Vol. 27, No. 1 January 1, 1916 Price 10

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Woman with a Rose" (Essanay).

Post Office Box 226
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NEW YORK

17 Madison Avenue
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— MUTUAL PROGRAM —

EDWIN THANHOUSER
PRESENTS

The BUBBLES in the GLASS

IN 3 ACTS

THE GENI OF GRAPE GRAPHICALLY DRAMA
WITH AN ALL-THANHOUSTAR CAST, INC

RELEASED
TUESDAY JAN 4

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STAGED by ERNEST WARDE

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PALSTAFF FILMS

OPTIMISTIC ORIENTAL OCCULTS

Released in 1 Reel
Monday, January 3

Featuring RILEY CHAMBERLIN.

HILDA'S HUSKY HELPER

Released in 1 Reel
Thursday, January 6

With Louise Emerald Bates, Claude Cooper and Frances Keyes.

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

Henry B. Walthall

and

Edna Mayo

are presented in

"THE MISLEADING LADY"

In 5 acts.

Adapted by H. S. Sheldon from the great stage success of Charles W. Goddard and Paul Dickey.

Directed by Arthur Berthelet.

The story of the kidnapping of a bride and a cave-man wooing in modern society

TRADEMARK
Reg. U. S. Pat. Off.

Essanay

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1333 Argyle Street, Chicago

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BROADWAY UNIVERSAL FEATURES

This Brand Name

The Name

"Red Feather" Photo Plays

With This Trademark

RED FEATHER PHOTO PLAYS TRADE MARK REG. U.S. PAT. OFF. 1915

Will Be Substituted

This will give the Exhibitors of the Universal Program an opportunity to advertise the best features on the market (RED FEATHER PHOTOPLAYS) and in a way that will prevent the public from confusing them with the regular Universal Program Features. The standard of the "Red Feather Photoplays" will be high. They will be far superior to the average widely advertised 4 or 5-reel feature. "Red Feather Photoplays" will be released at a price that will give the Exhibitor the greatest chance he has ever had to improve his show, popularize his house and add greatly to his profits. Write or wire your Exchange for full particulars and releases immediately.

Universal Film Manufacturing Co

CARLE LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway - - New York

?

WHO'S BACK

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

Cheese Cake

No. 114, Straight from the shoulder talk by the President of the Universal Film Mfg. Co.

Reprinted from Moving Picture Weekly of Jan. 1. If you are not getting the M. P. Weekly regularly write the Editor, Universal Film Mfg. Co., 1600 Broadway, New York.

There was once a man who loved cheese cake. He ordered it whenever he went into a restaurant and he kept asking his wife to have it at home. Like a perfectly good wife she made it a point to have cheese cake in the house all the time. She finally got in the habit of serving it for every meal. The waiters in the restaurants used to speak of him as "Old Man Cheese Cake" and they always put cheese cake at his place whether he ordered it or not.

He was almost cheese caked to death. He got such an overdose of it that he couldn't stand the sight or sound or smell of cheese cake. One whiff of cheese cake used to give him nauseritis of the parallelopipedon. When he died, they brought a piece of cheese cake into the room and he got up and left his death bed in a high dudgeon, whatever that is.

Try the same stunt with your own favorite dish some time and it will work the same way, whether your favorite is ice cream, pickled whale oil, stuffed waffles, pate de goose livers, corn meal slush or plain potatoes boiled with their etons on. You can get an overdose of ANYTHING, no matter how good it may have seemed to you in the beginning.

That's the situation with regard to features just about now.

The exhibitors thought the public's favorite dish was features. So, instead of giving them one, two or three features a week, they gave them one every day and in some cases two a day. The dear old public liked it at first, but the revolt came just as I predicted it would.

The public stomach finally reached such a condition that it turned a Japanese flip at the very thought of seeing features ALL the time. And when the public flips up in the air, be careful that it doesn't land on top of you when it comes down again.

The natural antidote of too much feature is the UNIVERSAL PROGRAM, and the very fact that the exhibitors are flocking to the program fast and excitedly, simply proves all that I have said and predicted.

I believe that the big houses will always use SOME features. How many a week I can't say, but possibly one, two or three. The UNIVERSAL will probably make that many itself. The little house, however, has simply got to have a program and it must have the best program it can lay its hands on. This naturally means the UNIVERSAL AND NOTHING ELSE.

I'm already beginning to receive letters from exhibitors complaining that they can't get service from the Universal Exchanges, in certain towns because the opposition has "monopolized the Universal program." They've let their competitors beat them to it, so they call it a "monopoly." It's too bad. I'm sorry for exhibitors caught short of the market in this way, but heaven knows I warned them of what was coming. The rush for the Universal program is on in full blast. Are you going to grab it while the grabbing is good, or are you going to feed cheese cake to a public that is already cheese caked to death?

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

Essanay

presents

ANN MURDOCK

and

RICHARD C. TRAVERS

in

"CAPTAIN JINKS of the Horse Marines"

in 5 acts.

A fantastic comedy by Clyde Fitch.

Adapted from the great stage success and directed by Fred E. Wright.

ANN MURDOCK

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"A DAUGHTER OF THE CITY"
(5 Acts)
With MARGUERITE CLAYTON and E. H. CALVERT

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(5 Acts)
With BRYANT WASHBURN, JOHN COSSAR, RUTH STONEHOUSE, ANNE LEIGH

"THE CRIMSON WING"
(6 Acts)
With E. H. CALVERT and RUTH STONEHOUSE

"THE RAVEN"
With HENRY B. WALTHALL and WARDA HOWARD

"IN THE PALACE OF THE KING"
(6 Acts)
With RICHARD C. TRAVERS, NELL CRAIG, ERNEST MAUPAIN, LILLIAN DREW, SYDNEY AINSWORTH and THOMAS COMMERFORD

"THE MAN TRAIL"
(6 Acts)
With RICHARD C. TRAVERS

"A BUNCH OF KEYS"
(5 Acts)
With JUNE KEITH, JOHN SLAVIN and WILLIAM BURRESS

"THE BLINDNESS OF VIRTUE"
(6 Acts)
With EDNA MAYO and BRYANT WASHBURN

"THE WHITE SISTER"
(6 Acts)
With VIOLA ALLEN and RICHARD C. TRAVERS

"THE SLIM PRINCESS"
(4 Acts)
With RUTH STONEHOUSE

"GRAUSTARK"
(6 Acts)

TRADE MARK
Reg. U. S. Pat. Off.

Essanay

GEORGE K. SPOOR, PRESIDENT

1333 Argyle Street, Chicago

LOOK AT THEM
AND
YOU WILL BOOK THEM

ESSANAY PHOTOPLAYS ARE ALL DISTINCTIVE

THE PLOTS ARE FASCINATING LOGICAL

THEY POSSESS AN INDIVIDUAL CHARM

REALISTIC IN ACTION ARTISTIC IN SETTINGS

Book the latest

ESSANAY-CHAPLIN
"Charlie Chaplin's Burlesque on Carmen"

IN 2 ACTS

★★★★★★

G. M. ANDERSON'S

next great drama is

"Her Lesson"

IN 2 ACTS

RELEASED JAN. 4

TRY THEM AND YOU WILL BE CONVINCED

"MILE-A-MINUTE MONTY"

Cartoon Laughs Jan. 5.

By LEON A SEARLE
the world famous cartoonist

"THE HOUSE OF REVELATION"

3-act drama Jan. 8

Presenting ELIZABETH BURBRIDGE and JOHN LORENZ

TRADEMARK Reg. U. S. Pat. Off.

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1333 Argyle St., Chicago

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Vogue
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McCall's
Mother's
Photoplay
Hearst's
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Sunset
Review of Reviews
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MARY PAGE
IS A STORY OF AN UNCONQUERABLE LOVE

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and EDNA MAYO

In a Powerful Feature
Every Week For Fifteen Weeks
No Series Before E'er Had a Cast Like This
Gowns by Lady Duff Gordon (Lucile)

A Succession of Perfect Productions Backed by Nation Wide Advertising In Newspapers and Magazines

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle Street, Chicago
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PARAMOUNT

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PRESENTS

MARY PICKFORD

IN
A
REMARKABLE
CHARACTER-
IZATION,

"THE FOUNDLING"

IN FIVE PARTS, RELEASED JAN. 3RD.

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FAMOUS PLAYERS

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EDWIN · S · PORTER, Treasurer and General Manager

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PROGRAM

THE SYMBOL OF SCREEN SUPREMACY

THE SIGN OF THE HIGHEST AND MOST CONSISTENT PHOTOPLAY STANDARD IN THE WORLD.

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NEW YORK

Canadian Distributors—
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Film Service, Ltd., Calgary—
Montreal—Toronto

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Jesse L. Lasky
presents
VALESKA SURATT
in the
spectacular photodrama
"THE IMMIGRANT"

In this extraordinary production Miss Suratt will make her debut as a Lasky star on the Paramount Program.

Released through PARAMOUNT PICTURES CORPORATION
DECEMBER 20th
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120 West 41st Street,
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PROGRAM

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The name of LASKY in the world of motion pictures possesses the same suggestion of quality leadership that surrounds the noted names in literature and the arts.

The exhibition of LASKY productions in a theatre indicates that the exhibitor has a firm grasp on and a thorough understanding of the wishes and desires of his patrons.

The public knows that LASKY leads the world in perfect photoplay productions.

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LASKY

FEATURE PLAY Co *Inc.*

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Treasurer Cecil B. DeMille *Director General*

Paramount Pictures

Oliver Morosco
Presents

Constance Collier

THE INTERNATIONALLY FAMOUS ACTRESS IN

"THE TONGUES OF MEN"

A SPARKLING DRAMA OF LOVE VERSUS DUTY

FROM THE WELL KNOWN PLAY

by

EDWARD CHILDS CARPENTER

PRODUCED BY

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Be sure to obtain the special music from your PARAMOUNT EXCHANGE. It will help your showing and if advertised, will attract more patrons

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from the beginning to the present, has been characterized by conservative business methods. Its progress has been consistent and uninterrupted.

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Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
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MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATION
Announces
The first of the three-a-week

MUTUAL MASTERPICTURES
DE LUXE EDITION

WILLIAM RUSSELL
· AND ·
CHARLOTTE BURTON
— IN —

The THOROUGHBRED

A Stirring Drama in Five Reels

RELEASED THE WEEK OF JAN. 17TH.

produced by American

MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATION

Announces

For Release Week of Jan. 17th

An absorbing Play in Five Reels.....

WILLIAM CLIFFORD
· AND ·
MARGARET GIBSON
— IN —

The BAIT

.....A...

MUTUAL MASTERPICTURE
DE LUXE EDITION

Book through your nearest Mutual Exchange

produced by Horsley

MUTUAL MASTERPICTURES
DE LUXE EDITION

MUTUAL FILM CORPORATION
Announces

WOLVES OF SOCIETY

A MUTUAL MASTERPICTURE
DE LUXE EDITION
THREE-A-WEEK

A POWERFUL SOCIOLOGICAL DRAMA IN FIVE REELS

Book through any Mutual Exchange

A Mutual Production

MUTUAL PROGRAM

MUTUAL FILM CORPORATION
Announces

IN THE NAME OF THE LAW

A Powerful Feature Production in Three Reels Portraying the Attractive Star

GLADYS HULETTE

ONE OF THE THREE **THREE REEL** FEATURES RELEASED ON THE MUTUAL PROGRAM THE WEEK OF JAN. 11TH.

A Thanhouser Production

MUTUAL SPECIAL FEATURE

MUTUAL FILM CORPORATION *ANNOUNCES*

A SENSATIONAL SCOOP!

FIGHTING FOR FRANCE

THE SAME WAR PICTURES THAT HAVE PLAYED TO PACKED HOUSES DURING THE LAST FEW WEEKS IN NEW YORK, CHICAGO BOSTON, SAN FRANCISCO AND LOS ANGELES. RELEASED JAN. 1ST TO EXHIBITORS EVERYWHERE. PRESENTED BY OFFICIAL AUTHORITY OF THE FRENCH GOVERNMENT

FIVE REELS!

RELEASED JAN. 1ST

WIRE YOUR NEAREST MUTUAL EXCHANGE NOW FOR PRICES AND DATES . . .

MUTUAL PROGRAM

Slapsticks With A Reason

VOGUE COMEDIES

An Innocent Crook

Laugh? Why, man, they'll roar when you show your patrons this side-splitting comedy. It's the latest "Vogue" featuring that new, eccentric comedian—

Sammy???

Released the Week of Jan. 3rd

Another "Vogue" Comedy

Sammy's Scandalous Scheme

Released the Week of Dec. 27th

"Vogue" comedies are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

Vogue Films, Inc.

Executives: Joseph H. Finn, Samuel S. Hutchinson.
Publicity Offices—222 S. State St.
Chicago, Illinois.

MUTUAL PROGRAM

The Gamble

A "Flying A" drama of the wheat fields. Forceful and picturesque. Two parts, featuring

HAROLD LOCKWOOD

May Allison **William Stowell**

Directed by Thomas Ricketts

RELEASE DATE, JANUARY 16th

Viviana

A two-part "Flying A" drama especially written with

VIVIAN RICH

Supported by GEORGE PERIOLAT and a special cast.

Directed by Reaves Eason

Release Date, January 10th

The Secret Wire

Two-part "Flying A" drama, with

HAROLD LOCKWOOD

May Allison **William Stowell**

Directed by Thomas Ricketts

Release Date, January 14th

Spider Barlow Meets Competition

Single reel "Flying A" comedy drama.

Winifred Greenwood **Edward Coxen**

George Field

Directed by Charles Bartlett

Release Date, January 14th

The First Quarrel

A "Beauty" comedy, with

Carol Halloway and John Sheehan

Directed by James Douglass

Released January 11th

Getting in Wrong

A "Beauty" comedy, with

Neva Gerber
Lucille Ward
William Carroll

Directed by Jack Dillon

Released January 15th

All "Flying A" and "Beauty" films are distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American Film Company, Inc.

Samuel S. Hutchinson, President

Chicago, Ill.

MUTUAL PROGRAM

WATER STUFF

She couldn't swim. She needed the five dollars, though, that are paid to moving picture "extra" girls, and so she jumped. She screamed as she leaped from the burning vessel. Then the deep, dark ocean waters closed over her flaxen curls. It's a "Mustang" three-reel subject from Charles E. Van Loan's famous "Buck Parvin and the Movies" series that millions read in The Saturday Evening Post. Book published by George H. Doran Company—a comedy that nearly ends in tragedy, with

"Art" Acord

Larry Peyton *Dixie Stratton*
Queenie Rosson *Ashton Dearholt*
Directed by William Bertram

Released Jan. 15th!

Two-Reel "Mustang" Drama

The Hills of Glory

Helene Rosson *E. Forrest Taylor*
Directed by William Bertram

Released Jan. 17th

All "Mustang" dramas are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

SAMUEL S. HUTCHINSON
President
CHICAGO
ILLINOIS

MUTUAL SPE

SUC

THE GIRL AND THE GAME

AND now "The Girl and the Game" *has proved* itself the greatest success of the age. Thousands of theatres now have shown the first chapters of this railroad film novel. Tremendous *crowds, crowds, crowds,* have surged into theatres everywhere to view Helen Holmes in this new production of breath-taking thrills.

Everybody Everywhere Talks About This Railroad Novel

Helen Holmes' absolute fearlessness — her daring exploits — her expressive beauty — her beautiful gowns — are the talk of a million people, who are seeing the great picture and reading the wonderful story in the newspapers.

CIAL FEATURE

CESS!

The story of "The Girl and The Game" by Frank Hamilton Spearman, is appearing week by week, as the film is released, in more than 1,000 leading newspapers, including

New York World
Pittsburgh Press
Atlanta Constitution
Omaha Bee
Buffalo Courier
Indianapolis Star
Chicago Evening Post
Detroit Journal
Baltimore American
Boston Globe
Cincinnati Times-Star
San Francisco Chronicle
St. Louis Globe-Democrat
Cleveland Leader
Philadelphia North American
Memphis Commercial Appeal
Milwaukee Sentinel
New Orleans Times-Picayune
Los Angeles Tribune
Dallas Journal
Seattle Post-Intelligencer

And One Thousand Others

No other film production ever has received one-half the newspaper co-operation that has been accorded "The Girl and the Game." The leading papers all over the United States are publishing this thrilling story.

15 Weeks of Stupendous Thrills! 15 Weeks of Big Profits!

"The Girl and the Game" consists of fifteen two-act chapters. One chapter to be released each week. Each separate chapter is a succession of *great big THRILLS! Thrills that are logical! Thrills with a punch!* One-half a million dollars has been expended to make these thrills the greatest ever—to make them *pull the crowds* to your theatre. Book "The Girl and the Game" RIGHT NOW — before it is too late.

For complete booking information apply to "The Girl and the Game" department of any Mutual Exchange in America, or to "The Girl and the Game" department of Mutual home office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Office: 222 South State Street **CHICAGO, ILLINOIS**

MUTUAL SPECIAL FEATURE

SPECIAL OFFER

To Exhibitors Who Have Not Booked

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

Now comes an offer so liberal that it is almost beyond belief—an offer only to those exhibitors who have not booked "The Diamond From The Sky." No special offer ever made to exhibitors equals or even approaches this one.

You must take advantage of this! And quick action is the thing! Tear out this coupon, fill it out and shoot it in to the Mutual home office. Full particulars will be sent to you at once. This offer lasts only a limited time. You must act now! Don't delay. It's a money-in-your-pocket proposition. Act!

Here's the Coupon! Send It In!

Mutual Film Corporation
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Gentlemen:—Please send at once full details of your special offer to exhibitors who have not booked "The Diamond From The Sky."

Name .....

City .....

State .....

Name of Theatre .....

Seating Capacity .....

Service Now Used .....

It is understood that this request incurs no obligation whatever on my part.

Now!

You exhibitors know the tremendous success of "The Diamond From The Sky." This special offer will amaze you. Send in the coupon NOW!

North American Film Corporation
JOHN R. FREULER, President
71 W. 23rd St., New York City

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

MUTUAL WEEKLY

The PALACE

America's Greatest Vaudeville Theater

SHOWS THE

MUTUAL WEEKLY

Because it is the **BEST** by Actual Comparison with all others

You Can

Give your Patrons the same Reel News of the world ***FIRST*** *just as shown at the Palace Theater New York*

Compare all motographic weekly programs and see how the **Mutual Weekly leads.** Haytian Revolutionary scenes were shown by the Mutual October 28th, the same historic incidents now offered two months later by another news reel.

The Palace Theatre is the Pride of the United Booking Office. Every number on the bill must be the Best. That's why it shows the Mutual Weekly.

For particulars visit or write any Mutual Branch.
Manufactured for the **MUTUAL PROGRAM BY GAUMONT.**

MUTUAL MASTERPICTURES

DE LUXE EDITION

Early forthcoming five reel productions to be released by David Horsley as Mutual Masterpictures, de luxe edition, are "The Bait" and "Vengeance Is Mine!"

The former features William Clifford and Betty Hart, supported by a cast of well known players, together with the Bostock animals, and is scheduled for release January 22.

"Vengeance Is Mine!" presents Crane Wilbur in a role that gives his abilities wide scope. An especially selected cast has been engaged for his support. "Vengeance Is Mine!" will be released January 31 instead of January 26, as previously announced.

In the making of these features there is brought into play the unparalleled equipment of the complete David Horsley studios; absorbing stories written by trained and high salaried scenario writers; the wide knowledge of technical experts; the stage craft efficiency of competent directors; the ability of many popular players and the thrilling performances of the matchless Bostock animals. The effect of such a combination is the production of Masterpictures, de luxe edition, not only in name but in fact.

In addition to the release of such features Mr. Horsley will release every Friday, as heretofore, one of the humorous single reel Cub Comedies featuring the funniest man in America, George Ovey.

Bookings on all these David Horsley productions to be had at Mutual Exchanges.

DAVID HORSLEY PRODUCTIONS

Far Sharper than a Serpent's Sting —

She sacrificed herself—this woman. She gave up all! Made of herself a martyr for the love of a man!

And then, he, too, spurned her. But far sharper than a serpent's sting is the ingratitude of man,—the failure to look behind the material things and see dazzling white, the glorious purity of a saintly wife and mother.

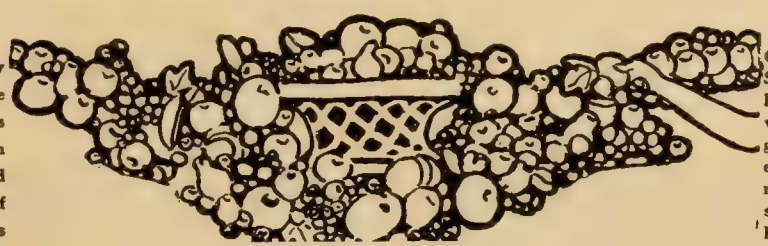
The New IVAN Success

Never has Ivan Abramson so clearly portrayed human emotions. Never has this Balzac of motion picturedom so mercilessly bared the soul of man and woman.

"Forbidden Fruit" is without a doubt the foremost picture of the year. Put aside its tremendous pictorial effects; put aside its splendid cast and you come down to the story which grips you even in its bare scenario form.

"Forbidden Fruit"

Once again Paula Shay makes her bow to the field and here she meets the opportunity which any actress would crave. Paula Shay is of the stuff that makes for headliners. She is of the first rank of film artists.



"She plucked—she ate, he too should share the shame"

Co-starring with Miss Shay is the celebrated Everett Butterfield, whose screen and legitimate stage successes place him high in rank. Supporting these stars are Minna Phillips, the "darling" of the stock companies, and James Cooley, versatile portrayer of social roles.

IVAN

Ivan Exchanges for Exhibitors' Reference

New England—E. W. Lynch Enterprises, Worcester, Mass.
New York and Northern New Jersey—Merit Film Corp., 110 W. 40th St., N. Y.
West Pennsylvania, West Virginia—Liberty Film Renting Co., Pittsburgh, Pa.
Ohio—Standard Film Service Co., Cleveland and Cincinnati.
Michigan—Standard Film Service Co., Detroit.
Illinois, Indiana, Southern Wisconsin, Kentucky—General Feature Film Co., Chicago, Ill.
Minnesota, North and South Dakota, Northern Wisconsin—Zenith Feature Film Co., Duluth, Minn.
Pacific Coast—All Star Features Distributors, San Francisco and Los Angeles.
Texas, Oklahoma and Louisiana—Hubb City Film Exchange, Waco, Tex.

IVAN

This Woman has

One ready to do good;
Impossible?

THE RED

Pathé's big serial produced by
Balboa, from scenarios
by Will M. Ritchey

Complete in 14 episodes of 2 parts each

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

two right hands!

the other to do evil.
Not at all—see

CIRCLE

Featuring RUTH ROLAND
and FRANK MAYO
Stories by Albert Payson Terhune
Widespread publicity

EXCHANGE inc.

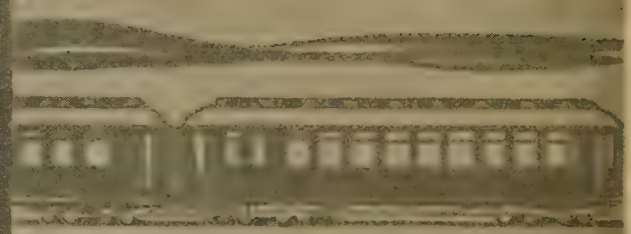
OFFICES
NEW YORK

Pathe and Henry W.

EXCUSE

A rip-roaring comedy drama with
GEORGE F. MARION
VIVIAN BLACKBURN
and GERALDINE O'BRIEN

George F Marion



A perpetual mileage of laughs without any stopovers

The PATHÉ
EXECUTIVE
25 WEST 45th ST.

Savage present

ME!

This 5 part GOLD ROOSTER offering is from the phenomenally successful play by Rupert Hughes, which played to record crowds

Vivian Blackburn

It features nearly the entire original cast

RELEASED DEC. 31st

EXCHANGE inc.

OFFICES
NEW YORK

"SOMEWHERE IN FRANCE"

Five Reels

Obtained by Donald C. Thompson, War Photographer

GOING WITH A BANG!

For Bookings Get in Touch Quickly With

PROGRESSIVE MOTION PICTURE COMPANY, 645 Pacific Building, San Francisco

PROGRESSIVE MOTION PICTURE COMPANY, Central Building, Seattle

FAMOUS PLAYERS FILM SERVICE, Inc., 12th and Penn Streets, Pittsburgh

FAMOUS PLAYERS FILM SERVICE, Inc., Consumers Bldg., Chicago

FAMOUS PLAYERS FILM SERVICE, Inc., 532 Walnut Street, Cincinnati

FAMOUS PLAYERS FILM COMPANY OF NEW ENGLAND, 31 Beach Street, Boston

FAMOUS PLAYERS FILM COMPANY OF NEW ENGLAND, 19 Congress Avenue, New Haven

WM. L. SHERRY FEATURE FILM COMPANY, Inc., 130 West 46th Street, New York City

Exchanges and Exhibitors in other Territories Communicate Direct With

Arthur S. Kane

901 Candler Building
220 West 42d Street

NEW YORK CITY

COMING METRO EVENTS

METRO PICTURES

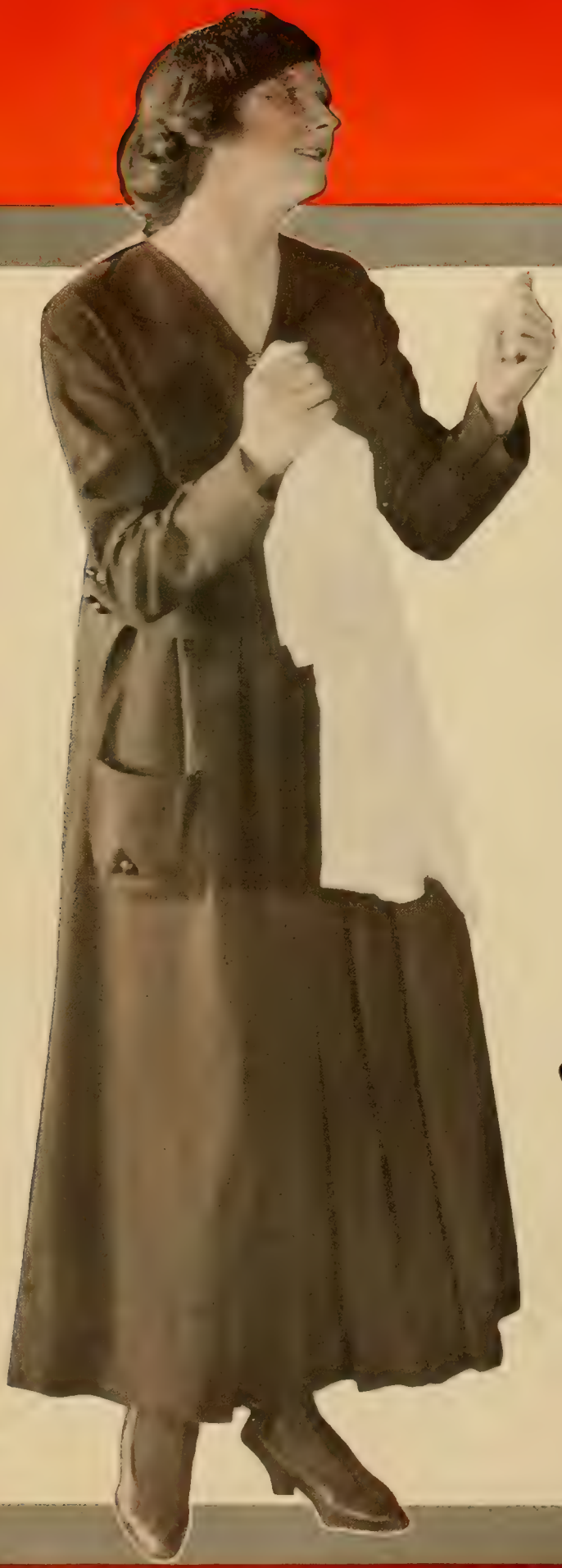
Again Speaking fo Consistency:

From an Exhibitor, Bruce Godshaw, in the *Exhibitor's Herald,* issue of November 27, 1915—

"But how to induce the patrons to continue to come from a distance, with the climatical conditions and car fares as their points of consideration, is my continual problem. My wares must be consecutively attractive; there must be no chasms of apparent mediocrity between one night and the other unless there is a difference in the admission price. But if a uniform scale of prices prevails, a uniform program is necessary.

"To illustrate: If a Mary Pickford or a Francis X. Bushman production can be seen for a dime, is it reasonable to figure that as many people will come out to see a Bruce McRae, a Gail Kane or a Frederick Perry, etc.? Not ordinarily! But it is possible, I believe, if a "feature program" maintains a standard—throws out the inferior offering and creates a "confidence" in the output. For instance, I will cite the Metro program. While possessing many prominent stars, they have others of lesser importance, but the business holds up to within a few dollars of each other for me, whether it is a William Faversham, an Olga Petrova, an Emily Wehlen or a Mary Miles Minter. I am not on the "outs" with any film exchanges. My relations are equally friendly with all and I do not try to favor any in these articles, but I find much pleasure in being truthful when occasion demands, and in the instance of Metro I admit increasing business from week to week—because they have not had a poor release. They are clean, clever, novel and—best of all—the public is sharing my opinion. Metro night with me is secured. I am not compelled to spend time nor money in forcing an attendance for Metro night."

The experience of Exhibitor Godshaw is the experience of other Metro Exhibitors. QUALITY. PLUS CONSISTENCY WINS



METRO PICTURES

METRO PICTURES CORPORATION

presents

Booth Tarkington's

THE TURMOIL

with

VALLI-VALLI

and GEORGE LEGUERE

A METRO wonderplay
produced in 5 Acts by
COLUMBIA PICTURES
CORPORATION
and directed by Edgar Jones

Released on the METRO Program January 10th.

METRO PICTURES

COMING METRO EVENTS

METRO PICTURES

Jan. 17	A Rose of the Alley	*Rolfe Photoplays, Inc.* Mary Miles Minter
Jan. 24	The Upstart	*Rolfe Photoplays, Inc.* Marguerite Snow & George Le Guere
Jan. 31	Man and His Soul	*Quality Pictures Corporation* Francis X. Bushman & Beverly Bayne
Feb. 7	Her Debt of Honor	*Columbia Pictures Corporation* Valli Valli
Feb. 14	Dimples	*Columbia Pictures Corporation* Mary Miles Minter
Feb. 21	Red Mouse	*Quality Pictures Corporation* Francis X. Bushman & Beverly Bayne
Feb. 28	The Lure of Heart's Desire	*Popular Plays and Players* Edmund Breese

Metro Pictures Corporation

First Official French Government Motion Pictures of FIGHTING IN FRANCE

READ THIS OFFICIAL LETTER

(Translation)

Minister of Foreign Affairs,
Office of the Minister.

Dear Mr. Powell: I herewith send you the cinematograph films you have selected. As I have already told you, these films have been taken from the "operateurs mobilises" at the front of the French army, with the authorization of the Great General Staff. It is, as you know, quite superfluous to affirm their authenticity, or to add that they have not been retouched. This is indisputable.

Accept, dear Mr. Powell, the expression of my heartiest best wishes.

FOURNOL (Bureau Chief).

These pictures were loaned by the government of France to

The World

through E. Alexander Powell, its war correspondent, for presentation in the United States and Canada.

These were the only motion pictures exhibited to the Allied Diplomats at the **French Embassy at Washington, Thursday, November 18**

FIGHTING IN FRANCE

has been playing to thousands every day at the Fulton and Forty-fourth Street theatres, New York, and in the Keith theatres in New York and Brooklyn.

LEADING NEWSPAPERS

including Chicago Daily News, Boston Herald, Philadelphia Ledger, Cleveland Plain Dealer, Montreal Star, Quebec Chronicle, Ottawa Journal, Winnipeg Telegram, Minneapolis Tribune and New Orleans Times-Picayune have blazed the way in publicity as the official French pictures have been shown in these cities under their auspices.

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or MORRIS GEST

Princess Theatre **New York City**

EQUITABLE

PRESENTS

THE AMERICAN BEAUTY GIRL

MARGARITA FISCHER

IN A POWERFUL DRAMATIC TALE
AS UNUSUAL AS IT IS ENTERTAINING

"THE DRAGON"

IF YOUR MOTHER ABANDONED YOUR FATHER-ATTRACTED BY ANOTHER MAN. AND YOUR FATHER'S LIFE WAS RUINED, HIS FORTUNE LOST, YOUR HOPES BLASTED, AND CAREER DULLED - WOULD YOU GO THROUGH LIFE CAUSING DEATH UNHAPPINESS AND DESPAIR TO THOSE RESPONSIBLE FOR YOUR FATHER'S PAINS? OR WOULD YOU, TOO, BECOME A VICTIM OF ***THE DRAGON*** THAT BROUGHT MISERY TO YOUR HOME ?

RELEASED JAN. 3

EQUITABLE MOTION PICTURES CORPORATION

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WORLD FILM CORPORATION

Wm. A. Brady, Picture Plays, Inc.

Presents

ALICE BRADY

in

THE RACK

By Thompson Buchanan

In which is shown that "The Rack" did not die out with the middle ages. Blanche Gordon (Alice Brady), drinking deep of the dregs of life's dark draught, discovers that.

There are modern tormentors whose cruel irons sear the whitest lives.

But the hellish tortures of New York society's rack upon which Blanche Gordon's bleeding soul is bruised and torn, make for good in the end.

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Canadian Distributors: World Features, Limited

Triangle Plays for the First Week of the New Year

The TRIANGLE releases for the first week of the New Year offer two particularly strong, gripping, and intense five-reel dramas, and a pair of Keystones that are in many ways the best that have yet been filmed.

"CROSS CURRENTS," in which Helen Ware makes her Triangle debut, is a gripping tale of a woman's sacrifice for the man she loves. Realizing he is growing weary of her she releases him so that he may marry another woman, but the shipwreck of a yachting party casts the two on a desert isle together and the old love rekindles. Happily they live together until the wife arrives with a rescue party, and knowing that the man's loyalty belongs to the wife the woman walks straight to a watery grave.

In "BETWEEN MEN," W. S. Hart takes the part of a man who never forgets a favor. When an enemy threatens the man who befriended him with financial ruin, he responds to the call with alacrity. It's a fight to the finish both with brains and fists to save the fortune of the friend and win the hand of the daughter. The terrific hand-to-hand encounter, the terrible Wall Street scene and the final victory combine to produce a play in which not a moment drags.

In many ways "Dizzy Heights and Daring Hearts" is one of the most wonderful Keystones ever filmed. Aeroplanes looping the loop, the thrilling chase of a biplane, the miraculous rescue from the top of a tower, and a 200-foot smoke-stack blown up are only a few of the thrills, and again we have Weber and Fields, those famous comedians, this time in "The Worst of Friends," a Keystone that is better than "The Best of Enemies," if that is possible.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

Triangle Plays Help the Box Office

The remarkable number of signed contracts received for the presentation rights of TRIANGLE PLAYS is due to the old axiom, "the purchase of any commodity by the middleman is made for just one reason—to make money for himself. It matters not whether the product be cheap or expensive, near at home or out of town, if the opportunity for profit is offered the purchase will be swift!"

The rapidity with which the signed contracts have been coming in proves this beyond a doubt. The average exhibitor today, the exhibitor who can appreciate TRIANGLE PLAYS, is a shrewd, hard-headed business man who knows the best pictures when he sees them, the type of plays that appeal to his particular patrons, and the kind of plays that will turn the spasmodic picturegoer into a regular.

Such an exhibitor knows TRIANGLE PLAYS. He investigated them at the start and has watched their progress since the beginning. He knows the men who are back of this corporation, the men who have made a life study of the motion picture business and have helped to transform it from a small beginning to the fifth largest industry in this country. Such an exhibitor has watched with particular care the quality of TRIANGLE PLAYS and by this time is convinced that the quality of the first few pictures has been consistently maintained and that if possible the latest pictures have been even better than the first.

The hard-headed exhibitor knows that it is to his advantage to present TRIANGLE PLAYS to his patrons, for he knows that they will appreciate their superior quality, that they will enthuse over the marvels of TRIANGLE PRODUCTION, and that increased Box Office returns will be the result. He cannot fail to appreciate the immense advantage of showing motion picture plays that have been a success at the Knickerbocker Theatre in New York.

HAVE YOU SIGNED YOUR CONTRACT?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

"VIM"
COMEDY FILMS

Vim Comedies Released Every Friday Thru the General Film Company

Vim Comedies Released Every Friday Thru the General Film Company

CHICKENS

EVERY WEEK
A THOUSAND FEET
OF LAUGHS

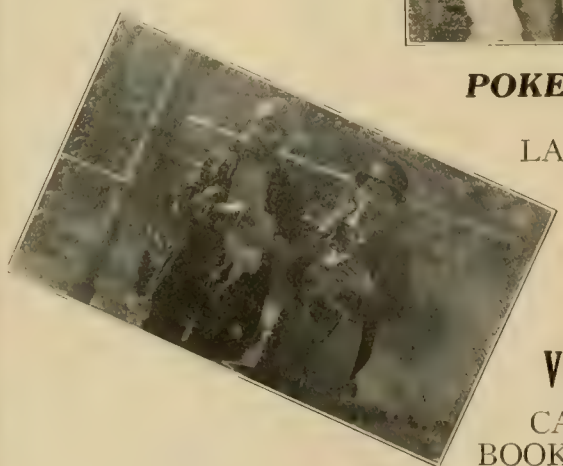
POKE AND JABB
YOUR EXCHANGEMAN
UNTIL HE INCLUDES
VIM COMEDIES
IN YOUR SERVICE

VIM COMEDIES HAVE NO COMPETITORS

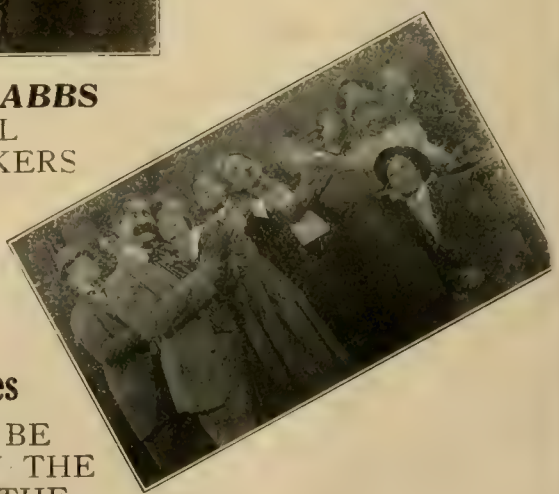
RELEASED
FRIDAY
JANUARY 14th

VIM COMEDIES MAKE THE WORLD LAUGH

RELEASED
FRIDAY
JANUARY 14th



POKES AND JABBS
ORIGINAL
LAUGH MAKERS



Vim Comedies
CAN ONLY BE
BOOKED THRU THE
OFFICES OF THE

General Film Program

Knickerbocker Star Features

End the Old Year Right by Presenting

The Mysterious Bride

A FEATURED SENSATION ON
DECEMBER THIRTY-FIRST

3 GRIPPING REELS

3 GRIPPING REELS

3000 FEET OF EXCITING—STARTLING—
THRILLING AND SENSATIONAL PUNCHES

A BIG BOOKER EVERYWHERE
A STORY TRUE TO LIFE
A FEATURE THAT THRILLS

A Production of Action

DECEMBER 31st

GENERAL FILM PROGRAM

Knickerbocker Star Features
NEW YORK

KLEINE-EDISON FEATURES

"This 'Come-On' Outfit Cost a Fortune"

Says Nancy, "And if you quit now we're through!"

That was when (to familiarize themselves with the location of their neighbor's jewels they staked their all on one grand throw) pretty Nell, with an inherent leaning toward honesty, threatened to quit right then and there!

GEORGE KLEINE'S

The Devil's Prayer Book

Featuring

ARTHUR HOOPS and ALMA HANLON

is a story of gamblers and gambling—a sparkling, scintillating drama with a snap and go that keeps you muscle-taut through five enchanting reels—

It's a Kleine—on the Kleine-Edison program

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FIVE REEL UNIT

LUBIN - UNIT PROGRAM JAN. 3, 1916

EXQUISITE

JUNE DAYE

IN

"SORROWS of HAPPINESS"

An Original Heart Drama

By

ANTHONY P. KELLY

DIRECTED BY JOSEPH KAUFMAN

DAVE DON COMEDY

"HIS LORDSHIP"

DIRECTED BY

EDWIN McKIM

REGULAR PROGRAM

JAN. 6TH 1916

"VENGEANCE of the OPPRESSED"

3 ACT DRAMA

FEATURING

EDWARD SLOMAN

JAN. 8TH 1916

BILLIE REEVES COMEDY "BILLIE'S HEADACHE"

DIRECTED BY

EARL METCALFE

GENERAL FILM LUBIN RELEASES

THE BLACK CROOK

Magnificently Spectacular Adaptation of the Famous Extravaganza

In Five Parts —A General Film Company Release, Mon. January 10th

A DAZZLING TWENTY-FOUR SHEET STAND

Is included in the unusually complete line of 4-color lithographs. Also two styles of one-sheets, two of threes and a six. Attractive heralds, newspaper cuts, etc.

The Special Music Provided at Cost Price Is the Best Buy any Exhibitor Could Make, Not Only to Aid His Presentation of "The Black Crook" but for Later Use by His Orchestra.

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"It's Distinctive!"--That is the Secret of "Stingaree's" Success--E. W. Hornung's Character Creation is Unique, His Stories of a Consistent Strength Never Before Attained in Series Productions

The Purification of Mulfera

Eighth Episode in the series by the author of "Raffles" Lightens the Tense Dramatic Strength of the Other Issues by the Introduction of a Delightful Comedy Touch—Released Wednesday, January 12

Remember—"the series hit of the year" costs you no more than an ordinary release. Twelve two-act episodes, each complete in itself, and released one every Wednesday. At any General Film Company office or the Greater New York Film Rental Company.

Are You on the Mailing List for the New Kalem Bulletin? Better Write Now!

Striking 1, 3 and 6-sheet, four color lithographs on each issue. Other advertising aids, too.

KALEM COMPANY

235-39 WEST 23RD ST., NEW YORK, N.Y.

THE HAZARDS *of* HELEN

THE ORIGINAL RAILROAD SERIES, FEATURING

HELEN GIBSON

The Most Daring Actress in Pictures

Have seldom presented a stronger story than that in "The Open Track," released Saturday, January 22. Helen's leap from a speeding motorcycle to a racing train, her rescue of the detectives bound to the cowcatcher of a runaway train, the hand-to-hand struggle in a racing automobile, these are but few of the breath-taking thrills in this single reel. "The Open Track" is another proof of the fact that in railroad pictures

KALEM LEADS—WHILE OTHERS FOLLOW

These Striking Scenes are on the 1 and 3-sheet, 4-color lithographs with each issue. Newspaper mats also.

THE TALE OF A COAT

A Bud Duncan Burlesque Comedy

Bud is an amateur cracksman, Gus his pal, and Jack the millionaire Sherlock who seeks to win Ethel's favor. The fun that follows may be imagined.

Released Tuesday, January 18. Attractive 1 and 3-sheet, 4-color lithographs on this comedy.

THE SEALSKIN COAT

An Episode in "The Ventures of Marguerite"

Real comedy is blended with the tense dramatic interest in this mystery of a stolen necklace into which Marguerite finds herself plunged.

Released Friday, January 21. 1, 3 and 6-sheet, 4-color lithographs that attract the eye.

A DUEL IN THE DESERT

A "Stingaree" Episode by E. W. HORNUNG, Creator of "Raffles."

With the fascinating desert as a background and the red-blooded action of strong men on their mettle, this two-part episode of "Stingaree" comes up fully to the swift pace set by the early issues which have been so highly praised. Stingareee is captured by the inspector of police, but his nerve and gameness outlast the officer's when they meet in the broiling sun and scorching sands of the desert.

Released Wednesday, January 19—Stirring action on the 1, 3 and 6-sheet, 4-color lithographs.

These pictures obtainable at all General Film Company offices or the Greater New York Film Rental Company

Have you placed your name on the mailing list for the new Kalem Bulletin? Better write now.

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

4793 CANCELLED
ASTOR LENOX AND TILDEN FOUNDATIONS

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS GUIDE

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J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

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J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

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(*The Index for this issue will be found on page* 148)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 1, 1916

Facts and Comments

A WAVE of censorship seems to be sweeping over Oregon. In one town the exhibitors themselves asked for censorship, not because they thought it was necessary, but as a precaution against the vagaries of self-appointed censors. In another place young girls were appointed censors. There is no doubt whatever in our own mind that the desire to censor other people is closely allied to a species of mental disorder. We never lose patience with censors and we never quarrel with them. No patient can be cured by harsh treatment. Time must be allowed to assert its healing influence on the mind inflamed by the inquisitorial mania. Really the best remedy is the little anti-censorship pamphlet which we furnish to all our readers free of charge. In case of an epidemic we are prepared to furnish reasonable quantities.

* * *

FROM facts furnished to us by President Herrington of the National League, prospects for a better and stronger organization of exhibitors in the new year are better than they have been. Some of the state organizations have grown in numbers and influence. We wish we could convince the exhibitors of the supreme importance of organization. We wish we could make them understand that they must depend upon themselves. Their strength must be their own, it must be genuine, not stimulated now and then by solicited contributions from others. Proper organization with good leadership means better shows, more profits and greater power in the councils of the industry. The time to start work for a successful national convention is the present moment. We will do all in our power to make that convention a success, but the exhibitor must do his share. A big and highly successful national convention will be the surest means of impressing the country at large with the growth and the power and the future of our great industry. Don't be timid and faint-hearted. The men who love to repeat "It can't be done," should stand to one side and give the active men a chance.

* * *

ARRANGEMENTS are now under way for holding a big state convention of motion picture exhibitors in New York. There are some splendid local organizations in this state. The cities of Yonkers and Rochester are shining examples of what can be done by and for the exhibitor through a close union and practical co-operation. We have demonstrated the power of the screen in this state by a direct appeal to the motion picture audiences. If the exhibitors will hold a big convention, say in the early part of February, and hold it at Albany, the effects are bound to help us all. A demonstration in force in the very presence of the assembled lawgivers will have a wholesome influence. Two bad bills will be introduced in Albany just as soon as the Solons get their working clothes on. One bill is the censorship measure and the other is a bill to close all motion picture theaters on Sunday. We happen to know that the enemies of the modern Sunday will make the fiercest kind of a "drive" against us. Let us be ready. If you are interested write to Lee A. Ochs, the president of the state organization, at 110 West Fortieth Street, New York.

* * *

WE URGE every reader of THE MOVING PICTURE WORLD to read our proposed petition to Congress, protesting against the establishment of Federal Censorship. If he will get signatures to the petition and return it to us we will undertake to present it to Congress. The reader will notice that we want the signatures of citizens who are not in any way connected with the motion picture industry. Such men are not open to the objection or even the suspicion of a personal interest in the agitation against censorship. We feel sure that there are scores upon scores among the patrons of each motion picture theatre in the country who will gladly sign such a petition. We advise our readers to begin the campaign at once and to keep at it until the bill comes up for debate in Congress. Remember that Federal Censorship will not only increase your expenses, but it will harass you in other ways as well. To install the proper machinery for censorship will be like duplicating the internal revenue department. You will be subject to infinite delays and to the whims of arbitrary officials. Federal Censorship will drive not hundreds, but thousands of exhibitors out of business. If you are interested in your bread and butter GET BUSY NOW.

A Great Year Dawns

By Louis Reeves Harrison.

A GENERATION has passed since Edwin Markham wrote his soul into a battle-cry of the days in which we are living.

"O masters, lords and rulers in all lands,
How will the future reckon with this man?
How answer his brute question in that hour
When whirlwinds of rebellion shake the world?
How will it be with kingdoms and with kings,
With those who shaped him to the thing he is,
With this dumb terror shall reply to God,
After the silence of the centuries?"

This Dumb Thing is still the tool of those who hold themselves unaccountable to any one on earth and only to God in hypocritical protestation. Having no mind of his own, his will subordinated to monarchical organization, the Dumb Thing has become a menace to himself and to the whole world, but it would seem at moments as if he were about to straighten himself up before his Creator and break the silence of the centuries.

Trained to slaughter, encouraged to plunder, taught that wholesale murder and rapine are glorious, who really blames the unthinking creature, the tool of those "who shaped him to the thing he is"? As well blame a link in a chain or the cog of a wheel. The question is, will he go on destroying the weak and the undefended, as well as strewing battlefields with the flower of manhood, at the command of a group of War Lords, or will he gather enough courage to assert himself and declare for a voice in settling his own destiny, that of his home, that of his nation?

There is answer in a prophecy made by Richard Wagner almost a century ago, in his contributions to the Dresden *Volksblatter*. "Aye, we behold it, the old world crumbling; a new will rise therefrom; for the lofty goddess Reason comes rustling on wings of storm, her stately head ringed round with lightnings, a sword in her right hand, a torch in her left. Destroying and fulfilling, the ever-rejuvenating mother of mankind fares across the earth. Before her soughs the storm, and shakes so fiercely at man's handiwork that vast clouds of dust eclipse the sky. And where her mighty foot is set, there falls in ruins what an idle whim had built for aeons; the hem of her robe sweeps its last remains away. But in her wake there opens out a never-dreamt paradise of happiness, and jubilant songs of FREED MANKIND fill the air. The thickening clouds but proclaimed the advent of emancipating Revolution."

For those of us who read the morning papers in the smug and satisfied security created by our own Revolution, there is an occasional thrill over some brilliant exploit in the world's greatest war and an occasional heartache for the perishing brave and suffering innocent, then we glance at the clock and go about our daily routine, working and fretting over its trivialities. Some of us flatter ourselves that we have studied history, but here is the most wondrous, the most terrible history ever known being unfolded before our very eyes, that of our mightiest nations in a struggle to the death—is it without significance?

What can there be in the year 1916 to recompense for the sacrifices of 1915 if it merely witnesses a cessation of hostilities, to be renewed where and when War Lords may will? Is the struggle to be settled by dividing the possessions of the weak among the strong? Is peace to mean only a patching up of international jealousies? Have the bravest and the finest men been sent to the shambles for the establishment of no human right? Does any intelligent being in the world desire a peace as destitute of principle as those who forced this war on humanity?

What have these questions to do with the production and exposition of screen drama? One might as well ask what the screen drama has to do with our material improvement and our spiritual awakening. This beautiful New Art would stagnate, lose interest and wither in a year if it failed to respond to what is in the minds and hearts of people. It would lose its splendid assertion of individuality and drift into the monotony of performance that has dulled older arts if it adhered to repetition and played no part in universal progress. Its own function is to create from the rude material of actual events those ideals from which we seek to realize perfection.

The fact that we are in the midst of unexampled prosperity does not blind us to the fact that our sense of security may be only a dream, particularly if that great issue now at stake, the dominance of might over right, be unfavorably determined. Nor should we be blinded by any lull of temporary peace to some of the deeper issues, that out of the ashes of sorrow and shame may rise a new civiliation more glorious than any of us have pictured in our fondest dreams, though that awakening may be attended with convulsions more tremendous than those through which all Europe is now passing.

"The Man With the Hoe," of whom Markham wrote, is now "The Man With the Gun." On HIS back the burden of the world, this thing "the Lord God made and gave to have dominion over sea and land." Will he continue to be a mere link in a chain, compelled to go wherever it is dragged? "Let us not compare," says mighty Maeterlinck, "the poor wretch dragged from his home in these modern times, to shoot down others as unfortunate as himself, with those Americans who came running from their homes at Lexington in defense of liberty."

Will the private soldier of Europe, now but a helpless part of one or another military organization, where there must be no independent thought, grow to realize his power and revolt against the tyranny which is grinding him and millions of his brothers to death? Will he rise and destroy the machine which has done so much to destroy him and the world's finest ideals? Or will he wander on in darkness, depending on external influences for guidance, moved only by impulse of whose very nature he is only dimly conscious? Ignorant of his direction, one nearly always at variance with his best aims, can he not be shown through our new and universal medium, no slave to language, that there is liberty for him and hope for the world in his complete emancipation?

Is it not in the power of every intelligent man interested in the production of moving pictures to help make 1916 the greatest of all years by the bold assertion of truth to all parts of the earth, by the dissemination of truth to all parts of the earth, by showing that more is to be accomplished by liberty, kindness and mutual helpfulness than by the old order of force? "Times change and men's minds with them" says Jack London. "Down the past, civilizations have exposited themselves in terms of world-power. No civilization has yet exposited itself in terms of love-of-man. Previous civilizations, their purposes fulfilled, may well pass, leaving man to build that new and higher civilization which will exposit itself in terms of love and service and brotherhood. We know how the gods are made. Comes now the time to make a world."

Nineteen Sixteen

A Few Words to Our Readers and One Word About Ourselves.

By W. Stephen Bush.

The Moving Picture World sincerely hopes and wishes that the Year 1916 will be one of Happiness and Prosperity for every single one of the great host of its readers.

From the days of the Founder there has been an intimate personal touch between ourselves and our readers. A pleasing tone of confidence and friendship runs through the large and growing correspondence which the mails bring to us from every part of our own country as well as from the remotest corners of the globe. It would be strange indeed if we did not respond to these multiplying evidences of confidence and friendship. With all our hearts do we reciprocate the wish so often expressed by our readers, the wish to take our readers by the hand and look into each others' faces.

When the men who in various ways are devoted to the New Art speak of the power of the motion picture they are uttering no idle phrase. They themselves have felt this power, and they are feeling it every day of their lives. No man, woman or child with an honest and friendly interest in the motion picture but is proud and grateful. We all feel it to be an honor to aid in advancing the ideals and extending the scope of the motion picture. The rewinder in the exchange, the boy who helps the operator in the booth, the girl who works in the semi-darkness of the printing and perforating room, the great and gifted star, the ambitious director, the scenario writer, the usher and the manager, the scene painter, the expert on projection, the editor and all who march in the great procession know that, be their service small or big, low or high, they are connected with a noble work, which is at all times worthy of their best efforts and entitled to their strongest loyalty. The spell of the motion picture has, of course, fallen on the general public as well, else there would be no million-dollar theaters devoted to motion pictures, nor would there be a reel of film, a machine and an operator in every blessed little place where they have a fourth-class post office. There is, however, a thrill of joy and a current of enthusiasm which is reserved for the inner circles alone. The motion picture is jealous of its servants. The allegiance to the screen is like a vow for life—once a motion picture man always a motion picture man. You find the thrill of joy, the loyal zest and the bubbling enthusiasm in every studio, in every office and exchange, in every motion picture theater, and you find it in generous quantities from the office boy up on the seventh floor of the Pullman Building, 17 Madison avenue. If you go up three flights higher you will find a Spanish edition of it.

The freemasonry of film men, the "camaraderie" among the men who are serving the screen, is a bright particular page in our brief but eventful history. To paraphrase Kipling, The million dollar producer and the boy that carries the reels are "brothers under their skins."

Our readers—how can we ever thank them—have made the Moving Picture World a password which is valid everywhere in filmdom. Whenever a member of the staff of the Moving Picture World has gone among the exhibitors, whether it was to attend a convention or just to go on a tour of friendly interest, he has been received with open arms and shining eyes. When film men speak of the Moving Picture World they smile as men smile when they hear the name of a good old friend. This age of ours is not an age of faith. The motto of the century seems to be, "Missouri"—we believe as soon as we see, but no sooner.

The Moving Picture World has stood the test; it has never failed or faltered in its championship of the exhibitor and in its devotion to the industry—that's why the readers believe in it implicitly. We are ever trying to deserve your good opinion; we are always trying to vindicate your faith in the Moving Picture World. 1916 to us means a series of new tasks; it means more endeavor to serve you; more effort to study your needs and to supply them; we want to give you an increase of value, if that be possible; 1916 means to us more protection for the legitimate interests and rights of the motion picture men. As we have fought the common enemy in the past (always with your intelligent co-operation), thus will we fight in the future. We will give you more of that special service which has distinguished the Moving Picture World above all other publications in the industry; we will stand for the liberal modern Sunday with a good clean program, for beneficial and constructive legislation, and, last but not least, we will work for a closer union and greater co-operation among the exhibitors, the men on the firing line for whose benefit the Moving Picture World is printed and published first, last and all the time.

This last item is one of the features on the program of the Moving Picture World in 1916.

We want to see the exhibitor take his proper and rightful place in the councils of the industry. We do not want to see him forever hewing wood and drawing water; we want to see the days of his janitorship ended forever.

We want to see the exhibitors strongly organized, of course. We would like to see such organization count for better shows and better theaters. The change in conditions within the last twelve months have all been in favor of the exhibitor. Today he has a chance to show what is in him, to prove his enterprise and his power of initiative, to assert his individual talents. The Art of Exhibition is the coming art. The Moving Picture World will be his book of reference and his unfailing adviser.

Nudity on the Screen

By W. Stephen Bush.

Quite the most remarkable thing about nudity on the screen is its late arrival. Considering the perpetual vogue of nudity on the stage the screen has remained free from nudity for its own sake during far the greater part of its life.

Nudity on the screen as in real life is a very, very relative and highly elastic term. In Turkey a woman is considered immodest if she displays the tip of her nose before the eyes of the male. In some of the places in the Montmartre district in Paris a state of near-nudity is allowed. In the fashionable bathing resorts on the French coast very little in the way of clothes is permitted to interfere with the free movements of the swimmer. In some of the savage countries clothes are entirely unknown.

There is all the difference in the costuming and garbing from one age to another.

Nudity, then, is largely a question of climate and of time and of fashion. Lady Godiva was modest in her nakedness, while many a fashionably and completely dressed woman may appear immodest. The beholder's state of mind has a lot to do with the question of whether nudity is right or wrong.

Nothing is easier than philosophizing on this entertaining subject. The thing that interests the exhibitor and the producer is the practical side of the question. Is the display of nudity on the screen proper? How far does the law interfere with such display? What is the ethical aspect of the problem?

We think that it is wise for motion picture producers to bow not only to the letter of the law, but to the common usages of society. We cannot in one generation override the traditions of centuries. What are these traditions in this country? They are essentially Christian in the sense that they are anti-pagan. The ancient Greek and Roman in striking contrast to the Jew favored the fullest display of the human figure, regardless of sex or age. I mean, of course, the display of the human figure in the arts. To civilized minds the sight of any such great relics of antique art is a source of joy and admiration. They look glorious in the Vatican Museum or in the Uffizi Gallery at Florence, but shown to the yokels of a town in darkest Jersey they probably would have quite a different effect.

We have agreed upon decent covering for the body. There is no reason in the world why the men who are in the business of producing and showing motion pictures should depart from this cardinal principle. It is possible that in certain cases the development of a plot or the driving home of a lesson may be an excuse for ignoring the conventions of society. From what we have seen ourselves we believe that these exceptions are rare enough to be negligible. The screen was not made to experiment in the lawful and unlawful display of nudity. The late Mayor Gaynor struck a deep chord in the hearts of modern men and women when he made a plea for outward decency.

Woe betide the screen if it cannot arouse interest in any other way than by a display of a woman's nakedness. I do not share the belief of certain motion picture producers and exhibitors, that the American public demand plays in which nudity laughs at conventions. Take the amusement "ads" in any newspaper, from Maine to California, and you will find that people are interested in the harmless, the uplifting, the entertaining, rather than the salacious, the prurient, and the pornographic. In New York, where wickedness is supposed to be the eternal sentinel of the city, there is but one show which makes a candid bid for the patronage of the baldheads.

Title of Play is Property

Appellate Division Sustains Permanent Injunction Against General Film Company Restraining "A Fool There Was."

A DECISION has been handed down by the Appellate Division sustaining the judgment of the Supreme Court at Special Term, which granted a permanent injunction to Abraham L. Erlanger, Marc Klaw and Robert Hilliard against the General Film Company. The last-named corporation is now permanently restrained from using the title "A Fool There Was" for a film heretofore released by them under this title.

No claim was made by the plaintiffs that the play released by the defendant had any connection with the play in which Robert Hilliard has become famous. It was contended, however, that the use of the name title was an infringement on the property rights of the plaintiffs. The film is question had been made by the Lubin Manufacturing Company and had been distributed by the General Film Company

Exhibitors to Sit as Jurors

Blue Bird Photo Plays, Inc., Intends to Submit All Productions to the Judgment of Its Customers.

THE details of a novel plan to insure the quality of the production released by Blue Bird Photo Plays, Inc., have just been made public by the officials of that organization. This plan consists in having a jury composed of exhibitors pass judgment on every Blue Bird subject. These exhibitors are to have the final say, and unless the consensus of opinion is to the effect that the features passed upon possess dramatic and box-office merit they will be withdrawn from the Blue Bird program.

Sol Berman.

Sol. Berman, recently appointed New York manager of this organization, outlined the Blue Bird plan.

"In my statement last week I announced that we were taking steps to prevent the issuance of a Blue Bird feature that did not come up to the standard we have set," he said. "Here is what I had in mind at the time:

"It is a fact that the manufacturer is not qualified to pass judgment upon his own features. Each has cost him from $10,000 and upward. Because of this, his judgment is apt to be biased when he reviews these features in his projection room. Knowing that the financial outlay is absolutely wasted if he places the 'weak sisters' upon the shelf, he allows them to go out, orders the advertising and publicity departments to put a little extra pep into their efforts, and thus tries to get his money back from an undesirable product.

"Four weeks before the release date of a production from twelve to fifteen representative exhibitors will be invited to a special presentation of this feature. They will view it from the standpoint of the box office—which, after all is said, is the only standpoint. Should this jury render an unfavorable verdict, should they merely declare the subject passable, but not quite up to the standard, it will not be issued."

Mr. Berman then explained that by the term "representative exhibitors" he included the men who own the smallest as well as the largest theaters. He took pains to emphasize the fact that Blue Bird service would be sufficiently elastic to enable every exhibitor to link up with it.

Going into the details of this "exhibitors' jury," Mr. Berman declared that the same body of men would not pass judgment upon all the features. Instead, a new group would be invited to witness the special showing each week. Thus, practically every exhibitor in New York and vicinity would, in the course of time, virtually guarantee the merits of Blue Bird features. At the same time, while it will be up to the jury selected for each particular week as to whether the subject they see is to be released, an invitation to attend will be extended to every exhibitor who cares to observe how the jury system works so that he may see the manner in which the quality of the subjects is guarded. Mr. Berman mentioned some of the details of the comprehensive advertising campaign about to be instituted.

"Aside from our regular newspaper advertising we have already contracted for more than four hundred billboards in New York and Brooklyn alone," Mr. Berman went on. "The rest of the country will be similarly taken care of. The locations of these boards have been decided upon by the Blue Bird company."

Mr. Berman expressed his satisfaction with the designs of the posters to be used. Admitting the wonderful quality of the paper used by other organizations, he said nothing approaching the Blue Bird posters has yet been used. Realizing the drawing quality of good paper, his organization has gone to considerable expense, he said, in having the best poster designers in the country submit their ideas.

Freuler Reviews the Year

President of Mutual Film Corporation Enumerates Some of the Gains Made by the Trade in 1915.

THE year just ending has been crowded with the most significant developments in the history of the motion picture industry. Young Nineteen Sixteen comes in with busy prospects. The last few months of 1915 have seen more really big things happen than any similar period in the development of the business. I believe that 1916 will see yet further important developments in this direction. The really great scenarios are yet to come. Mechanically the picture is rather a satisfactory product now, and while important and revolutionary developments in that direction are of course possible there do not appear to be any near at hand. Meanwhile the "story," the real character and quality of the thought and matter conveyed by the film, will come in for a great deal more active attention.

It is interesting to note that within the year 1915 we have seen almost every American author of prominence become a writer for the motion pictures. This wholesale capture of authors by the motion picture can really be credited to the year 1915. It is true that there were a few who ventured with timidity and questioning into the film field in 1914, those of that year relatively so few in number that we may call them pioneers. For all practical purposes we may say that the great body of skilled writers became related to motion picture expression only with the year 1915. The year 1916 by this token must be expected to develop the writers for the film drama into better artists, better builders with the materials of photoplay construction. They will learn to think in pictures. They will have gained conceptions of the range of both the limitations and the possibilities of the camera.

If I were to attempt the somewhat difficult task of enumerating the other important developments of the year in the motion picture industry I should name:

Service Beyond the Films—The birth of new relation between the distributors and the exhibitors of film, by which the exhibitors receive more than a mere supply of pictures but also aids in publicity, music cues, exploitation methods and general assistance in the successful operation of the motion picture theater.

Higher Admission Prices—A strengthening trend toward higher prices of admission in a very large number of theaters, moving upward from the five and ten cent level to the class of 10, 15 and 25 cent admissions—this resulting in part from the improving standards of the films and in turn resulting in the production of better films.

Better Picture Art—Generally more active attention among manufacturers to the plots and photography of the picture drama, resulting in the enlistment of writers of ability and note for the production of scripts, meeting and encouraging a rapidly improving public taste in screen art.

Censorship—The beginning of a public awakening to the evils and perils of censorship, exemplified importantly in a number of communities where public intelligence over-ruled the absurdity and prudery of censors.

Awakening of the Lay Press—The establishment of photoplay departments in many newspapers and other publications of general circulation, and a more intelligent treatment of the film drama among publications of all classes—a somewhat belated recognition of the increasing important number of readers who are anxious for the news of the films.

Looking to developments to come I can see nothing that looks more important than growth and betterments in the business of exhibiting pictures. Great, big strides have been made in the construction of pictures, in the distribution of pictures, in the advertising of pictures—and now there is a very great deal up to the exhibitor.

Certain investigations made near the close of this year by the Mutual Film Corporation, looking into the operating methods of many thousands of theaters in all parts of the country, convince me that the exhibitor has many more opportunities for growth ahead of him than he has achievements behind him.

A review of the film history of the year cannot, I think, discover a more significant development than the formation of the new Mutual program—the creation which we have been pleased to label the $8,000,000 program—and the more recent but closely related announcement of the Mutual Masterpictures, De Luxe Edition, three big five-reel features a week, and again, simultaneously the expansion of the program to take in yet a third three-reel feature. This gives the Mutual Film Corporation a total output of six features a week—the world's greatest feature release output for any single film distributing concern.

But while we take an inventory of 1915, we find yet other evidence of the forces that are making for the progress of the industry. I turn again to the example of which I can speak with the most authority—that is the reorganization of the methods of operation of the Mutual Film Corporation. This has included the establishment of seven new branches, giving a total of sixty-eight Mutual exchanges for the service of the exhibitors of the United States and Canada. District management has been abolished and every branch has been made directly responsible to the home office of the corporation in New York. A corps of efficiency men has been put into the field to keep up constantly the close relation we have established between home office and the exhibitors through the branches. A system has been installed by which confidential reports on films, attendance and all detailed theater statistics come to me from representative houses in all parts of the country, thus giving a direct "indicator reading" on our pictures and service, and enabling us to continually shape them to that which is proven successful in the final test of the box-office report.

Another important step this year has been the formation of the Motion Picture Board of Trade and plans for a concerted effort to free the motion picture from the shackles of censorship. This is not the place for my views of censorship, but I insist on saying that it is un-American, absurd and damned to final destruction. We can recognize only one censorship and that is the opinion of the wholesome-minded and intelligent public.

The European war, which has been so much a factor in the fortunes of many of our great American industries, has given no pause to the motion picture business. The film tax levied by Great Britain as a war measure is making New York the world's film market, and is giving us here the position that London had occupied in the world trade in film plays.

So looking ahead we can promise greater film prosperity, better plays, better theaters, better service to exhibitors and to the public. The motion picture atmosphere is being classified. The business is gaining in standardization. The unfit are being eliminated. The future is bright and filmdom can look with expectancy on 1916.

H. J. Streyckmans, Mirror Studio Manager

HECTOR J. STREYCKMANS, who has been made studio manager for the Mirror Fims, is one of the best known men in the motion picture trade. He has been through every phase of the business from production to marketing. His first association with pictures came about through his position as managing editor of the Show World. Later he organized the International Projecting and Producing Company, the first independent company to oppose the licensed manufacturers in 1909. His associate in this company was J. J. Murdock. For three years Mr. Streyckmans was in an executive capacity with the New York Motion Picture Company. He was a part of the Mutual organization under Mr. Toomey from its inception until he organized and managed the Pasquali American Co., now the Picture Playhouse Company. Through him the "Last Days of Pompeii" was released and he handled "The Battle of Gettysburg" as an isolated feature for the Mutual. Mr. Streyckmans was the originator of and edited the Mutual Observer, a magazine which he ran single-handed. The same magazine is now known as Reel Life, which is being handled by a sizable staff.

H. J. Streyckmans.

The first star who will appear at the Glendale studio for the Mirror Company in January is Nat Goodwin. Captain Harry Lambart and Lawrence Marston will have charge of the first two companies organized for Mirror pictures.

Universal Annual Meeting

Directors Re-elect Carl Laemmle President—Joe Brandt Is Secretary.

AT A MEETING overflowing with words of satisfaction over the successful and profitable business of the past year, the directors of the Universal Film Manufacturing Company held their annual meeting at the executive offices, 1600 Broadway, New York City, December 15, Carl Laemmle, R. H. Cochrane, P. A. Powers, Joe McKinney and John B. Stanchfield were re-elected directors of the concern, after having had one of the most successful years in its history.

The directors pointed with pride to the progress of the company in the past year, and pointed to the nearly completed plant at Leonia, N. J., as the Universal City of the east and as Universal City Junior, an undertaking which required over a year in completing and which necessitated the expenditure of nearly $500,000 to thoroughly install. The elections were held at intervals and following some time spent in going over the wonderful increase in business of the past year the election again became the chief topic. Carl Laemmle was re-elected president; R. H. Cochrane, vice-president; P. A. Powers, treasurer, and Joe Brandt, manager of the home office, was elected secretary, after which the board of directors extended a vote of thanks to President Laemmle for the profits and success of the year 1915.

The whole work of the past year was reviewed by the directors, after which plans were considered for the coming year.

Then the "big four," Messrs. Laemmle, Cochrane, Powers and Brandt, got down to business and outlined some of the big events the Universal will put over in 1916. Although the profits and increase in volume of business in 1915 clearly out-distanced the figures of any previous year, the officials are determined to double the present figures during the next year, and with the new electric studio at Universal City and the new plant at Leonia Heights, they feel they can safely increase the output 50 per cent., and with decreased producing cost, make larger profits than ever before.

Many of the plans laid out at the directors' meeting have been kept secret, and will be made public only when the officials are ready to execute them. Several prominent stars have been signed by the Universal and their names, as well as a list of the big plays and books which the Universal has already contracted to film, will be made known shortly.

Another Big Studio

Architect Kinsila Plans Structure for the Prudential Film Corporation, Located at Worcester, Mass.

EDWARD B. KINSILA, architect and studio specialist, has filed with the Building Department of Worcester, Mass., full working plans for an elaborate and up-to-date studio for the Prudential Film Corporation, whose parent office is in the World Tower building, at 110 West 40th street, New York.

A. W. Blankmeyer, owner of the Grand Circus theater, of Detroit, is president of this company, and Mr. Blankmeyer intends to employ the new studio, which will be equipped with every modern device for securing the best motion picture photography, for producing the highest quality features on a large scale. The studio will contain nearly 60,000 square feet of floor space, 6,000 square feet of which will be stage space inclosed within a special ground glass skylight that freely admits the full passage of the actinic rays of sunlight. Immediately outside the skylight and connected with it through wide open doors will be exterior platforms, 25 feet wide, surrounding three sides of the skylight, which may be utilized in addition to the stage in fair weather.

Overhead in the skylight, a light lattice trestled traveling bridge spans the entire width of the skylight. This bridge will be used to secure many novel effects. In emergency an artificial lighting system will be employed.

High elevating traps that may be used singly, or together to represent the postless balcony of a theater or the second story of a dwelling, and a large revolving platform that whirls quickly or moves slowly, above or below the floor plane, will also be installed.

In the open courtyard of the studio, containing a replica of the famous Bridge of Sighs at Venice, will be placed a circular water pool with plate glass sides, surrounded by a submerged corridor, from which all manner of submarine views may be photographed; from individual human battles with ferocious sea monsters to the warlike operations of sea-hidden submarines attacking warships.

The architecture of the studio will be of the English Tudor style to comport with the classic designs of neighboring houses, the studio being located on West Main street in the very heart of the fashionable quarter of Worcester.

KLEINE FINISHES "THE DEVIL'S PRAYER-BOOK."

Finishing touches were added last week to "The Devil's Prayer-Book," a Kleine feature with Alma Hanlon, Arthur Hoops, Frank Belcher and Ruby Hoffman. This is the feature that was especially written by Max Marcin, author of "The House of Glass," now playing at the Candler theater, as the starring vehicle for Miss Hanlon.

Miss Hanlon has availed herself of the many opportunities for sparkling work yielded by Marcin's script. She will be seen in three different roles in "The Devil's Prayer-Book," a young mother, a girl of fourteen and a young woman of twenty-five. It is released January 5, as the first Kleine offering on the Kleine-Edison program for the new year.

GAUMONT RECRUIT NOW NON-COMMISSIONED OFFICER.

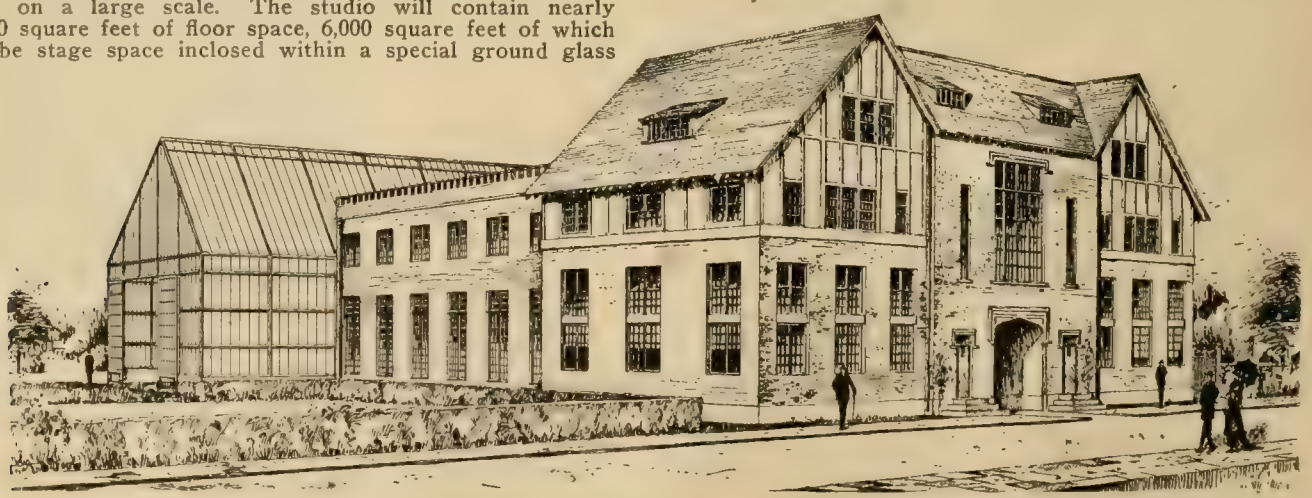
B. H. Bromhead, who resigned the second week of December as factory manager of the Gaumont Company at Flushing, N. Y., to join the British Army, writes from Montreal that he has been enlisted as a non-commissioned officer.

FREDERICK CHURCH NOW PLAYS LEADS.

Frederick Church, who for a long time played heavies opposite G. M. Anderson, has signed a contract with the Universal Film Manufacturing Company to play leads and heavies under the direction of Joseph De Grasse.

CHANGE OF TITLE FOR CASINO STAR COMEDY.

The Casino Star comedy for release on the Mutual program, January 9, has been changed from "The Girls' Color Scheme" to "Alias Mr. Jones." This new play, which is from the pen of S. A. Van Petten, will feature "Budd" Ross, who has just become a Gaumont star.



Studio Planned by Edward B. Kinsila for the Prudential Film Company.

New Kalem Series

George Bronson Howard Will Write it—"Love Pirates" Will Be the Title.

GEORGE BRONSON HOWARD, novelist and playwright, has succumbed to the lure of the screen and has contracted to write a series of original stories for production in motion pictures. The author of "Snobs" will write the stories for the next Kalem dramatic series under the title, "The Love Pirates." It will be staged in fifteen two-part installments, and, as with all Kalem series productions, each episode will tell a complete story in itself. Work of production began this week.

A point of interest in connection with the new Kalem series is the fact that the stories will be written originally for the motion picture screen and will not be adaptations of any work already presented to the public. In addition to being written with the screen in mind, the Bronson Howard stories have for their theme a novel idea that should make it one of the most unusual series yet presented on the screen. The title, "The Love Pirates," will give an idea of the theme the novelist has chosen to mark his debut as a writer especially for the screen. He has built his stories around two young women whose natural characteristics make the sobriquet, "Love Pirates," more than appropriate. The girls are fascinating creatures who live by their wits and wiles, choosing for the victims the wealthy and sophisticated, and showing them that there are those even more wise in the ways of the world. The stories will each detail a separate adventure which befalls the "Love Pirates" in preying on the blase and self-centered idle rich. It is intended, through the medium of this series, to give the public a keen insight into the methods employed by the swindlers who use their wits to live without labor while at all times staying within the bounds laid down by the law. Many of the ingenious schemes best known to police officials will be laid bare while the author, because of his wide experience as a newspaper man and in government service, has been able to present many of the lesser known artifices employed by sharp-witted schemers.

George Bronson Howard

Marin Sais

Ollie Kirkby

Elaborate preparations are being made by the Kalem Company which assure "The Love Pirates" publicity backing on a scale equal to any yet attempted in the motion picture field. The stories, fictionized by Hugh C. Weir, will be syndicated in a list of newspapers covering this country and Canada, each story being published the week simultaneous with the release of the picture it concerns. Because of the prominence of George Bronson Howard's name, the original note to the stories, and the recognized ability of Mr. Weir, it has been possible to secure many newspapers for the syndicate which have in the past looked askance on the publishing of fictionized motion pictures. All of the large cities of the country are included in the list in addition to the medium sized and smaller cities.

Not one star, but two, will be featured in the screen versions of the Bronson Howard stories. Kalem has delegated the production of the series to the Glendale company under the direction of James W. Horne, which is responsible for the remarkably successful "Stingaree," which Kalem pronounces "the series hit of the year." Marin Sais and Ollie Kirkby, both of stellar magnitude, will share honors as possessors of the title "Love Pirates." Of rare beauty, as may be judged from the accompanying photographs, Marin Sais and Ollie Kirkby have both gained extensive followings by their work in Kalem productions, notable among recent releases being "Stingaree" and the four-part feature, "The Pitfall." They will be favored with unusual opportunities for the display of their versatility in "The Love Pirates" since there is a strong touch of comedy present throughout the dramatic action of the stories. The comedy is of the satiric nature to be expected from the author of "Snobs" and "The Red Light of Mars."

Though long ranked among the most prominent of literary lights it is since the publication of "God's Man," one of the most talked-of novels in years, and for some time past at the top of the "six best sellers" list, that George Bronson Howard has been recognized as one of the American writers whose work will live. He is undoubtedly the youngest American novelist of distinction. Though no figures are mentioned by the film company it is probable that the cost of "The Love Pirates" will set a new picture mark.

Like many other leading literary men, George Bronson Howard is an ex-newspaperman. Though barely in his thirties, and with a life filled with activity, by his prolific pen and broad vision he has succeeded in obtaining recognition as a novelist, dramatist and librettist. As a newspaperman Bronson Howard served on the New York Herald, the Brooklyn Citizen and the Baltimore American, after which he went to the Philippines in 1900 for a news syndicate. While there he held office in the customs and constabulary service under the Philippine Civil Government, leaving there for China, where he assisted in the reorganization of the Chinese Imperial Army. He served in Manchuria during the early days of the Russian-Japanese War as a correspondent for the London Daily Chronicle until he was deported by the Russians for getting uncensored matter through the lines.

After a few years in newspaper and magazine work in California on his return to this country he came east to engage in more ambitious work. His contributions to the Popular Magazine, which included the famous "Norroy, Diplomatic Agent," stories, are well remembered as among the work of a group of authors who brought that publication to the crest of popularity. The "Norroy" stories were later published in book form, and have since been translated into several languages. Bronson Howard at this time wrote "The Only Law," undoubtedly the first crook play, and forerunner of the "Within the Law" type. It was later revived under the title "The Double Cross" with such stars as Arnold Daly, Emmett Corrigan and Florence Rockwell in the cast. "Snobs," the first starring vehicle of Frank McIntyre, was a big hit on Broadway and equally successful when adapted to the screen.

Turning to a lighter field, Mr. Howard wrote the book and lyrics for two Winter Garden successes, "The Passing Show of 1912," and "Broadway to Paris." The following season he collaborated on the book and lyrics of another Winter Garden hit, "The Whirl of Society."

"Scars on the Southern Seas," a novel; "Sea Gold," a serial, and "The Red Light of Mars," a play, are works of Mr. Howard's pen during the succeeding years. In book form, "The Red Light of Mars" has been highly praised by such critics as Arnold Daly, who declared it, "The best comedy ever written by an American, probably the best play," and George Broadhurst, whom it caused to say, "I honestly believe George Bronson Howard is one of the few American writers whose work will live."

"An Enemy to Society," the novel later successfully dramatized, is another of Bronson Howard's well-remembered works. "God's Man," the Bobbs-Merrill novel, is the most recent. Surely there are bright omens for the success of "The Love Pirates," following as it does, so sensationally successful a work as "God's Man," which critics have declared to be a masterpiece.

Capt. Kleinschmidt Now at Italian Front

His Wonderful Pictures to Be Seen Soon in America—Will Lecture on His Personal Adventures.

By W. Stephen Bush.

ANOTHER formidable looking letter from war-ridden Europe has arrived in the office of the Moving Picture World. It is dated November 8 and mailed from Trieste. The writer is Captain F. E. Kleinschmidt, well-

The Walls of Belgrade.

known to readers of this paper. The accompanying pictures show that the Captain is still in the thrilling centre of things and likewise that he lets no opportunities escape him.

Captain Kleinschmidt in his letter says that he has returned from the Servian front and that his work in Servia being practically finished he has gone to Trieste, where the Austrian headquarters are situated. He speaks of having secured permission to go to the Italian front.

He goes on to say: "I am here in Trieste now and will go in a submarine boat and on the Isonzo front. On my return I found amongst my mail two copies of the Moving Picture World. Believe me, I was glad to see the old Moving Picture World once more. I devoured it from cover to cover to get an idea of what is going on in the moving picture business." Captain Kleinschmidt later left Trieste and looked over the bloody battlefields on the Italian front. "I have seen," he writes, "much fighting and many battles during my nine months at the front, but this region here beggars description. In three great offensive movements the Italians have tried to break through the iron wall of Austrian forces and a hundred thousand Italians have broken their skulls on this wall: they are lying in heaps before the barbed-wire entanglements."

The Captain speaks of the extraordinary facilities he en-

The Fortress Kalemogdan, Belgrade, from 3,000 Feet Altitude.

joyed for taking pictures. He was requested to show his films to the great General Staff to the Crown Prince and Archduke Frederick. Here is another interesting passage from the letter:

. "I circled over Belgrade for an hour and a half and took moving pictures from a height of 3,000 feet. I enclose some views I took with my Graflex camera when I ran out of Kino films."

One of the accompanying pictures shows just what the Captain accomplished.

With all the excitement and the adventurous times it appears that the Captain is just a bit homesick and looks forward with thinly disguised pleasure to the day of his return to "God's country." All of his films have been incorporated into the official war archives of Germany and Austria. Captain Kleinschmidt expects to return to this country some time in January. The chances are that he will come close upon the heels of his most interesting letter. He expects to show his war films and lecture on the events of the great struggle and on his own thrilling and unique personal experiences. He has alternately hobnobbed with royalty and shared the life of the common soldiers in the trenches and on the firing line. He surely will be worth listening to when he comes back and his pictures will have the stamp of authenticity.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

"Lydia Gilmore" at the Strand.

PAULINE FREDERICK is the star at the Strand theater this week, appearing in a photo-dramatic adaptation of Henry Arthur Jones' powerful drama "Lydia Gilmore," a Paramount picture produced by the Famous Players Film Company. In this silent drama Miss Frederick makes a distinct departure from any role in which she has been seen on the screen, and portrays a woman who holds the secret knowledge that her husband is a murderer. Though she loves her husband, his increasing neglect of her gradually cools her affection for him, and when she meets Benham, a great prosecuting attorney, his influence over her son and his love for the boy win the regard and, finally, the love of Miss Gilmore.

The Strand Topical Review contains latest news and war pictures, and new ladies' fashions in colors, taken in this country and abroad. The concert program is a varied and pleasing one. The soloists for the week are: Margaret Horton, contralto; Martha De Lachman, soprano; Martin Richardson, tenor, and Bruce Weyman, baritone.

"The Old Homestead" at the Broadway.

"The Old Homestead," is which the late Denman Thompson starred for over thirty years, has been converted into a Paramount picture by the Famous Players Film Company and is being shown this week at the Broadway theater.

Director James Kirkwood and his company went to New England and spent several weeks in photographing scenes in and about the Thompson farm and in the outlying country, where there still exists to a remarkable degree the same interesting and delightful types that were found by Thompson when he wrote the play three decades ago. Even the interior of the Thompson home was used.

Triangle Program at the Knickerbocker.

De Wolf Hopper's film debut in "Don Quixote" has been so successful at the Knickerbocker theater that he is being retained in the Triangle star combination this week. The rest of the program presents Willard Mack in "The Conqueror" and Chester Conklin in "Dizzy Heights and Daring Hearts." The last-named is a Keystone comedy and a monoplane and a biplane figure prominently in the action. The play ends with the blowing up of a 200-foot chimney, burying the comedy villain under the bricks.

De Wolf Hopper proved last week the fallacy of a pet theatrical tradition. The week before Christmas has always been a bugbear to the stage world, yet "Don Quixote" and Hopper attracted large audiences to the Knickerbocker all the week. Hundreds of school teachers were present at the various performances and expressed their approval of the film version of the Cervantes classic as an educational force.

Program at the Vitagraph Theater.

"The Crown Prince's Double," a five-part Blue Ribbon Feature, heads the bill at the Vitagraph theater this week. The principal parts are portrayed by Maurice Costello, Ann Laughlin, Thomas R. Mills, Anders Randolf, Howard Hall and other Vitagraph players of prominence. Included in the program is a three-part Broadway Star Feature, "The Wanderers," produced by the Western Vitagraph Company, featuring Mary Ruby, William Duncan and George Holt. The photoplay tells the story of a wandering blacksmith, made wealthy overnight, by a stock boom, and contains a fall over a precipice that furnished real thrills. Mr. and Mrs. Sidney Drew are seen at their best in "By Might of His Right," a one-part comedy, in which Donald MacBride is also cast.

"The Birth of a Nation" is in the last week of its run at the Liberty theater.

The Romance of a Great Business

The Beginnings of the House of Pathe—Patience and Industry the Keynotes.

GREAT businesses do not, like the dragon's teeth of mythology, spring into life fully equipped and formidable in the panoply of might. Rather are they the slow evolution of a big idea in the mind of a genius to which has been brought the propelling force of vigorous

Charles Pathe.

personalities, strong wills and generally a high standard of commercial ethics. In all the history of business there is no more remarkable growth than that shown by the motion picture industry. Realizing that today it is the fifth in importance of all the great businesses of the United States, it is hard for one to reconcile himself with the fact that some twenty years ago there was no picture business—merely an Idea, that Drama, Opera and Comedy sat all powerful and apparently inviolate on the throne of the Speaking Stage and that the man who would have prophesied that they must yield supremacy to the long rolls of celluloid film and the flashing of rays of light upon a snowy screen would have been looked upon as a fool or a dreamer. But Genius gives Vision or the sons of men would today be living the life of the Troglodytes of past ages. Let us then concede that the pioneers of the World's greatest amusement were geniuses and men of Vision.

The photodramas we see today are built upon no greater romance than the rise of the house of Pathe, the great international business with factories, studios and selling organizations in all parts of the globe, yet only about twenty years ago it was founded by four brothers, who each contributed his whole capital of 2,300 francs apiece—less than $500, for each, and less than $2,000 for all, and after only three weeks two of them, horrified by their own rashness, withdrew, taking their money with them! Today Emile and Charles Pathe, the two to whom was given Vision and who remained, are drawing $100,000 apiece per year in salaries alone, besides their great profits from the business!

Harking back to those early days we find Charles Pathe with two of those primitive machines where one was privileged by depositing a coin to see a succession of tiny photos tumbling over one another, and giving the effect of life action. The original idea had been our own Edison's, and Mr. Pathe was the one man in Europe to recognize that there was the germ of great things. In a tiny store he placed these machines on view and quickly saw that it was profitable. There were no changes of program in these machines—and but one picture to each. Mr. Pathe saw that to make his patrons come back again and again it was necessary to provide new pictures. Then and there was born the modern film exchange idea, for he purchased twenty machines, placed them in twenty different towns, and switched his pictures in weekly rotation.

From his profits he secured Lumiere's motion picture camera, then just completed, and began to take his own pictures, ten or fifteen feet at a time. His wife feeding chickens, a railroad train entering a station, a man running, sheep grazing; these were his early subjects. The idea of projecting these strips of film into the screen helped the infant industry tremendously. Mr. Pathe took his fragmentary films in his pockets to London, Berlin, Rome, traveling third-class because of his limited means, and sold them there. Gradually his films lengthened and his markets increased, but for some time he was his own cameraman, shipping clerk, manufacturer, salesman, and demonstrator.

One day the idea came to him that a story could be worked out upon the screen—that such film stories would possess a wider appeal than the bare facts of every-day life which he had been filming. He hired Max Linder, then an actor, limp of purse, at $4 a day to work in comedies, and Louis J. Gasnier, a stage manager and play producer of Paris, to direct the taking of these pictures. Here was born the photoplay of today and from this beginning have come the "Cabirias," "The Births of a Nation," etc., with their universal appeal and gripping power. Max Linder, still considered by many critics the greatest comedian of the screen, up to the time of the war was drawing $70,000 per year, a colossal figure for France. Louis J. Gasnier, the first Pathe director, is today general manager and vice-president of the vast Pathe American interests.

A wise man has said we cannot stand still—we must either progress or deteriorate. The house of Pathe through all the years has not retreated, but has consistently kept at the head of the procession. The one-room factory of twenty years ago today is represented by a 14,000,000 franc factory in Joinville, France, with sisters in Montreuil, and other places; by others in England and the United States, the open-air platform where the first plays were staged was the ancestor of huge modern studios in France, the United States, England and India; the selling force of one man who carried his tiny films in his pocket is today represented by scores of offices and exchanges in all parts of the world, there being nearly forty in the United States alone; the news film which even today in the face of wide competition is associated in the minds of most people with the "Pathe Weekly," the first to be made, has a lusty family in the Pathe News in the United States, The Pathe Gazette in Great Britain, the Pathe Journal in France, the Pathe Giornale in Italy, and another with an unpronounceable name in Russia.

It is truly good for one's own inspiration's sake when looking at a Pathe Gold Rooster play, the name by which the best films of the Pathe product are known, to remember the busy man who was not too busy to have Vision, tramping the broad highways with his camera some twenty years ago!

VIOLA DANA IN "THE INNOCENCE OF RUTH."

Viola Dana, the dainty little Edison artist, will at last have in the Kleine-Edison feature, "The Innocence of Ruth," the chance she has been seeking for a long time; an opportunity to do a bit of dancing. For if there is one thing that this little lady can do delightfully, it is to dance. She excels at the classic dance and seems to catch in her lithesome body the very spirit of perfume-scented spring and carefree child days. In it, her spontaneous girlishness, which has endeared her to many on the screen, finds freest and prettiest expression. Yet this little miss does not frown upon the ballroom dance like many who love the classic steps. In fact, did the screen let you hear her voice, you could hear in this play audible sniffles from a cold which she caught at the Boston Exhibitors' Ball from dancing too much. Miss Dana was taught to dance by a famous danseuse, now retired. She has won a number of prizes for excelling in ballroom dances. In the feature, "The Innocence of Ruth," she ranges over some four or five different dances.

REVISE YOUR MAIL LIST.

F. F. Latta, president and treasurer of the Cozy Company, operating the Cozy, Princess and Lyric theaters of Austin, Minn., hands this bit of timely advice to manufacturers:

"Why don't the producers revise their mailing lists? There is delivered to us each week bundles of matter addressed to houses that have been out of business for five or six years, and if this condition prevails throughout the country, which no doubt it does, it must mean tons of matter each week wasted, to say nothing of the labor and expense of postage."

World Film Productions

Will Open the Year With a Number of Noteworthy Subjects.

THE first month of the new year finds the World Film Corporation and its staff of directors, players and scenic artists engaged upon a group of feature pictures that promise to be the most imposing of this organization's many productions.

Clara Kimball Young, prominent among photoplay stars, is at work under the direction of Edwin August in a Russian five-part drama dealing with revolutionary plots and counterplots. Many of the exterior scenes were taken during the recent big snow storm with exceptionally realistic effects. Particular enthusiasm was aroused among the heads of the organization by the successful staging of a scene depicting the Kishineff massacre in which nearly a thousand people appeared.

Director Chautard and a company headed by Frances Nelson, June Elvidge and Douglas MacLean are producing the filmed version of Jules Eckert Goodman's remarkable play, "The Point of View." The pictorial adaptation by Emmett Campbell Hall maintains only the thread of the original play and builds it into a powerfully dramatic story. Miss Nelson has the most important part in which she has yet appeared under the World Film banner, and Miss Elvidge, too, is expected to win new laurels through her skillful performance of the important role in which she is cast.

George Beban's original story of life in pastoral France and in the Parisian studios and salons is rapidly nearing completion under the masterly hand of Director Tourneur. The many thousands of picture patrons who reveled in Beban's marvelous characterization in "An Alien" will soon see this noted character actor in a role that gives him the greatest opportunities of his stage and screen career.

Miss Kitty Gordon, the statuesque queen of musical fame, is progressing rapidly with her first film venture at the Paragon studio under the direction of Frank Crane. This picture, an adaptation of H. C. Phillips' noted novel "As in a Looking Glass," affords Miss Gordon the opportunity to wear a marvelous array of gorgeous gowns and to display every phase of her dramatic talent.

Holbrook Blinn, Director Barry O'Neill and the company producing "Life's Whirlpool," an adaptation of Frank Norris' great American novel, "McTeague," have returned from the south with every foot of the picture completed. It is being cut and assembled for immediate release. Private showings have convinced Lewis J. Selznick and the other heads of the World Film Corporation that in "Life's Whirlpool" they have the most gripping picture yet produced at their studio.

Director Oscar Eagle and his star, Robert Warwick, have nearly completed the final interior scenes of the five-part filmed version of Henry Russell Miller's successful novel, "The Ambition of Mark Truitt." The title for this picture has been a much-discussed matter in the World Film offices, but a final decision has been reached on "The Quest Eternal."

WALTER MACNAMARA REJOINS UNIVERSAL.

When the papers announced recently that Jane Gail, the talented and popular English star, had returned from England and the zone of Zeppelins and rejoined her old partner, Matt Moore, at the Imp studios, the Universal Film Manufacturing Company received many congratulatory letters from exhibitors who were exceedingly happy that the comedy pair was back in harness again for the Universal.

But "old home week" is going on right along at the Imp studio, as Walter Macnamara, author of "Traffic in Souls," and other photoplays which have gained wide and extensive popularity, has come back, and will be associate director and script writer for the Matt Moore-Jane Gail Imp comedy company. The English trio has already started operations at the new studio at Leonia, and their first releases will be made in January.

MOSS SENDS THE "ONE DAY" PLAYERS SOUTH.

The players appearing in the B. S. Moss screen production of "One Day," a sequel to Elinor Glyn's "Three Weeks," left New York last Saturday, December 25, aboard "The City of Montgomery," with Savannah as their destination.

In addition to Jeanne Iver, the star of the organization, Director General Hal Clarendon and Head Cameraman H. M. Dean and the supporting company, there were in evidence the technical director and his staff, assistant cameramen, property men and electricians, making in all a total of forty-two for which passage was booked.

Gardner Hunting With Wharton

ONE item of news that will be received widely with interest, not only by members of the motion picture fraternity of New York and of the country at large, but also by the followers of the writers' craft and by readers of the magazines all over America, is the announcement made this week that Wharton Incorporated have secured the services of Gardner Hunting, writer, editor and scenarioist, whom they have put in charge of their scenario department.

Gardner Hunting

Mr. Hunting has many friends, both among the men and women who are making the literature and the pictures of this country to-day, and those who are enjoying both. His stories, especially those for and about boys, are known wherever the leading periodicals find their way to home firesides, and, though he is a comparatively new recruit to the motion picture world, he needs no other introduction than a mention of his name, to be sure of a warm welcome.

Some great plans are brewing in that model plant of the Whartons at the foot of Lake Cayuga. Feature pictures from the popular novels of Fred Jackson, from the Broadway and country-wide stage-successes of the Shuberts, as well as some original and unique things, with which the name of Wharton is becoming syonymous, are to follow the Wallingford and Elaine series. Clyde Fitch's "The City" and the never-to-be-forgotten "Hazel Kirke" are among the earliest of the good things to make their appearance for this early winter season. Fred Jackson's "Red Robin," an amazing story of a secondary personality, will soon be picturized. Mr. Hunting has just finished another scenario based on Mr. Jackson's famous Lloyd Demarest stories, and is putting the finishing touches on a remarkable snow-picture of Leo Wharton's own original authorship, which will probably be released under the title "A Tragedy of the Snows."

Mr. Hunting was for several years editor of People's Magazine, of Street & Smith's list, and has staunch friends on the staff of that popular publishing house, as well as among the multitude of writers for their periodicals. His books are being featured among the Christmas offerings in the great stores, and many of their readers will soon be looking forward to the things in his pictures of which they have grown fond in his stories. There is many a man among the scenario writers and editors as well as the editors of the craft's own periodicals who will extend a cordial hand to him and wish him good luck in his new undertaking.

SCREENERS HOLD CHRISTMAS TREE.

A hundred members of the Screen Club gathered about a big tree in the parlors of the clubhouse on the evening of Tuesday, December 21. King Baggot was chairman of the committee that had arranged the plans for a "get-together." President Billy Quirk acted as Santa Claus and saw to it that every Screener got at least one Christmas present. The fatherly advice that accompanied each token was the cause of a steady flow of laughter. Later there was a spread downstairs. There were songs by Bruce Weyman, whose "Mandalay" and "Mother of Mine" were applauded long; Sam Ryan, who, with his Irish songs, kept the crowd in high humor; Joe Phillips, Harry Benham and Georgio Majeroni. Sidney Bracy and William McKenna accompanied at the piano. It was entertainment of the best.

PANTAGES BOOKS "RED CIRCLE."

B. E. Loper, manager of Pathe's Los Angeles office, wires under date of December 17 that Alex. Pantages after viewing competitive serials booked Pathe's "Red Circle" for Los Angeles, San Francisco, Seattle, Spokane and Tacoma. Mr. Loper wears a broad smile, for Mr. Pantages' judgment counts for a lot in his territory.

Metro Pictures in 1916

Announcement of Plans Includes "Survival of the Fittest" Predicts President Rowland.

THE year 1916 is to be by far the most important year in the history of the development of motion pictures, and it is to be a year of the survival of the fittest." This is the prediction of President Richard A. Rowland of the Metro Pictures Corporation.

Metro has laid its plan definitely for the coming year, which includes many additions and improvements to its present service. It announces, as its permanent list of stars under long time contracts, Francis X. Bushman, Beverly Bayne, Mme. Petrova, Ethel Barrymore, Mary Miles Minter, Hamilton Revelle, Valli Valli, Martha Hedman, Mabel Taliaferro, Edmund Breese, Emmy Wehlen, Marguerite Snow, Julius Steger, Lionel Barrymore and Grace Valentine.

A decided innovation for Metro will be a series of fourteen pictures, two reels in length, in which Francis X. Bushman will be the star, and Beverly Bayne is to be featured with him. Each one of these pictures will be complete in themselves, but they will constitute a completed long story when they have all been shown. The stories are unusual in character, vital in plot, and they will present some new ideas in picture making. A celebrated author has completed the series. Special campaigns have been outlined and will be conducted in behalf of the Bushman-Bayne series, and in connection with two other special series of two-reel subjects in which two distinguished women stars will be featured.

Production of Metro wonderplays will be carried on almost exclusively in the East, although the Quality Pictures Corporation will continue to hold its Los Angeles studio in readiness in case of need. Metro now has studios at No. 3 West Sixty-first street, New York City, where the Rolfe Photoplays Inc., under the general management of Maxwell Karger, and Columbia Pictures Corporation under the general management of Charles Maddock, have been making pictures during the past six months; a studio in Fort Lee, N. J.; the Popular Plays and Players studio, at No. 238 West Thirty-fifth street; as well as the largest studio in the world under glass, and another local studio will be added to the list before March.

While special stress will be laid on the making of five-reel feature subjects, there will also be one-reel comedies and two-reel subjects, in which the foremost Metro stars will appear. Metro's aim for the New Year is to make the best pictures possible, with consistent quality the watchword.

The list of Metro productions for the year include a large number of original scenarios in addition to adaptations from famous plays and books already purchased by the scenario department. Vital dramas that are clean and tremendously interesting, stories with continuity, and power rather than "punch," are in a general way, the sort of productions that may be expected. The classics have been drawn upon for eight of the summer productions.

"Metro looks forward," said President Richard A. Rowland, in speaking of the coming months, "to a great year, because Metro enthusiasm, Metro spirit and Metro ability is concentrated as never before, on the making of good pictures.

MAURICE CYTRON JOINS HORSLEY.

Maurice Cytron has joined David Horsley's staff of assistant directors and has been assigned to Director Bowman's company, now producing "The Bait," which is to be the first Horsley-Mutual Masterpicture, de luxe edition, release. He was associated with Mr. Bowman when the latter was directing plays starring Francis Bushman at the Quality studios.

Mr. Cytron's first work in motion pictures was with the Lubin company in Arizona as assistant director to Romaine Fielding, who was producing western dramas. This was six years ago. Later he was with Selig at Los Angeles as assistant to Burton L. King. A six months' engagement with the Eclair company at Fort Lee, N. J., was followed by a contract with Essanay and then the Quality company.

SYDNEY MASON TO BE FEATURED.

Because of his good work in Rialto Star Features on the Mutual Program, the Gaumont Company will feature Sydney Mason with Miss Marguerite Courtot in the Mutual Masterpicture Company to be directed by Henry J. Vernot, at Jacksonville, Fla. Before appearing upon the screen, Mr. Mason supported Blanche Walsh and Lillian Langtry. His last legitimate work was for Cohan and Harris in "Get-Rich-Quick Wallingford."

Frank Mayo

FRANK MAYO, who is featured in "The Red Circle," the serial detective photoplay produced by Balboa and released by Pathe, is the third actor of that name to come before the theatergoing public prominently. His grandfather, Frank Mayo, one of the foremost American actors of a generation ago, is still remembered for his sterling characterizations in "Davy Crockett" and "Pudd'in' Head Wilson."

Frank Mayo.

However, the present bearer of the name does not seek approval for the achievements of his distinguished ancestor. He stands on his own footing as a player, and as such he will surely measure up well alongside the Mayo family traditions. Although American born, Americans do not yet know much of this young man, for the greater part of his professional life has been spent abroad.

Frank Mayo III was born in New York twenty-nine years ago. He played in his grandfather's companies as a child and was on the train with him when he died. He has been with the Horkheimer Brothers ever since.

TIPPETT PLEASED WITH UNIVERSAL CITY.

That despite pictures he had seen and accounts he had read concerning the Universal's Pacific Coast studio he had absolutely no conception of its size and completeness, is the substance of remarks made by John D. Tippett, managing director of the Trans-Atlantic Film Company of England, after having been conducted through the Universal City studios the day after his arrival on the Pacific Coast by H. O. Davis, vice-president and general manager.

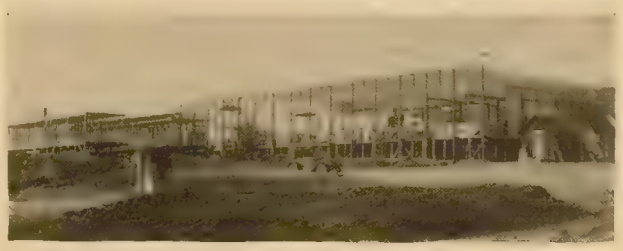
As head of the European branch of the Universal Film Company Mr. Tippett went west while on a trip to the United States to see for himself just what the home of Universal Films is really like.

"I have often wondered," he remarked, "how it is that the Universal films I have seen are so well done from the standpoint of casting and local color. Now it is quite plain to me. It could not be otherwise. With the hundreds of actors at the big studio from whom to choose the desired type, and with a staff of technical men at the beck and call of directors who need foreign sets, it is easily to understand how they are so nearly perfect. It is wonderful, and I only wish I were able to take back with me some idea of it to my friends in the industry in England."

Mr. Tippett sailed for England on Wednesday, December 22.

NEW VITAGRAPH OUTDOOR STUDIO.

Here is a panorama view of the new studio of the Vitagraph Company at Hollywood, Cal., showing the open air stage where it is posible to take as many as twelve different pictures at the same time. The buildings in the distance near-



New Vitagraph Outdoor Studio, Hollywood, Cal.

ing completion are to be used for the mechanical departments of the industry. The property of the Vitagraph Company covers several acres, and the surrounding property provides scenes for thrilling rides and prairie scenes.

The New News Reel

Big Four Branches Active in Behalf of Hearst-Vitagraph News Pictorial.

FOLLOWING the announcement that the new Hearst-Vitagraph News Pictorial would be released through the V-L-S-E, representatives of that organization made a very quick and effective canvass of the field, with the result that this news feature will have as wide a distribution from its inception as any film of like character has ever obtained.

The first release will be on January 4th. There will be two releases each week thereafter, on Tuesday and Friday. Each release will consist of approximately one thousand feet of film. Eight hundred feet of this film will be devoted to national and international subjects, the other two hundred will have to do with the local news of the particular zone in which it is displayed. In addition to this, there will be "extras," such as newspapers issue. This means that when some great, important national or international happening occurs, the motion picture narrative of it will be rushed to those exhibitors who are regular users of this service. With this special will go proper publication, advertising, and proper lobby and outdoor posters.

With all the pictures, there will be issued a one-sheet poster, and a set of five original photographs, 11 x 14, with printed captions illustrating scenes from the reel.

As has been indicated in the announcements for this pictorial, it will be extensively advertised in all of the Hearst magazines and newspapers, covering as they do, every section of the country. The first advertisement for the pictures appeared in the Hearst papers of Sunday, December 26th. It ocupied a full page. Quarter-page advertisements are scheduled to appear daily thereafter.

In addition to these advertisements, the Hearst papers will print once a month, a list of all exhibitors in their respective territories, showing the Hearst-Vitagraph News Pictorial. This will be afterwards distributed in a handy booklet memorandum form, which is an innovation that it is thought will be welcomed by both the trade and the public, for the reason that the great difficulty in advertising of such features in the past, has been to inform the public where these might be seen.

The first release will be issued from New York. After the system of distribution has been effected, releases will be made from Chicago and from San Francisco as well, each containing eight hundred feet of the same material which makes up the New York release, and two hundred feet of subjects of interest primarily to the particular sections of the country in which those cities are located.

Among the many novelties which have been introduced for this service in addition to the cartoons by Tom Powers and the exceptional fashion pictures which are to be run, will be a human interest department in which will be shown studies of men and women prominent in the public life.

The editing of this news service is under the direction of Ray Hall, who has his headquarters at the Vitagraph plant in Brooklyn. Mr. Hall for many years, was in the general news service field, including such organizations as the United Press and the International News Service, and was formerly editor of the Hearst-Selig News Pictorial.

Fatty and Mabel Booked East

With Minta Durfee, Al St. John and Others They Will Start From Los Angeles Day After Christmas.

THE new Eastern Keystone company, under the direction of Roscoe (Fatty) Arbuckle, will start from Los Angeles for New York on December 26. The celebrated Mabel Normand is the star, and prominent among the principals are Minta Durfee and Al St. John. The company, while possibly making a few stands en route to film scenic views, expect to arrive in New York on New Year's Day or soon thereafter. They will probably use Fort Lee studios, but their work will not be confined to this city, as they will handle a good many locations in various parts of the East.

This will be "Our Mabel's first Eastern film takisg in three or four years. She is delighted at the prospect. While an Atlanta girl, Miss Normand's mother and sister live in New York and there will be a joyful family reunion about the first of the year.

WIFE OF GAUMONT ACTOR DEAD.

Mrs. Phin Nares, wife of a member of Gaumont's Casino Star Comedy Stock Company, expired December 20. She had herself occasionally appeared in Casino productions with her husband.

Reducing Fire Hazard in Exchanges

Ludwig Diller, President Atlas Film Trading Company, Draws Conclusions from Recent Blaze.

Editor, Moving Picture World:

We ask your particular attention to the facts that developed in our recent fire at our office, at Atlas Film Trading Company, at 1600 Broadway. There were many peculiarities developed which we believe to be of great interest to the motion picture trade in general, as these facts seem to lessen the hazards of handling and storing film. The Mecca Building is one of the modern fireproof office buildings having a fireproof floor but a wood top floor. Aside from this wood flooring there is no combustible material except window frames in the building. The building is also equipped with a high-pressure sprinkler system.

We have a small rewinding room for two operators, and this room contains three sprinkler heads. Our film was contained in old fashioned metal cabinets, but each reel was also in a tight tin can. At the time of the fire practically all of the reels were in the cabinets. There were, however, on the floor of the room several tin cans containing film. On top of these tin cans were three reels of film that had just been returned from one of the theaters, and unfortunately they were not in any receptacle whatever.

Our film examiner was working on a four-reel feature, one reel of which was on the rewinder; the three other reels were laying around on the table and were not in tin cans. Aside from the seven reels mentioned by us, no film was exposed in the room other than mentioned above. A few features were on the floor in tin cans, the balance of the film approximately one hundred to one hundred and twenty-five reels being in metal cabinets in tin cans. The fire itself apparently started from defective wiring or a short circuit on the rewinding table, and it was but an instant before the reels on the rewinder were in a mass of flame which within a very few seconds ignited the additional three reels on the table. The heat from this blaze was intense enough within a short time, possibly thirty seconds, to melt a sprinkler head and start the water.

Within a short period, I should say approximately a minute, the three reels lying on the floor that were not in tin cans also ignited, exploding or opening up two more sprinkler heads. At or about this time everybody left the office and the door was closed so that it was impossible to know what the further action of the fire was until the fire department had done its work. As soon as we were permitted in our office again we found the following conditions prevailed:

The film in the tin cans on the floor was unburned and the heat had not been of sufficient magnitude to soften the emulsion and there was no evidence of fire. The cans were, however, half full of water. Upon opening the metal cabinets we found that 90 per cent. of this film was perfectly dry and only such cans as had loose lids contained any water whatever. The paint on the outside of one metal cabinet was badly burned and blistered and the heat was intense enough to blister and burn the paint on the inside of the cabinet, but the reels of film adjacent to this side of the cabinet were intact. Fortunately these reels were not in direct contact with the side of the cabinet, there being at least the space of an inch between the metal side and the tin can. The fact that the heat from the burning of the seven reels was not sufficient to either ignite the other film or melt the tin cans or do any other damage to the film contained in these cans we believe due to the fact that the act of the sprinkler system in the room was not instantaneous and the volume of the water spread into the room so great that the temperature was kept in almost a normal condition.

If this is not the case there is no way of explaining why the emulsion of the film was not softened. We also call your attention to the fact that the fire department upon arrival dumped a great deal of water into the room from the sprinkler system. Our great damage and loss was not occasioned by fire, but by water, as the office was wrecked. The film, however, was considerably damaged in its removal from the cabinets to the street, everything being wet and also the extra precaution taken by the fire department preventing the ignition of the film during its removal. This course consisted of dipping the reels in a bucket of water until they became rather damp.

The lesson to the trade from this fire we believe to be somewhat along this line: First, the fool-proof rewinding table with electrical connections so made and the lights so arranged that it is impossible for the film ever to come in direct contact with a wire. Second, that there should always be a minimum amount of film exposed on the operator's table in a rewinding room and that such film should at all times be contained in tin cans. Third, that an adequate sprinkler system will control the floor and prevent the spreading of the same to film contained in other cabinets or vaults, provided they are properly sealed in tin cans. These facts are considerably different from the requirements demanded by the various fire departments throughout the country. And if they can be established as true 90 per cent. of the film man's trouble in the storing and handling of motion picture film may be eliminated in the future.

LUDWIG DILLER,
President Atlas Trading Company.

The Motion Picture Exhibitor

Herrington Is Hopeful

League Matters Are "Looking Up"—Meeting of National Executive Committee—New Year's Resolutions Recommended by the President.

THE activities of President Herrington, of the National League, have taken him into Ohio recently, where the progress of the league is reported as most gratifying. Mr. Herrington says Ohio is a model state organization. It not only has the largest, but also the most active membership. The organized exhibitors of Ohio will continue their uncompromising fight against censorship of any and every kind. They do not believe that the moving picture men are in need of segregation like a lot of lepers who have to be examined and pronounced whole before they are allowed to mingle with the rest of society.

A meeting of the National Executive Committee of the league will be held in Chicago in the first week of the New Year. It is expected that the committee will decide upon the place and time of the next national convention of the league. A lively contest is anticipated. Chicago, Pittsburgh, Detroit and New York have friends in the committee and it is very probable that one of the cities here named will be the choice of the committee.

President Herrington has issued a characteristic New Year's greeting to all exhibitors and especially to members of the league. First in the list of New Year resolutions suggested by Mr. Herrington is this one: "I hereby resove that it is to my best interest to see a United Exhibitor's League to protect our business and therefore I will make application for membership at once."

Another very sensible resolution recommended by Herrington is this: "I will not refer to a man in the same business as 'my opposition.' In the future I will greet him as a fellow-exhibitor, recognizing the fact that he has as much right in the business as I have.

Here are the other resolutions:

Third—I will do everything within reason to work in harmony with him, knowing only too well, as taught by past history, that what I do to injure or undermine his business will also iniure or ruin my own business.

Fourth—That in the future I will not speak of a fellow exhibitor as a Greek, or a Jew, or an Irishman, or from any other view with hatred, but will look at him as a brother exhibitor, knowing that when our enemies, political or otherwise, attack us, whether it be in the form of adverse legislation or unjust taxation, they never refer to our nationality. They attack us as motion picture exhibitors, and it is to our advantage as exhibitors to combine our forces into one united organzition to meet and defeat the common enemy.

Now, as president of the Motion Picture Exhibitors' League of America, I appeal to you to join that organization, and if the League is not what you think it should be, come in and help us make it what it ought to be.

I hope to hear of the adoption of the above resolutions by the thousands of exhibitors throughout this continent.

With best wishes for a successful future and with compliments of the season to you all.

F. J. HERRINGTON, President.
Motion Picture Exhibitors' League of America.

OKLAHOMANS PLAN TRIP FOR MR. HERRINGTON.

In all probability National President F. J. Herrington will be present at the next annual meeting of the M. P. E. L. of A. of Oklahoma, which is due to take place February 11 and 12, 1916. Morris Lowenstein, secretary of the Oklahoma State League, recently wrote to L. W. Brophy of Muskogee, Oklahoma, who is a member of the National Executive Board, requesting that he personally take up the matter with President Herrington regarding his coming to Oklahoma. Mr. Brophy states that he will do so at the meeting of the Executive Board, which takes place January 5 at the La Salle Hotel, Chicago. Not only is it planned to have Mr. Herrington visit Oklahoma, but an effort is being made to arrange a Western circuit or tour for him, which will take in Kansas, Missouri, Oklahoma, Texas and Arkansas, in the order named. Persons interested should correspond with James Delves, national secretary, 201 Apollo Building, 238 Fourth avenue, Pittsburgh, Pa.

OKLAHOMANS IN SUNDAY OPENING FIGHT.

The M. P. E. L. of A., Oklahoma State Branch No. 23, through its secretary, Morris Lowenstein, has arranged for counsel to look after the case of the State vs. Smith, an employee of the Yale Theater Company, at Vinita, Oklahoma. Smith, the cashier and manager, and James Looney, the operator of the Grand theater, Vinita, Okla., were charged with operating a theater on Sunday. The exhibitors were represented by an able attorney, J. W. Thompson. The case was tried in the County Court and was a victory for the theater men, this being their first victory on Sunday closing, in a court of record, in the State. They won on every point. This was in July. It is now rumored that the opposition has filed an appeal in the Supreme Court. The league has retained eminent counsel to look after the case in the Supreme Court, should it be pushed.

Ann Murdock

ANN Murdock, little star of "Captain Jinks of the Horse Marines," Essanay's film version of Clyde Fitch's brilliant comedy, arrived at the studio and immediately went on the floor with the picture in production. The young actress, prominent in the dramatic firmament is ridiculously young to hold such a place. Five years ago she finished her studies at a boarding school in Philadelphia. (Boarding school is used at the star's request.) She insisted it wasn't a finishing school, "just a plain, everyday boarding school." In June of that year, any ideas she may have had regarding a stage sareer were most certainly nebulous. But the following September found her starring in "The Call of the North," in New York, a hastily arranged and produced offering of Henry B. Harris. Under the Harris banner, the little lady appeared from time to time in such short-lived things as "The Noble Spaniard."

Ann Murdock.

Two years ago Charles Frohman offered her a contract which she accepted, and she is still with him on the stage. Her first Frohman play was "The Beautiful Adventure," a translation from the French in which she scored heavily. Then she appeared in "A Celebrated Case." After another successful run, she created the role of the bride in "Excuse Me."

Miss Murdock's age may be left to the guesses of anyone who cares to pass the time that way.

"You wouldn't believe me if I told you," she said. "And besides, I don't see what difference it makes to the people who see me."

But she is the youngest star, "the baby star" of Frohman's aggregation, and the most youthful he ever had. Her theory and recipe for success is "Work." In "Captain Jinks of the Horse Marines," she plays the part of Trentoni, the prima donna. Richard C. Travers plays opposite her in the title role.

Chicago News Letter

By JAS. S. McQUADE.

Judge Butler, of Denver, Upholds "The Birth of a Nation."

HOLDING that if any race had any right to complain of the showing of "The Birth of a Nation," at the Tabor Grand Opera House, in Denver, Judge Charles C. Butler, of the third division of the District Court, recently sustained the application of the managers of the show for an injunction again Commissioner of Safety Nisbet, the chief of police, and all those acting under them from interfering with the presentation in that cit Judge Butler, however, in his decision stated that we would leave the matter open so that should occasion arise at any time which showed that an injunction would be necessary, the application could be renewed.

The lawyers representing the city attorney's office, reserved the usual exception so that they could have the matter reviewed in the Supreme Court, if they should so decide.

Judge Butler reviewed the case at length. He said he had attended the show on Monday night, December 13, at the request of the counsel for both sides.

I observed the picture thoughtfully, said Judge Butler. I have even reviewed the history of the times again since the beginning of this trial.

And, all in all, I am of the opinion that the attorneys have overlooked the real facts with regard to who has a right to complain of this picture, if we are to judge by those who are placed in a bad light in the picture.

I think that, without exception, throughout the play the white race is placed in the most despicable position.

They were the leaders in every act of lawlessneess that was shown on the screen and the negroes were merely used as their tools.

Wherever the negro of the South did vicious acts such as are depicted in the picture complained of, it is evident from the picture itself that they were not to blame.

The scenes depicted are of more than fifty years ago. No one now connects the present white man or the present negro with those times.

Two generations have passed. From my view of the picture none but a degenerate of any race would come from viewing that picture and start a riot or other trouble.

If we should suppress a picture or show because it had vicious characters we would have to suppress nearly all plays.

The courts should not interfere with the advancement of art on the stage or elsewhere, so long as there is nothing obscene or dangerous to the citzenship of the community.

Rumors in Chicago on Big Matters.

The presence in Chicago last week, at the same time, of David Wark Griffiths, Adolph Zukor, Carl Laemmle and Louis J. Selznick, gave rise to many rumors, some of them ridiculous and others startling.

One of the latter type was sent on the wing by the fact that Mr. Zukor and Mr. Griffith held two private conferences, about which they would reveal nothing. This rumor was to the effect that Mr. Griffith had resigned from the Triangle forces and that Mr. Zukor was exercising his most persuasive powers to induce him to join hands with Famous Players.

Another rumor went the rounds that several of the big interests were making soundings for consolidation, but none of the principals would shed any light on the matter.

It is safe to class all that has been said about the contemporaneous visit of these men as mere rumor, for no one is qualified to state that it happened by chance or was the result of prearrangement.

Mr. Zukor gave out that he was here to arrange plans for his organization for the coming year; Mr. Selznick stated that it was essential to the future of moving pictures that they should be distributed through the same channel; Mr. Laemmle said a little about the Bluebird product referred to in my last letter, and Mr. Griffith said nothing, except that he had merely stopped over for a few hours, on his way from New York to his Los Angeles studio.

Billie Burke, Chicago Tribune Star.

Miss Billie Burke is under contract with the Chicago Sunday Tribune as the star of that paper's next moving picture serial. She has been engaged for thirty weeks at $120,000, $50,000 of which has already been paid her, and the remainder will be drawn in weekly installments of $2,333.33 every Saturday.

Miss Burke has been secured under a special arrangement with her husband, Florenz Ziegfeld, Jr. The photoplay in which she will star is a drama of adventure, by Rupert Hughes and his wife, Adelaide Manola Hughes. Mr. Hughes is a well-known author and dramatic artist, and his wife is also a distinguished writer and actress.

The serial will be produced by George Kleine in his New York studios, and will comprise 20 parts, of two reels each.

An Eminently Unfair Minister Defeated in Bitter Attack Against Pictures.

Frank J. McWilliams, owner of the Casino and the Strand moving picture theaters in La Crosse, Wis., was arrested recently on the charge of violating the Sunday closing law in that city, the warrant being secured by the Rev. Joseph E. Watson of the West Avenue Methodist Episcopal Church.

It appears that the reverend gentleman has a special antipathy to the presence of picture theaters in residence districts of the city. He singled out the Strand as the especial object of his wrath, because it is located but a few blocks away from his church, but he had no charge to bring against downtown houses which also violate the Sunday blue law. He says he does not know that they are violating the law.

In a sermon delivered in his church on Sunday, December 12, the Rev. Mr. Watson, in his abuse of moving pictures, spoke in part as follows:

For example look into the home of a certain family; they are living comfortably; they are paying their bills and are able to face the world courageously. A picture show is established within easy reach of their home. They attend, and attend until it becomes a habit; the grocery bill begins to get behind a little; wages do not seem to go as far as they used to do; they begin to blame the high cost of living and the oppression of the r[illegible] in announcement of special features at the picture show. Listen to the conversation! "I wish we had saved our money ye terday, so we could go to this, but we can't afford so much." They read the bill again. There is the gaily colored billboard on the street. Listen! "I really would like to see that." There is a peep into the scanty purse and then the inevitable conclusion, "O, well, it's only a dime. I guess we can get along some way," and they put in some more of their money to swell the stream that is flowing into the rich coffers of the men higher up. More and more that family feels the cramp of poverty. They reduce living expenses; the inadequate dinner pail is the result, a feeling of the need of a stimulant; then the saloon, and finally a drunkard's home and a family of paupers. Who is responsible for the downfall of that family? If the railroad magnate in his luxurious home has not paid a just compensation for that man's labor, he ought to be rebuked and there ought to be laws to regulate his powers to oppress. The saloon, of course, is an evil which ought not to be, but the responsibility for the beginning of the chain of events that resulted in that family's undoing lies at the door of the 10-cent institution between those two extremes, which schooled them in extravagant and reckless spending.

It would be narrow-minded folly to assert that moving pictures, as such, are evil. They are used effectively in our educational institutions. They are a great success on our mission fields, but since the theater, as a business enterprise has six days in the week in which to operate legitimately, it has no right to desecrate the Christian Sabbath.

I have read many charges against moving pictures, but Mr. Watson takes the palm for making one of the most senseless. It is a new thing to learn that moving pictures make paupers and lead people to the saloon. I always thought the contrary was true, but then I don't see with Mr. Watson's eyes.

I am glad to state that Mr. McWilliams won his case hands down. It only took the jury five minutes to return a verdict in his favor.

What won the case was the proving of the fact that 10 per cent. of the net profits at the Strand, on Sundays, is contributed to charity.

I wonder if Mr. Watson sets a limit on the amount which any of his poor church members may contribute in alms. I don't think it would worry him very much if some zealot exceeded his means in the matter of giving. How he hates to think of the dimes and nickels that miss his poor box!

Chicago Film Brevities.

Tom Mix, Selig's writer, director and leading player of wild western dramas, came into the city Tuesday, December 21, all the way from Las Vegas, N. M. Mr. Mix was kept busy during the few days he spent here in receiving numerous friends and in giving audiences to representatives of the

city press, in which he received large space. Mr. Mix told me that he will move his company of twenty players from Las Vegas to Newhall, Cal., in the near future. He informed me that he will engage in the production of features on a larger scale in California than hitherto attempted. He will soon produce the "Light of Western Stars," in five reels; also "The Last of the Dewans" in five reels, both works by the same author. Mr. Mix will write the scenario of these photoplays himself. He spoke in glowing appreciation of the great courtesy and kindness shown him by the officials of the town of Las Vegas and the county of that name. He was honored by being made a director of the Chamber of Commerce in Las Vegas; also deputy sheriff and honorary captain of the local militia company. "The New Deputy," in two reels, to be released in the near future, was built by Mr. Mix around the story of his military appointment as captain. Mr. Mix left for California Wednesday evening, December 22.

* * *

Robert R. Levy, president and treasurer of the Revelry Theater Company, which controls the Revelry theater on the West Side, has rented the Hippodrome, in Peoria, for eight days, beginning December 26 and ending January 22, for the showing of "The Battle Cry of Peace." The Hippodrome seats 1,750 people and the prevailing prices of admission were fixed at 25, 35 and 50 cents.

* * *

Watterson R. Rothacker, general manager of the Industrial Moving Picture Company, arrived from his trip to the Coast last week. Mr. Rothacker advised me that it is not true that he has taken over the United Photo-Plays Company's studio at Milwaukee and California avenues, as stated in a brevity in my last letter. He states that he has used this studio on a number of ocasions on a straight rental basis, and that he intends to use it some more, pending the time when his own studios will be ready for operation. "So far as taking it over, outright or completely, I have no such intention," said Mr. Rothacker.

* * *

Marshall Neilan, the well-known moving picture director and actor, was in Chicago Monday, December 20, as the guest of William N. Selig, president of the Selig Polyscope Company. Mr. Neilan was en route from New York City to Los Angeles, Cal., where he will resume his position as a director with the Selig Company.

* * *

Samuel S. Hutchinson, president of the Signal Film Corporation, which is producing "The Girl and the Game," has taken out an accident insurance policy for $100,000 on Miss Helen Holmes, the star of that serial. The scenario calls for so many daring feats on the part of Miss Holmes that Mr. Hutchinson deemed it wise from a business point of view to have all risks covered.

* * *

The Prairie theater, Fifty-eighth street and Prairie avenue, this city, has been completed by Alfred Hamburger, and will be opened on Christmas Day. Mr. Hamburger considers the Prairie one of the most beautiful on his circuit and one of the best equipped for moving picture service.

* * *

English classes at the state normal school, Monmouth, Ore., recently added moving pictures to the regular course of studies. Twelve of George Kleine's features were rented by the school, after an inspection of more than a hundred reels. "Antony and Cleopatra" will be the first reel subject on the program, which also includes "Quo Vadis?" "Julius Caesar," "Spartacus," "Othello," "The Vendetta," and "The Last Days of Pompeii," etc.

* * *

It is gratifying to me to learn that the mail of Henry B. Walthall has been largely increased lately by the receipt of letters from literary and professional men, who congratulate and thank him for his fine impersonation of Edgar Allen Poe in Essanay's feature, "The Raven." These letters come from all parts of the country and, no doubt, not only please Mr. Walthall, but also strengthen him in his purpose to put all the art that is in him at the service of the moving picture subjects in which he appears.

* * *

The Ascher Brothers opened their fine theater, the Columbus, Sixty-third street and Ashland avenue, this city, on Saturday, December 18. The Ascher Brothers justly consider the Columbus one of the most beautiful in their long chain of houses. Architect Newhouse says of the design of the interior: "It has always been my aim while designing theaters to avoid the trouble often found—too many useless seats, due to the arrangement. I decided to substitute the amphitheater arrangement for the seats and place the screen in such a position as to afford a clear and direct view from any seat in the auditorium. The use of the dome lighting system, by which the management can burn 150 sixty-watt lamps throughout the performance and keep the house well lighted without affecting the picture will meet with popular favor."

* * *

"Thou Shalt Not Covet" is the title of a Selig Red Seal Play to be released through V-L-S-E, Inc., on Monday, February 7. This photodrama in five reels, written by James Oliver Curwood, features Tyrone Power and Kathlyn Williams, supported by a carefully selected company of Selig players, including Guy Oliver and Eugenie Besserer. Colin Campbell was the director. The story deals with the temptation of a man who loves his neighbor's wife, but finally finds strength and reunites a loving couple. Among the sensational episodes shown is the wreck of an ocean-going liner at sea. The ship strikes a derelict, and a crowd of men, women and children are seen struggling in the water. There is also shown a battle between a Royal Bengal tiger and a hyena, and Kathlyn Williams is seen struggling with an enraged leopard.

* * *

Film circles in Chicago were taken by surprise last week when the announcement was made of the marriage of E. C. Divine, president of the Strand Theater Company, and Mrs. Helen Ferguson, daughter of Mrs. Alfred B. Eaton, of 1210 North State street. The bride has been assistant manager at the Strand since it opened early last fall.

* * *

Judge Willis Brown, of the Juvenile Court of Salt Lake City, Utah, was arrested several days ago on the complaint of L. A. Thompson, of this city, a former schoolmate, who charged that Judge Brown had defrauded him out of $100. Mr. Thompson stated that Judge Brown had sold him three shares of stock in the Youth Photo Film Company some time ago, and that the company had ceased paying dividends on its stock when a picture showing Judge Brown and his work in the Juvenile Court was withdrawn. Judge Brown was arrested on the complaint of Thompson, but was released on bonds of $2,500. He has returned to his home in Salt Lake City for Christmas, and his trial has been set for January 17. It is now stated that Mr. Thompson, after an investigation, is satisfied with his stock, and agrees that he may have acted too hastily in his charge against his old friend. Ever since the first news of Judge Brown's arrest came out, I have felt that injustice was being done him. Since I first met Judge Willis Brown in the fall of 1910, I have been much interested in his work among boys. He was the originator of the "boy city" movement. That is, a city that is wholly run by boys, with a boy mayor, boy members of the council, boy bankers, boy editors and reporters, a boy postmaster, police boy, boy voters, etc., etc. I remember that Wm. N. Selig, president of the Selig Polyscope Company, was so interested in Judge Brown's work that he made a special production of "The Boy City," founded by Judge Brown, near Charlevoix, Mich. That was in September, 1910, and a full description of the films was given by me in The Film Index, in the issue of November 5, that year. From that article I now quote the following tribute, which was taken from the Salt Lake Herald of a previous date: "When Judge Brown came here, children were being arraigned for petty offenses in the same dock with hardened criminals. There was a cell in the filthy city jail marked 'for juveniles.' Boys and girls were sent indiscriminately to the reform school and branded for life as unfit for good association when they were not essentially wicked or vicious; the per cent. of the saved was infinitesimal; the permanently damned was awful. This was the situation when Judge Brown came and began his talks to the boys, and it takes no long memory to recall how the boys rallied to his support, nor does it take any acute observation to discover that the cigarette evil has been almost entirely abolished among the boys of the community. There have been no more cases where boys have been imprisoned with hardened criminals. The man who used to sell cigarettes or liquor to boys has found it unprofitable as well as dangerous; instead of regarding the law and courts with terror the wayward youngsters have learned to know the judge as a refuge when they are tempted, a friend when they are in trouble, and to recognize their own obligation to observe the law and enforce it. Waiving any question of moral values, the Juvenile Court has been the best investment the city or state has ever made, and the returns are

due to the judge who has managed it. Every principal in the public schools has declared the value of the court under Judge Brown's administration. Every man, woman and child who has had occasion to see the workings of the court, knows it is a powerful agency for the moral uplift of childhood of the whole community." No man with such a record as Judge Willis Brown can refer to, and with such mental and moral fibre as I know him to possess, could make such a lapse over a few paltry dollars paid for film stock. The truth of the matter is, so many peope now-a-days are so obsessed by the belief that there are millions in moving pictures that they consider an investment of $100 or $300 will make them rich. I confidently look forward to the exculpation of Judge Willis Brown from all blame at the forthcoming trial.

* * *

Wm. B. Wringer, who organized the Co-operative Film Association in this city about four weeks ago, is being sought for by twenty investors in that venture. Miss Alma Krueger, of this city, who was appointed secretary of the association, is being assisted by detectives to find the whereabouts of Mr. Wringer, who has disappeared. Miss Krueger charges that Wringer sold stock to twenty investors and collected $100 from each. It was the understanding that each investor was to be a player stockholder and Miss Krueger was cast for the leading role. It is understood that two films were made, while the admiring households of the actors looked on. Miss Krueger states that about $1,145 of the company's fund has not been accounted for. The office of the company was at 17 South La Salle street, this city.

* * *

The management of the New Strand theater presented Geraldine Farrar in "Temptation" for the week beginning Sunday, December 26. The preceding week "The Old Homestead" had a popular run.

* * *

"On the Fighting Line with the Germans," which has shown to fine business at the Fine Arts, was moved to the La Salle Opera House Sunday, December 26, replacing the French war pictures at the latter house.

* * *

The Supreme Court of Illinois, one day last week, ruled that the operation of moving picture shows within 200 feet of a church constitutes "an annoyance to, and interference with, religious worship." The case in which the ruling was made was that of Frank Nahser against the city of Chicago. Mr. Nahser was denied permission to operate a moving picture show near the First Presbyterian Church of Hyde Park. The Supreme Court held that it is within police powers to deny the permit.

* * *

In aid of the American-Examiner Christmas fund, Richard C. Travers and Miss Ruth Stonehouse, assisted by a large company of Essanay players, acted the leading parts in a special production of "Brought Home," in the Louis XVI ballroom of the Hotel Sherman, Thursday evening, December 23. The Crystal ballroom adjoining was thrown open to accommodate the large gathering assembled, a special studio having been built in the Louis XVI room by the Essanay Film Manufacturing Company. The affair was thoroughly enjoyed by all present and the fund of the newspapers interested was gratifyingly increased.

* * *

Ben Beadell is representative of "The Strange Case of Mary Page" in the territory covered by the branch offices in Chicago of the General Film Company. He started in December 15.

* * *

W. Fay Lynch has been appointed special representative of "The Strange Case of Mary Page," his territory covering the whole United States. The first episode of the serial will be released January 24.

* * *

George Kleine arrived in the city Friday morning, December 24, and spent the holidays with his family, returning to New York the following Monday.

HAZEL DAWN RETURNS FROM FLORIDA.

Hazel Dawn has just returned from St. Augustine, Fla., where she spent two weeks at the head of a Famous Players company under the direction of Sidney Olcott, where the principal scenes in her next production, "My Lady Incog.," were taken. The play, which is an original script written expressly for the star, combines to a greater degree than anything in which Miss Dawn has previously appeared on the screen, the elements of comedy and dramatic thrills.

Essanay for the New Year

Reports Plans for an Unusually Strong List of Releases in 1916.

ESSANAY is planning an unusually strong list of releases for 1916, and for January it has produced two plays that made a considerable success on the stage, as well as shorter plays of standard worth.

The two multiple-reel features are "The Misleading Lady," by Charles W. Goddard and Paul Dickey, and "Captain Jinks of the Horse Marines," Clyde Fitch's fantastic comedy. Ann Murdock was engaged by Essanay to take the leading feminine role in the later production with Richard C. Travers, who plays the title role. Fred E. Wright, Essanay director, arranged this stage production for the screen in five reels.

"The Misleading Lady," also in five acts, was adapted from the stage success by H. S. Sheldon and was directed by Arthur Berthelet. It features the well-known film stars, Henry B. Walthall and Edna Mayo.

Several strong three-act dramas are scheduled, including "The Prisoner at the Bar," which features Darwin Karr and Warda Howard, and directed by Joseph Byron Totten; "The House of Revelation," featuring John Lorens and Elizabeth Burbridge, and directed by Charles J. Brabin; "Pieces of the Game," featuring Bryant Washburn and Nell Craig, and directed by Clement Easton.

Among the two-reelers are "Angels Unawares," featuring Ruth Stonehouse and Edmund Cobb, and "Her Lesson," featuring G. M. Anderson. The fables of George Ade will be continued during the month and also the animated cartoons. The cartoons include besides those of Wallace A. Carlson on Dreamy Dud and on the news of the day, a cartoon by the noted cartoonist, Leon A. Searle.

Still another strong feature which will be released early in February is "Submarines of Society," a five-act drama by Richard Goodall, which features Marguerite Clayton, Lillian Drew, E. H. Calvert and Ernest Maupain. Mr. Calvert also directs the play.

Ellis to Direct "Sis Hopkins"

Company Leaves for Jacksonville Studio New Years—Single Reelers to Be First Productions.

THE announcement that Robert Ellis has been chosen as director for the Sis Hopkins Company, starts the ball rolling in the production of that forthcoming Kalem special. The company to support Rose Melville in her screen debut is being rapidly organized and plans call for a start for the Jacksonville studio on Saturday. A technical crew left New York last week, so that no time will be lost in beginning the work of production.

Kalem covered the field thoroughly before appointing a director for the picture from which so much is expected. Director Ellis has shown his worth as a producer of multiple-reel features and in the closing episodes of the "Ventures of Marguerite," but it has been only on infrequent occasions that he has been given opportunities at comedy work. Then the unexpected happened, when the "Sealskin Coat," a coming episode of the "Ventures" was given its first showing to Kalem officials last week. This episode is delightful farce comedy, and the clean-cut manner in which Director Ellis handled his material left but one conclusion when the picture was over. Ellis was speedily informed to prepare for the trip south with the Sis Hopkins Company.

For a time it was the intention of the Kalem Company to present Rose Melville in a multiple-reel feature before starting the production of the one-reelers, which will in February replace the "Ventures of Marguerite" as the Friday General Film release. But the announcement of Rose Melville's acquisition in last week's trade papers resulted in a flood of letters from exhibitors and exchangemen, praising the drawing powers of a Sis Hopkins' one-reel series so that plans for a feature have been laid aside indefinitely.

Another item of Sis Hopkins' news made public by the Kalem Company last week was the announcement that Frank Minzey had been secured to play an important role in the pictures. Though long prominently identified with the Sis Hopkins' stage productions it took considerable persuastion to induce Mr. Minzey to consent to an appearance on the screen.

MISS RAE MARTIN PLAYING OPPOSITE "BUDD" ROSS.

Miss Rae Martin, who has headed one of the "Peg o' My Heart" companies, is now playing opposite "Budd" Ross in "Alias Mr. Jones," a Casino Star comedy to be released January 9.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

Local Censors May Go.

"We are With You," says Los Angeles Councilmen, Chamber of Commerce and Other Civic Organizations, "But Let's Wait"—This City on Eve of New Departure.

ON last Monday evening representative members of the City Council, Board of Education, Merchants' and Manufacturers' Association, Ad Club and Chamber of Commerce, gathered at a dinner given by the Moving Picture Freedom League, to meet Cranston Brenton, chairman of the National Board of Censors, who is visiting here. At the banquet, various expressions were heard from those present regarding the proposal advanced by the motion-picture men that the local Board of Censors be abolished, and a commissioner, acting under the supervision of the National Board be substituted.

National Board Enough.

Mr. Brenton explained the workings of the National Board and declared that when a picture passes the final court of appeals of that board it undoubtedly was fit to be shown in any portion of the country. He argued for unanimity in this part of the industry, stating that if there is not unanimity, what is right in one city will be wrong in another, and in addition every city will be compelled to expend thousands of dollars to do over again the work already performed by the national board.

Dr. Sam Atkinson was chairman and introduced the speakers.

Dr. Scott of the Chamber of Commerce said that the organization stood ready to aid and protect every industry here and that the motion picture industry was to be recognized more than ever.

Four Censors Not Fair.

Councilwoman Lindsey made a very interesting talk, the essence being "It is not fair to the industry to let four people censor the films for a whole city of over half a million persons. We should be able to trust the National Board and then have one man here to inspect the films."

Mr. Brenton spoke on the National Board, which he said has been pursuing its work of presenting its philosophy and point of view to a vast number of organizations of influence for six and one-half years. No part of the country has remained untouched. The part it played in the matter of a motion picture ordinance for New York was widely discussed and commented upon. It has given advice and assistance to many cities interested in the physical surroundings of the motion picture theater. This has resulted in clean, wholesome and artistic playhouses.

He also touched on the evil of local censorship, saying "It is found to be a fact that small, local boards and the individuals conducting this work necessarily are biased in some of their judgments. Their decisions are often against the judgment of public opinion, and they are regarded as prudish, narrow, unwise or open to sinister influences.

"Most censorship by small groups is undemocratic, meddling, therefore, with the freedom of the people to see, consider and discuss moral and social matters.

"There is always the temptation to such small official groups and individuals to limit the free expression of ideas on the screen for reasons which may be personal to them, may be feelings of the class as against the mass, of the sect or religious group, or, finally, of some business or political constituency. This has been indicated by the supression of certain films in Ohio, Pennsylvania, Kansas and Chicago.

In closing, the traveling censor stated that "the cities should accept the work of the New York board, and help it in every way possible, as the National Board was glad to hear suggestions and also criticisms."

Manufacturers Answer.

E. G. Judah, of the Merchants' and Manufacturers' Association said that his organization had already tried to compile records showing the extent of the film business in Southern California, and a resolution had been passed ordering the secretary to write the manufacturers here requesting confidential statistics on the volume of business which would be made up into one grand total, advertising it as the film industry in Los Angeles. This was last February, nearly a year ago, and only five answers were received to this respectful request. The secretary then sent out another letter but no more answers came in. Mr. Judah said the association had then gone by the five answers and placed the rating at $5,000,000 paid out in one year and employment of 25,000 persons. "It is your own fault, but we are with you, for we appreciate the fact that this greatest of industries is here with us. It is not only the material value we appreciate but the immense advertising value, and it is to be deplored that Los Angeles, which is your rightful home, should so retard your growth and freedom by allowing the small censors to hold forth.

"It seems to me that if New York has spent six and a half years on censor details they ought to be better able to censor films than a local board."

Councilmen Topham and Wheeler wanted the National Boards of Censors brought to Los Angeles. Councilman Conwell declared that if there must be censors, they should be national censors, citing the fact that the United States government has regulated almost every other industry of national importance. He stated the morals of the nation should also be cared for by government officials.

Frey Kley answered by explaining that it was necessary to censor the films in the city where they are released, New York.

C. J. McCormack of the Board of Education was present, Harold Janss, representing the Ad Club, the Rotary Club, and the Realty Board, read resolutions of these organizations pledging their hearty co-operation to enable the motion-picture companies to further their project of having one commissioner instead of a local board, so that the law as laid down by the big board would suffice, "and if it were not good, and a picture should slip through that our people did not like, why then our police department would be able to cope with the situation."

George Stout, business manager of the Keystone, told of the censoring of films saying that his company wanted censors and was glad to get a picture back without any cuts having been ordered.

Mr. Whittaker of the Dixon film told how his company had shut down on production until the local situation clears up a bit. Two hundred and seventy scenes were cut from the first part of the new picture for this reason.

William E. Bush, one of Los Angeles' most prominent automobile men, and president of the Merchants' and Manufacturers' Association, said he was opposed to one small board, dictating what people should or should not see. He cited the fact that the auto men send back east over two-thirds of their money while the film men spend practically the whole of theirs here, and that this city should call itself the home of the industry and set the example to other cities by starting the one-man commissioner idea.

So, if all goes as planned, the Mayor and Council will be petitioned to do away entirely with the local Board of Censors and a commissioner will be installed. Then the people can be the real and true board.

Now Censors Strike.

A new angle on the situation arose here when, tired of being held up to ridicule and of having their demands ignored by members of the theatrical fraternity, members of the Board of Censors held an indignation meeting Monday afternoon and delivered an ultimatum, to the effect that the ordinance relating to censorship will be strictly enforced if it takes the whole police force to do it. In just so many words it was announced that the next film shown without having been passed by the board will be confiscated and the man showing it will have to square the matter with the prosecuting attorney's office or forfeit his license and bond.

According to N. P. Jones, secretary, there will be no

more running around making requests upon manager's to submit their plays, from the way the statement was made it was implied that the Board has no preference which course is elected.

Elbert Deffenbach called attention to the presence in the city of Cranston Brenton, chairman of the National Board, and hinted that he had been brought here by a prominent motion picture theater man with a view to influencing the local board. But Mr. Brenton arrived here and stated that he was on the trip and was glad to drop in on such an interesting fight. Mrs. Thomas and Mr. Deffenbach verbally attacked the national board and said, among other things, that it paid entirely too much respect to the wishes of the producers.

Tax Exhibitors?

Another obstacle seems to be arising on the horizon of the moving picture sea, which has been so rough of late. In view of the increasing work of the local board and their long hours, Mayor Sebastian is considering recommending to the Council that members of the board be allowed a monthly salary for their services.

If such salaries are provided the Mayor says the members of the commission should be paid out of the revenues of the department, and that this revenue should be provided through imposing a license fee upon the moving picture business of the city.

This, then, shows the utter inconsistency of local boards, trying to tax a man when he has already paid his license, to raise money to say whether he shall or shall not sell goods that he has bought and paid for, which have already passed the national board.

Al. W. Filson Injured.

Al. W. Filson well known through his long prominence on the Orpheum, Keith and other vaudeville circuits as a headline player with the team of Filson and Errol (Mrs. Filson), lies at his home in a serious condition, as the result of injuries received in filming a scene at Selig's studio this week.

Harry Mestayer dealt the blow which it was feared for a time would have the most critical results. The scene in which the men were engaged called for a fight of strenuous order. As first taken it did not have the vigor deemed necessary by the director and a "retake" was ordered, Mestayer, the attacking party in the play, "The Dragnet," being privately instructed to make the scene as realistic as possible.

Mestayer took the instructions literally and struck Filson, who is a heavy man past sixty years, just above the temple, knocking him senseless, his head striking a staple as he went down.

Doctors were summoned as quickly as possible and Filson was taken to his home in one of the company's automobiles, where he has since been under the constant care of a surgeon.

Although he is suffering severely from the shock and resembles his former self only on one side of his face, the other side being badly lacerated and blackened, Filson is recovering, but it will be a long time before he will be able to return to his professional work, and it is a question whether his eye, which was hit, will be entirely well again.

TALKING PICTURES.

Kellum Invention Works Great Prospects for Future of This Phase of the Art.

Last week we received an invitation from William Porter who is associated with F. W. Blachard who has control of the new Kellum speaking film invention, to visit their small projection room in the Blanchard Building where a number of demonstrations have been recently given.

The invention is the work of O. E. Kellum of Los Angeles, and is the result of two years' experiments. Mr. Kellum did not announce his plans or show a picture until he had covered every phase of his subject from the taking of the moving picture and recording of the voice, through the various processes to the joint presentation of the motion and sound.

The experience was something uncanny, and so evenly did the machine work that when the film was run a few feet without the voice we all burst into laughter, for there was no sense to what was going on on the screen.

A company has been organized with ample capital to carry out all of its plans. F. W. Blanchard has purchased the control and will preside over the destinies of the venture.

A thoroughly equipped studio and laboratory are now in course of erection in Edendale. As soon as the plant is completed work will be inaugurated and talking pictures made for public exhibition. No attempt will be made to reproduce lengthy drama or opera at the beginning, rather will the films be confined to educational endeavor. Lectures and courses of instruction from the larger universities may, by this process, be brought to the smaller colleges and high schools. Several states are now providing the public schools with "visual instruction" by means of motion pictures. The talking picture contemplates an advance by giving all that a film can give, plus the verbal descriptive lecture. The forthcoming presidential campaign offers a new field in the presentation to small cities and towns the personalities and addresses on national topics by the candidates for high office; the California prohibition campaign also presents immediate possibilities for the talking picture. The process is simple in its completed state, and any moving picture house can be equipped with the mechanical apparatus at a very small cost.

Los Angeles Film Brevities.

The Press Club of Los Angeles entertained last Saturday evening with a big program headed by Francis J. Heney at one end, with a Dutch lunch and several film P. A.'s at the other. The Mayor, District Attorney, J. A. Quinn, a number of film men, and other prominent persons were present.

* * *

From far-away Norway Anne Schaefer has received a Christmas present that traveled over a month to get here. It is a beautiful album of Norwegian landscapes and water views, collected by the young woman who sent it in the hope that she could thus persuade "Lady Anne" to some day visit that fair country. With the album came another package, this time from a club of girls. There were a couple of pounds of tin foil in it, carefully smoothed out and packed. Miss Schaefer admitted to questioners at the studio that she had undertaken still another charity and could find good use for tinfoil, even as she is finding for the cancelled stamps she has been collecting and disposing of in such numbers.

* * *

Dee Lampton, "Rolin's Fattest Boy," is not a believer in mud baths. Last week in a strenuous scene taking place in a mud puddle Harold Lloyd, Rolin's leading comedian, accidentally pushed Lampton's face deep into the mud with his foot. According to Lloyd, this was accidental. Dee thinks otherwise. He gained several pounds, which he attributed to the mud he swallowed, and states that he prefers taking any such baths in the springs and externally.

* * *

In Long Beach, Maurice H. Kuhn, a picture theater man, has leased the Columbia theater on the Pike for three years, and is having extensive alterations and improvements made. He will open the house soon with seating capacity increased to 500.

* * *

The new Hollywood Vitagraph plant is almost deserted. A large company of players left this week for Truckee to put on a three reel snow picture. William Wolbert is the director, and the cast includes Webster Campbell, Mary Anderson, Corinne Griffith, Anne Schaefer, Otto Lederer and Frederick Hiller. They expected to return for Christmas.

* * *

Rolin Phumphilms are being made by talented comedians, and one of the most noted here this week is W. H. Doane, assistant manager, who was "shot" this week by Kiddo Kupid—matrimony is the name of the feature.

* * *

Because J. A. Quinn so widely advertised "Damaged Goods" a Venice, Cal., theater manager secured, according to Quinn's witnesses, a film supposed to be the print which caused so much trouble and advertised it as the real one, and the result is that the Broadway Theater Company, which is headed by Quinn, filed a suit this week in the superior court against the Abbott Kinney company, owner of Venice, for $26,000 damages, which it alleges were caused by the advertising and projecting of this film claimed to have been "Damaged Goods," the production for which the former corporation claims exclusive exhibiting rights in Los Angeles and beach cities.

According to Quinn, the Venice concern damaged the patronage of "Damaged Goods," now being shown at Quinn's Superba theater, to the extent of $1,000; caused $5,000 damage to the company through public association of the Venice film with the original production, and because of the alleged wilful and malicious fraud and injury of the Broadway company's business $20,000 additional damages are asked.

It is alleged by Quinn that the Abbott Kinney corporation advertised that it would show, and later did show, a film which was purported to have been the original production. He says that the concern stated in ads that it would show the film which the Los Angeles censors tabooed.

It is stated in the complaint by Quinn that he holds exclusive exhibiting rights for the film "Damaged Goods," and pays $100 rent each day.

* * *

Since the Fox Company has taken charge of the Edendale studio, formerly occupied by the Selig players, we have been able to pass the portals where applicants for jobs are turned away. For two long years we tried to get in past the brown-eyed exchange girl, and for two years she smiled "no," and was backed up in her refusal by the Selig manager, but anyway the Fox man let us in to see the famous Mr. Oscar Apfel, who had just completed a tedious day's work with two hundred extras.

Had the true pleasure of meeting William Farnum; he's a regular fellow, just like his brother Dusty—kind of expected to hear the hum of a camera and see the elusive and wonderful Theda Bara scampering off from some somnambulistic lover—but the lady was not in evidence.

Bill Farnum said the first thing he did when he hit California was to 'phone Thomas Santschi at the Selig Zoo and say "hello"—you remember Tom and Bill put over the only fight that was ever seen in moving pictures—Bill had a busted nose and bruises; and Tom was somewhat bunged up, too—and I wager that no two stancher friends battled for the death stronger than these two famous film men—even nowadays you hear some one say, "Gee, we certainly had some fight in this picture—just like in 'The Spoilers.'"

Dainty Miss Bebe Daniels, leading ingenue for Rolin, is now burning Rockefeller's goods in a chic little roadster on the Southland's smooth boulevards. She is a great little driver and is quite a mechanic also.

* * *

E. D. Horkheimer, Balboa's manager, says: "By our influence with the Salt Lake R. R., we have been given 'Safety first' protection. The main line of the Salt Lake passes the Balboa studio. As the plant occupies all four corners, its 250 employes have to go back and forth across the tracks many times a day. There being many trains passing, this constitutes a source of danger and liability to both the Balboa company and the railroad. I got in touch with the railroad authorities, through our business manager, Norman Manning. Leading officials of the Salt Lake responded immediately, visiting the studio they made a careful survey of the situation. Safety gates and a warning bell were not considered advisable at the point; however, the railroad men offered to have all their trains reduce speed while passing the studio from twelve to six miles, between Fourth and Eighth streets. This is just half the ordinance rate in Long Beach. This concession is greatly appreciated by the Balboa company; for, in view of the Salt Lake's franchise, it is doubtful if the same result could have been obtained any other way. It all goes to show that if you proceed in a gentlemanly way you get what you want."

* * *

An illustration of the services given by casualty companies in connection with workmen's compensation liability is found in the case of the National Drama Corporation, which is putting on "The Fall of a Nation."

One of the scenes depicts a battle in which several thousand men are engaged, and in order to properly take care of any accidents which might occur, the Ocean Accident & Guarantee Corporation, with whom the company carries a liability policy, arranged for a field hospital on the grounds, with a nurse and physician in attendance during the entire time, so as to be able to give prompt aid to the injured.

The results were highly satisfactory to all concerned, as several men were injured during the production of this scene, which demonstrated beyond any question the value of this service.

Now all I wonder is whether the camera's eye took in that field hospital. If it did, the scene was worth the price of the premium.

Mr. Dixon please answer.

* * *

The Screen Club, which has progressed nicely since it was first started, held an enjoyable session at the "Steak Room" of the Eddie Maier brewery one night this week. The event was one to be remembered. Waiters with wooden platters served two-inch steaming steaks and other white-clothed men came around with glass receptacles overflowing with some creamy, yellow fluid which smelled like hops and roots. Fred "Keystone" Palmer was the Screamer of the night and the entertainment he gave was immense. Many lady members were present at this, the largest meet ever held, and all tendered a vote of thanks to Eddie Maier, the host.

* * *

Samuel Goldfish, the treasurer and General Manager of the Lasky Feature Play Company, arrived in Los Angeles last week. Mr. Goldfish, who was selected to head the motion picture branch of the theatrical profession at a recent meeting of the Actors' Fund Association in New York, will conduct a campaign here to raise money for the Actors' Fund. When Mr. Goldfish returns to New York shortly before New Year's, he will be accompanied by Mr. Lasky, who will make a brief visit to the Eastern offices.

* * *

Mae Murray has arrived at the Lasky studios and commenced rehearsals on the film version of Marion Johnston's story, "To Have and To Hold." George H. Melford will direct this production.

* * *

Charlotte Walker is to appear in a film adaptation of John Fox, Jr.'s delightful story and play "The Trail of the Lonesome Pine." Miss Walker took the part of "June" in the original play when it was produced in New York three seasons ago. The film production will be under the personal direction of Cecil B. DeMille.

* * *

Paul Dickey, playwright, actor and director, has joined the producing staff of the Jesse L. Lasky Feature Play Company. Mr. Dickey is the author of "The Misleading Lady," "The Ghost Breaker" and a number of other stage successes.

* * *

A new ventilating system is being installed in the laboratory now being erected at the Lasky plant. By this system the air is changed every three minutes. One of the features of the new laboratory will be a well-equipped experimental room for the use of the photographers. Here the cameramen and laboratory experts will have facilities to "cinematograph-experiment" to their heart's content.

* * *

The Signal Company is now busy on the fifth installment of "The Girl and the Game." Ray Meyers is directing the second Signal company under the supervision of J. P. McGowan. The first picture to be produced is a five-reel feature by L. Genez. Rhea Mitchell and Hal Cooley are playing the leading parts.

* * *

A benefit for Los Angeles newsboys will be given in the Morosco theater Sunday evening, January 9. A number of the photoplayers will participate in the entertainment, including Dustin Farnum, William Farnum, Charlie Chaplin, Ford Sterling, Fred Mace, Victor Moore and the Keystone cops.

* * *

Teaching athletics by motion pictures is part of the instruction a coach is giving track aspirants of the Los Angeles High School. He has secured a film showing athletes doing various stunts on the cinders and the field. The film is first run off at normal speed, showing the men as they appear on the track. Then the same reel is run again, but this time as slow as the heat of the picture machine will permit. The second time shows the athletes in every position as they complete their stunt.

A man going over the hurdles is shown as he runs. It is possible to see which foot he jumps with, just how he throws his arms and when he gives the final jerk to his leg. The same effect is obtained for all the different athletic events.

The coach thinks that no better example could be obtained than the film of a good athlete. The reel may be re-run as many times as is necessary for the men to get a good idea of correct form.

* * *

Little Bobby Kaufman is perhaps the youngest of the one hundred thousand and one Charlie Chaplin imitators, amateur or professional. Little Bobby is no amateur, if you please. He is almost four years old and one of the leading men in the newly organized Juvenile Stock Company, which will make its initial bow to the public at the Gamut Auditorium this week. This company is composed of children nearly all under 6 years of age and none over 12 years. In the course of the play various imitations of popular screen stars will be introduced by the tiny thespians. Little Bobby "doing Charlie" is said to be the funniest.

* * *

In a recent issue of this paper it was stated that Glen Gano, a female impersonator employed by the Kalem Company to double a hazardous feat was dangerously hurt. We have found upon interviewing the Kalem Co. that Mr. Gano was not seriously hurt, but was able to return to his usual duties a few days after the accident. Also that Mr. Gano was not doubling for anyone at the time of the accident, but was performing a feat as one of the crooks in the story.

Mr. Gano is a member of the "Hazards of Helen" company and is more often seen as taking a crook's part than in any other.

* * *

We had a letter this week from good old Sam Spedon. Says the well-known Vitagraph publicity man, "If I can manage it, you can expect to see me out your way again this spring." Mighty glad to hear it, Sam. We all wish you welcome back to California.

* * *

Daily papers advise that Ted Montgomery, a moving picture actor, is under arrest in San Diego on a charge of having passed checks forged against the Universal Film Company. The police allege the checks were forged in the interests of Miss Florence Hardman, a cabaret singer. The complaint recites she visited a millinery store and purchased a hat on which she made $1 deposit. Later, it is alleged, Montgomery appeared with a check for a considerable amount, paid for the hat and received the balance in change. He is also reported to have cashed other checks. The complaint was made by B. J. Becker, of the Universal Film Company. Detectives have left to bring Montgomery here to face prosecution.

* * *

Director of visual education is a new position offered by Los Angeles county schools. Visual education is now an established part of the county educational system.

The requirements for the position are, that applicants must have a practical working knowledge of moving pictures, their installation, care and operation and must hold a high school teacher's certificate.

Announcement of the civil service examination of applicants for positions was made last week by the county civil service commission. The examination will take place January 15 in room 1007, Hall of Records.

* * *

Selig's magnificent feature production "The Ne'er Do Well," opened this week at Clune's Auditorium. This big photodrama in twelve parts from the fascinating story by Rex Beach and produced by Colin Campbell, the producer of "The Spoilers," has received unstinted praise from the reviewers and critics of the daily papers.

* * *

The Vitagraph spectacular anti war drama, "The Battle Cry of Peace," will be run this week at the Trinity Auditorium.

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The Hoover theater at Ninth and Hoover streets has been purchased by Olsen Bros., of Moravia, Cal.

* * *

Wm. G. Muir has bought the Perris theater in Perris from C. Blagg.

* * *

W. Frank Harris and Floyd E. Knight, of Orange, Cal., have purchased the Colonial theater of Louis Bedding. The opening under new management took place last Saturday.

Flickers

WELL now, Christmas has come and gone, what are you going to do. I suppose that the majority of you fellows are going to climb on the water wagon and leave me flat. Go ahead, you'll be with me again in a week.

* * *

Any of you sport lovers been over to the Manhattan Opera House to see the wrestling bouts? Somebody slipped me a couple of pasteboards and I went, for no other reason than to see the masked marvel throw everybody who faced him. I just learned that masked man is none other than Francis X. Bushman. If it can possibly be true, he sure is some man.

* * *

Our good friend Bishop, after a short stay in this country, has returned to England with forty thousand dollars worth of negatives.

* * *

So long as we tell tales on everybody else when the opportunity presents itself, I feel privileged to inform you that our business representative, Wen Milligan, is now called "Pop." It is a little girl, was born Christmas Eve and speaks three languages so fluently that you can't understand a word she says. Her mother is doing very nicely.

* * *

I felt sorry indeed while on my way to the factory this morning to see the staff of the Novelty Slide Company watching the firemen fighting a very stubborn blaze in their building. It looked as though the entire structure would be rendered uninhabitable. Our sympathy, Mr. Coufal.

* * *

F. O. Neilsen, of Chicago, is in the big city again. This time he won't say what he is doing amongst us. I can see by his early start that if he stays long enough he will carry back a story about the big time he had New Year's Eve.

* * *

Among the Christmas cards that were received was one from Elaine Ivans. Her Christmas was merry, and the prospects for New Year's bright. The Equitable Motion Picture Corporation engaged her to play opposite Arthur Ashley.

* * *

James V. Bryson, sponsor for the North Western Motion Picture Company, left New York for his home after a short stay. Mr. Bryson's visit to the city was partly for business and a little more than that for pleasure.

* * *

Three weeks ago I showed you a picture of Harry Reichenbach's new automobile. Today, after being separated by the pole of a brewery truck, the Oldsmobile Company are trying to reassemble the many parts that were not fastened together tight enough at that time.

* * *

Eleanor Woodruff, the Vitagraph leading dramatic woman, allowed her name to be entered among an open field of speed ice skaters at Saint Nicholas Rink, Christmas Eve, and walked home with a first prize for the mile scratch race for women.

* * *

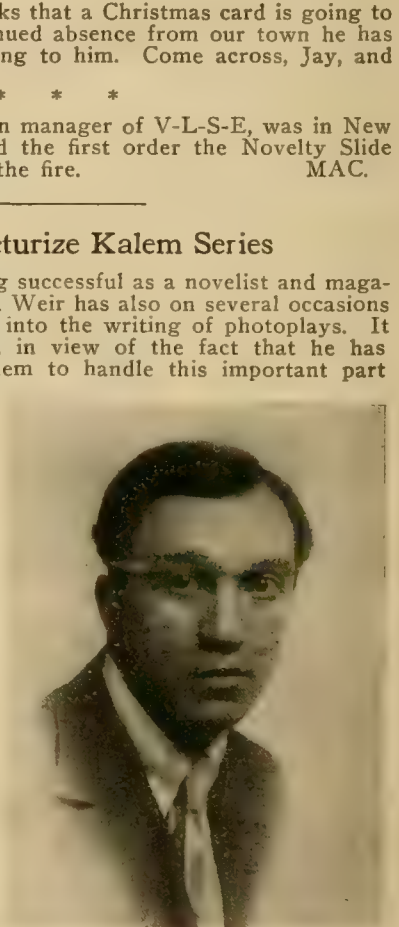
If Old Doc Cairns thinks that a Christmas card is going to square him for his continued absence from our town he has some more guesses coming to him. Come across, Jay, and quit yer stallin'.

* * *

George Balsdon, Boston manager of V-L-S-E, was in New York Monday and placed the first order the Novelty Slide Company received after the fire. MAC.

Weir to Picturize Kalem Series

IN ADDITION to being successful as a novelist and magazine contributor, Hugh Weir has also on several occasions ventured with success into the writing of photoplays. It is a peculiar coincidence, in view of the fact that he has been called upon by Kalem to handle this important part of the campaign around the company's latest undertaking, that Hugh Weir's first story written especially for the screen was also produced by the Kalem Company. It was a single reel, and naturally, being a newspaper man, Mr. Weir's mind turned to that field for a theme, his story being "The Girl Reporter's Scoop," released September 9, 1909. Since that time Kalem has also produced others of Mr. Weir's stories, written especially for the screen. He was induced, after the success in book form of "Miss Madelyn Mack, Detective," to write two photoplays for Kalem, detailing further adventures of that fiction character. They were "The Riddle of the Tin Soldier" and "The Riddle of the Green Umbrella," both released as two-reel features.



Hugh C. Weir.

Mr. Weir was among the first newspaper men to induce picture producers to see the value of syndicating the stories of their series productions in newspapers throughout the country and he has been responsible for the fictionization of many of the best-known successes in this line. He has made a specialty of this work and the value of his name in connection with the syndication of Kalem's "Love Pirates" is evident. The George Bronson Howard series is to be syndicated under the direction of the Buffalo Times syndicate, which last week opened offices in New York, preparatory to the launching of an elaborate campaign to link the newspapers and photoplay producers.

Cash in Advance vs. Open Account

Bernard M. Corbett, Secretary of the Boston Exchangemen's Association, Tells of the Results of the First Year of That Organization.

By Bernard M. Corbett.

"IT CANNOT be done." "The exchanges will not stick together." These were the expressions heard on every hand one year ago when we first purposed the one-week-cash-in-advance payment system for film rental and supplies; yet, after one or two meetings, the members of our little organization saw the logic and sound business judgment of the idea and at once set to work to put the plan in operation, and within a few days the exhibitors of all New England received from their exchange the following letter, or one similar:

Dear Sir: We beg to advise you at this time that commencing Monday, Jan. 4, 1915, all film rental must be paid one week in advance under the following conditions:

In the case of customers who are in the habit of calling for their shows on Monday morning it will be necessary that your remittance for the full week's service reach this office before first show is delivered to messenger.

Where shows are shipped via express on Saturday or Monday morning it will be necessary that your remittance reach us before shipment is made. If remittance has not been received by us in time, these shipments will be made as usual, with a C. O. D. attachment in the amount of the full week's service.

All express charges must be paid by the exhibitor and when films are returned, via express collect, this amount will be charged on the next week's service.

In the case of machines, supplies and accessories cash in full must accompany the order or 25 per cent. of the amount, the balance to be shipped C. O. D. and charges.

When remittance is made by check we reserve the right to withhold shipment until we have same certified or collection made thereon.

In reference to the above we beg to state that there can be no exceptions to this rule after this date, and inasmuch as it is in no way intended as a reflection upon the credit-standing of any of our friends we ask your co-operation in this matter in order that we may successfully eliminate for all time the "fly-by-night exhibitor" and the exhibitor who fails to pay his bills to the detriment of us all.

Trusting you will accept this letter in the spirit in which it is written and thanking you for your valued patronage and favors, we are,

Very truly yours,

(Signed) ..... (Film Co.),

....., Manager.

The result of these letters proved a big surprise to us all, for instead of receiving an avalanche of protests from exhibitors, as we had expected, the protests were few and those received were mostly from the class of exhibitors who had made the cash-in-advance movement a necessity. On the other hand, we were told on every side by the better class of exhibitors that the new arrangement was the best thing that had ever been done in the film business in this section.

To say that the idea was a grand success from the beginning would be putting it mildly, for on January 4, 1915, every exchange in Boston reported the largest collections in its history and that it was found necessary to ship C. O. D. in only a few cases.

This rule has now been in effect in New England for one full year and in place of the exchanges showing uncollected accounts amounting to $152,000, as was the case when this new system of payment was put in operation, not an entry was made on the books for 1915 and almost seventy per cent. of the old accounts have been collected.

The effect of our little organization has also been felt in several other directions, as the film folk of New England have been welded together with a bond of friendship and good fellowship such as was never before known in this section; and today the managers and employees of all the concerns doing business in our city are as one big, happy family, the selfish interests of the individual have disappeared and the good and welfare of the business as a whole stands out in the minds of all as the one thing necessary for success.

A number of other things have also been accomplished through our association, among which might be stated that by appearing before the heads of the several railroads and express companies in a body we have been able to secure a much better service in the handling and shipping of films.

In a report recently published it was stated that the accounts uncollectible on the books of the film exchanges of the country would run well into the hundred thousands; yet we are happy to state that not a dollar of this can be charged to the exchanges of New England.

The writer has had a number of requests for information on how this was all accomplished from friends in other sections of the country, and in his desire to see the cash-in-advance system in successful operation in all parts of the country before the close of the year 1916 wishes to state that he will be glad to render any assistance possible to interested parties and can be addressed at Essex Street Post Office, Boston, Mass.

While we do not claim perfection as yet for our association, we have the biggest word in any business today—ORGANIZATION—and as the year 1916 bids fair to be a very successful one in the motion picture industry we advise our brother exchangemen in other cities who have not already taken up the cash-in-advance movement to get together—get your organization on a working basis. You will be surprised at the result.

It CAN be done; it HAS been done, and to the credit of all the exchangemen of New England it can be said they HAVE stuck together, for which today they are being repaid a hundredfold and in a number of cases with the words from their superiors, "Well done, thou good and faithful servant."

Arnold Daly Finds a Star

ARNOLD DALY, whose fame is about equally divided between Broadway "legitimate" productions and Pathe motion pictures, was traveling through the South not long ago and in a certain town of South Carolina stopped off between trains to get a hasty lunch in a railroad restaurant. His eyes wandered from pile to pile of crullers, cakes and pies as he tried to make up his mind on which particular dainty he should take a chance. Thus engaged in this engrossing hunt for edibles he failed to notice at first the girl who, with hands folded upon snow-white apron, waited patiently for his order. His decision made, he turned to her and then at once forgot what he had taken so long to decide upon. The girl before him was surely a waitress extraordinary. Oval face delicately tinted with old ivory and the flush of youth and health; brown hair combed with Quaker-like simplicity, yet somehow looking better than if it had been worked over by a fashionable hairdresser; blue eyes that looked at him modestly, and yet unafraid.

Nora Moore.

"I beg your pardon," said Mr. Daly, "but where did you come from?" The girl blushed and answered in a business-like way: "Order, suh?"

He asked her if she would like to work in pictures and told her, if she would, he would give her a chance. The girl refused to commit herself "You'll have to ask my mother, suh," was her reply.

Mr. Daly decided to miss his train and see her mother. He did and made an offer that caused the old lady to gasp with surprise. When the girl returned from work that evening it was talked over and decided that such a golden opportunity could not be neglected. So two days later Nora Moore and her mother took their soft Southern accent and few belongings to New York. That was two months ago. Now Mr. Daly wagers his judgment as a producing manager that he has made a "find."

It's a far cry from Southern pies to Pathe pictures, and from Carolina crullers to Broadway, but Nora Moore has made the jump and earns twice as much in a week now as she once did in a month. She is only nineteen, but it is safe to prophesy that her native good sense and good upbringing will keep success from spoiling her.

STUART N. LAKE WITH AURORA FILM.

Stuart N. Lake, well known in New York as a newspaper man and publicity director, has been engaged as director of publicity for the Aurora Film Plays Corporation, which has just produced "The Waif" as its first offering in the motion picture field. Mr. Lake was until recently with the publicity department of the World Film Corporation. Under Mr. Lake's direction, the Aurora Film Plays Corporation is planning an extensive advertising and publicity campaign which, it is promised, will offer several new ideas in advertising features leased on a state rights basis.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

IN a small New Jersey town, not far from this city, the Mayor and Council threatened to enact ordinances which would have been detrimental to the interests of moving picture people there. Conferences between the latter and the authorities were arranged, and resulted in a truce to give the picture people time to show that the proposed regulations are unnecessary. All this, the only newspaper published in the town says, proves that the newspaper's advice to the moving picture people to keep out of politics was in the picture people's and the community's interest. Those who would precipitate the moving picture people into politics, the newspaper adds, should "go way back and sit down."

* * *

The course taken to adjust differences by the Jersey people was a highly commendable one, but there was nothing original about it, nor were definite results attained. It was simply a matter of arbitration and such measures can be resorted to in all cases whether or not politics are involved. It is difficult to see why such conferences, whether wholly or partly successful, should deter the picture people in interesting themselves in politics. This is a period of preparedness and for that reason the picture people should keep in touch with politics, not to qualify themselves to take part in petty local political issues, but to be prepared to defend themselves when those who claim the right to be in politics overstep the bounds of reason and justice. In the New Jersey case the arbitration may ultimately fail and yet the claims of the picture people may be right. It would be foolish for these people to declare themselves out of politics and leave the politicians in control. A display of voting strength will often save expenditures on test cases in courts.

* * *

In some communities there prevails, among a certain class of people, an impression that members of the theatrical profession are without the pale of citizenship and any attempt on their part to have voice or take part in politics is an intrusion. This was a topic at a gathering of theatrical people a few nights before the State election last month. One of the party said he was assailed in most vigorous terms by a man who declared that if he had the power he would prevent all actors from voting at elections, because they are always "on the road" and know nothing about local issues, and very little more about national affairs. "You see," said the actor, "this man was aggrieved because for the first time in my life I had qualified as a voter and had incidentally let him know that I was opposed to one of his pet issues. He told me that one who had been born in this country and lived in it as long as I had without voting should not be allowed to vote at this late day. On the general proposition I quite agreed with him."

* * *

"But," the actor continued, "I did not come under the general proposition. I went upon the stage before attaining the voting age, and from that time until a comparatively recent period I was not located at home, or in any other part of the country, sufficient time, or at the opportune time, to exercise my right to vote. When I took up moving picture work I became enabled to establish a home in the full sense of the term, and last November was able to cast the first vote in my life of over forty-five years. It was indeed a privilege and if I am not obliged to take the road again I will take advantage of it every time. There are many others like me. I know of a number of professionals who either cast their first vote, or voted for the first time in several years last November. That is another feather in the cap of motion pictures. By enabling us professionals to become located they have swelled the ranks of voting citizens."

* * *

There may be a difference of opinion as to whether this increase of voters is a credit to the motion picture business, but there is no doubt that so far as that business is concerned the increase is an asset not to be sneezed at. There is a call for motion picture voters and all engaged in every branch of the business having the privilege to vote should be ready at all times to exercise it. It is not a matter of aggression, but a means of self-defense against the untiring efforts of those in politics to burden the motion picture people with unreasonable and oppressive laws and local regulations, notably, the censorship blister. The fact that the public is gradually manifesting a well defined opposition to official censorship does not justify any relinquishment of zeal on the political proposition. The stand should be maintained until the victory is complete. Los Angeles, Cal., is the pioneer in the movement to abolish existing censorship boards. The action there is backed by such a commendable representation of the people that success seems almost assured. Yet those behind the movement are not depending wholly upon it. If defeated now they will try again with some measure at the polls. Qunicy, Ill., has also taken formal action towards abolishing its local board of official censorship. Alton, Ill., believes that "an ounce of prevention is worth a pound of cure." Some people whose views did not harmonize with a recent production of "The Birth of a Nation" offered a censorship ordinance and the aldermen declined to pass it. A lady representing the Civic Club at Oak Park, Ill., unsuccessfully attacked the motion pictures at a recent public meeting. "One of the dangers resulting from them," she said, "is that when a long piece of literature is illustrated, the child doesn't want the bother of reading," and that motion pictures are a substitution of mental excitement for physical exercise. The meeting paid a tribute to the exhibitor who took the negative in the discussion. In Portland, Ore, the official board of censorship has heretofore had full sway with no remedy by appeal left to the exhibitors. The latter finally made a display of strength and forced recognition by the Chamber of Commerce of the city. The result was that the right of appeal was won.

* * *

All these instances should serve as an incentive for the exhibitors throughout the country to give all efforts towards making their organizations strong and active. Wherever the exhibitors are standing together and working in harmony we find them accomplishing results beneficial to the whole industry.

* * *

We are sorry to note that some exhibitors in a Pennsylvania town have been indulging in sharp practice that does not bring credit upon the business. The town prohibits shows on Sunday. The managers violated the regulation and then prosecuted each other for doing so. Each was fined four dollars and costs, which left them a good margin of profit on the shows. The Chief of Police attempted to get warrants, but was barred because the exhibitors had already been fined on the charge and now efforts are being made to make $100 the minimum penalty for such violations. The aim of all those serving the best interests of the motion picture business is to encourage and require all engaged in it to obey the laws, and not violate or evade them. The true idea is to work with the authorities, and not trick, confuse, or annoy them. Unjust as the laws, or the authorities enforcing them may be the exhibitors must follow a sane course until such time as the abuses may be rectified by correction or repeal by those having the power to do so. Trickery and collusion does nobody any good.

* * *

It seems that the zeal of many publicity agents in the moving picture business sometimes leads them beyond the scope of approval even in the eyes of those whom they most endeavor to benefit. The publicity man of a prominent producing concern is engaged in endeavoring to "bring a closer feeling of friendship between all daily newspapers and the film manufacturers as a whole," which is a very laudable undertaking. Unfortunately the publicity man does not correctly quote history in his appeals. In the first place, he says "manufacturers and exhibitors owe the newspapers much." He adds, "and they will continue to be the powerful allies of our industry (the motion picture business) that they have shown themselves to be for several years past." In order to aid the campaign we would like to say "Amen!" to these nice sentiments, but to also aid the general desire to give the public all information concerning the motion picture business as faithfully to the course of truth as possible, we must correct the publicity man's statements.

* * *

Up to within a very recent period no form of amusement has been the subject of as much ridicule at the hands of the newspapers as motion pictures have been. Even today the newspapers, with few exceptions, accord the picture shows no more than perfunctory notices. They have always seized every opportunity to favorably comment upon measures enacted against the pictures and have studiously omitted to refer to any claims made by the picture people to the unjustness of any of them. The manufacturers and exhibitors owe them nothing. Whatever favorable recognition the

newspapers have given them the moving pictures won on their own merits. The patronage accorded the picture houses today was not secured through the newspapers. A statement made by a Philadelphia lady, who, last week, for the first time, visited a motion picture studio, fits the situation to a nicety. She said, "Up to about a year ago I had never seen a moving picture. I had no desire to see them and thought my friends who patronized the picture houses were inclined to be childish. Finally I was persuaded to go and see a show, and since that time I have been a full-fledged fan. I subscribe to every moving picture magazine that comes my way."

* * *

The stamp of absolute correctness must be given the statement of the publicity agent when he says, "The newspapers and the motion picture industry are twin agencies of amusement, educational enlightenment and human interest." The motion picture people have always maintained this and on that basis have claimed that the placing of official censorship on one and not on the other is discrimination that should not stand in law. If there has been any feeling on the part of the motion picture people toward the newspapers it has been on account of the latter's refusal, or failure, to take up this question as it does others that bear upon the rights of the people.

BRITISH NOTES

WE HAVE had from time to time since the day the one and only "Charlie" first tripped the light fantastic along the sun-flecked sidewalks of Los Angeles many and diverse imitations of his personal mannerisms and stunts. But none have evoked the interest given to the production of the Juvenile Film Company of New York in the Chaplin caricature in miniature, titled "A Chip Off the Old Block," which was snapped up as an exclusive by an enterprising exchange within a few days of its arrival. It has been said the English exhibitor will have the real thing on his screen or nothing, and the departure of some of them from a recent pledge to their association in a small degree confirms this observation. In a greater degree of truth, however, may it be said that in place of the real thing the exhibitor likes an original imitation, not a hackneyed impersonation that every stage duet on the boards is working to death. The way the Chaplin imitation of the Juvenile Film Company is booking augurs well for the success of these productions in Britain.

* * *

"American manufacturers have labored long and hard to find films that will amuse the Oriental races but their success has not been very marked," says a returned traveler from the Far East relating his experiences. "No white mind for instance can fathom the Japanese sense of humor and our funniest films over there go flat. Chaplin bores them. But in the midst of a death scene in some dramatic film they will suddenly begin to rock with merriment. There is a fortune in it for anyone who will locate the Japanese bump of humor and manufacture pictureplays that will hit it."

* * *

The Kinema Trade Ambulance Fund, the objects of which have already been explained in the World, has now reached the total it set out to collect—£30,000.

* * *

Derwent Hall Caine, the actor, has left these shores for New York. While in America he is to stage two or three of his father's well-known plays for the legitimate theater. It is understood he will also visit some of the leading motion picture studios, and it is not unlikely he may himself appear before the camera in one of Hall Caine's works. This would not be his first appearance, for last week there was unspooled under the auspices of the London Film Company a picture version of "The Christian," in which he takes the lead. The production has furnished ample scope for the expression of the talents of its producer, George L. Tucker.

* * *

A few months ago a well-known London exchange offered a cash prize for the best scenario founded upon a Biblical text. The other day the trade was introduced to the winning production which had been produced in this country and forms a construction upon the theme "Whoso Is Without Sin." It is a four and a half reeler, featuring Hilda Moore and Milton Rosmer.

* * *

The cardboard "cut-outs" of Chaplin have penetrated to many queer places, from dry-goods stores to churches, street-hawkers' barrows to saloons, but as a mascot for the troops in the trenches the mute ballyhoo attains a status quite original. Particularly when it is officially placed on record as the following extract from a letter received last week by Mr. Spoor shows: "I have to thank you for the gift of films. It is impossible to make you realize how they were appreciated and I truly wish you could have heard the cheer that went up when Charlie went on the screen. The cardboard posters of Chaplin were carried off during the night to the trenches and have been the subject of great attention by the Allemandes.—W. Murphy, Major, Army Service Corps."

* * *

An adaptation of the moving picture—possessing, at least to this country, the element of originality—is the motion picture song-scena. A short film, generally not more than five or six hundred feet, illustrating the action of some popular song or other, is exhibited in conjunction with a vocal interpretation of the number. The synchronization of the two rests with the singer who has to follow the action on the screen. Certain renters have taken up the booking of these combination features at prices calculated to be cheaper to the exhibitor than an ordinary exclusive film, the one charge including the vocalist's salary.

* * *

After a somewhat lengthy period of inactivity, probably due to internal rearrangements, the Clarendon, one of our oldest producing units, shortly enters a new phase of its career as maker of feature films. The first of the new series is an adaptation of the spoken play of the same title, "The Queen Mother," and is for release early in 1916.

* * *

No further definite information is to hand respecting the British Government's declaration to prohibit the importation into this country of Danish films, although it is generally anticipated that some concession will be made in two cases at least where wares are unquestionably Danish and whose productions are extensively booked by exhibitors in the country. The motive of the measure explains itself. Yet if, on the other hand, the order is enforced without exception, it can only be expected that the Nordisk and Dansk, to mention two firms feature-producing on a large scale, will seek a further market for their goods in America.

* * *

Maurice Elvey, formerly of the British and Colonial Company, is now working in the south in conjunction with the London Film Company and will shortly release under that trade-mark half a dozen two, three and four-part dramas, specially written to display the personality of the former Hepworth player, Elizabeth Risdon, now Mrs. G. L. Tucker.

* * *

The question of import duties on films again cropped up in Parliament last week when Mr. McKenna's secretary was asked if the slowness of the work of checking rebates if films sent abroad which had already paid import duty was causing serious obstructions in parcel post transit between England and the Continent, and other places. Mr. Montague, the secretary, once more made it clear to manufacturers, exchangemen or others availing themselves of the drawback facilities when sending films temporarily abroad that previous notice should be given to the customs authorities. No duty is charged on films which can be proved to have been reimported and to have received no drawback allowance when they were sent abroad.

* * *

Last Thursday marked the 100th presentation of "The Birth of a Nation" at the London Scala theater.

* * *

A picturesque figure in the British motion picture industry was lost last week by the death at Glasgow of George Green, a pioneer film renter of the Scottish city. Long before the photoplay became an established institution and was regarded, mainly on account of its imperfections, as the special territory of the traveling showman, George Green made a name for himself over the border. With the growth of the industry, that name was strengthened by the erection of a large circuit of theaters in and about Glasgow, while more recently he established Green's Film Service, one of the best-known exchanges in the north country.

J. B. SUTCLIFFE.

Among the Picture Theaters

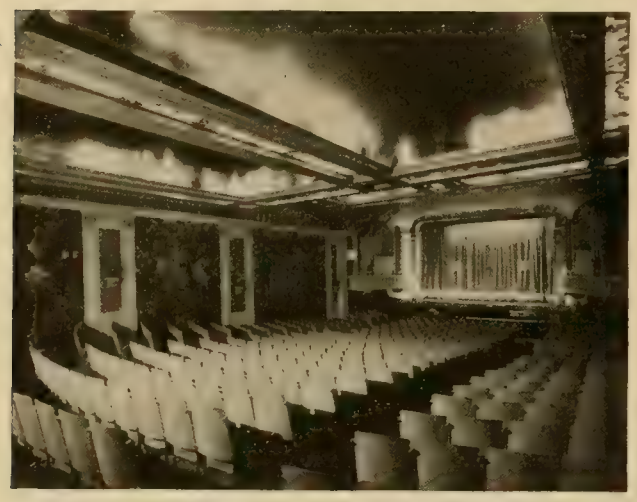
News and Views of Photoplay Houses Everywhere

SUNSET THEATER, PORTLAND, ORE.

Photoplay House Named After Its Decorative Scheme—Stands on Valuable Piece of Property—Structure Remodeled at Expense of $50,000.

THE Sunset theater, located on the southeast corner of Broadway and Washington street, Portland, Ore., has the distinction of being situated on the most valuable piece of ground in that city, according to the assessor of Multnomah County. The property, 100 by 100, pays taxes to the county of $900 per month. The corner on which the theater is located is one of the busiest in the city, as is shown by the reports of the city traffic engineer, it being one of Portland's principal transfer points.

The location has been the site of several theatrical enterprises, the first showhouse there being the Arcade, the pioneer of 10-cent vaudeville and picture houses in Portland. Its owner was S. Morton Cohen, now one of the big men in the moving picture game. It was afterward sold to the People's Amusement Company, which conducted it as a straight picture house. Last year Jennings & Company took over the theater and renamed it the Sunset, entirely remodeling the interior and lobbies at an expense of $50,000, and today it is one of the best appointed and coziest picture houses in the city of Portland.



Interior View of Sunset Theater, Portland, Ore.

The size of the auditorium is 43 by 100 feet, and its seating capacity is 500. There are four large loges in the rear, accommodating 34 persons. The motif of the entire decorative scheme of the theater is the autumn sunset, and to carry out this idea the walls are hung with canvasses of autumn scenes, and the center of the ceiling is finished in gold and old ivory, which, together with the lighting in the theater through translucent glass, causes a smooth blending of colors. The seats are ivory white, and a patron of the house is never compelled to grope in the dark when seeking a vacant seat. Besides the usual musical equipment, the theater is provided with an Estey divided organ.

Specially worthy of note is the unique lighting system. The ceiling is a plaster cast having a beamed effect and the soffets of the beams are set with art glass back of which is concealed colored lights, the effect against the gilded ceiling being a sunset glow. Set in coves in the ceiling and also hidden from view are the house lights. These are tubular mazdas, so distributed as to give an even and continuous light. During the projection of a picture there is sufficient light in the auditorium to read a newspaper and at the same time the subject on the screen is perfectly clear. There is not, however, a single exposed light to detract attention from the picture on the screen.

The proscenium arch is a splendid piece of scagliola work and the stage is of ample size to accommodate vaudeville acts. There being no balcony, the screen is set for a straight throw and the projection is perfect. The operating room is suspended from the ceiling, and is fitted with all modern appliances. The three Power's 6A machines are equipped with automatic fire shutters.

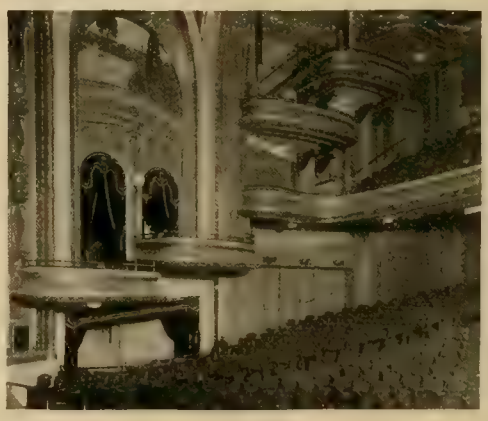
There are two entrances to the theater, one on Washington street, and one on Broadway, both entrances being finished in onyx. The front walls of the lobbies are set with Grecian marble with a Conamara base. The concealed lighting and sunset effects are carried out in the lighting and decorative scheme of the foyer and lobbies, both entrances having gilded ceilings, just below which are narrow panels of autumn paintings. Hydrogen arcs of 1,000 watts each are suspended under the marque front. Recently additional lights have been installed outlining the front of the building. The foyer is hung with rich satin curtains of old rose color, and the entrances to the loges open directly from the foyer.

A rest room is provided off the Broadway entrance which is fitted with the usual conveniences. The furniture and tapestries are of Marie Antoinette design, the walls being hung with drab drapes decorated with festoons of roses. The furniture is of solid mahogany enameled to harmonize with the walls.

PALACE THEATER, NEWARK, N. J.

Proctor's Latest Photoplay House a Structure of Architectural Beauty and Elegance—Has Seating Capacity for 2,800—Managed by Lewis H. Golding.

THE public of Newark, N. J., was agreeably surprised and delightfully amazed when the new Palace theater at 116 Market street, that city, was opened to them Thanksgiving Day, November 25. The new Proctor Palace theater is probably the latest word in theatrical construction, and a glance at the accompanying cuts gives an idea of the extraordinary beauty of the showhouse. The theatre is thoroughly fireproof, but nevertheless hand extinguishers and other fire-fighting apparatus are found in all sections of the building. Thirty-five fire escapes also render egress from the building very easy in case of necessity. The system of ventilation in the Proctor Palace is one of the most perfect in intake and exhaust. The heating facilities are also of the best. The interior furnishings are worthy of consideration. Mr. Proctor has chosen that exquisitely beautiful decorative style known as "the Francois Premier" for the interior embellishment of his new theater. Mr. Proctor's chief assistant in the work, J. W. Merrow, has gone to great trouble and expense to see to it that the new Palace theater is a fine example of that fine old period of blues and gold.



Section of Interior of Proctor's Palace Theater, Newark, N. J.

The sidewalls of the main auditorium are draped in panels of rich satin damask, as are also the side walls of the grand entrance to the theater and the first balcony. There are forty of these panels in all. In the decorative plan of the lobbies the finest genius of the painter, William De Leftwich Dodge, has been used to striking advantage in a series of Murals, probably not surpassed for beauty of coloring or originality of design in any other theater in this country. The front of the theater building is imposing in its height and solidity. The structure is ten stories high, with the highest floor eighty-seven feet above the street level. The exterior of the playhouse is entirely of white glazed terra cotta and marble, with rich-colored tiles extending on each extreme side of the

roof. A series of massive hanging lights run from the third to the tenth story. An extremely ornamental and capacious marquee extends out over the sidewalk.

The main entrance is exceedingly attractive and striking because of the unique effect produced by its great height (fully forty feet) and the picturesque box office, which occupies the center of the approach. The woodwork of the box office extends to the top of the main arch of the entrance. The floors of the lobbies are all in mosaic tile, and the paneled walls in white marble. Lobby display signs are scattered at intervals about the lobbies. There are three lobbies, throughout which electric chandeliers and art globes shed a soft light, producing an artistic effect.

Mr. Proctor in his new theater provided carefully for the essential comforts of his patrons. These include cozy and spacious women's rooms on all floors; smoking and lounging rooms for the men, and mail chutes on all floors. Drinking fountains of ornate design are within easy access on all floors.

In the basic construction the use of steel, iron and reinforced concrete has been dominant. The plot covered by the office building and theater entrance is 33 feet in width by about 120 feet in depth. The ground in the rear, on which are elected the main Palace and the roof garden theater, extends over 75 feet by 150 feet. In all practically 16,000 square feet of land have been utilized for the building operation. The seating capacity of the Palace proper is approxi-

Beautiful Foyer of Proctor's Palace Theater, Newark, N. J.

mately 2,800, while the roof theater seats about 1,400 more. Incidentally, R. J. O'Crowley, Jr., the assistant manager, who acted as guide for the correspondent of the Moving Picture World, said that this roof garden theater was quite complete in itself, but Mr. Proctor prefers to keep quiet now about the policy of it.

The Palace proper consists of an orchestra, entressol and two balconies, and command the attention of the patrons. The theater is completely cleaned twice daily with huge vacuum cleaners. Motion pictures and vaudeville form the program at the Palace. A spacious operator's booth has been installed in the second balcony. The booth is equipped with all the latest projection equipment and spotlight service. A capable operator and assistant take care of the booth, which is absolutely fireproof.

The executive staff of the newest addition to Newark's amusement field is headed by Lewis H. Golding as resident manager. Mr. Golding is by no means unfamiliar with Newark, having been manager of Proctor's Park Place theater. He also held a similar position with Proctor's Elizabeth theater. His assistant, R. J. O'Crowley, Jr., is a man well known and experienced in Newark's theatrical activities.

NEW WORLD FILM PICTURE.

The first of Jules Eckert Goodman's plays to be adapted for the screen is "The Point of View," originally produced in Daly's theater. Work has begun at the World Film Corporation's Fort Lee studio, on the film version, made by Emmett Campbell Hall. Director Emile Chautard is producing this new five-part feature, with a cast including Francis Nelson, June Elvidge, Jessie Lewis, Mildred Havens, Douglas MacLean, Frederick Truesdell, Joseph Flannagan, John Hyland and Henry Thornton.

GRAND THEATER, WALLACE, IDAHO.

Mayor and Members of City Council Attend Opening of Photoplay House—Represents Investment of $30,000.

WHAT has been declared by exchange men and traveling representatives of the various railroads of this territory who have visited it to be the most up-to-date moving picture theater of this section outside of the city of Spokane, Washington, is the new Grand theater at Wallace, Idaho, recently completed at a total cost of about $30,000, including the ground. It was built by the Wallace Amusement Company under the direction and in accordance with plans prepared by L. R. Stritesky, of Spokane. It was opened November 10 and played to capacity houses at both shows, as two shows are run daily. The opening program

Grand Theater, Wallace, Idaho.

was composed of motion pictures and vaudeville. In addition to this there were vocal and instrumental selections by Mrs. J. McAllister, Ralph Bovee and the Big Four quartet of Wallace. A feature of the opening was a reception at 3 p. m. for the purpose of leaving people inspect the house, and each woman was presented with a carnation. Fully 1,500 persons attended the reception, according to the estimate of a critic of a Wallace paper. For the opening program the mayor and members of the city council of Wallace were invited guests of the management and occupied boxes.

The theater was planned primarily for moving picture shows, but with a stage and other accessories of sufficient capacity to accommodate the average road show. The building covers a plot of ground 50 by 100 feet, and has a total seating capacity of 700, of which 525 can be accommodated on the main floor and the remainder in the balcony. Ample provision has been made for exits, there being, in addition to the main front entrance and exit, four additional exits for the first floor and two for the balcony. Wash and restrooms have also been provided for both sexes. The auditorium floor and orchestra rail are of concrete and wood trimming is everywhere used sparingly, making the building highly sanitary and greatly decreasing the fire risk.

The building is heated by direct steam, the radiators on the main floor being placed in recesses above the heads of the audience. Ventilation shafts with induced drafts exhaust the foul air near the floor line. The street sides of the building are faced with mottled brown brick of a rough texture and with terra cotta trimmings. The cost of the building exclusive is approximately $20,000. The lighting is of the indirect type, electric fixtures being used.

The Wallace Amusement Company is composed of J. A. Bedard, president; H F. Samuels, vice-president; Dr. J. E. St. Jean, treasurer, and C. C. Spencer, secretary and manager.

MABEL TRUNNELLE GETS ROSES.

The New Kingston theater, at St. John's place and Kingston avenue, Brooklyn, had a big performance the other night when Mabel Trunnelle and Herbert Pryor appeared in person during the showing of their feature, "The Magic Skin," and got a hearty reception from a large following that crowded the theater to the great delight of Manager Lou Smith.

Miss Trunnelle was presented with a magnificent basket of American Beauty roses and Mr. Pryor with a handsome gold handled cane.

We may add, as by way of a postscript, that Manager Lou Smith is just become a benedict, and that Miss Anna May Krassner is to be his bride, and the date set for the ceremony is January 1. For the honeymoon, the happy couple are to go to Atlantic City and their home address is then to be at 850 Longwood avenue, Brooklyn, N. Y.

STRAND THEATER, DENVER, COLO.

To Light Exterior 58,000 Candlepower Is Used—It Is a Blaze of White Light—House Managed by F. A. Mahagan—Accommodates 1,250.

THE newest theater on Curtis street, Denver, Colo., is the Strand theater, which was opened September 9, 1915. It is under the management of F. A. Mahagan, who formerly was manager of the Lyric theater on 16th street, that city. The theater stands on the site of the old Isis, and is one of the prettiest theaters in town. The interior color scheme is blue and gold. The walls are a soft blue, with gold trimmings. The curtains are a rich blue velvet, with the gold "S" and fleur-de-lis used as motifs. The drapes at the entrance and in the foyer are blue velvet, too, with the same motifs used.

The exterior is white. Three immense sunbursts light it. On the exterior there is 58,000 candlepower consumed. It is simply a blaze of white light—is one of the most conspicuous on the street. The entire building is fireproof. The aisles and stairs are unusually wide, so the building may be readily emptied. The booth is well protected against fire, and the light switches are so placed that they may be controlled from all parts of the house.

The seating capacity of the theater is 1,250. The seats are comfortable and wide, measuring twenty inches across. The

Photo by Wiswall.

Strand Theater, Denver, Colo.

rows are thirty inches apart. There are three balconies, all of which have good grades and are fitted with the same comfortable seats. A permanent vacuum system is installed and a good ventilation system. The air is changed every five minutes. The heating system, too, is all that could be wished—the house is always kept at a good temperature.

Every comfort for the patrons has been thought of. There is a comfortable smoking room for men downstairs, and upstairs there is a pretty and attractive rest room for women, all fitted up in blue with wicker furniture. Metro and Kleine-Edison features are run in this house, which is exclusively a feature house. Every day there is a comedy and drama and twice a week there is a newspictorial. The admission is ten cents for every seat in the theater.

The Strand has really started a precedent in Denver in that when it strikes an unusually good feature it holds it for a week or ten days. It has always been the custom here that features, no matter how good or how bad, should be run three or four days. The Strand is also headed in the right direction in that Manager Mahagan has employed a bright young woman, Miss Tuhey, to manage the small details and to work toward efficiency. There is a marked improvement in the place since Miss Tuhey has been on the job, for she is a young woman of splendid experience in the picture game, having managed one of the biggest theaters in town for several years, The Iris, and understanding all the finer points that make or break the house. She can do everything from running the ventilation and heating plants to conducting the orchestra and selling tickets in the cashier's booth.

The Strand is a house of which Denver is proud.

REGENT THEATER, INDIANAPOLIS, IND.

New House Had 8,000 Paid Admissions on Opening Day—Lights in Floor Aid Patrons in Finding Seats.

THE Regent theater, Indianapolis, Ind., recently opened by Bingham, Crose & Cohen, is an up-to-date exclusive photoplay theater. The house opened on Thanksgiving day with an attendance of more than 8,000 persons through the performances. The building is of brick, steel and reinforced concrete and fire-proof throughout from basement to roof. A big electric sign in front of the house, which carries approximately 1,600 lights, flashes the names of the current attractions. The entire front of the theater is studded with lights. Four flaming arcs close to the sidewalk advertises the house for blocks up and down the street.

The main entrance has a red quarry tile floor with mosaic tile, paneled walls and a well-lighted, domed ceiling in ornamental plaster. A well-designed marquise extends across the front of the entire building and over the sidewalk covering both the main entrance and the front exits. Inside an innovation which strikes the patron is the system of aisle lights. These lights are placed in the floor and are covered by heavy frosted glass. When the house is dark, patrons can find their seats easily or make the way out without any trouble. The lighting system is indirect.

The interior decoration is in tiffany effect with mahogany woodwork and mahogany seating throughout. The air in the auditorium of the theater is changed every few minutes—a system of natural and mechanical ventilation. Special attention has been paid to the retiring rooms for men and women and to the other rooms in the basement. Sanitary drinking fountains have been provided in the men's and

Pageant Theater, Indianapolis, Ind.

women's rooms. A maid is in attendance in the women's retiring rooms and there are also free telephones and writing desks for the convenience of women patrons. The manager's office and rooms for the use of theater employees are in the basement. All exits are marked by large, red lamp boxes in plain view from all parts of the house.

The mirror screen which was designed so as to prevent the feeling that the picture was being "framed in" and also to give suitable setting to it, consists of a high paneled wainscot and ornamental plaster decoration and is of pleasing appearance. The screen is the second largest picture screen in any Indianapolis theater. At the front of the auditorium, a mechanical device to prevent drafts on those seated near the entrance has been provided. The house seats 800 persons, and the balcony has been so constructed that it is an ideal place to see the show.

The opening show was "Damaged Goods" at twenty-five cents for all seats. After this film had finished its run, the house established its prices at ten cents, and at this figure V-L-S-E, Pathe, Metro, and Fox productions are shown with a change of program every Sunday, Wednesday, and Friday. Music is provided by a first class orchestra and the shows run continuously from 10 A. M. to 11 P. M.

DITMAS THEATER, PERTH AMBOY, N. J.

Only Photoplay House in City Devoted to Feature Productions—Uses Mirroroid Screen and Has 100 Foot Throw.

THE Ditmas theater, an exterior view of which is herewith produced, enjoys the patronage of the best and most exclusive playgoers of Perth Amboy, N. J. This modern up-to-date house is under the management of Ned K. Miller, who also controls the Empire theater at Rahway, N. J.

The building, which is situated on State street, the center of the city's activity, is of brick construction. The lobby is spacious and artistic, containing pictures of well-known

Ditmas Theater, Perth Amboy, N. J.

film stars. Lobby display signs are also placed at regular intervals about the lobby. The house accommodates 800 comfortably, and the seats are roomy. The auditorium has no balcony. The Ditmas has had installed a modern ventilating system. During the summer months, fourteen electric fans are kept constantly in motion. There are six ventilators on the sides of the house, and two more at the roof.

Paramount pictures, together with latest Universal releases, constitute the program. The Paramount pictures are each shown two days, and these form the program for the first four days in the week. On Friday, the current Universal serial is presented, while on Saturday, a special feature is introduced. Seven reels of good pictures are shown at each show at an admission price of five cents for children and ten for adults. Both matinee and evening performances are given, the admission being the same at night as at matinees. Although there are several moving picture houses in Perth Amboy, the Ditmas is the only one devoted to exclusive features. The city has a population of 40,000.

The projection department of the photoplay house is in the hands of a capable operator. The equipment consists of two Standard projectors, spotlights, and a high power generator. The throw is 110 feet, and the screen used is a Mirroroid. A piano furnishes the music. Manager Miller is a firm believer in newspaper publicity, and he attributes much of the success of the Ditmas to consistent newspaper work and the excellence of the Paramount program.

LYRIC THEATER, HAMILTON, ONT., CANADA.

Largest of United Chain—Seats 2,200 and Has 169-Foot Throw—Employs Twenty-one Persons.

THE Canadian United Theaters, Limited, with head offices in London, Ontario, control a chain of seven large theaters in Eastern Canada, three of which are devoted exclusively to the showing of high class moving pictures. The largest and best paying theater of this circuit is the Lyric of Hamilton, which has seating accommodation for 2,200 persons. It has been the policy of the company, for the past two years, to maintain this theater as a good moving picture house and several features of the system employed by Manager F. C. Chadwick are, to say the least, unique.

The Lyric was opened late in 1913 as a vaudeville house but, in spite of the city's population of 100,000, it soon proved a failure. It was taken over by the present company in February, 1914, and since that time, when it was transformed into a picture theater, the business has increased five times. At the present time, the one vaudeville act is not even mentioned in the advertisements for the week's shows.

Manager Chadwick is a great believer, according to his own admission, in "the long shows," and provides a program of no less than thirteen reels for the matinees each week day, for which he charges an admission of 10 cents with 5 cents for children. In the evening this show is cut down slightly in order to secure two houses, but still it is a long program. There are no "big nights" and the result is found in two big crowds every night in the week at 10 cents and 15 cents, with the admission for children never more than 5 cents. The program is changed three times a week, with World films on Monday and Tuesday and Paramount pictures during the remaining four days, with a total change on Friday. One feature each Wednesday and Thursday is an educational film of scientific or wonder nature.

The city of Hamilton claims the distinction of having theaters with the longest and shortest throws of any theaters in Canada. One local picture house has a projection of only thirty feet, but in the Lyric the throw is 169 feet. The screen, a gold fibre one, is no less than 16 feet back from the foot-lights so that the orchestra seats are almost as popular as those in the rear. The projection equipment includes two Simplex machines, and there is a telephone system running to all parts of the house. The theater also has its own electric generating plant so that entire reliance does not have to be placed on the two local lighting systems. A cooling plant is operated by electricity and the air is changed by means of mushroom ventilators under every seat.

The staff of the theater, including the five-piece orchestra and the manager, is made up of twenty-one persons—all men. The general manager of the circuit is Clark Brown of the United offices, New York, but the manager of each theater has practically complete control of his house. The

Interior View of the Lyric Theater, Hamilton, Ont., Canada.

Lyric seldom takes any of the big multi-reel features because the long films mean an interruption to the system of programs in vogue.

The other large Canadian theaters controlled by this company are the Majestic, at Stratford, Ontario, seating 1,400 people, and the Majestic at London, Ontario, with a seating capacity of 1,500, both of which are moving picture houses exclusively. In addition the company has a burlesque theater in Montreal, Que., vaudeville theaters in Ottawa and Montreal, and a stock company theater in Hamilton. The show house at Stratford is the latest to be added to the string.

The accompanying photograph shows the interior of the Lyric theater at Hamilton with its plain and substantial appurtenances and decorations and indirect lighting.

NICHOLLS DIRECTING "THE GRINNING SKULL OF RESPECTABILITY."

Director George O. Nicholls is engaged in the production of a Selig Diamond Special in three reels, written by William E. Wing and entitled "The Grinning Skull of Respectability." This virile story depicts the foibles and insincerity of society.

BILLY SHERWOOD AT WORK WITH EDISON.

Billy Sherwood, the southern actor who won third place in the Junior A. A. U. Championship Walk of the south, is at work at the Edison studio playing the juvenile lead opposite Grace Williams in a three-reel drama under the direction of Frank McGlynn.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Be Careful.

EXHIBITORS should be careful in making contracts with traveling salesmen for premiums, advertising and supplies in general. More than once the columns of this paper have carried stories of swindles worked upon exhibitors and lately an exhibitor in New York State asked us to look up a company dealing in china. He wrote that a salesman had come to him and as he was busy he had turned him over to his wife. She, acting on the salesman's assurance that her husband approved the scheme, was induced to sign a contract for $130 worth of china. When he learned of the signing of the contract, the manager cancelled the order, but was threatened with suit unless he compromised for $40 for "commission, printing, etc." A letter to the company asking what the "printing, etc." represented was replied to by their lawyer, a singular procedure for a business concern. It is probable that that exhibitor will either have to pay for $40 for nothing at all, or $130 for some stuff that may or may not be of that value.

Do not deal with traveling men. You can get just as good bargains from novelty houses such as Shure & Co., and deal with people who stand back of their goods and who have built their business on a desire to deal fairly with patrons. You can get the stuff as cheaply, if not cheaper, select from a larger catalogue, be free from the results of misrepresentation and avoid legal fees. The firm mentioned above is by no means alone in the business, but represents a type of concern that it pays to deal with. If you want an address nearer your home town, it will be obtained for you.

You Try It.

Sharp and Vahl, of the Orpheum, Nampa, Idaho, are making a play for theatre parties. They print this item in a recent issue:

> A party of twenty young ladies, members of the Junior Department of the Century Club reserved seats for themselves and saw Laura Hope Crews in "The Fighting Hope" last Monday night.
>
> Can you think of a nicer way to entertain a party of friends than with a theatre party? Call us up and we will reserve any number of seats you may desire.

The printer split the item, just as he got the pages mixed, but the combination has its effect. Make a play for the theatre business, as explained in Picture Theatre Advertising, and start off by showing that others have already done it. You can give away seats to a couple of clubs if necessary.

Box parties have this advantage over straight attendance: they make talk. The guests naturally think more about a theatre party than they do of merely dropping in, and others talk more of a party than the fact that they saw certain persons in the house on a particular night. Also it is the sort of stuff you can feed the local papers, because it is real news as well as real advertising of a very practical sort.

How About It?

We are still waiting for Ben Michaels to come along with that Chinese department in polyglot North End News, which he prints in the interest of the Verdi Theatre, San Francisco. He has kept all of his other promises and the sheet is really a newspaper as well as a house organ. He stands in with the local association for the promotion of the section and now he is advertising for a society reporter. He has a sporting editor already. That takes a column and a half, but it makes readers. That the sheet has taken hold is shown in the printing of several advertisements in Italian; not house, but business advertisements. For a youngster the North Side News is a husky, and it is making business by taking an interest in the general affairs of the section.

Mail Folders.

The Elite, Mishicot, Wis., uses a four page card holder that can be clipped with a paper fastener and sent through the mails at penny postage, the back being lined for the address. They advertise a two day program (but do not date the days). The mailing scheme is a good one, where a mail list is used. You can send four or six pages under penny postage if the folder is not sealed, and you can save the cost of envelopes.

Teaching.

It is a good plan to clip things about the films and reprint for the information of your patrons, but it is a better plan still to give the paragraphs a local twist, where possible, and generally it is possible. The Liberty, Jamesburg, N. J., uses a tiny four page, but it gets in the program and house talk and it talks about the house. They not only stand up for the pictures, but they show from their own past programs what good stories can be had, which gives the argument a double force. Read this:

> Films are not a peril—they are not the things of evil the bigots suppose them to be. They have done good everywhere, are still doing good and will continue to do so for all time to come.
>
> What would be more of a lesson for good than "The Stoning," or "On Dangerous Paths" shown only last Wednesday, or "The Money Master," or "The Hand of God," or, in fact, any picture that has been shown, be they single reel, double reel or feature? What could have been sweeter than that beautiful Griffith picture, "A Mothering Heart?"
>
> And so they go, all down the line, each doing its little good and passing on—and so, one by one, the hold-outs, the people of all classes, are realizing what a wonderful benefit it all is.

See what you can do along the same lines. In every town there are some whose prejudice must be combatted. They are talking. Talk back.

An "Injun Invitation."

The Grand Theatre, Fairmount, West Va., recently booked in "Are You a Mason," and sent out invitations to all members of the craft assembled for special doings. It was done in regular invitation form, but at the bottom is the line, "Bring ten cents with you." The unexpectedness of the line gave more force to the invitation than any other form of advertising. A straight invitation with an admission at the door would have been a business breaker, but worded as it was it made both laughs and business.

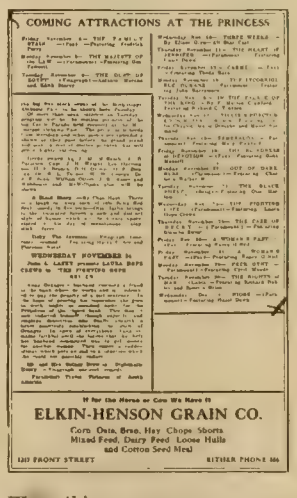
A Handy Phone.

The Fine Arts Theatre, Detroit, has phone number one in its exchange and makes "Phone Cadillac 1" a sort of slogan. It's more handiy than many realize to have a phone call that is easily remembered, but this is about the handiest yet. You phone one for information, the house program, party seats or anything else. They get out a nice looking twelve page paper with about a page and a half of house notes. An editorial chat should be put in. Notes are good, but about half a page of straight talk about one feature of the house is even better. Tell about yourself, modestly, but with a full appreciation of your various excellencies.

Wants to Know.

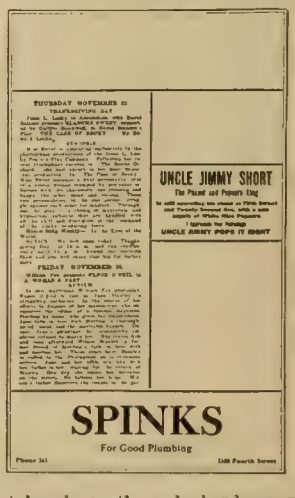
The Princess Theater, Meriden, Miss., sends in a program and says "go to it—criticize." They do not want to be patted on the head. They want to make the issue better. It is a four pager, cheap news stock, 6 by 9½. Some local advertising is carried, but there are five blank spaces which should be filled in with something to kill the unfinished look, even if nothing more had been done than to say, "This space for sale." Plain white space looks bleak and suggests an unfinished condition that unconsciously is associated with the house. Until the space can be sold, it would be even better to run some notes on photoplay.

The printer has made up badly. He uses two columns and on the first page the program matter is the left hand column instead of the right, and he runs there the Monday announcement and the Tuesday date and two lines of the first synopsis. This should have been taken over to the second page where it can be read as a whole. Inside the sheet looks like this:


COMING ATTRACTIONS AT THE PRINCESS

ELKIN-HENSON GRAIN CO.

Corn Oats, Bran, Hay Chops Shorts
Mixed Feed, Dairy Feed Loose Hulls
and Cotton Seed Meal


UNCLE JIMMY SHORT

SPINKS

For Good Plumbing

Were this our program we would first break up the rule borders and make the outside rule box in both pages, a single oblong of rule taking in the two pages. Next we would move the program column on page two, to meet the program on three, and box these in as a whole. This we would box in with six point rule. This would keep the program apart from the advertising. Next we would use on the right hand page, outside column, just enough of the coming attractions to run down to the bottom advertisement, or else we would set this just outside of the program on each side of the program box, having the advertisements only top and bottom, on these two pages. Or, still better, we would take these two sections for house chat and use the program space on the back page for underlines, making the stories for the day so short that they could all be gotten into the space on pages two and three. The L shaped

underline is easy for the printer, but it is unsightly. He seems to have made it up in a hurry and to please himself and with no idea of making a good job of it.

If the Princess has a copy of Picture Theatre Advertising, a very excellent form can be found on page 181, or if they have a file of this paper, the same program is reproduced on page 1251, of the issue dated May 22, 1915. In either case we would urge a few lines of descriptive matter rather than the complete synopsis. If they hold to the full synopsis, they should watch the proof and not permit a two line turn. The Tuesday date should appear on top at page two and not at the bottom of page one. It can be done by cutting four lines out "The Black Sheep" if it is desired to give full space to the special film featured on that day; a local fair picture.

It is always necessary to watch the printer. Give him a chance and naturally he will loaf. He will not double up a story just because it looks better when straight run and a turn will save time. Tell him what you want, and how you want it and then see that he delivers the goods.

Meriden can get in the class with Brooklyn. The latter is famous as the home of Kick, the Printer. Meriden has Thrash, the Repair Man, and possibly some auto owners would like to.

At It Again.

They are at the coupon scheme again out west. The Ogden (Utah) Examiner gives matinee coupons for a local house that are good for balcony seats in the evening up to seven thirty. The scheme used to be a good one before the papers found out how handy it was, but now it helps only the paper and but seldom the house.

A Stock Invitation.

Louis Pilosi, of Pilosi's Theatre, Old Forge, Pa., offers a new scheme in a stock invitation. It is printed in Old English, which means that there is a printer with poor judgment in Old Forge, but the idea is new and of advantage. The form invites the recipient to attend a performance, the date and title of the picture being written in to suit the need of the moment. The sample sent in invites to a performance of America and was sent to all the local school teachers. Mr. Pilosi writes that a record business resulted. Since the lower line reads: "Kindly advise pupils to see this production," we gather that the card is kept for the teachers and is sent out whenever anything of an educational or semi-educational value is shown, but the scheme of having a stock invitation printed up and left blank for title and date is one that can be adapted to many forms of use. Where the number of invitations to be sent out permits, it is possible to get a two color effect by printing a second time for title and date in another color.

Mr. Pilosi deserves a vote of thanks. He gets something handier than the form letter, and this can be used many times when a form letter would require too much time. He says he has more schemes. If they are as good as this he is not only invited but urged to come along with the rest. It's odd this idea was not thought of before.

The Right Direction.

The East Liberty Cameraphone, Pittsburgh, in a recent program enclosed a slip which reads:

EVERY AFTERNOON—
WE WILL SHOW two pictures especially
selected to entertain the Young People.
CAMERAPHONE THEATRE
6202 Penn Ave.

This is a step in the right direction. It is a good talking point and appeals to the mothers as well as the kiddies and in these days of overproduction it is easy to get good commercials cheaply. Many exhibitors report a falling off in the juvenile attendance. This is largely because they are not interested in the longer features now used. Give them something in the afternoon and get that extra money. It is just as spendable as the adult admissions and it pleases the youngsters.

Good Work.

We've been watching the Lehigh Orpheum, South Bethlehem, experiment with programs. They used to have a neat vest pocket, but they suddenly went after the six by nine, and for some weeks they have been fishing around. Now they seem to have struck it. The first page carries the releases for the week, the names of the players, the titles of the plays and the days, but not the dates—which should be added. Inside there are three days to a page, open composition and perhaps not quite enough display, since at least the title should be in display and the names of the players, too. The back page is given the chief feature unless a herald for this is bound in, when the back carries the second best bet for the week. One thing that makes for success with this house is that they never try to say too much for the space they have. They do not load down with type. It is always clean and neat in appearance, inviting to the eye.

Objects to Cigarettes.

H. E. Dodge, General Secretary of the Y. M. C. A., Fall River, Mass., who runs the photoplay exhibitions recently spoken of in this department, writes that he is going to raise the program to ten reels. He has been running on what used to be called in vaudeville the Poli scheme, starting with the lesser films, running the features and repeating the opening numbers for the benefit of the late comers. Now he will run ten reels straight, which is just a little too long. Ten reels are apt to tire the spectator just as ten hard boiled eggs might be rejected where five would suffice. Six to eight are better, but of course local conditions govern. Mr. Dodge adds:

> From time to time I have read editorial comments in the various motion picture trade journals, in which they have stated that there was "too much revolver" in our motion pictures. I thoroughly agree with these criticisms, but would like to add another criticism, viz.—"too much cigarettes."
>
> In this day, no posted man will defend the cigarettes. It is bad enough to men, but the injury to boys is incalculable. When boys see actors using cigarettes as much as they do in our pictures, it cannot but have a very harmful effect. I do wish something could be done to cut the cigarette smoking in pictures down to the very minimum, if it cannot be eliminated altogether.

There undoubtedly is too much cigarette smoking in pictures, but cigarettes are cheaper than cigars and better than the sort the property man will supply, and the actor uses the cigarette to keep his hands occupied and out of the way. Mr. Dodge's point is well taken. Small boys have their motion picture heroes as well as heroines and some might be tempted to smoke "just like" their favorite star. The point is referred to the directors. Mr. Dodge is not in the reformer class. He is a regular man as his selection of films will show, but he takes a point because he knows so well there is a reason for it.

Come In Handy.

The accompanying cut shows the use made of a float prepared for a county fair. An animal picture suggested the circus, the circus suggested the float and the float made for business. It was used by the

Burns, Brothers, of the Bungalow Theatre, Durant, Okla. The double use of the float is clever and suggests the expediency of building a structure for a wagon or auto that can be put to double use. If you are in a small town and need to wake them up now and then, get something of this sort and let it appear on the street only when you have something extra special.

Criticisms.

A western theatre is inviting its patrons to criticise the programs that may advise the manufacturers as to what is wanted. We do not like the idea. It argues well, but it does not take into consideration the fact that most persons suppose that criticism must be adverse. Start them criticizing and presently they will become dissatisfied. Do not ask them to critize each program or you'll have started something you cannot stop and they will keep on after the coupon is withdrawn.

Takes Nerve, but——

It takes nerve to give your front page to past performances, but that is what the Grand, Salem, Oregon, does. It starts off with a reader about the past week's bill. It tells you it was good and why. Then you turn to the current program feeling that this must be good, too. Too few managers tell of the past. They seem to think that it speaks for itself, but it pays now and then to tell, in a chatty vein, how good your shows have been, as an unspoken argument in favor of coming attractions.

A little more care should be taken with the inside pages. The right hand pages, three and five, should be used for the house programs, and the lefts given to the outsiders. The topics should be dated. In the first issue one story is announced for Friday and Saturday. The other is announced as "A feature of the week," without being more specific. In another place the dates are given. They should be repeated in the heading for the story. It would probably pay the house to throw the advertisement off the front page and take this for the program.

Selling Space.

The Orpheum, Fort Wayne, Ind., has some good lines for its program which are run every week. They may help others who have more white space than they have call for.

NUTSHELL FACTS ABOUT THIS PROGRAM

> 2,000 of these programs are delivered to the most select homes in the city. To people who are playgoers—and therefore spenders.
>
> The balance are given away to patrons passing from the theater.
>
> The reading matter in the program is of such a nature that people will necessarily have to keep the pamphlet in order to refer to the schedule of coming attractions.
>
> This program gets into the home—and stays there. Something which other theater programs do not do.
>
> Space rates are cheaper than any other similar publication issued in the city.

They run a lot of advertising as it is, getting out twelve pages, but they take a part of each page for themselves, setting a good example. They are happy in their choice of lines, some of the heads reading "Shadows of some coming events" for the underline and "What the orchestra will play this week" for their musical department, which is paired with "Vocal selections for the week." Both paragraphs carry some chat about the singer and the musicians designed to help the audience to realize that the music is worth while. It might seem that if the music *was* worth while the audience would appreciate the fact without being told, but it is a good plan to tell them because

it crystalizes their own opinions. They may know the music is good and not realize it because they never definitely and positively told themselves so. When they read the paragraph, the wording gives the sub-conscious thought a form and permanency. That is why it pays, now and then, when you have had a particularly good program to talk about it. Your people have seen it, but tell them what to think about it and they will not only think but talk about the good shows.

Dates Needed.

The Lyric, Asbury Park, N. J., sends in a six-page folder for comment and about the only comment we can make is the same old suggestion of dated days. The folder opens up to show the program on three pages of one side. This gives a page to each two-day attraction, but only the days are named. They are not dated. The date runs only on the front page and there it is spelled out, so that it is not picked up as quickly as would be the figures. We think that while the spelled out date is more elegant, the figure date is more practical. The date should be given on the front page as "the week of" and the first and last day inclusive. Then each film subject should be dated as well.

The issue is an attractive one, being printed in purple on white stock and framed in a light yellow border. Inside, the three attractions are run as a whole, being separated into three panels with three lengths of rule, the center one being twelve ems and the others eight, the center rule rising and falling two ems below and above the others. This makes a simple cut-off that even the smallest shop can improvise and it isolates the three sections without separating them. The border runs about the entire three pages as a whole and carries three cuts and two trade marks set in. On the other side all of the pages are separately framed and carry the title, the underline and brief comment as to the week's attractions.

Purple on white alone is apt to be crude, but where there is another color to temper it, it works up nicely. The use of the yellow for titles is not well advised, for it puts the most important line in the weaker color. The title could better have gone in the purple with a frame of the yellow to throw it into prominence. The titles should always be made as prominent as possible. If you have two colors use the stronger for the titles and box with the contrasting color.

You Too?

Have you one of these in your theater?

> The Saturday morning performances at the New Family for boys and girls are proving a great attraction for the young folks. Indeed, the variety of subjects presented affords interest to every one regardless of age. Special care is given to the selection of the films, and the increasing weekly attendance demonstrates the public appreciation of the efforts put forth by the New Family Children's Welfare League in bringing these pictures to Adrian. Two shows each Saturday morning—10 and 11 o'clock. Doors open at 9:30. Admission without a league ticket 5 cents. Tickets may always be obtained at the following stores, which are members of the league: Henig, Westgate & Condra, Commercial Savings Bank, Geo. M. Tripp Co., and James H. Howell Co.

Sooner or later you must realize that the majority of motion pictures are not longer being made to please the children. The kiddies are no longer in the majority in any audience, not even at the matinees. A more adult story appeals to the men and women more than it does to the children, but the children can and should be appealed to through the special performance. This clipping is taken from the well edited program of the New Family, Adrian, Mich., but many houses are falling in line. Why not come along with the rest and have your own special performances?

This scheme seems to be worked in conjunction with business houses. Perhaps the management will be good enough to explain the details for the benefit of the rest of us.

The New Family program, by the way, holds its own remarkably well for a monthly. The bills for the month are announced in brief form and the remainder of the space is taken up with comment on the stronger features. This is much better than an even apportionment of the space, no matter what the relative value of the attractions. One great danger in program writing is to emphasize all pictures alike. Nothing seems to stand out; nothing seems to be better than the rest—so it is not.

Booming Carmen.

Orval E. Sellers is good enough to outline his campaign for "Carmen." The two films were showing in East Liverpool, Ohio, and his house, the Strand, had the Farrar pictures. He writes:

> Enclosed is a copy of an issue of our morning paper of a scheme I used for this theater last week to boost "Carmen." It may not meet with your approval as up-to-date matter for a big city, but it was a knockout here. East Liverpool is a town of 25,000. This theater is the best in the city for pictures, and seats 1,100. We are playing Paramount Metro, Triangle and the best of other feature films on the market. The business has been boosted 700 per cent. the last three weeks by novel advertising schemes. Our opposition was booked to play the Theda Bara Carmen at the same time we played Farrar. I used the page ad in the papers and had the form changed to the back page of the first section and 1,500 extras run off and put the red ink on the front. We got hold of the local agent of the Victrola and used the Farrar records of Carmen, and also got him to use space on our page. Then I wrote up a short history of Farrar, Bizet, the opera and the immensity of the production. We distributed the papers in all stores, offices and throughout the home section.
>
> During the action of the film, while the cigarette factory scene was on, I used disinfectine which imitated the smell of joss and tobacco and put it in the incoming vent pipe for air, which circulates every minute throughout the building. By cue from the operator at the termination of the scene, I cut it out and the odor was cleared out in less than a minute. The front of the building was draped with Spanish flags and set pieces. The orchestra used the Carmen music adapted for the play by Rothapfel and the ushers were dressed as Spanish boys. We packed the house for the entire engagement.
>
> We have some novel effects for Mme. Butterfly, with Pickford, when we play it. I will write you about them at the time. We have a 22-foot stage back of our screen and are using some novel effects a la New York when we can. On the Via Wireless picture we are using a large coil and flash on the roof of the building, the noise of which attracts a number of people.
>
> This may all seem like "small time stuff," but it is getting the money and the attention of the people in this city. I read your articles each week and get some very good ideas from them. Anything you might suggest that would get the attention of the people or the money, I would appreciate.

The paper is the regular issue with a half-page scare head in red ink surcharged on the face of the regular black imprint. The line, "18 women seriously hurt," is so placed as to show up clearly, and smaller type adds, "in the fight in the cigarette factory in Carmen." This idea is not new, but the fake extra is by no means worked out, and right now any extra will attract attention.

The back page gives only half a page of advertisement. There is a three-column half-page advertisement for the Victrola, apparently an independent advertisement, and some stuff set as straight news. As we get it the entire page was paid for, though but half was used for the ostensible advertisement, and this is very far from being "small time" stuff. It takes nerve to hold back the straight advertisement and put in reading matter, but the Victrola advertisement is really a part of the film advertisement. It tells who Farrar is better than the house could. Of course the house should know, but here is the Victrola company also advertising her as a record star. They are not interested in the house. Farrar *must* be good. It is worth the price of the full page to keep the stuff all together, even though some of it might have been slipped in as a free reading notice. We do not see that Mr. Sellers needs many tips from the big town.

The ventilator stunt is clever. We wonder if the next day the papers told about it, with mild emphasis laid upon the fact that in just one minute the smell vanished. That would be big time stuff, too. The Via Wireless coil was used at the New Amsterdam theater when the play was running in New York and it attracted as much attention on Forty-second street as it probably did in East Liverpool.

Mr. Sellers draws too fine a distinction when he asks for ideas that get attention or get the money. Ideas that get attention get the money as the inevitable result. The two work interchangeably. To get the money you must gain attention and, gaining attention, the money follows, but you must interest as well as attract. Sometimes it is a bad scheme to get the attention if you cannot back up the noise by an attraction worth the while, but this does not, of course, apply to Carmen.

Mixed.

The Empress, Gordon, Neb., sends in an opening program, the house being started in November, playing films when road attractions do not ofier. P. Poggenpohl, the manager, uses an elaborate cover, evidently stock, but not Hennegan or United States material, in red and gold, a neat design that is not intrusive and yet stands out well. We should like to see some of the later advertising after so tasteful a start.

Overdone.

A correspondent sends in the program of a theater here in New York. On one undated week the schedule was:

Monday—Country store. Fifty presents.
Tuesday—Oriental night. Forty presents.
Wednesday—Novelty and Surprise night.
Thursday—Country store. Fifty presents.
Friday—Shirt Waist night. Twenty waists.
Saturday—Cut Glass night.
Sunday—A special program of excellent photoplays.

No wonder some people say that there is no money in pictures! It will be noticed, nowever, that there is no lottery on Sunday. That will help some. This is not running a theater. It is as bad as the old Louisiana lottery.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid*, $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing of) photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

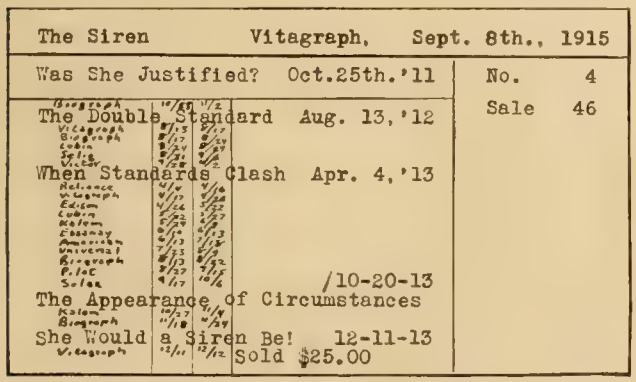
A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Keeping at It.

PERSISTENCE pays, but it is not easy to persuade the novices of this fact. They want to write "a" script and sell it and write another and sell that and so on. After they have failed to sell a couple or "several" they get tired, decide that the business is a swindle and quit.

Generally, it would not pay the quitter to stick. He does not have it in him to succeed. Even if he did, he is too easily discouraged, but now and then someone worth the saving drops by the wayside and this is a message to them.

Lately we were spending the evening with Marc Edmund Jones and as we looked at his files we asked how many scripts had failed to sell. "Only four," he answered. After we came to, we expressed mild disbelief, and he went on to explain that he kept on changing a script until he got it into salable shape, and to illustrate he told the story of the card which is reproduced here This is the actual record of an actual



script, that tells the history in brief, but Mr. Jones has amplified the explanation. As the entries will not reproduce, it may be interesting to note the selling history. The written entries are given as they run, the dashes indicating a break for a change in title. They are:

Biograph—10-25, 11-2.

Vitagraph—8-13, 8-17.
Biograph—8-17, 8-24.
Lubin—8-24, 8-29.
Selig—8-31, 9-6.
Victor—9-28, 10-2.

Reliance—4-4, 4-16.
Vitagraph—4-17, 4-26.
Edison—4-26, 5-22.
Lubin—5-22, 5-27.
Kalem—5-29, 6-9.
Essanay—6-10, 6-13.
American—6-13, 7-18.
Universal—7-23, 8-9.
Biograph—8-13, 8-22.
Pilot—8-27, 9-15.
Solax—9-17, 10-6.

Kalem—10-27, 11-4.
Biograph—11-18, 11-29.

Vitagraph—12-11, 12-12 Sold.

Here are twenty submissions in five different forms, four of these being to one company, three to another and several twice each. The story took two years and more to sell, but it did sell and was released. Mr. Jones gives this history of the story:

> "Was She Justified," story number four, was written October 25, 1911, submitted to Biograph, and rejected promptly. It involved the proposition of a woman in love with a man who had been a bad actor and whose conscience wouldn't let him propose to a good woman, the woman thereupon deliberately compromising herself and going down to his plane to win him. "Was She Justified?" Biograph didn't seem to think so.
>
> In August, 1912, the story was taken up again. "The Double Standard" is an elaboration, in which the girl, aided by detectives, succeeds in making the man think her like himself, whereupon he takes her to his arms. Vitagraph, Biograph, Lubin, Selig and Victor rejected promptly, and in October the story was back in the morgue.
>
> April 4, 1913, the story appears again as "When Standards Clash." The man remains a rounder, but is not averse to proposing. She is virgin pure, but accepts in full knowledge of his weakness. Instead of lowering herself to his plane she figures on raising him to hers. She fails. Later her son grows up and follows in the footsteps of his father. His father meets and saves him; also himself. In six months of steady travelling the story was refused a berth by Reliance, Vitagraph, Edison, Lubin, Kalem, Essanay, American, Universal, Biograph, Pilot and Solax, in order.
>
> October 6, 1913, the story was called in, emerging on the 20th, as "The Appearance of Circumstances." Here is a reversion to the original plot, dropping the two generation features. The man is now a reporter, and the girl daughter of a reformer. The man, sent to a notoious cafe to get a story, is reported to the proprietor as an investigator for the reformers, and to avoid a tanning, takes the girl he is talking with to a hotel, there explaining and soothing her disappointment with a liberal tip. He is seen by one of the detectives of the girl's father and told never to see her more. But she believes his story and to convince her father, deliberately compromises herself as in the original plot and convinces her father that "The Appearance of Circumstances" may be innocently damning. Kalem and Biograph returned with their compliments and then the humor of it struck home.
>
> The result is that in December, 1913, the story becomes a comedy. The girl becomes a country mouse and the man a handsome city fellow that thinks the flashy girls the best ones. The mouse tries mousy ways which fail to win him, follows him to a notorious cafe unseen by him, and there noticing the general type of feminity, extemporizes, with a large pair of shears, a generous decollette and an alarming slit skirt. Entering the cafe, she attracts first the attention of an oily theatrical type, from which she is rescued by her ideal, and all ends as it should. "She Would a Siren Be" sold to Vitagraph, and has been released as "The Siren" on September 8, 1915.

In passing it might be noted that so long as the editor was asked to accept seriously the story of a woman who deliberately sought to compromise herself that she might win a man, the story did not prove acceptable. As a comedy with a slightly farcical treatment it sold the first time out. There is a lesson here. Hundreds of stories that have no chance as dramas would make acceptable comedies and the reverse is equally true. The story that makes fun of a subject too serious to be treated humorously is no more acceptable than one which makes a serious portrayal of what cannot be accepted seriously.

Some of his stories have sold the first time out, most of them have sold without substantial alteration, but he just keeps on working away until he does sell. Taken as a whole, his average of sales is not better than the ordinary, but he cleans up through persistence.

For Vaudeville Writers.

Many letters are received by this department asking for information as to writing for vaudeville and some photplay writers have reported sales of this material. Those who have written and others will be interested in the latest addition to The Writers' Library, Writing for Vaudeville, by Brett Page. The work has been very carefully edited by J. Berg Esenwein and stands a remarkably complete and helpful volume to those who would essay that branch of the work. The experience of this writer as a critic of vaudeville for some fifteen years enables him to appreciate the thoroughness with which Mr. Page has done his work and the exactness of his advice. It is a book thoroughly to be commended. Vaudeville writing seems to appeal to the novice more than does the longer dramatic form, though it is even less easy because of the terseness of style and form required, but given the ability to write for vaudeville, Mr. Page's suggestions, made clear through Dr. Esenwein, will give complete guidance. (Writing for Vaudeville. By Brett Page, edited by J. Berg Esenwein, Home Correspondence School, Springfield, Mass. By mail $2.12.)

Technique of the Photoplay

(Second Edition)

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Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

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17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 118.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

Are there any circumstances under which an inside two-wing shutter is to be preferred? What is likely to happen if a three-wing outside shutter is used when the current is 60 cycle A. C.?

Roll of Honor on Question No. 112.

The Roll of Honor on Question 112 consists of Joseph H. M. Smith, Fort Worth, Tex.; L. W. Carroll, Lan aster, New Hampshire; R. W. Martin, Los Angeles, Cal.; J. R. Thompson, Youngstown, O., and G. Betz, Osgood, Ind.

It was rather a puzzle which answer to select because of the fact that Brothers Carroll and Betz gave particularly clear explanations of the principle of the beater movement, but Friend Martin, on the other hand, gave a very extended description of these movements accompanied by an excellent drawing, and this finally decided me to use his reply.

Reply to Question No. 112.

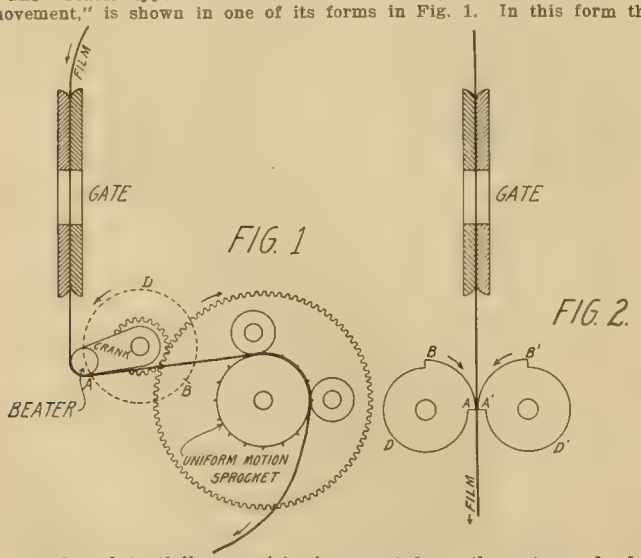
By R. W. Martin, Los Angeles, Cal.

The Question:

What is the "beater type" of intermittent? What are the points for and against it? Why was its use abandoned? What is the "gripper type" of intermittent? Why is a large, heavy star, which would have ample wearing service, not used instead of the smaller one?

The Answer:

The "beater type" of intermittent movement, also called the "dog movement," is shown in one of its forms in Fig. 1. In this form the



beater is substantially a wrist pin mounted on the outer end of a crank, the continuous revolution of which causes it to have a motion through circular path ABD in the direction shown. The crank shaft is geared to the shaft which carries the sprocket as shown in Fig. 1. The intermittent movement, entire, is comprised of the beater, the sprocket and the necessary connections between them. The action is described as follows: In Fig. 1 the movement of the film through the gate is just ready to commence. As the beater passes downward through arc AB it presses against and pushes a loop into the film between the gate and the sprocket, and this action, combined with the continuous pull of the sprocket, moves the film down through the gate the exact distance of one frame, or three-quarters of an inch. When the beater reaches point B it starts to ascend, and rises clear of the film, leaving the loop still in the film, so that while the beater moves through arc BDA the sprocket is taking up the slack in the recently formed loop and consequently the film remains stationary in the gate during the time of the movement of the beater through arc BDA. When the beater again comes around to the point A, the same cycle of operation commences again, and so on continuously throughout the whole run of the film, thus causing a continued intermittent movement of the film through the gate.

The throw of the crank, or rather the diameter of circle ABD, must be such that the ratio of arc AB to arc BDA will be equal to the ratio of the period of movement to the period of rest. The larger the diameter of circle ABD the shorter will be the time of the shift, and the smaller its diameter the longer will be the time of the shift. This point is difficult to make clear without going to very great length in the description. The fact that the time of the shift can be altered by merely changing the throw of the crank constitutes one of the main advantages of the beater movement. If the position of the beater is made adjustable by proper mechanical construction, the operator can experiment with different shifts and forms of shutter blades until the proper combination is found which is best adapted to local conditions. The intermittent sprocket type is wholly devoid of this advantage. The accuracy with which the film is shifted in the gate is wholly independent of the length of the throw of the crank. This feature is regulated wholly by the ratio of the gear connections between the crank shaft and the sprocket shaft. If the sprocket has sixteen teeth or a circumference of four frames, then the gear connection must be such that the crank makes four revolutions to every one of the sprocket. Or again, to every frame that the sprocket takes up the crank must make one complete revolution. But the actual principle involved is more clearly set forth by the following:

If the sprocket is running so as to take up sixteen frames per second, the film must pass through the gate at the rate of sixteen frames per second with either a uniform, variable, or intermittent motion. But the action of the beater is imparting sixteen intermittent movements to the film in the gate during the same time and at equal intervals. Therefore, the film is passing through the gate at the rate of sixteen frames per second, and also with sixteen intermittent movements per second; and consequently each movement must comprise the distance of exactly one frame.

This fundamental principle of the beater movement is the most perfect that has ever been applied to a device for shifting the film, and augments much in its favor. The Kinemacolor projector which uses the type of movement shown in Fig. 1 shifts the film at the high rate of about 35 frames per second, and the picture stands on the screen like a rock. The Kinemacolor machine also demonstrates another strong point in favor of the beater type. Even at such high speed, and under extra heavy gate tension, the film stands up well at the perforations. This is due to the fact that the sprocket moves a very short distance during the time of the shift. Consequently there is no *ripping* action exerted upon the perforations, such as is caused by the sudden high speed of an intermittent sprocket. Another advantage of the beater type lies in the fact that there are no intermittent mechanical parts, and consequently the shock and vibration in the mechanism is reduced to a minimum. It is therefore well adapted for high speed. The problem of inertia is eliminated, and inertia in a device of this kind is *some* problem.

Now to enumerate some of the defects of the movement: When the beater descends and strikes the film at the point A, Fig. 1, it sounds like a chorus of about 400 katy-dids and a few crickets, and the noise is loud enough to constitute a serious objection to using the movement at all. It is also claimed that when the beater strikes the film it tends to produce cracks in the celluloid. It is also claimed that the vibrations set up in the loop are transmitted to the aperture and injure the definition of the picture. There is still another fault which is serious, viz.: The beater is constructed to strike the film only on the perforated margins, to avoid injury to the photograph, and the constant beating on the edges causes the film to buckle, and in time this prevents the picture from lying flat in the aperture. All of these defects have caused the movement to fall into disrepute, until it is now scarcely used at all.

There is another form of beater movement known as the "pitman type." In this form the beater occupies a mechanical position that corresponds exactly with the cross head of an engine. The beater oscillates with a straight line motion, but otherwise the action is the same as described in connection with Fig. 1. It causes less vibration in the loop, but the oscillating motion produces more vibration in the mechanical parts. There have been many attempts to eliminate the defects of the beater movement by means of auxiliary devices

which operate mainly to vary the nature of the movement of the beater; but so far none of them have been adopted to any extent.

The gripper type of intermittent movement is shown in one of its forms in Fig. 2. It could be described briefly as an intermittent wringer. The two rollers shown in Fig. 2 have a part of their surfaces raised along the arcs AB and A'B' and are connected to each other by gears which cause the two rollers to revolve in opposite directions at equal speed. When A and A' come to position shown, the film is gripped between the rollers and pulled downward like a towel through a wringer and when B and B' come into contact the film is released and remains stationary while the rollers move through the arcs BDA and B'D'A'. The ratio of time of movement to time of rest is determined by the lengths of the arcs AB and A'B'. There are other mechanical devices for accomplishing the purpose, but they operate in principle like the form shown in Fig. 2. In the early days of cinematography, before perforation of the film came into vogue, the gripper type was the subject of much experiment; but its action could never be made positive, since the film could not be prevented from slipping when passing between the rollers.

The star of the Geneva movement is made small and light to elminate the effect of inertia as much as possible. There are two kinds of inertia operating in the star, viz.: positive and negative inertia. Negative inertia is the resistance the star opposes to the starting action of the pin. Positive inertia is the tendency of the star to, when it has reached its highest speed at the central part of its movement, run ahead of the pin. If the pin does not fit the slots in the star very snugly, the positive inertia produces what is known as back-lash, and it is the back-lash almost entirely which produces the clicking noise of the Geneva movement. To test this, use a movement which is properly adjusted at the lock and cam but has a pin considerably worn. When run at normal speed, the noise of the back-lash can be plainly heard; but if the axle of the intermittent sprocket is pinched between the thumb and forefinger so as to set up a brake action, the noise can be made to cease. The power required in the pinching operation will be sufficient evidence of the enormous force of the inertia of the star and sprocket, and will be convincing proof that the star should not be made larger or heavier. It is taken for granted that it is understood that the inertia reacts on the pin to the deterioration of the pin, besides producing shock to the whole mechanism.

Operators' Scale Raise.

The Baltimore theater managers have shown wisdom in granting to the members of Local 181 a raise of $2.00 per week. The statement was recently printed that the raise was $2.00 per day (which is absurd on the face of it) and that the contract in a modified form was signed by the managers. The raise was $2.00 per week, and the contract was signed without any modification whatever. The managers were wise in taking this course. They would think nothing of paying two, ten, or even twenty dollars per week extra for film service, so *why not pay a few dollars extra to have the service put on the screen properly?* Is it not rather absurd, after all, to pay fifty to seventy-five, or maybe a hundred dollars a week for service, *and then have that same service projected to the screen by a cheap man?* It don't sound like common sense, does it? However, the Baltimore managers have the reputation of being fairly liberal and progressive. We, therefore, congratulate them on the step they have taken, even though there was a little argument about it.

Among other things we are informed that the contract calls for $1.50 per week extra for carrying reels one way, or $2.50 per week for carrying them both ways. Overtime is 50 cents per hour, or fraction thereof, the operators being required to be on duty fifteen minutes before the opening of the show; also if a manager insists on an intermission of less than five minutes between shows there shall be a *boy*, not a man, to rewind the film, and (the following looks mighty good to the editor) *operators shall not rewind film while operating the machine.* Six days is considered a week's work; Sunday double time.

The Union agrees to furnish sober, competent, reliable men. An authorized inspector of the union is permitted to visit the operating room at all times, when the house is open, to see that the operator is properly performing his duty.

And last but not least contract runs until November 3, 1918, and managers agree to employ only union operators, members in good standing of Local 181.

There are many things in the Baltimore contract which are highly deserving of emulation by other organizations. It is, in fact, the most up-to-date, progressive, thoroughly satisfying contract we have so far seen, except that in some cities of the far west salaries are very much higher. However, the Baltimore scale compares favorably with that of other eastern cities.

New York Operators' Ball.

On January 16th, Local Union No. 305, I. A. T. S. E., will pull off its fourth annual Big Doings. The Central Opera House, 67th street, near Third avenue, has been engaged and the various committees are working hammer and tongs to make the affair as in past years one great, big, howling success. It goes without saying that some of the biggest stars in the film firmament will grace the occasion by their presence. There will be favors for the ladies and each male guest will be decorated with a badge, presumably so that when he wanders forth at dawn the kindly cop can identify and steer his wavering steps toward home and mama.

Prior to the ball, at 8.30 sharp, will be an entertainment. If you wish to see this part of the Big Doings it will be necessary to be on the job at that hour, and no later.

The committee, through the department, extends to all locals a most cordial invitation to participate in the affair. Individual invitations will be sent to nearby locals, and it is expetced that the men of Hudson County, Local No. 384, Newark, N. J., Local 244, Paterson, N. J., Local 362, Mt. Vernon, N. Y., Local 366, will attend. Also that Baltimore, Washington, Philadelphia, New Haven, Springfield, and other locals within "reaching distance" will at least be represented.

Take it from me, gentlemen, it is going to be *some* time. On that night the New York Local will give an up-to-date demonstration of the very newest and most approved method of shoving dull care clear back into his hole, and pushing the hole carefully in after him. Heretofore the New York Operators' ball has been classed among the Events (note capital E, please) of Gay Gotham, but this time the boys are going to give the Screen Club a close run for first place.

Likes the Handbook.

Oscar Hinton, Atchison, Kansas, encloses a money order for $2.50 for another copy of the second edition of the Handbook, and says:

> I want it for one of my operators, as I consider it the best text book that can be secured at any price or any place, and one which should be in the hands of every operator or beginner who desires to get ahead. In my nine years at the game I have never found any other work that covers the field as does your Handbook. Yes, Brother Richardson, I know this praise has been a long time getting into this form, but when a man has lots to do—well you understand. Atchison is a town of 20,000 with three houses, viz.: Royal, Crystal and Orpheum, the latter being a combination house. Have recently installed a Baird projector in the Crystal, and I believe the Baird will stand when others fail. Projection is, I think, good, and salaries as high as one could expect in a town of this size—better than in many places. No local. Salaries fifteen to twenty dollars; six hours daily. In closing accept best wishes both for yourself, the department and the Moving Picture World.

Sorry I could not send the book, but I hope by the first of the year to be able to send you a real book—one that will make the old one look like thirty cents with a hole in it. Glad to know that conditions in Atchison are good, but it seems to me that from every point of view it would be better if the men got together in a local. Whisper: looks like the new book is going to be a reg'lar hum dinger—700 to 800 pages.

Shadowgraphs.

Mullens, South Carolina, asks:

> (a) Please give me the name of publisher of book on Shadowgraphs. (b) Name and address of manufacturer of plates used in shadowgraphing. (c) Is there a film cement on the market which can be used successfully without first scraping the film, and where can I procure it?

(a) "Shadowgraphing" might mean either one of two things, viz: the throwing of shadows on a screen by means of the hands, in which way experts can imitate birds, animals, etc., or the painting or drawing of objects in such way that they are projected to the screen as they are drawn or painted. Don't know of any book on the subject. (b) Don't know what you mean by "plates used in shadowgraphing." If you mean plates upon which one draws objects, which are projected in the process of drawing, why any plain sheet of glass will answer, the same being coated with a suitable compound. (I said compound, but, as a matter of fact, these things are usually done by smearing the glass with a quick drying compound which is scraped off in the process of forming the object.) (c) Yes, there is such a cement, but I don't regard it as being a success when used that way. Don't remember who makes it. See back files of department, about two months ago I think.

Grounding.

J. Barbera, Newark, N. J., orders both question booklets and says:

> How do you make an electrical connection to ground the metal of a moving picture machine to the metal of the cabinet; also how do you remedy a ground?

You can ground a projector to the metal of the operating room by loosening a bolt in one of the iron members (I take it you have an asbestos operating room) and clamping one end of a small copper wire (bell wire will do) under the bolt tightly, and then clamping the other end of the wire under any convenient bolt of an all metal projector, say one of the bolts holding the mechanism to the base. A ground is remedied by finding the place where the current is leaking and remedying whatever is wrong. It would take up too much space to go fully into this matter. It is a very elementary question, and one you will find fully explained in the new Handbook.

Use the Table.

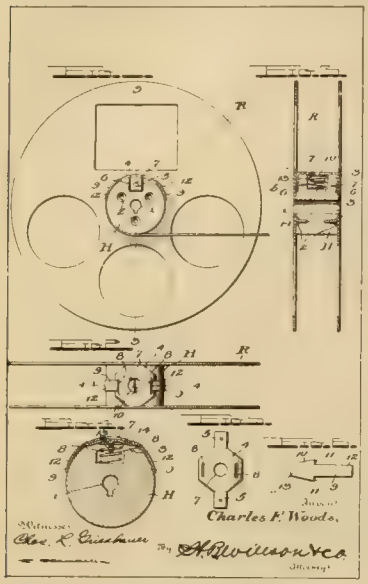
H. B. Franks, Macomb, Ill., says:

> Can't get my lens system right. Throw is 78 feet, and I have tried every kind of condensing lens I could get, but there is still a white ghost in the middle of the picture, with the top brown. Picture is 13 feet 7 inches wide, and am using a Gundlach quarter size lens. This is the first time in my ten years of show business that I have been stuck, and I will consider it a great help if you will advise me what to do.

You grab the October issue of the Moving Picture World, Brother Franks, and line up your lens system in accordance with Table No. 1, which you will find therein contained. IF YOU CANNOT DO IT THEN THAT MEANS YOUR OBJECTIVE LENS IS OF TOO SMALL DIAMETER. As a matter of fact, without figuring the thing out closely, I should say that your objective lens ought to be at least 2¼ inches in diameter, though I cannot say positively without knowing at what back focus it is working.

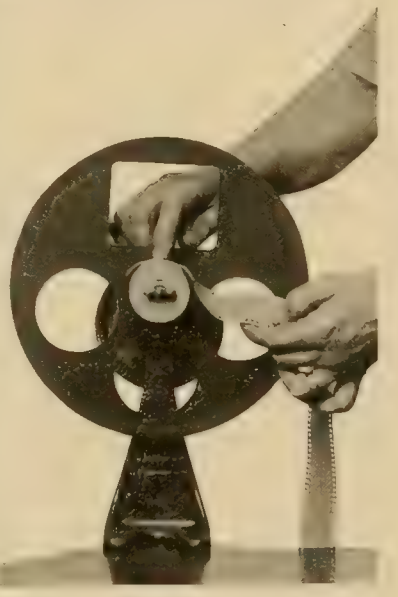
A Really Excellent Device.

In the days when I was twisting the crank of a projection machine I don't know how many times the future of my immortal soul was jeopardized through language used in connection with a cranky reel hub spring when I was trying to thread the film into the lower magazine in a hurry. More than six years have passed, and still four-fifths of the reels in use contain the same old inadequate, piffling, profanity provoking spring, which when not too loose to hold the film securely is usually so tight that it is difficult to get the film under it at all. Its only recommendation is its price—it is cheap.



And now comes one Charles F. Woods, of Princeton, Ind., with the "Woods' Improved Film Clamp" for moving picture reels, the name being larger than the article, but we will forgive this in view of the excellence of Friend Woods' invention.

In the diagram at the lower left hand corner is a coil spring which is operated by means of a button somewhat similar to the electric bell button, numbered 7 in the diagram. You punch this button (see photgraph) and the coil spring is depressed which at the same time causes the clips 9-9 to swing out away from the hub, as shown in the photograph. You stick the film end under, release the button, and the film end is automatically clamped to the hub.



At the end of the reel the film is released without any tearing. It can be inserted under either side, as both sides act precisely alike.

Brother Woods is and has been operating in his own theater for a period of three years, and the invention was the result of the amount of trouble he encountered in using the old style reel springs.

Mr. Woods sent us a working model which has been carefully examined, and has the strong recommendation of this department. It is not costly, is thoroughly practical and would be a blessing to the operator. If exchanges refuse to equip their reels with these clamps, I would suggest that operators can secure a half dozen of them direct from Friend Woods and place them on the operating room reels. The device, however, ought to be put on all reels by reel manufacturers.

From a Film Inspector.

Miss Edna Thomas, film inspector in a Kansas City exchange, sends in the following letter, or article, which speaks for itself, and is worthy of very serious consideration:

> Much criticism has, from time to time, been directed to the condition of film as received by exhibitors. Operators and exhibitors have been repeatedly advised to carefully report to their exchange managers any torn sprockets, bad splices, mis-frames or other defects that would in any way hinder the successful presentation of the film upon the screen.
>
> The operator has the unquestioned right to object to film received in bad order, but the blame should rest where it generally belongs, and that is with the *exchange manager*. There are exceptions to this rule, however, and I will explain some of them. Film sent out on circuit cannot be kept in first class condition, even though it has had the benefit of careful inspection before leaving the exchange. Each operator on the circuit contributes a little damage, and often by the time the last exhibitor on the circuit receives the film, it is indeed in bad condition. Again it often happens that transfers of film must be made at the railroad station, which eliminates any opportunity for inspection, however badly it might be needed. Again, film returning from out of town exhibitors often arrives too late for inspection, and must be hurried to some city exhibitor whose house opens at 10 or 11 A. M. These three objectionable features in handling film would be difficult to overcome, and are mentioned merely to show how it happens that film is often received in poor condition. (These difficulties really, when summed up, amount, as I have often pointed out, to an endeavor to get too much work out of a reel of film—booking it too close, instead of having more copies of the subject.—Ed.)
>
> And now here is where the exchange manager is at fault. Most exchanges employ women and girl inspectors to examine each film for defects and make repairs. In order to examine each film carefully an inspector would only be able to handle from 30 to 35 reels per day, whereas nearly all managers exact from 50 to 75 reels per day, which means that the inspector becomes practically a rewinder and nothing more. She may know that the 1,000 feet of film she has just handled is in one piece, and that is about all she *does*, or can know about it. Asked about mis-frames, insufficient titles or leaders, she cannot tell you. She has had no time to watch for these defects. If she took time to examine the film she would be called slow, and her place soon would be filled by one of the swift variety, for it is quantity rather than quality most managers expect of inspectors.
>
> But alas, if some exhibitor complains about the condition of his film, the manager promptly lands on the poor, over-worked and under-paid film inspector, and she is the object of severe condemnation because the film was not found to be in first-class condition.
>
> It seems that, almost without exception, when an exchange wishes to curtail expenses it begins by discharging one or more film inspectors, with result that many films must leave the exchange without any inspection at all, which oftimes means disgusted audiences (and always disgusted operators.—Ed.) and perhaps the loss of an exhibitor's patronage.
>
> The condition of the film contributes very largely to the success of an exchange. This being the case, why not provide adequate force in the film room, so that each film may be carefully inspected and properly repaired before it leaves the exchange? This provision would not only prolong the life of the film, but would assist materially toward holding the patronage of exhibitors.

Yes, and of the public also. I would like to take issue with Miss Thomas on one point, and very decided issue, too. Having myself at one time been an exchange manager (and a successful one, too) I most emphatically dissent from the statement that an inspector can carefully examine and repair 30 to 35 reels of ordinary film per day. In my exchange (the Laemmle Memphis, Tenn., exchange) I did considerable experimenting and found that in order to *carefully* examine and fully repair a reel of ordinary film (meaning by "ordinary" the reels both new and old—take 'em as they come), required an average of very close to thirty minutes, nor do I believe it can be done *properly* in any less time. Miss Thomas is absolutely correct when she says that an inspector who "inspects" (???) fifty to seventy-five reels of film in a day becomes nothing more or less than a rewinder. She certainly would not know anything more about the film than that it was all in one piece, and if it was in two pieces probably would not have time to splice them together, except with a paper clip. I bespeak for Miss Thomas' article a careful reading, both by operators, exchange managers AND PRODUCERS WHO CONTROL EXCHANGES. She is telling you some good, wholesome *TRUTH* when she says that exchange inspectors are over-worked and under-paid.

Had Things Too Soft.

S. S. Miley, Greenville, Pennsylvania, writes:

> "Me mind is troubled," therefore I come to the dean for advice. Our electric company, having decided we had things too soft, are going to discontinue D. C. and supply A. C. Now, my experience with the latter is practically nil. We are using two Simplex machines to project a 10-foot picture at 98 feet. Meter reading shows 32 amperes D. C. on each machine, with an arc voltage of 40 after the arc had settled—these readings taken on D. C., of course. (Something wrong with that voltmeter, old man, or else you are carrying altogether too short an arc. Using D. C., your arc voltage ought to be not less than 45 or 50.) I get a good light with a brilliant picture, but the Lord only knows how deep I will have to go when they cut out D. C. The manager is a live wire, and as such wants things right, and has put it up to me to find out which will be the best to secure light at a minimum cost, etc., meaning motor generators, rectifiers, or converters. Frankly, I don't know, and that is why I am coming to you. I have been following up the light dope and using it to good advantage, though I cannot find anything to give me the proper condenser size. My objective is 1⅝ inches in diameter; back focus 5⅜ inches. E.F. 6.77. Sure, we have a Handbook, and expect to have the new one as soon as it is published. Send me a carbon copy of your answer by mail, and some day I will catch you on that Go-devil, and give you a good trimming. What make is it, Harley or an X?

It's a brand new 1916 Harley, Mr. Man, and it runs so fast that when I stop it takes my shadow at least thirty seconds to catch up. (Old joke, but a good one.) And now with relation to your problem: There are only two things to do—one is to get a low voltage transformer (economizer, inducter, etc.) and use *lots* of A. C.; the other is get a mercury arc rectifier, or motor generator set, and rectify your current. The latter is the right way. I cannot give you advice with regard to which apparatus to select—that is, not in this department. If I told you to select a mercury arc rectifier, the motor generator manufacturers would heave a ton of brickbats at my head, and vice versa. The trouble with your lens propositon is that for that focal length objective its diameter ought to be greater. It is wasting a lot of light as it is now, and cannot be properly matched with the condenser.

Operators Represented.

The editor of this department is in receipt of the following communication from Mr. J. W. Binder, Executive Secretary of the Motion Picture Board of Trade of America:

My dear Mr. Richardson:

Recently I had luncheon with Mr. John Wylie, general manager of the Moving Picture World, and at that time told him something about the work which would be taken up by the Bureau of Standardization, recently created by the Motion Picture Board of Trade. I also informed him that it was my purpose, as soon as the Bureau was organized, to invite you to become a member, by reason of the expert knowledge you had on many of the problems involved; also by reason of the fact that the moving picture operator ought to be represented in matters of this kind, and his representation could be secured through you. I have not extended a formal invitation to you heretofore because of the fact that the Bureau will not get under way much before the first of the year, although some preliminary meetings may be held in December. The invitation to become a member of the Bureau of Standardization is, however, herewith extended, and I would very much like to hear from you at your earliest convenience as to whether you will or will not accept. The other members of the Bureau already selected are Mr. Howell, of Bell & Howell, and Mr. Nicholas Power, of the Nicholas Power Company.

Trusting that I may be favored with your acceptance at an early date, and thanking you in advance therefor, I am, Very truly, J. W. Binder, Executive Secretary.

The following reply was sent:

Motion Picture Board of Trade of America,
18 East 41st Street,
New York City.

Attention Mr. J. W. Binder, Executive Secretary.

Gentlemen:

With reference to your communication of November 29th, inviting the writer to serve, with Mr. Howell, of the Bell & Howell Company, and Mr. Nicholas Power, of the Nicholas Power Company, on the Standardization Bureau, as representing the moving picture operator, beg to say that although my time is very much taken up, still because of the fact that I believe the operator is entitled to and ought to receive representation in matters of this kind, I will accept. Most certainly there is important work for this Bureau to do, particularly in the standardization of the perforation of film. I will await your further advice as to meetings of the Bureau, and, barring absence from the city, stand ready to give my services whenever they my be required.

Very truly yours,

F. H. RICHARDSON,

I am indeed gratified to know that the powers that be are beginning to realize the fact that the moving picture operator, into whose hands the finished production is placed to be displayed before the millions of moving picture theatre patrons, is entitled to representation, at least in matters which directly have to do with his work. I understand and hope that the very first work undertaken by this Bureau will be the standardization of perforations in films. This may appear to be an exceedingly simple problem, but, as a matter of fact, is a very difficult one, and one involving quite some several things.

Among other things, it is quite within the range of possibility that the work of the Bureau may result in an entire change in the existing form of film perforation, but the most difficult task which will confront the Bureau in this matter will not be the selection of the proper perforation, but the securing of the acquiescence in the decision of the Bureau by the manufacturers.

However, I have faith to believe that the manufacturers will agree to whatever is done, because I think they all realize the need for just such work as it is proposd to have this Bureau perform.

He's Busted In.

Gus Betz, Osgood, Ind., after handing the editor a verbal bouquet of the most luxuriant sort, and remarking that he has been grinding a picture machine for three years, during all of which time has been a reader of the department, and often wanted to bust in, says:

I am at present working at the Damm theater, which is owned and operated by the whole Damm family. Recently, we installed a new Power's 6B. Previous to that Yours Truly was pushing the crank of the Edison Exhibition Model around about sixty times per. Since the new machine was put in it has developed a peculiar noise, which has frightened my goat clear off into the brush. It sounds as if it is caused by the film slapping up against the apron, but I don't know—it might be something else. Some day I am going to get busy on the questions. My answers might sound a bit foolish, but nevertheless I am going to try. I guess I will now crawl back into my shell and wait for returns.

As to the noise, why it is nothing which ought to worry the goat. I would suggest that you place a punch against the front side of the ears which carries the spindle upon which revolves the rollers on the lower end of the apron below the intermittent sprocket and bend them forward say 1/16 of an inch, being careful to bend both of them the same amount. If that does not help try bending them the other way, and, incidentally, be sure that the rollers are far enough apart so that the film seats down between them. When you have finished bending the ears be sure they set square with the lower sprocket, which can be ascertained by measuring from opposite teeth of the sprocket to the hub of the roller on the apron. If this does not cure the trouble you will have to be a little more specific in describing it.

He Kicks In.

W. W. Reid, Concordia, Kansas, says:

While this is my first "kick in," yet I feel that I am writing to an old acquaintance because I have read your dope with the greatest interest for the past two years, and have gained an enormous amount of good, sound horse sense regarding matters pertaining to projection, or at least I consider it that way. I have been at the game only nine years, so will confess right off the bat that I have a lot yet to cram into my cranium, but if the good Lord does not snuff out my candle too soon, I think I will get there yet. However, this was not originally designed as a biography of its writer. And now, I am appealing to you, as Little Father of the Crank Brigade, for help as against the utterly rotten inspection of a certain Kansas City film exchange. Will you try and get action through 1600 Broadway, not only for my benefit but for the benefit of all the houses in this territory? Oh, yes, by-the-way, slate me for a Handbook when they are ready.

Brother Reid encloses a bunch of very, very, very bad film faults, together with all the necessary data, and I will certainly try to get action. The matter has been referred to the headquarters with the suggestion that action is what is needed.

Pannill Gold and Silver Screens.

The Semple-Pannill Company, Petersburg, Va., sent in the following letter, together with a sample of their projection surface.

Enclosed find sample of our Gold Screen. You will notice that the mirror effect of the Gold Screen is beneath the surface of the gold powder. Hold your hand close to it and you will see the reflection of your hand with the shadow following. The screen is hand-made from start to finish. We use no paints or oils in connection with it. Advertising in the World is great. According to our past experience one more page will bring enough business to last for six months. Hereafter we will advertise instead of sending out circular letters.

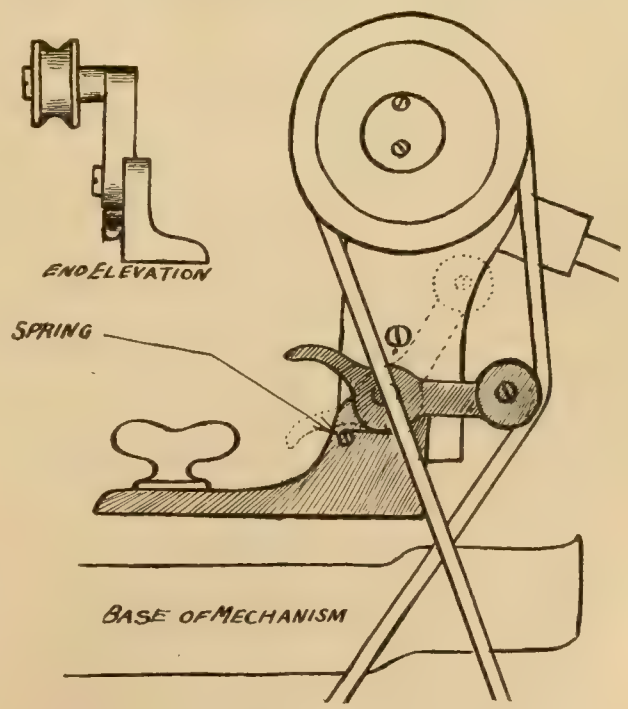
I have carefully examined the screen surface, which seems to be a very good one. Apparently the back is a heavy grade of what is known as "shade" cloth. As to the mirror effect, why I don't know about that, but the surface certainly is brilliant.

It is made in gold and silver, the gold being a very decided bronze; in fact, apparently pure bronze powder. This would soften the picture of course, but also it would eat up light pretty fast. The silver surface, however, ought to give a brilliant picture. The surface is slightly matte, and should produce good diffusion of light. I would recommend the screen to the careful consideration of exhibitors.

Belt Tightener.

Wadsworth, O., sends in a very neatly made drawing of a belt tightener he has placed on his machine and says:

I have found it very useful and submit it for your approval or disapproval, thinking perhaps others might find it to be of some use. It is an idler, designed to be placed on the Power's 6A to increase the take-up pull when needed, for instance, when running two films hooked together on a fourteen-inch reel.



The drawing is self-explanatory. It seems to be a practical little device which, under certain circumstances, might be very handy. It is, therefore, passed along for the benefit of department readers, and Wadsworth is cordially thanked for submitting the drawing.

Makes Enemies.

Michigan sends in two patches made by cutting the end of the film V shape. He thinks they are stronger and won't buckle, but inasmuch as both the splices *are* badly buckled, comment on that proposition is hardly necessary. He says:

> I find it does not pay to report bad patches, etc., as it makes enemies of the exchange you are dealing with, and they are bound to get back in some way. For instance: the exchange which I reported continues to send their reels to me not rewound. Have made several kicks to them, but it does no good. I get no more bad film, however, which balances things, You certainly woke them up. Keep up the good work, Pop, and hurry with the new "Bible."

Well, Michigan, you say it don't pay, and then you say it does—and there you are. Yes, I think our campaign did considerable good, and if we had had the universal co-operation of operators it would have done a lot more good.

Electrical Trouble.

F. F. Bell, Palestine, Texas, says:

> Recently one evening the projection machine suddenly got "full of juice." The current is three phase, 220 volts, and we use two sides through a Fort Wayne compensarc. Operating room is a Johns Manville asbestos, and the projector a Power's Six A. The wiring is in conduit and the conduit is grounded. Now, when this machine got "hot," I connected two 110 volt lamps in series, and tested to see where the ground was, and the two lamps blew out, whereupon I immediately got a couple of large planks for the operator to stand on, and also put six 110 volt lamps in series. On all switches from the machine to the meter, with and without the compensarc on the line, the lamps burned above c. p., and if left on more than ten seconds you lost another globe. On both sides of the switches it tested the same, but from one pole to another it only tested 220. Now what I can't get through my thick head is how such high voltage could come in on either pole and a ground, and yet only test 220 across the switch. If you doubt this I can get three other men to vouch for what I say. The light company said it was in our wiring, but was unable to find any leaks. They advised me to ground my machine, which I did. The following day everything was O. K. at the matinee, but about thirty minutes after starting the evening show an arc formed across the mica insulation of the top carbon arm. I scraped the mica a little with a knife, and it immediately formed on the other side, which I also scraped, after which the arc disappeared, but the carbons gave a hissing sound and made a lot more noise than ever before. Tests now show 180 volts on one side to ground and from 30 to 110 on the other. This is with the arc on, but with the arc off it tested 180 on one side and from 180 to 550 on the other. What I mean by "30 to 110," and "180 to 550" is that it would test low one minute and then would come on strong for a few seconds, and in about a minute would come back again for a few seconds. We have just moved to our present location. Have only been opened since September 6th. Would these heavy grounds affect the reading of the meters? I don't know whether the company can find the trouble or not, as they all seem to be afraid to come near it, and the head lineman will try to shove it off on some one else, and he in turn "passes the buck." Everybody around the "Gem" is strong for the projection department. We have all been reading it ever since it started, and that has been quite some several years now. Am awaiting the announcement of the new "Bible."

Well this is quite some puzzle, and it is particularly interesting to me, because somewhere around 1890 I was engineer of the Palestine Electric Light Company when Ed. McCleery was superintendent and Jim Ozment was president. I lived in Palestine altogether for more than a year—in fact if I remember right it was nearly two years. Please give Bent Walker my best regards. And now as to your puzzle.

Not being quite sure of my ground in this matter (though I see now that my idea was very nearly right) I referred the same to Halbert P. Hill, who, by the way, is the manufacturer of a new rotary converter, which will be described in the department presently, and who is also a thoroughly competent electrical engineer. He says:

> One of two causes would produce these results, viz.: they ground their neutral, and the wiring to the projection machine is grounded, or their transformer is broken down, probably grounded on the case. The fact that they get such high voltage on the lamp shows their transformer is leaking, and the condition is really dangerous. It should be attended to at once.

From Springfield, Illinois.

Walter E. Bryser, Springfield, Ill., writes:

> Am having some trouble with flicker, and though I have tried my best, must confess that it, the flicker, is still on the job. I would appreciate any aid you may give me. The throw is 60 feet, with an 11-foot picture, taking current through a mercury arc rectifier. Power's 6A projector with one 6½ and one 7½ condensing lens with a 5½-inch E. F. objective, having a 1⅝-inch diameter. Glad to say that outside of the flicker am getting first-class results. In fact Springfield, as a whole, has good projection, with the exception of a couple of the houses where the screens at times look pretty punk. We have been organized for a couple of years. Had some scraps at first, but now all the houses except two have signed. If you are ever out this way be sure and call to see us. I promise that you will be treated royally. I have your last Handbook and would not part with it for more than it cost, provided, of course, I could not get another like it. Will the next one be out soon? Read in a recent issue you had met with an accident. Wish to extend my sympathy and hope you are up and around again. What do you think of the enclosed patches? We get a lot of them in our service, which is received from St. Louis, Mo.

Don't know which particular accident you refer to, and while I appreciate your sympathy, still I am the hardest chap to keep in bed you ever saw. Yes, I am up again and very much on the job. Got a brand new 1916 Harley-Davidson 80 Devil, too. *Some* boat, my boy, *some boat.* As to the two theaters that have not signed up with the local, why let us hope that they will. Railway companies, brick-layers, carpenters, painters and other bosses sign contracts with their mechanics, and why shouldn't theater managers? Yes, the new Handbook will be out before very long. Have sent the patches to the general manager of the producing combination handling the St. Louis exchange. And now as to the flicker. Proceed as follows: Make a metal slide to fit into your slide carrier, or if you haven't one, then a round metal plate to fit over the front condenser lens. In its center make a hole one-fourth inch in diameter. Project the light through this hole to the screen, and blow smoke in the light ray in front of the objective lens. You will find a point at which the light ray becomes very narrow, and that is where your shutter should set. Having placed your shutter at the proper point, make a shutter blade of heavy cardboard, which you can obtain from any printer, patterned after your own shutter. Take off the metal blade and put the cardboard one in place of it. You need not be afraid to do this because if you make it of stiff cardboard it will run for weeks. Now, when there is no audience in the house trim off a little at a time from both sides of the blade until you get travel ghost, and then, using your cardboard pattern reduce the width of your metal shutter until it is just a little wider than the cardboard pattern, and if you have taken off too much from the wide blade, add a little to the other two blades. (I suppose, of course, you are using a three-wing shutter. If you are not you ought to.)

I cannot spare the space to go into this matter any more fully. You will find the shutter *very* thoroughly dealt with in the new Handbook. I think from what I have said you can see the point. The idea is to get main blade as narrow as possible and the other blades as nearly as possible of equal width, and of equal width with it with the light openings—a 50/50 shutter.

Film Inspection.

Of late I believe the conditions of films sent out from exchanges has been very considerably improved, but nevertheless there still is a continual complaint of the receipt of reels in more or less bad condition. Suppose we look into this matter for a moment. Let us examine the chronometer balance and cylinder escapement of this particular thing, and see what makes the wheels go round.

In the first place, *I believe the answer to the whole thing is found in the fact that the average exchange manager is over anxious to make a record for himself in keeping down the overhead expense, and in the endeavor to accomplish this end he pares down the inspection end to the very limit and, as Miss Thomas says, demands of the inspector at least twice, and usually three times, the work he or she could do and do in the best possible manner.* Assuming this to be the fact, and I believe that away down in the mind of every one of you, you are pretty well convinced that this is the key to the situation, what is the solution? The answer seems to me very easy, and hinges on the fact that practically all exchanges are now controlled by combinations of big producers.

As a man who was once an exchange manager, I am prepared to make the flat statement that, take the reels as they come, day in and day out, that inspector never was born who can inspect and *thoroughly* repair, in the best possible manner, a daily average of more than twenty reels of film. Granted there may be days when the films run good and an inspector can look over and properly inspect and repair more than twenty reels—even let us say as many as thirty, still there are *other* days when the films will run bad and she cannot do more than ten. Mind you, I am not talking about a-lick-and-a-promise inspection, but a *thorough inspection and repair.* From evidence in hand it appears that the average exchange inspector does not receive in excess of 15 cents per hour or, say, $1.20 for an eight-hour day, which is insufficient to be much of an incentive to careful, expert, thorough workmanship, or fidelity to the manager's interest.

This whole matter can, I believe, be settled, and settled for good and all in such a way as would insure all reels to be in first-class condition if the big producing combinations who controlled the exchanges would issue three orders: First—Under no circumstances or conditions shall a reel be sent to an exhibitor until it has been thoroughly inspected and repaired. Second—no circuiting of films. Third—No inspector to inspect in excess of twenty reels of film a day.

Of course, the producers and exchanges would both raise a fearful howl at the firstly and secondly, and very probably their adoption would call for an increase in the price of film service, because it would be necessay for the exchange to buy more reels. But, after all, *is the moving picture industry so cheap that it cannot afford to carry the legitimate cost of keeping films in first-class condition?* I don't think so. As to the thirdly end of the thing, why, that would simply mean the adoption of practically a 6 cents overhead inspection expense per reel, or 36 cents for a six-reel show—surely nothing at all prohibitive in that. In order to make this thing effective an order would have to come from the exchange-controlling producers, and managers would have to be told point-blank that any variation from it would mean instant discharge. I suppose I am wasting time proposing anything of this kind, but if somebody else has a better solution for the present deplorable method of handling films let him, her, she, he or it, stand forth and be heard.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.00.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Cinematography and the New Year.

ANOTHER eventful year of history has been added to the short but rapid growth of motion pictures. The last year, while remarkable for its growth and development, has not brought forth any startling changes or improvements in the technic of the cinematograph. True, the industry has seen a marvelous mushroom quality in the number of producing companies and in pictures produced, but the productions are like the fungoid growth of the mushroom, strumous and unstable, growing in the night and drying up and withering in the day. Already many of the older and larger concerns have realized the situation and have adopted policies that make for sturdier, solider growth of a more enduring nature.

It seems trite to point out the tremendous overproduction of pictures that has taken place in the past year. It is hateful to have to reiterate the threadbare phase "the survival of the fittest"; it has been written so many times by so many writers that like the cry of "Wolf!" in the old fable it is no longer heeded. Each company looks in horror at the business methods of its competitors and wonders to itself, "how do they get away with it?" and survey themselves complacently as if they were the perfect model after which all others should pattern.

Mr. Manufacturer, wake up! Look to yourself, discover the mote that is in thine own eye. It is beside the province of this department to criticize the staging, direction and stories of the motion pictures of the present day—their many faults and needs have many pens to write their wrongs, but the technical end has 'scaped almost scathless. Mr. Moving Picture Manufacturer, do you know that you run your business in the most inefficient manner of any industry of any importance today? Do you know that the workers whom you employ are, as a rule, the most poorly trained for the positions they hold of any modern industry? Do you realize that there are hundreds of industries of lesser importance that spend vastly more in proportion than you do in training their employees to a high grade of efficiency in their positions and are reaping in greatly increased output with the expenditure of less labor and fewer employees but with the use of a little more grey matter.

There are a few factories where the silver recovery alone pays the salaries of the employees and there are others where the silver recovery is less than a tenth of what it should be. The film waste alone from many a factory would give a man a princely income. It is related that a man who had some ideas of efficiency and a motion picture training approached the head of one of the largest plants in this country with a proposition to work without salary for a year for a percentage of the waste that he could save. Did the manufacturer fall on his neck and accept the offer with tears of gratitude in his eyes? Not so you could detect it with the naked eye. "Nothing doing," was his reply. "We made our money in the past with the present system, why should we change? You are absurd, of course there is a little waste, but you talk like a fish when you propose to come in here and run this place better than I can. Why, I made this business what it is and you simply don't know what you are talking about, get out of my office!" Now, the manufacturer was perfectly right from his point of view and the man who made the proposition may not have been a fit person to run this film factory but—and that is a great big capital B-U-T—BUT, if the manufacturer had said instead, "Here Mister Man, you interest me strangely, draw up that comfortable chair and light up this perfecto and we will hold pow-wow together. Methinks that a man who says he can get money that has hitherto eluded me and is willing to divvy with me may have some ideas that have slipped past me while I was feeding the furnace with scenarios from correspondence school graduates. Now, you say you can stop enough unnecessary waste around this plant to pay yourself a princely salary and still turn over a lion's share of the salvage to me. I certainly must have missed something. Explain explicitly in words of one syllable or make signs to that effect!"

"Well, Mr. Manufacturer," says Mr. Man, "allow me a moment to recover my breath, it's too startling to find a big executive in the game who will even listen to a proposition that reflects even indirectly on his business acumen for me to realize that there is such an 'animile.' In the first place, I'm not seeking a job to oust you from your position, you have made this place from an enormous money producing organization, yet you owe your success as much to a fortuitous combination of circumstances as you do to your own ability and while even the credit for shaping these circumstances may belong in some great measure to you, is it not reasonable to suppose that there are many details that have failed to receive the attention from you that they should have had? I have made it my business to study some of these details and it is because I have made a study of these details that I believe I have the qualifications, under your guidance, to rectify some of the items of unnecessary waste and inefficiency which prevail in some of the departments of your plant. In some of the details I may not have had sufficient details to base proper conclusions. For instance, I see much valuable scenery and many costly props go into the junk heap because there is no room to store them. Now, unless I have access to your cost records, I have no means of knowing whether it would be cheaper to store this stuff which can be used again or to rebuild it when it is wanted again. I can see where it would be quite possible in some instances where it would be cheaper to dispose of much of the cheap bulky stuff rather than store it and yet I know, on the other hand, that if some of these stock scenes had anywhere near the use that they should have before they are broken up, the head carpenter would have to invent work that doesn't need to be done to keep some of his union brothers in their jobs. I also see innumerable instances of where a whole company of high-salaried actors are delayed for long periods while a prop boy goes out to get something that should be in the prop room. Now, the prop room is small, and the head property man keeps it full and hollers he has no more room, but I notice that nine-tenths of the stock props are not used nearly as often as many of the things that are sent out for in a hurry, and which give a good opportunity for a padded expense sheet. Understand, I am not making any accusations of graft, but it don't look like good business to me to allow a two-hundred dollar overhead on actors and upkeep, etc., so that a property man can realize a ten-cent commission from a fifty-cent box of stationery."

"I didn't intend to start in so heavily on the studio end of the question, but while I am on it I want to mention another thing that occurs on the studio floor and also in the field, that is more directly connected with the factory end of the business. You have several directors here who have their cameramen turn on a scene before they have rehearsed it properly. I have followed up their work through the factory and they average from four to eight thousand feet of negative film for a thousand-foot reel, while others do just as good, or better work, with about fifteen hundred feet of negative film to the thousand-foot reel. I am not finding fault with any director who uses all the film necessary to obtain a certain effect—there are many exceptions where it is impossible to do anything but grind film until you get what you want—but that should not excuse the man who wastes film unnecessarily. Not only is this extra negative film a waste, but a print is made of most of the N. G. stuff so that the half-cocked firing director can 'pick it out on the screen.' Did you ever stop to figure it out that Director X, at fifty dollars a week, costs you a whole lot more than Director B, at two hundred and fifty? And yet B takes two or three days off between every single reel production and X has to work every day and late many nights to keep up his schedule of releases."

"B has a knack of planning his work ahead and doing it pretty close to schedule time, even with all the delays he is subjected to by the carpenter shop, the property man, and the weather; if a certain set is not ready he has some alternative scenes that he can take in the meantime. X does not seem to know what he is going to do from one minute to the next, and yet if some one shows him and assigns his work he can do almost as well as B. You need a sort of scene-dispatcher, a super-stage manager, for men like X—and his salary could be paid several times over out of the savings in overhead charges that he would make by keeping these hit or miss directors on a time table. Now, don't spring the time clock stuff on me; that's not what I mean at all. I admit that directors and actors are temperamental and that they all shy at the time clock. That's not the idea at all. It will require a man of exceptional ability to direct the rudderless ones; it calls for all kinds of tact and a broad-gauge mentality, but that is the kind of men who will eventually help to evolve the pictures of the successful studios of the near future."

"Wait a bit," said the manufacturer. "I can see where you have given me about all I can mentally digest at one sitting. I have taken notes from your conversation and I shall put some of your ideas to the test. I am sorry that I haven't time today to listen to your ideas about the factory waste, but I hope to go into that with you in the near future."

After all, there is *only one moving picture paper that you really need*, and this is IT. Conducted by the largest and most experienced staff of editors and correspondents.

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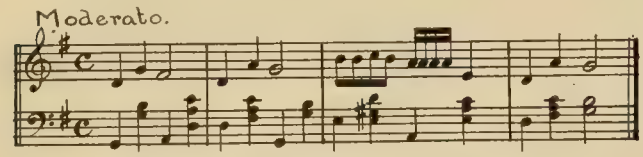
Music for the Picture

Conducted by CLARENCE E. SINN.

IMPROVISING (Article IV.)

AT the risk of "getting ahead of my story" I am going to present a few examples which might more properly appear in a later article. However, they will illustrate a part of what has gone before and should interest you by showing what may be done with very little ingenuity or inventive ability.

A few years ago I wrote the incidental music for a play called "Down Mobile," and took for my working theme an old darkey song of the same title—"Down Mobile." Some of my readers may remember the melody:



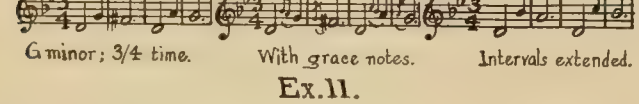
Ex. 10.

That's all there is to the tune; just four measures and repeat. The principal figure (the one most prominent) is seen in the first, second and last measures. Two quarter notes and a half note.

After you once "get the hang" of improvising upon a theme or elaborating a melody, it is not likely you will take a pencil and deliberately work out these things in advance; they will naturally come of themselves. After it is done (if you happen to remember what you have done you can

Ex. 10½.

analyze the work and see how you developed your subjects and why. You might begin with laying out some alterations of the figure (either mentally or on paper) similar to those



Ex. 11.

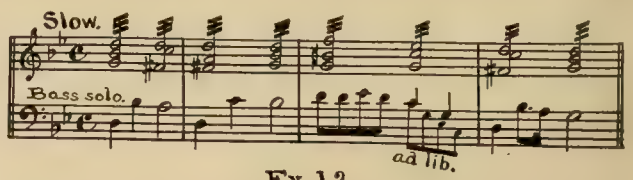
shown in Example 11, merely to give you an idea—something to start with.

One of the simplest forms of altering a melody is to change the key from a major to a minor (or vice versa). Another is to change the tempo. In Example 11 we have taken the prominent figure of the subject ("Down Mobile"), and placed it in G minor instead of G major, as it appears originally. The three groups in the upper line (which are indicated, respectively, "a," "b" and "c") are in the same tempo as in the original—that is, 4-4 time. The three groups in the lower line ("d," "e" and "f") are also in G minor and are further altered by a change of tempo; they are written in 3-4 time.

The first group ("a") is in the original form (See first 2 measures of Ex. 10.) The second group ("b") is the same, with the addition of grace notes. The third group ("c") is an example of *extended intervals.* (Note the first interval is D to B instead of D to G; an interval of a 6th instead of a 4th. In the next measure of "c" the first interval is D to C instead of D to A, an interval of a 7th instead of a 5th.) The lower line ("d," "e" and "f" is the same as the upper—written in 3-4 time intsead of 4-4.

Taking any one of these as a starting point, a multitude of ideas might suggest themselves. Here is one which does not depart much from the original theme (as shown in Ex. 10). It is a mysterioso written as a bass solo with tremolo accompaniment and is suggested by the group marked "c" in Example 11.

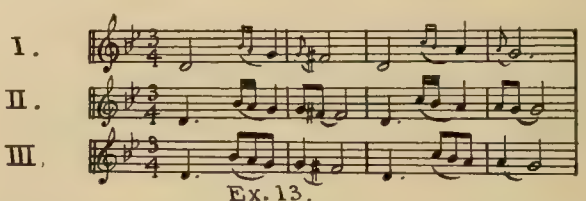
Practically the same effect would be produced by simply writing the original theme (Ex. 10) in G minor as a bass solo, without using the extended intervals. It is merely an idea—a fancy, if you please. In any case it is advisable to simplify any group of quick notes when playing a bass solo of this character. (See the 4th measure of Ex. 10 and the corresponding measure of Ex. 12.) In the last measure of Example 12 an auxiliary note (B flat) was placed before A. The



Ex. 12.

measure could as well have been written "D, A, G" without the auxiliary note. Another fancy, but it seems to round out the melody and add to the mysterious effect.

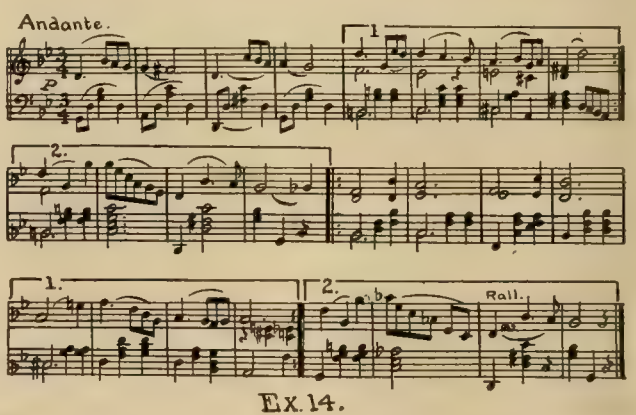
Here is another experiment. Take the second group in Ex. 11—the one with the grace notes. It is marked "b" in the top line and (changed to 3-4 time) marked "e" in the lower. Now see the first line in the next example. (Ex. 13.)



Ex. 13.

It is the same as letter "e" in Ex. 11. The middle line (Ex. 13) has the grace notes written in out in large notes—the effect when played being nearly the same. In the third (or lower) line the figure is altered a little, giving us a theme differing from the original, yet not so much as to be unrecognizable. You can still trace "Down Mobile" in this new theme. (Lower line, Ex. 13.)

The theme given in Ex. 13 is the foundation of the first strain. The first and second endings are inventions, but are suggested by the theme

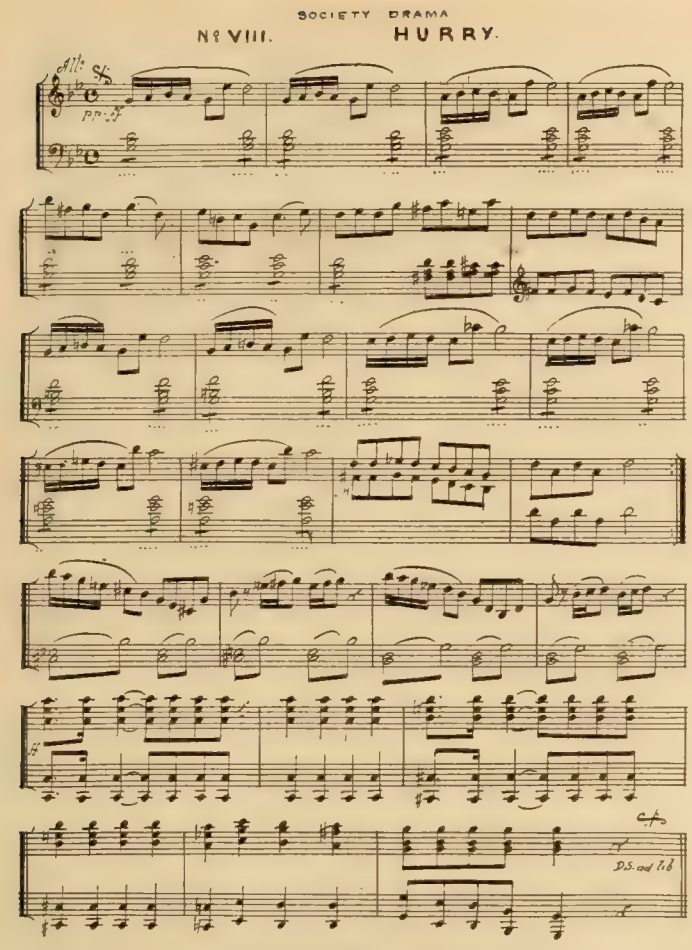


Ex. 14.

itself. Your fancy will no doubt suggest others. The second strain is "Down Mobile," altered only as to tempo (for the first four measures). The endings in this are also inventions—suggested by the theme and by the endings in first strain.

ORIGINAL COMPOSITIONS FOR THE PICTURE THEATER.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following score is an original composition—the



Original Composition No. 2.

second of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

MUSICAL SETTING FOR "WHAT HAPPENED TO FATHER."

Released Jan. 3 by the V-L-S-E, Inc. Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of V-L-S-E films the following suggestions for an accompaniment to "What Happened to Father" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

An amusing comedy of modern life. Father, overburdened with expense, secretly writes a musical comedy and a wealthy friend agrees to back it financially. On the opening night the two disagree over the star and a fight and a chase ensues. Father is jailed, but escapes, finally ending up in a sanitarium.

Fred Daniels as Father has a habit of brushing back his hair. Considerable laughter could be caused if the drummer would make some scratching sound when he does this.

Scheduled time—Five reels (about 4,600 feet), 69 minutes.

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Melody of the Century—Orlob.
3	T	Fredericka has been told to pick out her own wedding present.	
5	T	"Oh, let me keep it! Remember, father, this is my first marriage."	Here Comes Tootsie—Finck.
8	T	Carleton Baynes, a rich speculator.	All Full of Ginger—Orlob.
10	T	Six little tadpoles.	
11	T	Tom returns from her ride with Dawson.	First Love Waltz—Edwards.
13¾	T	Rehearsal and the family knows nothing about it.	The Trombone Man—Hill.
16¾	T	"One with my talents should be a leading lady."	The Julian Waltz—Kleinecke.
18¾	T	"This is Miss Maisie, whom I would like to have play the leading role."	
20	T	"She won't do. To put her in would be plain murder."	Airs from High Jinks—Friml.
20¼	T	The day of Fredericka's wedding.	
25	D	When Lydia sends telegram.	In the War Against Men—Romberg.
29	T	"There goes my lovely new car and all my wedding clothes."	
30¾	T	"What has become of father?"	The Keystone Glide—Orlob.
33½	T	"Father has disappeared.	
35½	T	"Oh, I almost forgot. Father gave me this note for you."	Just Win a Pretty Widow.—Eysler.
38	T	"Go, then. I will play the part myself."	
38¼	D	The wedding.	A few bars Wedding March.
40	T	"It's me private opinion that the old boy eloped with her."	Hezekiah—Richardson.
42½	T	"Whatever father has done we don't want the servants to know."	
42¾	D	The opening night.	I'll Make You Like the Town—Romberg.
45	D	When the curtain is lowered.	
47½	T	"I will make that speech or die."	Ragtime Pipe of Pan—Romberg.
50	T	"I consider that this man has grossly insulted me."	
52	T	"Your father has had an accident. I cannot explain it."	Love Thoughts—Edwards.
54½	T	"Gentlemen, bon soir."	
55	T	Reception room at the sanitarium.	Here's to You, My Sparkling Wine—Edwards.
58¼	T	"This is the life."	
59½	T	"Poor Father!"	Idol of Eyes Waltz—Orlob.
61½	T	"I want to see Dr. Hale."	
62	T	"Gawd—my wife!"	The Tune They Croon in the U. S. A.—Lean.
65½	D	When father gets into bed.	
67	T	"What happened to you, father?"	I Could Go Home to a Girlie Like You—Romberg.
68¾	T	"I wonder if that story went over."	
69	T	The End.	

For the convenience of our readers a price list on the above mentioned numbers has been compiled, which can be found in the ad of G. Schirmer, Inc., on page 153.

SHOW OF RICH FURS IN EDISON SUBJECT.

New York's and Paris's latest dicates in furs will be in evidence to gladden the feminine heart in the Kleine-Edison feature, "The Crucifixion of Phillip Strong," in which Mabel Trunnelle and Robert Conness will be featured. Helen Strickland, as the mother, will wear a beautiful coat not to be had for less than $3,500. It is long and generously full, reaching to the ground. One of the reasons for its high price, aside from its design, is the perfectly matched Russian sable, perfect both in width and in markings. To obtain such a match, it takes, sometimes, years of patient gathering and matching. The marking around the bottom is effectively used by running the fur, with broad band effect, in the same direction as the band itself. The coat is lined with a rich figured brocade.

Mabel Trunnelle will wear a set of real silver fox, so soft and fine that the muff can be crushed in one hand. Also a sealskin coat with silver fox trimmings.

MAYOR IS CENSOR OF PICTURE SHOWS.

Absolute power of censorship over all theaters and all other places of entertainment, whether public or private, is vested in the mayor of Oklahoma City by an emergency ordinance approved by the city commissioners. The ordinance makes the Mayor virtual dictator over the theaters and other amusement places.

The city's action was the result of a petition for censorship recently submitted to the city commissioners by the Woman's Christian Temperance Union of the city.

GARRICK MAKES FLYING TRIP TO NEW YORK.

Richard Garrick, managing director of the Gaumont companies at Jacksonville, Fla., has just returned to his winter headquarters from a flying trip to New York. Mr. Garrick brought north with him the film of the Mutual Masterpicture, edition de luxe, which he had just finished directing. It is called "The Idol of the Stage." Malcolm Williams is the star. It will be released the first week in February.

Universal Gets Florence Lawrence

Carl Laemmle for the Third Time Corrals the "Girl of a Thousand Faces."

THE fact that the Universal Film Manufacturing Company is a healthy child of the pioneer days of the industry, one of the prime offshoots of a scattered family, points to one obvious fact, that diplomacy and discrimination have welded the reins of governorship. And those who know the history of the business career of Carl Laemmle will remember that a very significant portion of that history is intertwined, more or less, with the professional career of Miss Florence Lawrence, the first famous star in the picture field.

Florence Lawrence at Home.

For over a year Miss Lawrence has been absent from the screen. Her last professional engagement it will be remembered was with the Universal Film Manufacturing Company. We do not know to which compliment is most due, to Carl Laemmle for losing no time in getting in touch with the little star immediately it was known that she had decided to return to her profession, or to her well-known claim to talent and versatility. This week is expected to see the commencement of another period in her film career. One of the best directors in the business will guide her screen efforts, and the best of material will be placed at the disposal of both director and star.

The accompanying photographs provide optical information as to Miss Lawrence's whereabouts and partial occupation while she has been absent from the screen. On her fifty-acre farm at Westwood, N. J., she has looked well to the affairs of her household, tended her garden, and romped to her heart's content, until now, when the call of the pictures lures her back to the studio lights, and the hard work that is the prelude of all success.

Home of Florence Lawrence at Westwood, N. J.

CENSOR HEADS OFF THE "INSPIRATION."

"Inspiration" will never be shown again in Oklahoma City—at least during the administration of Mayor Overholser. The judgment passed upon the motion picture by local chapters of the W. C. T. U. and the ministerial alliance was upheld when a ban was placed on the photoplay by the mayor.

DAMAGES FOR MOVING PICTURE ACCIDENT.

Mrs. Celie G. Turner, whose stage name is Celie Ellis, brought an action before Justice Gavegans, Part 8, New York, of the Supreme Court, against the Crystal Film Company, for a broken ankle, sustained by her while depicting a scene in which she fell from a limb of a tree to a projecting roof and on to the ground below.

Attorney for Miss Ellis contended that his client's average earnings were $5,000 a year and that she was entitled to $15,000 for damages sustained. The jury, after short deliberation, brought in a verdict of $4,000 for the plaintiff.

The interesting feature in this action lies in the fact that John M. Gardner, attorney for the plaintiff, immediately on the release of the film, secured it and had it produced on the screen in a moving picture theater before witnesses and thus proved to them it was Miss Ellis, and then introduced in evidence the entire section of the film, showing the actual fall from beginning to end.

THE VALES AND RITCHIE JOIN UNIVERSAL.

Among the latest and best known of the photoplay folk to join the forces of the Universal Film Company at their Pacific Coast studios are Travers Vale, Louise Vale and Franklin Ritchie, director, leading woman and leading man, respectively. Mr. Vale comes to the company with fresh laurels. For two years he has been considered one of the most capable of producers. Prior to his joining that company he was allied with the Universal and Mutual companies among others.

Under his direction and largely responsible for the success of many of his pictures have been Franklin Ritchie and Louise Vale, who will continue to work with him now that he has joined the Universal. This latest Universal producing company will stage two-reel subjects for release on the regular program. The first of these is a picture by Harvey Gates entitled "The Chasm."

FIRE WRECKS NOVELTY SLIDE OFFICES

A fire, which originated in a cafe under the offices of the Novelty Slide Company, at 67 West 23d street, New York, Monday morning, December 27, practically wrecked the business offices of that company. While the fire did not get into the Slide Company's floors, the firemen did, and they performed yeoman service in turning things upside down.

Mr. Coufal said that, so far as he was able to discover, all negatives had been saved and that his dark room and workshops were in working order, but that his stock of finished goods appeared to be destroyed and that the Novelty would be out of business for a week or so. Work was resumed on the upper floors the same day, but the office and stock room was in a hopeless tangle. No estimate of the loss could be had at the time of going to press.

MARCIA MOORE JOINS UNIVERSAL.

Miss Marcia Moore, who was connected with the Universal Film Manufacturing Company on the Pacific Coast, playing ingenue leads, and who later played important parts in the Quality Picture Corporation productions under the direction of Francis X. Bushman, has returned to the Universal and will play leads in the Rex Brand of pictures under the direction of Joseph DeGrasse. While Miss Moore is not yet seventeen years old, she has all the qualities of an excellent actress. She is five feet high and weighs but one hundred and two pounds. She is especially capable of handling child parts, but prefers characters more suitable to her liking such as "The Abused Wife," "The Actress," etc.

KING BAGGOT SITS FOR SCULPTORS.

This office is in receipt of a pleasing holiday gift of a plaster bust of King Baggot, the well-known Universal star. Recently he had made as a Christmas present for his mother, a bronze bust, 8 inches in height, and the one received is a duplicate, finished in imitation of bronze. It will make a handsome ornament for a library, or business office, and no doubt will be much in demand by theater owners. The sculptor work was done by Andrew C. McHench, of New York.

VIOLET AXELL ENGAGED FOR "FOOL'S PARADISE."

The Ivan Film Corporation has engaged Violet Axell to play the part of the baby in their forthcoming production of "A Fool's Paradise." Little Miss Axell is one of the cleverest and most successful of the juvenile screen players, and her work is certain to add to the merit of the Ivan feature.

National Censor Board Conference

National Board of Censorship and Producers in Meeting at Hotel Astor.

THE annual conference between the finance committee of the National Board of Censorship and the executive heads of the motion picture companies was held at rooms C and D on the eighth floor of the Hotel Astor at 11:30 A. M. Tuesday, December 28. The members of the finance committee of the National Board were Edwin Trowbridge Hall, chairman of the Board of Directors of the Boys' Club; Matthew Adams, superintendent of schools of the Children's Aid Society; Frank Persons, director of the Charity Organization Society; Dr. Albert Shields, director of research of the Board of Education; Lester Scott, acting director of the People's Institute; Orlando F. Lewis, secretary of the Prison Association.

The following representatives of the motion picture producers were invited: J. Stuart Blackton, Vitagraph; J. J. Kennedy, Biograph; Ferd Singhi, Lubin; Wm. N. Selig, F. J. Marion, Kalem; Paul Melies; G. K. Spoor, Essanay; L. W. McChesney, Edison; F. S. Phelps, Kleine; R. H. Cochrane, Universal; Samuel M. Field, Mutual; R. R. Nehls, American; Edwin Thanhouser, David Horsley, Centaur; F. C. Bradford, Gaumont; L. J. Gasnier, Pathe; R. E. Aitken, Triangle; A. Kessel, N. Y. Motion Picture Co.; Carl Anderson, Paramount; Jesse L. Lasky, Adolph Zukor, Famous Players; Carl Pierce, Pallas; W. A. Atkinson, Metro; B. N. Bush, World; Lloyd D. Willis, Fox; Felix Feist, Equitable; I. C. Oes, Great Northern; Walter W. Irwin, V-L-S-E.

More than one-half of the men invited were present either in person or by representative.

The object of the meeting was to discuss standards, to determine upon the best method of co-operation and to decide upon the character of the future work of the National Board.

It was decided by the representatives present that provision would be made for the maintenance of the National Board and that the expense thereof should be apportioned among the various manufacturers in a ratio to the number of reels of motion pictures of each which the board should pass upon. It was also agreed that the rulings of the board should be upheld and that its efforts to discourage the establishment of local censor boards should be properly sustained.

The meeting was still in progress when the Moving Picture World went to press.

Pertinent Points by J. D. Williams

India and Australia Are Neglected Fields and the American Producer Ought to Take Notice.

J. D. Williams writes to The Moving Picture World from Sydney, Australia, under date of November 24, in the following interesting vein:

"The Editor, The Moving Picture World.

"Dear Sir: In one of your issues a few months ago, Mr. Madden, of Calcutta, India, in a letter to your journal, attempted to criticise some of my statements made in an interview with your W. Stephen Bush. In one of my letters from India, addressed to Mr. Bush, I enclosed a program of Mr. Madden's theater. In this letter I stated that it was the finest motion picture theater in India. I do not wish to discredit Mr. Madden for anything that he has done in India in the motion picture line.

"Nothing could have suited my purpose better than to have Mr. Madden say that India was already well catered to in regard to motion pictures.

"All that is necessary for American motion picture manufacturers to find out what they are doing there is to look over the accounts with their foreign agents and see if they have ever realized more than twelve cents a foot for one copy of their best features. If the average manufacturer is satisfied to receive no more than this amount for a country with 300,000,000 people, all I can say is we should still let him sleep on, or at least their London agent, who is responsible for same. I am very glad that the new film school in America, which, by the way, is composed mostly of their business as well as the producing end of the same.

"The successful company of the future must study their foreign sales as well as their domestic business. It is no wonder that the members of the old school in the motion picture industry, pay no attention to a country like India when they have so sadly neglected a progressive young country like Australia. Some manufacturers are still selling three copies of their best features exclusive right for Australia at 10 cents per foot, while other more energetic manufacturers are selling four copies at 19 cents.

"It is easy to see that the difference in profit realized will more than pay the expenses of the executive head of their company.

"Australia, at the present time is sending three or four copies of second-hand film to India each week. A great deal more than this goes forward each week from London. This old junk film does the business no good in India. It will take several years to develop the business there on anything like a proper basis. However, no doubt in time this will be accomplished. The individual firm or firms who can accomplish this will deserve the greatest praise from the whole industry in general. Yours, very truly,

"J. D. WILLIAMS."

E. C. NEWMAN HOME FOR HOLIDAYS.

E. C. Newman, manager of the New York plant of the Newman Manufacturing Company, which also has plants located at 108 West Lake street, Chicago, Ill., and 717 Sycamore street, Cincinnati, Ohio, manufacturers of brass lobby display frames, railings, and other theater equipment, left New York for a visit to the Chicago plant, and after a short stay in Chicago, will leave for Cincinnati to visit the Cincinnati plant, as well as to renew some old acquaintances, as he is a native of the Queen City.

Mr. Newman, who is a comparatively young man, being only in the twenties, has built up quite a lucrative business for the firm in the east. He has well deserved his vacation, and after spending the holidays with his parents, he will leave shortly after the first of the year for New York, where he will again be glad to greet his old acquaintances.

Before leaving, Mr. Newman said that all of their plants were running full force, and that the prospects for 1916 were very bright.

FREE TO EXHIBITORS.

The Moving Picture World will send free of charge to any exhibitor who asks for it, its literature on the censorship question and its brochure on the Sunday Law. Sooner or later every exhibitor will have use for either the one or the other and, in most cases, probably he will need the two pamphlets. We have distributed a large number and we want every exhibitor to have this extra service which goes free to all readers and subscribers of The Moving Picture World. SEND FOR THIS USEFUL LITTLE LIBRARY TO-DAY.

UNIVERSAL CLOSES COYTESVILLE.

The Coytesville studio of the Universal Film Manufacturing Company will be closed on the last day of December, and all companies working there will be transferred to the new plant at Leonia the first of January. Bert Adler, who has been in charge of the Coytesville plant, will become assistant to Manager Julius Stern at Leonia, where he will also be casting director.

VITAGRAPH TO ABANDON THEATER.

The Vitagraph Company has decided to go out of the exhibition business and, consequently, will not renew its lease on the old Criterion theater at 44th street and Broadway for another year. The present lease expires about the first of February and it is understood that James K. Hackett's new producing company will take the house for legitimate productions.

C. A. KARPEN, UNIVERSAL TITLE EDITOR.

Manager Julius Stern of the Imp-Leonia studios has just announced the addition to his staff of a title editor, C. A. Karpen, who will have charge of writing and editing all titles and leaders for all Universal Film Manufacturing Company's pictures made in the East. This is a new departure in the business, and Mr. Stern feels that properly written and edited titles and leaders are as essential to a perfect photoplay as the climax. Mr. Karpen started in his new duties this week, being stationed at the new studio at Leonia.

CLARA WHIPPLE IN "THE PAIN FLOWER."

Miss Clara Whipple, the charming leading woman of the Equitable Motion Picture Corporation stock organization, has been cast for the ingenue lead in "The Pain Flower," to support Margaret Leslie. "The Man Higher Up," in which Miss Whipple is to support Frank Sheridan, has been postponed until spring.

Ambrosio Comes Back

The Famous Italian Producer in New York to Study Conditions—His Plans and Ideas for the Future.

By W. Stephen Bush.

THE simple news that Ambrosio is coming back into the American market will interest every reader of The Moving Picture World. Ambrosio has given the American market some first-class money-makers not to speak of the high artistic value of all his films.

Mr. Ambrosio or to give him his full and proper title Cavaliere Arturo Ambrosio has been in this city for the last two weeks or more accompanied by his business agent and interpreter, Mrs. F. K. Schultz, whom the American film world has favorably known for many years under her maiden name of Frieda Klug.

Cavaliere Ambrosio.

Cavaliere Ambrosio has just completed some extensive additions to his wonderful studio in beautiful Torino. With the respite afforded by the war he has decided to come here and acquaint himself with conditions here and to revive to new glory and profit the name of Ambrosio. In all my experience I never met a more modest, plain and unassuming man than this gifted Italian, of whom it may be truthfully said that "he is one of those men of rare talent who unite the imagination of the artist with the executive skill of the practiced workman." In Italy no film man stands higher than Ambrosio. He was knighted by the king because he taught His Majesty the art of taking pictures, and he gave the Queen of Italy a complete course in the art of kinematography. The report made to him by Mrs. Schultz who was here about four months ago induced the Cavaliere to come to America and study men and conditions in our country.

"I find," said the Cavaliere in the course of a most interesting talk with the writer, "that it pays the European producer to give a little more attention to the American market. You ask why? Well, here is the reason: If I produce with the European market uppermost in my mind I find that in nine cases out of ten the American taste is not suited. America is a wonderful country with a civilization all its own and its taste is of course quite different from the taste of Europe. Now while you in this country decline to accept the taste and the standards of Europe, I find on the other hand that Europe accepts your tastes and your standards. If I therefore manufacture with the demands of the American market uppermost in my mind I have no difficulty whatever selling my usual number of copies in Europe and I can sell many more in your country. The American play is popular in Europe everywhere.

Frieda Schultz.

This statement accorded well with what an English film buyer had told me but a week before, i. e., that of the plays shown on the London stage ninety per cent. were of American origin.

"I do most sincerely admire your people and your country," continued the Cavaliere, "and I certainly am going to make a determined attempt to win some of your market."

"The name Ambrosio is a good name in this country now," I suggested.

"Yes," replied the Cavaliere quietly, "but that alone will not sell any films. The performance must be back of the name, and that is what I am striving for now. I cannot say that my plans are entirely matured, but there is no doubt that the firm will be represented here again before the year 1916 is very old. Now, in regard to my productions I want to consult American ideas, and as far as I can I want to suit the American taste. I will have a man in my studio who understands American peculiarities, and he will be at my side constantly. I want good American stories, and there are negotiations now pending for securing some first-class American talent. I honestly believe that my studio in Torino is without a peer. My facilities and resources are greater than ever before. I have to return to Torino shortly, but I will come back here and either personally instal my American branch office or have it put in immediate charge of Mrs. Schultz, who knows conditions so well and who has proved her business ability."

The Cavaliere is a great worker and student. In the short time he has spent here he has seen different parts of the country and he has rapidly absorbed a knowledge of American atmosphere. He has seen the city and the country and I was surprised at his powers of observation. The varied scenery and the domestic architecture impressed him as very interesting. He reasoned shrewdly enough to the importance of the home in all American life, for men would not spend so much care and money for their homes if they did not love these homes. "Che belle casette d'abitatizione" was a frequent exclamation of the Cavaliere while he was spending a delightful day in the charming suburban towns of Southern New Jersey.

Cavaliere Ambrosio and Mrs. Schultz will sail for Italy within the next few days.

Miss June Elvidge

FEW film players have made such swift progress toward the stellar regions of the screen world as Miss June Elvidge, of the World Film Corporation, who, after only six months' experience before the camera, is soon to be featured in a five-part society drama. Miss Elvidge owes her success to her unflinching determination to "get there," aided and abetted, of course, by her undoubted beauty and photographic possibilities.

June Elvidge.

This young player joined the World Film stock company at Fort Lee last June, after two years at the Winter Garden, the second of which she spent as understudy to Josie Collins, whose part she played on the road. Miss Elvidge hails from Pittsburgh. She is a broad-shouldered, athletic girl, with golf cups, sailing trophies and medals for horsemanship galore to her credit. Last winter she gave exhibitions of riding and jumping at Durland's Academy and the Madison Square Garden Horse Show.

Miss Elvidge made her film debut in "The Lure of Woman." Then came a little better part in "The Butterfly on the Wheel," and a still better one in "The Sins of Society." Now she is sharing the leading roles with Miss Frances Nelson in the World's production of "The Point of View," and after that still greater honors are in store for her.

LUBIN RELEASES.

Beginning Tuesday, January 11, 1916, the Lubin Manufacturing Company will release a two-act drama every alternate week, and beginning January 10 it will release a one-act drama every week. These releases are to be added to their regular program of releases.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Wraith of Haddon Towers"

A Three-Part Clipper Star Feature with Constance Crawley and Arthur Maude in the Principal Roles.

Reviewed by Margaret I. MacDonald.

IN an adaptation of an old English story the American Film Co. have presented to the public a production that is modernly attractive, and at the same time brings us in touch with the ghostly legends of a couple of centuries ago. Exceptional judgment has been used in the filming of this story. A fine breadth of perspective characterizes many of its exterior scenes, adding charm and delicacy to the double exposure work of which a great deal appears in this production, and to good advantage.

Arthur Maude in the role of Phillip Drummond, who is summoned from America to England to attend the bedside of his dying uncle, is entirely satisfactory. There seems to be no room for adverse criticism, for Mr. Maude impersonates the character with an ease and grace that leaves with the spectator no sense of effort.

Scene from "The Wraith of Haddon Towers" (Clipper).

Constance Crawley plays the role of the spirit of the sweetheart of the long dead ancestor and imbues the action of the character with the charm and intelligence with which her work has always been associated. In a room in the castle which is always kept locked Phillip first comes in contact with the spirit of his ancestor's sweetheart. His interest in psychic phenomena causes him to seek the haunts of the ghostly personage, during which he discovers that he himself is the reincarnation of the former Phillip Drummond. His wife, arriving from America, comes just in time to find his body still warm after his spirit has departed with the "Wraith of Haddon Towers."

The production is a very interesting one, founded as it is on an old-fashioned story mingled with a belief of the present day. It has the peculiar grip of the old style novel that lures us by its improbabilities.

"Why Love Is Blind"

A Diamond "S" Special with an Appealing Story, to Be Released Through General Film Co.

Reviewed by James S. McQuade.

IF HUMAN nature had not such infinite types of character, one would be almost forced to the conclusion, after viewing "Why Love Is Blind," that Peter Stone, the inhuman father in the story, is a figment of the imagination. A monster of cruelty he is to his poor misshapen son, Bobby, and all one's better nature is stirred to its depths when viewing the maltreatment of the boy by the man who is responsible for his being.

Poor Peter is a hunchback, sensitive and physically weak, in utter contrast to his big, strong, bullying brother, who shows himself to be a chip off the same block from which his rough father had been hewn. And we cannot wonder that the sensitive mother of the two boys appears as a poor weak woman, whose personality has been ground to powder by the dominating force of her husband's brutal will.

Don't think, however, that the story will fail to catch and hold your interest. The very fact that Bobby is living his life against all odds will cause your sympathy to rush out in a flood, in his behalf, and you will find yourself forgiving his weakness at a critical moment, and understanding the motive that prompted him to do a very base thing.

Jack Pickford takes the part of Bobby, and I think you will agree with me, after seeing him in these films, that he shows kinship to his famous sister, Mary, in no uncertain way. I could not fail to admire the manner in which this young and personally attractive man loses sight of himself in his characterization of this unsightly hunchback. His gait and physical action never seem studied. They have all the naturalness of the character he has assumed, and combined with the mental attitude form a real living entity that is appealing and convincing. It will be an interesting study henceforth to watch the growth and development of young Mr. Pickford before the unerring eye of the camera.

Miss Betty Nathan as Ruth Rogers, the pretty blind girl whom Bobby loves and who loves him, plays the part with becoming simplicity and girlishness. The old favorite, Frank Clark, shows close familiarity with the sawdust rings beneath the white tops, in the person of Bill Rogers, circus owner. That ring costume is a dandy, and is just the thing to create awe and admiration in the minds of bucolic patrons. We know, for we have been there.

Guy Oliver gives a virile impersonation of the brutal father of Bobby, while Miss Lillian Hayward, as Mrs. Stone, is so real that great commiseration is created for the unhappy creature.

Scene from "Why Love Is Blind" (Selig).

Nor must that lovable canine actor, Jack Pickford's collie, be overlooked. Concerning him, in my mind's ear, I can hear countless repetition from feminine lips of the exclamation, "Oh, isn't he a darling!"

The release date is Jan. 17.

"The War God's Decree"

Three-Reel Pathe Production Which Is a Reflection of Present European Conditions.

Reviewed by Margaret I. MacDonald.

AN INTERESTING production has been fashioned for the program of the Pathe Exchange, Inc., from ideas inspired, no doubt, by the present war. The picture was made abroad, and with types especially well suited to the circumstance, and presents the hero of the play, together with his family fleeing from the Austrian soldiers, having recrossed their lines after delivering a message to the French headquarters.

The story of the picture is not wonderful in construction. It treats in the first place with the domestic affairs of a wayward wife and her husband, who immediately upon discovering his wife's perfidy is called to fight for his country. He is strangely thrown in company with his wife's lover, who accompanies him on his journey across country with the message. The other man is killed, and the husband, unable to deliver the papers with which he is entrusted, finds his way back to his own home, in a wounded condition. His wife, in order

to prove her loyalty to him, carries the message successfully. The suspense of the picture is well worked up, and at the climax, where the husband is about to be shot by the Austrians, the French soldiers ride up and put the Austrians to flight.

The production is more or less spectacular, and is an attractive one.

"The Matchmakers"

A Three-Reel Edison Comedy-Drama with Sally Crute and Carlton King Heading the Cast.

Reviewed by Edward Weitzel.

IT is a very great pleasure to record the fact that the matchmakers in this three-reel Edison photoplay suffer an ignominious defeat in their attempt to separate two pairs of loving hearts. First, there is a fine wholesome western beauty who knows more about the ways of a mustang than of costly lingerie and culture—she's loved by a manly young prospector, who is willing to take the biggest of chances on the smallest of grub-stakes for the sake of his sweetheart. Then there is a clear-eyed winsome young woman earning her own living in O. Henry's "Little Old Bagdad on the Subway," and loved by a young chap whose parents are determined he shall marry a maiden of wealth. How the young prospector strikes it rich, after being grub-staked by his sweetheart's father; how the sweetheart goes to New York; how her money insures her a warm welcome from the matchmakers; how they attempt to arrange matters between her and their son, and how Pa Lane, the western girl's father, takes a hand in affairs and each Jack is mated with his proper Jill, makes a screen romance that is breezy, peopled with worth while folk and untroubled by sex problems, and will be found enjoyable by all admirers of a pleasantly human story with a "and they lived happily ever afterwards" ending.

The general store of a little mining town out west is the scene of the earlier action of the drama and offers an excellent contrast to the interior of the home on Fifth avenue, where Mamie Lane gets her first glimpse of society. We are all somewhat familiar with the situation where the newly made western millionaire makes his entrance into social life, but Sally Crute as Mamie Lane and William Wadsworth as her father enter into the spirit of the thing with so much zest and evident enjoyment that we are bound to catch the infection and share their happiness with them.

To sum up the merits of "The Matchmakers" briefly and soberly: It is a clean, unpretentious photoplay that has been appraised by the director at its true value and made thoroughly entertaining by the acting of the cast and the manner of its pictorial embellishment. Other trustworthy participants in the play's making are Carlton King, Paul Bliss, Margaret Prussing, Leonora von Ottinger, Robert Brower and Mrs. Wallace Erskine.

"What Happened to Father"

Frank Daniels Is Thoroughly Amusing in Bright Comedy Produced by the Vitagraph Company.

Reviewed by Lynde Denig.

THE winning combination in this five-part Vitagraph production, for release on the V-L-S-E program, is Frank Daniels, star; Mary Roberts Rinehart, author, and C. Jay Williams, director. Right at the close of the picture Daniels, in the role of father, tells his wife an ingenious tale to account for his absence on the day of his daughter's wedding, and for a concluding subtitle we read: "I wonder if that story got over." Most emphatically it does get over; the entire picture gets over and best of all is the comedy acting of Daniels This is just the sort of clean, enjoyable comedy for which the demand is far greater than the supply.

Scene from "What Happened to Father" (Vitagraph).

Father is the author of a comic opera, "The Frolic of the Frogs," and for all his pride of authorship he keeps the coming production a secret from his family that is much exercised over the approaching marriage of the elder daughter. Just before the hour set for the wedding, father is summoned to the theater to settle a dispute arising out of a change in leading women, insisted upon by the wealthy backer of the show. The leading man also becomes concerned in the argument, refuses to appear, and nothing remains but for the author to become an actor as well. There is a quantity of fun in rehearsal scenes, in the wild automobile ride to the theater and in the actual performance that ends in a small riot with the actor-author as the target for various missiles hurled from the gallery. Almost equally entertaining are the ensuing scenes in which the father struggles to give a satisfactory explanation of his absence from home when he was needed at the wedding ceremony.

Daniels is individual in method and his comedy business is at no time imitative. He has an odd trick of brushing his hair whenever suffering from nervous excitement, a mannerism that becomes amusing through frequent repetition in this picture. Billy Quirk, Bernice Berner and Frank Kingsley are among those in a wisely selected supporting company.

"The Dragon"

Equitable Production Features Margarita Fischer in Dual Role of Childish Innocence and Adult Infidelity.

Reviewed by George Blaisdell.

THE Equitable's five-part production of "The Dragon" is a subject unusual in conception. The scenario was adapted by Russell E. Smith from the book by Perley Poore Sheehan. The story is of a young girl, at home on vacation from a convent where she has lived since infancy, who is told by her father of the desertion and infidelity of her mother, who had been lured from him by the Dragon. The beast, he explains, spreads its length down Fifth avenue and its influence extends into the side streets. The child clandestinely sets out to locate the Dragon and to bring home the mother.

Director Harry Pollard has imposed on Margarita Fischer the impossible task of portraying the child and the mother.

Scene from "The Dragon" (Equitable).

While Miss Fischer is superb in the adult role of the mistress of Tanner, the libertine Wall Street power who in make-up reminds of a late actual power, she fails to convince as the child who would be unable to recognize beans if the bag were open. The natural interest in the story centers around the doings of Messalla, the child. But only a very young child or one mentally deficient would in life walk up and down Fifth avenue asking policemen and white wings if they could direct her to the Dragon. It is because of this absence of probability that "The Dragon" will fail to stir or to move the seasoned, critical adult picturegoer.

The manner in which the story has been transferred to the screen is generally deserving of praise. Of the scenes occurring in the bank it need only be said they were taken in a banking house—and a prominent one. There was atmosphere here beyond question. Likewise the home of Tanner, with its carousing visitors or inmates, is well staged. The dragon, which by the aid of double-exposure is represented as lurking about Washington Square, will interest children even if its intended significance be not comprehended by them.

"The Dragon" does not ring true. In theme it seems more the effort of a writer to evolve the sensational than to adhere to the verities. Wicked men and women there are in New York just as there are wicked men and women in every town whether small or large. If in New York there be a particularly bad colony of libertines in the big community indicated it will come as news that is important if true to many of the five million inhabitants of the metropolis.

Triangle Program

"Don Quixote" Such a Drawing Card That It Is Repeated —Other Plays. "The Conqueror," KayBee, and a Keystone, "Dizzy Heights and Daring Hearts."

Reviewed by Louis Reeves Harrison.

"DON QUIXOTE" in revised form, about a thousand feet eliminated, runs with greater snap and vigor, a decided improvement on the version originally presented.

"Dizzy Heights and Daring Hearts," a thrilling Keystone, directed by Walter Wright, is one of those marvels of in-

Scene from "The Conqueror" (Kay Bee).

genuity which delight all classes in an audience while completely mystifying the uninitiated, a very inclusive class in this day of newspaper criticism. The aeroplane feats of Chester Conklin, always amusing, take on an entirely new aspect; but the startling innovation is a wreck in midair, showing the descent of one wing of the machine to where it lands directly over a skyscraping factory chimney, smoking out the hands of an aeroplane plant below. Melodrama in its wildest moments has pictured nothing more thrilling than the ascent of the tall chimney and the nerve-tingling incidents of rescue that follow.

"The Conqueror" gives a delightfully new turn to an old story, and affords Enid Markey and Willard Mack fine opportunity for mental revelation. It is the old story of the self-made man who has forced his way to a financial position of great power, openly associating with people of superior early advantages and hating them from a false construction of their character, finally cornering the father of a beautiful girl and compelling his consent to marriage. As usual, the self-sacrificing daughter consents to what is a virtual sale of herself to avert family ruin. Thus far the story runs along

Scene from "Dizzy Heights and Daring Hearts" (Keystone).

conventional lines and is supported mainly by the acting of Miss Markey and Mr. Mack. The latter is, however, interpreting a character of higher intelligence, and therefore more modern, than the ordinary. He tries the proud girl to the utmost by pointing out that she has the small scruples of her "class" in consenting to such a sacrifice, and thus recalls her natural high spirit. She decides for family ruin rather than marry the man who has deliberately planned it. This brings about an entirely new point of view for the parvenu and leads to a conclusion as pleasing as it is new.

"Black Crook"

The Kalem Company Has a Five-Part Screen Version of the Famous Spectacular Drama Ready for Release on January 10.

Reviewed by Edward Weitzel.

IT will be recalled by students of the drama in America that the "Black Crook" was written as a serious romantic play and, when first produced, was without spectacular embellishment of any sort. Owing to its bombastic style and lack of literary worth the piece made a dismal failure, but the discerning eyes of the Kiralfys saw in it an excellent medium for the introduction of a theatrical entertainment new to this country, and produced the play at Niblo's Garden, some sixty years ago, as a spectacle, containing the first ballet ever shown on the American stage, outside of a grand opera. The production was considered the acme of managerial daring, was denounced from the pulpit and many a good deacon from the rural districts went in fear and trembling to gaze upon the sinful beauties of the short-skirted ballet and the diaphanous allurements of Stalacta, the Fairy Queen. Shades of a departed and unsophisticated generation, what would it say to a Winter Garden undress parade! With the possible exception of "Uncle Tom's Cabin," no attraction has equaled the number of performances given in this country of the "Black Crook," and the author, who heard his play inconsistently damned at its first production, lived to grow rich from its subsequent royalties.

The version arranged for the screen by Phil Lang and produced by Robert G. Vignola again demonstrates the fact that the moving picture stage often reverses the verdict of the spoken drama, and a play that has failed when dialogue was used will frequently register a success when employing the screen as a medium of expression. Shorn of its fulsome speech, this play becomes what its author intended—a romantic drama of the old school that deals rather impressively with a weird story and the inhabitants of the lower regions. As a spectacle, it lacks one of the principal features that gave it vogue in its original form—the flash of color. The appearance and dancing of the young ladies who attend the fair Stalacta in a woodland glade is pleasing to look upon, but fairies work their spell with greater effect under the rays of the calcium light. For stately pageants and historical productions like "The Birth of a Nation," the screen is supreme; for the purely spectacular drama, with its music, dancing and kaleidoscopic flash of color the stage that produced "Black Crook" and now offers "Stop! Look! and Listen!" will always remain far in the lead.

The Kalem production is well equipped scenically and has the advantage of a good cast, E. P. Sullivan, Henry Hallem, Chas. D. Forrest, Frank Leonard, Gladys Coburn, Helen Lindroth, Robert Bottomly and Mae Thompson being among its leading members.

"A Soldier's Oath"

William Farnum Is Starred in Fox Drama Given an Artistic Production by Oscar C. Apfel.

Reviewed by Lynde Denig.

PROBABLY this will be the most popular of recent Fox productions. It lacks the morbid quality that has characterized many of the pictures issued by the same concern, and it has very positive assets in William Farnum as the star, in a dramatic and, at times, distinctly appealing story with war for a background, also in the artistic attractiveness of ingeniously arranged scenes, in which the photographic work is notably fine. The light effects in the picture are, perhaps, its most memorable feature, for they contribute amazingly towards creating the illusion of an actual battlefield at night—a field strewn with the bodies of the dead and dying and occasionally illumined by the flash from a bursting shell. Without using a great number of men and seemingly at a moderate expense, Director Apfel has succeeded as have few others in bringing the horrors of war to the screen.

Interest in a personal relationship is caught in the opening reel that reflects the intimacies of a happy family life shared by Pierre Duval, his wife and their little daughter. There is nothing new in emphasizing the appeal of a pretty child, but scenes such as those acted by Kittens Reichert always may be relied upon to stir an audience. Then comes the call for troops with its foreboding of evil, and the murder of Duval's wife while her little daughter stands pathetically at the other side of a closed door. The story is given an excellent start in this first reel and the interest is well sustained through the quite elaborate chain of circumstances that work the downfall of a successful criminal.

As in previous pictures, Mr. Farnum's acting is forceful in the extreme, also sympathetic when opportunity offers. Dorothy Bernard, H. J. Herbert and Ruth Findley are others in the cast.

Vitagraph Features

A Four-Reel Release in Which Charles Richman Takes One of the Leading Parts—Three-Part Broadway Star Features by C. Jay Williams.

Reviewed by W. Stephen Bush.

SENSATIONS are guaranteed in this Vitagraph feature, "The Surprises of An Empty Hotel." There are old-fashioned sensations and brand new sensations. It is entertaining and at times thrilling. The direction by Theodore Marston is capable, as one would expect it to be.

Mystery abounds in the picture. There is a copper magnate of fabulous wealth, at whose death two common-law widows appear, claiming the estate. The hero is in the mysteriously empty hotel when the two claimants begin to quarrel and make considerable noise. He wakes up and is told that burglars are on the premises. The strange visitors, however, are not burglars but unscrupulous lawyers, who want to get the heiress into their power. The lawyers succeed in kidnapping her and try to get her on board the yacht which they have made ready for their scheme of abduction. They are duly foiled by the hero. One of the men in revenge tries to blow up the yacht, but the tables are turned at the last moment and the wicked limb of the law perishes in the terrific explosion which wipes the yacht out of existence with the thoroughness of a German submarine.

Scene from "The Surprises of an Empty Hotel" (Vitagraph).

It is needless to say that Mr. Richman made a dashing hero and won much sympathy and admiration for himself before the picture had gone a thousand feet. His support was excellent throughout. The story was taken from the well known author, Archibald Clavering Gunter.

"By Love Redeemed."

THIS feature, "By Love Redeemed," a three-part Broadway Star feature, has a good story, which travels fast enough and has many tense situations. The plot hinges on the possibility of curing a criminal disposition by a surgical operation. Nell, a young girl of charming appearance but weak in character, has been hit over the head with a revolver in the hands of her father, a confirmed criminal. The girl thereafter suffers from bone pressure, a condition which hurries her into many petty crimes against her better nature. With all her inherited and accidental depravity the girl has good instincts, as is shown by her risking her life to save a poor old woman who is in danger of being run over by an automobile. In this way she makes the acquaintance of a young man, who takes an interest in her case and persuades her to submit to an operation by a famous surgeon who specializes in redeeming accidental criminals by surgical operations. In Nell's case the operation is of course successful. With the bone-pressure successfully removed the true and honest nature of the girl asserts itself and she appears on the high road of reform and recovery. A very unexpected and tragic development occurs in the climax of the story, resulting in the death of the criminal father just as he tried once more to cross the path of his unfortunate daughter.

Scene from "By Love Redeemed" (Vitagraph).

"The Immigrant"

A Lasky Feature of Much Merit, Starring Valeska Suratt.

Reviewed by W. Stephen Bush.

VALESKA SURATT is the leading figure of this play. She may eventually develop into a good emotional actress; her appearance is in her favor, likewise her evident sincerity. Her opportunities in this film play were great, indeed one might call them extraordinary. Miss Suratt perhaps realized the fact; at times she made laudable and intelligent efforts to rise to her opportunities. Taken as a whole, however, her performance does not measure up to great expectations.

With this qualification the play deserves great praise. Thomas Meighan and Theodore Roberts are true stars whose fame does not depend on meretricious advertising. Also they are prime favorites with the patrons of the high-class screen. They have splendid parts, both of them, and make one pardon the deficiencies of the star.

The story deals with the adventures of a Polish girl who emigrates to this country. She is a girl of parts and of ambition and rises above the squalor and pettiness of the environment into which she had been born. In its development the plot allows the introduction of varied and impressive settings. The flight of the people after the bursting of the dam, the mining and breaking of the dam, the rise of the waters is all very fine and realistic. Indeed all the outdoor settings are of the best and most realistic sort, if we except the "model" house, which is supposed to fall into the angry flood. Amid so much realism the "model" looked anything but convincing.

Scene from "The Immigrant" (Lasky).

The opening scenes of the play are particularly good, the contrasts between first and second cabin and steerage are brought out very cleverly and without any loss of time. The story had its weak points, but it never dragged and "padding," the crying evil of the feature situation, was conspicuous by its absence.

Biograph Feature and Reissue

"The War of Wealth" in Three Reels; "The Isles of the Wild," an Early Griffith Production.

Reviewed by Lynde Denig.

FOR release on Jan. 12 the Biograph Company announces "The War of Wealth," a three-reel drama of passable quality, produced some little time ago in California. In the matter of locations the picture is amply supplied, for the director was permitted to use one of the finest estates in the neighborhood of Los Angeles, and he never was at a loss for attractive backgrounds when the scenario required an exterior. There is enough variety and charm in the settings to satisfy the most fastidious audience, but the story may prove less interesting than its investiture.

After the first scene, affording a glimpse of a battle in the Civil War, the action shifts to the present day, and for the most part shows the characters in the realm of high, not to say, frenzied, finance. The central interest of the plot concerns the perfidy of a young man, who, elevated to a position of importance in a bank, changes his mind about marrying the daughter of the night watchman and in the course of time

finds it necessary to rob the bank in order to cover his unfortunate stock speculations. It is not quite clear why a bank official was obliged to blow open the door of a vault at night when, presumably, he had access to the cash by right of his office. This is one of several incidents that appear a bit unnatural. At all events, the explosion is well handled, as is the run on the bank. A competent cast includes George Pierce, John Bramall, Charles Perley, Robert Drouet, Clara Bracey, William J. Butler and Lina Arvidson.

"In the Isles of the Wild" is a vivid little dramatic sketch,

Scene from "The War of Wealth" (Biograph).

produced by Griffith and acted by Henry Walthall, Harry Carey, Lillian Gish and Claire McDowell. All of the scenes were acted in mountainous regions bordering on a lake, the chief characters being two woodsmen and their sweethearts. The flirtatious propensities of one woman and her desire to arouse the jealousy of her lover lead to her marrying the wrong man, and then, of course, there is trouble. The story is essentially tragic, and, needless to say, it is carried through consistently. The Griffith reissues continue to set a high standard for current single-reel productions.

"Love's Pilgrimage to America"

Five-Reel Broadway-Universal Feature, with Lulu Glaser, of Light Opera Fame, in Leading Role.

Reviewed by Robert C. McElravy.

THIS production is one combining strength and weakness, but on the whole averages up quite well. The tone of the comedy is good, but a little too extravagant at times, particularly in the opening scenes. This gives a touch of burlesque to the piece. The author, May B. Havey, has made

Scene from "Love's Pilgrimage to America" (Universal).

free use of subtitles throughout, many of which are overburdened with slang phrases. The slang is in keeping with the general character of the plot, but unfortunately is not always as funny as was no doubt intended. This sort of humor must be very much to the point in order to get over well.

Lulu Glaser plays the part of the bishop's daughter, who comes to America with the duke's nephew. Her work is pleasing throughout and she makes a good screen appearance.

The voyage of the young couple is unconventional, as the girl will not marry Archie until they make their fortunes, in spite of his desires in the matter. The bishop and duke are both opposed to the match and the couple are accordingly penniless and on their own resources.

Upon their arrival in America they search for work. The girl falls in with a theatrical agent, named Lester. The latter makes insulting advances, from which Archie saves her. He has become a book agent. Later they go to an employment agency and hire out as butler and maid. More trouble follows, as they are suspected of being thieves. Their difficulties are finally solved when the duke and his son die, leaving Archie his heir.

"Mr. McIdiot's Assassination"

Two-Reel L-KO Comedy in Which a Grim Situation Is Successfully Converted Into a Laugh Producer.

Reviewed by Robert C. McElravy.

RAY GRIFFITH first appears in this nonsense number. He is a young man addicted to flirting in the park. He disports himself for some time picking flowers illegally, and finally comes upon a fair charmer impersonated by Louise Orth. He makes advances and is making satisfactory progress in the love affair when a portly rival comes on the scene. The latter part is played by Dan Russell who, as well as Mr. Griffith, is making a good impression in this line of comedy.

Thinking he has lost his lady love, the young man becomes desperate and decides to kill himself. He lacks the nerve to do this and finally visits a murder bureau. The chief assassin turns out to be his rival, and he agrees to kill the young man within twelve hours. This is agreeable to Ray and he wanders out to the park again, wondering just when death will come.

The main situation appears to be very creepy as described, but it carries very well on the screen and there are numerous laughable scenes to offset the sanguinary nature of the plot. Moreover, a happy ending is brought about, by the sudden de-

Scene from "Mr. McIdiot's Assassination" (L-KO).

cision of the chief assassin to give up murder as a business. The girl also relents and looks up the despondent lover, telling him she loves him alone.

The final scenes are good, picturing the three leading characters climbing a high ladder upon the park bridge, from which one dives into the water below.

"The Rack"

Thompson Buchanan's Drama Is Made Into Strong Picture by Emile Chautard of World Film Corporation.

Reviewed by Lynde Denig.

FAITHFUL wives and husbands, content to remain by their own firesides, seem to be losing whatever public favor they once enjoyed. We are obsessed with restless sex, on the stage, in magazines and on the screen. As a substitute for wishy-washy sentimentality producers of photoplays are presenting a great many stories purporting to deal seriously with the problems of married life. Most of them are melodramatic and inconsequential, in so far as any true character delineation is concerned; but they are popular, and there's the answer.

"The Rack," taken from a play by Thompson Buchanan and done into a picture by the Brady company, under the expert direction of Emile Chautard, is an excellent example of the best in the prevailing style. It is a play of situations, not of character. The situations are dramatically strong; most of the people fitted into them are just ordinarily weak, or dissatisfied—quite the sort of people that make grist for the divorce mill. Also they become suitable material for an emotional melodrama, accounted for by the vagaries of sex attraction.

We meet three young couples, all well-to-do, all for one reason or another, incapable of effecting the temperamental adjustments demanded in married life. The most reckless of

the sextet is a philandering husband, who inveigles the weakest of the wives into a compromising position, causing a scandal that results in her suicide. Presently this same man returns to play the little game all over again with Blanche Gordon; but this time he is shot for his pains, and Blanche is accused of the murder. The picture takes its name from the ordeal experienced by the woman at the trial, prior to the confession of the dissipated man, whose wife killed herself.

Suspense is gained through the manner of the story's unfolding; it is lacking neither in emotion nor human interest,

Scene from "The Rack" (World Film).

and the staging is admirable. Alice Brady, giving a sincere and unfailingly expressive portrayal of Blanche, justifies her stellar position in the cast, whereas intelligent support is provided by Milton Sills, Chester Barnett, June Elvidge and Doris Kenyon. A scene showing a woman being crucified does not strengthen the picture and is in very poor taste. It should be eliminated.

TWO LUBIN FEATURES.

"Saved from the Harem," a Four-Reel Unit Program Release, and "The Convict King," a Three-Reel Photoplay by a New Writer.

Reviewed by Edward Weitzel.

THE United States Navy has been cast for an important part in the working out of the plot in this four-reel drama, written by Wilbert Melville and Julian Louis Lamothe and produced by Mr. Melville. The story is frankly melodramatic and depends upon the celerity of its action and the spectacular use of Uncle Sam's battleships and his gallant Jackies for its claim to consideration. The desire of Selim Bey, the ruler of a mythical kingdom in the East, to add an American girl to his harem is the mainspring of the plot. The arrival of Ezra Hickman, an American Ambassador, furnishes the Sultan with the opportunity to gratify his wish.

Scene from "Saved from the Harem" (Lubin).

Hickman has a beautiful young daughter, and an ambitious wife who is willing to encourage Selim Bey in his attentions to Miss Amy. This arrangement does not suit the young lady, however, an officer on one of Uncle Sam's warships being much more to her taste. When the ruler of Vergania finds that Amy does not fully appreciate the honor he would confer upon her, that exalted personage proceeds to make a prisoner of the young lady, also of the American Ambassador and his aspiring wife. Matters assume a serious aspect for all three, but Hanoum, a discarded favorite of the Sultan, swims out to an American battleship in the harbor and notifies Lieut. Robert Brice that his sweetheart needs his assistance. Backed up by an imposing array of officers and sailors and the American flag, the lieutenant storms the palace and rescues his compatriots in the nick of time. As an appeal to one's love of the spectacular and the sight of a body of white-clad Jackies charging the portals of an insolent foe, "Saved from the Harem" is an unquestioned success. The story need not be questioned too closely; it will entertain a great many worthy people who seek the moving picture theater for relaxation and amusement that is without offense. The production has been made in a spirit of intelligent liberality, and the acting of the cast leaves but little to be desired. Adda Gleason, as Hanoum, gives the most striking impersonation in the list of characters, and the names of Melvin Mayo, L. C. Shumway, George Routh, Jay Morley, Violet MacMillian and Adelaide Bronti call for honorable mention.

"The Convict King."

Dudley Glass, the author of the three-reel photoplay, "The Convict King," has written a drama with a purpose. The theme is out of the beaten track and exposes the abuses of the convict labor system. Considered merely as screen drama, the story is interesting. As in all works that have a didactic object, the fine points of construction are occasionally sacrificed in order to better emphasize the moral lesson. The scenes in the state capitol, when the legislature is considering the bill against the convict lease system, could have been made more impressive by the employment of a larger body of law-makers. The action of the drama hinges upon the experience of Jared Austin, an employer of convict labor, who, through an accident, is forced to serve with a gang of prisoners, and whose own son falls foul of the law and becomes a member of a convict camp. As soon as the elder Austin is freed from his unmerited detention, he works unceasingly and successfully for the defeat of the lease sys-

Scene from "The Convict King" (Lubin).

tem. Edward Slomen has given the picture an adequate production, and was aided in his task by the finished acting of Melvin Mayo, Jay Morley, George Routh, L. C. Shumway and Adda Gleason.

"THE DEVIL'S PRAYER BOOK."

Drama for Kleine-Edison Feature Service Contains an Interesting Plot and Quick Action.

Reviewed by Lynde Denig.

ESSENTIALLY a picture of rapid action and odd personal relationships, Max Marcin's "The Devil's Prayer Book," produced in five parts by George Kleine, is likely to find favor. The plot opens the way for melodramatic happenings; there are easily appreciated ironies—a girl robbing her own father, neither being aware of the other's identity, for instance—and an audience may well wonder how it is all going to end. For the omission of superfluous scenes the producer of this picture is to be commended, but once in a while he goes to the other extreme by ignoring the value of plausible motivation.

Try as we may, we can't always credit the testimony of our own eyes. For a while the plot, so conveniently constructed, lacks the uncertainty that gives life much of its zest and lends romance to the careers of a choice band of crooks, such as we find here. The idea of a shoplifter borrowing a neighbor's baby to carry into court that the hearts of a jury may be softened into finding her husband "not guilty" seems a bit fantastic for practical criminals. That the trick works may, or may not, be taken as a reflection on the intelligence of American juries.

Then comes the death of the infant's mother, necessitating the adoption of the little girl by the two crooks. She follows in their footsteps, until, as a young woman, she is an

equally expert thief. Meanwhile, her father, the most contemptible scamp of them all when the story opened, has married again and is a respected business man. Nell is set the task of stealing the family jewels, but she falls in love with her half-brother and confesses, thereby lighting a fuse to an explosive situation.

Deftly handled to make the most of all the essential details, there is no questioning the excitement created in the long campaign for possession of the jewels, and the climatic fight in which Nell's half-brother is killed. His removal, by

Scene from "The Devil's Prayer Book" (Kleine).

one means or another was, of course, necessary, as was the girl's reconciliation with her reformed father. Alma Hanlon, in the dual role of Sprague's wife and daughter, is easily the most impressive member of the cast. Arthur Hoops inclines toward over-emphasis in his playing of the husband, a defect shared by several other members of the company. The picture was adequately staged.

Two Strong Famous Players Subjects

"The Old Homestead" at the Broadway and "Lydia Gilmore" at the Strand Make an Unusual Pair of Releases.

Reviewed by George Blaisdell.

"The Old Homestead."

THE Famous Players Company has given us a great photodrama in "The Old Homestead," its five-part adaptation of the play in the chief characters of which Denman Thompson for so many years held so tight a grip on the affections of the American theatergoing public. The screened version is a worthy sucessor to its staged original. If, owing to the absence of dialogue, some of the humor of the lines may be missing there can be no question that the pathos has been

Scene from "The Old Homestead" (Famous Players).

retained. The atmosphere is notable. No expatriated New Englander will look unmoved on the opening scene of a typical Yankee homestead, with the cows leisurely swinging through the lane, the farm-dog frollicking in the foreground. It is an auspicious beginning.

Frank Losee has the role of Josh Whitcomb, the everyday New Hampshire farmer. Mr. Losee through his interpretation of this most lovable character is bound to be one of the best-known photoplayers in the next few months—and in no section will he be more favorably regarded than in Northern New England. He has hewed to the line of life. He portrays the prosperous rural New Englander as he is—with sympathy, with tenderness and with naturalness.

Mr. Losee is surrounded by a cast, many members of which distinctly stand out: Creighton Hall is Reuben Whitcomb, the son of Josh, who is falsely accused of stealing money from the bank, is jailed and escapes; Denman Meloy is Happy Jack Hazzard, the "wandering boy" who is sent on his way to his mother by Josh's five-dollar bill and later is the means of restoring Reuben to his father and sweetheart and to society; Louise Huff is Ruth, sweetheart of Reuben—and for several minutes near the close the picture was all hers; and then there was Aunt Tildy, naturally played by Mrs. Corbett. The portrayal of Henry Hopkins, the wealthy New York friend of Josh, was finely done. The rural types were carefully selected, especially so in the instances of Cy Prime and the sheriff, played respectively by Horace Newman and Russel Simpson. Thomas Wood's makeup as Seth was not wholly convincing.

There are many big moments in the course of the story. There are the dialogue between Josh and the tramp, the while Ruth on the old-fashioned instrument plays "Where Is My Wandering Boy Tonight?"—and one of the famous incidents of the stage play; the arrest of Reuben and his later misadventures in the city; the meeting of father and son in the city, and the carefully staged homecoming, perhaps the best and strongest of all. There are lighter moments, too, as when Josh, aroused by a song about a fire, rushes in his nightshirt through the fashionable gathering at the Hopkinses; or the dancing of the Virginia reel on the big homespun carpet in Josh's home.

Jim Kirkwood has most ably directed a corking picture, one of the few "great American" photoplays, and one that will live.

"Lydia Gilmore."

It is doubtful if Edwin S. Porter and Hugh Ford have collaborated to better all-around advantage than they did in the production of the photoplay that marked the ending of their

Scene from "Lydia Gilmore" (Famous Players).

associations as joint producers. "Lydia Gilmore," the Famous Players' adaptation of Henry Arthur Jones' drama of English society, is a splendid type of finished photoplay. The steady interest of the story itself is enhanced by the work of the cast as well as of the directors.

At the head of the players is Pauline Frederick. There was to be found in the throng that patiently awaited admittance to the Strand at 4 o'clock on Monday afternoon a striking illustration of the increasing regard in which Miss Frederick is held by photoplay followers. It may have been a tribute to the house as well as to the player, but it was out of the ordinary. Miss Frederick has the name role. In the portrayal of Lydia, the young woman who, out of gratitude to her aunt, and against her strongly-defined inclination, accepted the hand of a man she did not love, she brings to bear all her talent for emotional interpretation. As the carefree girl she fascinates by her charm and vivacity. As the older woman unhappily married, to whose tragedy of soul there is added the tragedy of blood, she is compelling in her strength.

"Lydia Gilmore," barring the opening scenes, is stern drama. One of its basic elements is renunciation, the elimination of self. This is exemplified in the setting aside by Lydia of her affection for Benham, the lawyer without a brief. It crops out again in the trial for murder of Gilmore, the husband of Lydia, whom Benham, now prosecuting attorney, tries to save from execution in spite of the fact the prosecutor knows Lydia still loves him. It would be difficult to construct a situation where normally a representative of the law could with great zest enter into the prosecution of a murderer. Lydia has pleaded not for Gilmore—she despises him; not for herself, but for her son. Yet at the crucial moment of the

trial it is Lydia herself, when she sees the little fellow about to follow her instructions and with reluctance testify as to what is not the truth, who sweeps aside the false fabric and denounces her husband. It is a thrilling denouement.

The cast is a short one and a strong one. Vincent Serrano is the husband, Thomas Holding the lawyer, and Jack Curtis the little son. Helen Luttrell is Mrs. Stracey, the charmer of Gilmore; Robert Cain is Stracey, killed in his own home by Gilmore, and Michael Rale is a most convincing detective.

"Lydia Gilmore" is lavishly staged and the story is closely knit.

Governor Boosts War Pictures

Kansas Executive Says Nice Things About Thompson's Scenes of Fighting in France.

GOVERNOR ARTHUR CAPPER of Kansas has proved himself a warm friend of the motion picture. His daily newspaper, The Topeka Capital, which has tremendous influence all over the Sunflower State, has taken up the engagement at the Grand Opera House there of Donald C. Thompson, the returned war photographer, and is heralding him as "The Topeka War Hero." Governor Capper opened the campaign in the issue of Sunday, Dec. 19, from which the following excerpts are taken:

Donald Thompson, Topekan, globe trotter and daredevil war photographer, who has snapped his camera on the battlefields of Europe along every front and photographed some of the most stirring scenes of the great conflict, will be in Topeka the week of Dec. 27 to vividly explain the pictures he has taken.

The Topeko war hero, the story of whose advehtures in the battle-scarred countries reads like a romance, will describe the pictures just as he took them.

By his utter fearlessness, his disregard for personal danger, his willingness to take a chance by prying in where he was not supposed to go, in the interests of his papers and in order to secure unusual photographs, Thompson, early in the war, became known, by name at least, to generals and officers of every country engaged in the conflict. And those qualities which gave him his initial success made it possible for him to secure better pictures than any man working among the armies. He was given permission to make views that no other photographer could secure. And the result is that the films he will exhibit are unquestionably authentic and portray unusual scenes taken under the greatest difficulty and at the repeated risk of his life.

Mr. Thompson left New York Thursday, Dec. 23, on the Twentieth Century to spend Christmas among the old home folks and fulfill his five-day engagement in Topeka beginning Monday, Dec. 27, and closing Friday, Dec. 31. It is expected that a number of other dates will be filled by him personally in the middle west before returning to New York in January to sail again for the battle front.

Arthur S. Kane, who is distributing Thompson's five reels of fighting on the French front called "Somewhere in France," as announced in last week's Moving Picture World, says inquiries for territory are keeping him busy.

New Million-Dollar Company.

The Equity Motion Picture Co., Inc., of New York, that has been filming comedies featuring Billy B. Van, the comedian, and the Public Service Film Co., of New York, that has been handling and exhibiting moving pictures have combined forces with a capitalization of one million dollars, with Billy B. Van as president, Joseph Leblang, vice president, Alexander L. Jones, treasurer, and Morris Cohen, secretary and counsel. The administrative offices of the company are located in the Strand theater building. Billy B. Van is well known as an eccentric comic of the spoken drama and it is proposed he will be as equally well known in the silent drama. Mr. Van owns several thousand acres in and about the hills and mountains in the vicinity of Lake Sunapee and also a large indoor studio, where he has turned out a number of comedy pictures during the past summer. The new Equity Motion Picture Co. have built a studio at Ridgefield Park, N. J., where they will commence picture making on or about the first of the year and will continue featuring Billy B. Van, the Beaumont Sisters and are also negotiating with other well known stars of the stage, whose comedy work will soon be seen under the brand of the Equity Motion Picture Company.

"The Quest Eternal," Latest World Feature.

Oscar Eagle, World Film corporation director, who returned this week from Savannah, Ga., and Pittsburgh, Pa., with a company of twenty-five people, headed by Robert Warwick and Madeline Traverse, has about compelted the photo-drama made from the novel of Henry Russell Miller's "The Ambition of Mark Truitt," which will be called "The Quest Eternal." Scenes in the steel mills, a realistic character study of Andrew Carnegie in the role of a steel king, big scenes on the Stock Exchange, mighty battles of men of millions, and tender love interest make "The Quest Eternal" an absorbing and unusually powerful picture drama of incident and excitement.

This is a man's drama in its account of a battle royal of steel kings. It is a woman's drama in its story of young romance, marriage, divorce, the passions of maturity and the triumph of love. It is life as we know it, handled in a large way, treated in a notable example. And it is led to a big conclusion when the big man emerges into the glory of Vision.

De Wolf Hopper's "Don Quixote"

His Notable Triangle Seven-Reeler Will Be Followed by "Sunshine Dad."

"DON QUIXOTE," in which De Wolf Hopper is presented for the first time as a screen star, is believed by the Triangle Film corporation to set a new standard in the film adaptation of classics. The work took on great proportions when being screend at Los Angeles. The wealth of material was such that the play was necessarily lengthened to seven reels. Edward Dillon has charge of it and his success in giving a film version of the classic is said to be most gratifying. Other great personal suceesses are those of Fay Tincher and Rhea Mitchell in the leading parts. Unusual care was exercised on the locations, costumes and furnishings, the director being guided by a Spanish-American clergyman who had lived in La Mancha. The stills show that the plan has kept in the golden mean between formalism and conventionality on the one side and buffoonery on the other.

Following the completion of "Don Quixote," De Walf Hopper has not been idle, but has gone immediately into the making of a modern farce, in which he plays the role of Adonis Evergreen, an elderly papa of chorus ladies. The title of this new play was originally given as "A Knight of the Garter," but it has since been changed to the merrier one of "Sunshine Dad." The story deals with the theft of a mystic diamond band from the God Siva in India. It finds its way to America and serves as a garter around the shapely right limb of Widow Wedagan, played by Fay Tincher. She loses it, of course, and there are innumerable comic mishaps as the diamonds fall into successive ownerships. Among those associated with Mr. Hopper and Miss Tincher in the cast are Chester Withey, Max Davidson, Eugene Pallette, Raymond Wells and Jewel Carmen.

Farnham and Farnham Have "Race Suicide."

"Race Suicide," the six part feature dealing with the subject of the depopulation of the earth which Joe Farnham, with his father G. Fred Farnham in charge of the office, is marketing upon the state rights basis, has met with a great amount of enthusiasm.

Mr. Farnham, senior, when speaking of the picture said: "While this marketing of motion picture films is perhaps a trifle new to me, still I am favorably impressed with the reception which has been so generously accorded this picture by those buyers of the better grade of motion pictures, who have come to this office in response to the announcement that "Race Sucide" was ready for the market."

Up to the first week after the opening of his office, Joe Farnham, explains that already he has received bids from more than thirty state rights buyers, who have eagerly grasped this picture because of the box-office value of the title and the names of the all star motion picture players cast.

The trade showing of the picture is to be scheduled for one day during the coming week, when announcement will be made to exhibitors of the names of the buyers who have already closed their contracts for territory.

Ivan Players at Atlantic City.

A good many of the scenes in "A Fool's Paradise" being located in Atlantic City, Ivan Film Productions, Inc., sent forth its company of forty players to spend two weeks on the beach. "A Fool's Paradise," which stars Chrystine Mayo, will bring forth Ivan Abramson's genius in a new light. It is said that prior to the departure for Atlantic City elaborate sets were erected in addition to those already erected, which have been put at the disposal of Mr. Abramson.

Picture Shows on Steamers.

Lewis J. Selznick, vice-president and general manager of the World Film Corporation, announces another forward move in the motion picture business.

Prior to the outbreak of the war, Mr. Selznick had a tentative agreement with the German trans-atlantic lines to install World features on the boats as part of a regular amusement bill. The conflict having knocked everything galley-west, however, Mr. Selznick is still equal to the occasion. It is announced that when the Fall River liners and the Hudson River boats start their regular seasons motion pictures from the World studios will be shown on board. An ingenious device has been invented by which a sloping floor—in sections with seats attached—can be "rolled" into place when it comes time for the entertainment, thus giving a "regular" theater floor capable of seating two hundred people. One dollar seats and fifty cent seats will be the tariff as at present planned. It is quite likely that the idea may be extended by Mr. Selznick to the West Indian tourist steamers and the Panama liners.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE FAILURE (Biograph), Dec. 20.—The lesson taught by this D. W. Griffith one-reel reissue cannot be too often repeated; no man need remain a failure. The photoplay sets this fact forth in a cogent object lesson, and utilizes the services of Wilfred Lucas, Donald Crisp, Edwin August, Lily Cahill and Dorothy Bernard.

OTTO'S CABARET (Lubin), Dec. 20.—A comic satire on the cabaret craze, written by George Spink, and Edwin McKim has produced the reel with excellent results. It is easily one of the best pictures in which D. L. Don has the star part and argues well for the success of the Unit Program, to which it belongs. Freddie Douglas, James Cassady and John Delson are valuable members of the cast.

HARTNEY MERWIN'S ADVENTURE (Selig), Dec. 20.—The spirit of fun that runs through this one-reel comedy, by C. Doty Hobart, is accentuated by the vigorous manner in which the resourceful victim turns the laugh upon a number of would-be practical jokers, and wins a wife for himself. A bright and lively comedy, it receives the proper treatment at the hands of Wm. Stowell, Edwin Wallock and Marion Warner.

HEARST-SELIG NEWS PICTORIAL NO. 101, 1915 (Selig), Dec. 20.—San Diago, Glenn Martin's new seaplane; Australian Boy Scouts, New York; winter cultivation of berries, Escondido, Cal.; arrival of Mme. Valkyrien from Denmark at New York; municipal Santa Claus, Lynn, Mass.; Tibitan blue bear at Philadelphia Zoo; electrification of C. M. & St. P. R. R.; Baby Show, Oakland, Cal.; the fire that destroyed Hopewell, Va.

LEVY'S SEVEN DAUGHTERS (Vitagraph), Dec. 20.—As Levy's best friend is the father of seven sons, it is easy to foresee that the comedy complications in this one-reel photoplay are as seven times seven. The picture was made for laughing purposes only and fulfils its mission. Edward Elkas, Nathaniel Gross, Eulalie Jensen and Anna Brody comprise the two sets of parents, and the entire cast has been chosen judiciously.

THE PATENT FOOD CONVEYOR (Vitagraph), Dec. 20.—On the Personally Picked Program, this one-reel comedy is something new in the way of a plot and is generously supplied with amusing incidents. C. Graham Baker is the author of the scenario, and Kate Price, Charles Eldridge, Harry Fisher, Wm. Sellery, Charles Edwards, Jas. Moran and Daniel Leighton are responsible for the lively acting bestowed upon the picture.

THE BANDITS OF MACARONI MOUNTAINS (Kalem), Dec. 21.—There is a thread of grim humor running through this burlesque comedy that is entirely independent of the comic antics and incidents that comprise the greater part of the reel. A bandit's lair has no terrors for a thoroughly domestic woman and, like Eve in the Garden of Eden, she at once proceeds to rule the roost. Bud Duncan, Ethel Teare, Jack McDermott and Myrta Sterling breeze through the reel in jolly style.

CANIMATED NOOZ PICTORIAL NO. 3 (Essanay), Dec. 22.—Wallace A. Carlson's cartoons on up-to-the-minute events are as cleverly drawn as the best of this talented artist's work. The reel also contains a "Dreamy Dud" Christmas cartoon and travel scenes in New Mexico.

THE LITTLE PURITAN (MinA), Dec. 23.—Constance Talmadge and Ben Parsons have the leading roles in this one-reel comedy which has a novel plot involving a stage celebrity and two rival theatrical managers. The fun is not of the slapstick order, but depends upon the humor of the situations. An entertaining reel.

THE ORIENTAL'S PLOT (No. 9 of the "Ventures of Marguerite" Series) (Kalem), Dec. 24.—The plot of this one-reel drama deals with the kidnapping of Marguerite, when she attempts to rescue another young woman from the same predicament. The situations are frequently ingenious, and the reel compares favorably with the preceding numbers of the series. As usual, Miss Courtot's costumes are very attractive.

MIXED AND FIXED (Vim), Dec. 24.—A masked ball at which none of the characters in this one-reel farce arrive, although they make great preparations to that end, is the "cause of the trouble" in this knockabout comic. Messrs. Pokes and Jabs and the rest of the cast, see to it that the photoplay does not belie its title or the name of the brand.

IS CHRISTMAS A BORE? (Vitagraph), Dec. 24—Quite in the Dickins spirit is this one-reel Christmas comedy by James Montgomery Flagg. The story is an effective little sermon on the joy of giving, and in the able hands of Mr. and Mrs. Sidney Drew and Mary Maurice loses nothing in the telling.

NO SMOKING (Lubin), Dec. 25.—Mark Swam has again supplied an amusing one-reel scenario for the purpose of permitting Billie Reeves to do a straight comedy role. The comedian takes advantage of every opportunity afforded him, and is well supported by Arthur Matthews, Carrie Reynolds, Jessie Terry and Charles Griffithe.

THE SACRED TIGER OF AGRA (Selig), Dec. 25.—This one-reel photoplay is a characteristic Selig Jungle Zoo drama. The atmosphere of the Far East is again reproduced with commendable verisimilitude and the plot has a firm hold on the attention. Vivian Reed, Edward J. Piel and C. C. Holland form a satisfactory cast.

General Film Company Specials.

HEARTACHES (Lubin), Dec. 20.—Daniel Carson Goodman is the author of this four-reel drama on the Lubin Unit Program. The theme is modern and touches the different grades of society from the shop girl to the young lady of fashion. A review of the picture was printed in the issue of Dec. 25, page 2385.

PERKIN'S PEP PRODUCER (Chronicles of "Bloom Center" No. 6) (Selig), Dec. 20.—Not only does the Perkin's compound have great stimulating qualities when taken internally, but it puts plenty of "pep" into this instalment of the Maibelle Heikes Justice serial. The medicine faker is a familiar figure in the life of a small town, and his visit to Bloom Center furnishes unwonted excitement for every one in the place. The cast, as uusal, are very amusing in their portrayal of country types. The picture is in two reels.

ON HER WEDDING NIGHT (Vitagraph Personally Picked Program), Dec. 20.—Reviewed by Lynde Denig on page 83 issue of July 31.

THE DANGER OF BEING LONESOME (Essanay), Dec. 21.—The plot of this two-reel drama does not always square with probability, but there is no denying the force with which it drives home its warning and the interest aroused by its theme. The production is almost without a flaw, the sending of the little violinist out into the snow-covered street without a wrap of some sort over her thin frock being the one false note. Bryant Washburn and Nell Craig are the same dependable artists in the leading roles.

A BUSH RANGER AT BAY (Kalem), Dec. 22.—Two reels, making the fifth installment of the "Stingaree" Serial picture. It is a picture with much delightful character drawing. Thomas Lingham (we mention him before True Boardman, the leader in this case, for here he is the most interesting character in the action) plays an Englishman, Guy, who in the "Voice in the Wilderness," the second episode, was the husband of the singing woman, who thought she had a voice. Here he goes up to the hills and persuades Stingaree to give him the sack of mail just "lifted" by the bandit. It is certainly worth seeing and makes an excellent offering of entertainment.

BEYOND ALL IS LOVE (Lubin), Dec. 23.—A three-reel drama, written by Daniel Carson Goodman, containing an interesting study of the drug habit and the laws of heredity. The story opens with a prologue and moves rapidly and convincingly to the final scenes. A review of this picture was printed in the issue of Dec. 25, page 2383.

BLADE O' GRASS (Edison), Dec. 24.—Leonie Flugrath and Pat O'Malley are the leading actors in this three-reel drama, the scenes of which are laid in the woods of Maine and in New York City. The story has many pleasing qualities and is excellently acted and produced. A review of this picture appeared in the issue of Dec. 25, page 2387.

THE THIRTEENTH GIRL (Vitagraph Broadway Star Feature), Dec. 25.—This three-part subject is taken from a magazine story, "Where Did Lottie Go?" It is well produced by Theodore Marston. Arline Pretty has the role of the Thirteenth Girl, the significance of which is her selection as the last of a group of models for a fashion show. Much is made of this show, by the way, and undoubtedly the picture from its sartorial side will have much interest for the feminine picture-goers entirely apart from its dramatic aspect. Miss Pretty does good work as the poor girl who is misled by her employer. Others who prominently figure in a good cast are Julia Swayne Gordon, Robert Whitworth, Lillian Burns, Arthur Cozine and Frank Currier.

WHAT HAPPENED TO FATHER (Vitagraph), Dec. 27.—A five-reel farce with Frank Daniels in the leading role. It is a picture that keeps getting better till it gets good. There are plenty of good hearty laughs in it and, especially in the first two reels, a few dry places. As a whole it goes well and makes an excellent light offering and mirth provoker.

THE MAKING OVER OF GEOFFREY MANNING (Vitagraph Broadway Star Feature), Dec. 27.—This is a splendid four-part subject. The theme is the transformation of a well-to-do young man from a drone to a worker. He goes into the world with little or no money to make his way. The leading character is strongly portrayed by Harry Morey, supported by L. Rogers Lytton, Belle Bruce and an excellent cast. The picture was reviewed at length in the issue of December 18.

Fox Film Corporation.

A SOLDIER'S OATH (Dec. 19).—A very well handled human interest drama with war for a background. Oscar C. Apfel supplied a most artistic production and William Farnum is impressive as the soldier

whose wife is killed when he goes to war. Fine photography is a notable feature of the picture.

Mutual Film Corporation.

THE NECKLACE OF PEARLS (Thanhouser), Dec. 19.—An interesting one-reel number, first showing a jewel theft on board a passenger boat. The thief's woman accomplice puts the necklace around the neck of her cat, covering it with ribbon. Later the facts come out at a Cat Show. This is novel and entertaining.

HUNTING (Casino), Dec. 26.—"Bud Ross" is supported in this comedy offering by Edward Boulden, Phin Nares and Jenny Nelson. This is an unusually entertaining farce comedy, in which a fascinating young woman invites two guests of the Hotel De Gink to lunch with her at a fashionable restaurant. The plume on the lady's hat takes fire from the cigarette of one of the men, and they go a-hunting to get her another from a golden pheasant. They return to find her with a millionaire and disinclined to even look at them.

SEE AMERICA FIRST, NO. 16, CHICAGO, ILL. (Gaumont), Dec. 28.—In this the Mutual Traveler visits Chicago. Excellent views are shown of that city's public buildings, streets, lake front, zoo and other features.

KEEPING UP WITH THE JONESES (Gaumont), Dec. 28.—On same reel with above. Pa has a dream in which he visits the trenches and puts an end to the war. Quite amusing.

THE MENDER (American), Dec. 31.—The story of this film is rather crude in its presentation, and the beautiful character of the old mender is made to cover a multitude of sins. The story centers about the accomplishments of the old member in patching up broken friendships, etc. One of the principal repair jobs tendered him is a domestic tragedy, in which a man and his wife are about to be divorced.

JERRY'S REVENGE (Cub), Dec. 31.—After suffering various vicissitudes in the opening scenes, Jerry becomes possessed of a magic ring which forces all to obey his will. This is slightly vulgar in one or two scenes, but the excellent humor atones for the lapses. Very funny knockabout comedy.

SETTLED OUT OF COURT (Beauty), Jan. 1.—This is an excellent comedy-drama in which an old couple after forty years of married life discover that they "jest can't hitch." Before the final arrangements for a divorce have been completed a long lost son returns and cements the tattered affections of the old people.

HILDA'S HUSKY HELPER (Falstaff), Jan. 6.—Built on a slight foundation this film pleases. It is a farce comedy offering, and shows the lovesick clerk getting in trouble all around, and eventually winning out over the heads of all through joining forces with a traveling feminine athlete.

Mutual Film Corporation Specials.

THE DECOY (Reliance), Dec. 26.—A two-reel number, featuring Jack Brammall, Bessie Buskirk, Alfred Paget and Irene Hunt. It pictures cleverly the way in which a bank clerk is caught after he commits a theft. The settings are ordinary, but the construction is good and the story follows through nicely. It keeps close enough to real life to hold the interest closely.

THE TRAGIC CIRCLE (American), Dec. 27.—Harold Lockwood is featured in this two-part production, which is only moderately interesting. A young man about to commit suicide because he has been refused by the girl he loves is taken in hand by the hero of the story, who explains to him love's tragic circle in which the lovers follow in a circle always reaching out for that which is just beyond them. An excellent moral is contained in the closing scenes of the story where the despondent lover is told that only in work can he find true happiness.

THE TERROR OF THE FOLD (Centaur), Dec. 30.—A two-part production that is above the average. The ultimate working out of the plot brings rivalry between two young men for the hand of a young mountain girl. The villain of the play meets his death partly through a shot from the gun of his rival, after he himself has fired the first shot, and partly through a wild animal trap which he has set for the other man in the shape of a couple of mountain lion cubs, which the fierce mother comes in search of.

THE CACTUS BLOSSOM (Mustang), Dec. 31.—Anna Little is very charming in this picture in which Frank Borzage plays opposite her. The production contains plenty of western realism, and is much above the average picture in every way. An attack by a gang of cowboys on the cabin of the Cactus Blossom and her father in order to steal both girl and gold makes an interesting spectacle.

THE WRAITH OF HADDON TOWERS (Clipper Star Feature), Jan. 1.—An unusually attractive three-part production which features Constance Crawley and Arthur Maude. It is adapted from an old English story. Some very fine double exposure work characterizes the picture, as well as excellent dramatic action, and much beauty of exterior location. A full review of the picture will be found on another page of the magazine.

THE BUBBLES IN THE GLASS (Thanhouser), Jan. 4.—This three-part production contains an excellent temperance lesson. The story for the play was written by Lloyd Lonergan. The film is intended to teach the lesson of total abstinence, and shows many of the disadvantages which arise from addiction to alcohol. This picture will be welcomed by temperance workers.

THE OTHER SIDE OF THE DOOR (Mutual Masterpicture), Jan. 5.—Harold Lockwood, May Allison and Josephine Humphreys are prominent members of the cast of this five-part picture. The production is not always quite consistent in its development, and the cutting does not impress one as having been carefully done. There are moments in the picture, however, that have real merit, and it is a pity that the summing up does not stamp it a perfect one.

Paramount Pictures Corporation.

MR. GREX OF MONTE CARLO (Lasky), Dec. 2.—Theodore Roberts is featured in this subject. His acting is par excellence. A timely plot involving the adventures of secret agent of all the great nations of Europe makes the story doubly interesting at this time. A good cast supports the star and the settings and photography are like the former Lasky subjects—faultless.

THE UNKNOWN (Lasky), Dec. 9.—The story is rather thin but the wonderful atmosphere helps towards redeeming it. Spectacular are the wild-man hunts by the Foreign Legion and marauding Bedouins. Lou Tellegen is the star, and is well supported. Photography and settings are up to the Lasky standard.

THE CHEAT (Lasky), Dec. 13.—A film drama of unusual power is "The Cheat." Fannie Ward has the part of the wife who in her passion for clothes is tempted to play with fire. She is ably supported by a well-chosen cast. The lighting effects are original as well as artistic. One of the best pictures of the season.

Pathe Exchange, Inc.

PATHE NEWS NO. 101, 1915 (Pathe), Dec. 18.—Some interesting items of this issue are scenes of fancy skating on the roof of a New York hotel, branding horses to be used by the warring forces of Europe, and the removal of celebrities in wax from the Eden Musee, New York.

PECULIAR PATIENTS' PRANKS (Phunphilms), Dec. 22.—This is one of the best of the "Lonesome Luke" comedies, and shows Luke getting himself into a hospital for the purpose of meeting a girl whom he admires. He makes things rather more lively than usual about the hospital, and uses chloroform to stupify doctors, nurses, etc., when he attempts to kidnap the girl. A good farce number.

ANIMAL MOVEMENTS ANALYZED (Photocolor), Dec. 22.—A similar film to "Human Movements Analyzed." There are shown various kinds of animals, including the horse, the dog, the kangaroo, etc. These animals have been photographed running, jumping, etc., first by the ordinary, and then with a rapid camera.

A TEA PLANTATION, JAVA (Globe), Dec. 22.—This is an unusually interesting industrial picture, showing the various stages of the preparation of the tea leaf before it is placed on the market.

PATHE NEWS NO. 100, 1915 (Pathe), Dec. 15.—Scenes of special interest in this issue are fancy skating at Tuxedo Park, a congregation of U. S. submarines, celebrations in Japan for the coronation of the Emperor, and primitive methods of cutting, grinding and extracting the sugar from the sugar cane, whch are still extant in parts of Georgia.

BOARD BILL DODGERS (Starlight), Dec. 25.—A very amusing comedy which shows Heinie and Louie in some thrilling situations from which they make desperate and sometimes successful efforts to extricate themselves. A common-sized trunk with an enormous capacity for swallowing any kind of an article offered to it is an amusing item of the comedy.

Pathe Exchange, Inc., Specials.

THE WAR GOD'S DECREE (Victory), Dec. 23.—An interesting three-part production dealing with conditions as they are in the war-stricken districts of Europe at the present time. The picture is well produced in every respect and has a love story of rather a tragic sort running through it. A full review of the picture will be found in another issue of the magazine.

THE RED CIRCLE, No. 3, "Twenty Years Ago" (Balboa), Jan. 1.—Another of the interesting two-part episodes which the serial presents, and entitled "Twenty Years Ago." This number tells the story of the origin of June. This is told to her by her nurse, who was with her mother when she was born, and who had cared for her since a child. In this episode also the nurse tries to put the detective who is watching June off the track by wearing the black cloak and veil used by this young lady when she robbed the loan shark's safe. We do not yet know with what success she met in the attempted impersonation.

Triangle Film Corporation.

THE HUNT (Keystone), Dec. 26.—Ford Sterling in a new role, that of a colored man, mistaken for the fox in a hunt because a rival secretes a mackeral in Sterling's ragged shoe.

DIZZY HEIGHTS AND DARING HEARTS (Keystone), Jan. 2.—A story of thrilling aeroplane flights and daring rescues, quite as exciting as it is amusing.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 198 (Universal), Dec. 22.—A number containing numerous American scenes and some close views of English, French, German and Russian soldiers in action, closes with Hy Mayer drawings.

PANTS AND PETTICOATS (L-KO.), Jan. 2.—A comedy number of the farcical type, featuring Fatty Voss, Gertrude Selby and Reggie Morris. The latter attires himself as a girl and breaks up his rival's love affair. The situations are amusing and the general tone of the production better than the average.

JED'S TRIP TO THE FAIR (Nestor), Jan. 3.—This number, by A. E. Christie, follows a plot that was used once before. Eddie and Betty, two young country people, visit the San Francisco fair. They fall in with some confidence workers and have numerous adventures. The comedy is average, but the views of the exposition at night make a very pretty feature.

SHATTERED NERVES (Rex), Jan. 4.—Ben Wilson and Dorothy Phillips appear in this comedy number. The young man of sporting proclivities has a bad attack of nerves and also a bad dream. The country hotel scenes are amusing. An entertaining light subject.

THE UNDERWORLD (Laemmle), Jan. 5.—A comedy-drama by Rupert Julian, in which a party of slum visitors are made the victims of a hoax by some actors out of work. The comedy ending is unexpected and the offering altogether is clever and unusual.

BUILDING UP THE HEALTH OF A NATION (Powers), Jan. 6.—An interesting half reel, featuring Benarr Mac Fadden of physical culture fame. He demonstrates his splendid physical condition in a series of health lessons.

CARL EMMY AND HIS DOGS (Powers), Jan. 6.—A vaudeville act, picturing some well-trained canines in various stunts. On same reel with above.

FLIVVER'S ART OF MYSTERY (Nestor), Jan. 7.—A very funny eccentric comedy, in which an English comedian, known as Flivver, tries to imitate the feats of a great magician. The result is extremely laughable. One of the best numbers of the kind recently shown.

THOSE FEMALE HATERS (Joker), Jan. 8.—A low comedy by Allen Curtis, featuring Gale Henry, Wm. Franey, Milburne Moranti and Lillian Peacock. The plot is not particularly novel, but some amusing incidents occur.

UNCLE SAM AT WORK, "ARE WE PREPARED?" (Powers), Jan. 7.—No. 3 of this instructive series. This takes the observer into the naval department, on board battleships, etc. The photography is not up to standard in this number, though the closing scenes, when guns are fired after sunset, are very striking.

Universal Film Mfg. Company Specials.

THE POWER OF THE PEOPLE (Universal Special), Jan. 3.—No. 4 of the "Graft" series. In this two-reel instalment Bruce resigns as district attorney, but still keeps up his fight on the grain trust. The substitution of Harry D. Carey for Hobart Henley is cleverly manipulated in this number. The latter met with an unfortunate accident and Carey, playing his brother Tom, will continue the graft investigations. This number is entertaining throughout. The scene where Dodson is hounded to his office and forced to appear before the people is very dramatic.

THE GRAY SISTERHOOD (Gold Seal), Jan. 4.—No. 2 of "The Journals of Lord John" series. This number, adapted to the screen by Harvey Gates, is much clearer than the first one. The cast is proficent and the plot interesting, though it requires pretty close watching, owing to the great number of characters. In this Lord John rescues Maida from the convent, where she has been lured by the Egyptian hypnotist and his sister. There is a good atmosphere of mysticism over certain scenes. The further adventures should prove interesting.

THE HEART OF A MERMAID (Victor), Jan. 5.—A three-reel special, by Elaine Stearne, featuring Mary Fuller, Glen White, Paul Panzer and others. This is the comedy of a mermaid who comes to life, in the hero's dream. He takes her aboard his yacht, at first violently in love with her, but soon tires of her unconventional conduct and lets her return to her ocean home. The comedy is laughable and novel throughout. Mary Fuller is pleasing in this, though her costumes in numerous scenes are decidedly breezy and unconventional. The situations, while broad in treatment, are very amusing.

MISSY (Laemmle), Jan. 6.—In this two-reel number, by Lynn Reynolds, Myrtle Gonzalez infuses fresh interest into the part of a mountain girl. The story is interesting and many of the scenes are particularly attractive. Missy goes to her mother in the city, but is appalled by the social life and flees back to the country. The bachelors' dinner was a good dramatic touch. The close is strong. Alfred Allen, Val Paul and Frank Newburg are in the east. A good offering.

THE LAW OF LIFE (Imp), Jan. 7.—A three-reel number, featuring King Baggot, Edna Hunter, Elsie MacLeod, Ned Reardon and Clara Beyers. The story is interesting but not very strong and none too convincing. It pictures the way in which a very moral young man goes to the city and in one night brings a cloud upon his career, through acquaintance with a Spanish dancer. His love affair is broken off and years of sorrow intervene before the couple are reunited. The construction is faulty in places, but in some ways the offering is quite strong.

ON THE TRIAL OF THE TIGRIS (Bison), Jan. 8.—An animal film, by Paul Bourgeois, featuring the author, Betty Schade, Mme. Rosita Marstini and some tigers, lions and leopards. The story is quite gripping in certain ways. It tells of a jealous queen of the tigers who lures a young girl to her home to collect a big ransom. She threatens to release the wild beasts if the money is not sent, placing the girl at their mercy. The lover and his friends come after the beasts have been released and exciting scnes follow. Entertaining melodrama.

V-L-S-E, Inc. Specials.

WHAT HAPPENED TO FATHER (Vitagraph), Dec. 27.—Frank Daniels scores an emphatic success in this five-reel comedy, written by Mary Roberts Linehart and directed by C. Jay Williams. Many of the most entertaining scenes are laid in a theater on the night of the first performance of a comic opera. Daniels is on the screen most of the time and he is ably supported by Billy Quirk and others.

World Film Corporation.

THE RACK (Brady—World), Dec. 27.—Adapted from a play by Thompson Buchanan, "The Rack" makes a powerful five-part drama, in which Alice Brady plays the role of a woman tried on the charge of murder. The picture was expertly directed by Emile Chautard, who maintained the element of suspense to a marked degree. It was carefully staged and expressively acted by those in support of Miss Brady, including Milton Sills, Chester Barnett, June Elvidge and Doris Kenyon. One scene that is offensive and should be eliminated shows the body of a woman nailed to a cross.

Associated Film Sales Corporation.

HIS TURNING POINT (Big A Feature), Jan. 1.—This five-part Associated subject is lacking in strength in the several departments which go to make a picture.

Thomas J. Carrigan

THOMAS J. CARRIGAN has signed a long-time contract with the Metro Pictures Corporation, and will be featured exclusively in Metro feature productions. He will make his debut, under Metro auspices, in "Rose of the Alley," the five-part feature in which little Mary Miles Minter is starred. This is an original story of life in New York's underworld, written by Harry Hoyt, also a newcomer with the Metro forces. Mr. Carrigan will also be featured in "Dimples," in which Miss Minter is starred, and in "A Scrap of Pasteboard," with Miss Minter, both of which features are now in process of production in St. Augustine, Fla.

Thomas J. Carrigan.

Mr. Carrigan began his professional career when he was eighteen years old. He ran away from his home in Lapeer, Mich., and joined the Ringling Brothers' circus, playing a clown with that organization. He made his stage debut in "Brown of Harvard," and the following season joined James O'Neill, playing an important juvenile role in "The Count of Monte Cristo." After achieving remarkable success on the stage he was one of the first well-established actors to see the future of motion pictures. He was starred with Pearl White with the Power's Picture Company, and made the first two-reel features ever produced. These were "Ten Nights in a Barroom," and "The Two Orphans." He also appeared in the serial called "The Man in the Street," produced by the Selig Company.

Mr. Carrigan is the husband of Mabel Taliaferro, now a Metro star, and the story of their courtship and marriage reads like fiction. He had left the Selig forces and was in the west when he was called back and engaged to play the part of Prince Charming in the feature production, "Cinderella." Miss Taliaferro was engaged for the name part, and the couple met for the first time when they were called on the floor at the Selig studio for rehearsal. Their wedding soon followed, for Mr. Carrigan proved a Prince Charming in real life to Miss Taliaferro, and Cinderella's dream came true.

GUNBY BROS. HAVE NOT SOLD STUDIO.

Gunby Brothers, Inc., wish to correct an impression circulated throughout the trade papers that they have sold their studio and laboratories at Ridgefield Park, N. J. This property is not for sale, but the Charter Features Corporation has leased the Gunby studio for a term of years, in which they will continue making pictures of Abraham Lincoln, portrayed by Benjamin Chapin, and which they have been working on for quite some time, but this company has no connection with the Gunby Laboratories situated in the same building, and any other concern who claims to have rented, leased or bought this studio, or laboratories, is handling the truth in a very careless manner.

Manufacturers' Advance Notes

STRIKING CHARACTERS IN BRET HARTE STORY.

As a character actor both on the legitimate stage and before the eye of the camera for motion picture work Hobart Bosworth needs no word of introduction. The accompanying illustrations, however, are self-explanatory and will doubtless prove interesting to those who name this actor among their favorites, for they show him in a role in which he has seldom been seen.

Gretchen Lederer as the Duchess in "Two Men of Sandy Bar."

As John Oakhurst, in Bret Harte's story, "Two Men of Sandy Bar," Bosworth has achieved a triumph of make-up as well as of action. He has been able to put into the role all of the lovable traits that Harte wrote into the lines of his story as he originally conceived it. He has softened the character of the gambler, and while maintaining the spirit of game-keeper he has been able to turn to the spectator the more human side of the man, the part that perhaps was buried too deeply, but which was there, nevertheless. He has been able to show us the good that underlies all of us, however bad we may appear at times. And if for no other reason than this "Two Men of Sandy Bar" promises to be one of the best-liked features of recent months.

Hobart Bosworth in "Two Men of Sandy Bar."

"THE GOLDEN CHANCE" (Lasky).

Although 3,000 miles away, Cleo Ridgely and Wallace Reid were the principal guests at a private advance showing and reception held this week in New York. The stars, who are making their first appearance under the management of the Jesse L. Lasky Feature Play Company as co-stars in "The Golden Chance," a Paramount release announced for Jan. 13, were in California, and the advance showing at which each was applauded was held at the Wurlitzer theater, in the building in New York where the Lasky executive offices are situated.

"The Golden Chance," written by Jeanie Macpherson, possesses many sensational features. Cecil B. DeMille directed the production. The story is one that essentially is suited to the motion picture form of narrative. It relates the experiences of a young woman of refinement who, after a few miserable years as the wife of an undesirable, suddenly by chance is thrown into contact with men and women of her own kind. A young millionaire falls in love with her, but she keeps her true identity under cover until confronted by her own husband, who is discovered burglarizing the house in which she is staying as a guest.

The dramatic climax of "The Golden Chance" comes with a fistic encounter between the young woman's husband and the youth who is infatuated with her. Both Miss Ridgely and Mr. Reid have been members of the Lasky stock company for some months. Their first appearance together was in the picturization of "The Chorus Lady." Their joint success in this production and their growing popularity among photoplay lovers were reasons for their climb into the list of screen stars.

"THE KING'S GAME" (Pathe).

"The King's Game," the five-part Pathe Gold Rooster release for Jan. 7, signalizes the return of Pearl White to the screen after a long vacation, which began last spring with the completion of "The Romance of Elaine." Admirers of Miss White, whose numbers are legion, will be glad to again see in a picture the heroine of so many Pathe serials.

"The King's Game" is adapted from George Brackett Seitz's original play which was the starring vehicle of James K. Hackett for two seasons. The cast is noteworthy, containing as it does besides Miss White, George Probert and Sheldon Lewis, both of them well known on the speaking stage and each of whom possesses marked talent. The picture is the production of Arnold Daly and was directed by Ashley Miller.

The story is a strongly dramatic one, dealing with Russian nihilists transplanted to America. How the young Russian nobleman (played by George Probert), Americanized by his upbringing in the United States, defeats the purposes of the enemies seeking his life and wins the hand of the daughter of the nihilist leader makes up a story full of dramatic moments and that vital quality known as "punch."

"THE OTHER GIRL" (Raver).

The motion picture adaptation of the famous Augustus Thomas stage success, "The Other Girl," which is being produced by the Raver Film Corporation, is nearing completion.

The subtle, clean and healthy humor of this author transferred on film by able directors and renowned players will give the film fans a delightful high-class type of comedy.

James J. Corbett as "Kid" Garvey has some delightful comical situations with Paul Gilmore, who plays the role of Reverend Bradford. These parts are deftly handled by these two players. The famous health builder, William Muldoon, is a prominent figure in the picture.

Edith Luckett and Becky Bruce convincingly portray the parts of Estelle Kittredge and Catherine Fulton. They lend to the roles a freshness and personality that is thoroughly enjoyable. Other principal roles are interpreted by Horace Vinton, Louis Thiel, Mortimer Martini, Rauland Ratcliffe, Harry Redding, Ten Eyck Clay, Mona Ryan, Frances Thompson, and Lizzie McCall.

In order to inject the proper realism into this picture some of the scenes were taken at the famous William Muldoon Health Farm at White Plains, N. Y., and several others at the Staten Island Military Training Academy. One especially noteworthy scene was taken in one of the busiest sections of New York City, 44th street and Broadway, where the lives of the players were endangered by the heavy traffic.

Scene from "The Other Girl" (Raver).

This thoroughly enjoyable stage comedy has been worked into a highly delightful photoplay with many added punches in the way of comedy that are possible only to the motion picture.

Vitagraph Releases for Week of January 1

Program for the New Year Opens with Several Strong Subjects.

AN exceptional program of releases is announced by the Vitagraph Company for the week beginning Jan. 3 of the new year. There are drama and comedy features that form a well-balanced and desirable booking for the exhibitors.

Scene from "When Hooligan and Dooligan Ran for Mayor" (Vitagraph).

The new "Personally Picked Program" of a four-reeler and a one-reel of the comedy, released Monday, Jan. 3, consists of

Scene from "Tried for His Own Murder" (Vitagraph).

"Who Killed Joe Merrion," featuring Joseph Kilgour, S. Rankin Drew and Rose E. Tapley, directed by Tefft Johnson; and a

Scene from "His Wife Knew About It" (Vitagraph).

Wally Van comedy, "When Hooligan and Dooligan Ran for Mayor," featuring the Vitagraph Comedy Four, Hughey Mack, Kate Price, William E. Shea and Flora Finch.

Also released on Monday, Jan. 3, is a one-reel comedy, "The Little Trespasser," directed by C. Jay Williams, and featuring Jewell Hunt and James Morrison. On Friday, Jan. 7, is a Sidney Drew comedy, by James Montgomery Flagg. The Saturday release is a Broadway Star Feature, "Tried for His Own Murder," produced by Van Dyke Brooke and featuring Maurice Costello and Leah Baird.

Mr. and Mrs. Sidney Drew are seen in a one-reel comedy by James Montgomery Flagg, "His Wife Knew About It." In order to keep the cook with the family the husband takes her to the theater. His wife knows about it, but some friends of the husband try to keep the truth from her and protect the husband's reputation. The play is extremely humorous, and is portrayed by Mr. Drew and his wife in their usual capable manner.

A THRILL IN "THE UNWRITTEN LAW."

One of the big thrillers of "The Unwritten Law" is a fire scene in which Larry McCarthy (Andrew Robson) effects the rescue of Kate Wilson (Miss Michelena) and her four-year-old daughter (Baby Rix). The building is supposed to be a combination millinery store and dwelling.

That nothing should be amiss in realistic effect, a structure was especially built and furnished for the burning, the actors, including William Pike, sent inside, liberal quantities of kerosene poured about to insure undeniable flames and then the match applied. The director was not long in realizing that too much kerosene had been used and so called for quick action. Robson dashed through the millinery store and into the room to its rear. As he carried out Baby Rix the flames closed in behind him and when he turned to go to the rescue of Miss Michelena he faced a roaring inferno. Nothing daunted, however, he broke through the blaze and staggered back again with Miss Michelena in his arms. The clothes of both were in flames and Miss Michelena was seriously burned about her limbs and neck.

In spite of her own painful condition, however, she was first

Scene from "The Unwritten Law" (California).

to remember that Pike had gone inside the building with them. In response to her entreaty Robson started again to enter the building, but its ceiling and forward walls were already falling in, one of the beams having but narrowly missed Miss Michelena's head as she was carried out. To again effect a rescue through the door was quite impossible.

Meantime, the San Rafael fire department had arrived. Their faces protected by smoke helmets, they began using their axes in furious earnest, and in this fashion cut their way to Pike, who had been overcome with the heat and smoke. The three sufferers were hurried to a nearby sanitarium and their burns successfully treated.

FIVE HUNDRED "EXTRAS" IN KLEINE PRODUCTION.

Even the spacious halls and dressing rooms of the big six-story Bronx studio were taxed to capacity recently when five hundred young men and women spread over the floor of the roof studio in the making of theater scenes in a big forthcoming Kleine production. A curious feature of the story was that it called for two distinct theater "sets," one a pretentious Broadway establishment and the other a modest, second-class theater in a small western town. In the opinion of the director there is an observable difference between a typical Broadway audience and the less conventional but more diversified types of the west, and this belief is ably reflected in the splendid detail of the scenes. It is a drama of theatrical life enlivered by touches of quaint humor in presenting the happy-go-lucky characters of a thespian boarding-house in New York.

The story features Arthur Hoops and Alma Hanlon, and is scheduled for release through the Kleine-Edison Feature Service in the near future.

More Triangle Features

Jane Grey, Lillian Gish and Orrin Johnson Will Be Starred in Three Powerful Works.

THREE notable novelties, soon to be produced by the Triangle Film Corporation, show the versatility of the scenario writers and the resources of the two big studios of Fine Arts and Kay-Bee. They are "Waifs," starring Jane Grey; "Daphne," starring Lillian Gish, and "The Price of Power", starring Orrin Johnson.

Miss Grey will be supported in "Waifs," a Triangle-Kay-Bee play by William Desmond, J. Frank Burke, Truly Shattuck and

Scene from "Waifs" (Kay-Bee).

others of Thomas Ince's most sterling players. It is an extremely powerful story of how a disgraced theologue finds himself in the slums and is redeemed from the depths by the influence of a dance hall girl. The role of the dance hall piano player is taken by Miss Grey and is said to afford her even greater opportunities than she had in "Let Katy Do It," in which she appeared for the Fine Arts-Triangle. Mr. Desmond has the leading male role.

"Daphne," a new Fine Arts production starring Lillian Gish and Elliott Dexter in her support, is said to be a romantic drama with a "punch." So formless and tame are most cloak and sword dramas that such a novelty should prove a real revelation. The play begins with the persecution of "Daphne," a gamekeeper's daughter, by Philip de Mornay, the scion of a duke. Follow the kidnapping of the girl, her imprisonment in the demi-monde quarter of Paris, her sale as one of the colonists' brides then trafficked out to Louisiana, and adventures with pirates on the Atlantic. Through a complex of circumstances Philip de Mornay is taken aboard the brides' ship, a captive from a pirate vessel they have captured. Girl and man proceed to Louisiana to be sold to a colonist, and is about to be wedded to the creole when De Mornay appears. He has

Scene from "Daphne" (Fine Arts).

ceased to persecute her and she has learned to love him. So the nuptials are happily changed to the marriage of De Mornay and Daphne.

D. W. Griffith thought so highly of this scenario by Granville Warwick that he has associated with Miss Gish and Mr. Dexter some of the very best Fine Arts stock players. Among them are Walter Long, who was Gus in "The Birth of a Nation" and Santa Ana in "Martyrs of the Alamo;" Howard Gaye, who played General Lee in "The Birth of a Nation;" Lucille Young, Richard Cummings and Jack Crosgrove. W. C. Cabanne is directing "Daphne."

Third in the present notable triangle is "The Price of Power," an industrial story of extraordinary force in which Orrin Johnson will be seen as a workman who fights his way up to the status of a cotton mill owner only to lose his sanity and under a changed personality become a striker against his own regime.

"The Price of Power" is descriptive of the terrible price John Belmont pays for having ground down his fellows in his rise to wealth. Associated with Mr. Johnson in the cast are Sam DeGrasse, Spottiswoode Aitken, Gladys Brockwell, Vera Lewis, Marguerite Marsh, F. J. McDonald, Clyde Hopkins and Daisy Robinson. Verisimilitude is lent to some of the big scenes by their staging in an actual cotton mill near Los Angeles.

"ROSE OF THE ALLEY" (Metro).

"Rose of the Alley," a five-part feature production in which little Mary Miles Minter is starred and Thomas J. Carrigan is featured, has just been finished at the Columbia Pictures Corporation studio, and will be released on the Metro program Jan. 17. "Rose of the Alley" is an original story of New York City's underworld that teems with thrills and moves at a rapid pace for five gripping acts. There is but one lapse of time in the entire production. It was written by Harry C. Hoyt, who recently joined the Metro forces.

All the exterior scenes, as well as some of the interiors, were made in New York City, giving a vivid picture of a phase of life in the metropolis which has figured prominently in the newspapers during the last few years. One of the characters in the feature is "Kid" Hogan, a former prize fighter, who plays the role himself. Before he went into motion pictures, Hogan was a successful ring general and fought with Abe Attell, Leach Cross, Joe Gans, Packy McFarland and other well known pugilists. D. W. Griffith saw him fight one night and the next day engaged him for a part in a Biograph

Scene from "Rose of the Alley" (Metro).

feature. Mr. Griffith said he observed at once that Hogan was a natural actor and there was no mistaking that he was an unusual type for the role of a "tough." Hogan is regularly employed in the Rolfe-Metro studio as chief property man, and he is called whenever roles are found that fit him.

One of the big and interesting scenes in "Rose of the Alley" is a gang fight in a dance hall. This picture was made in a famous dance hall, and a thrilling exterior scene shows a number of the gangmen leaping from the second story to the pavement. Another shows a remarkable leap of a man from the fourth story of an apartment house. There is a strong supporting cast and more than three hundred people are seen in one scene.

BLANCHE SWEET IN "THE RAGAMUFFIN."

In a role that is entirely different from anything she heretofore has done on the screen, Blanche Sweet will be seen as the star in a new Lasky Feature Play Company's production entitled "The Ragamuffin," released through Paramount Pictures Corporation, on January 17th. William C. DeMille is the author of the photoplay and its producer as well.

Miss Sweet's peculiar charm and beauty in this production are made more piquant by reason of the character of her role in the early scenes when she appears as a "ragamuffin"—a mite of a girl whom opportunity overlooked and who is a victim of a crushing and demoralizing environment. Then follows the regeneration, dramatically made possible by a series of subtle changes.

"The Ragamuffin" will be Miss Sweet's first photoplay following her re-engagement for a long period by the Jesse L. Lasky Feature Play Company.

"THE DEVIL-IN-CHIEF" (Selig).

"The Devil-in-Chief," a Selig feature drama, released through General Film service on Monday, January 10th, is another of the superior productions now being released regularly under the Diamond S trademark. "The Devil-in-Chief" is an unusual multiple reel production in every respect. The principal character role is taken by Tyrone Power, the distinguished American actor, and he is ably supported by a cast of Selig all-star

Scene from "The Devil-in-Chief" (Selig).

players, which include Wheeler Oakman, Eugenie Besserer and Edith Johnson.

In this production, which abounds in beautiful scenic exteriors and clear-cut photography, Mr. Power is given every opportunity to prove his great art as an actor. In the role of an anarchist betrayed by a woman, and who has sworn to revenge himself on the feminine sex in general, Mr. Power arises to artistic heights rarely if ever seen. How in the end his soul is conquered by love when it is too late, and when he realizes the futility of evil passion, is a very strong climax to a noteworthy offering.

Preliminary scenes enacted by Mr. Power and Miss Besserer, two of the most accomplished artists in the line of work, will prove a revelation for tense atmosphere. Mr. Power and Edith Johnson also perform in a succession of tense situations which will carry the spectators almost breathless to the conclusion.

"THE OTHER SIDE OF THE DOOR" (American).

One of California's most historic structures has a place of prominence in "The Other Side of the Door," a five-reel American production to be released January 6th as the first of the American Mutual Masterpictures, De Luxe Edition. The build-

Scene from "The Other Side of the Door" (American).

ing now is the city hall of Monterey, but in decades long since passed, it was known as Colton house.

It was erected when Monterey was the capital of California, then a state of Mexico. When the American fleet first appeared off the old capital a force of bluejackets was sent ashore to maintain the dignity of the United States and to preserve order in the city. In charge of the bluejackets was Chaplain Colton, a warlike parson, whose first act was to raid the big gambling house that then flourishing in the building. More than $50,000 in gold and thousands of dollars in precious jewels were confiscated. From the old parson the building took its name of Colton house, by which appellation it still is known to the old, old residents of picturesque Monterey.

"THE NE'ER-DO-WELL" DOES WELL.

According to a telegram received Tuesday, Dec. 21, by William N. Selig, president of the Selig Polyscope Company, "The Ne'er-Do-Well," the spectacular production in nine reels opened the evening of Dec. 20 in Clune's Auditorium, Los Angeles, Cal., and the "S. R. O." sign was shown early. The word "great" is used in commenting upon the production. "The Ne'er-Do-Well" was written by Rex Beach and produced by Colin Campbell. Beach also wrote "The Spoilers," that other great Selig production, and "The Spoilers" was produced by Campbell. Scenes in "The Ne'er-Do-Well" were filmed in Panama, where Mr. Selig escorted a special company to the Panama Canal Zone. "The Ne'er-Do-Well" is considered a worthy successor to "The Spoilers," and Miss Kathlyn Williams and the others who contributed to the success of "The Spoilers" enact leading roles in "The Ne'er-Do-Well."

"BROUGHT HOME" (Essanay).

This photoplay contains a pretty sentiment that tugs strongly at the heart strings. The child scenes at the orphanage are especially delightful. There is much of pleasing humor in them, but they all border on pathos and many situations bring the tears to the eyes. It is the story of a rich bachelor who goes to the dogs because a woman refuses him, but is awakened to his responsibilities in life when he runs over a little orphan girl in one of his mad escapades in an auto. He puts her in a private school when she recovers. During his visits to the

Scene from "Brought Home" (Essanay).

orphanage while she is ill he is taken with a little orphan boy, takes him out west on a ranch where they grow up together. Then comes the reunion after the children have grown up, and a touching love scene is enacted, the girl having fallen in love with the man who had visited her so often in the hospital. The scenes in the orphanage with the children playing their games, nursing their pets and trying to get some happiness out of a cheerless existence, strike straight to the heart. Richard C. Travers and Ruth Stonehouse play the leads, Miss Stonehouse enacting the parts both of the orphan girl and the woman grown.

EXHIBITORS' "VIM" DIARY.

Vim Films Corporation, producers of the popular "Vim" comedies, are distributing gratis to exhibitors and patrons of Vim Comedies a unique book of 192 pages which will be a big help to the exhibitors as a ready reference diary for past and future bookings. It will also enable him to keep a tab on his opposition, as well as a record of his own day and night receipts—including the daily weather conditions. Should there be any exhibitor overlooked, his demands will be supplied at the offices of the Vim Films Corporation, 326 Lexington avenue, New York City.

IMPERIAL EXCHANGE SUES GENERAL FILM.

Suit has been commenced in the United States District Court by the Imperial Film Exchange against the General Film Company and others for $750,000 damages alleged to have been caused by the defendants by unlawfully interfering with the business of the plaintiff company. The actual damage claimed is $250,000, but triple damages are claimed under the statute.

"CAUGHT WITH THE GOODS" (M-in-A).

MinA scores another big laughable hit with the release of Jan. 6, 1916, "Caught With the Goods." This picture is especially adapted for all married men whose vocation necessitates their journeying on railroad trains, especially the class who find it impossible to make their eyes and feet behave when they see a pretty girl across the aisle who (like themselves) has naughty eyes and naughty feet. In this case a married man's left bower, his mother-in-law, catches him with the goods.

KNICKERBOCKER BACK ON PROGRAM.

Under a special arrangement with the General Film Company Knickerbocker star features have once more become a part of the General Film program, replacing the three-reel Edison Friday release. The first release of Dec. 24, entitled "Every Girl," was followed on Dec. 31 with "The Mysterious Bride," both of these splendid features having Miss Claire Whitney in the leading role. The future Knickerbocker star features will consist of star plots, star casts and star photography.

NOTES OF THE TRADE

BLANCHE SWEET is at work on another photoplay in the Lasky studios. It is being directed by William C. DeMille.

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Robert T. Haines has completed his work in "The Secret Agent," an Arthur Stringer photodrama, filmed at Jacksonville, Fla., by the Gaumont company for release on the Mutual program. Mr. Haines has returned to New York.

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Under the direction of Lloyd Carleton, who has now joined the ranks of Universal producers, Hobart Bosworth is at work on the production of a five reel filmization of Bret Harte's play, "Two Men of Sandy Bar," and in it Bosworth plays the role of Oakhurst, a character well known to the lovers of Bret Harte's works.

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Miss Stella Hammerstein is now at work at Jacksonville in a Gaumont production called "The Ace of Death." This thrilling photodrama is from the pen of O. A. Nelson and is being directed by William F. Haddock. Part of the play is located in a Central American city and "Silent Bill" Haddock has been fortunate in selecting locations about Jacksonville which accurately reproduce the tropical atmosphere.

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Besides the Annette Kellermann picture, two other productions are being made in Jamaica for William Fox, and these are now nearly completed. They are "Terese Rapuin," from the celebrated French play and novel, and "The Ruling Passion," which has an Oriental coloring.

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The old garage where the Lasky company studio offices have held sway since the organization of the company, is to be remodeled and made into private offices for the heads of the various studio departments.

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Marshall Neilan was in Chicago Monday, Dec. 20, the guest of William N. Selig, president of the Selig Polyscope Company. Mr. Neilan was en route from New York City to the Pacific Coast, where he will again direct Selig productions at the Los Angeles studios. Several important plays have been handed to Mr. Neilan, who will start production just as soon as he arrives at Los Angeles.

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Charlotte Walker, who has appeared in two Lasky productions on the Paramount program—"Kindling" and "Out of Darkness"—will be the star in the picturization of "The Trail of the Lonsome Pine," in which she starred for several seasons on the legitimate stage. The motion picture rights to the play were obtained from Messrs. Klaw & Erlanger by Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company. Miss Walker was leading woman this season with E. H. Sothern in a brilliant New York engagement. She has left for a protracted stay at the Lasky studios at Hollywood, Cal.

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Edward Jose, who is producing Kipling's "Light That Failed" for Pathe, expects shortly to take a large company south to finish the Sahara desert scenes required by the scenario. Mr. Jose filmed some of them on an island off Bridgeport, Conn., but the balance must be taken in more tropical surroundings.

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Bessie Eyton is to appear as a Salvation Army lassie in "The Three Wise Men," a Selig feature now in course of production by Colin Campbell.

"One of the Least of These" is the title of the child-labor play by Ashley Miller, in which his wife, Ethel Browning, will star next Spring, and the film version of which he is now working upon for simultaneous production on Broadway. For this dual work Mr. Miller has refused two offers to direct feature films, one in the south and another in the west, on the completion of "The King's Game" for the Pathe Gold Rooster brand, which is about to be released.

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In "No Greater Love," the Selig Red Seal play, to be released through V-L-S-E, Inc., on Jan. 10 Miss Regina Badet, the emotional actress who assumes the role of "Sadunah, the Dancer," wears a large number of beautiful gowns of Parisian make. In the climax of this wonderful production, Miss Badet sacrifices a gown worth hundreds of dollars when she plunges over a precipice into the water below.

* * *

One of the best ideas Edwin Middleton ever had was to allow Miss Cissy Fitzgerald to "play herself." Mr. Middleton directs Casino Star Comedies, and in a number of these Miss Fitzgerald has appeared as the star. At the Flushing studios of the Gaumont Company Director Middleton is now putting his good-natured star through some society comicalities which will be called "Leave It To Cissy." The manuscript was penned expressly for her by Joseph H. Trant. The author has seen to it that Miss Fitzgerald's wink is scheduled for a prominent place in the production. It will be released on Jan. 2.

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Mary Pickford is one of the happiest little girls in filmdom. She is enjoying the marvelous freedom of movement which comes with playing the leading character in "The Foundling." After nearly breaking her neck in Japanese sandals while playing in "Madame Butterfly," the Famous Players' star is reveling in the luxury of bare feet. "No more funny little ceremonies—I just romp around like a kiddie and have the time of my life," declares Miss Mary.

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Bess Meredyth of Balboa's scenario staff is exceptionally well equipped for her work. After years of experience on the stage in stock, she went into pictures and relearned the art of acting from the camera's standpoint. Possessed of a lively imagination, she was attracted to the authorship end of the game. Hence, she writes from actual studio experience.

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Kalem's Jacksonville, Fla., studio is being overhauled and there are rumors that a company will soon be sent there for the winter.

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Miss Marguerite Courtot left for the Gaumont winter studios at Jacksonville, Fla., Christmas day. The first Gaumont feature in which she will appear as a star, a Mutual Masterpicture, Edition de Luxe, will be released in February.

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In "The Uncut Diamonds," a Selig one-reel photoplay just completed by the Selig Company, Miss Fritzi Brunette, for the first time since her advent in pictures five years ago, donned the costume of a lady's maid.

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Fannie Ward, whose acting in the Lasky production, "The Cheat," has created a sensation in Paramount theaters, has begun work at the Lasky studios on her third production. Miss Ward is among the most popular stars of the screen and she is under contract for a term of years to the Lasky Company.

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The first Mutual Masterpicture, Edition de Luxe, made for the Mutual program by the Gaumont Company, will be released Jan. 24. This big feature, called "As a Woman Sows," will have Miss Gertrude Robinson and Alexander Gaden in the leading roles.

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"Their Quiet Honeymoon" is a title which might sound less like gentle irony if it were the name of a story being produced by anyone but Al E. Christie. Lee Moran, Eddie Lyons and Betty Compson, the new Nestor leading lady, appear in the leading roles. The story will be told in one reel.

* * *

"A Tangle in Hearts," which was originally scheduled for release early in November, was changed on the Mutual program in order to allow two Harry Vokes comedies, "Beauty in Distress" and "A House Party," to take precedence. This Casino Star Comedy, "A Tangle in Hearts," which features John Daly Murphy, was released Dec. 5.

* * *

A view of one of New York's beauty spots, Central Park, will figure conspicuously in the Vitagraph screen story, "Mrs. Dane's Danger," being produced by Wilfrid North, with Lillian Walker appearing in the principal role. The scenes were filmed from the roof of the Hotel Majestic and show a panoramic view of Central Park at its most interesting section.

* * *

Alfred Vosburgh, who plays juvenile leads opposite Miss Vivian Rich in "Flying A" dramas, has practically completed the script of a spectacular two reel subject in which he and Miss Rich will take the leading roles.

The Mutual Traveler, the anonymous beauty who appears in all releases of "See America First," the weekly scenic reel made by Gaumont, has left Chicago for a visit to Duluth.

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"Love Among Thieves" is a Selig feature play that has been put in production at the Pacific Coast studios of the Selig Company. The story was written by Grace McGowan Cooke.

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"Life's Whirlpool," the new World Film feature with Holbrook Blinn starring, ranges in scenic variety from a San Francisco dive to the heights of the Rockies and the Alkaline wastes of Death Valley.

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Joseph W. Smiley, chief director for the Ocean Film, will establish for it in the near future a children's stock company similar to the one he organized for Lubin. In that company the oldest actor was six years of age, the leading man was four, the leading lady five and the heavy man three and a half. Smiley got great work out of the tots by talking to them like grownups and putting them on honor as members of the profession with pride in their work.

* * *

E. Phillips Oppenheim wrote "Mr. Grex of Monte Carlo" before the present great war began in Europe. The Lasky Company recently completed its picturization with Theodore Roberts as the star. Its story tells of negotiations between the different warring countries leading up to the breaking point of diplomacy.

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Cleo Ridgely and Wallace Reid will appear as co-stars in "The Golden Chance," a Lasky feature just completed and to be released in January on the Paramount program.

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The summer home of George Sullivan, one of Milwaukee's wealthiest citizens, was used in Essanay's five-act feature, "The Misleading Lady." The home is located at Fox Point, a short distance from Milwaukee, and in architecture the style of an enormous log cabin is closely followed. The structure alone cost $25,000.

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Jack Pickford has been cast as a struggling young playwright in the Selig three-reel Special, "It Can Be Done."

* * *

"Real manuscripts, from real authors, at real prices" is the slogan with which Maurice Tourneur, vice-president and general manager of the new Paragon Films, Inc., will start the new year for that company. He says he has had enough of the ordinary "scenario writer" situations and all of the so-called "unusual" ones from that source. What he earnestly seeks now, and what he is willing to pay well for, are original stories, written directly for the screen by literary geniuses.

* * *

The very title of the photoplay in which Hal Forde is starred in a Rialto Star Feature, "Lessons in Love," is sufficient to pique interest. Yet reports of exhibitors specify that those who come only out of curiosity are well repaid by the interest developed by this pretty light comedy. In this multiple-reel feature Miss Lucille Taft plays opposite Mr. Forde.

* * *

Director Colin Campbell has begun production of "The Three Wise Men," a symbolical story in three reels to be released in the near future. Thomas Santschi and Bessie Eyton are playing the principal roles supported by Marion Warner, Harry Lonsdale and others.

PICTURE THEATERS PROJECTED

CHICAGO, ILL.—Paul F. Olsen, 127 North Dearborn street, is preparing plans for a two-story theater, store and apartment building, to cost $100,000.

Gadsden, Ala.—V. Bacon and others will erect a modern moving picture theater.

Lincoln, Ill.—E. Jones has erected a new moving picture theater here, with seating capacity of 400.

Indianapolis, Ind.—The Apollo theater, at the corner of South East and McCarty streets, has been purchased by E. W. Howard. The house was formerly conducted by E. M. Houser.

Topeka, Kan.—A new moving picture theater is being erected at 508 Kansas avenue by C. A. McGuigan. It will have seating capacity for about 600 persons.

Hellier, Ky.—J. M. Pickell & Son have opened a new moving picture house here. It has been named the Rex and has seating capacity of 250.

Louisville Ky.—Joseph & Joseph have prepared plans for a moving picture theater to be erected at Second and A streets, with seating capacity of 750.

Webbville, Ky.—A new moving picture theater has been opened by H. H. Keinner.

Baltimore, Md.—S. Raith plans to erect a one-story brick and concrete moving picture theater, 22 by 120 feet, at 2804 Pennsylvania avenue; will have wood-covered floor, steam heat, electric lighting; seating capacity 400; cost, about $6,000.

South Boston, Mass.—Mt. Washington Theatre company, care M. S. Williams, 6 Beacon street, Boston, plans to erect a two-story theater and office building, 98 by 150 feet, to cost $100,000.

Albert Lea, Minn.—F. E. Wheeler and R. D. Tomlinson have purchased the Royal theater.

Buhl, Minn.—The seating capacity of the Crescent theater nas been increased.

Wabasso, Minn.—A new addition has been built to the Princess theater.

Cape Girardeau, Mo.—M. E. Worcester, 310 H. H. building, is preparing plans for a one and two story picture theater, 35 by 164 feet, to cost $10,000.

Omaha, Neb.—Extensive improvements are to be made to the Strand theater.

Jersey City, N. J.—Harry J. Max, 9 Orient place, plans to erect a fireproof moving picture theater and store building, to cost $20,000.

Trenton, N. J.—The new Market Street theater, located at the corner of Market and Union streets, has been opened to the public.

Buffalo, Okla.—The Pastime is the name of a new moving picture theater opened here by Bonheur Bros.

Indiana, Pa.—Godfrey Marshall plans to erect a one-story moving picture theater, to cost $25,000.

Philadelphia, Pa.—Manheim Amusement company has disposed of its interest in a theater, a one-story building and a three-story dwelling, at 5123-25 Germantown avenue, to John Courduff for a nominal consideration, subject to a mortgage of $14,000. The properties are assessed at $25,000.

Philadelphia, Pa.—Empire theater, formerly the Park, located at the northeast corner or Broad street and Fairmount avenue, was purchased at public auction by W. L. Nevin for $130,000, of which $100,000 remains on mortgage. The property consists of a large theater building on a lot 91.7 feet on Broad street, 130.3 feet on Fairmount avenue and 52.11 feet on Olive street. It is assessed at $150,000.

Hopewell, Va.—Village Amusement Company organized with $50,000 capital stock. J. M. Luke, cashier Virginia State bank, president; L. G. Humphries, City Point, Va., vice-president; Paul Barringer, secretary-treasurer. Will erect moving picture theater to seat 650 persons.

Colfax, Wash.—Edward Kratzer has opened a new moving picture theater.

Elkins, W. Va.—Work is being pushed to completion on the new moving picture theater, the Hippodrome, for R. H. Talbott. The house will have seating capacity of about 1,200, and cost approximately $30,000.

Bloomer, Wis.—William Prince has disposed of his interest in the old Andrews Opera house to Frank and Herman Schlenk.

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who rose from nothing, became world's champion, fell in love with a society bud, then eloped by mistake with

"The Other Girl"

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ALFRED L. SIMPSON

113 West 132nd Street, N. Y. City

Patented June, 1908

Trade News of the Week

Gathered by Our Own Correspondents

Doings in Maine

Bangor Exhibitors Will Miss General Film Branch Manager Ehrgott Who Goes to the New Haven Office—G. H. Newhall Will Succeed Him—A Hamilton Exhibitor Injured—Mutual Office Moves to Bangor—Other Items.

By J. P. Flanagan, Maine Correspondent of Moving Picture World.

A. L. EHRGOTT LEAVES BANGOR.

BANGOR, ME.—Maine exhibitors are sorry to lose their good friend A. L. Ehrgott, manager of the Bangor General Film branch, who has been transferred to the exchange of the same company at New Haven, Conn., and has left for that city. Mr. Ehrgott is one of the most popular film men who have ever struck the good old state of Maine, and during his acquaintance of near three years with the exhibitors and other film men it is hard to part with him. And Mr. Ehrgott says it's like leaving home. Both he and Mrs. Ehrgott have made a great many friends while in Bangor, for they are both charming people, whom it is a pleasure to know.

Mr. Ehrgott has been with the General for four years, having started in at the West 23d street branch of that company in New York City, and after a year and a half there he was sent to Bangor. He has had the pleasure of seeing the business grow most encouragingly, and it is well known that he has most emphatically made good.

To succeed Mr. Ehrgott, George H. Newhall of Lynn, Mass., has been appointed. Mr. Newhall is no stranger in Bangor, having been an assistant to Mr. Ehrgott at this office for five months during 1913. He has been connected with the Boston office of the company for the past five years. He is well known among the exhibitors in this section of the state and will be given the glad hand wherever he goes. For the next few weeks he will be engaged in calling on the trade most of the time, renewing old acquaintances and making new ones.

MANAGER W. T. FRENCH HURT.

Friends of Mr. W. T. French, proprietor and manager of the Dream and Heywood theaters at Houlton, Me., will be pained to learn that he is at the present writing confined to the hospital, suffering from a broken leg. His many friends join in wishing a speedy recovery. During Mr. French's enforced absence, his assistant manager, Mr. W. C. Benson, is very ably directing the destinies of both houses.

The Dream is playing Paramount features and Mutual program and doing good business. The Heywood is playing road attractions and special productions. Among the coming attractions at the Heywood are "The Birth of a Nation" and Tinker's novelty dance orchestra.

PARAMOUNT ENTERTAINS.

Eastern Maine exhibitors were the guests of the Paramount corporation at a gathering in the Bangor House last Thursday night, the first of its kind ever held in this section of the state. After a fine supper they were addressed by George K. Robinson, publicity man from the Paramount offices.

The purpose of the meeting was to bring the exhibitors into closer touch with the producer, giving them an insight into how pictures are made, how service is rendered and other matters. Suggestions helpful to the exhibitors were offered and the occasion furnished the film men an opportunity to become better acquainted with each other and to discuss phases of the business of value to each. N. Ross, Maine representative of Paramount pictures, assisted in the arrangements for the meeting.

MUTUAL COMING TO BANGOR.

William C. Green, of Portland, Me., manager of the Mutual, tells the Moving Picture World correspondent that the Mutual headquarters in Portland will be moved to Bangor in the spring, and it is probable that the office will be located in the Exchange building. Bangor is more centrally located than Portland. This will make the fourth film exchange in Bangor, the General, Universal and United now being represented here. Bangor is thus the leading film distributing city in the Pine Tree state.

Bangor Maine's Film Center.

Bangor, Maine, is rapidly becoming the leading film distributing center in the state of Maine. Already there are three film exchanges here, the General, United and Universal branches, and it is reported that another company is to locate here in the spring. Bangor is near the geographical center of the state, which makes it a good shipping point for quick express delivery, it has good railroad connections and from here, exchange men and representatives can leave for any part of the state and find the distance comparatively short. All we need now is a moving picture producing company and perhaps that will come in the not too distant future.

NEW FOX REPRESENTATIVE.

N. Shapiro has been appointed to succeeds Mitchell Granby as the representative of the Fox Film in the state of Maine. Mr. Shapiro, after a trip through the state, reports business as fine.

W. M. WHITE TO HEAD UNITED.

William M. White has been appointed Maine manager for the United Film Company, with headquarters at Bangor, succeeding E. B. Tinker. Mr. White began his theatrical career at Tony Pastor's New York, longer ago than you would think for such a young man. He opened one of the first motion picture theaters in America in a small store at Eighth avenue and Thirty-fourth street, opposite Hammerstein's, in 1903, and since then has been connected with many theatrical houses in Lawrence and Lowell, Mass. Later he was on the road for the Universal Film company.

The Star theater, Fairfield, and Union hall, Searport, have taken on Universal service.

Manager Pray Got His Crowds.

Manager James Pray of the Silver theater, Waterville, Me., started the serial, "Neal of the Navy," off in great style at his house recently. He hired a brass band, had a parade, with concerts, and by this means succeeded in getting big crowds, all of whom promise to keep right on coming.

Theater's Name Pleases Farmington.

The Farmington, Me., Chronicle, a newspaper published in the home town of the late Madame Nordica, expresses the appreciation of Farmington people for the action of Manager Fred E. Mortimer of Freeport in naming his splendid new theater the Nordica. The Chronicle says, "The people of Farmington, Madame Nordica's old home town, will certainly appreciate this tribute to her memory and surely Freeport people have shown a sense of propriety that is commendable and worthy of imitation in Maine or anywhere the wide world round. The Nordica is built by a man who has had 46 years' experience in the show business, Fred E. Mortimer, manager of the new theater."

Fire in Belfast House.

The Universal theater, at Belfast, Henry Maddocks, proprietor, was badly gutted by fire recently. The fire started in the basement near the furnace. Only the moving picture machine and films were saved. Because of the furnace being under the theater proper, the Belfast city clerk has refused to grant Mr. Maddocks a license to conduct his theater for the present. Universal films are now being shown in the Opera House.

Pine Tree Notes.

The Bijou theater, Bangor, is now using Universal service.

Manager A. L. Ehrgott, just leaving the Bangor office of the General Film company for New Haven, Conn., was presented with a handsome desk watch by the Bangor employees of the company, testifying to the esteem in which he is held by the people who have worked under him in Bangor.

F. F. McLaughlin has opened a moving picture house at Wytopitlock, showing one night a week.

Edward Dore has opened G. A. R. hall, Bucksport, with a moving picture show running two nights a week.

NEW YORK SUNDAY SHOW NOTES

A Glimpse at Progress in New York State.

By Billy Bison, Buffalo Correspondent (229 Oxford ave.) of Moving Picture World

BUFFALO, N. Y.—In looking over reports on Sabbath shows in New York State we find it stated that District Attorney Stowell of Steuben County, N. Y., has been trying to prevent Sunday shows in the moving picture theaters of Corning, N. Y.

On the question of Sunday shows in Auburn, N. Y., theater managers contend that there is a demand for amusements Sunday afternoons and evenings and that entertainments presented at that time do not interfere with church attendance. They declare that it is no worse for the masses to go to picture houses on Sunday than it is for "the classes" to motor on Sunday, or play golf or do various other things.

A report from Schenectady, N. Y., says that the six charitable institutions of that city which were each given $700 last Christmas by Mayor J. Teller Schoolcraft, of Schenectady, as their equal share of the monies received from moving picture houses during the year for operation on Sundays, will not receive so large a sum this year.

Lockport Exhibitor Asked to Give Children's Matinee.

Henry F. Thurston, proprietor of the Temple theater, Lockport, N. Y., has been asked by the Mothers' club, Parents', Teachers' association and school teachers of the city to provide a picture show Saturday afternoon of each week for the entertainment of the city's school children. Superintendent of Schools, Emmet Belknap, of Lockport, has approved the idea.

Sabbath Show at Elmira's Colonial.

Moving pictures and sermons featured on a recent Sunday night at the Colonial theater, Elmira, under the auspices of the Park church and its pastor, the Rev. S. E. Eastman and the Rev. Albert E. Cornwell of that city. Mr. Cornwell was the speaker. He said that he had been wondering why people will go to a theater on Sunday evening when they will not go to a church. He said he had concluded that it is because the service in the theater is more democratic. One can go there without getting into somebody's else's pew, and without dressing up, and they are sure of a welcome.

Films Aid Sunday Night Services.

Moving pictures are being featured at a series of Sunday night services in the parish house of Trinity Episcopal church, Buffalo, pictures are used as a means of religious education. Films illustrating stories from the natural sciences are thrown on the screen. There is hymn singing and a brief talk to drive home some lesson brought out in the pictures.

It is rumored that a moving picture theater may be built at the rear of the Alhambra hotel, Ithaca, N. Y.

A man who recently annoyed a girl in the Lyndhurst moving picture theater, Rochester, was fined $90.

Manager Michaels of the Academy theater, Buffalo, recently stationed men in the uniforms of German soldiers at the front of his house. A machine gun of the latest type was also shown. The purpose was to advertise the moving pictures, "The German Side of the War."

NEW YORK MIDSTATE LETTER.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

Cohoes Opera House Items.

COHOES, N. Y.—On Friday, Dec. 10, the manager of the Cohoes Opera house, Mr. D. Core, gave a private showing of "Damaged Goods" to forty representative citizens, included among whom were several ministers and city officials.

Cohoes Opera house starts Triangle service Monday, Dec. 20.

Pathe Office in Albany.

Mr. Fred Flarity, manager of Pathe Syracuse office, has been in Albany several times looking for a location to open a large branch for Pathe.

Troy Items.

"The Battle Cry of Peace" is playing a return engagement in Troy and Albany at Proctor's theaters. The return engagement is for six days in each instance.

Mr. Frank Barhydt has taken over the Glen theater, Troy, N. Y., and he intends soon to open Bolton Hall as an ice skating rink.

It is rumored that Mr. H. Hellman is about to open another picture theater.

Several scenes in "Inspiration" were ordered cut by the chief of police in Albany, N. Y., when recently put on by the Clinton Square theater.

Pathe is busy screening and booking "The Red Circle," although many houses seem to fight shy on serials.

Subpoenas in New Jersey

In Jersey City, Moving Picture Interests' Association Continues Its Fight Against Ridiculous Blue Laws—Many Summons Sworn Out Against Those Who Did Business on Sabbath—Film Men Also Arrested.

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

JERSEY CITY, N. J.—The Moving Picture Interests' Association, of this city, continuing its campaign to arouse public sentiment against the observance of the old "New Jersey blue laws," caused Clerk Markley, of the First Criminal Court, to swear out no less than 139 subpoenas against as many alleged violators of the vice and immorality act who did business Sunday, Dec. 12. By request of Counsellor Fred C. Henn the subpoenaed ones will not be called until after the holiday season.

Only two moving picture managers opened their houses and were promptly arrested. Harry Schlesinger, manager of the Orpheum theater, at the Five Corners, and his operator, John Fels, were arrested and bailed out by August Kost. The other place opened was the Nickelette, at 131 Brunswick street, under the management of Louis Calitri. Mr. Calitri, together with his operator, Aaron Lowenthal, was also arrested.

At Long Branch an all night continuous prayer for divine aid in the fight to close the picture shows on Sundays was held in the First Baptist Church, under the leadership of Rev. Charles F. McKoy. Picture shows have been held every Sunday evening since last June.

EXIT NOTICES.

The Fire Board of Newark adopted the suggestion of Commissioner Hubert F. Hahn that managers of theaters be asked to insert in a conspicuous place in the regular program the following notice:

IMPORTANT!

Pick out the exit nearest to your seat now. In case of emergency walk to this exit; do not run.

MUTUAL HAS GOOD BUSINESS.

To the representative of the MOVING PICTURE WORLD, Manager Lynn S. Card, of the Newark branch of the Mutual exchange, made the following statement Wednesday: "We have done more business during the week ending Dec. 18, than during any other week since we have been established at our new office, 25 Branford place. Furthermore, we expect a continuation of this excellent condition for several more weeks to come."

Frank L. Doyle, who covers Hudson County as roadman for the Mutual exchange, reports good bookings for Mutual's latest serial, "The Girl and the Game."

ROYAL SECURES ALCO RIGHTS.

Leo Singer, manager of the Royal exchange, at 288 Market street, has secured the exclusive New Jersey rights to the productions of the Alco Features. The contract whereby Singer obtains the sole agency of this state goes into effect Jan. 1.

PATHE'S COLORED PICTURE.

Manager Albert Reinlieb, of the Pathe branch, told the WORLD correspondent last week that the "Beloved Vagabond," Pathe's wonderful picture in colors, will be shown at the Paramount theater, Broad and Hill streets, Newark, beginning Dec. 27. Mr. Reinlieb invites the exhibitors of New Jersey to view the picture while it is shown here.

NEW CRAWFORD THEATER

The Crawford theater, Broad and Orange streets, Newark, filed articles of incorporation Wednesday at the office of the county clerk. The capital stock is $100,000, and the purpose given is to operate a moving picture theater. John G. Crawford is mentioned as registered agent. The Crawford theater was erected several months ago and has been operated as a motion picture place since its erection.

OPERATORS' BALL SOON.

Newark Local, 244, I. A. T. S. E., composed of moving picture operators, will hold its second annual ball at Kreuger's Auditorium, on Feb. 4. It is expected that many notables will attend. Last year's affair was a decided success, and it is confidently predicted by those in charge that this coming affair will greatly surpass its predecessor.

PARK PLACE SHOWS PICTURES.

Beginning Christmas the showhouse on Park place used for several years by F. F. Proctor, and quite recently by the Forsberg stock company, will revert to the Proctor interests, and pictures of the war will be the initial attraction. The pictures entitled "Germany on the Firing Line" are the authorized German staff pictures.

NEW JERSEY CITY THEATER.

The National Theater company has filed a contract at the office of County Clerk John J. McGovern, in Jersey City, for the erection of a new theater at a cost approximating $55,000. The theater will be located on Central avenue and it will extend through to Bleecker street.

WURLITZER NEWARK OFFICE.

The Rudolph Wurlitzer company, manufacturers of theater orchestras, have appointed Edwin A. Rambonnet Newark district manager. Mr. Rambonnet was formerly manager of the Somerville theater, Somerville, N. J., and also at one time managed the Fox theater and Loew theater, both of New York. Mr. Rambonnet has been exceedingly successful in the short time that he has been here. He informed the Newark correspondent of the MOVING PICTURE WORLD that within two weeks he had installed theater organs at the Park theater, 191 Bloomfield avenue; Walnut theater, 214-216 Walnut street, and the Victoria theater, all in Newark.

Court Announces Contracts.

Manager Myers, who has recently acquired the Court theater, Market and High streets, Newark, announced that although the policy of the house will be not to bind itself to any one producer, the contracts for features have been closed with the V-L-S-E, and with the Pathe exchange. Mr. Myers also contemplates contracts with the larger producing companies.

Changes to Pictures.

The Bon Ton theater, Newark avenue, Jersey City, under the management of Edward Cadugan, has discontinued vaudeville and in the future will be devoted to high class film productions.

More War Pictures.

The German battlefield pictures taken by Edwin F. Weigle, staff photographer of the Chicago Tribune, were presented at the Newark theater last week to large audiences. One-half the proceeds was donated to the Blind and Crippled Soldiers' Fund. Altogether Newark has been treated to some excellent war films.

Manager Myers, of the Court theater, Market and High streets, Newark, announces that he will be the first exhibitor in Newark to show the new Universal serial "Graft," which started in his theater Thursday, Dec. 16.

Theaters in Reading, Pa.

City Has Twenty Picture Theaters of Which It May Well Be Proud—Fine Organs, Good Music and the Best of Films—Inspectors Find Sanitary Conditions Excellent—List of Houses.

Special to Moving Picture World from Philadelphia News Service.

READING, PA., boasts of having twenty motion picture theaters scattered throughout its confines. These theaters are of the most modern type, are equipped with the latest paraphernalia for the presentation of the pictures. A large percentage of these establishments are equipped with mammoth organs which, with various musical attachments, tend to make the exhibition realistic to an extreme. Many lovers of good music are patrons of the moving picture theaters.

The theaters are subject to inspection by the city health authorities and it is pleasing to note that the sanitary conditions and the ventilation systems are numbered among the best in the country. The majority of playhouses are managed by experienced moving picture exhibitors and this fact alone has caused the business to become one of Reading's foremost enterprises. Following is a list of the moving picture theaters, their location and those in charge:

Cosy, 724 Mulberry street, C. L. Snyder.
Empire, 739 Penn street, Carr & Schad.
Family, 831 Walnut street, A. Miller.
Gem, Tenth and Spring streets, Julius G. Hansen.
Laurel, 640 Laurel street, Mrs. H. A. Ernst.
Lyric, 810 Penn street, Frank D. Hill.
Majestic, 108 Oley street, George W. Bennethum.
Palace, 734 Penn street, Cornelius G. Keeney.
Penn, Penn avenue, West Reading, G. N. Reiff.
Pictureland, 645 Penn street, George W. Bennethum.
Princess, 819 Penn street, Carr & Schad.
Prex, Cotton and 17½ streets, F. A. Gould.
Royal, Spring and Church streets, C. U. Gery.
San Toy, Front and Green streets, Benn H. Zerr.
Savoy, Tenth and Greenwich streets, Leroy B. Reinert.
Schuylkill Avenue, 649 Schuylkill avenue, Benn H. Zerr.
Star, 134 S. Tenth street, L. C. Bright.
Victor, 748 Penn street, Carr & Schad.
Victoria, 1645 Moss street, Charles Graul.
Queen, Eleventh and Elm streets, Witman and King.

THEATER SOLD AT AUCTION.

The Empire theater, of Philadelphia, formerly the Park, located at the northeast corner of Broad street and Fairmount avenue, was recently sold at public auction by S. T. Freeman & Co. for $39,000, subject to a mortgage of $100,000 bearing interest at 5 4-10 per cent., due August next. It is believed to have been purchased for John Wanamaker, although Mr. W. L. Nevin, Wanamaker's real estate agent, would neither deny nor affirm the rumor. The property has a frontage on Broad street of 91 feet 7 inches, 13 feet 3 inches on Fairmount avenue and 52 feet 11 inches on Olive street.

MUST KEEP AISLES FREE.

Director La Barre, of the Department of Public Safety, of Trenton, N. J., has recently instructed Chief Bennett of the fire department to notify the proprietors of moving picture theaters in that vicinity to keep the aisles in their theaters open at all times. Violations of this notice will likely cause the suspension of the license of the theater in question. For some time past Director La Barre has had firemen stationed in all public places of amusement in order to safeguard the lives of the public who attend such performances. This is a very good idea and has met with the approval of the exhibitors of Trenton.

THE THEATERS COMPANY.

The Theaters company was recently incorporated under the laws of the State of Delaware for the purpose of conducting places of amusement of all descriptions. The new concern has been capitalized for $600,000, Herbert E. Latter, Norman P. Coffin, Wilmington, Del., and Clement M. Egner, of Elkton, Md., being the principal incorporators.

"The Nation's Peril."

"The Nation's Peril," a Lubin five-reel plea for preparedness, was recently given its first showing in the auditorium of the Curtis building for the entertainment of the employees of the Curtis Publishing Company and their friends. The presentation was given under the auspices of the Curtis Club. The photoplay deals principally with the question of armament, although an interesting romance runs throughout the story.

Arthur Johnson in Accident.

Arthur Johnson, of 1711 Spring Garden street, one of the most popular moving picture actors in the country, was recently given a severe shaking-up when his automobile was struck by a trolley car at 12th and Market street. One of the rear wheels was torn from the machine and Mr. Johnson narrowly escaped flying through the air and receiving severe injuries. He was taken to his home in a taxicab.

Business Notes and Theater Changes.

Frank Groat, of Athens, Pa., recently announced that he has sold his complete moving picture outfit, one of the best in the state, to the First Methodist Episcopal Church, of Elmira, N. Y. According to Mr. Groat it is the intention of those in authority at the church to use films in connection with all services.

The Palace theater, Main and Mill streets, Norristown, Pa., have contracted for the exclusive showing of Triangle pictures in that city. Commencing Monday last the exhibition of these photoplays has continued with great success and the people of Norristown are unanimous in their approval of these first class films.

The moving picture theater and two-story store and dwelling at the southwest corner of Fifty-first and Aspen streets, Philadelphia, was conveyed by Robert J. Behney to Edward D. Chaninel subject to a mortgage of $25,000. The lot is 126 by 63 feet, and is assessed at $22,000.

WASHINGTON EXCHANGEMEN STARTLED BY HUGHES BILL.

Call Upon National Exhibitors to Begin Campaign.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

THE members of the National Exchangemen's Association were surprised when, during the meeting held in the offices of the Metro exchange, the announcement was made that Congressman Dudley M. Hughes, of Georgia, had reintroduced his bill in the House of Representatives providing for the censorship of motion pictures.

All of the exchangemen present voiced their views on the subject and it was the unanimous opinion that this was the most drastic pieces of legislation that the film business has ever had to face. It was felt that the local organization was not situated so as to combat the measure, even though located in Washington, but it was the sense of the meeting that it go on record as opposed to the bill and to lend all co-operation possible in a movement looking to its defeat.

Each of the provisions of the bill was gone over very carefully and it was declared that if enacted into law it would prove a heavy blow to the film business. Practically every line of it was the subject of severe criticism.

The secretary of the association was instructed to secure additional copies of the bill and to notify various other exchangement throughout the country of the pending legislation.

As has been repeatedly suggested in the MOVING PICTURE WORLD, it was considered that it would be a good plan for all the exhibitors in the country to secure slides and exhibit them in their respective theaters in a campaign to make known to the people at large what censorship really means. The members were informed that certain members of Congress had expressed their intention of supporting the bill with a view to securing its passage at this session.

HY-ART MASTERPLAYS COMPANY

A. S. Hyman, who last week resigned from the position of manager of the local branch office of the General Film Company, has formed the Hy-Art Masterplays Company, and is opening offices at 1311 H street, northwest. Associated with him will be John Payette and Miss E. M. Gibney. Others who are to be connected with the newly-formed company are J. Eiseman, E. A. Sherwood, L. H. Berg and Will Mack. With the exception of the two latter, all of those named come from the offices of the General Film Company.

John Payette is one of the most popular of the young film men in this territory. He is generally well liked and is of the type of man upon whose word one can always depend. He has seen service on both sides of the fence, for before becoming assistant manager of the branch office here, he was manager of the Rhode Island theater. For a number of months he was in charge of the Baltimore office of the General Film Company and upon the coming of Mr. Hyman he was recalled to Washington to assist the latter.

J. J. Payette.

J. Eiseman was assistant to Mr. Payette. Mr. Sherwood came to Washington from the New York office some time ago to act as assistant booker. Miss E. M. Gibney was the private stenographer of Mr. Hyman and she goes with the new company to serve as its secretary and to assume charge of the office, for all of the male members of the force will be on the road the greater part of the time.

Mr. Berg was formerly associated with a New York film concern as traveling representative, while Mr. Mack was on the road much of the time with big productions. These two and Mr. Hyman are each to take out a copy of the film, "The Battle Cry of Peace," the others named playing the houses. The new concern expects to add other large productions which they will carry through Virginia, West Virginia, North and South Carolina and Florida.

THE GRAND AT MORGANTOWN.

MORGANTOWN, VIRGINIA.—H. A. Christy has just completed the remodeling of the Grand theater in Morgantown, Va. Artisans had been busily at work

for four weeks and the result is that the theater is now most attractive. The walls have been tinted a deep red, while the proscenium arch is finished in old ivory, blending into the cream tinted ceiling and making a contrast delightful and restful to the eye. The lobby is also tinted red to match the interior of the auditorium. Retiring rooms have been installed for the convenience of both men and women patrons, and other conveniences are being provided.

It was early in the year 1906 that Mr. Christy realized the coming value of motion pictures and caused the Grand to be changed over from a legitimate to a motion picture theater. His was the first moving picture theater in the State of West Virginia, and he has run pictures continuously throughout the intervening years.

During his ten years as an exhibitor, Mr. Christy has won the friendship of the people to the extent that he was forced to enlarge the seating capacity of the Grand. He is always on the job looking for opportunities to make his house more attractive and inviting to the people of Morgantown. The music is of the best,

NEW VIRGINIA HOUSES.

There is considerable building activity throughout the state at the present time and quite a large number of new motion picture houses are included. In Huntington, the Ritter-Vickers estate will erect a three-story brick, terra cotta and reinforced concrete store and motion picture theater and apartment building which it is estimated will cost about $75,000. The Princess Theater Company has started the construction of a one-story brick theater to cost $25,000, and other cities will soon come into the limelight by reason of claiming ownership of many handsome theater properties.

E. A. Loudette Resigns.

Ashville, N. C.—E. A. Loudette, who has been manager of the Strand theater, in Asheville, ever since the initial opening of that house, has resigned from that position and will soon form other connections. Mr. Loudette has had a wide experience in the motion picture business and is quite well known in this section.

Pathe Exchange Moves.

The Pathe exchange, which was recently established in Charlotte, N. C., in the Latta Arcade on South Tryon street, has been removed to the building at 6-8-10 South Graham street.

A Live Screen Club Now

Pittsburgh Screen Club to Have Pleasant Quarters—Shown by Generous Subscriptions Towards New Rooms and Their Furnishing—Special Committee Has Gathered $450—Probable Site—Other Committees.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—Messrs. Lande, Aronson and Hanna, the special committee appointed by the Pittsburgh Screen Club at the last meeting to solicit funds to acquire and fit up clubrooms, report that they made a brief canvas last week with excellent success. Subscriptions aggregating over $450 have been received and many of the film and supply men are yet to be seen.

The officers of the Screen Club held a meeting last Tuesday evening, Dec. 21, in the office of the Cameraphone theater. At this meeting the committee on finance was instructed to secure all the money subscribed at once.

M. Feitler suggested that the headquarters for the club be secured in the Cameraphone building, Fifth avenue, and Ira Aronson stated that he would fit up Room 406 in elegant shape for the club. Messrs. Levison, Aronson and Feitler were appointed a committee on furniture and furnishings. It is expected that the new quarters will be ready for occupancy by the first of the year.

Al. W. Cross and Leo F. Levison were appointed a committee on publicity. Messrs. Ainsworth, Feitler and Gibbons were appointed a committee on ball and music.

GENERAL FILM'S NEW HOME.

The General Film Company has moved from its old location on Fourth avenue to its new building at 119 and 121 Ninth street, Pittsburgh. The General Film Company's new home is a cement building, 37x140 feet, four stories and is second only to this company's exchange in Boston. The first floor is being used for office rooms, the second as film rooms, the third for the poster department and the last as a slide making department, where the slides will be made for all General Film Company's offices in the United States and Canada. The basement is to be fitted up as a projection room.

H. & B. FILM RENTAL STARTS.

The latest addition to the list of film exchanges in Pittsburgh is the H. & B. Film Rental Company, which is already in operation at 441 Market street, with William C. Pearce, a well-known Pittsburgh man, as manager. At present they have about 63 features on hand, consisting of subjects ranging from two to six reels, including "Paul Rainey's African Hunt." A number of Charlie Chaplin comedies are included in this list.

HAZELWOOD HOUSE OPENS.

Smith's new photoplay theater was opened to the public in the Hazelwood section of Pittsburgh Saturday night, December 11, with a tremendous business. The house is double its former size and now has a seating capacity of 600. A new Smith electric pipe organ provided the music and it proved a great attraction. The opening attraction was Fox's "The New Governor."

DAVID SIMON OPENS BRANCHES.

David Simon, manager of the Universal Moving Picture Tickets, with offices in the Jenkins Arcade, Pittsburgh, was in Cincinnati last week and while there he established a branch office to take care of the Southern Ohio trade. He also made arrangements with the Cincinnati Star to give the stamps. A branch has also been established in Columbus and Mr. Simon states that a third branch will be established in Ohio the 1st of January. This office will be started in Cleveland. Mr. Simon reports that the stamps are going good in Western Pennsylvania.

The Hudson Feature Film Exchange of Pittsburgh has received the new series of war pictures, prepared under the direction of the New York Staats Zeitung, and giving both sides of the European war. These scenes are said to be authentic. The Hudson will book them in Western Pennsylvania and Ohio territories.

Remodeling Cameraphone at Sharpsburg

Francis A. Mackert, manager of the Cameraphone, Sharpsburg, Pa., states that the remodeling and enlarging of this house is quite completed and that the opening night was held on Friday, Dec. 10. The Hudson Feature Film company's "After the Ball" had been selected as the opening attraction. This house now has a seating capacity of 1,000, almost double its former capacity. The stage has been removed and the front has been remodeled and will be studded with 600 electric bulbs and will present a pleasing appearance. A ladies' and entlemen's retiring room will also be put in. A Smith electric pipe organ costing $4,500 will be installed and a new screen will be put in.

Will Build New House at Once.

The Department of Building Inspection ordered the Shiloh theater on Mount Washington, Pittsburgh, Pa., closed last week on account of non-conformity with the present building restrictions. Henry Polk, the owner, was not satisfied with the judgment taken in the matter, and on the grounds that the house had been operated for many years, took the matter into court, but lost out. The house will not be opened again for moving picture purposes.

Mr. Polk stated that as a result of the action a new house will go up in record-breaking time. He has had plans prepared for a new theater to be erected on the lot adjoining the old house and work has already been commenced on the foundations. It is to be one-story affair, with a seating capacity of 800 and will cost in the neighborhood of $15,000. It is hoped to have the building completed and ready for opening about the 15th of February.

General Theater Inspection in Pittsburgh

City Police Department Makes a Thorough Investigation of Moving Picture Houses —Finds No Firetraps—Most Theaters Are Commended.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—A great amount of discussion has been caused throughout the Pittsburgh motion picture trade by the rigid inspection of downtown motion picture houses and theaters started recently by Special Policeman Charles Freeborn and Albert Marmot, under instruction of Police Superintendent W. N. Matthews, to ascertain if they would be safe in case of fire during a performance. The move was made following complaints that so-called fireproof amusement houses are really fire traps and that loss of life incident to fire and panic might be appalling should a big fire break out suddenly in any of the places.

The claim that several amusement houses were fire traps has not been sustained, although Policeman Freeborn intimated that conditions in one or two places should be improved. The investigators found ample fire escapes and sufficient exits to empty the places in a few minutes, even if they were crowded to their capacity. Abundance of fire-fighting apparatus was noted and the inspectors were told that trained fire-fighting forces in all of the theaters were well established. It also was noted that fire drills among employes of every theater downtown are held weekly and that the employees are as efficient as city firemen. For the benefit of the inspectors, employees in several places held fire drills and astonished them with the alacrity with which they attached hose nozzles, placed chemical apparatus and took their stations for any emergency that might arise.

In some of these places more exits will be recommended. The protection around the projecting machines was found to be inadequate in some cases and that the public is not given sufficient protection in case of burning film. To avoid death and injury from such a course and to prevent a possible panic, it is possible that the inspectors will recommend that the film machinery, lights and reels be surrounded with a fireproof concrete enclosure that would prevent flame or smoke from attracting or reaching any part of an audience.

To Aid Ohio Picture Men

Advisory Censor Board May Be Formed in Cleveland—Meeting of Civic Organizations in League Rooms—Object: A Better Understanding Between Film Men and Those Who Are Censoriously Inclined.

By J. D. Raridan, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—On Tuesday, Dec. 21, clergymen, social workers, club women and representatives of the Ohio Congress of Mothers, with Cleveland moving picture men, met to discuss plans for the organization of an advisory board to cooperate with the theater owners in raising the standard of pictures. The picture men present were members of the Northeastern Ohio Motion Picture Exhibitors' League executive committee and the meeting was held in the new clubrooms of the body in the Republic Building.

Censorship, the display of "flashy" posters and general conditions affecting moving picture theaters were discussed, the visitors expressing the opinion that a local volunteer censor board might overcome the defects in the Ohio censorship law. Both the visitors and the members of the board agreed that the Ohio censorship law has failed to meet the claims set up for it.

B. J. Sawyer, president of the league, who acted as chairman of the meeting, declared that in many instances pictures passed by the board of censors at Columbus have been so suggestive or lurid that the theater owners themselves have refused to book them.

What Is Hoped For.

The visitors informed the committee that they believed much good could be accomplished for the community and the picture business itself be benefited if a series of "get together" meetings were held between social workers and representatives of civic organizations. This it was declared would bring about a better understanding between the theater owners and those who criticise their methods of operation.

President Sawyer assured the visitors that the motion picture men and the organization he represented were willing and anxious to adopt any plan which would improve the picture business. Another meeting may be held in the near future.

According to the members of the executive board the meeting was called by Miss Kate Davis, president of the International People's Aid Association. She failed to appear at the session, however.

Nine organizations were represented. Among those who participated in the discussion were R. B. Colton of the People's Protective Association; H. F. Henderson and G. L. Fels, of the Central Y. M. C. A.; Mrs. Alice G. Kirk, of the Woman's Peace Forum; Miss Genevieve Cline, of the Federation of Women's Clubs; Miss Charlotte Schaeffer, of the East End Settlement House; Miss Mary Rathbone, of the Y. W. C. A.; Mrs. Herbrook and Mrs. J. K. Parker, Woman's Civic Association; Mrs. E. B. Haserodt and Mrs. Austin Estabrook, of the Congress of Mothers; Rev. E. R. Wright of the Federated Churches; Rev. Harry N. Dascomb, First Congregational Church; Rev. Elmer E. Pearce, Broadway Methodist Church.

TO HAVE PART IN XMAS FETE.

Exhibitors' League to Furnish Film—Operators' Union to Help.

The Northeastern Ohio Motion Picture Exhibitors' League will provide a substantial part of the nightly free entertainment on the Public Square, which is to a part of Cleveland's Community Christmas celebration. Arrangements were completed by the Community Christmas Committee through C. A. Megown, special representative of the league, by which a picture show of several reels will be shown every night of the celebration without expense to the committee. The films and the projecting machine will be donated by the League.

Benjamin Brown, business agent of the Moving Picture Exhibitors' Operators' Union, has also agreed to secure the services of an operator for each night of the celebration. Among the operators who have volunteered for duty are John Noonan and Lawrence Schronfronick of the Camperaphone theater, William Bullock of the Corona theater, R. E. Thompson of the Strand theater and J. Shaffer of the Orpheum theater.

MAX J. MILDNER INSTALLED.

F. C. Aiken, district representative of the General Film Company with headquarters in Chicago, was in Cleveland last week to install Max J. Mildner, as manager of the Cleveland office. Mildner, who has been with the company for several years was transferred from Pittsburgh. He is well known in Cleveland and is extremely popular with the local exhibitors.

NEW LICENSE BILL DEAD.

The ordinance drafted by Councilman Edward Meyers, providing for a license fee of $25 and upward according to the capacity of motion picture theaters, is not expected to be offered in council. Members of the committee on law of the Northeastern Ohio Motion Picture Exhibitors' League report that they have succeeded in getting assurances that the measure will not be pushed. Members of this committee are B. J. Sawyer, William Slimm and LeMott Smith of Alliance.

OHIO ASKS FOR CHARTER.

Fred. J. Herrington, president of the Motion Picture Exhibitors' League of America, was in Cleveland last week and accepted an application for a state charter for an Ohio league from State President Smith, of Alliance, State Vice President Frank Eeverstock, of Mansfield, and Frank Kenney, vice president representing Ohio in the national body.

Several Cleveland exhibitors are planning to be in Chicago January 6 and 7 when the executive board of the national body meets.

THEATERS CHANGE HANDS.

Six moving picture theaters, all outside the downtown section, changed hands in Cleveland during the past week. The deals were handled through Morton and Sutton, real estate agents.

The Addison theater at 6418 St. Claire avenue, is now the property of Paul Pisker, who also purchased the Liberty theater, a West Side house at 3711 Fulton road.

Two other theaters were acquired by new owners in deals for real estate. The Enjoy U theater, 7700 Lake avenue, was taken over by J. F. Johnson in exchange for a farm at Chardon which William Carson the former owner of the Enjoy U, will occupy as his home. The new Colonial theater, Superior avenue and E. 57th street, was taken in trade for other property by M. F. Abrams.

Other deals were the purchase by Henry Miller and wife, of the Nemo theater, Detroit avenue and W. 84th street, and the acquiring of the Eagle theater, 4609 Denison avenue by Aaron Katz.

BUYS UNFINISHED THEATER.

G. T. Sharp, who has been prominent in the picture theater business in Cleveland for ten years, will take over a new 900 seat theater soon to be built on the northeast corner of Prame avenue and W. 25th street. The property was sold this week through the offices of the Joseph Laronge Company by A. F. Hummel, secretary of the Pearl Street Savings & Trust Company.

The new building is to be a brick, steel and concrete structure, four stories high, to contain the theater and four stores on the ground floor with office suites on the upper floors.

Another new house to seat 400, is nearing completion on Lexington avenue near E. 63d street. It is to be known as the Ball Park theater and will be operated by A. Silberberg. The house will be open next month.

SOPHIE MUELLER SAVES CROWD.

A nineteen year old girl, Miss Sophie Mueller, ticket seller in her father's theater, the Columbia, 6241 Broadway, stopped a stampede among the audience Tuesday night, when fire broke out while the house was crowded. Many persons in the house had started on a rush for the exits when Miss Mueller stepped inside.

"Single file, please, there is no danger," she cried. Her calmness stopped the rush and several men in the audience joined her in assuring the crowd there was no danger. The house was cleared in a few moments, the audience filing out in an orderly manner.

The fire was confined to the operator's booth. Films valued at $400 were destroyed.

French War Films Here.

Cleveland picture theater audiences will have an opportunity to see the Allies' side of the European war next week for commencing Monday, December 27, the official French government war pictures will be presented at the Duchess theater. The films cover the historic events in France since the great German drive on Paris. The pictures were loaned by the French government. Part of the proceeds of the exhibition go to the French Red Cross Society.

Cleveland Theater Notes.

The Duchess theater, Euclid avenue, near East 55th street, has returned to motion pictures after nearly two months as a stock company house. The Lee Amusement company, which operates the Duchess, will book Universal film features, with added musical attractions on the program.

Because of continued great crowds at the Metropolitan theater last week to witness the supposedly last week of "The Battle Cry of Peace," the film has been continued again this week, with Sunday, Tuesday and Saturday matinees.

"The Unknown," the film adaptation of "The Red Mirage," by I. A. R. Wylie, is the attraction at the Knickerbocker theater the first half of this week.

LYNCHBURG, VA., NEWS LETTER.

By Julian T. Baber, Lynchburg Correspondent of Moving Picture World.

LYNCHBURG, VA.—The Trenton theater has been devoting Saturday of each week for the past thirty days for the little folks by presenting a special children's matinee with appropriate pictures to suit the kiddies, at a reduction in the price of admission, five cents being charged for the younger patrons.

Manager Goebel of the Gayety theater, who recently assumed charge of this house, coming to Lynchburg from Bristol, where he has been in the picture business for several years, is clinging fast to the "5 cent admission" rule which has obtained at the Gayety for a long time. He is offering an excellent program and is playing to good business.

"Virginia," a four-part feature made by the Roanoke Film Company, with important scenes made in the principal Virginia cities, was shown at the Academy of Music on December 14 and 15 by Robert D. Foot, under whose direction the picture was made.

ATLANTA COUNCIL GOING SLOW.

Give More Time to Discussion With Exchange Men on New Law.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—Regulation and restriction of motion picture film supply houses, inaugurated by the city council following a fire several months ago, was again delayed when the special committee appointed for the purpose was continued and given more time. Chairman Arville H. Hall, reported several meetings with the film exchange people. It was shown that the latter strongly objected to the proposed ordinance as unnecessarily severe and desired time to submit laws of other cities with a view to reaching an amicable agreement.

C. E. SUTLEFF LEAVES ATLANTA.

C. E. Sutleff, formerly of the Atlanta office of the V-L-S-E, has been transferred to Detroit to take charge of the sub-branch office in that city. Mr. Sutleff has made an enviable record by his work in the south and Atlanta friends will miss him.

TRIBUNE SELIG BRANCH HERE.

Atlanta gets an important moving picture interest in the establishment here of the southern headquarters for the Tribune-Selig weekly service. Supported jointly by the Selig Photoplay company and the Chicago Tribune, the service will be devoted to the securing of moving pictures of national interest and importance.

From the Atlanta office, in charge of F. M. Delevan, operators will be sent to "cover" important happenings in eleven southern states. The pictures will be used in the animated weekly to be furnished for the use of moving picture theaters throughout the country.

"PEACE" PICTURE EFFECTIVE.

Over a hundred and twenty-five men have joined different branches of the military service in Atlanta, since the "Battle Cry of Peace" has been exhibiting in the city. Major Leahy, of the Fifth Regiment, is authority for the statement that nothing outside of war itself could have benefited his regiment as much. That it has awakened a greater interest in military affairs and has led people to think about the national defenses. It has benefitted the Fifth regiment in more ways than one, because it has reminded the public that Atlanta has the only full city regiment south of Baltimore.

OLD JOHNNIE REBS STIRRED.

The realism of "The Birth of a Nation," playing at the Atlanta theater, was enhanced almost to a reality Monday afternoon, when the "rebel yell" arose above the music of the orchestra, and more than 100 Confederate veterans followed, in spirit at least, "the little colonel" through hell before Petersburg, and charged him down the dim avenue of the night with the Ku Klux.

The veterans of the Confederate Soldiers' Home were the guests of the Atlanta theater at the matinee performance. The gray-haired youths of yesterday occupied the best seats of the house free, and their enjoyment of the picture was quite as much a treat as the picture itself. Here and there could be heard:

"I took that oath fifty years ago, and I haven't told anything yet, but somebody surely told somebody something."

"I ain't saying I was a Ku Klux, because we were not allowed to tell, but I saw how the Ku Klux worked."

"I remember the day I went to the polls and they wouldn't let me—me, a white man—vote."

These and some tears and the "rebel yell"—a little thin, perhaps, and at times a little husky, as two score and ten years ago, but nevertheless the "rebel yell" was given to help the "little Colonel" flash the burning cross to his clan.

Triangle in Cincinnati

At the Family Theater, a Downtown House, First Run Triangles Began on December 26—Will Show a Drama and a Comedy and Will Change Twice a Week—Admission Is 10 Cents—Manager Libson's Other Houses.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, O.—Much the most interesting development of the week in Cincinnati moving picture circles was the announcement that the Triangle Film Corporation has completed arrangements whereby its pictures will be run exclusively in the downtown section of the Family theater, one of the trio under the management of I. Libson. Beginning with Sunday, Dec. 26, the arrangement went into effect with the showing of "The Lily and the Rose" and "The Great Vacuum Robbery," a Triangle-Keystone comedy.

Hereafter a program of this nature will be shown regularly at the Family, with two changes a week, on Sunday and Thursday. That is, the Triangle will give the Family the first run in Cincinnati of its four releases a week, consisting of two five-reel features and two comedies, one of each for each half of the week.

The new arrangement means a change from the Family's hitherto unbroken policy of showing short programs, changed daily, for five cents, and it now joins the growing list of houses showing features exclusively, at a charge of ten cents for admission. Its remarkably favorable location, which is quite the best in Cincinnati, being on the crowded block between Fifth and Sixth streets, on Vine, will give it a great advantage in the matter of filling its seating capacity regularly, and should enable the management to prosper with Triangle releases, even at a high service charge and a low admission fee.

Manager Libson now has under his charge in Cincinnati, aside from his outside interests, three of the leading moving picture enterprises of the city, these being the Stand, which is entitled to head the list, with the Paramount program; the Family, with the Triangle program, and the Walnut, with the Fox productions. There are probably few men in the country who can show such an array of attractions in three separate theaters in the same city. Both Manager Hite, of the Triangle, and Mr. Libson, are delighted with the arrangement, and expect great things of it.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

LYRIC RUNS A PICTURE.

Big Legitimate Theater Sandwiches Film Between Stage Attractions.

If anybody had ventured to predict, even a year ago, that one of Cincinnati's leading "legitimate" theaters would devote nearly a week, in the very heart of the season, to a photoplay, he would have risked a bad dent in his reputation as a prophet; but that is exactly what happened last week, none the less, when the Lyric filled in the first five days of the week, and up to Christmas Day, with the Lubin production of "The Great Divide," under the V-L-S-E brand. Only 10 cents admission was charged for the production and crowded houses were the rule during the entire engagement.

The film play was sandwiched in between two of the biggest attractions of the season, the Winter Garden show and "To-Night's the Night," just as was the case at the Grand recently, and it may not be long before picture plays will be regularly seen at the leading theaters, alternating with the spoken drama, judging by Cincinnati's experience. Of course this is common enough in the tank towns, but when it happens several times in a season in a city of this size it may be regarded as highly significant of the continued astonishing progress of moving pictures. By a rather odd coincidence last week Mr. Henry Miller, who with Margaret Anglin first starred in "The Great Divide," was playing just across the street at the Grand in "Daddy Long Legs."

NEW CINCINNATI EXCHANGE.

The latest film concern to arrange for quarters in Cincinnati is by no means the least, being the Greater New York Film Rental Company, whose recent litigation with the General Film Company is still fresh in the memories of the film world. I. J. Schmertz, of New York, is to handle the Cincinnati office, according to arrangements now announced. He was in the city last week and secured quarters for the company's Cincinnati offices on the third floor of the building at 412 Vine street, on the second floor of which the offices of the Fox Film Corporation are located. The two companies are both under the control ol William Fox, but while of course friendly, they will be conducted here, as elsewhere, separately. Mr. Schmertz states that the company he represents will ultimately open offices in every city of importance in the country. Just what the effect will be locally of the apparently necessary conflict between the new concern and the local offices of the General Film Company is not known, but will be watched with interest.

COLONIAL ENDS FILM POLICY.

With a farewell return engagement of "The Battle Cry of Peace," the great V-L-S-E "preparedness" picture, the Colonial theater, of Dayton, O., closed its career Dec. 26 as a moving picture theater, and started all over again as a theater for the use of musical comedies and extravaganzas exclusively. For some months the Colonial has been operated as a photoplay house, showing only pictures, but the management feels that the plan has not been a success, and decided on the change indicated. No doubt the fact that a double program has for some time been offered for a single price of admission had something to do with the change, as this meant double expense for service and only half as many audiences as could be handled with the usual single bill. Twenty cents was the maximum charge for "The Battle Cry of Peace" on the last engagement, this price being fixed for the orchestra and box seats on Sunday and Christmas Day.

MAY BECOME PICTURE THEATER.

URBANA, O.—Billy "Single" Clifford, the famous Urbana actor and theater owner, is planning, according to a recent communication, to convert the Clifford into a fine example of the modern moving picture house on his return home from the West, where his company is now playing. He states that he has gathered a vast amount of valuable information concerning the adaptation of the theaters originally intended for spoken productions to the use of moving pictures, and that he intends to put this knowledge to good use in Urbana.

Censorship in Illinois

New Board in Belleville—Lack of Interest in Quincy Causes a No-Quorum Meeting—Bills Outstanding in Evanston Show That Exhibitors Are Slow in Paying Censor Charges—Interesting Notes from Other Cities.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

N Illinois the United Catholic Societies of Belleville have decided to censor moving pictures in that city after January 1.

A committee of three appointed by President William J. Claus will investigate attractions, book and report, from a moral standpoint. Members of the Catholic societies will be asked not to patronize these shows.

Twice has the censorship board in Quincy tried to hold a meeting and failed for lack of a quorum of three members. One member said he had to look after his own business affairs. Apparently the members have lost interest in the work of censoring.

The city council at Fulton has decided that moving picture shows may be operated on Sundays. They have been barred for two years.

Exhibitors in Evanston do not pay bills for censoring promptly, it is reported in local newspapers. One manager paid $6.10, but bills outstanding amount to over $150.

The Belasco theater at Quincy invited colored people to see an advance showing of "The Nigger," and upon their recommendation cancelled it.

Manager Hatcher of the Photoploy theater at Elmwood has started a Sunday show discussion in that city by requesting permission to operate seven days a week.

The local censorship ordinance in Alton is dead. Only one alderman championed the measure.

XMAS SPIRIT IN ILLINOIS.

The Star theater at DeKalb entered into the Christmas spirit by giving 2,500 tickets to the United Association Municipal Christmas tree. It is planned a birthday party for December 27 to the children who have joined the Birthday club of that theater and a local paper.

The poor in many Illinois cities owe a part of their Christmas cheer to the generosity of moving picture exhibitors. Manager Pittenger of the Pittenger Grand at Centralia, Ill., secured some Christmas films and ran them all day for charity. No admission was fixed; patrons laid what they wished on the box office window. Three matinees for children were given, the schools being dismissed for the purpose. The feature, "Lola," was shown at the opera house in Mt. Sterling, Ill., for a similar cause, and the Royal at Litchfield, Ill., helped to finance the municipal Christmas tree.

10-CENT TRIANGLE SHOWS.

The Gaiety theater at Springfield has reduced its admission for the Triangle attraction from fifteen cents to ten cents.

NEW INCORPORATIONS.

Certificates of incorporation have been filed in the office of Secretary of State Stevenson at Springfield as follows: The Exhibitors' Film Exchange of Chicago has changed its name to the Exhibitors' Herald company.

The Armstrong Amusement Company of Armstrong has been incorporated with $1,500 capital stock. The incorporators are Walter N. Wood, Everett J. Smith, Henry Radermacher, E. V. Oakwood, Frank Radermacher and John B. Vannatta.

The Daily Movie News of Chicago has been incorporated with $200,000 capital, to manufacture and display moving picture films. The incorporators are Edward R. Newman, George S. Pines and Richard R. Klein.

Illinois Changes, Etc.

The Meek Sisters have sold the Princess theater at Lewistown to Ross Pittman and L. F. Harn.

John Kinscherff has opened a moving picture show at Kampsville.

John Hicks, of Davenport, Ia., has taken over the Princess theater at Atkinson.

Lloyd Danner has purchased a half interest in the moving picture show at Summum.

Fire in a business block at Springfield destroyed the Savoy moving picture theater on North Sixth street.

The Palace theater has been opened at Fifteenth and Laurel streets in Springfield.

Construction of a new opera house, 44x60 feet, has begun at Armstrong, Ill.

Glen Bradbury has sold the Majestic theater at Rochelle, Ill., to James McKinley and Richard Sherlock.

John Tesmer, of Michigan City, Ind., has purchased the Orpheum theater at Lena from W. C. McGurk.

Snyder & Belaski have sold the Princess theater at Lincoln, Ill., to Fred Stelzer, a member of the firm of Stelzer Bros., violin and moving picture machine dealers.

Johnson & Sittser, who have leased the town hall at Knoxville, Ill., for a moving picture show, have named it the Apollo theater.

Clarence Bain, of Rochelle, has purchased a half interest in the Rose theater at Byron, Ill.

J. C. Dailey has opened a moving picture show in the M. W. A. hall at Joslin, Ill.

A new $25,000 moving picture and vaudeville theater is projected for Granite City, Ill.

D. S. Bryant is erecting an opera house, seating 400, as Gladstone, Ill.

A new moving picture theater is to be opened at Cissna Park, Ill.

A. N. Cole, who sold his interest in the Grand theater at Rock Falls to August Johnson, has turned over the management of the Lyric theater in Rock Falls, Ill., to Wilson McKim.

Forrest Tanner has opened a moving picture theater at Mahomet, Ill.

Stockholders in the new opera house company, which will erect a $30,000 theater on the site of the old Lyric airdome at Belleville, Ill., appointed a building committee to inspect theaters in St. Louis and other houses to get ideas. Construction will start as soon as the weather will permit.

Illinois Brevities.

W. A. Peterson, in recent years an exhibitors in Bloomington, Quincy and Galesburg, has gone into the garage business at Bloomington.

Rubens & Thielen, who made films of an important local football game, presented them to the school after the exhibition had been finished.

The band at North Henderson has closed its moving picture show until spring.

C. W. Tinsley, of Des Moines, Ia., was at Kewanee making arrangements to produce a local photoplay for W. J. West, of the Majestic and Willard theaters.

Denver Dunn has reopened his moving picture show at Donnellson, Ill.

The demand for information regarding moving pictures is reflected in the catalogue of a public library in a small Illinois city, which lists thirteen informative volumes on this subject.

Public schools in Monmouth, Ill., were dismissed so the pupils could see the Lyman H. Howe pictures at the Pattee.

"Damon and Pythias" was shown at the Abbey theater in Kirkwood, Ill., under the auspices of the local Knights of Pythias.

Merchants' matinees were given Monday and Thursday during the holidays at the Elite in Waukegan, Ill.

At one of its special Saturday morning shows for children the Strand in Evanston had an old fashioned Punch and Judy show and gave every child a Punch and Judy whistle.

The Princess at Monmouth, Ill., has installed a five-piece orchestra.

Vegetables of any kind were good for admission at Dreamland, in Kewanee, December 14. Manager Chris Taylor gave the proceeds to the poor of the city.

The Bijou at Monmouth has booked the Triangle service.

HAUNTED BY DEAD BLUE LAWS.

Power of Advertising Shown in Effect of Illegal Sunday Closing Order.

Special to Moving Picture World by Midwest News Service.

GRAND RAPIDS, MICH.—Exhibitors in Grand Rapids, Mich., are among those who have felt the effects of a blue law crusade. The moving picture houses were notified not to keep their places open on Sunday, but ignored the order. However, business suffered, as the public did not expect to find the photoplay houses ready for business. A number of them were reported by detectives to the prosecuting officers.

The theater men based their stand on the fact that in April, 1906, the city council passed a measure closing Sunday theaters. At the November election a referendum vote was had on it and the people, by a majority vote of 61 plus, decided they wanted Sunday shows.

The city council at Grand Rapids passed a resolution favoring an open Sunday and requesting the police board to recede from its "blue law" position.

Jacobsen Managing Strand at Lansing.

Some time ago we stated in this letter that B. T. Hall was managing the Strand theater in Lansing, Mich., but this is an error. Walter Jacobson is at the helm in this new picture house.

Michigan Theaters Change Hands—Reopenings, Etc.

Paul S. Moon has purchased the Russell block, in which the Strand theater at Muskegon is located. The theater is to be remodeled and enlarged.

W. H. Yost sold the Happy Hour theater at Sparta to F. L. Hilton.

The Bellamy theater at Boyne reopened with the Mutual Masterpicture, "The Absentee."

The remodeled and redecorated Orpheum theater at Kalamazoo has been reopened under the management of P. C. Schram and P. F. Marquette.

Frank Butler and Roscoe Putnam, of Davison, have been planning to operate a moving picture theater at Marshall.

The Delmont theater at Cheboygan will be remodeled by Manager Tuttle.

Mr. and Mrs. E. J. Stanton, who purchased the Lyric theater at Flint, plan to make extensive improvements to the house next spring.

Raymond Godshalk has taken over the management of the Rex theater at Three Rivers.

Alfred Mell, of the Mell Transfer company, at Niles, has leased the Niles Opera house from A. Green.

Michigan Brevities.

The Annex theater at Saginaw has a new policy, charging only five cents except on Friday and Sunday, which are Paramount days.

The Marinette theater at Marinette will not be used for moving picture shows except on Sunday nights. Features will be shown at ten cents the rest of the time.

"The Battle Cry of Peace" has been booked for Powers' theater in Grand Rapids.

William Mercen has sold the Princess theater at Marshall, Mich., to F. J. Butler and R. Putnam, of Davison.

John A. Thompson has reopened the Star theater on Second street, at Niles, Mich.

R. J. Crosby has returned to Sturgis, Mich., to resume the management of the Crystal theater.

The Butterfly theater at St. Ignace, Mich., was temporarily closed. Changes in the management were reported to be pending.

Myron Fancher has sold the Maxine theater at Port Huron, Mich., to L. Hoffroth, of the Olympic theater.

J. B. Starker has repurchased the moving picture theater at Holly, Mich., from M. B. Peck.

E. H. Saxton will be manager of the moving picture show at Jonesville, Mich.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Had It In for One Manager.

LA CROSSE, WIS.—Rev. James E. Watson, pastor of West Avenue Methodist Episcopal church in La Crosse, caused a warrant to be issued for the arrest of F. J. McWilliams, a moving picture exhibitor, charging him with violating the Sunday closing law. The minister served notice on McWilliams while the latter was constructing his theater, that he would not allow the house to operate on Sundays. He is interested in only the one theater, he says, and is not conducting a general crusade.

Schools Closed for Anti-Tuberculosis Film.

Racine schools were closed so that children of the city could see "The Power of the Penny," the film of the Wisconsin Anti-Tuberculosis association. This picture was shown at the Grand in Madison and the Rose in Sheboygan.

Wisconsin Brevities.

The two "Carmens" were in competition for a day at Madison, Wis. The Fuller had the Lasky film and the Grand the Fox version.

A local paper in Soldiers' Grove, Wis., suggests to Chris Halvorsen, new proprietor of the moving picture theater there, that Sunday shows be given. "We are of opinion that a clean moving picture would help to cultivate a higher moral plane in our village," it says.

The Lyric theater at Eau Claire, Wis., has adopted the slogan, "Now the Paramount House."

The Strand theater at Appleton, Wis., now charges five cents for all seats at matinees.

Wisconsin Changes, Etc.

E. R. Barager has purchased the moving picture theater at Prentice, Wis., from Manager Swedborg. He will erect a modern theater building next spring.

The Opera house at Necedah, Wis., was destroyed by fire.

M. Cairo, of Milwaukee, has been making arrangements to open a moving picture show in the new Opera house at Campbellsport, Wis.

Edwin Schliechert, who has opened the Strand theater at Appleton, Wis., will operate it as a five and ten cent house.

J. Willard Hall, a merchant of Readstown, Wis., has opened a new moving picture theater, 80x90, at that place.

Michael Barry and Michael Abraham have purchased the building occupied by the Dome theater on the north side of La Crosse. They have also purchased the theater from Mr. and Mrs. Henry Liesenfeld, and Barry, who has had photoplay experience in San Francisco and Duluth, will operate it.

Ira Phillips, of Mineral Point, Wis., has opened a moving picture show at Cassville, Wis.

Church Shows in Indiana

Indiana Motion Picture Association Calls Attention of State Bureau of Inspection to Special Privileges in Matter of Exits and Other Matters During Film Shows in Church Halls—General Discussion.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—The Motion Picture Association of Indiana at a recent meeting in Indianapolis spent a great deal of time in discussing moving pictures in churches. As a result of this meeting the exhibitors agreed that a letter should be formulated and sent to the Bureau of Inspection of Indiana asking that bureau to require churches to comply with the same laws that apply to theaters if moving pictures are to be shown in the churches.

None of the churches so far as is known have provided special exits marked with red lights, fireproof booths for the moving picture machines, to keep people out of the aisles or to do the various other things that are required to reduce fire hazard.

At several points in the State, moving pictures have been introduced as a part of the church service and the innovation in every instance has been a popular one. There has, in some quarters, been criticism of this practice by church people who feel that it is beneath the dignity of the church to resort to such methods, but on the whole, the idea is popular and is excused on the ground that anything that will attract people to church is for the good of the church.

For the most part the programs being given in churches are of a religious character, but quite frequently they are purely for amusement purposes though clean. Comedy that is not based on exaggeration but runs true to character is being accepted for church exhibitions.

SHOW XMAS GENEROSITY.

Benefits to help the newspaper Christmas funds were quite the rule at Indianapolis houses during Christmas week. Among the houses who donated a share of their proceeds were the Palms No. 2, The Idle Hour, the Oriental, the Talbot, the Colonial, the Victoria, the Stratford, and the Family theater.

Big Film for Small Village.

Manager Shanks of the K. G. theater, Rochester, Indiana, has decided that Rochester will pay the price for a showing of "The Birth of a Nation," in the K. G. theater. Manager Shanks' daring is being noticed with considerable interest by the small town exhibitors who are anxious to know whether he can make it pay or not.

Opening of the Peter Pan.

The Peter Pan theater, seating 250, has been opened at Central avenue and Seventeenth street, Indianapolis. The little house is as daintily exquisite in its appointments as the name would imply, and is well adapted to the neighborhood.

Keystone Theater Advertising.

The Keystone theater is spending an unusual amount of money in advertising the Triangle service in Indianapolis. Edward Sourber is the newly elected treasurer of Marion county and has an interest in a prosperous automobile factory in Indianapolis, aside from his theaters of which he owns four. He believes in the liberal use of printers' ink. On a fifty-fifty arrangement with the film company his expenditures are running $600 a month for advertising alone. The features have been running only a short time, however, and it is not to be expected that the advertising will be continued at its present pace after the introduction has been successfully accomplished.

C. E. Naughton, of Walkerton, Ind., has bought the Lyric theater, Waterloo, Ind.

W. A. Dull Buys Decatur House.

Mrs. Mary Kircher who bought the Rex theater at Decatur, Indiana, a few days ago, has sold it to W. A. Dull of Willshire, Ohio. Mr. Dull was formerly in the grain business at Willshire and afterwards bought a theater there. The Willshire house he will operate himself, and the Rex will be operated by his son, M. B. Dull. The Rex was established several years ago by John Stark who only recently disposed of the property to Mrs. Kircher.

Fire Sale of Tickets.

The Palace theater which recently reopened in Peru, Indiana, advertised freely in big space "a fire sale of tickets," six admissions were sold for twenty-five cents 12 for 50 cents and 25 for $1. The tickets were transferable and were good until used.

Business Notes and Personals.

The Moose lodge at Warsaw, Ind., owner of the opera house, have been notified by the state fire marshal that certain changes will be necessary. The cost is estimated at $1,500. This means the house will be out of service for some time.

Manager Robert Hudson of the Palace theater, Richmond, Ind., announces the purchase of an $8,000 pipe organ.

V. U. Young, Gary's pioneer picture man, has gained control of the Twentieth Century theater, leasing it from Harry Hall. Mr. Young now has four picture houses in Gary, Ind., the Orpheum, the Art, the Grand and the Twentieth Century.

Manager H. H. Hornbeck of the New Majestic, Monticello, Ind., has bought a new Seeburg player from a Lafayette house.

Manager Meyer of the New Majestic, Evansville, Ind., has signed a contract for the Triangle features in Evansville.

Helen Weer, who appeared with John Barrymore in "Incorrigible Dukane," is spending the holidays at her home in Anderson, Ind.

Wallace Sawyer of the Palace theater, Bluffton, has sold one of his picture machines to the Central School at Bluffton. The school will run educational films.

The New Link theater, Walkerton, Ind., has been opened.

The Bell theater, Warsaw, Indiana, has been rechristened The New Grand theater, and is running photo plays regularly.

Henry Paff has bought an interest in the Vaudette theater at Michigan City, Indiana. Mr. Paff will be associated with C. J. Coyle in the management of the Vaudette.

Benefits for the People's Tuberculosis Sanatorium Association were given by the following Indianapolis houses: The Irvington, The Fountain Square, The Garrick, and the Tacoma. In all excepting the firs and last named houses, Lew Shank, former mayor of Indiana and a vaudeville headliner appeared as an entertainer. Mr. Shank expects to run for mayor again.

Harold Jaffe, concert master at the Indiana University and a violinist of drawing power in Indiana, has joined the orchestra at the Alhambra theater, Indianapolis.

The Cort theater, Kokomo, Ind., which was formerly the Ideal theater has installed a new 1916 Motiograph picture machine, also a new silver Fibre screen.

R. A. Cannan has taken over the Theatorium theater in New Castle, Indiana, and has placed Ernest Hodgsett in charge.

The Royal theater, Warsaw, Indiana, has installed a new gold fibre screen.

Hitches in Censorship

Incompetence in Personnel and Slipshod Methods of Kansas Censor Inspectors Cause Unnecessary Trouble—A Damage Suit in Manhattan, Kansas, and an Annoying Incident in Arkansas City.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—Damage suits against the censorship officers of Kansas may grow out of the recent arrest of J. J. Marshall, owner of the Marshall theater at Manhattan, Kan., who was fined $25 and costs after having exhibited the three-reel Essanay film "Despair," on December 6. The arrest and conviction grew out of a complaint made by Festus J. Foster, one of the censor inspectors, who alleged the film had not been passed by the Kansas board.

Appeal Board Said to Have Passed It.

The information concerning the film that has come to Kansas City is that the picture was shown to W. D. Ross, state superintendent of schools, and Foster. They voted against the picture, after having accepted the exchange man's check of $6 as the censorship fees. Eight days later it was shown again, this time before two of the three members of the appeal board. They both passed it, but were unable to make out an approval receipt because the money already had been signed for by Ross and Foster eight days previous.

Why Approval Slip Was Lacking.

However, the daily report of films reviewed by the appeal board was made out by Lew Nathanson, projection operator for the board, and signed by himself and Miss Carrie H. Simpson, one of the inspectors, saying the film had been approved. With that as a clearance the picture was released and found its way to Marshall. Foster then appeared and had Marshall arrested. It is understood here that Marshall and exchange men are contemplating action against the censors on the charge of false arrest.

Censor's Reports Misleading.

The Marshall arrest preceded by a few days the appearance of a lengthy report signed by Ross, showing what films had been viewed and the eliminations ordered. One part of the report dealt with an elimination cut supposedly ordered by Ross in "The Island of Regeneration," the Vitagraph film released through the V-L-S-E office at Kansas City. The peculiar part of the report and one not understood by Kansas City exchange men is that any cuts were made. On June 25 the film was viewed by Ross, who told several exchange men that nothing would be cut from it. The fee receipt of $12 was signed by Ross, and Foster, his deputy, on that date, and carries the word "Approved," but without any mention of an elimination. The film is now being shown in Kansas without any changes having been made. If censor inspectors should order arrests made because of the annual report the V-L-S-E representatives will fight the matter out on the basis that when once a film is approved it cannot be rejected.

Woeful Ignorance in Reports.

The censor's report shows a woeful ignorance of the picture industry among those in the Topeka office. For instance, all through the report the Universal Weekly is mentioned as having been made by Selig and at another place a Paramount feature film is given as having been released by V-L-S-E. By tabulating the report, which contains all pictures viewed from April 12, when the censorship began, until October 1, shows that 4,840 reels had gone through the censor's office and that of all of them only thirty subjects had been condemned. For this the exchange men and manufacturers paid the State of Kansas approximately $12,000, while the expenses of the office were only about $2,000.

An Incompetent with Power.

Kansas City exchange men, in showing the unfairness of the Kansas censorship, are relating an occurrence in Arkansas City, Kan., last week. A. A. Davidson had booked the 4-reel Kalem picture, "The Call of the Dance," for exhibition the night of December 16. Foster, the inspector, was in Arkansas City that day and told Davidson the film could not be used, as it had not been approved by the censors. Davidson thus was forced to close that night as he could get no other films from Kansas City in time. The next day he learned the picture had been passed on December 2. Nobody offered to reimburse him for his dark night.

HENRY B. ALLEN'S ADVERTISING

When Henry B. Allen took over the active management of the Maze theater, Twelfth street and Baltimore avenue, Kansas City, in the business district, he began running long features and endeavored to hit upon a new newspaper advertising stunt. He found it. The idea is that in each of his ads he should make a personal statement, signed by himself, and thus taking responsibility for it on his own shoulders.

The plan was worked out as follows, to quote from some of his daily ads:

"A good steer—come to the Maze and see this great 5-act comedy. And ,by the way, watch this announcement each day. Big things are in store for the Maze—H. B. Allen."

AN INTERESTING SUIT.

A court in Kansas City, Kan., is going to have to decide whether or not the face of Mrs. Stella Kunz, who lives on a rural route out of that city, is worth $2,000 in a moving picture advertising the department store owned by Wilfred H. Allen and Charles H. Bayne, 642 Minnesota avenue. Mrs. Kunz has brought suit for that amount against the store proprietors, saying her picture was taken while she was in the store and now is being used in moving picture films advertising it. She sat for the films, without her knowledge, she declares, and is sure $2,000 wouldn't be too small a remuneration for the use of herself.

LOCAL HOUSES CHANGE HANDS.

Robert King, formerly owner of the Empress theater at Beatrice, Neb., has leased the Lyric there and will run big feature films. The Lyric has a seating capacity of about 800 and has one of the best locations in the city.

General Film Notes.

George B. Resor and Ray L. Hewitt are new road salesmen working out of the Kansas City office of the General Film Company. Their territories will be Missouri and Kansas.

R. O. Proctor, manager of the Kansas City office of the General Film Company, announced last week that several bookings already had been made for the Essanay serial, "The Strange Case of Mary Page," that will be released sometime in January. Mr. Proctor said that advance sales foreshadowed the film would be the biggest serial ever put out in this district.

The General Film Company is pioneering a new field in the Kansas City district by opening a projection room in which all the releases will be shown to the exhibitors. The plans of R. O. Proctor, the Kansas City manager, are that the releases for one week will be shown on Tuesday of the proceeding week to all the exhibitors who care to attend. Then they will be allowed to book any they wish. "Of course, if we show them any poor films they won't book them," Mr. Proctor laughed. "That will work out in forcing us to have only the best kind of pictures."

Kansas City Has All Night House

Idle Hour Is the Only All-Night Picture Theater Between the Great Lakes and the Rockies—Caters to Night Workers.

KANSAS CITY, MO.—The first all-night picture house between the Great Lakes and the Rocky Mountains has been opened here and is operating twenty-one hours out of the day's twenty-four. The theater that has adopted the new policy

Idle Hour Theater.

is the Idle Hour, 114 East Twelfth street, owned by W. D. Scoville. Its hours now are from 9 o'clock in the morning until 6 o'clock the next morning, the three hours intermission being utilized by janitors and sweepers in cleaning up.

Mr. Scoville opened the all-night feature on the assumption that the three thousand and more night workers would patronize his house while waiting for the owl cars that run only every hour after 1 o'clock in the morning. So far his idea has proved successful. The first two nights, Saturday and Sunday, he made money, but on the third—blue Monday—he operated at a loss of $1.75. He believes that within thirty days, when the all-night feature becomes well known, every night will show on the right side of the ledger.

The Idle Hour has close to release date on Triangle films. It is, of course, employing three shifts of workers, the last going on at 11 o'clock at night and working until 6 o'clock in the morning. The music at night is confined to a piano.

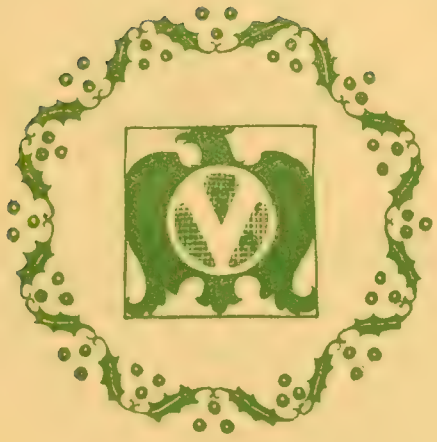
New House at Columbia, Mo.

The new theater being built in Columbia, Mo., at a cost of $35,000, will be completed about the middle of March. It will be situated closer to the state university buildings than any other show house in the city.

The Times theater, Kansas City, Mo., has been purchased by .A A. McConnell from H. R. Ross.

Work has commenced on the new Empress theater at Afton, Okla.

F. C. York is constructing a new theater at Salina, Kan., that will cost about $7,500.



Rather than give you Yuletide greetings

Rather than extend our wishes for a happy and prosperous New Year

We proclaim the continuance of the best in photoplay productions.

Furthermore, we consider that giving the exhibitor

Productions of merit only,—throughout the coming year

Is a far greater consideration than extending our best wishes.

ALBERT E. SMITH
J. STUART BLACKTON

VITAGRAPH

The best recommendation for
Vitagraph Blue Ribbon Features
Is the public attitude toward them.
From our first release,
"The Juggernaut"
Up to and including
"A Price for Folly"
Vitagraph Blue Ribbon Features
Have played to maximum crowds
wherever shown

The release for January 3rd is

"Thou Art The Man"

It is a heart-interest,
heart-throbbing drama—
A lesson of goodness, of greatness,
of overcoming evil.
It is a story of a life love—
Laid in the land of parched throats,
of fever, of cholera.
From the pen of George Cameron,
author of "A Million Bid,"
Produced by S. Rankin Drew
Featuring Virginia Pearson
and Joseph Kilgour,
This six-part Blue Ribbon Feature
Will prove to be epoch making.
See this on the screen—
And you will book it.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

Imagine This For a Situation!

Imagine Being Arrested and Tried for Your Own Murder!

This, in part, is the plot of the BROADWAY STAR FEATURE

"Tried For His Own Murder"

Released January 8th

Situations of this kind are of the variety that lend heart-interest to Broadway Star Features and make them the best three reelers in the world. Maurice Costello plays the dual role and is supported by such eminent screen stars as Leah Baird, Van Dyke Brooke, Harry Fisher and George Stevens.

THE STORY

Irene Garnder, a blind girl, and her invalid father are mountaineers. Ransford, on a shooting trip, visits their section. John D'Arcley, a cynic, comes to the woods and marries Irene. He has an operation performed which restores her sight. Her manner leads him to believe that she loves Ransford, so D'Arcley leaves his wife. On his way out of the country, he comes across the body of a suicide and exchanges clothes with the man. Irene mourns her husband, who is supposed to be the suicide. Ransford tries in vain to marry Irene, who later meets D'Arcley, but does not recognize him. Ransford discovers that D'Arcley's thumb-print coincides with the thumb-print found on the dead man. D'Arcley is arrested for his own murder. Irene accidentally puts her hands on D'Arcley's face and recognizes him as her husband. She realizes that this is the man she loves. He is freed.

Stories of this type make
BROADWAY STAR FEATURES
the best three reelers in the world

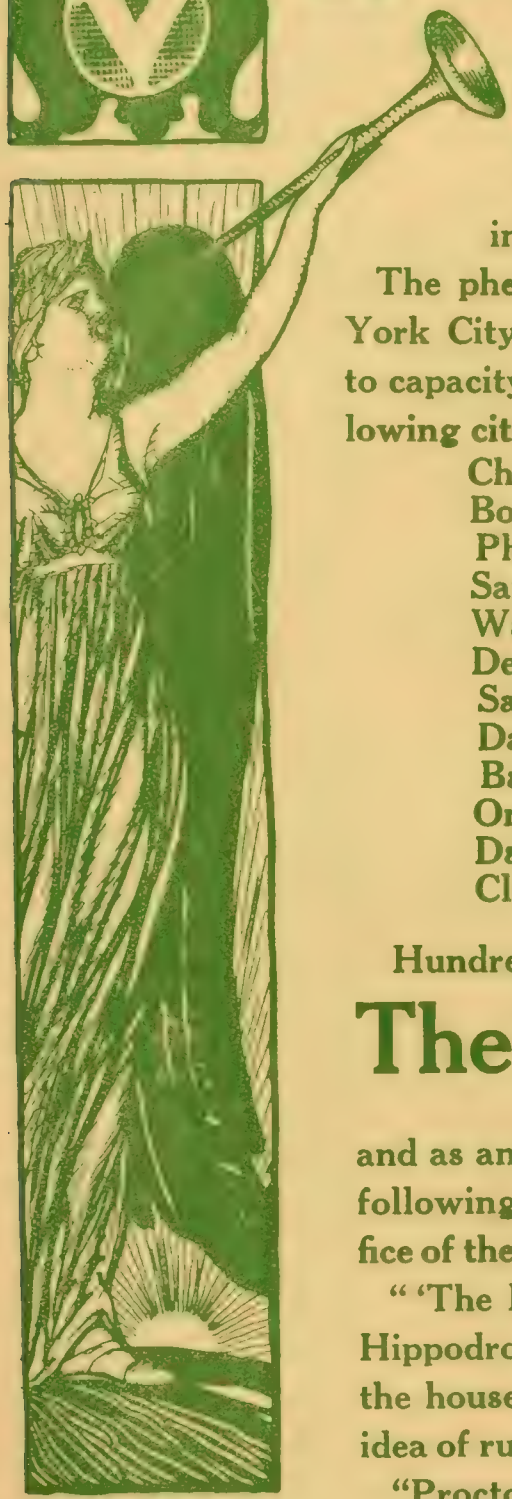
BROADWAY STAR FEATURES

BROADWAY STAR FEATURES

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

A STUPENDOUS



"The Battle Cry of Peace" is now being shown in every city and hamlet in the United States.

The phenomenal run at the Vitagraph Theater, New York City, where this picture played for twelve weeks to capacity crowds, has nearly been duplicated in the following cities:

Chicago, Olympic Theater.
Boston, Majestic Theater.
Philadelphia, Metropolitan Opera House.
San Francisco, Columbia Theater.
Washington, D. C., Strand Theater.
Denver, Colo., Paris Theater.
Salt Lake, Utah, American Theater.
Dallas, Tex., Hippodrome.
Baltimore, Auditorium.
Omaha, Neb., Boyd Theater.
Dayton, Ohio, Colonial.
Cleveland, Ohio, Metropolitan.

Hundreds of other cities have played

The Battle Cry of Peace

By J. STUART BLACKTON

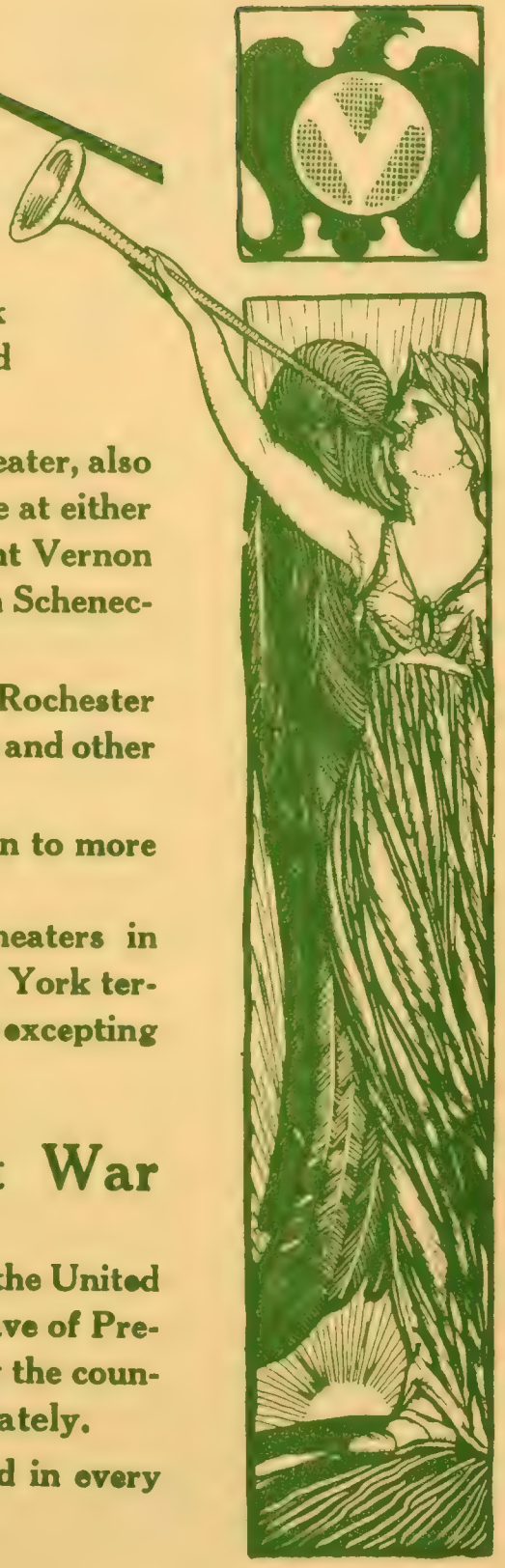
and as an example of its wonderful success we quote the following office communication from the New York office of the V-L-S-E:

"'The Battle Cry of Peace' ran three weeks at Shea's Hippodrome, Buffalo. Largest business in the history of the house. Has asked for indefinite protection with the idea of running it Sundays at his big vaudeville house.

"Proctor played to capacity ten days in Albany and Troy.

The VITAGRAPH

SENSATION



On the third day in Troy, advertised ten o'clock opening. Crowd was so large that he was forced to open the doors at 8:30.

"Played two weeks at Proctor's 23d Street Theater, also at 125th Street, an unheard of thing for a picture at either one of these houses. Played one week in Mount Vernon to capacity business. Broke his house records in Schenectady.

"Is just starting a two weeks' engagement in Rochester to-morrow. Preliminary showing to the Mayor and other officials aroused tremendous enthusiasm.

"Is playing at Academy of Music in Brooklyn to more than satisfactory business at top prices.

"Upwards of 100 applications from other theaters in Brooklyn as soon as available. Success in New York territory greater than any picture ever released not excepting 'Quo Vadis' or the 'Birth of a Nation.' "

This Call to Arms Against War

By J. STUART BLACKTON

is now being shown in every city and hamlet in the United States. If you would take advantage of the wave of Preparedness and Patriotism that is overwhelming the country, book "The Battle Cry of Peace" immediately.

A sufficient number of prints are now on hand in every V-L-S-E office to take care of you.

CO of AMERICA

PERSONALLY · PICKED PROGRAM

JANUARY 10th

"THE SURPRISES OF AN EMPTY HOTEL," Four-Part Drama

Produced by Theodore Marston Written by Archibald Clavering Gunter

Featuring Charles Richman, Arline Pretty and Other Eminent Vitagraph Stars

and

'A CRIPPLE CREEK CINDERELLA," - - - Comedy-Drama

Featuring William Duncan, Carleton Weatherby and George Stanley

REGULAR RELEASES

THE LITTLE TRESPASSER

Comedy-Drama .....Monday, Jan. 3rd

Presenting Jewell Hunt, Harry Fisher and James Morrison

HIS WIFE KNEW ABOUT IT

Comedy .....Friday, Jan. 7th

Featuring Mr. and Mrs. Sydney Drew

TRIED FOR HIS OWN MURDER

Drama .....Saturday, Jan. 8th

An All-Star Cast, Including Maurice Costello, Leah Baird, Van Dyke Brooke, George Stevens and Harry Fisher

THE PERSONALLY PICKED PROGRAM

coupled with REGULAR VITAGRAPH releases will give an exhibitor all that can be desired in the way of photoplay entertainment.

But we do not ask you to pick our subjects in the dark. We want you to see them on the screen.

VITAGRAPH—That's all you need to know about a film.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

HEART-INTEREST • the KEY-NOTE of NEWS.

Of all the publications in the world, those under the control of William Randolph Hearst handle news from the HEART-INTEREST side.

This is because of the fact that HEARST employs the brains of the newspaper industry.

A NEWS REEL SHOULD CONTAIN HEART-INTEREST.

The telling of the story should be done in an interesting manner.

THIS MEANS MEN TRAINED IN THE PROPER INTERPRETATION OF NEWS.

For over four years the Hearst organization has been training news camera men. These men know news. They have been experimenting for four years and have arrived at a state of perfection that other news weeklies must strive to meet.

HEARST-VITAGRAPH
NEWS PICTORIAL
(Formerly • HEARST-SELIG • Now Better)

EVERY CITY EDITOR ON EVERY HEARST PUBLICATION IS WORKING FOR YOU.

HEARST CITY EDITORS HAVE THEIR FINGERS ON THE PULSE OF THE POPULACE.

When a story breaks, the Hearst Publications get this story and the

HEARST-VITAGRAPH

cameraman is assigned from the city desk.

We do not depend upon outside sources for our news.

We accumulate it, gather it and get it direct.

This is because of the fact that the men behind HEARST-VITAGRAPH are all experts in their lines.

Every man is a trained news man.

HEARST-

NEWS

(Formerly HEARST-SELIG

THE NAME VITAGRAPH STANDS FOR EFFICIENCY IN MOTION PICTURES.

The facilities of its enormous plants are such that the HEARST-VITAGRAPH News Reel will BEAT ALL OTHERS IN THE FIELD FROM TWO TO THREE DAYS.

At the gigantic Vitagraph plant the famous TOM POWERS CARTOONS (animated by Raoul Borne) are made.

Tom Powers is the man who makes millions laugh. His little "joys and glooms" will caper for your audiences.

The Tom Powers cartoons will be an innovation in animated cartoons.

Five hundred newspapers today are using the great Tom Powers cartoons. Every one of these newspapers is an advertisement for your theatre.

VITAGRAPH

PICTORIAL

Now Better)

THE STUPENDOUS V.L.S.E ORGANIZATION WILL DISTRIBUTE HEARST-VITAGRAPH

Every office in the country will have a sufficient number of prints to give a great number of theatres a top run of this service.

The first release of HEARST-VITAGRAPH NEWS PICTORIAL will be early in January.

Wire, write or 'phone the nearest V-L-S-E exchange.

HEARST-VITAGRAPH
NEWS PICTORIAL
(Formerly · HEARST-SELIG · Now Better)

The Orpheum, Pittsburg, Kan., that was destroyed by fire recently, will be rebuilt.

Work has commenced on the new Smith theater at Concordia, Kan. It will be completed in January.

George Beach, proprietor of the Lyric, Concordia, Kan., has leased the new theater being constructed there. He will operate both houses.

The Fowler building, Lucas, Kan., is being remodeled and will be operated as a motion picture theater by Lewis O'Brien.

The police had to be called to clear a way in front of the Maze theater, Twelfth and Baltimore streets, Kansas City, when the Fox film, "Sin," featuring Theda Bara, was shown there December 12. Five thousand persons visited the show house during the day. H. B. Allen, manager of the Maze, has signed a contract to use the Fox service four days each week.

ST. LOUIS AMUSEMENT CO.'S NEW HOUSE OPENS.

Ritz Theater, 208-210 North Sixth Street, Begins All Picture Program.

ST. LOUIS, MO.—The Ritz theater, 208-210 N. Sixth street, opened on December 11th with an all picture bill, under the management of the St. Louis Amusement Co., which is composed of several young business men of the city, and of which company F. H. Van Craenbroeck is vice president and general manager. The Ritz is very beautifully finished in old ivory, gold and blue, with a sunken lettered sign out of which the name Ritz stands out prominently. On the roof are two blue and gold pennants with the name of the house on the field in red. The interior of the house is handsomely furnished with hangings and paintings that are all in harmony with the color scheme of old ivory, blue and gold. There are many exits to the theater, and a good orchestra to furnish the music. A clock in the middle one of the three arches over the screen enables the patrons of the Ritz to know the correct time all during the performance, which begins at 11 in the morning and lasts until 11 at night. The house seats 1,000, and ten cents admission is charged for all seats.

NEW HOUSE ON PESTALOZZI.

A new $10,000 motion picture theater is being erected at 2841 Pestalozzi street, which will be opened early in the new year by John and Samuel Ernie. The house will seat 800, and charge five cents on five days of the week, and on the other two nights which will be feature nights, the admission will be ten cents. The equipment was furnished by the Lears Theater Supply Co., and was installed in record breaking time, everything being ready for business four days after the order was placed.

NO-TENT BILL PASSED.

After September 1, 1917, no more tents can be erected in St. Louis for the purpose of exhibiting moving pictures. The bill to prohibit tent shows was passed by the Board of Aldermen, and only requires the signature of the mayor to become a law, and in that event, not only will the putting up of tents be prohibited, but all existing shows of the kind must cease after that date.

NEW COMMUNITY THEATER.

Plans for a new moving picture theater and airdome are being drawn up by a Chicago architect for a company composed of residents in the Cabanne district, who want to have a moving picture theater in their neighborhood. These men and women have organized a stock company, and will build the theater on a site already selected, which has an adjoining lot to be used as an airdome. The plan is to have the theater always in readiness for a cool night or a rainy one, even in the middle of the summer, so that the patron will know that he can see a show no matter how inclement the weather. The structure will be fireproof.

St. Louis Theaters

World Representative Calls on Many Prosperous Picture Houses Along Franklin and Easton Avenues—Begins with the Famous and Continues Till He Reaches the Fairy, Fifty-six Blocks Away.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—Correspondent of The World made a trip of exploration out Franklin and Easton avenues the other night. Franklin avenue started out to be one of the longest business streets in the city, but after it had stretched out for a mile and a half it turned the job over to Easton avenue, which goes stepping right on out for more than six miles clear into the tall grass of the county.

No Blues at the Famous.

We began with a call at the Famous, which is at 615 Franklin avenue, right in the heart of the north end shopping district. Miss Tillie Schwartz manages the Famous, and is the financial secretary of the Exhibitors' League of St. Louis. "How's business?" we asked. "Not so bad," she replied, "considering the holidays." "Not nearly so bad as this time last year," we supplemented. "No, indeed." And this was the story we heard all along the line. After a few minutes at the Famous we went over to the Majestic.

At the Majestic.

The Majestic is the big, fine new place operated by the McKinley Amusement Co. under the personal management of A. D. Pappas, one of the company. The Majestic is one of the handsomest theaters on the street, has an elegantly furnished rest room, is fireproof all the way through, and is well patronized. The Majestic was showing the Pathe Gold Rooster feature, "At Bay," with Florence Reed. This picture has created much favorable comment among exhibitors.

Found Geraldine at the Palace.

After leaving Mr. Pappas we walked to the Palace just for the exercise, only three short blocks, where Scherrer Brothers have been holding forth for the last six or seven years. The Scherrers are sticklers for good projection, and their pictures are as sharp as a knife. The Palace showed Geraldine Farrar in "Carmen" last week and did nice business with it, and the manager's report is that things are moving along nice and smooth.

Saw Plaikos' Good Audience.

The Marquette, at 18th and Franklin, was the next stop. There we found Geo. Plaikos with a good audience, and full of pride over the improvements to his theater. The Marquette is about a year and a half old, and has had to be enlarged and rebuilt recently to accommodate the patrons. Mr. Plaikos voiced the prevailing sentiment, business not alarmingly good but better than this time last year.

Xmas Greens at Mrs. Snawder's Theater

After the Marquette we did not stop until we came to the Criterion, a theater presided over by a woman, Mrs. Nellie Snawder. She took it over at the death of her husband and has a very neat and snug little place. She was just through decorating it with Christmas green, and much red and gold paper.

Manager Compton's Novel Heater.

The street splits up here, and Easton Avenue begins. The next stop was at the Compton theater, where Wm. McDonald has solved the problem of heating a cold lobby by building a sheet iron drum around the stove. The heat is stored in this drum and a big fan forces it out into the lobby, which is as warm as toast. The stove heats the theater at the same time.

A Big Neighborhood House.

It was only a hop, step and a jump to the Novelty, on Grand and Easton. The Novelty was the first big neighborhood house in St. Louis to show pictures. It is a fine place. Six or seven years ago it was the talk of the town, but of late years the place has had hard sledding, and has been operated under many managements. A month ago it was reopened under the direction of the Koplar Brothers, and when we reached the place it looked like old times at the Novelty. The house has been refurnished and brightened, and an excellent program of big features put on, and it looks very much as if the Novelty had come into its own again. S. E. Koplar is the manager, assisted by his brother Harry, who was at the King's until that house went over to the Triangle program.

Doll Contest at the Alps.

The next stop was at the Alps, 4066 Easton. The Wagner Brothers manage the Alps and Gabe Wagner was one of the earliest film distributors in the middle west. He was also one of the original officers and stockholders of the Swanson-Crawford Film Co. The Alps was in the throes of a doll contest. Twenty beautiful dolls were displayed in the box office windows, and coupons were given to the children. The best doll will be awarded to the child having the largest number of coupons, and so on down the line.

At W. E. Young's Popular House.

After the Alps we stopped in and visited with Wm. Young, of the Taylor-Easton, on Taylor and Easton avenues. Mr. Young is a manager that has put the personal note in his business to a large degree, and his theater is one of the most popular in the neighborhood in consequence. There is not a man, woman or child that gets into the Taylor-Easton without a pleasant greeting from its manager.

At the Euclid.

The Euclid was next on the line. The Euclid is at 4869 Easton, and is again under the management of J. J. Macklin, its owner. Mr. Macklin rented the house out last year, but has it in his own charge now. The 12th episode of "Neal of the Navy" was on when we arrived and Bessie Learn, with "A Sprig of Shamrock," was pleasing the crowd when we left.

At the End of a Long Walk.

We had hoped to go the entire length of the six-mile street when we started out. Gerald Wagner, of the Alps, said we wouldn't get any further than the Taylor-Easton, but we were one lap ahead of his prediction when we reached the Euclid and just to prove that he didn't know we forged on ahead out to the Fairy, which is 56 blocks from downtown. There we found August Roettger and his wife emulating the doctor who wasn't afraid to take his own medicine. The Roettgers were looking at their own program, seated in chairs just as if they had paid admission. Mr. Roettger is one of the most successful picture men in the business. He has a good house in a good neighborhood, and his theater is growing more prosperous year by year. He is a great believer in serials. "I am giving them the 'Red Circle,' 'Graft,' 'Stingaree,' 'Helen Holmes,' and will start the 'Mysterious Bag' after the first of January," he said. The Fairy is noted for having the champion moving picture patron of St. Louis in the person of Mrs. Barbara Guentert, who has missed but two shows in the last seven years. Mrs. Guentert was extensively written up in the local press last year. There are two other theaters on the street, but it was closing time and the Mikado and the Orpheum will have to go over until another week.

Texas Mutual Sold

Mutual Film Corporation of Tennessee Buys Texas Mutual Organization—New General Manager for the Southwest Territory Will Be C. A. Clegg—Present Branch Managers Will Remain—Personal Notes.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS TEXAS.—The business of the Mutual interests in Texas has undergone a very radical change, amounting to almost an entire reorganization. The personnel of the Texas district, it is understood, will be practically unchanged, except as to additions.

The Mutual Film Corporation of Tennessee, headquarters Memphis, took out a permit to do business in Texas and purchased the Mutual Film Corporation of Texas lock, stock and barrel.

C A. Clegg, of the Tennessee corporation, succeeds J. D. Wheelan as general manager for the southwest territory. Managers for the branch offices will for the present remain unchanged.

J. R. McIlheran, formerly of the Picture Playhouse Film company's Dallas office, will take charge of the Mutual Masterpictures. D. E. Boswell will take the road as a special assistant to the manager. "The Girl and the Game" will be the special charge of C. M. Ketterick. On the road he will be assisted by E. C. Leeves. Mr. Clegg is an experienced film man, having been in the business from the very start. He was at one time with the General, later being northwest manager for the Universal.

THEATRICAL CLUB ORGANIZED.

New Dallas Club Has Fifty Charter Members, Many Picture Men.

The Dallas Theatrical club, of Dallas, Texas, was organized December 17 with fifty charter members. Preparations were at once made for the opening of the clubrooms, with cafe, buffet and other modern conveniences. Plans are being made for a grand housewarming on New Year's eve.

The officials expect to have fully 250 members within a short time. Dallas is the distributing point of the entire southwest for the moving picture trade and is situated in the center of theatrical circuits for the same territory; therefore, the club hopes to make Dallas the Mecca for members of the theatrical profession, as it now is for the moving picture men. It is also hoped to make the clubrooms the social and business meeting place for both branches of the amusement-supplying interests.

The club has been chartered under the Theatrical Mechanical Association. Stephen von Puhl, manager of the Majestic (vaudeville) theater, was elected president; "Ned" Depinet, manager of the Consolidated Film and Supply company's Dallas office, vice-president; Horace Meyers, treasurer; Sam Bullman, secretary; E. T. Peter, Dallas manager of the United Film Service, sergeant-at-arms; Albert Russell, David D. Reed (Metro) and Simon Scharninsky, trustees.

Waco Wants Sunday Pictures.

An initiative petition is being circulated in Waco, Texas, asking for an election to decide the question of Sunday exhibitions of moving pictures. The sentiment seems to favor the opening of the houses, but it will take the election to show whether it is strong enough.

An Error.

The Majestic theater, at Marlin, Texas, is owned by J. C. Chatmas, a recent erroneous notice having given the credit to another. The Majestic is, we understand, the largest and finest exclusive picture house in the city.

Dallas Territory Notes.

"Joe" Wheelan is having some repairs done on the New Strand (formerly the Phillips) theater, Fort Worth.

McKinney, Texas, had an epidemic of scarlet fever early in December and the city council requested the picture houses to close, but later compromised on the thorough fumigating of all houses each night. One house reports running a feature picture to two ten-cent admissions. At last reports conditions were improving and were expected soon to reach normal.

Macklyn Arbuckle was in Dallas in "The New Henrietta" cast December 15-18, and at the same time the Queen theater was showing "The Reform Candidate" (Paramount), and the screen house made good use of the big fellow's presence in the city in advertising.

J. D. Wheelan, former Texas manager for the Mutual, has announced no new connection, but indications are that he will hook up with the Paramount.

Charles A. Meade, southwest manager for V-L-S-E, made a business trip to New Orleans week of December 13-18, and reports trade conditions there very good. Mr. Meade insists on the "very."

H. C. Northfleet, of Houston, Texas, proprietor of the new Globe theater at that place, has been up looking for holiday attractions.

Saul Harris, head of the Gem Amusement company, Little Rock, Ark., put in a day looking over holiday specials in Dallas exchanges.

Charles Kimball, of McKinney, Texas, proprietor of the Pope theater, was another seeker for Yuletide attractions in the Dallas offices.

W. M. Richardson, an El Paso, Texas, exhibitor, spent a couple of days with the Dallas exchanges.

C. P. Lewis & Son, of Marlin, Texas, former owners of the Orpheum, are constructing a new house.

The Elk theater, Italy, Texas, has been overhauled and re-equipped, among other improvements being an entire set of seats. The Elk is managed by J. C. Couch.

NEW ORLEANS NEWS NOTES.

Personals—Interesting Items from Local Exchanges.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

NEW ORLEANS, LA.—P. O. Blankenship will enlarge the Isis theater. The seating capacity will be about doubled.

Ross Hardenbrook, formerly of the Mutual New Orleans office, is the new manager for the World Film Corporation.

S. T. Stevens has taken charge of the Mutual interests in New Orleans. Mr. Stevens was recently with Fox here.

H. G. Morrow, of the Jacksonville, Fla., office of the General Film Company, has been transferred to the New Orleans office of the same company.

It is unofficially stated that Francis J. Gilbert, road man for the World in the New Orleans territory, will be given charge of the company's exchange here.

PRAIRIE STATES' NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

In Nebraska.

DAVID CITY, NEB.—The Community Theater Company of David City, Neb., has been incorporated with a capital stock of $2,500 to own and operate an amusement and community auditorium, including moving pictures, plays, dramas, banquet and other recreative purposes for profit. There are twenty-five shares of stock at $100 each. The incorporators are W. W. Hughes, Carlisle King and Robert R. Smith.

A program "particularly adapted for children," given at one of the Saturday morning shows of the Boyd theater in Omaha, included the Keystone "A Rascal's Wolfish Way," "Keeping Up with the Joneses" and "Stanley in Darkest Africa."

Nebraska Changes, Etc.

Joseph Wolff and A. D. Booker have sold the Rex theater at Nebraska City to A. D. Williams, of Tecumseh, Neb.

Harry Sohns has closed the Empress theater at Alliance, Neb.

Paul Fuller has purchased the Empress theater at Staunton, Neb.

L. M. Shahan, of Casey, Ia., has purchased a moving picture theater at Florence, Neb.

The Magnet theater at Magnet, Neb., has been sold to G. B. Crellin and R. Dodson.

William Kuhl succeeds N. N. Baker as manager of the Pospeshil theater at Bloomington, Neb.

A. D. Lord has opened a moving picture show in the Ball building at Holbrook, Neb.

A new moving picture theater will be opened in the Storz building at Papillion, Neb.

Chosen Iowa Notes.

CHARLES CITY, IA. — Ministers of Charles City, Ia., secured from Judge C. H. Kelley an injunction restraining Charles City moving picture houses from carrying out their advertised plan of giving shows on Sunday. The exhibitors will make a test case in the courts.

The new local censorship ordinance proposed in Davenport, Ia., gives the mayor power to refuse permits for the exhibition of any film that is deemed objectionable by the censors.

The management of the Unique theater at Des Moines, Ia., has adopted the policy of reviewing every picture before it is exhibited to the public.

Iowa Changes, Etc.

Arthur Mitchell has opened a moving picture show in the remodeled Palace theater at Lynnville, Ia.

Manager Morehead has renamed the Majestic at Moorhead, Ia., and it is now the Rex theater.

J. H. Pooler, of Lake City, has purchased the Princess theater at Ida Grove, Ia.

LeRoy Davis has purchased the Grand theater at Toledo, Ia., from A. H. Erickson.

G. W. Seeger has purchased a moving picture theater at Sloan, Ia.

A. D. Tinsley has sold his interest in the Lyric theater at Corning, Ia., to Peregrine Bros.

W. G. Woolery has purchased the Orpheum theater at Oelwein, Ia.

C. F. Toedt is increasing the capacity of his opera house at Laurel, Ia.

Mr. and Mrs. Teddy Thomson have been making arrangements to start a moving picture theater at Manning, Ia.

The Grand at Burlington, Ia., had a "Hawaiian Quartette" on the bill with its start of the Triangle Service.

"The Battle Cry of Peace" was booked for the Garden theater at Davenport, Ia., for December 28, 29 and 30.

"An Alien" played a return engagement at the A-Muse-U in Clinton, Ia.

Theater Changes in the Dakotas.

THE DAKOTAS.—George M. Johnson has sold the Jewel theater at Vienna, S. D., to John Knaddle, Jr.

J. J. Reiter, of Martin, N. D., has purchased the moving picture theater at Drake, N. D., from Henry L. Thorson.

Frank Woskie, of St. Paul, has purchased the Gem theater at Hankinson, N. D., from Paul Kunert.

V. W. Harris has been making arrangements to open a moving picture show at Willow Lake, S. D.

L. Mitchell has opened a moving picture theater in the Walker Hotel building at Anamoose, N. D.

W. J. and F. H. Wulff, who have opened a new moving picture theater on Eighth street, on the east side of Sioux Falls, S. D., have named it the Lyceum theater.

SAN FRANCISCO NEWSLETS.

Eugene Roth, manager of the Portola theater, made a short business trip to Los Angeles recently to arrange for the presentation of "The Battle Cry of Peace" in that city.

Sol L. Lesser, head of the Golden Gate Film exchange and the All-Star Features, is away on a business trip to New York and will not return until early in January.

Fred Peachy, formerly manager for the United Film Service, has accepted a position as road representative with the Mutual Film.

V. I. Santell, of the Family theater, Kingsburg, Cal., was a recent visitor here to look over film offerings. He is one of the youngest exhibitors in the state.

The Home theater has been reopened by J. Cohen, of Corte Madera, Cal., after having been closed for a time.

The remodeling of the Glen Odeon theater in the Mission district has been completed and this house has been reopened as the Diamond theater.

Sam Harris, of the Hippodrome, is making a hurried business trip to Portland, Ore.

On December 16 the Pals club observed Sid Grauman night in the new quarters of the organization at Stockton and O'Farrell streets. A large crowd was present to do honor to this popular theater manager.

J. G. Godfrey, of the Grand, Vacaville, Cal., paid a visit to this city a short time ago to arrange for attractions.

R. W. Horn, who had charge of the exhibit of the Nicholas Power company at the Exposition during the past year, is now making his headquarters with G. A. Metcalfe and will remain here for an indefinite time.

No successor to A. W. Goffe has been sent to the Coast headquarters of the V-L-S-E as yet, and it is not known here who will fill the position of district manager.

I. H. Lichtenstein, of the Globe Film exchange, has returned from a trip by automobile through the San Joaquin valley. He found conditions showing an improvement, particularly in the citrus belt.

California Items.

The Pastime at Fresno, Cal., has been reopened by Mrs. L. Jones. A Baird projection machine has been installed.

The Strand at Sacramento, Cal., is now being conducted by the Dieppenbrock estate, owners of the building. W. S. Webster, who formerly had this theater, will continue to operate the Strand at Woodland.

Kufolias & Hildebrand have added a second Power's Cameragraph No. 6A to the equipment of their operating rooms.

The Manzanita club at Carmel, Cal., has purchased moving picture equipment and will give entertainments regularly.

H. Kabayashi left San Francisco recently with a traveling moving picture outfit and will give an illustrated lecture on "A Trip Through the Orient."

CRACKSMEN FIRE THEATER.

The Liberty theater at San Jose, Cal., near San Francisco, was entered by cracksmen a few nights ago, after the regular performance, and efforts were made to blow the safe. Nitro-glycerine was used and the outer door blown off, but the thieves were unable to get into the inner compartment. The explosion set fire to the office, and this was discovered only when the flames came through the roof. The fire department subdued the blaze after a stubborn fight, and it was then found that the damage was confined to the front of the house. The operating room next to the office was of fireproof construction and nothing in it was damaged, although the film stored there was hot when taken out. The lobby was cleaned up and temporary repairs made, enabling the house to be opened as usual in the evening, one matinee only being lost.

Censors Back Down

Berkeley, California, Censor Board Issues Order Prohibiting Showing of "Clansman"—Threats of Injunction Cause Reconsideration—Film Booked for Six Days in College City at T. & D. Theater.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

BERKELEY, CAL.—The recent announcement of the Turner & Dahnken circuit to the effect that the "Clansman" would be shown at its Berkeley house for six days, commencing December 20th, brought forth the usual quota of protests from negro organizations, and for a time it seemed as though these might be effective. The members of the board of censorship, which is composed of Chief of Police Vollmer, Frank McAllister and Miss M. E. Stanford, acted upon the protests, and notices were served upon the theater management that the film would not be allowed to be shown there.

As the production had been allowed to be shown for thirty weeks in San Francisco and the efforts to censor it in Oakland had failed miserably, the Turner & Dahnken circuit decided to proceed with its original plans for presenting it. Attorney Benard Silverstein, of Oakland, announced to the city officials that he would apply for an injunction to prevent Chief of Police Vollmer and the board of censors from interfering with any of the performances, and the city attorney rendered an opinion to the effect that there were no legal objections to the film. The censorship decision was then rescinded and the film will be shown in the same form as in the other cities around the Bay.

NEW BOARD OF TRADE MANAGER.

At a recent meeting of the members of the Film Exchange Board of Trade of San Francisco a successor was chosen to R. E. Stebbins, who gave up the position of manager a short time ago to join the forces of the Progressive Motion Picture company. The new manager chosen, Fred W. Voight, is well known in local film circles, having for some time been with the Mutual and previously in the amusement field at Fresno. He will be remembered by many on account of the highly successful manner in which he introduced Mutual Masterpictures in northern California and through the efforts he recently put forth to secure the approval of the local board of censorship to "Damaged Goods." He enters upon his new duties with a thorough knowledge of conditions in the local exchange field and with the confidence of the members of the board of trade.

IMPROVEMENTS AT EXCHANGE.

The Progressive Motion Picture company, located on the sixth floor of the Pacific building, has completed extensive additions and alterations to its quarters and prides itself on having one of the most attractive film exchanges on the Pacific Coast. Another large room has been added to the office section, all of the partitions have been removed and a glass front installed. New fixtures have been put in and the quarters renovated throughout. Additional space has also been added across the hall, where the stock and inspection departments are maintained. A fireproof inspection room has been fitted up and adjoining this a storage vault, with a storage capacity of six thousand reels of film, has been constructed. Frank McCoy, who for some time has had charge of the shipping, has been placed in charge of the Paramount travel series and news films and Don Palmerton has been made manager of the shipping department.

WAR PICTURES PROVE POPULAR

German was pictures have been shown during the past week at the German house, under the direction of the Golden Gate Film Exchange, Inc., and so heavy has been the demand to see these, despite the location of the house, that they will be kept there for a second week. "At the Front with the Allies" is being shown with great success at the Empire theater, on Market street, near Fifth, while the Columbia theater is being packed day and night by "Fighting for France."

MORRIS L. MARKOWITZ.

San Francisco has produced a number of men who have made their mark in the film exchange world and one of the most successful of these is Morris L. Markowitz, who first engaged in the business seven years ago. In some lines this would be a very brief period, but in this new industry it stamps him as being in the pioneer class. In fact, he is one of the oldest in point of service now in the business here. His start in business was not very romantic, his capital being but two hundred dollars and his quarters a small office in the Phelan building, in this city.

The business grew and Mr. Markowitz kept pace with it, being one of the first handlers of film to inaugurate a daily change in service. Soon he moved to Mission street. In time these quarters were outgrown and a large store was taken over at 54 Seventh street, where the California Film Exchange, Inc., remained for three years. A year ago the present quarters on Golden Gate avenue were taken over and here one of the largest and best conducted exchanges on the Pacific Coast is maintained. Two floors are occupied, each covering an area of 37 by 137 feet, a unique feature being a driveway into the lower floor, enabling the loading of film shipments directly into the express trucks.

M. L. Markowitz.

About the time this move was made the Universal interests bought the Pacific Coast exchanges at a price that netted Mr. Markowitz a handsome profit. He continues as general manager in this territory and handles the business the same as when he was the sole owner, many of his customers not being aware that any change has been made. In addition to the San Francisco exchange, there are branches at Los Angeles and Phoenix, the territory covered including California, Arizona, Nevada and Hawaii.

Mr. Markowitz is looked upon as the dean of the film exchange business here and upon the formation of the Film Exchange Board of Trade of San Francisco was elected its president.

UNITED EXCHANGE VISITED.

Manny Feldstein, representing Leo C. Stern, receiver for the United Film Service, was here recently on a trip of inspection and made a careful examination of the affairs of the local exchange. The working force at this exchange has been cut down to a minimum number in an effort to reduce expenses.

The Strand Theater company has been incorporated by N. A. Eisner, L. M. Manley and H. R. Schulthers, with a capital stock of $50,000.

The firm of G. A. Metcalfe & Co. has been incorporated at Los Angeles to engage in the supply business by George R. Metcalfe, James Slipper and William Klein, with a capital stock of $10,000.

A moving picture outfit secured at the Exposition has been installed in the Veterans' home at Yountville, Cal.

Youthful Censors

Sincerity of Society Maidens' Purposes in Viewing Films Is Questioned by a Portland, Oregon, Daily Paper—Practice of Permitting Young Girls to Act as Viewers Condemned.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—The Portland Oregonian recently published an interview with a young lady on the committee of motion picture viewers which led the reporter on the daily paper to question whether or not the viewing of motion pictures was a rational and sane undertaking on behalf of the city's morals or merely slumming parties indulged in by the young women of Portland's 400 to delve into the risque and sub rosa under the cloak of semi-official authority.

Several weeks ago one of the city's active club women called the writer's attention to the fact that many of the 40 odd viewers were girls and young women in their early twenties, lacking in those experiences which give weight to the judgments of older people. Exhibitiors are condemning the board's policy of permitting immature minds to pass judgment upon the pictures, but exchange men who expressed themselves on the subject favored the younger viewers if censorship must be tolerated. Mrs. E. B. Colwell, secretary of the board, admitted that many of the viewers subject to her call belong to the younger set of society women. She said, however, that these young women were rarely permitted to view alone, usually accompanying an older woman.

BACK TO TWO CHANGES WEEKLY.

About the time the downtown theaters in Portland raised their prices to 15 cents an understanding was had between some of them that they would maintain a policy of showing but one change per week. After a thorough trial this policy has proved unsuccessful and all houses concerned have gone back to two changes a week.

The Majestic has booked Pathe Gold Rooster plays under a year's contract and will use two services during the week. The Sunset, which has been using second run features for some time, will commence showing only first runs on the first of the year. Second run shows have never proven satisfactory in any of Portland's downtown houses.

SELIG-TRIBUNE BRANCH HERE.

Portland is fortunate in being selected as one of the three cities on the Pacific Coast which will be the headquarters for a representative of the new Selig-Tribune Weekly. The other two cities are Los Angeles and San Francisco.

E. B. Lockwood, who will represent the Pacific Northwest, arrived in Portland Dec. 17. From Portland he will cover Oregon, Northern California, Washington, Idaho, Montana and Southwestern Canada. With this large territory full of picturable happenings and the yet unphotographed wealth of scenery to draw from, some wonderful pictures will undoubtedly be sent to the home office by Mr. Lockwood, who is a proved live wire.

PURCHASER ALLEGES FRAUD.

E. M. Blackford, a Portland printer, purchased a moving picture theater at Cottage Grove, in Southern Oregon, and from June 6, 1915, to Nov. 19, 1915, he lost $1,-141.60 in the venture. He recently filed suit in the Circuit Court against W. B. Cooper and R. G. Nixon, of whom he purchased the theater, for $2,967.90 damages, alleging that the business was misrepresented to him and that he was induced to purchase by the statements of Cooper and Nixon that the house was making a nice profit each month.

CO-OPERATIVE AGREEMENT.

A. Finkelstein, with the Northwest Feature Film Company, Portland, returned recently from a trip through Eastern Oregon and Idaho. He stated that the theaters in Ontario, Oregon and Caldwell, Nampa, Weiser and Payette, Idaho, have entered into a co-operative agreement whereby a circuit has been formed for booking features in that territory. They have agreed to charge 25 cents for "Cabiria," which the Northwest people have booked in the towns named.

Will Boost "The Girl and the Game."

Manager Reed of the Portland Mutual branch has made room in his office for John R. Meldrum, special representative for "The Girl and the Game," who is in this territory in the interests of his picture. Mr. Meldrum will cover the territory served out of Portland and Seattle. He was formerly manager of the Universal branch in Seattle.

Universal Man Visitor.

E. H. Goldstein, assistant to the general manager of exchanges for Universal, with headquarters in New York City, passed several weeks in Portland recently looking after the interests of the company. Mr. Goldstein's itinerary includes all the big cities on the coast and he spent a short time in Seattle before coming to Portland.

Eastern Oregon Theater Notes.

The Star theater, Heppner, Oregon, has been sold by R. A. Redifer to Sparks & Hale. Sparks was a former owner of the house.

After a trip to Portland S. A. Gardinier, of L Grande, Oregon, evidently gave up the idea of building another house in the Eastern Oregon city, and upon his return he again became manager of the Arcade theater there. J. C. Stille, whom the People's Amusement company, lessees of the Arcade, sent to La Grande to manage it, has returned to Portland.

One on Pathe.

The Temple theater, Pendleton, Ore., Downey & Rhodes, owners, purposing to advertise Pathe Gold Rooster Plays, borrowed a Rhode Island Red rooster from a local fancier and, without the owner's consent, painted it with bronze. The bird proved to be a prize fowl, valued for its plumage and as the bronze failed to come off, the poultry man is demanding $50 from the showmen as the value of the rooster.

Chosen News Items.

Portland will have a patriotic week. "Guarding Old Glory" is booked to show at the National the week of Dec. 26, and "The Battle Cry of Peace" will be at the Heilig commencing Christmas Day.

The Comus theater, Gold Hill, Oregon, has changed hands.

Pete Sabo, who conducts an exclusive motion picture machine repair shop in Portland, has acquired an agency for Simplex machines.

I. D. Straus and Norvin Haas, who recently purchased the Crystal at Astoria, were recent visitors in Portland buying new equipment for their house, which is being remodeled. Two hundred and fifty seats will be added.

Other film men in Portland from out of town were: E. R. Redlick, Fox Films, Seattle; George Endert, World road man, Seattle; S. Danz, Star theater, Astoria, and B. J. Callahan, Critic theater, Seaside.

The Portland T. M. A., of which many Portland film men are members, is somewhat disgruntled over the fact that contrary to the usual custom, the Orpheum has declined to allow the T. M. A. the use of its house or acts for the annual midnight matinee on New Year's Eve, but will run a competing show.

L. A. Todd, manager of the General Film Company's Portland branch, played host on Dec. 18 when he invited Portland's exhibitors to attend a private showing of Vitagraph's Unit Program at the Sunset theater.

Manager Paul E. Noble, of the National, Portland, has inaugurated special matinees for children on Saturdays and on Christmas he has arranged to distribute toys to all his young patrons.

WILL BORROW THE LIBERTY.

Spokane Federation of Women's Organizations to Have Benefit.

By S. Clark Patchin, Spokane Correspondent of The Moving Picture World.

SPOKANE, WASH.—The ways and means committee of the City Federation of Women's Organizations has arranged with the management of the Liberty theater to take over the house for one day after Christmas and operate it for the benefit of the federation. The women will be given charge on that day and the proceeds above the actual cost of operation will be turned over to them.

By this plan the club women expect to remove the debt with which the federation is handicapped. They will endeavor to make the occasion a unique one and there will be women ushers and doorkeepers. Federation members will preside over the theater generally. Wednesday or Thursday following Christmas is the day that probably will be given to the federation.

PRAISES THE "PEACE" FEATURE.

Prominent Citizens of German Blood Believe in the Picture.

Mrs. H. M. Prager, a prominent local club woman, came to the defense of "The Battle Cry of Peace," the national preparedness film which was shown privately, to an invited audience, at the Clemmer theater.

"As far as the subject is concerned," said Mrs. Prager, "I will say that no one who has seen the film can doubt the necessity of a large army and navy.

"The remarks that the Germans of the city would take exception to the film I shall take occasion to dispute as a native of Germany, although now a loyal American citizen. There was nothing in the film that any German would find occasion to censor. It is an unfortunate fact that atrocities will follow in the wakes of war. Whether committed by Germans or other nations, they are to be regretted.

"I consider this film to be the greatest educator and most scientific work of its kind ever put before the public. No medium other than the film could give the public what is offered in this. If I might make a suggestion to Dr. H. S. Clemmer, I would say that no child under school age should be admitted because it could not possibly comprehend a great work of this kind and might suffer in consequence from nervous tension which older people would not feel so keenly."

OPPOSITION TO "PEACE" FILM.

Some strong opposition to the presentation in Spokane of the big Vitagraph production, "The Battle Cry of Peace," developed on the part of some of the 200 persons who viewed the production in the Clemmer. The fight threatens to equal that against the "Birth of a Nation," in which Dr. Clemmer was successful. The Rev. Conrad Bluhm is taking the lead for the ministers and Mrs. G. E. Dyer, president of the City Federation of Women's Clubs, aims to interest the women. The Rev. Mr. Bluhm said: "I am bitterly opposing the showing of the picture in Spokane because it totally misrepresents the facts in the matter of preparedness.

The statistics of the American army are not correct. It also presents the Boy Scouts in a false light as a military organization which is a part of the militaristic teachings of the picture. Its appeal to patriotism, of course, is rich."

Mrs. G. E. Dyer said: "I consider the film a dangerous one for public exhibition. Its tendency is to incite men and make them want to fight rather than arousing them to the realization of the necessity of preparedness to avoid war."

Chosen Spokane Brevities.

Peter Carrol, manager and road man of the Pathe exchange has gone to Lewiston, Idaho, and will cover the territory before returning to Spokane.

The Spokane theater has been opened by Boyd Davis, J. M. Reimers and Merle B. Lentz, with Robert M. Lee as manager. They are running two vaudeville acts and five reels of motion pictures.

Pictures which drew well at local picture houses are "The Land of Adventure" and "The Stage Coach Guard," at the Hippodrome; "The Raven," featuring Henry B. Walthall, and "The Unfaithful Wife," with Robert E. Mantell and Genevieve Hamper, newcomers in the list of Fox stars, appeared in the leading role; at the Casino theater. "The Spoilers," at the Majestic; "A Yankee from the West," with Seena Owen and Wallace Reid as the co-stars, at the Lyric.

"The Heart of a Tigress" at the Rex and "The Goddess" at the Empress also drew well.

William S. Hart in the Ince film, "The Disciple," completed a four days' run at the Liberty. This big Triangle feature having been held an extra day on account of the unusual demand to see it. Other good pictures at the Liberty were "The Sable Lorcha," a story of Chinese pirating; "In Father's Footsteps," a Keystone comedy, and "Matrimony."

Victor Moore, whose "Chimmie Fadden" was a nation-wide film hit a few months ago, returned to the Clemmer theater where it played the second of the series entitled "Chimmie Fadden Out West."

Another picture which drew equally as well at the Clemmer was "The Gentleman from Indiana," the first Pallas contribution to the Paramount program, featuring Dustin Farnum in the leading role.

TORONTO NEWS LETTER.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

Shows Pathes on Thursdays.

Mr. James Travis, of Toronto, Ontario, distributor for Pathe Gold Rooster features and other Pathe productions, has inaugurated a series of private matinee performances in Loew's Winter Garden on Thursday of each week. Invitations are issued to all exhibitors, newspaper critics and friends and, although the attendance has been small to date, a "regular show" is put on.

Although a hundred or more invitations were issued for the first of the Pathe private shows, only four people attended. The attendance for the second increased to twenty-five, however, and the third was much better still. The idea of special exhibitions like this is entirely new for Toronto.

Famous Players Moves.

After having occupied premises at 12 Queen street East, Toronto, for only one year, the Famous Players Film Service, Limited, has found it necessary to seek larger and better offices. Mr. Phil. Kauffman, the manager, has in view several appropriate buildings for the new home of the company, but no definite selection had been made at this writing.

Propose to Build.

Mr. Arthur Cohen, son of Magistrate Cohen of Toronto, and Mr. W. Marks, a stamp vendor, are making arrangements for the erection of a new large theater.

Fine New British Columbia House Opens

Dominion Theater at Nanaimo, B. C., Began on December 14 with "Little Pal," a Famous Players Offering—Big Audiences Attend.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—The Dominion theater, a new house seating eight hundred and controlled by the Dominion Theater Company of Vancouver, was opened on Dec. 14 in Nanaimo, B. C. This is a beautiful modern house, with all the modern features of an up-to-date theater. A roomy stage has been put into the house, so that theatrical performances may be given if desired, but the present intention is to show moving pictures only. J. R. Muir, general manager of the company, went over for the opening, and telephoned from Victoria that they were "standing them out" for the second show. The opening attraction was the Famous Players' "Little Pal"—the first Mary Pickford subject to be shown in Nanaimo in five months. Music is supplied by a four-piece orchestra, and the resident manager is George Beattie, formerly in charge of the Empress in Vancouver. Best wishes, Mr. Muir.

"SPOILERS" HAS LONG RUN.

Broy & Whitehead booked "The Spoilers" into the Globe in Vancouver for the week of Dec. 20, with evening prices fixed at 25 and 50 cents. This made the third week for this production in this city at advanced prices. Successful engagements have recently been played in Kamloops, Prince Rupert, New Westminster and Nanaimo.

CHANGE AT PANTAGES, CALGARY.

Carl G. Milligan, for the past two years manager of the Pantages theater in Calgary, has resigned. Mr. Milligan left last week for Edmonton to manage the Pantages house there in his brother's absence and will then probably go to Chicago and enter the booking offices. Duncan G. Inverarity of Seattle will succeed Mr. Milligan, and has already taken up his new duties. He was formerly associated with Mr. Milligan in that city.

FARRAR'S FILM IN ALBERTA.

As a result of the adverse publicity given Geraldine Farrar in the Lasky production of "Carmen," that film will not be brought into British Columbia, according to Manager Soskin of the Vancouver office of the Famous Players Film Service.

At the same time the picture is being shown before capacity houses in the adjoining province of Alberta, and has already played a successful engagement at the Allen theater in Calgary, with the Rose at Regina to follow.

Although the office in Vancouver has received from Samuel Goldfish a letter stating that Miss Farrar has no further interest in the film, it has been decided that the prejudice already aroused by editorials in a local newspaper would have the effect of making a showing here a financial failure.

RAISE ATTRACTS PATRONS.

Manager W. P. Wilson of the Lyceum in Winnipeg, who set the exhibitors of that city a good example by raising his evening admission price to fifteen cents, reports through Universal Manager Barrett that not only are more people attending since the raise from ten cents, but that the audiences are of a distinctly better class. It is thought that other houses will take the same action in the near future.

A. D. Kean, the Vancouver cameraman, has been quite busy for the past week or two taking pictures of the local school children. These scenes are being anticipated by practically half the population of the city.

The phenomenal success of "The Eternal City" at the Dominion theater in Vancouver, where Manager J. R. Muir ran the picture at regular prices, is being repeated this week at his Victoria house of the same name.

PITTSBURGH, PA., SCREEN CLUB.

Lively Meeting—Much Dissatisfaction—Will Buck Up.

The Pittsburgh Screen Club held a meeting at the Olympic theater, Fifth avenue, Sunday afternoon, Dec. 12, the attendance was only about forty-five, and the occasion was enlivened by some spirited debates.

President Kester opened the meeting and, as the purpose of the meeting was to elect officers, he called on Harry C. Megowan to act as temporary chairman.

Mr. Ainsworth opened the discussion on the future of the club by saying that he was no "quitter," but in view of the fact that the attendance was small, as well as the meeting two weeks before, thought it a hopeless task to make any further attempts at organization. He then inquired as to the finances of the club.

Mr. Hanna, the treasurer, stated that there was about $60 in the treasury and that the club has about 90 members. He said he was in favor of continuing the club, but in a more aggressive manner than heretofore.

Mr. Aronson and Mr. Klein both stated that they were strongly in favor of keeping the organization together, but in order to do so, the officers must attend to business. Mr. Feitler then said that the small meetings should not be used as an example of interest displayed in an organization. He gave a very good example by using the Liquor Dealers' Association, which holds meetings with only a half dozen members present, but still they have one of the strongest organiaztions in the country.

At this point Al. W. Cross jumped up and said, "What's the matter with us? Have we no confidence in ourselves? Can't we push this thing ourselves? Why 'Let George Do It' all the time? Stop talking and do something. Get together and boost the Screen Club and make it a credit to the city." He then moved that the present officers be continued until a club can be put on a working basis, and also to appoint officers to fill the vacancies which have occurred since the last election. The motion was seconded by Mr. Ainsworth and was carried.

Through a motion of Mr. Hanna's, the chairman was instructed to appoint a committee of three to wait on the film exchanges and solicit funds for the keeping up of a headquarters which Mr. Lande inquired about and was informed that nothing had been done along this line, owing to the lack of funds. For this purpose the three men who were chosen were Messrs. Lande, Hanna and Aronson.

Fred J. Herrington made an address regarding the failure of social organizations in other cities and invited the exchangemen to become associate members of the Exhibitors' League. This caused a great deal of interesting discussion.

Mr. Antonoplos delivered a little talk on renewing efforts to put the Screen Club on a firm basis for political reasons.

President Kester then took charge of the meeting and the following appointments were made until the election is held on January 9: H. B. Kester, president; Al. W. Cross, vice-president; William Mayer, secretary; A. J. Hanna, treasurer; Leo F. Levison, corresponding secretary; board of governors, H. B. Miller, Adolph Klein, M. Feitler, G. R. Ainsworth and Ira Aronson.

Making Success More Successful

IN nine months, V-L-S-E has made its productions synonymous with DEPENDABILITY.

Probably no other institution in any field ever achieved more instantaneous success.

Starting with "Graustark," "The Juggernaut," "The Rosary," "The College Widow," and running right through the schedule with such features as "The Island of Regeneration," "The Blindness of Virtue," "The House of a Thousand Candles," "The District Attorney," this organization has provided a continuous output of film dramas that have broken attendance figures, return booking records and high admission precedents everywhere.

And now comes 1916. We enter the year full speed ahead with a line-up of releases that must command the consideration of every thoughtful exhibitor. Bookings immediately available include:

"THE GREAT DIVIDE"

A Lubin Sovereign play, with Ethel Clayton and House Peters, of which W. Stephen Bush, Editor of the Moving Picture World, says: "Judged by the most exacting standards of the V-L-S-E, this picture surpasses the most successful features released within the last few months."

"NO GREATER LOVE"

A Selig Red Seal play, with Regina Badet, the wide-famed French emotional actress, as "Sadunah," the dancer. "Passionate mother love," says William C. Esty, 2nd, in the Motion Picture News, "is the basis of the story. The acting is exceedingly vivid."

"THOU ART THE MAN"

A Vitagraph Blue Ribbon feature with Joseph Kilgour as a rich man who covets Virginia Pearson as a poor clerk's beautiful wife. Reviewed by The Morning Telegraph, as a production than which "nothing could be better."

"THE MISLEADING LADY"

An Essanay feature, with Henry B. Walthall, "The Mansfield of the screen," and Edna Mayo, in a story of primitive passions, brute force and overpowering mastery.

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To urge upon you the advantage of making the most of the business-building certainties which V-L-S-E offers you for 1916, would be a reflection upon your good judgment. May we simply suggest, therefore, that you see to it that others do not "speak first?"

V. L. S. E. Inc.

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Raymond Hitchcock in "THE WONDERFUL WAGER"

Written by
GEORGE HOBART

Adapted by
DANIEL ELLIS
AND
MARK SWAN

HITCHY AT HIS BEST

3 REELS OF RIOTOUS COMEDY

Directed by
RENE PLAISSETTY

RELEASED
MONDAY JAN. 3RD 1916
BOOK THROUGH
V. L. S. E.

BIG FOUR
V L S E
FEATURE PLAY

Calendar of Daily Program Releases

Releases for Weeks Ending January 8 and January 15

(For Extended Table of Current Releases See Pages 150, 152, 154.)

General Film Company. Current Releases

	Serial No.
MONDAY, JANUARY 3, 1916.	
BIOGRAPH—The Lesser Evil (Drama—Biograph—Reissue No. 31)	19820
SELIG—The Buried Treasure of Cobre (Three parts—Drama)	19815-6-7
SELIG—Selig-Tribune No. 1, 1916 (Topical)	19819
VITAGRAPH—The Little Trespasser (Com.-Dr.)	19818
VITAGRAPH—Who Killed Joe Merrion (Four parts—Drama—Unit Program)	U-1020-1-2-3
VITAGRAPH—When Hooligan and Dooligan Ran For Mayor (Comedy—Unit Program)	U-1024
TUESDAY, JANUARY 4, 1916.	
BIOGRAPH—The Avenging Shot (Two parts—Dr.)	19824-5
ESSANAY—Her Lesson (Two parts—Western—Dr.)	19821-2
KALEM—The Missing Mummy (Comedy)	19823
WEDNESDAY, JANUARY 5, 1916.	
BIOGRAPH—The Skating Rink (Three parts—Comedy—Drama)	19829-30-1
ESSANAY—Mile-A-Minute Monty (Cartoon—Com.)	19828
—A Scenic Subject on the Same Reel	19828
KALEM—The Honor of the Road (No. 7 of the "Stingaree" Series—Two parts—Drama)	19826-7
LUBIN—Sorrows of Happiness (Unit Program—Four parts—Drama)	U-1025-6-7-8
LUBIN—His Lordship (Unit Program—Comedy)	U-1029
THURSDAY, JANUARY 6, 1916.	
LUBIN—Vengeance of the Oppressed (Three parts—Drama)	19832-3-4
MINA—Caught with the Goods (Comedy)	19836
SELIG—Selig Tribune No. 2, 1916 (Topical)	19835
FRIDAY, JANUARY 7, 1916.	
KALEM—Crossed Clues (11th of the Ventures of Marguerite" Series—Drama)	19840
KNICKERBOCKER STAR FEATURES—Title Not Reported	
VIM—This Way Out (Comedy)	19842
VITAGRAPH—His Wife Knew About It (Comedy)	19841
SATURDAY, JANUARY 8, 1916.	
ESSANAY—The House of Revelation (Three parts—Drama)	19843-4-5
KALEM—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series) (Drama)	19850
LUBIN—Billie's Headache (Comedy)	19846
SELIG—Spooks (No. 8 of the "Chronicles of Bloom Center"—Comedy)	19851
VITAGRAPH—Tried for His Own Murder (Three parts—Drama)	19847-8-9

General Film Company. Advance Releases

MONDAY, JANUARY 10, 1916.

BIOGRAPH—In the Aisles of the Wild (Drama—Biograph Reissue No. 32).
LUBIN—The City of Failing Light (Four parts—Drama—Unit Program).
LUBIN—A Bath Tub Mystery (Comedy).
SELIG—The Devil-In-Chief (Drama).
SELIG—Selig-Tribune News Pictorial No. 3, 1916 (Topical).
VITAGRAPH—The Surprises of An Empty Hotel (Four parts—Drama—Unit Program).

TUESDAY, JANUARY 11, 1916.

ESSANAY—Angels Unawares (Two parts—Comedy—Drama).
KALEM—Guardian Angels (Burlesque—Comedy).

WEDNESDAY, JANUARY 12, 1916.

BIOGRAPH—The War of Wealth (Three parts—Drama).
ESSANAY—The Fable of "The Two Philanthropic Sons" (Comedy).
KALEM—The Purification of Mulfera (No. 8 of the "Stingaree" Series—Two parts—Drama).

THURSDAY, JANUARY 13, 1916.

LUBIN—The Bond Within (Three parts—Drama).
MINA—Title Not Reported.
SELIG—Selig-Tribune News Pictorial No. 4, 1916 (Topical).

FRIDAY, JANUARY 14, 1916.

KALEM—The Tricksters (No. 12 of "The Ventures of Marguerite" Series—Drama).
KNICKERBOCKER STAR FEATURE—Title Not Reported.
VIM—Chickens (Comedy).
VITAGRAPH—When Two Play a Game (Comedy).

SATURDAY, JANUARY 15, 1916.

ESSANAY—Pieces of the Game (Three parts—Drama).
KALEM—The Haunted Station (No. 62 of the "Hazards of Helen" Railroad Series—Drama).
SELIG—The Chronicles of Bloom Center No. 9, "No Sir-ee, Bob!" (Rural Comedy).
VITAGRAPH—By Love Redeemed (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Monday, January 10

In the Aisles of the Wild

One Reel Biograph Re-issue

WITH

HENRY WALTHALL LILLIAN GISH
CLAIRE McDOWELL HARRY CAREY

Directed by D. W. GRIFFITH

Wednesday, January 12

The War of Wealth

The Three Reel Biograph

WITH

ROBERT DROUET LINDA ARVIDSON
CHARLES PERLEY ALFRED PAGET

BIOGRAPH COMPANY
807 EAST 175th STREET
NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending January 8 and January 15

(For Extended Table of Current Releases See Pages 150, 152, 154.)

Universal Film Mfg. Co.

	Serial No.
SUNDAY, JANUARY 2, 1916.	
BIG U—The Honor to Die (Three parts—Drama)..	01087
L-KO—Pants and Petticoats (Comedy).....	01088
REX—No release this week.	
MONDAY, JANUARY 3, 1916.	
BROADWAY UNIVERSAL FEATURE—Landon's Legacy (Five parts—Drama).....	01089
NESTOR—Jed's Trip to the Fair (Comedy).....	01090
UNIVERSAL SPECIAL FEATURE—Graft (No. 4, "The Power of the People"—Two parts—Drama)	01105
TUESDAY, JANUARY 4, 1916.	
GOLD SEAL—Lord John's Journal (No 2, "The Gray Sisterhood—Three parts—Drama).....	01091
IMP—No Release this week.	
REX—Shattered Nerves (Comedy).....	01092
WEDNESDAY, JANUARY 5, 1916.	
ANIMATED WEEKLY—No. 200 (Topical).....	01095
LAEMMLE—The Underworld (Comedy-Drama).....	01094
VICTOR—The Heart of a Mermaid (Three parts—Sea Drama).....	01093
THURSDAY, JANUARY 6, 1916.	
BIG U—No release this day.	
LAEMMLE—Missy (Two parts—Modern Drama)....	01096
POWERS—Building Up the Health of a Nation (Lesson 1—Educational)	01097
POWERS—Carl Emmy and His Dogs (Vaudeville Act)	01097
FRIDAY, JANUARY 7, 1916.	
IMP—The Law of Life (three parts—Human Interest Drama).....	01098
NESTOR—Flivver's Art of Mystery (Comedy).....	01099
VICTOR—No release this day.	
SATURDAY, JANUARY 8, 1916.	
BISON—On the Trail of the Tigress (Two Parts—Animal Drama)	01100
JOKER—Those Female Haters (Comedy).....	01102
POWERS—Uncle Sam at Work (No. 3, "Are We Prepared?") (Educational)	01101
SUNDAY, JANUARY 9, 1916.	
LAEMMLE—Blind Fury (Drama).....	01103
L-KO—Billie's Reformation (Two parts—Comedy)..	01104
REX—No release this day.	
MONDAY, JANUARY 10, 1916.	
BROADWAY UNIVERSAL FEATURE—Love's Pilgrimage to America (Five parts—Drama).....	01106
NESTOR—The Boy, The Girl and The Auto (Com.)..	01107
UNIVERSAL SPECIAL FEATURE—Graft No. 5, "Grinding Life Down" (Two parts—Drama).....	01122
TUESDAY, JANUARY 11, 1916.	
GOLD SEAL—The Boob's Victory (Two parts—Comedy—Drama)	01108
IMP—No release this day.	
REX—His Return (Drama).....	01109
WEDNESDAY, JANUARY 12, 1916.	
ANIMATED WEEKLY—Number 201 (Topical).....	01112
L-KO—Gertie's Busy Day (Comedy).....	01111
VICTOR—Man and Morality (Three parts—Drama).	01110
THURSDAY, JANUARY 13, 1916.	
BIG U—"X 3" (Three parts—Detective—Drama)....	01113
LAEMMLE—No release this day.	
POWERS—The Rubber Rompers (Vaudeville Act)..	01114
—Transporting Timber In Sweden (Edu.)..	01114
FRIDAY, JANUARY 14, 1916.	
NESTOR—Flivver's Good Turn (Comedy).....	01117
REX—Her Defiance (Two parts—Heart—Interest—Drama).	01115
VICTOR—The Ring and the Rajah (Drama).....	01116
SATURDAY, JANUARY 15, 1916.	
BISON—Across the Rio Grande (Three parts—Western—Drama)	01118
JOKER—No release this day.	
POWERS—Uncle Sam At Work No. 4, "Uncle Sam's Proteges At Work and At Play" (Edu.).....	01119

Mutual Film Corporation.

	Serial No.
SUNDAY, JANUARY 2, 1916.	
CASINO—Leave It to Cissy (Comedy).....	04347
RELIANCE—The Law of Success (Two parts—Drama)	04345-6
MONDAY, JANUARY 3, 1916.	
AMERICAN—Matching Dreams (Two parts—Comedy-Drama)	04348-9
FALSTAFF—The Optimistic Oriental Occults (Com.)	04350
VOGUE—An Innocent Crook (Two parts—Comedy).	04351-2
TUESDAY, JANUARY 4, 1916.	
BEAUTY—Billy Van Deusen's Shadow (Comedy)....	04357
GAUMONT—See America First No. 17, Chicago Industries (Scenic)	04356
—Keeping Up With the Joneses (Cartoon-Comedy)	04356
THANHOUSER—The Bubbles In the Glass (Three parts—Society-Drama)	04353-4-5
WEDNESDAY, JANUARY 5, 1916.	
RELIANCE—The She Devil (Three parts—Melo-Drama)	04358-9-60
THURSDAY, JANUARY 6, 1916.	
CENTAUR—The Homesteader (Two parts—Animal-Drama)	04361-2
FALSTAFF—Hilda's Husky Helper (Comedy).....	04363
MUTUAL MASTERPICTURE—The Other Side of the Door (American—Five parts—Drama) (No 54)....	
MUTUAL WEEKLY—Number 53 (Topical).....	04364
FRIDAY, JANUARY 7, 1916.	
AMERICAN—Time and Tide (Drama).....	04367
CUB—Jerry in the Movies (Comedy).....	04368
MUSTANG—The Hills of Glory (Two parts—Western—Drama)	04365-6
SATURDAY, JANUARY 8, 1916.	
BEAUTY—To Be or Not to Be (Comedy).....	04374
THANHOUSER MASTERPICTURE—Society Wolves (Five parts—Drama).....	04369-70-1
SUNDAY, JANUARY 9, 1916.	
CASINO—Alias. Mr. Jones, (Comedy).....	04375
MONDAY, JANUARY 10, 1916.	
AMERICAN—Viviana (Two parts—Drama).....	04376-7
FALSTAFF—Belinda's Bridal Breakfast, (Comedy)	04378
VOGUE—Title not yet announced.	
TUESDAY, JANUARY 11, 1916.	
BEAUTY—The First Quarrel (Comedy).....	04384
GAUMONT—See America First, No. 18 Milwaukee, Wisc. (Scenic)	04383
Keeping Up with the Joneses, (Cartoon-Comedy)	04383
THANHOUSER—In the Name of the Law, (Three parts-Drama)	04380-1-2
WEDNESDA JANUARY 12, 1916.	
RIALTO—The Secret Agent, (Three parts-Secret-Service-Drama)	04385-6-7
VOGUE—Title Not Yet Reported.	
THURSDAY, JANUARY 13, 1916.	
CENTAUR—Marta of the Jungles, (Two parts-Animal-Drama)	04389-90
FALSTAFF—Reforming Rubbering Rosie, (Comedy)	04391
MUTUAL WEEKLY—Numb r 54, (Topical).....	04392
FRIDAY, JANUARY 14, 1916.	
AMERICAN—The Secret Wire, (Two parts-Drama)	04393-4
AMERICAN—Spider Barlow Meets Competition, (Crook-Drama)	04395
CUB—Jerry In Mexico, (Comedy).....	04396
SATURDAY, JANUARY 15, 1916.	
BEAUTY—Getting In Wrong, (Comedy).....	04400
MUSTANG—"Water Stuff," (Three parts Comedy-Drama)	04397-8-9

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Is it WAR, or is it

RACE SUICIDE

A six-part motion photo-story showing enough conclusive proof to make your audiences debate; discussion means an interest which has its answer in the box-office.

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Stories of the Films

General Film Company

ESSANAY.

HER LESSON (Two Parts—Jan. 4).—The cast: The Capitalist (G. M. Anderson); His Wife (Ruth Saville); the Interloper (Rodney Hildebrand); Butler (Lloyd Bacon); Maid (Eva Heazlett).

The capitalist one evening suddenly realizes that his wife is slowly drifting away from him. A certain young Rodney Hildebrand has been paying her great attention and her affairs are the common gossip at the club. He determines to at least save his wife's name from dishonor. One evening he returns home and finds the room filled with flowers which Hildebrand has sent her. He also finds a note from Hildebrand telling her he will call and take her to the opera that night. He is furious and waits for Hildebrand. The capitalist offers him $25,000 to leave the country for two years. Hildebrand accepts. The wife, who has overheard the conversation, now enters the room. The capitalist shows her how Hildebrand's love could be bought for a paltry sum of money, then tells her to go with him. She falls on her knees and begs her husband's forgiveness, which he gladly gives.

MILE-A-MINUTE MONTY (Animated Cartoon—Jan. 5).—Mile-a-minute Monty's rest is broken when he receives a message requesting him to meet his heavy-weight wife at the railroad station in half an hour. He takes his flying machine, and while sailing through the sky, sees some diving girls in much abbreviated costumes. He immediately descends and is peeking over the fence when his wife, who is raging because he has failed to call for her, comes upon the scene. She throws him over the fence then goes after him, landing in the pool. The pool is flooded and Monty gets a derrick to haul her out.

This is a split reel release, the remaining five hundred feet contains scenes taken in the Canadian Rockies.

SELIG.

HEARST-SELIG NEWS PICTORIAL No. 97 (Dec. 6).

San Francisco.—U. S. Marines leave the exposition on cruiser San Diego, en route to Topolombampo, where Yaqui Indians threaten the safety of 200 Americans.

New York.—Pirates' million-dollar treasure is unearthed in Central America and put on display by United Fruit Company.

Long Beach, Cal.—Miss Molla Bjurstedt is outplayed in tennis tournament by Mrs. May Sutton Bundy.

Boston.—Clothing needed by men in hospitals and warm mittens and caps for men facing winter in trenches are turned out by Massachusetts Red Cross.

Washington, D. C.—President is urged in telegrams from Mrs. Carrie Chapman Catt, noted suffragist, and hundreds of other prominent persons to induce neutral nations to stop the European war.

Newport, Ark.—Pearl fishers drag beds of White river with tongs. The value of the pearls discovered amounts to thousands each year.

San Francisco.—Cooper is first in hundred-mile race that marks closing of motor season at Panama Fair. Tetzlaff and Oldfield also race.

Florist adds to season's modes by originating new ways in which blossoms are to be worn during present season.

San Francisco.—Dangerous blaze attacks lumber yard and warehouse in the heart of this city's wholesale district.

On the Italian Front.—Famous Bersaglieri are rushed to station and entrained for campaign in Goritz region where some of the heaviest fighting of the war is under way.

HEARST-SELIG NEWS PICTORIAL No. 98 (Dec. 9).

Los Angeles.—The steamship Great Northern leaves Honolulu, establishing a new line of communication across the Pacific Ocean.

Boston.—State House is a blaze of brilliancy in honor of the Electrical Convention. The statue of Joseph Hooker stands out in bold relief against the glare of the flaming arc lights.

San Diego.—Barrier is torn down and more than 700 automobile enthusiasts from Los Angeles make first trip over the smooth boulevard to exposition grounds.

Washington.—Congress will hold important deliberations all winter. The Ways and Means Committee has been at work for some time on the new army and navy bill.

Wilkesbarre, Pa.—Street car strike causes transportation company to cover windows with steel to prevent destruction of property by strike sympathizers.

Chicago.—Dr. Ray E. Hall constructs device that catches aerial correspondence and writes it on tape. The pen records the message on the tape where it is easily read by the receiving operator.

New York.—The American steamer Zealandia arrives in New York after having been chased by an unknown fighting cruiser off the Jersey coast.

Washington.—Buckeye State Agriculturists, led by a uniformed women's band from Marion, Ohio, march to the executive mansion to call on President Wilson.

New York.—The Oscar II, Ford's peace ship, leaves on errand of peace. Prominent peace advocates on board wave farewell to friends gathered at the dock.

HEARST-SELIG NEWS PICTORIAL NO. 99 (Dec. 13).

Rome.—Fallen heroes of Italy are honored by floral memorial. Patriotic address is delivered by prefect of Rome.

Washington.—The tallest smokestacks in the national capital are scaled by steeplejacks who apply paint.

Los Angeles.—Avalon, on Catalena Islands, is swept by a $700,000 blaze. The world-famous Metropole Hotel and other prominent buildings are a heap of ruins.

Lowell, Mass.—Many women and children march in the no-license parade which was a spectacular part of the dry workers' battle here.

San Francisco.—Mrs. Anita Baldwin, heiress of the late millionaire, "Lucky" Baldwin, brings six of England's finest dogs to America. The dogs cost $15,000.

New York.—Whirlwind campaign for $1,000,000 actors' benefit fund is started.

Chicago.—The Periscope Hat, a new mirror equipped headgear, permits the wearer to look in both directions at once.

San Francisco.—Prize-winning canine and feline royalty pose before the camera after being adjudged best in their respective classes.

New York.—New municipal auto truck simplifies the method of handling refuse collected by street employes.

San Francisco.—President C. C. Moore of the Panama-Pacific Exposition imparts President Wilson's words of farewell to a large audience gathered on closing of the exposition. Many costly buildings will be destroyed.

Charleston, Mass.—Five submarines built expressly for the British Government are held by the United States authorities in Charleston Navy Yard and will not be released until peace is declared.

HEARST-SELIG NEWS PICTORIAL NO. 100 (Dec. 16).

Washington, D. C.—Women open the Congressional Union for Woman Suffrage by marching to congress with equal rights petition bearing four miles of names.

San Francisco.—Hawaiian Singers, employed by automobile manufacturer to entertain his workmen, arrive from far western islands.

New York.—The Frederick VIII leaves for Copenhagen with 1,000 passengers, twenty-two of whom will join the Ford Party in Europe.

San Francisco.—One thousand animals that warm the heart of childhood are allowed to scamper about with their playmates at the Panama Pacific Exposition.

New York.—The International Trade Conference delegates, from every part of the world, pose for the Hearst-Selig News Pictorial on the roof of the Hotel Astor.

Los Angeles.—Profitable pleasure is enjoyed by Japanese fishermen who pull in boat loads of ocean fish.

Washington.—The men directing the political activities of the Democratic Party gather in the National Capital and select St. Louis as the next convention city.

Chicago.—New $300,000 armor plated ice crushing steamer wears a steel bow to keep Great Lake ports open in winter. She can ram through three feet of solid ice. Chicago's new $3,000,000 municipal pier looms in the background.

Venice, Cal.—Native Philippine Islanders work and play by the sea.

New York.—The Brighton Baths Pavilion, built over breakers, affords ocean sports the year round.

Hoboken, N. J.—The liner Vaterland, which is interned here with other vessels of European nations, narrowly escapes damage by fire when garage burns.

THE MAKING OF CROOKS (Three Parts—Dec. 27). The cast: Tony (Jack Pickford); Lee O'Neil (George Hernandez); Walton (Herman Illmer); Elmer (Elmer McInturff); Bob (George Nicholls, Jr.); Hazel O'Neil (Thelma Crain). Mrs. Walton (Tess Conger).

Druggist Walton, convicted for the sale of doped candy to children, is released from prison through the intercession of Lee O'Neill, a powerful political "boss." Shaking off the qualms of conscience, Walton with protection from O'Neil, opens a disreputable pool room. Tony, a young Italian who has met Walton in prison, is released and Walton engages Tony as a pool sharp.

The pool room becomes a rendezvous for crooks and boys. Among the young men are Elmer, a bank messenger, and Bingham, the neglected son of wealthy parents. Bingham and Tony at a cabaret meet Hazel O'Neil, daughter of the political "boss." Tony fascinates the girl and they steal Bingham's automobile and leave for a midnight ride. Bingham reports the theft of his car to detective headquarters. As the chase grows hot Tony attempts to drive the car across the railroad track and an approaching locomotive shatters the car. In the terrible accident Hazel O'Neil loses her life.

Back of the pool room the detectives, waiting for Tony, recognize two well-known crooks, and thwart them as they are about to hold up Elmer, the bank messenger. Elmer confesses to the authorities that he had learned to gamble at Walton's pool room. The place is raided and every similar resort in the city is closed by the mayor. In the meantime, Tony the pool sharp, who was only stunned in the automobile accident, is, with Elmer, taken into custody.

THE MANICURE GIRL (One of the Chronicles of Bloom Center Series—Jan. 1).—The cast: Briggs (Cecil Holland); Johnny West (Sidney Smith); Constable Plum (William Hutchison); Postmaster Pash (John Lancaster); Chubby Green (Ralph McComas); The Manicure Girl (Anna Luther.

Briggs, Bloom Center's barber, engages a manicure girl to stimulate business. Briggs and the manicure girl are greeted by the band upon their arrival in the village. All the Bloom Centerites take advantage of the "three-minute manicure for 50c." Business continues good in Brigg's barber shop until the manicure girl's husband arrives and demands money from her. Johnny West, and Chubby Green see him and resolve to defend the manicure girl. They force the girl's idle husband to run, the gauntlet and he finally escapes, leaving the Bloom Center defenders fighting among themselves.

Have You Read Page 139?

M-I-N-A COMEDIES
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THE BURIED TREASURE OF COBRE (Jan 3).—The cast: Richard Everett (Harry Mestayer); John Hayden (Frank Clark); Chester Ward (Will Machin); Monica Ward (Virginia Kirtley); Prof. Peabody (Louis Cody); President Mendoza (Fred Hearn); Col. Goddard (Richard Morris).

Richard Everett is appointed United States Minister to Amapala, and is instructed by the Secretary of State, John Hayden, to secure the signature of President Mendoza to a treaty to extradite criminals. When Everett arrives in Amapala he is introduced to Chester Ward and his sister, Monica. Everett is informed by Robert Garland, the American Consul at Amapala, that Ward is a fugitive from justice and is wealthy. Ward has, through the aid of President Mendoza, secured exclusive rights to explore the ruins of Cobre, where, rumor has it, a treasure is buried.

Prof. Peabody, an archaeologist, through Everett and Garland, the Consul, asks permission to explore the ruins of Cobre, but his request is refused by President Mendoza. Ward charges Peabody with having a secret desire to search for the buried treasure. Peabody, in turn, informs Ward that he will explore the ruins of Cobre, and Ward secures a detail of soldiers to guard his concession. Everett tries many times to have President Mendoza sign the extradition treaty with his country, but his efforts fail through the plottings of Chester Ward and Col. Goddard, also a fugitive from justice, and who is friendly with Mendoza and Ward.

Peabody leaves for the ruins of Cobre, and Monica seeks the aid of Richard Everett, with whom she has become very friendly, in the belief that Peabody will be killed by her brother. Everett and Monica follow Peabody to the Cobre ruins. Peabody, in the meantime, has evaded the soldier guards and Chester Ward is informed by the soldiers that there is a stranger in the ruins of Cobre. Everett and Monica stumble upon a secret passageway, which leads into a secret room. There counterfeit money is discovered by Everett. Peabody, confronting Ward, backs him into this secret room where in the presence of Everett, Ward and his sister, he reveals his identity as that of a secret service agent. In desperation Chester Ward takes his own life.

Later Richard Everett again calls upon President Mendoza. He says: "The Secretary of State will arrive within an hour. For the last time I would advise you to affix your signature to this extradition treaty." Knowing that Everett is aware of the conspiracy with Ward in the making of counterfeit money, President Mendoza affixes his signature to the treaty. Monica Ward prepares to leave Amapala, but before she does so she meets Richard Everett, and he says to her: "I also am ready to leave, but not until you have become my wife," and the two look into each other's eyes with understanding.

THE CHRONICLES OF BLOOM CENTER (Spooks"—Jan. 8).—The cast: Judah Paradise (Cecil Holland); Mrs. Paradise (Mrs. Watson); Sleuth, their foil (Archie Mallott); Constable Plum (Wm. Hutchinson); Chubby Green (Ralph McComas); Postmaster Pash (John Lancaster); Johnny West (Sidney Smith).

Judah Paradise and his itinerant spiritualists visit Bloom Center. They rent apartments at Constable Plum's home and hold a seance. Chubby Green frightens all those going to the meeting by covering himself with a sheet and walking through the graveyard. Then he is himself frightened to death by a real "spook."

The spiritualists are getting the Bloom Center money in great shape until the spirit of Constable Plum's former wife invades the meeting. The spiritualists realize they have started something they can't finish and flee in disorder. One of their number falls into mortar and is covered with white. His co-workers mistake him for a ghost and flee before him down the railroad tracks.

VIM.

CHICKENS (Jan. 14).—Hiram Gothrocks, having recently acquired wealth, desires to enter into society and agrees to marry his daughter, Ethel, to Count Chasem, who is coming to visit Gothrocks at his summer home. Jabbs, who until now, has been Ethel's sweetheart, is ordered by Gothrocks to cease paying attentions to her and in despair seeks the advice of his friend, Pokes, the village barber. Pokes, learning from Jabbs of the count's intended visit, advises his friend to impersonate the count, which Jabbs agrees to do.

On his way to the residence of Gothrocks the count and his valet are held up by two tramps who are enjoying a meal at the roadside of chickens they have stolen from the hencoop of a nearby girls' seminary. They force the count and his valet, after first exchanging clothes with them, to enter the seminary by way of the window, where they are arrested as the tramps who recently stole the chickens.

In the meantime, Pokes and Jabbs have been disporting themselves in the Gothrocks home at the expense of Gothrocks' furniture. The tramps having found in the clothes of the count the letter of introduction to Gothrocks think that they shall pass themselves off as the titled nobleman and his valet, but instead find themselves marched off to jail by the irate Gothrocks. In the station house, when Gothrocks learns that the count is the husband of the matron of the seminary, his dream of society vanishes and he gladly gives Ethel into the arms of Jabbs.

LUBIN.

HIS LORDSHIP (Unit Program — Three Parts).—The cast: Otto (Dave Don); His Wife (Florence Williams); Carrie (Patsy DeForest).

It's the morning after and Otto awakens with a "dark" taste in his mouth. Matters are much aggravated when his wife hustles him out with a mandate "no money, no eats." To keep body and soul together, Otto takes a job as an extra waiter where he tries hard to live up to the promise to his wife not to touch another drop; but fate in the form of Carrie intervenes. Carrie is a born flirt and Otto falls.

The a. m. finds Otto stretched out on the floor in deep slumber with a couple of empty bottles at his side. Carrie sees a chance for fun and at her suggestion, Otto is dressed in silk pajamas and placed in a luxurious bed. Awakening, he stares in a daze as he beholds the uniformed butlers. "How is your Lordship feeling?" is the first remark with which the well rehearsed butlers greet Otto. At first Otto thinks himself in a dream as a vague vision of a wife and four kids—all his own—torture his befogged memory. The butlers assure him that one of his hallucinations is the belief that he has a wife and children. As he is attired in evening dress and escorted to the ballroom between two rows of bowing guests, he becomes impressed with the fact that he is really a lord. Happily he gazes at the wines on the refreshment table, but Carrie keeps him from drinking by a reminder that she promised to marry him provided he will stay on the water wagon. As Otto gazes at the fair face of Carrie, he is again tortured with visions of wife and kids, but Carrie looks good to him and immediate arrangements are made for the wedding ceremony.

At Carrie's direction, a butler hastens to Otto's wife in the wee morning hours and awakens her with the information that her husband is about to marry another woman. Dragging her four children along with her, she hastens to the Vanderfeller's mansion. Meanwhile, arrangements are completed for the mock marriage. As Otto kneels, Carrie slips away and a negress takes her place. Just then Otto catches sight of his wife and children. He looks from Carrie to his wife and begs to be told who he really is. Like a bolt comes the answer from the four kids who stretch forth their hands to him with an exclamation, "You're our daddy." Otto's wife drags him out by his ear, as he solemnly vows "never again."

SORROWS OF HAPPINESS (Unit Program—Jan. 3).—The cast: Mary Carroll (June Daye); "David Garrick" (Craufurd Kent); Grace Carroll (Inez Buck); Katherine (Helen Greene); Mrs. Carroll (Marie Sterling); Hotel Proprietor (James Daly); Mr. Carroll (Bartley McCullum).

David Garrick, a man from the city, disinherited by his father, wanders to a small town where he meets Mary Carroll, a simple little country girl. Mary holds clandestine meetings with Garrick, until surprised by her parents, who insist that her company see her at her home. Garrick has betrayed Mary and in answer to her pleadings as to when they will be married he sets the time for 3 o'clock of a nearby day. Great preparations are made at the humble little home while Garrick struggles with himself undecided whether to keep his promise. As he debates a letter comes advising of his father's death, and that he has been left the sole heir. Immediately his mind reverts to his old sweetheart, Katherine, a social favorite, and he decides to break his promise to Mary. He goes and leaves no trace of his whereabouts.

At the Carroll home, Grace, Mary's older sister, who is studying voice culture in the city, arrives for the wedding. The hour of 3 o'clock arrives and patiently the little family waits. At 3:15 Mary's father goes to summon Garrick. Upon his return he tells of Garrick's flight. Mary, holding in her heart the secret of her betrayal, is affected suddenly with a peculiar form of mental derangement. Grace sees a picture of Garrick and vows that she will avenge her wronged sister. As time rolls on each day at 3 o'clock, arrayed in her simple wedding gown, Mary sits and waits and waits for him who seemingly will never come.

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Grace, back in the city, becomes a popular favorite known as Madame Mimi. During one of her recitals Garrick is among the audience. His sweetheart of the former days became tired of waiting for him and married; and he became a man about town. He is introduced to Madame Mimi, who immediately recognizes the betrayer of her sister. Their meetings become frequent. Soon Garrick confesses his love for her and she, in reply to his proposal, replies, "Yes, tomorrow at 3 at my apartments we will wed." He is somewhat startled but she retaining her composure, questions him for his actions. Mary and Mrs. Carroll are called by wire, and plans are laid for the wedding the next afternoon.

VENGEANCE OF THE OPPRESSED (Three Parts—Jan. 6).—The cast: Aaron, the Jew (Edward Sloman); Esther, his wife (Adda Gleason); His Mother (Adelaide Bronti); Ruth, his daughter (Francelia Billington); Sergius Kosloff (George Routh); the Russian Ambassador (Benjamin Hopkins); Meyer (Julian Lamothe); Lady Elizabeth (Helen Wolcott); Russell Parker (L. C. Shumway).

Aaron Markowitz, a Russian Jew, is jubilant over the receipt of a letter from his uncle in America, enclosing a money order, with which to bring his family, consisting of wife, mother and baby girl, to America. The Cossack officer, Sergius Kosloff, attracted by Esther's beauty, makes advances to her. Aaron interposes. The next day, Sergius leads his Cossacks against the Jews. Aaron is cruelly scourged, and Sergius and two other officers go to his home. Sooner than suffer dishonor, Esther kills herself and the old mother is crucified. Aaron is nearly crazed when he discovers what has been done. Taking his baby girl, he makes his way to America, vowing vengeance.

In America, Aaron prospers. Twenty years later he is a Croesus, and an international financial figure. His daughter, Ruth, would marry Dr. Russell Parker, but Aaron tells her it is better that she wed one of her own faith. Aaron figures in a loan made to the Russian government, and later learns that the Russian attache is none other than Sergius Kosloff. He immediately sets out to obtain vengeance. Aaron has Lady Elizabeth Crane ensnare the Russian to such an extent that when Sergius is given a secret treaty to guard as he would his life, he promises to see Lady Eilzabeth before sailing for Russia with it. These facts known to Aaron, he sets the trap. He informs the Ambassador that Sergius is a traitor and to be followed. Sergius has promised to see Lady Elizabeth on Tuesday night at Aaron's New York home thinking it is her residence. A spy is given orders to kill if Sergius proves a traitor.

Then, before his plans can be carried out, Aaron is stricken. Ruth calls Dr. Parker, but no hope is held out for Aaron. The Jew, having lived all the years for vengeance, promises Parker his daughter and his wealth if the doctor can only keep him alive until Tuesday night. A fight is made against death. Medical science and Aaron's indomitable will finally conquer death. Tuesday night comes. Aaron has been wheeled to the library. Lady Elizabeth arrives. When Sergius comes, she admits him in the darkened room, where Aaron waits. Then she switches on the lights and rushes out. Sergius realizes that he has been duped; rushes after her; the spy shoots him with a noiseless gun from behind the window. Aaron and his prey are alone. The Jew wheels himself to the mortally wounded man, and asks him if he remembers the dread day twenty years ago. Sergius recognizes the Russian Jew. Aaron gloats over his victim, and raising his hands to God in a prayer of thanks, passes away, satisfied that his people have been avenged.

BILLIE'S HEADACHE (Jan. 8).—The cast: Billie Haskins (Billie Reeves); Jane Gray (Carrie Reynolds); Mr. Gray (Peter Lang); Mrs. Gray (Clara Lambert); Pudgey (John Sherman).

Billie is invited to take Sunday dinner at the home of his sweetheart, Jane. He arrives at the house, full of appetite and love. As dinner is not ready upon his arrival, Billie joins the family in a little gab-fest. He is given the best chair in the room which is Grandfather's rocker, but no sooner does he sit down than Billie realizes something is wrong. A hasty examination discloses the fact that Billie's trousers have become caught in a break in the chair seat, and try as he will, Billie cannot rise.

Dinner is announced but Billie is forced to decline because of his awkward predicament. When pressed for the reason why he refuses to eat, Billie says he has a headache. Mrs. Gray, a motherly old soul, at once imagines that Billie is really sick, and orders that he be put to bed in the spare room at once. Billie is lugged off to bed in spite of his protests, but when the family are all asleep, Billie tries to sneak out of the house and is mistaken by Mr. Gray for a burglar.

A lively chase through the snow ensues, and Billie is taken into custody by the Constable, who imposes a fine on Billie for appearing in public insufficiently clothed.

VITAGRAPH.

THE SURPRISES OF AN EMPTY HOTEL (Four Parts—Unit Program—Jan. 10).—The cast: Francis Marchmont (Charles Richman); Charles Manders (Leo Delaney); Thomas Cadwallader (Charles Eldridge); Alfred, Count (William Dunn); Henry Barclay (Robert Gaillard); Lucie Bennt (Arline Pretty); Birdie Jameson (Ethel Corcoran).

The Hotel Continental on the seacoast is emptied one season of its tenants by an epidemic of diphtheria, and the patrons never return. Francis Trehurn Marchmont was one of its regular patrons, who, while engaged in a copper deal, had been gobbled up by the trust in the person of Thomas Cadwallader Bennt, the copper magnate. Marchmont later learned that the man he hated (Bennt) had gone to Paris, married and died immediately thereafter.

Marchmont goes to spend a week at the Hotel Continental for old time's sake, and after his arrival, a steam yacht comes to anchor in the offing and the owner, a woman who signs herself "Mrs. Lucie Fairbanks," engages rooms at the hotel. Marchmont is greatly attracted to the lady, and the two become good friends, but as he supposes her husband to be alive, he does not presume upon their acquaintance.

One night she raps on his door and whispers to him that there are burglars in the hotel, as there are footsteps above her room. They being the only tenants in the place, Marchmont finds himself involved in some very exciting adventures which culminate in his overhearing "Mrs. Fairbanks" and a strange woman quarreling. He then learns that both women are common-law claimants to the fortune of old Cadwallader Bennt.

The two men who he thought were burglars were unscrupulous lawyers who were trying to get Mrs. Bennt to New York State so they could serve papers on her. The rascals finally kidnap her and take her aboard the yacht, which is prevented by Marchmont. One of the men, in revenge, tries to blow up the yacht, but the tables are turned at the last minute and the lawyer perishes in the terrific explosion which obliterates the yacht. Marchmont and his bride-to-be are then left in peace and happiness.

A CRIPPLE CREEK CINDERELLA (Jan. 10—Unit Program).—The cast: The Gambler (William Duncan); Dick (Alfred Vosburgh); Nell Gray (Mrs. Vosburgh); Nell's Father (Carleton Weatherby); Dancehall Proprietor (George Stanley).

A stranger enters the mining town of Cripple Creek and takes up his abode in old Bailey's empty shack. He is tall and good looking and his name is Dick, but he has a strong aversion for dancehall girls. Nell, who dances at the saloon to support her invalid father, loses her slipper and Dick finds it. Filled with curiosity to know who the owner of the dainty shoe is, Dick keeps it and uses it to make his claim with, feeling it must be a good omen. He meets Nell later, but she has on old and very large shoes, so he decides it cannot be her, and she doesn't tell him.

Dick strikes gold, and incidentally falls in love with Nell, but at their first kiss, Jim, the gambler, appears, and his scornful laugh sends the girl home and Dick into a rage. He follows the gambler and finds him attempting to force his attentions upon Nell. A fight follows in which Dick is victorious, but he has to run for his life as all believe he has killed the gambler. His cup of misery is full when he learns the girl he loves is his Cinderella and a girl of the dancehall. He thrusts her aside, but in the man hunt which follows, she saves his life, and as the gambler was not seriously hurt, all ends happily.

WHEN TWO PLAY A GAME (Jan. 14).—The cast includes Mr. and Mrs. Sidney Drew and Arthur Robinson.

Archibald Atwater's wife keeps his home so crowded with women knitting socks for soldiers that he finally decides to escape from his unpleasant environment and suddenly becomes a victim of aphasia, or loss of memory. He accordingly makes arrangements with his friend Charley, and goes to New York without letting anyone else know where he has gone. Mrs. Atwater is at once worried and fears her darling has met with foul play, until Charley rings up and abruptly tells her Archie has been seen in New York acting strangely.

Unfortunately, Archie runs into an old maid cousin whom he grossly deceives by pretending he does not know her. The good lady is frightened and at once telegraphs Mrs. Atwater that her husband is at the St. George, acting very strangely. Charley arrives at the hotel, and the two friends makes the acquaintance of two fair damsels, with the idea of taking them out to dine. But wifey arrives in time to overhear part of their conversation, and is greatly enlightened thereby.

To teach her hubby a lesson, she plays the "lost memory game" herself, makes him worried, then jealous and after leading him a wild goose chase, both speak what is on their minds, then "make up."

BIOGRAPH.

HEREDITY—(Dec. 27; Biograph—Reissue—No. 30).—The cast: The white man (Harry Carey); the Indian maid (Madge Kirby); their son (Jack Pickford); Indian chiefs (Alfred Paget, W. C. Robinson).

At the edge of the Indian encampment, where the renegade white man establishes a trading post, he meets the Indian maid, who later becomes his purchased bride. A son is born. Playing with his kind, the child, who inherits his mother's Indian character, passes on to boyhood. Then the racial difference between father and son is felt. At length the father, angered by the youth's reluctance to leave his people and accompany him on a trading trip, uses violence to gain his ends. In the presence of white men he becomes ashamed of his Indian wife and child. Traveling among other Indian tribes, he sells them bad whisky and broken guns. Aroused by his trickery, they go on the warpath. In the attack on the wagon the war cry of his ancestors stirs the young halfbreed's blood. The father's crimes prove his own destruction, while the boy and his mother return to their people.

THE WOMAN OF MYSTERY—(Three Parts—Dec. 29).—The cast: General Tremont (G. Raymond Nye); Baradier (Jack Drumeir); Marcel (Franklin Ritchie); Agostini (Herbert Barrington); Hans (Charles H. Mailes); Sophia (Louise Vale).

Having perfected the most powerful explosive in the world, General Tremont is beset by spies of foreign governments. To safeguard the formula he contrives a device which will explode when the safe is opened by anyone save himself. Hans, a foreign agent, attempts to enter the laboratory and is surprised by the general, whom he kills. The explosion of the safe blows off the thief's right hand.

Laforet, the detective put on the case, finds the severed hand and removes from one finger a ring engraved with the name "Hans." The detective learns that a mysterious woman visited the general on the night of his death, and sets out to trace her. She is the Baroness Sophia Grodsko, a secret agent associated with Hans and Agostini, the head of the secret service. Sophia learns that Marcel Bradier, a young chemist, son of the general's wealthy friend, has been associated with General Tremont and has received from him a copy of the formula. She contrives to meet Marcel and he falls in love with her.

By ingratiating herself into the laboratory she learns where he keeps the formula and throws a warning note to Hans, who, disguised as a fisherman, is waiting in a boat on the river below. But immediately an opportunity to secure the formula presents itself, and she takes it. Marcel goes walking with her. Hans gets fire to the factory and is caught by La Foret, who has used the ring as a clue. Hans gets away, reaches the laboratory, and, in the presence of fellow conspirators, discovers that the formula is not in its hiding place.

Sophia does not give up the formula, for she loves Marcel and has only stolen the secret to prevent it falling into her fellow conspira-

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tors' hands. Agostini and Hans suspect her, and she sends Marcel warning to keep away from the villa to which they would lure him in her name. But he comes and is trapped in her room. He turns upon her, until she proves her love by giving him the formula. His father and friends arrive and rescue him after capturing the secret agents. Sophia dies.

Universal Film Mfg. Co.

NESTOR.

FLIVVER'S TERRIBLE PAST—(Dec. 31).—Pimple becomes a fugitive from the State jail. While journeying about town he passes a beer garden wherein are seated a group of people around a table. His throat suddenly becomes parched and he approaches them. He agrees to tell them a sad story of his past life, but before he can commence his thirst must be quenched, to which they readily assent. He then relates the story.

While an engineer on the Chatham and Lancashire Line he met a woman passenger on his train for the first time, and immediately became enamored of her and she with him. She became a frequent passenger on his train and ere long she was his bride. They lived happily for a time, until one day he came home to his wife and was thrown out of the house by his wife's former husband.

While running his engine that evening along its usual course his fireman shouted, "Danger ahead!" and, with a sudden jerk, he put on the brakes and leaped to the tracks below to investigate the cause of the holdup. He was astonished to see a woman, tied hand and foot, stretched across the track. He released her from her bonds and staggered when he gazed into her face and saw that it was his own wife Lizzie. Suddenly her husband came on the scene and she explained to Pimple that it was he who was responsible for this dastardly act. Pimple had prompted the villain to wreak vengeance on the hero, so he suggested a fight to the end for the hand of the woman. First, a duel in which the sword of each broke in the midst of the conflict, and then a fight with gloves, in which Pimple came out the victor, thus proving himself worthy of being espoused to Lizzie. As he finishes his story his jailer comes, and Pimple's spree ends.

IMP.

THE LAW OF LIFE (Three Parts—Jan. 7).—The cast: Robert McKenzie (King Baggot); Helen Willoughby (Miss Edna Hunter); Sid Powell (Ned Reardon); La Carmona (Miss Clara Beyers); Nan (Elsie McLeod).

Two men, Robert MacKenzie and Sidney Powell, love Helen. She prefers Robert and accepts his proposal because she believes him to be good. Powell has ruined a young girl Nan, and the village makes her an outcast. Helen alone remains her friend. In the city Powell and MacKenzie meet. Powell hates the other man for winning the girl he himself covets. In Powell's room, Robert sees the portrait of La Carmona, a dancer, in whom he recognizes a girl whom he saved from two ruffians in the park that afternoon. Powell persuades him to come back that night to a midnight supper which he is giving to Carmona. Robert comes and meets the woman who falls very much in love with him.

Robert had previously told Powell that he could not drink, for as soon as he took one glass everything faded into oblivion and he could not be responsible for what he did. Carmona coaxes Robert to take a drink to her health. He yields and does so. Then everything is forgotten. He remembers nothing until he awakens next morning—to find Carmona in negligee in the parlor of his apartment. He is stunned. He goes to Helen and confesses all, but she sadly turns him adrift.

Powell meets Robert and tells him tauntingly that Helen has promised to be his wife. The men quarrel. Powell in the meantime, has met Nan and promises her that if she comes to his apartment he will marry her and she goes there. Later in the night, unable to rest thinking of Helen, Robert goes to Powell's department to ask him the details of his engagement. He finds Powell dead. An old servant accuses Robert of the crime and he is being led off when a puff of smoke blows through the portiers and a loud report is heard.

The curtains are torn aside and the body of Nan falls to the ground. She tells how she entered the rooms—how Powell laughed at her proposal that he marry her—how he tried to take her into his arms—and how she finally fired the desperate shot that killed him. On the strength of this confession Robert is freed—and Nan dies in his arms. Shortly afterward he leaves Carmona and goes to work in a large mill where he tries to forget. Here again tragedy is brought before him when he finds the slim body of a young girl in the river—a girl who was ruined by one of his own foremen.

He begins to think deeply of his own life and to pity Carmona, whom he knows loved him deeply. So he returns to her—to find her the mother of a little child—whom she claims is his. She is very ill. Robert marries her and she dies happy. Robert now decides to devote his life to the boy. The child falls ill and a nurse is sent for. The nurse is Helen and so these two meet again and the bitterness of the past is all swept from the girl's heart at the sight of Robert's suffering and by the side of the sleeping baby they once more pledge their troth.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY, NO. 199 (Dec. 29).

Echoes of the Wilson Wedding.—Marriage license issued to President Woodrow Wilson and Mrs. Norman Galt.—Washington, D. C. Subtitles: The bride's home, where ceremony was performed. The White House, their new home. Children present huge poinsetta to White House bride.—Hollywood, Cal.

Dinner on the Hoof.—Stockyards glutted with cattle, sheep and goats that will feed thousands. Chicago, Ill.

"Rockfeller of Japan."—Baron Yei-Ichi Shibusawa, with party of Japanese notables, visits Universal City, Cal.

Three-Master Aground.—Sailing ship "Pero d'Alemouer" finds a sandy berth.—Mantaloken, N. J. Subtitle: Bales of cork strew the shore.

Steaks "A la Cart."—Board of Health removes prohibition against sale of horse flesh.—New York City. Subtitle: Will these fellows have a kick coming?

To Brave the Arctic.—Capt. Louis Lane and John Borden to wrest riches in furs from Polar regions.—Chicago, Ill. Subtitles: Captain. Louis Lane. Mr. John Borden.

Picturesque Allies.—French Algerian troops lend their aid to strengthen position against the enemy.—"Somewhere" in France. Subtitle: Off to dig trenches.

Training Cavalry.—British recruits are put through strenuous drills.—"Somewhere" in England.

French War Balloon.—Giant air craft carries army observers aloft to spy on enemy.—on French Battle Line.

Engineering Feat.—Span weighing 468 tons, part of two-million-dollar bridge, is placed in position over Columbia River.—Vancouver, Wash.

Back From the Grave.—Lost submarine, submerged for twenty-five years, is raised from river bottom.—Chicago, Ill.

A Healthful Pastime.—Ice skating finds many devotees among the fashionable set.—Biltmore Hotel Ice Gardens, New York City.

Cartoons by Hy. Mayer, world famous caricaturist.

L-KO.

BILLY'S REFORMATION (Two Parts—Jan. 9).—The cast: Billy (Billy Ritchie); the Sweetheart (Louise Orth); the Nephew (Reggie Morris); the Trouble Maker (Gene Rogers).

When Billy inherits a fortune of $75,000,000 he becomes so unmanageable around the house that his wife sends him to her sister to be reformed. On the train he flirts with a pretty girl, thereby inciting the jealousy of the trouble maker. He is chased from the train and arrives at his sister's house in his pajamas. There he again meets the girl and tries to win her from her sweetheart. He demoralizes the household and in a battle that follows he is bested, and in trying to escape climbs a flagpole, falls from the top into a fire. He finally escapes, a sadder but wiser man.

JOKER.

THOSE FEMALE HATERS (Jan. 8).—The cast: Max Shultz (Max Asher); His Uncle (William Franey); the Widow (Gale Henry); Lillie (Lillian Peacock); the Valet (Milburn Moranti).

Max and his uncle hate everything pertaining to the female. In fact, so strong is their aversion to the fair sex that they have made an iron-bound agreement that the first who pays attention to a woman will forfeit to the other the sum of $50,000. This agreement they have

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framed and placed conspicuously in their room. The widow is a "merry one" and arrives at the same place where Max and uncle stay. She finds much to admire in uncle, and when uncle gives her the stony stare she asks the clerk about him and learns his hatred of the eternal feminine.

A party of Max's friends are on an outing on a houseboat, and, knowing Max's aversion to anything feminine, persuade him to come, telling him that the party is strictly a "stagg one." Max comes, but is sore and angry when he finds that there are women present, among them being Lillie, whose brother is giving the party. He tries to avoid Lillie, but her charms are too enduring for that and they finally become very chummy. Max in a moment of indiscretion puts his arm about the girl and the others catch him in the act. Fearful that she will lose him, Lillie insists upon an immediate marriage, which is performed. Max tells of the agreement and they agree to keep the marriage a secret. The couple set out to see uncle.

Uncle meanwhile has not been asleep and finds much pleasure in the widow's company. The widow finally gets him in a receptive mood and while they are embracing are caught by the valet, who, fearing uncle has lost his mind, hastily writes Max to hurry home. When Max arrives uncle, in order to fool him, has the widow disguise as a valet, but when Max asks the valet to bathe him there is trouble in the camp. Max meanwhile, to fool uncle, disguises Lillie as a valet, and the two women confront each other and penetrate the disguises. Explanations are in order and things are finally straightened out. The two men agree to call off the agreement, as they both fell in love at about the same time and the two couples are left happy.

BISON.

ON THE TRAIL OF THE TIGRESS (Two Parts—Jan. 8).—The cast: Paul (Paul Bourgeois); Betty Hoffman (Betty Schade); Pidetta (Rozita Marstine); Pierre (Mr. Bryson); Pidetta's Accomplice (T. D. Crittenden).

Pidetta, a notorious French woman and leader of one of Paris' worst gangs of crooks, lives in a beautiful chateau which contains an underground palace. She reads in the papers of the arrival at the best hotel of Betty Hoffman, her mother and fiance, an American millionaire. She decides to make Betty her next victim. Being well known in French society, it is an easy matter for Pidetta to make the friendship of the American heiress, who soon learns to like the refined French woman. In Pidetta's underground palace there is a man, a weak dope fiend, who was once Pidetta's admirer. Through her evil plans she soon wrecked his manhood and reduced him to be her abject slave. Pidetta confides her plans to Pierre, the dope fiend, and forces him to do as she says.

One day Pidetta comes to the hotel for Betty and takes her riding. They enter the woods and visit the grounds of the chateau. Betty's natural curiosity leads her about the grounds of the place and the result is that she is suddenly pounced upon and gagged and bound. Pidetta goes out on the road again, and that evening when Paul, Betty's fiance, becomes uneasy because of her absence, he starts out to find her. He finds Pidetta lying on the ground by her car and when he raises her up she feigns faintness and tells him how they were attacked and Betty was carried away by two strangers. Paul takes Pidetta into her chateau and after summoning the servant to attend her he rushes out and back to the hotel to notify the police of Betty's disappearance, not knowing that Betty is being held a prisoner beneath the chateau which he is in.

Pidetta forces Betty to write a note to her mother, demanding $10,000 to be given to a man at a certain place or time, or else she will be killed. The note is sent to the hotel by Pierre, who disappears. The mother, Paul and the detectives, who have been summoned, realize that the money must be delivered or the threat to kill Betty may be carried out. Consequently the next day the money is brought to the given place, but the crook escapes before the detectives get him.

The money arrives, but Pidetta does not fulfil her promise to allow Betty to return home, for she realizes that her chateau will be discovered. One day Pierre, touched by the pleadings of Betty, determnies to go to Betty's mother and tell here where Betty is hidden. Detectives are assigned to go with Pierre who leads them through the secret tunnels. Pidetta, having seen through her periscope their arrival automatically opens the cages of the lions and tigers, and the men are forced to battle their way through the ferocious animals, and thus follow Pidetta and her gang.

Pidetta and the gang, carrying Betty, arrive in the last underground room. They throw Betty upon the floor and disappear into the stone pillars by secret doors. The detectives rush into the room and bar the door in time to keep the tigers out. Paul rushes to Betty and releases her. They all realize that there is one way of escape; so, cautiously, they open the door to allow the hungry animals to leap into the room past them, and then quick as a flash they spring through the door and bar it after them. Thus they escape from the chateau with Betty. Pidetta and her gang start to come from the stone pillars, and are terrified to see the animals in the room. They are left to fate; to starve to death in the pillars, or come out and be torn to pieces by the lions and tigers.

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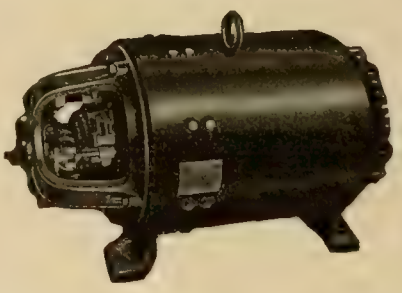

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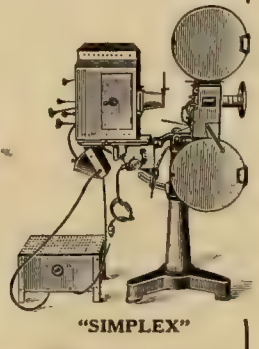

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NESTOR.

JED'S TRIP TO THE FAIR (Jan. 3).—The cast: Jed (Eddie Lyons); Lizzie (Bettie Compson); the Mysterious Stranger (Lee Moran); the Thief (Joe Janecke).

Jed, an honest country boy, is winner in the Exposition Contest of the Sacramento Bugle and finds that as winner he receives $500 in cash and two round trips to the San Francisco Exposition. He tells his sweetheart, Lizzie, and after receiving admonitions from the old folks to be careful of the "slick ones" the couple set out. Almost before they arrive in Frisco they find that the folks' advice was not badly given. A mysterious stranger, Lee, strikes up an acquaintance with them. Jed is rather suspicious, but Lizzie easily falls for the handsome stranger-crook.

In the city he plots with Joe, an accomplice of his, to cop the stranger's roll. He wants Joe to grab their grips and when Jed pursues he will grab or secure the money, which he knows the girl is keeping for her sweetheart. It happens, however, that by Lizzie's advice, the "roll" is transferred to the grip for safety. Joe steals the grip and Jed pursues. To his consternation Lee learns of the money being placed in the grip. Jed has no difficulty in recovering the grip, its theft being only a ruse, and he returns with the roll in safety.

The couple place the money in the girl's umbrella, believing that no one would suspect the hiding place. Lee tries to get possession of the umbrella, but is unsuccessful and gains the suspicion of both the young people. Seeing his own efforts hopeless, he gets his female accomplice, Ethel, and she exerts her charms upon Jed, it being the plan of the crooks to get Jed out of the room, while they make a search for money. All goes well; Jed falls for the charmer, and Lizzie is left alone in her room. Jed, however, sees the crooks sneak up the stairs and surmising their purpose, follows them and turns the tables. Then they proceed to visit the Exposition, their money still intact.

FLIVVER'S ART OF MYSTERY (Jan. 7).—Having nothing better to do one day, Flivver decides to visit a theater nearby and chances to see a very clever conjuring turn. He is greatly attracted by it and later on, receiving an invitation to spend the evening with his grandparents in order to celebrate their golden wedding, he decides to go to the conjurer and ask him to teach him his tricks.

He is received very kindly by the professional, who advises him to buy his 5-cent book explaining every trick most minutely. Very much pleased, Flivver sets himself to work and on the night of the party he arrives at his grandfather's house carrying a bag containing all the necessary paraphernalia. His relations are delighted when he tells them that he intends entertaining them all with some clever conjuring tricks. Alas! their joy is short-lived. Notwithstanding his careful attention to all the details given in the conjuring book, Flivver is met with failure and disaster with every experiment.

In his attempts to copy the conjurer he only succeeds in injuring nearly every member of the party. He mashes his aged grandfather over the head, throws his fragile grandmother mercilessly upon the floor, puts a hat containing six or seven broken eggs on the head of his cousin, and throws a bucketful of water over his charming young sister. When the party have recovered sufficiently from their shock they take him by the heels and hurl him out of the front door. We see him sitting disconsolately on the pavement trying to collect his thoughts, and from the expression on his face one would imagine that the conjurer who sold him the book of tricks will have an unpleasant half hour next time he chances to come across Flivver's path.

REX.

SHATTERED NERVES (Jan. 4).—The cast: Ted Harrison (Ben Wilson); T. R. Williams (Charles Ogle); Ruth, his daughter (Dorothy Phillips).

Ted Harrison, suffering from a nervous complaint, finds that the slightest scratching sound drives him wild. He is employed as the secretary to T. R. Williams, a broker. The sound of a construction gang steam whistle annoys him. After slamming down the window, he finds that the stenographer's steady clicking on her typewriter is driving him to distraction. He orders her to stop her pounding. Overcome by fatigue he falls asleep at his desk, and

Kindly Read Page 139

in a visualization of his dream we see Mr. Williams and his daughter, Ruth, enter the office.

Now it happens that Ted is in love with Ruth and she with him. She consoles and soothes him and together they leave to go out to lunch. At lunch, Ted tries to control himself but is made very irritable by the constant beating of a man's fork on his plate as he keeps time to the music that the orchestra is playing. Ted jumps to his feet, and before Ruth can interfere, he has taken the fork from the hand of the man and thrown it on the floor. The stranger twists Ted's nose and takes Ruth away from him. The manager, noting the disturbance, orders them all out of the cafe. Once outside of the restaurant, the stranger coolly walks away with Ted's girl.

It appears to be a case of love at first sight, for Ted presently sees Ruth and the stranger enter a church, where they proceed to get married. Ted returns in a despondent mood to the office and Mr. Williams, noting his extreme nervousness, suggests that it would be a good idea for him to take a vacation. Ted takes his advice and goes to a little country hotel where he is given a room on the second floor, after informing the manager of his complaint.

At first all is quiet as the grave and Ted falls asleep. Then, all of a sudden at different times a number of nerve-racking noises are made which continued well through the night. Morning comes and Ted makes all haste to the office where he presently sees Ruth enter with the stranger to whom she was married. Ted has a furious encounter with the stranger again and succeeds in giving his nose a vigorous pull.

We now see Mr. Williams and Ruth at the office standing alongside of Ted who is still sleeping at the desk. Ted awakens with a violent start and then laughs as he tells Mr. Williams and Ruth of his dream. In the final scene it is very apparent that if there is to be any wedding coming off in the near future, it will be between Ted and Ruth.

POWERS.

UNCLE SAM AT WORK (Installment No. 1—"Where Uncle Sam Makes His Laws and Keeps His Relics"—Dec. 25).—This installment shows two of the most important of the Government buildings—the Congressional Library and the State Department Building. The scores of clerks and other workers are shown at their various tasks and each branch of the myriad of departments in each building is given individual treatment.

The picture starts with a close-up view of President Wilson and then he is shown with his full cabinet in session. Many other State, Government and a number of prominent representatives of foreign nations are shown. These include Lindsay M. Garrison, Secretary of War; Secretary of State Robert D. Lansing, former Secretary of State William J. Bryan, Sir Thomas Cecil Spring-Rice and his secretary, Sir George Persh; Count von Bernstorff, the German Ambassador, and others prominent in the affairs of the world. The beautiful mural paintings in the Congressional Library, as well as the rare mosaics, are clearly shown. A portrait of Bernard R. Green, who designed and built the Library, and who died soon after the portrait was taken, is reproduced, together with that of Herbert Putnam, Librarian of Congress.

Perhaps the most interesting section of the Library is that devoted to rare books and documents. The Government Library contains as many rare exhibits as any similar institution in the world, among which is a first folio edition of Shakespeare, printed in 1623. This edition is valued at $13,000 and is faithfully depicted in the pictures.

The method of transferring the 3,000,000 volumes to the 155 miles of shelves is a picture of unusual interest. The latter part of the reel is given over to a journey through the Smithsonian Institute, where are housed historical relics, the best known of which are the camp kit used by George Washington during the Revolutionary War, his uniform and other mementoes of the "Father of His Country"; and the original Star Spangled Banner, the flag which inspired Francis Scott Key to compose our National anthem.

CARL EMMY AND HIS DOGS (Jan. 6).—This split reel release shows a number of dogs collected in what is apparently the auditorium of a dog theater, watching each other perform tricks. All of them take their part as their turn comes. Most of the dogs are fox terriers, but there are one or two which are more or less mongrel.

An interesting stunt is the dogs playing leapfrog. First they do this by ordinary jumps and vary this with fancy and intricate steps, jumping over each other on their hind legs, and finally combining the jump with a pirouette. Next the dogs are sent up a ladder on all fours and then on their hind feet only. The little mongrel is continually finding fault and objecting, so that occasionally he must be spanked, but he does his little roll-over stunt gracefully and does not seem to mind the spanking in the least.

Under the special title, "Slide, Kelly, Slide," the entire troupe is sent up a ladder and down a chute, both head-on dive and facing backwards.

LAEMMLE.

THE UNDERWORLD (Jan. 5).—The cast: The Newlyweds (Rena Rodgers and Hal Cooley); Antonio (Rupert Julian); Kara (Elsie Jane Wilson).

The newlyweds are entertaining a party of friends in honor of their recent marriage and the ordinary run of after-dinner pleasures being done to death, the wife is very anxious to give her guests a real entertainment. She proposes a slumming party, and while at first her husband objects, upon seeing the bitter disappointment of the wife, he finally agrees to take them all to see the sights of "The Tenderloin."

The party arrives in the tough part of town and Hal calls an apparent lounger and offers to pay him to show them through the town. The lounger agrees to guide them and they are taken into a tough joint. Among the interesting exhibits he shows them Antonio, who has a reputation as the best "knifer" in town and the guests look at him with shudders. Kara, a queen of the underworld, also comes into the limelight and the well-dressed strangers view her with curiosity and trepidation. Kara later returns to the room with an ardent admirer and when Antonio rises and stealthily creeps toward her, both denizens of the den and the guests, seek places of hiding.

They see, with horror, Antonio brutally thrust the girl aside and he and Kara's companion engage in a duel. The fight rages about the room and into the adjoining room. Later Antonio's antagonist staggers into the room and falls over a table apparently dead. The guests flee in horror and upon arriving safely home Mrs. Newly wed declares that never again will she go for a "slumming party."

In the den there is hilarious rejoicing. The manager divides with his confederates the money he had received from the visitors to get them safely out, while the principals in the drama remove their disguises and accept the congratulations of all present for their masterly portrayal of a tragedy.

MISSY (Two Parts—Jan. 6).—The cast: Missy (Myrtle Gonzalez); Dave Briscoe (Alfred Allen); Jenny (Josie Sedgwick); Walter Hart (Frank Newburg); Blonde McDonald (Val Paul); Jos. Boggs (William Brunter).

Dave Briscoe, trapper and guide, lives with his wife, Jenny, and baby daughter, Missy, in the big woods. Jenny has long rebelled against her life and had made the acquaintance of Joe Boggs, who owns a gambling house and saloon. Finally, one day, she and Boggs leave together, taking Missy, the baby with them. Dave returns home and learns of their elopement. He intercepts the two and takes the baby from her, but forcing her to go with Boggs in the life she has chosen.

Many years pass. Missy grows up to be a child of the wilderness, and is loved by Lon McDonald, a trapper. Missy and Lon become great friends and Dave has hopes that some time Lon will become more than a partner to him. Jenny, meanwhile, is enjoying the better things of life. Boggs is considered wealthy and their names are among the head of the list of the newly rich. Boggs had been fair to the woman and legally married her.

As Missy had now grown up her mother writes Dave begging him to allow the girl to come to her and take advantage of the education she can give her. Dave tells her that it will depend on Missy—that if she wants to go to her mother that it will be all right with him, but refuses to influence her one way or the other. Lon, knowing the yearning of Missy for little extravagances, had several times on his trips to town brought her different articles. When Missy learns that her mother is in the city, she also learns that by going to her she will have all the clothes and other little things that she has read about but never seen. When the actual time to decide the question comes, Missy refuses to leave her father and Lon.

When the hunting season opens, Walter Hart, a sportsman of the same city where the Boggs live, arrives in the woods to hunt and makes his headquarters at Dave's home and so becomes acquainted with Missy. The girl learns that Hart knows her mother, and the two spend much time together. A love affair develops between them and Dave orders Hart to leave. Missy shows a mind of her own and insists that if the hunter leaves that she will go to her mother. Dave is insistent, however, and Hart is forced to leave. Missy, true to her word, slips away to her mother. In the city, Hart again renews his attentions to Missy and at the expiration of a year, arrangements are being made for their wedding. Although Missy thinks a great deal of Hart she has vague suspicions against him and the night before their wedding she bribes a dancing girl to exchange places with her and Missy is present at the big party in Hart's home. She sees the attention Hart pays to the dancing girl and his true character is shown to her. Hart finally discovers his sweetheart's presence and there is a stormy scene between them.

Broken hearted, Missy thinks of the true love of Lon and the peacefulness of her mountain home and decides to return. She receives a hearty welcome from Lon and old Dave and is given a big celebration. She has learned her lesson and decides that Love in a hut with a true man is better than all the fineries of civilization with a "cad."

BLIND FURY (Jan. 9).—The cast: Jack Kelly (Jack Livingston); Jim Fulton (Leon D. Kent); Alice Butler (Mina Jeffries); Mr. Butler (Bud Osborne); Sheriff (Malcolm Blevins); Buck (Hart Hoxie).

An old recluse tells the story of an experience in the West, to account for his frequent spells of madness.

Jack Kelly makes a rich strike and goes to town to celebrate. A young tenderfoot, Jim Fulton, strikes town at the same time. Buck Logan, local "bad man," is out on a tear and, meeting him, compels him to dance for his amusement. Jack enters the street. Buck's attention is distracted for an instant and Jim, taking advantage, jumps and gets his gun. He then proceeds to administer a sound and scientific threshing to the "bad man." Later Jim goes broke in a poker game and Jack generously offers to take him in as a partner.

The next day at the mine Jim learns of the rich strike and suspects that Jack knew of it all the time. Jack silences his protests, saying: "Of course, you'll share it: you're my *partner*, aren't you?" Jim begins to learn what *partner* means to Jack. They both meet and fall in love with Alice Butler, but Jack, believing that she loves Jim, hides his love and keeps away. Alice is not quite sure of her love for Jim, but yields to his pleadings and wears his ring.

One day Jim goes to look for his horse, which has strayed. Alice, who has begun to realize that she cares for Jack, is out riding. She longs for a sight of Jack, so rides by the cabin. He comes out to meet her. In dismounting her foot catches and she is thrown into his arms. Jim, upon a hilltop, looking through glasses, sees them at this distance. Insane with jealousy, Jim rides back toward the cabin. Suddenly Jack remembers that he is not being square with his partner, and gently releases himself. He tells Alice that he must be a traitor to his partner; but the girl does not fully appreciate and share his point of honor and rides off somewhat angry.

Jim arrives, and, gun in hand, demands that Jack defend himself with his gun. Jack puts his hand into his pocket and Jim, thinking that his opponent is about to whip his gun out quickly fires. Jack falls. When Jim investigates he sees that Jack was only taking out his handkerchief. Alice has heard the shot and hurried back. She kneels beside Jack and

You Should Read Page 139

then turns upon Jim, telling him that Jack has just refused her love out of loyalty to him.

Jim is ready to kill himself, but Alice discovers that Jack is still breathing, and Jim rides for the doctor. The doctor announces that Jack is still alive. Alice kneels beside the bed in joy and thankfulness. Jim looks at them sadly, then returns and walks slowly away.

The scene fades back to the old recluse as he says: "In my jealousy and anger I forgot that he was my partner, but I have been remembering it ever since."

BROADWAY UNIVERSAL FEATURE.

LANGDON'S LEGACY (Five Parts—Jan. 3).—The cast: Jack Landon (J. Warren Kerrigan); Juan Maria Barada (Bertram Grasby); Pepita (Lois Wilson); Senorita Del Deros (Maude George); Miguel Alba (Harry Carter); Mr. Thompson (G. A. Williams); Mrs. Thompson (Mary Talbot).

Jack Landon was sent to Peru as manager of the Santa Clara mine. The mining property was somewhat in dispute. Gov. Juan Maria Barada resents the American claim. The two mine managers who preceded Landon have disappeared. The new mine manager knew that he would have a fight on his hands, but the fight waged against him was not the American style that he was used to. Barada first tried to bribe him, and, failing in this, several mysterious attempts were made on his life. Landon escaped these attacks by sheer good luck and a steady nerve, but after they had blown up the new machinery, forced a strike among the miners, called out the militia and placed the property under martial authority, Jack Landon concluded that it was time to return to San Francisco. When Landon left, he threatened to lay the whole matter before his company. Barada sent his tool, Miguel Alba, on a faster boat to intercept the manager at San Francisco and "silence him."

Alba is nearly successful in his attempt on Jack Landon's life, but the latter, after six weeks of delirium in a hospital, slowly recovers. When able to sit up, the American's long delayed mail is handed him. The first letter that he reads is one from a firm of lawyers informing him of the death of his maiden aunt; also that she has left him her property, a Massachusetts seminary containing two hundred lively and entertaining young ladies. Landon leaves for his property, and arrives at the college during commencement; makes an eloquent speech to the young ladies, then watches the departure of students and professors with something like regret. He is left alone in the empty college, with no companion save the caretaker and his wife. At night a noise in the adjoining room arouses him. Going into the darkened room, he turns on the lights and finds that the intruder is a bedraggled and much frightened young lady. He recognizes the girl as Barada's daughter, who is a student at the college.

Landon summons the caretaker and his wife, then asks the young lady for an explanation. She tells him that her father is at that moment awaiting her in New York; that her governess has plotted with Miguel Alba to take her to Boston, when Alba intended to force her into marriage. She had watched her chance and jumped from the train, then hurried back to the college. After telephoning her father in New York, Landon prepares to receive Alba, feeling sure that that gentleman will soon put in an appearance. Alba and Senorita Bel Deros soon arrive and demand Barada's daughter. The demand is promptly refused. A fight between the men follows, and the result is that Alba is bound and locked in the girls' gymnasium for safe keeping.

Barada arrives. Jack Landon and his old enemy meet again; but this time the older man is humble in his gratitude for the younger's efforts in saving his daughter. He assures Sig. Landon that if he will return to Peru, the road to his success will be smooth. Jack Landon gives one glance at Barada's daughter, and what is seen in her eyes causes him to decide on his future course at once. Baraba wishes to see his old friend Alba and goes alone to the gymnasium, only to discover that Alba has made his escape. Landon feels very sorry that the man got away, but Barada tells him not to worry, and softly adds, "We of Peru take splendid care of our enemies"—and he was right. Neither Alba nor the treacherous governess escaped the vengeance of Barada.

Mutual Film Corp.

MUSTANG.

THE HILLS OF GLORY (Two Parts—Jan. 7).—The cast: Cherry Blosson (Helene Rosson); Justus McCanna (E. Forrest Taylor); Matt Sipe (Roy Stewart); Bettina Purdy (Beatrice Van); Judd Blossom (Charles Newton).

Justus McCanna, a popular young physician, is rapidly falling in love with Bettina Purdy. Bettina is a girl in his own set, favored by his mother and sister, and much in love with Justus. A telegram from a friend injured in a wreck takes Justus into Kentucky. There Matt Sipe, a fiery young mountaineer, hearing of the doctor's skill, begs him to go with him to see his sick mother, but Justus refuses. As he starts for the station he is kidnapped by Matt and his father and carried to their cabin in the mountains. Once there he does his best for Mrs. Sipe.

Going to the spring one day for a bucket of water, he encounters Cherry Blossom. He carries her bucket home for her. Matt loves Cherry with all his ardent nature. He finds evidence of her meeting the doctor, goes to the Blossom cabin, and creates a scene. With her ambition for an education as an excuse, Justus arranges frequent meetings to help her with her reading. They fall in love and Matt, spying on them, swears to break it up. Following the doctor until he locates him in the bottom of a gully, he rolls a rock down on him. Cherry hears the crash and runs to find Matt gloating over his insensible rival. She solemly curses him, and Matt, with a mountaineer's superstition, feels terror grip him. Cherry supports her lover to her cabin.

Justus believes that he is dying and insists on immediate marriage. Cherry's father brings the minister and the ceremony is performed. But Justus does not die. His wife nurses him back to health, and he settles down contentedly to their simple life. Then a letter comes from his mother concerning a property deal where his immediate presence is imperative. He assures his wife that he will return soon, but Cherry's heart is heavy with foreboding. Justus means to act honestly but a reluctance to disclose his marriage until Cherry is better fitted to occupy her position as a prominent physician's wife seals his lips. Bettina proceeds to reassert her former claim on his time and attention, and Justus now in a false position finds the return to the old life dulling his recollection of the mountains.

A son is born to Cherry and people begin to sneer at her as a deserted woman. She loyally defends Justus, but her heart bleeds. Determined to know the best or the worst, she goes to Brooklyn with her baby and visits her husband's home. He is not there but his mother, sister and Bettina pity the frightened, illy-dressed mountain wife who refuses to tell the object of her visit. Cherry shrinks from them and goes.

Matt takes advantage of the results of her trip to press his attentions on her. She drives him away with a shotgun. Justus' mother tells him of the visit of the strange woman, whom Justus recognizes as Cherry. He leaves to go to her, reaching her just as Matt has returned with a gun to kill the "brat" and take the woman. He and Matt fight it out. Cherry intercedes to save Matt's life, then lays her son in Justus' arms.

BEAUTY.

BILLY VAN DEUSEN'S SHADOW (Jan. 4).—The cast: Billy Van Deusen (John Stepling); Hank, a waiter (John Steppling); Flora Smudge (Carol Halloway); Mrs. Smudge (Marie Van Tassel).

Billy is a tennis enthusiast, without particular ability, and one of his wild returns crashes through a plate glass window at the home of Mrs. Smudge. Billy, calling to reclaim his ball, finds Mrs. Smudge and her daughter extremely indignant, but when he presents his card and they discover that he is one of the Blue Book "400," their attitude promptly changes. They shower Billy with attention, for Mrs. Smudge and her daughter are exceedingly ambitious socially. Billy calls again and again and at length he and Flora are engaged. Flora, chancing to glance from her window discovers Hank, the waiter, endeavoring to flirt with a passing girl. Hank's form and features are exactly like Billy's and Flora labors under the impression that it is her fiance.

Mother and daughter Smudge enter a cafe for dinner, where they are horrified to discover Billy as a waiter. In reality it is Hank, whose resemblance to Billy is marked. Flora watches the waiter closely and he, inclined to be flirtatious, chucks her familiarly under the chin. Then the real Billy enters the cafe and seeing Flora and Mrs. Smudge, he at once makes for their table. Meanwhile, Hank who had been discovered in the act of chucking Flora's chin, has been discharged and the proprietor of the restaurant thinks that Billy who came in through the front door is Hank the waiter. Further complications set in. Billy is roughly handled. The next day he calls at the Smudge's to straighten things out. Woe unto him. He finds the Smudges have moved and left no address. Crestfallen, Billy wends his weary way homeward.

Don't Fail to Read Page 139

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TO BE OR NOT TO BE (Jan. 8).—The cast: Ignatius Jenkyns (Orral Humphreys); Mrs. Frummerly (Gladys Kingsbury); Her Daughter, Bella (Mary Talbot); Prof. Mugwash (Johnny Gough); Hotel Proprietor (Ed. C. Watt).

Ignatius Jenkyns is the world's greatest Shakespearean tragedian. He admits it, yet he plays on the "ten-twent'-thirt'" time. He and his company leave Waitsburg about midnight, much to the consternation of the hotel keeper who is not aware of their departure until the following morning. Arrived at Spudsville, the next town on their circuit. Ignatius at once proceeds with the rehearsal of his role, but members of his company, rebellious at the "all work and no pay" life they are leading, make forceful demands upon the lanky tragedian as to "when the ghost will walk."

Then the Waitsburg hotel keeper and sundry constables arrive, intent on procuring money from Ignatius or taking it out of his hide. In undignified haste, the great tragedian flees. He takes refuge in the home of Mrs. Frummerly, in whose blue veins flows the red blood of the long lamented Sir Archibald Ladykiller. Mrs. Frummerly and her daughter Bella are standing in front of a portrait of their revered ancestor. They have discovered a mysterious parchment which professes that when the ghost of the late Sir Archibald shall appear, fortune shall smile upon his descendants, namely, viz. and to-wit—Madame Frummerly and Bella.

When Honorable Ignatius appears, the Frummerlys are wide-eyed, for the long haired Hamfat bears marked resemblance to their feudal ancestor. As Ignatius approaches the portrait, he stumbles over his sword and falls. Frantically he grasps at the painting, which tumbles down upon his head. A cache is revealed, in which is a hoard of jewels and money. The Frummerlys, discovering that Ignatius is flesh and blood, and not a ghost, agree to split their good fortune "fifty-fifty" and Ignatius returns again to trod the boards of Spudville. Placating the irate hotel man, the great Hamfat lifts aloft his lance, and in deep stentorian tones he bellows: "A horse, a horse—my kingdom for a horse."

AMERICAN.

MATCHING DREAMS (Two Parts—Jan. 3).—The cast: Martha Weaver (Vivian Rich); Hugh Clayton (Alfred Vosburgh); Mrs. Hammond (Sylvia Ashton); Lola Hammond (Jimsey Maye).

Circumstances decree that Martha Weaver shall be a dressmaker, and the artistry of her needle finds expression in beautiful gowns she designs for the fortunate women who have the dollars with which to buy costly silks and satins. Lola, a niece of the wealthy Mrs. Hammond, employs Martha and makes of the girl her confidante. Lola explains to the young seamstress that the gown on which she is working has been ordered by Lola's aunt so that she, Lola, might wear it and ensnare the heart of Hugh Clayton. Lola doesn't love Hugh but rather her heart remains true to a young man in her home town. Lola wears the gown and Hugh, contrary to Auntie's desires, expresses a wish to meet the girl who could design a gown like that.

Martha meanwhile is pressed for funds with which to pay her rent. She promises to pay as soon as Mrs. Hammond's check arrives. Then Lola decides to elope with her young lover, and fearing that Martha will not be paid for her work, Lola leaves her horse and riding habit in payment for her gowns. This doesn't pay the rent, but nevertheless Martha's heart is filled with joy for it has long been her fondest dream to canter along in the mountains.

Martha rides out, astride her sleek mount. In the hills she meets with Hugh, and the two ride side by side. In reply to a question, the girl declares that she is Rosalind, and Hugh promptly insists that he is Orlando. The chance acquaintances part and agree to meet the following day. Martha meets Hugh, but at the end of their ride she gives him a note that she must say good-bye forever, for she has pretended to be what she is not. She prays that he remember her only as Rosalind.

Mrs. Hammond has reclaimed Lola's horse and habit and in doing so, paid Martha the money she owed. Martha has occasion to call at the Clayton home, where she is surprised to meet Hugh. He, too, is surprised, though not too much so to declare his love, and crushes the girl in his arms. The hearts of Orlando and Rosalind henceforth unite.

TIME AND TIDE (Jan. 7).—The cast: Ned Lang (Alfred Vosburgh); Ruth Walters (Nell Franzen); William Lang (Hugh Bennett).

William Lang is a wealthy widower and when there are women folks around, he just "cawn't make his eyes behave." In other words, Lang is a bold, bad flirt, much to the distress of his son, Ned, who tries to make him realize that the girls do not love him but rather his money. Father and son go to the seashore where the elder Lang is promptly captivated by the wiles of a charming widow. Then Ned meets with Ruth Walters, a pretty fishermaiden, and before he knows it, the young man is head over heels in love. Ned's wedding plans are unfolded and father announces that it will be a double wedding for he is to wed the widow.

Ned shows the widow a telegram which states that his father's fortune has been swept away, whereupon the widow promptly leaves for parts unknown. Father is disgruntled and refuses to see that all the designing woman wanted was to clutch his fortune. Enraged, the father refuses to permit the wedding of his son and the fisher girl. Then follow gloomy days, for father will not let Ned out of his sight.

The latter resorts to strategy. With his father he walks out on a rocky point, extending far out into the sea. The tide comes in. Neither can swim and they are cut off from land. They shout vociferously for help. Ruth rows out in a boat, takes Ned aboard and leaves the frantic father, bewailing his fate, but Ruth knows and so does Ned, that the tide never completely submerges the point where father stands. By the time the tide has receded, and Lang reaches the shore, the knot has safely been tied. Father, much to his chagrin, is forced to grin and bear it.

THANHOUSER.

THEIR LAST PERFORMANCE (Three Parts—Dec. 28).—The cast: Stage Struck (Ethyle Cooke); Her Sweetheart (Morris Foster); Young Girl (Grace De Carlton); Her Sweetheart (Boyd Marshall); Club Man (Hector Dion).

An ambition girl came from a small city determined to make her mark behind the footlights, but was soon disillusioned, and realized that the only theatrical future for her was a place in the chorus. She would have returned home, but her parents were in poor circumstances, and the small amount she was able to send home every week meant much to them. She saw the other girls accept invitations from wealthy men, but she knew the dangers of the gilded path and declined all advances from would-be admirers. There was a hard-working young man back home whom she had promised to marry.

One day she received a letter from her mother telling of her father's serious illness, and of their need for money to pay the medical expenses, while in the same mail came a letter from her sweetheart in which he told of financial reverses and of his inability to help her parents. The tempter, in the person of a wealthy man, appeared, and offered to lend her the money that her parents needed. To save her father's life, she made the sacrifice, and the money was mailed that night. The father did not recover as rapidly as was expected, and as he was hovering between life and death, a visitor to the great city brought news of his daughter's life. Heartbroken, the father died, and his wife soon followed him. The girl's fiance came to New York, told her of her parents' death, bitterly denounced her and cast her off.

She tried to forget the past in the gay life of the city, but she could not. One day, a new element came into her life. A young girl came from a distant town and secured a position in the same company. She was hopeful and enthusiastic, and fondly believed that a great future on the stage awaited her, but she had attracted the attention of the same man who had spoiled the life of the other girl. The older girl watched over the newcomer with the care of a sister.

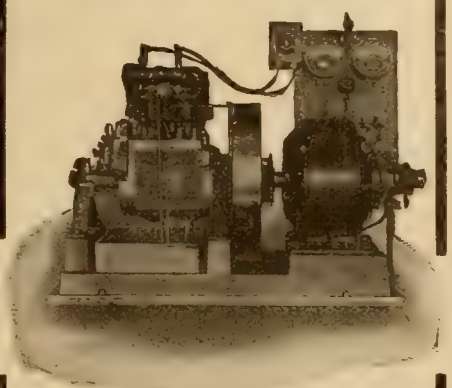
The younger girl slipped away one evening after the performance and went with the rich man to a restaurant where dinner was served in a private room. As time progressed she became frightened and to calm her the man called up the older girl at her boarding house and invited her to join them at the restaurant for dinner. He did not know that the sweetheart of the younger girl had arrived in the city and was at the boarding house at that time, so he was greatly surprised when a stalwart young man entered with the actress. He was not disposed to give up his prey without a fight, but he was no match for the young athlete and was beaten to the ground.

The following night the last performance of the play was to be held, and then the actress had promised to accompany her protege to her home, for the younger girl's sweetheart had induced her to consent to an early marriage. The curtain was about to fall upon the final scene when a pistol shot rang out, and a girl in the chorus was seen to sway and fall. Men leaped into the stage box and seized a half-crazed wretch, who clung to the fatal weapon, as he gazed in fascination at the stage, for the shot had not reached the little bride-to-be, but the older girl, who, though a cast-off of society, had given her life for her friend.

Her death was not in vain, for the other girl

You Should Read Page 139

What's the Use?



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FALSTAFF.

UNA'S USEFUL UNCLE (Dec. 27).—The cast: Una (Charles Emerson); His Wife (Winifred Lane); Uncle Dan (Riley Chamberlain).

The young married couple were struggling to earn a living from their little farm and to save enough to pay off the mortgage which encumbered it. But relatives descended upon them and devoured their food. The worst of them all was the wife's mother, and when she departed after a long stay, the young couple heaved a sigh of relief. Then they were again plunged into despair by the arrival of Uncle Dan, another relative of the wife. Uncle Dan was a shabby old fellow, who was continually drinking out of a flask which he carried in his pocket. He announced his intention to pay his niece an indennite visit.

Several weeks later the farmer called upon the money-lender to pay the interest on the mortgage, and while on his way home he lost the receipt for the money he had just paid. The voucher was found by the old miser, who, realizing that the farmer had no proof that he had paid the money, denied that he had ever received it and demanded payment again. The farmer and his wife were very gloomy and believed that it would be necessary for them to pay the interest again, although they knew that they were being cheated, but Uncle Dan, who had made an accidental discovery of great value, intervened.

A dance was to be held at the town hall that night. Uncle Dan appeared before the committee of arrangements with a number of apples, which he explained were samples of the celebrated "Usquebaugh Apple," of which only he possessed the formula. The members of the committee tasted the apples, and agreed that they were delightful, for the fruit made them feel very happy. A large order was given to Uncle Dan, and the miser watched the rapid sale of the apples with envy, and finally made the farmer an offer for his farm and the wonderful formula of how to produce them, but not until he had agreed to pay many times the market value did he secure the coveted property and he had to pay for it in cash. Uncle Dan gave him a sealed envelope which he told him contained the formula for the "Usquebaugh Apple." Sometime later the miser tore open the envelope. The note read: "For definition of 'Usequebaugh,' look in the dictionary." He did, and learned that the definition is "whiskey."

The money-lender never saw Uncle Dan or the young couple again, for they left that night for New York, where the young man prospered in business.

FOOLISH FAT FLORA (Dec. 30).—The cast: Flora (Arthur Cunningham); Husband (George Mack); Automobile Owner (Charles Emerson); Gardener (George Welch).

Flora hated weighing machines, but she could not keep away from them. She wanted to see if she was getting fatter, and each time she stepped upon the scale she tipped it a little higher. She did everything she could to make her figure sylph-like, taking long walks and practicing with dumb-bells and Indian clubs. Through this latter form of exercise, her worst ill luck came, for she dropped an Indian club out of the window and it hit the gardener, and the hose he was using slewed around and the water poured over her husband who was in the house, and Flora's husband fought with the gardener and the gardener lost his job and the husband gained a cold, but poor Flora didn't lose even a fraction of a pound.

After consoling her husband, Flora happened to look over one of the Sunday newspapers and a full page article attracted her attention. It was by a celebrated dancer, and explained that the way to "lose your fat and gain a figure" was to "dress on the floor, work on the floor, and eat and sleep on the floor."

Foolish, fat Flora tried it. She had all the furniture moved out of the house and religiously followed the rules laid down by the dancer. As a result, horrified neighbors had her arrested, and at the door of the jail she met her loving husband. He was accused of wrecking an auto tire with a plate, failing to make repairs, fighting on the public street and resisting an officer. It was all his wife's fault, he said, and he proved it, and was most unhappy when sent to jail. Flora was rejoiced, however, having heard that the prison food was bad and believing that jail life would train her down. Whether it did or not is a question, for she and her husband are still behind the bars.

MUTUAL.

MUTUAL WEEKLY NO. 52 (Dec. 30).

Boston, Mass.—Big steel battleplane is built here. It has two gun turrets and is driven by 140 horsepower motor.

Marysville, Cal.—Citizens "bury the hammer" at dedication of new $150,000 bridge. "No more knocking" is their slogan. Subtitle: The key to the bridge is presented to the mayor.

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Charleston, S. C.—Southern Commercial Congress meets here. Naval review and pageant are features for the entertainment of distinguished guests. Subtitle: Gov. Manning of South Carolina and staff.

Paris, France.—Paul Hernieu of the French Academy is buried here.

New York City—Ice skating is society's newest fad. Here are illustrated the latest modes in costumes a Glace. Subtitles: Lanvin Model. Made of old rose sweater cloth. (Courtesy of J. M. Gidding & Co., Fifth avenue, New York.) Paquin Model. Made of blue suede leather. (Courtesy of J. M. Gidding & Co., Fifth avenue, New York.) "The St. Moritz." Hunter green velour cloth. Trimmed with beaver fur. Hat to match. (Courtesy of Leo F. Sturm, New York.) "The Figure Eight." Nutria Rink cloth. Trimmed with seal. Hat to match.

Paris, France.—Holland's gift to France. A hospital is established at Pre' Catelan. (Catelan.)

New York City—Junior American Guard gives military training to boys between 12 and 18. New movement to strengthen National defense plans.

Le Creuzot, France.—A new submarine for France. The "Daphne" is launched here. The Aquitania, greatest of English ships, arrives in the Dardanelles with reinforcements for the Allies.

Marseilles, France.—Trophies captured from the Germans at the battle of Champagne are placed on view here.

Washington, D. C.—President Wilson weds Mrs. Galt. This picture of the President and his bride was made at the World Series Ball Game at Philadelphia in October. Subtitles: Mrs. Galt's jewelry store. Mrs. Galt's residence in Washington. The White House—her future home.

New York City.—Ammunition for the Allies. German freighter seized by Russia is converted into munition carrier.

Ostrander, Ohio.—Second Annual Turkey Scramble. Any one catching a bird becomes its owner.

MUTUAL MASTERPICTURE.

THE OTHER SIDE OF THE DOOR (American—Five Parts—Jan. 6).—The cast: John Montgomery (Harold Lockwood); Ellie (May Allison); Rod, Political Boss and Gambler (Wm. Stowell); Dingley, District Attorney (Harry Von Meter); Fenwick, Ellie's Father (Dick La Reno); Carlotta (Josephine Humphreys); Sheriff (Roy Stewart).

John Montgomery, young, rich and of fine family, is eagerly sought after by the elite of old San Francisco. He and Ellie Fenwick meet for a moment at a hall, and are mutually attracted. Montgomery's impulsiveness and generosity cause him to fall an easy prey to Willie Felton, leader of a fast set, who introduces the young man to Martin Rood's gambling house. Rood, seeing in Montgomery a lamb to be shorn, quickly fleeces him of a large part of his fortune and then persuades him to invest the rest in a bogus mining deal. The young San Franciscan finds himself penniless. Meanwhile, he has met Carlotta Valencia, mistress of Rood, who develops for Montgomery the first real affection she has ever felt for any man. He is infatuated with her beauty and cleverness, and when he begins to hear evil stories against her, he stoutly defends this Spanish woman of doubtful arts. Montgomery's own reputation is sullied because of his associates, and only Ellie Fenwick continues to have faith in his inherent nobility. She believes Montgomery more sinned against than sinning. Her father, however, will not permit her to have anything to do with the man she loves. Montgomery, denied the companionship of the one woman who might have redeemed him, turns for consolation to Carlotta.

One morning early, Ellie is returning from the market to prepare a birthday breakfast for her father. Passing Rood's gambling house, she hears a pistol shot. Through the swinging doors of the bar-room, the proprietor of the resort falls out dead. Montgomery, with a smoking revolver in his hand, leaps out after him, and the next instant, flinging away the weapon, has fled. Ellie, panic-stricken, hurries home, where she tells her father and District Attorney Dingley what she has seen. Nobody else has witnessed the incident, and Ellie, violently against her own will, is obliged to serve as chief witness for the state. Carlotta lures the girl to her house and tries to bribe her into silence. When this fails, she attempts to induce her to drink a cup of poisoned wine. Ellie, however, is on her guard. Her father has made her feel that it is her duty to God and to society to testify against the man she loves.

Montgomery is convicted of the murder. As he

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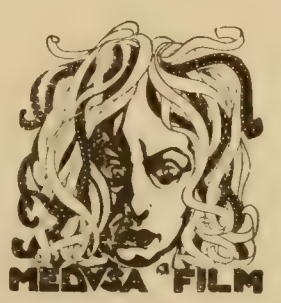

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is leaving the courthouse a band of Mexican horsemen, hirelings of Carlotta, effect his rescue. He and the Spanish woman plot to flee the country together. A chance meeting with Ellie, however, causes Montgomery to resolve to leave the city alone and start life over again. He writes Carlotta his intention. Ellie is driving him in her carriage to the borders of the town when both are arrested by the sheriff's posse. The girl flees, taking refuge in Carlotta's house. She finds the beautiful Spaniard sitting erect in a chair—dead. A written confesion in her own hand reveals that it was she who murdered Rood. Later, Perez, Carlotta's servant, corroborates the story, throwing light on Montgomery's heroism in shielding the guilty woman. Montgomery is exonerated. He begins life anew—with Ellie as his wife.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Episode No. 2—"The Winning Jump"—Two Parts—Jan. 3).—General Holmes learns of the plans to steal the survey charts for his proposed new line. He tells this news to Rhinelander and Seagrue, his associates, who are at the home to meet with the directors of the C. W. R. R. en route to Signal on a special train. General Holmes takes Helen and his associates down to the depot to greet the visitors. On a passing track Storm is working around a big freight engine. Casting discretion aside he steps over and with outstretched hand greets Helen. She shakes hands with him and then rebukes him for his impertinence.

Arrived at the house General Holmes and his friends get down to business. A discussion arises over distribution of stock holdings. Seagrue refuses to accept the proposition advanced by Holmes and Rhinelander. Threats come from both sides and finally the meeting breaks up in disorder. Late that night Seagrue admits two confederates hired for the purpose of blowing the general's safe and stealing the plans for the survey. Helen awakens. Realizing the matter at hand and seeing Storm working on his engine at the depot, in the flare of a torch, she quickly fastens a serving bell to the wire running to the station and starts it along on its message for help.

Storm hears the bell and wondering what it is all about looks to the general's house and sees there silhouetted against a window the struggling forms of a girl and two men. After tying Helen, Spike and Lefty, the hired crooks return down stairs where they encounter General Holmes. They give him a beating and escape with the plans. The crooks run down to the track and at the risk of their lives board a passing train. Helen takes command of the situation. At the head of a group of her father's friends she hurries to the depot and hastily commandeers Storm's engine.

Hiding on the roof of one of the passenger coaches the two crooks see the beginning of the chase. Climbing over the cars they reach the engine and hold up the engineer and fireman. The freight engine is gaining. Spike sends Lefty back to cut off the coaches. As the engine is cut off the air brakes bring the coaches to a sudden stop. Behind them, Storm pulls his big iron horse. A parallel track affords further pursuit. Hastily backing onto it, Storm speeds up his engine and soon is abreast of the fleeing crooks.

Helen climbs back over the tank of the engine and as the two engines race side by side she jumps to the tank of the passenger engine. Lefty grapples with her but Storm knocks him out by throwing a wrench straight and true. Spike seeing the game is up leaps into the river but upon coming ashore he sees himself surrounded; so he craftily buries the survey plans at the foot of the trail. The party then returns to Signal and the general's home, when Helen learns she is an orphan.

Pathe Exchange, Inc.

PATHE NEWS NO. 101 (Dec. 18).

New York City.—Notables in wax suffer indignities when the Eden Musee closes and they are carted off to Coney Island. Subtitles: Julius Caesar and Cleopatra. T. R. remains "delighted" through it all.

Philadelphia, Pa.—Horses destined for war service are purchased by agents of the French Government. Subtitle: Branding the animals whose life under war service will average about two weeks.

New York City.—Skating has become so popular that hotel courtyards are being transformed into ice rinks where guests may glide between dinner courses.

Figure Skating.—Costume by courtesy of A. G. Spaulding & Bros. Subtitles: The one-foot spin. The Davidson. The "cut-off" worked into a figure. The flat foot spin.

Aldershot, England.—Recruits are taught to manipulate the delicate electric instruments used in firing land mines.

Isle of Hope, Ga.—Diamond-backed terrapins are being incubated by the thousands to delight epicurean tastes at Christmas. Subtitles: After eight weeks the young terrapin emerges from the egg. Three years must pass before the terrapins attain their full length of six inches, which accounts for their high value.

Oquossoc, Me.—Thousands of Christmas trees are cut and shipped from the Maine woods at Christmas time. Subtitles: Unloading part of New York's consignment which costs the citizens $500,000 annually. A Merry Christmas.

Kyoto, Japan.—Streets are bedecked and triumphal arches erected to welcome Yoshito who journeys to the ancient capital of his realm to be made the 122nd Emperor of his dynasty. Subtitles: Troops arriving to line the streets have great difficulty in dealing with the enormous concourse of sightseers. Old and young hold patient vigil for hours to catch a fleeting glimpse of their "Imperial Father." Sand is piled along the route of the royal procession for ancient custom decrees that the Emperor must not pass over ground soiled by previous footsteps. The actual procession, however, is an extremely simple affair, and the royal carriages pass at the usual Japanese ceremonial trot.

PATHE NEWS NO. 102 (Dec. 22).

Houston, Tex.—A gearless automobile, driven by an air propeller, appears in the streets here.

Butte, Mont.—Electrification of 440 miles of railroad over the Rockies is completed and the world's largest electric locomotive makes its first run. Subtitles: One of the adjustable trolleys of the engine. The driving wheels. Over the Montana mountains at sixty miles an hour. Great Falls and the power station where the electricity is generated. Percy Rockefeller, nephew of John D., starts the first train.

Washington, D. C.—The home of Mrs. Norman Galt where her marriage to President Wilson is performed with simple ceremony. Subtitles: The marriage license. The White House, the future home of the first lady of the land.

Fairyland.—Santa Claus arrives to gladden the hearts of young folks the world over.

London, England.—The carriage of a captured German gun forms a vantage point for the recruiting orator.

Roehampton, Eng.—The loss of limb is not enough to dispel the innate cheerfulness of the British "Tommy." Subtitle: Although disabled he still enjoys a friendly contest.

Chicago, Ill.—A submarine, forty years old, which sank with its inventor on its trial trip, is discovered by a diver in the river bed. Subtitles: The curious twenty-ton craft is raised from its resting place. Difficulties are experienced in hauling the unwieldly mass out of the water.

Cartoon—The Troubles of a Pacifist.—Animated cartoon.

Boston, Mass.—Fifteen hundred school children march against John Barleycorn in "No License" demonstration.

North Yakima, Wash.—Unusually fine products of the breeder's art are exhibited at the Northwest Pacific Stock Show.

LONESOME LUKE, SOCIAL GANGSTER (Phunphilms—Dec. 29).—Luke and his companion, Tin-horn Tommy, are shooting craps on a public thoroughfare when an ugly looking pedestrian comes tramping along. Like a fox can scent the approach of the hounds—so did they feel the presence of the badge-carrier. Luke retreats to the roadway and a few seconds later finds himself astride the radiator of a swiftly moving motor-chariot. Little Miss Somebody goes motoring and sees a sign offering a hundred dollars to the best dancing partner for Mrs. Vermin Rastle.

The car on which Luke is riding bumps into the rear end of that belonging to the little millionairess and he lands in the seat beside her. She takes him in for feed and to try his feet at stepping. Tommy also meets a meal-ticket in the shape of someone not very good to look upon. In the establishment they try their feet at stepping and Luke, being able to floor the internationally famous stepper more times than anyone present, is given the razoo. But you can't keep a good man out, so he comes back with a pistol which he has taken from a policeman. When the commotion subsided there was still a few bits of furnishings that remained intact.

WHERE THE TREES ARE STONE (Globe—See America First).—On same reel as foregoing. This picture gives many remarkable views of the "stone trees" of Arizona. In Navajo County there are almost two thousand acres covered with these remnants of a pre-historic woodland. We see the actual grain and fibre of the wood preserved in the stone, rivaling onyx and marble for its delicacy and color. Many other interesting bits are shown making a pleasant short subject.

THE RED CIRCLE (Episode No. 3 "Twenty Years Ago"—Jan. 1—Two parts—Balboa).—To wipe out his Red Circle birthmark of crime, Jim Borden, crook, kills his son and himself. Later, Detective Lamar sees a Red Circled hand and pursues an automobile connected with the

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We ask you, the owner or manager of a moving picture theatre, to tell your patrons about this proposed measure in Congress and to ask them to sign this subjoined petition against the bill. Put a slide on your screen announcing the fact that a petition against this destructive measure is ready for their signature in your office. Ask them to sign as they leave. Here is a form of petition. If you want more forms we will send them to you upon request.

When you have secured a number of signatures to this petition send it to THE MOVING PICTURE WORLD, which will undertake to forward it to Congress and to use it especially in connection with the hearing to be held before the committee to which the Federal Censorship has been referred.

Petition to Congress

I, the undersigned, a citizen of the state of _____, in no way interested in the making, distributing or exhibiting of moving pictures, do hereby enter my protest against the proposed Federal censorship. I consider it un-American and entirely unnecessary. I believe that the laws now on the statute books of the United States and the various sovereign States are ample to deal with such films as offend against public decency. This is not a legal theory but a well-proven fact. Moving pictures are a medium of expression like the newspaper. The newspaper is free but subject to the law for an abuse of its liberty. We ask the same enfranchisement for the moving picture.

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robbery of a loan shark. The veiled woman in the auto, June Travis, wealthy girl reformer, escapes and Lamar is baffled. June's old nurse, Mary, surprised a confession from the girl and is greatly agitated when the Red Circle appears on June's hand.

With much effort Mary tells June that she (June) is the daughter of "Circle" Jim Borden. At a camp in the West Mrs. Travis gave birth to a son at the same time that a girl was born to Mrs. Borden. With several others Travis and Mrs. Borden lost their lives when a gang of outlaws attacked the town. Borden left town taking by mistake the Travis boy. Mary fearing the result kept silent.

Next day when Lamar calls, the butler blunders in to ask June if a piece of one of the stolen notes had any value. Mary, June's old nurse, in trying to divert the suspicions of Detective Lamar, finds herself in a precarious situation.

CHASING 'EM OUT IN THE OPEN (Starlight—Jan. 1).—Heinie and Louie in their determination to make the world come to terms with them over the food question, make us laugh very heartily.

When a young man comes to the barn in which they are sojourning, to secret some negotiable notes, Heinie and Louie very promptly attempt to assassinate him in their greedy efforts to get the money. They get it—and spend it. The first dent is made by the feed bill and a carpet sweeper to wheel it home on.

They read that M. Parrot would pass up his hairdressing parlor for a small consideration; they investigate and buy. Thereupon feeling that they are in a class by themselves when it comes to crimping up the ladies, they discharge the help and wield the curling-irons in great fashion. But one unusually good looking lady comes along, and then there is no further peace in the family. Duelling may be out of vogue with the most of us, but not so with these extraordinary characters. They kill their seconds and then under heavy fire, Heinie shows a yellow streak and takes to his heels with Louie in hot pursuit. They again form an alliance for their common defence when the disgruntled fashion-chasers mob them. Back to the barn for Heinie and Louie.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (Pathe—Episode No. 13, "The Missing Heir"—Two Parts—Dec. 27).—In the latest release J. Rufus and Blackie Daw use still another method to lay their talons on the bank account of P. S. Hutch, a shyster lowyer who has embezzled $120,000 from a man answering to the name of Lundy and whose home town is Berne, Switzerland. Lundy is the owner of American properties and has appointed Hutch his attorney. To live up to his reputation as a shyster, he confiscates them. Hutch did another crooked deed—he helped swindle the father of Violet and Fanny Warden and now has Wallingford and Daw on his trail.

They make the acquaintance of Hutch, and for a whole week they pump him in vain. Unable to glean anything in the wake of his dirty shoes, they decide on Daw as a souse and a call on Hutch at his office at the time that he usually goes to the bank. Wallingford accompanies him while Daw does a Rip Van Winkle on the couch until they get clear of the room—then he gets the information he wants and gets back to the couch not a minute too soon. They rent a "Spirit Parlor" for a day and cleverly get Hutch to call rather hastily—and leave quicker. Wallingford and Daw call at Hutch's office a little later, planning a trip to South America; but Hutch refuses to go along until he again sees the Lundy spirit out for an airing; then and not till then does he do a double-quick for the bank and the remainder of the embezzled money. They have a little difficulty in getting the coin when he fetches it from the bank, but let it suffice that they get it.

COLONEL HEEZA LIAR, NATURE FAKER (An Animated Cartoon Comedy by J. R. Bray—Dec. 28).—The doughty Colonel's latest adventure takes place in Africa, under the blazing sun of the Sahara, very close to an oasis to be sure, because the bear that attacks the Colonel would not venture far out in the hot sand, without some water nearby. But food is scarce and the Colonel has to do a Marathon to escape the bruin's teeth. A kangaroo and monkey also help to make the drawings genuinely animated—animated with fun.

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CALIFORNIA'S ROCKY COAST (Photocolor—Picturesque America—On Same Reel As Foregoing).—The coast line of California, with some of its rocky formations, is quite as grand as the coast of any country in the world. All this is easily proven by one look at the beautiful pictures called California's Rocky Coast, which Pathe has taken of the coast near Carmel-by-the sea. Some remarkable locations and unusual pictures of these rocks have been secured. There is shown a blow-hole, a cave hollowed by the pounding of the waves and how the water is blown out through the hole by the air it has compressed as it rushes in. Another scene shows the hills in the distance and the marked contrast they form to the rugged rocks of the shore.

EXCUSE ME (Gold Rooster Play—Five Parts—Dec. 31).—The cast includes Robert Fischer, Harrison Ford and Vivian Blackburn.

Henry Mallory, U. S. A., receives orders to join his regiment which is to embark for the Philippines. The Overland Limited is the only train that will enable him to reach the coast in time to escape a court-martial. Having a little time to spare he persuades Marjorie to elope with him and reserves two berths. They reach the train in time, but haven't time to get married. "Little" Jimmy Wellington, who stands six feet two and weighs 350 in his stocking feet, guzzles too much, so his wife takes the Overland for Reno, telling him she goes to Paris for the year. He gets sore and takes the same train, for the same place and for the same purpose.

The Reverend Doctor Temple, tiring of the Monotony of Ypsilanti elopes and takes the Overland to the coast. There is another girl aboard, a former sweetheart of Mallory's. With this cargo in charge of a worthy porter, they start. The happenings en route are screamingly funny. Marjorie, not married to Mallory, has her reputation at stake. Dr. Temple knows this, but won't let anyone know that he's a preacher of the gospel. Wellington and his wife fail to meet because he's too busy pestering the men folks and she puffing cigars. Then the other girl pesters Marjorie and Mallory with a bracelet she received from Mallory, and so every one does something that had been better left undone, and the porter must bear the brunt of it all.

A hold-up relieves the girl of the bracelet and the arrival of the Mormon minister when they get to Utah frightens Temple into practicing his profession of the young couple. Then a cinder in Wellington's eye causes him to meet his wife who relieves him of it, and they patch up their differences. With everything running smoothly, we leave them to continue their journeys.

TRIANGLE FILM CORP.

BETWEEN MEN (Kay-Bee—Jan. 2).—The cast: W. S. Hart, House Peters, Enid Monkey, J. Barney Sherry, Bert Wisner, Robert McKim.

Ashley Hampdon, a Wall street financier, has a daughter named Lina. Gregg Lewiston wants to marry the girl. The father tells him that the girl can please herself. As he does not seem to progress in his love-making, Lewiston puts through a scheme to ruin Hampdon in the market, so that the father will bring pressure to bear on his daughter to marry the suitor as he has lots of money. Hampdon is distracted by his losses. While aimlessly looking over his papers Hampdon comes across a little note signed by a western mining man, Bot White. It is an offer from White to assist Hampdon at any time and in any place, physically or financially. Hampdon had once befriended White and as he would not take anything else in return, White gave him the written offer. Hampdon sends a message to White to come to New York at once. When White appears, Hampdon tells him of his suspicion that Lewiston injured him through an accomplice who had given him a wrong tip.

Lina takes offense at a conversation she hears between Lewiston and White and tells White that she objects to him. He is put up at a club by Hampdon. There Lewiston sends Rankin (the same broker that he used to ruin Lewiston) to White with a tip on the market. White sends for detectives. They connect White's room with that of Lewiston's on a floor above by means of a wire and with the aid of a dictaphone they overhear Lewiston and Rankin concocting a scheme to ruin White as a friend of Lewiston and a possible rival to Lina's hand. White and Hampdon use this information to

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make a fortune much to the discomfiture of Lewiston.

As his treachery is now revealed, Lewiston is unable to win Lina. He goes to the club and insults White by saying in a loud tone of voice that this is the first case he has known of a man trying to buy a girl. White wants him to fight, but Lewiston excuses himself by remarking that it is a gentlemen's club. Finally Lewiston strikes White for calling him a coward, but spectators separate the men. Lewiston goes to his uptown home and White follows him. There is a fight and White gets the best of it till Lewiston hits White over the head with a bronze vase. Just then John Worth, who is a friend of White's and is half crazed from losses due to the villainy of Lewiston, appears at a window and shoots Lewiston in the arm.

White having accomplished his mission goes to bid his friend, Ashley Hampden, good-by. Lina has come to admire White for his loyalty to her father and for his efficiency. He does not seem to understand the change in her and bids her farewell. She, however, gets her father to take her on the same train on which White goes. They meet on the platform of the observation car where the misunderstanding is cleared.

CROSS CURRENTS (Fine Arts—Jan. 2).—The cast: Helen Ware, Teddy Sampson, Courtenay Foote, Sam De Grasse, Vera Lewis.

Elizabeth Crane lives and entertains lavishly in Washington. She is the fiance of Paul Beale, a diplomat. Elizabeth is a thoughtful young woman, and is interested in charities as well as things of the social world. Her younger sister, Flavia, returns from two years of schooling in Paris. Paul becomes fascinated by the girlish ways of Flavia, and the unsuspecting Elizabeth realizes at a dance that her lover has transferred his affections to Flavia and she releases him from his engagement to her. Then follows the marriage of Paul and Flavia.

Silas Randolph attempts to win Elizabeth but fails. He gets up a party to go cruising on his palatial yacht. After some persuasion by Silas' sister, Mrs. Van De Veer, Elizabeth is persuaded to accompany the party. It also includes Paul and Flavia. The yacht is destroyed by fire. Flavia is rescued by a sailing vessel after a night in the water. Elizabeth and Paul drift ashore on a desert island. She takes care of the man, who has been injured in the accident and has become almost helpless. Silas gets to shore on another part of the same island. He comes across the other two survivors. Elizabeth has found some food and feeds the ravenous Silas. He becomes demented and attacks her. Paul intervenes but is easily thrown off. Then Elizabeth manages after a struggle to kill him with a knife. Her attention becomes now centered in caring for Paul. He recovers his strength and aids her in making garments out of sailcloth, catching fish and devising furniture. After a long time he claims her as his wife, as he says the sea has given her to him.

Meanwhile Flavia has given birth to a child and is living in her beautiful home in Washington. In her love for her sister, Flavia has an intuition that she may have escaped the peril of the sea. She goes with a searching party and a ship to examine the island near which the yacht was wrecked. Paul and Elizabeth see them land. Paul wants to keep away from the party having grown to love Elizabeth dearly. She tells him that he owes it to his wife to return to her. Elizabeth then hastens away and drowns herself before Paul can prevent her. When finally the party arrives where Paul is sadly looking out at sea where Elizabeth disappeared, his wife throws her arms around him. She asks him if he is alone and he replies bitterly, "All alone!"

DIZZY HEIGHTS AND DARING HEARTS (Keystone—Jan. 2).—The cast: Chester Conklin, Dave Anderson, William Mason, Nick Cogley, Betty Anderson.

Chester Conklin and Dave Anderson are two rival buyers bent on purchasing an aeroplane. Conklin goes to the factory of Nick Cogley and makes a trial flight taking along Cogley's daughter, Betty. William Mason, who is a demonstrator for Cogley, objects to the girl going aflying with the stranger, but the manufacturer assures him that it is simply done to conciliate the buyer. Conklin presses his attentions on Betty till in desperation she jumps out of the flyer using her umbrella for a parachute. She makes a safe landing.

Conklin sees Anderson, his rival, speeding in an auto toward the factory. He drops bombs and blows up a concrete bridge but doesn't stop Anderson. Anderson gets to the factory first and has almost concluded the purchase of the flyer, when Conklin appears and outbids him. Then Mason appears on the scene and complains of Conklin. The father orders Conklin out and agrees to sell the machine to Anderson.

Conklin sees the girl near the aeroplane and starts up the machine, thinking to kidnap her. He gets tangled up with the propellor, finally falling off it into a barrel of rainwater on top a building. The girl manages to come safely to the ground. Then Anderson prepares for a flight. Conklin thinks to foil him so he cuts the wires on the aeroplane. Anderson does some great stunts of looping the loop, when a wing comes off which drops on a high smoke stack. Anderson loses control of his flyer and lands in a tree, unharmed.

The broken wing shuts off the escape of smoke from the stack, so Cogley orders workmen to go up and take it off. They all fear to attempt the perilous task. Young Mason volunteers for the service and gets on top the stack. Conklin cuts the rope so that Mason has no way to get down again. Then Conklin puts a big charge of dynamite at the base of the stack and lights the fuse. Betty sees her lover in danger of destruction and flies in an aeroplane to the rescue. She just manages to take him aboard, when the stack is destroyed by the explosion. Anderson has been fighting with Conklin and drives the villain toward the stack. Conklin is buried when the dynamite explodes and shatters the stack.

THE GREAT PEARL TANGLE (Keystone—Jan. 9).—The cast: Sam Bernard, Harry Gribbon, Harry McCoy, Minta Durfee, Mildred Adams.

Sam Bernard is the designer at the Modiste Shop. One morning he inaugurates a big fashion show at the store. He has a splendid time draping the models. Harry Gribbon is the proprietor of the store, and he is "sweet on" Sam's wife. Harry McCoy, who is a slick crook, manages to substitute an imitation pearl necklace for a real one. The imitation goes to Gribbon, while the genuine is pawed by McCoy. Gribbon takes Minta, Sam's wife, out to lunch and gives her the pearls. She pawns them for $2 and give the ticket to Sam. He redeems the jewels, getting the genuine ones and turns them over to a model with whom he is infatuated. To square himself with his wife, Minta, the designer gives her a string of beads.

McCoy, who has pawned the real jewels, redeems the phony ones by mistake. He is arrested.

Sam has been drawn by the District Attorney to serve on the jury. McCoy is put on the stand and turns state's evidence. Minta brings Sam his lunch and sees the pearls that Bernard had given to the model. The pawnbroker is sent for and identifies Minta as the woman who pawned the necklace. Gribbon is sent for and identified as the man who has smuggled the jewels. He is found guilty on this charge. Sam and Minta finally make up.

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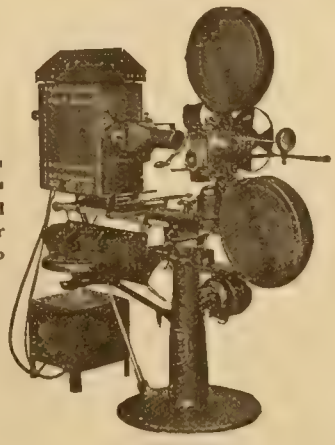

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LET KATY DO IT (Fine Arts—Jan. 9).—The cast: Jane Grey, Tully Marshall, Ralph Lewis, Walter Long, Charles West, Luray Huntley.

Katy Standish is a family drudge on a New England farm. Her elder sister "enjoys" poor health and her mother sees to it that Katy not only does her own work but that of the weak or lazy elder, Priscilla. Oliver Putnam, a husky young farmer lad, comes a-courting of Katy, but her parents interfere so much that he is discouraged. Oliver finally goes to Mexico with Ben Standish, uncle of Katy and Priscilla, who owns a valuable mine there.

Priscilla marries Caleb Adams, a young man who has bought a farm adjoining that of Standish. Father and Mother Standish die and Katy goes to live with her sister. She soon is doing all the work in the house and as Priscilla rapidly becomes the mother of seven each and every one of them is turned over to the care of Katy. Then Priscilla and her husband are killed by an express train while driving to the city. Then Katy has to teach school to help keep the wolf from the door. She writes to her uncle, telling of the death of her sister and how the care of her children had devolved upon her. The uncle invites her to bring the motherless brood with her and make her home with him in Mexico. Oliver Putnam is expecting Katy, but the information about the children has been withheld from him. He is overjoyed when he sees Katy step off the train, but is flabbergasted when he catches sight of the many children. The children have a way of getting between Oliver and Katy and the man takes an antipathy to them. He sees two of them in a mixup and spanks one of them. Katy catches him in the act and gives him a scathing rebuke. She then happens to hear Oliver tell Dan that he hates children. This puts him completely in the bad graces of Katy.

Uncle Ben likes the youngsters. He shows them one time how a series of guns in their little home could be discharged at once by pulling a lever and how a mine around the house could be discharged in a similar manner. He is careful to lock the room, where the weapons of destruction are placed; but one of the children finds out where he has hidden the key. While Katy and Oliver are away on an errand of mercy, Mexicans attack the little house. The children are all there but one. The missing one happens to be outside and escapes to a road, where he is saved by a cowboy who goes after help.

Meanwhile the children defend themselves by discharging the guns and firing the mines as their uncle had shown them. Katy and Oliver have a desperate fight, when they are attacked by another band of Mexicans, but hold them off in a deserted cabin, till the cowboys rescue them. Oliver can't help admiring the brave way in which the children have defended the house, and is grateful also for the fact that the silver under the floor has been saved from the Mexicans. So Oliver and Katy forget their differences and make a home for the children in a mansion in the United States.

THE CORNER (Kay-Bee—Jan. 9).—The cast: Willard Mack, George Fawcett, Clara Williams, Louise Brownell, Charles Miller.

David Waltham is the head of a syndicate, which corners the food supply. His wife hears of her husband's operation and begs him to consider the poor, who will be unable to pay the prices that his monopoly will exact. He is merciless, however. Among those who suffer from Waltham's efforts is an engineer named John Adams. The bank in which his small funds are deposited undergoes a "run" and he loses all his money. He has previously lost his job. The Adams family is reduced to starvation and finally Adams in desperation breaks a window in a bakery and gets away with an armful of bread. He is arrested and is sent up to the workhouse for thirty days. The rent collector comes around, but Mrs. Adams is unable to pay him anything though she slaves over the washboard and her two children assist her. Seeing that the woman is beautiful, the collector gives her some money, telling her to buy her children and herself a square meal. She reluctantly accepts his gift. Little by little she descends until she even appears in a low dance hall with the man.

John Adams returns from jail and goes to his humble rooms. There he finds his children in bed. Finally his wife appears in beautiful and expensive clothes. She appears disgusted with the life she leads and wipes the paint off her lips with loathing. Then she suddenly sees her husband, who is staring at her as if in a trance. She is almost hysterical from fright. He grasps her wrists roughly and demands an explanation. She tells him that she has done it for the children's sake. This plea saves her life, but the soul of John Adams is filled with bitterness.

Widespread suffering and destitution prevail and bread lines are everywhere in the poorer quarters of the great city. Men and women practice deception to get a little more bread and some get into fights overcome by their own and their children's sufferings. Three desperate men invade the sanctum of David Waltham, but are quelled by his masterful manner and slink away impotently when he tells them that he will call the police if they are not gone in a minute.

John Adams gets a job in Waltham's big storage house. A fellow worker points out Waltham to Adams and the latter's rage against the big monopolist is aroused to a high pitch of fury as he thinks of his wife's degradation. Adams blames it all on Waltham. That night he secrets himself in the big warehouse and telephones to Waltham saying that the police are down there, having heard of a secret plan on the part of some of the starving populace to destroy the place. He tells Waltham to leave his auto a block or two away from the building, when he comes, to avoid suspicion. Adams gets Waltham in the building and securely ties him and then leaves him to starve. That he may not be found, Adams surrounds the magnate with a big pile of boxes. In his struggles to free himself, Waltham upsets the towering piles of boxes and they topple over completely burying him.

Miscellaneous Feature Film

EQUITABLE.

THE SENATOR (Triumph—Five Parts—Dec. 27).—The cast: Senator Rivers (Charles J. Ross); Senator Keene (Joseph Burke); Silas Denman (Ben Graham); Secretary Armstrong (Thomas Tracy); Count Ernst von Strahl (Philip Hahn); Mrs. Hillary (Dixie Compton); Mabel, Denman's daughter (Constance Molineux); Mrs. Armstrong (Gene Luneska).

Senator Rivers of the State of Missouri comes to the United States Senate, and meets Silas Denman, who has been unsuccessful in the prosecution of the Denman Claim, a relic of the Revolutionary War. Denman's daughter, Mabel, who teaches music, meets Mrs. Hillary, a widow, who aids her in many ways. At Mrs. Hillary's home she meets Count von Strahl, and Armstrong, the Secretary of State, at whose home she is introduced to Senator Rivers.

Mabel develops a liking for von Strahl. Her father is excited over the prospect of such valuable aid in getting his claim through, and Rivers makes a powerful speech in it favor, incited by regard for Mabel as well as by the justice of the claim. The Senator is stunned by the remark of Mrs. Hillary that Mabel is engaged to von Strahl, but in order to give her a dowry, redoubles his efforts on the Denman bill.

The Senator and Mrs. Hillary are on good terms, and learn that Mrs. Armstrong and von Strahl are planning an elopement. The Senator sends Ling Ching, the Chinese Ambassador, to the Armstrong home to intercept Mrs. Armstrong, and before she can get rid of him, her husband arrives, he having been told that von Strahl's carriage had gone to his house. Senator Rivers turns the tables on von Strahl in a neat way, and hurries back to the Senate.

By a neat trick he puts the Denman bill through, but is afraid of Mabel's marriage with the Count, as he knows his character. Developments satisfy Mabel as to the rascality of the Count. She realizes that she is in love with Senator Rivers, who in spite of his age, appeals to every particle of her nature. She appreciates the force of his actions regarding Mrs. Armstrong and Count von Strahl, and at the end the Senator has won the claimant as well as the claim.

THE DRAGON (Five Parts—Jan. 3).—The cast: Elizabeth and Messalla (Margarita Fischer); Mayme (Katherine Calhoun); Moberly Trail (Bennett Southard); Fred Carrol-

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ton (Joseph Harris); A. Biskany (Harry Leighton); Tanner (Thos. J. McCrane); Crashaw (Sheridan Block).

Messalla, the embodiment of youth and innocence, lives in an old house in Washington Square, New York City, with her father, who has been ruined financially and who lost his wife through the lure of Fifth avenue. He tells Messalla that that thoroughfare is a dragon lying in wait for victims. Messalla starts out to find the dragon and goes up the avenue. Her meetings with various people bring destruction and death to those who had wrought her father's ruin, although she is unconscious of the effect she is having on their lives.

Messalla escapes the wiles of the white slaver. She allows a discarded flame of a big merchant to take her place at dinner to which she has been invited, and the merchant suffers at the hands of the discarded woman. A policeman's attention is attracted to Messalla and a man is killed by an automobile while he is looking at her. At a lacemaker's shop a wealthy young woman is tempted to take a bit of lace because Messalla has admired it, but she is caught and jailed. There is a robbery affecting some papers which have been taken and replaced by a bomb, and Messalla gives the package to a woman who turns out to be her father's lost wife, the house being destroyed after the woman and Messalla leave. There is a reconciliation. All those injured were people who had injured her father, and the dragon has been slain by Messalla's youth and innocence.

METRO PICTURES CORP.

THE TURMOIL (Five Parts—Columbia Pictures Corp.—Jan 10).—The cast: Mary Vertrees (Valli Valli); Mrs Vertrees (Florida Kingsley); Mr. Vertrees (Frank DeVernon); James Sheridan, Sr. (Charles Prince); Mrs. James Sheridan (Mrs. Kate Jepson); James Sheridan, Jr. (Fred Tidmarsh); Roscoe Sheridan (Robert Stowe Gill); Mrs. Sibyl Sheridan (Peggy Hopkins); Edith Sheridan (Ilean Hume); Robert Lamhorn (Frederic Sumner); Dr. George Gurney (Wm. Auker); Bibbs Sheridan (George Le Guere).

James Sheridan becomes wealthy and a power in a middle west city, where his entire life is absorbed in the turmoil of his own creation. The only thing he lacks is social standing, and this he strives to gain by methods he has successfully employed in driving a business deal. His two oldest sons, Jim and Roscoe, are like him, products of the turmoil, but Bibbs, the youngest, is a weakling with a penchant for books. The father insists on Bibbs working in the factory, but as it is distasteful to him, and he is physically unfit for the task, his health fails and he is sent to a sanitarium.

In the same city lives the Vertrees family, poor, but true aristocrats. There is a young daughter, Mary Vertrees, and Sheridan determines that his son, Jim, shall marry her, and thus make a wedge for the family into social prominence. He arranges a big dinner, with a vulgar display of luxury, which Mary Vertrees is obliged to attend because of a financial obligation Sheridan holds over her father. That night Mary is made to understand that she is to marry Jim, and she concludes to make the sacrifice.

At the height of the dinner party Bibbs returns from the sanitarium. He is ignored by the family, and Mary is attracted to him out of pity. Roscoe Sheridan, the second son, is married to Sibyl, but their married life is far from happy. Like his father, he is lost in the turmoil of endeavor, and she is obliged to seek companionship elsewhere. She becomes infatuated with Robert Lamhorn, a worthless young man, who is secretly engaged to Edith Sheridan, the only daughter of the house of Sheridan.

Jim proposes to Mary Vertrees, and she asks him to wait a while for her answer. Sibyl and Edith quarrel over Lamhorn, and Sibyl, knowing Mary's hold over the elder Sheridan, asks her to go to Sheridan and tell him Edith and Robert are engaged, and that Robert is only marrying the girl for her money. Sibyl's words remind Mary that she will be doing the same thing, if she marries Jim. She writes Jim a letter refusing his offer of marriage. Much to the delight of his father, Jim has built a large warehouse in half the time contractors said was necessary for the undertaking. Accompanied by inspectors, Jim is on the roof of the building when it collapses, and he is killed.

Sheridan is broken-hearted over his death. His sorrow is doubled over the fact that Roscoe, worried over domestic affairs, has taken to drink. He then strives harder than ever to make Bibbs a thorough business man, and his successor. Edith elopes with Robert, and Bibbs is the only one left to him. Bibbs has become attached to Mary, and on her advice agrees on a business career. She loves him, but thinks his attentions are prompted through pity for her. She refuses his proffer of marriage for the same reason she refused his brother.

When Bibbs learns this he quits his place with his father, and he informs him he does not want any of his fortune. Sheridan awakens to the situation, and pays Mr. Vertrees fifty thousand dollars for some worthless street railway stock. Mary's family thus becomes financially comfortable, and she accepts Bibbs' renewed proposal of marriage, and he becomes the leading spirit in the Sheridan enterprises.

V-L-S-E.

THOU ART THE MAN (Vitagraph—Six Parts—Jan. 3).—The cast: Gilbert Raynor (S. Rankin Drew); Hon. Irving Marner (Joseph Kilgour); Emily (Virginia Pearson); John MacDowell (George Cooper); Doctor Lamberton (Harold Foshay); Mrs. Tearle (Billie Billings); Khitmatgar (William Davidson); Bearer (Walter McGrail).

Gilbert Raynor, a young Englishman, after working hard for several years in the Indian Civil Service, has saved enough to send for his young wife, Emily. She is happy in her husband's love, but shortly after her arrival in the fever-ridden lowlands she is taken ill and the doctor orders her immediate removal to the northern hills. Gilbert has not the money to do this, and applies for a more lucrative position to his superior, the Hon. Irving Marner, but is refused.

Shortly afterward, Marner meets the young wife and falls in love with her, about the same time that a very lucrative but very dangerous position becomes vacant in the service. Then Marner remembers Raynor's application, sends for him and offers him the position, which is promptly accepted. Marner then goes to the mountain district where Mrs. Raynor is living at the hotel with her friend, Mrs. Taerle. Working on her gratitude toward him, he ingratiates himself into her good graces and shows her every attention which a man of wealth and power could show, until Mrs. Tearle cautions the girl.

MacDowell, the District Inspector at Raynor's Station, writes Marner that the young man has been stricken with fever, but Marner refuses to transfer him. Raymor, glancing through his Bible, comes to the story of David and how he had commanded that Uriah be placed in the front line of battle so that he might be killed in order to win Beth-Sheba, Uriah's wife, for his own. Se sees the deadly parallel to his own case and goes into delirium.

Marner, meanwhile, is tortured by the terrible voice of conscience and as his first advances to Mrs. Raynor are repulsed, he is unable to stand it longer and starts for the lowlands to rescue Raynor. He announces his intention to Emily and she goes with him. On their arrival, the doctor announces there is hope for Raynor and a joyful reunion takes place between man and wife; but Marner, overcome by the Inner Voice continually saying: "Thou art the man," remains behind, in the clutches of the deadly fever, while the man he would send to his death that he might claim the woman he coveted, is restored to health and happiness.

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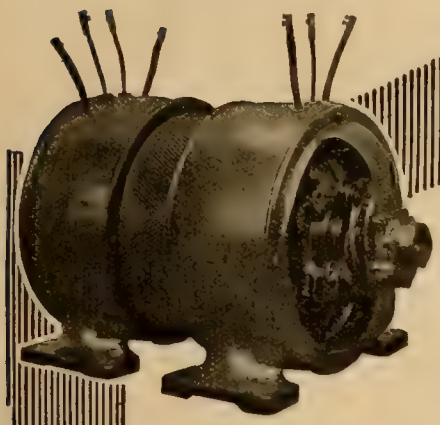

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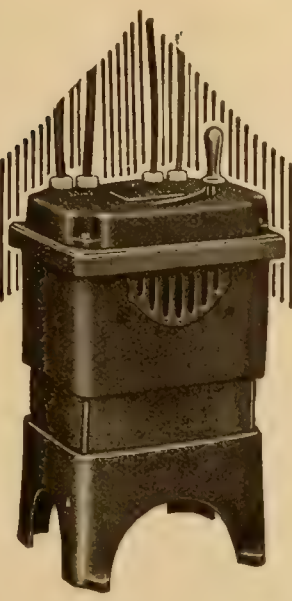

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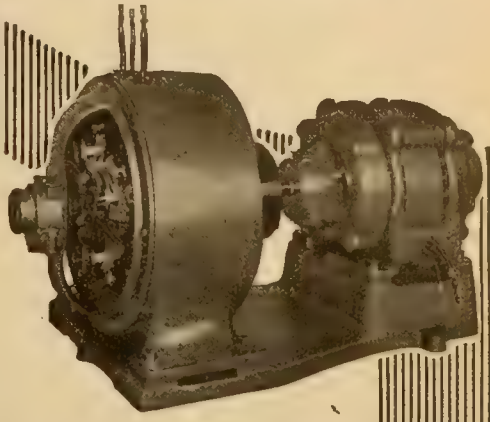

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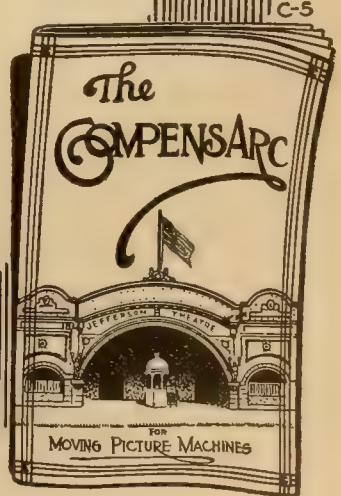

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THE MISLEADING LADY (Essanay—Five Parts—Jan. 3).—The cast: Jack Craigen (Henry B. Waltham); Helen Steele (Edna Mayo); Henry Tracey (Sydney Ainsworth); Sidney Parker, manager (Edward Arnold); Boney (Harry Dunkinson); Keen Fitzpatrick, reporter (John Junior); John W. Cannell (John H. Cossar); Mrs. Cannell (Frances Raymond); Inn Keeper (Charles J. Stine); Stephen Weatherbee (Grant Mitchell); Jane Wentworth (Renee Clemmons).

Helen Steele, who has theatrical aspirations, has been told by Sidney Parker that, owing to her lack of stage experience he cannot entertain her proposition of giving her the leading part in his new production, "The Siren." Believing that she can get Parker to consent if she is persuasive enough, Helen has her fiance, Henry Tracey, invite the theatrical manager to the party to be given by John W. Cannell so that she may work upon him. At the affair Helen manages to obtain Parker's consent to give her a trial if she is successful in having Jack Craigen, a friend of Cannell, who has been living in Patagonia for a long time and who is a woman hater, propose to her. Helen works her wiles upon the adamant Craigen and finally elicits a proposal from him. The guests in the next room, who have been listening, come out at the critical moment, and congratulate her. Craigen demands an explanation, and he is told that it is all a joke. He refuses to accept the incident in such a light, however, and makes preparations to leave for his home in the mountains.

At this juncture, Tracey, who had been called out of town on important business before the commencement of the party, returns. When told of Helen's episode with Craigen he becomes very angry and upbraids her. Tracey then goes in search of Craigon, whom he does not know, and mistaking Keen Fitzpatrick, a reporter, who has been waiting in the next room for an interview with Craigen on Patagonia, for the man he is in search of, he starts to pour a scathing indictment upon him. The guests hear the tirade and inform Tracey of the identity of the man to whom he is speaking.

Meanwhile, Craigen, having packed his belongings, is leaving in his auto. As he is passing the back entrance, Helen jumps in front of his auto and tells him that, inasmuch as he does not know anything about women he should adopt the Patagonian savage method and carry her off to his home where he could study her. He puts her suggestion into effect and Helen is carried off in the auto to his home in the woods, where he brutally orders her about. She attempts to escape, and Craigen chains her to the floor.

While he leaves her for a moment to put his car into the garage, "Boney," an escaped lunatic, makes his way into the cabin. He styles himself Napoleon Bonaparte, and raves about his armies. As he is swinging his sword about the room, Craigen appears, and by diplomacy succeeds in getting "Boney" upstairs to review his armies where he is locked in a room. Craigen returns to Helen. His back is turned to her and she knocks him unconscious with the telephone. Taking the keys from his pocket, she releases herself and escapes into the woods. Craigen recovers his senses and, finding the note Helen left informing him that she feels sorry for her action and has gone for help, fears for her safety, and goes out in search of her.

During his absence Fitzpatrick, who was trailing, arrives. On searching through the house for Craigen, he comes upon "Boney," whom he takes to be the man he is searching for. He demands to know where the girl is, but "Boney" only raves about his armies. The two are just on the point of clashing when Craigen returns. He reveals his identity to the reporter, and tells him that Helen has fled into the woods. The asylum keepers trace "Boney" to Craigen's home, and take him away.

Tracey, who has also been following, arrives at the cabin and confronts Craigen with a revolver. He demands Helen or his life. Craigen manages to convince Tracey, after an argument, that Helen has fled into the woods. Helen has seen Tracey's car going in the direction of Craigen's home, and fearing trouble, makes her way back. She arrives just after Tracey has left. The other members of the house party arrive to take Helen back, but she refuses to leave Craigen.

WORLD FILM CORP.

CAMILLE—(Five Parts; Jan. 3).—The cast: Camille (Clara Kimball Young); Armand (Paul Capellani); Cecile (Lillian Cook); M. Duval (Robert Cummings); Joseph (Dan Baker); Robert Bousac (Stanhope Wheatcroft); Count de Varville (Frederick Truesdale); Gaston (William Jefferson); Doctor (Edward M. Kimball); Mme. Prudence (Louie Ducey); Nacine (Beryl Morharge).

Marguerite Gautier, known as "Camille" because of her fondness for camellias, is a queen of the underworld of Paris. She has a wealthy lover in the Count de Varville, whom she discards when she falls in love with Armand Duval, a young lawyer, a newcomer to Paris.

Armand and Camille retire to the country and live happily and devotedly in a pretty cottage, content with their love alone. Armand s father seeks them out and prevails upon Camille to leave his son rather than wreck his promising career. Camille, after a struggle with her selfish promptings, gives in and in order to make Armand turn from love to scorn leaves him with the impression that she is tired of simple life and wants to return to de Varville and the gayety of Paris.

Armand tries to forget Camille, but fails. At last he seeks de Varville, forces a quarrel on him and wounds him in a duel. By this time Camille is dying of consumption. Armand finds her on her deathbed. Their love is renewed, and Camille dies with a smile on her lips and Armand's arms about her.

LIFE'S WHIRLPOOL (Five Parts—Jan. 10).—The cast includes Holbrook Blinn and Fania Marinoff.

McTeague begins life in the mines. He later becomes an unlicensed practicing dentist. He is a man of violent physical passions, but until he meets little Trina, who visits his dental office, his love instincts have never been aroused.

McTeague induces Trina to marry him through the sheer force of his domineering personality. The couple are not happy. Trina develops miserly instincts and when she wins a $5,000 lottery prize, she hoards the money and grows more and more avaricious.

McTeague quarrels with Marcus, his former rival for Trina's affections, and the ill feeling between the two men leads to a fierce combat in which McTeague proves the victor. In revenge Marcus has McTeague prevented from practicing dentistry because he has no diploma.

McTeague leans on Trina for support but she turns him away. Trina has a severe illness and while recuperating develops a mania for fondling her hoarded gold pieces. McTeague returns to find Trina showering handfuls of gold upon her bed. After a terrific scene he strangles her and steals the money.

Marcus, determined to avenge Trina's death, trails the fugitive McTeague into the heart of Death Valley, where the two men come at last face to face in a final battle to the death under the blistering desert sun.

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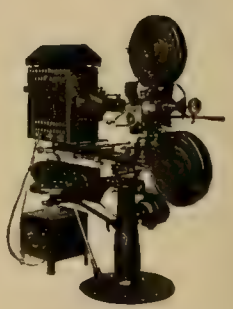

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FOR SALE—Tripod with panorama, $14. Ship C. O. D., subject examination. A. Van Colli, Gillespie, Illinois.

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the *LITTLE ADS* in the Classified Department

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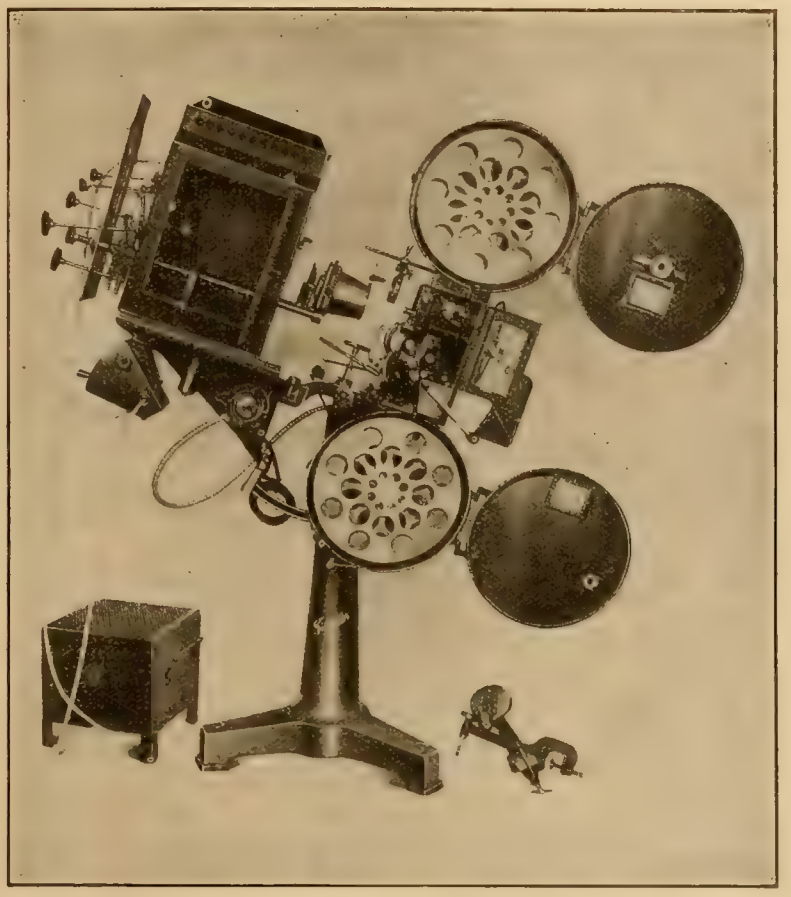

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317 East 34th St. New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 122, 124).

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Dec. 1—Number 195 (Topical).
Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).
Dec. 29—Number 199 (Topical).
Jan. 5—No. 200 (Topical).
Jan. 18—Number 201 (Topical).

BIG U.

Dec. 16—Col. Steele Master Gambler (Comedy—Drama).
Dec. 23—No release this day.
Dec. 30—Babbling Tongues (Drama).
Jan. 2—The Honor to Die (Three parts—Dr.).
Jan. 6—No release this day.
Jan. 13—"X 3" (Three parts—Detective—Dr.).
Jan. 15—Across the Rio Grande (Three parts—Western—Drama).

BISON.

Dec. 11—The Lion's Ward (Three parts—Animal—Drama).
Dec. 18—His Real Character (Two parts—Western—Drama).
Dec. 25—When Rogues Fall Out (Three parts—Railroad—Drama).
Jan. 8—On the Trail of the Tigress (Two parts—Animal—Drama).

BROADWAY STAR FEATURES.

Dec. 6—The White Scar (Five parts—Drama).
Dec. 13—The Primrose Path (Five parts—Drama).
Dec. 20—Father and the Boys (Five parts—Comedy—Drama).
Dec. 27—The Nature Man; or A Struggle for Existence (Five parts—Drama).
Jan. 3—Landon's Legacy (Five parts—Drama).
Jan. 10—Love's Pilgrimage to America (Five parts—Drama).

GOLD SEAL.

Dec. 14—Lord John's Journal (Adventure No. 1 Lord John in New York) (Four parts—Drama).
Dec. 21—Christmas Memories (Three parts—Drama).
Dec. 28—As the Shadows Fall (Two parts—Human Interest—Drama).
Jan. 4—Lord John's Journal (Adventure No. 2, "The Gray Sisterhood" (Three parts—Drama).
Jan. 11—The Boob's Victory (Two parts—Comedy—Drama).

IMP.

Dec. 7—Slim, Fat or Medium (Comedy).
Dec. 10—The Little Lady Across the Way (Two parts—Comedy).
Dec. 14—Almost a Papa (Comedy).
Dec. 17—The Vacuum Test (Drama).
Dec. 21—When Love Laughs (Comedy).
Dec. 28—No release this day.
Dec. 31—A Tribute to Mother (Two parts—Psychological—Drama).
Jan. 4—No release this day.
Jan. 7—The Law of Life (Three parts—Human Interest—Drama).
Jan. 11—No release this day.

JOKER.

Dec. 4—Mrs. Prune's Boarding House (Com.).
Dec. 11—Slightly Mistaken (Comedy).
Dec. 18—The Opera Singer's Romance (Com.).
Jan. 1—Lemonade Aids Cupid (Comedy).
Jan. 8—Those Female Haters (Comedy).
Jan. 15—No release this day.

LAEMMLE.

Dec. 18—The Water Clue (Drama).
Dec. 19—No release this day.
Dec. 22—The Great Fear (Drama).
Dec. 23—One Hundred Years Ago (Two parts—Drama).
Dec. 26—No release this day.
Dec. 28—The Evil of Suspicion (Drama).
Dec. 30—The Little Upstart (Three parts—Drama).
Jan. 5—The Underworld (Comedy—Drama).
Jan. 6—Missy (Two parts—Modern—Drama).
Jan. 9—Blind Fury (Drama).
Jan. 13—No release this day.
Jan. 16—No release this day.

L-KO.

Dec. 5—A Saphead's Revenge (Comedy).
Dec. 8—Sin on the Sabbath (Two parts—Comedy).
Dec. 12—Lizzie's Shattered Dreams (Comedy).
Dec. 15—Blackmail in a Hospital (Comedy).
Dec. 19—The Doomed Groom (Comedy).
Dec. 22—From Beanery to Billions (Two parts—Comedy).
Dec. 26—Greed and Gasoline (Comedy).
Dec. 29—A Scandal at Sea (Comedy).
Jan. 2—Pants and Petticoats (Comedy).
Jan. 9—Billie's Reformation (Two parts—Comedy).
Jan. 12—Gertie's Busy Day (Comedy).
Jan. 16—Flirting a la Carte (Comedy).

NESTOR.

Dec. 13—Her Speedy Affair (Comedy).
Dec. 17—Where the Heather Blooms (Two parts—Comedy).
Dec. 20—Love and a Savage (Comedy).
Dec. 24—No release this day.
Dec. 25—When Three is a Crowd (Comedy).
Dec. 27—Some Chaperone (Comedy).
Dec. 31—Flivver's Terrible Past (Comedy).
Jan. 3—Jed's Trip to the Fair (Comedy).
Jan. 7—Flivver's Art of Mystery (Comedy).
Jan. 10—The Boy, the Girl and the Auto (Comedy).
Jan. 14—Flivver's Good Turn (Comedy).

POWERS.

Dec. 25—Uncle Sam at Work, No. 1, "Where Uncle Sam Makes His Laws and Keeps His Relics" (Educational).
—Wild Bird Life (Educational).
Jan. 1—Uncle Sam at Work, No. 2, "How Uncle Sam Gets His Coin" (Topical).
Jan. 6—Building Up the Health of a Nation (Lesson No. 1).
—Carl Emmy and His Gods (Vaudeville Act).
Jan. 8—Uncle Sam At Work, No. 3, "Are We Prepared?" (Educational).
Jan. 13—The Rubber Rompers (Vaudeville Act).
—Transporting Timber in Sweden (Educational).
Jan. 15—Uncle Sam at Work, No. 4, "Uncle Sam's Proteges at Work and at Play" (Educational).

REX.

Dec. 19—The Bachelor's Christmas (Three parts—Drama).
Dec. 21—No release this day.
Dec. 24—The Terrible Truth (Drama).
Dec. 26—Stronger Than Death (Two parts—Drama).
Jan. 2—No release this day.
Jan. 4—Shattered Nerves (Comedy).
Jan. 9—No release this day.
Jan. 11—His Return (Drama).
Jan. 14—Her Defiance (Two parts—Heart Interest—Drama).
Jan. 16—The Little Mascot (Two parts—Dr.).

VICTOR.

Dec. 15—The Widow's Secret (Two parts—Drama).
Dec. 17—No release this day.
Dec. 24—The Tale of the C (Three parts—Comedy—Drama).
Dec. 29—Father's Child (Three parts—Com.).
Dec. 31—No release this day.
Jan. 5—The Heart of a Mermaid (Three parts—Sea Drama).
Jan. 7—No release this day.
Jan. 12—Man and Morality (Three parts—Dr.).
Jan. 14—The Ring and the Rajah (Drama).

UNIVERSAL SPECIAL FEATURE.

Dec. 13—Graft (No. 1, Liquor and the Law (Two parts—Drama).
Dec. 20—Graft (No. 2, "The Tenement House Evil") (Two parts—Drama).
Dec. 27—Craft (No. 3, "The Traction Grab") (Two parts—Drama).
Jan. 3—Graft (No. 4, "The Power of the People" (Two parts—Drama).
Jan. 10—Graft No. 6, "Grinding Life Down" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Dec. 13—The Solution of the Mystery (Two parts—Drama).
Dec 17—Spider Barlow's Soft Spot (Comedy—Drama).
Dec. 20—The Clean Up (Two parts—Society—Drama).
Dec. 24—Yes or No (Drama).
Dec. 27—The Tragic Circle (Two parts—Society—Drama).
Dec. 31—The Mender (Drama).
Jan. 3—Matching Dreams (Two parts—Comedy—I rama).
Jan. 7—Time and Tide (Drama).

BEAUTY.

Dec. 18—Two Hearts and a Thief (Comedy).
Dec. 21—Making a Man of Johnnie (Comedy).
Dec. 25—That Country Girl (Comedy—Drama).
Dec. 28—Kiddus, Kids and Kiddo (Comedy).
Jan. 1—Settle Out of Court (Comedy).
Jan. 4—Billy van Deusen's Shadow (Comedy).
Jan. 8—To Be or Not to Be (Comedy).

CASINO.

Dec. 19—Cissy's Innocent Wink (Comedy).
Dec. 26—Hunting (Comedy).
Jan. 2—Leaving it to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).

CENTAUR.

Dec. 22—The Mystery of Carter Breen (Three parts—Drama).
Dec. 23—The Winning of Jess (Two parts—Animal—Drama).
Dec. 30—The Terror of the Fold (Two parts—Drama).
Jan. 6—The Homesteader (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Dec. 11—Curly (Three parts—Drama).
Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).

CUB.

Dec. 17—The Holdup (Comedy).
Dec. 24—Hearts and Clubs (Comedy).
Dec. 31—Jerry's Revenge (Comedy).
Jan. 7—Jerry in the Movies (Comedy).

FALSTAFF.

Dec. 13—The Conductor's Classy Champion (Comedy).
Dec. 16—Billy Bunks the Bandit (Comedy).
Dec. 20—When William's Whiskers Worked (Comedy).
Dec. 23—Toodles, Tom and Trouble (Comedy).
Dec. 27—Una's Useful Uncle (Comedy).
Dec. 30—Foolish Fate Flora (Comedy).
Jan. 3—The Optimistic Oriental Occults (Comedy).
Jan. 6—Hilda's Husky Helper (Comedy).

GAUMONT.

Dec. 14—See America First, No. 14, Pittsburgh, Pa. (Scenic). Keeping Up With the Joneses (Cartoon—Comedy).
Dec. 21—See America First (No. 15, Lexington, Ky.) (Scenic).
—Keeping Up with the Joneses (Carton—Comedy).
Dec. 28—See America First, No. 16, Chicago, Ill. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 4—See America First No. 17, "Chicago Industries" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 152).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 122, 124.)

(*Mutual Releases continued from page* 150).

MUSTANG.

Dec. 25—Author! Author! (Three parts—Com.-Dr.).
Dec. 31—The Cactus Blossom (Two parts—Western—Drama).
Jan. 7—The Hills of Glory (Two parts—Western—Drama).

MUTUAL WEEKLY.

Dec. 23—Number 51, 1915 (Topical).
Dec. 30—Number 52, 1915 (Topical).
Jan. 6—No. 53, 1915 (Topical).

NOVELTY.

Dec. 15—A Musical Mix-up (Comedy).
Dec. 20—The Fiddler (Comedy).
Dec. 22—The Innocent Sandwich Man (Com.).—Between Lakes and Mountains (Scenic).
Dec. 29—No release.

RELIANCE.

Dec. 19—The Bankhurst Mystery (Two parts—Detective—Drama).
Dec. 26—The Decoy (Two parts—Drama).
Jan. 2—The Law of Success (Two parts—Drama.)
Jan. 5—The She Devil (Three parts—Melo-Drama).

RIALTO.

Dec. 15—The Ace of Death (Three parts—Dr.).
Dec. 29—A Prince of Yesterday (Three parts—Domestic—Drama).

THANHOUSER.

Dec. 12—Her Confession (Modern—Drama).
Dec. 14—An Innocent Traitor (Two parts—War—Drama).
Dec. 19—The Political Pull of John (Comedy).
Dec. 21—Ambition (Three parts—Society—Drama).
Dec. 28—The Last Performance (Three parts—Drama).
Jan. 4—The Bubbles In the Glass (Three parts—Society—Drama).

THAN-O-PLAY.

Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama).

MUTUAL MASTERPICTURES.

Dec. 23—The Painted Soul (Five parts—Underworld—Drama) (No. 52).
Dec. 30—The Deathlock (Five parts—Drama) (No. 53).
Jan. 6—The Other Side of the Door (No. 54—Five parts—Romantic—Drama).

SIGNAL FILM CORPORATION.

Dec. 27—The Girl and the Game (No. 1—"Helen's Race with Death"—Two parts—Drama).

THANHOUSER MASTERPICTURE.

Jan. 8—Society Wolves (Five parts—Political Drama).

VOGUE.

Dec. 27—Sammy's Scandalous Schemes (Two parts—Comedy).
Jan. 3—An Innocent Crook (Two parts—Comedy).

Associated Film Sales Corp.

Releases for Week of Dec. 13:
The Blight of Greed (Empire—Two parts—Drama).
Your Only Friend (Ramona—Two parts—Drama).
The Spectre (Santa Barbara—Two parts—Drama).
The Man in Him (Alhambra—Two parts—Drama).
Ike Stops a Battle (Federal—Comedy).
Going—Going—Gone (Atla—Comedy).
The Spooners (Banner—Comedy).
Taking Chances (Deer—Comedy).
Dec. 20—Sealed Lips (Drama).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Dec. 25—The Red Circle (No. 2—"Pity the Poor—Two parts—Drama).
Jan. 1—The Red Circle (No. 3—"Twenty Years Ago" (Two parts—Drama.).
Jan. 8—The Red Circle (No. 4—Two parts—Drama).
Jan. 15—The Red Circle No. 5, "Weapon of War' (Two parts—Drama).

GLOBE.

Dec. 29—Where the Trees Are Stone (See America First) (Scenic).
Jan. 3—Quaint Dances of Japan (Dances).
Jan. 10—Unfamiliar Fishes (Educational).

GOLD ROOSTER PLAYS.

Dec. 17—Beloved Vagabond (Six parts—Drama) (Colored).
Dec. 31—Excuse Me (Five parts—Drama).
Jan. 7—The King's Game (Five parts—Dr.).
Jan. 14—Madame X (Six parts—Drama).

PATHE.

Dec. 20—New Adventures of Wallingford, No. 12 (Two parts—Comedy).
Dec. 24—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 27—New Adventures of Wallingford, No. 13, "The Missing Heir" (Two parts—Comedy).
Dec. 28—Col. Heeza Liar, Nature Faker (Cartoon—Comedy).
Jan. 3—New Adventures of Wallingford (No. 14—Two parts—Comedy).

PATHE NEWS.

Dec. 22—No. 102, 1915 (Topical).
Dec. 25—No. 103, 1915 (Topical).
Dec. 29—Number 104, 1915 (Topical).
Jan. 1—Number 1, 1916 (Topical).

PHOTOCOLOR.

Dec. 27—California's Rocky Shores (See America First) (Colored—Scenic).
Jan. 3—Old, Unchanging Holland (Colored—Scenic).
Jan. 10—From Kabylia to Constantine (Scenic).

PHUNPHILMS.

Dec. 22—Peculiar Patients' Pranks (Comedy).
Dec. 29—Lonesome Luke, Social Gangster (Comedy).
Jan. 5—Luke Leans to the Literary (Comedy).
Jan. 12—Luke Lugs Luggage (Comedy).

STARLIGHT.

Dec. 18—More Deadly than the Male (Com.).
Dec. 25—The Board-Bill Dodgers (Comedy).
Jan. 1—Chasing 'Em Out in the Open (Com.).
Jan. 8—Ach! Such Crimes! (Comedy).
Jan. 15—From Bad to Worse (Comedy).

VICTORY.

Dec. 23—The War Gods' Decree (Three parts—Drama).

Miscellaneous Feature Releases.

AMERICAN CORRESPONDENT FILM CO.

Dec.—The Warring Millions (Topical).
January—The Battles of a Nation (Six parts—Topical).

AURORA FILM PLAYS CORPORATION.

January—The Waif (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORPORATION.

Jan. —The Salamander (Drama).

CORT FILM CORPORATION.

Dec.—Whirl of Life (Drama).

DORMET FILM COMPANY.

Dec.—Joseph and His Brethren (Six parts—Drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING. CO.

January—Ocena's Pearl (Drama).
January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy).

EQUITABLE—FILM CORPORATION.

Dec. 27—The Senator (Drama).
Jan. 3—The Dragon (Five parts—Drama).
Jan. 10—Behind Closed Doors (Five parts—Drama).
Jan. 17—Her Great Hour (Triumph—Five parts—Drama).
Jan. 24—The Ransom (Triumph—Five parts—Drama).

JOE W. FARNHAM.

January—Race Suicide (Six parts—Drama).

FOX FILM CORPORATION.

Dec. 12—Her Mother's Secret (Five parts—Dr.)
Dec. 19—A Soldier's Oath (Five parts—Dr.).
Dec. 26—Destruction (Five parts—Dr.).

FRENCH OFFICIAL WAR FILMS.

January—Fighting With France (Topical).

HANOVER FILM COMPANY.

December—Marvelous Maciste (Drama).

IVAN FILM PRODUCTIONS, INC.

Dec.—Forbidden Fruit (Drama).

ARTHUR S. KANE.

January—Somewhere in France (Five parts—Topical).

METRO PICTURES CORPORATION.

Dec. 20—Rosemary (Quality—Five parts—Dr.).
Dec. 27—Black Fear (Rolfe—Five parts—Drama).
Jan. 6—What Will People Say (Popular Plays & Players—Five parts—Drama).

WM. MORRIS.

January—On the Battlefields of France (Top.).

PARAMOUNT PICTURES CORPORATION.

Dec. 27—Lydia Gilmore (Famous Players—Five parts—Drama).
Dec. 30—Temptation (Famous Players—Five parts—Comedy).
Jan. 3—The Foundling (Famous Players—Five parts—Drama).
Jan. 6—Tongues of Men Morosco—Five parts—Drama).
Jan. 10—Mice and Men (Famous Players—Five parts—Comedy—Drama).

RELIABLE FEATURE FILM COMPANY.

Dec. 15—The World of Today (Six parts—Dr.).

SUN PHOTOPLAY CO, INC.

December—The Burglar and the Lady (Five parts—Drama).

SUPREME FILM CO.

Jan. 1—The Cow Puncher (Six parts—Drama).

TRIANGLE FILM CORPORATION.

Dec. 26—The Edge of the Abyss (Kay-Bee—Five parts—Drama).
—The Penitentes (Fine Arts—Five parts—Drama).
—A Submarine Pirate (Keystone—Four parts—Comedy).
—The Hunt (Keystone—Two parts—Comedy).
Released for week of Jan. 2:
Cross Currents (Fine Arts—Five parts—Drama).
Between Men (Kay-Bee—Five parts—Dr.).
Dizzy Heights and Daring Hearts (Keystone—Two parts—Drama).
Worst of Friends (Keystone—Two parts—Drama).

WORLD FILM CORPORATION.

Dec. 13—The Siren's Song (Shubert—Drama).
Dec. 20—Over Night (Brady—Drama).
Dec. 27—The Rack (Brady—Drama).

V-L-S-E, INC.

Dec. 20—The Great Divide (Lubin—Five parts—Drama).
Dec. 20—A Daughter of the City (Essanay—Five parts—Drama).
Dec. 27—What Happened to Father (Vitagraph—Five parts—Drama).
Jan. 3—The Misleading Lady (Essanay—Six parts—Drama).
Jan. 3—Thou Art the Man (Vitagraph—Six parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Dec. 15—Bondwomen (Kleine—Five parts—Drama).
Jan. 10—My Lady's Slipper (Vitagraph—Five parts—Drama).
Jan. 17—Captain Jinks (Essanay—Comedy).
Jan. 17—Green Stockings (Vitagraph—Five parts—Drama).

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Page 139 is of Particular Interest

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First Love	.60*	Love Thoughts	.60*
The Trombone Man	.60*	Here's To You, My Sparkling Wine	.60*
The Julian Waltz	.60*	Idol of Eyes	.60*
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SCREENS "BUILT BY BRAINS"

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 122, 124.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Mina, Selig.

Friday—Edison, Essanay, Kalem, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Dec. 17—Fate (Drama) (Biograph—Reissue No. 28).
Dec. 20—The Failure (Drama) (Biograph Reissue No. 29).
Dec. 21—Packer Jim's Guardinaship (Two parts—Drama).
Dec. 22—The Tides of Retribution (Three parts—Drama).
Dec. 27—Heredity (Drama) (Biograph—Reissue No. 30).
Dec. 29—The Woman of Mystery (Three parts—Drama).
Jan. 3—The Lesser Evil (Drama—Biograph Reissue No. 31).
Jan. 4—The Avenging Shot (Two parts—Dr.).
Jan. 5—The Skating Rink (Three parts—Comedy).
Jan. 10—In the Aisles of the Wild (Drama—Biograph—Reissue No. 32).
Jan. 12—The War of Wealth (Three parts—Drama).

EDISON.

Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).
Dec. 24—Blade o' Grass (Three parts—Drama).

ESSANAY.

Dec. 11—Blind Justice (Special—Three parts—Drama).
Dec. 14—Reckoning Day (Special—Three parts—Drama).
Dec. 15—The Fable of Sister Mae, Who Did As Well As Could Be Expected (Com.).
Dec. 16—Snakeville's Champion (Comedy).
Dec. 17—Broncho Billy's Marriage (Drama).
Dec. 18—A Christmas Revenge (Special—Two parts—Drama).
Dec. 21—The Danger of Being Lonesome (Two parts—Drama).
Dec. 22—Canimated Nooz Pictorial No. 3 (Cartoon—Comedy).
Dec. 25—The Woman with a Rose (Three parts—Drama).
Dec. 28—Brought Home (Two parts—Drama).
Dec. 29—The Fable of "The Heir and the Heiress" (Comedy).
Jan. 1—The Prisoner at the Bar (Three parts—Drama).
Jan. 4—The Lesson (Two parts—Drama).
Jan. 5—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Jan. 8—The House of Revelation (Three parts—Drama).
Jan. 11—Angels Unawares (Two parts—Comedy—Drama).
Jan. 12—The Fable of "The Two Philanthropic Sons" (Comedy).
Jan. 15—Pieces of the Game (Three parts—Drama).

KALEM.

Dec. 15—To the Vile Dust (No. 4 of the "Stingaree" Series—Special—Two parts—Drama).
Dec. 17—The Secret Message (No. 8 of "The Ventures of Marguerite" Series—Drama).
Dec. 18—The Wrong Train Order (Episode No. 58 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 21—The Bandits of Macaroni Mountains (Burlesque—Comedy).
Dec. 22—A Bushranger at Bay (No. 5 of the "Stingaree" Series (Special—two parts—Drama).
Dec. 24—The Oriental's Plot (No. 9 of "The Ventures of Marguerite" Series) (Drama).
Dec. 25—A Boy at the Throttle (No. 59 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 28—The Caretaker's Dilemma (Burlesque—Comedy).
Dec. 29—The Taking of Stingaree (No. 6 of the "Stingaree" Series (Two parts—Drama).
Dec. 31—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series (Dr.).
Jan. 1—At the Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 4—The Missing Mummy (Comedy).
Jan. 5—The Honor of the Road (No. 7 of the "Stingaree" Series—Two parts—Drama).
Jan. 7—Crossed Clues (No. 11 of "The Ventures of Marguerite" Series—Dr.).
Jan. 8—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series—Drama).
Jan. 11—Guardian Angels (Burlesque—Com.).
Jan. 12—The Purification of Mulfera (No. 8 of the "Stingaree" Series) (Two parts—Drama).
Jan. 14—The Tricksters (No. 12 of "The Ventures of Marguerite" Series (Dr.).
Jan. 15—The Haunted Station (No. 62 of the "Hazards of Helen" Railroad Series (Drama).

LUBIN.

Dec. 14—The Great Detective (Comedy).
Dec. 15—The Inner Chamber (Special—Three parts—Drama).
Dec. 16—A Thief in the Night (Special—Two parts—Drama).
Dec. 17—Sweeter than Revenge (Drama).
Dec. 18—An Unwilling Burglar (Comedy).
Dec. 22—Heartaches (Four parts—Drama—Unit Program).
Dec. 22—Otto's Cabaret (Comedy—Unit Program).
Dec. 23—Beyond All is Love (Three parts—Drama).
Dec. 25—No Smoking (Comedy).
Dec. 29—Saved from the Harem (Four parts—Drama—Unit Program).
Dec. 29—This Isn't the Life (Comedy—Unit Program).
Dec. 30—The Convict King (Three parts—Dr.).
Jan. 1—A Ready Made Maid (Comedy).
Jan. 3—Sorrows of Happiness (Four parts—Drama—Unit Program).
Jan. 3—His Lordship (Comedy).
Jan. 6—Vengeance of the Oppressed (Three parts—Drama).
Jan. 8—Billie's Headache (Comedy).
Jan. 10—The City of Failing Light (Four parts—Unit Program).
Jan. 10—A Bath Tub Mystery (Comedy).
Jan. 13—The Bond Within (Three parts—Dr.).

MINA.

Nov. 25—**Florence Turner Impersonates Film Favorites (Comedy).**
Dec. 2—**The $50,000.00 Policy (Comedy).**
Dec. 9—**Forty-Five Minutes from Nowhere (Comedy).**
—Why Hubby Grows Bald (Comedy).
Dec. 16—**When the Show Hit Watertown (Comedy).**
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 7—Caught With the Goods (Comedy).

SELIG.

Dec. 20—Hartney Merwin's Adventure (Com.).
Dec. 23—Hearst-Selig News Pictorial No. 102, 1915 (Topical).
Dec. 25—The Sacred Tiger of Agra (Jungle—Zoo Animal—Drama).
Dec. 27—The Making of Crooks (Three parts—Drama).
Dec. 27—Hearst-Selig News Pictorial No. 103, 1915 (Topical).
Dec. 30—Hearst-Selig News Pictorial No. 104, 1915 (Topical).
Jan. 1—The Manicure Girl (No. 7 of the "Chronicles of Bloom Center"—(Comedy).
Jan. 3—The Buried Treasure of Cobre (Three parts—Drama).
Jan. 3—Selig Tribune News Pictorial No. 1, 1916 (Topical).
Jan. 6—Selig Tribune News Pictorial No. 2, 1916 (Topical).
Jan. 8—The Chronicles of Bloom Center (No. 8, "Spooks"—Comedy).
Jan. 10—The Devil-in-Chief (Drama).
Jan. 10—Selig Tribune News Pictorial No. 3, 1916 (Topical).
Jan. 13—Selig Tribune News Pictorial No. 4, 1916 (Topical).
Jan. 15—The Chronicles of Bloom Center No. 9, "No Sir-ee Bob!" (Rural Com.).

VIM.

Dec. 17—Speed Kings (Comedy).
Dec. 24—Mixed and Fixed (Comedy).
Dec. 31—Ups and Downs (Comedy).
Jan. 7—This Way Out (Comedy).
Jan. 14—Chickens (Comedy).

VITAGRAPH.

Dec. 24—Is Christmas a Bore? (Comedy—Dr.).
Dec. 25—The Thirteenth Girl (Broadway Star Feature — Special — Three parts—Drama).
Dec. 27—He Got Himself a Wife (Comedy).
Dec. 27—The Making Over of Geoffrey Mining (Four parts—Drama) (Unit Program).
Dec. 27—The Pest Vamooser (Comedy) (Unit Program).
Dec. 31—By Might of His "Right" (Comedy).
Jan. 1—The Wanderers (Broadway Star Feature—Three parts—Drama).
Jan. 3—The Little Trespasser (Com.-Dr.).
Jan. 3—When Hooligan and Dooligan Ran for Mayor (Comedy-Unit Program).
Jan. 3—Who Killed Joe Merrion? (Four parts—Drama-Unit Program).
Jan. 7—His Wife Knew About It (Comedy).
Jan. 8—Tried for His Own Murder (Broadway Star Feature—Three parts—Dr.).
Jan. 10—The Surprises of an Empty Hotel (Unit Program—Four parts—Dr.).
Jan. 10—A Cripple Creek Cinderella (Unit Program—Comedy).
Jan. 14—When Two Play a Game (Comedy).
Jan. 15—By Love Redeemed (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 1—The Wanderers (Three parts—Dr.).
Jan. 8—Tried for His Own Murder (Three parts—Drama).
Jan. 15—By Love Redeemed (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Dec. 24—Everygirl (Three parts—Drama).
Dec. 31—The Mysterious Bride (Three parts—Drama).

UNIT PROGRAM RELEASES.

Dec. 27—The Making Over of Geoffrey Manning (Vitagraph—Four parts—Drama).
Dec. 27—The Pest Vamooser (Vitagraph—Com.).
Dec. 27—This Isn't the Life (Lubin—Comedy).
Dec. 29—Saved from the Harem (Lubin—Four parts—Drama).
Jan. 3—When Hooligan and Dooligan Ran for Mayor (Vitagraph—Comedy).
Jan. 3—Who Killed Joe Merrion? (Vitagraph—Four parts—Drama).
Jan. 3—Sorrows of Happiness (Lubin—Four parts—Drama).
Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 10—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Jan. 10—A Cripple Creek Cinderella (Vitagraph—Comedy).

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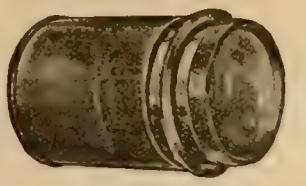

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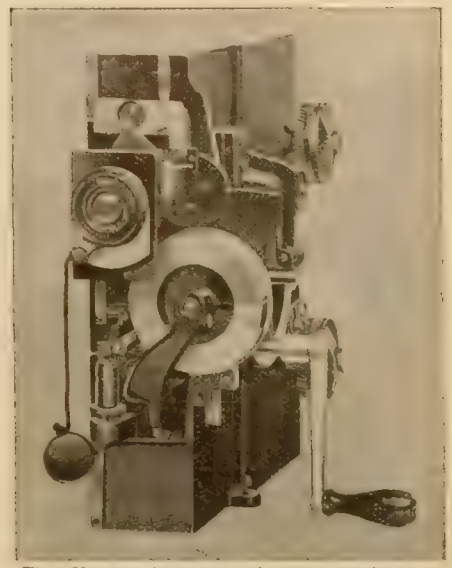

The Universal assembled without the case. Front view showing the lens, flywheel, shutter and aperture adjustment, and the one-to-one crank shaft.

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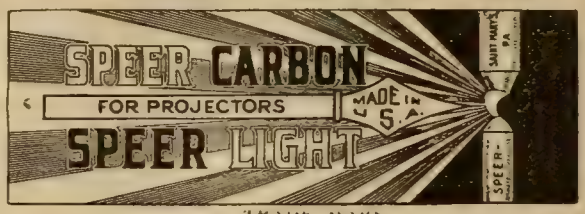

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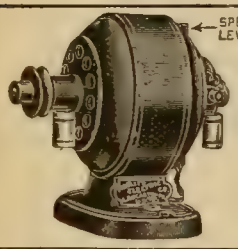

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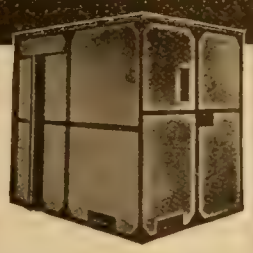

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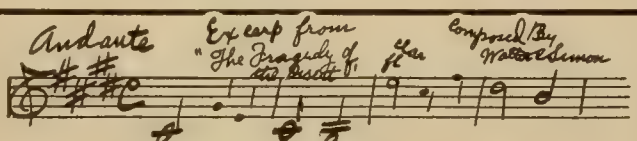

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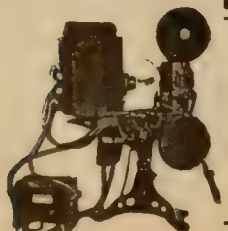

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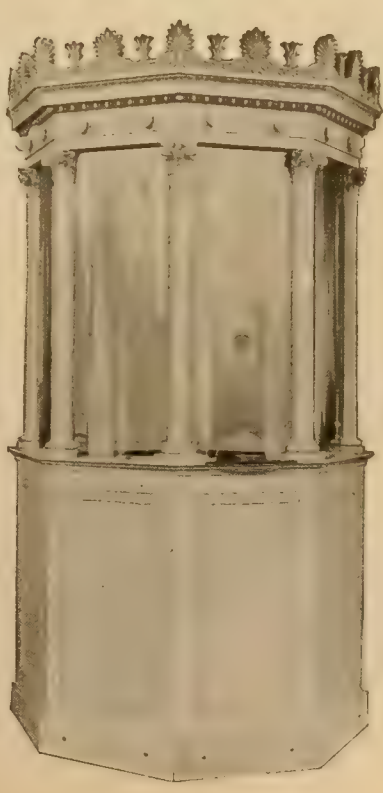

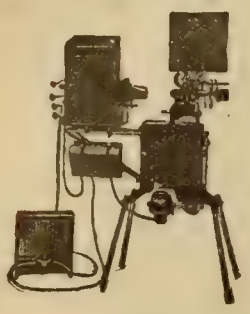

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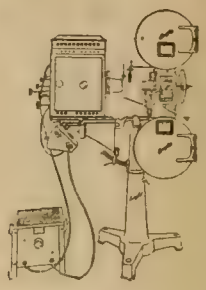

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Please Read Page No. 139

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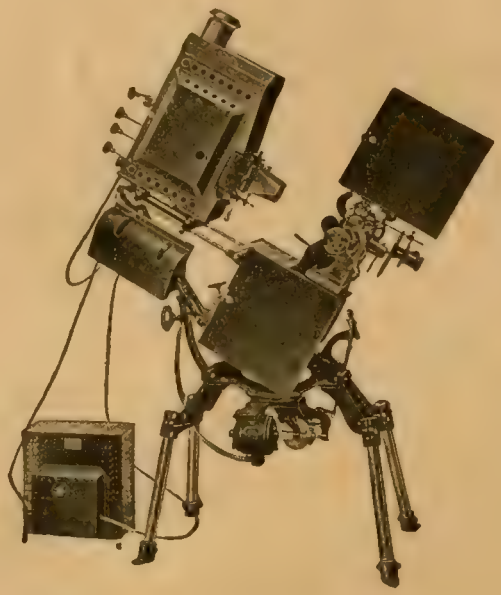

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MOVING PICTURE WORLD

THE FILM INDEX

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"IN THE NAME OF THE LAW"

A STUDY IN VIRILE TYPES! SENSATIONAL, DASHING ACTION! A SURPRISING TALE OF THE STRANGE DEEP BACK-WOODS WITH ITS STRANGER MEN AND THEIR DEEDS.

RELEASED TUESDAY JAN. 11TH

STAGED BY EUGENE NOWLAND FROM THE STORY BY CLINTON H. STAGG

FALSTAFF COMEDIES

PULLMAN FILMS

BELINDA'S BRIDAL BREAKFAST — *Released Mon., Jan. 10*

WITH BARBARA GILROY

REFORMING RUBBERING ROSIE — *Released Thur., Jan. 13*

A NEAT, SURE-FIRE FUN-FILM

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP. SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

"CAPTAIN JINKS OF THE HORSE MARINES" IN 5 ACTS

ANN MURDOCK AND RICHARD C. TRAVERS

are presented in Clyde Fitch's fantastic comedy, which made such a wonderful stage success. The photoplay is filled with genuine, sparkling humor and comic situations. Arranged and directed by Fred E. Wright.

TRADEMARK Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, PRESIDENT

"The Misleading Lady"

Presenting

HENRY B. WALTHALL and EDNA MAYO

in Five Acts

Adapted by H. S. Sheldon from the great stage success of Charles W. Goddard and Paul Dickey. Directed by A. Berthelet.

HENRY B. WALTHALL

EDNA MAYO

"The Raven"
"Graustark"
"The Man Trail"
"A Bunch Of Keys"
"The Alster Case"
"The White Sister"
"The Crimson Wing"
"The Slim Princess"
"A Daughter Of The City"
"The Blindness Of Virtue"
"In The Palace Of The King"

Book Essanay's Great Multiple Reel Features

TRADEMARK REG. U. S. PAT. OFF.

ESSANAY

GEORGE K. SPOOR, PRESIDENT

LOOK AT THEM
AND
YOU'LL BOOK THEM

Ask the Exhibitor who uses Essanay and he will tell you that you can book its photoplays without looking at them.

But Essanay wants you to look at them. Essanay wants you to see their distinctive quality, their individual charm, their fascinating and logical plots, the artistic settings and realistic action.

Essanay believes in its pictures; it is proud of its productions; therefore it wants you to see them and judge for yourself.

★★★★★★

Don't Fail to Book the Latest

ESSANAY-CHAPLIN

"Charlie Chaplin's Burlesque on Carmen"

2 Acts—to be released soon

WATCH FOR

G. M. ANDERSON'S

Latest Drama

"Her Lesson"

In 2 Acts—Released Jan. 4

★★★★★★

"PIECES OF THE GAME"

3 Act Drama—Jan. 15

Presenting

Bryant Washburn

and

Nell Craig

"ANGELS UNAWARE"

2 Act Drama—Jan. 11

Presenting Ruth Stonehouse and Edmund F. Cobb

"THE FABLE OF THE TWO PHILANTHROPIC SONS"

By George Ade

Comedy—Jan. 12

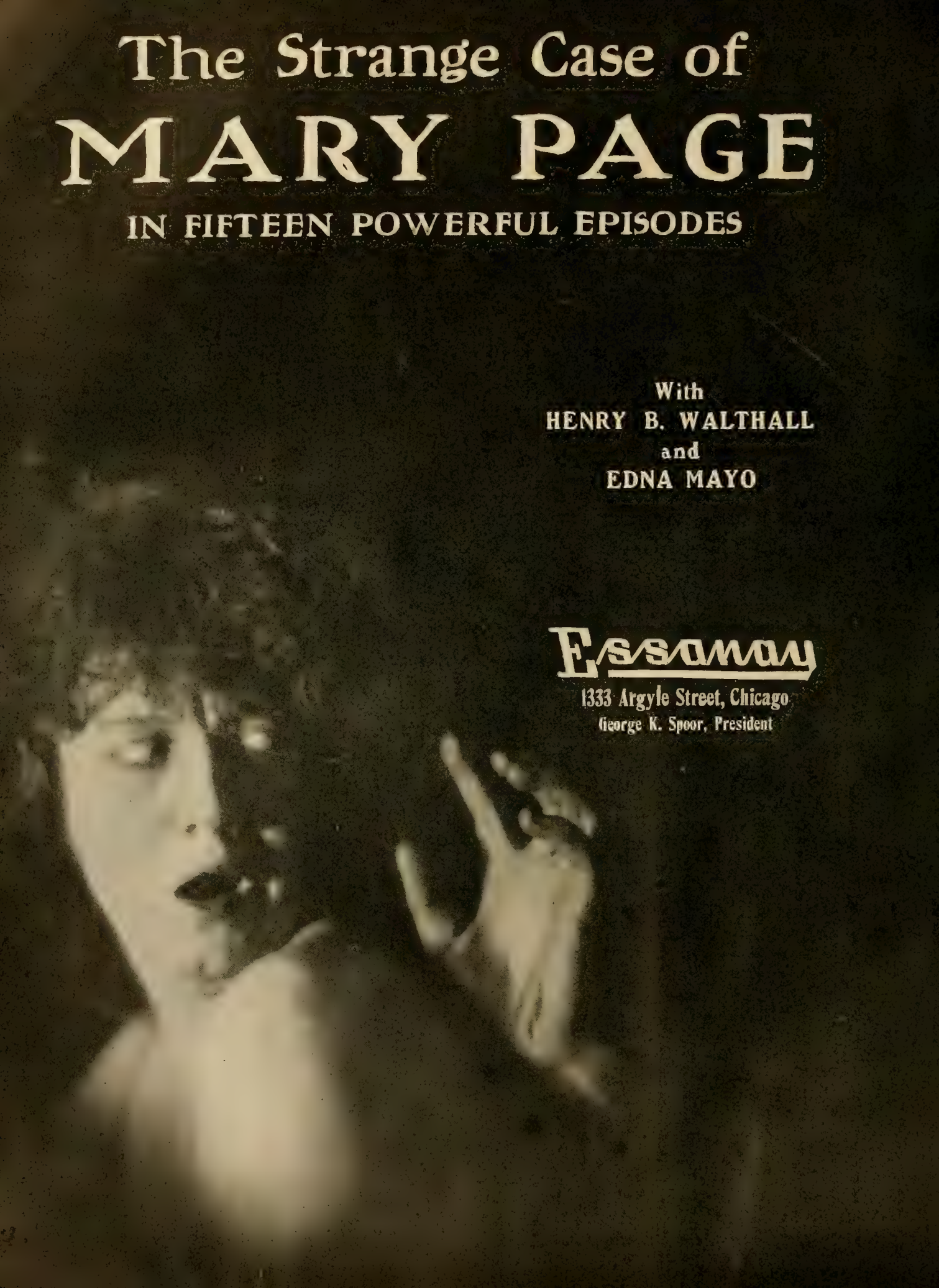
ESSANAY

1333 Argyle St., Chicago

George K. Spoor, President

The Strange Case of
MARY PAGE
IN FIFTEEN POWERFUL EPISODES

With
HENRY B. WALTHALL
and
EDNA MAYO



Essanay
1333 Argyle Street, Chicago
George K. Spoor, President

Paramount-Bray Cartoons

furnish that bit of variety necessary to a successful program.

"COLONEL HEEZA LIAR'S WATERLOO"
Released January 6th, 1916.

Listen to the murmur of mirth that ripples through your audience when a BRAY CARTOON is announced.

Nothing ever shown on the screen has produced so much real amusement to audiences as the BRAY CARTOONS. They are known and loved by men, women and children. Just say BRAY, that tells the story.

With each of these cartoons, there will be a short DITMARS Film, showing some of the animals of the famous New York Bronx Zoo.

January releases are:

Jan. 6 COLONEL HEEZA LIAR'S WATERLOO—Cartoon, Comedy by J. R. Bray
Jan. 13 HADDEM BAAD'S ELOPEMENT—Cartoon, Comedy by L. M. Glackens
Jan. 20 INBAD THE SAILOR—A Silhouette Fantasie, by C. Allan Gilbert
Jan. 27 THE POLICE DOG—on the Wire—A Cartoon, by C. T. Anderson

Write our nearest Paramount Exchange today about bookings

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Paramount Pictures

Paramount Pictures

Exhibitors!

Do you know that PARAMOUNT gives you the privilege of the only *real system* of consistently improving your performance that has yet been devised? A *system,* mind you, carefully worked out in every detail.

The PARAMOUNT exhibitor already has the best pictures yet produced in the history of motion pictures---PARAMOUNT PICTURES are excelled by none.

But the PARAMOUNT exhibitor himself, by his own voice, determines what class and kind of pictures shall or shall not be released on PARAMOUNT Program.

Do you know that he even decides what producers shall make pictures for his theatre, what stars shall play in them, and what the character of the subjects shall be?

Statistics compiled from reports sent us by the exhibitor tell us unfailingly what he wants---in subject, style and star---then PARAMOUNT and producers cooperate to supply just the pictures he wants for his theatre.

This is the most efficient kind of team work between exhibitor and producer and is bound to keep on producing good results.

Write our nearest exchange to tell you more about this PARAMOUNT Quality Service.

Paramount Pictures

Paramount Pict
FOUR EIGHTY FIVE FIFTH
NEW YORK.

Big Things In America

To Be First In

Paramount-Burton Holmes Travelpictures

Burton Holmes is the most famous traveler and lecturer in the world.

He was the first man to visit foreign climes with the motion picture camera.

With his associates he has traveled more than 2,500,000 miles.

For eight weeks in November and December Burton Holmes attracted capacity audiences at two dollar prices, in the following theatres:

Orchestra Hall	Seating 2580	Chicago
Odeon Theatre	Seating 1890	St. Louis
Carnegie Hall	Seating 1968	Pittsburgh
Academy of Music	Seating 2662	Philadelphia
Albaugh's Lyceum	Seating 1338	Baltimore
Candler Theatre	Seating 1056	New York
New National Theatre	Seating 2000	Washington
Pabst Theatre	Seating 1752	Milwaukee
In January and February he appears at		
Carnegie Hall	Seating 2662	New York
Symphony Hall	Seating 2569	Boston
Academy of Music	Seating 2350	Brooklyn

These travels in film are now to be released exclusively through PARAMOUNT Exchanges. Burton Holmes himself will personally direct the preparation of these releases.

Nothing comparable ever before offered the motion picture public.

Exhibitors may now present to their patrons these elaborate travels which heretofore have not been available to them because of the great demand upon Mr. Holmes' time. Even the smallest town may have the PARAMOUNT-BURTON HOLMES TRAVELPICTURES.

This series will appeal especially to teachers and educators, parents and pupils, while everyone will wish to take these travels on the screen.

First release:

Feb. 7 "The Cliffdwellers of America"
" 14 "The Grand Canyon"
" 21 "A Day with a West Point Cadet"
" 28 "Our Middies at Annapolis"

You should have these pictures. Write our nearest exchange.

ures Corporation
AVENUE at FORTY FIRST ST.
CITY, N.Y.

Paramount Pictures

Paramount Pictures

PARAMOUNT

DANIEL FROHMAN
Presents
The irresistible

MARGUERITE CLARK

In an exquisite picturization of the celebrated romantic comedy,

"MICE and MEN"

By Madeleine Lucette Ryley.

In Five Parts. Released Jan. 10th.

Produced by the

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER. Treasurer and General Manager

48 FAMOUS FEATURES A YEAR

PROGRAM

As Peggy in the tender, romantic play, "Mice and Men," Marguerite Clark succeeds in creating a characterization of rare fascination and appeal

WHIMSICAL PEGGY

THE PROFESSOR FALLS IN LOVE WITH HIS WARD

"LAND'S SAKE, CHILE, YOU IS A SIGHT!"

THE PROFESSOR REALIZES HE HAS A RIVAL IN HIS NEPHEW.

FILM COMPANY

Executive Offices
507 FIFTH AVENUE
NEW YORK

Canadian Distributors—
Famous Players
Film Service, Ltd., Calgary—
Montreal—Toronto

48 FAMOUS FEATURES A YEAR

PARAMOUNT PROGRAM

Jesse L. Lasky
presents
America's Leading Artiste,
GERALDINE FARRAR
(by arrangement with Morris Gest)
in
"TEMPTATION."
by Hector Turnbull
Produced by Cecil B. DeMille.

"Miss Farrar's sensational 'Carmen' surpassed by 'Temptation'."

Released through PARAMOUNT PICTURES CORPORATION
DECEMBER 30th
Canadian Distributors,
Famous Players Film Service, (ltd)
Toronto, Montreal, Calgary.

JESSE L. LASKY
120 West 41st Street,
Jesse L. Lasky *President* Samuel Goldfish

PARAMOUNT PROGRAM

Concerning Geraldine Farrar and Lasky Productions

The attendance at a motion picture theatre of the leading and most respected men and women of the community raises the standing of the house in the estimation of all its patrons.

The exhibition of a Lasky production, in which an artist so noted and superbly human as Geraldine Farrar appears, lifts the whole institution of the motion picture to a higher standard of excellence as the nation's chief amusement.

Wherever a Lasky production in which Geraldine Farrar appears as the star—"Carmen" was the first, "Temptation" is the second and "Maria Rosa" is still to come—is shown, you will find the regular patronage increased by hundreds of new faces of men and women eager to see this marvelous woman whose name is a household word on two continents.

They will be delighted—and, the next time a Lasky production is announced, they will come again.

The public knows!

Lasky Productions on the Paramount Program

LASKY

FEATURE PLAY Co *Inc.*

New York City

Treasurer Cecil B. DeMille *Director General*

GREAT SCREEN ATTRACTION

Great because it continues to please the public—people go to see it, enthuse over it, tell their friends, go a second time, and then wait for a return booking of it in their town.

Exhibitors have found this famous production one of their best box office attractions.

What is it?

GEORGE BEBAN

in

"An Alien"

Produced by THOS. H. INCE

It played a long run at the Astor Theatre in New York in the early spring, and has been playing to big houses throughout the United States ever since.

A Philadelphia patron wrote us:

> "Just a line to inform you what the writer, as well as a number of his friends, thinks of the production 'An Alien.'
>
> "You have produced some fine films, but this is in a class by itself. Mr. George Beban has put something on the screen that heretofore I have never seen. The way he gripped the audience here in Philadelphia was wonderful. His performance was the only photoplay production that I've heard opinions expressed as being really equal to the spoken drama. More productions of this calibre would be welcomed."

Secure bookings from your nearest Paramount Exchange. Write today.

SELECT FILM BOOKING AGENCY, Inc.

485 Fifth Avenue **New York**

THE ANIMAL MAN WHO HATED ISSUE

RACE SUICIDE

SIX PARTS
THE SOCIAL PROBLEM OF THE UNIVERSE

WITH

ORMI·HAWLEY
EARL·METCALFE
OCTAVIA·HANDWORTH
KEMPTON·GREENE
AND STUPENDOUS CAST

WITH LOVE FOR ALL AND FEAR OF NAUGHT

THE THOUGHT OF CONSEQUENCE

MID DEBAUCH AND ORGY, MOTHERHOOD IS FORGOTTEN

NO CHILDREN CAN EVER GRACE YOUR HOME

·SOLD ON STATE RIGHTS BASIS·

JOS. W. FARNHAM
220 WEST 42ND ST. ROOM 607 NEW YORK

Triangle Plays Pull Record Crowds

The Holiday Slump loses its terror for the man who has the kind of goods the public wants. People buy the best values.

Actual proof of the success of TRIANGLE PLAYS has been given during the past week. Following is a telegram which was sent on Christmas Day to our District Superintendent in Philadelphia by Mr. E. H. Hulsey, of Texas, one of the most prominent theatre owners of the South, who operates the Old Mill Theatre in Dallas, and many others.

Dallas, Texas, December 25th.

Mr. Arthur Lucas,
TRIANGLE FILM CORPORATION,
Philadelphia, Pa.

"Submarine Pirate" broke our house record today. Did nearly a hundred dollars more than * * *. House seats fifteen hundred. From three o'clock this afternoon to nine to-night we were never able to get all people in with show lasting only one hour and a quarter.

E. H. HULSEY.

"Nothing succeeds like success" is an old saying that applies to the moving picture business as well as any other. The more successful the concern, the more rapidly and easily are orders received. The stream of TRIANGLE contracts persists, the dollars continue to flow into the box office of TRIANGLE Theatres.

ARE YOU GETTING YOUR SHARE OF THE PROFITS?

TRIANGLE FILM CORPORATION
71 WEST 23rd ST. NEW YORK

Triangle Releases for Week of January 9th

"Let Katy Do It," the first TRIANGLE PLAY in which the favorite Jane Grey appears, is filled to the brim with that sort of heart interest that will bring men and women back to see it the second time. There is a strong human note in it that brings the patron to the Box Office Window. Sensational in its tense moments, sympathetic in its emotional scenes, "Let Katy do It" has not a torpid moment anywhere. New York critics applauded every foot of it.

In "The Corner," the vital drama of industrial conditions in which Willard Mack appears, the main theme is the savage conflict that grows out of a high living cost forced upon the workers of a community by the rapacity of a capitalist played by George Fawcett. This is a big strong vital drama with a punch in every scene. You can get every class of theatre patron interested in it, and keep them interested which is a more difficult problem.

As for the Keystones, there is nothing more to be said save that when you have run the first show you'll find the second one crowded. Keystone has never touched anything better than "The Great Pearl Tangle" with Sam Bernard, and when it comes to "Fatty and Mabel Adrift" the big top note of successful comedy has been reached. Both are lobby crushers.

TRIANGLE FILM CORPORATION
71 WEST 23rd ST NEW YORK

Startling scenes filling Page No. 716 of Leslie's Weekly, December 30th, are enlargements from DONALD C. THOMPSON'S French Battle Film

They're In the Film!

"SOMEWHERE IN FRANCE"

Thompson's Home Folks got an advance showing of the five-reel Pictures and all last week packed the largest theatre in town to see them. Here's what they thought expressed by the newspaper owned by

ARTHUR CAPPER, GOVERNOR OF KANSAS

To movie fans who are inclined to sidestep all motion pictures that are of news or historical nature, the Thompson pictures not only held their interest because they depicted the greatest tragedy the world has known, but because of the mechanical element, which showed that the pictures had been made by an expert. The depth and clearness of the pictures were remarkable.—The Topeka Daily Capital, Tuesday, December 28th, 1915.

For Open Territory Get in Touch Quickly with

Arthur S. Kane

901 Candler Building
220 West 42d Street

NEW YORK CITY

BLUE BIRD PHOTO PLAYS

The world's finest screen productions

BLUE BIRD PHOTO PLAYS

BLUE BIRD PHOTO PLAYS

Announces its first production

Mme. Rejane presents
Sarah Bernhardt

In the great French
D R A M A

"Jeanne Doré"

From the pen of Tristan Bernard

Being the drama in which the world's great tragedienne made her last appearance

BLUE BIRD
PHOTO PLAYS

BLUE BIRD PHOTO PLAYS

Helen Ware

"Sealed Valley"

"Undine"

The Devil

Rupert of Hentzau

BLUE BIRD

BLUE BIRD PHOTO PLAYS

Already announced the

SUPREME

artistic

ACCOMPLISHMENT

of the Silent Art

Booking reservations

are being considered

at all the foremost

theatres throughout

America

Write EXECUTIVE OFFICES

1600 Broadway

NEW YORK

BLUE BIRD

NOTICE!

(Special Announcement by Carl Laemmle, President Universal Film Mfg. Co.)

We have changed the brand name of Universal Broadway Features to "RED FEATHER PHOTO PLAYS."

The change takes effect with the release entitled "The Path of Happiness," in which Miss Violet Mersereau is starred.

In doing this we change nothing but the name. The pictures will be every bit as good as the high standard already established by our Broadway Universal Features; and even better if we can make them so.

The change is made solely to avoid confusion.

Exhibitors have complained that their patrons were constantly confusing our Broadway Universal Features with the one, two and three reel pictures of our regular program and that as a result they lost much of the benefit that they would otherwise derive from the use of our five reel productions. The fact that Broadway Universal Features were a part of the regular program only added to the confusion.

In addition to this, other companies have been using the word Broadway so indiscriminately that it lost its significance and distinctiveness. Originally, the word Broadway was used to indicate that the picture contained a Broadway star or that it was a dramatization of a Broadway play; but so many pictures have been called "Broadway" attractions even when they had no right or title to the name, that the Universal decided to drop the meaningless word entirely.

To give the Universal Features a name that would make it easy for everyone to understand that they are in a class by themselves we hit upon the name "RED FEATHER PHOTO PLAYS."

It is a name that anyone can pronounce; one that everyone can remember; and one that lends itself to all sorts of advertising ideas.

Therefore, to repeat for the sake of emphasis, the big once-a-week feature on the regular Universal program will be a "RED FEATHER." And you may have it at a reasonable advance over the regular program service price just as you have had the Broadway Universal Features.

When you see the pictures soon to be released under this new name, you will realize why we are so sure of establishing the standing of "RED FEATHER PHOTO PLAYS" in a shorter time than it ever took to establish any brand of pictures on the market.

"RED FEATHER PHOTO PLAYS" will be made by the Universal's wonderful staff of directors, using the tremendous list of real stars employed by the Universal as well as stage stars and stage plays and well known books.

Get these facts fixed in your own mind and then let your patrons know about "RED FEATHER PHOTO PLAYS."

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

RED FEATHER PHOTO PLAYS

PRESENT "The Path of

A romantic drama of unusual

Featuring—

Violet Mersereau

with Harry Benham

An idyllic play that will fascinate every lover of the romantic drama. Sweet and dainty Violet, as a child of nature, dances through the play with an irresistible charm. She appears in one exquisite scene sporting in a mountain stream like Diana at the bath. How she leads her lover along the path of happiness makes a story beautiful and true, strong in unique situations, and wholly satisfying.

RED FEATHER PHOTO PLAYS

Happiness"

charm

au

This strong feature will pay any Exhibitor a generous profit. Write or wire your nearest Universal Exchange for release date and booking.

RED FEATHER PHOTO PLAYS

EXTRA

Universal Animated Weekly Scores A TREMENDOUS SCOOP

Biggest Men of the entire world contribute their expressions to the Universal Animated Weekly—for

"THE SPIRIT OF 1916"

AGAIN—as is only natural—the enterprising staff of the great UNIVERSAL ANIMATED WEEKLY puts over another colossal smash all for the profit of Universal Exhibitors. . . . It's an achievement never before recorded in moving pictures. . . . It's an accomplishment that stands absolutely unique and alone in the annals of News Weeklies . . . On Tuesday, January 4th, 1916, the UNIVERSAL ANIMATED WEEKLY will release a SPECIAL. This special consists of 500 feet of film on which will appear the expressions of the most prominent men in all walks of life, to the people of the United States for the coming year.

To give you a faint idea of the class of men whose expressions will be seen in the 500-foot SPECIAL, just note the following: Cecil Spring-Rice, British Ambassador; Charles S. Whitman, Governor of New York; Count Von Bernstorff, German Ambassador; Wm. G. McAdoo, Secretary of the Treasury; Wm. C. Redfield, Secretary of Commerce; Franklin K. Lane, Secretary of the Interior; A. S. Burleson, Postmaster-General; Rabbi Stephen S. Wise, New York; Josephus Daniels, Secretary of the Navy; Oscar S. Straus, Chairman New York City Public Service Commission; Lindley Garrison, Secretary of War; Champ Clark, Speaker of the House of Representatives; W. B. Wilson, Secretary of Labor; Mayor John Purroy Mitchel of New York, and Woodrow Wilson, President of the United States.

Imagine what it will mean to be able to announce that in your House will be projected upon the screen the messages indicating "The Spirit of 1916" from the biggest and most prominent men in the world, together with the pictures of all these prominent men.

It's the first time in the history of moving pictures that such a thing has ever been accomplished, and it remained as usual for the UNIVERSAL ANIMATED WEEKLY to put it over, proving once more that "When it is something worth while" you'll always find it first in the U. A. Weekly.

Wire your nearest Universal Exchange for booking. You can't act too quick; you have not one second's time to lose. ACT now—within the hour. Get this masterpiece scoop for your House. Get busy—get busy—get busy—NOW!

GET BUSY--BOOK IT NOW

Universal Animated Weekly

1600 BROADWAY, NEW YORK

Back Again

Who's Back?

Florence Lawrence's BACK

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

SHUBERT FILM CORP.
PRESENTS
CLARA KIMBALL YOUNG
IN

CAMILLE
With PAUL CAPELLANI
THE GREATEST FILM SENSATION OF THE YEAR
Directed by A. CAPELLANI
RELEASED THROUGH
WORLD FILM CORPORATION
LEWIS J. SELZNICK VICE-PRES. & GENL MGR.
130 WEST 46TH ST. NEW YORK CITY BRANCH EXCHANGES CANADIAN DISTRIBUTERS WORLD FEATURES LIMITED

EQUITABLE

OFFERS FOR THE FIRST TIME IN FILMS
THE RECENT STAR OF "BUNTY PULLS THE STRINGS" ETC.

MOLLY McINTYRE

IN

HER GREAT HOUR

A PLAY OF SUSTAINED INTEREST - GREAT AND CONVINCING PLOTS

WRITTEN AND PRODUCED BY
S·E·V· TAYLOR

RELEASED
JANUARY 10TH

EQUITABLE MOTION PICTURES CORPORATION
LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
RELEASING THROUGH
WORLD FILM CORPORATION

Gertrude Bondhill

one of the cleverest little women in pictures, makes her bow and wishes all the good people who may remember her as the star of "SWEET CLOVER" which she played from Coast to Coast, the friends and admirers she made during her stock engagements in Portland, Boston, Detroit, Baltimore, Washington, and her home town, Cincinnati; and all the friends she will yet please on the screen

A Happy and Prosperous New Year

She has signed a long-term contract to star exclusively in

Lariat Films

The first two five-reel features are now completed. Exchange men everywhere who are interested in handling these high class features in their territory should write or wire at once and get our proposition.

Lariat Films 401 Longacre Bldg. New York City

WATCH FOR FUTURE ANNOUNCEMENTS

COMING METRO EVENTS

METRO PICTURES

IS THIS EXHIBITOR SATISFIED?

OTTOWAY THEATRE CO.
Incorporated
CHARLOTTE, N. C.

December 3rd, 1915.

Metro Pictures Co.,
Chattanooga, Tenn.

Gentlemen:-

Under date of December 1st, we authorized your representative, Mr. J. W. Day, to have the price of our film service increased 16 2/3 per cent, beginning January 1st, 1916; and we further advised him that we hoped to be able to grant you an additional increase some time during the first of the new year, and if business continues to meet with our expectations you may expect to be advised of this additional increase at any time.

We wish to say that this voluntary increase in rental is being given through no motive other than we wish to show some concrete evidence of our appreciation of the consistently good shows that you have been giving us and of the courteous treatment and the cordial co-operation that your office has always shown us.

We are METRO enthusiasts, and should there ever an occasion arise that you would like to refer some exhibitor to us, we assure you that we would deem it a pleasure to answer any inquiries with reference to your service.

Trusting that the coming year will bring you abundant success, and with best regards, we are

Yours very truly,
Ottoway Theatre
by J. W. Andrews

MOTION PICTURES CORPORATION

METRO PICTURES CORPORATION

presents

MARY MILES MINTER

in

THE ROSE of the ALLEY

supported by Thomas J. Carrigan and an admirable company.

A vital drama of New York's underworld by Harry O. Hoyt
shot through with the golden thread of romance"

Directed by Charles Horan, produced by

ROLFE PHOTO PLAYS INC.

Released
on the
METRO
Program
Jan. 17th
METRO PICTURES

COMING METRO EVENTS

METRO PICTURES

To assure Metro Exhibitors of diversity in subjects slight changes have been made in the order of our new releases. The correct list of coming Metro Events is as follows:

Jan. 24	Her Debt of Honor	*Columbia Pictures Corporation* VALLI VALLI
Jan. 31	Man and His Soul	*Quality Pictures Corporation* FRANCIS X. BUSHMAN & BEVERLY BAYNE
Feb. 7	The Upstart	*Rolfe Photoplays, Inc.* MARGUERITE SNOW & GEORGE LeGUERE
Feb. 14	Dimples	*Columbia Pictures Corporation* MARY MILES MINTER
Feb. 21	The Bribe	*Quality Pictures Corporation* FRANCIS X. BUSHMAN & BEVERLY BAYNE
Feb. 28	The Lure of Heart's Desire	*Popular Plays and Players* EDMUND BREESE

In your home town a newspaper is telling the story of

THE RED CIRCLE

In your home town many persons are reading that story and want to see

RUTH ROLAND and FRANK MAYO

in this great PATHE serial.

What do the thousands of dollars being spent in advertising these Balboa-made pictures mean to you?

B = U = S = I = N = E = S = S!

THE PATHÉ EXCHANGE, Inc.

Executive Offices

25 West Forty-fifth Street

NEW YORK

"THE PICTURES THAT

Call Henry Ford an illusionist, a fanatic or the greatest self-advertiser ever—the fact remains his judgment changed him in a few short years from a working man to one of the greatest money powers of today. Ford has passed judgment on these greatest of all war pictures.

This is what he told the New York reporters in an interview before sailing "to end the war":

The Picture Ford Saw Is

The Horr

3 Reels, Releas

THE PATHE E

EXECUTIVE

25 WEST 45TH ST

WILL STOP THIS WAR!"
—Henry Ford

"The other day a moving picture plant showed me a picture of war. I saw a field covered with dead. Wounded men were kicking in agony. Other men came on and stripped them of their clothes. Then came wagons and the dead and half dead were piled on like so much cordwood. If pictures like that would be shown to the people war would be stopped."
—From the New York Journal, Friday, Dec. 3, 1915.

ors of War

ed January 17th

XCHANGE, INC.

OFFICES

REET, NEW YORK

PATHÉ OFFERS THE KING'S

George Probert

A GOLD ROOSTER Play
in 5 parts, featuring
PEARL WHITE
GEORGE PROBERT
and SHELDON LEWIS

Sheldon Lewis

Supported by a cast each one of whom is worthy to be featured. "THE KING'S GAME" is a virile drama in which James K. Hackett starred for two seasons. It was written by George Brackett Seitz

Production of Arnold Daly, and direction by Ashley Miller. RELEASED JANUARY 7th

The PATHÉ EXECUTIVE
25 WEST 45th ST.

GAME

PEARL WHITE

EXCHANGE inc.

OFFICES
NEW YORK

There is Only One News Reel

Hearst-Vitagraph

For over four years the term "News Reel" has been mis-used—abused. Never before January 1st, 1916, has the full significance of these words been realized.

A news reel meant a hodge-podge of scenes—in some cases a flash of real news—but generally a motley assembly of topics, poorly chosen.

ONE IN TEN

Thus far we have received ten thousand feet of negative from our camera men. This film comes from every corner of the globe. Out of ten thousand feet we have selected eight hundred. We scrapped the balance of the negative because it did not contain the type of news strong enough for Hearst-Vitagraph. The subjects were strong enough for news reels of the old type but not the kind of news that has made William Randolph Hearst the greatest journalist in the world.

THE INTERNATIONAL FILM SERVICE is a part of the Hearst-Vitagraph organization. They supply pictures to nearly every paper in the country. They have the greatest aggregation of camera men in the world. This is one reason why Hearst-Vitagraph will contain the latest, most up-to-the-minute, most startling news of the world—the kind of news that will bring your patrons back week after week.

AND HEARST-VITAGRAPH WILL BEAT ALL OTHER NEWS REELS IN THE FIELD FROM THREE TO FIVE DAYS.

Order from V. L. S. E. NOW!

HEARST-
NEWS-PICTORIAL.

IT IS ADVERTISING

Any organization can make claims to the superiority of their news reel.

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From the signing of the contract between Hearst and Vitagraph (each the greatest factor of its respective field) the success of this news reel was assured.

The publicity and advertising campaign on Heart-Vitagraph will be the most gigantic ever launched in connection with a news service reel. William Randolph Hearst controls the largest papers in the country. The International News Service, in conjunction with the International Film Service, supplies stories, photographs and news materials to over two hundred papers. These papers will advertise your business. Imagine what publicity in over two hundred newspapers could do for you. Imagine the cost of this campaign if you had to pay for it

THERE IS NO EXTRA CHARGE FOR THIS ADVERTISING CAMPAIGN. We consider it as part of the service.

BEFORE RELEASE DATE EVERY PUBLICATION IN THE UNITED STATES WILL BE TALKING ABOUT HEARST-VITAGRAPH. THEY WILL BE THINKING HEARST-VITAGRAPH. THEY WILL BE LOOKING FOR YOUR POSTERS AND ADVERTISING ON HEARST-VITAGRAPH. PAGE ADVERTISING HAS ALREADY APPEARED IN THE LEADING HEARST PAPERS. THIS IS ONLY A FORERUNNER OF THE GIGANTIC CAMPAIGN OUTLINED BY HEARST AND VITAGRAPH.

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VITAGRAPH

(Formerly HEARST-SELIG-Now Better)

FRENCH OFFICIAL WAR FILMS

Fighting with France

OR

The Allie on the Firing Line

Thrilling, Soul-Stirring Battle Scenes Direct from the Front
The Flower of the French and English Armies in Action

The Battle of the Vosges

Heroic French Soldiers falling before your eyes. Thousands shedding their blood on fields of ice and snow to save France!

Canada's Crack Regiment

The beginning and the end of "Princess Pat's Own"—1,128 responded, only 93 returned from the Field of Honor!

GENUINE SCENES OF A RUSSIAN BATTLEFIELD

that you will remember as long as you live

Played two weeks to packed houses at advanced prices at the Grand Circus Theatre, Detroit, Mich. Booked for return date at the Royal Theatre, Detroit, Mich.
Booked in St. Louis indefinitely in connection with the ST. LOUIS STAR.

6,000 Feet of Actual War Pictures Packing Theatres to Overflowing Wherever Shown

Theatre Managers

Wire Immediately for Bookings. One-week Bookings Shortest Time Considered.

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Wire, Phone, or Call Immediately for Your Territory.

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FRENCH OFFICIAL WAR FILMS

Suite 1503, 110 W. 40th St. New York City

Telephone, Bryant 5426

MUTUAL MASTERPICTURES

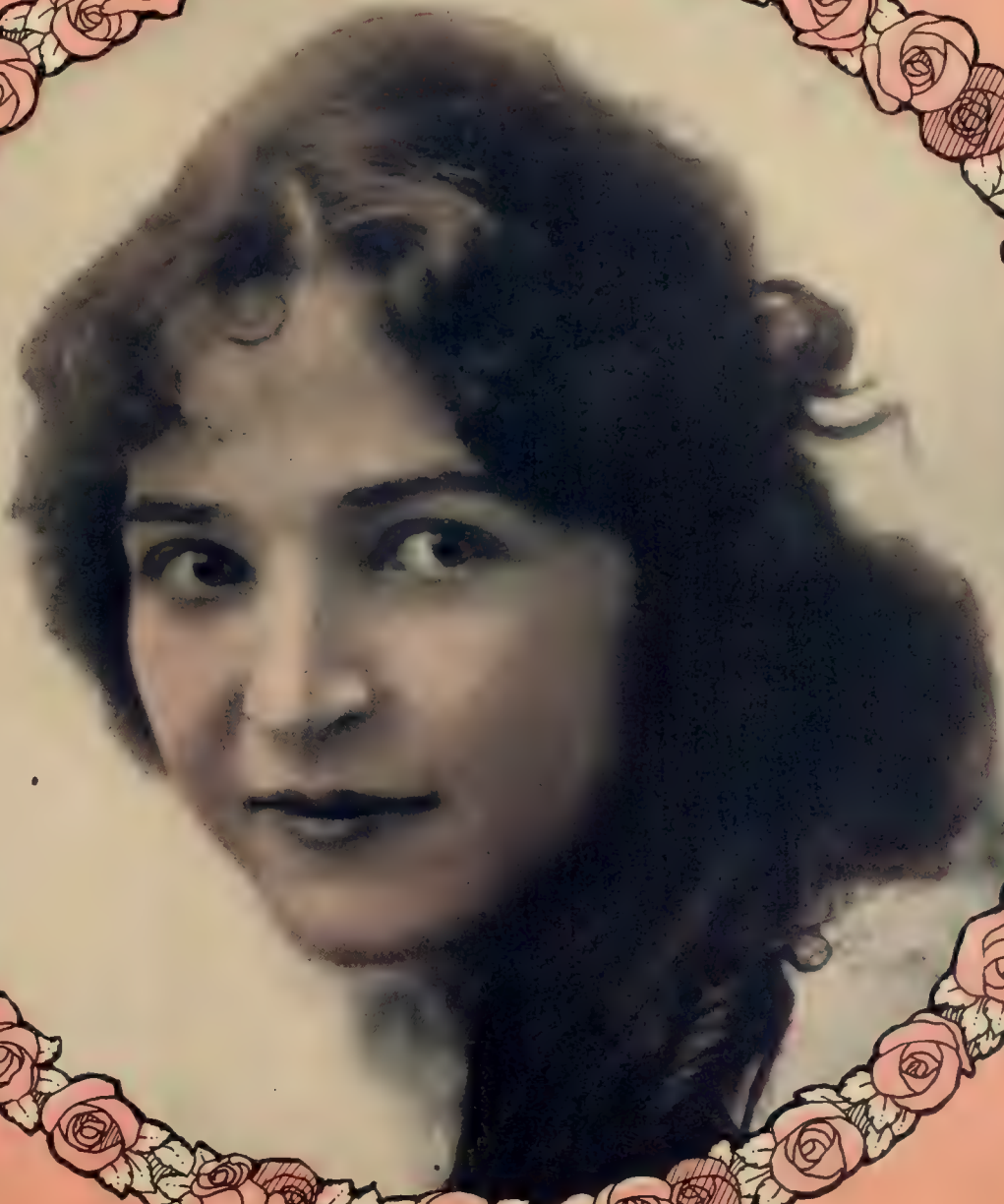
DE LUXE EDITION

AS A WOMAN SOWS

FEATURING THE BROADWAY STAR

GERTRUDE ROBINSON

ONE OF THE THREE SENSATIONAL MASTERPICTURES – EACH IN FIVE REELS – RELEASED THE WEEK OF JAN. 24TH THROUGH 68 MUTUAL EXCHANGES · PRODUCED BY GAUMONT



MUTUAL MASTERPICTURES
DE LUXE EDITION

LORD LOVELAND DISCOVERS AMERICA

FROM THE STORY BY THE WILLIAMSONS
FEATURING THE BROADWAY STAR

ARTHUR MAUDE

FIVE REELS RELEASED THE WEEK OF JANUARY 24TH THROUGH 68 MUTUAL EXCHANGES

PRODUCED BY AMERICAN

MUTUAL MASTERPICTURES

DE LUXE EDITION

MUTUAL FILM CORPORATION *ANNOUNCES*

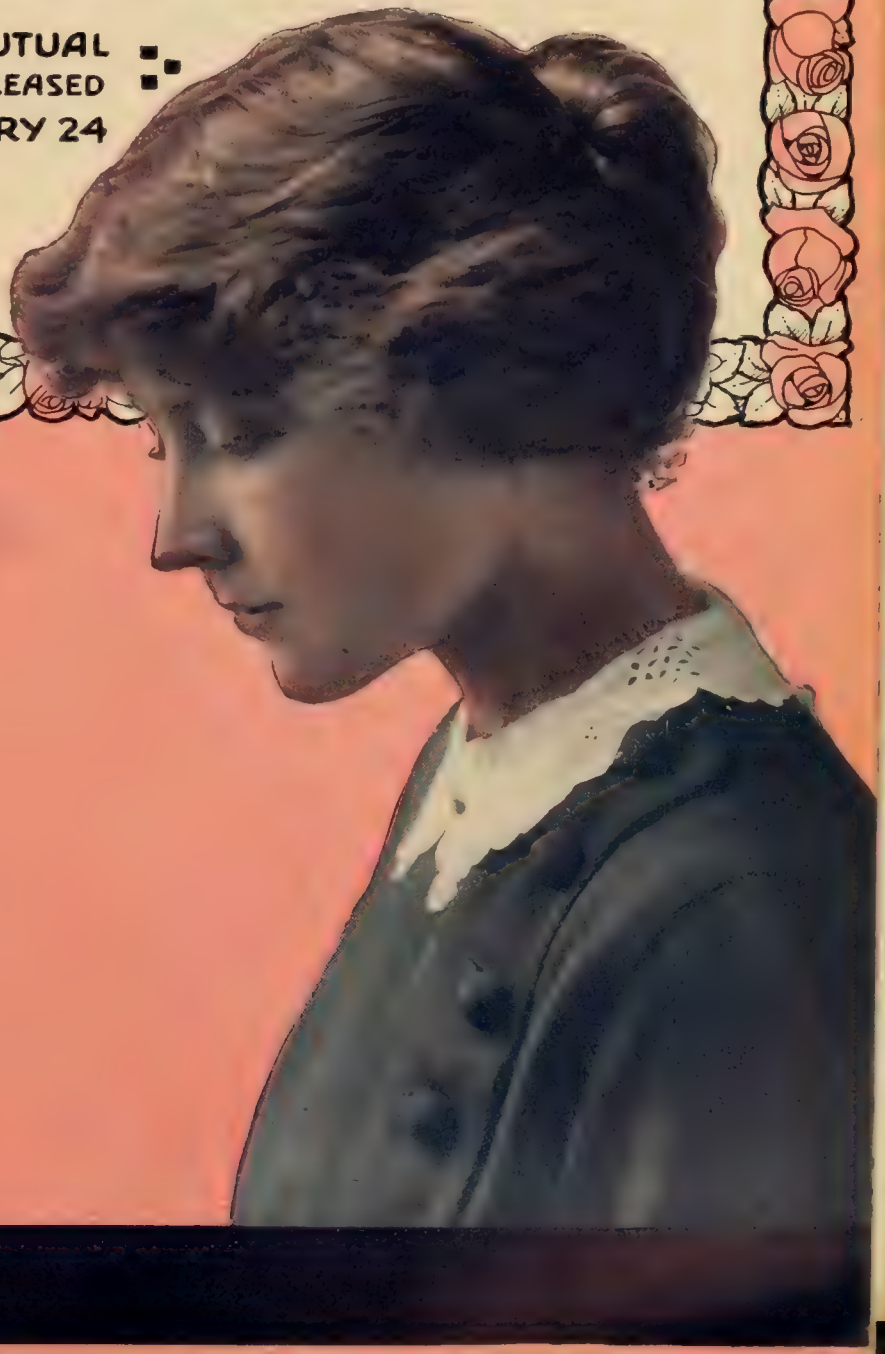
BETRAYED

A DRAMA OF DEEP HEART-INTEREST
FEATURING THE ATTRACTIVE SCREEN STAR

GRACE DE CARLTON

ONE OF THE THREE MUTUAL
FIVE REEL FEATURES RELEASED
THE WEEK OF JANUARY 24

PRODUCED BY
THANHOUSER:·



MUTUAL PROGRAM

IN THE EIGHT MILLION DOLLAR
MUTUAL PROGRAM

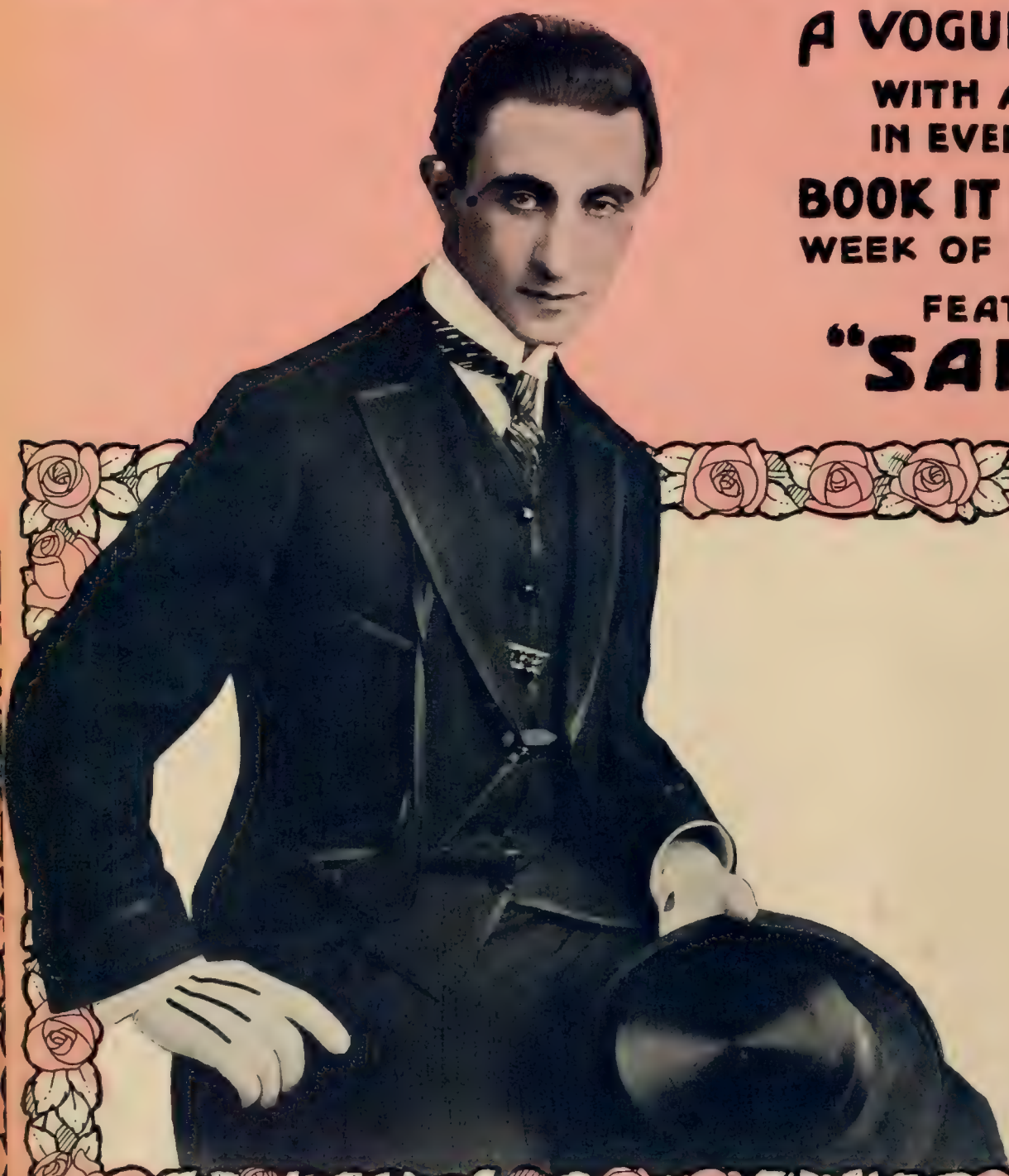
AN INNOCENT CROOK

A VOGUE COMEDY

WITH A LAUGH
IN EVERY SCENE

BOOK IT! RELEASED
WEEK OF JANUARY 3RD!

FEATURING
"SAMMY"



MUTUAL MASTERPICTURES
DE LUXE EDITION

GAUMONT CO. *PRESENTS*

THE IDOL OF THE STAGE

A SPECTACULAR MELODRAMA IN FIVE REELS FEATURING THE NOTED BELASCO STAR···

RELEASED WEEK OF JAN. 31 THROUGH 68 MUTUAL EXCHANGES

MALCOLM WILLIAMS

MUTUAL MASTERPICTURES
DE LUXE EDITION

AMERICAN FILM CO. INC. *PRESENTS*

THE THOROUGHBRED

AN INTEREST-COMPELLING DRAMA WITH A STRONG MORAL. RELEASED THE WEEK OF JAN. 17TH THROUGH SIXTY-EIGHT MUTUAL EXCHANGES

FEATURING THE POPULAR STARS

WILLIAM RUSSELL AND CHARLOTTE BURTON

MUTUAL MASTERPICTURES

DE LUXE EDITION

AMERICAN FILM CO. INC. *PRESENTS*

THE WHITE ROSETTE

A ROMANTIC DRAMA OF MEDIAEVAL AND MODERN TIMES FEATURING THE POPULAR SCREEN STARS

HELENE. ROSSON

— AND —

E. FORREST TAYLOR

FIVE REELS RELEASED THE WEEK OF JAN 31ST. THROUGH MUTUAL EXCHANGES

MUTUAL MASTERPICTURES
DE LUXE EDITION

EDWIN THANHOUSER *PRESENTS*

THE SUPERB

FLORENCE LA BADIE

HEROINE OF THE MILLION DOLLAR MYSTERY

IN-- THE FIVE FAULTS OF FLO

THE UNUSUAL STANDARD OF EXCELLENCE ESTABLISHED BY THIS OFFERING MAKES THE USE OF SUPERLATIVE ADJECTIVES INADEQUATE-AND UNNECESSARY. THE STAR AND THE PLAY ARE PRESENTED FOR THEIR OWN STERLING VALUE

THANHOUSER
FILM CORPORATION
NEW ROCHELLE, N.Y.

SCENARIO BY LLOYD LONERGAN
AUTHOR OF THE $1,000,000 MYSTERY-
AND PHILLIP LONERGAN

STAGED BY
GEORGE FOSTER PLATT

MUTUAL MASTERPICTURES

DE LUXE EDITION

FLORENCE
LA BADIE

MUTUAL MASTERPICTURES
DE LUXE EDITION

DAVID HORSLEY PRESENTS

"VENGEANCE IS MINE!"

A TENSE DRAMA WITH CAPITAL PUNISHMENT AS ITS THEME. SUPERBLY ENACTED BY AN ALL-STAR CAST HEADED BY POPULAR

CRANE WILBUR

FIVE REELS RELEASED
WEEK OF JAN 31ST

MUTUAL PICTURES

Wild Jim, Reformer

A powerful two part American "Mustang" drama of early Western life —

Featuring

Jack Richardson
Lizette Thorne
E. Forrest Taylor

Directed by Frank Cooley

Released Jan. 21st

Other New American Releases

The Silent Trail

Two-part "Flying A" Drama

Nan Christy **Ashton Dearholt**

Directed by Charles Bartlett **Released Jan 18th**

The Thunderbolt

Single Reel "Flying A" Drama

Helene Rosson **E. Forrest Taylor**

Directed by William Bertram **Released Jan. 21st**

Johnnie's Birthday

American "Beauty" Comedy

Carol Halloway **John Sheehan**

Directed by James Douglass **Released Jan. 19th**

Mischief and a Mirror

American "Beauty" Comedy

Neva Gerber **Wallace McDonald**

Directed by Archer McMackin **Released Jan. 23rd**

Special Notice! The Mutual 12-page color insert elsewhere in this issue contains an announcement relating to *The Thoroughbred,* a five reel American Mutual Masterpicture, De Luxe Edition, to be released Jan. 17th. Read it carefully.

Each of these releases distributed throughout the United States exclusively by Mutual Film Corporation.

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON
President

Chicago, Illinois

MUTUAL SPE

CIAL FEATURE

THE GIRL AND THE GAME

Big Scenes— Terrific Action!

Never before have such tremendous thrills been experienced. Each chapter of "The Girl and the Game" is chock full of thrills — thrills of vital human interest, with a beautiful girl as the heroine. The illustration is but one of the outstanding thrills in chapter three.

Helen Holmes, the fearless film star in this great railroad film novel, is drawing great crowds every day in hundreds and hundreds of theatres. The public stares, open mouthed, at this girl's most wonderful daring.

This Great Story in 1,000 Big Newspapers!

Leading newspapers all over the United States are publishing Frank H. Spearman's wonderful story, "The Girl and the Game," and their millions of readers are literally carried away with the story of this motion picture masterpiece. Among the big newspapers printing this great story are:

New York World	*Detroit Journal*	*Philadelphia North American*
Pittsburgh Press	*Baltimore American*	*Memphis Commercial Appeal*
Atlanta Constitution	*Boston Globe*	*Milwaukee Sentinel*
Omaha Bee	*Cincinnati Times-Star*	*New Orleans Times-Picayune*
Buffalo Courier	*San Francisco Chronicle*	*Los Angeles Tribune*
Indianapolis Star	*St. Louis Globe-Democrat*	*Dallas Journal*
Chicago Evening Post	*Cleveland Leader*	*Seattle Post-Intelligencer*

Kansas City Journal, and nearly a thousand others!

Arrange now for your showing of "The Girl and the Game." A new, two-act chapter released each week. Three chapters now are appearing. There are fifteen chapters in all. Don't overlook this big special feature. Act!

For booking information apply to "The Girl and the Game" department of your nearest Mutual exchange, or write "The Girl and the Game" department of the Mutual home office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 South State Street CHICAGO, ILLINOIS

MUTUAL MASTERPICTURE

Great Scott! It's a Woman! Look!! She leaps!!!

EDWIN THANHOUSER

PRESENTS

"THE WOMAN IN POLITICS" 5 REELS

WITH MIGNON ANDERSON, GEORGE MARLO AND A UNIFORMLY EFFECTIVE CAST

This Production is Sensational, Timely and Vital! It will prove the box-office surprise of the day!

STAGED BY W. EUGENE MOORE STORY BY LLOYD LONERGAN

THANHOUSER FILM CORP.

NEW ROCHELLE, N. Y.

MUTUAL FILM CORP., SOLE DISTRIBUTORS FOR THE UNITED STATES, MEXICO AND CANADA

"Forgive Me---It Was I Who Told the Police"

sobs conscience-stricken Roxane—But that was after she learned of St. John's weird "double"—

It's a story of double identity—of a clever crook, who, finding his exact likeness in physical appearance, engages him to impersonate HIMSELF while he, the crook, takes advantage of the helpful alibis thus furnished—

Miriam Nesbitt

and

Marc MacDermott

in

Edison's

"The Catspaw"

have been given the opportunity of their careers for dramatic, forceful, vivid work in this curious drama founded on the popular novel of that name by William Hamilton Osborne.

"THE CATSPAW" is a tale of thrills—five reels of speedy, snappy **story** that keeps you guessing every minute.

It's an EDISON—on the KLEINE-EDISON PROGRAM

FOR RELEASE JANUARY 12th

George Kleine

805 East 175th Street, New York City

NEW YORK 226 W. 42nd St.	DENVER 405 Railroad Bldg.	KANSAS CITY 209-12 Ozark Bldg.	CINCINNATI 138 West 7th Street	NEW ORLEANS 103 Nola Building
CHICAGO 166 N. State St.	PHILADELPHIA 1309 Vine St.	SEATTLE 204-5-6 Orpheum Theatre Bldg.	DALLAS 1812½ Commerce St.	MONTREAL 204 St. Catherine St., W.
ATLANTA 71 Walton St.	MINNEAPOLIS 708 First Ave., N.			
BOSTON 14 Piedmont St.	PITTSBURGH 123 Fourth Ave.	SAN FRANCISCO 234 Eddy St.	LOS ANGELES 514 W. 8th St.	TORONTO 96 Bay St.

COMEDY FILMS

LOVE IN A BROKER'S OFFICE

Pokes and Jabbs
in

Frenzied Finance

Another Rip, Rear, Roaring Comedy
Containing a Mountain of Fun

JANUARY TWENTY-FIRST

It has been demonstrated that

Vim Comedies

Are sure-fire money getters.
That they draw larger crowds.
That they build business and create good will.
That they are the best comedies obtainable

and

That those exhibitors who get in line now are the exhibitors who will wind up the year with the biggest profits.

THE RIOT BREWING

FRENZIED FINANCE

Released JANUARY TWENTY-FIRST on the

GENERAL FILM PROGRAM

Knickerbocker Star Features

Present an Absorbing, Interesting Drama

PAYING THE TOLL

IN THREE EXCITING PARTS

3 RAPID FIRE REELS

3 RAPID FIRE REELS

AS GOD IS MY JUDGE—I AM INNOCENT

This Feature Will Pack Your House
Three Thousand Feet of Live Wires
Tense, Grim and Powerfully Built
Just the Kind of Feature to Start the New Year
Beautiful and Striking Posters and Photos
One, Three and Six Sheets—READY NOW

Released January 7th 1916

ON THE

GENERAL FILM PROGRAM

Knickerbocker Star Features

NEW YORK

The Edison Studios present

A superb dual role masterplay of surprising suspense, the Kleine-Edison feature,

"THE CATSPAW"

Dramatized from the best seller novel
by William Hamilton Osborne

featuring Marc MacDermott *and* Miriam Nesbitt

Marvelous double exposure photography has aided in making this Kleine-Edison feature unique for fascinating suspense, perfectly mirroring the charm and grip of the book, "a best seller." Marc MacDermott was never more at home than in depicting with deft skill the two roles he plays—one the gentleman society burglar and the other his "double" who unconsciously furnishes the alibi for him. Easily one of the greatest crook characters on the screen, yet savoring nothing of the "crook" play. Every scene presents a new twist of surprise. Masterfully plotted to hold suspense convincingly. Miriam Nesbitt, equally skilled, as his crafty companion. Released Wednesday, January 12th.

Already Released from the Edison Studios

Mrs. Fiske, international star, in an extraordinary production of Thackeray's best novel, **"Vanity Fair,"** picturizing her famous "Becky Sharp." In seven acts. 400 people in cast.

Appealing **Mabel Trunnelle** and **Everett Butterfield** in five acts of smashing punch and artistry—a remarkable film founded on the best book of the world's greatest novelist, **"The Magic Skin,"** of Balzac.

Viola Dana, the country's idol, in a powerful play of purpose, **"Children of Eve."** A pity-stirring play. In five acts. A tremendous fire scene.

Mabel Trunnelle and **Marc MacDermott** in a strangely fascinating 5-reeler, "The Destroying Angel," from the novel by Louis Joseph Vance.

Released through the Kleine-Edison Feature Service.
George Kleine, 805 East 175th St., New York

New York
Pittsburgh
Denver
Atlanta
Minneapolis
Boston
Seattle
Cincinnati
Dallas
Toronto
Montreal
Kansas City
Chicago
San Francisco
Philadelphia
Los Angeles
New Orleans

A Wonderful Stage Success

"GREEN STOCKINGS"

Played one of the longest runs in the annals of photo-play history in New York.

It was one of the most successful comedies ever run on the stage.

It has played in every city in the United States.

"GREEN STOCKINGS" is now a BLUE RIBBON FEATURE.

It is five reels of comedy, featuring the greatest screen comedienne

LILLIAN WALKER

This Blue Ribbon Feature will undoubtedly establish a precedent for motion picture comedies.

Wilfrid North has succeeded in opening up a new era in comedy direction.

Produced under the personal Supervision of

ALBERT E. SMITH and J. STUART BLACKTON

This five-part VITAGRAPH BLUE RIBBON FEATURE will prove to be a novelty in the comedy field.

We suggest seeing this on the screen at the nearest V. L. S. E. exchange

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

A Mental Deficient Restored to Normal by an Operation

It is the heart-interest situations that makes a story successful or unsuccessful

BROADWAY STAR FEATURES

Have heart-interest situations—They are the best three-reelers in the world

Big love redeemed in the story of a brutal father who makes a mental degenerate out of his own daughter by hitting her over the head.

Should this father be tried for murder?

A wonderful operation restores the daughter's mentality—The father eventually reaps his reward.

THE STORY

Nell, a motherless young girl, is continually abused by her brutal father, who is trying to make a thief out of her In a fit of rage he one day hits her over the head with his revolver and, thinking he has killed her, escapes. Four years later Nell has apparently recovered, but in reality suffers from bone-pressure, caused by the blow, and in consequence is now a petty criminal. John, a lad of her own age and her only friend, is heartbroken as he sees the girl going slowly down the crooked path of life, and the remarkable two-sided nature of the girl comes out as she rushes to help a woman struck down by an auto, then surreptitiously rifles her pocketbook John secures a position with Allen Drew, an artist, and when the latter needs a pickpocket model, John gets Nell the job. While she is posing, the artist's best friend, Dr Strong, a famous surgeon and student of criminology, calls and Nell succeeds in picking his pocket unobserved; but her theft is discovered, and John interests the surgeon in her case The doctor operates, and Nell recovers normal mentality She secures a position as a maid, but her Nemesis, her father, appears and tries to force her to help him rob the safe A struggle follows which results in the accidental death of her father Then John receives the reward of his faith and love by Nell's promise to become his wife

When you get heart-interest in conjunction with a novel theme—You have a high grade photo-play

STORIES OF HEART-INTEREST WITH NOVEL THEMES MAKE

BROADWAY STAR FEATURES

THE BEST THREE-REELERS IN THE WORLD

BROADWAY STAR FEATURES

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

BROADWAY STAR FEATURES

PERSONALLY · PICKED PROGRAM

Produced under the personal supervision of

ALBERT E. SMITH AND J. STUART BLACKTON

January 17th

"MRS. DANE'S DANGER"—Four-part Drama

Produced by Wilfrid North

Featuring LILLIAN WALKER and Other Eminent Vitagraph Stars and

"BITTERSWEET"—Comedy

Produced by Rollin S. Sturgeon, presenting an all-star cast

REGULAR RELEASES

"WHEN LIN CAME HOME"

Drama—Monday, January 10th

Featuring George Holt and J. Carleton Weatherby

"WHEN TWO PLAY A GAME"

Comedy—Friday, January 14th

Featuring Mr. and Mrs. Sidney Drew

"BY LOVE REDEEMED"

Three-part Drama—Saturday, January 15th

BROADWAY STAR FEATURE

Featuring Garry McGarry, Belle Bruce, Jewell Hunt and Anders Randolf

You Can't Get Better Than the Best

For fifteen years VITAGRAPH has led the world in photoplays.

For many years others have strived to reach the pinnacle of perfection that has been acquired by the oldest producer.

For many years VITAGRAPH has set the pace.

That is Why We Can Say—See Them On the Screen—and Know You Will Book Them if You Do.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

LUBIN

FIVE REEL UNIT
RELEASED JAN. 10TH 1916

HERBERT FORTIER
IN

"THE CITY OF FAILING LIGHT"
FOUR ACT DRAMA

"A BATHTUB MYSTERY"
DAVE DON COMEDY

ALSO

JAN. 10TH
"THE LOST BRACELET"
1 ACT DRAMA

JAN. 11TH
"THE OLD WATCHMAN"
2 ACT DRAMA

JAN. 13TH
L. C. SHUMWAY
IN
"THE BOND WITHIN"
3 ACT DRAMA

JAN. 15TH
BILLIE REEVES COMEDY
"A SKATE FOR A BRIDE"
ONE ACT

GENERAL FILM
LUBIN
RELEASES

Pa Says
"PREPAREDNESS
is a Big WORD
meaning BEAT
the other
FELLER TO IT"
—PREPARE
TO LAFF!—CAUSE
I'm in the movies NOW

SIR. HOPKINS
(MYSELF)

TRADE KALEM MARK

The Two-reel series with all the attributes of a feature---that' "Stingaree".---Pocket the extra rentals and profit by its big advertising possibilities and consistent, uniform merit.

A Duel In the Desert

Ninth Episode in the series by E. W. HORNUNG, creator of "Raffles," has the fascinating desert for a background and the red-blooded action of strong men on their mettle for its theme. Released Wednesday, January 19th

Remember that you can get "Stingaree" at any General Film Company branch office or the Greater New York Film Rental Company. Twelve two-act episodes, one released every Wednesday, each telling a complete story

Are You on our Mailing List for the New Kalem Bulletin? Better Write Now!

Striking 1, 3 and 6-sheet, four color lithographs on each issue. Other advertising aids, too.

KALEM COMPANY

235-39 WEST 23RD ST., NEW YORK, N.Y.

THE BLACK CROOK

The Spectacle That Has Been Advertised by Two Generations

TO AID YOU, MR. EXHIBITOR:

The complete line of advertising matter is headed by a **Twenty-four-sheet stand of dazzling beauty** that you must not fail to see. Also two styles of one-sheets, two styles of three-sheets, and a six sheet. In addition, **Special Music** has been prepared for this spectacular feature by **Walter C. Simon,** which is being offered to exhibitors at the low price of fifty cents. This score will greatly enhance your showing of "The Black Crook" and will also prove of value to your orchestra later. It gives you $2.00 worth of music for 50 cents.

IN FIVE PARTS

A General Film Release, January 10

KALEM COMPANY, 235-239 West 23rd Street, New York City

THE HAZARDS *of* HELEN

THE ORIGINAL RAILROAD SERIES, FEATURING

HELEN GIBSON

The Most Daring Actress in Pictures

In railroad pictures, Kalem leads and others follow. This was never more strongly illustrated than in the releases promised for the latter part of January and the month of February. In "Tapped Wires," issued Saturday, January 29, five reels of thrills are compressed into the one reel length. Helen's thrilling pursuit of a train in an automobile, her leap from the speeding machine to the road as the auto crashes over a forty-foot cliff, burying its other occupants beneath it, are but two of the exciting moments in this release. Is it any wonder that the "Hazards" have been

Imitated for Seven Years—But Still Supreme

Live-wire publicity backing is given you on the "Hazards." Striking 1 and 3-sheet, 4-color lithographs, newspaper mats, etc.

SNOOP HOUNDS

A Bud Duncan Burlesque Comedy

You can imagine the laughs in this picture when it is said that Bud and Gus are rival Sherlocks, working for opposing parties in a divorce suit. Their blundering methods are a scream.

Released Tuesday, January 25th. 1 and 3-sheet, 4-color lithographs on this comedy.

THE FATE OF AMERICA

An Episode in the "Ventures of Marguerite"

The first of three "Ventures" dealing with the timely theme of America's unpreparedness. "The Wolf," an international crook, with amazing powers, is the center of the stirring action.

Released Friday, January 28th. Attractive 1, 3 and 6-sheet 4-color lithographs.

THE VILLAIN WORSHIPPER

Two-Act "Stingaree" Episode by E. W. Hornung, creator of "Raffles"

"Stingaree" increases in interest as the bushranger nears the close of his adventurous career. In "The Villain Worshipper" he takes in hand a young man who has set Stingaree up as his idol and seeks to emulate his feats. The bushranger succeeds in his efforts to cure the misguided youth, but at the cost of a great sacrifice on his own part. There is a surprise in store for "Stingaree" rooters in the closing scene of this episode. Released Wednesday, Jan. 26.

Eye-catching 1, 3 and 6-sheet, 4-color lithographs are issued on each "Stingaree" episode. Other advertising aids, too.

These pictures obtainable at all General Film Company offices or the Greater New York Film Rental Company

Better drop us a postal now and get your name on the mailing list for the new Kalem Bulletin. Don't put it off again.

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.
PACIFIC COAST OFFICE—Haas Building, Seventh St. and Broadway, Los Angeles, Cal. Telephone, Broadway 4649.

SUBSCRIPTION RATES.

United States, Mexico, Hawaii, Porto Rico and Philippine Islands.....$3.00 per year
Canada.....3.50 per year
Foreign Countries (Postpaid).....4.00 per year

All changes of address should give both old and new addresses in full and clearly written, and require two weeks.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page 312*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 8, 1916

Facts and Comments

WE are being discovered. When we say "we," we mean of course the plain, ordinary motion picture man, such as you, dear reader, and our humble selves. Great literary geniuses send us marked copies of their discoveries of and in filmland. We are certainly learning things. Some of the discoveries are accompanied by terms of approbation, while on the other hand some of the comments are shockingly unfavorable. It seems we are getting into literary "society." Well, the motion picture is a hardy plant and will survive in spite of it.

INVALUABLE is the aid which we are getting from the daily press in our fight against federal and other forms of censorship. The newspaper with the largest circulation in the metropolitan district devotes its leading editorial of two days ago to a forceful and convincing argument against federal censorship. This triumph of public sentiment over narrow fanaticism ought to encourage us all in keeping up the good fight. Do you, dear reader, realize that you can help considerably without much effort on your part? Send for THE MOVING PICTURE WORLD'S Anti-Censorship pamphlet. Send for the article "If Shakespeare Fell Among the Censors." This article has done much to turn the laugh on censorship. It has been reprinted wholly or in part by most papers that maintain a motion picture section. If you will offer it to your local editor he is very likely to thank you for it. Ridicule, when it is deserved and founded on reason, is a powerful weapon in any cause.

* * *

IF you are engaged in the exhibition of motion pictures in the State of New York do not fail to read the appeal for a great meeting to be held in Albany, March 1 and 2. You will find the appeal very interesting reading. If there is a local organization in your city we hope the question of a strong representation at the meeting will be taken up without delay. Censorship and Sunday closing bills will be introduced in Albany at an early date, according to our best information. An impressive gathering at the state capitol, while the law-givers are in session, is bound to have a salutary effect. Then there are many vital questions affecting the welfare of the exhibitor, such as film service, methods of payment, etc., etc. All these questions can be brought nearer to a satisfactory solution by intelligent discussion. There are some fine locals in this state, notably in The Bronx, in Yonkers, in Rochester, and in Utica. These we have no doubt will be represented in force. We want to see as many exhibitors there as possible, whether they are members of the league or not. The exhibitors of this state are an intelligent and progressive body of men. If they were not they could not have furnished the splendid co-operation which resulted in the crushing defeat of the constitution. Remember the place—Albany, and the time—March 1 and 2.

* * *

IN deciding to aid the National Board in its work, the producers have shown commendable wisdom. We realize as does every other friend of the motion picture, that the work of the Board cannot be dispensed with for some time to come. We do urge the Board to take that word "censors" and throw it into the river where the river is deepest and swiftest. It is a misnomer. The Board does not censor, it advises. The work of the Board rises above the plane of so-called censorship. It suggests standards and discusses ethical as well as aesthetical points with directors and producers. It works constructively, while legalized censorship is merely an engine of graft and tyranny and never has benefited one single solitary human being except, of course, the men of the legalized boards, who are maintained out of the public treasury. The men in the National Board render their services gratuitously; they are interested in social welfare, they are representatives of civic and social bodies, and their work they offer up as a gift to society at large. The maintenance of the necessary clerical force, expense of office, etc., is in large part provided by the producers. Narrow-gauged "reformers" and self-seeking politicians may howl themselves hoarse about that; they cannot howl away the genuine public service which the reviewing committees render without reward or expectation. Do get rid of the word "censorship."

"Dress'd in a Little Brief Authority"

By Louis Reeves Harrison.

HEROINE at piano, playing softly to herself. She is normal and well-educated, has never exhibited any mental weakness and is in a state of perfect health. Enter villain in a dress suit and an insidious smile. There is treachery in the air. He leans over heroine and fastens his eyes on hers. She does not have him ejected. She does not even resent his familiarity. Her face wears a troubled look, and she stares vacantly. He makes a few passes with one hand. Presto! She is now at his mercy, completely dominated by his will.

It is the rare producer who gives attention to the truth of what is being portrayed in his releases, and the director is usually after effects and emotional opportunity, so it is up to the author to eliminate what is false and silly in the use of such influences as that exerted by hypnotic suggestions. If he is not posted, it will repay him to study the subject. Its history is one of such bad associates and cheap trickery that it has become an object of popular distrust, if not of popular derision, whereas it really offers a rich field of dramatic incident.

Interest in hypnotism could be intensified, rather than dulled, by adherence to well-established facts and no harm done among the credulous and weak-minded. It is possible to depict some marvelous aspects of human conduct due to unconscious suggestion—it opens up wondrously beautiful possibilities in what has come to be recognized as an interesting abnormal condition. The truth about it, as about other mental conditions, is so modest that it must be sought out. The truth is that the results of hypnotism do not depend upon the will of the operator at all, but upon the compliance and suggestibility of the "subject."

Mesmer stumbled upon enough knowledge of hypnotic suggestion to fool the whole world, himself included. He pretended to possess in himself a sort of magnetic radiation which deeply affected his magnetically sensitive subjects, and while he was justly suspected by men of science, his popularity was so great that royalty was impressed, and he was granted an annuity to pursue his "good work." His subjects were really those of hypnotic suggestion, and it was eventually discovered by scientists that all Mesmer was able to do with his "subjects" could be done without any mysterious passes, without any magnetism.

We are no longer living in the age of Mesmer, and the true nature of hypnotism was discovered by an English surgeon named Braid, long before most of us were born, hence it is tiresome, if not nauseating, to intelligent people to see a wild-eyed individual making passes in front of a sensible-looking heroine and obtaining complete control of her mind through supposed occult powers. We might watch the experiments of a greedy old alchemist with mild curiosity, but when the screen deals with a subject where the faith of the ignorant and the credulous may be entrenched on the wrong side, the New Art is belittled where it should be engaged in building up respect.

It is in equally bad taste to attempt to promote through moving pictures some superficial theory of mental suggestion which shrinks from the bright light of scientific investigation and hides behind the barrier of one or another religious movement. The screen is not for the perpetuation of fanatical theories nor for the advocacy of vulgar shams designed for no better purpose than that of preying on the feeble-minded. Its language must be that of logic, of sound sense.

The United States Government tolerates a great variety of sects, bodies of men and women holding on grimly to certain doctrines, closely attached to certain teachings and interests, because there are still plenty of people in the world whose religious sentiments can only be aroused through such organizations. They are useful in a doctrinal way to the awakening of spiritual nature in humankind, but the New Art is only concerned with a healthful development of right living in a non-sectarian way, through whatever recommends itself to enlightened intelligence.

The promotion of this or that sectarian view on the screen is not only in bad taste, offending people not in accord with it, but it is opposed to what is bound to be a big and popular factor in future development, the educational release. Probably the most popular and profitable development of screen portrayal in the near future will be the educational release, but this new trend fairly bristles with unforeseen dangers. There are bound to be enthusiasts on the subject, many of them anxious to publish cherished opinions, whose fervor and interest do not specially qualify them as to the course to be pursued.

When we enter upon the navigation of dangerous waters, we naturally trust to pilot and captain qualified by long training and familiar with their duties rather than attempt to point out channel intricacies ourselves. On the same general principle, as a matter of good common sense, we should consult the greatest scientific authorities of our period, just as the President of the United States has recently done, before seriously embarking an enterprise deeply concerning our national life, our national safety, our national character. It is absolutely necessary that we discriminate between what is true and what is false in any projected educational system.

Truth is bound to win popularity for educational releases. It is bound to win that kind of support which brings the New Art constantly-increasing respect, hence the author of an educational release has a responsibility which should make him extremely careful in distinguishing between right and wrong in the presentation. He is morally accountable to those whose confidence in screen portrayals is most to be desired.

We all feel that we participate in what science has accomplished during the past fifty years, but we are not entirely conscious of what science has NOT accomplished, that its logic has not succeeded in weeding out delusion and supersitition from the human mind. This may be done through moving pictures. A big hope lies hidden there. It will not do for those of us now in authority, from author to producer, to consider ourselves more important than the art we are using. The author in particular should rise to his opportunity. He should not only familiarize himself with all facts bearing on his subject, but he should seriously attempt their right interpretation.

"The vital knowledge," says Herbert Spencer, "that by which we have grown as a nation to what we are, and which underlies our whole existence, is a knowledge that has got itself taught in nooks and corners, not the mumbling of dead formulas." There is the cue for the author who would become an educationalist. An author must have brains in order to teach aspiring millions to observe, to use keen logic and to attain fine judgment. If he has not, he will only be like the gentleman mentioned by Shakespeare.

"Man, proud man!
Dress'd in a little brief authority
Most ignorant of what he is most assured."

*Copyrighted, 1916, by Louis Reeves Harrison.

Our Chances in Europe

By W. Stephen Bush.

IN a recent letter to The Moving Picture World, J. D. Williams, of Australia, who has had considerable experience in both export and import of films, raises a very interesting point. He speaks of the neglect of the American producer in covering the vast non-American market in detail. We are now beginning to wake up to the possibilities of the South American market, but are we prepared to supply motion picture films to the other continents when the present European war will have passed into history?

There are many close students of foreign markets and especially the European market, who believe that after the war, London will no longer be what it is now—the American distributing point for the rest of the world. In the first place, the high duty now levied by the British government on films, will keep a good many American productions away from England. The British film men, of course, regard this situation with perfect calm, and their anxiety about the profits of the American producer is under perfect control. They believe that the import duty will stimulate domestic productions and only keep out inferior productions of foreign origin.

Of course, there are two sides to this. If other countries with important sea ports, either on the Baltic or on the Dutch, French or German coast, deal in a more liberal spirit with American films, it is entirely possible that the center of distribution will be shifted from London to some city on the continent.

Let us, however, assume for the moment that conditions after the war will remain substantially as they are now. This, of course, is an assumption entirely favorable to London as the American producer's central point for European distribution. Even in that event the American producer, if he wants to enlarge his markets and increase his sales, will have to depart from his present policy of making London his first, last and only point of distribution. There are importers of American film in London who represent American films in every European and a good many Asiatic countries, and who have never left London except for occasional short trips to the continent. London has until now, fixed the number of copies absorbed by the rest of Europe. London laid down the rule, for instance, that Holland and Belgium use one copy each and that Italy was rarely good for more than five copies. London practically regulated the sale of American film in Germany and Russia and Austria. The claim for the better, which is bound to come, especially now, when the British sales of American films have steadily decreased, will be exceedingly simple. It means that a Russian agent, staying all the year round at St. Petersburg and being in constant intimate touch with all the important centers of population in Russia, will be able to sell more copies in Russia than can be sold by correspondence via London.

Germany has been compelled to reduce her production of films to probably twenty per cent. of its normal output, while Austro-Hungary, which never produced very much, has stopped production entirely. These countries will be most promising markets for the American producer if he will try to sell directly to these countries and not make his profits dependent upon the imagined facilities of a London broker.

At present, there are only two American manufacturers who have attempted to gain a foothold on Continental Europe, without the aid of London. Both these companies have found their experiment profitable until the war broke out and cut off the Central Powers from the rest of the world. Conditions in our own country at this time are slowly settling down to something like a permanent basis. There is an intelligent desire in every quarter to recognize and to meet the changes that have come about. As soon as our producers are perfectly sure of their ground and know just what is expected of them, the foreign market holds out greater possibilities than ever before in the history of the American motion picture.

An era of prosperity seems to be ahead for the American motion picture producer, though here and there one may go to the wall. The growth in system and efficiency, which is plainly visible in dealing with the problem of distribution, will weed out incompetents all along the line.

The South American Market

By W. Stephen Bush.

IN considering the possibilities of the South American market, one fact will bear a lot of repetition; there is not an inch of moving picture film produced in any part of Latin America. With the sharp decrease of the European supply, there are but two problems to be solved by the American producer before he can play an important part in the South American market. One of these questions is the question of credit, and the other is the question of catering to the tastes of the South American public. Of these two questions, the last is, of course, the most vital.

How and to what extent have the French and the Italian and the German producers, who have heretofore divided this market up among themselves, catered to the South American tastes? There is, of course, a similarity in tastes between the Italian and the French and the Spanish peoples. Upon this similarity in taste the French and Italian producers have relied entirely. As far as our observations and investigations carry us, we have been unable to discover that a special appeal has ever been made to the South American taste. Latin America is far more akin to Spain and Portugal, both in race and taste, than to either France or Italy. Films of Spanish origin have been negligible in quantity. As far as we know, the Spanish market has been supplied almost entirely from other countries.

It seems to me that, under these circumstances, the American producer has before him an extraordinary chance of making a more practical appeal to the Spanish-American market and the Portuguese-American market than any European producer has ever thought of making. The literature of Spain and Portugal is the heritage of all Spanish and Portuguese America, just as the literature of England is our heritage. With one or two trifling exceptions, this vast storehouse of Spanish and Portuguese literature has never been touched by any European producer. There is, to be sure, a Spanish-American literature and a Portuguese-American literature, and the latter especially offers great opportunities to the film producer. In the main, however, the literary possessions of Spain and Portugal are the literary possessions of Central and South America. The names of Cervantes, Calderon, Lope de Vega and Camoens mean just as much to the people of the Argentine Republic, of Chile and Brazil and all the rest of Spanish-America, as the names of Shakespeare, Milton, Dryden or Pope mean to us. The comparison may limp like all comparisons do if viewed from a purely literary standpoint, but it is unassailable from the practical or commercial aspect.

Why is it not possible to smooth the road into the South American market by making such a special and practical appeal as I have sought to outline here?

An European producer recently said to me that it paid him to cater to American tastes and standards because

whatever picture went well in America was sure to go equally well in Europe. Something of this policy might enter into our dealings with the South American market.

There is little doubt that in the literature of Spain and Portugal and of Spanish America and Portuguese America, there can be found a number of subjects which will appeal, not only to the South American, but to our taste as well. The drama and the heart story know no geographical or racial boundaries. Every great story and every great drama that succeeded in striking the right chord in the human heart has always been translated into every language. No one will deny that the screen is a much better translator than the dictionary.

It goes without saying that work of this character calculated to win a firm hold in the South American market, could be successfully undertaken only under the guidance and with the constant co-operation of Spanish or Portuguese Americans. Our producers have the facilities in greatest abundance; what is needed is proper direction. It is not unreasonable to suppose that the first American manufacturer who will heed this suggestion and produce a picture of special appeal to the Spanish-American and the Portuguese-American tastes and traditions will gain an inestimable advantage over all competitors.

Novel New Year Subject

Universal Film Manufacturing Company Issued a Reel of New Year Greetings From Leading Government Officials.

WHAT can be justly termed the most novel idea that has yet been adapted to the screen was seen in the reel of New Year greetings from President Wilson and other leading members of the present official household at Washington, D. C., to the people of the United States. The subject was made up of a telegraphic message together with a picture of the sender of the message, usually showing him seated in some characteristic pose at his desk. It was issued by the Universal Film Manufacturing Company.

Among those whose messages were thus transmitted were President Wilson, Postmaster General Burleson, Secretary of Interior Lane, Secretary of Commerce Redfield, Secretary of the Treasury McAdoo, Secretary of the Navy Daniels, Secretary of War Garrison, Secretary of Labor Wilson, Speaker of the House Champ Clark, the British Ambassador, Sir Cecil Spring-Rice, German Ambassador, J. von Bernstorff, Governor Charles S. Whitman of New York, William J. Bryan, Mayor John Purroy Mitchel' of New York City. and Rabbi Stephen S. Wise.

The reel was completed and distributed so that all theatres using Universal service were able to show it during the holiday season and reports indicate that the idea was well received by both exhibitors and patrons.

No Decree Yet Entered

Attorneys for the Government and Attorneys for the Defendants in the Suit of the United States Against the Picture Patents Co. et al., Conferring on Form of Decree.

THE attorneys representing the government and the attorneys representing the various defendants in the suit of the United States against the Motion Picture Patents Co., the General Film Co. et al., have within the past few days held repeated conferences to agree upon the form of decree which is to be submitted to the Federal Court. The decree must, of course, embody the findings of the court, which were to the effect that the defendants were unlawful combinations and operating in violation of the Sherman law.

It is understood that the attorneys for the government have served a copy of their proposed decree upon the attorneys for the various defendants. It is expected that the attorneys for the defendants will serve copies of their proposed decree upon the attorneys for the government some time within the next two weeks. On the final settlement of the order and decree the attorneys for both sides will be heard in Chambers before Judge Dickinson in Philadelphia. After the entry of the decree of dissolution, the defendants have the right to appeal within sixty days. None of the attorneys for the defendants would commit himself as to whether an appeal would be taken or not.

Sidney Drew with Metro

Under Long Time Contract for Single Reel Comedies—Fourth Addition to Metro's Barrymore-Drew Family.

THE Metro Pictures Corporation announces that Mr. and Mrs. Sidney Drew have joined the Metro family of celebrated screen stars. Mr. Drew, who gained a unique place in the comedy world on the legitimate stage before he became famous as a star and a director of comedies for the screen, will produce one-reel subjects on the Metro program.

The coming of Mr. and Mrs. Drew to the Metro forces marks the fourth addition of the great Barrymore-Drew family now under long contract with Metro, the others being Ethel Barrymore, and her brother, Lionel, who have achieved great success appearing in stellar roles provided for them in Metro photo plays.

The new Drew comedies, one of which will be presented each week, will be of the distinctive type in which Mr. Drew has become famous. They will be high class comedies not farces or burlesques, and in anticipating the contract just consummated with the Drews, Metro exercised great care in the selection of suitable vehicles looking to the unusual talent of these gifted artists.

The contract, which covers a period of years, and which calls in its first provision for a series of fifty-two comedies, was signed in the Longacre Building, New York, just before the bells began to ring out the old year. President Richard A. Rowland and Treasurer Joseph W. Engel, of the Metro Corporation, together with Metro's chief counsel, J. Robert Rubin and Mr. Drew completed their negotiations in time for a mutual participation in a New Year's feast at the Claridge, when the plans for the new comedy releases were gone over in detail. They were completed in their entirety and the first release was scheduled for the final week in February.

There will be one comedy each week thereafter, one reel in length, and Mr. and Mrs. Drew will be starred in each feature. In line with all previous activities Metro will surround these two stars with an exceptionally strong supporting cast, which will include some of the foremost artists in the comedy field of the silent drama.

The new releases, which were hinted at in announcement made by Metro late in November, will be called Metro-Drew comedies, and they will be polite in character and suited to accompany the big Metro feature releases.

After signing the contract Mr. Drew said: "It is very gratifying to me to be able to produce comedies for Metro under the unusually fine studio conditions which have been arranged for me at 3 West Sixty-first street, and I am proud to be with what I regard as the most progressive motion picture organization in the world. The esprit de corps of Metro is wonderful. Already I am as enthusiastic as a boy, and I know I shall do the best work of my career under the Metro banner. Under arrangements in my new contract I will be given ample opportunity to work out some novel features and innovations I have had in mind for some time. I am sure it is going to prove a highly satisfactory arrangement for all concerned and will result in the biggest kind of a success. Our productions will be, I might add, a decided departure in comedy reel features."

Mr. Drew will begin production within the next few days, and as soon as a selected company of players can be engaged. The comedies will be made in one section of the Sixty-first street studio, where the Rolfe Photoplays Inc. and the Columbia Pictures Corporation are now producing Metro pictures. Mr. Drew now has in hand the first group of ten comedies, which were made from original stories, and are ready for production. Metro promises a specific announcement regarding these comedies and the personnel of Mr. Drew's supporting cast, at an early date.

PARAMOUNT TO HAVE HOUSEWARMING.

Gathering all departments of its big organization under one roof except that dealing with the Newspictures, the Paramount Pictures Corporation has now moved into its new offices in the recently completed Rogers Peet Building at 485 Fifth avenue, corner of Forty-first street, New York. The executive offices occupy the whole of the ninth floor and in addition to this a large suite has been engaged on the floor below, for the accounting, shipping and stenographic departments.

Invitations were sent out for a reception to be held on the evening of January 5 and another on January 7, at which Mary Pickford, Marguerite Clark and other stars appearing in Paramount Pictures produced by the Famous Players, Lasky, Morosco and Pallas Companies will be present. It will be in the nature of a housewarming.

Sees Change of Front by Exhibitors

William Wright of Kalem Company Declares There Is a Tendency to Return to Regular Program.

EXHIBITORS are changing front on the long subject as a money-making proposition is the opinion of William Wright of the Kalem Company. Mr. Wright, who has recently returned to New York from a three weeks trip taking in the territory bounded by Boston, Buffalo, Cleveland, Detroit, St. Louis, Cincinnati and Pittsburgh, believes that for the great majority of picture theater men more money is to be made in a carefully selected program of short subjects than with longer and more expensive productions. By no means does he minimize the importance to the large house of the feature of quality. His point is that the long subject can make money only when it has real merit, and then only in a house of such size that it can afford an extensive advertising campaign.

"The situation in the motion picture business is undergoing one of the most radical changes it has experienced since the coming of the feature picture," said Mr. Wright. "That is my conclusion after a three weeks' trip, covering the greater part of the film territory east of the Rocky Mountain States. I would advise New York film men who do not wish to be caught napping during the coming year to make the same trip and learn from personal contact with exhibitors the way the wind is blowing before it is too late.

"Reports that come to you sitting at ease in your New York office may very easily be completely discovered. One exhibitor or exchange man visits the city one week and he replies to your question as to business by saying 'Rotten.' Another man comes to you the next week and he is glowing with enthusiasm. I have found to my own satisfaction the why and wherefore of both answers.

"I talked with exchange men, but of even greater importance with every exhibitor I could possibly meet. I found only one story. The exhibitor running a general program made up of short releases is making money, in some instances big money; the theaters offering long films so-called features are not making any money, and in many cases they are losing. While at the exhibitors' ball in Boston on December 1, I met a man who operates many theaters, two of them large houses. In these big houses he is running features and just about clearing expenses. In his small theaters he is offering his patrons a regular program, and he tells me he is cleaning up from $150 to $400 a week profit at each small house.

"This same story was repeated to me so often with varied details that it became old before I had neared the end of my trip. I do not say that there are no feature theaters making money. That would be foolish. But in every instance I found that the only exhibitors making any money with long films were the very largest houses, those selecting their features carefully and operating their theaters in a high-class manner. These are so few and far between, however, that they offer no indication of the general business outlook. A safer guide is the condition of the medium-sized houses that have been vainly striving to play the feature game. Running long features at high rentals, profiting by all the wonderful 'exhibitor co-operation' of which we hear so much, these houses have found it a nip-and-tuck struggle to keep receipts within reach of the steadily mounting expenses.

"Many exhibitors informed me they are planning to return to a general program made up of short releases. But in doing so they intend to profit by one lesson which they have learned while paying the feature-maker's fiddle. They plan to pick out each week pictures of superior quality that they can feature in the same manner that they have been boosting the long films, for they feel that they can get just as much business as formerly, while their profits will be augumented by the difference in cost between the regular service and their feature rentals. I found many exhibitors doing this already with our two-reel Stingaree stories. Several exhibitors I met called my attention to the fact that in the name of E. W. Hornung, author of this series, they have just as big an advertising card as had been presented by them in connection with a long feature, while the beauty of it was that the releases were condensed. In a similar manner I found other exhibitors featuring the daring personality of Helen Gibson, who appears in our railroad pictures, while many were planning advertising to profit by the return of Lloyd V. Hamilton to the Ham Comedy Company.

"Taking it all in all, it is my conclusion that from now on the long film will wane in popularity and the backbone of the motion picture business will be the short subject. This is not theory. I will leave to others the time-worn argument of whether the patrons really want varied programs or long films. This conclusion is the result of observations from the viewpoint of the exhibitor—the man who pays the bills."

The Kalem Company has definitely decided on the players who will be seen in the new series by George Bronson Howard. The work of production on the initial episode of the series is already well under way. In addition to the stars Marin Sais and Ollie Kirkby, who will share honors as the "Love Pirates," the principal players in the support will be True Boardman, Paul C. Hurst, Thomas Lingham, Frank Jonasson, Edward Clisbee and Joseph Marber. These players have parctically all appeared during the course of the "Stingaree" series. As announced last week the series is being produced under the direction of James W. Horne.

Sis Hopkins and the director of the comedy company and the players who will be seen in her support in the coming Kalem series, have gone to Jacksonville. A farewell party was held by the members of the company at the Nineteenth street studio on New Year's Eve, which also served as Sis Hopkins' introduction to the interior of a motion picture studio. Work on the first subject comedy started Monday, no time being lost, as a technical crew had been busily engaged at the studio for a week.

The company which made the journey South on Saturday included, in addition to Rose Melville, the creator of Sis Hopkins, the director, Robert Ellis, Frank Minzey, Olive West, Arthur Albertson, Henry Murdock, Richard Purdon and cameramen and other assistants. Frank Minzey is well remembered through his long connection with the Sis Hopkins of the stage, and he is expected to prove equally popular when seen in similar roles on the screen.

National Board Fully Indorsed

Its Activities in the Anti-Censorship Fight Will Be Aided by the Manufacturers.

THE conference between the representatives of the National Board of Censorship and the representatives of the producers which was partially reported in last week's issue, resulted to the entire satisfaction of both parties.

There was some discussion as to just what form the activities of the Board should take hereafter. The representatives of the Board declared that censoring pictures was by no means their most important task. Their most important work was to spread the gospel of the freedom of the screen. The Board said one of the representatives wants to conduct a campaign of education. It wants to make known as widely as possible its philosophy of voluntary supervision and prove how much superior it is in every way to legalized censorship. The Board, the speaker continued, was not interested in the fight against legalized censorship because legalized censorship might hurt this or that manufacturer, but solely because it regarded censorship as a political heresy and as a very serious menace to the freedom of expression. The Board looked upon its co-operation with the producers as a very important part of the civic and social work which had been advanced through all the societies represented in the People's Institute.

There was a general assent to this approval of the Board's policy. It was decided to support the Board in all its missionary work against censorship. The expense incident thereto was apportioned among the producers in accordance with the number of films which each product submitted for the Board's examination.

QUICK WORK BY MUTUAL WEEKLY.

Within twenty-four hours after the ship was sighted off New York harbor, the Mutual Weekly was showing at the Palace theater, New York, animated pictures of the Ford Peace Party on its way to Europe aboard the Oscar II. This is extremely quick work, since all film must suffer an inevitable delay going through the custom house. However, the desire of the Mutual Weekly to give its patrons the quickest service took the editor himself, Pell Mitchell, down the bay on a tug to expedite delivery.

NEW PRODUCING COMPANY AT SALT LAKE.

Briant Stringham Young of Salt Lake City, formerly president and general manager of the Satchwa Film Corporation, will, in the future, be connected with a new company now in process of formation, to be called the Pioneer Film corporation, with headquarters in Salt Lake City. The new corporation has several contracts on hand, in addition to a large number of negatives from completed pictures. These will soon be put on the market in regular releases.

Metro Busy with New Year

Many Promising Feature Productions Are Planned as 1916 Dawns.

METRO begins the new year with a rush that bodes well for the coming season, according to an announcement made at the new offices of that corporation at the Longacre Building. Two new directors have been added to Metro's already large staff, and a new star will shine from the Metro firmament, a new leading woman, who later will doubtless achieve stellar rank, will be seen and the initial work has been done on many new and elaborate motion picture productions.

O. A. C. Lund, who has a long line of motion picture achievement to his credit, is one of the new directors, and the first feature he will produce for his new connections promises to be one of the most notable and unusual ever planned for the Metro program. The locale of this feature, which is yet unnamed, is in the snowy wilds of Labrador, and thither Mr. Lund will go with a company of Metro players, headed by Hamilton Revelle and a very well-known leading woman, who has been selected, but whose name is at present withheld. The production will be made under the auspices of Rolfe Photoplays, Inc., for the Metro program. An unusually strong supporting cast has been engaged.

Metro also announces that Julius Steger, the popular dramatic actor, who recently joined forces with Metro as a permanent star, will begin work immediately upon the strong five-act feature production, "The Blindness of Love." This dramatic vehicle, which was especially selected with Mr. Steger's gifts in mind, was written by Ruth Mitchel Comfort, the well-known dramatist and novelist. The production will be made by Rolfe Photoplays, Inc., for the Metro program, and will be directed by Charles Horan. Mr. Horan recently completed "The Rose of the Alley," in which little Mary Miles Minter is starred.

Mabel Taliaferro, who achieved fame on the speaking stage in "Polly of the Circus," "Rebecca of Sunnybrook Farm" and other notable productions, will begin work on two new Metro wonderplays. Edwin Carewe, who directed Emily Stevens in the two wonderful features, "Destiny, or the Soul of a Woman" and "The House of Tears," and Ethel Barrymore, in "The Final Judgment," will direct Miss Taliaferro in the two new feature productions.

William Nigh, who is at present directing Valli Valli, in "Her Debt of Honor," has a few exterior scenes to make before completing the feature, and as soon as they are finished he will begin work on another big Metro production in which Lionel Barrymore and Marguerite Snow will be starred. This five-part photodrama is still unnamed, and was written by Mr. Nigh himself. This feature will be produced by the Columbia Pictures Corporation for release on the Metro program.

Howard Truesdell, who has been associated with Charles Horan, as assistant director at the Rolfe studio, is already at work on a new Metro production as co-director with Fred Balshofer, which will be made by the Quality Pictures Corporation. Mr. Truesdell and Mr. Balshofer will go to northern Maine to make the exterior scenes, where scores of thrilling and exciting situations, including a chase by a pack of ferocious timber wolves and a hand-to-hand fight with a bull moose will be photographed. The production is still unnamed, but will be made by the Quality Pictures Corporation for the Metro program.

Mary Miles Minter, who is in St. Augustine, where she has just completed the final scenes in "Dimples," a five-part Metro feature released February 14, will begin work immediately upon another feature production, "Love Triumphant." The exteriors of this feature will be made in Florida, and a majority of the strong supporting cast, that appeared with Miss Minter in "Dimples," will remain to work in the new picture. Thomas J. Carrigan, her new leading man, will be featured in "Love Triumphant" with Miss Minter.

A CORRECTION.

The Premier Program Corporation wish to announce that it has not leased the studio at 11 East Fourteenth street, formerly occupied by the Biograph and Kleine companies. Premier Program is exclusively a marketing organization, although two of its producing companies already have permanent eastern studios. One is located at Tappan, N. Y., and the other at Cliffside, N. J. Both of these studios are fully equipped, have ample room and are modern in every respect. For the present they are sufficient to meet the needs of the Premier Program, although negotiations are now pending and options have been secured for additional studios in the south during the winter months.

Frederick Montague Appears in "The Bait"

THE completed cast of "The Bait," the first five-reel Mutual Masterpicture, de luxe edition, production David Horsley will release under the Mutual's new expansion policy, includes not only such well-known players as William Clifford and Betty Harte, along with others of reputation, but has been materially strengthened by the engagement for the picture of Frederick Montague, a legitimate player of many years' experience. He has been cast for the character of Tom Sloan the gambler, a part he is particularly fitted to portray.

Frederick Montague.

Mr. Montague brings with him, besides his legitimate stage experience, the fruits of five years' work before the camera. His first film engagement was with Thanhouser. Later he joined the Vitagraph Company in the east and came to the Coast, eighteen months ago, remaining with the same company only a short time, for Lasky engaged him for Col. Moreau in "Cameo Kirby"; Police Inspector Cregan in "A Gentleman of Leisure"; Fairfax in "What's His Name" and parts in other productions.

Mr. Montague was born in London, England, in 1860. He made his debut on the dramatic stage at the Globe theater in London twenty-five years ago, appearing in "False Shame." Following this he played important parts in companies headed by Edwin Booth, Thos. W. Kean and Mr. Sothern and for a number of seasons was leading man for Mme. Modjeska. Eighteen years ago he came to America from London with an Augustin Daly company.

"THE NE'ER-DO-WELL" BREAKING RECORDS.

Not since the release of "The Spoilers" has filmland taken more notice of a film drama than that evidenced in "The Ne'er-Do-Well." There are many similar details in connection with these two great dramas filmed by the Selig Polyscope Company. Both stories were written by Rex Beach, the novelist; both run about the same length, nine reels; both were produced by Colin Campbell, the well-known director; both were filmed under the personal supervision of William N. Selig, president of the Selig Polyscope Company; both deal with red-blooded Americans and true American life. The record achieved so far by "The Ne'er-Do-Well" is unusual. Rights for this wonderful film drama are going like hot cakes and demands by mail and wire have been received by the Selig Company even before the film was ready for general release. Kathlyn Williams takes the leading role in "The "Ne'er-Do-Well," being supported by an exceptional company of players, including Wheeler Oakman, Frank Clark, Sydney Smith and Eugenie Besserer. A majority of "The Ne'er-Do-Well" scenes were filmed in the Panama Canal Zone. Life as it was during the work on the Panama Canal is faithfully reproduced; interior scenes of old Panama prisons; odd nooks and corners in Colon; work along the big canal; and the interiors of the homes of Spanish aristocracy are shown with every attention to true detail. The story of "The Ne'er-Do-Well" opens in New York City, and there is a battle every bit as realistic as that shown in "The Spoilers." Wonderful photography, acting, and an exciting story combine to make "The Ne'er-Do-Well" one of the greatest of film productions and a drama that will add to the laurels of the Selig Company.

PRESIDENT LAEMMLE GOES TO COAST.

President Carl Laemmle, of the Universal Film Manufacturing Company, left the day before Christmas for Universal City, where he will spend five or six weeks in looking over the city and attending to certain business details of the company. Afterward he will leave for Hot Springs, where he intends to spend three weeks, unless called home by business.

Next Week's Vitagraphs

There Will Be Nine Reels of Drama and Comedy of the Usual Good Quality.

THE Vitagraph weekly program announced for release during the week commencing Monday, January 10, will consist of nine reels of drama and one of comedy. Monday's releases will comprise a four-part drama and two

Scene from "The Surprises of an Empty Hotel" (Vitagraph).

single-reel dramas. A "Sidney Drew Comedy" is announced for Friday, and on Saturday a three-part Broadway Star Feature will close the week's releases.

The four-part drama announced for Monday in the Personally Picked Program is "The Surprises of an Empty Hotel," written by Archibald Clavering Gunter and produced by Theodore Marston with an all-star cast including Charles Richman, Leo Delaney, Arline Pretty, William Dunn, Robert Gaillard and Ethel Corcoran. The story holds the interest from the beginning and in a thrilling climax audiences will see a large steam yacht blown to pieces by 50 pounds of dynamite.

The plot tells of the efforts of rascally attorneys to push the claims of common law widows to the estate of a wealthy man. They plan to rid themselves of the real widow and endeavor to obtain evidence by spying on her in her room in a huge hotel, emptied by a scare of sickness. It is a mystery story of unusual originality handled in a different manner, capably directed and splendidly acted.

"A Cripple Creek Cinderella," a one-part drama released with the locked reel program, was produced at the Western studio of the Vitagraph Comany by Ulysses Davis and was written by Daisy Smith. The cast includes William Duncan, George Stanley, Alfred Vosburgh, Mrs. Vosburgh and Carleton Weatherby.

"When Lin Came Home," a single-reel drama, completes Monday's releases. This drama is one of real heart interest

Scene from "By Love Redeemed" (Vitagraph).

and employs a cast of players including George Holt, J. Carleton Weatherby, Miss Wolbert and William Weston. The story was written by L. Case Russell and produced by William Wolbert.

Friday, January 14, "When Two Play a Game," a one-part comedy featuring Mr. and Mrs. Sidney Drew, is announced for release. The story was written by William B. Courtney and produced by Mr. Drew. The theme shows a wife with many women friends daily at the house, knitting socks for soldiers, much to her husband's discomfort. He plans to escape this unpleasantness and suddenly becomes a victim of aphasia, with the help of a friend. His wife hears of his plans and resolves to teach him a lesson by playing the "lost memory game" herself. After many complications both confess and "make up."

A three-part Broadway Star Feature, "By Love Redeemed," written by Alice Williams and produced under the direction of C. Jay Williams, is announced for release on Saturday, January 17. The cast includes Jewell Hunt, Logan Paul, Garry McGarry, Anders Randolf, Paul Hornung, and Belle Bruce.

In the story is a young girl abused by her brutal father, who one day, in a fit of rage, strikes her on the head with the butt end of a revolver. The girl suffers from bone pressure, caused by the blow, and in consequence becomes a petty criminal. Later a prominent surgeon performs an operation and the girl recovers her normal mentality. She secures a position as a maid and one day her father appears and tries to force her help him rob the safe. In the struggle which follows he is killed and the girl is left to marry the man she loves.

Motion Pictures in Honduras

Conditions Prevent the Establishment of More Than One Photoplay House in Tegucigalpa.

CONSUL E. M. Lawton, Tegucigalpa, says that there is but one motion picture theater in the consular district of that city, viz., the Teatro de Variedades. A number of causes combine to prevent the industry from being more successful, among which are poor transportation facilities, the small purchasing power of the masses, the sparse population generally, and the lack of electric service in all the other interior towns.

In this city shows are given three or four evenings a week, commencing at 8.30 or 9 p. m., and lasting until midnight or after. The prices of admission vary with the quality of the subject. Old pictures of the ordinary type of drama, comedy, etc., are sometimes displayed at prices ranging from 10 to 30 cents United States currency, depending on the location of the seats. Other nights, when such well-known films as "Les Miserables" are run, the prices are trebled; and for ordinary new subjects the usual charge is about 50 cents for the best seats.

No attempt has been made here to try continuous performances. The Tegucigalpa consulate has been endeavoring to interest persons in establishing small theaters with popular-price continuous shows. One firm, which is equipping a restaurant with a Japanese garden, has asked to be informed about films and accessories, and another firm has inquired for apparatus which can be operated by a portable light for use in towns where there is no electric service. With outfits of that sort a service might be established in some eight or ten towns within a reasonable radius of this city. The local theater rents its films from Panama on a basis of 50 per cent. of the receipts. So onerous is this charge that the question naturally arises, why would it not pay some American manufacturer to send a representative to tour Central America and contract with the established theaters for film service? There are probably 20 or more theaters in the five Republics that could use films for an average of 20 programs per month, and one central office, say in Guatemala City, could attend to the distribution and service generally. The writer has no positive knowledge of conditions outside of the Tegucigalpa consular district except as told by the owner of the local theater, but the latter is greatly interested in the development of some such plan and states unequivocally that such a project is much needed and could be made very successful.

All classes of pictures are popular, including comic, tragic, cowboy, chases, historical, war and detective stories. Perhaps the most popular are Wild West scenes, where feats of horsemanship and quick gun play are generous components. All reading matter should be in Spanish.

HARRY PALMER WRITES COMEDY FOR "BUDD" ROSS.

That not all Harry Palmer's time is given up to animating "Keepin' Up with the Joneses" for the Mutual program is evidenced by the acceptance of a scenario from his pen for the use of "Budd" Ross, a Gaumont star. Cartoonist Palmer's offering is called "Ham and Eggs." It will be released as a Casino Star Comedy January 16. It is being directed by Edwin Middleton.

Eight Busy Directors

They Are Making Forthcoming Equitable Releases—President Spiegel Pleased.

EIGHT Equitable directors are at work on forthcoming features, soon to be released by that company. This excess of four more productions a month than the releasing activities call for permits of the optimism of President Arthur H. Spiegel in the anticipation that very shortly eight productions ahead will afford the opportunity of diversifying the program to a greater extent than has been possible, with the concern just entering its third month of actual production.

Frank Sheridan.

John Ince is at work with Frank Sheridan, Arthur Ashley and Mary Charleson in "The Struggle," which is in the course of work at the Flushing studio.

Frank Powell is busily engaged assembling casts and securing locations for the initial work of the noted author, Richard Le Gallienne, "The Chain Invisible," in which Emmett Corrigan is to star. Mr. Powell is to take his company to the middle west, where the exteriors will be staged. The middle west being opulent in rugged landscapes and mountain scenery, will furnish admirable backgrounds for the stirring story to be enacted.

E. Mason Hopper is at Naco, Ariz., in the very heart of the great American desert, where Gail Kane and a supporting cast of twenty principals are staging the principal scenes in "Her God," which will be the second Gail Kane-Equitable production under Hopper's supervision.

Charles Seay, directing Muriel Ostriche, has been traveling throughout the southland for five weeks, he and his company being the honored guests of Con T. Kennedy's itinerant circus. The play being staged by Seay, "Babette of the Ballyhoo," calling in its entirety for circus surroundings and atmosphere, is being staged with the most faithful adherence to the author's ideas.

Harry Handworth is in charge of production of "The Pain Flower," in which Marguerite Leslie, formerly leading woman with Sir Henry Irving, will make her debut on the screen. "The Pain Flower" is being staged at Flushing, L. I., with several out-of-town places figuring in Handworth's itinerary for the exteriors.

Mary Boland.

S. E. V. Taylor will begin work this week on the elaborate production of "Passersby," contemplated by Equitable. "Passersby," from the pen of C. Haddon Chambers, is being scenarioized by the author himself, and Equitable has promised Mr. Taylor an all-star cast. Mr. Taylor completed "Her Great Hour" a few days ago, but fortunately was in possession of the scenario of "Passersby" some weeks ago, and this promises more novelties than characterizes "Her Great Hour," which is enthusiastically referred to by the Equitable concern as a picturesque and startling story.

Joseph A. Golden and Edmund Lawrence, of the Triumph staff, are working on "The Ransom," in which Julia Dean stars, and "Three Pairs of Shoes," with Mary Boland in the star role.

All in all, President Spiegel considers the activities of his concern seriously progressing toward a goal of class and distinctness to which his ambitions have been directed since he began studying the field a year ago.

Mutual Has Noted Writers

Several of Wide Fame Are Supplying Material for Mutual Features.

IN ITS determination to present the very best in story and plot in the motion pictures released through its service, the Mutual Film Corporation is drawing upon the services of the best fiction writers of America. Among its regular and occasional contributors to the scenario departments of the Mutual's producing companies are the names of some of the most widely read short story writers.

One of the most frequent scenario contributors to the American Film Corporation at Santa Barbara is Kenneth B. Clarke, the fiction writer whose short stories appear in the Saturday Evening Post.

The series of humorous motion picture stories by Charles H. Van Loan, which were published in the Saturday Evening Post, "Buck Parvin in the Movies," are being released tri-weekly in the Mutual as Mustang Star Features.

A third well-known fiction writer and contributor to the current magazines who has been engaged to write a series of Mutual photoplays, is Frank H. Spearman, the author of numberless railroad yarns, whose efforts at scenario writing are now being directed to the Signal Film Corporation's picturized novel, "The Girl and the Game."

Then there is Roy McCardell, the New York newspaper man, and the winner of the $10,000 prize for furnishing the idea and the scenario for the spectacular serial, "The Diamond from the Sky," which recently finished its first run releases.

Rufus Steele, another writer for the Saturday Evening Post, has contributed a worthy addition to the Mutual Program in the plot and story of "The Deathlock," a Mutual Masterpicture, to be released Dec. 30.

"The Secret Agent," a Gaumont three-reel "Rialto" release featuring Robert T. Haines, is the filmization of a Saturday Evening Post story by Arthur E. Stringer.

"The Other Side of the Door," an American Mutual Masterpicture, to be released January 6, is taken from a book by the same name written by Lucia Chamberlain.

Rennold Wolf, the well-known New York dramatic critic, and the author of many of the most popular musical and theatrical successes for several seasons back, has written several comedies for the Gaumont Company. "Hunting," a one-reel funny picture featuring Budd Ross, is the most recent offering from Mr. Wolf's pen to be filmed for Mutual release.

LUCILLE TAFT AND ALEXANDER GADEN IN "THE DRIFTER."

The big five-reel feature Richard Garrick will next direct for the Gaumont for release on the Mutual program will star Alexander Gaden and Miss Lucille Taft. The play is "The Drifter," from the pen of John B. Clymer. Miss Iva Shepard will also have a prominent part in the production. A great many scenes require a race track setting. Since there will be no race meet at Jacksonville in the near future, Director Garrick will transport his company to the nearest meet of the winter circuit. It is thought the players will go to New Orleans, although there is a possibility the work may be organized in time for the meet at Havana, Cuba. "The Drifter" will follow Gaumont's "As a Woman Sows" as that company's Mutual Masterpicture, edition de luxe, contribution to the Mutual program.

GOFF VISITS MIDDLE WEST BRANCHES.

A. W. Goff, assistant general manager of the V-L-S-E, left New York last week for a tour of the Big Four exchanges which will take him to Pittsburgh, Kansas City, Minneapolis, Chicago and St. Louis. Mr. Goff's visit to these offices of the Big Four is eagerly looked for by the branch managers of the V-L-S-E, for the reason that the new sales director can advise from a practical as well as a theoretical viewpoint, having conducted branch offices throughout the entire section of the country in which he will travel.

Mr. Goff will spend part of his time in promoting the cause of open bookings, of which he is one of the most ardent apostles.

Zukor Raps Sex Plays

President of Famous Players Film Company Discusses Method of Discovering What the Public Wants.

"THERE is just one way of determining what the public wants," said Adolph Zukor, founder and president of the Famous Players Film Company, in discussing the old yet ever new question, "and that is to take the consensus of opinion of as many exhibitors as possible. This opinion should be based solely upon the actual record of the results obtained by showing various types of film in their respective theaters. It is in accordance with this view that the Famous Players receives from the Paramount Pictures Corporation, its releasing medium, weekly reports on every feature that is produced.

"This report covers every section of the country and a similar index extends to the foreign nations as well. From a careful study of its averages, it is simple for the producer to determine exactly what kind of films are well received and those of inferior popularity. There is no more effective method devisable for the obtaining of accurate and detailed information of a really comprehensive nature. No one exhibitor, however judicious or well informed, can ever draw proper conclusions from his own limited field of observation.

"Though the exhibitor can, of course, determine his own needs, it is impossible for the producer to accede to the demands of the individual exhibitor. To paraphrase a familiar line, he must meet the greatest needs of the greatest number.

"The producer who attempts to determine on his own initiative just what the public wants, or who attempts to force the public to want what he thinks that it ought to want, is predestined to come to grief. There are those who consistently attempt to foist upon the public a salacious type of film, either under the guise of preaching sermons or with the frank intention of appealing to the sexes. The temporary success of that style of production has lured several manufacturers to release plays of this sort, but the records of the stage play and of the photoplay prove absolutely that the success is merely temporary and that the releasing of such pictures is poor judgment from a business standpoint. 'In the long run,' clean pictures pay best, whether they are comedies or dramas.

"That the frankly suggestive film is a detriment to the industry as a whole there can be no question, inasmuch as it spurs the censors to increased activity and gives the agitators for censorship grounds upon which to base their arguments.

"Our records show that clean comedies and the powerful dramas of the better sort are the supreme favorites today. The lasting success of films of this type and the heavy demands for the appearance of the stars in them proves beyond doubt that the public today is getting what it wants. Any new attempt to gauge 'what the public wants' by different standards than those of country-wide reports on the successes of the immediate past and of the present is doomed to failure. As I have said before, it is a physical impossibility to produce films to suit the requirements of any given locality. The standards of measurement must be broad and there is no possible way in which to make them so except that which has already been adopted.

"Individual reports are also made on the productions grouping them according to the star which appears in them. In this way we are enabled to keep strict account of the popularity of Mary Pickford, Marguerite Clark, Pauline Frederick, Hazel Dawn and John Barrymore, and to see at a glance in what type of play they are best received. The constant tendency of our popularity pendulum to swing toward the stronger dramatic plays and toward the lighter comedies has determined our policy for the coming year.

"So far as the source of material is concerned, experience has shown that to be of no importance whatever. It makes no difference whether a play or a novel is being adapted, or whether the subject which is being produced is an original scenario prepared especially for the screen. There is just one point of importance: has the finished product real screen value; is it a good photoplay?"

FREE TO EXHIBITORS.

The Moving Picture World will send free of charge to any exhibitor who asks for it its literature on the censorship question and its brochure on the Sunday Law. Sooner or later every exhibitor will have use for either the one or the other and, in most cases, probably he will need the two pamphlets. We have distributed a large number and we want every exhibitor to have this extra service which goes free to all readers and subscribers of The Moving Picture World. SEND FOR THIS USEFUL LITTLE LIBRARY TO-DAY.

The First Selig-Tribune

Initial Edition of the New News Pictorial Weekly Is Just Out—Covers a Wide Field.

THE first edition of the Selig-Tribune News Pictorial was released by the General Film Company on Monday, January 3. Though it is rather early to estimate the degree of popular favor with which this new picture weekly will be received a glance at the titles of subjects covered indicate that it will cover a wide range of territory and subjects and should be, in consequence, a welcome number on the program of any motion picture theater. It is in reality a semi-weekly as it will be issued twice each week. A few of the interesting features are:

Scenes from the various battle fields of the great European conflict, supplied by John D. McCutcheon and other war correspondents; the new $8,000,000 bridge at Memphis, Tenn.; exclusive views of Col. E. M. House, friend of President Wilson, about to embark for Europe, On the same vessel leaving New York City are shown Captain Boy-Ed, formerly naval attache at the German Embassy, recalled at the request of President Wilson, and also Brand Whitlock, novelist, former Mayor of Toledo, and now U. S. Minister to Belgium, who returns to his duties. Kewpie, the baby elephant at the Selig Zoo, at Los Angeles, is shown partaking of breakfast and how he gets it is a study in natural history.

At Washington, D. C., the pages of the U. S. Senate are entertained at dinner by Vice-President Marshall, while guards watch plants manufacturing war ammunition at Aetna, Indiana. At Revere Beach, Mass., a roller coaster, wrecked by a gale, falls and crushes two houses and injures many persons. How the holiday spirit invades the Navy and how the bluejackets on the battleship Nebraska act as hosts to hundreds of poor children will prove of true heart interest.

Waldo Walker Becomes Assistant Director

WALDO WALKER, formerly of the publicity department of the Oliver Morosco Photoplay Company studios in Los Angeles, has been made assistant to Director Frank Lloyd. Mr. Walker has had a varied career, starting out as a newspaper and magazine writer. He "broke into" the Century Magazine with his first story while a student at the University of Chicago, and subsequently contributed to various eastern magazines, being perhaps best known for his "Green Book" series of stories on "Sammy's," a noted Chicago theatrical cafe, which he wrote under the name of "Bailey Lane."

Waldo Walker.

At College Walker was a member of the Dramatic Club of the University of Chicago, and appeared in both amateur and professional theatrical productions. At night he worked as manager of the Chicago Telephone Company, and on leaving college his employers induced him to abandon an artistic career by appointing him day manager of the north side exchanges. Unable, however, to resist the lure of the footlights, Walker returned to the stage, going out with the eastern road company of "A Stubborn Cinderella," the musical hit of a few seasons ago. After various engagements and also further excursions in the newspaper and magazine field, he came to the Pacific coast and went into the motion picture field by becoming connected with the Morosco film offices. Waldo Walker has made many friends in the business during his short career in filmdom and receives the hearty well wishes from all. His first work as Assistant Director commenced with the production of the Anna Held subject, "Madame La Presidente."

ANOTHER LONDON AGENT COMING.

George B. Cormack, of George B. Cormack & Co., Cinematograph Film Distributors, London, is in New York to complete some important film contracts.

Herrington Against Tax on Gross Receipts

President of National League Declares Himself on Important Principle.

IN THE course of an interview with a Moving Picture World man on the question of federal taxation, President Herrington said: "I cannot understand the purposes of the men who advocate taxation upon the gross receipts of any business, especially that of the motion picture exhibitor. Should Congress enact such a law it will be necessary to put every motion picture theater in the country under immediate government supervision. This could be done in two ways only: Either the exhibitor will have to make daily or weekly sworn statements of his receipts and file them with the Internal Revenue Office or the Federal Government will have a special agent in the box office who collects the tax on the spot. In either event your business would cease to be your own. What becomes everybody's business willl then be nobody's business. I know of on other business in the country where such a tax is being imposed. The imposition of such a tax is every bit as foreign to the spirit of our institutions as the establishment of censorship. Nothing of this sort exists in England. There is but one government in Europe claiming to be modern and progressive which has such a tax and that government is the government of France.

"Now, you can make this as strong as you like: The National League is unalterably opposed to any form of Federal taxation under any pretence whatever, but it is especially opposed to the imposition of such a percentage tax and it will fight the influences back of it with all the power at its command.

"FRED J. HERRINGTON,
"President M. P. E. L. of A."

CINCINNATI EXHIBITORS ELECT OFFICERS.

The annual meeting and election of officers of the Motion Picture Exhibitors' League of the Cincinnati Chamber of Commerce, as its full title now is, was held at the Hotel Sinton on the afternoon of December 28, after a heated but friendly campaign between two duly nominated tickets. The count of ballots after the fight showed that the entire Red ticket, headed by F. L. Emmert, had won, other officers elected being as follows: First vice-president, A. G. Hettesheimer; second vice-president, M. Marcus; treasurer, John J. Huss; managing secretary, H. Serkowich; sergeant-at-arms, Jesse J. Meis. A clever and fetching feature of the Red propaganda was the presentation at the door, to each entering member, of a red carnation by a red-haired young lady, the daughter of Mr. Hettesheimer. President Emmert and several of the other newly-elected officers were called upon by the members for remarks after the election, responding in happy style, and predicting for the organization as well as for exhibitors in general the best year in history. President Emmert laid special stress upon the necessity for maintaining high standards, in order to impress upon the public the fact that moving pictures are intended to elevate, and not to play down to public taste. A Dutch luncheon was served to the members after the election.

Adrien Avare, Colorist

Expert in Tinting and Toning Will Embellish the Product of the Raver Film Company.

FOR the coloring, tinting and toning of the first release of the Raver Film Corporation, Mr. Raver, president of the company, has secured the expert services of Monsieur Adrien Avare. Mr. Avare for many years was connected with some of the biggest producers of motion pictures in France. He was in complete charge of their technical departments. While he has a thorough knowledge of every branch of the business, he has given particular study to the coloring of film. He has compiled several very successful formulas for duo-tone work that are astounding. Those who have experimented with this end of coloring know well what great difficulty is encountered in securing perfect separation of the colors. They invariably blend, forming a third color that is not desired and form an unevenness that mars the beauty. Mr. Avare has solved several of these double coloring problems.

He has avoided hasty jumps from one extreme color to another, but has blended with his duo-tone process so that it appears as though one hue flows into the other. The tints were also picked with a view to the scenery and setting to which they were to be applied. They are true to the objects they dress.

Less than 200 feet of the six reels which comprise the production of "The Other Girl" will be uncolored. As Mr. Avare remarked, "It is a production that adapts itself splendidly to colors." However, he does not believe in applying tints where the natural black and white will deliver its message a bit more forcefully. Coloring demands a deep study, as it must be applied or not applied from both the scenic and story standpoint.

Thomas H. Persons

THOMAS H. PERSONS, superintendent of the Selig Jungle-Zoo, at Los Angeles, Calif., was recently snapped at a time when he was giving two automobile loads of Selig actors and actresses starting out on location the "once over." Now that all the Selig players have been transferred to the Pacific Coast for the winter months, it keeps genial Tom hustling and adds to his already manifold responsibilities. Photographs of Mr. Persons are few and far between, but his many friends in Filmland will immediately recognize Tom's smiling face. By the way, Tom recently granted an interview to Charles Van Loan of Collier's Weekly, in which he told Van Loan new facts anent the operations of the first motion picture company ever working in California. William N. Selig, president of the Selig Company, had an idea that the Golden State, with its perpetual sunshine, would be an ideal locality for motion picture production, and he sent the late Francis Boggs to Los Angeles.

Thomas H. Persons.

Madeline Traverse

IN MADELINE TRAVERSE the World Film Corporation has a star acknowledged to be one of the most important women players in the film world. Miss Traverse comes by her success naturally, being the descendant of an old theatrical family. Her father was Richard W. Trellegan, one time proprietor of the Boston Museum and of many important stock companies playing throughout the United States. Miss Traverse had her first experience under her father's direction. Being always a large child for her age, she was playing important ingenue parts at twelve, and at fifteen was intrusted with the leads in all the old standard stock plays produced by her father's company.

After her father's death she traveled all over Europe studying music, fencing, dancing and spending much of her time on horseback. On her return to this country she resumed her theatrical career with Rose Stahl in "The Chorus Lady," both in New York and en tour to the Coast and to London. She then played in "Joseph and His Brethren," understudying Pauline Fredericks, and playing her role on numerous occasions. With Cohan and Harris she played the adventuress in "Seven Keys to Baldpate" throughout the Chicago run of the piece, and afterwards in New York. Her picture career has been varied and important. She began with the Reliance Company, appearing in such pictures as "The Other Woman," "For the Love of a Man," "The Flower Girl" and "Leah Kleschna." She came under contract with the World Film Corporation, to support Robert Warwick in the picturization of the novel, "The Ambition of Mark Truitt," after which she is to be seen in numerous striking portrayals.

Madeline Traverse.

"What Ruby Did"

A Comedy in Eight Hours Produced at New Rochelle and Thereabouts—How Five Reporters Became Actors.

THE title of this comedy of newspaper life is "What Ruby Did." It was enacted last week at the Thanhouser studio and on the road between New York and New Rochelle, Leon L. Rubinstein playing the leading role, supported by Cissy Fitzgerald, Edward Earl, Charles E. Kimball, Hal Ford and others—five newspaper men, if you please.

SCENE 1.—Office in Which Scattered Papers Denote Great Activity.—Ruby, seated before desk, dictates a note to stenographer, naming the Hotel Hermitage, New York, as the place and 11 o'clock Tuesday morning as the time for the gathering of a party of newspaper men bound for New Rochelle to play reporters in "What Doris Did," a picture

Scene from "What Ruby Did."

featuring Doris Grey, selected as the most beautiful girl at the Boston Exhibitors' Ball. The reporters are asked to bring evening clothes.

SCENE 2.—Lobby of Hotel Hermitage at 11:15 Tuesday Morning.—Casual loungers reading the morning papers. Young man with suitcase glances around expectantly and, seeing no one he knows, finds seat on lounge. Presently another young man, also with suit case, repeats much the same business. Ruby enters hastily at 11:20 and gathers a party of five, including the two men seated on the lounge He addresses them collectively.

CUT IN.—"We Will Start Right Away."

Ruby exits into cafe. Men standing in group converse, indicating the exchange of brilliant repartee.

INSERT.—Fifteen Minutes Later.

SCENE 3.—Same as No. 2.

Men in group register impatience. Ruby enters, accompanied by Cissy Fitzgerald, Charles E. Kimball and Hal Ford. Expressions on the faces of waiting men brighten.

INSERT.—"Now We're Off."

SCENE 4.—In Front of Hotel.

Party is distributed in three cars—one rickety taxi, one antiquated limousine, one modern limousine. Reporters enter the two first mentioned.

SCENES 5 TO 10.—Glimpses of Merry Party en Route.

SCENE 11.—In Front of Edison Studio.

Three reporters exit from taxi and look for other machines.

CUT IN.—Ten Minutes Later.

Antiquated limousine draws up to curb and party of newspaper men is complete as in hotel lobby. Faces again indicate impatience.

CUT IN.—"Where Is Ruby?"

Modern limousine appears. Ruby jumps out. Much activity. Driver of taxi goes for gasoline. Edward Earl shakes hands with reporters.

CUT IN.—Ten Minutes Later.

Taxi returns—Mr. Earl enters car with reporters and the three machines move up road.

INSERT.—Some Time Later.

SCENE 12.—Thanhouser Studio.

Actors and actresses, electricians and property boys are moving about. Reporters meet Director George Foster Platt and Doris Grey. There is much conversation and glancing at watches.

SCENE 13.—Dining Hall at Pepperday Inn.

Ruby at head of table presides over an elaborate luncheon—animation increasing with each course, reaches a climax in impromptu dancing.

SCENE 14.—Thanhouser Studio (set in duplication of Exhibitors' Ball).

Reporters, in evening dress and otherwise, stand around with extras waiting their turn to be used by Director Platt.

CUT IN.—One Hour Later. Reporters still waiting.

CUT IN.—Two Hours Later. Reporters still waiting.

CUT IN.—Two Hours and One-half Later. Reporter looks uneasily at watch, then approaches Messrs. Platt and Rubinstein. Brief conversation—Ruby nods.

CUT IN.—"In Five Minutes."

Consultation among volunteer extras while ball scenes are being photographed.

INSERT.—5:30 O'clock.

SCENE 15.—Platform for Reception Committee.

Doris Grey shakes hands with newspaper men.

SCENE 16.—Outside of Thanhouser Studio (rain and darkness).

Mr. Earl and three reporters with bags enter taxi.

INSERT.—One Hour Later.

SCENE 17.—Taxi with Punctured Tire at Curb of Deserted Road. Chauffeur and reporters confer dejectedly. Chauffeur examines tire, then looks up.

CUT IN.—"It's Too Bad I Ain't Got the Stuff to Mend It." Passengers gather luggage and disappear in the night.

SCENES 18 to 50.—Wet streets unpeopled save for three figures plodding onward.

SCENE 51.—The Third Avenue Elevated Road.

Miss Alleen Faye

MISS ALLEEN FAYE, late of the European stage, has recently made her way to America, afire with enthusiasm born of a knowledge of America's vast opportunities and remarkable screen accomplishments. Miss Faye has herself had considerable experience in pictures and is able to write her own scenarios. It is also interesting to know that she began her theatrical career in Hamburg, at the age of eleven, and has played before the late King Edward of England acquitting herself so well that he presented her with his photograph in memory of the occasion.

Miss Alleen Faye.

Some time later Miss Faye turned to the terpsichorean art and after several years of hard study became the prima ballerina of an opera company. After turning the second time to the playing of what is known in America as straight parts, her unusual adaptability to the drama in all its phases was noticed by a film producer on the Continent, who tendered her an excellent offer to enter the realm of the more popular silent drama.

Miss Faye is a beautiful young woman, with a wealth of hair of the Titian variety. She has, as would be expected, a charm of manner which should make her popular among American people and American studios. This young actress displays a large admiration for the American way of doing things, and will no doubt fall easily in line with American methods of screen production.

MacNAMARA WRITES UNIVERSAL STORY.

"The Poet's Progress" is the title of a poet's comedy with a different plot, which has been written by Walter MacNamara for Matt Moore and Jane Gail. Miss Gail plays the role of a Smiling Slavey and Matt is the poet. Mr. Moore is cast in Director Paton's submarine picture, and for that part has to have long, wavey hair. This long hair so impressed Mr. MacNamara that he wrote a poet photoplay for him, which is now being produced at Universal City Junior, Leonia.

Chicago News Letter

By JAS. S. McQUADE.

Wm. N. Selig's Opinion of the Selig-Tribune.

SPEAKING of the Selig-Tribune, the first release of which was made Monday, January 3, William N. Selig, president of the Selig Polyscope Company, said the other day:

"In my opinion the Selig-Tribune will meet a want long felt by exhibitors of motion pictures. These exhibitors desire a news film that is strictly up-to-date, interesting and entertaining. The patrons of the various motion picture theaters have felt there was something lacking in the news pictorial films and have not hesitated so to express themselves not only to the exhibitors of motion pictures, but to the film manufacturers. It has been my ambition to supply that something.

"When I concluded to sever our connection with the Hearst-Selig News Pictorial and to manufacture and release a news film that would be something 'different,' I naturally was pleased to co-operate with the Chicago daily and Sunday Tribune, as the reputation of that publicity medium for universal pictorial and news service is flattering. I am sure that the pictureplay public will be more than satisfied with the Selig-Tribune. No time, money, or thought will be spared to make this news film everything it ought to be."

Lucien C. Wheeler, editor-in-chief of the Selig-Tribune news film, has been working with mathematical accuracy and with the speed of a whirlwind in the Selig general offices ever since he was appointed. An able and well trained correspondent, Mr. Wheeler, has seen service on the staff of the New York World, of the Washington Post and of Collier's Weekly. Besides, he is a fine judge of news pictorial "scoops," and is an adept in securing them.

At the time of writing, the completed plans for the opening releases of the Selig-Tribune give fine promise of success and popularity, and this is still more confidently assured when it is remembered that the pictorial productions are under the expert supervision of H. C. Hoagland, general manager of the Selig Polyscope Company.

The first number of the Selig-Tribune made its first appearance in Chicago theaters on Sunday, January 2. A number of theaters, including the Kedzie Annex, 3214 West Madison street; the Parkway, South Michigan avenue; the Keystone, 3912 Sheridan Road, and the South Chicago theater, 9220 Commercial avenue, booked it for the day mentioned. Monday, Tuesday and Wednesday, following the initial presentation, the Selig-Tribune was booked by a large number of Chicago playhouses, including McVicker's theater. The Selig Polyscope Company says that the Selig-Tribune is being cordially received by the trade and that the advance bookings are at least twice as large as at first expected.

Among the interesting news pictures shown in the first number of the Selig-Tribune were intimate views of Colonel E. M. House, the President's confidential adviser, who has sailed for Europe to consult with U. S. diplomats. The pages of the U. S. Senate are shown at an entertainment given by Vice-President Thomas R. Marshall. Captain Boy-Ed, recalled by the German Government, is shown going aboard the S. S. Rotterdam, en route to his home country. "Kewpie," the baby elephant at the Selig Zoo, is seen at breakfast, and the German Reserves are shown digging themselves in for a hard winter in Russia. In all thirteen interesting and timely subjects are presented in the first number of the Selig-Tribune. The photography is good, and the titles are attractively written.

Unique posters have been issued in connection with the first release of the Selig-Tribune. The posters are made so as to resemble the make-up of a large newspaper. The Selig-Tribune poster is three columns wide and carries regulation headlines and text, in magnificent form.

Meeting of Mutual Branch Managers.

A meeting of the branch managers of the Mutual Film Corporation in the middle west was held in the old Union League Club, Jackson boulevard and Custom House place, this city, Tuesday, December 28.

The occasion was marked by a luncheon at which John R. Freuler, president of the corporation, presided. The chief object of the gathering was to formulate plans for the new program, in conjunction with the de luxe edition, which will be released on Monday, January 17.

An able address was delivered by President Freuler after the business discussion terminated, after which those present proceeded to the plant of the American Film Co., Inc., in North Edgewater. There some of the future releases of Mutual were viewed, the visitors being taken in charge by Richard R. Nehls, general manager for the American.

Supper was afterwards served at the Broadway Inn, North Edgewater, and the guests departed for their hotels and homes at 10 o'clock p. m.

The following were present at the meeting in the Union League Club:

J. R. Freuler, president; Joe Finn, of the Nicholas-Finn Advertising Co., Chicago; B. N. Judell, division manager of the middle west, Chicago; E. H. Duffy, Chicago; Mr. Trosk, Detroit; Mr. Christensen, Cleveland; Mr. Haines, Cincinnati; R. I. Ballantyne, Des Moines; Mr. Goltz, Milwaukee; Mr. Miller, Indianapolis; Mr. Weiskopp, Minneapolis; Mr. Geary, Nichols-Finn Co., Chicago, and F. J. Flaherty, manager H. & H. branch, Chicago.

Chicago Film Brevities.

The Photodrama Club of Chicago, 3018 Jackson boulevard, was reorganized by its president, Clarence A. Frambers, on December 20. Thirty-two members were present. It was decided to change the former policy of the club, which confined the membership to scenario writers in Chicago, to a universal membership. All scenario writers are eligible, whether they have sold their first scenario or not. Those associated with Mr. Frambers, who organized the club, are Maude Moore-Clement, S. A. VanPetten, Louis W. Bass, Charles J. Buckley and Miss Minnie Strehz, all successful photoplay authors. Mr. Frambers states that, backed up by his experience as scenario editor for the Selig Polyscope Company and the success attained last year, better work may be hoped for the coming year, in which outside writers can participate. All scenario writers interested in belonging to this organization will receive full particulars relative to membership by sending a stamped envelope to Mr. Frambers, at the club's address, given below.

* * *

E. B. Smith, for five years operator at the Bell theater, 2407 West Madison street, this city, called at the World office last week. The Bell seats 300. An admission of 10 cents is charged on Sunday and Wednesday, when seven or eight reels are shown. Gold Rooster pictures are shown Sundays, and Mutual masterpieces on Wednesdays. Five cents is charged on the remaining days of the week, when five reels of first run Universal service are shown. Mr. Smith reported good business. W. H. Bell is owner and manager. His son, John, now engaged in other business, was the former manager.

* * *

Dwight Elmendorf will give another series of his travelogues at Orchestra Hall, beginning Wednesday evening, January 12. His travel talks will be given on five Wednesday and Friday evenings and five Saturday afternoons, the first Friday evening entertainment being given January 14 and the first on Saturday afternoon, January 15. The travel lectures and pictures will treat of the British Isles, Holland, Switzerland, Northern Italy and Southern Italy.

* * *

Burton Holmes has returned to town and repeated the most popular travelogue of his 1915 series, "The Panama-Pacific Exposition," on Saturday afternoon, January 1, at Orchestra Hall.

* * *

Nortman Bros. & Fecher, who are the present lessees of the Lexington and Imperial theaters on East Sixty-third street, recently took over the Drexel theater, 858 East Sixty-third street, near Cottage Grove avenue. The Drexel seats 800 people. A. Karzas, the former owner, is said to have

received $15,000 cash for the theater. The new addition gives Nortman Bros. & Fecher full control of all theaters on Sixty-third street, east of Cottage Grove avenue.

* * *

L. W. O'Connell has been appointed assistant to the secretary and treasurer of the Industrial Moving Picture Co. Mr. O'Connell has had wide experience in the advertising agency field and is thoroughly conversant with that branch of advertising. He occupied an important position with the Husband & Thomas agency, this city, for several years, and has resigned to accept his present position. Previous to his connection with Husband & Thomas, Mr. O'Connell was employed by the Lord & Thomas agency, and also did considerable general exploitation-advertising work for important interests on the Pacific Coast and in Canada.

* * *

Wm. Havill, city examiner of candidates for moving picture operators in Chicago for several years past, died recently of heart disease. Mr. Havill was a genial, capable man and gave good satisfaction in the above capacity. He had numerous friends, who sincerely mourn his loss. At one time Mr. Havill was president of the Moving Picture Operators' Union, Local No. 45, I. A. T. S. E.

* * *

M. M. Kravetz, manager of the Capitol Film Exchange, Denver, Colo., which distributes the Apex product as well as other state rights features, called at the World office last week, while in the city looking over the field. Mr. Kravetz will spend a few days in Chicago, after which he will return to Denver.

* * *

One day last week the members of the Advertising Club of Chicago were given a noon entertainment in the club dining room, the chief feature of which was the showing of the film, "Farming with Dynamite." This film was made by the Industrial Moving Picture Co. for the Du Pont Powder Co. Robert L. Ford, in charge of the Chicago office of that company, accompanied the presentation of the film by an interesting lecture. This is the second event of the kind presented by the industrial moving picture committee of the club, of which Ed. H. Philippi, of the Industrial Moving Picture Co., is chairman.

* * *

On Thursday afternoon, December 30, the Essanay Film Mfg. Co. filmed several scenes of "The Strange Case of Mary Page" and of "Captain Jinks of the Horse Marines" at the Bush Temple theater, this city. Henry B. Walthall and Edna Mayo were the leads in the first mentioned picture, and Richard C. Travers and Ann Murdock took the principal roles in the second. The theater was crowded to suffocation by the general public, who were advised of the novel entertainment by announcements in the morning papers on the day mentioned.

* * *

Mabel Normand, Mr. and Mrs. Roscoe Arbuckle and Al. St. John, of the Keystone Company, stopped over for a few hours in this city Wednesday, December 29, on their way from Los Angeles to New York City. Mr. Arbuckle, it is understood, will take his company to Fort Lee, N. J., and will occupy the former Willat studio there for several months. The party had a pleasant time during the stopover, and were introduced to quite a number of admirers. It will be remembered that Mrs. Arbuckle is better known on the screen as Minta Durfee.

* * *

Wm. Weiss, formerly salesman for the World Film Corporation in its Chicago office, was recently added to the sales force of Metro's Chicago office.

* * *

A. W. Howell, exchange auditor of the moving picture service for Metro, spent most of last week in Chicago. Mr. Howell's headquarters are in Pittsburgh, and he visits the Chicago office once every two months. Mr. Howell left for Kansas City and the Des Moines office, after concluding his business here.

* * *

J. P. Seeburg, president of the Seeburg Piano Co., this city, returned from a week's visit to New York, on Wednesday, December 29. Mr. Seeburg was well pleased with the results secured for his company in the Metropolis.

* * *

The first of the Vogue comedies, released Monday, December 27, through the Mutual, is giving much satisfaction, from all that can be learned. These comedies are produced by several companies in Los Angeles under the supervision of Samuel S. Hutchinson, president of the American Film Co., Inc., and Joseph H. Finn, of the Nichols-Finn Advertising Co., this city. The first two releases will consist of two reels and those following will consist of one or two reels, according to the subject. These comedies are strictly of a clean variety. They are advertised as "slap-stick with a reason" comedies, and introduce a new personality in films, known as "Sammy."

* * *

During George Kleine's brief stay here, he informed me that shortly after the opening of the new year a series of one-reel comedies, in which Watson and Bickel are featured, will be released through Kleine-Edison. Several of these comedies are all ready for release, and I hope to have the pleasure of reviewing a bunch of them in the near future. Mr. Kleine told me that nothing suggestive or vulgar is permitted in these films, although they are, in a way, of the slap-stick variety.

* * *

"How Molly Made Good," a six-reel production the state rights of which for Illinois, Southern Wisconsin, Indiana and Kentucky are owned by the General Feature Film Co., Chicago, is showing to remarkable business at the Fine Arts theater, where it opened Sunday, December 26. The picture has been liberally complimented by Chicago photoplay critics and some prominent Chicago citizens. E. M. Newman, the well-known travelogue lecturer, said, after viewing the films: "A very novel picture, and pleasing in every respect." The feature is booked for a three weeks' run at the Fine Arts.

* * *

The Chicago offices of the Metro Pictures Service were recently changed from the fifth to the fourth floor of the Mallers Building. Harry Weiss, manager, is so pleased with the new quarters that he requires a hat several sizes larger than that formerly worn by him. The new offices occupy large space, nearly one-third of the entire office space on the fourth floor. The various departments are excellently arranged and the appointments might almost be described as sumptuous. The provisions made for the accommodation of patrons are especially lavish in appearance. A large anteroom is fitted up with Spanish leather-covered furniture. An information booth enables exhibitors to secure any information they want regarding past, present and future releases of the Mutual programs. Even the services of a stenographer are at the disposal of any exhibitor or visitor. The manager's office is luxuriously fitted up in mahogany and blue, and the auditing department and the shipping room are models of their kind. The inspection room is one of the largest, safest and finest in the city. Mr. Weiss gives out that nearly 500 exhibitors in the states of Illinois and Indiana are booked from the Metro office each week, and he claims that 129 of the 646 exhibitors in Chicago use Metro service. It is unnecessary to state that Harry Weiss is responsible for much of the wonderful growth of the Metro business handled in Chicago. He has been ably assisted by my old friend Phil. Solomon.

* * *

F. Kantack, owner of the Western theater, 2311 West Lake street, called at the office one day last week and renewed his subscription for the World. The Western seats 300 people and programs of the General Film Company's product and mixed features are offered at 5 and 10 cents. Mr. Kantack purchased the Western about last Thanksgiving day, and announced that the business had steadily increased since he became owner.

* * *

Rex O. Lawhead, manager of the Universal booking offices in Chicago, tells me that the demand for features of the "Bluebird" brand far exceeds what had been expected by the Bluebird Photoplays, Inc., at the outset, and this notwithstanding the dull business during the holiday season. Joe Wolf, formerly city salesman for the Celebrated Players Film Co., has been appointed to fill a similar position with the Bluebird Photoplays, Inc. His office is at 107 North Dearborn street.

* * *

Henry McRae will head a Universal company of players and assistants on a trip embracing China, Japan, India and South Africa, during which it is the intention to make a series of five-reel features, with natural backgrounds of the various countries in which the stories of the films are laid. The party will leave on the steamship Tenyo Maru, from San Francisco, on January 8. Mr. McRae directed several pictures for the Selig Polyscope Co. here, about three or four years ago. The trip will last about eight months.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

CHRISTMAS ON THE COAST.

"More Like the Fourth Than Christmas," says Jesse Lasky—Film Hub Enjoys Vacation and Exchange of Greetings.

MERRY CHRISTMAS was a much used subtitle in the chief producing city this week. Everyone was happy and merry and glad to be alive and living in the West. At least they all said so when we saw them.

Jesse L. Lasky said that it seemed more like the firecracker day than Christmas. The air was light and balmy and the sky was not marred by a cloud.

The various studios celebrated by big trees, vacations, presents, talks and other forms of merrymaking for the season.

The exchanges were dressed up for Santy, and the most jolly place for the week was the Fox office, where Winfield R. Sheehan, manager of the Fox firm, greeted exhibitors, players and everyone. Harry Leonhardt was also on deck with the open cigar box, and presided under the tree, in the limelight of the Edison candles which glared welcome from the tree. William Farnum came down from the studio and shook hands with the showmen and others and helped along the spirit of the evening.

Several companies that were away getting scenes returned for the holidays, and many happy little reunions were enjoyed by filmers here.

FILM ACTOR KILLED.

Charles Harron, Brother of Bobbie Harron, Dies When Car Turns Too Short a Corner.

While speeding in a car driven by a chauffeur, Charles Harron, moving picture actor employed by the Fine Arts studio, met with an accident which cost him his life here Christmas Eve. The car swung from one street into another at too high a speed and overturned, running into a tree. Mr. Harron, who was only 24 years old, was instantly killed beneath the heavy automobile. The other occupants of the machine escaped with minor injuries. Robert Harron left with the body this week for the east, where it will be given burial.

CARL LAEMMLE ARRIVES.

Head of the Universal to Spend Month on Coast—May Have Announcement Soon.

President Carl Laemmle of the Universal Film Manufacturing Company, arrived on the Pacific side of the United States this week, just in time to enjoy a bit of our western Christmas. Mr. Laemmle expects to remain here for a month, inspecting Universal City, meeting the people, and looking over business in general. He may have some good news soon, he says.

ACTORS FUND ON COAST.

Mayor of Los Angeles Meets Film Men and Promises to Aid Charity.

At a meeting held this week in the office of Mayor Sebastian prominent film men discussed plans for holding benefits during 1916 to aid the Actors Fund of America in its strenuous campaign to raise a million dollars. The West has promised to furnish a third of the amount, and if the film men are as successful as they are enthusiastic they will pile up that sum.

De Wolf Hopper explained the objects and good done by the fund. Samuel Goldfish, in charge of the picture men's interest in the fund, who left the next day for New York, told of the plans for the coast men, and appointed Jesse L. Lasky to represent him here as chairman of the executive committee. Mr. Lasky named the following to aid him and act on this executive committee, which will meet during the month to formulate plans for benefits to be held during 1916: Thomas H. Ince, Frank E. Woods, De Wolf Hopper, Mack Sennett, W. H. Wyatt, J. A. Quinn and Clarke Irvine.

Prominent and wealthy Angelenos are to be named as patrons and will aid the fund. Days will be set aside when theaters will adverise the fund and give a percentage of their receipts.

Mr. Lasky said that inasmuch as local charitable organizations, when holding benefits, had always enlisted the help of photoplayers and stage actors, and had always been aided to the fullest, they could now reciprocate when the acting fraternity for the first time in the history of the business called upon the public for aid. The Mayor said he thought the idea a good one and that he and the citizens of Los Angeles would co-operate as much as possible to aid the good work.

ROSE TOURNAMENT AT PASADENA.

Annual California Pageant of the Flowers to Be Filmed. Universal Company Will Make Picture—Stars to Parade.

The annual rose tournament at Pasadena this year is to be a great affair. It is always attended by thousands.

The pageant consists of a long parade of beautifully decorated automobile floats. Carl Lammle will be present to see the parade and watch a feature picture in the making. Joe De Grasse will direct a story written by Ida May Park which features the pageant.

The story deals with the love of a man and a maid, their separation and final accidental reuniting when they meet at Tournament park on New Year's day, she as queen of the Tournament and he as hero of the big football game. This gives Mr. De Grasse a chance to stage at Tournament park a magnificent coronation pageant. The queen will be Louise Welch, and she will be crowned in the presence of the multitude at Tournament park. In her pageant will be over 100 members of the Universal company, while the big crowd will form an unusual background for the picture.

So impressed has President Laemmle become by the opportunities that he is here from the east to attend the affair.

"For seven years I have planned to visit Pasadena and attend the Tournament of Roses on New Year's day," said Mr. Laemmle. "At the last moment something important has developed and it has been necessary to call off my trip. This year I have decided to allow nothing to interfere with my plan to be at Pasadena."

BEERBOHM TREE REACHES COAST.

Distinguished English Actor, Who Will Appear in "Macbeth" at Fine Arts Studio, Is Given Ovation.

The arrival at Los Angeles of Sir Herbert Beerbohm Tree, to make a photoplay of "Macbeth" at the Fine Arts Studio, has stirred the film metropolis. Sir Herbert was given an ovation at the train by Mayor Sebastian and other city officials, prominent representatives of the British Red Cross and scores of motion picture players and film men.

At the studio his welcome was equally hearty. As he arrived his car was surrounded by the band of real western cowboys attached to the studio, who fired a salvo from their six-shooters. Several hundred players had gathered and warmly applauded. For the players Sir Herbert was welcomed by De Wolf Hopper, dean of the Fine Arts stars, and George Stone and Francis Carpenter, the two youngest actors, aged four and six. David W. Griffith and members of the executive staff received the distinguished guest, who was accompanied by his daughter, Iris. They spent the morning watching the various companies at work on the big outdoor stages, a new experience to both. Speaking of the selection of "Macbeth" for his first American screen vehicle, the famous actor-manager said:

"I am more and more convinced that the selection is an ideal one and I am eager to be at work on the production. 'Macbeth', apart from the power and beauty of its dialogue, is a highly pictorial narrative. Its characterizations are strongly developed and it is throughout a story of action. It is, too, one of the world's great classics and to be taking part in its photodramatization is at once a responsibility and a distinguished opportunity."

Unusual preparations are being made by the Griffith staff

for its first Shakespearean production. An extraordinary amount of research work has been called for in order to secure accuracy of detail, and the settings will be of impressive magnitude where opportunity offers.

HUGE BLAST FOR SCENE.

Inceville and Surrounding Territory Rocked by Big Explosion in Picture.

There was a big explosion this week at Inceville, where Thomas H. Ince is turning out features for the Triangle program. This is expected to be one of the most spectacular explosions ever staged for a motion picture. A three-story concrete and brick building was dynamited and then burned for realistic effects in scenes for the subject in which William Collier, the noted comedian, will be starred.

Dynamiting Building at Inceville.

Three hundred persons took part in the scenes, yet none suffered injury. Nine cameras were focused on the explosion. Twenty-five sticks of dynamite and three kegs of powder were used. The building was on a plateau within the Ince domain, and so substantially was it constructed that six weeks were required for its completion. It represented an office building.

Mr. Ince, assisted by Raymond B. West, instructed the players to race from the building the moment the signal was given. Following the explosion tons of sticks, stones, cement, glass and steel were thrown into the air. The concussion rocked the surrounding country as far as Santa Monica, where for a time there was consternation. When the smoke had cleared, it was found the skeleton of the building stood intact. This was unexpected, the producer saw even more realism, and he hurriedly revised the scenario and set fire to what remained of the structure and slowly it burned to the ground.

With Our Exhibitors This Week.

Los Angeles show houses are devoting much time and space to the moving picture productions this week, and much advertising space has been used.

The Monday night openings were notable. At Quinn's Superba, one of Broadway's best houses, Geraldine Farrar is compelling a lineup with her superb Lasky picture, "The Temptation," which is shown here for the first time on any machine. At the evening premier there were present a notable gathering headed by Mr. Lasky, Cecil B. De Mille, who made the picture; De Wolf Hopper and Sir Herbert Beerbohm Tree. "Temptation" looks good for two or three weeks run.

At the Majestic Thomas H. Ince's production of "Peggy," with Billie Burke, is packing them in to this house which heretofore has been run as a "legitimate" place. This film is now in its second week, and the prospects are for more time. The program is electrified with Mack Sennett's comedy, "Crooked to the End."

W. H. Clune is smiling over the box office at his big Auditorium with Selig's wonderful picture "The Ne'er Do Well," with the second week half over and the house totally gone for each show. Next week, unless this picture continues, "The Spoilers" in revised film work will be presented.

Down Broadway, at Tally's, Valeska Suratt is showing them something in "The Immigrant," made by Lasky. One day the censors swooped down on the house when the boss was out and nearly caused the place to close for some funny little reason or other.

Notes of the Studios and Players.

Marie Doro, who is starred by the Triangle Film Corporation in "The Wood Nymph," has secured a reel of duplicate scenes of her Fine Arts play which she has forwarded to her mother, who now resides in Cairo, Egypt. Miss Doro has been parted from her mother for three years. In this reel Miss Doro inclosed a message written on the film.

* * *

The "Brotherhood of Justice" is the name of a new Triangle play being rehearsed this week at the Fine Arts studios. The story is by Frank E. Woods and Bernard McConville.

* * *

A free moving picture show is to be opened this week for the public at Hamburger's big department store. A complete theater has been equipped on the fifth floor of the building and continuous performances will be given each day from 11 to 5 o'clock.

* * *

To boost the city of Los Angeles a "Made in Los Angeles" label on films produced here is being advocated by the daily papers, the Mayor of the city, the Merchants and Manufacturers Association and many other public spirited bodies. Mayor Sebastian has called a meeting at the City Council Chambers January 3, when the joint committee of representatives of every big booster organization in the city will meet representatives of the film manufacturing concerns here to present their plan. A number of the leading film producers have expressed themslves in favor of the project.

* * *

Enterprising criminals on a number of occasions lately have got away with some of the most brazen hold-ups and daring robberies on the streets of Los Angeles, in broad daylight, by impersonating moving picture operators and making people believe that they were taking scenes for a moving picture production. To put a stop to such activities Chief of Police Snively has this week announced his intention of tagging motion picture operators using the city streets for crime scenes. A director will therefore hereafter require a permit to take motion pictures in public places. These permits will be made out on bright colored cards of sufficient size and so displayed that police officers or the public may know that a moving picture is taken. If, in the future, a citizen sees a man rush into the street and shoot another and sees no permit card posted on the scene, he will know that a crime is being committed.

* * *

William R. Russell diplomatically let it be known that he had added a six-foot cozy corner bench to the living room of his ranch at Santa Barbara, with the satisfying result that a Christmas shower of sofa pillows arrived to make the qualification "cozy" a true one.

* * *

Bessie Barriscale returned this week to Inceville after a prolonged vacation, to resume her work in a forthcoming Kay-Bee feature. Miss Barriscale looked refreshed from her sojourn in the mountains. Her first vehicle will be a virile drama of domesticity from the pen of James Montgomery, whom Ince recently engaged for his scenario staff. The cast includes William Desmond and Franklin Ritchie, formerly leading man with the Biograph Company.

* * *

Clara Williams has returned to the Ince studios this week fully recovered from her recent attack of pneumonia.

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Under the direction of Charles Swickard 200 persons are working this week at Inceville in a set depiciting the barracks at Delhi, East India. The scenes are for a Kay-Bee feature in which H. B. Warner will be starred.

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U. S. "Doll" Andrews, film cutter at Inceville, is this week receiving the felicitations of his associates over the arrival of an eight-pound daughter.

* * *

William S. Hart and his company of players are still snowbound in the mountainous regions of Boulder Creek, where they are filming scenes for a Kay-Bee feature. Word came in the nature of a telegram that had been relayed by carriers from the wilderness to Santa Cruz, the nearest city to the location. Mr. Hart stated that some fine effects have been obtained.

* * *

Owing to the fact that the town of Avalon, Catalina Island, has been destroyed by fire, the Lasky Company has chartered a small passenger steamship to be used as a hotel for the members of the organization appearing in the "To Have and to Hold" production in which Mae Murrary is to star.

The company will remain on the island for nearly two weeks filming the exteriors of the story. Wallace Reid will play the role opposite Miss Murrary.

* * *

"The Unborn," the play by Lucy Paton and Franklin Hall, which is meeting with a great deal of opposition from the censors in the east because it deals frankly with questions relating to eugenics, is to be put in film form by the Universal. Lois Weber is adapting the play for the screen.

* * *

Bessie Eyton and "Totem."

Bessie Eyton, of "Spoilers" fame, posed for a picture for us this week with her cat Totem. The cat is a regular moving picture actor and actually posed for the photo.

Totem is a wonderful cat. He was presented to Miss Eyton after the "Spoilers" was released last year. Since joining the Selig forces, Totem has become quite proficient in the art of playing before the camera.

* * *

Arthur Shirley, by furnishing a large bungalow in Hollywood, thereby announces his intention of remaining in this country for some time and sets at rest the rumor that he had succumbed to the request of the Australian theatrical public and would return to that country to resume his place on the Australian speaking stage. He is now under a two years' contract with Thomas E. Dixon and is taking the role of Colonel Vassar in "The Fall of a Nation."

* * *

J. Slipper, representing G. A. Metcalfe & Co., of San Francisco, has opened a local branch at 728 South Olive street and already is delivering Power and Simplex machines and showing the Baird.

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The Los Angeles High School has adopted pictures as a means of educating its athletes. The proper way to do the many track stunts is shown by films run in projectors which can be slowed or even stopped when a particular stunt is being observed.

* * *

Last week it was necessary to employ a billygoat in a current Rolin picture. Among other amusing stunts the "Billy" did was the confiscation and swallowing of three scenarios from Director Roach's hip pocket. When Mr. Roach discovered the loss the only part of the scenarios in sight was a portion of one of the final pages on which was written "finis."

* * *

Allan H. Frahlich is the latest addition to the Rolin Company staff, and is now playing juvenile. Gilbert M. Pratt has been promoted from assistant to lead.

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W. H. Matthews, well known in motion picture and theatrical circles in New York, has purchased a half interest in the Optic Theater, formerly controlled by "Pop" Fischer. This is one of the best houses on Main Street.

* * *

A reel of film exploded Christmas eve in the Western Theater, 255 South Main street, causing a near panic among the audience. The crowd made a rapid exit, and the loss was confined to $300 by the quick work of the house attaches. W. B. Allan, in charge of the machine, averted serious damage by closing the steel door to the cage as he escaped.

* * *

Because of the recent epidemics of grip and diphtheria, Barker Brothers, owners of the Mission Theater in Monrovia, Cal., are having their house thoroughly fumigated every week. Thoughtfulness of this kind is always appreciated by the public and good advertising for the house.

Miami, Arizona, has three moving pictures theaters. The oldest and largest is the Unique, which is owned and managed by Fred Green. The Unique is equipped with a stage and runs vaudeville and musical comedy acts in addition to the pictures.

The Crystal Theater is the newest house in Miami, having been open only a few months ago. The theater is owned by Kenney & Harris and is under the management of Justus B. Norcross.

The Lyric, formerly the Gem, is owned by Nenes & Company. George Nenes is the manager.

* * *

G. Fritz Martin of Tempe, Arizona, is building a first class moving picture theater on East Fifth street. The house will seat over four hundred.

* * *

"Credit where credit is due." Hence a correction has to be made. A most plaintive letter from Doris Schroeder of the Hollywood Vitagraph studios asks that we correct a mistake on the part of someone somewhere in the mysterious tangle of wheels of film making. George Stanley put on a one-reel comedy "He Got Himself a Wife," with a bunch of bathing girls in it, and the chief performer was Vivian Marshall. She is the one who deserves the credit.

* * *

It is not often that we can present any player in a new or different picture, but we have secured one this time which is decidedly distinctive. It is a snap of Bobby Harron of the Fine Arts aggregation as he appeared one day this week at the studio. A set was up on the stage and he went in behind the bars and looked out. The picture was not posed, and it cannot be appreciated unless it is looked at upside down.

Bobby Harron.

Credit Association Elects Officers

Meeting Held in Milwaukee—D. H. Hoyt Made President—Other Officers.

D. H. HOYT, of the Metro film service, was elected president of the Milwaukee Film Men's Credit Association at a meeting Tuesday night, December 28. Joseph Mergener, manager of the Mutual Film corporation, was named vice president and W. A. Baier, of the Jacob's film booking office, was elected secretary-treasurer of the new organization.

The meeting was attended by representatives of the various motion picture film exchanges of Milwaukee. The object of the association is to eliminate undesirable and untrustworthy exhibitors and to cultivate closer and better social and business intercourse between the film exchanges and the desirable exhibitor.

The association will be national in scope. Minneapolis has an association, and Mr. Baier will go to Chicago Tuesday, January 4, to interest the Chicago film exchanges in the plan of forming an organization there.

Following are other local members affiliated: J. F. Van Meter, General Film; J. R. Thomson, Universal exchange; B. C. Smith, Casino Feature Film; William Aschmann, Pathe; Leo Eckstein, Famous Players; E. S. Benham, Klondike Feature Film; I. P. Rink, Milwaukee Feature Film exchange.

The next meeting of the local association will be held on January 10 in the offices of the Universal Film Exchange, 133 Second street, Milwaukee.

Triangle's Patriotic Play

"The Flying Torpedo" Is Said to Be a Sensation—A Fine Arts Production.

"THE FLYING TORPEDO," a war story of the year 1921, has been shipped East and will soon be disclosed at the Knickerbocker theater, with general release a few weeks later. The Triangle-Fine Arts, in making this war play, preferred to pack the material in five reels

Scene from "The Flying Torpedo" (Fine Arts).

instead of extending it a la the familiar type of military serial or of a long-reeler taking up an entire evening.

The motif of an impending foreign invasion of the United States controls the action of the piece. In response to an appeal of the National Defense Board, an old inventor (Spottiswoode Aitken), perfects an aerial torpedo controllable by wireless mechanism. A band of international outlaws who sell their booty to foreign governments steal the plans and the torpedo boat itself and murder the inventor. Prior to his death he has made one duplicate of the mechanism. Winthrop Clavering, chemist, detective and Conan Doyle type of novelist (John Emerson), enters the action vigorously at this point. Aided by a clever servant girl (Bessie Love), his tracing of clues brings him finally to the crooks' den, whither the police are summoned and the robbers and their spoil are taken. Clavering and Haverman (W. E. Lawrence) start the manufacture of the torpedo. An army of yellow men from the Far East invade the West Coast. The deadly swarm of novel missiles annihilate most of the enemy, and those that are not killed are driven back ignominiously to their ships, thus removing forever the threat of foreign invasion of these shores.

The exciting war scenes of "The Flying Torpedo" were directed under D. W. Griffith's supervision by W. Christy Cabanne, whilst the earlier scenes were staged by Jack O'Brien. Besides Mr. Emerson, the star, and those already mentioned, the cast includes Ralph Lewis, Fred J. Butler, Raymond Wells, Viola Barry and Lucille Younge. The working title of the story was "The Scarlet Band," changed to "The Flying Torpedo" recently. A notable characteristic, lifting it out of the class of ordinary war-plot dramas, is the strong vein of comedy that runs through it.

CHRISTMAS GREETINGS FROM FAR AWAY.

The Moving Picture World has received a seasonal message from far-away Cape Town, South Africa. Mailed on November 18 it reached New York on December 31. It is from Joe Fisher, proprietor of the Grand theater, of that city. There is a splendid photograph of the big community at the foot of Table Mountain, with the pier in the foreground. Mr. Fisher was a visitor to the convention and exposition held in the Grand Central Palace in New York in 1914, and made many friends among his fellow-exhibitors and among film men and screen players. While here he appeared in an impromptu story staged at the Edison studio. Mr. Fisher carried back home with him the film, which showed him surrounded by the Edison stars.

The Moving Picture World reciprocates the good wishes of Mr. Fisher. It hopes that he will enjoy a full measure of happiness and prosperity during the year that is to come.

World Film's Tropical Annex

Selznick Says He Is Going to Build a Studio in Cuba—Thinks It the Best Location.

WITH the announcement of the departure at an early date of Clara Kimball Young and company for Cuba comes the news that Lewis J. Selznick, vice-president and general manager of the World Film Corporation, has completed plans for the establishment in that island of a great studio and picture plant to be known as the World Film's tropical annex.

Negotiations have been closed for the long lease of large sections of land near Santiago and the Dykeri mine district. The property includes long stretches of sea coast, many acres of dense jungle and cane fields and every possible variety of tropical settings. The sea coast included in the World Film holdings, ranges from flat sandy beaches to cliffs of the most rugged and massive character. At points along the sea front the full force of the Atlantic sweeps in majestically in great rollers of green and white, while at other points are quiet lagoons of still water many feet deep, but so translucent as to permit the taking of motion pictures from above, in which the figures of divers and submerged wrecks can plainly be seen.

"We secured the lease to the Cuban property at a remarkably low figure," said Mr. Selznick, "and the architectural plans for the studio and living quarters for the company and working force have been passed upon. The work of construction will begin this month. It is our purpose to use the Cuban studio for many of our winter productions. It will be large enough to accommodate at least three companies at a time. On our property are locations available for almost every sort of scenic environment, from mountains to sandy beaches."

A Pertinent Question

By Theodore Wharton.

ONE of the most unhappy situations in the motion picture world today, which militates against the making of many a beautiful picture, is the relation of the theater to the children in its community and to the law as regards them.

I am not the only director in the business who has looked with high appreciation upon the possibilities in the field of pictures solely for children; and Wharton Incorporated is not the only producing company that has tried to solve the existing condition in a way that would allow of the presentation of pictures that would draw and interest and instruct and delight little patrons. But the fact that state laws here, there and nearly everywhere, prohibit the attendance of children unescorted by elders, has led to such a problem for the exhibitors themselves, in discriminating between children of proper age and those who have not arrived at that age, that the exhibitors cannot be blamed for wishing to do away with the whole matter by refusing to show pictures for children at all.

There is no field more attractive than that of child-life; there is none as yet so nearly untouched; and the reason stated above is the true one. The recently started movement on the part of certain very good people of fine ideals and high intent to secure "better pictures for children" has the sympathy of The Whartons and probably of practically every other producer in America. We would all be working for better pictures for children, if the condition described did not stand like a stone wall in our way. If our friends outside the profession could find a gate for us in that wall, they would discover that we are quite sincere in our desire to promote the very end for which they are striving and talking.

It would seem feasible that matinees could be given for children weekly in thousands of theaters all over the country, and that such a thorough understanding of the law and the difficulties it creates for the local exhibitors could be so made known to local patrons that the problem of the unattended child could be eliminated, and so make a way for child-pictures to come into their own. No one in the business of making films to delight the hearts of America's picture-lovers is any keener than my brother and I to use the wonderful material in child-life or to give to American children the joyous entertainments of picturedom. Wharton Incorporated has undertaken some pictures of the sort and will doubtless undertake more; with the hope that we shall help the campaign along. But it needs the intelligent cooperation of all agencies concerned to bring about the right result. I, for one, would like to see a discussion along this line, with a free expression of opinion from as many men, in the business and out of it, as could be given space—not to neglect the women—who should have a word—and who will have the last word, anyway, on this subject perhaps most properly of all.

Points for Picture Players

Viola Dana, Edison Star, Tells What Makes for Greatness on the Screen.

THE recent statement of an actress, who may be safely said to enjoy an eminent place on the stage, that she attributed her success to her acquirement of telling theatrical tricks, would not hold good nor insure equal success on the screen," declared Viola Dana, the little Edison star who is featured in her first Kleine-Edison release, "The Innocence of Ruth," with Edward Earl.

Viola Dana.

"While success on the stage is possible, I believe, by the use of a certain technique in which the emotions—the feelings—of the actor or actress do not enter as a part of it, I should say that, judging from my ten years' experience on the stage and what experience I have had on the screen that real, lasting success cannot come to a player who does not genuinely feel the part he or she portrays.

"To this reliance of the stage stars upon the use of well-known effective tricks to gain effects is due, I believe, their failure to attain the same heights on the screen. By this I do not mean that all stage stars do this. But I think that those who do succeed on the screen, to the expected degree, realize the greater and higher demands of the screen and meet them accordingly. For instance, every well experienced player knows just what inflection of the voice will produce certain effects on the audience. But in the picture the voice is absent. The player cannot any longer, on the screen, place reliance on the voice's myriad messages. And no matter how conscientious an artist a stage player may be, I believe there is always more or less, though perhaps unconscious, dependence upon the voice's inflections to 'get over' their biggest moments on the stage.

"For the screen there is left only the face and gestures. With the unsympathetic eye of the camera to catch every little thing that the eye would likely miss on the stage, the screen player cannot simulate thoughts and emotions. His or her face must really reflect what is passing in the mind. The successful screen player must use every phase of the suggestive power of thought to inspire the same thoughts and feelings in the photoplayer. Imagination, alone, in a screen player will not suffice. For instance, a good 'set'—appropriate to the scene or character. If I am playing a girl of the East Side as I did in 'The Children of Eve,' I can enter more immediately into the thoughts and feelings of that character if my, say, 'home' in the set really is like what a girl of that station would have in actual life.

"One, to succeed out of the ordinary on the screen, must not alone feel what is portrayed, but feel it deeply. And the player cannot really express all phases of life until his or her life has encompassed much—loved deeply and sorrowed. As for myself, I feel my stronger emotions so that I never rehearse them; if I did they would, if the second time played, lack the spontaneity, the stamp of reality."

BARSKY WRITES COMEDY WAR PICTURES.

"Ike, the War Correspondent," is the title of series of comedy war pictures written by Irving J. Barsky, director of publicity for the Associated Program. The pictures are being produced by the Federal Company, of which Will Rex is the director. These subjects are said to have been completed: "Ike Goes to the Front," "Ike with the German Army," "Ike Captures a Fort," "Ike Stops a Battle," "Ike on the Mountain" and "Ike Flivvers with Ford."

DAVIS NOW AN ASSISTANT DIRECTOR.

James G. Davis, who has been identified with the Gaumont forces for some time, has been appointed assistant to Director William F. Haddock.

Universal Plans for Miss Lawrence

Famous Screen Star to Make Her Reappearance in Adaptation of Marie Corelli's "Thelma."

FOLLOWING an announcement made in the columns of our last issue regarding the return of Florence Lawrence to the screen we learn from the Universal Film Manufacturing Company that an adaptation of Marie Corelli's famous novel, "Thelma," is to be her first picture. Already a Fifth avenue modiste is busy fashioning for her gowns appropriate to the production. It is said that there are fifty of these gowns to be worn by Miss Lawrence in "Thelma." Reference to Miss Lawrence's wardrobe recalls the fact that the first individual costuming given to any picture play was introduced by her in a Biograph production entitled "Lady Helen's Escapade," a rollicking comedy in which she wore new and elaborate costumes appropriate to role of "Lady Helen."

Bluebird Names Special Representative

N. H. Spitzer Begins in Canada a Tour During Which He Will Advise Exhibitors.

TO GET in touch with exhibitors and suggest to them the proper methods to pursue in exploiting Blue Bird features, N. H. Spitzer, special representative of Blue Bird Photo Plays, Inc., left for Montreal, Canada, Monday, on the first leg of a country-wide tour. To exhibitors who are familiar with Mr. Spitzer's success as general manager of Canadian territory with a prominent feature organization, his affiliation with Blue Bird will come as a surprise. As a matter of fact, it is due to his success in that field that he was offered his present position with the newest feature organization.

N. H. Spitzer.

The Blue Bird representative is considered an authority on motion picture merchandising methods. As a proprietor of theaters in Los Angeles and Seattle he obtained a first-hand knowledge of the problems which confront the exhibitor—a knowledge that will enable him to be of great assistance to the men who book Blue Bird features and desire to know the best methods of exploitation.

"The fact that we have added Mr. Spitzer to our forces is a further indication of our determination to do more for the exhibitor than merely sell him our service," declared a Blue Bird official in commenting upon the reasons back of his organization's move in acquiring the services of the special representative.

"What has been of assistance to me in my recent work," declared Mr. Spitzer, "is the fact that I have been an exhibitor. Ask the average theater owner why the appeals which reach him from the average manufacturer fail to move him and he will simply reply: 'He doesn't know my business!' Because I have solved the exhibitor's troubles to the extent of making my own theaters pay I am in the position to tell him how to make his theater pay.

"The experience I derived while putting life into my Seattle theater taught me that if the same procedure were followed in handling almost any 'dead' house it could be brought to life." Mr. Spitzer said it was his intention to get in touch with Blue Bird exhibitors in the cities he visited and demonstrate to them the business methods pursued by the most successful motion picture theater proprietors in the country. If necessary, the Blue Bird representative will make his headquarters in a house which has failed to return a profit on the capital invested and without cost to the owner whatsoever will take charge of the theater until an efficiency system has been installed and the business placed on a paying basis.

While in Montreal Mr. Spitzer will make his headquarters at the Blue Bird offices, 295 St. Catherine street. From Montreal he will go to Toronto, where the Blue Bird offices are at 106 Richmond street. The rest of his itinerary will be announced shortly.

Going South

Another Metro Company, Headed by Bushman and Bayne, Off for Florida.

ANOTHER Metro company of players, the third so far this season, headed by Francis X. Bushman and Beverly Bayne, left for the south this week, where more than fifty exteriors will be made for two Quality-Metro features. "Man and His Soul" and "The Red Mouse." The group of artists will go on a special car direct to Jacksonville, Florida, where they will work from two to three weeks. "Man and His Soul" is scheduled for release on the Metro program January 31, while "The Red Mouse" will not be presented to the public until sometime in February.

John W. Noble, who is directing Mr. Bushman and Miss Bayne in these Quality-Metro productions, accompanied the party. William "Bill" Bailey, assistant director, associated with Mr. Noble, was sent several days in advance, to obtain the necessary locations for exteriors.

Most of the exteriors will be made for the five-part production, "Man and His Soul," which promises to be notable among Metro's screen achievements and it will be the most elaborate feature in which Mr. Bushman and Miss Bayne have ever appeared. The theme of this really distinctive photodrama deals with Conscience. In an allegory the creation of the world is shown. Then is seen a realistic sand storm, one of the big scenes which will be made in Florida. In the midst of the storm is shown the birth of Conscience.

The next scene, which also will be made amid the wonderful everglades and foliage of the southland, will be the Garden of Eden, where Conscience again appears and possesses Adam and Eve. Down through the ages, the development of Conscience is demonstrated, until the present day is reached. Conscience is then seen atop a skyscraper in New York City, looking over the great city and weeping that the city is almost devoid of Conscience. In another scene a factory is burned to the ground. This scene will be made on the outskirts of Jacksonville, and more than 1,000 people will be used.

Besides Mr. Bushman, Miss Bayne, Mr. Noble and Mr. Bailey, others in the party include J. W. Davidson, Etta Mansfield, Fred Sittenham, Edward Brennan, H. O. Carleton, cameraman; Marty Malone, assistant cameraman, and J. W. Powers.

AUTO DRESSING ROOM.

In order to make the quick changes necessary for the hazardous scenes in "The Girl and the Game," Helen Holmes, star of the big Mutual-Signal special feature, has rigged up a portable dressing room. Recently Miss Holmes suffered a severe cold following a plunge into the ocean, because of

The Auto Dressing Room.

a lack of a place to change her clothes. But now she has solved the problem.

A limousine has been converted into a dressing room. Equipped with running water, a dressing table and all the appurtenances of make-up needed by a leading woman, this auto-boudoir de luxe is Miss Holmes' portable home, carry-her to outside locations and housing her between scenes. The accompanying picture shows Miss Holmes in her auto-boudoir, the dressing table in the background, with coat hanger over it. The big cushioned seat of the limousine has been displaced by a wardrobe trunk and an especially designed wash-stand, thus affording the young star all the comforts of home afield.

Universal's New Feature Brand

Red Feather Productions Will Be Substituted for Broadway Universal Features Beginning January 31.

THE first announcement Joe Brandt made after becoming the general manager of the Universal was a change of name under which Universal features shortly will be released. Heretofore all features have been released on a program called Broadway Universal Features, which has gained prestige throughout the United States and Canada. As many confused the regular Universal program with the Broadway Universal program, it was thought best to have a non-conflicting name. Therefore, it was decided to use the name Red Feather Productions, the first of which will be Violet Mersereau in "The Path of Happiness," to be released January 31. Mr. Brandt is confident this change will appeal to both exchanges and theater managers, and will serve to assist theatergoers in differentiating between the two.

Following "The Path of Happiness" will be productions even bigger than anything that has ever appeared on the Broadway Universal Feature program, which will include in the near future King Baggot's initial appearance on the feature programs. So, too, will be seen Mary Fuller, Jane Gail, Harry Benham, Paul Panzer and other Universal stars who have appeared in Broadway features.

For the first time King Baggot will make a picture for release in the feature program. He has preferred to do the one and two reelers which have made him famous, rather than going into the making of the longer pictures. Constant demand for his appearance on the feature program has prompted him to make the change. Beginning with the advent of the Red Feather Productions, Mr. Baggot will appear regularly on that program.

Lasky Company in New Offices

Feature Picture Concern Has Top Floor of Rogers, Peet Co. Building on Fifth Avenue.

WHILE the Jesse L. Lasky Feature Play Company's studios at Hollywood, Cal., have been spreading out over a large tract of land, the executive offices of the firm, situated in New York, have been moved to larger and more commodious quarters also. The New York offices, heretofore comprising the entire top floor of the building at No. 120 West Forty-first street, are now situated in the new Rogers, Peet Company building, No. 485 Fifth avenue, where they take in the entire eighth floor of the building.

The process of moving from the old quarters into the new took place on New Year's Day, soon after the return from Hollywood of Samuel Goldfish, executive head of the company.

In the arrangement of the new offices of the Lasky Company there has been a marked departure from the conventional system of office architecture. The first thing that will surprise the caller is a big waiting room, handsomely and comfortably furnished with easy-chairs and lounges, reading table and writing desks. The entire Fifth avenue frontage is divided into private offices for Mr. Goldfish, Mr. Lasky, Arthur S. Friend, and a director's room. On the Fortieth street side will be the offices of Whitman Bennett, business manager, and John C. Flinn, publicity manager. In the rotunda the stenographic department is situated, and in spacious quarters to the rear of the floor the shipping department is placed.

The move to No. 485 Fifth avenue is the third time the executive offices of the Lasky Company have been changed in order to obtain sufficient room for the business transactions of the increasing activities of the firm.

"A FOOL'S PARADISE" BEING FILMED BY IVAN.

Ivan Abramson's latest work especially written for the screen is now being produced by him at the Frohman studio for the Ivan Productions is "A Fool's Paradise." The company is headed by Chrystine Mayo, who portrays a vampire role. Paula Shay, the Ivan discovery; James Cooley, one of filmdom's best-known leading men; Jack Clarke, long Gene Gauntier's principal man, and Joe Burke. "A Fool's Paradise" is the Ivan regular monthly release scheduled for February.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

COMMENTS and statements made in these columns recently in regard to the attitude of exhibitors in Ohio to each other has paved an avenue which may not require a repetition of the question: "What is the matter with Ohio?" It has called forth a communication from an exhibitor known to the writer for many years, and his letter only confirms what we have always believed him to be—an exhibitor who embarked on the motion picture field to make that field his business and give his endeavors for its welfare. We think our acquaintance with him dates back to the first days of our knowledge of the motion picture business in Ohio—and that was before nine-tenths of the present number of Ohio exhibitors thought of engaging in the business. No, we are not flattering. What has been said is merely a prelude to the communication that is to follow. A plea, as it were, for attention to the voice of a veteran. Many more younger men may feel, and to some extent are, more enterprising and energetic than those who entered the field in the days of the nickelodeon, but that does not bar the sentiments of the veteran from a calm and judicious consideration. So here she goes:

"Mr. Man About Town," Moving Picture World.

Your query in current issue, "What Is the Matter With Ohio?" is not a very difficult one to answer and, as you say, it is "being asked by the exhibitors of other states." I will try to enlighten them and I hope the facts presented herewith will be accepted in the spirit in which they are written, for I have no motive in writing, except to see all Ohio as strongly united as the Cleveland district.

You say, "Despite appeals of their friends on the outside these exhibitors seem unable to stifle personal jealousies and ambitions and combine for the common good." Again, "factional strife seems to have gained such a foothold that the Ohio exhibitors are more divided now than they have been at any time," etc. In the first place any of Ohio's "friends on the outside" who are conversant with league history know full well that no "personal jealousies" have ever, as yet, caused any factional strife in Ohio. The one and only cause of factionalism in Ohio has been, and is yet, with those few who refuse to harmonize with us—*censorship*. I challenge anyone to refute this statement. It is fortunate for the business that the anti-censorites of Ohio have refused to O. K. this menace to our business, for by so doing we have assisted some forty states in preventing its introduction. Even as it is the political "uplifters" of other states and Canada quickly grasped the opportunity to "point with pride" to Ohio, the breeding spot of the pest, and some of them are now more handicapped than are we, for Cleveland treats it as a legalized joke.

No, "personal jealousies" never, never permitted even poor Neff's strongest opponents to enter a controversy with him upon any subject but censorship and it was only after the chaotic condition produced by the workings of the censor law that his staunch Cleveland supporters reluctantly withdrew their support from him, in July, 1914, following the repudiation of legalized censorship by the National Convention at Dayton the same week. The following February, this year, Cleveland sent eighteen delegates to the Columbus "harmony" convention and Max Stearns, though a recognized follower and champion of censorship, was elected state president and his election made unanimous on motion of President Sam Morris, of Cleveland local. Certainly an "olive branch" proceeding. Surely that should have ended "factionalism" in Ohio. And it would if Max had grasped his opportunity, but he failed to do so, and what has been the result? Instead of co-operating with us at once in reorganizing Ohio Max, who is very popular with our boys even yet, never made the least effort in that line.

At that time Cleveland's per capita tax was paid up to last April, otherwise we could not have attended the February convention of this year. In July last we were informed that State and National Secretary Wilson had failed to credit Ohio with any per capita tax paid into the national treasury and, as Cleveland local did not want to be without a national and state head, both Max and Wilson were appealed to by National President Herrington. We have seen the correspondence. Both refused to recognize President Herrington and Cleveland local's existence was totally ignored when a letter or a visit from Max would have been welcomed. Herrington then called an "open" convention October 18 at Cleveland and as Ohio state branch had automatically ceased to exist, for the above reason, we formed a *new* state branch of the Motion Picture Exhibitors' League of America and today, December 15, President Herrington granted us a charter as *the* Ohio branch. Our organizer, C. E. Megown, received exactly *twenty-five* applications for membership last week and has been invited to visit Toledo, Cincinnati, Columbus and Dayton, the exchange "zone" centers of distribution where we fully expect to organize locals upon the "zone" basis drawing membership from the towns in each "zone" as Cleveland is now doing with Akron, Youngstown, etc.

Does this look "factional strife" or that "Ohio exhibitors are now more divided than ever?" *Censorship*, and *that alone* divided us. *Censorship* is now a problem for the manufacturers to solve with what trade assistance we may render. That answers the query, "What is the matter with Ohio?" Now, M. A. T., kindly help the good work along and believe me to be

Fraternally yours,

SAM BULLOCK.

Cleveland, Ohio, December 15, 1915.

So, the exhibitors "outside of Ohio" will understand, according to Mr. Bullock, that the root of all evil in that state, so far as the moving picture exhibitors are concerned, is the censorship question. Mr. Bullock's letter is given in full in acquiescense to his evident desire to answer the query as to the state of affairs in Ohio with facts as he sees them. As to the difficulties which have arisen between Ohio exhibitors and the state and national officers the exhibitors "outside of Ohio" cannot be expected to take cognizance until they come before them at a time that is set apart for such considerations. The least said in public print of internal difficulties in organizations the more easy is it for the members to adjust those difficulties. The question of official censorship is quite a different matter. It is a matter that appeals to the intelligence and manhood of every citizen of the country whether or not he be engaged in the moving picture business and a discussion of it cannot be given too much publicity. Mr. Bullock is emphatic in his declaration that there is no jealousy or factional strife existing among the exhibitors of Ohio and any difference of opinion that exists hinges solely upon censorship. And this is the only question in which the "outside exhibitors" can be interested.

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It is hoped that a divided body will not be required to settle the question of censorship in Ohio. With the gradual growth of strength in the trend of public opinion throughout the country it is honestly believed that the time will come when the exhibitors of Ohio will be united in the belief that official censorship is not only entirely un-American and unconstitutional, but also one of the most pernicious weapons ever placed in the hands of grafters. On such an issue the sponsors must inevitably suffer defeat. The most puzzling feature of the situation in Ohio is that that state stands alone. Its organization of exhibitors has become disrupted by the official censorship question while in all the other states of the Union the exhibitors are united in their opposition to it. An attempt to explain Ohio's situation was made recently by an exhibitor from that state. He said that exhibitors favoring censorship had been guided in a large measure by the opinion of Senator Foraker and a subsequent sustaining of a test case by the United States Supreme Court. He said the pro-censors were honest and unselfish in their belief. All of which may be true. But Senator Foraker was more of a politician than a lawyer and at no time did he place himself on record as successfully controverting the declaration of Judge Gaynor that official censorship was unconstitutional. The latter was a man whose experience at the bar and on the bench made his legal status soar high above his political side of life, and today his opinion is a controlling spirit wherever the question of censorship is under discussion. Unfortunately, the test case that went before the United States Supreme Court from Ohio was not presented with the same force that Judge Gaynor viewed the censorship question. However, the Foraker opinion and the test case, this exhibitor claims, left an effect which has been responsible for the present situation in Ohio; but there is one thing that will ultimately set matters right, and that is public opinion. That is the power which is unmistakably manifesting itself throughout the country. It is a powerful lever and can control the action of all legislative bodies.

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In concluding his letter, Mr. Bullock says: "Censorship is now a problem for the manufacturers to solve with what trade assistance we (exhibitors) may render. There are many who differ with him. Official censorship is not a problem. It is an abominable condition which everybody interested in equal and just government should co-operate in suppressing and abolishing. It is not a condition which only manufacturers of moving picture films, with the assistance of exhibitors, are to contend. Every one connected with and interested in the moving picture business must "get on the job." It is not a commercial condition, but a political one. The boards are created and filled by political influence and if a successful and definite fight is to be made against them, that influence must be met with political activity. It was through that channel that its sponsors spread its tentacles in spite of all appeals to reason and justice and it is the most effective channel now in view to get prompt results against them.

COMEDY BY JOSEPH TRANT RELEASED.

Miss Cissy Fitzgerald appeared upon the screen January 2, in a Casino Star Comedy written by Joseph H. Trant, "Leave It to Cissy." It was written by Mr. Trant to give the greatest value to Miss Fitzgerald's screen methods. The production was directed for Gaumont by Edwin Middleton.

Spokes from the Hub

By Marion Howard.

THE Hub is "de-lighted" to have that prince of men, S. L. Rothapfel, come over here and put new life and artistic touches into the Boston theater, now the home of the Triangle. There has been quite a transformation under Mr. Rothapfel's guiding hand, in and about the stage, to say nothing of the screen developments, and the vocal artists he brought over. They have a personality quite compelling and I'd go a long way to hear De Manby sing a ballad. Mr. Rothapfel's reputation in connection with the Strand Theater and elsewhere had preceded him, so we were not surprised at his achievement. He wisely puts on some short subjects of an educational value, and has so arranged the musical numbers that it is a joy to hear Mrs. Nichols and her white-gowned players, aided by the new organ. I saw "The Golden Claw," with Bessie Barriscale, who is excellent all through and a refreshing addition to the list of star catches. Her face films well, even in a close up, and she has intelligence back of it all. We are sure to enjoy her in "The Painted Soul." Another Triangle play we liked was "The Lily and the Rose," with Lillian Gish in a strong emotional part. Also in the cast were other players of "The Birth of a Nation," like Mary Alden, seen by me for the first time out of the colored make-up and playing the fine lady. Then the young lover was Elmer Clifton, one of the Stoneman boys, and we caught a fleeting glimpse of dear Josephine Crowell, the spartan mother of the Camerons. There was no mistaking "the fine Italian hand" of David Griffith in this splendid production.

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Quite the best film seen here since my last letter was "The Cheat," notably in the settings and detail, perfect all through, so far as a critical eye could discern. Fannie Ward is sure to make good, but we were not prepared for the fine work of Sessue Hayakawa, the clever Japanese actor, who first aroused our admiration in "The Clue" last year. The scenes in this play will long be remembered when the plot is forgotten, especially the interior of the Jap's ornate residence with Oriental splendor everywhere, but in perfect taste. The branding of the Cheat's shoulder was a masterpiece in stage business. I liked the trial scene, the dramatic situation revealed by the branded woman, the efforts of the courtroom spectators to mob the Jap and beat him; the acquittal of the innocent husband, and the finale were all one long thrill worth while, for it spelled artistry on the part of the director. I hope the day will come when we can have a reissue of such masterpieces, for we had it at only two local theaters, and these during holiday time when so many were unable to see it.

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"One Million Dollars" was refreshingly new as to plot, and with the detective strain all through it held attention. Mr. Faversham had an opportunity to do better work than in "The Right of Way," and was consistent. We were glad to see George Le Guere, that clever young man in "The Soul of a Woman." Certainly the Metros have given us rare treats with their well-balanced company of real players.

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Through a slip of the types in my last letter I was made to give Lillian Lorraine credit for being the mother of that clever young actress, Ethel Gray Terry, who is a daughter of Lillian Lawrence in "The Galley Slave" film.

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At the World Film run-off the other day I saw two unusually good pictures, though widely different in theme, moral and staging. The first was "Sealed Lips," a splendid dramatization of "The Silence of Dean Maitland," which I read years ago and still recall. We had our first glimpse of William Courtenay on the screen, and it will be a pleasure to pass the good word along, as he in the flesh is a favorite here and is a college mate of Governor Walsh, who will be sure to see him when the film is put on. He had the good part in the play and has proved himself all right in filmland. Arthur Ashley struggled with the part of the minister, who was a pretty bad lot, and was excellent in the closing scene in the pulpit, from which he makes his confession. By the way, that church scene deserves mention, for it was the real thing, and even the Episcopal ritual was worked out perfectly by the large audience. The perspectives were great, and the ornate details were admired. Then, too, the interior of the country homes of the two families were flawless. Certainly John Ince is some director.

Then we had that delicious comedy "Over Night," featuring Herbert Yost as Richard Kettle, the part created by Ernest True. Dainty Vivian Martin was Elsie Darling and big Sam Hardy was Percy. Florence Morrison was a typical suffragette and good to look at. Most laughable was the scene on Broadway picturing the Kettles (long and short) marching in the suffrage parade. Then, too, we get the Hudson River in action with the Palisades in view, and a real hotel nestling in the Catskills. I did not like the ending as compared with the speaking version when Mr. Kettle asserts himself and brings his bossy wife to terms. In the picture the four are put out of the hotel as undesirables, in a pouring rain, minus proper clothing and luggage. It is inconsistent and neither "points a moral nor adorns a tale."

* * *

Edgar L. Davenport came over from New York for the holidays to visit with his charming family here and found time to look up old friends and do a bit of business. While here he enrolled himself and daughter Margery in the Film Club. It was a joy to hear him enthuse over the film industry in general, the work of the directors especially, and he had many good words for the players, of which he is one, as you know. His brother Harry has given us proof enough of his art as a director for the Vitagraph, and in other ways he has distinguished himself. Harry's daughter Dorothy, we know, is one of the film stars and has made good with the Lasky forces and earlier. Another niece of Edgar's, Fanny Davenport Seymour, was married January 8 in New York to young Richard Field, a grandson of the late R. M. Field, of Boston Museum fame, and under whom May Davenport Seymour, the bride's mother, played a generation ago. I thought the wedding party at the church worthy of being filmed. Later we all were entertained most hospitably at the Seymour home, 34 East Thirty-second street. While over I was the recipient of much courtesy at the hands of directors and other film people, and am glad "dear old New York" is only five hours away from my den in the Hub.

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Macklyn Arbuckle is a local favorite, so I was not surprised to find the Modern crowded to overflowing to see "The Reform Candidate." He has not done anything better even on the speaking stage, and no lines are necessary to convey a situation. He had a good company, including Myrtle Stedman, the reliable in serious parts. The child episode was cleverly worked out, and next to Arbuckle the best work was done by Charles Ruggles as Looney Jim. Space forbids extended mention of the many reels seen, but I like to emphasize the good bits that seem to stand out and live in memory. Mary Ruby was an ideal child grown up, and the pathetic ending for the man Art Hoke, who was bereft of his adopted daughter, caused a lump in the throat.

* * *

Lou-Tellegen, who wants to lose his hyphen, has outdone himself in "The Unknown"—a most carefully staged picture and out of his line of work a bit. It is difficult to realize that the scenes were not staged in Algiers instead of in our own California. Such stage settings are the acme of art. A young prattler said audibly, "What a shame to give that handsome man all those lashes; it must have hurt him terribly at the rehearsal." She failed to read the secret, or draw upon her imagination (?) to see how the trick was done. I dare say she actually feels sorry for him.

* * *

I went out of town the other night to see "Tess of the Storm Country," having heard of the excellent work of Mary Pickford, and not here when it was first produced. Such a play is mighty wholesome and should be reissued in all communities, for the younger set.

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Well, after seeing the speaking version of "The Misleading Lady" with its daring adventures, we are wondering how Henry B. Walthall and Edna Mayo will manage that bungalow scene. A devotee of H. W. declares it quite impossible for "such a perfect gentleman" to be a bully even in fun. Well, I'll bank on Walthall's versatility every time, but what a contrast to his work in "The Raven"!

* * *

The Exeter put on "Stolen Goods" last week with a strong cast—if one cares for Blanche Sweet, the lackadaisical. For the life of me I cannot see where she fits, for she never can "play up" to the company the Laskys surround her with. Playing opposite was big, virile House Peters, and then we had Cleo Ridgeley, who is artistic to her finger tips. In small parts we easily recognized Tom Forman, Theodore Roberts, Ernest Joy and dear old Mrs. McChord. What appealed to me was the scenic effects taking us into France in the midst of the bombardment in this war, showing the Red Cross hospitals under fire, the refugees and other horrors. Great skill was shown here and in the California scene in the last reel. We wondered how

Helen North got away from the war zone and with all those good clothes when she apparently was without a penny. However, we still have imagination. The ending was too abrupt, for when the heroine had served a jail term for another's crime she ought to have been set right. But then the author gave her consolation in her six-foot lover, with whom she made her exit "to live happy ever after."

* * *

Among Paramount pictures seen at two theaters here are scenes depicting Central and South America, revealing how abreast of the times they are and how they go in for good architecture in their public buildings, and how well trained along military lines the police are. I saw a film showing a penitentiary inside and out. It was most artistic architecturally, and was a model. Can you imagine prisoners in North America being given manicure sets and other luxuries for their cells? Well, that is what they do in that prison and the men looked like human beings rather than derelicts. An offering on the program that day was "The Valley Feud," with Anna Little as the heroine, capitally done in true Western style, and put on by the American Film Company. There was a wonderful sheep herd in it which pleased the young folks—for it was a matinee—the only time "kiddies" would be let loose at the picture houses. Another offering by the same producers was "To Rent Furnished," with Vivian Rich and Walter Spencer doing good work. Then we had one of Bobby Connelly's plays, "The Family Party," with lots of fun and a wholesome touch through it all.

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Well, "The Immigrant" is a daring play, not for the young to see, for the immorality is not even under cover. It gives an opportunity for Valeska Suratt to pose and wear fine clothes at the expense of honor. Why in Heaven's name does she wear her hair a la washlady? It is hideously unbecoming and does not go with the evening gowns. On leaving the ship she appears with a Castle cut, quite in contrast, and it frames her hard face well. Theodore Roberts (does he ever sleep?) the dependable, has some part and meets with the end he deserves and in a scene which eclipses anything seen this season in the flood line. Some stunt that for the actors! Thomas Meighan, to my mind, is one of the best leads on the screen, never a poser, but the artist ever. He played the hero to the limit, even to taking the immigrant to his manly arms, despite her record, which she did try to atone for.

* * *

The Park theater management is being congratulated on securing Bell Yeaton Renfrew and her Bostonia orchestra, which gives selections and accompanies the films. Mrs. Renfrew is a handsome woman, widely known all over the country, which she has toured with her orchestra and has been heard at expositions. She directs the music for the annual shows of the fashionable Vincent Club here, and is a member of the Professional Women's Club. Thomas D. Soriero, the new manager of this playhouse, is making other changes of value to the public. He is young and enthusiastic; furthermore, he invites criticism and suggestions, being there to please the constituency. What a scream Jane is, staged by Oliver Morosco with the inimitable Charlotte Greenwood! It is always a pleasure to attend the Park, where Paramount pictures and travel films prevail. In Jane I recognized my old friend Lydia Yeamans Titus, daughter of the only Annie Yeamans, who died in harness at eighty or so.

MINNA PHILLIPS MAKES HER PHOTOPLAY DEBUT.

For many years Corse Payton's theater in Brooklyn played to capacity houses. People came from all parts of the borough to see Minna Phillips, their favorite, portray leading roles at this theater. And after her eleven years of service there, when the theater changed its name to the Lee Avenue and the policy became motion pictures, Minna Phillips decided still to play the same old stand if not in stock, then in photodrama.

So the Lee Avenue theater, for years Minna Phillips' stage, will have the first run on "Forbidden Fruit," the most powerfully dramatic play yet conceived by Ivan Abramson. In "Forbidden Fruit," Miss Phillips creates the role of Mrs. Reverend Dr. Ancaster, wife of a kindly old minister whose daughter makes a supreme sacrifice to save her husband from imprisonment. The sympathetic work of Miss Phillips in this drama will endear her more firmly to the vast army of her admirers.

BRITISH NOTES

A REFRESHING sign of the times to an industry already sufficiently hampered by the iron fetters of censorship hails this week from Hull. A deputation of anti-kinema cranks and self-appointed governors of public taste in moving picture films who petitioned the local justices to immediately ban the production "Five Nights" were politely but firmly recommended to mind their own business.

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At the recent London Licensing Sessions a number of exhibitors in the area made applications to include vocal music in their programs, but except in those cases where similar licenses are in operation this permission was refused. Upon new moving picture theaters which are obviously constructed in every way along better lines than those converted from unsuccessful music halls, skating-rinks, etc., the authorities persist in exercising a most stringent control not only on issuing specific unalterable licenses for pictures and instrumental music, but in defining to a great extent the manner in which the house shall be conducted. The motto of the London County Council is clearly one of "look after the new ones and the old ones will take care of themselves," for while a modern hygienic picture theater constructed and managed upon the best principles known to the trade is regarded as lucky if it gets licensed for pictures and an orchestra, we have other decrepit wood-built survivals of the skating craze fully licensed for pictures, variety stage turns, any and every kind of music, dancing and refreshments.

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The Glasgow branch of the Exhibitors' Association in considering how to penalize certain offending members the other day adopted the following resolution: "Upon proof being forthcoming that any exhibitor has signed a contract with the Essanay Company, the following firms pledge themselves that their charges for films will be increased to such exhibitors fifty per cent. on open market films and not less than five pounds per thousand feet upon exclusives for each three days irrespective of age." This was signed by the principal renting exchanges in the city.

* * *

"What's wrong with the British film productions?" is a question that is so frequently discussed in the press that it is inclined to flag in its interest to the trade. Leonard Williams, who is not distantly associated with moving-picturedom in dissecting the "ensemble" of the home product addresses a few pertinent remarks anent the exploitation of unsuitable works. In the specific instance of—to lift the veil from Mr. Williams' allusions—the British produced "Five Nights," he says, the producers apparently hoped for a "success de scandale." Be this as it may, the play is the apotheosis of dullness. The philandering hero is simply a super-bore and you feel as he dallies with love-stricken dames that immediate conscription would do him incalculable good."

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The film exchanges in Scotland are forming themselves into an association, and when complete hope to be affiliated with the central body in London.

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I hear there is every probability of the import tax upon foreign films being modified. The financial secretary to the treasury has already suggested a revised scale for blank film and negatives instead of the present imposition. Positive stock is not mentioned, so presumably it will remain at two cents per foot. The new provision for blank or undeveloped stock is two-thirds of a cent (a third of a penny) per foot instead of the present duty of one cent per foot, while for negatives the tariff may be reduced from the current rate of sixteen cents per foot to ten cents per foot. If this amendment materializes (and coming from the treasury itself there is every likelihood) a standard width may be instituted. That is, no film imported must be wider than one inch and three-eighths. It would appear from this that attempts have been made to evade the tax by importing film of greater width and cuttng it into strips after assessment upon its lineal length.

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Walter H. Mather, of New York City, is at the moment in London as the promoter of a metropolitan Screen Club. Mr.

Mather proposes with the co-operation of the trade in general to establish a club along the lines of the one in New York and to this end he has the backing of a private syndicate and an option upon commodious premises in Oxford street, London.

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The amount collected to date by the Cinema Ambulance Fund now exceeds £35,000.

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The reputation of Manchester as a musical center is known to the uttermost ends of the earth and an event this week will considerably enhance its record. This is the inauguration at a local moving picture theater of a symphony orchestra of close upon fifty picked performers who will daily accompany the "pictures."

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The clown for many years at the old Drury Lane theater pantomime, best known by the sobriquet "Whimsical Walker," has been recruited to the ranks of film comedians. The Trans-Atlantic Co. has secured a lease on his services and announces his initial appearance in a screen comedy entitled "The Nut and the Kernel."

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The Lasky Company's version of "Carmen," admitted by viewers a praiseworthy conception of the noted opera, is at last to be issued to the exhibitor for exhibition on the 20th of January, after being held "in bond" a few weeks on account of the alleged Germanic utterances of Geraldine Farrar. As I intimated in the World some time ago, a certain section of the press inflated these stories to scaring dimensions and branded the actress as a pro-German agitator. Mr. Lasky personally has issued a categorical denial of the statements attributed to Miss Farrar as a prefactory explanation to the release of "Carmen." That the exhibiting fraternity accepts Mr. Lasky's explanation is proven by the long booking list for the production, yet on the other hand there is no gainsaying that the public mind has been extensively prejudiced against the picture through gross distortion of the facts.

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The Gaumont Company, in association with Jury's Pictures, is next week releasing the first batch of war pictures taken under the authority of the British Government.

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Percy Nash, the new film director of the Trans-Atlantic (Universal) Company, is engaged upon a drama, "Temporal Power," for his company in Rome. It will run to four reels in length and will be released as a Trans-Atlantic British production.

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It is now nearly three years since the Kalem Company issued "From Manger to Cross," and it is a remarkable tribute to the evergreen qualities of the production that it is re-screened here every Christmas. This year its revival is to be seen as the Christmas attraction at several theaters in the South of England.

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In the pre-war days the legions of American tourists visiting Stratford-on-Avon, Bath, York, Edinburgh and other centers of antiquarian and historic interest would, one would think, have stimulated some producing genius to prepare a sort of moving picture pilgrimage to these places or perhaps a suitable photoplay enacted upon historic ground and designed to be of special appeal to the thousands of American people familiar with the place by reputation only. Then again, such a venture need not be without a topical aspect as an event of the next week proves. President Wilson, not by virtue of his office, is the cynosure of all eyes in the United States on the eighteenth inst., and of the miles of moving picture film that will tell the general public all about the different scenes in and around the capital there will probably be none illustrating the ancestral home in the old country of Mrs. Galt. My reason for mentioning this is because up to the time of writing no moving-picture man appears to have yet discovered that Bolling Hall, near Bradford, the family home of Mrs. Galt's (whose original name was Bolling) immediate ancestors is a place both sufficiently historic in its associations and picturesque in appearance to justify the exposure of a few feet of film upon a singularly topical subject. The copies of such a film that would be exhibited in America should make the proposition a financial attraction not to be snubbed.

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A new condition inserted in moving-picture show licenses issued by the London County Council is "that no films shall be exhibited except such as have received the certificate of the British Board of Film Censors and local and topical films dealing with current events."

London Trade Topics.

Of the handful of British films that find their way to the picture-going public of the United States those bearing the Beefeeter trade-mark are perhaps as well known as any. No better expression of the conservative principles of the London Film Co. is necessary beyond the firm resolve of the directors at the recent annual meeting to maintain the present standard of quality in face of the heavy financial debit. Their latest production, "The Christian," after Hall Caine's novel and play of the title, amplifies to the full this deliberation. It is a ten-reeler and contains many fine scenes acted in the city.

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Two confusing duplications in the titles of dramatic productions are worrying exhibitors in the release calendars for the week, and their recurrence suggests the advisability of some weekly or monthly exchange of titles of films under production in the two countries. Nothing can be more disconcerting to an American producer who ships a film to this country than to find another production of the same story with the identical title announced for release about the same time as his own. And for the home producer the situation is equally annoying. When the British Motion Picture Chamber of Commerce comes into being, if ever it does, a little co-operation with the kindred organization in New York would effectively dispose of duplications, or at least obviate clashing of release dates.

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Another proposal to permit the opening of motion-picture theaters in greater London on the Sabbath was defeated at the last meeting of the Middlesex County Council by a single vote.

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Percy Nash, who is producing in London for the Universal Company's English agency, announces the completion of number four of their British produced pictures. It is a typically London drama called "The Devil's Bondman," and has its scenes laid from Kensington to Whitechapel.

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Messrs. Leonard and Yorke, the original title characters in the stage success "Potash and Perlmutter," have been "done" in a short film play, "The Tailor of Bond Street," by the Gerrard Film Co.

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The Vitagraph feature, "The Juggernaut," has been purchased for Great Britain by the Gaumont Company, and the Walterdaw Company has acquired similar rights of the Universal play "Business Is Business," starring Nat C. Goodwin.

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Considerable interest is being manifested in London in the announcement of the moving picture industry in France to set aside December 22 as a special day for augmenting the patriotic funds of that country.

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Signor Ambrosio, of the Italian studio that bears his name, has been spending a few days at the firm's London agency and has now sailed for New York.

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The Ideal Film Co., a concern of vigor and prestige in the realm of film renting, in announcing its program for the new year, is adopting the "limerick" craze of a few years ago to the advertising of photoplays. The campaign is to be carried on in the daily and weekly press with a weekly prize of $250 for the best "limerick" about one or other of the Ideal Company's releases. This company has prepared among other productions a screen debut of Lady Tree (wife of Sir H. B. Tree, now in the U. S. A.) in the comedy "Still Waters Run Deep," and also has induced G. H. Ghwgym, "the white-eyed Kaffir," to take the lead in a visualized version of "The Blind Boy."

J. B. SUTCLIFFE.

LOUISE HORNER NEW HORSLEY PLAYER.

A recent addition to the Cub Comedy stock company is Miss Louise Horner, a comedienne of long experience and known to theatergoers the country over for her interpretation of "slavey" types.

Miss Horner was especially engaged by Milton Fahrney, director of the Cub Comedies, to play the "slavey" in "Jerry in the Movies," because of her peculiar fitness for the character. Her work in this release was so excellent that Mr. Fahrney made her a proposition to remain with the company indefinitely.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Here's Jimquin Again.

JIMQUIN, of L. A., has been quiet for so long that we have been busy thinking of nice things for an obituary and he hustles along —just in time—with a funeral of his own; not exactly his own, but one he personally conducted.

Some City Father decided that Los Angeles would look prettier with palms along the street in addition to giving the people something to shin up when the steering wheel of a jitney went wrong, so they spent about $50,000 before they found they had the wrong sort of palms. After a time pressure of public opinion required that the dead trees be carted away again.

Jimquin and his brother had just taken over the Isis theater, so to help keep taxes down they carted away one palm with a placard reading, "Funeral of A. Palm, buried through the kindness of the Isis theater," and the address. And it made good because it had such a strong local touch.

Jimquin sends in two photographs of the proceedings. One is a close-up of the three-man cortege, with the City Hall in the background. The other is a close-up of Jimquin with the funeral in the background. We refuse to believe that he is as black as the camera paints him, but if he is we'll be willing to bet the Isis does not play "The Birth of a Nation." The pictures will not reproduce. A third entry is a frame of film showing Jimquin shooting the Liberty Bell with a machine and a banner advising the beholder to go to the Isis and see how he looks on the screen. The picture was shown in the theater five hours later and did big business.

Another Quinn stunt was to get the first Powers 6B in Los Angeles. For an entire day he and his chief operator took turns demonstrating the mechanism and answering questions, the machine being set up in the lobby. Each person received a frame of film specially printed for the occasion, and reading "Remember where you saw it. Isis theater, 542 Spring." The Universal trade mark was included, as the house runs that service.

From this we presume that Mr. Quinn has a copy of Picture Theater advertising, since this stunt is suggested in the book in Chapter X.

Of course there is a weekly program. One of them is titled:

WEEKLY REPORT
Of what is happening at your
ISIS THEATER
WEEK NOV. 1.

Your regular patronage makes you a stock holder and you receive dividends of solid enjoyment when you buy one or more shares at five cents a share each change of pictures.

Another one starts in, "Listen, Neighbors," and winds up with the explanation that the show will improve each week as "We're just getting warmed up to the job of running the theater for *you*." On the back page of this number the space is laid out in advertising squares with a paraphrase of the real estate announcement, "Will subdivide to suit tenant." Now that Jimquin is settled down we hope to have more stuff from him. He used to come in pretty regularly before he got so busy.

More Carmen.

When the house organ of the Majestic theater, Columbus, Ohio, comes in we take a little vacation and read it. It's worth while, and it probably appeals to the home readers as strongly as it does on here. There is real humor in a page skit by the manager, J. A. Maddox, who, like George Editor Carpenter, blames it on the office boy. This from the page is too good to hold back and it may be useful to others who will run Carmen:

Last week the boss give me a day off to go down to Lynchburg Ohio to see my folks. On the train comin back there was a big guy by the name of Hastings from Clintonville. He was walkin up and down the isle of the car uneasylike. I says what's the matter Hank? He says, I'm watchin that baggage car. I says, What's the idee? He says, I seen a show called Carmen in Cincinnati last week and a feller just told me they are takin it to Columbus. If them wild cattle and that woman with the long hair and the big knife ever gets loose on this train, I'm goin to look for a soft place to light.

But, I says, it's only a fillum.

Fillum or no fillum, says he, I'm takin' no chances. For a real go-as-you-please, rough-and-tumble, catch-as-catch-can fighter, this gal's got 'em all hangin' on the ropes. She could go in the ring with Jess Willard, at 5.45, cop the championship and set down to a course dinner at 6 o'clock without arranging her coffier or even powderin' her nose. I tell you, Kid, she's the ninth wonder of the world. What do you suppose would happen to the Turks if she'd join the allies and take a bunch of them cattle over there with her? Kin you imagine her on one side with a thousand of them wildeyed steers behind her and the Turks on the other side all wearin' red caps? Say, Bo, she wouldn't only take the Dardennelles, but she'd come back with so many Turkish Trophies and Fatimas that the cigarette factory that she worked fer would close down for six months. She would be elected queen of the Armenians by aclimation.

Warm Down South.

Although R. B. Wilby is managing four houses in Montgomery for the Strand Amusement Co., he is also faithful to his first love and continues to manage the Academy of Music, Selma, and is also lessee of the second house. Lately he has been scrapping with the editor of a local paper, who objected to the way the house was run, which enabled Mr. Wilby to present many facts that sunk in where the mere statement of fact would not attract. It is a dangerous thing to get in bad with the daily papers, but in this case Mr. Wilby seems to have the best of it, because he was able to explain things to his patrons in the guise of replying to an attack, which always interests.

Mr. Wilby, by the way, is in trouble with his program in Montgomery through an effort to blend the Triangle heralds with pages containing house stuff and announcements of other attractions. He wanted to get it all in the same tint, but the printers cannot duplicate in roller ink the ink used in the photogravure process. He might get a better effect than he does by acquiring catalogues from a few ink concerns, but if Triangle could do as well with straight printing, they naturally would not resort to photogravure. The Triangle heralds are artistic in the extreme, but it would be helpful to exhibitors who use them in combination if the company made them of uniform size. There is a difference of half an inch or more between them, which is discouraging to an exhibitor who purchases them to bind up, either alone or with other matter.

Mr. Wilby is having the usual trouble with increased prices, but he is the originator of the widely quoted Phonograph record prices of a couple of years ago, and he is pulling them by the same tactics now.

A Permanent Pony.

Samuel P. Cornish, of the Sexton, Great Falls, Mont., writes, enclosing a photograph of his house that is almost too wide to go nicely into a cut and another that is entirely too high to reproduce. The pony spoken of in the letter is a Shetland, which shows in the cut. It is ridden by a small boy in uniform to match the blanket and banner.

The banner, appropriately triangular, reads with the name of the house and "Today." The blanket is lettered with the name of the attraction. It is made with an opening for the saddle and is put into place after the boy is mounted. A sort of trade mark perambulating advertisement of this sort gains in effect the longer it is used. Mr. Cornish writes:

I am a very interested and constant reader of your most excellent department, "Advertising for Exhibitors," in the Moving Picture World, and find it very helpful to me in my efforts to stir up an interest among the patrons of the Sexton theater in our program.

Under separate cover I am enclosing several copies of our house organ, "The Sextonian," and would be very glad to receive constructive or destructive criticism of its merits from you. I realize that it no doubt has many glaring faults, some of which would be corrected if I had more time to devote towards editing it.

I was very much interested in a statement of yours in a recent issue of the World regarding the house organ of an exhibitor in Oklahoma City who gets complaints from his patrons if they do not receive his paper regularly. I wish to say that

this is quite a common occurrence with us, although we do our best to see that everybody in Great Falls is supplied with a copy of "The Sextonian." However, you will readily understand that in trying to cover the whole town it is impossible for the delivery boys not to miss some of them occasionally.

I find our guessing contests very popular and have the desired effect of creating a great deal of interest in our paper.

I am also sending photos of our theater. The boy with the pony, which you see in the picture, is also one of our regular features, and one of the best advertising stunts we have. Please note also the 32-sheet stand on the side of the theater. We have four of these stands about the city in most favorable locations, advertising each week our four weekly changes by means of six sheets, as you will note on examining the picture closely.

The Sextonian has a drawn frontispiece, with a mortise for a cut and advertisement of the leading attraction for the week. The sheet is about 8 by 11 and runs eight pages, but in the eight-point type used this carries a lot of matter.

The guessing contests are varied from week to week, with a tendency to fall back on the camera when missing words and misspelled words tire. Back views are used in two of the five issues sent. The names of the winners are given, but not the answers. This last we think a mistake. There can be no objection to telling what the missing word is, once it has been found, and many who failed would like to know. The contests are conducted with a careful observance of the lottery laws. Chance is eliminated, and there are no entrance fees. You send or bring your reply, as you prefer, and are not required to enter the house or to purchase a ticket.

One thing that we miss is an editorial chat. There is an editorial heading, but no editorial, the space being used for the house program. The sheet otherwise is chatty and good reading, backing up the statement that overlooked patrons ask for it. In a word, it is precisely the sort of house organ in which an editorial chat would have its fullest effect. Even at the cost of removing a cut and a paragraph, we would by all means have that page devoted to the house, its policies, its comforts and its management. It will be more than worth the trouble to write five or six hundred words a week. In time the editorial page will come to be the first read. Better still would be two columns of editorial and one page of lighter matter, the contest, perhaps, and some kindly jokes about the winners and losers.

One good feature is a "Return by Request" program each Sunday, and the readers are requested to use a coupon to request the return of some picture they would like to see again. It does not follow that many of these pictures can be had, but it gives a good line on the tastes of the patrons and permits the use of an old film on a good business day, with the suggestion that it must be better than usual since its return is requested. For that matter, there seems to be no good reason why many pictures could not be played back to better business than at the first showing. Ever try it yourself?

The reading matter is well selected and the press agent raves are mostly passed over for the more intelligent stuff. Some of the Feature men are putting out "dope" that tries friendship to the limit and some houses are using it. The Sextonian avoids it—and is in demand. There's a lesson here.

A Potato Matinee.

Bill (William) Swanson writes:

On the front page of the enclosed paper, which is a House Organ of mine in Grand Junction, Colo., you will notice the "ad" on the foot of the sheet relative to the "Potato Matinee."

It might be an idea which could be encouraged in other theaters for the benefit of the poor.

The paper is our old friend, the Movie Fan, of Grand Junction, Colo., the same which recently kicked a large and jagged hole in an effort to stop Sunday shows. The start of the scheme was announced in this fashion:

POTATO MATINEE

THE MAJESTIC'S NOVEL WAY TO HELP FURNISH A BIG XMAS DINNER TO CITY'S POOR.

It has been customary for the Majestic theater to give to the children of Grand Junction a big treat each week by giving a Penny Matinee for the benefit of the school children every Wednesday afternoon. In doing this Manager Decker has done a great service to the community and one that has been appreciated by the parents of the city's little folks, and especially so by many who could not afford to spend 5 cents for the amusement of their children once a week. We have been thanked and commended by many a mother in this city who, in justice to the necessary enjoyment of her offspring, has taken advantage of this popular Penny Matinee.

Next week we will hold the usual Penny Matinee on Wednesday so that all the little faithfuls will have the same opportunity to witness the last episode of the great "Broken Coin" serial which they so faithfully witnessed from the start. In addition to Wednesday's Penny Matinee we will hold a "Penny and Potato Matinee" on Tuesday, Nov. 30, one day previous to the last Penny Matinee, and will continue to hold the Penny and Potato Matinee each week until Xmas. The best program suitable for the children will be selected each week regardless of what day it falls on. For Tuesday, our feature will be "Guarding Old Glory," a powerful big state-right feature, the story of which appears elsewhere in this issue. The admission price of this big feature will be 10 cents and 20 cents, but we will run one show after school for the benefit of the school children for the admission price of ONE PENNY and TWO POTATOES, or as many potatoes as any child wishes to donate. Some of the children who can better afford and want to help make this a Merry Xmas for all the poor and needy of Grand Junction—children of the more fortunate class—will cheerfully give as many as a dozen potatoes, or will bring a jar of fruit, a can of corn, beans or tomatoes, or a pumpkin, squash—but do not bring apples because they will not keep. Bring anything that is staple and which will keep until Xmas, but the minimum price of admission will be *one penny and two potatoes*. The penny in cash will go to the theater to help defray the expenses of this big feature while the potatoes and other donations will be turned over to the board of associated charities for distribution among the poor and needy to make them happy on Xmas Day.

Manager Decker originated the "Potato Matinee" idea, a novel and successful means of aiding the poor at Xmas time, which has since been imitated by many other exhibitors throughout the country. Almost every child can afford two potatoes and we believe the children of Grand Junction will help us pile up an immense lot of potatoes during the ensuing four weeks until Xmas, and thus make all the poor and needy happy.

Remember the date, little ones—Tuesday, Nov. 30. The big feature is "Guarding Old Glory." The admission price is One Penny and Two Potatoes, or as many more potatoes you wish to give to charity. Evening prices, 10 cents and 20 cents. Watch next week's Movie Fan for date of next Potato Matinee.

The suggestion is a good one and may be varied to suit the season, perhaps a potted plant for church decoration just before Easter or flowers for Memorial Day. Mr. Swanson writes as though he thought the idea new, but if he will turn to page 256 of Picture Theater Advertising he will find it mentioned there. It was originated by an exhibitor in Louisiana, who gave a series of anti-Christmas matinees at which the admission was any toy or fruit or candy that could be given less fortunate kiddies at a Christmas performance.

As a suggestion, we reproduce the advertisement that followed the announcement. In the original it is five inches across page. This is the house organ, which is full newspaper size. In a general newspaper three fives could be made to work as well.

The first matinee brought in a barrel and a half of potatoes, with three jars of fruit possibly for box seats.

A Diminutive Monthly.

The Town Hall theater, Saybrook, Conn., uses one of the smallest monthly programs we have seen. The house runs only two nights a week and the program for the month is a four-page, 3½ by 6 inch affair, yet large enough to take care of the announcements of the feature reels they run. A different color is used for each month, which works well with the issues so far apart.

Potato Matinee

Our Next Penny and Potatoe Matinee will be WED., DEC. 8th

LOOK AT THIS PROGRAM!!!

John Mason in "JIM, THE PENMAN." One of the greatest productions yet made by the Famous Psayers Film Co. Its a Paramount feature in 5 big reels. Then we'll also have a screaming L-KO comedy in 2 reels, entitled "BOARD AND ROOM $1.50," featuring the funniest Comedian in the world,--Billy Ritchie.

School Children's Matinee

A Show will be run directly after school for the Children to which an admission price of....

1 penny and 2 potatoes

will be charged, or as many more potatoes as you wish to give.

The Potatoes will be donated to Charity

Evening Prices of admission 5c and 15c

DON'T MISS IT !!!!

7 Big Reels!!

Udells.

Dave Udell, of the Majestic, Paxton, Ill., writes that he has been ill, which is why he has not been in as often as he promised he would. Of his last offering this is, perhaps, the handiest:

UNEXPECTED
GUESTS

Oftentimes "drop in" on you. They are friends of yours and want to be entertained. The best solution to this problem is THE CRYSTAL THEATER. Seats reserved for Theater Parties upon request.

The top lines are set in a four-line letter, the rest in ten point. Another advertisement runs:

JAWS

That Always Open Easy

Are the jaws of a person who has been to the Crystal Theater. There is something to talk about every night; something new and interesting.

Some People Say:

"Oh, well, I guess I got along all right before moving pictures came to town and I guess I can still git along without them." Those same people could possibly drift through life all right if they were blind; nevertheless they do not wish to lose their sense of sight. People lived before the electric light, machinery, telephone, etc., but how did they live?

Tonight:

In this "Jaws" is an eight-line letter and the other large lines are thirty-six point with an eight-point body type for the rest, leading down to the announcement of the attraction.

A Starter.

H. T. Coons, of the Gem, Hobart, Ind., sends in his opening program for the new theater that replaces an older structure. It is on a Hennegan cover and gives the program for the day only. There is an introduction to the house and a greeting to the patrons, also a schedule to be followed by days, giving the patrons an idea as to what the house will show on any given day of the week, which is useful where the program cannot be ascertained in time for publication. Mr. Coons writes that the house has a population of only 2,500, but even at that he could make a program permanent, with the aid of some outside advertising.

Perhaps.

Some one sends in a copy of the Allentown, Pa., Democrat, with the advertisement of the Lyceum theater marked. Two programs are given, one of thirteen and the other of fourteen reels. And the admission is five cents at matinees and ten cents nights and holidays. Perhaps it is a forecast that a local item just above is headed, "Sold by the Sheriff." It is suicidal to offer so much, no matter what the price. It surfeits the patron, who presently decides that he does not care for pictures any more and stays away. It would not matter did it merely affect the management, but it puts the town off the picture map for a long time.

Four Bits Per.

Some of the exhibitors who are doing their best to hoist the price from ten cents to a quarter should see the advertisements of the Thorne, Fairbanks, Alaska. They got fifty cents up there for a single feature of four or five reels, but the operator is a long way from the exchange and it takes carfare. The houses uses a two-column advertisement, eight inches deep, for each feature and runs two advertisements, with a reader to each, the films running two days each. The advertising is well planned and the readers are business makers; no extreme of statement, but a clean-cut comment on the production that would do for New York as well as Alaska.

Metro Borders.

Metro is getting into line with service and announces top and bottom pieces for advertisements from one to four columns wide, any office rule being used for the sides, according to the depth of the advertisement. In the sample we saw in the Boston Film Facts, straight six-point rule is used for the sides, but a lighter, broken border would be better in that it would be more in harmony with the general make-up of the top and bottom pieces. Some day a company will get out these ideas and have a border drawn to match.

Trying Out.

The Palace, Northumberland, Pa., is trying out a house organ. The management seems to have ideas. One of these is a novel make-up for the inside pages. The program for a day takes half a page, two column wide, with advertising or reading in the third column. The page is made up so that at the top the odd column is to the left of the program space and at the bottom the column is at the right. This gives a broken effect that serves to separate the days. Now, if they will frame each day in three-point border, keeping the panels standing, they will have a still better effect. The first page is kept for house talk and general matter. The paper stock is a little too absorbent and the use of a slightly better grade might make a better looking sheet, but a better grade does not mean a coated paper. This stock it almost good enough as it is, and a slightly better news will not materially increase the cost. For that matter, the stock used for the first issue is probably a trifle more expensive, but it is too thin and the ink from the impression on the other side shows through. As the paper stands it is good enough to make business, and it is well written. That's the main test, after all.

New.

The New Alhambra, Sandusky, which has just opened under the management of George J. Shade, sends in a quarter-page advertisement that preceded the opening. We think that for an opening announcement more of the space should have been given that fact, even though there is a two-column write-up on the same page. For the opening the house should be made more important. Announce the bills for the opening week, but take more space for talk about the house. Five announcements are too many for the start, for here the house holds the interest rather than the performance. Films must be used to draw later, when the newness of the house no longer appeals.

At It Again.

Steve Farrar is at it again. Steve is a bit weak on poetry, but if this is not a prose poem, at least it is effective advertising; only Steve had to go and print on green paper and the circular will not reproduce. He starts off with the heading for the house (The Casino, Eldorado, Ill., in case you do not know Steve), and then:

Charley Chaplin,

With his little beaney, his big breeches and big feet. He's at the Casino tonight. Come early for a seat.

Punch him with a stick; lam him with a brick; poor fellow, an auto knocks him upside down.

(Now comes another display line with the type upside down to show how he was bowled over.)

And when he glides, those left foot slides tickle the kids.

Churn Him Up, Mix Him Up.

(And now you will please imagine a Charley Chaplin with the type facing four different ways.)

He's funny, gets the money; never smiles, 'tis true; he safely leaves that all to you.

Charley Chaplin.

If you can figure this out you'll have something that will look crazy enough to demand attention. There is more, but this is Steve's best for the moment, and now he's started again we'll look for encores. It is to be hoped that he gets around to starting his newspaper again.

Color Schemes.

H. E. Ellison, who operates somewhere out in George Editor Carpenter's territory, has a new idea in color schemes. For The Yankee Girl all of the printing was done in red, white and blue. For Carmen the Spanish colors were used, and so on, appropriate colors wherever possible, but some effective combination, anyhow. Some of the other schemes were baby blue for Mary Pickford, purple for Marguerite Clarke, yellow for Blanche Sweet and brown for Pauline Frederick. The idea is to carry the color on all of the advertising and into the lobby. Mr. Ellison writes that people are coming just to see what color they are using.

Be Examined.

The Star, Two Harbors, Minn., recently opened a new house and to celebrate they got out a poster on the lines of the old Public Notice, only more so. In forty-eight point letters on a yellow circular they announced that:

Every person in Two Harbors is hereby ordered to have a thorough Medical Examination at either of the local hospitals today.

Smaller type explained that there was danger that persons might laugh themselves to death at the showing of a certain comedy. A larger "Notice" and keeping down the advertisement to more the form of a public notice would have been even better, but the idea is capable of many adaptations.

An Effective Combination.

George H. Kenyon, of the Princess, Colwyn Bay, Wales, sends in a program for his house that is out of the ordinary, a pinkish terra cotta sheet printed in dark red. It is eye-catching and pronounced, without being at all loud; a piece of advertising that will stand apart from other papers and be recognized at once. The house announces matinees for Monday, Wednesday and Saturday, and "also on wet afternoons," which is something new over here. The house gets from six to twenty-five cents for a feature, two or three one-reels and a topical or travel picture, more than obtains over here, but the better British houses have larger orchestras and more elaborate presentations.

Old, Yet New.

The pseudo invitation to a film showing is by no means new. It has been used in about every shape imaginable, but the Iris, Salisbury, N. C., dug up a new use when a page in their book program was given to an invitation in legible script to attend the Carmen performance. The Iris runs to an over-black face, and the effect of the light line script is doubly contrasty in consequence. Pick out something that really looks like engraving and print an invitation or an announcement without any border work or other fussiness and you'll be surprised to see how the page will stand up if you use a good quality of paper stock. Score one for the Iris.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid*, $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Mussing Things Up.

ALWAYS the simplest story is the best if it is a story and not merely a bald attempt at one. So many authors labor under the delusion that merely added matter will help along. Here is a vampire woman. The story is of medium strength. Not enough for more than three reels, and not very strong, at that. The author wants to build up. He goes to the theater and sees one of the popular semi-nude cave man stories. Fine. There was something that was worth looking at. He will make his heroine a reincarnation of Cleopatra. Every little while he will flash back. When his heroine persuades the Governor to sign the bill that will mean her personal profit and his political destruction, then he will flash back to Cleopatra holding Antony from the conquest. When, in an earlier scene the heroine seeks to win the interest of the Governor, he can fade over into Alxandria some years back and get a corking pretty picture of the meeting of Antony and Cleopatra. When the Heroine and the Governor take the clandestine trip that later is used as the club by which he is induced to sign the bill it will help a lot to show the ancient couple in their journey on the Nile. He will have three reels of modern drama and two reels of history and it will be the hit of the season.

Perhaps it will and then, again, it may not. It may be that the production cost will prevent its manufacture. A level headed director may object to paying several thousand dollars for pure spectacle that is valuable only as spectacle and not as contrast to the modern story which it parallels but does not help, since it merely shows the author's paucity of ideas in that he modernizes an old story and brazenly advertises the fact.

The added material must be germane to the story. It must not be related to but a part of the story. The appeal must be derived from the story and not from the contrast. The contrast will help if used in moderation, but an elaborate series of fades and dissolves will not materially advance the story save from a visual aspect.

Suppose that the story runs that Cleo, a woman who is not better than she should be and yet not so bad as she might be, engages in a flirtation with a promising young lawyer. In a way she likes—almost loves—him, but she is far too selfish to truly love more than her own pleasure. She persuades him to take a vacation in her company. More as a sport than with any desire to be helpful, she engages the interest of her influential friends to promote his political aspirations. He becomes Governor. As the executive he throws off the yoke of the bosses and rules for the people. The ring has counted on his support in passing a gigantic grab. The papers realize the purpose of the bill and attack it. The ring can pass it through the Legislature but cannot pass it over the Governor's veto since it can barely muster the two-thirds vote and not the three-fourths required to pass over the veto. The Governor is with the papers and the people. In the last resort they send Cleo to threaten that she will tell how, when he was a struggling young lawyer she took him on a vacation and that it was her money that paid for the trip. His vanity is even stronger than his political aspirations. He signs the bill.

The story naturally runs about three reels. The cutting back to Ancient Egypt will pad the reels but it will not add to the story. It will be longer and more eye-pleasing, but the story is precisely the same three-reel idea.

Instead of the Egyptian Queen add a woman; a clean woman, the woman the Governor marries in spite of the efforts of Cleo to hold him her subject. It is the threat to tell the wife that is used rather than the appeal to the Governor's vanity. It is his love for the wife that causes him to waver and half promise to sign. Then the wife comes forward. Something she knows; more she can guess. It is she who persuades the Governor to defy Cleo and the men who employed her. It is she who accomplishes Cleo's undoing. Now you have not alone more story but more plot, greater interest and stronger appeal. Flashes of Cleopatra with a lot of chorus girls in tights would have made more of an appeal to the eye, but the story would have been voted tiresome in spite of this because it was a three-reel plot strung into five thousand feet.

This is not saying that a story could not be written about Cleopatra nor yet a reincarnation of Cleopatra, but the planning of the story must get Cleopatra into the plot as well as on the film if it is to raise a three-reel idea to the full measure of a five-reel story.

Have all the spectacle you want if there is a plot-reason for the spectacle, but have a plot-reason and not merely an earnest desire to atone for your plot-shortcomings. It is merely another form of putting in stuff "to make the picture more interesting," but you do not make it more interesting unless you mack the visual with the mental and give an idea as well as a picturesque scene.

Read the Fullface.

A woman queries this department on a matter of interest to herself alone and winds up with "May I see your reply in this department." She can. The reply is at the top of the department each issue. It says that questions will be answered where a stamped and self-addressed envelope accompanies the request.

Sets.

A correspondent writes that she has seen the model script of a one-reel play in which eight sets are used, though she has been told to use not more than six to the reel, and asks: "Would not a one-reel subject calling for eight different sets court a rejection slip?"

This is another example of studying technique to excess. One-reel plays should not run more than six sets, but if the play is good, really and truly good, ten sets would not cause its rejection. The play is one thing. Keep the number of your sets down, because scene setting causes delay and costs, but if you have a play worth eight sets or eighteen, go ahead and you'll sell it. A manufacturer would rather build a few extra sets than lose a good play, for now, more than ever before, plays of the right sort are in demand.

Modest.

Declaring that no manufacturer purchases from the outside, and urging this department to kill off the outsiders mercifully and quickly, a correspondent adds:

> Of course I expect you to conclude that I am raving and know not whereof I speak, but there are thousands in the country like myself who have submitted to various companies scripts bearing the hall-mark of originality, unconventional and possessing substantial interest, of good plots well plotted and conforming to the general principles of technique only to have them returned accompanied by the film producers Bible—the rejection slip.

Companies do not want scripts "bearing the hall-mark of originality," if it is the sort of originality that this letter suggests. They want sane, well-founded stories. They want producible stuff. They do not want ravers. No man who can write so complacently of his stuff really is an author. He is apt to be original along impracticable lines. He seeks to mask a poverty of idea with a plentitude of effects, but he does not write stories, and stories are what the producers are looking for; not raves.

The writer concludes with the question: "What is the use of digging a ditch when one lives in the desert?" The answer is that there is not a bit of use unless the desert is to be irrigated with ideas. If you can write the sort of ideas producers want, you can sell, but you can be too original and never sell at all. You must be *intelligently* original or it will avail you little.

Going Stale.

Don't work on one story to the exclusion of all others until you get sick of it. A starter lately wrote that he even slept with a note book under his pillow and wrote and rewrote his story until it was in the best possible shape. It could not have been. You are bound to come to the point where you go stale just as an athlete may be overtrained. Do your best work on a story. Then lay it aside and take up something else, forgetting the first as completely as possible. Then do a third and perhaps, by that time, you can come back to the first and approach it with a clear mind.

Another man writes that each time his story comes back from the studios he can see changes he can make that will better the script Of course he can, but why spoil good stamps? Put the script in an envelope and pretend you have mailed it. Then cut the envelope six weeks later and try again. Repeat until you finally open the script and find you cannot do much better. Then send out and you'll be far less apt to get a rejection slip if you pick out a proper studio. The chance of a sale is so remote that you are not even gambling your stamps. You are throwing them away.

Titles.

"Sometimes I think an hour or even more about a title," proudly announces an author. That is not enough unless in that time you get a title so apt and so inviting that you feel you cannot better it. Some writers will hold a story for a week or two if they feel that the title is not just right. They know the effect that the title will have on the sale and they want the best title possible. They are willing to hold back the story until they are certain the title is right, for they know it is better to get money two weeks late than perhaps not at all. If a delay will get a selling title, the delay is not a loss but a profit.

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Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

The following was written for the New Year's number but was unavoidably crowded out of that issue:

The Year's Progress.

During the year 1915 there has been very great progress made in practically all matters which have to do with projection. Evidence is constantly reaching this department that, more and more, operators are coming to a realization of the fact that to attempt to limit the spread of knowledge with relation to projection borders on childishness, and it is with sincere pleasure I am able to say that during the past year a constantly increasing number of the men have abandoned their dog-in-the-manger attitude and buckled down to a study of the finer points of their profession.

In fact all along the line, from the most humble village operator to the men who handle the projectors in theaters costing tens of thousands of dollars, there has been a distinct inclination to study and improve. This is decidedly encouraging.

During the past year this department has succeeded in opening up new avenues of knowledge to the operator, and to a very considerable extent eliminating the guess work which heretofore has held practically full sway with regard to the optical system of the projector. During the year the editor has brought into being a new and complete Handbook of projection, which is now in the hands of the printer man and will be ready for delivery within a few weeks.

During the year 1915 there has been a distinct change in the attitude of theater managers with regard to projection. This change, while not startling in its magnitude, is very evident, and is due, we firmly believe, very largely to the work of this department. The theater manager is slowly being made to realize the fact that a higher grade of ability in the operating room is not only desirable, but absolutely necessary, and that added knowledge and skill calls for better working conditions and increased salary.

During the past year this department has accomplished considerable in abating the nuisance of poorly inspected films, although there is still much work to be done in that particular direction. In fact we have but just made a good start.

During the past year there has been brought into being a new six hundred dollar projector, namely, the Edison Super-Kinetoscope, and during the same period another new machine has been pretty well introduced to the trade, namely, the Baird, also a high class projector. The Coles Picture Corporation has, within the limits of 1915, been preparing, and is now ready to place on the market another new projection machine, described quite some time ago in the department.

In addition to the introduction of these new machines all the older ones have undergone very distinct improvement, and have been kept strictly up-to-date. The Nicholas Power Company has brought out a new machine, their 6B, with a new motor drive, or speed control, which contains many refinements, and has introduced a new stand which may be tilted at any angle; also they have very greatly improved the lamphouse, and made other important changes, as described from time to time in the department.

The Precision Machine Company has evolved a new and most excellent speed controller, and has made such minor changes in the mechanism and equipment as experience seemed to indicate would make for greater efficiency.

The Enterprise Optical Manufacturing Company has made exceedingly important changes in the mechanism of the Motiograph, particularly in the elimination of the ball and socket arbor, substituting therefor a movement which was recently described in this department, and which seems to avoid the objectionable features of the ball and socket. They have also eliminated the inside shutter, which very greatly simplifies the mechanism. Aside from these two important changes, other minor points have been given due and proper attention.

There have also been several changes made in the mechanism of the American Standard machine, though for the most part they only make for greater simplicity. One important change, however, places the intermittent movement in an oil well on the right of the machine.

During the past year, under the leadership of this department, there has been a distinct tendency to install high grade projection lenses, and that particular proposition will be pushed vigorously just as soon as plenty of lenses are available, which may not be until the war is over.

During the year 1915 there have been placed on the market several new motor generator sets for the converting of A. C. into D. C. In mercury arc rectifiers a very important change for the better has been made in the installation of dial switches by means of which the amperage at the arc can be instantly changed, and the installation of a switch on the front of the rectifier by means of which the operator may instantly switch from D. C. to A. C. through the reactance of the machine, in case the tube should give out.

During the past twelve months some of the big producers have, largely through the instrumentality of this department, been awakened to the importance of having their films placed in the operators' hands in the best possible condition, and projected to the screen in the best possible manner.

And so I could go on for pages citing improvement after improvement in things having to do with projection.

The progress made is more than encouraging. Six years ago, when the projection department entered the field, the moving picture machine operator had absolutely no standing of any kind whatsoever. Everyone now concedes that skill on the part of the operator does cut some figure, and some have conceded that, after all, the operator really is one of the most important cogs in the wheels of the moving picture industry. We do not claim that the operator owes this change of attitude entirely to the educational work of the projection department, but we do say, and believe the statement cannot be successfully disputed, that the department has been a very important factor in the matter.

In closing I want to mention one other point, namely, the improvement in the morale of the men themselves. Six years ago a large percentage of the operators were composed of totally irresponsible men and boys most of whom neither knew, or cared to know, any more about their business than would barely suffice to "get by," and draw the little, piffling twelve to twenty dollar pay check. Go among a crowd of operators at the exchanges waiting for reels and the language was something awful; attend one of the balls in a large city and—well, you all remember what it was by two or three o'clock in the morning. Today the "tough" has very largely disappeared, and even the most shiftless operator evinces at least some desire to learn the technical end of his profession and improve his work; also a very goodly percentage of the body of operators of today are distinctly high class men; men whom one is proud to know; who are gentlemen; who have dignity, poise and who keep abreast with the advancement of knowledge in their profession.

Again I say, all this is more than encouraging, and I predict during the year 1916 there will be further advancement all along the line.

Now, gentlemen, as a last word, let me, in all sincerity, wish for the moving picture theater operator, the moving picture theater manager, and all those having to do with this great industry, which I am told stands either fourth or fifth, in amount of capital invested, in the United States, a prosperous year, with plenty of hard work, mixed with proper alloy of play, so that when on December 31, 1916, the clock shall strike twelve midnight, we can all look back and say: I have done well.

Question No. 119.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Explain fully just what "flicker" is. What is "travel ghost" and its cause? Why does a properly proportioned three-wing shutter cause less flicker than a two-wing, speed being equal? Is the screen ever entirely dark when the picture is being projected?

Roll of Honor on Question No. 113.

The Roll of Honor on Question 113 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York; Wilson Hays, Barton, Maryland; Charles S. Stuckey, Edmonton, Alta., Canada; F. Richards, Blaine, Washington; J. H. Marchard, Baton Rouge, Louisiana, and G. Betz, Osgood, Indiana.

The reply of Brother Smith has been selected for publication.

Reply to Question No. 113.

By Joseph H. M. Smith, Fort Worth, Texas.

The Question:

What are the effects of the intermittent sprocket being out of line, sidewise, with the upper and lower sprocket? What is the effect if one side of the intermittent sprocket is higher than the other? What is the effect of worn intermittent sprocket shaft bushings?

The Answer:

If the intermittent sprocket be out of line sidewise the effect will be serious in proportion to how bad the condition is, but in any event it is a fault which should be immediately remedied. First, it pulls the film sidewise and this, unless, as is the case with some projectors, the film be held in place by metal side-strips, will throw titles and pictures which are outlined in opaque out of line in the aperture, and if the condition be bad enough, may cause the sprocket holes to show on one side.

Another result of this fault is that the film will be pulled out of line either between the upper and lower sprockets, or between the bottom of the film chute and the lower sprocket, and this might, if the condition be bad enough, set up a decided tendency to climb the lower sprocket and lose the lower loop, or, with some makes of machine, may set up a tendency of the film to climb the intermittent sprocket teeth.

If one end of the sprocket be higher than the other the effect is obvious: it will cause the teeth on the lower end to do most, if not all, the work of pulling down the film, with result that the perforations on that side of the film will be strained, and the teeth on that side of the sprocket will wear much faster than the teeth on the other side, the latter condition being particularly bad, since if the sprocket be properly lined after the teeth on one side have become worn, then the teeth on the other side will do most of the work until they too become equally worn.

Exchange Splices.

C. E. Schmidt, Pathe Exchange, Omaha, Nebraska, says:

> What do you think of this? We have been receiving complaints about our film pulling apart during the showing of a reel, and although the writer looked carefully for the trouble, even making up some new cement, did not find the cause until yesterday, and then by accident. The writer sat at one of our inspection tables to make a patch, in order to see if the cement was good, and after properly cutting off the film, wetted and scraped off the emulsion side; he then turned the other end over to scrape the celluloid side, whereupon one of our inspectors interrupted and asked: "What in the world are you doing?" When I told him the inspectors assured me it was only necessary to scrape the emulsion side, and they guessed they knew how to splice a film, for did not one work for the General two years, another for the Mutual a year, and the third for the Universal, and they always scraped but one side only. Of course it was hard to convince them that my way was the right way, but they are not the only ones, as two "operators" (?) told us one side only needed scraping. You may take it from me there is one exchange in Omaha that is going to turn out properly patched and inspected films, and if the quality of projection in this territory is not improved it will not be because we are remiss in doing our share.

Well, it seems almost unbelievable that an exchange inspector or an operator would, in this day and age, not understand that A SPLICE ABSOLUTELY CANNOT BE PROPERLY MADE WITHOUT SCRAPING THE CELLULOID SIDE. I don't wish to be understood as saying that one cannot make a patch without scraping the celluloid, but most emphatically such a patch is not reliable, particularly if the back of the film, as it too often happens, be dirty or oily. My compliments to the Pathe Exchange of Omaha. I would most earnestly recommend that not only the other Omaha exchanges, but exchanges and operators everywhere take notice of the fact that a splice made without scraping the celluloid side as well as the emulsion side is not a good or dependable splice, regardless of the fact that you might *seem* to prove otherwise by making a splice which is apparently strong enough to suit anybody. Scrape the celluloid if you want to make a dependable splice. I am very glad indeed that the exchange inspectors are beginning to wake up and set forth their side of things in the department. It is proof positive that our little campaign on film inspection has borne fruit.

Light Plants, Etc.

W. E. Cooksey, Duncan, Oklahoma, says:

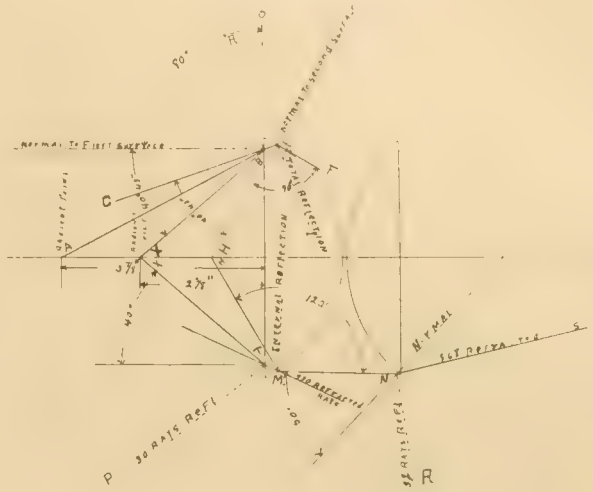
> What experience do exhibitors in general have with their own light plants—for example, Fairbanks, Morse engine and equipment, run by natural gas? I also would like to know if an ordinary A. C. compensarc would do to reduce direct current, voltage from 110 to 60.

No, you could not use an alternating current compensarc on D. C. It would not operate at all; see handbook. As to light plants, why the experience varies, according to the degree of intelligence with which the plant is handled. Managers and operators report producing current all the way from 2½ to 5 cents K. W. Personally, I think that, with a good plant working close to its capacity, handled intelligently, current can be produced for less than 4 cents per K. W., using gasoline at say 20 cents per gallon. As to the natural gas end of it, you would have to take that up with the manufacturer himself. I'm not posted.

Angle of Total Reflection.

In response to my request Brother Solar, Watertown, N. Y., contributes the following:

> Replying to your request for comments on total reflection: In my criticism of Brother Crawford's answer to Question No. 104 and your comments on same, I stated that if total reflection was being considered, the answer and comment would apply. Well, I should have said "if *reflection* was being considered."



In all cases where light is incident from air upon the surface of a solid or liquid, or, more generally, when the incidence is from a less highly refracting to a more highly refracting medium (as from air to glass) the reflection is *partial*. In such case the most powerful reflecting substances either transmits or absorbs a portion of the incident light. At a perpendicular incidence glass reflects only 25 rays out of 1,000, but when the rays strike the surface obliquely, the reflection is augmented. At an incidence of 40 degrees glass reflects approximately 30 rays out of 1,000 and refracts 970 (an incident angle of 40 degrees is about as large as will encounter practical projection). But at no incidence, however great, when the incidence is from air, is the reflection from glass or any other substance, *total*. Even at an incidence of 89½ degrees where the light almost grazes the surface, or the arc is placed as near the surface of the lense as possible, glass will reflect only approximately 800 rays out of 1,000 and refract 200. Still it is possible that total reflection may occur, and this leads to the enunciation of a principal which underlies all optical phenomena, viz.: the principal of reversibility. In the case of refraction, for instance, when the ray passes obliquely from air to glass, it is bent *towards* the perpendicular; when it passes from glass to air, it is bent *from* the perpendicular, or normal, and reverses its course. *Total* reflection never occurs, except in the attempted passage of a ray from a more refracting to a less refracting medium, but in this case, when the obliquity is sufficient, that is greater than 40 degrees and 43 minutes, it always occurs.

Referring to the figure, I have used a 5-inch condenser at the back, for the reason that we cannot get total reflection with a condenser of longer focus, with the arc in a position near that used in practical projection. The upper half of the figure is devoted to total reflection and critical angle. The lower to reflection. The incident ray A. B. is refracted at B. After refraction it takes course C E. This ray is more nearly normal to the first surface than is A B; consequently the refraction has bent the ray *towards* normal. The ray C E is refracted at E and takes direction E F, which is at a right angle (90 degrees) with normal to the second surface, H E. The incident angle C E H is 40 degrees and 43 minutes, which is the critical angle. If this angle is made larger, say 42 or 43 degrees or more, then we have total reflection, as shown by dotted line E I. By a little study of the figure we can see that if the arc or radiant point is moved nearer the condenser the incident angle will decrease, so we cannot have total reflection with the arc less than 3⅞ in. from a 5-inch condenser. If the condenser was of longer focus the refraction would be less, consequently we could not get total reflection without moving the arc back.

Let us imagine the space around the condenser occupied by air to be glass, the space occupied by the condenser to be air and the arc or radiant point 2⅝ inches from the condenser X B, the incident ray at an angle of 40 degrees and 43 minutes with normal to the first surface.

Under these conditions the rays are attempting to pass from a denser to a less dense medium, and will be refracted away from normal in the direction B O, and will be at right angles, or 90 degrees with normal. If the incident angle be increased, then we will have total reflection in direction indicated by dotted line B R, the direction being dependent on the size of the incident angle.

And now let us consider the lower half of the figure: ray X T is at an angle of 40 degrees with normal. At T 30 rays out of

every 1,000 will be reflected in the direction of the dotted line T P, and 970 will be refracted in the direction T M. There will be an internal reflection at M, in amount similar to that at T. After the second refraction the rays take the direction M N, and at N the ray is at an angle of 50 degrees with normal to the first surface of the front condenser, so that approximately 32 rays out of 1,000 will be reflected in the direction of dotted line N R, and 968 rays will be refracted in the direction of N. S.

In order to understand why moving the arc nearer the condenser takes the ray of light out of the plane of total reflection and critical angle, let us compare ray A B, in the upper half of the figure with ray X T, also in the lower half. Ray A B, after the second refraction, takes the direction E F. This ray, with normal to the second surface, forms the 90 degrees, or right angle H E F. The radiant point X is 1½ inches nearer the condenser, and ray X T, after the second refraction, takes direction M N, and forms angle H M N, which is 120 degrees with normal. This ray is nearly parallel with the axis, whereas ray A B with the radiant point farther away, is grazing the front surface of the condenser.

I am publishing this sort of matter because I believe we now have a very considerable number of operators who can understand and appreciate the importance of a full knowledge of light action, and I do not know of any one who has a more complete grasp of that subject, coupled with the ability to express it intelligently than has Neighbor Solar.

Griffiths and Solar Agree to Agree.

It will be remembered that Brother Solar, of Watertown, objected to Friend Griffiths' "two ray theory," but after considerable correspondence Solar has concluded to agree with Griffiths. In a letter to Griffiths Solar says:

We are finally agreed on the so-called condenser image. It has taken me a long time to get your meaning in this matter. From your figures in the supplement, I inferred that you considered the point through which the crater and film images pass as the condenser image reduced to a small point, whereas you have considered the whole cone passing through the lens as the condenser image. This does away with any argument on this point. The crater is focused at a plane near the film, and light from this, as a whole, comes to a point in front of the lens (this distance is approximately the E.F. of the lens from its optical center) and as each point of the condenser carries an image of the crater and film they meet at the same point, or very near the same point, consequently the form of the whole condenser is focused at this plain.

And thus, at least, we have the battle axe laid aside, so far as that particular proposition be concerned—that is with relation to Friend Solar.

Wants the Answer.

Sidney Fletcher, Memphis, Tex., says:

Pardon my nerve for butting in, but will you kindly answer the following: I want to get out on the road, and wish to secure as light an outfit as possible. Will a 2 K. W., 60-volt generator be large enough to supply an arc to project a 10-foot picture, with the machine 30 feet away from the screen? I will also want to run about five 25-watt mazda lamps while the arc is burning. Will a 4-h.p. engine be large enough? What size carbons and what brand would you suggest?

Would suggest an Edison Model D projector. Try ¼-inch cored above and 7/16 inch solid below; also try two ⅝-inch cored carbons. Any standard make of projection carbons, though I think I would suggest trying the Speer or Reflex for that kind of work. A 2 K. W., 60-volt generator will give you 2,000÷60=33 amperes of current. Your incandescent current consumption won't amount to much, and you should have plenty of current to project a very good 10-foot picture, though you will have difficulty in getting a sharp 10-foot picture at 30 feet—distance is too short. However, the result may be good enough for the purpose. Two thousand watts is less than 3 h.p., therefore your 4-h.p. engine will be sufficiently large.

Derives Benefit.

C. S. Stuckey, Edmonton, Canada, sends answer to Question 113, and says:

I am sure that every operator who has studied the questions and answers has derived benefit therefrom. There are, of course, those poor individuals who claim to "know it all," but I'll gamble that they follow the projection department every week, even if they have to go in the cellar in order to not be seen reading it. (That is pretty good, Brother Stuckey, and moreover it hits the nail right square, slap bang on the head in quite some few instances.—Ed.) But why worry about such people? (I don't.—Ed.) They will sooner or later discover the vacant apartments in their dome and come to their senses. In the past you have advised when using a very steep pitch to raise the aperture plate at the top. Now, my idea is, why not block up the whole mechanism at the lens end, and then block out the lens ring at the bottom? It seems to me this would give as good results if not better. I am not in a position at present to prove this, but I believe I am right, and would like to hear from you on the subject. The tables issued in the light ray dope look pretty good, but they don't go far enough to meet our demands. We have an 18-foot 8-inch picture at 131 feet, with a 6½-inch E. F. lens, 1½ inches in diameter. (Aha! Diskivered! Certainly the tables don't go far enough, because YOUR EQUIPMENT DON'T GO FAR ENOUGH. The lens should be considerably larger in diameter.—Ed.) We are using a 9½ and a 6½ now, with the lamp nearly at the back of the stand, and have a pretty clear screen, taking current through a 30-ampere rectifier.

I want you to try this. It may not work but—try it. Put in two 6½ condensing lenses, pull your lamphouse back as far as it will go, and then set your lamp so that the white spot in the center, which will be surrounded by a light blue edging, will cover the aperture. You will be working on the back focus, it will look like His Satanic Majesty at the spot, and I am not going to say you will like the result, but I do want you to try it, and try it *thoroughly*. Outside of that you cannot make much of any improvement until you get an objective of larger diameter.

Appreciates Our Efforts.

F. V. Poyser, Brandon, Man., Canada, says:

Just a few lines to let you know that over in this part of the world we appreciate your efforts to bring about a better and wider knowledge of moving picture projection. Personally, I am perfectly willing to admit I have an awful lot to learn before I can claim to be at the top of the ladder; still, I trust that by hard work and study to get there some day. I might add in closing that our good manager has just informed me that he is getting a Powers Six B. Can you imagine the smile I am wearing? It's of the kind that won't come off.

Well, Brother Poyser, hard work and study will bring success in almost any line of human endeavor, and the profession of operating is still very far from the level it will one day occupy. I don't mind making the prediction that ten years from now high-class operators will be in demand at probably as much as fifty dollars a week—maybe more. If you are inclined to smile at that statement, why, just look back and see what the difference was ten years ago. We now have quite a number of good men getting forty dollars, and out in 'Frisco they get even more than that in some cases.

We Doubt It.

Bert Meester, Hobart, Indiana, proposes the following:

The amperage of a mercury arc rectifier may be varied by the use of an ordinary Powers adjustable rheostat controlling base, connecting the contact points to the regulating reactance terminals, and connecting the lever to one side of the A. C. line. This controlling base is designed so that the lever makes contact with one point before it breaks with the other, thus causing the reactance to act as an auto-transformer with a short circuited secondary, which would cause the contact points to arc badly unless the lever is shifted very rapidly. Would a controlling base designed to break with the contact it rests upon before it breaks with the other cause the rectifier to stop?

I referred this matter to this General Electric Company at Schenectady, and have thir reply as follows:

Regarding the use of a Powers rheostat switch for controlling the current of a mercury arc rectifier, we do not believe the ordinary rheostat switch can be successfully used for this purpose, because of the fact that in passing from one point to another with the switch it is necessary either to leave one contact before making another, or else have some means of keeping down the current during the time the lever is short circuiting two contacts. We accomplish this with the new type rectifier by means of a split blade switch with a resistance connected between two halves of the blade. You are familiar with our dial switch as used on rectifiers, and will note that the blade is split into halves. Inside the handle of this switch there is a ribbon resistance of something less than one ohm, which acts upon the current and prevents arcing and burning of the contacts. Of course, if the contacts were far enough apart so that the blade left one before touching the other the tube would go dead.

Brother Meester, of course, referred to the old style rectifier, which does not have the dial switch for varying the amperage.

A Faithful Reader.

H. Meusner, Newark, New Jersey, writes:

As a faithful reader of the department, I wish to thank you right now for the many valuable things I have learned through the medium of the department. Reading the same names so often, thought I would like to take a turn at answering some questions, and I think the only objection you may have is that I am a "horrid licensed woman operator," who has had the theoretical as well as the actual experience for tuition. I trust you will look upon me as one of the big family.

Surest thing you know, nor have I any objection to "horrid" licensed lady operators, because I'm sure they could not possibly be any such thing. Your answer to Question 113 is all right as far as it goes, but it does not seem like a lady's answer, because there isn't nearly enough of it. All you said was perfectly correct, but you could have said considerable more. Come again; be a little more prolific with your language, and there's no reason why you should not get on the Roll of Honor. There are mere men who have been trying for more than a year without once succeeding, but their perseverance has nevertheless been instrumental in educating them in the technical end of their profession.

Asks Questions.

G. L. Smith, Smithsburg, Maryland, asks certain questions, which are replied to as follows:

Yes, you can pull a great deal more than 25 amperes over a 25-ampere switch without burning it out, provided the contacts be in first-class condition, but you are nevertheless forbidden to do so by the underwriters' rules. I would suggest that you get another switch. They are not expensive; and, while you are about it, get one of 50 or 75 ampere capacity.

The reason the table does not "go far enough" is that your 1½-inch objective is too small in diameter. Now let us back up on that table for a moment. Let us look at it from the other end. It is evident that a good many of you fellows don't yet fully understand how to use Table No. 1, October 16th issue, to the best advantage. You have a 1½-inch diameter and a 4 5/16-inch back focus; also, as you say, the greatest back focus allowable on the 1½-inch diameter is 3.11. Now follow down the column in which appears the 3.11 until you come to 4.29, which is pretty close to 4 5/16 (your back focus), and then travel to the left across the horizontal line to the first column, and you find that a 4.29 back focus calls for *at least* a 1 13/16-inch objective lens opening, with two 7½-inch condensers, and twenty-one inches from the convex of the front lens to the film. This is the *extreme* condition. If, however, you go down a little further you will find *in the fifth column from the right hand side,* and in the horizontal line opposite the ¾ on the right hand side, the back focus figures 4.4, opposite which, in the first left hand column, is lens diameter 2 1/16 inches, which is about the lens you ought to have. If you had a lens 2 1/16 inches in diameter, you would use one 6½ and one 7½-inch condenser, with 18 inches from the apex of the front condenser to the film, or with a lens 2 inches in diameter, you would use the same condenser combination and the same distance, or a little bit more. Now do you get the idea? For your conditions, with an objective lens of the proper diameter, I think you would find plano-convex lenses to be quite satisfactory, though properly matched meniscus bi-convex might improve matters slightly. Yes, you are right about the diameter and focal length of condensers. So far as carbon set be concerned, it is too big a subject to treat here. I advise you to, by all means, get a copy of the new Handbook, in which the matter is fully explained and illustrated. There will also be about 800 other pages of text, every bit of which you will find to be of practical value. It should be ready for delivery some time in January. Use the same set for alternating as you do for direct. No, there is no likelihood of incandescents ever being successfully used for theatrical moving picture projection. They can be used for projecting a small picture, say 6 or 7 feet wide, but that is, I think, about the limit.

Good Record.

Mt. Clemens, Michigan, writes:

> In this theater we have two Power's Six A machines, one purchased July 30, 1912, and the other February 12, 1913. We have not spent a single dime for repairs or parts. Getting fine results, yet we purchased two Power's Six B projectors which we will install some time next week. We hope to get about five years' service out of the new machines, with the help of the department and the Handbook, and will do it too.

A report which speaks well of the machine and the care the operator gives it—*but* I cannot agree with running a machine that long without repairs, unless you only run two or three hours a day, and even at three hours a day, three years would mean 3,285 hours of run, and that is too much for an intermittent sprocket.

New Union.

Alabama says:

> We, the operators and stage employes, will make application for a charter for a union in this city on November 15. We already have twenty-three names on our list, and expect to secure a few more by the above date. Everyone here is well pleased with the Moving Picture World.

Let the good work go on. The department trusts you will succeed in organizing, and that, by conservative action, you will be enabled to better the conditions of both the operators and stage employes of your city.

He Is Learning.

G. L. Smith, Smithsburg, Maryland, encloses money order for subscription and says:

> I run a Power's hand driven No. 5 machine once a week in a town of 500, and am beginning to learn a few things about the moving picture business I did not know before. We are considering the installation of new equipment, and would like to ask a few questions. Our objective is a 1½ inch B. & L. lens, but the E. F. is not marked thereon, simply "long distance" and "Nicholas Power Company." Slide lens 1½ inch diameter, but in spite of everything we can do there are dark corners in the stereopticon picture. Use 25 amperes, 110 volt A. C. through a rheostat, with ⅝ inch Electra carbons. The distance between the crater and condenser is 3 inches, between film and rear objective lens 4 5-16 inches; condensers and slide lens 20 inches. (a) How do you ascertain the E. F. of an objective lens? (b) What size condenser and which kind would you get in the new equipment? Throw 53 feet. (c) What is meant by a 6½ and a 7½ focal length condenser? (d) Does the focus of a condenser have anything to do with the distance between lamphouse and aperture plate, carbons and condensers? (e) Will larger condensers work behind the same lens which is in front of smaller condensers?

In the first place if you are only using 25 amperes A. C., I would advise you to use more current, and if you can afford it to get an economizer. For 25 amperes A. C., I would use ½ inch cored carbons above and below, and would try different brands of carbons. The distance between your carbon and condenser is all right, but the diameter of your stereopticon lens is too small. It is one of the old "quarter-size" lenses, and only suitable when the E. F. does not exceed 10 inches. You should have a half size stereopticon lens. As to the moving picture lens, you should line up your optical system as per Table No. 1, October 16 issue.

(a) Pin a sheet of paper on the wall opposite an open window, preferably in a room having but one window, and holding the lens in front of the paper screen, focus the out-door scene as sharply as possible thereon, measuring from the screen to a point half way between the two combinations of the lenses. This measurement will be the E. F. of the lens. (b) See Table No. 1, October 16th issue. Can't answer last part of question in the department. (c) That the lens will focus a scene as described in "a" at that distance from the screen, but to be accurate plano-convex lenses must be measured both ways (with each side toward the screen), the two measurements added together and divided by two. (See new Handbook for complete dope.) (d) Most emphatically yes. See Table No. 1, October 16th issue. (e) Don't know what you mean. You will have to be a little more clear on that matter.

Why Do They Do It?

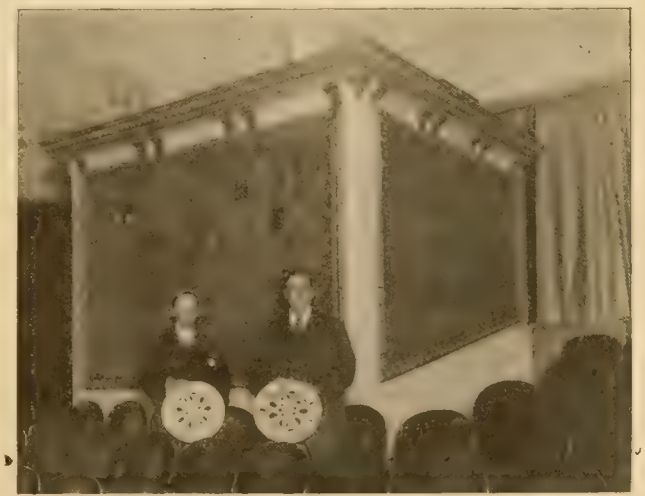
Recently, by courtesy of the Triangle folks, I visited the Triangle theater, Brooklyn—the old Crescent stock house. The theater has been remodeled into what I consider as being one of the prettiest playhouses it was ever my privilege to see.

The outside of the operating room is shown in the accompanying illustration. The room is located on the main floor directly central with the screen, which shows that whoever is managing the Triangle projection affairs has a good fund of knowledge and horse sense. It will be observed that the location calls for the sacrifice of eighteen seats. How much—*how very, very much better it is to sacrifice these few seats, and place the operating room square with the screen where the picture will be projected without distortion and in absolutely sharp focus.* In front of the room, to the right, we see Mr. ———, and, at his left, our old friend Al Neiter, who are in charge of projection in this theater. The evening I visited this house neither of these gentlemen knew I was in the theater until the show was half over; yet it gives me much pleasure to say that projection was beyond criticism, so far as the light be concerned.

The bill consisted of a prelude in the shape of the Keystone comedy, "Her Painted Hero," followed by the drama, "The Disciple." There was then a second comedy, and a corking good one, too, "Saved by Wireless," and at the end a film, which appeared to me as being padded to the very limit, "The Martyrs of the Alamo," though the gripping power and magnificent acting of "The Disciple" more than made up for any defects in the other subjects.

And now, I want to ask a question. The film, "Her Painted Hero," was literally *shot* through at no less than seventy per minute. Why is it that the average theater manager, high and low, seems to have an ingrowing idea that a comedy reel must be run so fast that the figures become literally automatic jumping jacks? The speed of the drama, "The Disciple," was all that could be desired, but the first comedy was, to me, an eye sore, due *entirely* to the absurd speed at which it was run. I cannot get the theater managers' point of view on this proposition.

One other thing I would like to speak of, however, and that is, while the observation ports in the Triangle operating room are not as bad as some I have seen, still how much better it would be, from



any and every point of view, to have an adjustable port 6x12 inches, as per page 74 of the Handbook. This would give the operator a considerably better view of the picture, and would accommodate a tall or short man, or a man sitting down or standing up. As I have time and again said, I firmly believe in furnishing a comfortable chair at each projector, and absolutely *requiring the operator to occupy that chair during every second of the time the picture is on the screen.* By having an adjustable port, as suggested, the outside appearance of the room would be in no way injured, and the actual port would be no larger than it is at present, but the *effective* port would be 12x24 inches.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

More About Static.

George Lawrence of Oakland, California, whose interesting letter in regard to reducing static markings by grounding the camera through the operator by means of a metal turning crank, contributes another letter which is very interesting. He says in reply to the letter by J. H. Reed published in the issue of December 4th:

> Reading your letter published in the Photographic Department of this week's WORLD, thought I would reply direct, sending a copy to the WORLD.
>
> First, will say that I have been using the light tripod made by the Los Angeles M. P. Co. called the Angeles Tripod for the last three years. It is aluminum top, with regular split wood legs. There is no metallic connection with the ground. It may be that I and several others have been fortunate here, in regard to static, or it may be there are different climatic differences, though I have had my static troubles in full, but not recently. I am not acquainted with the Prestwich camera, and as there are none around here, could not examine one. I had a peculiar experience recently, went up into the snow taking stuff, and had a set up for some night flare stuff, but had my assistant refocus and crank when it was taken. The negative was so full of static you could not see the picture. How's that? I always rewind my own film, and try and not let any one else touch it after I first handle it, in this way keeping the polarized electricity favorable to that in my body. Then I always crank with bare hand, using a brass handle, with regular Eastman stock, but always leave the camera and film, when I am on location work in the snow country, in a room that is open to the outside air and of the same temperature, and in this way try to avoid heat. I simply freeze it up every night. I use a special light oil that will not freeze in the cold for the bearings in my camera, and keep them well oiled. I do not know whether the Prestwich camera is so built that all the metal parts are connected, but the Pathe, of course, is built direct on the center frame or steel plate. I have had at times a pressure plate made of steel, with a cut out space directly back of the aperture, but not cut out clear through; this space when painted black will cut halation, which might otherwise be caused by the polished surface of a steel plate. But ordinarily I simply use the camera as it comes from the factory, with original plate and film race. I have used the old Erneman, Williamson, and American and Gaumont cameras, and it was with these that I worked out the cut out pressure plate instead of the glass that came with some of them. I have used heaters, camphor and resin, wires and batteries, but never got the perfect service that came from the present method. As I say it may be conditions here. That I cannot tell. If you should happen to have a chance to see the Knowles film that is coming out Dec. 27th on Universal, you will see some of the film I took at 7,000 ft. with a brand new Pathe just from the factory, the only change being a brass handle. As snow never falls around the bay district of San Francisco, we have to go to the tops of the Sierra Mountains, which are at the nearest point twelve hours ride, and the snow line there is at the 6,000 foot elevation. This necessitates quite a change in elevation and climatic conditions which I think are as hard on the film as can be found anywhere. I have never taken film in the snow near sea level, so that may make quite a difference.
>
> I was troubled at one time by getting static in titles, as I had a title machine which I used to wheel out on to the studio floor and make titles with daylight. The change in temperature aparently caused static. I was using an old Williamson for title camera, and put a brass handle on it, and connected all metal parts together, and had no more trouble with it.
>
> I have tried X back stock but found that the dampness here caused the backing to become slightly gummy and it would pile up on the aperture plate, or pressure plate, on the film race in the gate and at times even stuck to the sprocket wheels, so I discarded it entirely.
>
> I use only standard Eastman stock direct from the factory, perforated, and then I know that if there is static in the stock, it is the fault of the manufacturer. I have found it next to impossible to rewind negative here when there is north wind blowing and so keep a certain amount always rewound on spools for emergency.
>
> As I mentioned before, I always rewind by own film, and handle it myself. There may be nothing in it, but I have the idea that if the film can be charged with the electricity, or whatever form of it that is contained in the human body, that the camera can be charged with the same, from the same person, and not have a conflicting current come in contact with it from another person's body, that having all the parts in a similar condition, with an outlet for such electricity as may be generated by friction into some receiving substance, such as the human body is through the brass handle, such substance containing a current that is not adverse to the one flowing in, which might drive it back into the camera with more force than it is generated, that any camera should be free from static. I know a certain camera man who could never get free from static, no matter what camera or apparatus he used, and I have come to the belief that there are men so constituted that their bodies may contain electricity of such character and in such quantities that by merely touching a camera they supercharge it with an opposing current, to the static generated from friction. In that case any electricity generated in the camera from friction must be discharged into the air, where all metal parts are opposing, on the same principle that a medical static machine works on.
>
> If there is anything further I can tell you, I will be pleased to do so at any time.

Mr. Lawrence's theory that the cameraman himself is a generator of static electricity is an interesting one and while it made me smile when I read it there may be something in it after all. It is quite possible for a human being to become quite heavily charged with electricity when conditions are favorable. When taking pictures at the Grand Canyon the writer has often had sparks an inch long leap from his doorkey to the doorlock after walking down the corridor on the woolen carpet to his room. You are all familiar with the crackle of a cat's fur when it is caressed in a cold, dry climate, and many of you have seen a gas jet lighted from a spark generated by scuffling over the carpet for a few steps in a dry room.

It seems probable, however, that the kind of clothing worn by a person would determine his static condition more than any personal peculiarity.

Gillon Camera.

James Martin, Philadelphia, Pa., writes:

> "Please tell me, if possible, where I can get some literature on the Gillon camera.
>
> "What are the rates per foot paid for good industrial and educational negatives? Do the companies that buy these wish them developed or undeveloped, and what companies buy this kind of film?"

The Gillon camera, used by the Eclair Company and others, was made by M. Gillon, Paris, but I understand the factory is now closed on account of the war.

Most companies who buy news films prefer to develop them themselves to insure that no dupe negatives have been made and sold to other companies.

The following companies buy topical films and pay from forty cents to one dollar per foot, according to the quality and news value:

Universal Animated Weekly,
Jack Cohen, Editor,
43rd Street and 11th Avenue, New York.

Pathe Weekly.
Mr. Merries, Editor,
25 West 45th Street, New York.

Paramount Weekly,
Mr. Green, Editor,
110 West 40th Street, New York.

Gaumont Company,
Mr. Pell Mitchell, Editor,
Flushing, New York.

Hearst-Vitagraph Company,
226 William Street, New York.

Nearly all of these companies also purchase scenic and industrial films and will inspect, with a view to purchase, any negatives you may submit to them. If available they will make you an offer.

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Music for the Picture

Conducted by CLARENCE E. SINN.

Musical Setting for "Camille"

Released January 3 by the World Film Corp'n.

SUGGESTIONS PREPARED BY S. M. BERG,

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of World Films the following suggestions for an accompaniment to "Camille" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department which will be a regular feature of our Music page.

Camille, queen of the underworld, has a wealthy lover, Count de Varville. She, however, loves Armand Duval, a young lawyer, whose father pleads with her to give him up. Ultimately the Count and Armand fight a duel and Camille dies.

The music most fitting for the picture is Verdi's "La Traviata," the story of which is founded on La Dame aux Camelias.

The theme selected is the Aria—"Ah fors'e lui che lanima," which will be found in the Tavan Fantasie of "La Traviata." Piano part. page five, letter D.

Scheduled time: five reels (about 5,300 feet), 80½ minutes.

"CAMILLE."

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Loves Torment—Barthelemy. (Valse lento.)
5½	T	En route to a new life.	
6¼	T	Camille, queen of gayest Paris.	La Traviata Fantaisie—Verdi. (From beginning to end of letter C.)
11	T	After three months in Paris.	
12¼	T	The Fall Art Exhibition.	Aria—La Traviata—Verdi. (Ah for'e lui che L'anima.) (Theme.)
14¾	T	Camille's features become a haunting memory.	
15¼	T	Dr Munier.	Continue Fantaisie from letter E to end.
20½	D	When Camille sees the Doctor's face in her wine glass.	Repeat: Aria. (Theme.)
23¾	T	"I will tell you why I can't."	Petite Bijouterie—Bohm. (Valse intermezzo.)
28¼	T	"He is penniless. Do you think you could afford," etc.	
28½	T	Cecile's wedding day has been settled.	
31½	T	"de Varville: I need 20,000 francs," etc.	Serenade—Strube. (Andantino grazioso.)
32½	T	Armand's suspicions are aroused.	
34¼	T	"She is with Count deVarville."	
36¼	T	When Camille reads Armand's note.	Repeat: Aria. (Theme.)
39¾	T	With new interests in life caused by Armand's love, etc.	Roses and Rue—Scates. (Valse lento.)
43¼	T	"Where did you get the money which you gave to Camille?"	
45¾	T	"Will you be my wife, Camille?"	
46	T	Back in Paris Armand receives a call from his father.	Serenata—Tarenghi. (Allegro moderato.)
49¼	T	Armand tries to realize on the inheritance, etc.	
52	D	When the father pleads with Camille.	Repeat: Aria. (Theme.)
56¾	T	At home Armand tries in vain to forget.	Intermezzo—Huerter. (Moderato grazioso.)
59¾	T	Paris	
61¼	T	An evening at one of the fashionable Parisian clubs.	A Ball Scene—Nicode. (Descriptive Valse.)
62¼	T	"Do you know, Camille, that Armand is back in Paris?"	
63¾	T	"I see Fortune favors you with cards."	
66½	D	When Camille calls Armand.	Repeat: Aria. (Theme.)
68½	D	When Armand calls the guests from the supper room.	Agitato No. 2.*
69¼	T	With the coming of the dawn.	Mysterioso No. 1.*
71¼	D	The duel.	
72¾	D	When Armand leaves the duelling ground.	Coeur brise—Pietromarchi. (Valse lento.)
75	T	"Don't blame Camille, she always loved you."	
75½	T	"She's dying. Go to her at once."	Repeat: Aria. (Theme.)
80½	T	The End.	

For the convenience of our readers a price list on the above mentioned numbers has been compiled, which can be found in the ad of G. Schirmer, Inc., on page 322.

"WHAT DOES THE PUBLIC WANT?"

A DETAILED program of the entertainment presented at the leading motion picture theaters of New York City is here given. Each theater is striving to present a program that will please its patrons, sparing no expense, energy or trouble to obtain the best possible results.

The Knickerbocker, which is now known as the official Triangle theater, appears to have as its aim the presentation of an entertainment of pictures with an appropriate musical setting; but nothing is offered as a relief or divertissement. Two shows daily are given, one in the afternoon at 2.15 and the other in the evening at 8.15. The orchestra is seated in the pit and is composed of two first and two second violins, viola, cello, bass, flute, clarinet, cornet, trombone, two French horns, harp, timpani and drums—in all fourteen musicians and the director, Mr. Louis Maurice. The show consists of two feature pictures of five reels each, with either one four-reel or two two-reel comedies, making fourteen reels in all. The orchestra plays for the features and rests during the comedies, which are accompanied by the piano and drums.

The Broadway theater, which may be classed as the official home of Paramount pictures, attempts to give an appropriate setting to the film, but believes that in selecting its music the program should be entertaining from a musical standpoint, even if something of the atmosphere of the picture is sacrificed. As an overture a selection is played at both the afternoon and evening performances. The house opens at 11.30 A. M., and a continuance entertainment of about two hours is given, which is made up of a Paramount feature and three or four reels of selected films. The orchestra comprises four first and two second violins, viola, two cellos, bass, flute, clarinet, piano, timpani and drums; fourteen musicians under the direction of Mr. James Bradford, who is also responsible for the official musical suggestions published by the Paramount Corporation in their weekly magazine. In addition there is a banjorine orchestra of two banjos, saxophone, bass, piano and drums. Both are on duty from 2.30 to 5 and from 7.30 to 11. Mr. Bradford and his musicians are seated on the right side of the stage, partly screened with palms and plays for the features without intermission while the banjorine combination sits directly opposite and plays during the comedies. At the selection the two orchestras combine, the banjos doubling on other instruments.

At the Strand theater one may almost say that the entertainment is a musical one with the addition of pictures. Here the music selected for the picture must not only be fitted but varied and entertaining with vocal and instrumental solos interspersed through the program. The theater opens at 11.30 A. M., and is a continuous performance. The entertainment is of about two hours duration consisting of a feature picture and three other selected reels. The orchestra, made up of twenty-five musicians, is under the direction of Mr. Carl Edouarde, and they play from about 2.15 to 5, and from 7.30 to 11. The instrumentation consists of six first violins, two violas, two cellos, two basses, piano, flute, oboe, two clarinets, bassoon, two French horns, two trumpets, trombone, harp, timpani and drums, and a colossal organ.

The following is a selected program:

1. Selections from "Pagliacci".....Leoncavallo
   Strand Concert Orchestra and Organ.
   Carl Edouarde, Conductor.
2. Strand Topical Review.
3. "Rose in the Bud".....Forster
   Margaret Horton, Contralto.
4. "Scenes from the South Sea Isles."
5. "Concerto" (in E Minor—Finale).....Mendelssohn
6. Fannie Ward in "The Cheat".....Paramount Picture
7. "Until" .....Sanderson
8. Comedy—"Diplomatic Henry."

Providing the character of the feature permits, the orchestra usually plays the first, third and fifth reels and the organ the second and fourth.

Exhibitors who have given thought to the problem ask this question: "Does the public want a presentation of motion pictures with fitting orchestral accompaniment, or an entertainment of music and pictures?"

A well-known exhibitor controlling four houses, when asked the question answered, "We had our orchestra play a selection during the evening but before they had finished the audience applauded for the picture to start." However, on dissecting this it was found that the orchestral instrumentation consisting of cornet, trombone, piano, violin

and drums was trying to play the William Tell Overture without house lights on, and no slide to announce what was being attempted.

Another exhibitor whose theater seats 600 people charges 5c. admission on week days and 10c. on Saturday and Sunday. He books a service of second run features and miscellanies that total about ten reels. The music consists of a pianist, to whom he pays $12 weekly, and the instrument used is well fitted for the wood pile. When asked the above question he answered, "I'd like to have good music *but* I can't afford it." This is usually the type of a man that has tried everything for a living from delicatessens and groceries to newspapers and sodas, and would be most likely to leave his "Ice Cold Soda" sign outside of his store all winter when he was trying to sell hot drinks inside.

But there is another kind of exhibitor. This is the man who realizes that in order to make his chance patron a permanent one he has to present his pictures with a fitting musical accompaniment. It should be borne in mind that it is not the quantity of musicians that gets the results but the quality.

In Brooklyn, N. Y., there is a small theater that seats 450 people and charges 10c. admission for an eight-reel show. The house supports three musicians (piano, violin and a small reed organ) and the proprietor provides the music, for which he spends $10 a month. Although this theatre has been built six years the owner will tell you that there were nine changes of management in the first four years, and when he bought it it was considered a "lemon." However, his attempt to give in a small way an entertainment on the lines of the leading houses has resulted in a successful enterprise.

No theater is so small that serious thought cannot be given to musical requirement. Better a violinist and a pianist who will try to play simple waltzes and intermezzos with some taste and expression than a noise combination of unskilled performers who have no knowledge of interpretation.

The efforts of the three leading houses of New York City are being watched by musicians and exhibitors all over the country, as their ultimate success may be taken as the recognized standard of how motion pictures should be presented.

"Colonel Heeza Liar's Waterloo"

J. R. Brady's First Release Through Paramount Proves Amusing Offering.

AT AN advance private showing, "Colonel Heesa Liar's Waterloo," the first of J. R. Brady's cartoon films to be released through the Paramount Pictures Corporation, was seen by representatives of the trade and daily press, President William W. Hodkinson, Raymond Pawley and other executives of the Paramount Company last week. The offering consists of about six hundred feet of Mr. Bray's cartoon and four hundred of Raymond L. Ditmar's Zoo-pictures. It is quite unique in that all the subtitles are written in doggerel by George R. Meeker. These make an unusual and yet complete synopsis.

The pictures are, if anything, slightly better than any Mr. Bray has yet released, though he declares that those to follow are even better. The photography is clear and remarkably steady, thanks to the method by which they are made. It is interesting to note that there are from three thousand to four thousand drawings in each thousand feet of film and since every drawing must undergo thirty-four different processes, a week's output involves from 102,000 to 136,000. The accomplishment of this tremendous task is possible only through Mr. Bray's patents, which make extensive use of carbon paper, thus reducing the labor appreciably.

Scene from "Colonel Heeza Liar's Waterloo."

Mr. Ditmar's Nature Study, "The Skunk and the Weasel," is remarkable in the manner in which it presents the life of our wild friends. Since its producer is probably the foremost authority on animals in this country and since through his contract with the Bray Studios the vast resources of the largest Zoo in the world are thrown open to the Paramount Pictures Corporation, it is reasonable to suppose that there will be very interesting, not to say absorbing, results.

L. N. Glackens' cartoon comedy "Haddem Bad's Elopement" will be the next release of the Bray Studios on January 13th.

OCEAN FILM MAKING "DRIFTWOOD."

With Marshall Farnum, the newly associated director of the Ocean Film Corporation, at the helm of his company and with Bert Dorris assisting, work has been begun at the Yonkers studios of the corporation on the production of Owen Davis' stage success "Driftwood," in which talented and bewitching Vera Michelena, the world-famed comic opera and vaudeville star, is to be featured. An unusually strong cast has been assembled for the "Driftwood" production, with Harry Springler, Charles Graham, Leslie Stow, Etta Mansfield and Joe Daly as the leading characters.

Anthony P. Kelly, writer of "The Soul of a Woman" and adapter of such motion picture successes as "The Great Divide," "The Thief," "Body and Soul," "Samson" and many more, is the writer of the adaptation and scenario of "Driftwood."

GEORGE BRONSON-HOWARD JOINS LASKY CO.

George Bronson-Howard, one of the best-known writers in America at the present time, whose most recent book, "God's Man," is breaking all records as a best-seller, left New York this week to join the literary and photodramatic staff of the Jesse L. Lasky Feature Play Company, making his headquarters in the future at the Lasky studios at Hollywood, California.

Bronson-Howard is the author of a number of novels and plays, of which "Snobs" was one. It had a long run on Broadway and subsequently appeared on tour for several seasons. It has since been picturized by the Lasky Company with Victor Moore as the star, Bronson-Howard, who is still a young man, will devote himself exclusively in his writing for the screen to photoplays for the Lasky Company.

ROBERT HILL, UNIVERSAL DIRECTOR.

Robert Hill, who has been for the past few years assistant to Director Lucius Henderson of the Imp-Universal Film Manufacturing Company, has been promoted to a directorship, and is already at work on his first production. In his company Paul Panzer is leading man, assisted by such well-known stars as Sydell Darling, Edith Roberts, Wallach Clark and Frank Smith. The exteriors in the first picture under Mr. Hill's direction have been made in the Adirondacks, in which one of the fiercest fights ever staged in the snow took place between Paul Panzer and Wally Clark.

"AS A WOMAN SOWS" COMPLETED.

The first Mutual Masterpicture, edition de luxe, which Gaumont will release on the Mutual program, "As a Woman Sows," has just been completed by Director William F. Haddock at Jacksonville, Fla. Miss Gertrude Robinson and Alexander Gaden are featured in this production. It will be on the screen Jan. 24. "As a Woman Sows" was written by O. A. Nelson.

SMILEY'S OCEAN FILM PLAYERS HOME.

Director Joseph Smiley of the Ocean Film Corporation with his company which has been at Savannah, Ga., for the past two weeks on the production of the exterior scenes of the Ocean's second release, an adaptation of William L. Locke's world-famed story, "The Fortunate Youth," returned to New York on December 31.

With Mr. Smiley there returned Martin Faust, assistant to the director, William Marshall, photographer, and the following members of the cast: Lilie Leslie, the Misses Forrest, Milholland, Fitzgerald and Holton, Miss Sue Balfour, Wilmuth Merkyl, William Cohill, John Smiley, Charles Graham, Messrs. Morelli and Clarke and Master Chas. Morelli.

With the exception of a few minor scenes, "The Fortunate Youth" is about complete and forms release under the Ocean Film banner early in February.

Horsley Leaves for Los Angeles

Will Personally Supervise Production of His Pictures—Speaks of His Arrangements for Making Features.

DAVID HORSLEY left New York December 20 for his studios in Los Angeles. Immediately upon his arrival he will assume complete personal supervision of all productions being made, particularly those to be released as Mutual Masterpictures, de luxe edition, as it is his desire that these shall be, in fact, "masterpictures."

Just prior to his departure Mr. Horsley briefly covered the arrangements he had made for the production of his early forthcoming Masterpictures, de luxe edition.

"At this time we have two Mutual Masterpicture, de luxe edition, productions under way," he said. "Each, of course, is in five reels. One is called 'The Bait' and the other 'Vengeance Is Mine!' The former is a drama of the northwestern woods, written by Miss Theodosia Harris, chief of my scenario staff, and is to be released January 22. We will feature in this release William Clifford and Betty Harte, supported by an especially engaged cast. A number of the scenes will bring in the Bostock animals, which will work under the training hand of Capt. Jack Bonavita.

"Crane Wilbur wrote the scenario for 'Vengeance Is Mine!' and of all the scenarios he has written to date this, I think, is the best.

"Mr. Wilbur will be featured in 'Vengeance Is Mine!' and is also to be supported by a specially selected cast, many of them very well known people. This production is to follow 'The Bait' in schedule, January 31 having been chosen for the release date.

"And as to stories—another important phase—we are getting the best that money can buy. Miss Theodosia Harris is a most successful writer. She has prepared and has produced a very large number of works. Further along this line, our efforts in the direction to obtain good stories is exemplified by an arrangement perfected during my stay in New York with Roy L. McCardell, who under the agreement, will write animal stories exclusively for me.

"So much for the first two productions. Later on we will offer Margaret Gibson, Irving Cummings and others of our stars in Masterpictures, de luxe edition, releases."

Aggressive 1916 Campaign

Triangle Will Rapidly Extend the Service to All Important Points.

THERE was an air of aggressive activity around the executive offices and branch exchanges of the Triangle Film Corporation in the closing days of the old year and the opening days of the new. Triangle heads are preparing a tremendous 1916 campaign. With approximately six hundred theaters lined up in the film service by January 1, the executives confidently expect within the next few weeks to have at least one thousand service contracts actively in force.

The methods of promotion and publicity used will be extensive and worthy of an organization that includes foremost directors and stars and that has just sent Sir Herbert Beerbohm Tree to the West Coast to stage "Macbeth." Important announcements will be made in the near future concerning the South American and other foreign releases. Here in our own country the Triangle will be brought to every locality of playable size that appreciates the highest art in films as exemplified by the Griffith-Ince-Sennett supervised productions.

LENORE ULRICH RETURNS FROM MEXICO.

Lenore Ulrich, the popular little star of the screen and stage, has just returned to New York from Mexico, where her latest photoplay has been staged for the Paramount program by the Pallas Pictures Corporation.

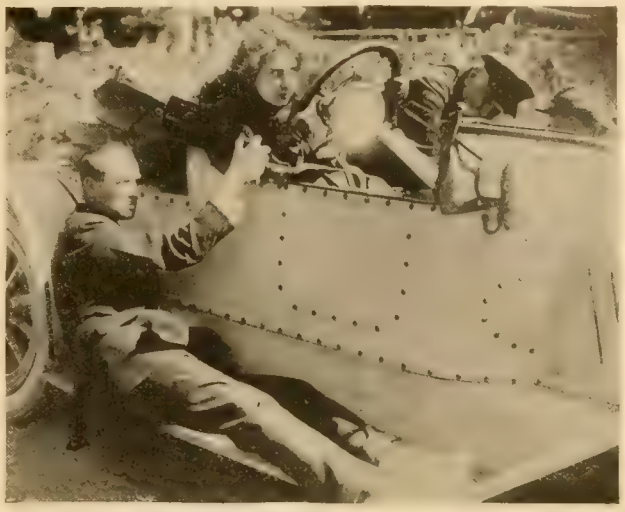
To get the desired background for the play, the entire company journeyed through war-ridden Mexico and although many questionable characters and bands of desperate-looking natives were encountered during the trip, the strong guard of young Mexicans which accompanied the party offered an array which received the wholesome respect of the bedraggled citizens.

It is felt that the new Lenore Ulrich film affords the pretty actress another opportunity to score on the screen even to a greater extent than she did in "Kilmeny." The remarkable talent displayed by the star in this production has caused considerable comment among the Pallas Pictures headquarters where players and members of the technical staff who accompanied the party to Mexico were most enthusiastic in their praise over her work.

Ince Has Six Plays Ready

Triangle-Kay-Bee Director's Unusually Strong List of Attractions for the New Year.

THOMAS H. INCE'S prophecy that the Kay-Bee studio would keep six plays ahead of the requirements made by the Triangle film service has ben amply fulfilled. Mr. Ince enters the New Year with an unusually strong list



Scene from "The Raiders" (Kay-Bee).

of attractions. Among the plays now ready for presentation in New York or on the way from Los Angeles to New York are "The Green Swamp," "Peggy," "D'Artagnan," "Honor's Altar," "Hell's Hinges," "Waifs," "The Raiders," and "Bullets and Brown Eyes."

This represents an early fall and late winter of extraordinary activity. The four plays in which Bessie Barriscale appeared culminated in "The Green Swamp" with Bruce McRae in the leading male role, and "Honor's Altar," wherein her opposites are Walter Edwards and Lewis S. Stone. Her next medium is "Bullets and Brown Eyes," a Russian romantic story, featuring William Desmond and Wyndham Standing as the leading men.

In "Hell's Hinges," William S. Hart portrays Blaze Tracy, a strong Western character, who copes successfully with the difficult problems of life in a frontier town. Mr. Hart is supported by a strong cast that includes Jack Standing, Clara Williams, Alfred Hollingsworth, Robert McKim and Louise Glaum. A striking scene in the play is the destruction by fire of the entire village of Hell's Hinges, an episode for the taking of which no less than thirty-eight buildings in the vicinity of Inceville went up in smoke.

H. B. Warner has been working with Ince on the production of two new plays in which the popular star of "Alias Jimmy Valentine" will be featured. The first one (working title "The Raiders") is a Stock Exchange story in which the hero, played by Warner, saves his fiance's father from financial ruin. The second one, now in preparation, is an East Indian story with the colorful atmosphere of Delhi where the Indian mutiny centered.

"Peggy," starring Billie Burke; "D'Artagnan," starring Orrin Johnson, and "Waifs," starring Jane Grey, are the other big comers on Ince's list. As reserve trumps he has in making new plays featuring William Collier, Collier's son Buster, and Charles Ray.

WILFRED LUCAS A STAR.

In recognition of his good work in "The Lily and the Rose" and other plays, the Triangle Fine Arts studio has promoted Wilfred Lucas to stardom. Mr. Lucas, who is a native Canadian and ex-opera singer, was for five years a prominent member of "The Chorus Lady" company with Rose Stahl. He likewise appeared in several other Broadway productions. For his present use as a film star, "Acquitted," a short story by Mary Roberts Rinehart, has been adapted to the screen by Roy Somerville. It is the tale of an honest man held under for years in a financial institution and finally wrongly suspected of murder. The latter-day workings of the "third degree" in extorting imaginary confessions from its victims are graphically shown. Mary Alden is Mr. Lucas' leading woman.

At the Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

Mary Pickford at the Strand.

AT THE Strand theater, this week, Mary Pickford is the star in "The Foundling," under the direction of Daniel Frohman. In this new film drama she has been given unusual opportunities to display her artistic versatility. The play was produced by the Famous Players Film Company, and Miss Pickford is seen in the part of a little boarding house drudge, whose goodness and charm are the means of restoring her to her rightful home.

The Strand Topical Review containing the latest News and War pictures and ladies' fashions, interesting travel and scientific studies and a new comedy, complete the film part of the entertainment. The new Strand Quartette, Margaret Horton, contralto; Martha De Lachmann, soprano; Martin Richardson, tenor, and Bruce Weyman, baritone, are heard in operatic and popular selections. An added attraction of unusual interest is Alfonso Zelaya, the celebrated pianist. Signor Zelaya is a son of the deposed president of Nicaragua.

Vitagraph Theater Program.

A program of unusal interest is shown at the Vitagraph theater this week, in the presentation of a five-part comedy, "Green Stockings," the famous stage success written by A. E. W. Mason, picturized by Eugene Mullin and produced by Wilfrid North. Lillian Walker heads the cast and is supported by Louise Beaudet, Frank Currier, Adele De Garde, Charles Wellesley, Denton Vane, Charles Brown and John T. Kelly. The story tells of the efforts of Celia, the eldest daughter in an English family, to avoid the stigma of spinsterhood.

Jewell Hunt, the latest star of the Vitagraph, and Garry McGarry, play the principal roles in a three-part drama, "By Love Redeemed." The film tells of the career of a poor girl who is forced into dishonesty by a blow on the head. An operation scene of remarkable realism is shown, with Anders Randolph as the surgeon.

Sidney Drew and his wife maintain their high standard of comedy in a one-reel playlet, "His Wife Knew About It," from the pen of James Montgomery Flagg. It relates the experiences of a husband who is forced to take his cook to a gay restaurant in order to retain her services in the household.

Triangle Bill at the Knickerbocker.

Marie Doro made her Triangle debut this week in "The Wood Nymph," at the Knickerbocker theater, supported by Frank Campeau and Wilfred Lucas. The story tells of a close-to-nature girl who sought her Apollo in the open. She has many thrilling adventures and narrowly escapes death in a forest fire before she finds her hero.

Bruce McRae and Bessie Barriscale are appearing in "The Green Swamp," an Ince drama that gives both stars large latitude for development of character. Lola May, Fanny Midgeley, J. Barney Sherry and Thelma Salter are prominent in the cast. Weber and Fields, who not so long ago were "The Best of Enemies," at the Knickerbocker, are now "The Worst of Friends" in a rattling good farce. Mae Busch and Alice Davenport are members of the cast.

Geraldine Farrar at the Broadway.

Geraldine Farrar, the celebrated prima donna, who recently appeared in the Jesse L. Lasky photodramatic version of "Carmen," is leading the program at the Broadway theater this week in "Temptation," a photodrama written especially for her by Hector Turnbull.

Miss Farrar appears as a young American girl who comes to New York to pursue her studies for a career as a singer. There is much in the early scenes of the photoplay devoted to the manner of living of the younger set of art students in New York, of the Bohemian life they live, and the trials and tribulations to which they submit themselves in order to win success.

SOUTH AMERICAN WANTS FILMS.

An American consular officer in Paraguay, under File No. 19657, has informed the Bureau of Foreign and Domestic Commerce, of the Department of Commerce, at Washington, D. C., that a manager of a theater in his district desires to receive catalogues and prices of cinematograph films. He is said to prefer dramas in several parts. Correspondence and catalogues should be in Spanish. The name and address of this manager can be secured upon application to the Bureau of Foreign and Domestic Commerce by referring to the file number mentioned.

Victory for Universal

Judge Hough Decides Against Motion Picture Patents Company in Suit Over the Latham Patent.

A suit of importance to the Universal Film Manufacturing Company, and the trade in general, was decided in the United States District Court a few days ago when Judge Hough held that the attempt of the Motion Picture Patents Company to restrict the use of its machine to film made or supplied by its licenses is void.

The result of this decision is, generally speaking, that film exchanges may supply, and exhibitors may use on licensed machines, film purchased from any manufacturer whether the film is licensed by the Patents Company or not, regardless of the notice on the machine, because the Motion Picture Patents Company has no right to restrict the use of the machine.

Suit was brought in March, 1915, by the Motion Picture Patents Company against the Universal Film Manufacturing Company, the Universal Film Exchange and the Prague Amusement Company of New York City for infringement of the so-called Latham loop patent No. 707,934. The charge was that the Universal Film Exchange had furnished motion pictures made by the Universal Film Manufacturing Company to the Prague Amusement Company for use at the Seventy-Second Street Playhouse, where the pictures were exhibited on a Simplex machine, which was manufactured and sold under a license from the Patents Company, and that because the picture film was not licensed by the Patents Company its use by the Prague Amusement Company was an infringement of the Latham patent, the Latham loop being on the machine.

The case came on for trial in the United States District Court in New York City before Judge Hough on December 21. The Simplex machine used at the Seventy-Second Street Playhouse was produced with the license notice upon it, and it was shown to the court that the Motion Picture Patents Company had licensed is manufacture and sale, and that the suit was in reality an attempt to enforce the restriction as to its use contained in the notice. Judge Hough held that that restriction is void and cannot be enforced and directed that judgment be entered for the Universal Film Manufacturing Company and the other defendants.

Counsel for the Motion Picture Patents Company have stated that they will appeal at once to the United States Circuit Court of Appeals. The Universal Film Manufacturing Company, and the other defendants, denied the validity of the Latham patent on several grounds, but that defense was not passed upon by Judge Hough, although evidence was given on that question which will come before the Court of Appeals.

MARIE DORO IN "DIPLOMACY."

Marie Doro, whose marriage to Elliott Dexter was announced recently, returned to New York from Los Angeles and is now in the Famous Players studio at 56th street, engaged in the production of that company's adaptation of Sardou's celebrated play, "Diplomacy," in which she is to star shortly. Mr. Dexter has been engaged to appear in the production with Miss Doro, playing Julian Beauclerc, the role which he enacted on the stage in the revival of the play at the Empire theater last year when Miss Doro costarred with Blanche Bates and William Gillette.

It is especially fitting that Miss Doro and her husband should make their first appearance together, since their marriage, in this Famous Players production, as it was while playing in "Diplomacy" on the stage that they first met, and it was while both were making their respective screen debuts under Famous Players' auspices that the romance developed.

"BIRTH OF A NATION" CLOSES NEW YORK RUN.

The long run of D. W. Griffith's wonder spectacle, "The Birth of a Nation," at the Liberty theater, closed with two special farewell performances there Sunday afternoon and night, January 2. The engagement began the first week in March, 1915, and lasted until January, 1916, making a total of 45 consecutive weeks played on Broadway, with an average of 14 performances a week and in addition to this there was an augmented run of 14 weeks at Brighton Beach, which gives New York a total of 59 weeks, with a total of 802 consecutive performances. This is considerably over 100 more continuous presentations of this production than was ever given by any attraction in the history of the American stage. The record it has passed stood for 23 years and was held by "A Trip to Chinatown."

Fatty and Mabel's New Year

Keystone Stars Arrived in New York Thursday, December 30, Direct from Los Angeles.

MABEL NORMAND and Roscoe Arbuckle spent their first New Year's in several seasons within the charmed circle of New York stageland. The white lights beamed merrily for them, the cup of joy effervesced, and the plaudits of admiring throngs for their real selves brought a novel pleasure. In plain vernacular, Fatty and Mabel are on the job in New York. With their Eastern Keystone Company, including Minta Durfee, Al St. John and others, they arrived in the metropolis Thursday afternoon, December 30. The party came through direct from the Coast, escorted by Traveling Passenger Pike of the San Pedro Road. They were met at Grand Central Station by Frank Myers of the New York Central, and a number of the New York Motion Picture and Triangle executives.

Miss Normand is looking fresh as a daisy, but it was deemed best not to break the journey for picture-taking en route, since her recovery from serious accident has been so recent. Mr. Arbuckle, the director of the company, said he would start work soon at the Willat studios in Fort Lee. Mrs. Ford Sterling (Teddy Sampson) and Syd Chaplin were among the friends who greeted the newcomers at the station.

On New Year's night, Mr. Arbuckle, Miss Normand and the other Keystoners were the guests of the New York Globe at the Lexington Opera House. They saw "Peter Rabbit in Dreamland," and two thousand people saw Fatty and "the Keystone girl" and applauded the flesh-and-blood authors of millions of laughs. After the hard, grueling work at Edendale, the Keystone folk enjoyed every minute of the New Year's festivities.

Tom Moore

TOM MOORE, the eldest of the "Famous Moore Family" and husband of Alice Joyce, the celebrated screen star, confessed recently that as a boy his great ambition was to become a "Jewish Comedian," and in the next breath admitted that he was born in the County Meath, thirty miles from Dublin, Ireland. Tom's wish was realized, however, and not so long ago. He appeared in New Orleans as "Rozinsky" in A. H. Wood's production of "Since Nellie Went Away." Tom also admitted that his first five appearances on the stage ended by his being stranded in five different parts of the United States. Lew Taylor, photographer with the Kalem Co., was responsible for Tom's entry into the motion picture field, and Taylor also introduced Tom to the present Mrs. Moore.

Tom Moore.

At first, Tom didn't care for the moving picture life and after one or two attempts, left the "Cinema's" and went back to his earlier love, "a stock company," in Bridgeport, Conn. Fate was not to be thwarted, however, and eventually Tom landed solid with the Kalem Company, where he wooed and won pretty Alice Joyce. Just the other day Tom signed a contract with the Lubin Co.

Tom and his little family have a beautiful home at Ninety-second street and West End avenue, New York, and, as he says himself, "You couldn't blow him out of pictures with all the guns of united armies of the universe."

A. Glantzburg, of the Typhoon Fan Company, has just returned to New York from a very successful trip through the South. He made contracts to install Typhoon fans in a number of houses.

Tom Powers, Cartoonist

TOM POWERS in the pictures! No, not an actor, but as a cartoonist. Powers of the sarcastic pen, Powers of the humorous pen, Powers of the powerful pen, who, with his cartoons, has worked political wonders, brought about the downfall of political dynasties and made kings of capital shudder in their marble palaces, is presented as

Tom Powers.

one of the main features of the Hearst-Vitagraph News Pictorial.

"Joys" and "Glooms," which have become famous in the Hearst newspapers, will scamper across the screen as a part of the Hearst-Vitagraph semi-weekly news film. "Mrs. Trubbel" will continue to stir up domestic discord, but in thousands of theaters in addition to the columns of the Hearst papers. "Powers Phables," will bring before you humorously in motion on the screen the weaknesses of human nature. "Never Again!" the "Down and Out Club" and "Charlie and George," will be other features to be seen in motion from the pen of America's most famous cartoonist and comic artist.

T. E. Powers began his business life as a grocery clerk, and he admits himself that he made a very poor clerk. Being a genius, Powers was born with a desire to draw. While as the grocery clerk he frequently caricatured on wrapping paper the rather comical, but still impressive features of his grocery store boss. Some of this paper went out wrapped about groceries, and eventually came to the hands of the grocer, who, thereupon, failing to appreciate genius, decided to dispense with the services of young Mr. Powers.

Powers felt compelled to seek some means of livelihood and finally obtained employment with a lithographer, receiving for his labors the sum of $2 a week. Despite the fact that he was of a saving disposition, Powers somehow squandered all of his weekly income, and soon concluded that he would have to seek some occupation more remunerative. Having a job which paid better, Powers was able to save more money, and not long after went to Chicago, where he attended art school.

The publisher of a big Chicago newspaper was attracted by some small illustrating Powers had done and gave him a position. Powers worked with the Chicago newspapers until 1894, when the New York fever got possession of him and he went to that city. Then followed several years with the New York World, until Mr. Hearst concluded that Mr. Powers was too valuable a man to work for anyone but Hearst, and took him over to the Hearst organization, where Powers has been ever since.

DRA KO DIRECTOR FULLY RECOVERED.

Joseph A. Richmond, the director for the Premier Dra Ko releases, has entirely recovered from his broken arm, even the bandages having been removed. Richmond broke his arm while cranking his car at Tappan, N. Y., and as he was in the midst of work his arm caused him considerable inconvenience. He, however, continued his work and was daily either at the Dra Ko studio in Tappan, or the New York offices of the Premier Program Corporation.

Walter K. Hill, well known to the motion picture trade, has joined the publicity staff of the Bluebird Photoplays, Inc. He began operations last Monday, January 3.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

ABOUT PICTURES IN SCHOOLS.

Chicago.

THE rapid rate with which the use of pictures in schools is growing is nothing in comparison to the rate which is possible if only those responsible knew a little bit more about the subject. The lack of knowledge is appalling, and whenever any person with a little authority discovers that pictures are really helpful in school work he talks and acts as though he had just made the discovery and begins to talk loudly as to what can be done. Take, for instance, the superintendent of the Chicago schools, Mrs. Ella Flagg Young, she announces the coming use of pictures in the Chicago schools as though it were some new thing, little supposing that they are about two years late in thinking about the project.

"In geography," she says, "we will take pictures of mountain ranges, great grain fields, the plains and the large rivers of the world. The children will then get much more comprehensive ideas of some of the things they study." There is no need for this worthy superintendent to say what "we will do" as if the idea was a new one, it is as old as educational kinematography, and the very pictures, she says, "we will take" have been waiting for school authorities for several years. Again the Chicago superintendent of schools says, "In history great historical events WILL BE enacted, various scenes in American history WILL BE produced.," How tardy is the knowledge of some people; these very pictures have been lying idle, waiting for the school authorities to wake up to a knowledge of their existence and use them; their short-sightedness and limited outlook is like a prophet of old who thought and said, "I only am left," being surprised when he was told, "There are six thousand beside thee." More and more surprising is a further statement made by another authority in the great city of Chicago that "We will make Chicago the birthplace of a system of educational pictures"—too late again, the State and University of Wisconsin are ahead by an established course, dating back two or more years.

It is becoming exceedingly common to read in educational journals that this school or that board has found that moving pictures are suitable for school purposes; the statement of this discovery is followed by a prophecy as to the great outlook, ignorant of the fact that what to them is a prophecy is to others almost ancient history. When will it be known, or what can we do to make it known that there are hundreds of films, more than any school can use in a year, waiting for the schools to come to a knowledge of their existence? It is a great pity that The Moving Picture World is chiefly known as a trade paper, if only it might circulate among the heads of departments of schools and colleges, it would be a source of information to them, for which without doubt, they would be profoundly grateful.

Iowa.

It is pleasant to have brought to our attention the fact that the State of Iowa is handling educational pictures as a state. The Iowa State College has completed plans to furnish film service to all schools which are equipped to use them.

The department will undertake to supply any school which agrees to provide the proper equipment, with at least twelve complete programs during the school year. To aid any school to grasp all the necessary details for an intelligent preparation, a bulletin is issued, giving cost of installation and general instruction, whereby a thorough knowledge of all requirements is obtained, and thus secure all the benefits of the state extension plans.

Kansas.

Notice has previously been taken of the fact that Kansas is following in the line of state plans of educational pictures in schools. It is now certified that the five big state schools are to have a film circuit of their own. The finest films that can be obtained are to be used on this circuit, this arrangement was made at a recent meeting of the heads of these schools in accordance with plans made by the state board of administration. This plan is but the beginning of a larger plan which will ultimately include all the higher educational institutions of the state. The state control of educational moving pictures in schools is spreading so rapidly that it will soon become general, only in this way can the matter be made thorough and comprehensive; too big for individual schools to handle the problem seems now within measurable distance of being solved. The proper complaint that schools were backward was justifiable in that each school found itself unable alone to undertake so large a work as to equip itself and secure the proper films; now, however, the large circuit plans will make it impossible for any other than a complete and successful course being at the disposal of at least all the high schools, and, ere long the course cannot fail to reach even the most distant country school-house, which as richly deserves the same attention, for therefrom often spring some of our best scholars.

THE VOCATIONAL PICTURE.

In Boston the question of the vocational film is coming to the front as it must necessarily do whenever the matter of the educational film is under discussion. That there is a new and close relationship between the school and future of the scholar is an accepted fact. In Berlin it is considered a part of the school duty to prepare the scholar for his particular prospective trade.

In the discussion of an occupation or profession the main thing above all is to interest the young person about to leave school in an occupation corresponding to his capacities and predilections. A wrong selection frequently avenges itself on a whole life. Unnecessary coercion is another danger often frustrating many a talent and qualification, thus turning a useful life along a wrong course. These evils and dangers, the proper use of vocational pictures will correct, by directing or suggesting that which is most attractive and fitting, thereby leading, as it undoubtedly must, many a life along most useful channels.

In Boston the "Central Station for Scientific and Instructional Kinematography" has interested itself in this branch of vocational study and is preparing in conjunction with those already issued, such a series of trade and industrial films as shall best fit in at such a critical period in the life of the scholar. They also advocate a larger use of such films in the every-day moving picture house, they contend that such pictures are always well received, it being as interesting to see "How the World Works" as well as "How the World Lives."

THE EDUCATIONAL PICTURE IN SPAIN.

In Barcelona, Spain, where the public school is in an unusually advanced condition, the use of the educational picture is about to be adopted.

Dr. Jose M. de Larsarte, a professor in the School of Industrial Engineering, also a member of the Common Council, recently told of a plan he is working on for the purpose of using the moving picture in all the schools of the city.

Dr. Larsarte in defining his seasons for the immediate use of the pictures says: "Motion pictures furnish the grandest instrument of culture ever invented. The method is not a hardship, but rather an agreeable medium for instruction; pupils are enabled to study a thing in its setting. If they are studying geography they get the full color of a place from the motion picture. They see not only a name, but cobblestones, costumes, fountains and styles of architecture. In Barcelona there appears to be nothing to hinder the use of the kinematograph in all branches of the curriculum."

Dr. Larsarte has been visiting the public schools of America and is enthusiastic about much that he has seen, expressing himself as most surprised at the number of young women as teachers in the higher branches. he also believes it is the mission of the schools by means of the educational picture to offset the exhibition of pictures unsuitable for children in the common picture house.

Reviews of Current Productions

Exclusively by Our Own Staff

"Camille"

Famous Character Is Beautifully Portrayed by Clara Kimball Young in World Film Production.

Reviewed by Lynde Denig.

"CAMILLE," as you may recall, is the story of a courtesan doomed to a premature death, the story of a woman who loved honestly, yet was denied all save fleeting moments of happiness. There is nothing strikingly fresh here, for frequently enough authors have to all intents and purposes duplicated the plot of "Camille" and presented much the same style of courtesan under a different name. But, conceding all this, and allowing for the great number of re-christened Camilles, it remained for Clara Kimball Young to bring out the full value of the famous character in a superlatively fine performance. It is easy to wax enthusiastic over an actress so thoroughly accomplished in comedy or drama as is Miss Young, and at no time in the past has she given fuller justification for enthusiasm.

Scene from "Camille" (World Film).

She presents a beautiful woman, rather bored by luxuries which do not satisfy, however much she may crave them. And hanging over her is the shadow of death, not to be escaped unless she foregoes a life of unhealthy dissipation. Physically, Miss Young is quite the ideal Camille. She has the requisite grace and distinction, and a judicious use of make-up gives to her face and eyes the expression born of a fatal illness. No subtitles are needed to inform an audience that Camille is suffering from tuberculosis, that deep down in her heart she is pitiably unhappy and that in her love for Armand Duval she is as sincere as previously she has been false.

The appeal of the central character is based first of all on an audience's normal sympathy for an unhappy woman who is playing a losing game, next on the woman's whole-souled devotion to the man she loves. This devotion meets all tests and with each misunderstanding, each new manifestation of a superb unselfishness, Camille inspires deeper sympathy. One is thoroughly in the mood for the poignant scenes in the final reel, showing her death in the arms of her lover, and it is here that Miss Young reaches the highest mark in a really beautiful performance.

The World Film Corporation was fortunate in securing a director of the French school, such as Albert Capellani, to produce this subject; also in casting Paul Capellani as Armand, and certainly both did much toward giving the drama a French atmosphere. Then there are others deserving of mention for capable acting, among them Robert Cummings, Frederick C. Truesdell and William Jefferson. Carefully prepared in so many respects, it is surprising that in a picture of this importance several poorly photographed scenes and one or two affected by static were allowed to pass.

"Excuse Me"

Pathe's Adaptation of Stage Farce Is Just One Laugh After Another for Five Reels.

Reviewed by Lynde Denig.

STANDING sponsor for a five-reel comedy such as seldom brightens the exhibitor's horizon, Pathe's Gold Rooster may be excused if he flaps his wings and crows lustily. In the adaptation of Rupert Hughes' "Excuse Me," produced on the stage several years ago by Henry W. Savage, he has enough of a surprise to justify quite a bit of crowing, especially as the very same play probably would have caused most producers to shake their heads and say, "It can't be done."

And, truth to tell, it probably could not have been done—successfully, that is—by a company not fortunate enough to secure the cooperation of Mr. Hughes, who wrote subtitles in character, of George F. Marion, director and interpreter of the inimitable Pullman porter, of Vivian Blackburn, Robert Fisher and various other players engaged in the original production. The interesting point is that a five-reel comedy, with the action of four out of the five reels confined to the experiences of passengers on a Pullman car, has been made really and truly funny.

Working under such limitations, robbed of the opportunities generally offered to directors by changes of scene and several plot threads, Mr. Marion concentrated on bringing out the full value of character sketches and humorous situations, such as made "Excuse Me" one of the most popular farces of recent years. Mr. Hughes was the first to make use of the rich opportunity for human contrast and humor offered by the democratic mingling of all sorts and conditions of men and women in a sleeping car. It was necessary on the screen, as on the stage, to draw sharply defined characters and to place them in curious, though not impossible predicaments.

In the picture we find characters and incidents much the same as those devised for the stage. First of all there is the porter, so burdened by the troubles of his charges; then Wellington, the corpulent and bibulous husband, who, on the way to Reno to get a divorce, finds his wife on the same train; the eloping couple played by Geraldine O'Brien and Harrison Ford, whose plan to visit a minister before boarding the train was not realized; the self-effacing little minister who eventually marries them; the traveling Englishman and others, a whole trainload of others, all deftly worked into a laughable mix-up. If the clever acting and situations account for seventy-five per cent of the laughs, the other twenty-five per cent must be credited to Mr. Hughes' subtitles, always bright and, on occasion, refreshingly informal, as if he intended taking the audience into his confidence.

Scene from "Excuse Me" (Pathe).

Three Good Biographs

Releases for the Week of January 17 Comprise a Single (Reissue), a Double and a Triple Part Subject.

Reviewed by George Blaisdell.

FOR the week of Jan. 17 the Biograph Company will issue as its regular program a single, a double and a triple part subject. The single reel is a reissue, "The Miser's Heart," to be released on Monday. It is a melodrama, with a bit of characteristic Griffithian suspense. A. Lestina has the role of

Scene from "The Angel of Piety Flat" (Biograph).

the Miser and finely plays it. Inez Seabury is a most interesting child. Others in the cast are Robert Harron, Edward Dillon, Wilfred Lucas and Charles H. Mailes. It is a good picture.

"The Angel of Piety Flat."

The Tuesday release is a two-part subject, "The Angel of Piety Flat." It is a companion piece to "Packer Jim's Guardianship," "Coincidence" and other stories of the primitive west. There is the charm of outdoors—of the desert plain and the desert hills. Ivan Christy has the role of Little Put, who when Big Tom, his worthless partner, is killed in a poker game conceals the fact from Tom's sister, who comes west on a visit. Mary Malatesta is the sister whose kodak gets her into serious trouble with the superstitious Indians. W. C. (Spike) Robinson arrayed in all his glory is the chief who detains the young woman following the disappearance of a chubby three-year-old Indian whose picture she had tried to snap.

There is a bit of comedy surrounding the arrival of Dorothy at Piety Flat. The residents vie with each other in bringing to the shack of the only woman in camp quantities of household necessities. There are situations of strength following the decision of the Indians that Dorothy's camera must be responsible for the absence of the child. The finding of the little one by Put, the release of Dorothy and the romantic outcome make a good ending of an interesting picture.

"A Life Chase."

There are strong situations in "A Life Chase," the three-part adaptation of Adolphe Belot's drama. It is a story of

Scene from "A Life Chase" (Biograph).

a widow's dissembling in order that she may possibly discover if the man to whom she makes love may have been the instrument of her husband's death. How she actually falls in love with him, is convinced of his innocence, accepts his proposal of marriage, only to hear his confession when he learns her identity—all are logically and convincingly and dramatically told.

Louise Vale is strong as the widow of Bouval; it is a character making heavy demands on capacity for emotional portrayal. Franklin Ritchie is Almivar, whose guilt of the murder of Bouval is cleverly concealed from every one in spite of the circumstantial evidence against him. Mr. Ritchie's treatment of the role is such that he as thoroughly deceives those following him on the screen as Almivar does the police. The denouement, when Almivar, shocked by Mme. Bouval's revelation of her identity, turns his knife upon himself, is one of power.

Gus Pixley as Meloit, the beggar falsely accused of killing Bouval, is seen in a guise which seems to place on him the burden of proof that he is not a murderer. Mr. Pixley is excellent. Jose Reuben is Vaubert, the friend and adviser of Mme. Bouval, and Jack Drumeir is Bouval. Travers Vale is the director of a well acted and well produced subject.

"Tom Martin---A Man"

A Strong Three-Reel Subject by Selig, Featuring Guy Oliver —Scenario by W. C. Clifton.

Reviewed by James S. McQuade.

A STORY of manhood that withstands the test unto death itself will be told in "Tom Martin—A Man," a Selig "Diamond Special," in three reels, to be released through the General Film Company on Jan. 24.

The hero is Tom Martin, a village blacksmith, strong of heart and muscle, with none of the worldly polish of manners to commend him to his sweetheart, Mary Brandon. When a city bred schoolmaster comes to the humdrum village in which Tom and Mary live, he places the big blacksmith at a disadvantage, which sorely troubles that giant. True to the butterfly instinct of some women at all times and to most women at some time, Mary is attracted by the engaging manners of the stranger, and soon begins to show a preference for his companionship. And she does this despite the fact that she has promised to become Tom's wife.

The breach between the former lovers is made still wider when Tom, with a sense of possession, takes the law into his

Scene from "Tom Martin—A Man" (Selig).

own hands on one occasion and almost crushes the life out of the schoolmaster. After that exhibition of Tom's wrath, Mary avoids the smithy and its locality and lavishes her smiles on the schoolmaster alone.

One day when Mary attended the school exercises at the request of the teacher, Tom saw a mad dog rushing through the street in the direction of the school. Instantly he remembered that it was the time of recess and that the children were in deadly peril of being bitten, so without weapons other than his naked hands he followed in the wake of the fleeing, snapping animal.

The children were playing when Mary and the schoolmaster saw the dog rushing down upon them. Her first thought was for the little tots, whom she quickly gathered around her and rushed to the door of the schoolroom, but it was barred tight by the cowardly teacher, who had fled inside for safety, with no thought for the children or the girl he had professed to love.

Tom came on the spot just as the dog was about to spring up the steps towards the cowering Mary and her frightened brood. With his bare hands he choked the life out of the brute, sustaining in the struggle a badly lacerated wrist.

It is needless to say that the teacher was instantly "fired" out of town, while it is sad to state that the brave Tom died soon afterward from hydrophobia.

Guy Oliver's impersonation of the blacksmith shows us a big, simple, blunt, heroic man, who carries his heart on his sleeve and his courage always to the front. That scene in the smithy, when he feels the poison fast depriving him of his will power and his senses, and hastens to forge himself to the anvil so that he may do no hurt to Mary, who is about to visit him, is both affecting and thrilling.

Miss Vivian Reed gives a pleasing characterization of Mary and the teacher is well portrayed by Fred Hearns. The old village doctor affords a strong character sketch in the care of Al. W. Filson. Indeed, Mr. Filson excels in such creations. Miss Lillian Hayward appears as Mrs. Brandon, Mary's mother, and she and the actress who takes off cleverly the air and mannerisms of the prim village gossip are worthy contributors to the interest of the filmed story.

"The Golden Chance"

A Lasky Feature of Striking Strength and Splendor, Starring Cleo Ridgeley.

Reviewed by W. Stephen Bush.

THIS is a marvelous picture. It is an ordeal for the reviewer. The gloss on all the superlatives has been worn off by the ruthless hand of the press agent and superlatives after all are the only terms in which justice can be done to this picture.

In the first place, the story is uncommonly strong. It is rich in dramatic material and replete with genuine pathos. It describes in pictures of superb beauty and sublime simplicity the Golgotha of a woman's heart. The theme of the story is entirely modern, but there is a wonderful element of romance deftly woven into the plot. The romantic element is not at all lacking in our modern life, but it takes the eye of an artist and a dramatist to find it. This picture is ample proof of what can be extracted from modern life in the way of romance and sentiment if one has a real divining rod.

The guile of a society woman aiding her husband in the exploitation of a young millionaire is the first thread in this exquisite texture.

The next is the silly but tragic adventure of a well-bred young girl who marries a scoundrel.

The third thread is supplied by the play of hearts—the heart of the woman so cruelly toyed with by fate and the heart of the young millionaire. Next to the dramatic power found in such abundance in this play is the element of suspense. A swift and well constructed introduction wakes our sympathy and interest in the leading characters and then rivets our attention upon the development of the plot. The director has chosen, and chosen wisely, to depart from all conventional time-worn notions. The unexpected is happening all the time. The spectator is invited to guess at the next turn in the play and is delighted to discover that he has been wrong, for the solution is far more dramatic, far more subtle and entertaining than he could ever have guessed by himself. So much for the dramatic aspect.

There is a new force in this play. I speak of the wonderful lighting effects which seem to lend an indescribable charm and lustre to numerous scenes in the play. Never before have lighting effects, i. e., the skillful play with light and shade, been used to such marvelous advantage. The highly critical spectators who saw the first display of the film were betrayed into loud approval by the many and novel effects following each other in rapid succession. If paintings in a Rembrandt gallery or a set of Titians and Tintorettos were to come to life suddenly and were then mysteriously transferred to the moving picture screen the effect could not have been more startling than it was.

I do not hesitate to say that in the specializing in this

Scene from "The Golden Chance" (Lasky).

branch of our noble art the Lasky pictures are simply in a class by themselves.

The work of the cast is in full accord with the perfection of the rest. Cleo Ridgeley a year ago would have seemed unequal to the task imposed on her in this play. While I have noticed much improvement in this artist within the last few weeks, I was by no means prepared for her flawless work in this play. She carried off the principal scenes with consummate art and I have no doubt that many a woman seeing her shifted back and forth from joy, wealth and happiness to poverty, poignant grief and utter wretchedness will pay her the tribute of a tear. There is not a fraction of an inch of waste anywhere. The climax is as it ought to be the strongest part of the play and it comes upon us with startling suddenness and irresistible force. "The Golden Chance" deserves to take its place among the very best of the Lasky productions. It is bound to add to the prestige of the motion picture everywhere.

"The Other Girl"

Raver Film Corporation's First Subject Features James J. Corbett in a Picture Made Interesting by Its Athletic Phase.

Reviewed by George Blaisdell.

THERE is a strong athletic touch to "The Other Girl," the initial production by the Raver Film Company. The story is an adaptation by George Proctor of the work of Augustus Thomas and was produced by Percy Winter. The picture

Scene from "The Other Girl" (Raver).

features James J. Corbett, one-time pugilistic champion of the world, and its interest centers around "Gentleman Jim." Mr. Corbett is entitled to credit for his natural work before the camera. He has self-possession, and, excepting those moments when with gloves on his hands he is making a quick stroke, has in his movements the moderation so essential to "registering" on the screen. Supplementing Mr. Corbett on the athletic side is William Muldoon, former wrestler and now known to fame for the many famous men he has licked into physical condition at his health farm. The farm and its patients appear in the story.

Backing up the athletes is a good cast. Paul Gilmore has the role of the Rev. Clifton Bradford, referred to on the screen as "Rev. Bradford," an expression reminiscent of village newspapers. Edith Luckett, Becky Bruce and Frances Thompson are prominent on the feminine side. And there are many other players.

While "The Other Girl" contains no situation of marked dramatic strength there can be little question that it will have good drawing power by reason of the presence of Mr. Corbett. The instructions in boxing which "Kid Garvey" gives to the minister are not only interesting but contain as well elements of mirth. The pictures of Broadway at night are out of the usual. The white way after dark has been photographed so seldom that its novelty appeals to New Yorkers as strongly as to those who have never looked on the original. There are many pictures of street scenes in the metropolis.

"The Other Girl" may be said to be a good initial release.

"Destruction"

Theda Bara Plays the Most Wicked of Evil Women in the Latest Fox Melodrama.

Reviewed by Lynde Denig.

THE horrors in this five-part melodrama are piled on so heavily, and the woman played by Theda Bara is so outrageously evil that an audience finds several of the scenes rather amusing. Here is an instance where the attempt to startle and terrify, because it is overdone, fails to carry conviction and the response of the spectator is far from that expected by the producer. At the New York Academy of Music, where "Destruction" was shown, the audience followed the first two reels patiently and after that revealed its good sense by laughing at the preposterous wickedness of the character portrayed by Miss Bara in her most forceful manner For a time it appeared as if the melodrama were destined to become a farce.

There could be no better indication that the Fox Company has about reached the limit in the production of abnormal photoplays, likewise that Miss Bara is ceasing to touch the emotions by depictions of erotic women. Having provided a diet

of horrors for many months, the Fox producers evidently thought the time had come to increase the dose and present in "Destruction" something more horrible than usual. But the public, instead of being stimulated, refused to swallow the new concoction of sensationalism and merely laughed.

Technically, William S. Davis has provided a first rate production, terminating with a fire scene of the most spectacular quality, and there is some praiseworthy acting, especially by the player in the role of the drink-crazed factory worker, who abuses his wife and eventually shares the fate of the impossible Ferdinande in the burning house. The gorilla-like ferocity of this actor is impressive. Miss Bara is not to be blamed for the picture's failure as an emotional melodrama, for she acts precisely in the past and that, no doubt, is what the Fox company wishes.

The Purification of Mulfera

Eighth Episode of Kalem's "Stingaree" Series Is a Good Combination of Comedy-Melodrama.

Reviewed by George Blaisdell.

THE eighth episode of Kalem's "Stingaree" series, the filmed version of the book from the pen of E. W. Hornung, is "The Purification of Mulfera." Mulfera being one of the worst of the small Australian settlements. The subject gives full opportunity for the comedy talent of True Boardman, who

Scene from "The Purification of Mulfera" (Kalem).

portrays Stingaree, the outlaw of education and former position in England who in Australia lives by his wits and his weapons and preys on the society from which he is debarred. Sharing the honors with Mr. Boardman is Paul C. Hurst, who through the series carries the role of Howie, Stingaree's roughneck partner. The character work of Mr. Hurst is notable and contributes to the rough humor of the episode. Marin Sais is Ethel Porter, who comes to Mulfera to aid the bishop in his work of reformation. Incidentally she does more than sing to the roistering men who congregate at the settlement. When she finds Stingaree the captive of the authorities she takes measures to set free the man she had known in better days back in England.

The story turns on the meeting of Stingaree with the bishop of the diocese and his accompanying chaplain on their way to reform Mulfera. Stingaree compels an exchange of raiment. In the garb of the two ecclesiastics the outlaws proceed to Mulfera. Howie talks to the men of the settlement and is interrupted by Stingaree, who suggests a collection. Under the persuasive influence of four revolvers there is a searching of pockets if not of consciences. The sudden appearance of the bishop, who has struggled across the desert, caused the hasty departure of the pair. They are captured by rangers and taken back to Mulfera. Locked in a room, they are released by Ethel, the escape being effected while she sings to the meeting now under the leadership of the real bishop.

Practically the entire two reels are of outdoors. There are unusually good desert scenes and some real riding. "The Purification of Mulfera" will have strong interest for those who love adventure, especially adventure in the open, with comedy and melodrama intermingled.

"Celeste of the Ambulance Corps"

A Red-Cross Nurse the Heroine of a Three-Reel War Drama Produced by the Edison Company.

Reviewed by Edward Weitzel.

THE "pomp and circumstance of war" has furnished the background for many a worthy photoplay, and gallant young heroes have fought and bled and been the objects of adoration during the progress of the pictures. But it has remained for the author of "Celeste of the Ambulance Corps" to make a young and pretty Red Cross nurse the central figure in a three-reel screen drama. William Addison Lathrop is the scenario writer in question. His heroine is first shown as a young society girl, her mind bent only on marshmallows, matinees and millinery. Her father is a Civil War veteran, however, and a story told by one of his comrades of his rescue on the field of battle by a brave young nurse and the old soldier's praise of her courage fires Celeste with a desire to serve her country in a similar capacity. Events that follow are purely apocryphal. This country becomes engaged in a war with some indeterminate foreign power and our sacred soil is invaded. The action shifts rapidly from one phase to another of the life of a nurse in active service. We see her attached to a field hospital and attending the wounded as they are brought in from the front. Scenes of actual fighting and the carnage of war are also shown. Neither is the thread of romance missing. Celeste meets her hero in the person of one of the officers. They have but brief time for love making. The call of duty keeps them occupied with sterner things; but when he is numbered among the missing, she goes in search of him on the battlefield, is struck down by a bullet just as she reaches his side, and the two are found among the dead when the count is taken of the slain.

It will readily be understood that such a story forms an excellent plot for a photoplay. The contrast in the heroine's position and the change wrought in her character when she exchanges the laughter and frivolity of the drawing room for the horrors and fatigue of the army hospital, are material of which drama is made. Mr. Lathrop has not burdened his theme with an overabundance of complications, and, during the latter part of the picture, has depended upon the battle scenes for the big moments of his work. The producer has made a commendable effort to realize the possibilities of so striking and vital a subject. A large number of well trained supernumeraries are employed, the locations are impressive, and the military equipment is correct—except in one notable incidence. By one of those inexcusable oversights to which so many directors fall a victim, the ambulance used is not a regular U. S. Army vehicle, but one belonging to a city hospital, with a large gong fastened to the dashboard.

The cast is wholly admirable. Leonia Flugrath meets every requirement of the character of Celeste, and Charles Sutton, Pat O'Malley, Paul Bliss, Harry Linson and Julian Reed are equally competent in their respective roles.

"What Will People Say?"

Olga Petrova Is Starred in Metro Drama of Sustained Interest—Produced by Popular Plays and Players.

Reviewed by Lynde Denig.

RUPERT HUGHES wrote a novel in which he showed how lives are governed by fear of the opinion of other people. Consciously, or unconsciously, a great many of us are said to be ruled by what our neighbors think; we wonder "What Will People Say?" and this very pertinent question was made the title of the novel, and, in turn, the title of an interesting drama, produced in five reels by Popular Plays and Players,

Scene from "What Will People Say?" (Metro).

with Olga Petrova in the role of a young woman who follows the dictates of worldly wisdom, rather than her own better judgment and emotions. It is in all respects a first rate photoplay suggesting a few of the false ideals that are passed as a matter of course in contemporaneous society.

The motif of the story is the all-important question that presents itself at each crisis. When a wealthy business man is on the verge of failure that will necessitate a radical curbing of the expenditures of his family, the first thought is "What Will People Say?" To prevent the humiliation of a bankruptcy that will excite talk, Cabot's daughter, Persis, consents to a wealthy union and even when she falls violently in love with another man she goes through with the marriage, mainly because it appears to be the only way of avoiding unpleasant gossip. Her married life is a tragic failure, yet when the opportunity for divorce presents itself, the question "What Will People Say?" again looms up with all powerful force. And so it goes almost to the end, the opinion of others is the guiding influence and generally it brings evil results.

The story through which this theme is developed has sound dramatic qualities in the conflict of well defined characters and the plausible presentation of interesting situations. The director made practically all of the scenes interesting by excluding everything not essential to the progress of the plot and by showing rare judgment in the selection of locations and artistic settings. Scenes photographed on a roof garden are unusually attractive, and every now and then there is an ingenious bit of camera work that pleases by reason of its novelty. Mme. Petrova is emotionally impressive and at the same time restrained in her portrayal of Persis. Fritz de Lint makes a convincing figure of the army officer and Fraunie Fraunholz is well cast as the dissipated husband.

"Thou Art the Man"

Impressive Vitagraph Drama Dealing with the Civil Service in India—Released by V-L-S-E in Six Reels.

Reviewed by Lynde Denig.

FEW, we imagine, will question the good judgment of the Vitagraph Company in releasing "Thou Art the Man" in six reels instead of the customary five. The picture is its own justification, for it holds the attention without a lapse

Scene from "Thou Art the Man" (Vitagraph).

and probably would be harmed, not benefited, by the elimination of one thousand feet. Far more than in most photoplays, the characters are allowed to grow and work out their own destinies, so that we get something of a transcript of life instead of a series of dramatic episodes strung together by a plot. The full characterization that proves such a valuable asset to this picture is well worth the additional space required.

Wherever the scenes were photographed, the backgrounds serve very well for a story of the Indian civil service, and their effectiveness is frequently enhanced by the finest kind of photography and lighting. But the real power of this picture is due to the capable presentation of a comparatively simple story by a notably efficient cast under the direction of S. Rankin Drew, who also plays one of the principal roles. At the basis of the plot is the familiar situation in which a wealthy man attempts to steal the love of a married woman whose husband cannot afford luxuries. The triangular affair is located in India, where Raynor, filling a subordinate position in the Civil Service, is at the mercy of his superior, Irving Marner.

When Raynor's wife is threatened with fever and the doctor orders her removal to the cooler climate of the hills, the poor underling in the governmental machine is thankful to Marner for an opportunity to increase his salary, though the new post is located in a fever-stricken district. Under the guise of kindness, Marner intentionally jeopardizes Raynor's life and takes advantage of his absence by wooing the woman to whom he has taken a fancy. His change of heart comes just in time. The young District Inspector is saved and Marner remains to die of fever. Occasionally the story has a fatalistic tone that adds to its impressiveness. Three sincere characterizations that stand out with equal force are given by Mr. Drew as Raynor, Virginia Pearson as his wife and Joseph Kilgour as Marner. The entire production is in accord with the best standards of photoplay craftsmanship.

Two Lubin Releases

"Sorrows of Happiness," a Four-Reel Unit Program Drama—"Vengeance of the Oppressed," a Powerful Three-Reel Photoplay.

Reviewed by Edward Weitzel.

IT IS generally admitted that writers of every description, makers of novels, of stage plays or of screen dramas, are influenced by the works of other literary laborers. If this be true, the author of the "Sorrows of Happiness" has been swayed by the mid-Victorian novelists. The realists of a later day have, apparently, made no impression on Anthony P. Kelley, the gentleman in question, and his scenario reflects, with praiseworthy exactness, the merits of the school he has chosen to follow. Although the title, "Sorrows of Happiness," is somewhat ambiguous, the plot of Mr. Kelley's drama is clear and direct. Having definitely settled upon the climax, he allows nothing to impede the onward march of the story. There is, what Mrs. Malaprop would call, "a nice derangement of incidents," leading up to the big scene, where a recalcitrant wooer is confronted with the girl he deserted on her wedding day. In order that poetic justice be meted out to him in full measure, the fates are made to decree that this laggard in love shall succumb to the blandishments of the deserted bride's elder sister. When he arrives at the hour appointed for the late wedding it is to face a highly dramatic situation; the victim of his perfidy, who has been driven insane, is brought before him. The heart of the man is touched, and his honest desire to right the wrong, restores reason and happiness to Mary Carroll. This romantic story pays proper heed to credence, by having the heroine an unsophisticated little country girl and her betrayer a wealthy young city chap. Her father and mother are the correct types of honest farm folk; and events move interestingly along on the surface of life, and take no heed of the stronger currents below.

As the producer of "Sorrows of Happiness," Joseph Kaufman displays his usual intelligent grasp of his subject, and the acting of the cast meets every requirement. June Daye, Bartley McCullum, Craufurd Kent, Inez Buck, Helen Green, Marie Sterling, and James Daly, have the principal roles.

Vengeance of the Oppressed."

THIS three-reel photodrama has but one fault: the first part is so powerful that the authors have been unable to increase the force of the action as the story nears the climax. Nevertheless, it is an unusual piece of scenario writing and holds the interest to the very end. Written by Wilbert Melville and Julian Louis Lamothe, the producer of the picture, Edward Sloman, easily proves the wisdom of his selection. The opening scenes are laid in Russia, a young, Jew, his wife, and a Cossack officer comprising the leading characters. The familiar story of lust, brutality and murder is enacted, and the Israelite flees to this country, bereft of wife and mother. Once in the United States, the ability of the man is given free rein and, from an humble beginning, he lifts himself to a position of great authority in the financial world. When the Russian government sends Sergius Kosloff, the brutal Cossack, to negotiate a loan, the time for Aaron's vengeance is at hand. The manner in which he plans and executes that vengeance has abundant intensity and fine dramatic effect, and the play closes with the death of the Cossack and the Jew.

Here are strong passions treated with corresponding force. The direction is at all times worthy, but it is in the scenes in Russia that Mr. Sloman has achieved his best results. There is a verity, a conviction of the truth of the local color, that will not be denied. In giving the producer his well-earned meed of praise, it is also a pleasant task to congratulate him upon his acting of Aaron. It is a clean-cut, moving and always adequate impersonation.- Other characterizations that call for commendation are those of Adda Gleason, Adelaide Bronti, Francelia Billington, George Routh, Benjamin Hopkins, Julian Lamothe, Helen Wolcott, and L. C. Shumway.

"The Woman in Politics"

Five-Reel Thanhouser Released Through the Mutual Film Corporation as a Masterpicture.

Reviewed by Louis Reeves Harrison.

A WELL-CONSTRUCTED and interesting story of timely theme, "The Woman in Politics" suffers principally from lack of good title. To announce the theme in advance is not so detrimental as to placard the plot in the title, but it is bound to detract from that pleasurable uncertainty as to the

Scene from "The Woman in Politics" (Thanhouser).

result of action which helps to sustain attention through five reels. The story is really one of a plucky girl's adventures in the political field, but less as a politician than as an honest and determined unit, who sets her puny will against organized

graft, who would fail miserably but for the protection and guidance afforded by a young man of superior strength and mental resource, the Governor's Private Secretary.

A young lady in public service, impersonated by Mignon Anderson, attempts to do her duty as a health commissioner regardless of consequences and finds that she is out of harmony with the organization. She unfavorably reports a tenement belonging to the Mayor and loses her position. She appeals to the Governor and is thereafter barely preserved from ruin by the timely appearance on the scene of a young man of extraordinary daring and acumen. Interest centers on this mysterious character from the moment of his appearance, a clever piece of photoplay construction, an interest intensified by concealment of his identity. The mysterious and resourceful stranger, admirably impersonated by George Marle wins the plucky girl's battle for her through a series of sensational incidents, a stirring fight to the end.

"The Man Inside"

Edwin Stevens Central Figure in Mystery Offering Which Abounds in Dramatic Thrills.

Reviewed by Robert C. McElravy.

SCENARIO writers and directors frequently experience difficulty in finding sufficient action in story plots to make five good reels. The trouble has been quite the reverse in this production. It abounds in incidents and situations, all pertinent to the main plot, and fairly crowds the mind of the observer in the effort to keep up with developments. Only intense interest of the plot as a whole can offset such a deluge of short, choppy scenes as appear in this production, but the compelling power is there and holds the attention firmly.

The chief object of this attraction is the fact that the observer is conscious at all times of being in the presence of a master villain. Col. Dana Thornton, as impersonated by Edwin Stevens of histrionic fame, is a cool, calculating individual, who commits a series of crimes before being brought to justice. He first endeavors to steal some government plans from his

Scene from "The Man Inside" (Universal).

brother, Barry Thornton, also impersonated by Mr. Stevens. He then stabs a man with a letter file and brings about the death of the supposed maid because she knows too much. The action sounds melodramatic in the telling, but is really straight drama as handled by the competent cast. Two love affairs also complicate matters considerably.

This production would have been stronger if simplified, but has much to commend as it stands. Harry Benham, Tina Marshall, Harry Strong, Sidney Bracey and others are included in the cast.

"Temptation"

A Lasky Picture in Which Miss Geraldine Farrar and Theodore Roberts Carry off the Honors.

Reviewed by W. Stephen Bush.

"TEMPTATION," as resisted with the utmost propriety by Miss Geraldine Farrar, is the head and front of this Lasky feature. Miss Farrar has a personality of such magnetic charm and such vivacity that she is bound to win her audience in even a mediocre play. The same may be said for Theodore Roberts. These two artists make "Temptation" acceptable. Of course there are very fine settings and all those delightful adjuncts of the Lasky art, but the story is conventional to a degree and we are permitted to guess the end some time before the end comes. There is no doubt whatever that this feature can be improved materially by trimming it here and there; I think a loss of about two or three hundred feet would be a gain.

Otto Mueller—thus the story runs—is the director of a metropolitan opera house and a little tyrant in his own realm. He abuses his power for the gratification of his evil desires. He certainly is a ruthless devil. Not only does he pursue the virtuous and talented singer, but he makes up his mind to wipe her gifted lover from the theatrical and operatic map. The latter has composed a first-class opera. Otto praises the opera extravagantly and wants to produce it at once until he hears that the fiance of his persecuted singer is the author. Thereupon he sniffs at it contemptuously and rejects it. The poor composer, although a splendid violinist, is forced to seek employment in a foundry, where he takes up the uncongenial and frightfully hard work of a puddler. No wonder he is half dead at the end of his first day.

The climax while to some degree anticipated is startling in some of its details. The young singer to save her husband's life has agreed to the "price" named by the wicked director. She comes to the appointment in gala dress, reminding one of

Scene from "Temptation" (Lasky).

the classic robes in which the virgins of old were dressed when offered to the fearful Minotaur of Crete. When she announces herself ready to be immolated upon the altar of her marital love she finds that the old demon impresario has been killed by a former favorite with whose affections he had trifled in a most reckless manner.

Two Vitagraph Features

"Mrs. Dane's Danger" and "Secret Seven" Featuring Many of the Most Popular Stars of the Company.

Reviewed by W. Stephen Bush.

LILLIAN WALKER and L. Rogers Lytton carry off the honors of this film play. Their work is deserving of the highest praise. Lillian Walker takes the part of the young wife of an elderly husband. Husband and wife understand each other perfectly, but the usual gossip soon overtakes them. The young wife's name is mentioned in connection with that of Rex Gordon, a former admirer. There is a jewel robbery which is carried out with a good deal of realism. There are many tense and thrilling situations, though some of them were not quite as probable as they might have been. After a lot of confusion and misunderstandings that often border on the

Scene from "Mrs. Dane's Danger" (Vitagraph).

tragic, there is a very happy ending: everything is explained satisfactorily and husband and wife are all the stronger in their mutual regard and attachment for the trials they have passed through.

"Secret Seven."

THIS three reel feature is rich in good entertainment. The cast consists of some of the most popular Vitagraph favorites, such as Rose Tapley, William Humphrey and Harry Northrup. "The Secret Seven" is the name of a daring band of counterfeiters. Manfredi, an American-Italian doctor, knows of the existence of this band, but has been sworn to secrecy by the leader. Manfredi is a friend of Paul Hampton, a secret ser-

vice man, working for Uncle Sam. Hampton gets hold of a counterfeit bill and goes to work in the neighborhood where he suspected the counterfeiters are operating. Complications now set in rapidly, a sweetheart of the doctor is involved in the mesh of intrigue, a rival for the doctor's affections appears and swears vengeance. The situations are all highly dramatic and gripping. There is a rough road for the actor and his

Scene from "Secret Seven" (Vitagraph).

sweetheart to travel, but the tangled skein is finally unwound with great directorian skill and there is a most happy ending. Settings, photography direction and acting were of the best Vitagraph calibre.

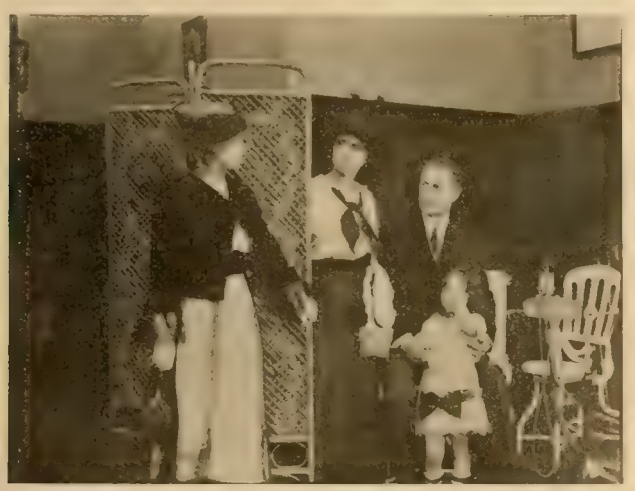
Triangle Program

In a Bill of Varied Merit Are Presented "The Green Swamp," Kay-Bee, "The Worst of Friends," Keystone, and "The Wood Nymph," Fine-Arts Film.

Reviewed by Louis Reeves Harrison.

"THE GREEN SWAMP," an intense drama of the highest class, highest according to present standards, holds sympathetic attention throughout every foot of its four reels to the last moment of its artistic conclusion. So evenly balanced are the three great factors of photodrama, constructive imagination, capable direction and intelligent interpretation that one can only compliment author, producer and actors jointly for their composite craftsmanship. Only by such perfect harmony of effort is the illusion preserved, the illusion of witnessing a phase of life and of living in it so that one forgets one's actual surroundings. The story is flawlessly arranged, exquisitely handled and told by its people as if they were living their parts.

It is a story of a sweet young wife's love in its perfectly natural, though not elevated, expression. Extremely sensitive to changes of mood in her mate, dreading the loss of that complete happiness her influence over him has brought, she slowly sinks into a green swamp of suspicion from which her view



Scene from "The Green Swamp" (Kay-Bee).

of him becomes hideously distorted. She sinks deeper and deeper in the mire of distrust and misconception until she becomes ferocious on discovering that she is to bring a new life into the world. It requires one great dramatic incident to restore her to her senses. There is a state of high suspense until that moment arrives. It comes by natural and logical means, when a tragedy in her husband's life, which might have been caused by her jealousy, is narrowly averted. There is not a dull moment in this fine production.

"The Worst of Friends."

"The Worst of Friends" serves principally to give new opportunity to those old stage favorites, Weber and Fields, a service they most surely require, for their old tricks seem stale indeed when compared with their screen performance. They are really wonderful survivals when one considers how long they have been at their unvaried impersonations and horseplay. The farce in which they appear, while it draws roars of laughter from the easily amused, has absolutely no continuity as a story, is a mere jumble of incidents which are vastly more amusing in a farce of better construction interpreted by the regular Keystone Company. Bad as it is in some respects, "The Worst of Friends" is so far above the average farce shown on the screen that it will be welcomed in nearly any varied program.

"The Wood Nymph."

"The Wood Nymph" is entirely dependent upon the charming personality and fine acting of Marie Doro for interest. Without her, or without an actress as attractive and capable, it would fall very flat. It drags as it stands except at bright moments, when there is promise of high comedy in its material. There is a painful monotony of scene, a lack of

Scene from "The Wood Nymph" (Fine Arts).

characterization in all other roles save that of the principal, a confusing sameness of types and costumes among the four leading men, especially during the obscurity of the fire scenes, and those scenes, well enough done in themselves, are repeated and attenuated to the limit of good-natured tolerance.

"Fighting for France"

Five Reels of Genuine War Pictures Released as a Mutual Special Feature.

Reviewed by Louis Reeves Harrison.

WHILE these spirited illustrations of what is going on along the French line of battle, in the background and on the sea, have had advanced showings among a few principal cities, interest in them is bound to increase as time

Scene from "Fighting in France" (Mutual).

wears on, because they are true presentations and can never be duplicated. They will serve for many years in the historical department of educational releases. The great Generals, the

great Monarchs, all the celebrities with the Allies are to be seen at close range; veritable armies of infantry, cavalry and artillery pass in review; the glory of war is rampant at times, but all points of view are taken, including those miseries of war often suppressed in the news.

It is all interesting; the trenches of marvelous construction; the trenches blown to pieces during the Champagne drive; the famous "seventy-fives" in action; the lines of downcast German prisoners brought in from the front; the Spahs, the submarines, the Dardanelle operations; the distant glimpse of actual battle, but the real big interest is the human one, the man behind the gun. He is ourselves as we would be under the same circumstances, as we yet may be, completely transformed for better or worse by an unsought change of condition. In every scene the common soldier, he who takes all the risks and gets so little return, is a sympathy-winning figure never to be forgotten.

"The Foundling"

Mary Pickford Is Seen in Excellent Famous Players Subject That Contains Pathos and Comedy.

Reviewed by George Blaisdell.

IT IS a typical Mary Pickford story in which we see Miss Pickford in "The Foundling," the Famous Players five-part release of January 3. There are present those elements which in greater or less degree have been factors in her most successful pictures. As the title indicates, it is a waif story; and there are other children, an asylum full of them; and dogs, too.

John D. O'Brien makes his debut as a Famous Players producer and scores on his first shot. For his script he has an original story written by Frances Marion. It is a well-told story. There is pathos in the opening, where a mother passes from the world as a girl infant enters it. The tradegy is softened to the observer by the fact that only the arm of the mother shows as the doctor takes the pulse. There are many other moments of quiet in the picture, but there are also bits of mirth as well as straight drama that make for a wholesome whole.

Scene from "The Foundling" (Famous Players).

Miss Pickford is seen first as a child of thirteen in an orphan asylum. From the institution she is sent into a "home," which proves to be a boarding house, of which she becomes the slavey. When she runs away she is found by the man who proves to be her father; the head of the asylum had foisted upon him as his daughter her own piece. It is following the robbery of the father through the connivance of the bogus daughter that the facts are revealed.

Edward Martindell, as David King, the artist who gives to a neighbor for adoption the infant whose coming has brought him so much sorrow, shares with Miss Pickford the acting honors of the picture. His is a splendid performance. There is a good supporting cast.

Miss Pickford is at her best. One of the more notable phases of the subject is her control of the mites in the asylum. She entertains them, interests them. The visit of the little ones, when surreptitiously they bring to Molly O some food to make up for the supper of which she was deprived, will charm. And there is a gulp in the parting. There is comedy following the unsanctioned adoption of the dog; even more when the slavey discovers the improvised kennel contains four puppies—in spite of the ignorance of the child that her guest was "married." There is drama of a sterner sort after Molly O is taken to the home of her benefactor—and a most happy denouement.

"The Foundling" should be one of the more popular Pickford releases.

WILLIAM COURTENAY SEEN IN NEW VITAGRAPH.

William Courtenay, who has graced the legitimate stage in numerous successes during recent years, will soon appear before the moving picture public in the character of Robert Lovell in the Rev. Cyrus Townsend Brady novel, "The Island of Surprise," which appeared as a serial in a well known magazine. The novel was picturized and produced by the Vitagraph Company of America as a five-part Blue Ribbon Feature.

There are numerous "Brady" thrills in the film, for the scenes are laid in the South Sea Islands where the hero and the heroines are beset by savages and literally wade through blood to escape to freedom. So elaborate is the story that the Vitagraph company has been at work six months in gathering the scenes necessary, and it is considered as one of the most important releases ever filmed by that company.

Courtenay is cast as the son of a wealthy Wall Street operator, who marries his father's secretary, Dorothy Arden, without telling his father. William Courtenay gives a splendid portrayal of his difficult role. Eleanor Woodruff, Zena Keefe, Charles Kent, Julia Swayne Gordon and other prominent Vitagraphers are in the production which was filmed under the direction of Paul Scardon.

VITAGRAPH PHOTOGRAPHS CARNEGIE STEEL MILLS.

In the Vitagraph Blue Ribbon Feature, "The Cave Man," Director Theodore Marston took a company to Pittsburgh and photographed certain scenes in the big plant of the steel trust at Homestead, Pa. It is the first time that a real motion picture of the interior of one of the mills has ever been taken and permission to use the structures was difficult to obtain. President Dinkey of the Carnegie plant and President Farrell of the United States Steel company were finally induced to give Director Marston the unusual privilege.

Robert Edeson, who is featured in "The Cave Man," borrowed garments from one of the husky mill workers, and went through the duties as he learned from watching them for more than a day. Lights were placed at advantageous points and the camera faithfully recorded one of the most thrilling scenes ever portrayed on the film.

From word received by the Homestead Mills and other huge industries in the steel district, the Vitagraph company is the first and only concern to use their cameras on the working of the plants. In acknowledgment of the courtesy extended, Director Marston showed the film at an entertainment of the mill workers, even before the Censorship Board had viewed it, and before it had been finally passed upon. It met with an enthusiastic reception.

Sammy Burns in Vogue Comedy..

Sammy Burns will soon be seen in a Vogue comedy which will permit him to display the athletic prowess undeniably his. The name of the picture, which will be one reel in length, is "Sammy vs Cupid." There is a pretty girl involved. Sammy is in love with her. She, however, like a regular American-minded girl, refused to marry a man who seemed physically unable to protect her through life, and Sammy, in this stage of the story, seems to merit the young lady's scorn.

But she reasons without Sammy. He begins a course of physical training that would seem like a vacation to recruits in the navy. He does some stunts never seen before on the screen. Nothing seems impossible to him. He engages in boxing bouts with regular "pugs" and wins. He wrestles and wins and just naturally takes the honors all along the line.

The picture teems with ludicrously funny situations and there is a screaming climax when Sammy gets a decision in a wrestling bout with Josh Benny, who tips the scales at 360.

Of course, his success in athletics spells success in love and the lady capitulates to the prowess of the man she once had scorned.

Novelty Heralds an Ivan Aid to Exhibitors.

The publicity department of the Ivan Film Productions has turned out something somewhat different in the quality and get-up of heralds as an aid to the exchanges throughout the country who are exploiting the regular monthly Ivan releases. For the January release, "Forbidden Fruit," special allegorical drawings were made depicting the Garden of Eden and its first inhabitants. These illumine the outside cover of the folder and the snake and fruit device is used on the inside to frame pictures of the cast and scenes from the play. Printed in several colors, this herald has created a great deal of most favorable comment among those of the local New York exhibitors who have seen it as well as the exchanges releasing the Ivan subjects throughout the country.

Fairbanks Twins in "An Innocent Traitor."

The beautiful Fairbanks twins, Marion and Madeline, have dropped their child roles to star in ingenue parts in "An Innocent Traitor," a charming play of army life and the secret service, announced for release on the regular Mutual program, Dec. 24. A unique thing about these youthful leads is, that they positively refuse to appear separately. If one is to be featured, she insists that her sister share equally in the honors. This keeps the Thanhouser scenario department using its wits to devise clever plays of doubles and confounded identities in which Marion and Madeline can both be prominently cast. "An Innocent Traitor" shows what delightful work these two fascinating little girls are capable of. It is doubtful whether even their most ardent admirers will be able to tell them apart on the screen.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

HEREDITY (Biograph), Dec. 27.—This one-reel D. W. Griffith reissue is like a page of American history. The young half-breed, born of a white father and an Indian mother, who reverts to savagery at the first opportunity, is taken from life, and the entire reel makes an intensely interesting story. Harry Carey, Jack Pickford, Alfred Paget, W. C. Robinson and Madge Kirby comprise the cast.

HEARST-SELIG NEWS PICTORIAL, NO. 103, 1915 (Selig), Dec. 27.—Ferryboat Manhattan in a collision, New York; military parade, Charleston, S. C.; hockey champions, Omaha, Neb.; steamship Winneconne released at New York; Geo. A. Powell of Sacramento, Cal., President Wilson's double; peace declared between the three big baseball leagues, Cincinnati; vessel goes ashore on the Jersey coast; explosion of dynamite at Lynnfield, Mass.; ice skating on roof at Biltmore Hotel, New York; breakers at Venice, Cal.

HE GOT HIMSELF A WIFE (Vitagraph), Dec. 27.—As a bit of irresponsible but wholly diverting nonsense this one-reel farce meets all requirements. The fun moves at a lively pace and the cast, including Webster Campbell, Mary Anderson, Aileen Allen and the long line of school-marms, all try to come in first in the race for favorable mention. They all finish about even. Edwin Ray Coffin wrote the scenario.

THE CARETAKER'S DILEMMA (Kalem), Dec. 28.—Burlesque comedy runs riot through the one-reel of this photoplay, and the "touch-and-go" brand of farce acting that Bud Duncan, Jack McDermott and wholesome Ethel Teare know so well how to dispense, is liberally supplied. Bud Duncan also shows his skill as a dare-devil chauffeur, during the action of the comedy.

THE FABLE OF "THE HEIR AND THE HEIRESS" (Essanay), Dec. 29.—The sub-titles to this one-reel picture are among the wittiest that have served to point the humor of the Ade fables. The story itself illustrates several amusing phases of human nature, and is capitally played by Charles J. Stine, Earl Stanhope and Peggy Sweeney.

THIS ISN'T THE LIFE (Lubin), Dec. 29.—D. L. Donn has the star role in this one-reel farce, written by George Spink and produced by Edwin McKim. The picture is an amusing example of broad effects in funmaking, and Mr. Donn's comic gifts are utilized to the best advantage. Florence Williams, Patsey De Forest and Jack Delson take part in the proceedings.

HEARST-SELIG NEWS PICTORIAL, NO. 104, 1915 (Selig), Dec. 30.—Arrival of the steamship California at New York, with mail; Japanese orphans at a San Francisco orphanage; the Zoo, Omaha, Neb.; Henry Elonskey, champion swimmer, New York; noncapsizable boat, Baltimore; proposed monument to Santa Claus, New York; steamship Minnesota disabled, San Francisco; Christmas presents at public school; fatal accident at Spokane, Wash.

BY MIGHT OF HIS RIGHT (Vitagraph), Dec. 31.—William B. Courtney is the author of this highly amusing one-reel comedy that will be relished by all beholders. The manner in which a happy family rids itself of a bore, is cunningly planned. Mr. and Mrs. Sidney Drew and Donald MacBride share honors in the acting.

AT THE RISK OF HER LIFE (No. 60 of the "Hazards of Helen" Railroad Series) (Kalem), Jan 1.—Helen Gibson makes good the title of this one-reel drama during the action of the story. The thrill is among the most heart-quickening that have been shown in this series of narrow escapes. There is an interesting plot and no lack of movement all through the picture.

A READY MADE MAID (Lubin), Jan 1.—In this one-reel farce, Billie Reeves dons skirts and hires out as a servant girl to an unsuspecting housewife. The results of his efforts at cooking, washing, cleaning and waiting on table can easily be imagined, although the reality is something fearful for the lady of the house, to contemplate. Mr. Reeves is assisted by Arthur Matthews, Carrie Reynolds, Peter Lang and Jessie Terry, and a lively fifteen minutes is the result.

THE LESSER EVIL (Biograph), Jan. 3.—Blanche Sweet, Mae Marsh and Edwin August are among the old Biograph favorites seen in this Griffith reissue. As in many of the early Griffith pictures, suspense is cleverly maintained through a thrilling story. A girl is kidnapped by smugglers and, aboard a sailing vessel, is threatened with all sorts of indignities before a rescue is effected.

General Film Company Specials.

THE MAKING OF CROOKS (Selig), Dec. 27.—The outstanding merit of this three-reel drama is the strict regard for things as they are with which the subject is handled. Viewed solely as a piece of dramatic construction, the picture lacks form and many of the component parts of a photoplay; considered as a veracious narrative of the evil of pool rooms and the night life of the city, it hits its mark exactly in the center, and teaches a powerful moral lesson. Jack Pickford draws a lifelike portrait of a young Italian pool sharp, and the remaining members of the cast are all excellent.

BROUGHT HOME (Essanay), Dec. 28.—This two-reel drama is another of those heart stories that furnish Ruth Stonehouse with a chance of introducing one of her appealing impersonations of a young girl. As Dorcas Dale, the inmate of an orphanage, Miss Stonehouse looks and acts the little heroine to perfection. The picture has an engaging plot, and excellent acting is also contributed by Richard C. Travers, Edmund F. Cobb and Billy Harper.

THE WOMAN OF MYSTERY (Biograph), Dec. 29—Adapted from a novel by Georges Ohnet, this three-part drama is founded on the efforts of secret service agents to get the formula for a powerful explosive to be used in warfare. The story maintains a fair degree of suspense, is attractively staged and very well acted by Louise Vale, Franklin Ritchie, Charles Mailes and others.

THE TAKING OF STINGAREE (Kalem), Dec. 29.—A two-part offering, the sixth of the "Stingaree" series, by E. W. Hornung and produced by James Horne, with True Boardman and Marin Sais in the leads. It makes an excellent comedy and dramatic picture full of dandy character suggestions, well acted and freshly interesting all through. We commend it. A longer review may be found in our issue of December 11, 1915.

SAVED FROM THE HAREM (Lubin), Dec. 29.—A four-reel picture on the Unit Program, in which the U. S. Navy plays a prominent part. The story is melodramatic and deals with the adventures of a U. S. Consul and his daughter at the court of a foreign ruler. A review of the picture appeared in the issue of Jan. 1, page 94.

THE CONVICT KING (Lubin), Dec. 30.—The three reels of this photoplay contains a strong story of which Dudley Glass is the author. Melvin Mayo, George Routh and L. C. Shumway have the leading roles. A review of the picture appeared in the issue of Jan. 1, page 94.

THE MATCHMAKERS (Edison), Dec. 31.—A three-reel comedy-drama with a lively plot and well-drawn types. Sally Crute and Carlton King have the leading roles. A review of this picture was printed in the issue of Jan. 1, page 90.

THE MYSTERIOUS BRIDE (Knickerbocker), Dec. 31.—Romance of the kind supplied by the writings of Dumas the Elder is to be found in this three reel photoplay. The missing bride, who runs away from her husband on the wedding night, and playfully hides herself in a closet from which she never escapes alive, contributes the leading motive of the story, and the incidents that follow are equally melodramatic. The picture is well staged and acted.

THE PRISONER AT THE BAR (Essanay), Jan. 1.—The plot of this three-reel photoplay tells of a man who takes the law into his own hands and kills the one who wrecked his life. The theme is worked out with force and skill, and most persons will applaud the jury for acquitting the prisoner at the bar. Darwin Karr, Hugh Thompson, Williams Burns and Warda Howard constitute a well-selected cast.

THE MANICURE GIRL (Selig), Jan. 1.—This two-reel comedy belongs to the Chronicles of "Bloom Center" series, written by Maibelle Heikes Justice. The town barber is rash enough to engage a lady manicure from the city and, by so doing, completely upsets the domestic peace of Bloom Center. The photoplay has a number of hearty laughs to its credit, and is acted very effectively by Cecil Holland, Sidney Smith, Wm. Hutchison, John Lancaster, Rolph McComas and Anna Luther.

THE WANDERERS (Vitagraph), Jan. 1.—The story is quite simple; which constitutes a vital point in its favor. The subject is finely enacted by a good cast. The atmosphere is well in keeping with the picture. The photography is worthy of praise.

WHO KILLED JOE MERRION? (Vitagraph), Jan. 3.—Rather old in plot is this Broadway Star Feature but abundant with possibilities. The acting is well handled by an all star cast and the photography and settings are very good.

Fox Film Corporation.

DESTRUCTION (Dec. 27.—The horrors are so numerous in this five-part melodrama, and the woman played by Theda Bara is so intensely evil that an audience is not likely to take the production seriously. Several scenes intended to be dramatic were received with laughter at the New York Academy of Music.

Kleine-Edison Feature Service

THE DEVIL'S PRAYER-BOOK (Kleine).—A melodramatic production of a first rate story, produced in five reels by George Kleine, for release in the Kleine-Edison Feature Service. There is plenty of rapid action, for the most part dealing with the experiences of a girl who is reared to be a thief. Alma Hanlon and Arthur Hoops are the featured players, supported by Frank Belcher, Ruby Hoffman, Carlyle Fleming and Tom Coventry.

Metro Pictures Corporation.

WHAT WILL PEOPLE SAY? (Popular Plays and Players), Jan. 3.—Adapted from a novel by Rupert Hughes, this Popular Plays and Players production, starring Olga Petrova, is made interesting by reason of a good theme adroitly handled, and the excellent performance of Mme. Petrova, Fraunie Fraunholz and Fritz de Lint. The story goes to show how our actions are influenced by the opinions of our neighbors. Artistic settings add to the attractiveness of this offering.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 52, 1915 (Mutual), Dec. 30.—Some interesting items of this issue are views of a huge steel battleplane that was built in this country, has two gun turrets and is driven by a 140 horsepower motor, a hospital, Holland's gift to France is established at Pre Catelan, happenings during the Southern Commercial Congress, the new French submarine "Daphne" being launched here, and the second annual turkey scramble at Ostrander, Ohio.

LEAVE IT TO CISSY (Casino), Jan 2.—Cissy Fitzgerald plays the role of an artist in this farce comedy. To her studio come the husbands of other women, followed by their respective wives. Cissy's manner of disguising the situation will be found very amusing. The fun is clean and of the sort that belongs legitmately to farce comedy.

THE OPTIMISTIC ORIENTAL OCCULTS (Falstaff), Jan. 3.—An amusing comedy of an exaggerated sort. Riley Chamberlin, a rich old fellow, hates his relatives because they want his money. He contrives many schemes to keep them off his place. The substitution of the fake horse is a good feature. A pleasing comedy.

AN INNOCENT CROOK (Vogue), Jan. 3.—A two-part farce comedy of more than ordinarily entertaining qualities. The production, although not at all original in flavor, will be found very amusing to most audiences.

BILLY VAN DEUSEN'S SHADOW (Beauty), Jan. 4.—A farcical comedy with a laughable situation in it, wherein John Steppling appears in the dual role of club man and head waiter. They are frequently mistaken for each other, and when the hotel force take the club man forcibly into the kitchen and make him wait on the table, much laughter is created. A good number of the type.

TIME AND TIDE (American), Jan. 7.—This is an amusing comedy in which a son acting as guardian to his father, himself becomes infatuated with a pretty girl. Father has millions and so is in danger of being sought for his money. His son discovers that a widow who is about to marry his father is not in love with him, and puts an end to dad's love affair, making the widow believe that he has lost his money. The climax gives an interesting finish to the picture when both father and son get caught by a high tide out on the rocks.

TO BE OR NOT BE (Beauty), Jan. 8.—Orral Humphrey, Gladys Kingsbury, Mary Talbot and others appear in this low comedy number, featuring a troupe of Shakespearean actors of the old school. They walk the tracks and are chased by the constable, but at length are able to give their production. The comedy is fairly strong, but follows a well worn trail.

BELINDA'S BRIDAL BREAKFAST (Falstaff), Jan. 10.—Belinda and her lover, after their elopement, hear of Pickle Pete, a badly wanted fellow. The girl suspects her lover at first of being Pete, but the latter brings the real culprit to justice. This has a little too much burlesque about it. It makes an average release.

Mutual Film Corporation Specials.

THE LAW OF SUCCESS (Reliance), Jan. 2.—A two-part drama the plot of which is founded on the theft of an invention. The production has not an extraordinary amount of merit as regards dramatic action, nor is the theme new.

MATCHING DREAMS (American), Jan. 3.—A very pleasing two-reel number, featuring Vivian Rich and Alfred Vosburgh. This contains quite a little of a high comedy spirit too seldom seen in either films or fiction. The girl dressmaker falls heir to a horse and riding outfit, temporarily, and meets the young man out in the country. She pretends to be Rosalind and he Orlando. The romance is a pretty one and both characters look the parts in the brief flash of "As You Like It." Of course, in spite of the girl's real station, the love affair turns out well. The settings are attractive. A good offering.

THE SHE-DEVIL (Reliance), Jan. 5.—A three-part melodrama which is rather difficult of moral classification. Some creditable dramatic action is exhibited in the picture, and the actor playing the role of the man who is driven to the verge of insanity by means of auto-suggestion is especially to be commended for his remarkable conception of the part. The production has not a pleasant flavor; too much suggestion of suicide, and too much killing occurs.

HILLS OF GLORY (Mustang), Jan. 7.—This is an interesting two-part production with Helen Rosson and E. Forrest Taylor in the leading roles. There is nothing especially new in the idea on which the picture is based, but the production is pleasing. Everybody likes to see a good "scrap," and it can be seen between the would-be lover and the husband of the innocent little country wife in this picture.

SOCIETY WOLVES (Thanhouser Masterpiece), Jan. 8.—A five-reel production, produced by Tom Terriss, based on an English play entitled "A Woman of the World." It features Elaine Terriss, Alfred Heming, Lida Hikox, Louella Knox and others. This deals with the operations of a band of social highwaymen, with whom the leading woman character is associated. The plot development lacks continuity in places, yet carries considerable interest. The chief incidents are melodramatic in character. The social scenes and settings are very good. The roundup of the gang at the close is well handled. This is fairly strong.

IN THE NAME OF THE LAW (Thanhouser), Jan. 11.—A three-reel offering, by Clinton H. Stagg, featuring Gladys Hulette and Morris Foster. The former is the moonshiner's daughter and the latter a revenue detective. Stories of this type have been frequent, but there are some new tricks in this one which serve to make it interesting. The revenue man first poses as an escaped convict to get into the graces of the mountaineers. Later he destroys the still, has a terrific hand-to-hand struggle with a rival, and finally rounds up the gang, only to release the men because of his love for the girl. As the still no longer exists he is able to do this honorably. The settings and atmosphere are good.

Paramount Pictures Corporation.

THE IMMIGRANT (Lasky), Dec. 20.—Taken as a whole this subject makes a good film. Valeska Suratt is the star; while she puts forth great effort she does not measure up to great expectations. She is ably supported by a good cast.

Pathe Exchange, Inc.

PATHE NEWS, NO. 102, 1915 (Pathe), Dec. 22.—Pictures of a gearless automobile and the largest electric locomotive in the world give a scientific interest to this news issue that contains a varied assortment of local events and war scenes. There are good views of Boston school children parading for "No License."

PATHE NEWS, NO. 103, 1915 (Pathe), Dec. 25.—A remarkable picture of the collapse of an English dirigible comes at the conclusion of exceptional views of the aircraft being used by England, France and Germany in the European war. Other interesting subjects in this number show some of the results of the recent snow storm, the congestion of freight on the Brooklyn docks and the efforts being made to rid Oklahoma City of drugs.

COLONEL HEEZA LIAR, NATURE FAKIR (Pathe), Dec. 28.—One of the intelligently humorous Bray cartoons presenting the adventures of the renowned Colonel Heeza Liar on a journey across the desert. This very acceptable reel includes "California's Rocky Shore," a beautiful scenic in colored film.

LONESOME LUKE, SOCIAL GANGSTER (Pathe), Dec. 29.—The experiences of Lonesome Luke in this split-reel comedy are thrilling enough and entertaining in an elementary way. The picture will go well with audiences partial to slapstick. Completing the reel is an instructive subject entitled, "When the Trees are Stone."

CHASING 'EM OUT IN THE OPEN (Pathe), Jan. 1.—The antics of Heine and Louie are more than customarily lively in this rapid fire, knockabout farce. There is enough plot to connect the incidents that are acted with plenty of spirit and an appreciation of comedy values. The film is good of its kind.

Pathe Exchange, Inc., Specials.

NEW ADVENTURES OF WALLINGFORD, NO. 13 ("The Missing Heir") (Pathe), Dec. 27.—"The Missing Heir" is the title of this two-reel comedy presenting Burr McIntosh as J. Rufus Wallingford, Max Figman as Blackie Daw and Lolita Robertson as Violet. The story is a good one, showing how the partners make use of a fake spiritualist medium and force a dishonest lawyer into confessing the theft of a fortune. Mr. Figman's simulation of intoxication is an especially clever piece of acting.

EXCUSE ME (Pathe), Dec. 31.—A five-reel comedy of exceptional quality, adapted from Rupert Hughes's farce of the same name. Nearly all of the scenes are laid in a Pullman car where cleverly drawn characters are concerned in an amusing mix-up. George F. Marion directed the picture and gave a clever portrayal of the Pullman car porter. He was ably assisted by Vivian Blackburn, Robert Fisher, Geraldine O'Brien, Harrison Ford and others.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 2 (Signal), Jan. 3.—"The Winning Jump," which is the title of the second two-part number of this new series, is especially thrilling. Helen Holmes, the heroine of these pictures, continues to do nerve-racking jumps from railroad trains, after pursuing the villains, safe-breakers, by-the-way, down the railway tracks aboard a locomotive. These safe-breakers had stolen survey plans from the safe of Helen's father, who also meets his death at the same time. The serial promises to be a good one.

A LIFE IN PERIL (Signal), Jan. 10.—Chapter 3 of "The Girl and the Game." In this number Helen Holmes and Leon Maloney provide fresh thrills. The girl ties a rope across the route of some blazing freight cars and rescues her lover from the top of one of them, a feat which leaves the observer gasping with astonishment. The story is considerably advanced in this instalment, Spike being released from prison by his confederate. The hidden papers are also in the latter's possession now. The photography is exceptionally good. Several freight cars are burned and blown up to lend realism to the main scenes.

Triangle Film Corporation.

THE WORST OF FRIENDS (Keystone), Jan. 2.—A rather disconnected series of incidents designed to bring out whatever is amusing in the impersonations of Messrs. Weber and Fields. While not up to the Keystone standard, the farce will get many a laugh.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 199 (Universal), Dec. 29.—A particularly strong number, containing numerous American scenes of interest, war views in Europe and pleasing animated drawings.

BLIND FURY (Laemmle), Jan. 9.—Leon D. Kent appears in this as a down-and-out barroom loafer, who tells the story of his wrecked career. The yarn is well-constructed but conventional and has a weak ending. Jack Livingston and Mina Jeffries also appear.

HIS RETURN (Rex), Jan. 11.—An absorbing story, written by Helen Brady, of a young married woman who craves a child. Her husband says children are too expensive. She becomes an artist's model, which brings on a quarrel. Later, when the child is born, the couple make up. The cast is pleasing and the story gets a good hold on the observer.

GERTIE'S BUSY DAY (L-KO), Jan. 12.—An exceptionally pleasing number. Gertrude Selby has indeed a busy time in the park, meeting Reggie, the tree sprayer, the ladylike cop, a hobo, an old gentleman and Fatty. The mixups that occur are genuinely funny and the photography is clear and pleasing. A good number.

THE RUBBER ROMPERS (Powers), Jan. 13.—This half-reel features a boy and girl contortionist, who perform some marvelous stunts. An exceptionally good vaudeville act.

LUMBER INDUSTRY IN SWEDEN (Powers), Jan. 13.—On same reel with above, some pleasing glimpses of the way big logs are handled in the Swedish forests.

FLIVER'S GOOD TURN (Nestor), Jan. 14.—Another rattling good knockabout number, featuring the English comedian, Chas. Evans. This is exceedingly funny in both plot and treatment. Fliver plays burglar to help his friend become a hero, with laughable results.

THE RING AND THE RAJAH (Victor), Jan. 14.—A good offering, written by Anne Merwin. It tells of an Indian prince who visits England and falls in love with an English girl. His servant, knowing of his master's hopeless love, puts poisons in a ring, which almost brings death to the girl. This is well-constructed and tells a good story.

UNCLE SAM AT WORK, NO. 4 (Powers), Jan. 15.—This continues the scenes taken on board a big battleship, showing the jackies washing down the decks, polishing guns, loading, firing, signaling, swimming, dancing and in other pursuits. The views are well taken and give an intimate knowledge of naval life to the observer.

FLIRTING A LA CARTE (L-KO), Jan. 16.—A low comedy number, featuring Alice Howell, Fatty Voss and others. Two quarreling married couples get into some flirtations. The poker game is the best feature. A fair number.

Universal Film Mfg. Company Specials.

BILLY'S REFORMATION (L-KO), Jan. 9.—A two-reel number, featuring Billy Ritchie, Gene Rogers, Louise Orth and others. Billy's flirtations lead to trouble on a sleeping car, from which the occupants flee in night attire. There is so much vulgarity in this that it hurts the humor very much. Some of the scenes toward the close, on the roofs of the high buildings, are better, but the offering as a whole is difficult to commend.

THE TEXTILE TRUST AND TOM LARNIGAN (Universal Special), Jan. 10.—No. 5 of the "Graft" series. Harry D. Carey, playing the part of Bruce's brother, Tom, brings the textile trust to justice in this number. The scenes are laid at a cotton mill, where a strike is on. The action is swift and carries the interest well. The latter scenes work up to a climax of a stirring, melodramatic sort. Ayres, after the murder of his own son by mistake, is held for murder and thus another is missing from the original "Fifteen."

THE BOOB'S VICTORY (Gold Seal), Jan. 11.—A two-reel number, written by Robert Leonard, who plays the leading part, assisted by Ella Hall, Kingsley Benedict and others. Mr. Leonard's characterization of the boob is familiar to those who have followed his career on the screen. He is at his best in this part. The present number is not exceptional as to plot, but it is genuinely amusing all the way through. The boob wants to be a detective and succeeds in rounding up a bunch of crooks at a summer hotel, where he is employed as waiter. A good offering.

MAN AND MORALITY (Victor), Jan. 12.—A three-reel subject, by Louis Leon Hall. Harry C. Meyers, Rosemary Theby and the author play the leading roles. Miss Theby doubles in the part of Rose and the native girl in the Philippines. This is a problem plot in which a young man leaves the girl of his choice because she has had an affair in her earlier years. He goes to the Philippines, where a native girl wins her way into his affections. Later the first girl learns of his slothful, worthless life in the islands and comes to him. The native settings are good and the story, while not powerfully handled, holds the interest closely.

X-3 (Big U), Jan. 13.—A three-reel number, featuring Murdock MacQuarrie as a veteran detective who succeeds in rounding up a gang of counterfeiters. The action, while of an obvious nature, is at all times interesting. There are some sensational incidents in the last reel, and a rapid fire chase which proves quite exciting. Eddie Polo, Arthur Moon, M. K. Wilson and Edythe Sterling are also in the cast. The number is one of average strength.

HER DEFIANCE (Rex), Jan. 14.—A two-reel number, written by Harvey Gates. Cleo Madison is featured as a country girl living with her brother, who seeks to have her marry a wealthy old farmer of the vicinity. She falls in love with a city man. They are separated and later meet in the city, after her child is born. Her flight from the unwelcome marriage was a good feature. This is sincerely presented and contains considerable heart interest. The development is natural and convincing.

ACROSS THE RIO GRANDE (Bison), Jan. 15.—A three-reel number, featuring Oliver Fuller Golden, W. Gettinger and others. The settings suggest very forcibly the desert country along the Mexican border line where the story is located. The action of the first reel is conventional, but the latter two reels are wonderfully realistic in the vivid picture they give of the young engineer struggling to free himself from captivity in Mexico. The horseback riding is a memorable feature and the night photography is very good. The suspense in these two reels is also excellently maintained. This is much better than the average production of the type.

THE LITTLE MASCOT (Rex), Jan. 16.—A two-reel story of a running race with Baby Early, Elsie Albert, Chas. Cummings and Jack O'Brien in the cast. The little girl learns that the hero has been bound and placed in an old cabin on the eve of the race. She brings about his release and he wins the event. The photography is none too clear at times, but is acceptable. The story is conventional, but quite pleasing and comes to a good close.

V-L-S-E, Inc., Specials

THOU ART THE MAN (Vitagraph), Jan. 3.—A strong six-part drama dealing with characters connected with the Indian Civil Service. S. Rankin Drew plays the role of a man who almost dies of fever and is eventually saved, whereas his superior in office, the man responsible for his trouble, becomes a victim of the malady. Joseph Kilgour and Virginia Pearson give capital performances in a most effective picture.

World Film Corporation.

THE SENATOR (Equitable-Triumph), Dec. 27.—A distinctly pleasing story of Washington life, written by Sydney Rosenfeld and produced by the Triumph Film Corporation under the direction of Joseph A. Golden. Charles J. Ross gives an excellent performance in the part of Senator Rivers and is capably supported by Constance Molineux, Ben Graham, Joseph Burke and others. The picture includes views of noted places in and near Washington.

Miscellaneous Specials.

THE OTHER GIRL (Raver), January.—This subject, the initial production of the Raver Film Corporation, features James J. Corbett in a story in which the former champion is seen with the gloves on. The picture, which is reviewed in this issue, should have good drawing power by reason of the presence of Mr. Corbett and also on account of the appearance of William Muldoon.

FIGHTING FOR FRANCE (French Official War Films), January.—A series of views along the European battle front comprising five reels. These films are apparently an authentic and valuable series. Some excellent views of submarines afloat, submerging, porpoising, etc., comprise a part of the film. A full review of these war pictures will be found on another page of this issue.

COMING GAUMONT RELEASES.

The three Gaumont companies already at work filming Mutual Masterpictures, Editions de Luxe, have their plans well enough in hand to warrant an announcement of the first releases of these five-reel features on the Mutual program. The first one to be presented will be thrown upon the screen Jan. 24, when Miss Gertrude Robinson and Alexander Gaden make their debut as Gaumont stars in "As a Woman Sows," written by O. A. Nelson. Other five-reel productions are "The Idol of the Stage," starring Malcolm Williams; "The Drifter," starring Miss Lucille Taft and Alexander Gaden, and "His Wife's Double," starring Miss Marguerite Courtot.

The final Rialto Star Feature which Gaumont will release at the present time is Arthur Stringer's "The Secret Agent." This multiple-reel photodrama will be released Jan. 12. Robert T. Haines is the star.

The Casino Star Comedy of Jan. 9 is called "Alias Mr. Jones." It was written by S. A. Van Petten to fit "Budd" Ross, whose work as a star has been favorably commented upon by reviewers. The week following Mr. Ross will be seen in "Ham and Eggs," a Casino Star Comedy written for him by Harry Palmer, the cartoonist who animates "Keepin' Up With the Joneses" for the Mutual program.

Mr. Palmer's animated cartoon is part of a split reel with the scenic series, "See America First." Late in January this reel, which has been released each Tuesday, will be given to exhibitors Sunday instead. The first Sunday release is dated Jan. 23.

The Mutual Traveler is devoting two releases of "See America First" to Chicago, the first being of parks, drives and historic spots, the second of places which typify the commercial greatness of this country's second city. The release of Jan. 11, No. 18, is a series of views of Milwaukee. The week following the Mutual Traveler visits the Dells of Wisconsin.

PAVLOWA WORKING ON A SECOND SCRIPT.

Now that Anna Pavlowa has had her first experience in cinematography and has personally witnessed her debut in the silent drama with considerable satisfaction over her first effort, she has become so enthused that she is working on a Nippon love story in which her dancing will again be featured and which she proposes to complete before the end of the present theatrical season. She will go over the scenario with Lois Weber, her personal director of photoplays, and they will then put on an original production for the Universal, aiming to exceed even "The Dumb Girl of Portici."

Manufacturers' Advance Notes

"THE FATE OF AMERICA" (Kalem).

A New York electrical expert, whose novel experiments have furnished material for several unusual effects in Kalem productions, notable among recent releases being "The Spy's Ruse," is responsible for the invention which furnishes some of the most startling scenes in "The Fate of America." This single-reel release, scheduled for January 28th, is the first of three episodes of the "Ventures of Marguerite," dealing with the timely theme of America's unpreparedness, and carrying the same characters throughout the three issues.

An "electrical gun" is the contribution of the expert mentioned to the action of the initial instalment. "The Wolf," the villain of the story, is an international crook, possessed with astounding power. His den is a weird spot, filled with

Scene from "The Fate of America" (Kalem).

marvelous contrivances for aiding his nefarious plans and foiling pursuit. The "electrical gun" when aimed like an ordinary revolver, fires a death-dealing electrical current at all in its range. "The Wolf" uses it first to smash a plaster bust to bits in order to terrify Fred Randall, Marguerite's admirer, and later when police raid his den, the electrical gun kills the first man who enters the room.

Of course, no such miraculous affair has yet been perfected. For practical purposes it was necessary that the electrical gun be connected by wiring with the power, and that the player aiming it wear rubber gloves. Since, like lightning, the current would then strike the nearest conducting metal, it was necessary that the player in the part of the policeman have his shield conspicuously placed, while the scene was carefully laid out so that no other metal was closer to the "electrical gun." As it was, with all possible precautions taken, the player was felled by the shock and momentarily stunned.

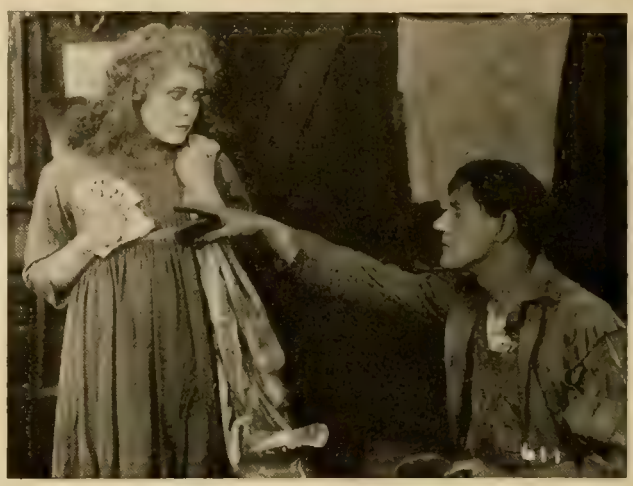
"The Fate of America" also, by the way, gives photoplay audiences their first glimpse of Arthur Albertson since he was transferred from the Jacksonville company to that staging the "Ventures." Albertson is seen as Fred Randall, Marguerite's friend, who aids her when she becomes the prey of "The Wolf" through the fact that she has accidentally come into possession of a code book sought by "The Wolf" for a foreign power.

ANIMATED WEEKLY GETS WAR PICTURES.

Jack Cohn, editor of the Universal Animated Weekly, has received another shipment of war films. In this week's issue of the Animated are interesting scenes taken with the German army, showing Field Marshal von Hindenberg and sidelights on his life. The Serbians are pictured in an orderly retreat, while the English troops are shown en route. The traveling kitchen, which is very popular with the soldiers, is seen in operation; also the camp comedian imitating Billie Ritchie. French soldiers are passing hand grenades; there are views of trench life, of a band of German prisoners and officers quizzing a young captive. The Russian army contributes pictures of the hospital train and troops marching.

"MARTA OF THE JUNGLE" (Centaur).

Several thrilling realistic scenes of combats of humans with lions mark one of the interesting features of the Centaur Feature "Marta of the Jungles," released on the Mutual program January 13. The story, which is by Theodosia Harris and picturized in two reels, is laid in the veldts of Africa,



Scene from "Marta of the Jungle" (Centaur).

carrying a wealth of beautiful color which, combined with the strength of the theme, makes the picture all the more interesting.

The play is interpreted by a well-chosen cast, headed by Margaret Gibson as Marta. Stephen Batty plays Dick Caulder, and Roy Watson is Sid Rolfe. The Bostock Animals appear in the animal scenes under the direction of Captain Jack Bonavita.

"THE UPSTART" (Metro).

"The Upstart," a five-part satirical comedy, the first of its kind ever produced by Metro, has just been completed at the Rolfe Photoplays, Inc., studio. It will be released on the Metro program January 24th. Marguerite Snow, the popular screen artist, is starred in this Metro feature picture, and George Le

Scene from "The Upstart" (Rolfe).

Guere is featured. James Lackaye, the comedian, also has a prominent role. "The Upstart" is a picturization of the successful play of the same name by Thomas Barry, which enjoyed a run last season at the Maxine Elliott theater in New York City, and later on tour. The story of "The Upstart" deals with a young married man, who becomes fanatical on the subject of divorce.

"PIECES OF THE GAME" (Essanay).

Usually when a photoplay opens with a foolish young bridegroom inviting his best friend, who also loved the bride, to live with them, there is a triangle, the result of which any one with half an eye can foretell. Such is not the case, however, in "Pieces of the Game," a three-reel Essanay. It is refreshing to find a new angle in that it is the friend who saves the wife from temptation. It is during the friend's temporary absence

Scene from "Pieces of the Game" (Essanay).

from the home that a third man comes on the scene. A new acquaintance, he pays constant attention to the wife. She accepts his attentions because of her loneliness, her husband spending all his time in work. Through propinquity and the fascinating ways of villains he gradually ensnares her. Then the friend returns and sees the situation at a glance. He warns the husband, only to be doubted and win his scorn. Finally he learns that the two are planning to elope. His love for the girl leads him to go to the interloper and order him to keep away. When the girl learns that the man is so cowardly as to be frightened by a threat she turns from him in scorn. Repentant, she then turns to her husband and confesses. He realizes his own responsibility in the matter, resolves in the future to pay more attention to his wife, and asks forgiveness of his friend.

"MAN AND HIS SOUL" (Metro).

"Man and His Soul," the big five-part Metro production in which Francis X. Bushman and Beverly Bayne are starred, is nearing completion, as far as interiors are concerned, at the Rolfe studio, where the Quality Pictures Corporation is temporarily installed. John W. Noble is directing this elaborate Metro photoplay, assisted by William "Bill" Bailey. The exteriors will be made in Florida.

The story of "Man and His Soul" is decidedly novel, and deals with the origin, development and importance of Conscience.

Scene from "Man and His Soul" (Quality).

Conscience is presumed to be the bond that links a man with his soul. In a wonderful allegory, the first scene shows the creation of the world. In a sandstorm that immediately follows, the birth of Conscience is seen. Next is shown the Garden of Eden, with Adam and Eve seeing each other for the first time. Conscience again appears and possesses them. The development of Conscience down through the ages, with many important historical events, is then presented.

When the story takes the form of present-day events Conscience is seen seated on top of a skyscraper in New York City, viewing the city and weeping because it seems void of conscience. The central figure of the story, essayed by Mr. Bushman, is then introduced. He is a man that puts aside his conscience that he might succeed in life. His every act is entirely void of conscience and things move along smoothly for him until a crisis comes in his life. He then realizes there can be no supreme happiness and that his soul is extremely lost, unless a man's conscience is clear. He takes on a new conscience and proceeds to right the wrongs he has committed in the past.

There are scores of elaborate scenes in this production, one of which shows a big factory destroyed by fire, in which more than one thousand persons appear.

CONSTANCE COLLIER IN NEXT MOROSCO RELEASE.

In the next offering to Paramount patrons, the Oliver Morosco Photoplay Company presents Constance Collier for the first time in films. A fitting vehicle has been provided Miss Collier in "The Tongues of Men," taken from the stage success of the same name, which was presented for the first time in New York in October 1913, with Henrietta Crosman in the leading role. The original play met with the instantaneous approval of metropolitan theatergoers and duplicated this success throughout the entire country.

Supporting Constance Collier, Oliver Morosco has selected another notable cast headed by Forrest Stanley, as Rev. Pen-

Scene from "The Tongues of Men" (Morosco).

field Sturgis, who denounces from the pulpit the grand opera "Zaporah" and its prima donna, notwithstanding the fact that he has never witnessed the performance. Other important roles are entrusted to such artists as Herbert Standing, Lamar Johnstone, Lydia Yeamans Titus, Helen Eddy, the newest "find in filmdom," and Elizabeth Burbridge. Frank Lloyd, whose remarkable direction of "The Gentleman from Indiana" has brought him to the fore, staged the latest Morosco offering, the camera-work having been handled by that expert, Fred Dobson. "The Tongues of Men" will be released on the Paramount Program January 6.

NEW FEATURE EXCHANGE FOR BOSTON.

The All Feature Booking Agency, which controls the state rights for a number of Griffith productions and has been booking them direct to Greater New York and New England theaters from its New York office in the Masonic Building, has just opened an office in Boston, at 53 Church street, to take care of the New England territory.

In addition to the Griffith features, which include "The Escape," "The Avenging Conscience," "The Battle of the Sexes" and six other subjects, with casts which include the same players appearing in "The Birth of a Nation," the All Feature Booking Agency will book four five-reel Pawnee Bill features produced on Major Gordon W. Lillie's buffalo ranch in Oklahoma, and also the new Sarah Bernhardt features, showing the famous actress in private life at her summer palace on Belle Isle, Brittany, entitled "Sarah Bernhardt at Home," and "Right Off the Bat," in five parts.

Harry K. Brin, formerly manager of the Continental Exchange of Seattle, and recently manager of the All Feature's New York office, will have charge of the new Boston exchange, assisted by Harry Jewell, well known in Boston film circles.

ASSOCIATED LOSES FOUR REELS.

The Associated Film Sales Corporation wishes to announce that four reels have mysteriously disappeared from its office: "The Woman He Married," two reels; "Beyond the Trail," one reel; "Fatty's Nightmare," one reel. A liberal reward will be given for their return or for information leading to the apprehension of the guilty parties.

DOROTHY DONNELLY IN PATHE'S "MADAME X."

Dorothy Donnelly, the star of the great Henry W. Savage production of "Madame X," now on the Pathe Gold Rooster Program, is easily one of the very best emotional actresses of the day. She is the daughter of Thomas Lash Donnelly, for many years lessee and manager of the Grand Opera House in New York, which city was her birth place. She made her first appearance upon the stage in the stock company of her brother, Henry V. Donnelly, at the Murray Hill theater, and remained there for three years, working up from small parts

Scene From "Madame X" (Pathe)

to leading business. In 1902 she supported Robert Edeson in "Soldiers of Fortune." Engagements in "Candida," "A Man of Destiny" and "The Lion and the Mouse" followed.

When Henry W. Savage put on Brisson's great play, "Madame X," she was selected for the leading role, and no better choice could have been made. The success of the production is a part of theatrical history, and it holds the records for length of run and receipts. For seven years it ran to big business, and is still a name to conjure with. Miss Donnelly's art was of material importance in the success of the production. When the play came to be filmed no other person could be considered for the title role save her. In the picture as well as on the stage her splendid emotional talents put her part over with telling power.

THEODORE ROBERTS IN "PUDD'NHEAD WILSON."

Announcement has been made by the Jesse L. Lasky Feature Play Company that the first of a series of picturizations of Mark Twain's works to be produced by the company will be "Pudd'nhead Wilson," with Theodore Roberts as the star, which will be released January 31st, on the Paramount Program.

Unusual interest is attached to this picturization of the Mark Twain masterpiece, since it is the first of the author's

Scene from "Pudd'nhead Wilson" (Lasky).

works to be made into photoplay form by the Lasky company. Arrangements were completed recently by Samuel Goldfish, in behalf of the Jesse L. Lasky Feature Play Company, and the Mark Twain Company, by the terms of which the exclusive right to all the famous American humorist's works was obtained by the Lasky company. "Pudd'nhead Wilson" will be followed by "Tom Sawyer," "Huckleberry Finn," "A Connecticut Yankee in King Arthur's Court" and many others.

The production is one of especial elaborateness. Margaret Turnbull made the photoplay version from the book and Frank Reicher, who produced "The Secret Orchard" and other photoplays for the Lasky company, directed the production. Among those who will appear in support of Mr. Roberts in "Pudd'nhead Wilson" are Thomas Meighan, Florence Dagmar and Alan Hale.

"THE GODS OF FATE" (Lubin).

"The Gods of Fate," a multiple reel Lubin feature by Daniel Carson Goodman, is an epic of labor and deals with the struggles of a man against overwhelming odds. Richard Buhler and Rosetta Brice, who played the leading parts in "A Man's Making," will be seen in the leading roles. Francis Joyner and a competent cast will add materially to the success of the picture.

Director Jack Pratt is producing "The Gods of Fate" and is incorporating new and novel effects in this picture that promise to overshadow any of his previous efforts. "The Gods of Fate" embodies a powerful love story, together with a series of thrilling incidents that deal with the sterner side of life, the whole, making an intensely interesting and appealing subject. "The Gods of Fate" will be released on the V-L-S-E program early in January, and it is the opinion of those concerned in its production that it will exceed in popularity any of the Feature pictures thus far released by the Lubin Company.

"NO SIR-EE BOB!" (Selig).

"No Sir-ee Bob!" is a Selig rural comedy in the "Chronicles of Bloom Center" series, written by Maibelle Heikes Justice, and to be released through General Film service on January 15.

Ezra Pash receives a lot of Civil War relics, which belonged to his father. When he hears a real war veteran rehearsing war stories, he goes the vet one better and tells of his own

Scene from "No Sir-ee Bob" (Selig).

wonderful deeds in the conflict. Urged to apply for pension papers, Pash does so. A stranger arrives in Bloom Center and signs his name "Dobbs." During an athletic meet, Pash, forgetting that he is a pseudo war veteran, knocks down Dobbs in a boxing contest. Constable Plum arrests Dobbs for fighting a poor war veteran. Upon his release, Dobbs leaves town, and a few days later Pash receives a letter which reads: "Do you get the pension? No Sir-ee Bob." The letter is signed, "Chester Dobbs, Chief Investigator." Pash is then left alone to mourn the fact that he failed to put one over on the government. This comedy is full of giggles from start to finish and all the Bloom Center types disport in many and varied ventures. The scenic effects are also excellent.

MITTENTHAL COMEDY AT THE STRAND.

The Strand Theater in New York City is running Mittenthal's Starlight comedy alliteratively titled "Deep-Dyed Dubs" all this week. "Deep-Dyed Dubs" is a Pathe release. The inimitable goateed gentlemen Heinie and Louie, featured in this brand of comedy, give a very creditable performance as two would-be swindlers and the fun commences when Heinie is given a coat of liquid black in order to resemble a very valuable "Black Statue" which a very wealthy woman is to purchase. But as he stands on a pedestal grimly holding his shield and spear, his powers of control prove to be nil under a shower of feminine caresses and thereafter his actions are hilariously human. The number of laughs which greet the comical activities of the featured two at each showing of the picture at the Strand proves conclusively that these two comedians have the fun-making qualities necessary to the successful running of a picture at the Strand, whose audience is polyglot and recruited from all classes.

CLYDE FITCH'S MASTERPIECE, "THE CITY."

"The City," universally acclaimed at the time of its production as the greatest play written by the late Clyde Fitch, master dramatist of America, has been put on the screen and will be released by the World Film Corporation early in January. There is no reason to believe that the play has lost anything by its transference to the screen. On the contrary, the film version is expected to prove even more a sensation than the original play. The story is maintained intact, with the addition of scenes of an elaborate character. Thurlow Bergen, known throughout the United States as a Broadway and stock star, will be seen in the principal role associated with a company of carefully selected photoplay favorites.

Scene from "The City" (World Film).

This is the first film presentation of a Clyde Fitch play. The brilliant dramatist died just prior to "The City's" opening night in New York. His last work brought forth glowing commendation, not only from the press of the nation, but from great leaders in all phases of public life.

"IN STRANGE ATTIRE" (Pathe).

The fourth and latest chapter of Pathe's "The Red Circle," called "In Strange Attire," will be released January 8. The scenarios for this continued photoplay are original and were written especially for the screen by Will M. Ritchey. The leading feminine part, that of June Travis, who has inherited a tendency to commit crime and is branded by a red circle birthmark on the back of her hand, is played by Ruth Roland. The red circle nemesis, one Detective Lamar, is played by Frank Mayo.

In "In Strange Attire," June Travis, in order to secure an incriminating coat from the police, dons male attire. At the police station she poses as a dumb tailor, sent by Lamar to identify the coat. Asking to take the coat to "his" establishment, accompanied by an officer, she soon loses him by a clever ruse.

Scene from "The Red Circle" (Pathe).

Climbing up a trellis to enter her room by the window, and so avoid her "mother" and Mary, she is seen by the butler, who notifies Mrs. Travis and Mary. The officer reports that the dumb tailor who got away with the coat had a red circle on the back of "his" hand. Lamar now has two red circles to hunt for.

"THE SHE DEVIL" (Reliance).

A play of exceptional emotional sweep has been filmed in "The She Devil," a Reliance three-part production, starring Gladys Brockwell in the title role. The scenes are laid in New York and in Paris, unfolding incidents which mould the career of a young American artist, in whose life two women play directly opposed parts. "The She Devil," Mina, is a Parisian gypsy girl of compelling charm. Bernice, Albert Alwain's American fiancee, on the other hand, is sensitive, proud and gentle. The tortures which she undergoes through the machinations of the other woman are very realistically enacted by Constance Talmadge. At the same time the intensest dramatic work is done by Miss Brockwell, whose emotional range is superb.

Scene from "The She Devil" (Reliance).

Marshall Neilan, famous as an actor and producer, has arrived at the Selig Pacific Coast studios and will immediately start work as producer of Selig comedies and dramas.

"JERRY IN THE MOVIES" (Cub).

A comedy that is sure to attract more than ordinary attention is the Cub release on the Mutual program for January 7 entitled "Jerry in the Movies," featuring George Ovey in the titular role. It gives theater patrons an interesting insight of the way motion pictures are made and at the same time unfolds a really humorous story that carries more than its full quota of laughs.

Jerry is fascinated by a movie actor and decides that he, too, shall become an actor. He has visions of attaining great popularity and wealth. He gets a job at one of the studios to enact the part of a policeman. Jerry thinks he's doing great work, but the director has quite a different opinion, since the amateur policeman has demolished pretty nearly all of the scenery in the place, ruining several hundred feet of film, demoralized the company and made things generally exciting for those about him.

Scene from "Jerry in the Movies" (Cub).

The popular Cub stock company including, besides Ovey, George George, Jefferson Osborne, Louis FitzRoy, Arthur Jackson, Belle Bellett, Janet Sully and Louise Horner, plays this release, which is directed by Milton Fahrney.

"THE MAKING OF FULTON."

The American Bioscope Company has just completed a three-reel drama, featuring Fred Fulton, the Rochester, Minn., Giant, who is matched to meet Jess Willard for the world's heavyweight championship, at New Orleans, March 4.

Mr. Fulton has enjoyed a spectacular rise in the pugilistic world and has adapted himself readily to the part assigned him, which is based on actual incidents of his life.

Mr. Fulton is 24 years old and is one of the solid citizens of Rochester, Minn., where he has a beautiful home.

Scene from "The Making of Fulton" (Am. Bio.).

Like all celebrated people, Mr. Fulton has a fad and during the summer months spends his time in his own garden, of which he is justly proud.

"HER DEBT OF HONOR" (Metro).

It has been definitely decided to name Director William Nigh's new Metro feature picture, "Her Debt of Honor," which is now within a few scenes of completion at the studios of the Columbia Pictures Corporation, No. 3 West Sixty-first street, New York City. Mr. Nigh not only wrote the five-part feature, but for the first time since joining the Metro forces he is playing a prominent role in it. Before becoming a director Mr. Nigh was starred in feature pictures produced by the Old Majestic company in California. He graduated into motion pictures after a successful career in musical comedy. He was also a successful playwright, having written "Off the Road" and other well-known plays and musical comedies.

Valli Valli is starred in "Her Debt of Honor," and William Davidson, who was seen in a prominent role with Lionel Barrymore, in "A Yellow Streak," has the leading heavy role. Many of the scenes are laid in the picturesque West, where Mr. Nigh knows every inch of the ground. Mr. Nigh came into immediate fame with the presentation of his first feature production, "Salomy Jane," which he made in the redwoods of California, in the heart of the Bret Harte country.

"THE BUBBLES IN THE GLASS" (Thanhouser).

Not a preachment, but an eloquest warning against extravagance and a cowardly attitude toward life, is the deeply affecting Than-o-play three-part feature, "The Bubbles in the Glass," the prettiest scenes in which emanate from a bottle of champagne. This three-act drama is released on the regular Mutual program, Jan. 4. Harris Gordon is excellent in the role of the disconsolate young man who has failed in the financial world, and who has yet to learn the saving power of love.

Scene from "The Bubbles in the Glass" (Thanhouser).

Mutual Ones and Twos

A Fine Line of Program Thrillers and Fillers of First Two Weeks of January.

WHILE the announcements of the spectacular enlargement of the feature output of the Mutual Film Corporation into weekly releases of three five-reel Masterpictures, Edition De Luxe, and three three-reel photoplays, has been occupying the attention of the motion picture world, the production of shorter pictures of feature quality has gone steadily on. The first two weeks in January will see the appearance of some of the most excellent short story picture film in the field.

As a New Year's feature on Saturday, Jan. 1, the one one-reel release is a "Beauty" comedy drama, produced by the American Company and featuring Lucille Ward and William Carroll, "Settled Out of Court."

"The Law of Success," a two-part picture play, produced by the Reliance Company, is the drama release of Sunday, Jan. 2. In its particularly well chosen cast are Olga Gray, Charles West, William Lowery and Harry Moody.

Cissy Fitzgerald, the comedienne of the Casino Star Comedy release of the same day, "Leave It To Cissy," gives to the public another comedy interpretation in her own inimitable manner.

There are thirteen one and two-reel releases scheduled for release the week of Jan. 3 and fourteen similar short story releases for the week of Jan. 10. These include the Tuesday split-reel scenic and animated cartoon, "See America First" and Keeping Up With the Joneses," and the Thursday current news reel, "Mutual Weekly" Nos. 53 and 54.

Vivian Rich and Alfred Vosburgh will be seen in "Matching Dreams," a two-part American comedy drama, on Monday, Jan. 3. As the title suggests, the plot of the picture story is artistic and whimsical.

The two comedy releases of the same date include "The Optimistic Oriental Occults," a Falstaff funny picture in which Riley Chamberlain and Frances Keyes, veteran comedians, play the leads, and the second of the Vogue Company's output, "An Innocent Crook."

On Tuesday, Jan. 4, "Billy Van Deusen's Shadow," one-reel Beauty comedy featuring Carol Halloway and John Stepling, shares the honors for single reelers with the Gaumont scenic and animated cartoon before mentioned.

The next two-part drama comes on Thursday, Jan. 6, in "The Homesteader," produced at David Horsley's studios, a thrilling picturization of the life of a young school teacher in the west. Margaret Gibson, the intrepid actress of the Horsley contingent, plays the lead and is supported by John Oaker, Roy Watson and Jane Keckley.

"Hilda's Husky Helper," a Falstaff comedy, featuring Louise Emerald Bates and Claude Cooper, and Mutual Weekly No. 53 are the remaining Jan. 6 releases.

Friday, Jan. 7, is favored with two remarkable dramas of real artistic merit, including "The Hills of Glory," a two-reel Mustang photoplay, which draws a contrast between the superficial atmosphere of an eastern metropolis and the glorious freedom of southern mountains. E. Forrest Taylor essays a new type of role in this drama.

"Time and Tide," the second release of that day, is a humorous "American" drama in which father is lured away to an island by the two young culprits (Alfred Vosburgh and Nell Frenzen), and there left to the mercies of time and tide while they rush to secure the services of the parson.

"Jerry in the Movies" is the "Cub" comedy release of Jan. 7. In it George Ovey surpasses himself in humor. It is one of the best of these funny pictures shown.

"To Be or Not To Be," a Beauty comedy featuring Orral Humphrey and Mary Talbott, the popular American Players, and "Alias Mr. Jones," a Casino Star Comedy, headed by Budd Ross, will appear Saturday and Sunday, Jan. 8 and 9.

There are four dramas scheduled for the week of Jan. 10, any of which is founded on as carefully chosen a theme and is handled in the same masterly manner which characterize the Mutual's most pretentious features. "Viviana," a picturization of the emptiness of the "bright lights" and the satisfaction that comes with a life of doing good, is illustrated in the picturization of this story of a wealthy young clubman and a poor girl. Vivian Rich, George Periolat, Leslie Reed, Silvia Ashton and Marion Christie appear in this picture directed by Reaves Eason. It will be released on Monday, Jan. 10.

"Marta of the Jungles," a Centaur two-part drama, is a presentation of the life of diamond "fences," or men who smuggle diamonds, and is an excellent portrayal of African jungle life. This Horsley picture, featuring Margaret Gibson, will be released Jan. 13. Harold Lockwood, the American favorite, plays the lead in two American photodramas of this week. "The Secret Wire," a particularly strong two-part drama of a giant telephone system, which will appear Jan. 14, is one of them. In the support of the star are May Allison, Harry Von Meter and William Stowell. "The Gamble," a story

of the virile West, also features Mr. Lockwood, supported by the same cast.

The week's comedies are as follows: "Belinda's Bridal Breakfast," Falstaff, featuring the Thanhouser players Gilroy and Bert Delaney, and a Vogue comedy, yet untitled, on Jan. 10; "The First Quarrel," an amusing situation all fixed up by uncle, and featuring the "Beauty" stars, Carol Holloway and John Sheehan, Jan. 11; a second untitled Vogue comedy on Jan. 12; a Falstaff brand comedy, "Reforming Rubbering Rosie," featuring Arthur Cunningham and George Mack, on Jan. 13; "Spider Barlow Meets Competition," a crook comedy from the American studios, with Winnifred Greenwood and Ed. Coxen in the leading roles, and "Jerry in Mexico," another George Ovey "Cub" release, on Jan. 14; "Getting In Wrong," a "Beauty" comedy with Neva Gerber and William Carroll, on Jan. 15, and "Ham and Eggs," a Casino star comedy featuring Budd Ross, on Jan. 16.

NOTES OF THE TRADE

EDWARD JOSE, who won his spurs by those fine Gold Rooster Plays, "The Beloved Vagabond," "The Closing Net" and "Nedra," has been given "The Iron Claw," Pathe's next serial, with a cast composed of Pearl White, Creighton Hale and Sheldon Lewis, who gained much public favor as a result of the "Elaine" serials. Mr. Jose will personally supervise "The Iron Claw," with Carrol Fleming as his director.

* * *

Carter De Haven is making the final scenes in his production of a five reel feature at Universal City. The story was written by Olga Printzlau and in it De Haven and his wife, Flora Parker De Haven, play the leading roles opposite each other. The story is entitled, "The Wrong Door."

* * *

William Robert Daly is at work a' the Selig Jungle-Zoo on an exciting melodrama entitled "Badgered."

* * *

Frances Nelson is rapidly approaching stardom under the World Flim flag. She is playing the leading role in the film version of "The Point of View," Jules Eckert Goodman's play, now in course of preparation, and will then be featured in a new picture. She is but nineteen years old.

* * *

"It Can Be Done," a strong Selig feature story dealing with "life back of the stage," is being completed at the Los Angeles studios. Jack Pickford and Fritzi Brunette appear together for the first time and are seen at their best. Edward Peil is admirably suited to the part of the theatrical manager.

* * *

With their five reel feature, "Love Thine Enemy," completed, Joseph DeGrasse and his company of Rex-Universal players begin the production of another Ida May Park drama, this time a two-reeler entitled, "Her Scoop." No cast thus far has been announced.

* * *

Lumley Hare, the English leading man who has been seen in so many successful Broadway plays, is under contract with the World Film Corporation. His first appearance will be in support of Kitty Gordon in "As In a Looking Glass."

* * *

Leo Pierson has been transferred to Producer William Robert Daly at the Selig Zoo, and will act as assistant. Ernest Sherman is Daly's new camerman.

* * *

Horace Davey, director of the second Nestor company, has begun the production of a one reel comedy at Universal City entitled, "The Tale of Two Kids." Billie Rhodes, Neal Burns and Ray Gallagher play the principal roles.

* * *

Eric J. Hallgren has purchased the Suburban Theatre, at 24th and Ames avenue, Omaha, Neb.

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"The Home Breakers" is the title of a one reel comedy which Allen Curtis is staging at Universal City. Max Asher, Gale Henry, William Franey and Lillian Peacock appear in the leading roles.

* * *

Ida Stanhope, one of the newest comers into the motion picture field, made her first screen appearance with Mary Pickford in "The Foundling." Then the Lubin Company secured her for one of their feature photoplays. Miss Stanhope will make her initial appearance under the Lubin banner, as Rita, the younger sister in "Souls in Bondage," in which Nance O'Neil is being starred. Miss Stanhope is remembered for her Original Gibson girl in the Prince of Pilsen.

* * *

Grace Cunard is at work on the production of a two reel drama entitled, "Born of the People." The story is one with an unusual and startling punch which is not to be announced until its release. Miss Cunard plays the leading role in this production with Jack Holt opposite, and Neil Hardin in the role of heavy.

PICTURE THEATERS PROJECTED

EUREKA, CAL.—C. W. Ebeling, of San Francisco, has taken over the Pastime theater.

Los Angeles, Cal.—The Mozart theater at 730 Grand avenue has been leased by C. E. Brooks and re-named after the lessee.

Oakland, Cal.—A Werum plans to erect a moving picture theater on 35th avenue, with seating capacity of about 450 persons.

Oakland, Cal.—Extensive improvements have been made to the old Union theater on East 14th street.

Washington, D. C.—Rialto Amusement Company plans to erect two-story theater building; 132 by 153 feet; reinforced concrete foundation; brick-steel column walls; reinforced concrete floors; terra-cotta partitions; brick face for exterior finish; cost, approximately, $150,000.

Gainesville, Fla.—W. M. Clark, prominent exhibitor here, has purchased the Alamo theater.

Chicago, Ill.—R. Levine, 6359 South Green street, plans to erect a two-story theater and store building, 100 by 161 feet, to cost $100,000.

Frankfort, Ind.—The Royal theater, which was damaged by fire on November 12, has been repaired, re-decorated and the operating booth reconstructed.

Indianapolis, Ind.—A modern fireproof moving picture theater is being erected by Frank Green at the corner of Hoyt avenue and Laurie street. It will have seating capacity for 600 persons.

Kokomo, Ind.—The Ideal theater has been redecorated and renamed the Cort.

Mishawaka, Ind.—O. J. Lembrotte, of Crawfordsville, has leased the old post office building for five years and will convert it into a modern moving picture theater, with seating capacity for 500 persons.

South Bend, Ind.—A modern ventilating system has been installed in the Colonial theater.

Tell City, Ind.—William Metcalf has leased the opera house and will conduct it as a first-class moving picture theater.

Terre Haute, Ind.—Alfred J. and Milton Schloss, of Cincinnati, O., have leased the Orpheum theater.

Terre Haute, Ind.—Robert Chaney, who now operates the Majestic theater, will make improvements to the house.

Winchester, Ind.—John Day, of Muncie, has leased the Irvin theater and renamed it the Orpheum.

Casey, Ia.—The McMullen opera house has been leased to C. E. Fauerly.

Clinton, Ia.—The Hansen-Mitchell building has been converted into a modern moving picture theater.

Estherville, Ia.—Henry Graff plans to erect a two-story moving picture theater, 44 by 115 feet, to cost $50,000.

Tabor, Ia.—C. E. Thompson has disposed of his interest in the Glidden theater to Homer Boatright.

Glasgow, Ky.—The Dixie is the name of a new moving picture theater erected here. It has seating capacity for 400 persons.

London, Ky.—The Rex theater, formerly operated by James West, has been taken over by Bradley Stanifer.

New Orleans, La.—Extensive improvements have been made to the Rialto theater, located at the corner of Murat and Palmyra streets.

Westfield, Mass.—Goldstein Brothers plan to erect a two-story moving picture theater, to cost about $60,000.

Detroit, Mich.—Russell Realty Company are having plans prepared for a 1½-story moving picture theater, 90 by 90 feet.

Menominee, Mich.—The Grand theater has been thoroughly renovated.

Canby, Minn.—The Seymour Land Co., of Minneapolis, has purchased the Idle Hour theater, on North Main street.

Minneapolis, Minn.—Hanson Brothers plans to erect a one-story moving picture theater, 48 by 90 feet, to cost $12,000.

Omaha, Neb.—Harding & Goldberg, 1319 Douglas street, are having plans prepared for a one-story moving picture theater, 66 by 132 feet, to cost $30,000.

Hampton Beach, N. H.—Harry A. Kirk, 23 Inwood street, Dorchester district, Boston, plans to erect a one-story moving picture theater, to cost $20,000.

Albany, N. Y.—The new Madison theater has been opened to the public. It has seating capacity of 1,000.

Binghamton, N. Y.—Hinder Bros., 30 Schiller street, plan to erect a two-story moving picture theater, 43 by 90 feet, to cost $7,000.

Binghamton, N. Y.—S. O. Lacy, Phelps building, is preparing plans for a one-story moving picture theater, 63 by 136 feet, to cost $10,000.

Trade News of the Week

Gathered by Our Own Correspondents

Pine Tree News

New Portland Theater to Be Managed by James W. Greely—C. W. McKinnon to Succeed Him at the Greely Theater—Thomas McLaughlin to Conduct the Portland Theater—Other Notes from Maine.

By John P. Flannagan, Maine Correspondent of Moving Picture World, Bangor, Me.

WILL MANAGE NEW PORTLAND THEATER.

PORTLAND, ME.—James W. Greely, for some time manager of Greely's theater, in Portland, Me., has severed his connection with that house to become manager of the New Portland theater, succeeding Moxley Blumenberg, who is to become manager of the Portland branch of the Paramount Pictures corporation. Mr. Greely assumed his new position on Jan. 3. He has purchased an interest of one of the owners and becomes part owner as well as manager.

C. W. McKinnon, one of the members of the Greely Theater corporation, is to assume the management of Greely's theater. Mr. Greely, who is one of the most popular motion picture men in Maine, was the manager of Portland's first moving picture house, Dreamland.

NEWSPAPER MAN WILL RUN THE EMPIRE THEATER.

Thomas E. McLaughlin, formerly of the Boston Post, and until recently business manager of the Portland Daily Press, has accepted the position of manager of the Empire theater in Portland. Recently he was asked to meet at the Falmouth hotel a man who wanted to show him some novel ideas in the theatrical line, and unsuspectingly complied. He was led into the dining room, finding there to his utter astonishment a large number of friends seated around a banquet table with a place reserved for him and only awaiting his presence. At the conclusion of the exercises he was presented with a gold watch.

NEW BANGOR HOUSE.

Bangor is to have a winter garden in the new Morse building on Harlow street, adjacent to Kenduskeag stream, and it will open with moving pictures and other entertainments on New Year's eve. It is proposed to have a concert and military ball for the opening night. P. J. Murray, a theatrical man well known in this part of New England, will be the manager. Mr. Murray plans to afford the public pleasing novelties in the amusement line. The new hall will be known as Morse's Winter Garden.

The J. A. McConvilles Visit Portland.

Joseph A. McConville, of Dorchester, Mass., assistant manager of the Famous Players Film Company, of New England, the New England Paramount office, spent the holidays with relatives in Portland, accompanied by Mrs. McConville, who was Miss Mary Petty, of Portland, and their little son. Mr. McConville is well known in Portland, having been formerly connected with the Express-Advertiser staff and with the New Portland theater as manager.

New Year's Cameraderie in Maine.

New York's method of hilariously welcoming the New Year is becoming the vogue in Maine and the theaters are responsible. At the Bijou theater, Bangor, and Lewiston theaters, Lewiston, which, by the way, has been renamed the Union Square theater, the audiences threw aside the ordinary theatrical conventionalities and talked freely to others in the audience, throwing favors, making noise with noisemakers, etc.

A New Augusta Company.

Papers of incorporation have been filed by Gray & Williamson, of Augusta, to handle theater propositions. The authorized capital stock is $8,000, with nothing paid in, and the par value is $100. Directors are Ernest L. McLean, clerk; W. B. Williamson, treasurer; Frank S. Southard, E. M. Leavitt, Winthrop, president.

Late New Year's Show at the Mary Anderson.

The Mary Anderson theater arranged a late performance, starting at 10.30 in the evening, on New Year's Eve, in order to handle the crowds which wished to remain up to see the opening of the new year. Manager Lee Goldberg reports that he has made arrangements whereby he will add the new Unit Program of the General Film Company to the service which he now has, and shows will be changed three times a week instead of twice. The service now includes the Fox, Unit-General and V-L-S-E programs. The theater played to large crowds during the showing of the Universal feature "Graft."

Xmas Show at the Queen, Owensboro.

The Queen theater, of Owensboro, Mayor Hickman, and the Owensboro Rotary Club, recently entered a combine whereby a free moving picture show was given for the benefit of the poor children. Three hundred packages of candy were put up and each child was presented with a package of candy and an apple upon leaving the theater.

HORACE WAKEMAN JR. LEASES EASTERN HOUSE.

Los Angeles Manager Leaves Coast and Will Run House in Westport, Conn.

Horace S. Wakeman, well known to picture patrons and film men on the Pacific Coast, is now located in Connecticut, and finds it, at present, wintery. While a bit homestick for the sunshine of California, he nevertheless sees a bright outlook before him with the new Westport house, to be called the Fine Arts, which is to have a capacity of about seven hundred and is to be furnished with all the modern appointments. It has a fine site on State street and is in the path of great prosperity. Another thing that helps Manager Wakeman to get along without the Los Angeles warmth and brightness is that still he gets his copy of the Moving Picture World, and says "and that alone is worth living for, even in this bleak climate."

DADMUN CO. NOT AFFILIATED.

There has been reports that the Dadmun Company, with office and studio at 1 Washington street, Haymarket square, Boston, were affiliated with another picture making concern. We are in receipt of a letter from Leon Dadmun emphatically denying this. His company is not now and never has been connected with any other film maker. The Dadmun company makes a specialty of industrial pictures and commercial films and have produced publicity pictures for a goodly number of New England's foremost manufacturers.

NEW YORK MIDSTATE LETTER.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

E. F. Johnston, former roadman for the Pathe's Syracuse Exchange, is working at their New York City branch as solicitor.

Claud Sydney is in charge of the United Film Service with offices on Broadway, Albany, N. Y.

J. A. Koerpel, manager of the General Film Co.'s office at Albany, has been appointed to branch manager at Washington, D. C.

A. Bevan, formerly in charge of New Haven branch of General Film Co., is now manager of the Albany office.

Pathe has appointed V. H. Bendel as their representative in Vermont. Mr. Bendel makes his headquarters in Albany.

Mr. Wolf, formerly at the Rex film exchange, is special representative for the Mutual's Albany branch.

OBSERVE FOURTH ANNIVERSARY

By Jacob J. Kalter, Newark Correspondent of Moving Picture World.

NEWARK, N. J.—Two of the pretties Newark playhouses observed their fourth anniversary simultaneously, beginning January 3. The two celebrators are the Criterion theater, Central and Ninth streets, and the Playhouse, Clinton and Farley avenues. The houses are both owned by the Essex Amusement Company, which consists of Mink Lindeman, Philip Bernstein and Herman Austerman. The program of the Criterion, as announced by Manager Bernstein to the WORLD correspondent, is as follows: Monday, "The Lamb," Triangle; Tuesday, "The Blindness of Devotion," Fox; Wednesday, "Her Triumph," Paramount; Thursday, "The Iron Strain," Triangle; Friday, "Gretna Green," Paramount; Saturday, "Barbara Frietche," Metro.

Manager Austerman of the Playhouse gave out the following program for his theater: Monday, "The Little Pal," Paramount; Tuesday, "The Gray Mask," World; Wednesday, "His Wife," Mutual; Thursday, "The Warning," Equitable; Friday, "The Blindness of Devotion," Fox; Saturday, "Chimmey Fadden," Paramount. Appropriate souvenirs were distributed. It will be noted from the above programs that still another local house has booked Triangle plays. The Criterion theater is thus the third Newark showhouse showing Triangle pictures.

A PIONEER NEWARKER.

Leo Singer, the present manager of the Royal Feature Film Exchange, at 288

Market street, Newark, is one of the pioneers of the film exchange business here. In 1909 he became associated with the Metropolitan Motion Picture company, and after a year's service with them he organized the Royal Film Exchange, at 286 Market street, which was later sold to the Universal.

Leo Singer.

In 1913 Singer started the Special Feature Film Exchange, at 288 Market street, and the same year received the exclusive agency for Pathe's features. He has recently discontinued Pathe and is now booking independently. This week he has secured exclusive New Jersey rights to Homer's "Odyssey," in five reels. He is making arrangements to secure other big features.

LYCEUM THEATER REOPENED.

The Lyceum theater, Main street, East Orange, N. J., reopened last Monday evening. First run photoplays and vaudeville compose the program. Five hundred boxes of chocolates were distributed to the first 500 women and children attending the opening performance.

PICTURES AT KREUGER'S.

John M. Lederer, manager of Kreuger's auditorium, one of the largest halls in Newark, announces that every Sunday evening hereafter moving pictures will be shown at his house. The feature at the opening night was Dante's "Inferno." The auditorium is located at Belmont avenue and Morton street, Newark.

NAT BARUCH IN TOWN.

Nat Baruch, formerly connected with the Dallas branch of Fox Film, visited Newark Thursday. Mr. Baruch will assist Henry Siegel in taking care of the Jersey territory of the Blue Bird Photo Play company.

"PEACE" FEATURE IN NEWARK.

Proctor's Park Place theater, which has changed to pictures, as announced in these columns last week, will show the Vitagraph feature, "The Battle Cry of Peace," beginning Jan. 3. This is the first showing of that production in this city. The Park Place theater is under the management of Raymond S. Sayre, who is assisted in his work by Charles Steine. The showhouse has been completely renovated and vastly improved.

A modern equipment, consisting of two Simplex 6A projection machines and a high power electric generator has been installed. The booth is in charge of William Totten, an experienced operator. The seating capacity of the house is 1,700. A seven-piece orchestra furnishes the music. In discussing the future plans Manager Sayre said: "The policy of this house will be to show extraordinary features. We will continue to exhibit such productions until the people of Newark show that they do not desire them."

W. W. ANDERSON WITH GENERAL

With the resignation of Edward Bizar, W. W. Anderson has been appointed manager of the Newark branch of the General Film, 16-18 Beaver street. Mr. Anderson comes from Chicago, where he acted as assistant to V. H. Hodupp, Chicago manager of Pathe, but now general manager of the Twenty-third street branch of the General Film Company. Many new additions and changes have been made since the arrival of Mr. Anderson.

NEW KEARNEY THEATER.

A moving picture theater seating 1,400 is being erected on Kearney avenue, Kearney, N. J., by Max Gold, of Paterson.

Philadelphia Matters

Failure of Philadelphia Moving Picture Supply Company Astonishes Local Exhibitors—Iris Theater Opens on Kensington and Allegany Avenues—Notes from Trenton, N. J.—Other Items.

Special to Moving Picture World, from Philadelphia News Service.

SUPPLY COMPANY FAILS.

PHILADELPHIA, PA.—Moving picture exhibitors in Philadelphia were recently very much surprised when acquainted with the fact that Harry Hirshfield, trading as the Philadelphia Moving Picture Supply Company, 1233 Vine street, had passed into bankruptcy. Mr. Hirshfield was well known to the local trade, having been in business for many years, and enjoyed the confidence of his customers. He was particularly successful with out of town exhibitors, installing his equipment in many of the theaters along the Jersey coast, notably so in Atlantic City, N. J. It is very doubtful if anyone realized the condition of Mr. Hirshfield's financial affairs, for the news of his failure was totally unexpected. He had the reputation of being a thorough gentleman at all times and maintained this standard even when business was breaking in the wrong direction. A public sale of the property will be conducted by Samuel T. Freeman & Co., well known auctioneers of 1519 Chestnut street.

IRIS THEATER OPENS.

The Iris theater, Kensington and Allegheny avenues, Philadelphia, was opened on Christmas Day under the management of the Kensington Amusement Company. Mr. Ronsger, who has been given the position of managing the theater, reports that business has been excellent during the several days which the theater has been open. This is a very pretty house and under the proper management should prove to be a success.

RECEIVER FOR TRENTON, N. J., PICTURE THEATER.

Application was recently made to Judge John Rellstab in the United States District Court at Trenton, N. J., for the appointment of a receiver for the St. Regis motion picture theater, located on East State street, near Montgomery street, Trenton. The request was not complied with, but the court issued an order to show cause, returnable on Jan. 3, why a receiver should not be appointed. The petitioners are James H. Morris, contractor, trading as W. J. & J. H. Morris; John T. Flanagan, Fred R. Parker, Payne and Scammell and the Newton A. K. Bugbee Co., headed by Republican State Chairman Bugbee. All complainants are of Trenton.

TRENTON OPERATORS ELECT.

At a recent meeting of the Moving Picture Machine Operators Local No. 359, Trenton, N. J., officers were elected for the new year, the results being as follows: Clark D. Vaughn, president; Thos. Wheaton, vice-president; J. Norris Dakim, recording and corresponding secretary; Frank A. Kueger, financial secretary and treasurer; William Sison, business manager, and Messrs. Manners, Griffith and Vaughn were chosen as delegates to the Central Labor Union. President Vaughn, Recording Secretary Dakin and Financial Secretary Krueger have held office since the organization of the union. It was decided at the meeting that the City Square and the B. & B. moving picture theaters be continued on the unfair list, as they have not granted the demands of the union men in establishing a wage scale and placing union operators.

New Forrest City House.

C. P. Lyden, well known moving picture exhibitor, recently opened a new house in Forrest City, Pa. The new theater is of the most modern design possible and is strictly sanitary and fireproof throughout. The equipment is of the very best, having been purchased from the Swaab Film Service, 1327 Vine street, Philadelphia.

Harry Carnahan Dies.

Harry Carnahan, connected with the advertising department of the Broadway theater, Broad street and Snyder avenue, Philadelphia, the home of good vaudeville and moving picture plays, died recently in the St. Agnes Hospital, after falling unconscious at 15th street and Washington avenue. Carnahan was thirty-eight years of age and resided at 934 North Eighth street. He was well known throughout local theatrical circles, having served on the publicity staffs of many theatrical enterprises.

Business Notes from Philadelphia District.

Title to the one-story brick moving picture theater located at 2011 and 2013 Frankford avenue, Philadelphia, has been conveyed by George B. McCracken to Andrew Convery for a consideration said to have been $21,600. It occupies a lot 36 by 120 feet and is assessed at $17,000.

The Philadelphia Booking Company was recently incorporated under the laws of the State of Delaware for the purpose of conducting a general moving picture business. The new concern has been capitalized at $2,000, F. R. Hansell, of Philadelphia, and George Martin and S. C. Seymour, of Camden, N. J., being the principal incorporators.

Mr. Ciatolo, manager of the Savoy theater, Hazelton, Pa., was a recent visitor to Philadelphia, and while here visited the Calehuff Supply Company, where he purchased a Fort Wayne motor generator outfit and several 6A projection machines. Mr. Ciatolo is an energetic and progressive person and certainly offers the patrons of his house the best possible service. He announced that he has been very successful of recent date.

The Nation theater, of Bethlehem, Pa., has recently been equipped with some of the most modern devices obtainable. Several new projection machines have been installed and the character of pictures exhibited has been placed at a higher standard.

Word has been received from Chambersburg, Pa., that H. R. Weber has leased the Orpheum theater from Mr. Boyer and will take possession on the 16th of December. Mr. Weber has leased the theater with an option of purchasing the same from Charles W. Boyer, of Hagerstown, who obtained his house from the Franklin Guards Association in July of 1914. Manager Frank A. Shinabrook, who has been Mr. Boyer's local representative since taking possession, will continue on the Boyer staff and will go to Hagerstown.

Mr. Weber is a well-known figure in moving picture circles throughout the eastern part of Pennsylvania, having conducted theaters in Philadelphia and Chambersburg for many years. He announced that he intends making many improvements to his lately acquired property, including the installation of much new equipment.

J. Favini has opened a new theater in Jessup, Pa., and announces that he intends to exhibit first class feature films. He was a recent visitor to this city and while here paid a visit to the Swaab Film Service, 1327 Vine street, where he purchased considerable equipment, including 2 6B motor-drive machines.

Washington's Avenue Grand Theater Sold

Harry M. Crandall and Joseph P. Morgan Take Over Theater at 645 Pennsylvania Avenue—Will Form Part of Local Chain.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—It has been officially announced that Harry M. Crandall, owner of Crandall's theater, at 9th and E streets, N. W., and operator of the Apollo theater, 624-634 H street, N. E., and Joseph P. Morgan, who conducts the Princess theater, at 1119 H street, N. E., have purchased the Avenue Grand theater property, at 645 Pennsylvania avenue, S. E., for a consideration of $55,000. The Harris Amusement Company of Pittsburgh, Pa., is the present lessee of the property and will continue as such until the spring of 1916. Messrs. Crandall and Morgan have not as yet decided on definite plans for the future, but it is believed that the house will be thoroughly remodeled and will form one of a chain of houses to be secured in various parts of the city, upon the relinquishment to them of the property by the present occupants.

PEACE FILM IN WASHINGTON.

Frank Spurrier Exhibits Picture Under Auspices of D. A. R.—Prominent Speakers.

Considerable attention was attracted to "The Battle Cry of Peace" when exhibited recently at the Continental Memorial Hall under the auspices of the Daughters of the American Revolution, by Frank B. Spurrier, local manager for V-L-S-E. Between the reels prominent advocates of preparedness for the United States addressed the audience. Among the speakers were J. Stuart Blackton, who wrote the film story; Dudley Field Malone, collector of the port of New York; Augustus P. Gardner, member of Congress from Massachusetts, and Rear Admiral Chester, U. S. N. Mrs. William C. Story, president-general of the D. A. R., presided.

In commenting upon the film, a local newspaper stated that "There was no forcing of thrills, tears or smiles last night. Every spectator in the big audience was wrought upon as the makers of the film intended he should be, and every spectator left the hall last night, following a brilliant reception to Mrs. Story, with but one resolve in his heart—to work, as Mrs. Story asked, for better national defense for the country."

The auditorium, said to be the largest in Washington, was filled to overflowing with Senators, Representatives, Cabinet officials, officers of the Army, Navy and Marine Corps, and others high up in official life, and it is said that the movement for greater preparedness received great momentum through this exhibition.

LOCAL METRO CHANGES.

There has been a change in the official line-up at the offices of the Metro Film Service Company, Inc., Ninth and D streets, N. W., brought about by the withdrawal from the corporation of O. J. Allenbaugh, formerly its president and manager. L. M. Day, the secretary and treasurer of the concern, becomes its president and manager, while J. Frank Brown retains his position as vice-president and sales manager. The new member of the company is Thomas E. Kountz, who has been elected secretary and will have full charge of all of the details of the office. Mr. Allenbaugh, it is said, has gone west to engage in another business.

PICTURES AND ALCOHOLISM.

Motion pictures were given an additional character of value in a paper read by Dr. Luis Lopez de Mesa, of Columbia, before the delegates to the Second Pan-American Scientific Congress now in session at the building of the Daughters of the American Revolution, for he said that photoplays are of great usefulness in suppressing the liquor habit. "When such diversions are easily accessible," he declared, "the use of alcohol becomes purely occasional." He gave it as his opinion that appreciable results have never been produced by police restrictions, or by medical, pedegogic, financial or commercial ones. Official restrictions, he declared, have simply raised taxes that accomplish nothing outside of increasing the public revenues.

GOLD ROOSTER EASELS.

Considerable favorable comment is to be heard concerning the very attractive easels now being put out by the Pathe Exchange for use in theater lobbies. These are highly embellished and in one of the upper corners is the "Gold Rooster Plays" seal in colors. At the side of this is a

space for framing the picture of a star, beneath is the name of the star and the play in which he or she is appearing, while three additional places are left for the display of photographs illustrating scenes from the play. These can be purchased outright or secured on a rental basis.

LEO GARNER COMES BACK.

Leo Garner has been recalled to Washington, to assist Sidney B. Lust in the management of his business in this city. Mr. Lust is proprietor of the business here operated under the name of the United Film Service and is interested in a number of other ventures. George Powers will go on the road in place of Mr. Garner.

As Alan Bachrach Sees Conditions.

Alan Bachrach, who covers Virginia and North Carolina for V-L-S-E, returned to Washington for the holidays. He states that all through the coal fields region of West Virginia business is booming, but that throughout southwestern Virginia and in parts of North Carolina conditions have been exceptionally quiet during the month of December. He states that this is attributed by the exhibitors to the fact that everywhere the people started in early in their preparations for Christmas and motion pictures were for the time being forgotten. However, all look for a more prosperous business commencing with the new year.

C. O. Moss Took Short Holiday.

C. O. Moss, who covers the State of Virginia for Pathe, slipped away to Pittsburgh to spend Christmas day with relatives and friends in that city. On his return he came to Washington, spending a few days in the local office and is now again traveling through his territory.

Fox Representative Here.

R. E. Reddick and Nat Barach, special representatives of the Fox Film Corporation, have come to Washington from New York for the purpose of making a trip through this territory.

Interesting Property Transfer.

It is reported that the District Amusement Company has recently transferred to Ida B. O'Neil the ownership of the property at 419-421 9th street, N. E., occupied in part by the Washington Film Exchange (Universal), and it is understood that the consideration was in the neighborhood of $65,500. The property has a frontage of 35 feet on 9th street and a depth of 100 feet. There has been considerable speculation as to the plans of the new owner with regard to the use of the property and it has been rumored that it is to be used as an entrance to a new theater said to be projected for erection on 8th street. This has not been confirmed. This property adjoins the Garden theater on the south side. The property on the north side was recently purchased by Tom Moore of the Garden theater.

J. W. Hunter to Build in Wilkinsburg, Pa.

Is Having Plans Made for a New House on Site of His Doris Theater—Will Have Seating Capacity of About 700 Persons.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—J. W. Hunter, of the Doris theater, in Wilkinsburg, Pa., is having plans prepared for the erection of a handsome new moving picture theater on the site of his present house, 827 Wood street, a lot measuring 25x132 feet. The new plans call for a one-story building costing $10,000. Including a balcony which is to be in the new theater, the seating capacity will reach nearly 700. The new theater will be modern in every respect.

The Doris theater was opened by Mr. Hunter four years ago and has always been a big success. Mr. Hunter, having been connected with the Joseph Horne Company, of Pittsburgh, in a managerial capacity for a number of years, the Doris has been in the charge of a manager. He resigned that position last week, however, and will hereafter devote his entire time to the personal management of his new theater.

SHILOH THEATER REOPENS.

The Shiloh theater on Mount Washington, Pittsburgh, Pa., was reopened last week after having been ordered closed four weeks ago by the building inspectors. Mr. Poke, the manager, was very fortunate in being granted an extension of time until April 1. At that time he expects to have his new house, which is now in course of erection on the lot adjoining the present house, completed.

OPERATORS ELECT OFFICERS.

At a recent election of officers of the Moving Picture Operators' Union No. 171 the following members were elected: President, R. C. Freeman; vice-president, J. A. Rhodes; secretary, Joseph Dean;

treasurer, H. Brooks, and business manager, R. C. Freeman, with offices at the Union headquarters, 127 Fourth avenue.

Hatch Buys Out a Buffalo Exchange.

The entire stock of films and office equipment of the Buffalo Feature Film Company of Buffalo, N. Y., was purchased by J. Frank Hatch of the Hatch Film Company of Pittsburgh, Pa., last week, when he made a visit to that city. The stock, which was immediately moved to Pittsburgh, and is now in the hands of the Pennsylvania censors, consist of about one hundred feature subjects, also many single reel comedies and dramas. Some of the features were shipped to Newark, N. J., where Mr. Hatch also conducts a film exchange. The feature subjects consist of three to seven reels and all are accompanied by a complete line of paper and photos.

Mr. Hatch spent Christmas at his mother's home in New York. He returned to the Steel City after the first of the year. He expects to remain here for about two months.

Bentleyville House Sold.

L. Mamani and W. T. Brown have leased the Grand Opera house at Bentleyville, Pa., and took charge of the house New Year's day. This house has a seating capacity of 400 persons, and has always been a paying proposition. Louis Farro, the former lessee of the Grand, is building a new moving picture theater in Bentleyville, with a seating capacity of 400, which will be completed in about a month. It will be a $10,000 structure and will be up-to-date in every respect.

J. J. Rome Managing Park View.

J. J. Rome is now running the Park View theater on Forward avenue, near Greenfield avenue, Pittsburgh. This theater was formerly conducted by Mr. Schultz. It has a seating capacity of 260 persons, is equipped with two Power's 6-A machines, one of which Mr. Rome has installed since he assumed control.

Robert McCreery Dies.

Robert McCreery, aged 78 years, died last Friday at his home in West Fairfield, Pa. He was the father-in-law of both Thomas Hollis and Harry C. Smith, the well-known supply men of Pittsburgh, and their place of business was closed last Monday, when the funeral took place.

Richard A. Rowland Here Over Xmas.

Richard A. Rowland, president of the Metro Pictures Corporation, and partner in the Rowland & Clark interests, was in Pittsburgh, his home town, over Christmas. He was accompanied by Mr. Rowland and a pleasant family gathering was held at the home of Mr. and Mrs. James B. Clark on Christmas Day. The party arrived in Pittsburgh Saturday morning and left again for New York Monday night.

A. H. McClelland with New Film Corp.

A. H. McClelland, well known to the exhibitors of the Pittsburgh territory, is associated with the New Film Corporation in the capacity of road man. Mr. McClelland has numerous friends throughout the territory and there is no question but that he will bring in the business.

Pittsburgh Business Notes.

Messrs. Harry A. Lande and Max W. Herring, managers of the Quality Film company, of Pittsburgh, completed negotiations last week for handling the Associated program in Western Pennsylvania, Eastern Ohio and West Virginia. This service consists of two and three-reel dramas and single reel comedies and includes the productions of such well known companies as the Empire, Ramona, Santa Barbara, Alhambra, Federal, Alta, Banner, Deer and others.

Cincinnati May Have New House on Fountain Square

Col. Edward Hart Buys 28 Feet Frontage on Fountain Square Connecting Two Other Holdings—Makes 72-Foot Lot—May Build Theater.

By Kenneth C. Crain, Special Correspondent of Moving Picture World.

CINCINNATI, O.—Reports of the probable construction on Fountain square of a large picture theater have been in circulation here for some time, but have heretofore been rather indefinite. Now, however, as the result of a deal announced last week, the project assumes definite form for the first time. Col. Edward Hart, of this city, has purchased 28 feet on the block on the north side of Fountain square which, added to holding of 30 feet to the east and 14 feet to the west of the lot just purchased, gives him a connected frontage of 72 feet on this, the most desirable block for many purposes in the city.

The value of the property may be gathered from the fact that the lease said to have been arranged by Col. Hart, to run until 1928, is based on a valuation of $9,000 a front foot. Leases on one or two stores on the property in question will run for a year and a half, and it is probable that nothing will be done toward the construction of a large theater until that time.

LUBIN THEATER SITE SOLD.

A real estate transaction involving the Lubin theater, at 140 West Fifth street, has been made, Rosenberg Bros., of Cincinnati, acquiring the property from James P. Orr last week at $115,000. The Lubin interests have the property leased for two years at $7,500 a year, with an option on it for another two wears at $10,000 a year, making the investment a good one for the Cincinnati firm. Dealings in property for the use of moving picture houses have been considerable in that particular block of Cincinnati lately, the recent extension of the consolidated leases on the property occupied by the Colonial theater and the sale of another piece to Charles Schaengold, the local film magnate, for $130,000, being cases in point.

Ben S. Cohen Visits.

A popular and prominent film visitor to Cincinnati last week was Ben S. Cohen, manager of the eastern central district of the World Film, who was here with Manager Clay E. Brehm, Cincinnati manager for the World interests, for several days. Mr. Cohen was much pleased with the arrangements for the exhibition of World films in local houses, and promised Manager Brehm and the interested exhibitors the early delivery of the big production of "Camille" by the World forces, featuring Clara Kimball Young.

W. C. Watson with Local Famous Players.

Robert O. Laws, manager of the Cincinnati branch of the Famous Players' service, has a new assistant in the person of W. C. Watson, formerly with the Pittsburgh offices of the company. He succeeds Paul Allison, who was recently elevated to the rank of manager, in charge of the Indianapolis office of the company.

Fire in Grand at Canton.

A fire which it is suspected may have been of incendiary origin destroyed the scenic equipment and stage of the Grand theater, at Canton, O., on the morning of Dec. 24, and it was only with considerable difficulty that the blaze was confined to the rear of the house. Manager L. B. Cool, who owns the house, and who also handles the Park theater, at Youngstown, Ohio, was at the latter place at the time of the fire, but immediately went to Canton and gave his personal attention to the making of the repairs necessary to enable the house to be opened on Christmas Day. This was successfully accomplished and large houses saw an excellent Christmas program at the Grand, in spite of the fire of the day before.

Mystery in Series of "Accidents."

A mysterious explosion which wrecked the Wallace theater, at Wooster, O., some days ago, has been the subject of an investigation by the Ohio fire marshal's office, the curiosity and suspicion of the department having been aroused by a series of fires in Wooster. The circumstance that the operator at the theater was shot the day after the fire, at first, it was thought, by accident, is also under investigation. The department has not yet reported any findings on the matter, but intends to look into it further after the operator recovers from his wound.

Fine New House at Delaware, O.

The handsome theater in Delaware, O., is now under construction, in charge of Fred W. Elliott, architect, of Columbus, O. The building will measure about 60 to 104 feet, with a stage 18 by 43 feet, and will cost about $25,000. The seating capacity will take care of a thousand people. It is expected that the house will be finished by April 1.

News Film Shipped Direct.

Arrangements for unusually rapid service of the Pathe News to the Majestic theater, of Dayton, operated by Gerber & Haas, have been perfected, Manager C. C. Holah of the Pathe exchange lending his aid to facilitate matters. The result is that the big Dayton house will get the news service in a manner which will resemble the way a newspaper gets stuff. Mr. Holah arranged with the Pathe organization to ship the News film each week direct to the Majestic, without passing through the Cincinnati office at all. This will enable the films released in New York on Wednesday to be shown in Dayton on Friday and Saturday, while the Saturday releases will be seen in Dayton on Monday and Tuesday.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—A majority of the Atlanta theaters were open last Sunday; the contributions received at the doors going to help the fund being raised by Atlanta for the support of the Atlanta Child's Home.

E. Hughes, who has been manager of the Atlanta office of the General Film Company, has returned to New York headquarters. Joe Marientitte is managing the local office of the General.

Audrey Munson, in "Inspiration," has been shown four times at the Savoy theater. Tuesday, notwithstanding a heavy rain fell all days, "Inspiration" packed the Savoy again to the doors.

The Lyric theater has again opened its doors to moving pictures and "The Melting Pot" is the picture for four days. The management announces the policy of the Lyric will be to show only the greatest and most beautiful pictures. Daily matinees will be given from 2 to 6.30, with evening shows from 7.30 to 10, the prices are to be 20, 10 and 5 cents.

"Damaged Goods" is being shown the entire week at the Georgian. The picture passed the censor board of Atlanta, and the theater is crowded.

Exhibitors over Georgia and the Carolinas report to the exchangemen great business during holiday week.

Sunday Shows Go Well

Chattanooga Theaters Give Sabbath Benefit Shows to Help Local Branch of Jewish Relief Committee—Large Crowds Attend at All Houses—Considered as Indication That Sunday Shows Are Popular.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

CHATTANOOGA, TENN.—The popularity of Sunday moving picture shows was demonstrated in Chattanooga on Sunday, December 12, and again on Sunday, December 19, by the crowds which filled five of the theaters open for the benefit of the suffering Jews in the war zone. The theaters were the Alcazar, Picto, Strand, Royal and Grand. Julius J. Cohn, secretary of the local branch of the American Jewish Relief Committee, and chairman in charge of the committee operating the picture shows, stated that the proceeds from the shows had been greatly in excess of the amount expected, notwithstanding the bad weather experienced. These shows have demonstrated to the exhibitors' satisfaction that the people of Chattanooga are in favor of Sunday shows, and it is hoped that the exhibitors will receive a favorable verdict in connection with the test case which is now before the supreme court.

THE ADDRESS IMPORTANT.

The Strand theater, in Chattanooga, in advertising its programs, gives the location of the house directly under the name of the theater. This idea is an excellent one for handling transient trade. Visitors in a city can often find their way around if they have an idea of the address of a theater, but to take for granted that everyone knows where a theater is located does not consider in the traveling element. The average person, rather than ask the address of a particular theater will drop into the first one he sees.

CHATTANOOGA OPERATORS ELECT.

The Chattanooga Moving Picture Operators' Union recently met and elected officers to serve during the ensuing year. These officers are: President, Elbert Lowry; vice-president, Edw. Healy; financial secretary, Roy Hipp; recording and corresponding secretary, R. H. Johnson; business representative, A. C. Kamin; C. L. U. delegates—R. H. Johnson, Elbert Lowry, A. C. Kamin; trustees—R. H. Johnson, three years; Elbert Lowry, two years; delegate to Tennessee Federation of Labor, Roy Hipp.

New Theaters in Tennessee.

B. C. Butler, of Gainesboro, Tenn., has purchased equipment with which to establish a new picture theater which will have a seating capacity of 200. Other new developments out in the state include the opening of a new theater, seating 250 people, by W. D. Hill, at Dandridge, Tenn. At Coal Creek, Tenn., J. L. Davis is opening a new theater seating 400 people. A new theater seating 250 people is to be opened at Bluff City, Tenn., and Morristown, Tenn., will probably have a house seating 600 people before long. Ben Abbott, at Lafayette, Tenn., has also made arrangements to open a new theater.

Film Shows Pine Block Paving.

Under the auspices of the Southern Pine Association a moving picture was recently made at Chattanooga, Tenn., showing the operations necessary in handling wood block paving. This picture will be exhibited by the association in exploiting the use of pine blocks for paving, and will be shown before meetings of engineers, city officials, etc., at various parts of the country. The pictures taken show the work on market street.

"Eternal City" at the Lyric.

The Signal Amusement Co., of Chattanooga, Tenn., presented the Famous Players' production of "The Eternal City" on Dec. 28 to 29 at the Lyric theater and at advanced prices (twenty cents) during the showing. Miss Eloise Baylor sang "The Holy City" during the dream scene. Miss Baylor also sang "The Rosary" at the Friday and Saturday performances.

Stunt Advertises "The Raven."

The management of the Fifth Avenue theater, Nashville, Tenn., used a unique idea in handling publicity in connection with the recent showing of Henry B. Walthall in "The Raven." A cut showing a large raven sitting on the limb of a tree in the forest, and the moon peeping over the trees in the distance was used. Underneath the cut were the words:

"Quoth The Raven: "Never has there been such a fascinating and artistic screen interpretation as that given by Henry B. Walthall, in 'The Raven.'" The advertisement attracted much attention.

For Pickaninnies' Xmas.

Practically every theater of Nashville catering to the colored population arranged with the Negro Boosters' Club to give one-half of the receipts from the box office for two days to the club in order to provide Christmas presents for every negro child in the city. Special tickets were printed at the expense of the theater managers and distributed among the Boosters. All tickets sold outside of the box office and not turned in at the theaters represent a 100 per cent. donation to the cause, while such tickets as are turned in at the door will class the same as those sold at the box office. The colored patronage in Nashville is large.

Children's Shows in Nashville.

Through the efforts and endorsement of the Centennial Club of Nashville, special moving picture shows for children were started at the Parthenon theater on Saturday, December 18, and will be continued each week. The shows start at 10 o'clock in the morning, and continue until 4 o'clock in the afternoon, when the regular program is put on until 11 o'clock on Saturday night.

Princess at Memphis Gives "Good Fellows" Show.

The Princess theater of Memphis, Tenn., donated all proceeds between the hours of 9 o'clock a. m. and 2 o'clock p. m., of Monday, December 20, to the Goodfellows' Club, an organization which annually collects funds to brighten Christmas for the poor. No tickets were sold, but a large brass jardiniere was placed at the door in which persons attending the shows placed coins. A special program was arranged for the day, and a large banner hung across the front of the building.

Chosen Notes of Interest.

At Springfield, Tenn., a deal has been closed between C. M. (Tip) Blackburn and J. W. Bell whereby Mr. Blackburn takes over the Bell theater, owned and operated by J. W. Bell. The house originally cost $7,000 and is new and commodious. Mr. Blackburn also owns the Royal, which he has been operating for several years, but is figuring on consolidating the two shows.

The Gay theater, Knoxville, has been showing the Triangle program since November 28, and has been doing nicely. An eight-piece orchestra has been engaged to play these pictures, this being the first time in the moving picture history of the city that an orchestra has accompanied pictures with music adapted to them.

The Crescent Amusement Co., of Nashville, Tenn., during the early part of December, advertised a special booklet of 24 tickets to be used as Christmas presents. These contained twenty-four five-cent tickets good for trips to twelve of the company's ten-cent houses, or twenty-four of the nickel shows. The five-cent houses include the Elite, Crescent, Rex and Alhambra. The ten-cent houses are the Fifth Avenue, Princess and Hippodrome. Holiday cards were enclosed with all books ordered sent by mail.

The Queen theater of Knoxville recently ran the last chapter of the well known series, "Neal of the Navy." This picture was an excellent drawing card, and showed results in the box office. During the week of December 6 the house showed all first run pictures, no return showings being made. During the following week Mrs. Fiske in "Tess of The D'Urbervilles," was shown as a return engagement of two days.

MORE PITTSBURGH ITEMS.

By Pittsburgh News Service.

G. W. Smith, the owner of the Smith theater in Hazelwood, Pittsburgh, Pa., who has had his old house torn down and a new one put up in its place, is adding a Smith orchestral organ to his equipment. The instrument is being installed this week, as the house is scheduled to be reopened in a few days.

Al. W. Cross, manager of the Hudson Feature Film Company of Pittsburgh, Pa., made a trip to New York last week and while there he concluded negotiaions for several big features, some of which he is not ready to announce. Two subjects, however, are ready for bookings, they are "How Molly Made Good," and "Thou Shalt Not Kill." Another attractive subject which Mr. Cross secured while away is "A Visit from St. Nicholas," a one-reel series of animated drawings by Frank A. Nankivell.

J. E. Michaels, of Michaels & Freeman, photoplay brokers at No. 1 Delray street, Pittsburgh, Pa., returned last Monday from a two weeks' trip to Wheeling and other parts of West Virginia. While in Wheeling, Mr. Michaels opened a temporary branch in the Athenian Amusement Company's office, with George Panos in charge.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

ALEXANDRIA, VA.—J. L. Sickles has opened the Savoy theater in Alexandria, Va., which is to be devoted entirely to a colored patronage.

C. E. Roane, of Hopewell, Va., who was one of the unfortunates who lost property in the recent conflagration which destroyed a large part of that place, reports he will shortly be back in the motion picture business as he contemplates the early opening of a new and permanent Family theater.

Peter Koek has recently opened a new house in Orange, Va., called the Palace theater.

Asheville, N. C.—R. J. Sparks, who has been manager of the motion picture interests of the S. A. Lynch enterprises in this city, has resigned his position and has gone to Jacksonville, Fla., to assume the management of the Arcade theater. Dan Michalove has succeeded him here.

Bluefields, W. Va.—Russel S. Wehler, owner and manager of the Rex theater in this place, has recently joined the ranks of the benedicts and is celebrating his return from his honeymoon by consulting plans which have just been prepared for him and which contem-

plate the increasing of the seating capacity of the Rex from four hundred or more to over seven hundred seats. This will be accomplished by making the house longer and by the erection of a balcony. Mr. Wehrle reports business as good. This is, of course, evidenced by the proposed improvements. An all feature program is used at this house.

IN LOUISVILLE.

A Managerial Change and an Engagement.

A change in managers has been made at the Olympic and Hippodrome theaters whereby Joe Goldberg, manager of the Olympic, has taken charge of the Hippodrome, and M. A. Jablow, manager of the latter theater, has taken charge of the Olympic. The engagement of Mr. Goldberg to Miss Forman, of Louisville, was recently announced.

RUSSELL McLEAN TO MANAGE CAPITAL THEATER.

Henry Reis, manager of the Ideal theater, of Louisville, one of the theaters operated by the Broadway Theaters enterprise, has returned from Frankfort, Ky., where he opened the Capital theater, which was recently leased by the Louisville company. Russell McLane, of Louisville, has been appointed manager of the Capital and has assumed his duties.

CASINO'S BIG FESTIVAL WEEK.

A big festival feature week was held at the Casino theater starting Jan. 3. During the entire week the program consisted of from six to eight reels in which six stars or more were seen daily. Among the film favorites were Mary Fuller, King Baggot, Hobart Bosworth, Francis X. Bushman, Charles Chaplin, Anita Stewart, Earl Williams, Warren Kerrigan and Leah Baird. Although the program was changed daily there were very few pictures shown which had been seen in Louisville previously. A number of them were two and three-reel subjects.

"NATION" FILM AT MACAULEY'S.

The management of Macauley's theater, Louisville, reports that it has booked "The Birth of a Nation" for two solid weeks at the playhouse, the engagement to start on Monday, Feb. 14. Prices to see this great production will be fifty cents to $2 per seat. While the photoplay has been seen in some of the smaller Kentucky cities and in some of the larger cities in the vicinity of Louisville, this will be its first showing in the city.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

KENTUCKY NOTES.

Announcement has been made at La Grange, Ky., to the effect that A. W. Vaughan has decided to sell out his moving picture equipment and get out of the business. Mr. Vaughan has been operating the house for several months.

Robert P. Hite has sold the Amusu theater in Conemaugh, Pa., to H. Stanley Pringle and W. W. Wyke. Mr. Wyke has been the manager of this theater for the past four years and will continue in that capacity.

The Quality Film Company at 404 Ferry street, Pittsburgh, Pa., has secured an extraordinary good line of holiday subjects, including the following: "Aladdin and His Wonderful Lamp," "Sleeping Beauty," "Heart of a Princess," Baby Early in "Golden Locks and Three Bears" and others.

Louisville's Masonic Theater's Future Settled

R. V. McRae and M. A. McRae of Detroit Have Leased the House and Will Rename It the Masonic-Strand—McRae Brothers Newcomers.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY.—A rumor to the effect that Detroit interests were to lease the Masonic theater of Louisville for the purpose of starting a new moving picture theater has been confirmed by R. V. and M. A. McRae, of Detroit, who have leased the building, which is now being redecorated and put in shape for reopening as a high-class moving picture theater. The name of the theater has been changed to the Masonic Strand theater.

R. V. McRae reports that this is the first venture for himself and his brother in the moving picture industry, but that he has followed the exhibitors' and producers' movements for years, and is well acquainted with the ideas which are being used in the successful houses. The two McRaes will remain in Louisville, where they will give their personal attention to managing the theater. They are connected with the McRae-Roberts Co., of Detroit, which operates a news syndicate.

The new firm will feature a twenty-piece orchestra, which will play to the pictures. R. V. McRae, in an interview with the Louisville correspondent of the MOVING PICTURE WORLD, stated that the firm had not made any arrangements for regular film service, and would not tie itself to any producing companies, but would secure a number of large available productions.

The theater will be operated as a 15 and 25-cent house, the lower floor being 25 cents. The gallery will not be used at present, but may be turned into a negro section. Artists are now busy redecorating the interior of the theater, which will be finished in French gray, gold and old rose, with costly rugs to match. Mr. McRae stated that he would be in the market for any high class material which is not tied up in Louisville at this time.

MAY BUILD COLORED HOUSE.

It is understood that articles of incorporation will be filed during the next few days by the People's Amusement Company, of Louisville, an organization which proposes to erect a colored moving picture theater on Walnut street, between Eleventh and Twelfth streets. It is understood that a theater seating over 900 people and costing between $15,000 and $20,000 will be erected. The proposed building is to be of brick, two stories at the front and one story at the rear, and is to occupy a lot 40x170 feet. The theater will be operated as a strictly 5-cent moving picture house. It is understood that the capital stock in the organization will be held by both colored and white people, about 50 per cent. of the capital being held by members of each race, while the management will be in the hands of white people. Walnut street is the main colored thoroughfare of the city, and it is estimated that there are at least 40,000 colored people centered on it at the point named. The Colored Knights of Pythias have done well with a new show house opened by the organization a few weeks ago. The Pythian house has a seating capacity of only about 350 people, but is filled well at all performances. This house is now showing features and has noted an increased interest in better pictures on the part of the colored people. A few years ago the race, it is said, would have paid no attention to anything but blood and thunder dramas or comedy.

LEXINGTON THEATER OPENS.

The Broadway Amusement Enterprise Company, of Louisville, opened the new Capital theater, of Lexington, Ky., on Monday, Dec. 20, with the Triangle program. The house is operated as a 5 and 10-cent theater, the first show being given at 7 o'clock each evening, and the house opening its doors at 6.30. A six-piece orchestra, under the direction of C. B. Riddle has been employed. Dustin Farnum, in "The Iron Strain," was the opening feature.

TOO MANY FREE TICKETS.

While the proper distribution of free moving picture tickets is undoubtedly a good thing in building up business, there is strong objection on the part of several of the exhibitors of Louisville to careless distribution. It is stated that one of the theaters operated practically a free show during the week of December 20 by distributing numerous free tickets, even distributing handbills which were good for admission at the house. Careless distribution of this kind, in the opinion of some of the exhibitors, will cheapen the standing of the industry, and act as a boomerang bound to hurt the moving picture business and especially the houses which promote this kind of movement.

Norman M. Dixon Visits.

Norman M. Dixon, former manager of the Mutual Film Louisville office, who is now with the Indianapolis office of the General Film Co., was in Louisville last week and closed contracts for service with the Parkland and Crystal theaters.

Louisville Personals.

The Colonial theater of Danville, Ky., which was recently closed so as not to conflict with revival services being held in the churches, has reopened for business.

A. B. Arnett, of Winchester, Ky., who recently purchased the Colonial, of that city, has about completed repairs and remodeling of the building, which has been freshly painted inside and out. The work interfered with showing pictures for several days, but the theater is again in operation.

Remodeled New Richmond House.

Charles Triebel, of New Richmond, O., who recently purchased the Pastime at Maysville, Ky., and assumed a five-year lease on the building, has announced that he intends to remodel the structure and open a first-class picture house, which will be the third active showhouse in the city. The Pastime was closed for several months following failure of the former operators.

Kentucky Theater Changes.

Lewis Judy and Marvin Gay, of Mt. Sterling, Ky., who for several months have been operating the Paramount theater, have closed a deal whereby they have taken control of the Tabb theater and have announced that the Paramount will be closed and the shows transferred to the Tabb, where they will be consolidated with the service now being shown at that theater. Joseph Miller, owner of the Paramount theater, reports that he will obtain new service and continue the business of the house. Judy & Gay took charge of the Tabb on Dec. 18.

Noland & Russell is the name of a new firm which has taken over the Green Dragon theater, at Shelbyville, Ky., which has been operated for several months by the Majestic Amusement company, of that city.

The management of the Lyric theater, of Lawrenceburg, Ky., is making arrangements to open a new theater which will be known as Lyric No. 2, and which will cater to the colored population of the city. A new Power's 6A machine has been installed.

Detroit Escapes Bad Law

Local Exhibitors, Led by Manager Gilligham, Hold Mass Meeting and Then Attend Hearing on New Censor Bill—Facts Are Placed Squarely Up to Law Makers—Trouble Grew Out of Coming of "Nation" Film.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—Monday, Dec. 20, was an important day in the history of Detroit motion picture industry. On Tuesday, Dec. 14, there was introduced into the city council an ordinance by Alderman Edward Barnett which in substance was that "it shall be unlawful for any theater to show anything immoral, obscene, lewd, lascivious, or of an indecent character, or which portrays brutality, or which tends to incite race riot or race hatred, or that shall represent or purport to represent any hanging, lynching, burning, or placing in a position of ignominy of any human being, the same being incited by race hatred. Any person violating this ordinance to have their license revoked for one year and punished by a $200 fine and jail sentence, at the discretion of the court; also that the officers of any civic, charitable or social organization may make complaint to the Corporation Counsel for violations of the ordinance, whose duty it shall be to prosecute all complaints."

On Sunday, Dec. 19, A. J. Gilligham, manager of the General Film Company's Detroit office, sent out the following notice by special messenger to every exhibitor and exchange in the city: "The most drastic ordinance ever introduced in the common council of the city of Detroit was introduced last Tuesday night by Alderman Barnett in reference to pictures. Your investment and your business is actually at stake. Immediately get in touch with your aldermen. Ask them to vote "nó" when this proposition comes up in the council. There will be a public hearing on this matter in the Council Chambers Monday morning at 11 o'clock. Attend by all means. There will be a mass meeting of Detroit exhibitors to protest against this measure at the Empire theater at 11 o'clock Sunday night."

On Sunday night about 100 exhibitors attended the mass meeting and unanimously voted to use their best efforts in preventing the passage of this ordinance. A. J. Gilligham addressed the gathering. Promptly at 11 o'clock Monday morning in the Council Chambers the hearing started before the Ordinance Committee. There was present 80 per cent. of the exhibitors of the city, and all of the owners and managers of the vaudeville and legitimate theaters. In this connection it might be said that the ordinance was really framed in order to prevent the showing of "Birth of a Nation" which is booked for the Detroit opera house for two weeks starting Jan. 2. A. J. Gilligham, a theater owner in addition to being manager of the General Film Co., was the first to speak for the motion picture industry.

"I represent 15 film exchanges," he said. "I am here as their spokesman to protest against the most unreasonable and unfair ordinance ever introduced into the city of Detroit. We have no desire to offend any race, but if this ordinance is permitted to pass as it is worded, any one can go out and object to any film. All of the managers of motion picture theaters try to show clean films. It is not the intention of any man in the film business to present any picture that would hurt any race. I am here to protest against this drastic ordinance."

He was followed by Alderman John C. Lodge, Frank A. Coffinberry, manager of the Miles theater, Henry J. Guthard of the Majestic theater, Peter J. Jeup, representing 130 small exhibitors, and Edward Fitzgerald, the mayor's secretary. The latter was sent to Chicago by the mayor to see the "Birth of a Nation" and to report on it. He said that there were a number of scenes, which, in his opinion, were not quite fitting for persons of tender years to see, as he believed they would give a wrong idea of the negro race. There was a heated discussion pro and con regarding the ordinance and the "Birth of a Nation."

For a time it looked as if the ordinance would pass, and then Alderman John C. Lodge spoke up: "Gentlemen, I think it really would be unfair to pass this ordinance. If the theaters need censoring we have a Recreation Commission to handle that and I'll guarantee that next spring the Board of Estimate will grant a sufficient appropriation to permit this Commission to go ahead with its censoring. But I don't believe we should pass this ordinance and interfere with the work of this Commission. I would like to see the ordinance withdrawn, and as for the 'Birth of a Nation,' put it up to the mayor, urging him to prohibit its showing."

This seemed to meet with the approval of both sides, and Alderman Barnett announced that he would withdraw the ordinance.

As far as the "Birth of a Nation" is concerned, pressure is being brought on the mayor to have it prohibited, but it is not believed that he will do so. While there is some opposition against the picture, there are thousands of people who are urging its appearance. They have heard so much about it in other cities and can see no reason why Detroit people should not have an opportunity of witnessing it.

All Michigan time on the "Birth of a Nation" has been cancelled until after its showing in Detroit.

HAIL TO DETROIT.

With another year now passed into the beyond and a new year beginning, the Detroit correspondent wants to say a few words about Detroit and general conditions. Detroit has increased 80,000 in population in 12 months it not only leads the world in the manufacture of automobiles and accessories, but leads in 20 different lines, such as pharmaceutical supplies, adding machines, etc. In 1905 there were three theaters in the city; today there are over 175 theaters devoted to motion pictures alone, to say nothing of the legitimate and vaudeville theaters. Detroit never entered a new year with more optimism. When the next 12 months have elapsed Detroit will have added the following new theaters: Stratford, Drury Lane, Ferry Field, Regent, Boulevard and the new John H. Kunsky theater, Broadway and Grand Circus Park.

TO BEGIN ON KUNSKY HOUSE.

John H. Kunsky announces that work will positively start on his new downtown theater by the first of February, same to be completed by Sept. 15, 1916. The structure will cost in the neighborhood of $400,000 and will be the only downtown motion picture theater owned by its management. In other words, all of the other downtown theaters are simply leased. Mr. Kunsky, by the way, is a member of the recently organized National Theater Owners' Association.

A. ARTHUR CAILLE WEDS.

The World extends its best wishes and congratulations to A. Arthur Caille, president of the Majestic, Fine Arts, Ferry Field, Maxine and Norwood theaters, who was married on Saturday, Dec. 18, to Mrs. Lila R. Schantz, in the presence of a small party of friends in the parlors of the Park Hotel, Mt. Clemens. A wedding luncheon followed and Mr. and Mrs. Caille left the same evening for a short wedding trip.

ACT NOW OR HAVE CENSORS.

The Vigilance Committee announces that it will make a strong effort to have the Board of Estimates grant an appropriation for paying theater censors. If the motion picture exhibitors do not want censorship under the Recreation Commission the time to fight it is now. If they wait, it will be too late. One way to fight censorship is to clean up and put on cleaner shows. Quite a number of exhibitors are perfectly willing to have police censorship as in the olden days, but do not like the idea of a special committee, consisting of club women who may be inclined to be biased. Exhibitors haven't a moment to lose. They should begin to build their organization at once and make it an important factor to handle such matters.

FROM DETROIT EXCHANGE MEN.

What L. E. Franconi, of Pathe, Says.

L. E. Franconi, Pathe: "Our business in the past sixty days has shown an enormous increase throughout the state, due to a great extent to our Gold Rooster features. Managers who formerly would never consent to even talk to a Pathe representative are now glad to book our pictures. We are booking many leading theaters with first-runs and exhibitors are running our pictures longer than they used to. We look for 1916 to be a record-breaking year for this exchange. Nothing can stop us from forging ahead. We do business strictly on the one-price system and we treat everybody alike." Mr. Franconi has had 10 years' experience in all branches of the moving picture industry. Some years ago when he predicted in New York City that the day would come when there would be theaters seating 2,000 people and stupendous productions, his friends laughed at him. Mr. Franconi predicts that within 12 months there will be a big shake-up among the manufacturers and that there will be fewer of them. "Manufacturers who give their goods away and who don't make money must quit the business," he says. "No one can stay in this business unless he makes money—which is the same principle that applies to any business." Mr. Franconi spent Christmas with his family in New York.

Manager Dennison of Paramount Pleased.

D. Leo Dennison, Paramount: "We have enjoyed a splendid business since we opened our office about six months ago. We are furnishing our film to the leading exhibitors of the state and we don't know what it is to have a dissatisfied customer. We do everything in our power to help the exhibitor and cooperate with him. During the coming year we believe that exhibitors will contract for longer runs on Paramount features. Many large exhibitors are making a big mistake by changing pictures every day. They could just as well run features two and three days and thus get the benefit of reduced prices."

D. Leo Dennison.

Chosen Items of Special Interest.

The Globe theater, Grand River and Trumbull avenues, Detroit, has declared a five per cent. dividend amounting to

$25,000. Checks were mailed to stockholders on Dec. 23. The Globe was remodeled in the fall and the seating capacity increased to 1,000. Roy Bishop is the manager.

Fred Grennell has resigned from the Detroit Free Press to devote his entire time to press agent work for the Majestic, Norwood, Fine Arts, Knickerbocker and Orpheum theaters.

The Highland View theater, 3012 Woodward avenue, Detroit, is now under the management of A. G. Shay.

A panic was narrowly averted at the Crystal theater, Sturgis, Dec. 21.

The lease of the Norwood theater to Messrs. Caille and Guthard is for a period of ten years.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

Manager C. W. Chiles With General Film.

SPRINGFIELD, ILL.—Clarence W. Chiles, former manager of the Lyric theater at Springfield, has been appointed traveling representative for the General Film Company of St. Louis, which will be his headquarters, although he will travel out of Springfield, with central Illinois for his territory.

New Belleville Theater.

The Park theater in St. Louis was recommended by the building commission as the model for the new theater to be constructed in Beleville, Ill. The seating capacity of the local theater is to be 2,000. There is to be a lower floor and balcony, the balcony being constructed on the same style and plan as in the Lyric theater at Belleville. It is to encircle the houses from boxes to boxes. The stage is to be large enough to accommodate the bigest road show. The sides of the house will open so that it can be used for sumer shows.

Actor's Dad an Exhibitor.

Manager Chris Taylor of Dreamland at Kewanee features his son, E. Forrest Taylor, in Western pictures every Monday.

Two New Companies.

Secretary of State Stevenson at Springfield has issued certificates of incorporation as follows:

The International Photoplay Company of Chicago, with capital stock of $25,000, the incorporators being Anton Czechowicz, Stanley Snopek and Frank Szezepkowski, and the Theater Belvoir Company of Champaign, incorporated with $50,000 capital stock, by L. V. and E. H. Russell and Mary L. Mayfield.

Chris Taylor Entertains Kiddies.

All the school children under twelve at Kewanee, Ill., have seen a free show at the Dreamland. Manager Chris Taylor has just concluded a long series of such entertainments.

Yule Tide Showmanship.

The Star at Lincoln, Ill., had a Santa Claus who gave candy to all children. While admission was charged, the management spent three times the cost of each ticket for entertainment. The Belvoir, the Lyric and the Orpheum theaters at Champaign, Ill., had free Christmas shows for children. Manager Erber placed the Fischer theater in Danville, Ill., at the disposal of the Rotary clubs and they entertained all the poor kids of the city with picture shows and two Christmas trees. All the boys and girls in Pontiac, Ill., had to do to see the annual Christmas show at the Bond theater was to walk in. The Maywood Hippodrome at Maywood, Ill., gave a big Christmas party. The feature was "A Little Brother of the Rich."

Illinois Theater Changes.

The former Family theater of La Salle, Ill., has been entirely remodeled and has reopened with the Mutual Masterpicture, "Up From the Depths." J. Koleites & Co.

B. A. Lucas, of La Salle, Ill., has made arrangements for the construction of a theater in the near future. The "Birth of a Nation" is soon to be shown at the La Salle theater at La Salle, Ill.

Nelson Brownfield has leased the Hippodrome theater at Chillicothe, Ill., from Bennett Bros.

Steve Lawless has opened a moving picture show in the opera house at Liberty, Ill.

H. Schmidt has closed his moving picture theater at Manteno, Ill.

William R. Hayes has purchased the Majestic theater at DuQuoin, Ill.

The Illinois theater at Rock Island, Ill., is now under the management of Jay Cox, a member of the Metropolitan Amusement Company, which recently took over that house.

Illinois Brevities.

The Gem theater at Cairo, Ill., played a return date of "Neptune's Daughter."

The Star theater at Quincy, Ill., did good business with a home talent railroad photoplay.

The Fox, Star and Strand theaters in Aurora, Ill., are selling coupon books for $2, which contain $2.50 worth of tickets, which will be honored at any of the theaters. Quite a number were sold for Christmas gifts.

Hanley & Gasmann discontinued their show at the Globe theater in Ivesdale, Ill., temporarily because of bad roads and the season of advent.

Mrs. T. L. Van Preter has christened her new theater at East Alton, Ill., the Gem.

The Central theater at Danville, Ill. has changed its policy and is now giving three acts of vaudeville and four reels of pictures for ten cents.

"Cabiria" was a repeater at the Illinois theater in Rock Island.

At Huntington, Patrons Ask for Sabbath Shows

Manager Perfect Takes a Ballot of Opinions and Finds 952 for Sunday Pictures and Only 58 Against—Prosecutor Sapp Says No.

Special to Moving Picture World from Indiana Trade News Service.

HUNTINGTON, IND.—T. Guy Perfect, head of the Huntington motion picture company, opened a ballot box for his patrons to express their opinion as to whether or not they wanted Sunday shows. Out of 952 ballots cast, only 58 were opposed to Sunday exhibitions. Manager Perfect says that he does not know whether or not he will try to keep open on Sundays, that he is using the ballot system merely to find out how public sentiment stands. "Many other cities in the state have Sunday shows and I believe there is an overwhelming demand in this city for the same kind of entertainment," he says.

Prosecutor A. H. Sapp, when he heard what was being done, came out flatfooted against Sunday picture shows in Huntington and indications are that he will be upheld in this stand by the city authorities. "I think Huntington is too small a city for Sunday shows," said Mr. Sapp, "and as long as I have the power of enforcing the law, I cannot see my way clear to allow them to remain open on the Sabbath in defiance of the state laws.

"I have had numerous calls since it became known the question was again before the public and so far as I am able to learn the sentiment seems to be against Sunday shows."

Would Stop Outside Music in Indianapolis.

An ordinance has been introduced in the Indianapolis city council which is believed to be directed against moving picture theaters. It seeks to prevent any owner, manager, or employe from the use of music or noise on the streets to attract attention to the house. Some of the houses use barkers, and others have used drums and buglers.

W. F. Hurst Will Manage Local Pathe.

W. F. Hurst has been named to succeed J. G. Lytle as manager of the Pathe exchange in the Willoughby building, Indianapolis. Mr. Hurst has been with the company for fifteen years, and most recently was employed as a traveling auditor out of Cincinnati.

Suit Over Metal Awning in Indianapolis.

Charles M. Olsen and Benjamin V. Barton, proprietors of the Central Amusement company, have filed suit in the local civil court at Indianapolis asking an injunction against Mayor Joseph E. Bell and Jacob H. Hilkene, building commissioner. Barton & Solson are owners of the Alhambra theater, Indianapolis, and they say they wish to erect a metal awning over the sidewalk in front of the theater. This is permissible under the city ordinance, but the city authorities have denied permission to do the work. The suit asked that an injunction be granted forcing Commissioner Hilkene to approve the specifications and to prevent interference with the work.

L. F. Ashley Buys Theater.

L. F. Ashley of Ladysmith, Wis., took charge of the U. S. Motion Picture theater, Noblesville, Ind., recently, having purchased the business from L. J. Dunning. Mr. Ashley is a young man of experience in the picture business and expects to make the house one of the best in Noblesville.

Mr. and Mrs. Dunning will return to their home at Ligonier, Ind.

New Vincennes House Opens.

The Alhambra theater at Vincennes, Ind., Second street and Swartzel avenue, has been opened by Joe Bauer, proprietor. The house will seat 450 people and is modern and fireproof. George Swartzman is manager and will run one vaudeville act as part of the program.

Indianapolis Strand's Decorations.

The decorations for the Strand theater, Indianapolis, are in charge of Ernest Huber of the W. P. Nelson company of Chicago. The color scheme is burnt orange, ivory, gold and black. The decorators say it will give some novel and striking harmonies that will help to make the house a place of beauty.

Chosen Indiana Items.

The Parent-Teachers' Club of Evansville, Ind., has booked "Litte Lord Fauntleroy" as one of the pictures which the women wish to be shown to the children of Evansville. The women's committee of the Parent-Teachers' Club is trying to get pictures in which love and murder are not the themes, according to their statement.

The Excell Film company, Indianapolis, has been incorporated with a capital of $10,000 to sell and rent films. The directors are Cecil Patrick, Mildred Patrick and Harry J. Brooks.

The Fireside Theaters company, Indianapolis, capital, $1,500, has been incorporated to do a motion picture theater business. The directors are C. R. Traub, J. W. and L. B. Summers.

The new $5,000 Kimball pipe organ has been installed at the Bucklen theater, Elkhart. Patrons of the theater are showing a great deal of interest in the music.

Censors Delay Business

Kansas Board of Censors Announces That Appeal Board Will Sit Only Twice a Month—Films That Fail to Pass Face a Two Weeks' Wait—W. D. Ross Wants to Run Again for Censorship.

Special to Moving Picture World from Kansas News Service.

KANSAS CITY, MO.—The censor board of Kansas has found another way to hold up films from being released to the exhibitors and now exchange men face an enforced wait of one or two weeks on all pictures on which they wish to make an appeal from the decision of W. D. Ross, the censor, and his assistants.

The new policy has just been announced at Topeka by the three members of the appeal board. It is that they will meet hereafter only twice a month to view any films. Previously they have met almost daily and when an exhibitor was dissatisfied with Ross' non-approval of a film he could take it quickly to the appeal board, frequently having it released for immediate sale. But no more.

The appeal board's announcement means that a film won't be reviewed except at a stated time, about the first and fifteenth of each month. If Ross says a picture shouldn't be shown; then it can't be until the appeal board holds its next regular session.

Preceding the appeal board's announcement came the statement from Ross that he would be a candidate for re-election next fall. He is the state superintendent of instruction and holds his office as censor in the educational department. He now is serving his second term.

"The last legislature gave a new dignity and importance to the office of state superintendent and naturally I should like to share the increased usefulness as well as enjoy the added honor which the position will mean hereafter," he said, as a part of his candidacy announcement. "Finally, with my knowledge of the needs and my acquaintance with the people of the state I feel that I am in better position to render a service that is worth while than ever before. So, I shall run again."

H. G. GILL MARRIED.

H. G. Gill, publicity man for the Kansas City office of the Universal, "put one over" his fellow workers the day before Christmas when he announced that he had been married a month. Nobody in the office had gotten wind of the wedding. But it happened on November 24, when Gill and Miss Marcella Lake got on an interurban car and went to Olathe, Kan., for the ceremony.

FREE XMAS SHOW.

The Penn Valley theater, 2124 Jefferson street, Kansas City, put on a big "Christmas" show for the kiddies of the neighborhood. Hal Norton, the manager, posted notices that his afternoon show on Christmas day would be free, but that nobody over 15 years old would be allowed to attend. Consequently nearly two thousand "kids" piled into the house, ate the candy he provided, laughed when Santa Claus appeared and sat entranced while the Universal program was run.

BIG "PEACE" FEATURE COMES.

The Willis Wood theater, here, and the Boyd theater, Omaha, both opened on Christmas day with the big feature, "The Battle Cry of Peace," and have sold out at practically every performance with an admission price of twenty-five, fifty, seventy-five and one dollar. The Willis Wood, although the monster film was booked only for three weeks, now have extended its engagement to four with permission to continue it longer if desired.

The staging of the film here shows the finest production yet at any local house. The stage, on which the projection scene is placed, was especially decorated and Frederick J. Curth, of the Kansas City symphony orchestra, was given an orchestra of thirty pieces to furnish the incidental music. In addition a chorus of forty women was employed to sing patriotic songs while the film is being run off.

Two performances are given each day, one at 2:30 o'clock in the afternoon and the other at 8:15 o'clock at night. One striking feature of the showing here is the sale of the higher priced seats. It has shown, so far, that big productions can expect to play to higher prices, as a third of the Willis Wood patrons have taken the seventy-five cent seats. Omaha, it is understood, is finding a similar condition.

The picture was shown privately two days before Christmas to army officers, newspaper men, and members of the Security League. A parade to the theater was led by the Kansas City militia companies and naval reserves. At the theater short talks were made by J. L. Loose, president of the local branch of the league, and Dr. Burris A. Jenkins, pastor of the Linwood Boulevard Christian church.

GRUBEL BROS. GIVE BENEFIT.

The Electric theater, Kansas City, Kans., was turned over to the city police one day in the week before Christmas, to be operated by them as a benefit performance for the Christmas fund being used by the department for the relief of poor families during the holidays. Grubel Bros., the managers, arranged a program of pictures and vaudeville and the entire receipts were turned over to the charity work.

"CARE OF BABY" PICTURES.

A series of picture films on child hygiene work will be taken in Chicago under the direction of Dr. Lydia A. DeVilbliss, head of the Kansas bureau of child hygiene. Doctor DeVilbliss already has gone to the Lake City and is preparing for the actual filming work.

"Kansas has the only hygiene bureau in this section of the country," she explained before leaving Topeka, her home, "and this is the reason we were asked to put on the demonstration of the care of the baby—bathing, dressing, care of its teeth, eyes, nose, throat and so forth."

Will Enlarge the Apollo.

The Apollo, 3225 Troost avenue, is to be enlarged. Fred L. Scott, the new manager, has announced that a balcony seating 300 persons will be added to the big residence house at once. The lower floor now has a capacity of about 800. Another possible change in policy will be that of running big features four or five nights a week instead of the two or three previously.

Thompson Preaches Preparedness.

The war pictures taken by Donald C. Thompson are being shown at Thompson's home town, Topeka, Kan., and Thompson is with them, giving the "home folks," as the pictures are run off, a vivid word description of the difficulties of a war photographer and what may happen to this country if it doesn't get behind the preparedness campaign. Thompson, who formerly was a photographer on one of the Topeka papers, remained there five days. The pictures were shown at the Grand theater.

Kansas City House Goes Back to 5 Cents

Victor Theater, Operated by J. F. Rose, Feels Competition of Nearby Five-Cent House and Will Decrease Admission.

THE Victor theater, Kansas City, Kan., has recently changed radically its methods of operation. J. F. Rose, proprietor, admits that he has taken a step that can be called backward, but asks what he could do under the circumstances. His theater is near the center of the city, and his chief competitor is charging 5 cents admission. Both theaters have been giving the very best of service, first releases of fine material. Both have been providing five and six reels of pictures and two acts of vaudeville. Mr. Rose had been charging 10 cents on Monday and Tuesday, 5 cents other days, and hoping to make the price 10 cents every day. But a few days ago he took the bull by the horns, and made the price 5 cents every day. But he cut out the vaudeville—he said he couldn't see that it was doing the show any good anyway. And, for two reasons, he is having to decline the first releases; they come too high, now, and some of the houses won't let their stuff be shown at 5 cents.

But Mr. Rose is not allowing his entertainment to deteriorate. He has sent away the mechanical player, and installed an orchestra of five pieces, with Ray Stinson, violinist, well known in musical circles as an experienced orchestra leader, in charge. The orchestra will play real music adopted to the films, three pieces in the afternoon and five in the evening.

The Victor seats 700; its location, and its reputation, almost guarantee success if pictures can succeed anywhere in the city. And Mr. Rose seems to be starting on a very definite plan to build his business. Apparently he hopes to develop a patronage that will be not only satisfied but enthusiastic, and that eventually, when the time comes, will gladly pay the ten cents admission that he may later establish. The orchestra is an important feature of this purpose. And the elimination of the vaudeville, which allows attention to be centered on the picture service, is another feature. Mr. Rose hopes also for the development of a desire on the part of other managers to charge ten cents.

The Victor recently showed "Damaged Goods" for three days, running a continuous show from 1 to 11:30, and taking in nearly $1,000. Ordinarily the box office is closed between 4.30 and 7 o'clock.

NOTES FROM ANDERSON, IND.

By Leon Louiso, Special Correspondent for Anderson, Ind.

ANDERSON, IND.—The Cozy motion picture theater has undergone a number of improvements and is now one of the coziest theaters in the city. The management is under the direction of Mr. Frend Brown and Mrs. Jessie M. Faulkner. The theater has been entirely redecorated on the inside and a new, artistic front has been included. The service includes the Pathe, World Film and General Film features. The admission remains at the old rate of 5 cents. Jos. Faulkner and Wayne Rittenour furnish the excellent music presented by this theater.

Mr. Parvin Cook, the recent manager of the Starland theater, has resigned. Mr. Elmer Howell will take the management of the house. Mr. Cook has helped to build up a following of the best element of motion picture patrons of the city. His work with the theater has been very satisfactory and many will regret that he leaves the management. He has not as

yet announced in what field his future activities will be. Mr. Howell is one of the best known men in the industry in this city and he takes up the management with this advantageous asset.

OTHER PRAIRIE STATE NOTES.

New Plaza Theater in Sioux City.

SIOUX CITY, IOWA.—Plans have been filed for the new Plaza theater in Sioux City which St. Elmo Bateman of Waterloo is promoting. A wholesale liquor house is to be transformed at a cost of $35,000. It will contain a pipe organ, the only one in a Sioux City photoplay house.

Book That Should Be Helpful.

Frank Harding of Grinnell, Iowa, an exhibitor, has issued a forty-eight page book, "The Movie Man's Friend," outlining stunts he used in seeking business. We have not seen the book, but from this description we presume that it contains much valuable matter.

New Iowa Houses and Changes.

Allen Lynde has sold his interest in the moving picture theater at Pettison, Ia., to Merle R. Fish, his partner.

W. N. Potts has purchased the Lincoln theater in Jefferson, Ia., from Woods & Gottlieb.

Otto Haus has sold his moving picture show at New Hampton, Ia., to William O'Connor and Paul Martin.

B. C. and Ralph T. Morgan, owners of the Empress theater at Harlan, Ia., who purchased the Lyric theater in that city from G. A. Curtis, will operate both houses. The Lyric will be open nightly and the Empress on Friday and Saturday nights.

Guy Tadlock has sold a half interest in the Star theater at Sioux City, Ia., to Frank Perrera for $5,000. Charles Boon is the other partner.

A. Drake has sold his moving picture show at Radcliffe, Ia., to Granville Bros.

H. H. Ling of Newell has purchased the Photoplay theater at Manson, Ia.

Beckman & Brebesheimer have leased the Gem theater at Grundy Center, Ia., to Charles Johnstone.

Iowa Brevities.

The Casino theater at Des Moines, Ia., is now charging straight ten cents admission, five for children and showing only feature films.

The Garden theater at Davenport, Ia., played a return date of "The Island of Regeneration."

Nebraska Brevities.

H. B. Hurst has sold the Rex theater at Chadron, Neb., to Dr. McDowell and Mr. Smoke, of that city. Mr. Hurst has bought the Pastime and Deadwood theaters at Deadwood, S. D. Mr. Peterson, former owner of the Pastime and Deadwood theaters, is going to Bellefourche.

LANSING'S NEW THEATER.

Washington Strand a Fine Picture Theater—Details.

Special to Moving Picture World from Midwest News Service.

LANSING, MICH.—The South Lansing Photoplay Company of Lansing has been incorporated with capital stock of $3,000. This is the company which has opened the new Washington Strand theater at 1129 South Washington avenue in Lansing, seating 300 persons. The stage effects include green velour curtains draped from the top of the proscenium arch and bearing the theater's monogram, "W. S." The setting was paneled especially by the Kunsky Scenic Company of Detroit, showing a landscape and water effect in green foliage and frost trimmings. The Minusa gold fiber screen itself is back of the stage setting and does not come into view until the picture begins. A 1916 model Motiograph projector is used.

The entrance is in white tile walls and floors with green figuring. The box office is marble and plate glass enclosed. The lobby is finished in mahogany, with much space between them. The electrical fixtures are made to order, of grass and wicker, with stained glass. The semi-indirect lighting system is used.

The officers of the company are A. A. Lauzin, president; B. F. Hall, Jr., vice-president; F. J. Lamb, secretary-treasurer; Arthur B. Campbell and T. H. English, directors. Walter Jacobson is manager.

Children's Matinee at 2 Cents.

The Lyric theater at Houghton is featuring a two-cent matinee for children every Saturday.

Michigan Brevities.

T. J. Tubbs and Edward Cooper of Owosso opened their new moving picture theater at Ovid, Mich., with "My Official Wife."

The military battalion in Grand Rapids will co-operate with Powers theater in that city in putting on "The Battle Cry of Peace" some time in January.

Robert Holmes, operator, and Charles Mallette, his assistant at the Ideal theater on N. Washington avenue in Grand Rapids, were painfully burned in extinguishing a film fire.

Fred G. Anthier has purchased the Idle Hour theater at Travers City, Mich., from Daniel S. Martin.

M. F. Decker, of Paw Paw, has purchased the New Epoch theater at Watervliet, Mich., from John Conners. Conners also has sold the Gem theater at Hartford to Guy Fish, one of its former owners, and Samuel Martin.

On Film Row, St. Louis

World Representative Shakes Snow from His Whiskers and Goes In to See Local Exchange Men on Olive Street—Finds Managers Optimistic and Business Not Too Bad to Smile Over—Some Are Enthusiastic.

A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS has just passed through two of the worst snow storms and blizzards of the year. Christmas Eve brought a blizzard of half rain and half snow that after it fell to the ground was all slop and slush, and many a specially arranged program went begging for want of patrons. Two days after Christmas the Storm King played a return engagement and wrapped us up in another blanket of snow.

In Film Row, on Olive street, no one exchange manager would commit himself to the statement that his office was setting the woods on fire, but nobody seemed at all downcast; in fact, the future looks bright for both the distributer and the exhibitor for the coming year.

We visited Film Row simultaneously with the second snow storm, and after the managers got over their disappointment when we had shaken the snow from our hats and whiskers and they found that we were not a belated Santa Claus they spoke up and talked real cheerful.

Manager Baker, the head Fox at the Fox exchange, had not returned from Kansas City, where he went to spend the holiday with relatives, but there was a pleasing hum of business all over the place.

Sam Werner, of the United, was optimistic and full of his new plan of releasing a big feature a week. Mr. Werner says the troubles that have beset the United company will be finally disposed of about the first of the year, and it is his intention to devote most of his time to big features.

S. W. Hatch, of the V-L-S-E, said business is not any too good, but he had that well known Hatch smile on when he said it, and to judge from the measure of popularity that Big Four features are earning he has no cause to worry.

Charles Werner, who is the only manager in the row that is up in the air, Mr. Werner's office being on the second floor of the Empress building, was full of Metro talk. Mr. Werner can entertain any man for a solid hour with his interesting reminiscences of the early days in feature renting in the south. He says if the chills and fever hadn't driven him from the south he'd be there yet.

E. W. Dustin of the World Film was still harping on his favorite theme, "Quality, quality—and artistic direction are what make great pictures!"

The General Film company, the last exchange before you catch a street car, is one of those exchanges that looks like a bank from the outside, and from the busy appearance of everyone, from the manager down to the office boy, it looks still more like a bank from the inside.

At the Triangle office in the triangular shaped Plaza building, we formed a triangle with Floyd Lewis and his assistant, Mr. Frees, and had a discussion of Triangle pictures that was illuminative and beneficial to every one.

C. S. Edwards, of the Pathe Exchange, is busy on the Red Circle, and full of plans of how he is going to break the record on serials that he established with "Neal of the Navy."

At the Universal Exchange Manager Barney Rosenthal was full of Blue Bird enthusiasm and deep in consultation with carpenters who are building the new office for the handling of the Blue Bird photoplays, which will be under the watchful eye of I. Leon Klasky. Mr. Rosenthal is full of plans for the New Year and says that Universal peace and prosperity will be the watchword for 1916.

MUST SEE ALL FILM HE BOOKS.

William Sievers, manager of the New Grand Central theater, has adopted a new policy in regard to the programs that will be shown in his house in the future. Mr. Sievers will book only such features as have been reviewed by himself and found to be up to the standard of photoplays shown at the Grand Avenue playhouse. Heretofore the New Grand Central has run a feature a week, but beginning with the week of Dec. 27 a new bill was put on for New Year's, making the change on Friday instead of Sunday. Mr. Sievers says that he will close his house for a few days or a week rather than put on pictures that do not come up to his standard of excellence.

Patrons Know Why.

The St. Louis Times, in a Film Fan Contest, has made the discovery that St. Louis picture lovers are getting to be very sophisticated in the matter of moving pictures, and while they are enthusiastic and praise heartily any artistic film that depicts a logical story, they are as critical about the poorly constructed plays that have a weak plot, or perhaps no plot at all. The contestants must tell in so many words why they like certain films, and in trying to decide which one of several films they like best, they also find out which one, or ones they like least, and why.

Kiddies Get Gifts at Best.

The Best theater, Jefferson and Cherokee street, had a special matinee for children on Dec. 26, where every child that attended the show received a gift from the manager, Fred Wehrenberg.

New Dallas Exchange

J. D. Wheelan, a Leader in Local Film Circles, Begins New Exchange—J. D. Wheelan Film Company at Old Peerless Site, 1919 Main Street, Dallas—Will Work on Independent Basis with No Contracts for Output.

By S. A. M. Harrison Dallas Correspondent of Moving Picture World.

DALLAS, TEXAS.—A new film exchange, to work entirely on an independent basis, has been opened up in Dallas by J. D. Wheelan. Offices are being fitted up in the room formerly occupied by the Peerless Company at 1919 Main street, and present indications are that these will be elaborately furnished. Mr. Wheelan will do business under the name of the J. D. Wheelan Film Company, although he will have no associates for the time being.

Mr. Wheelan is one of the Nestors of the film business in the Southwest. When cinematographic houses were as scarce as hen's teeth, he was in the phonograph business, first putting in a line of films as a side issue. Later he devoted his entire time to the business, forming a corporation with a name similar to the present one. This he sold out, it finally merging into the General Film Company, whose stuff it was handling. More recently and until its absorption by the Mutual of Tennessee Mr. Wheelan has been the head and shoulders of the Mutual of Texas.

Mr. Wheelan was also deeply interested in the Paramount of Texas. This interest he has sold, and it is understood that he got cash for both Paramount and Mutual stocks, putting him in the enviable position of being able to handle anything that comes along.

For the present the new exchange will handle open stuff, making no contracts for output.

FIRE IN DALLAS THEATER.

Jefferson Suffers Heavily from Water Damage and Loss of Roof—Operator Averts Panic.

Fire on the second floor of the building adjoining the Jefferson theater, Dallas, caused that house quite a little damage on the night of December 22, and necessitated closing for several days. The hardware store next door was gutted and the roof over the front part of the theater was burned off. Water practically wrecked the finish of the foyer and the front wall of the main auditorium, but the auditorium itself and the stage were untouched. The damage will amount to about $10,000 on the whole thing, well insured.

The Jefferson has been running vaudeville and pictures. As the fire was rather late, few people were in the house, but even then a panic might have resulted when the auditorium, filled with smoke, had not the operator, Joe Brewer, been cool headed enough to give the patrons the impression that the fire was further away and kept his machine going until all were out.

Will Handle Supplies.

It is reported on good authority that the Western Automatic Music Company, Dallas, will put in a line of picture heater supplies. As the company already controls the United Seating Company this will place them in a position to completely equip a house. The date of the change is not announced.

Strong on His Peace Music.

The musical director of the special orchestra engaged by the Empire theater, San Antonio, Texas, for the showing of "The Battle Cry of Peace," is about as enthusiastic as they make em. During a rehearsal of the special music at a preliminary run of the picture he was so determined to make the music just right that he broke four batons, two stand lights and a large announcement sign. Manager Lytle remarked that "he is —— expensive," but the results bid fair to repay it.

Dallas Local Notes.

E. R. McDuffey of the Essanay force was in the city preliminary to a trip over the territory, specializing on "The Strange Case of Mary Page."

H. T. Peebles, South Texas representative of the Mutual, spent Christmas in Dallas, principally to meet H. T. Peebles, Jr., who arrived December 23. Fine youngster and mother doing well.

G. B. Logan of the Southern Paramount, headquarters Atlanta, Ga., was in town overseeing the purchase by the Tandy and Lynch interests of J. D. Wheelan's stock in the Texas Paramount.

Dallas District Happenings.

The opera house at Boerne, Texas, has ben purchased by Rudolph Ort, and will be run as a picture house, using program service.

Comfort, Texas, has two houses, both opened recently. They are the Peters Opera House, leased for projection by A. Rashio of San Antonio, and the Franklin, opened by Arthur Franklin & Sons. The Franklin firm also has a house at Bandera, a town forty miles off the railroad.

Felix Hernandez & Co. have taken over the Guadalupe theater at Laredo, Texas.

The new Royal theater at Laredo, Texas, has been opened by L. M. Valdez. The Royal is a fine house and will run features only, arrangements having been made for service from Fox, Triangle and Mutual.

The Queen theater, San Antonio, has discontinued all features and will run program only, contracting for both Mutual and General. Excessive transient trade is given as the reason for the move.

Oklahoma City Makes Mayor Censor

City Commissioners Pass Emergency Ordinance Making Mayor Absolute Censor of Theaters and Shows—"Opinion of Mayor" Is Final Criterion.

Special to Moving Picture World from Midwest News Service.

OKLAHOMA CITY, OKLA.—Absolute power of censorship over all theatres and all other places of entertainment, whether public or private, is vested in the mayor of Oklahoma City, Okla., by an emergency ordinance approved by the city commissioners. The ordinance makes the mayor virtual dictator over the theaters and other amusement places.

The city's action was the result of a petition for censorship recently submitted to the city commissioners by the Woman's Christian Temperance Union of the city. The women were spurred to action by motion pictures that they believed should not have been exhibited. The principal offender was a film called "Inspiration," in which Audrey Munson, the "Panama-Pacific girl,' appeared. One union adopted resolutions against this picture, and asked for a board of censors. Other unions joined the censorship petition, although they did not go on record as sharing the unfavorable opinion of "Inspiration."

A conference of the mayor with the Woman's Christian Temperance Unions, the Ministerial Alliance and other organizations identified with uplift and social reform movements resulted in Mayor Overholser adopting the strong methods of Mayor Thompson of Chicago, declaring there should be no censorship unless he should be made censor and called upon his conferees to adopt a resolution requesting the city commissioners to make him the censor.

The censorship ordinance vests all power in the mayor. He may, however, in cases of emergency appoint and deputize "assistant censors," who may pass on the propriety or impropriety of performances.

"Any person, firm or corporation operating any theater, picture show, vaudeville or place of public congregation for entertainment, whether public or private, free or for hire, and who shall permit the exhibition, display, showing, picturing, expression or publication, in whatever form, of any idea calculated, in the opinion of the mayor, to corrupt private morals, or who shall continue to do so after the same is forbidden by the mayor of Oklahoma City," is the exact wording of that part of the ordinance which specifies the misdemeanor.

Penalty for violation of the ordinance may be placed, upon conviction, at not less than $50 nor more than $100, or ten to ninety days in jail, or both, in the discretion of the court.

The wording of the ordinance is considered virtually to make every theater owner his own censor. For, even if a show has come and gone from a theater, and later is brought to the attention of the mayor and proved to his satisfaction to have been immoral, the penalty of the ordinance is considered to be in order on conviction.

Thus the burden of strict censorship has been shoved from the shoulders of the mayor or any other "censorship committee" directly upon those of the owners of show houses, who are expected to vouch for the cleanness of their entertainments before their presentation.

The conviction of a theater manager of giving an entertainment tending to corrupt private morals will serve, according to the ordinance, as an automatic recall of his license in the city.

IN THE DAKOTAS.

Theater Changes and New Houses.

MANAGER W. E. OXLEY has opened a moving picture theater in the opera house at Elk Point, S. D.

A new moving picture show has been opened at Edmore, N. D.

L. T. Shumann sold his moving picture theater at White Rock, S. D., to Theodore Huls.

The Lyric theater at Dickinson, N. D., has raised the even prices for Paramount shows to twenty cents for adults and ten cents for children. The matinees are fifteen cents and five cents.

IN NEBRASKA.

Theater Changes.

MANAGER W. E. SNYDER has opened a moving picture theater in the Gourley Opera House at Rushville, Neb.

The Empress theater at Tekamah, Neb., has been reopened and now is under the management of Frank Welch.

Harry Saline has closed the Empress theater at Alliance, Neb.

A new moving picture theater has been opened at Glenville, Neb.

The Crystal theater at Peru, Neb., has been sold to A. M. McCommons.

I. C. Hansen has sold the lease on the Lyric theater at Beatrice, Neb., to Robert King.

IN SAN FRANCISCO.

Frank L. Hudson, manager of the Los Angeles branch of the General Film company spent the Christmas holidays here with his family.

A late type Edison machine and a Power's Cameragraph No. 6B are to be installed at the Tivoli theater and given a thorough test.

Rev. G. W. Barney of the Central Methodist church has placed an order for a late model Motiograph and will feature motion pictures strongly.

The Pals Club, with which many moving picture men are affiliated, will give a ball to Art Smith, the aviator, on the evening of January 15.

Alex E. Beyfus, vice-president and general manager of the California Motion Picture Corporation, is expected home shortly from New York and immediately upon his return additions and improvements are to be made on the studio at San Rafael. A lighting system will be installed and a second producing company will be organized.

The Royal Theater Company has had plans completed for the erection of a moving picture theater on California street, near Polk, to cost about $60,000. The building will be of fireproof construction and will have a seating capacity of 1400. Bernard J. Joseph is the architect.

Frank E. Simons, formerly of Missoula, Mont, but now of Lovelook, Nev., was here recently purchasing equipment for a new theater he is to open in the latter city. While in town he purchased a Motiograph projection machine from Edward H. Kemp.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Edward H. Kemp, who recently took some fine moving pictures of activities at the Salvation Army farm at Lytton, Cal., has made a second print of the films and has sold a Motiograph to be installed at the farm.

California Changes and Business Notes.

The old Novelty theater at Lindsay, Cal., has been repaired and is now being operated as the Empress.

B. L. Waite of Arcata, Cal., is now giving weekly entertainments at Blue Lake, Rankin's Hall having been secured for the purpose.

R. Bauer plans to remodel the Lyric at Chico, Cal., and change the name to the Park theater.

The new Rex has been opened at Madera, Cal., by Chamberlin Bros. as a 5 and 10 cent house.

The McCloud River Lumber Company, which recently took over the theater at McCloud, Cal., has installed a late model Motiograph.

The Liberty theater at Los Banos, Cal., has been sold to Bernard Cavalla and Joseph Manducci by Graham Bros.

A new moving picture house is to be erected at Anderson, Cal., by C. G. Hainline at an estimated cost of $6,000.

Improvements to cost $1,000 are to be installed at the Imperial theater, Eureka, Cal., a new front for the house to be one of the changes.

The equipment of the operating room at Bennett's Melrose theater, Melrose, Cal., has been augmented by the installation og a Motiograph projection machine purchased from Edward H. Kemp of San Francisco.

"At the Front With the Allies" is to be shown at Sacramento, Cal., under the auspices of the Sacramento Bee; at San Jose, by the San Jose Mercury, and at Stockton, under the direction of the Stockton Mail.

Another T. & D. House

Big Pacific Coast Combination, the Turner & Dahnken Circuit, Will Build Large Theater in Stockton, California—To Seat 2,750 in $5 Opera Chairs—Details—More New Houses May Follow.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—The Turner & Dahnken circuit of San Francisco, which now has houses in this city, Oakland, Berkeley, Richmond, San Jose, Watsonville and Sacramento, with a large theater nearing completion at Reno, Nev., announces that it has completed arrangements for the erection of a high class moving picture house at Stockton, Cal. This new theater will be located on Weber avenue, opposite the courthouse, and will represent an investment of about $350,000. It will cover a lot 125 by 125 feet in size and will have exits on Hunter and Channel streets.

The building will be of reinforced concrete construction, as nearly fireproof as is possible, and will be equipped throughout with the best in furnishings and equipment. The seating capacity will be about 2750 and opera chairs to cost $5 each will be installed throughout the house. A feature of the equipment will be an organ, to cost approximately $25,000, this to be the finest installed by this concern.

E. Bruce Johnson, secretary of the Turner & Dahnken circuit, is well known in Stockton, having graduated from the high school there in 1903, and has had charge of many of the details incident to the entry of the firm in that field. The permit recently granted to the Turner & Dahnken Controlling Company has been revoked by the State Commissioner of Corporations at the request of officials of the Turner & Dahnken circuit, as the projects for expansion are to be financed without the agency of the controlling company.

Arrangements are under way for extending the interests of the concern into several large coast cities not now covered and announcements along this line will be made shortly.

TRIANGLE MANAGER RETIRES.

C. Mell Simmons, who has had charge of the exchange interests of the Triangle Film in this territory since its first releases were made, is no longer connected with this concern, his position as manager having been taken over by Ben F. Simpson, who arrived from New York just before Christmas.

Mr. Simpson is not an entire stranger here, having been in San Francisco two years ago as the representative of George Kleine. Through the activity of Mr. Simmons the Triangle service is well placed in the San Francisco field, several important contracts having been signed recently, including one for a first run in the downtown section of this city. Commencing January 16, Triangle films will be shown at the Tivoli theater, and the Turner & Dahnken circuit has also arranged to show them at its Berkeley and Reno houses. Arrangements have also been made whereby this service will be featured at the Franklin in Oakland, two changes of program to be made each week.

NEW METRO EXCHANGE MANAGER.

E. D. Selden, who has had charge of the San Francisco branch of the Metro service since its opening a few weeks ago, has given up this position and has left for the East. He has been succeeded by J. J. Unger, a recent arrival from the East, where he has been connected with the General Film Company, and who, in addition, will fill the position of district manager for the territory west of Denver. A change has also been made in the management of the Los Angeles branch, this now being in charge of Harry Lustig, formerly with the Mutual at Denver, Colo. Harry Cohen, who has been on the coast for several months getting the new exchanges in working order has departed for New York.

FALL IN DARK PATRON'S FAULT.

Superior Judge John Hunt sustained the demurrer this week of the Turner & Dahnken circuit to the action brought by Ida Parasien for damages in the sum of $5,000. Miss Parasien was injured by falling in the Tivoli theater and made the claim that the accident was due to darkness. In making the ruling the Judge said: "A certain amount of darkness is necessary for the proper presentation of moving pictures, and a person who meets with an accident because of the darkness cannot hold the theater owners responsible."

BLUE BIRD ALIGHTS HERE.

Alterations are being made in the quarters of the California film exchange on Golden Gate avenue and space is being fitted up for the Blue Bird Feature Film Company, which will shortly make its bow in the local field. Fred Peachey, formerly with the United Film and later for a short time with the Mutual, has been appointed manager of the Portland branch of the Blue Bird exchange and has left for the northern city.

New Recruits for Board of Trade.

E. H. Emmick, who recently opened a large exchange here for the Picture Playhouse Film Company, has looked into the workings of the Film Exchange Board of Trade of San Francisco and has been so impressed by the advantages offered by the organization that he has filed an application for membership. Mr. Emmick is very well known in this field and prides himself on having been the first film man to locate on Golden Gate avenue, now known as Film Exchange row. He opened an exchange here for the Union Film & Supply more than two years ago, and there are now a dozen concerns in the block. The exchange he has just opened occupies the best location in the district, being at the corner of Jones street and Golden Gate avenue, and must be passed by all exhibitors visiting the district.

Golden Gate Gets "Ne'er-Do-Well."

The California, Nevada and Arizona rights to the "Ne'er-Do-Well" has been taken over by the Golden Gate Film Exchange and the production will be shown first at Clune's Auditorium, Los Angeles. Sol Lesser of this exchange will return from his trip to New York sooner than originally planned, and will be able to spend part of the holidays at home.

San Francisco Brevities.

The Western Theater Company has been incorporated at San Francisco with a capital stock of $50,000 by N. A. Eisner, I. M. Maley and H. R. Schultheis.

Sid Grauman, manager of the Empress theater, is making a business trip to Seattle, but before leaving made arrangements for giving, for the fourth consecutive year, an entertainment for the prisoners at San Quentin on New Year's Day.

R. W. Horn, who spent the past year in San Francisco as the special representative of the Nicholas Power Company, and who had charge of the two displays of this concern at the exposition, has left for New York.

Mayor Questions Ads.

Portland, Oregon's. Chief Executive Objects to Character of Newspaper Publicity Given Films—Calls Film Men to Account—Threatens to Revoke Licenses—Exhibitors Protest.

By Abraham Nelson, Portland, Ore., Correspondent of Moving Picture World.

PORTLAND'S censor board may pass a picture, but the scrutinizing eye of Portland's officialdom does not turn from it until the picture has finished its run and gone elsewhere. Official disapproval of exhibitors' advertising during a picture's run was the cause of the latest tilt between some of the downtown exhibitors and the city's department of public safety.

Will H. Warren, secretary to Mayor Albee, telephoned to Paul E. Noble, manager of the national theater, following the publication of his advertisements exploiting Universal's "The Primrose Path," advising Mr. Noble that it would be to his advantage to call upon the city's chief executive and discuss the advertisement in question. The National's advertisements appeared in three of Portland's daily papers and occasioned much favorable comment by men who know advertising on their forceful make-up and Mr. Noble failed to see anything wrong with them. Press of business, however, prevented Mr. Noble from complying with the mayor's request.

Mayor Albee, when interviewed on the subject, denied that his request for Mr. Noble's presence at the City Hall was in the nature of calling the National's manager on the carpet. He desired the exhibitors' co-operation, he said, in keeping down improper and suggestive advertising and his attention had been called by two other members of the city commission, whose identity he did not disclose to the publicity given to "The Primrose Path." The newspapers, commenting on the situation, declared the mayor had objected to the use of the word "daring" in the advertisements. This he denied, stating that his objection was to the advertisement as a whole.

Prominent down-town exhibitors stated they were of the opinion that the mayor's attack on the National's advertising was made without any reason except perhaps for the purpose of bringing pressure to bear upon the exhibitors and force them to give up their fight they are now waging for an appealable censorship ordinance. Among others who hold this view is Edwin James of the Majestic, who was recently called to the City Hall to explain why he had advertised "Inspiration" as "daring" and threatened with the revocation of his license if he persisted in following his present methods of advertising.

PATRIOTIC PICTURES STIR.

The holiday week in Portland was also a patriotic week at Portland's biggest motion picture theaters. At the Heilig "The Battle Cry of Peace," showed to capacity audiences the entire week. On December 2 Manager W. T. Pangle gave a special exhibition of the picture to 700 members of the Oregon National Guard. The Heilig, heretofore playing only first class road shows, is now filling some of its vacant dates with pictures.

At the National, commencing December 30, "Guarding Old Glory" was the bill. Manager Paul E. Noble of the theater arranged with the state military authorities for the use of some of Oregon's war equipment and his lobbies and foyer were tastefully decorated with gun racks, field pieces and other military paraphernalia. On December 30 the entire balcony of the National was reserved for the Oregon National Guard and the boxes were occupied by General White and staff in full dress uniform. The following night the Oregon Naval Militia attended the theater in a body and New Year's Day the G. A. R. and Spanish American War Veterans were guests of the management.

EMIL ERICKSEN NOW ROAD MAN.

Emil Ericksen, who has been booker for the Film Supply Company of Oregon, handling Universal films, has been promoted to the position of road man, with headquarters in Portland, and S. S. Schubach, formerly his assistant, has become head booker. Leonard Clark, former booker at the Portland office of the General Film Company, has been employed to take Mr. Schubach's former position.

SPUDS FOR ADMISSION.

GRANTS PASS, ORE.—Morey and Harvey, owners of the Bijou, have made potatoes legal tender at this house and children who contribute three tubers to the management are admitted. A barrel is placed near the entrance, fitted with a sign bearing the legend, "Admission for Children, 5 Cents or Three Spuds." Christmas week the agricultural contributions were donated to the Salvation Army, but before the holidays the potatoes were sacked and sold.

P. F. Moore has opened a new theater in Grants Pass. He has named it the Star and the seating capacity is 400. The Gaiety theater, Grants Pass, has closed.

BRIEFS.

Part of the Christmas entertainment given by the Portland Rotary Club to the children of the Frazier Detention Home consisted of a moving picture show at the Star theater, where a section of the house was reserved for them by the People's Amusement Company.

M. Rosenberg has returned from Seattle, where he secured "The Ne'er-Do-Well" and other features for distribution in Oregon, Washington, Idaho and Montana.

J. S. Woody, supervisor of Northwest offices for the Mutual Film, with headquarters in Seattle, was a visitor in Portland, looking over the plans for the proposed central exchange building.

SEATTLE NEWS LETTER.

Special to Moving Picture World from Seattle News Service.

A WIDE-AWAKE EXCHANGE MAN.

In October, 1907, George C. Endert opened the first regular film exchange in the Northwest under the name of the Kleine Optical Company. There were but few theaters in that territory then, but business soon grew to a very flourishing extent. Two years later the Kleine Optical Company was consummated into what is now known as the General Film Company.

Geo. C. Endert.

Just at this time the first independent film was being manufactured by Mr. Laemmle, now known as the Universal, when the first Imp and Bison films were made.

From that time Mr. Endert was connected four years with the Progressive Investment Company of Portland and Seattle handling Universal Film exclusively and being the only competitor of the General Film Company.

In March, 1914, Mr. Phil Gleichman appointed him manager of the World Special Film Corporation, now known as the World Film Corporation, Seattle Branch. He says he is very much pleased to report the World Film has always had its share of the business and is fully appreciated throughout the northwestern territory. His connection with it has always been very satisfactory, and this can be vouched for by any exhibitor in the Northwest.

BUYS COLONIAL THEATER.

In taking over the controlling interest and management of the Colonial theater in Seattle recently, E. H. Smith announced also a new policy for that house. He intends to eschew problem play pictures in favor of less sensational features, and expects to provide a program that will be favorably received by high-class patrons, such as come to his theater.

E. H. Smith.

Mr. Smith also has caused to be made extensive exterior and interior improvements in the house, and has put some new touches in the $15,000 organ, which now is one of the big features in the city.

Mr. Smith is well known in theatrical circles in Seattle, having been prominently engaged in the business for the past five years. He is a member of the Tilikums and other booster organizations of the city.

Many New Ontario Theaters and Changes

Picture Theaters Open in Canadian Province—In Toronto Majestic and Sunnyside Change Hands and Begin New Policies.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

Majestic to Be Film House.

TORONTO, ONTARIO.—One of the latest important theater transactions became known through the announcement that E. L. Ruddy, head of a big Canadian sign board and poster company, is behind the proposition to take over the Majestic theater at Toronto, formerly a widely patronized legitimate playhouse, for moving picture purposes. It is declared that the sum of $50,000 is to be expended in transforming the structure, which seats 1,800 people. The changes include an entirely new front, a new orchestra floor, new seats throughout, the redecoration of the whole interior and the installation of improved scenic effects. The manager of the theater will be Leo Slushinger, who was manager of the Strand theater, Toronto, until one year ago. Mr. Slushinger has been in Buffalo during the past year, but has returned to take charge of the new house. The policy will be to exhibit the very best features obtainable and the management intends to cater to the "automobile trade." The theater is located on a side street and there is considerable space in nearby streets for the parking of cars.

Sunnyside Will Start New Chain.

Another big deal in Toronto consists of the transfer of the Sunnyside theater from Major Wilson of the Wilson Lumber Company to the National Theater Company, a new Canadian circuit which is headed by Z. M. Harris, Toronto manager of the Mutual Film Corporation of Canada, Limited. The Sunnyside theater is the first of a chain of houses to be established, it is declared. A ten year lease has been obtained by Mr. Harris from Major Wilson, who is leaving with a Canadian battalion for the firing line in Europe. The present seating capacity is 500, but the intention is to double the size of the structure next spring by the erection of a large addition. The present building is fairly new and is one of the coziest suburban theaters in Toronto. Mr. Harris has engaged a five-piece orchestra and has bought two new motor-driven Powers projecting machines. A new screen, with a velvet finish, is being installed.

Globe Theater Opens.

The Globe theater, another brand-new downtown house in Toronto, was formally opened on Christmas Day with a World feature. Advantage was taken of a wide frontage to the building to construct an unusually attractive and bright entrance with modern illumination and electric signs. The accommodation in this theater is about 500 seats. The building is not a new one, but the theater fixtures are new throughout.

New Regent Almost Ready.

Mr. George Nicholas, managing director of the Independent Amusement Company, which was organized four years ago, also announces that the third new theater of the company will be opened in January in Montreal. The house, which will be known as The Regent, will seat 1,200 people on the orchestra floor and balcony. An $18,000 ventilating system has been installed in the new structure, which is completely equipped for picture purposes. One of the outside features is an electric automatic sign, which includes a clock with a seven-foot dial. The company specializes in Universal offerings.

Ottawa to Have New House.

Ottawa is also to have a new theater, to be known as The Regent, under the management of Mr. Ken Finlay. The opening date was set for the first week in January when a Metro feature was presented. Manager Finlay has signed a year's contract for Metro pictures. He will have two changes of programs each week for the start.

Other New Houses.

Mr. Clark is opening the Model theater at Stayner, Ontario. It has seating accommodation for about 400 people. Mr. Henry Moore has also opened a 300-seat house at Westport, Ontario, while a new moving picture theater, with a 400 seating capacity, has been opened at Hintonburg, a suburb of Ottawa. It is also stated that the Crown theater at Bridgeburg, Ontario, opposite Buffalo, will reopen for business shortly.

Exhibitors See "Red Circle" Privately.

Exhibitors from Cobalt, Brantford, Simcoe and other distant centers attended the special private exhibition in Loew's Winter Garden on Thursday afternoon last under the auspices of the Specialty Film Import Company, when the first two chapters of "The Red Circle" were shown to an appreciative house. This serial will be released in Toronto early in January, when arrangements will have been made whereby one of the local newspapers will carry the story in weekly instalments. Another picture which made an excellent impression was "A Rose Among Briers," a Pathecolor release.

M. G. Thompson Buried Here.

The remains of Mr. M. G. Thompson, formerly of the Victor Film Company of Cleveland, and who was also the owner of five theaters in that city, were brought to Toronto, Canada, for burial in the family plot here. The late Mr. Thompson was a pioneer in the moving picture field, and it is a peculiar feature that his two brothers are also prominent in the film business. He is also survived by two sisters, who reside at 99 Spencer avenue, Toronto. The family were in receipt of many messages of condolence.

Ontario Theaters Burned.

Recent fires at Sault Ste. Marie and Milton, Ontario, wiped out two moving picture theaters in that Canadian province. The Lyceum theater at the "Soo" was burned by a fire which originated inside of the building late at night while T. D. Hume's house at Milton was destroyed when flames spread to it from a nearby structure.

Do Special Effects Help?

Manager Ralph Ruffner of Spokane's Liberty Theater Believes in Helping Out His Films by Special Stunts—Pistol Shots, Screams and Other Noises Some of the Means He Has Used—What Do Patrons Think?

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH. — Supplementing moving picture producers' work with special effects brings results according to the declaration of Manager Ralph Ruffner of the Liberty in Spokane, who is considered one of the live wire exhibitors of the Northwest. He is now working with a view of determining whether patrons prefer their moving pictures with special effects, so long as the specialties are not overworked and is employing many original ideas in his plans with a view of solving the matter.

Mr. Ruffner is giving this phase of the work serious consideration and has determined upon a series of special innovations, which he declares will make the Liberty the Strand of the Northwest. These are to be adopted gradually and will be augmented by others as Liberty patrons become educated to them.

He is equipping the house with a set of dimmers to regulate the house lights. Three colors will be used—green, red and amber—to procure the desired effects, and these dimmers will be grouped so that one man can handle them all. The house will be kept much darker than usual in order that the clearness of the Triangle pictures will not be marred by too bright house lights.

Ralph Ruffner.

It may make it a little awkward for patrons entering from the bright sunlight. To obviate this difficulty Manager Ruffner has had a series of electric bulbs made which are being worn by the ushers as button hole bouquets with the bulb in the center of a made flower. These are flashed to direct the light-blinded spectator to his seat.

Manager Ruffner says of the work:

"I am of the opinion that effects are not desired by the big majority of photoplay patrons. They detract from the picture when used for every little incident. In my career I have spent a great deal of time and study building and improvising mechanical appliances for noise making and about the only benefit I derived personally was the experience. However, there are times when the ear can be appealed to as well as the eye, and the effect synchronized will invariably add to the picture rather than detract.

"For example, several years ago the first of the 'California Rodeo' pictures made their appearance on the market. It was during a steer-riding contest. A short, snappy, full-of-action scene flashed on the screen showing the camera man in the middle of the track, slowly grinding away, all the time surrounded by flying hoofs and animated bovines. Suddenly there appeared in the scene a 'wild' steer who charged straight at the camera man.

"Everybody in the theater almost rose out of their seats in horror. I was playing the piano at the time and under the circumstances did the most natural thing—at the top of my voice I yelled 'Look out!" The effect was magical; it literally awakened the audience to the realization that they were only looking at the daredevil antics of a camera man.

"The value of a shot or a scream cannot be underestimated. Many will recall Nance O'Neil in the 'Kreutzer Sonata' which we exhibited last April. The intense dramatic action of the play coupled with a darkened theater and proper music had carried the emotions of the beholder right up to the breaking point. The climax was reached when the wife, insane from jealousy and neglect, seized a gun and killed her husband and her sister. The sudden ringing out of two shots—a pause—and then three more shots was most telling in its impressiveness. It left people with something in their ears as well as in their eyes even though it was not a pleasant ending.

"In 'The Shooting of Dan McGrew,' which we also exhibited, the line comes in 'A Woman Screamed and the Lights Went Out.' Believe I would risk a small bet that the Liberty was the only theater in the United States to play that particular scene up just as it was supposed to have occurred. We engaged a woman to scream—she screamed seven lusty times at five dollars per day. * * * At the first shot the big saloon lamp crashed to the floor, leaving the screen and the theater in darkness; then the duel between the two men, followed by the gradual lighting of the theater as a lamp was brought into the saloon scene. In one small space of time we had introduced a scream, a shot, crash of glass and light effects; nothing so unusual, but I wonder why there is not more exertion on the part of managers to assist the producer in taking up where the studio leaves off. It is like watching a bunch of firecrackers. If you do not hear the reports you are not impressed. Effects, in moderation, are worth while."

Mr. Ruffner has been an exhibitor in the northwest since 1907.

XMAS PARTY AT THE LIBERTY.

The general committee of El Katif Temple of Shriners, Spokane, Wash., entertained 817 children at the Liberty. Manager Ralph Ruffner and L. W. Hutton secured a special program, which consisted of a three-reel fairy story, "Such a Prince," with Elsie Elbert and Charles Cummings; also a Keystone comedy, "His Father's Footsteps." The children were each given a present by the manager of the Liberty. This was a wicker basket for them to weave themselves.

Calendar of Daily Program Releases

Releases for Weeks Ending January 15 and January 22

(For Extended Table of Current Releases See Pages 314, 316, 318.)

General Film Company.

Current Releases

MONDAY, JANUARY 10, 1916.

	Serial No.
BIOGRAPH—In the Aisles of the Wild (Biograph Reissue No. 32—Drama)	19857
KALEM—The Black Crook (Five parts—Drama—Unit Program)	U-1040-1-2-3-4
LUBIN—The Lost Bracelet (Drama)	19858
SELIG—The Devil In Chief (Three parts—Drama).	19852-3-4
SELIG—Selig-Tribune News Pictorial No. 3, 1916 (Topical)	19856
VITAGRAPH—When Lin Came Home (Drama)	19855
VITAGRAPH—The Surprises of An Empty Hotel (Four parts—Drama—Unit Program)	U-1030-1-2-3
VITAGRAPH—A Cripple Creek Cinderella (Com.-Drama—Unit Program)	U-1034

TUESDAY, JANUARY 11, 1916.

ESSANAY—Angels Unaware (Two parts—Drama)	19859-60
KALEM—Guardian Angels (Comedy)	19861
LUBIN—The Old Watchman (Two parts—Drama)	19862-3

WEDNESDAY, JANUARY 12, 1916.

BIOGRAPH—The War of Wealth (Three parts—Dr.)	19867-8-9
ESSANAY—The Fable of "The Two Philanthropic Sons" (Comedy)	19866
KALEM—The Purification of Mulfera (No. 8 of the "Stingaree" Series (Two parts—Drama)	19864-5
LUBIN—The City of Failing Light (Four parts—Drama—Unit Program)	U-1035-6-7-8
LUBIN—A Bath Tub Mystery (Com.—Unit Program)	U-1039

THURSDAY, JANUARY 13, 1916.

LUBIN—The Bond Within (Three parts—Drama)	19870-1-2
MINA—Title Not Yet Announced.	
SELIG—Selig-Tribune News Pictorial No. 4, 1916 (Topical)	19873

FRIDAY, JANUARY 14, 1916.

KALEM—The Tricksters (No. 12 of the "Ventures of Marguerite" Series (Drama)	19878
KNICKERBOCKER STAR FEATURE—Title Not Yet Announced.	
VIM—Chickens (Comedy)	19880
VITAGRAPH—When Two Play A Game (Comedy)	19879

SATURDAY, JANUARY 15, 1916.

ESSANAY—Pieces of the Game (Three parts—Dr.)	19881-2-3
KALEM—The Haunted Station (No. 62 of the "Hazards of Helen Railroad" Series (Drama)	19888
LUBIN—A Skate For a Bride (Comedy)	19884
SELIG—The Chronicles of Bloom Center No. 8, "No Sir-ee Bob" (Comedy)	19889
VITAGRAPH—By Love Redeemed (3 parts—Dr.)	19885-6-7

General Film Company.

Advance Releases

MONDAY, JANUARY 17, 1916.

BIOGRAPH—The Miser's Heart (Drama—Biograph Reissue No. 33).
LUBIN—The Evangelist (Four parts—Drama—Unit Program).
LUBIN—Fooling Uncle (Comedy).
LUBIN—The Little Sister of the Poor (Drama).
SELIG—Why Love Is Blind (Drama).
SELIG—Selig Tribune News Pictorial No. 5, 1916 (Topical).
VITAGRAPH—Mrs. Dane's Danger (Four parts—Drama—Unit Program).
VITAGRAPH—Bittersweet (Drama—Unit Program).

TUESDAY, JANUARY 18, 1916.

BIOGRAPH—The Angel of Piety Flat (Two parts—Drama).
ESSANAY—The Book Agent's Romance (Two parts—Drama).
KALEM—The Tale of a Coat (Burlesque—Comedy).

WEDNESDAY, JANUARY 19, 1916.

BIOGRAPH—A Life Chase (Three parts—Drama).
ESSANAY—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
KALEM—A Duel In the Desert (No. 9 of the "Stingaree" Series (Two parts—Drama).

THURSDAY, JANUARY 20, 1916.

LUBIN—The Law's Injustic (Three parts—Drama).
SELIG—Selig-Tribune News Pictorial No. 6, 1916 (Topical).

FRIDAY, JANUARY 21, 1916.

KALEM—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series (Drama).
VIM—Frenzied Finance (Comedy).
VITAGRAPH—A Telegraphic Tangle (Comedy).

SATURDAY, JANUARY 22, 1916.

ESSANAY—The White Alley (Three parts—Drama).
KALEM—The Open Track (No. 63 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—Insomnia (Comedy).
SELIG—Chronicles of Bloom Center No. 9, "When the Circus Came to Town" (Comedy).
VITAGRAPH—The Secret Seven (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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BIOGRAPH
RE-ISSUES

Monday, January 17

THE MISER'S HEART

One Reel Biograph Re-issue

Directed by D. W. GRIFFITH

Tuesday, January 18

The
ANGEL OF PIETY FLAT

From the story by Izola Forrester

The Two Reel Biograph

Directed by WRAY PHYSIOC

Wednesday, January 19

A LIFE CHASE

Adolphe Belot's tremendous drama

The Three Reel Biograph

Directed by TRAVERS VALE

For casts and descriptions of all Biograph releases refer to your copy of
PROGRAMS

BIOGRAPH COMPANY
807 EAST 175TH STREET
NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending January 15 and January 22

(For Extended Table of Current Releases See Pages 314, 316, 318.)

Universal Film Mfg. Co.

	Serial No.
SUNDAY, JANUARY 9, 1916.	
LAEMMLE—Blind Fury (Drama)	01103
L-KO—Billie's Reformation (Two parts—Comedy)	01104
REX—No release this day.	
MONDAY, JANUARY 10, 1916.	
BROADWAY UNIVERSAL FEATURE—Love's Pilgrimage to America (Five parts—Drama)	01106
NESTOR—The Boy, The Girl and The Auto (Com.)	01107
UNIVERSAL SPECIAL FEATURE—Graft No. 5, "Grinding Life Down" (Two parts—Drama)	01122
TUESDAY, JANUARY 11, 1916.	
GOLD SEAL—The Boob's Victory (Two parts—Comedy—Drama)	01108
IMP—No release this day.	
REX—His Return (Drama)	01109
WEDNESDAY, JANUARY 12, 1916.	
ANIMATED WEEKLY—Number 201 (Topical)	01112
L-KO—Gertie's Busy Day (Comedy)	01111
VICTOR—Man and Morality (Three parts—Drama)	01110
THURSDAY, JANUARY 13, 1916.	
BIG U—"X 3" (Three parts—Detective—Drama)	01113
LAEMMLE—No release this day.	
POWERS—The Rubber Rompers (Vaudeville Act)	01114
—Transporting Timber In Sweden (Edu.)	01114
FRIDAY, JANUARY 14, 1916.	
NESTOR—Flivver's Good Turn (Comedy)	01117
REX—Her Defiance (Two parts—Heart—Interest—Drama)	01115
VICTOR—The Ring and the Rajah (Drama)	01116
SATURDAY, JANUARY 15, 1916.	
BISON—Across the Rio Grande (Three parts—Western—Drama)	01118
JOKER—No release this day.	
POWERS—Uncle Sam At Work No. 4, "Uncle Sam's Proteges At Work and At Play" (Edu.)	01119
SUNDAY, JANUARY 16, 1916.	
LAEMMLE—No release this day.	
L-KO—Flirting a la Carte (Comedy)	01121
REX—The Little Mascot (Two parts—Drama)	01120
MONDAY, JANUARY 17, 1916.	
BROADWAY UNIVERSAL FEATURE—The Man Inside (Five parts—Drama)	01123
NESTOR—Mingling Spirits (Comedy)	01124
UNIVERSAL SPECIAL FEATURE—Graft (No. 6, "The Railroad Monopoly" (Two parts—Drama)	01140
TUESDAY, JANUARY 18, 1916.	
GOLD SEAL—The Reward of Chivalry (Three parts—Drama)	01125
IMP—No release this day.	
REX—The Silent Member (Drama)	01126
WEDNESDAY, JANUARY 19, 1916.	
ANIMATED WEEKLY—No. 202 (Topical)	01129
L-KO—Saving Susie From the Sea (Comedy)	01128
VICTOR—Her Better Self (Two parts—Drama)	01127
THURSDAY, JANUARY 20, 1916.	
BIG U—No release this day.	
LAEMMLE—Just Plain Folks (Three parts—Rural—Drama)	01130
POWERS—Building Up the Health of a Nation, No. 2 (Educational)	01131
—The Aerial Buds (Vaudeville Act)	01131
FRIDAY, JANUARY 21, 1916.	
IMP—Vanity Thy Name Is (Two parts—Com.-Dr.)	01132
NESTOR—Flivvers Famous Cheese-Hound (Comedy)	01134
VICTOR—A Sea Mystery (Drama)	01133
SATURDAY, JANUARY 22, 1916.	
BISON—Buck Simon's Puncher (Two parts—Western—Drama)	01135
JOKER—The Whole Jungle Was After Him (Animal—Comedy)	01137
POWERS—Uncle Sam At Work No. 5, "Protecting the Ships At Sea (Educational)	01136

Mutual Film Corporation.

	Serial No.
SUNDAY, JANUARY 9, 1916.	
CASINO—Alias Mr. Jones (Comedy)	04375
MONDAY, JANUARY 10, 1916.	
AMERICAN—Viviana (Two parts—Drama)	04376-7
FALSTAFF—Belinda's Bridal Breakfast, (Comedy)	04378
VOGUE—Oh, for the Life of a Fire Man! (Comedy)	04379
TUESDAY, JANUARY 11, 1916.	
BEAUTY—The First Quarrel (Comedy)	04384
GAUMONT—See America First, No. 18 Milwaukee, Wisc. (Scenic)	04383
Keeping Up with the Joneses, (Cartoon-Comedy)	04383
THANHOUSER—In the Name of the Law, (Three parts-Drama)	04380-1-2
WEDNESDAY, JANUARY 12, 1916.	
RIALTO—The Secret Agent, (Three parts-Secret-Service-Drama)	04385-6-7
VOGUE—A Bum Steer (Comedy)	04388
THURSDAY, JANUARY 13, 1916.	
CENTAUR—Marta of the Jungles, (Two parts-Animal-Drama)	04389-90
FALSTAFF—Reforming Rubbering Rosie, (Comedy)	04391
MASTERPICTURE DE LUXE—The Woman in Politics (Thanhouser—5 parts—Political—Drama)	———
MUTUAL WEEKLY—Number 54 (Topical)	04392
FRIDAY, JANUARY 14, 1916.	
AMERICAN—The Secret Wire, (Two parts-Drama)	04393-4
AMERICAN—Spider Barlow Meets Competition, (Crook-Drama)	04395
CUB—Jerry In Mexico, (Comedy)	04396
SATURDAY, JANUARY 15, 1916.	
BEAUTY—Getting In Wrong, (Comedy)	04400
MUSTANG—"Water Stuff," (Three parts Comedy-Drama)	04397-8-9
SUNDAY, JANUARY 16, 1916.	
AMERICAN—The Gamble (Two parts—Drama)	04401-2
CASINO—Ham and Eggs (Comedy)	04403
MONDAY, JANUARY 17, 1916.	
MASTERPICTURE DE LUXE—The Thoroughbred (No. 54—American—Five parts—Drama)	———
TUESDAY, JANUARY 18, 1916.	
AMERICAN—The Silent Trail (Two parts—Sociological—Drama)	04403-4
FALSTAFF—Grace's Gorgeous Gowns (Comedy)	04405
WEDNESDAY, JANUARY 19, 1916.	
BEAUTY—Johnny's Birthday (Comedy)	04409
THANHOUSER—The Phantom Witness (Three parts—Mystery—Drama)	04406-7-8
THURSDAY, JANUARY 20, 1916.	
FALSTAFFF—Pete's Persian Princess (Comedy)	04410
MASTERPICTURE DE LUXE—The Five Faults of Flo (Thanhouser, No. 55—5 parts—Society—Dr.)	———
FRIDAY, JANUARY 21, 1916.	
AMERICAN—The Thunderbolt (Drama)	04416
CUB—Title Not Yet Announced	04415
MUSTANG—Wild Him Reformer (Two parts—Western—Drama)	04413-4
SATURDAY, JANUARY 22, 1916.	
MASTERPICTURE DE LUXE—The Bait (Centaur—5 parts—Drama—No. 56)	

The Big Idea Behind the Big Four

IT would be a misstatement to say that we are not anxious to sell Big Four features.

It would be a GREATER misstatement to say that our anxiety to sell Big Four features is ever permitted to overshadow our consideration of your best interests.

The elimination of Pot-Luck in booking features, and the elevation of Certainty was the controlling idea back of the organization of this combination.

For this reason, we have urged with all the earnestness we command, the "Open-Booking" policy—the policy which permits the exhibitor to select that which is best suited to his patronage, and reject that which is not—and we have been untiring in our efforts to have him see PERSONALLY every picture before booking it. In other words, we seek only to sell a picture on its merits.

When it is not possible for the exhibitor to view a production, he has our assurance to so truthfully represent it that he will never have occasion to question either our good faith or our judgment.

Based unqualifiedly on this principle, we offer this week, for the consideration of the progressive, quality-building exhibitor:

ANITA STEWART and EARLE WILLIAMS, front-rank favorites, in a five-part VITAGRAPH BLUE RIBBON FEATURE, "MY LADY'S SLIPPER," by CYRUS TOWNSEND BRADY.—A captivating heart-interest love story, replete with the lure of a beautiful woman's eyes and the romance of an adventure.

NANCE O'NEIL, America's gifted emotional actress, in a five-part LUBIN SOVEREIGN PLAY, "SOULS IN BONDAGE," from the pen of DANIEL CARSON GOODMAN, author of that most-talked-of novel, "Hagar Revelly."—A vivid, breath-catching problem play that will make you think and feel better for the thinking.

ANN MURDOCK, dainty darling of comedy triumphs such as "A Pair of Sixes," and RICHARD C. TRAVERS in CLYDE FITCH'S master farce, "CAPTAIN JINKS," produced by the ESSANAY COMPANY.—A shaft of sunshine, radiating sprightliness and good cheer and filled with the invigoration of a breath of cool, fresh air.

REGINA BADET, Parisian sorceress, in a five-part SELIG RED SEAL PLAY, "NO GREATER LOVE."—A play upon the heart strings of which James S. McQuade, the veteran staff writer of "The Moving Picture World," says, "Whoever views 'No Greater Love' on the screen will be the subject of a spell that is akin to the magical."

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Just an average week's contribution to the welfare of the success-seeking exhibitor!

He who runs may read its moral.

V. L. S. E., Inc.

Stories of the Films

General Film Company

VITAGRAPH.

BY LOVE REDEEMED (Three Parts—Jan. 15—Broadway Star Feature).—The cast: Nell (Jewell Hunt); Saunders (Logan Paul); Johnny (Garry McGarry); Doctor (Anders Randolf); Allan Drew (Paul Hornung); His Mother (Mrs. C. Jay Williams); Grocery Man (Jay Dwiggins); Nurse (Belle Bruce). Written by Alice Williams. Directed by C. Jay Williams.

Nell, a motherless young girl, is continually abused by her brutal father, who is trying to make a thief out of her. In a fit of rage he one days hits her over the head with his revolver and thinking he has killed her escapes.

Four years later, Nell has apparently recovered but in reality suffers from bone-pressure, caused by the blow, and in consequence is now a petty criminal. John, a lad of her own age and her only friend, is heartbroken as he sees the girl going slowly down the crooked path of life, and the remarkable two-sided nature of the girl comes out as she rushes to help a woman struck down by an auto, then surreptitiously rifles her pocketbook.

John secures a position with Allen Drew, an artist, and when the latter needs a pickpocket model, John gets Nell the job. While she is posing the artist's best friend, Dr. Strong, a famous surgeon and student of criminology, calls and Nell succeeds in picking his pocket unobserved, but her theft is discovered. John interests the surgeon in her case. The doctor operates and Nell recovers normal mentality. She secures a position as a maid but her Nemesis, her father, appears, tries to force her to help him rob the safe. A struggle follows which results in the accidental death of her father. John receives the reward of his faith and love by Nell's promise to become his wife.

MRS. DANE'S DANGER (Four Parts—Jan. 17—Unit Program).—The cast: Alice Dane (Lillian Walker); David Dane (Wilfrid North); Rex Gordon (Donald Hall); Jasper Dicey (William Dunn); Simon Corey (L. Rogers Lytton). Written by Charles L. Gaskill. Directed by Wilfrid North.

David Dane, a rich man, much older than his wife, Alice, who is somewhat of a butterfly, is content that she amuse herself in society. They understand each other perfectly, but their attitude is misunderstood by others, who imagine them mismated and scent a flirtation between Mrs. Dane and her former admirer, Rex Gordon, man-about-town and gambler. Alice likes him, but when he attempts to make advances to her, she resents it and their friendship ceases until he apologizes and she forgives him.

Gordon is deeply indebted to Simon Corey, an unscrupulous money-lender, and, urged on by threats of exposure, enters Alice's home at night with the intention of stealing her valuable pearl necklace. At the very same time, Jasper Dicey, a "down-and-out" broker, enters for the same purpose, after having fed his hatred for Dane, who had once refused him a loan, by arousing jealous suspicions of his wife, by anonymous letters. Dane returns unexpectedly to confront the two thieves and his sleeping wife, in her bedroom.

In a frenzy of rage, Dane is about to shoot Gordon on the spot when Dicey steps forward and explains the true cause of Gordon's presence there. Mrs. Dane awakens and, horrified, begs her husband not to become a murderer, and with a sigh of relief, Dane permits the two thieves to leave unmolested. After the two rascals have gone, a happy reconciliation follows between Dane and his wife, thus Mrs. Dane's danger but cements stronger the love and faith between herself and her husband.

BITTERSWEET (Jan. 17—Unit Program).—The cast: Farmer Slater (George Stanley); Joan, his wife (Anne Schaefer); John (Webster Campbell); Bob (Lawrence Weingarten); Ruth (Corinne Griffith). Written by Daisey Smith. Directed by Rollin S. Sturgeon.

Farmer Slater has tyrannized over his family so long that they dare not call their souls their own. Bob, the younger son, is sullen, John, the elder, has promised to work out his college education debt on the farm. Just before his return, he has married Ruth, a light-hearted joyous city girl, who promises to "make his people her people." At the Slater farm she is chilled and browbeaten from the first; the breakfast hour is 4:30 a. m., the parlor curtains are kept down to prevent the carpet fading, etc.

Bob, angered at his father's refusal to let him attend a party, goes to the saloon, returns full of bitterness and liquor and steals money from his father's strong box. He is caught and ordered out of the house forever by his father, but Joan, his mother, for the first time, defies her husband and announces she is going with Bob. They leave, and Slater, left alone, is overcome by his rage and falls in a fit. They hear his fall and go back. As a result, Slater is an invalid for life, but a changed man, and after a life of discord, the whole family reunite in harmony and love.

A TELEGRAPHIC TANGLE (Jan. 21).—The cast includes Mr. and Mrs. Sidney Drew. Written by Maude Bonner. Directed by Sidney Drew.

Mr. and Mrs. John Smithers have been married nearly six months and Mrs. John still nourishes the idea that her hubby is a paragon of virtue. John and his wife are to attend a lecture one night, but he meets a bunch of old college friends and renews acquaintance with mixed drinks and stacks of chips. Finding navigating extremely difficult, he spends the night in a hotel with the boys.

Next morning, when John does not show up, Mrs. Smithers, fearing some dire calamity has overtaken her hubby, anxiously calls up four of John's most intimate friends. The inquiries, "Did John spend the night with you!" brings forth from each and every one of the "wise" ones the reply, "Yes!" Each friend thinks he has done John a great favor, but when the four friends meet John, and he learns what a mess they have made, he collapses completely. Of course Mrs. Smithers realizes the deception practiced upon her, and she goes to John's office to demand an explanation.

After a heartbreaking moment, one of the boys gets an idea, rushes out and brings in a traffic cop. He then "confesses" to Mrs. Smithers that all were arrested for speeding and spent the night together IN JAIL. The cop is far-sighted and corroborates the story, which lets John out of that predicament nicely, but the cop calmly informs the boys he has been sent by the magistrate to collect the ten dollars fine which they promised to pay. All are broke, so John has to "dig down." The cop and the boys depart jubilantly, leaving John with a throbbing head, a thin bankroll and his wife with her arms around his neck begging forgiveness for her unjust suspicions.

THE SECRET SEVEN (Three Parts—Jan. 22—Broadway Star Feature).—The cast: Viola Fiori (Carolyn Birch); Sebastian (William Humphrey); Dr. Manfredi (Leo Delaney); Stephano Fiori (Templer Saxe); Rita Bellona (Rose Tapley); Paul Hampton (Harry Northrup). Written by Adolph A. Thomas. Directed by William Humphrey.

Dr. Manfredi, an Italian-American doctor, is a friend of Paul Hampton, United States Secret Service man, and accidentally stumbling upon a band of counterfeiters known as the "Secret Seven," Manfredi is sworn to secrecy by Sebastian, the villainous leader. Hampton, however, surmises what has happened from things his doctor friend tells him, and gains possession of one of the counterfeit bills. With this to work on, Hampton disguises himself and goes to work in the Italian quarter. Sebastian watches the doctor's movements and in that way discovers that Manfredi's sweetheart, Viola, is a girl he loved in Italy. He makes himself known to the girl and by threatening to inform the police that her father murdered her husband in Italy, forces her to break her engagement and marry him.

Manfredi is broken hearted, but cowed by the receipt of letters from the "Secret Seven" is cowed into submission. But Rita, a cast-off sweetheart of Sebastian's, and a member of the "Secret Seven" learns that he has married Viola and filled with jealous rage, determines on revenge. She goes to the Fiori home, where the wedding ceremony has just been completed, finds Sebastian, and upon his refusal to give up Viola, stabs him. Viola finds the body and is accused of killing Sebastian.

Viola protests her innocence, and tells the story of how he had used his hold over her father to force her into a marriage with him, and proves that her father killed a man in self-defense, only. Meanwhile, Hampton has raided the counterfeiter's den, captured Rita and the gang, and on being brought to the Fiori home, the woman confesses she killed Sebastian. Viola and Manfredi are then happily reunited.

VIM.

FRENZIED FINANCE (Jan. 21).—As brokers Pokes and Jabbs certainly live up to the name, for outside of the office furniture, their one asset is their nerve. Added to business troubles Jabbs as the real business man of the firm is driven to distraction by Pokes who, instead of attending to the office affairs, devotes all his time in flirting with Ethel, the stenographer. In despair Jabbs discharges Ethel, much to the chagrin of Pokes, who, however, dare not interfere. In vain Jabbs seeks to engage a new stenographer, but the applicants sent to him by the employment bureau only add to the worries of poor Jabbs, while Pokes sits by and enjoys the proceedings. Finally, Jabbs is forced not only to re-engage Ethel but also to employ Millie, Ethel's friend, as his own stenographer.

One of their clients enters with a large deposit which he entrusts with Pokes and Jabbs. The deposit is the largest that either members of the firm has ever handled and extraordinary precautions are employed to insure its safety. However, the modern crook resorts to unusual methods in his manner of plying his trade, so that when the client, having changed his mind about leaving the deposit in the office, returns to claim it, the partners suddenly realize that not only have the crooks stolen the money, but the safe as well. While Jabbs and the client seek the assistance of the police, Pokes devotes himself to the pursuit of the crooks and the safe. Catching up with them, he overpowers them, but during the struggle, the safe, released from control, rolls downs to the docks and falls into the harbor. However, undaunted, Pokes dives into the water after the safe and when Jabbs arrives with the police, Pokes has succeeded in salvaging the precious money.

ESSANAY.

ANGELS UNAWARES (Two Parts—Jan. 11).—The cast: Freckles (Ruth Stonehouse); Thomas Wade (Edmund F. Cobb); Grace Wade, his sister (Madge Kearns); Judge in juvenile court (Grant Foreman).

While in a fight, Freckles, a little street waif, hurls an apple through the window. Instead of running away, she goes into the house and confesses. It happens to be the home of Thomas Wade, clerk of the juvenile court, whose sister, Grace, is an invalid and longs for company. Grace tells Freckles not to worry about the broken window and the two become great friends, Freckles promising to come and see her each day. Grace tells her brother of her new acquaintance. That night Freckles is forced to aid her stepfather in a robbery and is caught. She is sent to reform school. Many days pass and Freckles does not come to see her. One night Freckles escapes from the reformatory and goes to Grace's home. She has no sooner arrived than Wade receives a message of her escape. Grace pleads with her brother to allow her to stay with them and her request is granted.

THE FABLE OF THE TWO PHILANTHROPIC SONS (Jan. 12).—The cast: Ezra (Charles J. Stine); Bill (Harry Dunkinson).

Ezra and Bill sallied forth from a straggling village in search of the uncertain female known as Dame Fortune. They found her, and accumulated Doe in bundles and bales and stacks. The walking vegetables back in the stockade heard that Ezra and Bill were batting above 400 and hoped they were getting it honestly. Ezra wanted to be remembered in his home town fifty years hence, as a benefactor, not as a guy that dealt from the bottom of the deck, so he built a library that cost him 50,000 bucks. The general criticism was that the dod-blasted thing looked like a barn, was arranged wrong, and nobody didn't want no library nohow. Bill floated into town one day. He called the boys around the cracker box and bought the cigars. He was escorted to the train and hailed as prince. Moral: In scattering seeds of kindness, do it by hand and not by machinery.

THE HOUSE OF REVELATION (Three Parts—Jan. 8.—The cast: Hon. Charles Raleigh (John A. Lorenz); Lady Denning (Marguerite Clayton); Godfrey, her brother (John Junior); Lord Howell (Jack Milton).

Lady Denning loves Hon. Charles Raleigh, but for some unknown reason is afraid of him. Sir Charles, realizing this, welcomes a message ordering him to join his regiment in Flanders. While in battle he sacrifices his arm in saving the life of Lady Denning's brother. Some time later, in London, he inherits an estate which includes a haunted castle at Lincolnshire. He goes to the castle to investigate. Opening a panel in the wall he finds the skeleton of a man. Beside it is a letter evidently written before death. It tells how the first Sir Charles had insulted a certain Lady Olive. Her cause was championed by Godfrey, who challenged Sir Charles. They agreed to throw dice to see who should commit suicide. Godfrey lost and wrote this letter before taking his life. The modern Sir Charles then understands why Lady

Denning fears him. It's the atonement he must pay for the folly of his ancestor. He returns to Lady Denning, who, after hearing her brother's story, for some unexplainable reason has lost her fear of Sir Charles. He has atoned for the wrong done by his ancestor.

PIECES OF THE GAME (Three Parts—Jan. 15).—The cast: Walter Brent (Bryant Washburn); Greda Gregory (Nell Craig); Rodger Gregory, her husband (Richardson Cotten); John Lockert, a home-wrecker (Randall McAllister).

Rodger Gregory wins the love of Greda, whom Walter Brent had also wished to marry. Being good friends, Gregory insists that Brent live with them. Some time later finds the three living happily together. During a two months' absence of Brent, Gregory forms a friendship with John Lockert. Lockert becomes a regular visitor at his home. Gregory, unthinking, spends most of his leisure time working, while Lockert entertains his wife. Brent returns, and seeing trouble is sure to result, warns Gregory. Gregory refuses to listen. Finally Brent overhears Lockert proposing an elopement to Greda. She consents. Brent goes to Gregory telling him that he himself has tempted his wife and she had listened. Gregory threatens him, swearing never again to speak to him. Brent then warns Lockert to stay away from Greda. Many months pass and finally Greda tells her husband it was Lockert who had tempted her and Brent who had saved her. Their friendship with Brent is then restored after Gregory's humble apologies have been accepted.

Universal Film Mfg. Co.

UNIVERSAL SPECIAL FEATURE.

GRAFT NO. 3 ("The Traction Grab"—Two Parts—Dec. 27).—The cast: Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nanine Wright); Stanford Stone (Glen White); Roger Maxwell (L. M. Wells); Dorothy Maxwell (Jane Novak); Boyd Penrose (W. Horne); Mabel Penrose (Mary Ruby); Jim Stevens (J. F. Abbott).

The first attempt of the Trust to have Larnigan killed having failed, they plan to ruin him politically and financially, then remove him entirely. Stone, the head of the Trust, gives his ordes to Black, over the private wire. Black does not know from whom he receives his instructions. Stone has a dictagraph arranged in Black's office to enable him to hear the conversations that take place. Tools of the Trust are called in Black's office to receive instructions. Larnigan is approached by the heads of his party, who promise him political rewards if he will line up on the side of the trusts, threatening him in case he should refuse. He defies them all, and later holds a mass meeting of the workers. He finds them ready to back him up in his fight. Black persuades Larnigan's chauffeur to drive Bruce to a certain spot in Central Park on his way home. Gunmen will be stationed there to put Bruce out of the way. Stone is listening to the conversation between Black and the chauffeur when Dorothy and Bruce call. Bruce and Stone step out into the outer office where Bruce tells him in confidence of his intention to attack the Traction Grab and asks his help should it be needed. Stone promises.

Meanwhile, Dorothy, left alone in Stone's office, picks up the receiver of the dictaphone and overhears the plot with the chauffeur. She leaves the building with Bruce and insists upon his riding in her car. She has her own reason for not telling him of the conversation she overheard. Bruce is driven to the home of Jim Stevens, a newspaper reporter, who has planned to help Bruce in his fight. They have arranged to work for the Traction Company the following day in order to secure evidence against it. Larnigan's chauffeur has rushed back in Black's office and told him of Bruce having driven off with Dorothy. Stone, listening, phones to Black to get the gunmen and place them near the Larnigan home. Black and the chauffeur start for the park. As Black steps out he is shot by the gunmen. Discovering their mistake, they place the wounded man in their car and hustle him off to the hospital.

Bruce arrives home to find his mother in tears; she has received notice of the foreclosure of the mortgage on their home. Dorothy overhears this remark and determines secretly to have the place. She gets her father to advance her a sum of money for a business venture. She tells him that she will take over the mortgage on the Larnigan home. Her father is astonished and angry, but does not show it. He had gone to considerable trouble to bring about the foreclosure. Boyd Penrose and his daughter, Mabel, call on Dorothy. Penrose is the head of the Traction Company. He intends to inspect the new subway under construction and invites the girls to accompany him and they accept.

Bruce and Stevens begin work with the conseruction gang on the subway. They get evidence that the inspector of materials is being bribed to pass inferior cement. Stevens rushes off to his paper with the article. Stone is with the editor when Stevens rushes in. The paper is controlled by the trusts and the editor has just completed an article, at the dictation of Stone, regarding the possible recall of Larnigan.

Stevens shows his article and it is promptly torn up and Stevens discharged. He goes to a rival paper, The Independent, which accepts it.

Stone heard Stevens tell about Bruce being at the subway getting evidence for the grand jury, so he goes there and finds Penrose. The latter arranges with Kelly, a tool of the trust, and foreman of the works, to send Bruce into the tunnel where they have prepared a blast. Bruce is given a dynamite cartridge to take to the spot, uncoiling the attached wire as he goes. Dorothy sees Kelly attach the other end to the explosion plunger, and, suspecting the motive, rushes after Bruce. Penrose tells Kelly to explode the cartridge in two minutes, which will give time for Penrose to reach the street. Dorothy reaches Bruce and tells him of her fears; he drops the cartridge and together they rush back to the opening. The cartridge is expolded and the defective cement in the construction causes the street to cave in. Penrose is killed. Bruce and Dorothy escape.

The Independent appears on the street with the expose of the Traction Grab, together with the news that the grand jury had returned indictments against the heads of the Traffic Trust.

GRAFT NO. 4 ("The Power of the People"—Two Parts—Jan. 3).—The cast: Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nannie Wright); Stanford Stone (Glen White); Roger Maxwell (L. M. Wells); Dorothy, his daughter (Jane Novak); St. John Dodson, head of Grain Trust (Edward Brown); Tom Larnigan (Harry Carey).

Bruce Larnigan finds himself so bitterly opposed by the administration that he resigns his office as District Attorney. He enters into an agreement with Editor Nash of the Independent, whereby he intends to continue his attacks on the criminal trusts through the press. His first effort is directed against the combine of the grain interests and the subsequent raising of the price of bread. His investigation takes him to Chicago. Stone immediately has a tough character, known as "Red Mike," sent after him with instructions that he must prevent the return of Larnigan if possible, but there will be no reward unless the fatality "looks like an accident."

Stone then sets about tearing down whatever prestige Larnigan might have remaining. He has the business men withdraw all ads from the Independent; collects the balance of stock and has the paper suspended. He gets members of the traction company to bring suit for libel against Bruce and attach his home, frightening old Mrs. Larnigan with threats of ejectment. Stone is in love with Dorothy Maxwell, and, in the absence of Bruce, proposes, but is rejected. When pressed for a reason, Dorothy tells him of the conversation she heard in his office over the dictaphone when the plot to kill Bruce was planned. Maxwell enters and hears his daughter accuse Stone. The latter does not deny his connection with the trust and tells Dorothy that her honored father is also a member.

Bruce finds evidence of much irregularity of the Grain Trust, and succeeds in catching a schooner, under orders, dumping grain overboard to create a shortage and give the trust an excuse for boosting prices. "Red Mike" has followed him like a shadow and Bruce's life was saved on more than one occasion through "Red Mike's" fear that it wouldn't "look like accident." Bruce is discovered on the boat, and, fearing that he is a spy, the crew set upon him. Bruce, badly wounded, finally jumps overboard. He is picked up by a yacht captained by his brother, Tom. Tom listens to the story of the prosecution of the Graft Trust; of the death of his father, etc. Tom swears to continue the work started by his father, and also to avenge his father and brother. He also carries with him a letter from Bruce to the woman he loves—Dorothy Maxwell.

Tom returns to New York with the evidence against the grain corner secured by Bruce. He is dumfounded to find the Independent closed; is filled with almost insane anger at finding the way his enemies have persecuted his mother, and is astounded when Dorothy announced her engagement to Stone. He does not deliver Bruce's letter. Tom has nothing left but his mission; no way to fight save through the direct medium of the people; so he holds a mass meeting and tells them the facts.

St. John Dodson, the leader of the Grain Trust, is guarded in his offices. Tom arrives at the office building occupied by Dodson, followed by the mob. He fights his way through the outer offices guarded by clerks and private watchmen and gains the private office of Dodson, locking the door behind him. Then he drags him to the window and shows him to the infuriated mob below. Dodson promises to right conditions, and in Tom's presence he phones the necessary orders to relieve the situation of the grain corner. After Tom has left, Dodson, still crazed by fear, shoots himself. Tom and his mother leave for Chicago, where they find Bruce somewhat improved.

BROADWAY UNIVERSAL FEATURE.

LOVE'S PILGRIMAGE TO AMERICA (Five Parts—Jan. 10).—The cast: Bishop Dorchester (Thomas Keeswald); The Bishop's Wife (Sarah Brundage); Lulu, their daughter (Lulu Glaser); the Duke of Bilgewater (Henry Norman); Tom, his nephew (Tom Richards); Lady Mary (Adila Comer); Captain Sparks (Joe Girard); Mr. Lester (William Sloan); Mrs. Lester (A. C. Marston); Mr. Smythe (Hudson Liston); Lord Bridgewater (E. Cooper-Willis).

Lulu is the daughter of an English bishop and she loves and is loved by Tom, nephew of the Duke of Bilgewater. Lulu and Tom finally decide to tell their folks that they have become engaged. They expect a little opposition, for their respective fathers and uncle are enemies; but bravely hope to overcome it and make things right. Lulu leaves Tom at her door and goes in and gladly announces that she is to marry the duke's nephew. A scene ensues—and in the duke's castle a like scene is going on. The bishop insists that Lulu marry his curate, whom she despises, while the duke insists that Tom marry his cousin, Lady Mary, who has more brains than beauty. Tom refuses to marry his cousin and is ordered to leave the house. He and Lulu plan to elope. So they leave England to seek their fortune in America, confidently hoping to marry as soon as this is accomplished. Arrived in New York, Tom finds that the only thing he can get to do is peddling books.

Meanwhile Lulu attracts the attention of an old chap into whose office she goes, and he at once engages her to be his typewriter. Tom puts up $70 for his books and starts out to sell them. But it seems that "The Lives of the Saints" are not popular that year, and so he meets with nothing but failure. He happens into the office where Lulu is at work and there finds her struggling in the embrace of the old man. He fights with the old man and this interferences causes Lulu to be "fired." They are unable to pay their hotel bill, and stealing away they seek refuge in the park. In the morning they see an advertisement for a maid and butler, so, pretending they are married, they apply for the jobs and luckily get them. To their consternation they find that the man of the house is the same old fellow in whose office Lulu worked for a few hours. Tom, in his utter surprise, drops a whole tureenful of soup over his master.

Lulu warns the old man that if he fires Tom she will tell his wife all. So he agrees to keep his mouth shut. That night Tom and Lulu are shown to the same room. This will not do, so Tom takes his belongings and camps out in the hall. Feeling a bit cold, he steals into what he supposes to be an empty room, only to find it occupied by the cook. She chases him downstairs, where he has a bout with a burglar, who disappears leaving Tom with the bag of loot in his hands. The master and mistress come down. Tom and Lulu are taken for thieves and sent to the police station. Next morning, however, the old man is afraid to prosecute, and so thev are set free. This time in their search for work they are less fortunate. The only thing they can get is a very menial job called help's help in a large hotel. Here they wait upon the cooks and waiters and are treated with much disdain by their fellow servants.

Tom is soon fired, but Lulu keeps the job. In the park Tom is accused of stealing a purse from a fiery old man to whom he was about to restore his property. The old chap jails Tom. An old friend of Tom's comes to the hotel and visits the fiery old chap who jailed him. Lulu, who has been forced to don the attire of a bell boy to escape the attentions of a French cook, happens to be sent to their room with some drinks and hears them discussing Tom. Then she hears Tom's friend say that the Duke of Bilgewater is dead, and that his son has been killed in the trenches. She steps forward and discloses her identity. The old man, who proves to be a lawyer who is searching for Tom, asks where his lordship is. Lulu tells the old man that Tom is in jail where he put him. Tom is released and told of his good fortune. He and Lulu lose no time in getting home to England. There they are married at once and go to the castle.

UNIVERSAL.

ANIMATED WEEKLY, NO. 200 (Jan. 5).—Prominent Americans Sail.—Colonel House, President Wilson's personal envoy, and Brand Whitlock, Ambassador to Belgium, off for Europe.—New York City. Sub-titles: Colonel House. Brand Whitlock.

War Dance—Time honored custom is indulged in by natives.—Philippine Islands.

$800,000 Oil Tanker—The La Brea, new type of oil carrier, is launched at San Francisco, Cal.

Dinner on the Hoof—Stock yards glutted with cattle, sheep and goats that will feed thousands. —Chicago, Ill.

Latest Winter Fashions—Universal stars in newest sport coats, by courtesy of S. Heim & Sons. Sub-titles: Mary Fuller, imported Angora sweater, with fur trimmed collar, bottom and sash. Edna Hunter, Romanese silk sport coat, collar and bottom of beaver fur. Dorothy Philipps, silk sport coat, with chinchilla squirrel fur collar.

Thomas Mott Osborne—Grand jury indicts warden of Sing Sing prison, whose wonderful reform work has done much toward bettering prison conditions.—Ossining, N. Y. Sub-title: Prisoners greeting Osborne on return from a recent vacation.

Aerial Mail Service—United States Government inaugurates system bringing islands into closer touch.—Manila, Philippine Islands.

82-Mile Hurricane—Severest gale in years sweeps New England, causing death and great destruction of property.—Revere, Mass.

To Battle for Championship—Fred Fulton, young giant, who is to combat for heavyweight championship of the world.—Chicago, Ill. Sub-title: Fred Fulton (on left).

Peace Ship at Sea—Activities aboard Henry Ford's peace ship, taken in mid-ocean. Sub-titles: On the high seas. Henry Ford at compass. Executive staff. Three prominent ministers (from left to right): Dean Samuel S. Marquis, Dr. Lloyd Jenkin Jones and Dr. Charles F. Aked. Governor L. B. Hanna, of North Dakota. Lloyd Bingham, noted actor, who died on trip. Mrs. Helen Robinson, Senator from Colorado. Prominent peace delegates (from left to right): Miss Julia Wales, Mme. Schimmer, Mrs. Inez Milholland Boissevain and Mme. Malmberg. Mme. Rosika Schwimmer, whose peace methods are reported to have split party. The student body. The press squad. Mrs. Mary Fels presents to Henry Ford flag made by descendant of Betsy Ross, maker of first American flag. Lieutenant Jenkins and sailors of the British cruiser which escorted Oscar II into Kirkwell, Orkney Islands. Jake Greenberg, messenger who stowed away on board ship, working out his passage. Limbering up—Dr. Aked proves his agility in a game of leap-frog with Dr. Lloyd Jenkin Jones.

Cartoons by Hy. Mayer.

BISON.

ACROSS THE RIO GRANDE (Three Parts—Jan. 15).—The cast: Dixon Lee (Bill Gettinger); Teddy Ransom (Olive Fuller Golden); Hiram Ransom (William Canfield); Jose Morilla (Joe Rickman); Nina De La Guerra (Peggy Coudray); Capt. Jack Harding (Neal Hart). Written by George Marshall. Directed by Jacques Jaccard.

When Dixon Lee graduated from college, instead of following his chosen profession of civil engineer he started in to dissipate. The father of Teddy Ransom, the sweetheart of Dix, is superintendent of construction for one of the western railroads which is extending its lines into Mexico. They had experienced a great deal of trouble and Ransom had just received a report from the auditor of the road complaining of the excessive expenditure of money with such little results to show. While Ransom is trying to find the solution of these problems Dix comes in to ask for his daughter's hand. Ransom informs him that he will never consent to their engagement until Dix can show that he is able to take care of the girl. Ransom gives Dix a position with the construction gang in Mexico. Arrived in the foreign land, he notices one of the peons, a Yaquii Indian, being severely beaten by the foreman and he takes a hand, with the result that the Indian is filled with gratitude towards him.

Dixon meets the foreman and presents his letter. Dix is given work. Josee Morilla, the governor of the province in which they are working, and Jake Sheean, the foreman of the construction gang, are very chummy. Jose finds it easy to get Jake to pay him quite a sum of money for promised security, and the two are worried over Dixon's arrival, thinking that he will probably break up their system of graft. Nina, a girl of the dance halls, influenced by the money of Jose and Jake, uses her charms upon Dix, and finds him easily influenced. Dixon returns to his old habits of drinking and carousing and Jose and his confederate become careless. Although Dixon is drunk a great part of the time, he picks up many little items of information about the way the money changes hands. Jake sends in an unfavorable reports against Dixon and Ransom discharges him. Pretending to go to a house party one night, Teddy starts for Mexico. Jose decides to put Dix out of the way, and accordingly has him arrested.

Teddy's father, meanwhile, has learned of her destination and arrives on the Mexican border. The Mexican border is being patrolled by U. S. troops, who have orders to allow no one to enter Mexico because of the unsettled conditions and Ransom's ragings are fruitless. Meanwhile Teddy, having learned that there is no chance to save Dix's life, plans with the Indian whom her sweetheart befriended to have him and his tribe break into jail and release Dix. They succeed in freeing him, and also assist in aiding the fugitive to get to the engine which Teddy is holding ready for him. The Mexicans are equal to this and telegraph ahead to have the train stopped. They escape and secret themselves in a Mexican house. Upon learning that their ammunition is running low the Indian offers to go for aid and sets out for the Mexican border. He makes the trip successfullp and is picked up by a detail of Texas Rangers. He gasps out his story and they take him to the commander's tent.

Ransom sees the army officer refuse to assist, claiming that he has no power to go into Mexico. The captain of the Rangers declares that he is not under the U. S. ruling and, army or no army, he will bring them out. Meanwhile Teddy and Dix are nearly out of ammunition and Dix saves the last shot to kill Teddy with in case assistance does not arrive. He is on the verge of using it when they hear a shout and see that the Mexicans are being dispersed. The two are rescued and safely brought across the border. When Ransom sees the devotion of Teddy for Dix and learns that the boy is wakening up his real manhood he agrees to their engagement.

VICTOR.

MAN AND MORALITY (Three Parts—Jan. 12).—The cast: Harry Anstruther (Harry Myers); Rosemary Trent and Mizi (Rosemary Theby); John Stanton (Louis Leon Hall). Written and produced by Harry C. Myers.

Harry Anstruther, a wealthy young business man, is much in love with Rosemary Trent, who reciprocates his affection. During a yachting trip given by Harry to a party of friends he proposes to Rosemary. She tells him that before she can accept his proposal he must know of her earlier life, as he had repeatedly made the statement that the girl of his choice must be above all suspicion and free from any taint of scandal. Rosemary is the daughter of a retired army officer and when quite young she had been infatuated with a dashing Lieutenant in the regiment her father commanded. She had pledged her troth to the young officer and when he asked her father for her hand, consent was refused. With youthful indiscretion they eloped together to a distant city, where they take rooms in a hotel.

The suitor goes in search of a minister to perform the ceremony, while Rosemary makes ready for her coming marriage. On his way back to the hotel, the Lieutenant is killed by the stray bullet fired at a policeman by a fleeing burglar. This unfortunate accident blighted her life and it was years before she was reconciled to her father. After hearing his sweetheart's story Harry withdraws his proposal, although he still loves her deeply. The next day at the office he tells his business associates that he has to go away for his health and in an effort to forget Rosemary takes charge of the branch house in the Philippines.

Arriving at the headquarters in a native village far in the interior of the Islands he finds that with the exception of the branch manager, John Stanton, he is the only white man within miles. The enervating surroundings combined with his despair over his shattered romance make him take to drinking to excess. Stanton tries to save Harry, but the latter refuses to heed the words of his companion. When Stanton returns to the States he leaves Harry behind. Mizi, a native dancer, attracts his attention and he takes an interest in her. This native bears a striking resemblance to Rosemary, which fact impresses Harry.

His irregular life has wrought many sharp changes in him and he begins to show signs of debauchery. The dancing girl is constantly in attendance upon him, which arouses the jealousy of her native lover, Toto, who kills her during a quarrel. In the meantime Stanton has arrived in New York. While attending a reception he recognizes Rosemary from a photograph of her he had seen in Harry's possession. He seeks an introduction and tells her of Harry and the life he is leading. He says that she can still save him if she will go to the Philippines. Rosemary sets out to try to save Harry. She reaches his quarters to find him in the throes of a delirium, but when he recovers he finds her at his side and seeks forgiveness. They plan to return home and make up for the happiness they have lost.

THE RING AND THE RAJAH (Jan. 14).—Captain Blayne is the English resident officer at the court of the Rajah of one of the native States of India. One day Blayne saves the Rajah from a murderous attack by a native fanatic. The Rajah, is about to kill the would-be assassin, when Blayne interferes and points out that the man is deranged. To show his gratitude to the man who saved him the Rajah places on Blayne's finger a valuable ring. Later the Rajah goes to England, and with Blayne in his entourage, visits the garrison to which Blayne's old regiment is attached. Edith, the Colonel's daughter, is the girl whose photograph Blayne has carried with him all through his service in India. When Edith is presented to the Rajah, Blayne is pleased that the Rajah should show so much interest in the girl. He does not dream that the first sight of Edith has filled the Rajah with a fierce desire to make her one of his wives.

The Rajah, alone on the veranda, is the prey of jealous rage. The Rajah glances through the doorway to the ballroom. There stands Blayne, the man who is between him and his heart's desire. The Rajah turns to his body-servant and tells him to make way with the person he sees. But Blayne and Edith have changed places—and Forak sees not Blayne but Edith. It is not for Forak to question his master. If his master wishes the girl killed, the command shall be obeyed.

Forak follows Blayne and Edith when they stroll out through the garden. He creeps close when Blayne tells Edith of his love. Blayne places on his sweetheart's finger the ring the Rajah gave him; it is too large and it slips from her finger to the ground. The watchful Forak picks it up, and creeps away to his master's apartments, where he paints the inside of the ring with a powerful poison while the Rajah looks on. He then returns to the gardens and manages to toss the ring to a spot where Edith finds it. Blayne again slips the ring over her finger, and they set out on their return to the ballroom.

Edith is overcome by the poison and is slowly sinking when the Rajah snatches off the ring. Edith revives. The Rajah, contrite, beseeches her to forgive him. She does not know that her strange seizure has been due to his murderous jealousy; but she has not forgotten the insult of his love-making. She draws away from him and goes into the ballroom with Blayne. The Rajah is overwhelmed by his emotions. He looks at the ring. Slowly he presses it over his own finger.

REX.

HIS RETURN (Jan. 11).—The cast: Bill (Jack Bryce); Mary, his wife (Miss Mae Gaston); Loraine, an artist (Raymond Russell); His Mother (Miss Helen Wright). Written by Helen Bailey. Directed by Cleo Madison.

Bill is a truck driver. He and his wife, Mary, live in their little cottage, but are denied the blessing of children. Mary spends her spare time in looking over baby clothes and pictures of babies, and one day while looking over the paper she sees an ad for a woman to pose as a mother at a certain studio. She determines to use this opportunity to play mother and seeks out the studio mentioned. She is the ideal type that the artist has been looking for, and the expression of her mother love when the child is placed in her arms justifies the artist in his selection. She keeps her posing a secret from her husband, but he notices the change in her and how happy she seems to be.

One day on the regular route he has a box to deliver at the studio. The artist is at work and hears a knock at the door. He tells Mary to step behind the screen and on opening the door Bill comes in with the box. Placing the

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box near the screen Bill knocks the screen over and discovers his wife, clad in draperies. He flies into a terrific rage and refuses to accept her explanation; then after threatening the artist with death unless he takes care of the girl, Bill leaves. Mary is heart-broken and the artist's mother, coming in at the time, comforts her. Bill becomes a typical bum and loafs around the country for a year. Finally the longing to see his wife overcomes him and he sets out for their home town.

Mary, thrown upon her own resources, is compelled to pose for the artist regularly. The artist and his mother have been very kind to her, and the mother especially has watched over her. Mary is blessed with a child of her own and is posing for another picture. Bill stumbles into the room and finds his wife alone with the child, the artist having stepped out for a moment. There is a dramatic scene between the husband and wife, and when Bill learns the child is his the two are happily reconciled.

HER DEFIANCE (Two Parts—Jan. 14).—The cast: Adeline (Cleo Madison); Theron Gabler (Ted Duncan); Frank Warren (Edward Hearn); Old Scapin (Willis Marks); Mrs. Warren (Adele Farrington).

Theron Gabler and his sister, Adeline, live together in a small country town. Old Scapin the village Croesus, has long had his eye on Adeline—he not only covets the beauty of the girl, but wants her especially for her fitness in taking care of his household. Although old enough to be her father, he had frequently forced his suit upon the brother and the latter had made tentative arrangements with him.

Frank Warren, the son of a wealthy man, comes to the town to look upon some data on one of his father's investments. He meets the girl and a mutual attraction develops between them. His stories of his life and of the city are a never-ending source of delight to the girl. The brother notices several meetings between the two and forbids his sister to have anything to do with the city chap. In the past she had always considered her brother's word as law, but she now openly defies him and glories in her new found love of Warren.

Finally one night, Adeline and Warren are together until one o'clock. When she returns home her brother in his furious anger almost strikes her. They have a heated argument and the girl stands up for Warren, claiming that he is going to marry her, while brother insists that the city man is only playing with her and in mad rage leaves for the hotel where Warren is stopping to get satisfaction from him. Warren, meanwhile, has received a telegram from home requesting him to hurry back and hastily writing a note to Adeline, he manages to catch the last train out. Theron arrives at the hotel, finds Warren gone, and is given the note left for his sister. In his rage he tears the letter up and returns home telling his sister that Warren has skipped out. The girl, numb with grief, loses all pleasure in life, and when her brother insists upon her marriage to old Scapin she has not energy enough to resist the proposition and she and Scapin are married.

When the marriage is completed, the old man tries to force his attentions upon her and she becomes furiously angry, and striking him, leaves the house in a rage. She secures a horse and buggy outside and hastening to the station gets a ticket for the city in which Warren lives. Her brother and old Scapin pursue her; their buggy is overturned and old Scapin is killed. Warren has confessed his love for the girl to his father and the latter unable to get the boy to give her up, starts an investigation about the girl's character. In this way, Frank learns of her marriage to old Scapin and thinking he has lost her forever tries to put her out of his heart.

Many years pass. In the city, Adeline has found it hard to make a living and especially so when a child arrives. She secures work as a scrub woman in one of the office buildings and because she has no one to leave baby with, is forced to take it along with her. One day while she is working in the building, the baby begins to cry and Warren disturbed by the noise investigates. He finds the baby and is looking for the owner when Adeline, hearing the child's cry, hurries back and the two confront each other. Adeline accuses Warren of being a coward and a cad for leaving her, while, he anxious to make up with her, tells of his hasty departure, the reason of it, and of learning later that she had married. Explanations follow and there is a happy reconciliation between the two.

L-KO.

GERTIE'S BUSY DAY (Jan. 12).—The cast: The Girl (Gertrude Selby); The Boy (Reggie Morris); The Bug Catcher (Dave Morris); The Fat Friend (Fatty Voss).

Gertie is feeding the park swans by way of amusement when Reggie sees her from the opposite side of the lake and tries to flirt with her. She snubs him, for she thinks he is a little too fresh, and he decides to tease her by enticing the swans to his side of the shore. This provokes her for the time, but finally leads to a flirtation.

Later, admirers of all types, sizes and ages break in and try to cut out Reggie, but he manages to turn the tables on them and sets them all fighting. They forget Gertrude and try to annihilate each other and the lovers laugh at them and she congratulates Reggie on being rid of his would-be rivals.

FLIRTATION A LA CARTE (Jan. 16).—The cast: Dick (Dick Smith); Phil (Phil Dunham); Alice, Phil's Wife (Alice Howell).

Dick and Phil quarrel with their wives and leave their homes in bad tempers. Phil's wife decides to get even and goes forth to flirt on her own account, but is only frightened for her pains. Finally she flirts with Dick and is surprised by Phil and runs home. Dick and Phil quarrel and when separating vow vengeance on each other.

That night they meet in a gambling room and Phil tries to cheat Dick, who catches him at it and a fight ensues. The police take a hand and Phil and Dick are chased from the rooms. Phil gets clear, but Dick is hard pressed and only evades the officers by getting in Phil's house, where he hides under the bed. Phil catches him and they fight. The police hear as Alice screams and break in and take a hand. They find there some of the gambling gang and all battle until knocked out.

GOLD SEAL.

THE BOOB'S VICTORY (Two Parts—Jan. 11).—The cast: Boob (Robert Leonard); Detectress (Ella Hall); Detective (Marc Robbins); Farmer Higgins (Kingsley Benedict). Written and produced by Robert Leonard.

Although the Boob is a common farm laborer, he has ambitions to become a detective. Accordingly he subscribes for a book on the subject by a "famous" detective. There is little leisure to be found on a farm, however, and Farmer Higgins is unable to understand the ambition of his hired hand. The Boob tries some of his disguise tricks on the farmer, but they are unsuccessful and the result is that he is fired. Wandering to a summer resort nearby, he secures a position as waiter at the hotel. Here he has more leisure and spends his spare time in earnest study of how to become a detective.

A new arrival lands at the hotel and makes an impression on the Boob. He spends most of his time during the meal hours at her table and is severely reprimanded by the head waiter for neglecting the other patrons. The new arrival is in reality a detectress, and with her companion, a well known detective, has been sent to the hotel to try to break up the operations of a gang of crooks who have been burglarizing hotels and resorts. The Boob falls in love with the detectress. One day she sees his book in his pocket and questions him regarding his ability. He successfully answers some of her questions and she encourages him in his study.

The detectress and her companion get a line on a bunch of crooks. The Boob, while resting in a hammock, overhears the crooks plotting a robbery for that night, and on consulting his manual finds that the proper thing to do is to keep all information to yourself, and later get the drop on the crook first, then consult an officer. That night the detectress follows one of the criminals to the room in the hotel and hears him rummaging among things. She tries to get in the door, and in the excitement the crook escapes. Her companion comes to her assistance and together with the manager they open the door, but find no evidence of any one present.

The Boob meanwhile has been right on the job and when the crooks attempt to escape he confronts them with a drawn revolver and marches them back to the hotel. He is met by the detectress and her companion and tells them of catching the crooks. As the story ends the Boob, elated by his victory, secures the consent of the detectress to give him some first-hand knowledge of detective work.

BIG U.

"X-3" (Three Parts—Jan. 13).—The cast: Henshaw (Murdock MacQuarrie); Andre Cuneo (Eddie Polo); John Gordon (Walter Rogers); Jim Bryson (Arthur Moon); Frank Hilton (Millard K. Wilson); Ethel Gordon (Edythe Sterling); Chief of Secret Service (William White). Written by James Dayton. Directed by Jay Hunt.

Word is received by the government officers that Andre Cuneo, a notorious counterfeiter, having served sentence in Italy, has been liberated and is headed for America. John Henshaw, a Secret Service detective, is put on the case. The counterfeiter escapes arrest at the boat by getting over the side, where he is picked up by accomplices. Henshaw, missing him, is reprimanded by the office and the case is given to another man. Henshaw is heart-broken, but determines to take up the case on his own account.

John Gordon, teller of a bank in the city, is a member of the gang, who is called by the name of "X-3" in their dealings, and it is through him that the counterfeit money is circulated. Gordon has a daughter, Ethel, who is in love with Frank Hilton, a moving picture actor. After a few months' time Gordon decides to abandon the gang and live straight for his daughter's sake. He notifies the gang of his intention and they swear to get even. A few nights later Gordon quarrels with Hilton about his daughter. They part in anger, the girl being a witness to part of their quarrel.

Later that night Andre and Bryson come to Gordon's house. It is late and a bitter quarrel ensues between Bryson and Gordon, the former threatens exposure. Gordon loses his head and draws a gun and in the scuffle is killed. The murderers escape and the next day Hilton is accused of the crime and arrested. Henshaw

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reads the account, goes to the house and is begged by the daughter to clear Hilton. He agrees to do so. He obtains finger impressions of the murderers and later an impression of the finger prints on one of the counterfeit bills. He shadows Bryson and through this locates the counterfeiters' den.

Meanwhile the police have given up the search, as all evidence points to Hilton. Henshaw engages an apartment in the same building with Bryson, taps the telephone line and overhears a conversation between the counterfeiter and Bryson. He notifies the police and lays in wait outside their door. Bryson, coming to the den, finds him there. He gets the rest of the gang and they overpower Henshaw and take him to the basement. He is bound and fastened to a trap, which is to be sprung by a candle burning the rope in two. The counterfeiters pack up their belongings and attempt to leave. They are taken by the police before they can get away; they do not tell, however, about the capture of Henshaw.

The trap is sprung but the rope breaks throwing Henshaw into a sewer and from which he later escapes through underground sewers. Henshaw arrives at headquarters—proves that Bryson and Andre are guilty of Gordon's murder and Hilton is released. There is a happy reunion between Hilton and Ethel, who lays the consummation of their happiness to Henshaw.

NESTOR.

THE BOY, THE GIRL AND THE AUTO (Jan. 10).—The cast: Ray (Ray Gallagher); Neal (Neal Burns); Billie (Billie Rhodes); Mr. Smith (Harry Rattenbury); His Wife (Jean Hathaway); Ethel, his stenographer (Ethel Lynn). Scenario by Al. E. Christie. Directed by Horace Davey.

Ray and Neal are both suitors for the hand of Billie and it appears to be an even race until Ray buys a Ford, and from that time on Neal is left in the distance. Neal tries to get himself a car, but an audit of his accounts show hardly enough money to rent a machine, much less buy one. While he is despairing he sees an advertisement in the paper requesting a driver for the car of Mr. Smith. He calls upon Mr. Smith in answer to the advertisement. Mr. Smith is getting along in years, but his wife is very jealous of him and on every occasion she cautions her husband upon familiarity with his stenographers. Neal lands the job and his first trip is to take Mrs. Smith to the matinee. Thinking that Mrs. Smith will be in there for several hours, Neal hurries to Billie's house and finds Ray waiting for the girl. When Billie comes out and sees Neal in the big car Ray is forgotten and the two young people have an enjoyable ride.

Mrs. Smith, meanwhile, disgusted with the show, returns to where the car was left and finds it gone, she sets out for her husband's office in a bad mood. Mr. Smith thinks a great deal of Ethel, his stenographer, and his wife comes into the office when Ethel is in Mr. Smith's private office. She expresses determination to burst into the office, but to verify her suspicions she attempts to peer through the keyhole. The chief clerk, however, warns Mr. Smith of his wife's presence and Smith tips his stenographer and begins to give her a calling down. The stenographer leaves the room in tears and Mrs. Smith determines that her suspicions had been unjust.

Neal returns, using the old excuse of a broken down engine and gets away with it. Billie likes Neal and his big car so much that she asks him to take her shopping the next day and he promises to call for her. Next day he takes Smith to his office and then hurries to meet Billie. He takes his girl around town and after the shopping expedition has been finished he returns home with her. Mrs. Smith has meanwhile found a lady's handkerchief in her husband's coat pocket and determines to have it out with him. On the way to the office she sees Neal and Billie and decides that Smith has allowed his stenographer to use the car.

Neal hurries back to the office and is waiting for Smith when Billie, having missed her purse, hurries in and seeing the car gets into it. Neal is in a hard fix for a moment, but tells Billie the car is broken down and, she being in a hurry, does not wait. Mr. and Mrs. Smith both confront him and he is unable to deny having the girl out. It all ends up by Neal getting fired, and as he goes dejectedly down the street Ray and Billie in the Ford pass him by and give him the laugh.

FLIVVER'S GOOD TURN (Jan. 14).—"My daughter shall only marry a Hero," so quoth Mrs. Higgins, and poor Archibald was ignominously pushed out of the house. "If I could only find Flivver, he would help me," thought Archibald, and having found him surrounded by a bevy of beauty, pours out his woes into the sympathetic ear of the ever-ready-to-help Flivver.

All Flivver has to do is to disguise himself as a burglar—break into their house—make as much noise as possible to wake up the old lady, then give her a good thrashing, whistle, and Archibald is to rush in, secure Flivver and marry his Lady-love. Flivver is highly amused and consents, but, needless to say, makes a horrible mess of everything.

He breaks into the wrong house, and real burglars into the right one, is pursued by the police and only manages to escape by the loss of his trousers.

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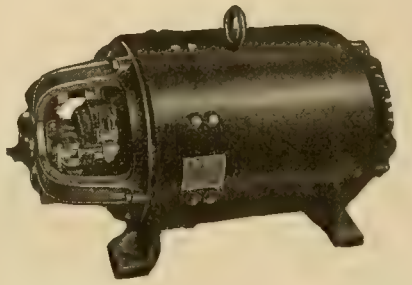

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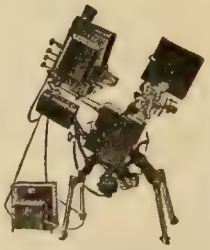

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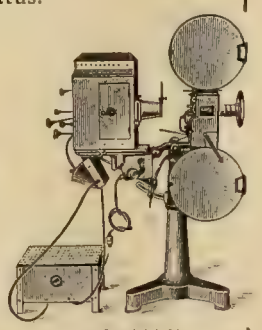

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VICTOR.

THE HEART OF A MERMAID (Three Parts—Jan. 5).—The cast: Algae, the little mermaid (Mary Fuller); Bailey Dryden (Glen White); Tommy Taber (Paul Panzer); Dora Wainwright (Sydell Dowling); Her Mother (Marie Shotwell).

Bailey Dryden, a young millionaire, collects together his chums for a last voyage on his yacht before becoming a Benedict. The yacht is anchored near Mermaid Rock. There is a legend about the rock of a young mermaid who lives there and can assume human form every hundred years if she desires. The young men are delighted with the tale, and as Bailey stares at the rock the mermaid rises out of the water and beckons to him to come. Bailey, dumfounded, calls his chums, but when they have reached his side the mermaid disappeared. The next day Bailey visits the rock himself and finds the mermaid asleep with her arm about a baby seal. As the young millionaire approaches the sea myth, she throws her arms around him, and then suddenly disappears. He returns to the boat, but will not explain his strange actions to his friends, and, fearing he is unbalanced, they send word to his fiancee to come at once.

Next day by means of a fish the mermaid sends him a message asking him to meet her at full moon on the rocks. His friends, sure that his mind is affected keep close watch upon him, and when he steals out that night to keep the engagement, his chum, Taber, tries to stop him. A struggle ensues and he is forced to gag and tie Taber to keep him quiet.

Bailey and the little mermaid meet, and she tells him that she can assume human form and live with him always until he tires of her. She, then, assumes the shape of a human being, and Bailey carries her back to the yacht. He tells Taber and the captain he found her on the rocks. There are no feminine costumes on the yacht so Bailey borrows a loose suit from the Chinese butler and she dresses in the Chinese costume.

Next morning the mermaid is introduced to the young men, who are enchanted with her. She refuses to wear shoes of any kind, and she is happy in the new mode of living. In the midst of her joy Dora and her mother arrive. In a panic the men try to hide Algae, but when she sees Bailey kiss his fiancee she is filled with jealousy and throws herself past the men into Bailey's arms. Bailey explains matters to the mother and daughter, and asks Dora to lend the girl a few of her gowns. The Dryden fortune is too large to risk losing, so Dora, at her mother's mention, agrees to Bailey's request. Algae does not understand why Dora is permitted to go about in a dimunitive bathing suit, while Bailey covers her up hurriedly when she appears in a bodice and short skirt. Her last escapade brings down Bailey's wrath upon her. She has refused to wear shoes and stockings that evening although dressed in an evening gown, and, when pursued by the irritated Bailey, she dives overboard—ball gown and all.

Bailey punishes her by refusing to speak to her, and sends her to her room to change her gown. To punish her further he purposely makes love to Dora just outside the porthole of Algae's room. Algae hears him—believes he has tired of her, and, without stopping to question, the little mermaid casts off the dresses she wears and dives back into the sea nevermore to assume human form. Too late, Bailey discovers he loves her. She is gone. He is forced to set sail without her. On the rocks the little mermaid sobs her heart out, while he stands gazing out at sea.

Taber lays a hand on his shoulder, and—with a start he awakens—it has all been a dream. With a sigh at the charm of his dream he finished the letter to his fiancee, and then thinks once more of the little mermaid whom he loved and lost.

POWERS.

UNCLE SAM AT WORK, NO. 2 ("How Uncle Sam Gets His Coin"—Jan. 1).—This is the first time that moving pictures of the mint and the Bureau of Engraving have ever been made. The first scene shown is the interior of the Bureau of Engraving, where the paper money and stamps are manufactured. Every phase of the way in which the paper is handled that later is converted into greenbacks is accurately depicted. Many fine close-ups give an excellent idea of the intricate machinery required. Splendid exterior views of the buildings are shown as well as the interiors.

A feature of the film is the manufacture of a $50 bill from the minute the designer receives his instructions until it is turned out ready

for circulation among those fortunate enough to be able to own a bill of that denomination. The process includes the engraving of the plate for the bill, the transfer of the die to the plates, which are hardened by immersion in powerful acids, the manufacture of the inks with which the bill is printed and finally the printing of the bill.

The postage stamp machine, which performs twenty-one separate operations at the same time, the gumming machine and the feeding of the gummed sheets into the complicated machine, which turns out 4,000 perfect stamps a minute, is one of the most interesting sights in this picture.

The workings of the mint at Philadelphia, where most of our gold and silver is coined, are most instructive and gives a clear insight into the heretofore secret department. All the machinery used is shown with perfect detail. Other features of the picture are the Treasury Building, the money laundry, where the dirty bills are washed, canceled bills, the Washington Monument, a fine close-up picture of Secretary McAdoo, Uncle George Williams, who has been employed in the Treasury for fifty years, and many more scenes of universal interest.

BUILDING UP THE HEALTH OF A NATION," LESSON NO. 1 (Jan. 6.—On the same reel with this educational picture is a comedy subject entitled "Carl Emmy and His Dogs." A synopsis of this can be found on page 131 of the issue dated January 1.)

Every exercise which has raised hundreds of men from weaklings to strong, sturdy specimens of manhood will be revealed before the lens. The great feature of this system of exercise is that it requires no apparatus to follow it, and it is free and within the reach of every person who cares to take advantage of the opportunity presented them to regain vitality and to glow with health.

The body is a machine much more delicate than the works of your watch, which you take care of because you know that if the works get out of order that your watch will not run. This fascinating and instructive picture will show you how you can take care of your body and keep it in the same running condition that you keep your watch in.

As a film feature this has never been surpassed, and it is the first time that the screen has been used to show health building exercises before the public. Every movement is slowly and carefully shown so that any person in the audience will be able to go home and perform the same exercise without a mistake.

Bernarr McFadden, who will be featured in this series of calisthenic pictures, shows in the picture how he built up his magnificent physique and promises that if you follow his instructions that you can acquire the same type of development.

Mutual Film Corp.

THANHOUSER.

THE BUBBLES IN THE GLASS (Three Parts—Jan. 4).—The cast: The Girl (Lorraine Huling); Her Fiance (Harris Gordon); Worker in Vineyard (Ethel Jewett); a Glass Blower (Morris Foster); His Sweetheart (Madeline Fairbanks); Benton (Thomas A. Curran); His Wicked Wife (Kathryn Adams); a Dissolute Clerk (George Marlo).

The girl was proud of her fiance as he presided at a "little dinner" he was giving. It was to be their last meal together for some time, he explained, for he was "going on a journey." When the banquet was over he refused to accompany the others to the opera, murmuring a polite excuse about a "business engagement." But he waved goodbye to them gaily, and seemed thoroughly happy and free from care. Yet the girl, who loved him, had a feeling that something was wrong, and while at the opera, her attention wandered from the songs and singers to the man they had left smiling in the restaurant.

Something was wrong. Careless expenditures had ruined the man the friends thought wealthy, and "the journey" he talked of was a journey he planned—to the other world. The last glass of wine was in the bottle; he would sip that, and then end it all. Then it seemed to him that the bubbles winked back at him, and he saw, or believed he saw, a tragedy of the vineyard. There was a beautiful girl, a worker in the vineyard, and she had two suitors. That interested him for the girl he loved had another suitor, and sometimes the man who planned a journey was jealous too. The men in his vision fought for the woman, and the one who was victor fled for his life, only to fall a victim to his pursuers. The girl had watched the chase with staring eyes, and when she saw the end, she fell fainting to the ground.

In another vision he saw a tragedy of the wine presses, a woman who fooled a man who loved her to gain vengeance upon the man she hated. And when the efforts of the fool came to naught, and he was led away to punishment, the woman he adored disowned him, and fawned upon the man she hated.

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It was wonderful wine—that last glass, somehow it seemed to tell him a story of many incidents of its career. Some were pleasant, others not and the man mused over them. For the first time he realized his own insignificance. A soft arm entwined itself around his neck, two beautiful eyes gazed pleadingly into his, and the sweet voice of the girl spoke awakening him from his reverie.

She had been worried, she said, and had hurried away from the opera. From his few words and his actions, she had guessed his secret. His money was gone—well, what of that? Love and health remained, and with those happiness was assured, and with a loyal wife by his side, he could fight his way back to fortune.

A realization of his folly came to the man. He told the girl that her love would make him live. He picked up his glass, and holding it high in air cried: "Here's to the life I will live in the future, the life I will live to make me worthy of you."

He took a sip of the wine, then held it to her lips. She drank, and the glass fell unheeded to the floor, as he took her in his arms. And there it lay shattered—the bubbles in the glass slowly vanishing, as the bubbles of folly and extravagance vanished from his own life, never more to return.

AMERICAN.

VIVIANA (Two Parts—Jan. 10).—The cast: Viviana (Vivian Rich); George (George Periolat); Harry (Leslie Reed); Viviana's Mother (Silvia Ashton); Adele (Marion Christie).

At the death of her father, Viviana is forced to seek employment. She obtains a position in a photographer's establishment. There she meets George Perry, a wealthy young man about town, and he is attracted by the girl. When she leaves that evening, George in his high power car is waiting for her. Waiting for Viviana becomes a daily affair with George, and at length he succeeds in inducing the girl to accompany him to a cafe, instructing her to tell her mother that she must work that evening. Meanwhile George's sister, Adele, is flattered by the attention of Harry Fowler, a matinee idol. The two become constant companions. Drink and carousing cause Fowler's discharge. Reaching his batchelor apartment, he finds a note from Adele, in which the girl agrees to his suggestion that they elope. Perry receives a call from an old college chum, who is interested in uplift work. Personal aid of Perry is solicited.

Viviana returns one night to the studio for her forgotten purse, and is asked to deliver a delayed package addressed to George Perry. She goes to his apartment, and Perry, delighted, induces the girl to remain for a time. Perry steps across the hall into the room of Fowler, where he finds the note that his sister has written to the actor. Then he encounters Adele in the hall. Angrily he tells her that Fowler is married, and in reply to Perry's denunciation of him, Fowler taunts Perry about the girl in his own room.

Adele has learned her lesson and so has Perry. As his sister leaves, George returns to his apartment, and takes Viviana in his own car to her own home. Perry awakens to a realization of his wasted time and misspent energies. He resolves to devote himself to the big work of human helpfulness. He joins his chum Howarth in his work at a mission, where he helps care for the poor, and among other things holds out a helping hand to a chorus girl, whom Fowler has started in a downward path. At length Perry proves to his own conscience that he is worthy of Viviana's love. He goes to her and asks her to become his wife, and in a burst of happy tears she gives her promise.

THE SECRET WIRE (Two Parts—Jan. 14).—The cast: Harold Locke (Harold Lockwood); Vera Strong (May Allison); Milton Strong (Harry Von Meter); Jed King (William Stowell).

Harold Locke is a "trouble shooter" employed by a telephone company to keep its lines in order. He is sent by his "boss" to install a telephone extension in the room of Vera Strong, the pampered daughter of Milton Strong, millionaire. He is attracted by the fresh beauty of the girl, while she is impressed with the handsome vigor of the young lineman.

It is Vera's birthday, and as a gift to his daughter Milton Strong purchases a high priced motor car. Jed King, who sells the car to Strong, is an auto salesman by day and an auto bandit by night. He decides that his patron shall also be his victim, and he and his gang lay plans accordingly. King volunteers to teach Vera to drive the car. She accepts his proffered services, and King drives to a secluded spot where, by prearranged plan, his fellow bandits pounce upon them. Vera is seized and is to be held for ransom.

Locke is sent to locate a secret wire which long has baffled the telephone officials. It is a connection between Jed King's auto office and the rendezvous of the crooks. While searching

for the connection, Locke is a witness to the kidnapping of Vera. He summons the police, then, single handed, he flies to the girl's rescue. After a revolver fight in speeding autos, the bandits escape with the captured girl. Locke trails them to an abandoned shack, where he is overpowered, bound hand and foot and cast into an attic room with Vera, who also is bound by her captors.

In a fit of wrath, King, the bandit leader, sets fire to the house. The bandits flee and Locke and Vera are left to a tortuous death in the flames. But the police arrive unexpectedly. The crooks are engaged in a hand to hand fight and eventually are overpowered. Then the burning house is entered. Locke and Vera emerge through the smoke and flame, he having been able to loose the ropes and carry the half conscious girl to safety.

The adventures of the day are the start of romance. Friendship ripens into love. The young lineman proves his worth, and Vera becomes his wife. Before the two opens the rosy vista of a long and happy life together.

SPIDER BARLOW MEETS COMPETITION (Jan. 14).—The cast: Willard Dale (Ed Coxen); Peggy Dale (Winifred Greenwood); Spider Barlow (George Field); Spike (Sid Algier).

The morning paper contains a brief item to the effect that Willard Dale, the wealthy young District Attorney, has given his wife a handsome and costly jeweled necklace. The news item has peculiar significance for Spider Barlow and his pal, Spike. Spider plans a campaign. They pose as a team of odd-job gardeners and obtain employment at the Dale home. They at once proceed to learn "the lay of the land." The Dales plan to go that night to a masquerade ball. Willard Dale forgets to order his costume, but at the last moment has an idea. He puts on a mask and some rough clothes and goes dressed as a burglar.

The policeman on the Dale's beat invites the Dale maid to go that night to the Policeman's ball. The house is left empty and Spider and Spike make a leisurely survey of the premises. They find the empty necklace case on Mrs. Dale's dresser and know they will have to wait for her return to get the necklace. They clean up the silver and Spike leaves while Spider remains. Upon returning home Dale playfully puts on his mask and amuses his wife by breaking through the front door as a burglar. Once inside they suspect the presence of real burglars and in the excitement Dale forgets to take off his mask. The hunt starts and there is a most confusing mix-up. Mrs. Dale runs into her husband and takes him for the real burglar. Later she runs into Spider and takes him for her husband. It is then that the necklace becomes Spider's.

The policeman accompanies the maid home and enters the complication. He also mistakes Dale for the real burglar and there is a scuffle in which Dale is compelled to "knock out" the cop. Spider makes a tranquil exit. Dale promises to get another necklace for his wife who tearfully admits that "everything will be all right."

THE GAMBLE (Two Parts—Jan. 16).—The cast: John Gordon (Harold Lockwood); James Hastings (Harry Van Meter); Philip Leland (William Stowell); Jean Hastings (May Allison).

John Gordon, owner of vast wheat fields, finds his labors awarded by a bumper crop, and decides to increase the scope of his activities. He visits James Hastings, a Chicago broker, and from Hastings buys an area of land adjoining his own. While on his business mission in Chicago, Gordon meets with Jean, who is Hastings' daughter, and at once is struck with the beauty and demure sweetness of the girl. Gordon returns to the West, where he finds Philip Leland, an English ne'er do well, son of wealthy parents, who has drifted from bad to worse. He gives Leland employment in his wheat fields.

James Hastings, Jean's father, plunges heavily in wheat hoping to execute a coupe. He loses all and in depths of despair, he ends his life with a bullet. Jean is left alone on the world, and Gordon, learning of her father's untimely end, hastens to Chicago to comfort the girl. The two become friends. At length Gordon proposes, and Jean accepts. She returns with Gordon to a lonely life of the wheat fields.

The months wear on. Leland, whom Gordon has befriended, falls deeply in love with his employer's bride. Gordon, intent on the work he has to do, unconsciously neglects his bride, and Leland with persistent effort is finding a way into Jean's heart. Gordon comes upon them one day riding together in the fields, and for the first time he realizes that Jean is finding a life apart from him. Jealousy shakes Gordon and he goes to Leland with the intention of killing him. Leland, however, flaunts in his face the declaration that he (Leland) has won the love that Gordon never possessed. Thunderstruck, Gordon declares that Jean herself shall choose between the two. The two confront her, and tearfully she throws herself into the arms of her husband. Leland is astonished. Then comes an Indian squaw carrying a papoose. She is Leland's lawful wife. Leland flees, and the burdened squaw follows him.

From then on fortune smiles on Gordon. Gordon is financially able to give Jean her heart's desire, but her heart's desire has changed, and finds its fulfillment in his arms, and in the fields of waving wheat she has learned to love. Leland, the ne'er do well, returns to the lotus-eating life of the squawman, a life which he had left when Gordon had first crossed his path.

BEAUTY.

THE FIRST QUARREL (Jan. 11).—The cast: John (John Sheehan); Carol (Carol Halloway); Tom (Chance Ward); Ethel (Beatrice Van); Uncle (Rae Berger).

Uncle presents John and Carol, the newlyweds, with a furnished bungalow. Bride and bridegroom quarrel about the hanging up of a picture of one of Carol's old time flames, whereupon both pack their belongings, and plan to go back to father and mother. Upon further reflection, however, each decides to bring the other to time, with the threat of suicide. John leaves a note to the effect that he has gone to drown himself, and Carol writes that she is about to jump into the ocean and end it all.

But neither of the notes reaches its desfination. Instead Uncle who arrives for a visit discovers them. With his valet he rushes furiously to prevent the impending double tragedy. On his way to a watery grave John stops at a real estate agent and lists his house for rent. Then Tom and Ethel, also newlyweds in search of a home decide to take it.

Uncle finds Carol and Johnnie on opposite sides of a huge rock. He comes to the conclusion that they both are bluffing, and both would be willing to be reconciled. While Tom and Ethel have entered their new abode they quarrel over a letter which Ethel finds in Tom's pocket, and both retire to their respective rooms.

The scene cuts back to the rock where Uncle hits upon a plan of strategic action. He instructs his valet to tell Carol that her husband has been drowned and that his body has been taken home. He himself tells a similar story about Carol to Johnny. Each rushes home horror stricken. They find Tom and Ethel in their respective rooms. The "corpses" are very much alive, much to the joy of everybody. Then consternation follows over the mixup, but by means of connecting doors and adjoining the rooms, the first quarrel becomes a thing of the past.

GETTING IN WRONG (Jan. 15).—The cast: Alice Bouncer (Neva Gerber); Major Bouncer (William Carroll); Miss Brennon (Lucille Ward); Tom Brennon (Jack Dillon).

By clever connivance, Tom and Alice, who are sweethearts, induce their respective families to take up their abode in the same apartment house. Alice lives with her father, a tippling and wrinkled Civil War veteran, while Jack dwells with a spinster aunt, who also is partial to liquid stimulant somewhat stronger than grape juice. The major proceeds to decorate his new home with his swords and guns and war medals. Alice hangs up her dance program, while in the adjoining flat Tom places his loving cups in artistic juxtaposition and Auntie places in prominent view the many ribbons and other prizes that her feline entrants have captured at the cat shows.

The major returns from his club decidedly the worse for alcoholic wear and tear. His daughter has gone to the movies with the neighbors, Tom and Auntie. The major sees two similar keyholes—two of everything in fact, and staggers into the wrong apartment. He notices the absence of his swords and other war relics. His heavy iron safe, too, is not in its accustomed place. So he summons a policeman. The two this time enter the right apartment and there are the major's cherished possessions. He and the officer partake of a wee nip, when Alice and her friends return. He introduces the bluecoat as a "club friend of mine."

Later there is another mixup. The major, fearing robbers, girds himself with sword and pistol, and begins shooting at imaginary intruders. He and auntie meet. She helps the veteran look for his lost door key. The two soon are holding hands, and when Tom and Alice arrive, the betrothal of the silly old folks is announced. Then Tom springs a coupe, and introduces Alice as his fiance. There is surprise all around, and romance emerges triumphant, and all ends in love and kisses.

CUB.

JERRY IN THE MOVIES (Jan. 7).—The cast: Jerry (George Ovey); Hank, the husband (George George); Movie Director (Jefferson Osborne); Assistant Director (George George);

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Movie Nut (Louis FitzRoy); Leading Man (Arthur Jackson); Leading Lady (Belle Bennett); Landlady (Janet Sully); Slavey (Louise Horner). Directed by Milton H. Fahrney.

Jerry is out of jail and has gone into the movies. He gets the idea by seeing a "movie nut" studying his part in the park. Jerry secures the scenario, returns to his lodging place, sweeps aside demands of the landladv and her husband for rent due, goes to his room, where he finds a sympathetic soul in the slavey. Together they rehearse a tragic scene. They rant and storm so loudly as to attract the attention of the landlord. He looks over the transom just as Jerry is stabbing the heroine. He calls the police, saying a murder was being committed. The officers throw open the door and all fall into the room. Jerry nimbly jumps over their prostrate forms, locks the door and goes off to apply for a job as an actor in the movies.

Although last in line of applicants when he reaches the studio, he manipulates matters so that he is first when the assistant director appears looking for types. He is accepted by the director and cast for a policeman. And here is where the fun starts in earnest. Jerry knows all about the motion picture producing business—in his mind. His good-natured conceit not only gets him into all sorts of trouble, but the mess he makes of the scenes and the wreck he causes, not counting the ruining of several hundred feet of film, and the utter demoralization of the company, from director to property-man, is a succession of screams.

CENTAUR.

MARTA OF THE JUNGLE (Jan. 13).—The cast: Marta of the Jungle (Margaret Gibson); Dick Caulder, supposed father of Marta (Stephen Batty); Sid Rolfe, a government detective (Roy Watson); "Wild Cat" Tom (Doc Barlow). Written by Theodosia Harris. Directed by Ulysses Davis.

Dick Caulder is a "ticket of leave" man. He is crossing the veldt in Africa, when he comes across a prairie wagon and sees a lion about to enter. He kills the lion and finds within a dead woman and a little girl of about seven years, crying beside her. He takes the child and finds farther on her father, lying dead. The man had been on the way to a doctor for his wife and had encountered a lion.

Dick Caulder takes the child to a lonely cabin. Being a criminal of long career, he pursues his dark ways. He takes as partner another evil fellow by the name of Tom. The girl grows up in a dark and menacing atmosphere. The two men are diamond "fences," getting the diamonds from a kaffir and passing them to smugglers. Sid Rolfe is sent from a London office to discover the source of leakage. It is a month before he finds any clue. He then discovers Caulder in a low saloon and, comparing him to an old photograph taken from the Rogues' Gallery, he spots him as a desperate character. Following the men, he sees the meeting with the kaffir and calls the halt. They, shooting wildly, escape him, but he marks their vicinity and later is saved from a lion by Marta, who gets him to the cabin. He finds a hand-bill of reward and suspicions that he is in the den of thieves. He questions the girl, learns her story, and is persuaded by her to hide in the room above when she hears the men coming. They discover his presence, know he is the man that is after them, and trap him, inasmuch as he cannot come down without being attacked. After many ruses, he comes down and bravely enters a battle with them. In his encounter with the lion, his horse has escaped and returned to headquarters. Suspicion is aroused and a searching party sent for him. The party arrives at the crucial moment. Caulder is killed and Marta, the poor little victim, is freed at last from her dark surroundings. She goes into the sunlight with Sid.

MUSTANG.

WATER STUFF (Three Parts—Jan. 15).—The cast: Buck Parvin (Art Acord); James Montague (Larry Peyton); William Jennings (Charles James); Ben Leslie (Joe Massey); Charlie Dupree (Hardy Gibson); Jack LaRue (Ashton Dearholt); Myrtle Manners (Dixie Stratton); Jennie Lee (Queenie Rosson); Mrs. Lee (Mollie Schafer).

Jenny Lee is seeking employment that she may aid her hard working mother in making both ends meet. She learns that the Titan Motion Picture company is paying $5 a day for motion picture "extra" girls. She applies to James Montague, director, and is accepted, and is given an unimportant role in a "movie" thriller, which that gentleman is to film the following day. The hour arrives and Jenny is on hand. Among other members of the company is Buck Parvin, the cowboy. Buck begs to be excused for water. Montague, however, is insistant, and Bucks puts in a goodly supply of guaranteed remedies for sea-sickness.

The company is transported to an old hull far out from shore, on which some scenes are to be taken. In accordance with the director's script, Ben Leslie sets fire to the boat. The eye of the camera is trained, and all aboard are told to jump. All comply with two exceptions. One of these is Buck, who has been overcome with sea-sickness. The other is Jennie, who cannot swim, and who fears to follow Montague's insistent instructions to jump. But she needs the $5 and with a shriek she leaps. Then the deep, dark ocean waters close over her flaxen curls, and she is lost from sight. She comes to surface shrieking. Buck sees her plight, and plunges to her rescue. Bravely he struggles with the drowning girl, and at length drags her to safety.

But, through his heroism Buck loses one of his most cherished possessions—a pair of highly ornamented boots; which were dear to his cowboy heart. Charles Dupree has got every action of Buck's thrilling rescue, which proves much more thrilling than that which has been conceived by the director. Buck assists Jennie to her home, where he is rudely rebuffed by Jennie's mother. "Oh, well, such is life in motion pictures," sighs Buck. Then he carelessly saunters to Montague's office and there bewails the loss of his boots. Montague hands the big cowboy an envelop. Buck peeks and discovers a $50 check made out to Buck Parvin. Attached is a memorandum, which reads, "In token of appreciation for saving the picture." It is signed by James Montague.

VOGUE.

AN INNOCENT CROOK (Jan. 3).—The cast: An Innocent Crook (Sammy Burns); Mr. Loosit (James Gibson); Mrs. Loosit (Helen Marlborough); Sue (Margaret Seaman); Tony (H. Dougherty).

Mr. and Mrs. Loosit go for a stroll in the park. They sit on a shady bench and Mrs. Loosit dozes. Sue seats herself on a nearby bench and deliberately flirts with Mr. Loosit, who, seeing his wife fast asleep, goes over and sits with Sue. Sue's accomplice, Tony, creeps up on the snoozing Mrs. Loosit, pilfers her watch and makes off with his booty. Then Sammy comes sauntering on to the scene. Sue sees him flourish a fat wallet, and at once she has designs thereon. She leads Sammy into a flirtation, and manages to filch the wallet, which, to her dismay, is filled with naught but Sammy's fine cut "chewin" tobacco.

Mrs. Loosit discovers the loss of her time piece. Loosit is sent in search of the thief. Sammy discovers the watch where the crook has dropped it through a hole in his pocket. He promptly takes the find to a pawn shop where he disposes of it. Sammy and Sue meet in a cafe, and Sammy proceeds to show Sue a wild and wooly time. A veritable fusillade of champagne corks greets the ears of the other diners. At length the celebrants are ejected. Then by the accusing finger of the pawn shop keeper, Sammy is arrested, charged with the theft of Mrs. Loosit's watch.

Sue and her masculine depredators are arrested, and they and Sammy meet in the police station. Sue's stalwarts pick a fight with Sammy, who, through his acrobatic agility, is quick in cleaning up the two belligerents. Sammy, however, commits lese majesty in the police court—or was it habeas corpus? At any rate, he is on the point of being drawn, quartered and boiled in oil, when in walks a gruff detective, a bosom "pal" of Sammy's. The two shake hands, and seeing Sammy in the toils of the law, the detective comes to Sammy's rescue.

"This man Sammy is as honest as I am," solemnly declares the plain clothes man. Then it is discovered that Sammy is not the man who stole Mrs. Loosit's watch. The time piece is returned, and Sammy is made a member of the force. Whereupon he exercises his newly acquired law enforcing function by standing

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CASINO.

LEAVE IT TO CISSY (Jan. 2).—The cast: Cissy Fitzgerald (by Herself); John Love (Jerold Hevener); Ebenezer Simpson (Hudson Liston); Samuel Jenkins (Charles Hartley); Mrs. John Love (Kathryn Sheldon); Mrs. Ebenezer Simpson (Miss Lovelace); Mrs. Samuel Jenkins (Mrs. Mary Davis); J. Baldwin Cutting, a Male Butterfly ("Budd" Ross); J. Henry Castleman, a Tango Teacher (Cyril Reinhard); Professor Ivory, Castleman's assistant (Chas. Ritchie); Marie, the maid (Jennie Nelson); James, the butler (Phin Nares).

Cissy Fitzgerald is a beautiful, vivacious widow of the blonde type. Being a talented and attractive artist, her studio is the rendezvous for clever men and women (mostly men). Three married men are greatly interested in the gay Cissy. What happens to them in Cissy's studio—complicated by the unexpected arrival of their wives to make a social call on the fair artist—brings about a series of situations which almost cause Cissy and her very English butler, James, to die of heart failure. To tell how Cissy wins out would spoil a good story. There is a clever take-off on Castle, the Tango King, and Swan, the Greek dancer, the "most beautiful man in the world."

RELIANCE.

THE LAW OF SUCCESS (Two Parts—Jan. 2).—The cast: Gordon Reeper (William Lowery); Vincent Hight (Charles West); Helen Calm (Olga Grey); Joseph Hight (Harry Moody).

Joseph Hight completes two models of an invention for turning wood pulp into paper. One of the models is stolen and sold to Gordon Reeper. Reeper in a few years becomes rich. Meanwhile Anna Hight dies. Her son, Vincent, an itinerant actor, is trying to get into vaudeville. Joseph Hight, the father, has become a tramp. Vincent happens to stop at a boarding house where Gordon Reeper is a visitor. Reeper helps the young fellow secure a vaudeville opening.

The sketch, which Vincent has written, is an episode in the life of his father, and concerns the stealing of Joseph Hight's invention. Helen, the daughter of the boarding house keeper, secretly in love with Vincent, persuades the young actor to rehearse his playlet in the parlor. Reeper helps out by taking part. Vincent brings to the rehearsal a model of his famous "Reeper machine" is revealed. That same night Reeper's factory is burned. The owner is saved by a tramp. Shortly after a new firm is started called Hight, Reeper & Co. Helen marries Vincent.

FALSTAFF.

THE OPTIMISTIC ORIENTAL OCCULTS (Jan. 3).—The cast: Rich Uncle (Riley Chamberlain); relations (Boyd Marshall, Frank Herbert, Frank McNish and Walter Hires); Post Mistress (Frances Keyes).

The rich old man hated his many relatives and loved his money. The relatives really hated him but were so anxious to get his money that they pretended to be very fond of him, much to his disgust. The old man tried to make them understand that he did not care for their company, but they were bound to return. Each relative secretly thought that he was the favored one and the others the objects of the old man's dislike. A nephew had himself smuggled into the house in a grandfather's clock; a cousin pretended to be injured in an automobile accident; and two other cousins gained admission by disguising themselves as the old man's horse. All were ignominiously ejected, but they were far from discouraged, and the old man finally determined to take more vigorous measures.

One day the relatives were all summoned to the house and informed of the rich man's death. The absence of the funeral was explained by the statement that the late lamented had been playing with a keg of dynamite, and all that had been found of him after the explosion was his will. In this document it was set forth that the estate was to be equally divided among those male relatives who joined the Optimistic Oriental Occults—a secret society of which, it was said, the deceased had been very fond.

All the relatives consented to join and the initiation started promptly. The ceremonies included a number of vigorous stunts. At the conclusion of the ordeal the relatives, each carefully packed in a potato barrel, heard the old man's voice and found to their horror that he was alive. He explained that he had been playing a trick upon them, and had witnessed with great pleasure their initiation into the order of Optimistic Oriental Occults. He concluded his remarks by saying that if they ever returned he would be compelled to confer the second degree, a really severe ordeal, upon them. After which the barrels were rolled down a steep hill, followed by a number of excited, barking dogs.

The relatives never came back. The first degree had struck terror to their souls, and the thought of advancing in the order of Optimistic Oriental Occults was extremely distasteful to them.

HILDA'S HUSKY HELPER (Jan. 6).—The cast: Hilda (Louise Emerald Bates); Clerk (Claude Cooper); Stenographer (Frances Keyes).

One of the biggest drawing cards in vaudeville is Hilda. A little matter of lifting a thousand-pound weight with one hand is nothing to her, while her partner in the act is almost as remarkable himself. One night, however, Hilda had a new helper and his wonderful "ability" had far-reaching effects. He was a meek little clerk, teased by his fellow employes and ignored by his sweetheart (who preferred a large boastful suitor). The other man was a bully and delighted in terrorizing the little clerk, who was deep in despair when he chanced to meet Hilda, the vaudeville star. Hilda was a very kind hearted woman, and when she heard the clerk's tale of woe, she told him to cheer up.

"Don't worry," she said, encouragingly, "you shall work in my act tomorrow evening. Let your sweetheart and the office staff come to the theater and they will get a surprise of their lives."

The next evening the clerk worked in Hilda's act, while in the audience were the girl, the clerks' rival and his fellow employes. They had come to laugh at the young man, but they remained to marvel, for the feats of strength which he performed would have done credit to Sandow. Heavy shackles were placed upon him and were rent with one twist of his "mighty" muscles, he lifted great weights in the air, and then, as a final achievement, he supported upon his shoulders Hilda, two big men and several heavy weights. The audience did not know that Hilda and the two men were suspended from the ceiling by cables, nor that the weights were made of wood and the shackles were easily broken.

The clerk's sweetheart bitterly reproached herself for her treatment of such a mighty man, while his rival trembled when he thought of what would have happened to him if he had ever aroused the clerk's wrath. The new athlete's office associates were doing some heavy thinking and resolved that they would play no more practical jokes upon the little man, for they did not care to endanger their lives. So after the show was over the girl and the clerks sought "the strong man" out and made peace with him. He forgave them, for success had made him generous, but the office never saw him again. Hilda had recognized in her new helper a future vaudeville star and made him an offer to play in "the act" for the rest of the season. As the months passed by his popularity increased and soon he and Hilda became one of the best paid "acts" in vaudeville.

The clerks in this office never tire of telling about their former associate and of his great success in vaudeville, and they boast that they knew him when he wasn't a great actor at all, but, strange to say, they do not realize that they alone were responsible for the success in life of Hilda's Husky Helper.

MASTERPICTURE DE LUXE.

THE WOMAN IN POLITICS (Thanhouser—Five Parts—Jan. 13).—The cast: Dr. Barlow (Mignon Anderson); Mayor (Arthur Bauer); Governor (Ernest Howard); Secretary (George Marlo); Health Officer (W. Eugene Moore).

Beatrice Barlow has recently been appointed to a place on the health commission of her city. She is advised by Joel Stevens, an old political war-horse, drawing a salary as "health inspector," to loaf on the job and enjoy herself. But Beatrice takes her duties seriously. She turns in a report on a tenement house where the law has continually been violated, recommending drastic and expensive changes. Stevens gets a glimpse of the report and urges the girl to tear it up. "The owner of that block is Mayor Glynn," he warns her. "Do you want to get fired?" Beatrice submits her statement, and is promptly discharged.

The young doctor finds herself powerless to make the facts public, as the mayor owns the only newspaper of any consequence in town. Knowing that the governor may remove incompetent mayors, she sends her statement to him. A few days later, Dr. Barlow finds a case of small-pox in the same tenement. The head of the health department, fearing the wrath of the mayor, refuses to quarantine the building. Beatrice attempts to put up an official quarantine sign. The health officer interferes, and a strange young man appears and thrashes the officer. The tool of the boss hastens to the mayor. He

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finds that dignity completely upset. He has just received word from the governor that charges have been filed against him by Beatrice Barlow, M. D., and that the hearing has been set for the following month. "That girl has the goods on me," says the mayor. "We must get her in bad somehow."

That same night, driving about town in the mayor's automobile Glynn and his dupe plot how they will ruin Beatrice's reputation. They choose to hold their consultation in the car because there will be less risk there of their being overheard. But they reckon without the husky young man, Beatrice's champion, who rides with them, a stowaway in the tonneau. The young stranger forestalls the scheme before Dr. Barlow can be compromised. A few days later, the tenement belonging to Glynn catches fire. Beatrice, attending a sick woman on the third floor, is rescued with difficulty by the enterprising stranger. While he dashes back into the flaming building to save a child, hirelings of Glynn's seize the fainting girl, bundle her into a limousine and drive off. The only witness to the abduction is a small boy. All that night and next day the young man hunts for the girl. At last, stumbling upon little Patsy Burns, his worst fears are confirmed. By clever detective work he locates Beatrice's prison, liberates the girl, and handcuffs the captors.

The following day, Glynn, with Beatrice and her ally both appearing against him, is convicted in the presence of the governor. The stranger, the head of the state admits, is his own private secretary. The grafting mayor and his accomplices go to the penitentiary.

MUTUAL.

MUTUAL WEEKLY, NO. 53 (Jan. 6).

San Francisco, Cal.—Mysterious mishap causes liner "Minnesota" to be towed back to this port. Federal investigation deepens the mystery.

Paris, France.—Bas-relief monument to heroic English nurse is erected. Paris' tribute to Edith Cavell.

Brooklyn, N. Y.—Children at fete on battleship. Crew of the U. S. S. "York" give first party of the kind in history of the navy.

Savannah, Ga.—Fire destroys $200,000 worth of cotton. Three thousand bales awaiting shipment to Europe catches fire. Subtitle: Colored women pick over the cotton to reclaim the undamaged.

San Francisco, Cal.—Giant oil tanker launched. The "La Brae," costing $800,000, takes to the water here. Subtitle: Mrs. W. L. Stewart, sponsor.

Hot Springs, Va.—The hotel where President Wilson and his bride are spending their honeymoon.

Latest Skating Fashions.—(Courtesy J. M. Gidding & Co., 5th Ave., N. Y. C.). Subtitles: Cheruit model, made of white angora. Gidding model, purple leather trimmed with beaver.

San Francisco, Cal.—Troops hurried to Mexican border. Famous 7th U. S. Cavalry goes to Douglas, Arizona.

Washington, D. C.—Second Pan-American scientific congress is opened here. Delegates are present from 20 republics.

First pictures from the Ford peace ship.

New York City.—"The Tree of Light" blossoms in Madison Square Park. Carols are sung as lights come on.

New York City.—Thousands are fed by charity. Pathetic scenes where food and clothes are given out.

Philadelphia, Pa.—Day laborer's invention passes official tests. Poor negro invents R. R. mail receiver and expects to become a millionaire.

New York City.—Steamship "Rotterdam" sails with many notables. U. S. envoys are recalled and German officials on board. Subtitles: Capt. Boy-Ed, German Naval Attache, departs with a rush. Col. E. M. House, goes on mysterious mission. Mr. Brand Whitlock goes to resume his post in Belgium. Capt. Franz von Papen, recalled German Military Attache, sails on the "Noordam."

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GAUMONT.

SEE AMERICA FIRST, No. 15, "Chicago, Ill." (Dec. 28).—Chicago, "the windy city," with its varied industries, its parks and its beautiful drive along Lake Michigan, is the mecca of the pretty Mutual Traveler in the fifteenth split-reel scenic, See America First.

The tremendous stock yards, the library, the Field Museum, and the Art Museum, situated in Grant Park, and facing Michigan Boulevard; Lincoln Park, with its zoo and its grounds for tennis and golf; the Goodrich Steamship Company's docks; the University of Chicago and Northwestern University, at Evanston, and many of Chicago's most beautiful residences and clubs, are included in the Mutual's scenic.

The second half of the picture is devoted to Harry Palmer's funny cartoon, "Keeping Up With the Joneses."

Pathe Exchange, Inc.

PATHE NEWS NO. 103 (Dec. 25).

Brooklyn, N. Y.—Huge piles of merchandise congest the piers, and every available ship is pressed into service to carry America's enormous exports. Subtitles: The Swiss Government, unable to book freight, charters its own ship and Switzerland's flag flies on a trans-Atlantic vessel for the first time.

Roseland, N. J.—Heavy falls of snow put the horse and the auto out of service and oxen are used to distribute milk.

Ypres, Belgium.—Resourceful British soldiers use empty jars to make rough and ready bombs.

Ypres, Belgium.—British soldiers learn to use asphyxiating gases to cover their attacks on the enemy trenches.

Oklahoma City, Okla.—Continued smuggling of opium, cocaine and "wetgoods" calls forth energetic action by the local police. Subtitles: "Dope" is found in the most unlikely places. One day's spoils in the war against the "bootleggers."

New York City.—With Jack Frost doing his best to aid the skating craze hundreds glide on the frozen lakes in the various city parks. Subtitle: The inevitable "Charlie" appears.

The Allies' Answer to the Zeppelin Menace.—Subtitles: The Zeppelin is the most important type of dirigible by which Germany seeks to terrorize the population of enemy cities. The car of the Zeppelin can carry several tons of explosive bombs beside the crew. Count Zeppelin, the famous inventor, who was recently made a member of the Reichstag. The chief weakness of the Zeppelin is its huge inflammable gas envelope which often catches fire with terrible results. France's reply to the Zeppelin is the Spiess, large number of which are being hastily constructed. Britain's first dirigible, the Mayfly, was not successful in her test. The second collapsed on her trial trip. Britain, as a consequence, pins her faith to the heavier than air machine, five hundred of which are shown ready for a raid.

PATHE NEWS NO. 104 (Dec. 29).

Hoboken, N. J.—Colonel E. M. House leaves for Europe on a special diplomatic mission for the President. Subtitle: Brand Whitlock, Minister to Belgium, sails on the same ship to resume work after a month's vacation in the United States.

Forest of Argonne, France.—French military lumberjacks are kept busy satisfying the constant demand for timber to be used in earthwork construction. Subtitles: An enormous amount of skill and hard work is put into the building of bombproof trenches. Small branches intertwined with twigs make an effective protection against shrapnel fire. Everything possible is done to make life comfortable at the headquarters of the regiment, a mile behind the firing line. Pets are made of the small denizens of the forest.

How the Russian Troops Are Turning the Turkish Flank. Subtitles: Cherkas infantry, famed for their resistance to hardship, are sent to fight the Turk in the snowbound wastes of Trans-Caucasia. Indifferent to the biting cold, the Cherka detachments begin their long southern drive, the aim of which is to unite with the British and capture Bagdad. Turkish prisoners accept their fate with stoical resignation. Wounded and frost bitten soldiers are carefully placed on sleighs drawn by oxen. Transportation difficulties are solved by the use of Bactrian camels which withstand the intense cold remarkably well.

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The Chicago Daily News is publishing a series of advertisements ranging in size from 200 agate lines to one-half page, telling its hundreds of thousands of readers why they should attend motion pictures and read The Daily News directory of motion picture theaters.*

Naturally this is not only increasing The Daily News' productivity for Chicago motion picture theaters, but for film manufacturers. Even without this stimulation of interest in motion pictures The Daily News is the logical medium in Chicago for the film manufacturers. For The Daily News has a circulation of over 400,000, of which more than 92% is concentrated in Chicago and suburbs. As there are approximately 450,000 families in Chicago, it can readily be seen that, disregarding the non-English speaking and the illiterate, The Daily News is read by very nearly ***every worth-while*** family in the city.

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Pathe's Paris Fashions in Natural Colors.—Subtitles: An evening dress of black tulle, the bodice trimmed with iridescent lace. A gown of brocaded taffeta with a train. A semi-evening dress of blue charmeuse, the waist trimmed with pearl lace. A pleasing effect is obtained by taffeta ruffles and belt on a tulle waist.

New York City.—Two hundred children visit the U. S. S. New York and are entertained on board by the bluejackets.

Chino, Cal.—Pig-raising forms part of the curriculum at the local grammar school. Subtitle: A girl's idea of pig culture.

Chicago, Ill.—"Down and outs" must now saw wood for the new municipal pile before getting free lodging. Subtitle: A bed ticket is the reward for two hours' work.

THE NEW ADVENTURES OF J. RUFUS WALLINGFORD (Pathe—Final Chapter—"Lord Southpaugh"—Jan. 3).—Eli Spooger is a devil in his old home town, but when it comes to dealing with the big jovial confidence man from the metropolis, he turns out to be fit for a devil's subject. Spooger is president of a bank in Oak Centre and he owns several shares of the Bessemer Malleable Iron Foundry. Bessemer unwittingly aids them into circulating a story about a million dollar war order he's going to get from "Lord Southpaugh"—so Wallingford and Daw told him, and so Violet and Fanny made Spooger believe.

Before the Oak Centre Clarion printed the rumor and even after that, the Wallingford party purchased all the shares of about town for less than a hundred. In Spooger's and Bessemer's presence they act as business rivals and Violet and Fanny form a third party—Secret Service Sarahs, as Spooger later called them. When Wallingford offered Spooger two hundred for every share that he could get, and when Daw wanted to borrow money from Spooger on his stock and Wallingford's, Spooger wouldn't do it, he bought every one at a hundred and fifty. $85,000 was what he was cleaned out of on the famous Bessemer stock.

At their hotel in New York the Warden girls look longingly at a nice little miniature cottage. Wallingford offers to sell it to Violet for one dollar, providing that she take the contents also. Assenting, she takes from the house a clay image of Daw. Surprised and happy, she buries her face in her hands. Then the expressman brought Daw in with a tag around his neck. Violet and Daw we leave in a state of rapture, while Wallingford, the Daw's star boarder, goes forth to sell the bill-posting rights to the North Pole.

OLD UNCHANGING HOLLAND (Photocolor—Jan. 4).—This travel picture shows only those scenes which tend to show the people as they go about their daily occupation. To be sure the windmills and canals are shown as are the country people (peasants) going to market with their produce, dressed as were their ancestors. Many cows are seen in large pastures, reminding one of many famous Dutch paintings. And they have not forgotten the houses in the village of Staphorst that recall musical comedies and people in costumes that fit the scenes.

QUAINT DANCES OF JAPAN (Globe—On Same Reel as Foregoing).—In a craze for modern dances we've been so flooded with numerous exponents of new steps that we almost forget that a look at what some people of the other countries are doing in this particular art and recreation might be productive of more good. Pathe has released "Quaint Dances of Japan" in which a series of Japanese dances are shown. We see the "Geisha" girls perform ancient symbolic dances. The scarf dance, the umbrella dance, the wedding dance, the "Hana Nomaki" and the "Nippon Ranzai" dances are some of the names by which they are known. The "Hana Nomaki" is danced in honor of the springtime and the cherry blossoms which fill Japan with beauty and fragrance every spring. The "Nippon Ranzai" is the most spirited of the dances and its performance always arouses the loyal subjects of the Mikado to enthusiastic demonstrations.

LONESOME LUKE LEANS TO THE LITERARY (Phunphilms), (Jan. 5.—Lonesome Luke delegates to sell some literature and receives a large folder containing general info about his wares. To become an adept in that particular line, one must be a born poet and our hero has no very great difficulty to make himself that. A busy man at his office is just the proper one to trap into a deal because even his employees, in their haste, fail to have time to eject droppers in at the orders of the boss. Luke selects just such an establishment and "goes to it" with the usual selections of chin-music. He fails thrice to sell his wares, but succeeds admirably in causing havoc in the home of the pen-pushers. Later in the day unkind fate takes him to this man's home where his arguments with the wife prove futile. While in between gaps he consumes the contents of a refreshment decanter. Inclined to be spoony, Luke goes to the park to hunt himself a partner and meets with this same man's daughter. Spooning under difficulties in the park, she takes him home, telling him that her father will buy his volumes. Now as we know, Ma and Pa have seen the stranger before and very handily beat him up within a half inch of the law.

ACH! SUCH CRIMES (Starlight—Jan. 8).—Heinie, now happily married, is engaged in removing such particles of dirt from the carpet as a broom in the hands of a novice will remove. While he conscientiously studies the art of street cleaning by mail, his most loving better half prepares the grub. The most awkward of men, he bumps against the tray of food which his wife fetches to him, giving himself another lesson in his chosen art and no nourishment with which to continue his muscle wrecking studies. He proceeds to the delicatessen for more bologna.

Meanwhile Louie stands all alone holding up the side of a shack, in which a band of kidnappers are plotting. They hear his breathing and open the door very suddenly. Thereafter Louie is one of them and steals a child just as Heinie marches home with the luxuries. Heinie sees him and pursues him into the shack, where he neatly cleans up the clan and takes the baby home. Louie squeals to the police with the result that Heinie goes to jail. The imitation zebra make a getaway and Heinie comes home to make a counter charge against Louie. Louie is found guilty and loses his precious liberty. Heinie returns to his domicile to comfort his weeping wife.

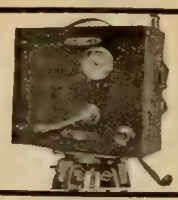
THE KING'S GAME (Gold Rooster—Five Parts—Jan. 7).—The story tells of the adventures of a young duke, whose father, the old Grand Duke of Kiev, coveted the wife of Count Dardinilis, his Colonel of Huzzars; of the old grand duke's plot to get her for himself; of her accidental death at the hands of his Cossacks, and of the Colonel's escape with his little daughter to America.

The young grand duke, now an orphan, comes to America to complete his education. The Nihilists send Perciley to kill him, but he is apprehended by the Secret Service who know the details of the plot. They dress the man in the grand duke's clothes and chain him to a carriage and thus he rides as the nobleman. The grand duke, closely resembling Perciley, comes upon their rendezvous, and goaded on by the Nihilists, throws a box of bon-bons at his double, unwillingly riding in his carriage. To make sure of their capture at the opportune time, the grand duke goes with them into the country.

Perciley escapes from the carriage, and his presence at the rendezvous makes it necessary that the grand duke explain. He escapes unharmed with the aid of Dardinilis daughter. When they are captured by the police the very lenient young duke calls it a draw and lets it go. Count Dardinilis is reappointed Colonel of Huzzars and his daughter becomes the Duchess of Kiev.

THE RED CIRCLE (Episode No. 4, "In Strang Attire"—Two Parts—Balboa—Jan. 8).—Jim Borden, crook, tries to wipe out his family by killing his son and himself, thus ending the criminal curse of the Red Circle birthmark. But the Red Circle appears on the hand of June Travis, wealthy girl reformer, and she robs a loan broker to aid poor debtors. It develops that June is Jim Borden's daughter. Mary' June's old nurse, in trying to divert the suspicion of Detective Lamar, finds herself in a precarious situation. Cornered in a garage by Lamar when her coat catches in the door, she slips from it and gets away with Lamar still in pursuit. The coat belongs to June. She tears the label from it. Later that day, in man's attire, June gets the incriminating coat from the police. She is seen entering her room through the window by the Travis butler who, thinking it a man, notifies Mrs. Travis and Mary. The three rush to June's room and beat against the locked door.

Will her "Mother" surprise the secret from



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her? See "Weapons of War," the next chapter of The Red Circle.

Triangle Film Corp.

THE WORST OF FRIENDS (Keystone—Three Parts—Jan. 2).—The cast: Lew Fields, Joe Weber, Alice Davenport, Mae Busch.

Lew Fields and his wife, Alice Davenport, are living in an apartment house, of which Lew is the janitor. They are visited by Joe Weber, who is the brother of Alice. Joe eats everything in sight. Alice wants Joe to have the best as her guest, but Lew is unsympathetic. Lew gives Joe a broom to sweep the halls and Joe is so awkward that he trips himself up and knocks Lew down. This angers Lew, who grabs the broom and hits Joe on the head. Joe waddles away as fast as he can but can't escape the hail of blows from Lew, until Alice sticks her head out of the apartment to see the excitement. When she sees Joe getting the worst of it, Alice runs up to Lew and nearly gets knocked down by a chance blow. This infuriates her and she slaps Lew's face right and left till he begs for mercy.

A tenant sends a call to the janitor to take a package to the beauty parlor run by Mlle. Fashionsky (Mae Busch). Lew goes there and becomes fascinated with the charming proprietress. Mae is a little coy but Lew is very persuasive and puts his arm around her waist. Alice thinks Lew ought to be back and hunts him up. She is furious when she finds Lew sitting on a sofa with the beauty specialist. She does not wait for explanations from Lew but rushes back to her apartment. She calls up the police and says there has been a murder committed at her address by Lew. She then discharges a gun, lies down on the bed with it beside her and her face smeared with catsup. Lew comes in a little later and the police run in and arrest him as they think he has killed Alice. Lew protests vigorously but is hustled off to the police station. A doctor is called in and he makes an examination of the supposed dead woman. As he is testing her heart action she suddenly jumps up. After some time the woman explains the reason for her attempt and she goes down to the station and gets Lew out.

Joe has got tired of dusting and beating rugs and enters the beauty parlor. By mistake he gets into the dressing room. The women make ludicrous attempts to escape and fall over each other, and Joe is also anxious to get away but only manages to trip them up. Just then some one starts to play the piano. A disappointed suitor of Mae Busch, the proprietor, has attached a bomb to one of the keys. When this key is played, the piano is blown through a skylight and lands in a pool where pretty girls in tights are bathing. They are nearly drowned but are aided in the rescue by Joe and Lew. They congratulate each other and are congratulated by the fair bathers for their rescue work. Alice admires them as a pair of heroes and it ends with all living happily together.

FATTY AND MABEL ADRIFT (Keystone—Two Parts—Jan. 9).—The cast: Roscoe Arbuckle, Mabel Normand, Al St. John, Frank Hayes, May Wells, Wayland Trask, Glen Cavender.

Fatty (Roscoe Arbuckle), a farmer boy, is in love with his employer's daughter (Mabel Normand). Al St. John, the son of a neighboring farmer, is a rival of Fatty's. He is enraged at the news of Fatty's marriage and swears vengeance. Mabel's father gives the happy couple a cottage by the seashore as a wedding present. There they go on their honeymoon, accompanied by Fatty's dog, Fido. A terrible storm comes up in the night. The rival has been chased away from the house by the dog, but he enlists the aid of a band of robbers and returns. During the wild night, while the newlyweds are peacefully sleeping, the robbers knock the underpinnings of the cottage away and it floats out to sea.

When the couple are awakened by the storm, they find themselves far out to sea with their cottage slowly sinking. They tie a note calling for help to Fido's neck and head him towards shore. Fido has a hard fight with the towering waves, but he finally struggles to shore and awakens Mabel's parents. On reading the note, they phone for the harbor police and start for the seashore on their old tandem bicycle. On their arrival, they find the real estate man (Glen Cavender), who sold them the little cottage, about to embark on his yacht. He takes them aboard and starts to the rescue.

All this time the cottage has been settling deeper in the water and finally Fatty and Mabel have to dive out of a window and get on the roof. They are rescued just in the nick of time by the yacht, as their cottage suddenly sinks out of sight. The rival and the robbers have returned to their cafe. They get into a quarrel and fight. A robber accidentally drops a cigar into a keg of powder. It explodes, wrecks the cafe and destroys the occupants. Fatty, Mabel and the parents return to their happy home rejoicing over their narrow escape.

THE MISSING LINKS (Fine Arts—Jan. 16).—The cast: Norma Talmadge, Robert Harron, Thomas Jefferson, Elmer Clifton, William Higby, Jack Brammall, Constance Talmadge.

How life seethes and boils at times even in a peaceful little town is recounted in this photoplay. As a background for stirring events are shown views of the quiet Main street, typical of a rural community and interiors of a church during a service and of the homes of the tranquil inhabitants.

But love and finance inject action into the serene atmosphere. A regular feud is started against the banker and his two sons by the justice of peace, because one of the banker's sons, Robert Harron, elopes with the justice's stepdaughter, Norma Talmadge. The justice seizes an opportunity to wreak his ill-will against the banker. A rumor is started that the bank is insolvent and the depositors withdraw their money till finally the doors have to be closed. The justice is appointed receiver and leads an angry crowd to the banker's house. He is finally admitted to the house and is shown the body of the banker, who has died from the shock of disappointment. His charges of dishonesty madden Harron and he threatens to kill the justice. Things come to a climax of intensity with the death of the justice and Harron is arrested on a charge of murder.

Through an amateur detective, the bank cashier is proved to be responsible for the murder of the justice by an incriminating cuff-link found near the body. Harron is released and cleared of the accusation just as a mob breaks into the jail bent on lynching him.

THE BECKONING FLAME (Kay-Bee—Jan. 16).—The cast: Henry Woodruff, Tsuru Aoki, Rhea Mitchell, T. Frank Burke, Lewis Morrison, T. Barney Sherry, Roy Laidlaw.

Harry Dickson (Henry Woodruff) is an attractive young Englishman, who is engaged to a beautiful English girl, Elsa Arlington (Rhea Mitchell.) While serving as a deputy commissioner in a principality in India, he becomes acquainted with the daughter of a nobleman named Janira (Tsuru Aoki). She is given in marriage to a dissolute Indian prince, Prince Chandra. While the festivities are in full swing, Chandra dies from a stroke of apoplexy. His body is put on the funeral pyre. At the period of this play, it was the practice among the people of India for the widow to throw herself on the fire in which her husband's body was burning. Janira is compelled in spite of herself to submit to this custom. Just before she is placed in the flames, Dickson and his servant see what is going on and rescue the girl after a fight.

Dickson becomes infatuated with Janira and keeps her in his bungalow in disguise as a boy servant. Elsa, his sweetheart, arrives from England. Dickson soon feels a reviving of his old love for her. His attentions to Elsa trouble Janira, but she is faithful to him and will not admit to herself that the white man can do any wrong. Dickson is summoned before the English commissioner and the father of Janira accuses him of having kidnapped the girl. The deputy puts up a bold front. Then to settle the matter, soldiers are sent to Dickson's house to fetch the girl. They return in a short time with the message that they found on their arrival that the bungalow was in flames. After the structure had been destroyed, they saw in the embers a human body burned to such an extent that it was unrecognizable. Dickson reels and the commissioner hastens to support him. The father of the girl totters out of the office.

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Miscellaneous Feature Film

V-L-S-E, INC.

THE GREAT DIVIDE (Lubin—Five Parts—Dec. 20).—The cast: Stephen Ghent (House Peters); Ruth (Ethel Clayton); Mrs. Jordan (Marie Sterling); Phil Jordan (Hayden Stevenson); Polly—Phil's wife (Mary Moore); Dr. Winthrop Newbury (Warner P. Richmond). Adapted for the screen by Anthony P. Kelley. Directed by Edgar Lewis.

The Jordans, Phil and Ruth, accompanied by Philip's wife, Polly, and Dr. Winthrop Newbury, a suitor for Ruth's hand, bid old Mrs. Jordan good-bye at the station of Milford Corners, Mass., and depart for the West, to work over some unredeemed desert land, which was left to the Jordans by their dead father. Arriving in the West, they take up their work, but it proves anything but a success. On the brink of the Great Divide lives Stephen Ghent, an untamed and untrained man of the West, and on account of his manner is respected by the habitues of Miller's saloon and dance hall in the town, which he and two of his acquaintances in the persons of Pedro, a half-breed Mexican, and Dutch, a brutal type of the West, frequent. Polly tires of Western life and jumps at the chance to take a trip to Frisco. Philip drives her down to the station that night. On an adjoining ranch a cowpuncher is seriously hurt and a boy is dispatched for Dr. Newbury. After cautioning Ruth to retire early, the doctor takes his leave.

Stephen Ghent, Pedro, and Dutch are down in the town drinking. They afterward depart and start up the Coldwater Trail, which runs alongside of the Jordan home. As they pass the dimly lighted cabin, they see a woman standing in the doorway. Cautiously approaching the door, they enter the cabin and Ruth is overpowered. Dutch and Ghent fight a duel for her in which Dutch is killed. Pedro is bought off by Ghent with a string of nuggets, and Ruth belongs to him. In the man of the woods, Ruth recognizes the ideal man she desires for a helpmate. Ruth agrees to marry Ghent and live as his wife in name only until he has changed his character. Ghent agrees and they are married. Ghent then brings her to his cabin. As day by day goes by, Ruth begins to see other qualities in her husband and also to believe in him. One night, however, Ghent filled with a desire for her and goaded on by the whiskey that is in him breaks his promise. Ruth denounces him for his actions and tells him that not until he has purged himself through suffering will she ever believe in him again. She also tells him that she is going to earn enough money to buy back the string of nuggets from Pedro—with which he managed to get her into his power. Some time later Ruth departs for town to sell her last blanket. She has been weaving Navajo blankets in order to raise the necessary amount to buy back the nuggets.

In the meantime the Jordans become disgusted and prepare to go back East. While waiting at the station they find Ruth, who has just completed the sale of her blanket. They see her start up the trail and follow her on foot. Ruth buys back the string of nuggets from Pedro, but she has not time to turn it over to Ghent upon her arrival at the cabin before she is overtaken by the others. It is her desire to have them believe she is happy and refuses to go back East with them. She introduces Ghent to them just as they are ready to catch the train. Ghent, unable to understand her changed attitude, starts to thank her. She tells him that circumstances forced her to act as she did, but that she is now able to buy back her freedom from him. Ghent is stunned, and at first refuses to let her go, but when she tells him of the life that is to come and that it is their duty to protect its happiness through a mother's love, he finally releases her from her promise, and Ruth, with the sense of newfound freedom, starts down the trail to overtake the others before it is too late. Ghent's attention as he looks after her is suddenly attracted to a bit of trembling earth on the mountain side. He realizes the great danger that Ruth is in and starts down the trail to rescue her. He is just in time and has thrown her to one side when the landslide comes upon him and carries him into the valley below. The rumbling sound has caused the others to look back. A reunion takes place over the injured Ghent. He is brought to the cabin, where he recovers under the care and attention of Dr. Newbury and Ruth. Ruth tells him that he has purged himself through his suffering and once more the couple start out in life upon a happier basis.

THE WONDERFUL WAGER (Lubin—Three Parts—Jan. 3).—The cast: Evermore Betts (Raymond Hitchcock); Franklyn Fitzmorris (Jack Henderson); By-dar-Zee (Marion Sunshine); Julia Woodrow (Florence Preston); Boss of the Circus (Bernard Siegel); Hugo, a clown (Wally Helston). Adapted for the screen by Mark Swan and Daniel Ellis. Produced by Rene Plaisetty.

Evermore Betts, a born gambler, is madly in love with Julia Woodrow, the amateur champion heartbreaker of North Chester County. Julia is ambitious for millions and a "title," and although she has smiled at Betts, she hasn't whispered the proverbial "This is so sudden." Franklyn Fitzmorris is the "hated rival" of Betts, with a more than even change of capturing the "fair Julia." After a game of golf for a small "stipend" which (as usual, when money is concerned) Betts has romped away with, Fitzmorris issues another challenge and the "suitors" agree to play the match on the Palm Beach links, since the "fair Julia" has heard the call of society from that direction.

With this match "sewed up," the two men make a wager of $10,000 and "the girl's hand" that one can beat the other in an automobile ride to Florida. A condition of the contest is that a car must be purchased by each one, but in no case must it cost more than $500. If anything happens to the car of either, the driver agrees to make the trip and enter the state of Florida in a vehicle on four wheels—not on rails, not propelled by steam, and not drawn by horses.

After making the wager, Betts' broker calls on him to put up his last cent to protect his margins and with the dawn of the morn for the beginning of the race, Betts appears in his wonderful "Ford Flivver," which he has borrowed the money to purchase. Fitzmorris with his fine second hand car gets away to a "beautiful" start and soon leaves Betts far behind.

Betts experiences everything from a puncture to "general auto debility" right from the start and after growing gray nearly trying to make it work he accidentally sinks the "flivver" in a lake and is forced to grab himself a job with a traveling circus in order to eat with any degree of regularity. In this new and eventful life his rise is rapid—from feeder of lions, caretaker of elephants, etc., he is promoted to the ranks of a clown as the proper place for him to while away his comical ideas of life. All the while, unable to advance, he pictures the $10,000 he owes to Fitz for the wager and the loss of the lady's hand.

One day by chance By-dar-zee, a pretty circus girl, with whom he has spent much time learning to forget the "fair Julia," gives to the famished Betts a sandwich wrapped in the inevitable newspaper. By chance Betts reads in the paper that Fitzmorris has been held up in Georgia and that if he can but get to Florida he has a golden chance to win.

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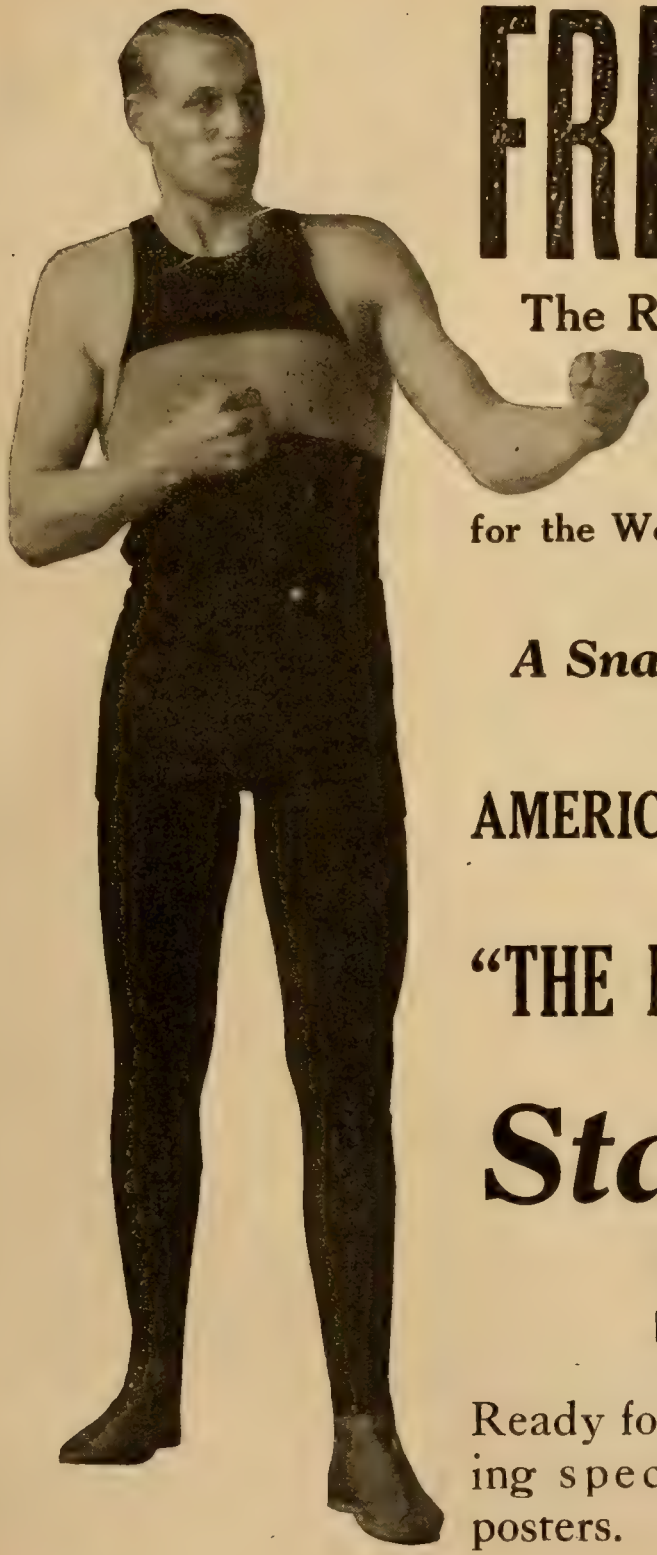

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and with her makes his escape from the ferocious circus boss and his outfit. Hugo, a discharged clown, learns of their whereabouts and informs the boss. The fugitives are traced to a small country town, where the boss of the circus orders the whole town burned down to get his "clown" back. During the excitement of the blaze, Betts and By-dar-Zee again make a get-away and manage to eventually get to the state line of Florida, which Betts crosses in a baby carriage with By-dar-Zee as his engineer. He collects the bet from "rival Fitz" and then, gazing fondly at By-dar-Zee, chooses her instead of the title hunting "fair Julia," whom he wishes on Fitz as a "booby prize."

NO GREATER LOVE (Selig—Five Parts—Jan. 10).—Wherever one goes in Parisian circles, the conversation is all of Sadunah, the dancer. She has a daughter, Editha, a winsome girl on the threshold of womanhood. Into their lives comes Henry Laroche, secretary to Mostyn May, a power in the money markets of the world. The young man loves Editha, but his courtship is not encouraged by Sadunah. Mostyn May is taken by his friends to the theater to see the dancer perform, and he is so struck with her that he offers Sadunah an engagement to dance at an entertainment he is giving. Among the guests is May's millionaire uncle, Clifton Judd, an infirm invalid, living alone with his valet, Mark Repton, to whom the love of drink has become a curse. When Sadunah leaves May's house, she realizes that the money king is her slave. Despite all this May cannot induce the dancer to marry him. He believes she loves someone else, and she says it is true. Sadunah shows him a portrait of Editha, her daughter. "I love her better than my life," she says. May asks to be introduced to Editha, and when he leaves, Sadunah asks: "What do you think of him, my darling? What if he became your father?" The girl's answer must have been satisfactory, because a few weeks later she is waiting in the financier's house for the return of the lovers from their honeymoon.

Among the intimate friends of the financier, are the Earl of Wansford and his son, Lord Sandown. Between Lord Sandown and Editha, it is evidently a case of love at first sight. Sadunah sees in this a brilliant match for her daughter and decides to use her wit to bring about a marriage. Unable to deny his wife anything, May is easily persuaded to use his influence with the Earl. During a visit of the Earl and his son at the May chauteau, a marriage is arranged between the young people. Soon after this Uncle Clifton Judd writes that he is in ill health, and that he will be grateful if his nephew and niece will prepare for his reception the little cottage at the Devil's Pool. Accompanied by his valet, Mark, the old man arrives and takes up his abode in the cottage.

Then one morning May receives notice to the effect that unless $250,000 are available at the end of the month, reads the letter, May will be branded and then imprisoned as a thief because of certain illegal operations on the stock exchange. An appeal from May to his uncle is fruitless. Shortly afterward a note comes from the uncle which reads: "I shall not even dine with a thief. Heaven give me strength to reach town tomorrow to revoke my will." Sadunah is greatly angered at her husband, and tells him that the only way they can be saved is by killing Uncle Judd. At midnight May and his wife make their way to Judd's cottage. Quietly May enters.

Clifton is sleeping in the alcove with the drink-sodden Mark tossing uneasily on a couch outside. May fires and kills his uncle. The sound of the shot awakens the valet who goes to investigate. He, too, is shot by May, who goes on the porch, where his wife is waiting. Sadunah takes the revolver from the trembling May and places it in the hands of the valet. At home she sees that her dress has been torn, and it arouses her astonishment. Among those who visit the next day the dead bodies is Laroche, the secretary, and it is he who finds the piece of lace missing from Sadunah's gown. Without a word he places it in his pocket. The jury return a double verdict against the valet. The lawyers come to May to read the will. As he leans over to sign the documents May thinks he sees the uncle he murdered. With a shriek he falls dead.

A month has passed and Sadunah receives a letter from Henry Laroche, asking for an interview. At that interview Laroche shows Sadunah the piece of torn lace. "It is Editha I want. Give her to me and I remain silent," is Laroche's thunderbolt. Sadunah's mother love is so strong that she refuses to make the sacrifice, and she tells Laroche to do his worst. The secretary then announces that he will inform Editha that her mother is a murderess. Sadunah cowers and requests another interview the next morning at the Devil's pool. Laroch believes he has won. The next morning Sadunah climbs the cliff to the height above Devil's Pool. Waiting beside the broken fence is Henry Laroche. Sadunah greets him gaily and points to the beautiful view. Then as the man half turns the woman springs upon him. Together they crash through the broken fence and into the Devil's Pool deep below. Taking the awful secret with her to a watery grave, Sadundah proves that there is no greater love than to lay down her life for her daughter.

MY LADY'S SLIPPER (Vitagraph—Five Parts—Jan. 10).—The cast: Francis Burnham (Earle Williams); Countess de Villars (Anita Stewart); Duc de Rivau-Huet (George O'Donnell); Bucknall (Albert Roccardi); Marquis du Tremignon (Harry Northrup); Espiau (George Stevens); Marie Antoinette (Julia Swayne Gordon); King Louis XVI. (Joseph Kilgour); Benjamin Franklin (Charles Chapman). Written by Cyrus Townsend Brady. Directed by Ralph Ince.

Francis Burnham, a young American naval officer in the time of King Louis XVVI. of France, escapes from a British convict ship. He is desirous of reaching Paris to see Benjamin Franklin, then his country's Minister, but upon his arrival there learns Franklin is away. He meets Bucknall, an old shipmate, and earns his everlasting gratitude by helping him out of financial difficulties. Later, strolling through the suburbs of Paris, he has the good fortune to rescue a beautiful lady from a highwayman, but does not learn her name.

Meanwhile his restless nature gets him into gambling, he loses all and becomes indebted to a stranger who proves to be the Marquis de Tremignon. By threats and promises to wipe out his obligations, the Marquis secures Burnham's aid in the scheme he has in mind. He tells the young American that he is in love with the Countess De Villars, and she with him but her grandfather objects, so the Marquis plans to force his consent by securing some article of wearing apparel from the Countess and thus compromise her.

Burnham is to be his agent. He does not think very highly of the job, but when the Marquis threatens him with imprisonment, he consents. That night he enters the Countess' apartments and succeeds in securing one of her slippers but is confronted a moment later by the lady herself. She proves to be the lady he rescued from the highwayman. Crushed and humiliated, Burnham tells his story and she believes him. He learns that she hates the Marquis and that the rascal is really trying to force her into a marriage in this cowardly fashion.

Before she goes she gives him her slipper to take to the Marquis, but instead he keeps it and denounces that gentleman to his face for which he is imprisoned. The slipper Burnham intrusts to Bucknell for safe keeping, and the old seaman takes it to the Countess, telling her what has transpired. She helps Burnham to escape from prison, but he is captured by the Marquis's soldiers before he can reach the border. The Countess's influence, however, secures an audience with Queen Marie Antoinette, as a result of which the Marquis is humiliated while Burnham is freed, and marries the Countess.

GREEN STOCKINGS (Five Parts—Jan. 17—Vitagraph).—The cast: Celia Faraday (Lillian Walker); Her Father (Frank Currier); Aunt Ida (Louise Beaudet); Phyllis (Adele De Garde); Madge (Lillian Burns); Col. Smith (Stanley Dark); Tarver (Charles Brown); Admiral Grice (John T. Kelly); Col. Rockingham (Charles Wellesley); Raleigh (Denton Vane); Martin, family servant (Robert Vivian). From the play by A. E. W. Mason. Picturized by Eugene Mullin. Directed by Wilfrid North.

The Faraday family is composed of Celia, the oldest daughter, Aunt Ida, Mr. Faraday, an old gentleman, Phyllis, the youngest daughter, and Madge, the married daughter, whose husband is Colonel Rockingham. Robert Tarver, an empty-headed young swell, is Phyllis' sweetheart. Admiral Grice a typical old salt, and Jim Raleigh are friends of the family.

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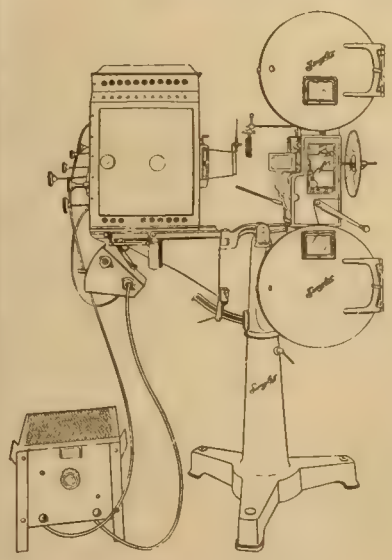

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Tarver wants to marry Phyllis, but Faraday refuses his consent while Celia remains unmarried. There is a custom in certain sections of England that, if she is unmarried, an elder sister must wear green stockings at the wedding of a younger sister and Celia has already had to wear them once—at Madge's wedding. Celia worries greatly over this state of affairs. She is a very charming girl, though past twenty-five, and finally she determines to help out her sister Phyllis.

On the impulse, she announces "I'm engaged" and on being excitedly questioned, she tells everyone that the gentleman's name is "Smith" and that he is a Colonel in the Army. Immediately, Celia is transformed in the eyes of her family and she is looked up to with respect. She explains that Smith has sailed on a troop ship for South Africa, and foolishly writes a love letter to the fictitious Colonel, which she does not intend to mail, but Phyllis finds it and drops it in the letter box.

Now it happens that there is a real Colonel Smith at that moment fighting in Africa. In due time the letter reaches him and after recovering from his astonishment, he half jokingly leaves on furlough for England to locate that lady who so rashly signed herself "Celia Faraday." He does find her, just as the family are commiserating Celia over the reported demise of Colonel Smith. How should they know that Celia had quietly inserted the notice in the newspaper. Appreciating the humor of the situation, the Colonel, charmed with Celia's grace and beauty, introduces himself as Colonel Vavasour, "with a message from her deceased betrothed." Her horror and confusion know no bounds, but he helps her out of some very awkward situations and after a complete showdown, the Colonel becomes Celia's real fiance.

PARAMOUNT.

LYDIA GILMORE (Famous Players—Five Parts—Dec. 27).—The cast: Lydia Gilmore (Pauline Frederick); Dr. Gilmore (Vincent Serrano); Ralph Benham (Thomas Holding); Mr. Stracey (Robert Cain); Mrs. Stracey (Helen Luttrell); Master Ned Gilmore (Jack Curtis); Detective (Michael Rale).

Dr. Gilmore, though successful in keeping his wife in ignorance of his numerous intrigues, cannot conceal from her the fact that he no longer loves her. Finally ascertaining the truth of his suspicions that the doctor is in love with Mrs. Stracey, Stracey sets a trap into which Gilmore walks. When he has caught his man, Stracey is killed in the fight which ensues, and the terrified Gilmore confesses to his wife, giving her the knife with which the crime was committed. She hides it and, after a struggle with her conscience, decides to shield her husband for the sake of her son, Ned. Her great love for Ned has led to the formation of a new friendship with a lawyer named Benham whose great attachment for Ned has won her gratitude. This man falls in love with Mrs. Gilmore, but, being an honorable man, complies with her request that they part company. But it happens that Benham elects the night of the murder as the time on which to bid good-bye to Mrs. Gilmore. He comes to the house and is seen conversing with little Ned by one of the servants.

When the news of the murder comes out in the morning, circumstantial evidence points to Dr. Gilmore, though nobody believes that he is guilty. However, he is arrested and Benham, sensing his guilt when he reads of the affair in the papers, hastens back to Mrs. Gilmore to offer his assistance. Scarcely has she finished confiding the truth to him when he is called upon to prosecute the case himself. He accepts and jeopardizes his professional standing by coaching Mrs. Gilmore in the answering of the questions which he will ask her on the stand.

Mrs. Gilmore safely survives the perilous siege on the stand, but when the letter of the servant who saw Benham at her home is read in court and the judge demands that little Ned be placed on the stand, Mrs. Gilmore breaks down completely and confesses the truth. Her cowardly husband commits suicide rather than face the penalty of the law, and Mrs. Gilmore is removed from the court in a state of complete collapse. She is taken to Benham's home, where she is placed under the tender care of the lawyer's sister. There is every reason to believe that the suffering of Mrs. Gilmore will soon give way to a well-deserved happiness.

THE OLD HOMESTEAD (Famous Players—Five Parts—Dec. 28).—The cast: Joshua Whitcomb (Frank Losee); Reuben Whitcomb (Creighton Hale); Jack Hazzard (Happy Jack) (Denman Maley); Ruth Stratton (Louise Huff); Aunt Trilby (Mrs. Corbett); Cy (Horace Newman); Seth (Thomas Wood); Rickety Ann (Margaret Seddon); Sheriff (Russell Simpson).

Kindly old Josh Whitcomb, while sitting on the porch of his old farmhouse in West Swanzey, befriends Happy Jack Hazzard, a hungry tramp, and persuades him to reform. Reuben, Josh's only son, is arrested on circumstantial evidence when his bank is robbed of ten thousand dollars. After the boy has been lodged in jail, Rickety Ann discovers the real thief after Happy Jack has refused to "pal" with him. The thief is arrested and brought to the jail, where Reuben is confined.

But the sensitive boy, threatened with a long imprisonment by the president of the bank, loses his head and flees from the jail when he discovers a loose bar in his cell window. He makes his way into New York, where he is impelled by loneliness to join in with a number of undesirable young folks, who soon teach him to drink heavily. While badly intoxicated one evening he comes upon Jack Hazzard, now a very prosperous chap, who, recognizing him, takes him to a lodging house with the promise of returning for him in the morning.

Reuben, knowing nothing of the clearing of his name at home, runs away from Hazzard who he fears will betray him. Hazzard meanwhile has telegraphed to Josh of the finding of Reuben. The old man hastens to New York, where he puts up at the home of his old friend, Henry Hopkins, an extremely wealthy man. There Josh's unsophistication gets him into a number of embarrassing situations.

Being unable to find Reuben or Hazzard, Josh takes a walk, and when passing Grace Church bumps into Hazzard, whom he does not recognize. While they are talking, Reuben, once more intoxicated, passes under escort of a policeman. Josh rushes over to the boy, who is released on the request of Hazzard. Then all three return to the Whitcomb farm, where they are met by a joyous gathering, among them Ruth, who has remained steadfast in her love for Reuben despite his disappearance.

TEMPTATION (Famous Players—Five Parts—Dec. 30).—Renee Dupree, a young cafe singer, living in the Bohemian section of New York, is engaged to be married to Julian, a young violinist and composer. They are both poor, but Julian, who has just finished an opera, hopes to marry Renee when it is produced. One afternoon, when Renee and Julian are singing and playing at the Ritz, Otto Muller, the great Impresario, is struck with Renee's beauty and voice and offers her a position in his opera company. Renee makes good at the trial, much to the anger of Mme. Maroff, Muller's mistress, and is given an opportunity to sing a star role. Renee succeeds and Muller, captivated, plans to make her his favorite and supply her with every luxury. He engages an apartment for Renee and gives her a contract at an enormous salary.

When Renee discovers why these gifts are offered her, she scorns Muller and returns heartbroken to tell Julian of her great disappointment. Muller follows and finds her with Julian and in his anger and jealousy threatens to kill Renee's career if she persists in sticking to Julian and refuses to come to him. Renee again refuses and Muller leaves, promising to crush then both.

Muller keeps his word. Renee and Julian cannot find employment in their profession. Finally Julian takes a job in an iron foundry. His opera is about to be produced when Muller has it killed. This and the hard work breaks Julian down and with his hopes shattered he becomes seriously ill. Finally Renee is told by the physician that Julian's recovery is not a question of care and nursing, that if his mind was set at rest about the opera being produced, his life might be saved. Renee goes to Muller for aid, and he demands Renee herself as the price of Julian's life. Renee, out of love for Julian, determines to make the sacrifice. Renee offers herself to Muller on condition that he produce Julian's opera. The joy of the news of the acceptance of the opera makes the young composer's recovery assured.

The opera is produced and Renee in the star role makes a great success. At the end of the first performance Renee puts Julian off with an excuse and goes to keep her bargain with Muller. Muller, having quarreled with Mme. Maroff, welcomes Renee at his home. While Renee is in another room, decking herself in a gown Muller has provided, Mme. Maroff bursts in upon Muller and after denouncing him for casting her off, stabs him and leaves him for dead.

Muller tries to call out, but cannot, and is only able to write the name of the woman who stabbed him before he dies. Renee enters to find Muller dead and sees by the note that he has been killed by Mme. Maroff. She then realizes that she has been saved by a miracle and flees to Julian. Julian, who greets her in his studio, never knows the sacrifice she was to have made for him and through which his life was saved and his name and fortune made.

THE FOUNDLING (Famous Players—Five Parts—Jan. 3).—The cast: Molly O (The Foundling) (Mary Pickford); David King (Edward Martindell); Mrs. Grimes (Maggie Weston); Jennie (Mildred Morris); Julia Ember (Marcia Harris).

As "The Foundling," Miss Pickford is represented as a child spurned by her father, an impoverished artist, because its birth has cost the life of its mother, dearly beloved by the artist. Unable to tolerate the sight of the babe that had caused his wife's death, he gives it to a stranger, who, in turn, transposes it to an orphanage. In the sorrow of his wife's death, the artist finds the touch of genius for which he had longed, and through its employment in his work becomes a recognized leader of his profession.

In the meantime, Molly O, as his daughter is named at the orphanage, is adopted by a sycophantic woman, who pretends to be seeking a daughter, but who in reality wants a servant in her boarding house, and Molly O becomes a drudge and a slave. In the years that follow, King begins to realize the shallowness of fame and fortune without love, and regrets his impulsive act in sending away his baby daughter. He returns to America from Italy, where he has been working on his masterpiece, the Madonna, to seek his daughter. Through a series

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A Great Meeting of the Exhibitors of the State of New York will be held at Albany, March 1st and 2nd. All Exhibitors of the State are urged to attend. Watch for full details in the next issue of THE MOVING PICTURE WORLD.

Exhibitors, Read This

THE MOVING PICTURE WORLD has prepared blanks for petitions to Congress against the proposed Federal Censorship. Each one of these blanks contains space for fifty signatures. We will send these blanks to each exhibitor according to his needs. Our advice to him is that he make it a point to secure the signatures of voters or persons of voting age. No others will have weight. This is to be a petition of the People to their representatives in Congress. It is best, therefore to have the signatures of citizens who are not in any way interested in the moving picture industry. Do not sign yourself. Do not ask any of your employees to sign. Let only disinterested citizens sign the petition. Forward the petition duly filled out with the signatures to us and we will forward it to Congress. This should be taken up by every Exhibitor in this State. ADVISE AT ONCE WHETHER YOU REQUIRE ONE OR MORE BLANKS. WRITE US IMMEDIATELY. Act at once! Now!! This minute!!!

of dramatic vicissitudes, Molly O's path crosses that of her father, and through the instrumentality of fate, she is restored to his waiting arms.

WORLD FILM CORP.

THE AMBITION OF MARK TRUITT (Five Parts—January 17).—The cast: Mark Truitt (Robert Warwick); Jeremiah Quimby (Alec. B. Francis); Thomas Henley (Robert Cummings); Roman Androskia (Ralph Delmore); Blair (D. J. Flannigan); Piotr (James Mack); Gracy (James Ewens); Rev. Courtenay (Adolphe Lestina); Dr. Graham (Philip Basi); Simon Truitt (George Moss); Bill Slocum (Harry C. Weir); Houlahan (Ezra Walck); Marcel (Adolph Parina); Kazian (Madaline Traverse); Johann (Harry DeVere); Unity (Dorothy Fairchild); Hanka (Julia Stuart); Mrs. Henley (Phillis Haseltine); Susan Martin (Mildred Havens). Directed by Oscar Eagle.

Truitt is a country lad who conceives an overpowering ambition to become a great power in the steel industry. In his day-dreams he often pictures the peaceful valley in which he has been born and reared, filled with belching chimneys and vast furnaces under his complete mastery.

As a beginning he bids goodbye to his little country sweetheart and enters the employ of a steel mill in Pittsburgh. He starts in at the lowest form of manual labor, but quickly is raised to a position as gang foreman, and soon afterwards becomes a skilled worker in the mills. He boards with the family of a shop foreman. The shop foreman's daughter falls in love with Mark and gives herself to him unreservedly.

Truitt fights his way on relentlessly. He becomes superintendent of the mill and then forms a new corporation with one of the younger partners of the firm. He deserts the girl of the mill, returns to his old home, marries his first love, and sees the realization of his life's ambition, in the construction of his own great steel mills in the quiet valley in which he roamed as a boy.

His wife becomes a mere social butterfly and the couple are estranged. There is a divorce. Alone in his great mansion, monarch of all he can survey from his window's outlook, Truitt at length realizes how hollow a victory he had gained in a life of power without love. He seeks out the girl of his days in the Pittsburgh steel mill, finds her love still steadfast, and makes her his wife.

METRO PICTURES CORPORATION.

ROSE OF THE ALLEY (Rolfe—Five Parts—Jan. 17).—Nell Drogan (Mary Miles Minter); Kid Hogan (Daniel B. "Kid" Hogan); Dan Hogan, his brother (Frederick Heck); Mamie, Kid Hogan's girl (Geraldine Berg); Frank Roberts (Allen Edwards); Tom (Thomas J. Carrigan). Written by Harry O. Hoyt. Directed by Charles Horan.

Tom Drogan, addicted to gambling and drink, is the object of a good mother's devotion. His sister, Nell, is more susceptible to her mother's good teachings, and has grown like a flower among weeds, with a great affection for both, and an innocence that marks her apart entirely from her surroundings. One of Tom's drunken escapades so affects his mother that in her efforts to get him to their tenement room she is attacked with heart trouble which proves fatal. Her dying words are to Nell to be patient with Tom. He has been sent by Nell for the doctor and in his inebriate condition has forgotten all about the ill mother, and has been induced to go into a saloon and indulge further, finally remembering his errand and bringing the physician too late.

Tom brings Kid Hogan to the flat some days later to pay him a gambling debt. A dispute leads to the shooting of Hogan through the forearm and his brother, a cheap ward politician and plain-clothes man in the police department, hears the shot from the street, meets Tom, as he tries to get away, and is about to arrest him when Tom charges Hogan with having tried to assault Nell. Although Hogan knows he is innocent, he realizes the gravity of the charge and tells his brother to let Tom go—he'll get even. Nell assents to the charge her brother makes to shield him and Hogan decides he will get a woman associate of his who lives in the next apartment, to frame-up the girl.

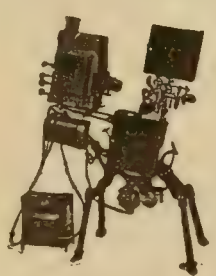
Hogan and two of his friends try to shoot Tom from a roof, but miss him. The girl, Mamie, then sets about getting Nell in the toils—asks her to go with her to buy a hat. On their way Mamie accosts two men, and Hogan's brother, who is conveniently near, arrests Nell, making no attempt to catch the fleeing Mamie. Frank Roberts, Nell's suitor, happens on the scene and pilots her safely through the affair. Meanwhile Tom has heard of the framing-up of Nell, and seeks Hogan, whom he knows is at the bottom of it. He finds him, with his girl, in a cheap dance hall, and there their respective gangs engage in a fight, in which several guerillas are killed, while others make spectacular getaways.

In this fracas Tom is mortally wounded, while Hogan is killed. Tom gets to their flat, just before Frank and Nell arrive from the station house. Tom's dying words to Nell are: "Don't let 'em get me, sis. Bar the door." While the pursuing officers are hammering the door in, Tom drops the revolver, and Nell picks it up, crazed with the single thought of protecting her brother, as she had promised her mother to do. Just as the officers break in the door Frank knocks her revolver up as she fires. It is too late—the brother is dead.

FOX FILM CORP.

THE GREEN-EYED MONSTER (Five Parts—Jan. 2).—The story opens at a chateau where gay French life is depicted, introducing Raimond de Mornay, the elder of two sons who secretly loves his cousin Claire. He makes no open declaration of his affection, however, and his brother, Louis, woos and wins her. Unable to stand the jealousy their marriage arouses, Raimond goes to Vienna where he engages in riotous living. His father's death recalls him home, but he is unable to watch the intimacy of the woman he loves with his brother, and he leaves for India where he stays for several years, becoming versed in the ways of the Hindu.

A letter from his nephew, Paul, asks him to come back. Believing he has stifled the jealousy that sent him away, he returns. The green-eyed monster attacks him with irresistible force and calling into play a curious box, that somewhere in its mechanism contains a drop of cobra poison, he gives it to his brother whose inquisitiveness over its mysterious nature releases a hidden spring and the virus is injected into his blood. He secretes the body in a casket, another of his possessions obtained in India. The casket guards his secret until Claire becomes suspicious and accuses him of the deed. His mind, brooding over his crime, becomes deranged and although pleading innocence, leads Claire to the casket and throws open the lid. The shock of unexpectedly seeing her dead husband kills her. Again Raimond escapes suspicion, but as time elapses he forms a dislike for his nephew, until, becoming obsessed with the idea of showing Paul what is inside of the chest, he drags the frightened child to the heavy box and shows him all that is left of what was once his father. Later, after becoming a raving maniac, Raimond falls dead at the sight of his brother's skeleton.



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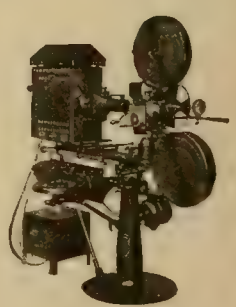

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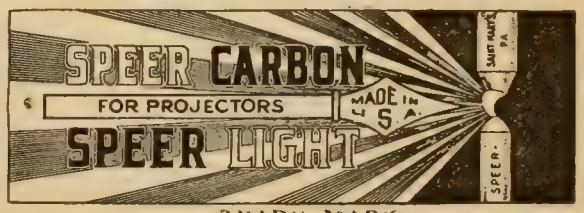

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 284, 286.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Dec. 8—Number 196 (Topical).
Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).
Dec. 29—Number 199 (Topical).
Jan. 5—No. 200 (Topical).
Jan. 18—Number 201 (Topical).
Jan. 25—No. 202 (Topical).

BIG U.

Dec. 23—No release this day.
Dec. 30—Babbling Tongues (Drama).
Jan. 2—The Honor to Die (Three parts—Dr.).
Jan. 6—No release this day.
Jan. 13—"X 3" (Three parts—Detective—Dr.).
Jan. 15—Across the Rio Grande (Three parts—Western—Drama).
Jan. 20—No release this day.

BISON.

Dec. 25—When Rogues Fall Out (Three parts—Railroad—Drama).
Jan. 8—On the Trail of the Tigress (Two parts—Animal—Drama).
Jan. 15—Across the Rio Grande (Three parts—Drama).
Jan. 22—Buck Simon's Puncher (Two parts—Western—Drama).

BROADWAY STAR FEATURES.

Dec. 20—Father and the Boys (Five parts—Comedy—Drama).
Dec. 27—The Nature Man; or A Struggle for Existence (Five parts—Drama).
Jan. 3—Landon's Legacy (Five parts—Drama).
Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).

GOLD SEAL.

Dec. 21—Christmas Memories (Three parts—Drama).
Dec. 28—As the Shadows Fall (Two parts—Human Interest—Drama).
Jan. 4—Lord John's Journal (Adventure No. 2, "The Gray Sisterhood" (Three parts—Drama).
Jan. 11—The Boob's Victory (Two parts—Comedy—Drama).
Jan. 18—The Reward of Chivalry (Three parts—Drama.)

IMP.

Dec. 21—When Love Laughs (Comedy).
Dec. 28—No release this day.
Dec. 31—A Tribute to Mother (Two parts—Psychological—Drama).
Jan. 4—No release this day.
Jan. 7—The Law of Life (Three parts—Human Interest—Drama).
Jan. 11—No release this day.
Jan. 18—No release this week.
Jan. 21—Vanity Thy Name Is (Two parts—Comedy—Drama).

JOKER.

Dec. 18—The Opera Singer's Romance (Com.).
Jan. 1—Lemonade Aids Cupid (Comedy).
Jan. 8—Those Female Haters (Comedy).
Jan. 15—No release this day.
Jan. 22—The Whole Jungle Was After Him (Animal—Comedy).

LAEMMLE.

Dec. 23—One Hundred Years Ago (Two parts—Drama).
Dec. 26—No release this day.
Dec. 28—The Evil of Suspicion (Drama).
Dec. 30—The Little Upstart (Three parts—Drama).
Jan. 5—The Underworld (Comedy—Drama).
Jan. 6—Missy (Two parts—Modern—Drama).
Jan. 9—Blind Fury (Drama).
Jan. 13—No release this day.
Jan. 16—No release this day.
Jan. 20—Just Plain Folks (Three parts—Rural—Drama).
Jan. 23—Her Dream Man (Drama).

L-KO.

Dec. 22—From Beanery to Billions (Two parts—Comedy).
Dec. 26—Greed and Gasoline (Comedy).
Dec. 29—A Scandal at Sea (Comedy).
Jan. 2—Pants and Petticoats (Comedy).
Jan. 9—Billie's Reformation (Two parts—Comedy).
Jan. 12—Gertie's Busy Day (Comedy).
Jan. 16—Flirting a la Carte (Comedy).
Jan. 19—Saving Susie From the Sea (Comedy).
Jan. 23—Mr. Mcldiot's Assassination (Two parts—Comedy).

NESTOR.

Dec. 25—When Three is a Crowd (Comedy).
Dec. 27—Some Chaperone (Comedy).
Dec. 31—Flivver's Terrible Past (Comedy).
Jan. 3—Jed's Trip to the Fair (Comedy).
Jan. 7—Flivver's Art of Mystery (Comedy).
Jan. 10—The Boy, the Girl and the Auto (Comedy).
Jan. 14—Flivver's Good Turn (Comedy).
Jan. 17—Mingling Spirits (Comedy).
Jan. 21—Flivvers Famous Cheese-Hound (Comedy).

POWERS.

Jan. 1—Uncle Sam at Work, No. 2, "How Uncle Sam Gets His Coin" (Topical).
Jan. 6—Building Up the Health of a Nation (Lesson No. 1).
—Carl Emmy and His Gods (Vaudeville Act).
Jan. 8—Uncle Sam At Work, No. 3, "Are We Prepared?" (Educational).
Jan. 13—The Rubber Rompers (Vaudeville Act).
—Transporting Timber in Sweden (Educational).
Jan. 15—Uncle Sam at Work, No. 4, "Uncle Sam's Proteges at Work and at Play" (Educational).
Jan. 20—Building Up the Health of a Nation, No. 2 (Educational).
—The Aerial Buds (Vaudeville Act).
Jan. 22—Uncle Sam At Work (No. 5, "Protecting the Ships At Sea"—Edu.).

REX.

Dec. 24—The Terrible Truth (Drama).
Dec. 26—Stronger Than Death (Two parts—Drama).
Jan. 2—No release this day.
Jan. 4—Shattered Nerves (Comedy).
Jan. 9—No release this day.
Jan. 11—His Return (Drama).
Jan. 14—Her Defiance (Two parts—Heart Interest—Drama).
Jan. 16—The Little Mascot (Two parts—Dr.).
Jan. 18—The Silent Member (Drama).
Jan. 23—No release this day.

VICTOR.

Dec. 24—The Tale of the C (Three parts—Comedy—Drama).
Dec. 29—Father's Child (Three parts—Com.).
Dec. 31—No release this day.
Jan. 5—The Heart of a Mermaid (Three parts—Sea Drama).
Jan. 7—No release this day.
Jan. 12—Man and Morality (Three parts—Dr.).
Jan. 14—The Ring and the Rajah (Drama).
Jan. 19—Her Better Self (Two parts—Drama).
Jan. 21—A Sea Mystery (Drama).

UNIVERSAL SPECIAL FEATURE.

Dec. 20—Graft (No. 2, "The Tenement House Evil") (Two parts—Drama).
Dec. 27—Graft (No. 3, "The Traction Grab") (Two parts—Drama).
Jan. 3—Graft (No. 4, "The Power of the People" (Two parts—Drama).
Jan. 10—Graft No. 5, "Grinding Life Down" (Two parts—Drama).
Jan. 17—Graft No. 6, "The Railroad Monopoly" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Dec. 20—The Clean Up (Two parts—Society—Drama).
Dec. 24—Yes or No (Drama).
Dec. 27—The Tragic Circle (Two parts—Society—Drama).
Dec. 31—The Mender (Drama).
Jan. 3—Matching Dreams (Two parts—Comedy—Drama).
Jan. 7—Time and Tide (Drama).
Jan. 10—Viviana (Two parts—Drama).
Jan. 14—The Secret Wire (Two parts—Drama).
Jan. 14—Spider Barlow Meets Competition (Crook—Drama).
Jan. 16—The Gamble (Two parts—Drama).

BEAUTY.

Dec. 21—Making a Man of Johnnie (Comedy).
Dec. 25—That Country Girl (Comedy—Drama).
Dec. 28—Kiddus, Kids and Kiddo (Comedy).
Jan. 1—Settle Out of Court (Comedy).
Jan. 4—Billy van Deusen's Shadow (Comedy).
Jan. 8—To Be or Not to Be (Comedy).
Jan. 11—The First Quarrel (Comedy).
Jan. 15—Getting In Wrong (Comedy).

CASINO.

Dec. 26—Hunting (Comedy).
Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Dec. 23—The Winning of Jess (Two parts—Animal—Drama).
Dec. 30—The Terror of the Fold (Two parts—Drama).
Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Dec. 11—Curly (Three parts—Drama).
Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).

CUB.

Dec. 24—Hearts and Clubs (Comedy).
Dec. 31—Jerry's Revenge (Comedy).
Jan. 7—Jerry in the Movies (Comedy).
Jan. 14—Jerry In Mexico (Comedy).

FALSTAFF.

Dec. 16—Billy Bunks the Bandit (Comedy).
Dec. 20—When William's Whiskers Worked (Comedy).
Dec. 23—Toodles, Tom and Trouble (Comedy).
Dec. 27—Una's Useful Uncle (Comedy).
Dec. 30—Foolish Fate Flora (Comedy).
Jan. 3—The Optimistic Oriental Occults (Comedy).
Jan. 6—Hilda's Husky Helper (Comedy).
Jan. 10—Belinda's Bridal Breakfast (Comedy).
Jan. 13—Reforming Rubbering Rosie (Comedy).

GAUMONT.

Dec. 21—See America First (No. 15, Lexington, Ky.) (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Dec. 28—See America First, No. 16, Chicago, Ill. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 4—See America First No. 17, "Chicago Industries" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 11—See America First (No. 18, "Milwaukee, Wis.) (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 316.)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 284, 286.)

(*Mutual Releases continued from page* 314.)

MUSTANG.

Dec. 31—The Cactus Blossom (Two parts—Western—Drama).
Jan. 7—The Hills of Glory (Two parts—Western—Drama).
Jan. 15—"Water Stuff" (Three parts—Comedy—Drama).
Jan. 21—Wild Jim Reformer (Two parts—Western—Drama).

MUTUAL WEEKLY.

Dec. 30—Number 52, 1915 (Topical).
Jan. 6—No. 53 (Topical).
Jan. 13—No. 54 (Topical).
Jan. 20—No. 55 (Topical).

NOVELTY.

Dec. 20—The Fiddler (Comedy).
Dec. 22—The Innocent Sandwich Man (Com.).—Between Lakes and Mountains (Scenic).
Dec. 29—No release.
Jan. 21—Italy's War Equipment (Topical).

RELIANCE.

Dec. 26—The Decoy (Two parts—Drama).
Jan. 2—The Law of Success (Two parts—Drama.)
Jan. 5—The She Devil (Three parts—Melo-Drama).

RIALTO.

Dec. 15—The Ace of Death (Three parts—Dr.).
Dec. 29—A Prince of Yesterday (Three parts—Domestic—Drama).
Jan. 12—The Secret Agent (Three parts—Secret Service—Drama).

THANHOUSER.

Dec. 21—Ambition (Three parts—Society—Drama).
Dec. 28—The Last Performance (Three parts—Drama).
Jan. 4—The Bubbles In the Glass (Three parts—Society—Drama).
Jan. 11—In the Name of the Law (Three parts—Drama).
Jan. 19—The Phantom Witness (Three parts—Mystery—Drama).

THAN-O-PLAY.

Dec. 18—His Majesty the King (Three parts—War—Comedy—Drama).

MASTERPICTURES DE LUXE.

Jan. 17—The Thoroughbred (American—Five parts—Drama—No. 54).
Jan. 20—The Five Faults of Flo (Thanhouser—Five parts—Society—Drama—No. 55).
Jan. 22—The Bait Centaur—Five parts—Drama).

MUTUAL MASTERPICTURES.

Dec. 23—The Painted Soul (Five parts—Underworld—Drama) (No. 52).
Dec. 30—The Deathlock (Five parts—Drama) (No. 53).
Jan. 6—The Other Side of the Door (No. 54—Five parts—Romantic—Drama).

SIGNAL FILM CORPORATION.

Dec. 27—The Girl and the Game (No. 1—"Helen's Race with Death"—Two parts—Drama).
Jan. 3—The Girl and the Game (No. 2, "The Winning Jump") (Two parts—Drama).
Jan. 10—The Girl and the Game (No. 3—Two parts—Drama).

THANHOUSER MASTERPICTURE.

Jan. 8—Society Wolves (Five parts—Political Drama).

VOGUE.

Dec. 27—Sammy's Scandalous Schemes (Two parts—Comedy).
Jan. 3—An Innocent Crook (Two parts—Comedy).
Jan. 10—Oh, for the Life of a Fire Man! (Comedy).
Jan. 12—A Bum Steer (Comedy).
Jan. 20—Subject Not Yet Announced.
Jan. 23—Subject Not Yet Announced.

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Dec. 25—The Red Circle (No. 2—"Pity the Poor—Two parts—Drama).
Jan. 1—The Red Circle (No. 3—"Twenty Years Ago" (Two parts—Drama.).
Jan. 8—The Red Circle (No. 4—Two parts—Drama).
Jan. 15—The Red Circle No. 5, "Weapon of War' (Two parts—Drama).

GLOBE.

Dec. 29—Where the Trees Are Stone (See America First) (Scenic).
Jan. 3—Quaint Dances of Japan (Dances).
Jan. 10—Unfamiliar Fishes (Educational).

GOLD ROOSTER PLAYS.

Dec. 17—Beloved Vagabond (Six parts—Drama) (Colored).
Dec. 31—Excuse Me (Five parts—Drama).
Jan. 7—The King's Game (Five parts—Dr.).
Jan. 14—Madame X (Six parts—Drama).

PATHE.

Dec. 20—New Adventures of Wallingford, No. 12 (Two parts—Comedy).
Dec. 24—Life of Our Saviour (Seven parts—Drama) (Colored).
Dec. 27—New Adventures of Wallingford, No. 13, "The Missing Heir" (Two parts—Comedy).
Dec. 28—Col. Heeza Liar, Nature Faker (Cartoon—Comedy).
Jan. 3—New Adventures of Wallingford (No. 14—Two parts—Comedy).

PATHE NEWS.

Dec. 22—No. 102, 1915 (Topical).
Dec. 25—No. 103, 1915 (Topical).
Dec. 29—Number 104, 1915 (Topical).
Jan. 1—Number 1, 1916 (Topical).

PHOTOCOLOR.

Dec. 27—California's Rocky Shores (See America First) (Colored—Scenic).
Jan. 3—Old, Unchanging Holland (Colored—Scenic).
Jan. 10—From Kabylia to Constantine (Scenic).

PHUNPHILMS.

Dec. 22—Peculiar Patients' Pranks (Comedy).
Dec. 29—Lonesome Luke, Social Gangster (Comedy).
Jan. 5—Luke Leans to the Literary (Comedy).
Jan. 12—Luke Lugs Luggage (Comedy).

STARLIGHT.

Dec. 18—More Deadly than the Male (Com.).
Dec. 25—The Board-Bill Dodgers (Comedy).
Jan. 1—Chasing 'Em Out in the Open (Com.).
Jan. 8—Ach! Such Crimes! (Comedy).
Jan. 15—From Bad to Worse (Comedy).

VICTORY.

Dec. 23—The War Gods' Decree (Three parts—Drama).

Miscellaneous Feature Releases.

AMERICAN CORRESPONDENT FILM CO.

Dec.—The Warring Millions (Topical).
January—The Battles of a Nation (Six parts—Topical).

AURORA FILM PLAYS CORPORATION.

January—The Waif (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORPORATION.

Jan. —The Salamander (Drama).

CORT FILM CORPORATION.

Dec.—Whirl of Life (Drama).

DORMET FILM COMPANY.

Dec.—Joseph and His Brethren (Six parts—Drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING CO.

January—Ocena's Pearl (Drama).
January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy).

EQUITABLE—FILM CORPORATION.

Jan. 3—The Dragon (Five parts—Drama).
Jan. 10—Behind Closed Doors (Five parts—Drama).
Jan. 17—Her Great Hour (Triumph—Five parts—Drama).
Jan. 24—The Ransom (Triumph—Five parts—Drama).

JOE W. FARNHAM.

January—Race Suicide (Six parts—Drama).

FOX FILM CORPORATION.

Dec. 19—A Soldier's Oath (Five parts—Dr.).
Dec. 26—Destruction (Five parts—Dr.).
Jan. 2—The Green-Eyed Monster (Five parts—Drama).

FRENCH OFFICIAL WAR FILMS.

January—Fighting With France (Topical).

HANOVER FILM COMPANY.

December—Marvelous Maciste (Drama).

IVAN FILM PRODUCTIONS, INC.

Dec.—Forbidden Fruit (Drama).

ARTHUR S. KANE.

January—Somewhere in France (Five parts—Topical).

MEDUSA FILM.

Jan. —His Daughter's Second Husband (Five parts—Drama).

METRO PICTURES CORPORATION.

Jan. 6—What Will People Say (Popular Plays & Players—Five parts—Drama).
Jan. 10—The Turmoil (Columbia—Five Parts—Drama).
Jan. 17—A Rose of the Alley (Rolfe—Five Parts—Drama).

WM. MORRIS.

January—On the Battlefields of France (Top.).

THE NEW YORK WORLD.

January—Fighting in France (Topical).

PARAMOUNT PICTURES CORPORATION.

Dec. 27—Lydia Gilmore (Famous Players—Five parts—Drama).
Dec. 30—Temptation (Famous Players—Five parts—Comedy).
Jan. 3—The Foundling (Famous Players—Five parts—Drama).
Jan. 6—Tongues of Men Morosco—Five parts—Drama).
Jan. 10—Mice and Men (Famous Players—Five parts—Comedy—Drama).
Jan. 13—The Golden Chance (Lasky—Five Parts—Comedy—Drama).

RELIABLE FEATURE FILM COMPANY.

Dec. 15—The World of Today (Six parts—Dr.).

SUN PHOTOPLAY CO. INC.

December—The Burglar and the Lady (Five parts—Drama).

SUPREME FILM CO.

Jan. 1—The Cow Puncher (Six parts—Drama).

TRIANGLE FILM CORPORATION.

Released for week of Jan. 2:
Cross Currents (Fine Arts—Five parts—Drama).
Between Men (Kay-Bee—Five parts—Dr.).
Dizzy Heights and Daring Hearts (Keystone—Two parts—Comedy).
Worst of Friends (Keystone—Two parts—Comedy).
(Releases for week of Jan. 9):
Let Katy Do It (Fine Arts—Five Parts—Drama).
Great Pearl Tangle (Keystone—Two Parts—Comedy).
The Corner (Kay-Bee—Five Parts—Drama).
Fatty and Mabel Adrift (Keystone—Two Parts—Comedy).

WORLD FILM CORPORATION.

Dec. 20—Over Night (Brady—Drama).
Dec. 27—The Rack (Brady—Drama).

V-L-S-E, INC.

Dec. 27—What Happened to Father (Vitagraph—Five parts—Drama).
Jan. 3—The Misleading Lady (Essanay—Six parts—Drama).
Jan. 3—Thou Art the Man (Vitagraph—Six parts—Drama).
Jan. 10—No Greater Love (Selig—Five Parts—Drama).
Jan. 10—My Lady's Slipper (Vitagraph—Five parts—Drama).
Jan. 17—Gods of Fate (Lubin—Five Parts—Drama).
Jan. 17—Captain Jinks (Essanay—Comedy).
Jan. 17—Green Stockings (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Jan. 5—The Devil's Prayer Book (Kleine—Drama).
Jan. 12—The Catspaw (Edison—Drama).
Jan. 19—Wild Oats (Kleine—Drama).

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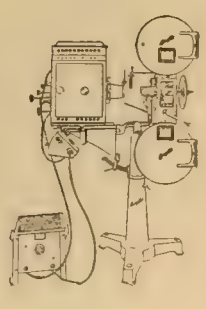

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 284, 286.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Mina, Selig.

Friday—Kalem, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Dec. 22—The Tides of Retribution (Three parts—Drama).
Dec. 27—Heredity (Drama) (Biograph—Reissue No. 30).
Dec. 29—The Woman of Mystery (Three parts—Drama).
Jan. 3—The Lesser Evil (Drama—Biograph Reissue No. 31).
Jan. 4—The Avenging Shot (Two parts—Dr.).
Jan. 5—The Skating Rink (Three parts—Comedy).
Jan. 10—In the Aisles of the Wild (Drama—Biograph—Reissue No. 32).
Jan. 12—The War of Wealth (Three parts—Drama).
Jan. 17—The Miser's Heart (Drama) (Biograph—Reissue No. 33).
Jan. 18—The Angel of Piety Flat (Two parts—Drama).
Jan. 19—A Life Chase (Three parts—Drama).

EDISON.

Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).
Dec. 24—Blade o' Grass (Three parts—Drama).

ESSANAY.

Dec. 17—Broncho Billy's Marriage (Drama).
Dec. 18—A Christmas Revenge (Special—Two parts—Drama).
Dec. 21—The Danger of Being Lonesome (Two parts—Drama).
Dec. 22—Canimated Nooz Pictorial No. 3 (Cartoon—Comedy).
Dec. 25—The Woman with a Rose (Three parts—Drama).
Dec. 28—Brought Home (Two parts—Drama).
Dec. 29—The Fable of "The Heir and the Heiress" (Comedy).
Jan. 1—The Prisoner at the Bar (Three parts—Drama).
Jan. 4—The Lesson (Two parts—Drama).
Jan. 5—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Jan. 8.—The House of Revelation (Three parts—Drama).
Jan. 11—Angels Unawares (Two parts—Comedy—Drama).
Jan. 12—The Fable of "The Two Philanthropic Sons" (Comedy).
Jan. 15—Pieces of the Game (Three parts—Drama).
Jan. 18—The Book Agent's Romance (Two parts—Drama).
Jan. 19—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Alley (Three parts—Dr.).

KALEM.

Dec. 22—A Bushranger at Bay (No. 5 of the "Stingaree" Series (Special—two parts—Drama).
Dec. 24—The Oriental's Plot (No. 9 of "The Ventures of Marguerite" Series) (Drama).
Dec. 25—A Boy at the Throttle (No. 59 of the "Hazards of Helen" Railroad Series—Drama).
Dec. 28—The Caretaker's Dilemma (Burlesque—Comedy).
Dec. 29—The Taking of Stingaree (No. 6 of the "Stingaree" Series (Two parts—Drama).
Dec. 31—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series (Dr.).
Jan. 1—At the Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 4—The Missing Mummy (Comedy).
Jan. 5—The Honor of the Road (No. 7 of the "Stingaree" Series—Two parts—Drama).
Jan. 7—Crossed Clues (No. 11 of "The Ventures of Marguerite" Series—Dr.).
Jan. 8—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series—Drama).
Jan. 11—Guardian Angels (Burlesque—Com.).
Jan. 12—The Purification of Mulfera (No. 8 of the "Stingaree" Series) (Two parts—Drama).
Jan. 14—The Tricksters (No. 12 of "The Ventures of Marguerite" Series (Dr.).
Jan. 15—The Haunted Station (No. 62 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 18—The Tale of a Coat (Burlesque—Com.).
Jan. 19—A Duel in the Desert (No. 9 of the "Stingaree" Series) (Two parts—Drama).
Jan. 21—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series) (Drama).
Jan. 22—The Open Track (No. 63 of the "Hazards of Helen" Railroad Series) (Drama).

LUBIN.

Dec. 22—Heartaches (Four parts—Drama—Unit Program).
Dec. 22—Otto's Cabaret (Comedy—Unit Program).
Dec. 23—Beyond All is Love (Three parts—Drama).
Dec. 25—No Smoking (Comedy).
Dec. 29—Saved from the Harem (Four parts—Drama—Unit Program).
Dec. 29—This Isn't the Life (Comedy—Unit Program).
Dec. 30—The Convict King (Three parts—Dr.).
Jan. 1—A Ready Made Maid (Comedy).
Jan. 5—Sorrows of Happiness (Four parts—Drama—Unit Program).
Jan. 5—His Lordship (Comedy).
Jan. 6—Vengeance of the Oppressed (Three parts—Drama).
Jan. 8—Billie's Headache (Comedy).
Jan. 10—The Lost Bracelet (Drama).
Jan. 12—The City of Failing Light (Four parts—Unit Program).
Jan. 12—A Bath Tub Mystery (Comedy).
Jan. 13—The Bond Within (Three parts—Dr.).
Jan. 17—The Evangelist (Four parts—Drama—Unit Program).
Jan. 17—Fooling Uncle (Comedy).
Jan. 17—The Little Sister of the Poor (Dr.).
Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).

MINA.

Nov. 25—Florence Turner Impersonates Film Favorites (Comedy).
Dec. 2—The $50,000.00 Policy (Comedy).
Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 7—Caught With the Goods (Comedy).

SELIG.

Dec. 27—Hearst-Selig News Pictorial No. 103, 1915 (Topical).
Dec. 30—Hearst-Selig News Pictorial No. 104, 1915 (Topical).
Jan. 1—The Manicure Girl (No. 6 of the "Chronicles of Bloom Center"—(Comedy).
Jan. 3—The Buried Treasure of Cobre (Three parts—Drama).
Jan. 3—Selig Tribune News Pictorial No. 1, 1916 (Topical).
Jan. 6—Selig Tribune News Pictorial No. 2, 1916 (Topical).
Jan. 8—The Chronicles of Bloom Center (No. 7, "Spooks"—Comedy).
Jan. 10—The Devil-in-Chief (Drama).
Jan. 10—Selig Tribune News Pictorial No. 3, 1916 (Topical).
Jan. 13—Selig Tribune News Pictorial No. 4, 1916 (Topical).
Jan. 15—The Chronicles of Bloom Center No. 8, "No Sir-ee Bob!" (Rural Com.).
Jan. 17—Why Love Is Blind (Drama).
Jan. 17—Selig-Tribune News Pictorial No. 5, 1916 (Topical).
Jan. 20—Selig-Tribune News Pictorial No. 6, 1916 (Topical).
Jan. 22—Chronicles of Bloom Center No. 9, "When the Circus Came to Town" (Comedy).

VIM.

Dec. 24—Mixed and Fixed (Comedy).
Dec. 31—Ups and Downs (Comedy).
Jan. 7—This Way Out (Comedy).
Jan. 14—Chickens (Comedy).
Jan. 21—Frenzied Finance (Comedy).

VITAGRAPH.

Dec. 27—The Pest Vamooser (Comedy) (Unit Program).
Dec. 31—By Might of His "Right" (Comedy).
Jan. 1—The Wanderers (Broadway Star Feature—Three parts—Drama).
Jan. 3—The Little Trespasser (Com.-Dr.).
Jan. 3—When Hooligan and Dooligan Ran for Mayor (Comedy-Unit Program).
Jan. 3—Who Killed Joe Merrion? (Four parts—Drama-Unit Program).
Jan. 7—When Lin Came Home (Drama).
Jan. 8—Tried for His Own Murder (Broadway Star Feature—Three parts—Dr.).
Jan. 10—The Surprises of an Empty Hotel (Unit Program—Four parts—Dr.).
Jan. 10—A Cripple Creek Cinderella (Unit Program—Comedy).
Jan. 14—When Two Play a Game (Comedy).
Jan. 15—By Love Redeemed (Broadway Star Feature—Three parts—Drama).
Jan. 17—Mrs. Dane's Danger (Four parts—Drama—Unit Program).
Jan. 17—Bittersweet (Drama—Unit Program).
Jan. 21—A Telegraphic Tangle (Comedy).
Jan. 22—The Secret Seven (Three parts—Dr.—Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 8—Tried for His Own Murder (Three parts—Drama).
Jan. 15—By Love Redeemed (Three parts—Dr.).
Jan. 22—The Secret Seven (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Dec. 24—Everygirl (Three parts—Drama).
Dec. 31—The Mysterious Bride (Three parts—Drama).

UNIT PROGRAM RELEASES.

Dec. 29—Saved from the Harem (Lubin—Four parts—Drama).
Jan. 3—When Hooligan and Dooligan Ran for Mayor (Vitagraph—Comedy).
Jan. 3—Who Killed Joe Merrion? (Vitagraph—Four parts—Drama).
Jan. 3—Sorrows of Happiness (Lubin—Four parts—Drama).
Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 10—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Jan. 10—A Cripple Creek Cinderella (Vitagraph—Comedy).
Jan. 17—The Evangelist (Lubin—Four parts—Drama).
Jan. 17—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Jan. 17—Bittersweet (Vitagraph—Drama).

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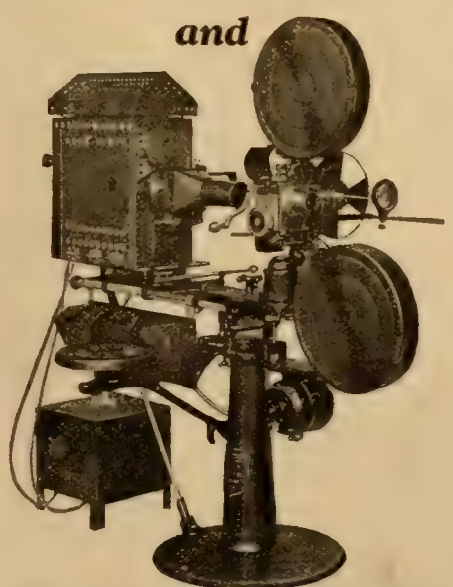

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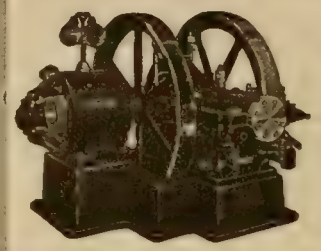

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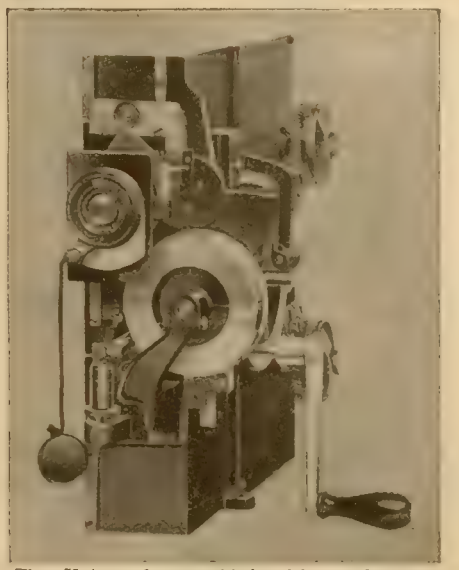

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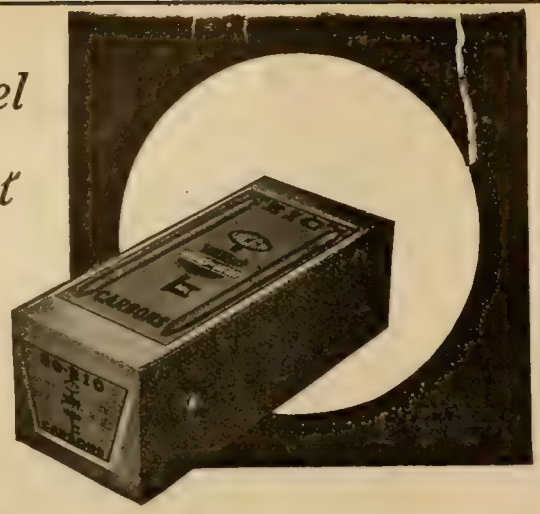

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THE FILM INDEX

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A Letter to

(No. 115—Straight from the Shoulder Talk by Carl

Dear Old Bill:

When you said "The play's the thing" you said a large mouthful, Bill.

You didn't live in the age of airships and telephones and automobiles and rapid fire guns and other speedy things, Bill, but you put a speedy one right over the plate when you said "The play's the thing."

If all the moving picture companies in the world had sat down for a long time and studied over those few words of yours, they'd have saved themselves many a headache and many a wasted shilling, old boy. But instead of profiting by your wide experience, we all had to find out for ourselves that the play's the thing.

Listen a minute, Shake, and let me tell you what we've all been trying to do, in spite of your immortal words. You may flop over in your grave if this ever reaches you; and you'll wonder at the asininity of us moderns, but I'm going to tell you the whole truth, old dear.

We've been trying everything we could think of to FOOL OURSELVES and FOOL THE PUBLIC.

At first the people were satisfied with any kind of moving pictures as long as they MOVED. We could show a picture taken from the front of a moving train and everybody marveled. But they soon outgrew that.

So then we began to give them little plays. We got away with that for a time. We made some of your old stuff, Bill, and they liked it. But they soon outgrew you. Or we thought they did.

The next thing we did was to put lots of people into the pictures, hoping that the mob scenes would make the people think they were getting their money's worth. At first this was great. But pretty soon the fickle public (we like to call them fickle even when they're not) said: "Come on, now, do something new."

So the next thing we did was to use smashing big sets. We spent thousands and thousands of dollars just to take one big scene, such as a cabaret, or a ball room or something of that sort. At first the people gasped with wonder, but would you believe it, Bill, they soon got so that a big set didn't even make a dent in their cerebellums! They were looking for something else, and nobody seemed to know what it was.

Then we had a happy thought. We'll give them some well known stars of the stage, B'gosh, and that will make them crazy about us. So we all did that very thing. We flocked into it like a bunch of sheep. We grabbed all the stage stars in sight. Any star with a well-known name was good enough. We didn't care about the acting or the wrinkles. All we wanted was a well-known name

spare

Laemmle, President of the Universal Film Mfg. Co.)

so we could stick it on the posters and beguile the gentle public out of their hard earned simoleons.

They fell for it, Bill. Yes, they fell hard. But after falling they got up on their hind legs again.

They came at us with blood in their eyes and yelled for something else again, as Old Mawruss Perlmutter would say. So we went over into a silent corner, communed with ourselves, and gave birth to a brand new idea. Aha! We would not only give them a well-known stage star, but we'd give them a well-known play by a well-known author.

Chuckle in your grave if you like, Billy Boy, but that's what we did. And for a while it was splendiferous. But only for a while!

And now where are we at? Whither have we withered? Who, how, which, what and why?

The answer is simple, Bard of Avon! We've decided that after all, THE PLAY'S THE THING! We don't care a tinker's dam who wrote it. If it's a good play, it will succeed. We don't care a hooraw in hades whether we have a stage star in the leading part or not. If it's a good play, NOTHING CAN PUT THE KIBOSH ON IT. We don't care if the whole thing is enacted in one corner of one room in one day. If it's a good play, the people will love it. Away with the big sets unless they are absolutely a necessary part of the play. Away with the mob scenes unless they help tell the good story!

We don't care what we pay IF WE GET A GOOD PLAY! We don't care who plays the lead, IF IT'S A GOOD STORY, WELL ACTED AND WELL PRODUCED. We don't care whether it's one, two, three, four, five, six, seven, eight, nine or fifty reels in length, SO LONG AS THE STORY IS WORTHY OF THE LENGTH!

If I knew how to reach you by parcels post, Bill, I'd send you a couple of billion dollars in cash, just to show you that the Universal Company (whether any other company does or not) appreciates the boiled down wisdom and essence of the ages in that mouthful that you said when you said "The play's the thing!"

Yours with best regards,
CARL LAEMMLE.

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Herbert Rawlinson	Gloria Fonda	Billie Ritchie
Ben Wilson	Myrtle Gonzalez	Ella Hall
Dorothy Phillips	Murdock MacQuarrie	Robert Leonard
Matt Moore	Olive Fuller Golden	Lois Weber
Jane Gail	Francis Ford	Phillip Smalley
Harry Benham	Grace Cunard	Marie Walcamp
Rupert Julian	Dorothy Davenport	Rex De Rosselli
Elsie Jane Wilson	Agnes Vernon	Harry D. Carey
Stella Razeto	William Worthington	Harry Carter
Lois Wilson	Gretchen Lederer	Maude George
Billie Rhodes		Douglas Gerrard
		Edna Maison

PROOF of our assertion that the Universal Program is the greatest on earth is found **every week.** FOR INSTANCE here are the stars who appear on the Universal Program the week of January 31st. Where and on what program have you ever seen such a marvelous aggregation of talent in one, two, three, four and five reel photoplays on a regular program?

Violet Mersereau and Harry Benham
Lee Moran and Eddie Lyons
Wm. Garwood and Stella Razeto
J. Warren Kerrigan
Gertrude Selby and Reggie Morris
Myrtle Gonzales and Fred Church
King Baggot
Ella Hall and Marc Robbins
Frances Ford and Dorothy Davenport
Ben Wilson and Dorothy Phillips
Alice Howell and Chas. Winninger

There is talent—the real thing—good measure, pressed down and running over on every week's Universal Program—drawn from the great list of stars listed opposite. When the Universal does it—it's huge. When the Universal says it—it's true.

The Universal Program is the basis of the continued success of thousands and thousands of Exhibitors in every part of the world.

Performance alone proves the sincerity of promise. Programs come and Programs go—Program producers spend millions of dollars on paper—but as yet the Universal Program stands so far above them all that its standard will be followed for years to come.

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FOR JANUARY

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The famous Bray animated drawings are known and looked for all over the country. Mr. Bray and his associates have created distinctive characters loved by men, women and children.

January 6—Colonel Heeza Liar's Waterloo. Cartoon Comedy by J. R. Bray.
January 13—Haddem Baad's Elopement. Cartoon Comedy by L. M. Glackens.
January 20—Inbad the Sailor. A Silhouette Fantasie, by C. Allen Gilbert.
January 27—The Police Dog on the Wire. A Cartoon, by C. T. Anderson.

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Arranged and Photographed by Raymond L. Ditmars, Curator of the Great Zoo, Bronx Park, New York City. These unusual and decidedly interesting animal pictures complete each Bray release.

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Four one reel Travel Pictures, showing Australia's unknown, will be released one each week for the four weeks beginning Monday, January 10.

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featuring

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In announcing a return booking of the Metro Wonderplay, "The Soul of a Woman," Mr. John J. Murray, of the Warren Opera House, Warren, Ohio, says:

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METRO PICTURES

Two Letters that tell a story

ARTHUR STRINGER
CEDAR SPRINGS
ONTARIO

December the 2nd. 1915.

Pathe Exchange, Inc.
25 West 45th Street.
New York City.
(Attention Mr. M. Ramirez-Torres)

Gentlemen:-

I somewhat belatedly beg to acknowledge the receipt of your letter of the 15th, in which you advise me of your acceptance of my serial story, "The Iron Claw" for production in moving pictures. I deeply appreciate the comments thereon by both your Scenario Department and yourself, and there is a not unnatural gratification in knowing that "The Iron Claw" was the vanquisher, as you say, of forty seven rivals. Your decision to produce this Serial in the manner you describe endorses my original blind faith that it's going to make a big success as a moving picture Serial.

Very truly yours,
Arthur Stringer

SCENARIO DEPARTMENT
PATHÉ EXCHANGE, INC
EXECUTIVE OFFICES
25 WEST 45TH STREET
NEW YORK

November 10th, 1915.

MEMO. FOR MR. RAMIREZ.

Have just enjoyed reading the serial story "THE IRON CLAW" submitted by Arthur Stringer. I am enthusiastic. Indisputably, this is the best worked out idea that has come before me in ages. It will make a rousing motion picture serial, and I strongly urge its purchase.

I will look forward to putting it into scenario form, the material offering a chance for real pleasure for the adapter.

Don't let this get by you! It'll be worth whatever you pay for it!

SCENARIO DIRECTOR.
George Brackett Seitz
BS/C

The Iron Claw

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century now put into a

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the great star of the original cast

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JANUARY 14th

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Concerning the Lasky production Fannie Ward in "The Cheat", W. Stephen Bush in the Moving Picture World writes: —

"Features like this one put the whole industry under obligations to the Lasky company. On every conceivable test this picture shows a hundred per cent. Indeed the feature is of such extraordinary merit as to call for the highest term of praise."

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PRESENTS

DUSTIN FARNUM

IN

"THE CALL OF THE CUMBERLANDS"

By CHARLES NEVILLE BUCK

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A fascinating story of mother love, sacrifice and struggle.

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Frank Sheridan in "THE STRUGGLE"

Emmett Corrigan in "THE CHAIN INVISIBLE"

Marguerite Leslie in "THE PAIN FLOWER"

Gail Kane in "HER GOD"

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IN
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BASED ON "McTEAGUE" By FRANK NORRIS
A WM. A. BRADY PRODUCTION
AND
A REMARKABLE SCREEN VERSION OF
"THE CITY"
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CLYDE FITCH
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SUPPORTED BY A DISTINGUISHED CAST
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"IT'S A DAMN LIE"
"LIFE'S WHIRLPOOL"
THE SHADOW FALLS

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featuring popular
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Produced by Horsley

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featuring the Belasco Star

MALCOLM WILLIAMS

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Produced by GAUMONT

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AND HELENE ROSSON

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MUTUAL FILM CORPORATION
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THE SMUGGLERS OF SANTA CRUZ

AN ABSORBING DRAMA WITH ELABORATE SCENIC EFFECTS

featuring the AMERICAN FAVORITES

CHARLOTTE BURTON AND WILLIAM RUSSELL

Released Jan. 28th

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American Film Company, Inc., presents

William Russell and Charlotte Burton

the screen's foremost dramatic stars, in this newest of "Clipper" productions

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Lord Loveland Discovers America

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Arthur Maude

the popular Broadway star.

Directed by Mr. Maude

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Harold Lockwood

the screen's most popular idol, and his beautiful supporting star, ***May Allison,*** play the leading roles in this romantic Western picture. It's a two-part American "Flying A" drama.

Directed by Thomas Ricketts

Released Jan. 25th

A Sanitarium Scramble

Presenting vivacious ***Vivian Rich*** and ***Alfred Vosburgh*** in a single reel "Flying A" comedy-drama.

Directed by Reaves Eason **Released Jan. 28th**

Some Night

A burglar steals in where a hundred girls are sleeping. Woe is his! It's a "Beauty" comedy, with ***Carol Halloway*** and ***John Sheehan.***

Directed by Jack Dillon **Released Jan. 26th**

Walk This Way

A side splitting "Beauty" comedy, presenting ***Neva Gerber*** and ***Walter Spencer.***

Directed by Jack Dillon **Released Jan. 30th**

All "Flying A" and "Beauty" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

Samuel S. Hutchinson, President
Chicago, Illinois

MUTUAL SPE

. . . . a short, sharp cry, and then she leaped. Down, down through interminable space the form of Helen hurtled. A splash! And then . . .

All Records SMASHED By This Railroad Film Novel!

THE world has learned to expect great things of daring Helen Holmes, yet in the "Girl and the Game" this fearless film star has eclipsed all previous achievements. Her great leap from a dizzy cliff is but one of the thrilling climaxes in chapter four of this marvelous production.

Greatest Newspaper Co-operation!

No film ever produced has been so enthusiastically received by the big newspapers of the nation. These great papers are publishing, week by week, the story of "The Girl and the Game:"

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Omaha Bee
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B ston Globe
Cincinnati Times-Star
San Francisco Chronicle
St. Louis Globe-Democrat
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IAL FEATURE

THRILLS!

"The Girl and the Game" is the production of *guaranteed thrills!* President Hutchinson, of the producing company, positively *guarantees* big, specific thrills in each chapter of this stupendous motion picture triumph. And he guarantees that the thrills presented will make your patrons gasp in sheer amazement.

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Slapsticks With a Reason

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Released—January 10

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Sammy's Scandalous Scheme

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Publicity Offices: 222 So. State St., Chicago, Ill.

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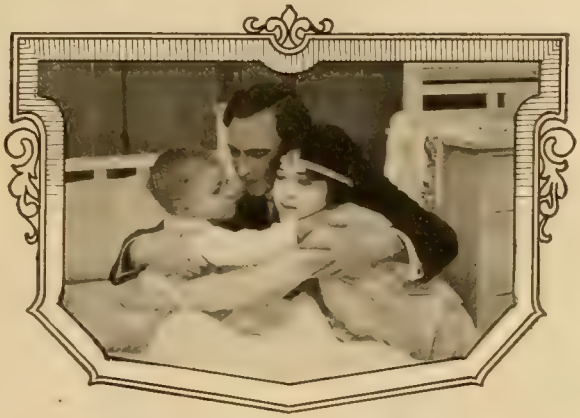
DE LUXE EDITION

"AS A WOMAN SOWS"
Released January 24



GERTRUDE ROBINSON
ALEXANDER GADEN

How a Wife Was Saved After She Had Encouraged the "Other Man."

"THE IDOL OF THE STAGE"
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The Broadway Favorite

A Spectacular Romance of Stageland, Society and Convict Camp.

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Big February Feature

MARGUERITE COURTOT
Beautiful as the Dawn

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Miss Courtot Plays Two Parts.

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a remarkable picturization of a tremendous theme —capital punishment. Produced in five reels and featuring the popular star of the screen, Crane Wilbur. Released January 31 as a Mutual Masterpicture, de luxe edition.

THE GIRL OF HIS DREAMS

One of the merriest of the deservedly popular Cub Comedies. Produced in one reel and featuring the funniest man in America, George Ovey. Released January 21 (regular Friday release).

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BEATRIZ MICHELENA

HER GREATEST PRODUCTION

"THE UNWRITTEN LAW"

by

EDWIN MILTON ROYLE

Author of "THE SQUAW MAN"

Prepared in Scenario by

CAPT. LESLIE PEACOCKE

California Motion Picture Corporation announces this feature as the second of a new series of wonder-film dramatizations, with Miss Michelena in the stellar roles and produced under the personal supervision of Alex. E. Beyfuss, after the standard par-excellant of

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Scene from "The Unwritten Law" with Beatriz Michelena as Kate Wilson

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Trade Press Predict Box Office Winner for New Raver-Thomas Novelty—

JAMES J. CORBETT

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PAUL GILMORE

IN

"THE OTHER GIRL"

By AUGUSTUS THOMAS

NEWS: "Corbett magnetic. . . . Will be hailed with joy in many a town and city. . . . Striking exterior scenes. . . . Remarkable night view of white lights." (Thew.)

TELEGRAPH: "Cast excellent. . . . Novelties introduced. . . . Corbett reaching top notch as an actor. . . . Displays skill."

MOTOGRAPHY: Bright humor, interesting characters and acting that is natural should make it a popular attraction.

MIRROR: Story well worked out, clear and comprehensive. Gilmore gave finished and polished performance throughout. Night scene particularly beautiful. (E.)

WORLD: Strong, athletic touch to the Other Girl. Good cast, good drawing power. Broadway at night out of the usual. Other Girl a good initial release.

BILLBOARD: Most desirable feature. One for which there will be a demand.

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GLADYS HANSON
IN "THE EVANGELIST"

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"FOOLING UNCLE"

:ALSO:

JAN. 19TH
"THE LITTLE SISTER OF THE POOR"
ONE ACT DRAMA

JAN. 20TH
"THE LAW'S INJUSTICE"
3 ACT DRAMA

JAN. 22ND
BILLIE REEVES COMEDY
"INSOMNIA"
ONE ACT

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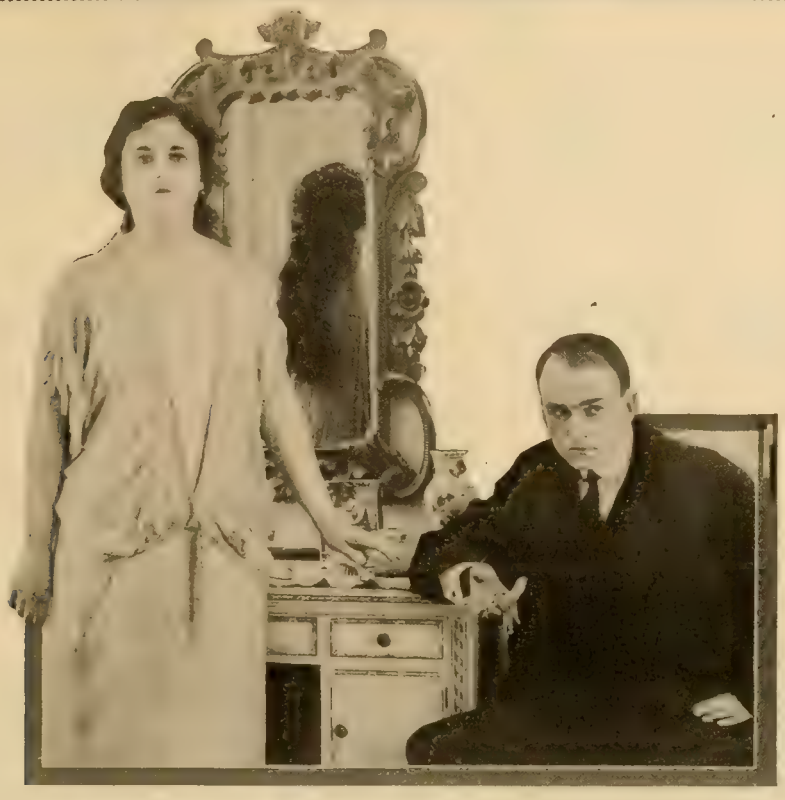

"You Stole Them!"

gasps Cleo—"Your Own Mother's Jewels—For Me!" Even the not-easily-shocked Cleo was horrified at the moral depravity of the man who asked her love——!

Ruin, death and shattered reputations prove fruits of the far-blown seeds of his bountiful harvest of

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"WILD OATS" will catch your fancy in the first ten feet of film —after that it's smash upon smash, a perfect whirlwind of sensation through five amazing reels of drama in which the central theme is wine, women and cards—

It's a KLEINE—on that only program of consistent quality!

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ANNOUNCE

Jackie Saunders

IN A STIRRING DRAMATIC PHOTO FEATURE

A Daughter of the Woods

DIRECTION OF HORKHEIMER BROS.

3 REELS ALL EXCITEMENT

3 REELS ALL EXCITEMENT

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A Beautiful Story—Beautifully Told

THE KIND THAT MOTHER AND KIDDIES LIKE.
MOST ELABORATE EXTERIOR BACKGROUNDS.

One Three and Six Sheet Posters

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ON THE

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Every Friday You Can Obtain From G. F. Exchanges

Vim Comedies

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JANUARY TWENTY-EIGHTH

ON THE

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"GREEN STOCKINGS"
Opens up a new avenue
Of production.

This chic comedy
In which
Lillian Walker is featured
Is devoid of slapstick
Or the risque.
It depends entirely
Upon its humorous situations
To carry it on to success.

The ovation given
"GREEN STOCKINGS"
At the Vitagraph Theatre
Admirably proves
Our contention
That this comedy is
New
Original
Unique.
Produced by Wilfrid North
Released January tenth.

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For January 17th
The Blue Ribbon Feature
Will be
"MY LADY'S SLIPPER"
Written by
CYRUS TOWNSEND BRADY
Directed by
RALPH INCE
Featuring
ANITA STEWART
And
EARLE WILLIAMS.
Produced by
VITAGRAPH
What more could be said?

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The exhibitor who accepts
A given program
From any exchange
Without first seeing it projected
Is flirting with
Financial death

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We insist that every exhibitor
Sees all Vitagraph productions
On the screen.

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Eventually this will force
Every other manufacturer
To adopt the open market
Which means
That they must
Bring every production
Up to Vitagraph standard.

REGULAR RELEASES

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Comedy—Monday, January 17th

Featuring John T. Kelly, Kate Price and Harry Fisher.

"A TELEGRAPHIC TANGLE"

Comedy—Friday, January 21st

Featuring Mr. and Mrs. Sydney Drew.

BROADWAY STAR FEATURES

"THE SECRET SEVEN"

Three part drama—Saturday, January 22nd.

BROADWAY STAR FEATURE

Featuring Carolyn Birch, William Humphrey, Leo Delaney, Templer Saxe, Rose Tapley and Harry Northrup.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

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Stands for
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Stands for
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Gigantic production and
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Backed by
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Of a gigantic
Magnitude

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The only news reel
In the field
If the term
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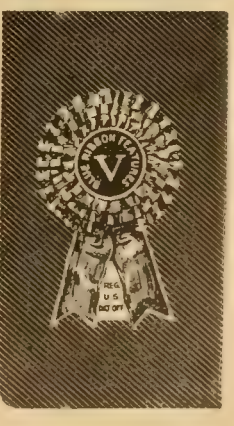

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"Stingaree's" Early Sales Made It "The Series Hit of the Year"—Consistent Strength Since Then Has Made It "The Series With No Regrets"—If You Waited "To Be Shown" Book Quickly, Before It Is Too Late

The Villain Worshipper

Tenth Episode in the Series by E. W. Hornung, Creator of the Famous "Raffles." Stingaree meets his would-be double in a two-reel episode tense with action. Released Wednesday, Jan. 26.

And the big "punch"—"Stingaree," with its wonderful advertising possibilities, costs you no more than an ordinary release. At any General Film Company office or the Greater New York Film Rental Company. Twelve two-act episodes, released every Wednesday.

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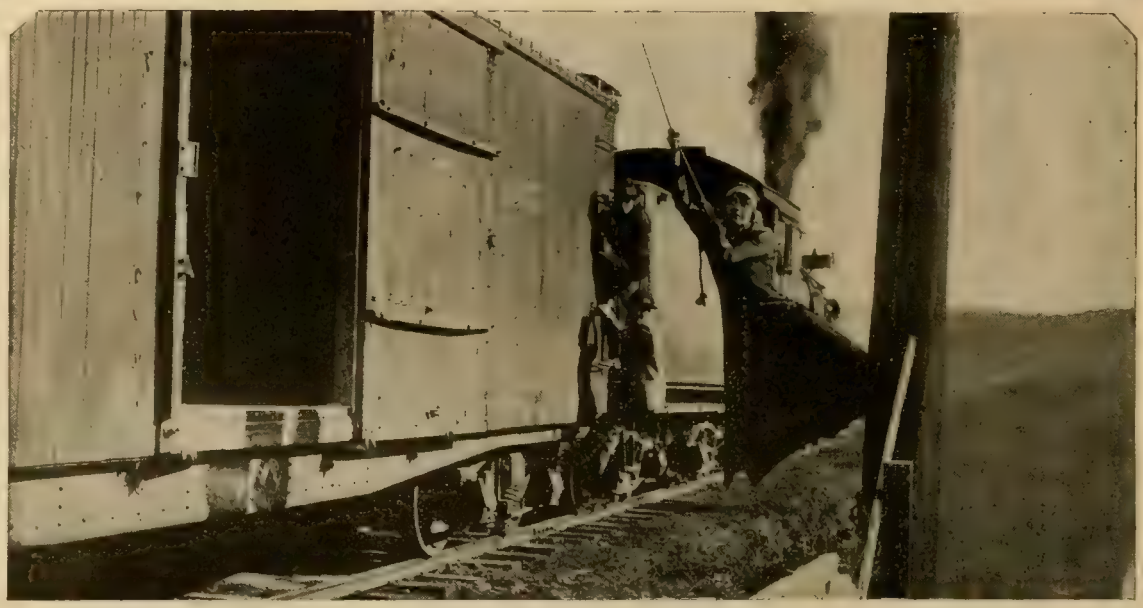

"THE BROKEN WIRE"

An Episode in

"THE HAZARDS *of* HELEN"

Featuring HELEN GIBSON

The Most Daring Actress in Pictures

"Breath-taking" is the only word that describes the effect on the spectator of Helen's astounding performance in this release. Pursued by two crooks, Helen climbs a telegraph pole and grasping a messenger wire, swings through the air before an onrushing train and on the rebound lands in the freight car.

Kalem Sets the Pace

Make a Note of the Release Date, Saturday, February 5th—Special 6-sheet, 4-color lithographs, and 1 and 3-sheets, each with an exciting scene actually shown in the picture. Newspaper mats also.

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A rollicking Bud comedy, with Bud and Jack rival art students, Ethel, the object of their contentions.
Released Tuesday, February 1st. 1 and 3-sheet 4-color lithographs on this comedy.

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Second of the "Ventures of Marguerite" with preparedness the theme, and without a lagging moment in the reel.
Released Friday, February 4th. 1, 3 and 6-sheet posters of eye-catching design.

THE MOTH AND THE STAR

A "Stingaree" Episode by E. W. Hornung, Creator of "Raffles"

Out of jail and in again, is the story of this thrilling day in the life of Stingaree, the bushranger, who is the most striking character now on the screen. Eleventh episode in the series that improves with each release. Released Wednesday, February 2nd.

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THE FILM INDEX EXHIBITORS' GUIDE

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J. P. Chalmers, Founder.

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(*The Index for this issue will be found on page 500*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 15, 1916

Facts and Comments

THE exploitation of sex as the most fertile and withal the most profitable theme for public amusements on stage and screen is showing signs of decline. These aberrations of taste are of far less frequent occurrence today than ever before in the history of American amusements. When one glances at certain periods in European literature, notably the French and the British drama, one realizes that we have advanced wonderfully. If you have any doubt on the subject go to a good library and look through such classic productions as Beaumont and Fletcher. The riot of immorality which broke out after the Restoration may be considered as the natural reaction from the Puritan severity and hypocrisy and may therefore hardly be classed as a normal development. Beaumont and Fletcher on the other hand were considered clean and decent authors in their time. There is not a producer we venture to say who would dare to visualize any of their plays today. The morals of the screen are in the hands of the American people, hence there is no need of any inquisitorial body.

* * *

IN one of the Eastern States a former vaudeville performer has been elected to the legislature. He has signalized his debut in law-giving by the introduction of a bill which provides that every motion picture entertainment must come to a full stop every thirty minutes to be varied with some other form of amusement. Vaudeville preferred, we suppose. Good chance here for a short comedy entitled "The Vaudevillyun's Revenge," or "Who Put the Devil in Vaudeville."

* * *

NOTHING uncommon to see rows of baby carriages in the lobby of a motion picture theater. On the whole we rather like to see them. We remember the day when we had a standing agreement with proud young mothers and fathers to let them know immediately the moment the offspring became noisy. A sleeping infant is easily checked. Here comes a motion picture theater offering not only to check babies, but to guard and save half consumed cigars. Improvements will never cease.

* * *

WE ARE happy to note that numerous small and large contemporaries freely help themselves to the pages of THE MOVING PICTURE WORLD whenever they are in need of first-class reading matter and good reliable information. We realize the sincerity of this appreciation, because it is strictly at our own expense. We do not exactly begrudge the use of our columns. Good stuff is worth spreading. Hence with two or three exceptions we have never copyrighted the contents of THE MOVING PICTURE WORLD. Just the same an acknowledgment of the source would seem to be ordinary fair play.

* * *

AMERICA'S great film centre is New York City. Here are the offices and very many of the studios of the film producers, here most of the buying and selling is done. The city of New York is day after day the Mecca of film men from every part of the country. Now we would suggest making these men welcome whenever they appear. Just now there are film corporations whose heads and whose minor officers even are next to unapproachable. It is easier to see the Grand Llama of Tibet than some of these important officials. The only person that is visible and thoroughly approachable is the office boy. Alas, even he when dressed up in a gorgeous uniform becomes filled with hauteur. It seems to us that public corporations depending for their profits on the public might show the public a little courtesy and therefore be more circumspect in the selection of their "bouncers."

* * *

GOVERNOR WILLIS of Ohio, it is said, chaperoned a party of Ohioans into a neighboring state. It so happened that a picture which had been put on the expurgatory index by the Ohio censors was being shown in the state to which the Governor and his constituents had traveled. The Governor heard that some of his party were about to go to a theater where the prohibited film was being shown. Thereupon, it is said, he shooed them away, setting a fine example of respect for the Ohio censors both in and out of Ohio.

An Enigmatic Secret

By Louis Reeves Harrison.

"GIVE the people what they want," says the gentleman who regards the writing of a drama as a job, who imagines that the great stories of the world have been made to order, who sits down to a scenario as he would a table d'hote dinner, knowing the general construction of it in advance. He is aware of what he likes—and whose dinner is it anyway? His idea of public taste, to be perfectly frank and aboveboard, is that it must reflect his own, though there is such a thing as being modest about definitely stating what a hundred million of scattered men, women and children prefer in the matter of screen stories. They go to the picture show to enjoy themselves and leave without filing a report at the box office, their attitude being that of watchful waiting.

The successful exhibitor is a better judge of what the people want, especially when he observes for himself, casts aside personal prejudice and considers all shades of opinion. It is a matter of business for him to select more or less according to the state of mind of those he must please.

All very well in its way, but the successful exhibitor gradually becomes aware that there is such a thing as change in the public state of mind. A noticeable peculiarity of all audiences is that they are liable to grow weary of a really good thing when it is served as a steady diet. The form of release that drew crowds yesterday may fail today, and the winner of today may be the failure of tomorrow. There are ways of getting at public preference, but there are no absolute rules on the subject yet discovered. Under the circumstances how can the producer be expected to know what to produce?

Some producers reason from analogy. A certain novel has made a hit, why not reflect it on the screen? A certain stage play has had a long run, why not repeat its success in photodrama? If that unsafe form of reasoning is used, why not take into consideration the fact that the greatest novels, like the greatest plays, are not adaptations, but are written especially for the medium through which they are made known to the public. According to that logic, the greatest photodramas are bound to be those written first for screen presentation.

Other producers do not attempt to refill the bottle and sell it on the label, but aim in a general way to be responsive to a demand. Again rises the difficulty of getting at that demand. Is it for the sob sonata of the fallen woman? Is it for the nocturne of the Brute and the Lady in Lace? Is it for etudes of social criticism, or for minuets of romance? Perhaps, after all, we may have to consider what people are reading to determine what kind of screen stories are likely to suit the greatest number.

According to a recent report of the New York Public Library, one made up from branches scattered among five millions of people, some of them Americans, there is a decided drift away from fiction of the frothy kind to that of definite purpose. The astonishing demand is for information on the fine arts—science has long been popular—but all are dominated by a positive craving for books relating to the European War, not merely for romance of the war, but history of events. Greatest attention is given to books indicating the political and social consequences of the tremendous conflict. People are reading less to pass the time and more to improve it.

Not the least interesting part of the New York Librarian's report, especially for exhibitors, relates to the selections made by boys and girls. "They are reading better books," says the Librarian, "and with more intelligence than did their parents. Those between thirteen and nineteen are organizing clubs on every hand for mental betterment in things literary." It looks very much as though the educational release will not be popular with adults alone, but may easily meet with enthusiastic reception among all above the age of twelve.

While these reports may indicate a trend among those who frequent libraries in one section of the country, they can only be regarded as a contribution to a general sum of knowledge on the question of public taste. Newspapers may furnish another, and still another will be found in the big periodicals which circulate by millions in our homes. The best of family periodicals reflect very closely the mental conditions of those creative spirits who build up our social structure, but pictured stories address the emotions more directly than they do the mind, often reaching the latter *through* feeling.

It is at this point that most of us enter a labyrinth, where we can do little better than grope our way toward any definite conclusion. The pictured story addresses itself so largely to sensations of pleasure and pain irrespective of thought activity, that audience *susceptibilities* have to be taken seriously into account. Tenderness of heart, and fine sensibility on one side, and mere sentimentality, or morbid desire on the other, come within the general definition of "feeling," but a more restricted sense is meant, one applying to what is emotionally experienced by members of an audience.

A sure step in the right direction is to win audience sympathy for one or more leading characters. All plays above farce-comedy that depend entirely upon ingenuity, or upon some exciting situation supposed to be "dramatic," head for a disappointing slump at the conclusion when the affections of an audience have not been engaged. The pleasure they give is either intellectual, that of solving a problem, or merely that of gratifying curiosity temporarily stimulated, and they may utterly fail if the situation is forced or improbable. To win at all they must be plausible.

Not so the story striking a tender chord in the human breast. Once the emotions are deeply engaged, faults that might seem glaring under other circumstances are forgiven and improbabilities are tolerated. Fine characterization leads us nearer the heart of giving people what they want than the cleverest of illusions. Kindly interest in the characters makes the way to success decidedly easier, but there is a deeper interest; our pictured people must be created for some purpose worth the effort made to enlist sympathy for them.

The enigmatic secret of giving the people what they want will never be solved by the writer who is called upon to make scenarios to order unless, as occasionally happens, he is already deeply in love with his subject. His whole soul must be aflame if he would warm other hearts and brighten other minds than his own. He must know the truth in order to tell it, and, if he would glimpse the secret of success, he must know much more than the truth, the method of making it so beautiful that it will soften hearts on its way to its final appeal, its spiritual appeal to the mind.

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Good Faith and a Bad Reward

By W. Stephen Bush.

THE coming convention of the exhibitors of the city and state of New York which is to be held on March 1 and March 2 at Albany will take up many questions of the highest practical importance to the exhibitor

Here is one of them: What can be done to protect the exhibitor who at great expense and great effort has popularized a particular brand of film in his theater and in his neighborhood?

We know that many producing and distributing companies do exact very substantial deposits from all exhibitors using their particular brand of films. The exhibitor pays the deposit which remains in the possession of the company. He then pays his film service the same as usual. The exhibitor now feels reasonably certain that with so much evidence of good faith on his part the distributing or producing company will reciprocate in kind. He therefore spends money in advertising the particular brand of films which he has secured. I personally know of more than one case where the exhibitor not only advertised in all the newspapers in his city, but went to the expense of bill-posting, making paper at his own charge. Popularizing a brand of films is work that cannot be done successfully in a day or in a week. It takes months to do it in anything like a satisfactory manner. Now when the popularity of the brand has been firmly established it happens that a foolish and unfair competitor is moved to approach the producer or distributor and offer him a substantial advance on the rental price. There are exchanges where that kind of competition is very much discouraged. I know of at least a dozen exchanges where such a competitor would be bowed out and at least one exchange in Philadelphia where he would be kicked out. It would seem that nothing more is needed than ordinary common sense to reject an offer of unfair competitors, but alas there are exchanges and there are producing companies that allow themselves to be tempted.

A few such instances have come to my knowledge within the past six months or so but none seems more flagrant than a certain case reported to The Moving Picture World from Shawnee, Okla. In that city a high class exhibitor with a large investment contracted for a certain brand of films. The name of the brand was absolutely unknown before this exhibitor began to advertise it. I have before me copies of the newspapers in which this exhibitor advertised his chosen brand of film. He was not satisfied with ordinary advertising methods. I can well compliment him upon his enterprise and his resourcefulness in making the brand known not only to the patrons of his own theater but to the readers of all the newspapers in the city and the suburbs. This advertising covers a period of six months and must have involved the expenditure of a good round sum of money.

Now come the officers of the corporation whose pictures he had so thoroughly advertised and they tell him with many barren expressions of regret that they have decided to cancel his contract. They admit that they were perfectly satisfied with the business relations between themselves and the exhibitor, they admit that they have made a substantial profit and they admit that a cancellation is a most unwilling step on their part. Then follows this sentence! "Unfortunately, however, we must sometimes take actions which are prompted by our natural desire to look out for the best interests of our corporation and this is one of the instances where the possible profits to us are so great that we cannot afford to overlook them even though it costs us our relations with you. . . . From the first thirty days after this letter is written we can serve you with no more of our productions."

After this notice the brand of film which our correspondent had so successfully advertised at heavy expense was given to his competitor. This competitor had curtly rejected the offer of the company when it first placed its films on the market in Shawnee, Okla. Our correspondent, however, had created the demand for the film and he now found that his good faith and his enterprise had been made the means of hurting his business.

Of course any corporation indulging in such business methods will eventually ruin itself.

Nobody is worrying about the fate of such a concern. The harm which such corporations do to the exhibitor and to the industry at large brings us face to face with a very serious problem.

I think all fair-minded men will agree that the exhibitor who at great expense and always at considerable risk builds up a reputation for a certain brand of film has acquired a kind of equitable right. He has created a demand for the film. The film may have been entirely unknown in his territory before he began to work for it. A contract which allows the producer to take the films away from him because some other fellow offers more rental does not seem to be fair. It looks one-sided. I do not claim that the exhibitor acquires any proprietary right in the film but it seems to me he ought to have more than thirty days' notice of cancellation. This would at least give him a chance to interest himself in some other brand and acquaint his patrons with it.

The proper way to meet this kind of treatment at the hands of an exchange or a producer is "preparedness" which in the exhibitor's case is but another word for organization. If there were more co-operation and a better understanding of the common interests such a case as that reported from Shawnee, Okla., could not have occurred. No exchange would dare to affront a strong exhibitor's organization in that way. The idea that success in the exhibiting profession follows the adherence to any one particular program or any one particular brand of features is all wrong. The success is just as much in the choice of subjects and in their proper presentation.

Exhibitors are certainly not playing their own game when they place a blind reliance on any particular brand of films or features. Not only are they apt to fail in the all-important matter of variety but they educate their patrons to certain definite but one-sided programs.

Another thing that wants to be considered is this: A Feature Program may start off with a superb quality of pictures and then may deteriorate in less than a month. Such things are known to have happened. A recent British visitor to these shores said to me: "I would not take any man's fifty-two a year." Perhaps this was a radical statement but there is a lot of sober truth in it. The drift of the day is all toward the open market and sooner or later every exhibitor will have to learn the art of choosing and of program-building.

This is a good time to take your first lessons.

* * *

ACCORDING to the perfervid assurance of a sublimated press agent, there is a play in which a man "bares his naked soul." Nudity surely can go no further.

Blackton Denies Rumors

Vice-President of the Vitagraph Company Says There Will Be No Change in the Management of the Big Concern—To Be a New Vitagraph Theater.

IN a note to the Moving Picture World Samuel Spedon, publicity manager of the Vitagraph Company, speaking for J. Stuart Blackton, vice-president of the big organization, denies the statements printed in a New York evening newspaper to the effect that the Vitagraph company was to change ownership. The story was more or less circumstantial and set forth that President William F. Rock was to retire, that a group of Wall Street men were to become heavily interested, and that Mr. Blackton and Albert E. Smith were to continue with the company. It was also alleged that William R. Hearst's name was being mentioned as one of those connected with the "Wall Street men." By reason of the alliance between the Vitagraph company and the Hearst newspapers in the production of a news weekly there were those in the trade who were inclined to credit the article as being founded in truth.

When Commodore Blackton was asked if he cared to add to the brief statement sent out by Mr. Spedon he said that sooner or later the company would issue a formal statement of its plans for the future, but that for the present the officials of the company were most concerned in squelching the "silly, malicious rumors" that were being put in circulation and that were so misleading to the friends and patrons of the Vitagraph.

"Surely we have been in business long enough, we have been sufficiently successful, to make it seem singular that we should have to deny these stories," said the commodore. "No change in management has been thought of. We have for many months been working on a carefully prepared plan for this year's output. We are not yet ready to announce those plans, and may not be for several weeks. It is to be assumed a number of persons in the film trade have learned that changes are in progress here, changes in the program and changes at the studio. We are enlarging some departments and naturally we are cutting down some others.

"We are going along in our usual Vitagraphic way, improving our business and our product. We have now on our shelves a five-reel feature for every week right up to the middle of June. Those who have knowledge of the expense involved in the making of five-reel features will have a pretty accurate idea of the capital we are putting into Vitagraph productions.

"It is possible that our relinquishing of the Vitagraph theater may have aided in a measure in giving apparent tangibility to the unfounded statements of which we complain. Giving up the Vitagraph theater as a matter of fact indicates no change of policy. We have found it very unsatisfactory trying to run a continuous performance in a house with such small seating capacity. The Vitagraph theater has practically but 600 good seats. We leased it for one year and were so successful that we continued the contract for a second twelvemonth. Owing to the presence of a three-months cancellation clause, however, we have never been sure that we could remain there. Naturally this put out of the question the making of alterations, extensive or otherwise. Had we held a five or a ten year lease it would have been different.

"There will be another Vitagraph theater. It will have an ideal location, and it will seat at least 1,600 or 1,700 persons. It will contain those factors the absence of which have so handicapped us in the operation of the present Vitagraph theater. We will probably have something definite to say in regard to it in a few months.

"The operation of the Vitagraph theater has been the most profitable thing for our business we have ever done. Out-of-town exhibitors have made more capital and done more business out of the fact that pictures came direct from Broadway than would be imagined unless one travel around the country and see for himself. So by all means we shall have a Vitagraph theater in New York.

"Later on, as I said before, we intend to give out a carefully prepared statement for the information of the public and the trade in general. It will be issued when we consider the proper time has arrived. It will go into exact details of our policy and I think it will be of interest to our competitors, of considerable interest to our competitors, and of considerably more interest to exhibitors."

The same journal which printed the story referred to in the opening paragraph also said that Victor Smith, who for a long time has been studio manager of the Vitagraph Flatbush plant, would take up work with the Lubin company in Philadelphia. Mr. Smith, it is said on the best of authority, will not leave the Vitagraph.

Motion Picture Costume Ball

Screen Club and New York Exhibitors Will Unite in Big Event at Madison Square Garden.

WHAT its promoters intend shall be a spectacle unique in the amusement history of the metropolitan district will be staged in Madison Square Garden on the night of Saturday, February 19. The Screen Club and the Motion Picture Exhibitors' League Local No. 1, of New York City, have joined forces for a "motion picture costume and civic ball." As an attraction will be not only the screen players at present in the neighborhood of New York; but these players will appear in character, in the costume of the roles in which they believe they have been most successful in attaining the regard of the public. For the Screen Club Jules Burnstein is general chairman of arrangements, while Samuel H. Trigger occupies a similar position as representative of the exhibitors. Actively supplementing the work of the joint executives are Billy Quirk, president of the Screen Club, and Lee A. Ochs, president of League Local No. 1. The price of tickets has been placed at $1 for each person.

To determine the woman player who with a prominent public man will lead the grand march the New York American began on January 9 a voting contest which it is expected will arouse a great deal of interest on the part of the general public. To the woman receiving the largest number of votes the American will give a diamond bracelet valued at $500. There will be four other prizes, as well as awards to those turning in the largest number of coupons. Three boxes will be placed at the disposition of the American for prize winners.

There will be an auction sale of boxes at the Cort theater, West Forty-eighth street, near Sixth avenue, from 2 to 5 o'clock on the afternoon of Thursday, January 20. Several boxes will be reserved for the use of prominent officials.

Adrian Gil-Spear, a member of the Screen Club, has given to the two organizations one thousand 24-sheet stands. It is the intention to place these at points as far remote from New York as Trenton and New Haven. E. St. George Hardin, another member of the club, has promised to supervise the placing and wherever possible to do so without expense to the Screeners and Exhibitors. The action of these two men is typical of the proffers of many others in the two organizations. The individual exhibitors of the greater city have promised to do their share in bringing the big function to the attention of their patrons and will have tickets on sale. The capacity of Madison Square Garden is estimated at 18,000. The general headquarters for the ball will be the Screen Club, 165 West Forty-seventh street.

Essanay Serial Through General Film

Rumor That "The Mystery of Mary Page" Would Be Handled by V-L-S-E Authoritatively Denied.

IN THESE days of wild rumors concerning the disposition of motion picture plants and the movements of important motion picture men, the Moving Picture World is being bombarded with denials of statements which, on their face, are in most all instances nothing more or less than "pure bunk." Unfortunately these rumors come to public notice through reputable publications and, therefore, receive a stamp of genuineness that makes their denial an absolute necessity.

One of the latest is that the Essanay serial, "The Mystery of Mary Page," will be distributed through the V-L-S-E. An official of the Essanay Company requests us to make a denial of that rumor as strong as possible, and to announce finally that the serial will positively be given to the exhibitors by the General Film Company.

That ought to settle that particular rumor. When looking for your dates for the Mary Page serial ask your nearest General Film exchange manager about it.

LOOKING FOR EDITH JOHNSON.

Anton Hugo Johnson, a traveling man, is seeking information of his sister, Edith G. Johnson, whom he has not seen for many years. An Edith Johnson, who recently appeared in Selig pictures, he thinks resembles his lost sister, but he is not certain and would like to hear from her to clear up the mystery. Letters addressed to the Moving Picture World will be forwarded to Mr. Johnson.

CHANGE IN LUBIN RELEASE DATE.

Owing to an oversight, the release of the Lubin one act drama, "The Little Sister of the Poor," was announced for January 19—the correct date of its release is January 17.

Chicago Gets Exhibitors' Convention for 1916

National Executive Committee of the M. P. E. L. of A. Selects Chicago for Next Annual Convention—Urges Support of the National Board of Censorship—Criticises Board of Trade.

By JAMES S. McQUADE.

THE national executive committee of the Motion Picture Exhibitors' League of America met in sessions that occupied Wednesday and Thursday, January 5 and 6. The meetings were held in Suite 209-10, Hotel La Salle, and a hearty and earnest spirit for the welfare of the league was manifested throughout. The exhibitors in attendance participated in the deliberations, and President Herrington invited everyone present to assist by the expression of their opinions and advice.

The following members of the national executive committee were present: Fred J. Herrington, president of the M. P. E. L. of A.; L. W. Brophy, second national vice-president, Muskogee, Okla.; Peter J. Jeup, national treasurer, Detroit, and James Delves, national secretary, Pittsburgh. M. E. Cory, first national vice-president, was absent because of a storm-delayed train in California, and was represented by Peter J. Jeup as proxy. Judge A. P. Tugwell, of Los Angeles, and Marion S. Pearce, of Baltimore, both members of the executive board, were also absent, no reasons being given. Judge Tugwell was represented by Frank M. Kinney, of Cleveland.

The Wednesday morning session was called to order at 10:00 o'clock, and lasted until 1:40 P. M. The business of this session was mainly confined to a discussion of the future welfare of the league. Every exhibitor present was heartily in favor of immediate affiliation with the league, and the desire for harmony was universal.

President Herrington made a strong speech calling for the extension of the league to every state in the country, and advocated immediate action in every state.

Thomas Furniss, of Duluth, told how that local had been incorporated so that as an organization it might more efficiently protect the interests of exhibitors. He also stated that the Minneapolis local had been incorporated, and later Charles H. Phillips, of Milwaukee, announced that the Milwaukee local had also been incorporated and had rendered good service to exhibitors there.

The afternoon session lasted from 3:00 o'clock until 5:45, and it was occupied also by a discussion of the great and urgent necessity for a strong national organization. The meeting adjourned until 10:00 o'clock Thursday morning.

A night session of the national executive committee was held from 8:00 o'clock until 10:30, during which the books of the national treasurer and secretary were audited and examined by President Herrington and Second National Vice-President L. W. Brophy, and found correct.

Thursday morning's session was devoted to the discussion of a letter received by William J. Sweeney, treasurer of the Chicago local, from J. W. Binder, executive secretary of the Motion Picture Board of Trade, New York City. This letter, in part, read as follows:

I understand the executive board of the Motion Picture Exhibitors' League meets in Chicago at the LaSalle Hotel tomorrow.

One of the vice-presidents of the Board of Trade, Frank J. Rembusch, will be present. He has raised the question on behalf of the Motion Picture Exhibitors' League which you raise on behalf of the Illinois branch of that organization (if it is a branch). I have told Rembusch this:

The Motion Picture Board of Trade will hold a trade show along new and original lines, either in Madison Square Garden or Grand Central Palace, in New York, late in May or early in June. A committee has been appointed and plans are now being drawn for this show.

The program, so far as it has been arranged, includes, among other things, addresses on different subjects vital to the exhibitors of motion pictures. These addresses will be delivered by the foremost authority on each in the country.

I believe it would be a mighty good thing for the Motion Picture Exhibitors' League to hold its annual convention at the time of this trade show. We hold out, however, no financial inducements nor promises of so-called entertainments, which, as a matter of fact, is more frequently dissipation than entertainment. If the executive committee decides to convene at the same time the trade show is held, we will be glad to provide a suitable hall for their convention in the trade show building, and to afford the properly-authorized delegates admission credentials to the show.

The Board of Trade feels that the interests of every branch of the industry are one. It realizes, of course, the tremendous part in the industry which is played by the man who presents the product of the manufacturer and distributor to the audience. Therefore, it would welcome at its trade show the national convention of the Motion Picture Exhibitors' League, if it decides to come.

The discussion was frequently acrimonious, as it was considered that the Motion Picture Board of Trade did not show a disposition to treat the M. P. E. L. of America with becoming dignity and consideration. Watterson R. Rothacker, general manager and president of the Industrial Moving Picture Company, this city, and a division vice-president of the Motion Picture Board of Trade, was called upon to throw light on Mr. Binder's letter. It was considered undignified that the league should be asked to play second fiddle on such an occasion as the holding of their annual national convention. Mr. Rothacker, while stating that he had no authority to enlighten the meeting on the policy of the Motion Picture Board of Trade, expressed himself as being very certain that no discourtesy towards the league was intended by Mr. Binder in the letter already quoted.

F. J. Rembusch took up the subject next and asserted that so far as his knowledge of the Motion Picture Board of Trade went he was certain that that organization would be to the exhibitor whatever he wants it to be. "No trade show can be a success without the exhibitor," said Mr. Rembusch. "The exhibitor must feel that he is welcome and he must be given some inducement to attend. The Board of Trade cannot absorb the Exhibitors' League." He also said that much credit must be given to the Motion Picture Board of Trade for having represented in its organization all the departments of the moving picture business. It was his opinion that a number of trade shows and conventions should be held every year for the benefit of the trade, and that an organization must have at least one trade show and exposition every year.

President Herrington was distinctly in favor of the exhibitor standing on his own feet. "Build up your own organization," he said. "Exhibitors are as far behind today as they were five years ago, so far as organization is concerned, except for the local organizations in leading cities." He referred to the fact that recently various manufacturers in New York were seen by F. E. Samuel regarding a trade show and exposition in New York this year, given by the league, and that the manufacturers referred him to the Motion Picture Board of Trade. Mr. Samuel stated that the manufacturers would not consider exhibitors direct. Mr. Herrington said that he had more confidence in the manufacturers than in the Board of Trade, wherever a trade show and exposition will be given by the league, and he expressed the belief that Mr. Binder's letter would be set aside by the manufacturers after they considered the matter carefully. He was also in favor of keeping the coming national convention and exposition out of New York.

It was decided, after several other speakers had voiced their opinions, that the executive committee should go ahead and select a city for the coming national convention and exposition of the league, and this business was reserved for the afternoon session. Before the Tuesday morning session closed, President Herrington expressed the belief that the meeting should go on record to request the manufacturers of films to keep up the present National Board of Censors, which, it appeared to him, was slowly going out of existence.

Resolutions for Support of National Board of Censors.

Thomas Furniss then made a motion, which was seconded and carried, that a committee of three be appointed to draft resolutions on this question. President Herrington appointed on the committee Charles H. Phillips, Thomas Furniss and W. J. Slimm, and they reported and recommended the following resolutions, which were read and carried unanimously:

Whereas, it has been called to the attention of the Motion Picture Exhibitors' League of America in executive session assembled, on the 6th day of January, 1916, at the city of Chicago, Ill., that the National Board of Censors is not receiving proper support to maintain the Board. Therefore, it is

Resolved, that it will be to the best interest of the trade in general that the National Board of Censors be not allowed to die. Therefore, we, the Motion Picture Exhibitors' League of America, in executive session assembled recommend that the manufacturers of films support and maintain the National Board of Censors as at present constituted.

On reconvening Thursday afternoon, a motion was made and carried that Mr. Rembusch or Mr. Sweeney, or both, be directed to take action for the co-operation of the Motion Picture Board of Trade at the meeting of that body on January 10 in New York City, to aid in the success of the next national convention and exposition of the Motion Picture Exhibitors' League of America. The motion was carried unanimously. Mr. Rembusch will attend that meeting and will present the resolution.

At this juncture the cameraman of the Selig-Tribune made the request that the members of the executive committee and the exhibitors present should give him an opportunity to take them in moving pictures for that news film. This they did, and those present proceeded to the roof of the La Salle Hotel, where the wind was blowing at the rate of about fifty miles an hour and the temperature about seven degrees above zero.

Chicago Wins the Convention.

The selection of a city for the next national convention and exposition was then proceeded with. William J. Sweeney spoke for Chicago, while Mr. Jeup favored Detroit, and President Herrington made a bid for Pittsburgh. After considerable discussion, in which several others favored Chicago and Pittsburgh, the members of the executive committee cast their votes, which resulted in the selection of Chicago, by unanimous choice. The convention will be held from July 11-15, inclusive. The entire seventeenth floor of the La Salle Hotel has been placed at the disposal of the convention, free of charge, and the use of the large exhibition and ball room on the nineteenth floor has also been given the convention gratis. The Chamber of Commerce has also given assurance of substantial support, and everything points to one of the most successful conventions in the history of the league.

Illinois re-entered the league on Friday, January 7, and Wisconsin and Indiana have promised to come in just as soon as meetings can be conveniently held. At the present time, New York, Illinois, Ohio, Pennsylvania, southern Michigan, Oklahoma and California are members of the league, and doubtless, with the persistent efforts of President Herrington and the growing needs felt by exhibitors to have the safeguarding of an organization, many more states will have joined the league before the national convention meets in Chicago.

Exhibitors everywhere, whether members of the league at present or not, should put their shoulders together and make the Chicago convention a credit to the moving picture business.

The exhibitors present during the deliberations were W. J. Slimm, member of the Ohio state executive committee, Cleveland; Frank M. Kinney, national vice-president for Ohio, Cleveland; Charles M. McGowan, business agent for northern Ohio, Cleveland; G. M. Luttrell, president of the Illinois league, Jacksonville, Ill.; W. W. Watts, treasurer of the Illinois league, Springfield, Ill.; F. J. Rembusch, exhibitors' vice-president of the Motion Picture Board of Trade, Shelbyville, Ind.; M. Clarence Beatty, Pittsburgh, Pa.; Thomas Furniss, of the Duluth local, Duluth, Minn.; Charles H. Phillips, counsel for the Milwaukee local; B. K. Fischer, secretary of the Milwaukee local; Henry Trinz, vice-president of the Milwaukee local; W. J. Sweeney, treasurer of the Chicago local; Fred H. Hartman and H. L. Lieberthal, members of the executive committee of the Chicago local; John H. Frundt, president of the Chicago local, and Sidney Smith, secretary of the Chicago local.

The Albany Convention

To Be Held at the Ten Eyck March 1 and 2—Every Exhibitor of New York City and State Should Attend—An Important Program.

EXHIBITORS of the city and the state of New York are urgently invited to attend a real exhibitors' meeting for mutual protection at Albany, March 1 and 2. Such a meeting has been discussed for some time. Letters were sent by the local men in New York and in the Bronx to the sister organizations in Rochester and Yonkers, both of which cities have strong exhibitors' leagues. There has been a gratifying response and the task now before every man interested in the exhibiting profession is to make the meeting the biggest in the history of New York state. ALL exhibitors are urged to come. Whether you own a small or a large theater it will be to your interest to be present.

Two reasons ought to weigh with all exhibitors in the state. In the first place, we want to make a strong demonstration of our numbers and our power.

Remember that ALL EXHIBITORS in the city and state of New York are invited, whether they are members of an organization or not. That's why the first reason for being there is important. The more exhibitors attend the greater the impression upon the legislators. When the Moving Picture World last fall asked for the co-operation of the exhibitors in its efforts to defeat the proposed constitution it received great encouragement both from members of the league and from non-members. No credentials will be asked at this meeting except evidence of bona fide interest in a motion picture theater situated within the state of New York.

The second reason for attending is the need of protecting the interests of the exhibitor. If any conclusion may be drawn from the numerous letters that have come to this office and from the talk current among exhibitors there are many grievances which ought to be and which can be redressed to the advantage of all concerned. If you are an exhibitor it won't take you long to guess just what is meant.

The program, which you will find printed on page 489, is merely the skeleton of the events that will take place. One does not have to look at the program twice to see that it is eminently practical. The men who are scheduled to speak are for the most part practical exhibitors. The idea will be to invite speakers from the floor. The first object will be to promote the common interests of the exhibitor, the meeting is to be genuinely representative and the utmost freedom of discussion will prevail.

DETROIT EXHIBITORS RESOLVE.

The New Year's resolution of the Detroit Exhibitors' League will be to co-operate on a greater scale than ever before. The recent proposed ordinance regarding indecent pictures which was defeated has awakened a new spirit among both small and large exhibitors, and it has started them on the road of thinking. The more they think about it, the more do they realize that NOT to be organized and prepared for emengencies is like a man who fails to carry fire insurance on a hazardous building. A good organization is nothing more or less than insurance against drastic legislation, drastic ordinances and unfair attacks from those outside the business. Once in a while you hear some exhibitor remark, "Well, what do I get out of it?" The best answer to that is that he gets out just what he puts in, the same principle applying to any business or line of trade. The coming year is going to see a solid and substantial organization of Detroit exhibitors, and the writer wants to assure the league and all of the members that the Moving Picture World is ready to co-operate at all times whenever it can be of service.

General Film Opens Showrooms

President Berst's Promise That Exhibitors Have Chance to See All Films on Screen Already Being Fulfilled.

CONSIDERABLE progress has already been made in carrying out the policy of co-operation with the exhibitor, inaugurated by President J. A. Berst, of the General Film Company. Soon after his election to the presidency Mr. Berst gave directions that projection rooms for the exhibitors' benefit be established as soon as possible in every branch. Mr. Berst's idea was to have one or two days private showing of all subjects, whether on the Regular Program, the Unit Program, or handled by the Special Feature Department. It was his desire that the exhibitor have an opportunity of seeing all General releases before he booked them, as a first step toward the open booking system favored by Mr. Berst.

A number of the branches have now fitted up projection rooms and are holding private exhibitions for the exhibitors weekly. F. C. Aiken, division manager for the Middle West, arranged for such weekly showings in Chicago. The first private exhibition for the benefit of exhibitors in Chicago and vicinity was held in the Essanay Projection Room in the First National Bank Building on January 10, when the releases for the week beginning Monday, January 17, were shown. The exhibition began at 9.30 A. M., and with an intermission for luncheon continued until 4.30 P. M. The following day the rest of the releases were shown.

On Monday and Tuesday, January 17 and 18, all general subjects for the following week will be displayed in the projection room of the Selig Polyscope Company. After that date the exhibitors' showing will alternate between the Essanay and Selig rooms. This arrangement is to continue until spring when the Wabash branch will move into new quarters with a large projection room as a prominent feature.

The establishing of this service for exhibitors in Chicago greatly pleased the men who own and manage theaters there and in surrounding towns. Formerly they were obliged to spend parts of several days in different localities in order to review General releases. Less than 50 per cent. of a week's releases were available for exhibition under the old plan.

Mr. Aiken wrote recently to Mr. Berst that exhibitors were highly pleased with the quality of the releases. He added that not only were exhibitors present, but branch managers and salesmen. Already they had found this reviewing of the products they handle a great benefit.

In Boston General releases are shown to New England exhibitors exery Tuesday and Wednesday, a week in advance of their release. The Newark branch has a fine projection room. Before it was fitted up special showings for the benefit of exhibitors were given in Newark theaters. Projection rooms are approaching completion in Cleveland, Los Angeles and many other cities.

Censorship Hearing at Washington

Representative Motion Picture Men to Appear Before the House Committee on Education Against the Hughes Bill.

THERE will be quite a representative gathering of motion picture men at Washington, D. C., on Thursday, Friday and Saturday of this week on account of the hearing which has been accorded the representatives of the motion picture industry by the House Committee on Education, which committee is now considering the Hughes Bill calculated to impose a national censorship on motion pictures. Formal notice of the hearing was communicated to J. W. Binder, executive of the Motion Picture Board of Trade in the following telegram received Friday, January 7:

The committee this morning determined to commence hearings on H R 456 next Thursday night, the thirteenth instant, at 8 P. M. Those opposing the bill will be allowed three nights in which to present their objections. Those favoring the bill will also be allowed three nights. Each night session will continue for two and one-half hours. I am wiring you in your official capacity as the representative of the various motion picture interests and hope you will communicate this information to them. Briefs may be filed within seven days after conclusion of hearings. DUDLEY M. HUGHES, Chairman.

The provisions of the Hughes Bill were stated in a recent issue of the Moving Picture World. A bill, similar in its provisions, has been introduced in the Senate by Senator Hoke Smith, but the hearing before the House Committee will practically cover both measures. The members of the committee are: Chairman Dudley M. Hughes hails from Danville, Ga.; William W. Rucker, Keytesville, Mo.; Robert L. Daughton, Laurel Springs, N. C.; John W. Abercrombie, Tuscaloosa, Ala.; Claudius W. Stone, Peoria, Ill.; John A. Key, Marion, Ohio; William J. Sears, Kissimmee, Fla.; Benjamin C. Hilliard, Denver, Colo.; Caleb Powers, Barbourville, Ky.; Horace M. Towner, Corning, Iowa; Edmund Platt, Poughkeepsie, N. Y.; Simeon D. Fess, Yellow Springs, Ohio; Frederick W. Dallinger, Cambridge, Mass.; S. Taylor North, Punxsutawny, Pa., and Robert M. McCracken, Boise, Idaho.

One of the agitators for the bill is Rev. Wilbur F. Crafts, of Washington, head of the International Reform Bureau, a familiar figure in the corridors of the Capitol, for he takes an active interest in all forms of legislation bearing on reforms. One would hesitate to say that he is a lobbyist, yet he is right on the job.

Dr. Crafts has been instrumental in having sent many of the telegrams and letters which have poured into the offices of Congressmen and Senators, they being in the nature of petitions urging the passage of the Hughes Bill, and he has had prepared a "boiler plate" form reading as follows:

"SPECIAL WESTERN UNION NIGHT LETTER.

"U. S. Senate and House of Representatives,
Care Hon. , Washington, D. C.

"Undersigned petition Congress to establish Federal censorship motion pictures in interstate commerce."

At the bottom of this interesting little blank telegram is the following information: "(13 signatures allowed—one free in 50 word limit. Send one telegram to care of your Congressman and order duplicate to care of one of your Senators. Will usually cost 5c. or 10c. each to signers.)" At the side of the message is the following—"Senator Hoke Smith and Congressman Dudley M. Hughes, both of Georgia, have introduced bills providing for establishment of a motion picture commission in the U. S. Bureau of Education, to censor all films that seek copyright or interstate commerce privileges or right to exhibit in the territories and other places under Federal jurisdiction.—W. F. Crafts, 206 Pennsylvania avenue, S. E., Washington, D. C."

Up to this writing the only concerted opposition to the Hughes Bill and other forms of official censorship has been conducted by the Motion Picture Board of Trade. The plan of action as formulated by Executive Secretary Binder will be as follows:

Thursday evening, January 13, will be devoted to manufacturers and the most prominent ones in the industry will be present to present their side of the question. Friday evening will be taken up with the arguments of the exchangemen and exhibitors, many of whom have signified their intention of being present. Saturday evening a number of prominent editors, well-known authors, famous directors of motion pictures, and several stars of national popularity on the screen will be present. At the end of the evening the arguments presented during the three evenings will be summarized and recapitulated by William M. Seabury, general counsel for the Motion Picture Board of Trade, who, with Mr. Binder, will be present at all of the hearings. A brief based upon this recapitulation will be presented by Mr. Seabury to be incorporated in the records of the Committee on Education. The first three evenings of the following week, Monday, Tuesday and Wednesday, January 17, 18 and 19, will be devoted to hearing the arguments of those who favor the bill, and at the end of that time two days will be devoted to rebuttal on the part of Mr. Seabury and Mr. Binder, and the formidable array of men who are interested in defeating this measure.

Whatever action may be taken by the Congressional Committee this hearing is practically but the opening gun of the strenuous fight that will follow. Twice before this particular measure, or one having the same end in view, has been quashed in committee; but, on this effort all the forces in favor of censorship of pictures will concentrate in a supreme attempt to pass the bill. A full report of the hearing will be made by a representative of the Moving Picture World who will attend all sessions of the committee.

Board of Trade Holds Annual Meeting

The Board of Directors Re-elected With But One Exception —J. Stuart Blackton Commends the Work of J. W. Binder.

THE Board of Trade held its annual meeting in the Blue Room of the Hotel McAlpin, New York City, on Monday afternoon at two o'clock. J. Stuart Blackton was in the chair, while E. A. McManus recorded. As the head of the executive committee, Walter W. Irwin, general manager of the V-L-S-E, read the annual report which is required by law. The report was accepted and ordered on file. The same action was taken in regard to the report of the treasurer and the executive secretary.

Mr. Blackton spoke in high terms of the work of J. W. Binder, the executive secretary, and prophesied that the next annual meeting would have to be held in the ballroom of the hotel. He predicted such great growth of the Board. Mr. Blackton spoke at some length on the need of combating censorship and expressed the hope that all the great companies would be represented at the hearings on the Federal Censorship bill in Washington.

The next order of business was the election of a new board of directors. All the old directors were elected by acclamation, except Max Stearn, of Columbus, O., who had been on the board of directors representing the exhibitors. Instead of Mr. Stearn, A. J. Gilligham, of Detroit, was elected. Mr. Gilligham had been very active in defeating censorship in the state of Michigan.

Frank J. Rembush said he had attended the meeting of the national committee of the Exhibitors' League at Chicago. He declared that he had found some antagonism to the Board of Trade. He believed that the Board of Trade ought to co-operate with the exhibitor to effect its policies. He brought a resolution with him passed by the national executive committee and "holding out the olive branch," as Mr. Rembush put it, to the Board of Trade. The communication was, on motion of W. A. Johnston, referred to the executive committee. It was announced that a great trade show, under the auspices of the Board, would be held some time in May or June in the Madison Square Garden. This show, Mr. Blackton remarked, will no doubt furnish the Board with means to carry on its work. He said it would be the best show of its kind ever held here or elsewhere. His announcement and prediction were received with a good deal of enthusiasm.

The annual meeting was well attended. All the officers were present, in addition to about thirty or forty members.

Joseph Engel suggested that all the members devote a little more time to bringing in new recruits, and his remarks were heartily applauded.

Henry Otto, Universal director, who recently completed the five-reel production, "Undine," in which Ida Schnall, famous swimmer and diver and all-around athlete, is featured, has left for San Diego, taking with him a number of scripts which he will prepare for early production with Edna Maison and Douglas Gerrard in the leading roles.

Grace Valentine, who was featured in "Black Fear," a five-part Metro production, recently released, has gone to Jacksonville, Florida, where she will appear in the role of "Eve," in "Man and His Soul," the sensational Metro wonderplay in which Francis X. Bushman and Beverly Bayne are starred. The Garden of Eden scene in which Miss Valentine appears is one of the big scenes which will be staged in the south. Another will be the destruction of a large factory by fire, in which one thousand persons will appear.

Berst Appoints Division Managers

Chief Executive of General Film Company Makes V. H. Hodupp Division Manager for the East, While H. E. Lotz, Leading Canadian Film Man, Is Placed in a Similar Capacity in Charge of All Canada.

IN ACCORD with President J. A. Berst's policy of securing greater efficiency for the benefit of the exhibitor, and his desire to afford larger opportunities to men who have shown the co-operative spirit toward the man who manages the theater, important changes in the General Film Company field staff were made this week. These changes include the appointment of two new division managers, one for the East and one for Canada; the promotion of Six branch managers, and the engaging of three more entirely new to the General Film Company.

Soon after Mr. Berst's election to the presidency of the General Film Company, it will be remembered, he divided the country into four districts, placing in each a division manager in charge of that division's branches. The four division managers are to take the place of a general manager of the entire organization. The appointment of these division managers was announced soon after the creation of the division system. The appointment of V. H. Hodupp, made known this week, completes the quartette of the division managers for the United States.

Until Monday, January 10, Mr. Hodupp was manager of the Twenty-third Street General Film Company Branch. Prior to his connection with the General Film Company he had a long and successful film career with Pathe Freres. He handled many important matters for them. His last work for Pathe was done as manager of their Chicago exchange. While Mr. Hodupp has been in the film business practically since its development, he is a man of finely varied experiences. He has operated extensively in real estate and has been successful as a broker in downtown New York. He is one of the most popular men in the film industry, and is full of ideas and enthusiasm. His friends throughout the country will be highly gratified at his deserved promotion.

A second important change announced this week from the General Film Company's Offices is the selection of H. E. Lotz to be division manager of Canada. Until a few days ago Mr. Lotz was manager of the Mutual exchange in Montreal. He is familiar with the entire Canadian territory, from Montreal to the Pacific Coast, having spent seven years in the film industry in Canada. Like Mr. Hodupp, Mr. Lotz is a man of engaging personality. He has made friends in Canada from coast to coast.

An interesting illustration of the opportunities open to live wires in the world of film is afforded by Mr. Lotz's career. His first work for the General Film Company was done as a traveling representative for the Seattle Branch. Now he is a division manager, in charge of the General's branches over a vast stretch of territory.

Managers Promoted.

Of the six branch managers who receive larger spheres of action, H. H. Buxbaum is transferred from Minneapolis to Philadelphia. This is in recognition of Mr. Buxbaum's invariably courteous and helpful attitude toward his customers. Exhibitors and business associates were sorry to see the manager leave Minneapolis. A farewell dinner at which Mr. Buxbaum received a loving cup was one of the features of his departure from the Middle Western city. He is now installed in the Philadelphia office.

The popularity with exhibitors of J. T. Van Meter and his successful business methods while in charge of the Milwaukee branch of the General Film Company led Mr. Berst to select him as Mr. Buxbaum's successor in Minneapolis. It was felt that Mr. Van Meter would have larger opportunities there, and as he did not wish to leave the Middle West this promotion was eminently satisfactory to him.

F. L. Hudson, the third manager who is promoted, was especially successful in Los Angeles. He is transferred to Seattle where there are special opportunities for a man of Mr. Hudson's proved ability.

T. C. Malcolm is made manager of the Los Angeles branch to succeed Mr. Hudson. Mr. Malcolm was Mr. Hudson's assistant in the California Coast City. His effective methods of co-operating with exhibitors and his good business sense have won him his advancement.

M. Milder is the fifth of the General Film Company managers to be promoted. He was sent from Pittsburgh to Cleveland despite the written protest of some of his customers who asked President Berst to keep him in Pittsburg. But Mr. Milder's record was so unusual that Mr. Berst wished to give him advancement. When Mr. Berst's view was made known to Mr. Milder the latter asked that he be sent to Cleveland. He had once lived in the lake city, he knew the territory well, and he preferred Cleveland as a place of residenc and of business opportunity.

The sixth promotion is that of J. L. Marentette, formerly assistant manger in the Atlanta, Ga., branch. Mr. Marentette becomes manager at Atlanta. He is a well known Southern film man and before his connection with the General Film Company had made a record for himself in the Southern States.

The New Managers.

The three managers who come to the General Film Company from other organizations are W. C. Brimmer, C. W. Taylor and W. W. Anderson. Mr. Brimmer becomes manager of the Milwaukee branch, succeeding Mr. Van Meter. He, too, has a large following among exhibitors of his territory. Prior to joining the General Film Company he was manager of the Universal Exchange in Milwaukee. C. W. Taylor is appointed branch manager in Omaha. He comes to the General from the Mutual, having had charge in Omaha of the Mutual Exchange. He has had long experience on the business side of films and has many exhibitor friends.

The third of the new managers, W. W. Anderson, formerly of Pathe Freres, takes charge in Newark, N. J. He has already demonstrated that he is wide awake. One of the first innovations made by Mr. Anderson was the showing of all General releases in Newark theaters regularly each week for the benefit of the exhibitors. This was before the establishing in Newark of a projection room for exhibitors' private showings.

New and larger quarters have been taken by three branches. These are the Baltimore, Newark and Pittsburgh offices. The Baltimore branch is now at 402 W. Lombard street, the Newark, at 16-18 Beaver street, and the Pittsburgh at 119 Ninth street.

Ruth Findlay Star of "The Salamander"

RUTH FINDLAY, who has surpassed herself in B. S. Moss' production of "The Salamander," picturized from Owen Johnson's widely read novel of the same name which had its initial presentation last Tuesday at the Regent theater, New York City, scoring an immediate success, was born in New York City, on September 19, 1895.

Ruth Findlay.

The stage debut of this gifted young star was made in the Liebler production of "Mrs. Wiggs of the Cabbage Patch." Miss Findlay's excellent rendition of the role allotted her in this play attracted the attention of William A. Brady, who engaged her for a principal role in "Baby Mine," which scored a marked success as a farce comedy several seasons ago. Following this engagement, Miss Findlay allied herself with the Joseph Brook's forces, appearing in "Rebecca of Sunnybrook Farm." In succession came engagements with such legitimate hits as "The Lure," "The Last Resort" and "What Is Love?"

The photodramatic debut of Miss Findlay was made in the World Film production of "The Man Who Found Himself."

Regarding Miss Findlay's work George Jean Nathan, the eminent writer of "Smart Set" fame, penned the following, under the title of "On the Powers of the Voice:" "Coquelin wrote, 'The power of the voice is incalculable.' 'All the picturesque effects in the world are not worth a cry uttered with the right intonation.' Possibly, but all the same, let me write that I went into a picture hall not long ago and in a film called 'The Moonstone' caught sight upon the screen of a young girl whose silent expression was thrice as dramatic, thrice as poignant, penetrating and eloquent as Bernhardt's memorable cry in 'Izeyl.'"

Paramount House Warming

A Gala Event in Motion Picture History Which Was Generously Attended—Carl Anderson the Great Efficiency Expert.

By W. Stephen Bush.

THE house warming of the new Paramount offices was like a parade of the men and women in the Almanac de Gotha of the motion picture world. The official opening took place at something like 8 o'clock Friday, January 7, on the ninth floor of the big new building on the northeast corner of 41st street and Fifth avenue.

William W. Hodkinson, the president of the Parmount Corporation, assisted by Mrs. Hodkinson and his son Kenneth, were among the very first of the arrivals and were

Group Photographed in President's Office.

In front—Lenore Ulrich, Pallas-Paramount star; W. W. Hodkinson, president Paramount Pictures Corporation. In rear—Raymond Pawley, treasurer Paramount Pictures Corporation; Wm. E. Smith, president Famous Players Exchange of Philadelphia; Wm. L. Sherry, president Wm. L. Sherry Feature Film Co.; A. D. Flinton, president Kansas City Feature Film Co.; Hiram Abrams, president Famous Players Film Co., of New England.

kept busy to the end with their tasks as hosts of a representative gathering of film men and film friends. Mr. Hodkinson glowed with happiness. He recalled the beginnings of his work in the East about three years ago.

"As for me," he said, "you know I could work on barrels in cellars if I were left alone. Of course now, when I look over these offices and then compare the various previous locations, I feel that something in the way of progress has been accomplished. Yes, I almost feel as if I did not want ever to come too close to 40th street and Sixth avenue.

Mr. Hodkinson laughed in his boyish way as he said this and then looked around and absorbed the atmosphere of comfort and elegance which prevails so unmistakably in the presidential offices.

The creator of Paramount submits to social functions with good grace, but he obviously is too much of a serious thinker to enjoy small gossip and the exchange of just compliments. He is so passionately devoted to his work and his visions are so keen and compelling that he finds little time for other things. With all his pre-occupation he is the most approachable and democratic of men. An amusing incident showing this fact occurred while Mr. Hodkinson was in his offices engaged in animated conversation with some of his prominent visitors and guests. One of the pages in his neat little uniform of dark blue entered through the open door. He was a very young man. When he saw the president surrounded by a group of important-looking men his heart misgave him and the words he had meant to utter died on his lips. Twice he essayed to make himself heard and twice he failed. When he raised his little voice for the third time Mr. Hodkinson heard him and quickly bent down to the boy to catch what he was saying. He did not hear exactly and putting his hand on the shoulders of the page he said with a serio-comic air: "I beg your pardon, will you state that again." This put the little lad at his ease and he delivered his message with great distinctness and glowing pride.

There were no elaborate ceremonies; on the contrary every thing was delightfully informal. Refreshments were served on the eighth floor in the Annex and were enjoyed by everybody.

The list of those present includes:

Mr. and Mrs. William W. Hodkinson, Mr. and Mrs. Raymond E. Pawley, Mr. and Mrs. Carl Anderson, Mr. and Mrs. William E. Smith, of the Famous Players Exchange, Philadelphia, a Paramount director; Mr. and Mrs. George R. Meeker, Hiram Abrams, of Boston; Mr. and Mrs. William L. Sherry, of the Sherry Feature Play Company, a Paramount director; Adolph Zukor, president of the Famous Players Film Company; Mr. and Mrs. Carl H. Pierce, of the Morosco Photoplay Company; Thomas S. Barrett, Harry I. Day, editor of Paramount Progress; Miss Josephine E. Gomez, secretary to the business manager; W. E. Green, William E. Mitchell, Charles Edward Moyer, James H. MacFarland, Miss Delia E. McMahon, James H. McFee, Tarleton Winchester, Joseph Engel and R. A. Rowland, of Metro; Ben A. Rolfe, managing director of the Strand theater; Fred Thompson and John Barrymore, Miss Pauline Frederick, Miss Hazel Dawn, Miss Marie Doro, Daniel Frohman, Frank D. Sniffen, general sales manager of Paramount; Jack Eaton, Mrs. Victoria Searle, C. Allan Gilbert, Mr. and Mrs. J. R. Bray, Miss Lenora Ulrich, of the Morosco studio; House Peters, Mr. and Mrs. Howland L. Boas, of Reading; Alfred J. Hudson.

Description of New Offices.

Having inspected the offices in all the glories of efficiency, it was natural to inquire who was the man responsible for so much efficiency crowded into one great office.

If Carl Anderson had lived in some other Anno Domini than 1916, say if he had flourished about 1100 A. D., a statue of him would now probably be reposing against some stained-glass background and we would read of him in the ancient chronicles as the patron saint of the efficiency experts. As Carl, however, lives in this prosaic century, he has to be satisfied with a matter-of-fact report of his work by an ordinary scribe.

Carl Anderson is the efficiency expert of the Paramount. To prove his title he points to the living monument of efficiency which he has built on the ninth floor of what I had almost called the Paramount Building on the northeast corner of Fifth avenue and Forty-first street. After I had been personally conducted I felt prouder than ever of being connected with the motion picture industry.

The ninth floor is half a city block in extent and there is a considerable annex on the eighth floor.

"I have worked on the plans and on their execution for something like half a year," said Mr. Anderson, looking the modest unassuming man that he is.

"Look around you," he said, "is there any man or woman here sitting at a desk casting a shadow on any part of his or her desk." There was no shadow to be seen.

"We owe this singular and highly beneficial condition to our light which, as you will observe, is a clear, pure but not glaring white. The light comes from a special nitrogen

Reception Room.

lamp which we have imported from Holland. The color of the walls is in what we call 'French Green' subdued and with a minimum of reflection. The desks are plain, there are no trimmings that might gather up the dust. Every desk is numbered and this number carries the occupant through every transaction with every department. You notice there is light on three sides. The electrical arrangements are perfect and no wires are visible. All electrical connections come out of the floor in conduits situated under the desks and are gathered up in so-called 'conduit-outlets'

which are contained in the white painted columns you see."

We left the main office with its atmosphere of efficiency and conscientious work and entered the publicity department.

"Here," explained my guide, "we handle 21,000 press clippings in one week. We know all about the advertising and the publicity of every Paramount exhibitor. We examine every newspaper that carries his advertising. Not only do we aim to help him in his advertising, but we keep tabs on the amount of publicity he is getting and if he is not getting enough we write him a letter to that effect."

I next saw the facilities of their addressing and distributing departments. There was the finest kind of an edge on their activities. I could readily understand when Mr. Anderson remarked that the department not only carried on its routine work with unvarying efficiency but that it was equal to any special emergency that might arise.

"Here we have the names of 125,000 friends of the Paramount Pictures," continued Mr. Anderson pointing to an imposing row of filing cases. "We keep in touch with them constantly. Of course they are not all exhibitors, but whoever is interested in our pictures is going to be kept fully informed of their progress. This automatic multigraph does a good deal of this correspondence. Likewise this machine will seal and stamp two thousand envelopes in an hour irrespective of size or thickness. Here, too, we have an intra-

Office of Carl Anderson, Efficiency Engineer and Business Manager.

department postoffice which is one of our best time and labor-saving devices. Nothing has been overlooked." When a moment later I was shown an unbrella rack which individualized every umbrella and by a clever little locking device made it irremovable except by the true and lawful owner I confessed that a miracle in efficiency had been wrought.

On our way back through the room with the sixty desks so quietly and effectively controlled at all times by two experienced operators in a sound-proof switchboard room Mr. Anderson drew a sharp distinction between red tape and efficiency.

"Efficiency is the shortest way and the best at least cost," he said, "but red tape is a cloak for inefficiency. To save time and to save labor—these are the only two legitimate objects of genuine efficiency. I think though that efficiency can show itself in small things no less than in large ones. Look here."

Opening the desk of a stenographer he showed me a very complete and ample supply of all the things a stenographer needs in her work.

"This," he continued, "is supplied at night. No time is lost sharpening lead pencils or looking for supplies. It means I think a saving of at least five minutes for each of these employes and when you count up the saving of five minutes a day for say one hundred and ten people it amounts to a lot."

We returned to Mr. Anderson's own room, a spacious glass encased affair with a full view of every employe now in charge of a stenographer and secretary of very obvious efficiency.

The offices of President Hodkinson and of his assistants are marvels of comfort, efficiency and of quiet elegance. If the exigencies of space (which is fully precious in the Moving Picture World) did not forbid I would want to dilate on much more, for instance, on the Jacobean furniture of the reception room, on the rich rugs, the soft light, etc. One thing more I must mention, however: The courtesy of every employe and their manifest good breeding. There is no room for a bouncer on the ninth floor of what I again came near calling the Paramount Building.

Famous Players-Mary Pickford Co.

Most Popular of Actresses Closes Contract With Adolph Zukor Whereby She Retains Half Interest in New Organization.

ALL doubt concerning the future affiliations of Mary Pickford was permanently dispelled recently by the announcement that she has decided to remain with the Famous Players Film Company, the first feature organization with which she was identified.

The new agreement into which Miss Pickford has entered with Adolph Zukor, president of the Famous Players Company, includes the formation of the Famous Players-Mary Pickford Company for the making of feature productions in which Miss Pickford is to be starred, and in which the star retains a half interest.

The story of Mary Pickford has no parallel in the history of the theater or of the screen. A young girl in her early twenties, she has amassed a fortune, and is today the highest paid woman in the picture world. Large as the salaries which are paid successful actors and actresses are known to be, there has never been a player whose compensation approached that of this little golden-haired star.

Mr. Zukor, in discussing the new arrangement with Miss Pickford, declared that the formation of the new company enabled him to carry out several big projects which he contemplated for the coming year.

"Miss Pickford is unquestionably the most popular screen artiste today, but I do not by any means believe that she has reached the pinnacle of her fame. Her wonderful work in such widely different films as "Tess," "Madame Butterfly," "The Foundling," and some of her other recent productions, proves conclusively that Miss Pickford, superb as she has been, is steadily improving her artistry."

Olive Fuller Golden

"I AM the eldest daughter of George Fuller Golden, founder of the White Rats of America, one of the greatest organizations for actors in existence, and I'm proud of it!" says Pretty Olive Golden of the Rex-Universal forces. Miss Golden is only eighteen years old, but she has been in pictures for two years, appearing in film stories of the Famous Players, Biograph and Lubin companies. She is now one of the Universal City colony in Los Angeles, where she has just completed her role in "A Knight of the Range," the thrilling Western drama featuring Harry Carey. She thinks she played to best advantage in "Tess of the Storm Country," in which she finely played the unfortunate girl befriended by Tess. But she was perhaps most warmly welcomed by her ever-increasing public when she played the lead in the third "Terence O'Rourke" series. She says that her favorite parts are "hussies."

Olive Fuller Golden.

Her nickname of "Goldie" describes her very well, for she is fair, with blonde hair. She is over average height, but neither tall nor short, and has a slender, supple figure. She loves to read, and she is the author of several scenarios. She was educated in London, England, where she learned to ride and swim, and these sports, with dancing, are her favorite amusements. Her hobby is hats, and she says she is afraid that she is a wee bit extravagant where millinery is concerned.

Audience Applauds Bernhardt

First Showing of "Jeanne Dore" Draws Full House at Proctor's Twenty-third Street Theater.

THE news that Sarah Bernhardt, in all probability, never will visit this country again increases the importance of her performance in "Jeanne Dore," a picture in which she appeared shortly after the amputation of one leg. As the first of the Blue Bird Photoplays, this five-part offering, given its initial public showing at Proctor's Twenty-third street theater, New York, on January 6, should attract interested

Scene from "Jeanne Dore" (Blue Bird).

audiences in all parts of the country for many months to come. If there is never another Bernhardt picture, "Jeanne Dore" will stand as the last artistic accomplishment of the world's most famous actress. It will be preserved as the work of a woman, who, seventy-one years old and physically incapacitated, retained a spirit that would not be downed and a genius for emotional expression strong enough to surmount handicaps.

That many people are anxious to see Mme. Bernhardt in her latest picture was amply manifested by the audience that nearly filled Proctor's theater for the premiere showing. There were few vacant seats when the title of the production was flashed on the screen and the introductory appearance of the Divine Sarah was recognized by generous applause. Her playing was followed with close attention throughout the five reels, and at the conclusion the audience again registered its approval by applauding.

An analysis of the merits and effects of the photoplay, "Jeanne Dore," adapted from a stage work of the same name by Tristan Bernard, is unnecessary. According to American standards it reveals a few deficiencies, but in supplying Mme. Bernhardt with a character of strong sympathetic appeal the main purpose is served. Here is an instance where the player and not the play is most emphatically the thing. The theme is mother love, a mother love so intense that no amount of suffering, no ingratitude or coolness on the part of the loved one, serves to lessen its fervor. Mme. Bernhardt portrays a woman capable of any self-sacrifice, first for the worthless husband who gambles away his money and his wife's jewels; then for the son who inherits the wild traits of his father.

The story is so devised, with the series of tragedies all calculated to bring sorrow to the unselfish mother, that there is no break in the sympathetic appeal. And Mme. Bernhardt's acting brings out all the poignancy of a ruined life. She expresses much by quick, characteristic movements of her hands, by instinctive gestures that never fail to convey a meaning, and in the more tragic moments of the story her facial expressions give a wonderful revelation of the feelings of the tortured mother. So great is the skill of the great tragedienne that an audience almost loses sight of the limitations imposed by physical infirmity. Most of her scenes are played while seated in a chair, or leaning against a convenient support, and on the few occasions that she does walk, her feeble steps are aided by other actors.

Possessing a cumulative emotional power, the picture reaches its most impressive moments in the tragic scenes preceding the execution of Jacques and in the actual execution, giving a quite startling view of a guillotine in operation. The company in support of Mme. Bernhardt is adequate, with the exception of a young woman who suggests little save emotional and physical coldness when the character demands the reverse.

An unexpected feature of the program which included the first showing of "Jeanne Dore" at Proctor's was the appearance of Florence Lawrence on the stage. She was introduced by Jack Edwards as a member of the Universal Company's feature organization and the audience expressed its hearty approval of her return to photoplays.

MUTUAL'S SIX-A-WEEK.

New Schedule Commences January 17 With Some Interesting Features.

THE six-features-a-week releasing schedule of the Mutual Film Corporation will be ushered in January 17, with the five-part American, Mutual Masterpicture, De Luxe Edition, featuring Charlotte Burton and William Russell, entitled "The Thoroughbred." Following upon the appearance of this Masterpicture, De Luxe Edition, "The Five Faults of Flo," a Thanhouser five-reeler, featuring Florence La Badie, and "The Bait," a Horsley production of similar length, starring Betty Harte and William Clifford, will be shown the same week. The Thanhouser Masterpicture will be released on January 22, 1916, Wednesday, and "The Bait" on Friday, January 22.

While it is the decision of the Mutual, as announced, to increase the output of two three-reel pictures to a three-a-week, in addition to the three Masterpictures De Luxe, only one of the three-reelers will be released the week of January 17.

"The Phantom Witness," a Thanhouser production, in which Kathryn Adams and Edwin Stanley are cast for the leads, will appear on January 19.

In the two following weeks, two of the three-reel features will be put out. In the fourth week of the Mutual's new policy, which is the week of February 7, the Mutual will have struck its three-reeler pace.

The Mutual Masterpictures, De Luxe Edition, which will constitute the Mutual's release of the second week, are "As a Woman Sows" (Gaumont), "Lord Loveland Discovers America" (American) and "Betrayed" (Horsley). The two three-reel features of the same week will be "The Burglars' Picnic" (Thanhouser) and "The Smugglers of Santa Cruz" (Mustang).

Lucille Taft

LUCILLE TAFT, the charming, dark-eyed leading woman for Richard Garrick's company of Gaumont players, who appear in the Mutual program in Rialto Star Features, is an ardent advocate of the theory that it pays to work hard. Miss Taft is a Southern girl. She was born in Memphis, Tenn., and in spite of the languid ease in which Southern girls so typically beautiful as Miss Taft are wont to conduct themselves, this enterprising little daughter of Dixieland is never idle a minute.

Lucille Taft.

Seven years ago Lucille Taft went into the motion pictures. Her pretty dark hair and expressive face made her particularly adaptable for screen purposes and she has been enormously popular. Some months ago she went out in the Gaumont studio at Flushing and asked Director Richard Garrick to let her play extra parts. But Miss Taft was quite sure that it was willingness to work at all times and at all things which made Mr. Garrick think her deserving of it.

Miss Taft appeared to good advantage in the three-part Rialto Star Feature picture released some time ago, "The Card Players," in which she played in support of William Roselle. She played opposite Hal Forde in "Lessons in Love." At present she is playing opposite Malcolm Williams, the well known Broadway star, in the first Gaumont Masterpicture, which will be released through the Mutual later.

Death of A. Arthur Caille

Leading Manufacturer and Motion Picture Exhibitor Dies Suddenly.

A GLOOM has been cast over the entire motion picture industry of Detroit, Mich., and it will take some time for conditions to get back to normal. The reason is the sudden and most unexpected death of one of its most beloved citizens, a pioneer of the moving picture industry, A. Arthur Caille, who passed away at midnight, January 2. Only two weeks ago he was married to Mrs. Lila R. Schantz in Mt. Clemens, Mich., and they had just returned from their honeymoon. An intimate friend of Mr. Caille's gave the World correspondent the following information concerning him:

A. Arthur Caille.

"When the motion picture history of Detroit is written, A. Arthur Caille's name will be well up in the honor roll. It was his broad vision and sound business sense that enabled him to see the glorious future of the pictures. He built and operated Detroit's first motion picture house, the Casino on Monroe avenue. In a short cycle of years he became owner and operator of what many persons conceived to be Detroit's handsomest theater, the Majestic.

A. Arthur Caille was 48 years old. Death came to him at his home without warning on Sunday night, January 2. All day he was busy with his various picture enterprises. Part of the day he spent at the Majestic theater. Later he motored with Mrs. Caille to Wyandotte, where two of his theaters are located. He returned home at 11:30 P. M., and had just entered his house at Second and Palmer avenues when he sank on his bed. Before a physician could arrive he died.

Although born in Detroit, Mr. Caille spent a number of years in Owosso and Saginaw, Mich. He returned to Detroit in 1893, and entered into the manufacturing business. After building the Casino on Monroe avenue, Mr. Caille went into partnership with John H. Kunsky, who now operates a large chain of theatres in Detroit. After a few years he sold out his entire interests in the Caille & Kunsky enterprises to Mr. Kunsky. But he did not stay out of the business very long. He first built the Maxine theater, Mack and Baldwin avenues, then the beautiful Majestic at Woodward and Willis avenues, which many declare is the finest in the country devoted exclusively to motion pictures. In partnership with Henry Guthard, he purchased the Norwood and Fine Arts theaters, Detroit, the Marx and Majestic theaters in Wyandotte. His last enterprise was the Ferry Field theater, now in course of erection, at Grand River avenue and the Boulevard. Besides his theatrical enterprises, he was president of the Caille Perfection Motor Co., Caille Bros., which manufacture slot machines, and the Caille theater ticket devices. He was a member of the Detroit Board of Commerce and the leading clubs of the city."

A. Arthur Caille was a man of genial personality and had a great faculty of making friends. What his friends thought of him was best expressed by the numerous floral tributes sent to his home and those who called to take a last view of his body on the day of the funeral. The writer, like dozens of others, had grown to love Mr. Caille, and we will all miss him. His death came at a time when he was at the acme of success; he had many big things planned; he had wonderful foresight. Arthur Caille's death was inexpressibly sad.

The pallbearers included A. J. Gilligham, General Film Company; George Weeks, manager Universal Detroit branch; Theodore Smith, sales manager Caille Bros.; John H. Kunsky, theater owner, and Henry Guthard, his partner in theatrical enterprises.

Lottie Pickford is soon to appear in a specially written five-part drama, the title of which the American Film Company has not yet announced.

Leading Stars in Pallas Pictures

Dustin Farnum, Florence Rockwell and Lenore Ulrich to Be Seen on Paramount Program During Early Part of This Year.

FOLLOWING its pretentious debut in filmdom with Booth Tarkington's "The Gentleman from Indiana," which subject presented a high water mark of quality readily upheld by its second release, "The Reform Candidate," the Maclyn Arbuckle success, Pallas Pictures announces that three new photoplays of unusual merit are now in the course of completion. Starring in these new subjects are Dustin Farnum in "The Call of the Cumberlands," an adaptation from Charles Neville Buck's well-known book and incidentally one of the best sellers on the market; Florence Rockwell in "He Fell in Love with His Wife," adapted from the novel of the same name by E. P. Roe, and Lenore Ulrich in a Mexican play of modern times, in which the former star of "The Bird of Paradise" and "Kilmeny" receives another screen vehicle admirably suited to her talents.

Besides presenting a romantic drama which, according to Dustin Farnum himself, even surpasses in quality "The Gentleman from Indiana," the prominent screen favorite's new vehicle offers scenes of natural beauty that are seldom duplicated. For the Cumberland Mountain scenes the entire company was taken to Thousand Pines, a favorite elevation for Californian mountain climbers, and called by them "the rim of the world." It is in the heart of the famous Bear Valley country, whose mountain lakes are exquisitely Swiss and whose scenic charms, its 2,000 feet precipices and canyons are known to painters from all over the world. Several artistic as well as dramatic surprises are promised on the presentation of the next Farnum offering.

"He Fell in Love with His Wife" presents Florence Rockwell for the first time under the Pallas-Paramount banner. Miss Rockwell is one of the best known of the younger American stars and has a brilliant record in Frohman and Klaw and Erlanger productions, notably as the true blue chorus girl in "The Double Cross," as co-star with Arnold Daly; as Necia in "The Barrier," by Rex Beach; as heroine in the K. & E. memorable spectacle "The Round Up," and in the recent all-star revival of Eugene Walter's "Fine Feathers." In addition to being a big seller as a novel, "He Fell in Love with His Wife" has also been a reigning stage success for the past three decades. One of the standard works of English fiction, it has a touch of Thomas Hardy's profound understanding of the children of the soil, plus a gentleness and tenderness that are unique.

It is felt that the Lenore Ulrich film affords the pretty actress another opportunity to score on the screen even to a greater extent than she did in "Kilmeny." Miss Ulrich has just returned from Mexico with the Pallas Pictures players, where the company enacted most of the important scenes of the new play. The remarkable talent displayed by the star in her latest film subject has caused considerable comment among the Pallas Pictures headquarters. Miss Ulrich appeared under the Pallas Pictures banner for the Paramount Program, through the courtesy of Oliver Morosco, another prominent Paramount producer, who has a two-year contract which calls for the exclusive screen services of the pretty actress. It is predicted by many that Miss Ulrich will become established as one of this country's most favorite film artists in the near future and that her popularity in films will even exceed her stage success is readily expected.

With Dustin Farnum, Florence Rockwell and Leonore Ulrich in pretentious subjects for early release, Pallas Pictures are preparing several new offerings and various negotiations are under way which it is expected will result in big announcements to the trade and public. With the release of "The Gentleman from Indiana," it was readily conceded by authorities in and out of the trade that the new Paramount organization had set a high standard for itself.

BUNGLES IN VIM COMEDIES.

Commencing Thursday, February 27, Vim Comedies will supersede MinA Comedies on the General program. Bungles, the leading and most popular comedian in Europe, was forced on account of the war to cancel his contracts in Europe, and judging from his work in Vim comedies (the first of which will be "Bungles' Rainy Day," released on the General program February 10) he promises to soon become as famous and as great a success in this country as he has been abroad—second to none. He plays the leading parts in all his comedies, directs them, and writes his own scenarios. He has made a long contract to appear in Vim comedies.

V-L-S-E in Canada

Big Four Opens Office in Toronto With C. W. Gookin in Charge.

THE constantly expanding business of the Big Four in Canada has necessitated that combination organizing a special sales service and headquarters in that section of America. The first of the offices to be opened will be in Toronto, under the management of G. W. Gookin, who will be general manager of the entire V-L-S-E establishment in Canada under Walter W. Irwin, general manager of the organization. Mr. Gookin will assemble his entire staff from "native sons" in Canada, and will divide the large territory which is to be covered into blocks so that every representative will be in close touch with the exhibitors in his particular quota.

Mr. Gookin, who has been with the V-L-S-E only since last September, and who provides another illustration of the principle of that organization to make its promotions from the ranks, is well fitted to take care of the big interests which will be under his direction. For four years Mr. Gookin was instructor of sales for the National Cash Register Company. It was here that he first became interested in motion pictures, being probably the first sales director to use motion pictures in instructing his force. Later Mr. Gookin went with the Herring-Hall-Marvin Safe Company, of which concern he was general manager for four years. He was afterward president of the Gookin Bank & Office Equipment Co., of Atlanta, Ga., which acted as southern distributors for the Herring-Hall-Marvin Safe Company, the Fireproof Furniture & Construction Co. and the Adder Machine Company, manufacturers of Wales' Visible Adding Machine.

When the business of the latter concern was turned by Mr. Gookin over to the Adder Machine Company, the organization making the Wales' Visible Adding Machine, Mr. Gookin accepted a subordinate position with the V-L-S-E in order to learn the film industry from the ground up. He entered the New York office as a shipping clerk first, and was subsequently promoted to the position of booker. A few weeks afterward he was transferred to the Pacific coast, where he rendered invaluable aid to A. W. Goff, coast division manager, and now assistant general manager of the V-L-S-E, in introducing advanced merchandising and advertising methods among the exhibitors of that territory.

Mr. Gookin, accompanied by Joseph Partridge, left for Toronto the first of this week, equipped with prints of all V-L-S-E releases and a large quantity of promotion matter. In addition to the personal sales campaign, the new Canadian manager will inaugurate a widespread and comprehensive mail and advertising campaign which he is unusually well equipped to direct.

The V-L-S-E has been trading in Canada almost from its inception, a large number of its films having been booked in western Canada by the Seattle office and in the large cities of eastern Canada direct from the New York office. It is expected that this business will be largely augmented with the presence of an organization on the field.

New News Reel Well Received

First Hearst-Vitagraph News Pictorial Sets Fast Pace—Many Interesting Scenes.

FORTY-TWO theaters in the territory of the New York branch of the V-L-S-E showed the first release of the new Hearst-Vitagraph News Pictorial on Tuesday last. Reports from other territories were unanimous in predicting that the pictorial was destined for a large and enthusiastic reception from exhibitors in all parts of the country. These reports indicated that the distribution of this pictorial would be the widest ever obtained by a film of this character.

In all, there were ten subjects treated of in the first release of the Hearst-Vitagraph News Pictorial, the first of which was an exceedingly graphic series of views of the shipwreck of a large schooner off the Maine coast. The war pictures which followed were up to the minute in their timeliness, showing British and Greek soldiers in maneuvers in Greece.

The pictures which drew hearty rounds of laughter from the audiences were those of the "Peace Ship," in which the staid and serious members were shown playing leap-frog on board the Oscar II.

The second release of this pictorial was made on Friday, and even exceeded the initial production in its drawing qualities. As quickly as possible, there will be introduced sectional pictures which apply specifically to the particular zones in which the pictures are shown. It is believed that this innovation of localizing the interest in the film will greatly add to the public's interest in such productions.

New Directors for Famous Players

John O'Brien and Frederick Thompson Presiding Over Screen Destinies Starring Mary Pickford and John Barrymore.

TWO important additions have recently been made to the directorial staff of the Famous Players Film Company in the persons of John O'Brien and Frederick Thompson, the latter of whom returns to the company after a short absence.

John O'Brien comes to the Famous Players studio from the Pacific Coast, where he has spent the last three years in association with David Griffith. During this time "The Outcast," "The Tear That Burned" and "Her Shattered Idol," in which Blanche Sweet, Mae Marsh, Lillian Gish and Robert Herron were featured, were among his productions that created favorable comment. Previous to his association with Griffith, Mr. O'Brien spent three years directing with "Broncho Billy" Anderson of Essanay.

Fred Thompson.

The work of Frederick Thompson is equally well known to the motion picture world. After a distinguished career as a director with the old Vitagraph Company, during which he produced "The Christian," he joined the Famous Players staff and staged "The Sign of the Cross" and "The Spitfire" for that organization. He then became affiliated with one or two other producing companies and now returns to the first feature producing concern with which he was identified.

It is of odd interest that J. Searle Dawley, who is also a member of the Famous Players directorial staff, should have paralleled the career of Mr. Thompson to a certain extent. Like the latter, he came to the Famous Players as the first feature producing organization with which he was connected. He then formed his own film company but returned to the pioneer concern about six months ago. His last release on the Paramount program was "Mice and Men," in which Marguerite Clark was starred.

Mr. Thompson's first picture for the Famous Players under the new arrangement will be "Nearly a King," in which John Barrymore is starred. The first O'Brien contribution to the Paramount program, through the medium of the Famous Players, was "The Foundling," starring Mary Pickford.

The engagement of these successful directors is merely another indication of the determination of the company to adhere to the high standard of production which was set at the time of its organization, over three years ago, by President Adolph Zukor.

CHARLES RICHMAN SUFFERING FROM EYE STRAIN.

Charles Richman, Vitagraph star, is confined to his home at West Orange, N. J., suffering with rational asthenopia, an affliction of the eyes bordering on blindness. His physical disablement occurred recently at the Brooklyn studio during the filming of a multiple reel Blue Ribbon feature.

Mr. Richman for several weeks has been devoting unusually long hours on the completion of this picture, during the day time under the combined natural and artificial light, and, as darkness approached the strength of the studio lights has been increased by the use of a new composition—a four thousand candlepower nitrogen light—forming two "spots" new to the production of motion pictures.

The prolonged exposure of the naked eye under this terrific glare resulted in Mr. Richman's complete physical collapse which occurred just previous to New Year's. Doctor Thomas H. Curtin, an eye specialist of note, has ordered a complete rest of several weeks, during which time, by careful adherence to instructions, hopes are entertained for the popular star's complete recovery.

Thanhouserites to Florida

Many Players and Directors Form Big Caravan from New Rochelle to Jacksonville.

LAST week witnessed an exodus at the Thanhouser studios, New Rochelle. The big new home in Jacksonville was pronounced finished and three full companies were shipped off. The directors in charge are George Foster Platt, Eugene Moore and William A. Howell. These companies include fifty-five persons, which makes the Thanhouser initial delegation the largest that ever descended on Jacksonville. And more are to go.

Mr. Moore has in his company for immediate purposes Barbara Gilroy and Harris Gordon, who are to be starred in "The Oval Diamond," the mystery play adapted from David S. Foster's book of that name. It is planned that Gordon play in this one of the greatest parts that have ever fallen to the gift of an actor. In the cast are William Burt, Sully Garde, Arthur Bauer, Violet Hite, W. Ray Johnston and Inda Palmer.

Mr. Howell heads the Falstaff Comedy southern company, and Riley Chamberlin will be his chief comedian. Louise Emerald Bates, the blonde beauty, will play the female leads, and Mr. Howell also took with him Walter Hiers, the fat knockabout with the moon face. Boyd Marshall, the popular juvenile, will be seen in comedy straights.

The journey of the Platt contingent is also in the nature of a special trip. Mr. Platt is now working on "What Doris Did," a forthcoming Masterpicture featuring Doris Grey, who won national fame by winning a motion picture career in a Boston beauty contest. He finished his scenes in and around New York just in time to be among the first companies to go South, where he will do the major portion of the work. Florence La Badie, who is sponsor for Doris, will be seen in this picture, as also will a galaxy of stars from other film companies, including Cissy Fitzgerald, Edward Earl and Hal Forde. It is to be a five-reel production, for which the Florida contingent includes Bert Delaney and Morgan Jones.

A feature of the Thanhouser migration is that the acting force includes a number of experienced supernumeraries. Contrary to the general practice of depending on local talent to save expense, Mr. Thanhouser sets a precedent by transporting them down. He has always been careful about super work in pictures and would rather pay transportation and its incidental increase of expense than hazard the use of novices.

The Thanhouser players will be housed in a beautiful studio which has been put up at an expense of $30,000. It is a permanent edifice, with one of the largest glass roofs ever constructed. George Grimmer is in charge.

Miss Katherine Grey

THE latest motion picture acquisition from the ranks of the real stardom of American drama is Miss Katherine Grey, the California actress who leaped into fame over night by her wonderful performance with Richard Mansfield in "Cyrano de Bergerac" and who then remained associated with him as co-star for the balance of his great career.

Katherine Grey.

Miss Grey has been featured on the stage by Charles Frohman and David Belasco, with both of whom the talented young actress had a successful career. In Belasco's "The First Born," a difficult play of Chinese life, Miss Grey made such a hit as comes to few. Under Charles Frohman's management Miss Grey appeared in "Business Is Business" and then co-starred with Nat Goodwin in "Wolfville," in which she played "Faro Nell," Alfred Henry Lewis's famous western character.

Then came a meteoric success in "The Reckoning," Schnitzler's remarkable play of contemporary Viennese life, the forerunner of all the modern problem tragedy plays. David Graham Phillips was employed by Charles Frohman to write a play for Miss Grey, and in "The Worth of a Woman" Phillips and Miss Grey succeeded in painting the real tragedy of middle class respectability.

Like most California girls resident in New York, Miss Grey is essentially a home-body. A splendid horsewoman and a lover of outdoor sports, Miss Grey is nevertheless like the violet of her own California redwood forests. No one passing the plain front of the house at 135 West Fifty-sixth street, New York City, would imagine that there is a whole floor there dedicated to the housing of Miss Grey's books and pictures that are in themselves an intimate history of American stage art.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

"Mice and Men" at the Strand.

"MICE AND MEN" is the star feature at the Strand theater, with Marguerite Clark in the principal role. This photoplay, which was produced by the Famous Players Film Company, is a charming romance of the Sunny South. It tells the story of Peggy, a foundling, who is adopted by a philosopher, in the hope that she will one day develop into an ideal wife for him. But the eminent professor has forgotten to reckon with youth in laying his unique plan. When Peggy meets Capt. George Lovell, the nephew of the philosopher, she finds him most interesting and ensuing complications form a pleasing story.

A new comedy, travel pictures of rare beauty and interest, educational studies and the Strand Topical Review are included in the picture program. The vocal soloists for the week are: Martha De Lachmann, soprano; Martin Richardson, tenor, and Bruce Weyman, baritone. Don Alfonso Zelaya, the Spanish master pianist, is retained for another week.

Program at the Vitagraph.

Anita Stewart and Earle Williams are shown at the Vitagraph theater in a picturization of the Cyrus Townsend Brady's "My Lady's Slipper," a five-reel film of exceptional interest. The scene is laid in France during the time of Marie Antoinette, and Miss Stewart plays a Countess, while Mr. Williams is an American adventurer, who eventually wins her hand. Harry Northrup is the wicked Duke who covets the Countess and seeks to compromise her by hiring the adventurer to steal her slipper. Joseph Kilgour, William E. Shea, Julia Swayne Gordon and Charles Chapman are in the cast.

A one-reel comedy, "Jane's Husband," with Edith Storey; "Bittersweet," a Western drama, with George Stanley, Anne Schaefer and Webster Campbell; Mr. and Mrs. Sidney Drew in "When Two Play a Game," and a Hearst-Vitagraph News Pictorial complete the program.

"Temptation" Retained at the Broadway.

Because of the immense popularity of the star and the production, the Broadway theater has extended the engagement of Geraldine Farrar in the Lasky production, "Temptation," to two weeks. "Temptation" was first shown at the Broadway on Sunday, January 2, the doors opening at half past ten o'clock in the morning. Although it was pouring rain, the crowd was in line for nearly an hour before the start of the performance. Careful count was made of the number of persons that entered the theater during the different hours. The Broadway, which has a seating capacity of about 1,500, held more than 7,500 persons during the day. There were times when more than 200 men and women were standing in line outside the doors waiting for room inside.

Practically the same condition prevailed the entire week.

HALL CAINE'S SON VISITS V-L-S-E.

Derwent Hall Caine, son of the widely-known English author, was the guest of A. W. Goff, assistant general manager of the V-L-S-E, last week. Mr. Caine, who has just arrived in this country, is here to study the motion picture industry from all points, and possibly to appear personally before the camera in some of his father's works. He has had considerable film experience in London, among the parts he played being that of the lead in the picture version of "The Christian," by the London Film Company. While here, Mr. Caine will visit the studios of the Vitagraph Company, as well as those of the Lubin, Selig and Essanay, and other concerns.

Horkheimer on the Job

"H. M." Tarries at Long Beach Long Enough to Get a Line on Things.

SANTA CLAUS-LIKE, H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company, descended on the studio in Long Beach, Cal., after an absence of four months in the East, on Christmas Eve. At one o'clock in the morning, he made

H. M. Horkheimer.

an inspection of the plant, in company with Norman Manning, business manager, to the amazement of the night watchman. Immediately thereafter, "H. M." went into an eighteen hour conference with his brother, E. D. Horkheimer, secretary and treasurer, who had been on the job during his absence.

Snatching four hours of sleep, this human bullet—which is about the best description that can be given of President Horkheimer—called his various department heads into consultation.

From Business Manager Manning, President Horkheimer learned just what had been done in the way of improving the Balboa plant, in his absence. The inclosed studio has been completed, several new warehouses erected, a papier mache department added and many other amplifications made—not to forget the half-dozen new automobiles added to the steadily growing fleet of motor cars.

Will M. Ritchey, chief scenario editor, advised his superior that he was just winding up the scripts for "The Red Circle," the continued detective story which Balboa is giving to the screen, via Pathe's releasing agency. The original idea for this series came from H. M. Horkheimer himself.

Gratifying indeed to Mr. Horkheimer was the scrapbook submitted to him by H. O. Stechhan, his publicity chief. Although on the job only six months, he has succeeded in getting the name of Balboa into many publications that have never before shown any particular interest in moving pictures.

Among the strongest links in the Balboa organization are the Brothertons. Two of them have charge of departments. Robert or "Bob," as he is better known, is at the head of the laboratory; while a sister, May, presides over the assembly room. To the expert work of these much of the finish of Balboa pictures as they appear on the screen is due.

William Beckway, head cameraman; John Wyse, stage manager; J. W. Loy, superintendent of construction; W. T. Kearns, electrical chief; Roy Frechette, master scenic artist, and P. V. Wall, custodian of properties, all submitted detailed reports of their respective departments.

The men who actually make the productions—the directors and cinematographers—also called at the little office in response to "H. M.'s" summons. Bertram Bracken, dean of directors; Harry Harvey, Sherwood Macdonald and Henry King outlined what they have put on since August; while Joe Brotherton, George Rizard and Roland Groom spoke of their camera triumphs and troubles.

Executive reports were made to President Horkheimer by R. R. Rockett and E. J. Moore. The former has charge of the Balboa office force and routine, while acting as private secretary to Mr. Horkheimer, at the same time. Mr. Moore is the company auditor. Both of these departments were found in ship-shape condition.

With all this information at his command, President Horkheimer met with R. G. Judkins, head of the First National Bank of Long Beach. Ever since its inception two years ago, Mr. Judkins has been the financial adviser of the Balboa company. Success has been due in a large measure to the manner in which his counsel has been followed. Mr. Horkheimer outlined his plans for the ensuing year and they were strongly approved by Mr. Judkins. He was particularly pleased with Balboa's progress in the very recent past.

"The future looks good to Balboa," said H. M. Horkheimer in speaking of the trade outlook. "Without telling any secrets, I can say that there are several big consolidations under way, which may culminate almost any day now. Two of the old line film producers have offered to join with Balboa. They recognize the need of new blood and seem to have picked us as the psychological people to save them from wrecking."

Diversity of Subjects

To Be the Keynote of Equitable Productions—How It Is Effected.

VARIETY and a diversity of subjects are to be the keynotes of the Equitable Motion Pictures Corporation in the future, as has been the policy since December 6, when Henry Kolker in "The Warning" was released. "The Warning" was a combination allegorical and dramatic subject in which all the art of the studio mechanic and genius of the director were brought into play, and the effects of the scenes in which the drunkard is seen suffering in Hades were as startling as they were entertaining.

The new policy of reserving and conserving subjects until their themes and plots and type and character of players would lend diversity to the program collectively came into effect following "The Warning," when on December 13 Gail Kane, the foremost Equitable star, appeared in "The Labyrinth," a tale of stage life. "The Labyrinth" was as different in theme plots and climaxes from "The Warning" as the imagination could conceive, and then William Courtenay in "Sealed Lips" followed "The Labyrinth," a story dealing with the frailty and degeneration of a man of the cloth, in direct opposition to the basic principle and atmosphere of either of the two features preceding it.

Following "Sealed Lips" came "The Senator," in which Charles J. Ross was featured. "The Senator" combined in its maze of plots a picturesque tale of political life and strife, supposedly at the National Capital. Ross and Kolker were entirely different in the matter of histrionic work from Miss Kane and William Courtenay, and the four features following "The Dragon," with Margarita Fischer, a quaint and unique story of Fifth avenue, the shops and social life thereon; Molly McIntyre in "Her Great Hour" as divergent in every way as was possible, and "The Ransom," with Julia Dean, another theatrical tale, but this time with mother love and sacrifice. "Her Great Hour" told of a flirting wife, devoted husband and hounded shop girl, but in a dignified manner, while "The Struggle" with Frank Sheridan is a virile story of an indiscreet youth, his terrible ordeal after becoming infected with leprosy, the devotion to him of the man he wronged and the subsequent denouement.

"The Chain Invisible," which comes early next month, is Richard Le Gallienne's rhetorical belief that no two people of opposite sex can possibly be thrown into each other's company without absolutely falling in love with each other. Emmett Corrigan and Gerda Holmes are to work under the auspices of Frank Powell in this unusual story, while as in direct opposition of effect, local detail and theme "The Clarion" with Carlyle Blackwell will see Samuel Hopkins Adams' remarkable treatise against fake nostrums; following, Muriel Ostriche in "Babette of the Ballyhoo" is another direct divergence from all the other features of the past eight and forthcoming ten weeks, in that it tells the story of a little circus girl, her tribulations and her romances, and will be followed by one of the most sumptuous and unusual features Equitable has yet produced—"Her God" with Gail Kane, which is so difficult of production that E. Mason Hopper demanded three months to complete the desert and allegorical scenes alone.

Variety and diversity, according to Mr. Spiegel, are the two obtaining tenets with Equitable, and he seems to bear his belief out, as attested by the extreme divergence of titles, stories and players shown above.

Caught in a Blizzard

Equitable Players Have Thrilling Experience in Arizona Snowstorm.

OF THE many narrow escapes recorded in the making of films, and there have been many, the experiences of the Equitable Motion Picture Corporation's company appearing in "Her God," under the direction of E. Mason Hopper, reached the zenith of hazardous experiences recently when Gail Kane, star of the company, and 110 other players were caught in the foothills on the edge of

Gail Kane's Refuge During Arizona Blizzard.

the great American desert in Arizona in a terrific blizzard and during the height of the storm wandered six miles out of their way and were compelled to seek refuge on a cattle ranch where many of the Mexicans and cowboys employed by the company were compelled to sleep in the corral with the sheep in order to keep warm because the small hacienda, or ranch house, could not accommodate over 65 people.

The company left Jerome, Arizona, nine o'clock in the morning for a location near Springdale, a small settlement twenty-two miles up in the foothills. The storm broke with terrible fury and without warning about half-past ten, and in the blinding snow and terrible wind even their guide became confused and instead of traveling to the north the company, nearly frozen, wet to the bone, finally reached a ranch, known as Hacienda 104, and were given such shelter and succor as the conditions warranted.

George Sheer, the company manager, who remained at Jerome, after failure of the company to report for three days, communicated with President Spiegel of the Equitable concern, and arrangements were made for one of the officers of the company to go to the west, as the worst was feared; but while arrangements were made, one of the cowboys of the company returned to Jerome, and when the storm abated the entire company returned none the worse for its trying experiences, except a number of bad colds and several cases of threatened pneumonia. Miss Kane suffered greatly from privation and exposure, but preferred to remain with the company, saying she would rather work under stress of illness than remain in the desert any longer.

The Associated Press wires were placed at the disposal of the Equitable concern and it was this organization which first gathered news to the effect that the company was safely sheltered at the ranch.

DIRECTOR MIDDLETON TO MAKE MASTER-PICTURES.

Having completed the present series of Casino Star Comedies being released as Mutual pictures, Director Edwin Middleton will turn his back on the Gaumont Studio at Flushing, L. I., this week for the more congenial climate of Jacksonville, Fla. On his arrival at the metropolis of Florida, Mr. Middleton will take up the Gaumont direction of Mutual Masterpictures, de luxe edition, in association with Richard Garrick, William F. Haddock and Henry J. Vernot, who are already making Gaumont pictures there.

GENERAL MANAGER F. G. BRADFORD GOES SOUTH.

To get into close touch with the manifold activities of the companies at the Gaumont winter quarters, General Manager F. G. Bradford has gone to Jacksonville, Fla., to spend two weeks there. Three Mutual Masterpictures are in work at the present time, and Mr. Bradford will have the opportunity of seeing them while they are being filmed. These productions are "The Dead Alive" with Marguerite Courtot, "The Drifter" with Alexander Gaden and Lucille Taft, and "I Accuse!" with Gertrude Robinson and Alexander Gaden.

Bennett Southard

BENNETT SOUTHARD, a Californian and graduate of the University of that state, has been engaged to play principal parts for the Mirror Films, Inc., after a successful career on the stage. Mr. Southard has been especially engaged to play an important role in a surprise spectacle which is said to be in the course of construction in the Mirror scenario department.

Southard played for several years in the principal Pacific Coast stock companies, among them the Morosco and Belasco companies in Los Angeles and the James Neill Company in San Francisco. He made his New York debut at Wallack's theater playing the part of the Judge in "The Judge and the Jury," produced by Charles Frohman. He was in the original cast of George Broadhurst's play, "The Coward," and also created an important role in "The Man of the Hour." Mr. Southard has been in support of many Broadway stars such as Guy Bates Post, Charles Richman, and won great praise for his characterization of one of the best parts in "The Yellow Jacket." Leading man with Katherine Grey, he took a plunge into vaudeville in "Above the Law," produced by Martin Beck, and later played with Mrs. Louis James on the variety stage. Since then he has appeared with Bertha Kalich as well as under the management of Cohan & Harris and A. H. Woods. His most recent New York appearance was in "The Soul Machine," produced by Augustus Thomas under the auspices of the New York Stage Society. Within the past year, Mr. Southard has been doing work in motion pictures with considerable success. His work in "The Cowardly Way," an Equitable picture, brought him to the attention of Captain Harry Lambart of the Mirror company, who engaged the actor for a part on which the Captain lays great stress.

Bennett Southard.

SELIG TO PRODUCE "THE CRISIS."

Colin Campbell, dean of the Selig corps of directors, has gone to St. Louis, after a brief sojourn in Chicago, where he will look over unusual locations called for in the great story of "The Crisis." The old slave market and other locations well known in ante-bellum days will be inspected by Mr. Campbell. "The Crisis," the great story from the pen of Winston Churchill, will be filmed by the Selig Company with all the elaborateness that signalized those other two great Selig dramas, namely, "The Spoilers" and "The Ne'er-Do-Well." While in Chicago, Mr. Campbell took occasion to discourse interestingly on the forthcoming Selig Red Seal play to be released through V-L-S-E. It is to be entitled "Thou Shalt Not Covet" and features Tyrone Power and Kathlyn Williams, supported by Guy Oliver and Eugenie Besserer. Mr. Campbell has produced such Selig specials as "The Spoilers," "The Carpet from Bagdad," "The Ne'er-Do-Well" and "Thou Shalt Not Covet," released through V-L-S-E on February 7.

Lumley Hare, the English leading man who has been seen in so many successful Broadway plays, is under contract with the World Film Corporation. His first screen appearance will be in support of Kitty Gordon in "As in a Looking Glass."

The days when knighthood was in flower are portrayed with all the picturesque romance of the medieval days in "The White Rosette," a Mutual Masterpicture, de luxe, now in preparation at the American Film Company's (Mutual) studios. Castles, drawbridges, moats and mailed armor have been constructed or hunted up among relics of ancient days to lend realism to the picture. E. Forrest Taylor, Helene Rosson, Eugenie and Harry Von Meter are cast in the leading roles.

Paul Gilmore is featured in the leading role of the Knickerbocker Star Features three-reel photodrama entitled "Houses of Mystery," released on the General Film program Friday, January 21.

World Offers Strong Program

Four Big Features With Noted Players Mark the January Releases.

THE World Film Corporation's schedule of releases for the first month of the new year is an exceptionally strong one, bringing forward as it does such stars as Holbrook Blinn, Kitty Gordon, and George Beban, in photodramas especially adapted to suit the methods and dramatic talents of the noted players named.

Holbrook Blinn adds another noted portrait to the long gallery of famous characters in his study of McTeague, in "Life's Whirlpool," which is a dramatic and striking feature based on Frank Norris' novel, "McTeague," which created much discussion when it was published. In "Life's Whirlpool," Mr. Blinn is supported by Fania Marinoff, the well known young emotional actress who assumes the role of Trina, the woman who despite McTeague's vagaries sticks to him through thick and thin till her situation becomes more than flesh and blood can support.

"Fruits of Desire" stars Robert Warwick, whose name is potent among the patrons of motion picture theaters throughout the country. In support of Mr. Warwick appears a cast worthy of his powers and including such noted names as Ralph Delmore, Robert Cummings, Madeline Traverse, who makes her debut under the World Film standard in this drama; Dorothy Fairchild, Phillis Hazeltine, Mildred Havens, James Mack, Alec B. Francis, Harry G. Weir and others equally well known. The story of "Fruits of Desire" is based upon Henry Russell Miller's powerful novel of modern life, "The Ambition of Mark Truitt." There are scenes in the picture taken in the heart of the great steel mills near Pittsburgh. The picture is under the direction of Oscar Eagle; which is enough to guarantee the excellence of its arrangement and perfection of its detail.

"The Point of View" introduces a new film star in the charming person of Frances Nelson, who is provided with an exceptionally strong and congenial part in this film version of Jules Eckert Goodman's dramatic story. Miss Nelson plays Myra, a country girl who is ardently loved by a prosaic grocery "king" but hankers for an artistic career. The story hinges on the "point of view" of Robert and Myra. To Robert, Myra is a toy. To her, love rules supreme and she adores even the worthless Lawton. The problem presented by the working out of this strong situation gives "The Point of View" real dramatic force and sustained action. Emile Chautard directs this feature.

Kitty Gordon enters the ranks of film divinities in a compelling screen production of E. C. Phillips' sensational novel of smart society life, "As in a Looking Glass." Miss Gordon in this photoplay is provided with a role congenial to her in every way. She enacts a woman of the "four hundred" and is afforded an opportunity to display an amazing variety of gowns.

"The Genius-Pierre" is the title finally selected for the new photodrama in which George Beban, who won screen fame in "An Alien," makes his bow under the World banners. In "The Genius-Pierre" Mr. Beban is seen in a role

Scene from "The Genius-Pierre" (World Film).

of absolute novelty and one which blends pathos and swift, soul-stirring drama. Maurice Tourneur, who directed "The Genius-Pierre," is authority for the statement that it exceeds in sheer dramatic interest and intensity any drama he has so far directed. Additional interest is added to "The Genius-Pierre" by the fact that George Beban is himself responsible for the scenario. Mr. Beban is supported by a large cast singularly well selected, including Doris Kenyon, John Hines and John Davidson.

Industrial Moving Picture Company

The New Studio in Chicago Will Be Opened Early in February, With Thoroughly Up-to-date Facilities.

THE accompanying cut shows the exterior of the new laboratory and studios now being erected in Chicago by the Industrial Moving Picture Company. The building proper is 129 by 124, two stories, and is fireproof throughout. The laboratory will have a weekly capacity of nearly 2,000,000 feet of film. The studio floor provides for the adequate handling of six generous sets. Adjoining the building is an inclosed area of 124 by 48, which will be used for garage and storage purposes. The air throughout

Exterior of New Laboratory and Studios of the Industrial Moving Picture Co., Chicago.

the entire building is washed and temperatured by special apparatus which governs both temperature and humidity. The ceiling and floors are all covered and each room made absolutely dustproof. An 18,000-gallon tank on the roof takes care of the automatic sprinkling system which protects each room. The perforating room provides for eighteen Bell & Howell machines. The printing room is built to operate comfortably thirty printers. The general offices of the Industrial Moving Picture Company will be located here, while a service station and sales office will be operated in the downtown district at an address to be announced later.

The outside structure is practically completed and it is expected that the entire building will be ready for occupancy and operation sometime in February, at which time it will be thrown open for public inspection.

Pictures to Instruct Bankers

National City Bank to Use Paramount Travel Series on Latin America.

MOTION pictures as a part of the education of the young banker is the latest use to which the silent drama is being put. Following the trend of intense interest that has been manifest in the rapid growth of the instructive motion picture, the National City Bank in New York City, through its president, Frank C. Vanderlip, has contracted with Paramount Pictures Corporation to show the South American travel series four days each week for the purpose of better acquainting the members of the bank's educational department with the exceptional facts of interest regarding Latin America, preparatory to their taking up their future work in that country.

The students in the educational department of the National City Bank will be shown the Travel Pictures—Tuesdays, Wednesdays, Thursdays, and Fridays of each week, beginning their travels with an aeroplane trip over the Florida Keys to Pelican Island, thence to Key West, Jamaica, the Panama Canal, Santiago de Chile, Valparaiso, Chile; Mollendo, Peru; Ariquipa, Peru; the Palominas Islands which lie off the coast of Peru, Huancayo, Lima, Peru; Buenos Aires, Argentina; Rio de Janeiro, Cerro de Pasco, Quito, Ecuador; Sugar Loaf Mountain; Guayaquil, Ecuador; La Paz, Bolivia; the Rio de Janeiro Hydro-Electric Power Plant; and all other places of interest at each of which the most important historical, geographical and instructive features are made the primary issue of the different installments.

M. H. Hoffman Talks on Bluebird

General Manager of New Feature Company Outlines Advantages Under Which Concern Begins Business.

WITH the presentation of Mme. Sarah Bernhardt, in "Jeanne Dore," at F. F. Proctor's New York City theaters, to be followed by all houses on the Proctor circuit, the Bluebird photoplays get under way. This release is the first of a series that its promoters claim promises unusual results for exhibitors. The campaign of advertising and publicity will assume a nation-wide scope. "We think Bluebird photoplays will have tremendous advantages over other feature products," said M. H. Hoffman, general manager of the Bluebird corporation. "To set forth these advantages in detail many angles of film production and distribution must be taken into consideration.

M. H. Hoffman.

"In the first place, speaking in my capacity as general manager of Bluebird Photo Plays, Inc., their promotion and deliveries will be carefully and effectively supervised, after the films are turned out, under our arrangement with the Universal to utilize their tremendous equipment at Universal City, their new half-million-dollar studio in New Jersey, together with the pick and choice of Universal players.

"Our arrangement to utilize space in certain Universal exchanges throughout the country, and the system and facilities of these exchanges have eliminated much of the large overhead expense that usually cuts so deeply into the original investment in film production and distribution capital.

"The saving thus attained gives us additional means to turn into the actual production of Bluebird features. Again an advantage to exhibitors will be developed in the method by which our features will be selected. The fact that our directors will regard a production as being of Bluebird standard and quality will not be sufficient. It is necessary that a jury of fifteen exhibitors pass upon a production before it will be admitted to the Bluebird class. By this method of selection Bluebirds will be, as far as the allied human judgment of the jury can determine, a feature that is assured of successful exploitation immediately it comes under the Bluebird brand.

"In every line of merchandising—and why are not films merchandise?—the reduction in production and cost of distribution invariably redounds to the benefit of the article itself. That hundreds of thousands will be saved through Bluebird's production advantages may be readily believed; the saving in cost of distribution may be readily estimated. It costs an average feature exchange $500 a week for the maintenance of each branch. Figuring the cost of rental to Bluebird for space in the seventy-two branches which the Universal system affords we will be able to distribute our production at an actual saving of $35,000 per week, a tidy sum in itself.

"When the exhibitor realizes that this actual saving, plus the further and enormous saving in the cost of actual production, will be put right into Bluebird features he can arrive at an inkling of the tremendous production be may confidently expect through Bluebird. Thirty-five thousand dollars will go a long way toward paying for an average weekly feature release, but it will only be part of the cost involved in perfecting a Bluebird.

"Whenever an available production is made by anybody outside of our organization that is of sufficient class and excellence to pass the jury of exhibitors and thus be proved worthy to become a Bluebird we will buy it, and our facilities will be ample to bring to our brand the cream of the world's market. We begin this feature of our policy at the very outset of our career—Mme. Sarah Bernhardt, in 'Jeanne Dore.' An interesting sidelight upon the increasing value of 'Jeanne Dore' as a piece of theatrical property is the recent offer made by a French releasing firm for the French rights to the Bernhardt photoplay—a figure that was almost exactly the price we paid when it seemed probable that Mme. Bernhardt would be physically able to return to America for another farewell tour. These incidents prove the increasing value to the exhibitor of this film."

By the film trade in general the engagement of Mr. Hoffman as the general manager of Bluebird Photo Plays is considered a stroke of business acumen on the part of the board of directors. His skillful control of the Universal's exchanges make him equal to the task of distributing, promoting and making popular and accordingly profitable to all concerned the features that shall come to view under the Bluebird insignia.

Lasky Releases for February

Fanny Ward, Charlotte Walker and Blanche Sweet Will Appear in Three Productions.

ANNOUNCEMENT is made this week by the Jesse L. Lasky Feature Play Company of the photoplays it will release on the Paramount program during February. The productions and the dates of their release are:

Fannie Ward in "Tennessee's Pardner," a picturization by Marion Fairfax of Scott Marble's version of Bret Harte's story of the same name; February 3.

Miss Charlotte Walker in "The Trail of the Lonesome Pine," from Eugene Walter's story of the same name, based on John Fox, Jr.'s, widely read novel; February 14. Cecil B. DeMille is the director of "The Trail of the Lonesome Pine."

Miss Blanch Sweet in "The Blacklist," a tense dramatic photoplay by Marion Fairfax.

"Tennessee's Pardner," in which Miss Ward will appear, is a tale of the far west, the days of '49, when strong men fought the elements and made marches across the country to establish a new empire. Of all the stories written by Bret Harte, this narrative of little "Tennessee" is probably the best known.

Among interesting features of the Lasky picturization of "Tennessee's Pardner" is the fact that considerable of the action takes place in the old mission of San Fernando, Cal. Permission was obtained to use the old mission as the scene of the pictures. This quaint old place, a relic of a former day, was built by the Jesuits about 1800 and is one of a series of missions, each situated about a day's journey from the other in a line of travel from Mexico to Monterey.

For several years Miss Charlotte Walker appeared as the star on the legitimate stage in "The Trail of the Lonesome Pine," in which she now appears, under the direction of Cecil B. DeMille, as the photoplay star.

Miss Walker already has appeared in two Lasky productions with exceptional success. They are "Kindling" and "Out of the Darkness." The role of June in "The Trail of the Lonesome Pine" admirably suits Miss Walker's great charm and beauty. The picturization will be one of the most elaborate produced by the Lasky company and Mr. DeMille and the members of the cast have been in the mountains for more than two weeks completing some of the scenes.

The appearance of Blanche Sweet in another Lasky photoplay is always the cause of anticipation on the part of exhibitors and the public. William C. DeMille is directing the production, "The Blacklist," which is a photodrama by Marion Fairfax.

FANNIE WARD AND JACK DEAN MARRIED.

Miss Fannie Ward, the brilliant star of the Jesse L. Lasky Feature Play Company whose recent production, "The Cheat," has created a sensation, surprised her numerous friends in the photoplay colony in Southern California and on Broadway, New York, at the announcement this week of her marriage to Jack Dean. Mr. Dean, who appeared as leading man with Miss Ward in many legitimate attractions in New York, London and en tour, is now a member of the Lasky Features Play Company and has appeared in leading support of Miss Ward in productions which include "The Marriage of Kitty," "The Cheat," and "Tennessee's Pardner."

With the announcement of their marriage, which was the occasion for hundreds of messages of felicitations sent to them at the Lasky studios at Hollywood, Miss Ward and Mr. Dean declared their intention of living in Hollywood or nearby in the future. Miss Ward is under a long term contract with the Lasky Feature Play Company and she and Mr. Dean are just completing arrangements to purchase a beautiful estate within motoring distance of the studios.

Coming Keystones Brilliant

Mack Sennett Has Outdone Himself in Triangle Comedies Starring Eminent Players.

TAKING some of the same characters he used in "Crooked to the End," Mack Sennett has endeavored to out-thrill and out-comedy that Triangle-Keystone with a new one called, provisionally, "The Great Leap." Fred Mace and Anna Luther are again the railroad station

Scene from "Murray's Mix-Up" (Triangle-Keystone).

agent and his pretty daughter, respectively. The story deals with the attempted robbery of funds from a nearby mill, Earl Rodney, Joseph Swickard, Billie Brockwill and Dale Fuller having important roles. Among the thrills are Miss Luther's leap on horseback from a bridge into the swirling waters of a river; Fred Mace's rapid revolutions when bound to a spinning flywheel; Earl Rodney's near-death in a stone-crushing machine, and the passage of a deep ravine by a band of crooks on a bucket line.

Other marvelous new Keystones are "Fatty and Mabel Adrift," with Roscoe Arbuckle and Mabel Normand; "Because He Loved Her," with Sam Bernard and Mae Busch; "Murray's Mix-Up," with Charles Murray, Harry Booker and Louise Fazenda, and "A Modern Enoch Arden," starring the tramp comedian, Joe Jackson. The last-named is a burlesque of the well-known Tennyson story, with the amusing Jackson in the role of a returning wanderer whose home has meantime been invaded by the family lawyer who is

Scene from "A Modern Enoch Arden" (Triangle-Keystone).

in turn hounded by a pair of blackmailers. "Murray's Mix-Up" pokes fun at the prevailing type of "westerns," showing Mr. Murray in a "Bill" Hart role of sheriff and the diminutive Mr. Booker as the owner of a gambling hell. "Because He Loved Her" is a restaurant story, many jumps ahead of the old-series Keystone, "A Hash House Fraud." As to "Fatty and Mabel Adrift," that is described as pure thrills and fun, with Mr. Arbuckle and Miss Normand at their best as a pair of honeymooners floated out to sea in their beach cottage.

Unprecedented activity characterizes the Keystone organization, and with the new indoor studio completed, the work goes on twenty-four hours a day. It is believed Mr. Sennett's record of producing two amazing comedy thrillers a week, each from two to four reels in length, is unequalled and unlikely to be surpassed. There are now nine Keystone companies actively making film, and special sensations are promised from those headed by William Collier and Chester Conklin.

Tree as Macbeth

What He Said After His First Day of Picture-Taking for the Triangle-Fine Arts.

TUESDAY, January 4, was Sir Herbert Tree's first day of work on "Macbeth" at the Triangle-Fine Arts studio. He ended it marveling at the resources placed at his command and most enthusiastic over the opportunity that the Griffith photoplay technique offered for distinguished rendition of the Shakespeare stories. Sir Herbert said:

"It is quite wonderful how many things can be done in pictures for the Shakespeare tales that cannot be done on the stage. With all due reverence to the master dramatist, it is possible to illuminate and accentuate many details so as to produce a marvelously truth-telling commentary on the text and at the same time heighten the dramatic values.

"That is what I have learned from my first days' work with Director Emerson upon the scenario. The pictorial

Sir Herbert Beerbohm Tree at Fine Arts Studio.
Left to right: Frank E. Woods, David Wark Griffith and Sir Herbert.

possibilities of 'Macbeth' grow, as one studies it in the light of this strange new art, into something very beautiful and wonderful—not precisely a play in the Shakespearean sense, perhaps, but a dramatic narrative of great power.

"I should like to call this series of productions 'Tales from Shakespeare.' If we can bring to the dramas some such reverent and illuminating interpretation as did Charles Lamb, I shall be happy indeed to have entered upon this enterprise. The motion picture studios are naturally strange places to me, but I am delighted with the kindly spirit of welcome and co-operation manifested and the amazing vitality of the industry. I know now that I am going to like it immensely."

BETTY HARTE IS FEATURED.

In the "copy" announcing the release of David Horsley's five-reel Mutual Masterpicture, de luxe edition, "The Bait," on January 22. Miss Margaret Gibson was mentioned as co-star with William Clifford. This was due to an unintentional error. The leading role in "The Bait" is played by Miss Betty Harte, a photoplayer of rare ability and with a large following, who gives in this release one of her finest characterizations. The correction is made in justice to Miss Harte.

A. C. LANGAN PROUD FATHER.

A. C. Langan, who is the paramount factor in the Sun Photoplay Company, is receiving the sincerest congratulations of his friends on the birth of his little daughter, Mignon Zenna Langan. The child was born January 3 and registered very close to nine pounds. The doctor commented upon the sound lungs of the infant and is amply corroborated by the proud young father. Mother and child are doing splendidly.

Vitagraphs for Next Week

Good Subjects to Be Released for the Week of January 17.

"MY LADY'S SLIPPER," a Vitagraph Blue Ribbon feature in five parts, with Anita Stewart and Earle Williams, produced under the direction of Ralph Ince from the story by Cyrus Townsend Brady, is the principal release by the Vitagraph Company for the week of January 17. It is one of the most elaborate costume productions ever seen on the screen and shows Miss Stewart and Mr. Williams to splendid advantage in the silks and satins of the Louis XVI period in France.

Scene from "My Lady's Slipper" (Vitagraph).

As the Countess, Anita Stewart, in a white wig, with silks and laces, makes the role one of the most beautiful in her screen experience. Earle Williams maintains his reputation for good looks and histrionic ability, while Harry Northrup as the Marquis gives a splendid portrayal of that difficult role. Others in the cast are Joseph Kilgour, Julia Swayne Gordon, George O'Donnell, William Shea and George Stevens. The story was picturized by Edward Montagne, and is scheduled for release as a five-part Blue Ribbon Feature on January 17.

Included in the week's releases is a one-part comedy, "Them Was the Good Old Days," featuring Kate Price, Harry Fisher, John T. Kelly; "A Telegraphic Tangle," a one-reel comedy by Mr. and Mrs. Sidney Drew, and a Broadway Star Feature, "The Secret Seven," produced by William Humphrey and featuring Leo Delany, Carolyn Birch, Harry Northrup, Rose Tapley, Templer Saxe and Director Humphrey.

"Them Was the Good Old Days," scheduled for release January 17, tells the story of a grouchy old man whose antipathy to modern things brings on a dream, and he lives again in the times of a hundred years ago. He then appreciates the comforts of modern civilization. He is forced to wield the axe, shoot a blunderbuss, and is injured by an automobile which runs away and causes a sensation among the people of that time. He is about to be burned at the stake, when Indians capture him and he is again threatened. His dream ends and he is perfectly satisfied that the old days were not so good, after all.

Scene from "Them Was the Good Old Days" (Vitagraph).

The story was produced by C. Jay Williams from the scenario by Mark Swan, and the three Vitagraph comedians, Kate Price, Harry Fisher and John T. Kelly, give a good account of themselves.

"A Telegraphic Tangle," a one-part comedy, with Mr. and Mrs. Sidney Drew, is scheduled for release on January 21. It is a story of a man who has a night out against the wishes of his wife. When she looks for him the next morning, she calls up various friends, all of whom admit that the husband had spent the night at each particular house. Another excuse is given that all of the party spent the night in jail, and they produce a policeman to corroborate the story. The policeman gets some graft from it and calmly announces that he has been sent by the magistrate to collect the fine. The husband at the close is a sadder but wiser man.

"The Secret Seven," released January 22, is a Broadway Star Feature in three parts, and is a Secret Service play of exciting episodes, produced under the direction of William Humphrey. The Secret Seven are a band of counterfeiters. A Secret Service man and his friend, an Italian doctor, disguise themselves and spy on the law-breakers. The doctor finds his sweetheart allied with the band. A wedding, jealousy and hate form a basis for the interesting incidents that occur. In the cast are William Humphrey, Leo Delany, Harry Northrup, Carolyn Birch, Rose Tapley and Templer Saxe.

Adolf Philipp with World Film

Actor-Producer Signs Agreement to Appear in a Number of Pictureplays.

LEWIS J. SELZNICK has reached an agreement with Adolf Philipp, actor, author, producer, composer and impresario (the German George M. Cohan), to appear personally in motion pictures under the banner of the World Film Corporation, in all his famous successes, including "Alma, Where Do You Live?" "The Midnight Girl," "Auction Pinochle," "New York Life," "The Happiest Man in New York," "New York at Night," "A New York Brewer," "Two Lots in the Bronx" and "My Shadow and I." The first release has been decided upon, but Mr. Selznick is not yet ready to announce it.

Adolf Philipp.

In all, Adolf Philipp and his brother Paul have acquired the rights to more than 200 foreign plays, including the works of Delmar, Beaumarchais, Fuler, Daudet, Colombi, Grimm, Kaiser, Jensen, Rameau and Sardou. Altogether more than forty foreign authors are represented, among them being the names of those whose dramas have pleased the theater-goers of the great cities of the continent and which have also scored heavily when produced in American theaters.

For a number of years Mr. Philipp has been one of the most prominent figures in the American dramatic world, producing musical and dramatic hits which have received high praise from critics and have scored long runs in Broadway theaters. In this connection it is interesting to note that Mr. Philipp, with unusual modesty for a prominent impresario, has up to the present time kept his own dramatic and literary ability behind the nom-de-plumes of Paul Herve and Jean Briquet. These "two successful authors" had risen to the dizzy heights of fame based on such international musical plays as "Alma," "Adele," and "The Midnight Girl," before Mr. Philipp was cornered and finally admitted that he himself was practically the author of these productions.

A special staff of directors has been engaged by the Shubert Film Corporation which will do the actual filming of Mr. Philipp's productions, releasing them through the World Film Corporation, to superintend the making of the features. Contracts have already been signed with several noted stars to appear at the head of companies remarkable for their general strength and balance.

Helen, a Circus Rider

Kalem's Railroad Heroine Introduces "Russian Drag" and Other Surprises in Forthcoming "Hazards."

HELEN GIBSON has been withholding a secret from photoplay fans. While she has been going through episode after episode of the "Hazards of Helen," performing thrilling railroad feats, it has been unusupected that the daring actress is equally adept as an equestrienne. This

Helen Gibson Doing the "Russian Drag."

hidden fact came to light recently on the arrival of Hamilton Smith, Kalem's new western general manager at the California studio, when he learned that Miss Gibson had gained considerable fame in the sawdust arena before entering upon picture work. As a result it has been decided to include riding exploits in the forthcoming "Hazards" wherever practicable and in keeping with the demands of the story.

In a "Hazard" soon to be released Helen introduces the "Russian drag," the feat shown in the accompanying illustration. The "Russian drag" is not, as its name might imply, a new dancing step, but the title is the circus form for the feat of standing astride two racing horses. A dangerous effort even under circus conditions, Helen is called upon to undergo even greater risks in the picture, since she must wear the encumbering clothes of ordinary life and ride without the steadying aid of reins. The "Russian drag" is attempted by few circus riders, and has never before been shown on the screen. It is only one of the daredevil exploits on horseback which Helen promises to add to her usual railroad stunts in the forthcoming "Hazards."

The Kalem California studio at which the railroad pictures are produced is at present the scene of unusual activity and there are rumors that numerous additions to the company and other strengthening moves may be expected in the near future. The railroad equipment has been increased by the purchase of several new passenger coaches of the types used in transcontinental travel. Negotiations are also under way for the purchase of another engine in addition to the now famous "3203" that has played its part in so many thrilling railroad pictures. In the past Kalem has leased additional equipment when needed for the "Hazards," but with the plans for increased producing activity it has been deemed wise to double the present equipment by purchase outright.

ROBERT HARRON IN THE EAST.

Robert Harron, co-star of the Triangle-Fine Arts play, "The Missing Link," and featured with Mae Marsh in "Hoodoo Ann," came east during the holidays on the sad errand of bringing to New York the body of his brother for burial. Charles Harron was killed Christmas eve as the result of a Fine Arts automobile turning turtle at the corner of one of the principal downtown streets of Los Angeles. He was a year older than Robert and had been his inseparable companion ever since D. W. Griffith brought the young actor out to the west coast. Mr. Harron stated that production at the Griffith studio is now at its busiest. The new Griffith twelve-reeler, formerly called "The Mother and the Law," occupies buildings covering several city blocks, and the ten Triangle companies are likewise working with intense energy.

Rothapfel to Direct Knickerbocker

Premier Exhibitor Expects to Make Many Changes and Great Things Are Looked For.

BEGINNING Monday, January 9, and continuing to Friday, January 14, inclusive, the Knickerbocker theater, where Triangle films have been showing, will be dark. The eclipse will come to an end with Saturday, January 15, when a new regime will begin with the premier exhibitor, Samuel L. Rothapfel, in complete charge.

Mr. Rothapfel has been invited to take the management of the Knickerbocker theater by H. E. Aitken, president of the Triangle Corporation. Mr. Aitken said, in speaking to a representative of the Moving Picture World, that Mr. Rothapfel had been invited to take charge "in order that the theater may have the benefit of his experience and under his guidance become a true model Triangle theater."

Mr. Rothapfel was immersed in work when a representative of the Moving Picture World called upon him in his office in the Times Building.

"I have a very good opinion of Triangle films," said Mr. Rothapfel, "and I believe that they are worthy of the best presentation I can give them. I am of course going to make some changes. For one thing the show will be continuous. In the second place music will play its proper part, which means that it will be a very essential part of the performance. I will have an orchestra of twenty-five pieces. The orchestra consists of men of my own selection and men who are experienced in the work which I will require of them. The leaders will be Hugo Riesenfeld, who conducted Lasky's Carmen at Boston; M. L. Lake and W. H. Furst. They will all work under my constant personal direction. I will compose and select the music for all Triangle plays. There will be a complete staff of copyists for the work of supplying the scores. A splendid organ will be installed by the Wurlitzer Company. While there are certain physical handicaps in the present state of the Knickerbocker theater, I will do my very best to please its patrons. The opening night I think will furnish proof of my enthusiasm for my work. In the matter of prices I want to say that there will be some seats held at $2, but the prevailing prices will be much lower, with 50 cents top."

Work on the Rialto theater, of which Mr. Rothapfel will be the managing director, is progressing rapidly, but no definite date for the formal opening can be given to the public at this time.

A marvellous change for the better may be expected at the Knickerbocker on and after January 15.

An Exhibitor Elected Alderman

GEORGE HILKEMEIER, a brother and partner of the well known Brooklyn exhibitor, William Hilkemeier, has been elected to the office of Alderman from the Sixtieth District, Brooklyn, which is situated in what used to be known as Old Williamsburgh.

Geo. Hilkemeier.

Mr. Hilkemeier has entered the political field only within the last two or three years, but his popularity soon brought him to the front and he won out in the Democratic primaries by a decisive majority. The Sixtieth District being normally Democratic, Mr. Hilkemeier won "in a walk." He and his brother have been the motion picture pioneers in the Eastern District of Brooklyn, where at one time they owned half a dozen theaters. Their first theater was located on Broadway, Brook lyn E. D.

Alderman Hilkemeier says that he will do all in his power to help the moving picture men if occasion demands it.

Chicago News Letter

By JAS. S. McQUADE.

Federal Censorship of Moving Pictures.

THE tendency of the federal government towards paternalism is, perhaps, more strikingly shown by the attitude of the House Committee on Education towards moving pictures at the present time than by any other action at any time. The board in question, if the members require the knowledge, need not go far to find out that federal censorship does not preclude state censorship, and that the latter can still be improved (?) by concurrent municipal censorship. And with three possible concurrent censorships we shall have the moving picture finally censored out of business.

This censorship craze over the moving picture is really so indefensible that it should be laughed out of court. More especially will this apply to federal censorship, which the Chicago Tribune, in a recent editorial under the heading "National 'Movie' Censorship," refers to as follows:

A bill is now under consideration in the house committee on education to establish a federal board of moving picture censorship. It is reported the disposition of the committee is to recommend the measure for passage.

We haven't a doubt of it. What is our American system of local government to a congressional committee infected with a passion for moral reform?

But the committee should not content itself with so minor a matter as protecting the youth and suggestible adults of Kokomo and Kalamazoo from the contagion of wicked films. There are many careless communities that allow dogs to run at large. The committee should frame a federal law against this evil. Garbage disposal is deplorably inefficient in many towns. We need a uniform national statute on this subject to save the health of unheeding citizenship. We regret to note that the policy of segregation of vice is still adhered to in many cities. The committee should see to it that a national law brings these communities to a sense of their error. Or, perhaps, the committee believes segregation is the better policy, in which case a law should be recommended imposing segregation on all communities.

The field of usefulness opened up to the committee on education and to congress on the lines of regulation governing the moving picture censorship measure and the Mann white slave act is practically unlimited. If zealously cultivated under the guidance of the innumerable reform associations, groups, committees, etc., we eventually shall have a perfectly standardized continent, disciplined and ordered from Washington (with federal prisons as common as post offices), and we can then dispense entirely with the bother of local legislation and the expense of local administration. Great is moral reform by federal legislation. We cannot keep our own door steps swept. Let Washington do it.

Chicago Theatrical Manager Sees Boon in Pictures.

Harry J. Powers, the veteran manager of Powers theater, this city, is by no means pessimistic over the outlook for the drama in Chicago, nor is he fearful of the competition of moving pictures. Unlike many of his managerial colleagues, he actually sees in moving pictures and their present vogue a boon to histrionism and to theatrical business. Speaking of the business of the past year in Chicago's first-class theaters, he classes it as one of the best in the last ten years.

"Never in the history of the stage has theatergoing been so great—in fact, it is almost universal," says Mr. Powers. "This age is witnessing a craving for amusement as essential for the masses as the necessities of life. The advent of motion pictures is to be credited with this to a considerable degree. Pantomime, the highest type of histrionic art, was in a decline when the cinema appeared and revitalized it, accomplishing for the theater what the Victrola did for music and the public schools for education, also giving the cause of temperance an impetus by promoting neighborhood theaters, counteracting the vicious poolrooms and saloons.

"It is my firm conviction that the 'movies' have not detracted from the legitimate theater. I consider the expenditure of 10 cents for picture shows in the same proportion as an opposition to the best theaters, as the purchase of newspapers for 1 cent is a competition to the sale of books or high-grade magazines.

"I say 'yes,' to the question: 'Has the year been as prosperous as other years for theaters of the first class?' Taking the downtown houses as a basis, and including in this analysis $2 'movies'—as 'The Birth of a Nation' brought this about by its long engagement at the Illinois theater and its current run at the Colonial—I feel I am within reason in asserting that 1915 has been one of the best years Chicago has had in a decade."

Sol L. Lesser Purchases U. S. Rights to "Ne'er-Do-Well."

Sol L. Lesser, of San Francisco, returned late last week to his home city, where, after a few days' sojourn, he will remove his family to New York, where they will reside during his exploitation of "The Ne'er-Do-Well," the big Selig photodrama written by Rex Beach.

Mr. Lesser was in Chicago the past week and succeeded in purchasing all the United States rights to "The Ne'er-Do-Well" from William N. Selig, president of the Selig Polyscope Company, for the lump sum of $150,000. It is said that the deal was consummated between Mr. Selig and Mr. Lesser within five minutes' time. Mr. Lesser slipped into Chicago, visited the Selig projection parlors, saw an exhibition of the great drama and then called upon Mr. Selig.

"What is your price for the United States rights to 'The Ne'er-Do-Well'?" asked Mr. Lesser, addressing Mr. Selig.

"One Hundred and fifty thousand dollars," was Mr. Selig's prompt reply.

"I'll take it," said Lesser, and the deal was immediately closed.

Mr. Lesser says it is the biggest deal he has ever "pulled," and he believes that "The Ne'er-Do-Well" is the greatest picture in American history, with the exception of "The Birth of a Nation."

"I consider that 'The Ne'er-Do-Well' fully merits the title of 'masterpiece'," said Mr. Lesser after the deal was closed.

"The Ne'er-Do-Well" has already been shown for two weeks at Clune's theater, Los Angeles, and many have been turned away at every presentation.

Chicago Film Brevities.

Readers will be interested to learn that Thomas Santschi, one of Selig's well-known stars, worked at one time in a glass manufacturing company in Kokomo, Ind. This news leaked out when Mr. Santschi recently gave an interview in which he stated that he was thoroughly acquainted with every detail of plate-glass making. It was many years ago since Mr. Santschi was a glass worker, but now that he has gained celebrity before the camera the people of Kokomo are proud to claim him as a native son.

* * *

The old veteran exhibitor, George H. Hines, was in the city recently from South Bend, Ind., where he runs the big Auditorium theater, and purchased two new Edison machines from Frank Hough, general manager of the Kleine Optical Company. George also paid a visit to the Kimball Organ Company, this city, and contracted for the latest Kimball organ, at a cost of $15,000. George states that although he has a big "Bartola Orchestra" he needed a large organ for organ recitals to make his musical features still more pronounced. The Auditorium seats 1,650 people. My best wishes for a banner business for 1916 go out to my old friend George and his estimable wife.

* * *

W. G. Grieve, owner of the Empire theater, Brandon, Manitoba, Canada, visited the World office while in the city last week. Mr. Grieve and his wife and baby are taking a vacation which will last about six weeks, during which time they will visit Detroit, Buffalo, New York and other American cities. The Empire theater seats 300. An admission of 15 cents is charged for four reels of General Film service evenings and the same price for five reels at matinees. Mr. Grieve stated that business at the Empire in 1915 was better than it ever had been during the five years which he has owned the theater, and that the moving picture business in general in western Canada was good that year. In 1914, Mr. Grieve stated, business was so poor that it was necessary to add vaudeville to the program, but that he is now running a straight moving picture program. Brandon has a population of about 18,000. Mr. Grieve has been a subscriber to the World ever since he became an exhibitor, which was six years ago.

* * *

J. E. Willis, formerly division manager of the Middle West for the General Film Company, has been appointed manager

of the Chicago branch office and manager of the western division of the New Film Corporation, with offices at 207 South Wabash avenue. Abe Warner is president of the corporation, A. S. Aronson vice-president and treasurer and H. M. Warner secretary. The head offices are at 145 West Forty-fifth street, New York City.

* * *

E. L. Iliffe, for three years treasurer of the Palace Music Hall, on Clark street, and for two years treasurer of the Colonial theater on Randolph street, has been appointed acting house treasurer of the New Strand theater, Wabash avenue, this city. Mr. Iliffe has had eleven years' experience in the capacity mentioned. He informed this office that Warde Johnston, in charge of the orchestra at the Strand, and E. C. Divine, president, spent two days in Indianapolis getting the Strand theater, in that city, in readiness for opening early this year.

* * *

News has been received at the Selig Polyscope Company's offices here that Miss Kathlyn Williams, Thomas Santschi, Wheeler Oakman and Miss Bessie Eyton received many thousands of votes in a popularity contest recently concluded in the British Isles. This quartet of Selig stars is reported to be extremely popular in Europe.

* * *

George H. Baird, a prominent business man in Chicago, and well known in railroad circles, died suddenly of pneumonia at his home in this city about a week ago. Mr. Baird took a great interest in the moving picture business and was a lover of moving pictures. Among his minor enterprises he was a stockholder and director of the Photoplay Releasing Company, this city, of which A. M. Gollos is president, George N. Gollos vice-president and F. E. Patterson secretary and treasurer.

* * *

I am in receipt of a handsome booklet, entitled "The Photoplay Review," published in Grand Rapids, Mich., by the Hamilton Publishing Company and devoted to the interests of the Majestic Gardens, the Strand, the Orpheum, the Idle Hour and the Monroe Original theaters. The booklet has valuable information for moving picture patrons of the theaters mentioned and timely announcements of attractions at each house.

* * *

I learn from a clipping in the Roundup Record, of Roundup, Mont., that George P. Hamilton is at present at work on a three-reel feature now being produced at that point by the Century Film Corporation. The film calls for sensational displays of western horsemanship, in which Charlie Mulhall, in the character of the bandit, "Lefty Mull," is displaying his well-known prowess as a daredevil rider. The picture will be entitled "Dot's Roundup," in which Miss Dot Farley is being featured in the role of the daughter of the sheriff of Musselshell County, of which Roundup is the leading town. Bud Byrd and Mose Ranger, riders of roundup fame, also take part in the production. The studio of the corporation is almost completed in Roundup.

* * *

An International News Service dispatch from Indianapolis conveys the news that Miss Olive Zebring, pianist of the Royal theater, that city, was instrumental in avoiding a panic caused by a fire in the operating room, one day last week. Miss Zebring played inspiring airs while the patrons marched out, and waited so long that she barely got out of the burning building safely. Wilbur Smith, operator, jumped down 10 feet and severely injured his spine. The interior of the Royal was destroyed.

* * *

Al. Ringling, the famous circus man, died at his home in Baraboo, Wis., on New Year's Day. Mr. Ringling had suffered from heart failure for nearly three years, which was contracted from excitement caused by a fire in the city of Cleveland when he had charge of the Ringling circus, which had just come into the city and was caught in the flames of a burning lumberyard. He has been ailing ever since. The last year of his life he devoted to the construction of the beautiful Al. Ringling theater in Baraboo, a structure devoted to moving pictures, at a cost of $175,000. The house was opened on October 23, and Mr. Ringling billed all the surrounding towns and cities within fifty miles. His will leaves his widow, among other valuable property, this new theater in which he took such pride.

* * *

William N. Selig, president of the Selig Polyscope Company, accompanied by Colin Campbell, leading director of productions in Los Angeles, and G. Pollack, technician of construction, paid a flying visit last week to St. Louis, Nashville, Tenn., and Paducah, Ky., to look over the grounds made famous in the pages of "The Crisis," Winston Churchill's great story of St. Louis in ante-bellum days, as a preliminary to the production of that story in moving pictures. Thomas Santschi, Bessie Eyton, Wheeler Oakman and a star cast will appear in the leading characters.

* * *

The engagement of Miss Gertrude Spoor, daughter of George K. Spoor, president of the Essanay Film Manufacturing Company, and Lieut. Douglas L. Weart of the United States Engineer Corps, son of Mr. and Mrs. Frank L. Weart, of this city, was announced one day last week by the parents of the future bride. The date of the wedding will be fixed later.

* * *

At the meeting of the national executive committee at the Hotel La Salle, Mr. Herrington drew the attention of exhibitors to the fact that a page has been set aside in the Moving Picture World especially for the news sent in by exhibitors in all parts of the country regarding their business or local organizations of exhibitors. Both Mr. Herrington and Charles H. Phillips emphasized the importance of exhibitors sending in some news every week, especially touching on the vital question of organization. It will be a good thing also if exhibitors in various sections would stir up interest in the coming national convention in Chicago by sending in news items concerning the progress made in their respective territories. It all lies with the exhibitors to make the Chicago convention the greatest yet held by the trade.

* * *

The Chicago ordinance advocated by educators and civic organizations for permission to exhibit moving pictures in churches, schools, etc., by unlicensed operators was defeated by the Building Committee of the Council on Friday, January 8, by a close vote. The chief opposition to the ordinance before the committee was voiced by T. J. Reynolds, business agent of the Chicago Moving Picture Machine Operators, Local No. 110, I. A. T. S. E., and Charles Wheeler, representing the Chicago Federation of Labor.

* * *

When "The Birth of a Nation" closes at the Colonial on January 15, it is the intention to take the great photoplay spectacle to Australia and New Zealand, and thence en tour through India, China, Japan and the city of Manila. George Bowles, who has managed the presentations at the Colonial, has received instructions from headquarters to this effect and to get himself in readiness for the round-the-world trip. Another international tour will be made by the Griffith film at the same time, during which the largest cities in the British Isles, the Scandinavian peninsula, Denmark, Holland and probably Egypt and South Africa will be visited. Manager Bowles and his assistants will sail from Vancouver, B. C., and it is the intention to give daily presentations during the voyage.

* * *

The "Movie" Ball at the Coliseum New Year's Eve turned out to be a frost and a fake, as was pre-announced in my brevities in several previous issues. About 1,500 people were present, chiefly women and girls who hoped to get a look at the numerous film stars who had been promised. At midnight the band men demanded their money; but none was forthcoming, as only $400 was taken in at the box office, so that the dancers had neither music nor film stars for their money. The ball became a mob and the mob turned into a riot, which was suppressed by the timely arrival of the police. It is said that representatives of Mary Pickford attached the box-office receipts because the management had used her name unwarrantedly in connection with the ball. On complaint of one of the purchasers of a ticket, Perry E. Grosse, brother of Promoter Grosse, and F. Henderson, box-office cashier at the Coliseum, were arrested but were afterward released. In the issue of October 30, 1915, a brevity in these columns showed that one Perry E. Grosse, president of the Premier Film Company, 143 North Dearborn street, had been arraigned before Judge Heap in the South Clark street court on the charge of taking money under false pretenses. On that occasion three complainants —Anna Judge, Bessie Thurston and R. W. Headstrum—appeared against him and alleged that Grosse had swindled them out of money ranging from $5 to $55, after he had induced them to join his school for moving picture actors. The fake ball was given under the auspices of the Loyal Fraternal Order of Screeners, the leading spirits in the exploitation being B. B. Grosse, chairman of the ball; J. R. Mills, treasurer, and H. W. Leek, secretary.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

Starting Things in Los Angeles

Attacks on the Motion Picture Industry Arouse Producers to Action—Meetings and Conferences Held—Scandal Mongers Denounced and Legal Investigation or Prosecution Invited by Picture Men.

FOR some time the film men have realized, and have had to realize, for their own benefit, that the city of Los Angeles does not appreciate its motion picture industry. This is an astounding statement to make—astonishing when you consider that this industry brings to the city approximately $20,000,000 a year and work for 20,000 people. It looks however from past experiences and especially from recent activities that such a complaint would be justified. Producers complain of everlasting interference from the city with petty regulations; permits for this and that; interfering with the taking of pictures and the building of sets.

And this is not all! The censorship matter is still on the boards and there is no real immediate action being taken—the meddlers still try to cut the essence from the films.

The last kick—the straw that fractured the back of the camel, is the heralded and talked of vicious and unjust attacks on the moral conditions in the studios by a publicity-hungering clergyman in the "chemically pure" city. This ambitious man need look about his own neighborhood, if it is in the confines of the Angelic City—and he will not have to go out to the pure air of the studios to rake up filth. But we are not here to scold the clergy or pick to pieces the city in which we live.

Picture Men Hold Meeting.

For several days local papers have hinted at many things in connection with the two meetings held by big photoplay men here this week. They have expressed opinions that the producers are banding together to form plans for leaving Los Angeles and locating their studios elsewhere where more gracious and welcome treatment will be given them. That was not the case, however, for Mr. Jesse L. Lasky denied it. Another rumor was that the film men were forming an independent board of trade to fight the charges of immorality in the studios brought against the film people last week by a minister. This, also, was not the case, when the World man interviewed Mr. Lasky and others immediately after the second meeting.

That the session was secret was proved by the fact that we got busy on the phone at 8.30, and could not even talk to anyone to get details as to when the story would be told. We waited patiently for two hours until the big man had finished, then we got this story:

"The meeting was held to form an association," said Mr. Lasky, "and it has been named The Motion Picture Producers Association. The object is for the mutual protection and general betterment of film conditions in this vicinity. We adopted a resolution inviting all the Eastern manufacturers to join the association.

"In a few weeks we will establish a permanent office here, with an active secretary to attend to the business that may come before the association.

"There will be a third meeting on the evening of January 24, 1916, here at the Alexandria hotel at 8 o'clock."

When questioned as to what the immediate cause of the meeting was, and what the association intended doing to start action, Mr. Lasky said that "we have decided upon several things, but I am not at liberty to say just what we have done, or what we will do. There may be more to announce after the next meeting, when we will elect officers."

H. O. Davis, pilot of the Universal coast studios, was temporary chairman at this meeting. The following were present, or were represented by prominent business men from the studios: Jesse L. Lasky, Frank A. Garbutt, H. Pathe Lehrman, Thomas H. Ince, John Blackwood, Arthur Wright, Mack Sennett, George Stout, W. R. Sheehan, Harry Leonhardt, E. D. Horkheimer, H. M. Horkheimer, Norman Manning, H. O. Davis, George A. Kann, D. W. Griffith, Frank E. Woods, W. E. Keefe, J. A. Barry, Thomas Persons, G. C. Parsons, Captain Wilbert Melville, Thomas Dixon, Jr., P. G. Lynch, D. Whiting, Jesse Robins and representatives of the Kalem.

Producers Started Something.

When the manufacturers of the Pacific Coast banded together, as related at as much length as possible, in the foregoing story, they probably did not realize the action that they started, for now the many prominent business men and city officials have gotten together and formed the Motion Picture Conservation Association, and having as its object the securing of mutual co-operation between the film producers and civic interests of Los Angeles.

Officers were elected from the number of representative business men present. The list follows: W. W. Mines, president; Dr. A. J. Scott and Mrs. E. R. Brainerd, vice presidents; A. W. Kinney, secretary; Mrs. R. W. Richardson, treasurer; Executive Committee: John Blackwood, William H. Clune, Frank Garbutt, Paul Powell, L. E. Behymer, Mel Adler, Herbert Mizzy and A. D. Houghton. This executive board was selected by a nominating committee, composed of A. D. Houghton, Mrs. E. R. Brainerd and Philip D. Wilson, appointed by the temporary chairman of the meeting, Dr. A. J. Scott, and elected by those present, with the provision that further appointments to the executive committee be made as is deemed advisable.

It was further defined as the sense of the meeting that civic and industrial organizations be urged to give their support to the film industry and assurances of their appreciation of the work done by the industry in this locality.

That the meeting meant something to both sides is shown by the fact that the most prominent persons in the film business were present to confer with the citizens.

D. W. Griffith, Jesse L. Lasky and others talked to the Mayor and other city officials.

The gist of the affair is summed from what the film men said:

"While we do not claim that all pictures are perfect, we do claim that more than 99 per cent. of the pictures are fit to be seen by anybody, and that the chemical trace of 1 per cent. of the pictures that might be deemed objectionable can be taken care of by the ordinary, common laws of your city, and that they are an effective remedy in most cases against the showing of improper pictures if they exist.

"We are not accused of specific acts and no legal evidence produced, but the entire industry and everybody connected with it is held up to public view as though we were all immoral degenerates. All we ask is that these matters be handled according to law and that if there were any such cases as the public is led to believe, that the evidence be laid before the grand jury and that the guilty party be punished, according to due process of law. As business men, we would welcome this, for we know we cannot continue our business successfully in immoral surroundings.

"It is the motion picture industry which has kept Los Angeles from feeling the effects of the European war because it has been pouring money by the millions into the hands of your citizens and taking nothing away in return.

"We should be permitted to follow our vocations free from petty regulations. The people should not encourage nor permit the establishment of censors' boards at the instance of busy-bodies afflicted with the meddlers' itch. The judgment of the National Board of Censorship should be sufficient. Up to the present time it has rendered very good service and is almost universally recognized throughout the United States as being a sufficient safeguard for the public morals in matters of motion pictures.

"The lawmakers of Los Angeles have been led astray and have been induced to pass ordinances to interfere with the exhibition of our pictures and have been used to arouse public curiosity in certain productions.

"We have no desire to move. We ask no favors and we pay cash. We ask for our rights as citizens. We ask for courteous treatment, in return for which we give you

obedience to your laws and a respect for the rights of other citizens. We ask that your newspapers tell the truth about our people. We don't wish anything covered up, but we do object to our directors being accused of making improper proposals to every woman who applies for a position.

"There is not an industry anywhere in the United States or in the world, for that matter, that pays salaries to compare with those paid in our industry.

Mr. Griffith, in his inimitable style, told his views, saying:

"If I had anything to say concerning the object of this meeting and our industry, there is little left. But even if we are not able to voice our feelings as an orator might, we motion picture people do feel, and as keenly as you, and we have been hurt, deeply hurt.

"But despite that hurt we have forgiven everybody and are only too ready and willing, even anxious to do anything that will send the fame of our beautiful Los Angeles to the knowledge of every man, woman and child we can reach. And I believe we reach half the world.

"Los Angeles has so much that is wonderful to be proud of that we are ready to do all we may to spread her name over the universe. We love Los Angeles just as you love her. The first story I ever wrote was about your beautiful San Gabriel Mission, the most wonderful spot in all Southern California."

The information that San Francisco and San Diego are bidding strongly for a removal of several of the larger picture concerns to those cities was let loose here this week.

"Yes," said Mack Sennett of the Keystone, "San Francisco not only is bidding for our plant, but she also has agreed to build a studio for us at her own expense."

It was stated that similar offers had been made to D. W. Griffith and to H. O. Davis of the Universal. Frank E. Woods of the Fine Arts studios and Jesse L. Lasky likewise have received inquiries from the same sources.

"Los Angeles will find that there are any number of cities that are making determined bids for this vast business," said Mr. Lasky, "San Francisco is one of them. We have investigated the source whence these offers came and we find them most reliable."

Frank E. Woods, manager of production for the Fine Arts studios, said: "To me it seems unthinkable that the business interests of Southern California will allow any other city to make a determined bid for the business of the film companies. We distribute close to $35,000,000 annually in and around Los Angeles and this item is worth fighting for. It is considerable in excess of the total capitalization of all your banks.

"Los Angeles does not seem to feel her responsibility in the matter. Every day we find ourselves called upon to face first one hardship and then another, and it is a well-known fact that the industry does not receive the encouragement that is due it."

"There is every reason why Los Angeles should try to retain every studio she can lay siege to," said H. O. Davis, director general of Universal City. "She is the logical center for the industry's home and instead of permitting the studio heads to consider outside offers she should make every effort to induce new companies to move their studios here."

It was freely admitted by all concerned that the only reason offers from other cities are being entertained is resentment because of recent attacks on the film industry and tactics pursued by some of the Southland's business interests and because of the censor board's continuance in Los Angeles.

The ultimate result, then is, that the city will take the moving picture industry under the shadow of its big guns, love, cherish, and protect it, and make its newspapers create a little board of censors to eliminate slurring remarks by persons who make remarks, oust the censors forever, and then boost the business.

On the other hand the film men are going to put "Made in Los Angeles" on the majority of the films—co-operate with the city—and make many more happy pictures here.

At the time of mailing, a late paper ran the following story, so it is easy to see that the film men have "started something."

"An answer to charges that conditions in the studios of Los Angeles had a tendency toward immorality will be given by Rev. Whitcomb Brougher of Temple Baptist church in an address he will deliver at the Venice auditorium Sunday afternoon. Dr. Brougher will tell of the good that motion picture actors and actresses have done, and will throw light on their home life and their religion, speaking in their favor."

This is very gratifying and will no doubt do great good.

Another shows even more "action" on the part of citizens throwing light on the extent and importance of the motion picture business in Los Angeles, prominent film producers will address the Los Angeles Realty Board at a luncheon tomorrow. Jesse L. Lasky, H. O. Davis, D. W. Griffith, Frank E. Woods, Frank A. Garbutt and Thomas H. Ince will made addresses.

EXHIBITORS NEW YEAR'S BALL.

Many People Attend Dance Given by Southern California Motion Picture Exhibitors Association at Shrine Auditorium New Year's Eve.

President J. M. Root of the local showmen's association, assisted by B. H. Lustig, secretary, and S. V. Anderson, treasurer, and Seth D. Perkins, director general of the affair, were present to greet the many moving picture people, exhibitors and fans on the evening of December 31st, the occasion being the third annual ball of this association.

Despite threatening weather and the fact that Thomas H. Ince held the opening affair for his new studio, and the various other attractions for New Year's celebration, the exhibitors were successful both financially and otherwise. The grand march was lead by William Farnum of the Fox Co., and plucky Anita King, the Lasky Paramount motor lady. There were about 200 in line. Mr. Carl Laemmle picked a beautiful young lady from the throng who will be given a position at Universal City, where she will learn to act for the camera. Several other interesting events took place during the evening and the exhibitors are to be congratulated on their having so successfully held three annual affairs of this kind.

OPENING OF INCE'S CULVER CITY LINE STUDIO.

Thomas H. Ince's new studios at Culver City were formally opened on New Year's Eve with a grand reception and ball. Some five hundred well known figures in the local photo play world attended the elaborate affair. The festivities were held beneath the glass room of the big indoor studio, though the entire plant was thrown open for inspection under the glare of myriad lights. The program of the evening began with a grand march which was led by Producer and Mrs. Ince. Then followed a spectacular pantomime illustrating the death of the old and the birth of a new year. The year 1915 was impersonated by Walt Whitman, veteran actor of the Ince forces, while little Thelma Salter, the Kay-Bee child actress delightfully portrayed Anno Domini, 1916. When the new year had officially been welcomed, dancing took place until the wee-wee hours.

Among those present were Mayor Sebastian, Chief of Police Snively, District Attorney Woolwine, Sir Herbert Beerbohm-Tree, D. W. Griffith, Jesse L. Lasky, Mack Sennett, E. D. Horkheimer, Thomas Persons, De Wolf Hopper and a multitude of directors and stars from the film companies in and around Los Angeles.

TRIANGLE TAKES OVER BURBANK THEATER.

The interesting news was given out, this week, that the Triangle Exhibiting Company, in which D. W. Griffith and Mack Sennett are large stock holders, have acquired the Burbank theater, Oliver Morosco's old play house on Main street. This is the second theater in the city now operated by the Triangle Exhibiting Co., the Majestic, on Broadway, leased a short time ago, being the first. The Burkank will open with Triangle pictures next Sunday.

LOS ANGELES FILM BREVITIES.

WHEN Jack Frost and some of his more chilly pals visited us Christmas week, the papers stated that "a moving picture company" was stranded without food in the high mountains we did not know which company was out until Doris Schroeder of the Hollywood Vitagraph let the light shine. She said that while making the hard trip down from the mountains about Bear Lake, Rollin Sturgeon's company almost forgot what icy weather was, but they got lots of it before they were safely back in the valley. The return trip was a hard one, the last seventeen miles being covered on snow shoes, and with dog sleds. When they got to Pine Knot Lodge in the valley, they found that the cook had been frostbitten during their absence and had decamped, so they had to find a substitute until a new cook could make the trip. Bill Duncan and George Holt essayed to cook one meal—but that was sufficient, though Bill still insists that he could have done beautifully if there had been enough provisions in the kitchen. George says that there was enough in the kitchen but he didn't understand the range! These new fangled ranges are tricky. Anyway the frost-bitten Vitagraphers are still in the snow covered hills shooting miles of feature film.

H. O. Stechhan, who hands out the literary releases for the Horkheimer Brothers at the Balboa studio, says that if Norman Manning, business manager, were not so busy helping make "the pictures beautiful," he might be down fighting Mexicans across the Rio Grande. Not long ago, he was offered a commission in the Mexican Army! His venturesome spirit longed to accept; but he couldn't get away without severing his relations with the payroll. Compensation in the troubled republic being uncertain, he decided to remain where it is fairer, if not warmer. Norman please wire!

* * *

They all get it sooner or later. This time it is our friend Thomas Meighan, from the Lasky plant, the leading man for Charlotte Walker in "The Trail of the Lonesome Pine," who was badly burned about the wrists the other day during the taking of a scene for that production. He had his wrists bound by a rope and to free himself, thrust the cords into the fire. The burning strands badly seared his arms.

* * *

Little William Hopper has been converted into a film actor and will make his initial appearance in the support of his daddy in the latest Triangle-Hopper production, "Sunshine Dad."

William Hopper, Jr., who recently entered his ninth month of babyhood, is a perfect picture of health and inherits his father's ever-smiling countenance. His four-wheeled runabout will also make its debut in "Sunshine Dad," and it so happens that father and son play together in all of William, Jr.'s, scenes.

Director Edward Dillon is responsible for the engaging of diminutive William, Jr., realizing that the scenes of father and son would add a touch of naturalness to the production.

The child will receive the usual remuneration for his work, with which his father will start a bank account for his son.

* * *

Johna Johansen, proprietor of the Casino theater, Yuma, Ariz., and the Somerton picture house, arrived here this week for a few days on business. There is a possibility that Mr. Johansen will open up a moving picture house in Los Angeles, as the main feeder of a string of show houses. This has not yet been decided upon but Los Angeles theater men have made a very flattering offer to Yuma's live wire picture man, who has in the past fifteen years opened and successfully operated eight of the largest theaters from Chicago to the coast.

* * *

Charming Myrtle Gonzalez, one of the Universal's well known stars, is being featured at the big Laemmle studio in a two-reel special under the direction of Lyn Reynolds, one of the feature directors of the big coast plant.

In this, a Spanish picture, Miss Gonzalez has a chance to show some real Spanish costumes, and some rare old lace shawls handed down from her ancestors.

The company will travel south to San Diego and perhaps farther across the border and maybe clear to Tia Juana to get the proper locations for the background.

* * *

One of Lasky's stars has succumbed to the attacks of young Cupid. She is Fanny Ward, the beautiful actress, who once was the wife of Joseph Lewis, the London diamond millionaire, and who now is starring in a number of feature films being produced by the Lasky company, and was married one night this week to John Dean, the moving picture actor, who has been playing leading roles in her company for several months.

The affair was kept so secret that only Mr. and Mrs. Thos. Meighan, at whose home the ceremony was performed, were taken into the couple's confidence, The Meighans being the only witnesses. Mrs. Meighan is well known to the stage as Frances Ring and is a sister of Blanche Ring.

"Oh, yes, we are going on a honeymoon," said Mrs. Dean, at the happy little wedding dinner at a cafe. "We are going to the studio in the morning and put on the make-up as usual. But really, we expect a long, long honeymoon, because we have bought a home here in Los Angeles and expect to live here always.

* * *

At the new Hollywood Vitagraph plant the spacious laboratories and dark room are rapidly going up and it is expected that they will be entirely completed inside of a month. Further plans for the beautifying of the new studio grounds are under consideration and before long work will begin on the new offices, which are expected to be ornamental as well as useful.

Mary Anderson, Webster Campbell, Corinne Griffith and others of Director Wilbert's company have returned from Truckee, where they have been filming a three-reel snow picture. Some unusual punches will be introduced in the snow scenes which are wonderful.

* * *

H. M. Horkheimer, president and general manager of the Balboa, says that "Balboa begins the New Year with the brightest prospects in its entire career." He has returned from New York with the report that several large consolidations are pending. The manner in which the newcomers in the film business are running away from the pioneers, has made the latter realize that it would be desirable for them to form alliances with the younger element. Balboa has been invited to join with some of the strongest of the old line companies; but as yet, the Horkheimer Brothers have not seen fit to surrender their prestige as the largest actually independent producers in the film world.

* * *

Among the numerous cards, letters, books, and various other greetings received by our coast office, was a very clever and unique card, sent by Otto Lederer of Hollywood Vitagraph.

The card is made up of about forty character photos and one studio picture of Mr. Lederer as he appears without the makeup.

* * *

Last week, just after President Carl Laemmle arrived, the famous Universal City studio put on a big battle scene for a coming picture and to get the right comment on the rehearsals, the director invited about fifty old soldiers to witness the fighting and criticize the action.

The soldiers' home is not many miles from the plant of the Big "U" so the elderly ex-army men were motor-trucked to the city to see the war. They stood and admired the acting, and expressed their approval of the battle action.

* * *

The following from the Los Angeles Times shows the idea used by the exhibitors in advertising their third annual ball which was held on New Year's Eve here. The plan was carried out by a bunch of players from the Keystone.

> A throng, at first interested and finally much perplexed, gathered outside the Times Building yesterday afternoon to watch what seemed to be a troupe of motion-picture actors perform.
>
> A young man in the role of director marshaled a very stout gentleman and a demure little woman about the streets for some time, making them act before a camera that contained no film. When a large crowd had gathered, the "director" moved his forces to the second floor fire escape of the Times Building.
>
> With the spectators straining their necks, a fake battle between the very stout man and the demure little woman was staged. As the fight reached a climax actor and actress stopped, and, picking up a roll of canvas from the floor of the fire escape, flung it over the railing. In huge letters the banner screamed to the crowd below that there is going to be a great time at the movie carnival to be held New Year's Eve in Shrine Auditorium.

* * *

Half a hundred Swiss gold watches were distributed by the Horkheimer Brothers among their co-workers at the studio of the Balboa company, for Christmas. All the heads of departments and other employes who have been with the company two years were remembered. The fact that some of them work in humble capacities did not militate against the Balboas, for they were rewarded as handsomely as the high-salaried stars. The watches were all of the thin, octagonal pattern. Each one had the monogram of the one for whom it was intended in blue enamel, on the back. Five thousand dollars were spent by the Horkheimer Brothers in dispensing Christmas cheer among their employes.

* * *

Jesse L. Lasky has departed for a brief visit in New York to confer with Samuel Goldfish.

Mr. Lasky had his fur overcoat and ear muffs all carefully packed for his trip east but had to take them out to wear the day it snowed here.

* * *

Even if Kenneth McGaffey says so, Victor Moore has really gotten back in his old vaudeville ways the last two weeks and has been playing a series of benefits. He has been requested to appear at practically every entertainment given in Los Angeles and, being a good fellow, he was unable to refuse. His appearance at the Newsboys' Dinner Christmas Day was the cause of a small sized riot and it was only when his voice gave out that he was permitted to leave the platform.

Also William C. DeMille is at work on his second Blanche Sweet production.

Miss Sweet is supported by Charles Clary, Ernest Joy, William Elmer and other important members of the Lasky all star stock company.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

ALHAMBRA THEATER, DETROIT, MICH.

After One Year of Operation This Kunsky Photoplay House Shows Big Profit—Gives Special Saturday Matinees for Children—Seats 1,600—Managed by Thomas D. Moule.

THE Alhambra theater, one of the most pretentious of the Kunsky chain of motion picture houses, although located three miles from Detroit's business district in the new North Woodward avenue section, has completed its first year with a decided balance on the right side of the ledger. The success of the Alhambra has been beyond the expectations of the most sanguine, and even John H. Kunsky, accustomed as he is to seeing theaters spring up over night in Detroit, was surprised at the large attendance that has

Beautiful Foyer of Alhambra Theater, Detroit, Mich.

greeted the Alhambra since the opening night, November 7, 1914. Detroit has been climbing up above the 700,000 mark in population. A great deal of the best class of development has been in the North Woodward avenue section, and the Alhambra is in the center of this new district. This probably has been the main reason for its unprecedented success. The class of the house itself and the management have also been big factors in its popularity.

The Alhambra was built for John H. Kunsky and his associates by C. Howard Crane. It is in a building by itself and the exterior is handsome and noticeable. The front is of white tile, very ornate, and is illuminated at night by many electric lights and an electric sign reaching almost across the entire front. The ticket office is on the side and the lobby is so large that more than six hundred persons can be accommodated on the inside of the first set of glass doors. There are three sets of doors, so as to effectually break any draft from the outside. They are all of beveled glass, and the center of the lobby is marked off by a brass chain to separate the "in" and "out" crowds. This gives the lobby a spacious appearance and does not cut it up and spoil the effect as would solid doors. There is a gradual incline to the floor of the lobby, which is covered with rubber matting in stormy weather to prevent dirt being tracked into the auditorium.

At the rear of the main floor there is a foyer 20 feet wide, extending completely across the building. This space is heavily carpeted and is furnished with handsome white wicker furniture, trimmed with a narrow band of black. The wicker furniture includes settees, chairs, six foot stands for fancy lamps, stands of different heights for flowers, and even the indirect lighting shades are trimmed with the white wicker with black edges. Glass partitions reaching half way to the ceiling separate this parlor from the seating space, and at the same time there is none of the stuffy feeling of being in a narrow room. Large pictures of picture favorites, some of them life size, are placed against the glass partitions, and tables and writing decks, bubbling fountains, and other conveniences are arranged in a tasteful manner. The decorating is what is known as the Adam style. The rear is lighted with a soft but clear light. It does not effect the projection of the picture in any way, although this part of the auditorium is much lighter than is generally found in picture houses.

The Alhambra theater seats 1,600 persons. Of these 1,400 are on the ground floor, and 200 are in the balcony. There are also 60 box seats. The main floor aisles are heavily carpeted and the seats are firmly but comfortably upholstered in leather. The stairway leading to the balcony and the aisles here are carpeted. In fact the balcony is in every way finished as well as the main floor. Many patrons prefer these seats to the main floor. The ventilation is accomplished by a six foot suction fan in the top of the building, but it has been found necessary to use this in hot weather only. A thirty-inch fan is kept going at all times and working with the modern heating plan it furnishes absolutely fresh air at all times. The heating is automatically regulated and the temperature in all parts of the building is the same.

Thomas D. Moule, Mr. Kunsky's manager at the Alhambra, is in charge of the theater, and he is responsible to a considerable extent for its success. He is what might be termed a "crank on music." He believes that good music and refined surroundings go with photoplay success in any good neighborhood. His start was made with the Mark-Brock Company, which ran the old Princess theater in Detroit. After being with them four years he started with Mr. Kunsky two years ago. He believes in the personal element in managing a theater, and he is on hand in the rear

Interior of the Alhambra Theater, Detroit, Mich.

at every performance to see that there is no confusion and that patrons are seated promptly and satisfactorily. He knows many of the patrons by name and many by sight. Although the Alhambra is not far from many world famed automobile factories such as the Ford and the Cadillac plants, it is in a distinctively "silk stocking" neighborhood, and its patrons are well to do people. It is not a Sunday theater crowd, in fact this is one of the lightest nights of the week, as so many people are at country clubs, etc. Friday night is the big night at the Alhambra. On account of the fact that the same people come to this theater continually and the transient business is so small, the pictures are changed nightly. Manager Moule, speaking of securing films, said:

"I have had difficulty getting just the right films several times lately, and of course the character of the attendance here precludes my showing anything but good pictures. There are too many suggestive pictures and too many that are fit only for grown people to see, and a manager cannot always judge by the title or the descriptive matter. Producers must remember that the majority of people are not

only honest but decent, and that they object to anything suggestive in pictures the same as they do in a speaking play. It will be for the best interests of the motion picture business for the producers to realize this before suggestive pictures force cities like Detroit to appoint a board of censorship."

The music at the Alhambra centers around a large pipe organ of the Hilgreen & Lane make. In addition to this there is a six piece orchestra, and the music is a decided treat. Many classical pieces are interspersed with catchy popular music, which at all times is "tuned" to the picture being thrown upon the screen.

A feature that has been a success with the Alhambra, and which should interest the managers of theaters in good residence neighborhoods, is the Saturday matinees for school children. Particular attention is given to them at this time, and in any case where the evening picture is not exactly what children should see a different picture is shown at the matinee. The care taken of children at the Alhambra and the dependable quality of the picture has resulted in children being sent from all parts of Detroit. The matinees are financially a success and have helped the reputation of the theater. At the evening performances children are not admitted alone.

During the anniversary week early in November the theater was handsomely decorated with flowers and flags, and special invitations were sent out in the neighborhood. The house was filled to capacity at all times during the week. An orchestra of fifteen pieces was employed. While the Alhambra theater represents a very big outlay of money by Mr. Kunsky, its success is assured, which goes far to prove that the neighborhood theater of the highest class is what the people want and that if pictures can be changed often enough and at the same time kept of a high grade, the attendance will be forthcoming.

ACADEMY THEATER, BUFFALO, N. Y.

Manager Michael Installs Lunch Counter in Foyer to Attract Attention to His "Noonday Photoplays."

"THERE is no such thing as a dull season in the show business. New ideas create new business."

This was the statement made by J. H. Michael, manager of the Academy theater, Buffalo, whose photograph appears herewith. The good attendance at the Academy is the best proof that the innovations offered by Mr. Michael are winners.

J. H. Michael.

For instance, to attract attention to his "noonday photoplays," Mr. Michael recently introduced what he termed his "photoplay luncheons." For ten cents, a patron was able to obtain a substantial luncheon and see a fine program of moving pictures. A 16-foot lunch counter was erected in the Academy foyer and a negro chef served the patrons. Many used the foyer as their lunch room, while others preferred to "eat, drink and be merry" while watching the moving pictures. In booming his photoplay luncheons, Mr. Michael made this announcement: "Both the photoplays and the luncheons will be changed daily. There isn't a business man, or in fact any office or store employe, who doesn't spend at least ten cents for a noonday repast. And in order to get service for this small amount it is necessary to sit in a hot lunchroom, or crowd up to a counter which is an unpleasant task at the best. There will be no long features shown at this photoplay luncheon. All the pictures are short and snappy. The photoplay luncheons start daily at noon and continue until 2 o'clock. There is no interruption in the entertainment, for immediately following the photoplays come the musical comedies to which the ticket holder is entitled to remain."

Mr. Michael has been featuring recently what he terms "Treble Clef Motion Pictures," which, in an animated way, take the place of the old-fashioned illustrated songs. The title page, the story of how the song was written, the actions of the singers and other features are played up by means of motion pictures. Mr. Michael uses special lobby displays. These are prepared by his own artist, who is an expert in oil effects. The paintings fit in perfectly with the week's features and the pictorial work is striking.

Mr. Michael was schooled under the late B. J. Keith, Sr., in Boston, Mass., and imbibed many of that gentleman's valuable ideas. Mr. Michael worked out and put into operation the plan for Mr. Keith's first moving picture house, the Bijou Dream, in the Hub. This was one of the first original vaudeville houses to change to pictures. The house was

Academy Theater, Buffalo, N. Y.

equipped with escalators and other up-to-date features. "I received from Mr. Keith a letter, which I shall always prize," said Mr. Michael. "It was on the occasion of his twenty-fifth anniversary in the show business. The gist of the letter was that he hoped I would enjoy the same success that he himself had had. He said I was entitled to this success by reason of earnest and persistent endeavor."

The slogan adopted by Mr. Michael for the Academy theater, Buffalo, is: "More For Your Money." This slogan and the following information appear on two large electric signs: "The Academy, 5c, 10c and 20c. Musical Comedy, Vaudeville, and Prize Photoplays." The signs have just been erected on the White Building at Main and Niagara streets, and are sixty feet long by twenty-two feet high.

A picture of the Academy theater appears herewith. Moving pictures and vaudeville have been featured at this house for nearly seven years. The Academy is the property of the Mark-Brock Theatrical Enterprises. The house has a capacious main floor and two balconies and a roomy stage.

The Academy was elaborately fitted out when it adopted its present policy and has been kept spic and span ever since. For a time, after the Pan-American Exposition in 1901, melodrama was featured at this theater. This has been a site for a playhouse for nearly half a century. Not many years after the Civil War the Academy of Music, which the house was then called, was the home of legitimate drama. Such stars as Booth, Barrett, Mary Anderson and others having appeared there. The theater was then managed by Meech Brothers, of Buffalo.

PROCTOR ADOPTS OPEN-BOOKING SYSTEM.

G. A. Graves, representing the Proctor Theatrical Enterprises, informed the V-L-S-E this week that hereafter his organization would book features in the open market. Mr. Graves advised the Big Four of this, by reason of the fact that this organization has been in the forefront in agitating the advantages of an exhibitor seeing the productions himself and renting those which he believes will best suit his clientele.

The Proctor Theatrical Enterprises for a long time past have had contracts with various feature organizations which supply them with a stated number of films weekly. These contracts have either expired or have been revoked with due notice, and the organization will go out into the open field and secure those pictures which most appeal to their judgment as being money-makers for their houses.

WALNUT THEATER, LOUISVILLE, KY.

Refurbishes Photoplay House Entirely for Presentation of Triangle Program—Under Management of Joseph Steurle.

WHEN a motion picture exhibitor determines to change from a five-cent to a Triangle program he usually decides to fix up the theater he occupies. If you can tell a man by the clothes he wears, it ought to follow that the appearance of a theater indicates the character of the programs it put on. At least the Broadway Amusement Enterprise Company, which is operating the Walnut theater in Louisville for the Spencer Amusement Company, came to these conclusions, and proceeded on that basis.

Not that the Walnut theater is not and has not always been a nice little theater. It never had made much money, that is all. But when such a jump as is represented by transition from a five-cent house to a Triangle house is con-

Interior of the Walnut Theater, Louisville, Ky.

templated, it is proper that the theater be dressed up accordingly. Built between four and five years ago, on Walnut street, half a block west from Fourth street, the principal thoroughfare, the Walnut had not enjoyed the measure of success that almost automatically conveys the impression of prosperity. It was somewhat run down.

At first it started as a legitimate house, playing popular priced companies. It has served for more or less curtailed seasons of vaudeville, stock, combination vaudeville and pictures, and has been "dark" a time or two. Early last summer the Broadway Amusement syndicate took over the management of the house for the owners of the lease. At first, using the elaborate features of that now "old-time" period, they started operations on the basis of 50 cents admission. Later the price was reduced to 25 cents, and again lowered and finally and for a considerable period it had been on the five-cent admission basis, showing to good houses, but not developing a great deal of profit. Then the decision to put on the Triangle program was reached.

Joseph Steurle, manager of the house, and other members of the company, determined at once on a general refurnishing of the theater. If the Triangle program were to be offered, the Walnut must be brightened up. Decorators were called into consultation, and a color scheme was decided on. This provided for redecoration of the interior in buff, and redecoration of the entrance in buff, cream white and gold. The whole of the interior was thus gone over, paint renewed and gold decorations reapplied, resulting, with the marble wainscoting, in greatly brightening up the whole house. The "T" in the Triangle was emblazoned in the escutcheon over the main entrance doors and smaller reproductions of the device were put in the panels on each side of the storm door entrance. This treatment followed a thorough housecleaning, with generous applications of vacuum cleaners to the carpeted aisles and floors.

The walls made new again, the downstairs seats looked dingy. They were provided for by seat covers of white duck, covers for each seat and covers for the backs, and there are 600 of these downstairs seats. The screen in the Walnut is set pretty well back from the proscenium arch, to enable utilization of the front rows. Settings for the screen under the former dispensation were old scenery of the "drawing room" type which happened to be about the theater. New settings were ordered and put in place. They are reproductions of garden entrances to a country home, and, with lattice work and vines, make very attractive settings for the screen, not too pronounced in color, nor yet too subdued. They are Colonial in effect.

Carrying out the plans for improving the appearance of the house and contributing to the effect, it was determined to introduce girl ushers. Six of them were engaged and each fitted with a party dress, cut on a pretty pattern, of an old-fashioned model, lace around the throat and V necks, with a series of tunics about the skirts. When on duty each of the girls wears a black velvet, tri-cornered hat, with a rosette at each corner. For the sake of variety, the gowns come in varied shades, and the experiment got effective results from the viewpoint of appearances. So much for the looks. On the principle that "handsome is as handsome does," the operating company provided for thoroughly adequate equipment. The outfit of Power projecting machines was sent to the factory where all got a thorough overhauling.

The performance of the mechanical end provided for, the exhibitors provided for the music with a sixteen-piece orchestra, one of the good aggregations of the city, competent to play the scores which come with the pictures. And in the same way "effects" were provided by the management so that now what looks like a runaway horse, or a pistol shot, also sounds like one. The orchestra, though it added largely to the effectiveness of the program, proved incorrigibly a union orchestra, and the upshot has been eliminating the orchestra altogether. The musical end of the program, however, is being very well taken care of by the big Wurlitzer Unit Orchestra, with which the theater is equipped. With two operatives, to give each other rest periods, the special music for each performance is very well handled, indeed, and meets all requirements.

WINCHESTER THEATER, NEW HAVEN, CONN.

Runs Special Show During Noontime for Benefit of Employees of Winchester Arms Company.

ANOTHER handsome moving picture theater was added to the list of those amusement places in New Haven, Conn., when on December 15 the Winchester Avenue theater in Winchester avenue was opened. The dimensions of the structure are 50 by 100 feet, and it is built of fireproof material throughout. It has a beautiful stone front, and can seat 800 persons. The Winchester is under the management of Adolph Juul.

Winchester Theater, New Haven, Conn.

The operating room is built of Egyptian blocks and plaster which not only make it fireproof but sound-proof as well. Two of the latest Simplex machines are used and a Wotton Rexolux made by the Electric Products Company of Cleveland, Ohio. The chairs were bought of the A. H. Andrews Company, Chicago, Ill. At the present time music is furnished by a piano, but it is the intention of the management to install a three-piece orchestra.

The theater is only one block from the Winchester Arms Company, which is employing at the time of writing 20,000 people, and for the benefit of the employees of this company Mr. Juul is running a special show between twelve noon and 1 p. m. The regular matinees begin at 2 and continue until 5, while the regular evening shows begin at 7 and close at 11. The admission prices are five cents for matinees and ten cents for evening shows. The Winchester has been making a good profit since it was opened.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

A FEW evenings since I happened into a hospitable place where the New Year spirit reigned supreme. The cordial proprietor and the solicitous bartenders were "on the job" with a refreshing mood. The holiday dew bedecked everything and everywhere, except one corner, and there sat an old-time picture actor. He was alone, but not deserted. A pipe and a glass were his companions. He was the most disinterested person in the place so far as his surroundings were concerned. He was completely absorbed by his pipe, glass and thoughts when the writer unsuspectingly approached and said in quiet tone, "Good evening." With almost a start the old-timer turned. Recognizing the new comer the face of the picture actor brightened and the visitor was urged to be seated and give his order. "This is, indeed, a pleasure," said the picture man. "I was just thinking. It is so seldom I meet those I wish to see that your coming takes all the darkness out of tonight. That's right. Take what you wish. Here! That belongs on my check, waiter. Say, where have you been? No, I am not down and out. I simply seek a corner to think things over. Think 'shop' if you wish to call it that."

* * *

And what followed is best told in the old-timer's own words: "I was just thinking of the stupendous progress that has attended the motion picture business and incidentally pondering over the wonderful help it has been to the old stage professionals. Yes, I know, certain people contend that the pictures have been a detriment to the real histrionic art and cheap prices have unfortunately led the public from the path of true ability, but we hear others say that were it not for the picture the homes for actors would be overcrowded. Think of the people you and I know who, by loss of the power of elocution, the sense of hearing, even the power of movement, who are today earning a livelihood in motion picture studios instead of being dependent upon the generosity of their friends on the stage. No one more abhors the prospect of going to a 'home' than the stage professional of talent and when, at last, the shelter of a 'home' stands alone as the last resort for a sustenance of life which has been devoted to the advancement of the public's pleasure the alternative is accepted within a broken heart, but well feigned spirit."

* * *

"Were it not for the pictures I too would have been a dependant in some actor's home, or, perhaps I would be doing some menial work for less per week than my hotel bill was for a day. And I was just thinking of the incongruity displayed in the spirit of some people who are persistently decrying the picture. There was a time when no church member dared enter the portals of a theatre. Time worked changes and ultimately the boxes of a 'first night' were filled by members of the clergy. The players became their honored guests. The managers became intimates of the church officials. Clergymen deserted the pulpit for the stage and many actors went to the pulpits. A spirit of reciprocity was engendered that eventually made the stage and pulpit one and there was a gradual dissolution of bigotry which had for years kept many brilliant minds separated."

* * *

"But here I am today a poor picture actor. I find the clergy arrayed against me with all the reform and kindred societies thirsting for my flesh and blood. I am stamped as a conspirator against public morals, a destructive weapon against the church and Sunday schools, an ally of the dens of infamy and vice, and yet I am only before the screen what I was on the stage, an actor. I have been before the screen for about fifteen years and I look upon that career with the same composure of conscience as I do upon my career of forty years on the 'boards.' My pride as an exponent of the histrionic art has not been impaired in the least. I feel that today I am doing before the screen my full duty as an actor, and yet I find my work made the subject of such stringent laws and local regulations that I am sometimes forced to the conclusion that in the eyes of the public I am a criminal."

* * *

"When on the 'boards' I frequently essayed the role of the avaricious 'Shylock,' and with a success that made many religiously inclined people my warmest admirers. Today I find the reformers arrayed against the character because they fear it may tend to mislead the youthful mind. Others say that a screening of the character is an exaggeration of a type that brings undue reflections. I am criticised for screening my demand for my 'pound of flesh,' and yet the laws of the country sustain pawnbrokers. In 'Richard III.' I am condemned for harmlessly jabbing my opponent with a sword, yet in the popular cantata of 'Queen Esther,' given by religious organizations, they hang a man. I am censored for shooting at a robber leaving my apartments at midnight. I am a criminal for pointing a revolver at anyone —even though it be an empty revolver—and yet the censors give approval to the portrayal of the execution of the thieves upon the cross. I dare not allow the audience viewing the screen to see me, as Brutus, plunge the knife into Julius Caesar, and yet unlimited latitude is accorded in the biblical stories and plays to the display of John the Baptist's head."

* * *

"Well, you can see about where I am at in my reverie. I am bound hand and foot like the victim of the Lilliputians. On the stage I was an idol. On the screen I am worse than Satan himself. I have been trying to think of some character I could portray in some screen play that would receive the unanimous approbation of all the censor boards in the country—something which would pass all the boards without tempting the clipper. Eh! What's that? It's New Year's morning. Why, I humbly beg your pardon. But, say, on the level, do you think we are getting a square deal on this censorship question?"

* * *

Quite a spirited discussion took place the other day between a number of people engaged in the motion picture business relative to the future of feature productions. Producers, players and exhibitors expressed their views and there was a puzzling variance of opinions. An exhibitor said he believed the days for features were limited. One of his reasons was that people who went to railway stations to meet friends, or who had appointments at department stores and other places, are frequenters of picture shows just to kill time. They will not go to places where features are exhibited because they cannot remain to see the entire feature run off. A player said most features of the day are being used as vehicles to accommodate certain people who cannot get profitable openings on the stage. Another of the party said the feature business was being used by certain regular theatrical managers to get out of old manuscripts what they could not get from revivals on the stage. Still another said that all the others were at sea; that, while the short stories will continue to figure in the field, the feature photoplays must be depended upon to hold the people who have been won over from the old line of theaters.

* * *

Among those who took part in the discussion was a producer who has been in the business for many years and one whose views seem to bear more weight than those responsible for the above summary. He said: "Features have become established and cannot be abandoned without serious result to the business. It cannot be disputed that snappy one and two-reel subjects are in great demand, but no exhibitor can depend upon them alone and ignore the real features. Many exhibitors have complained of the latter very justly because many producers have foolishly thought the patrons cannot discriminate between padding and real action. If there is a deterioration in the support of features by the public, it will be due to the same cause that caused the people to abandon the legitimate shows for the moving pictures. The picture exhibitors do not depend upon shoppers or railway station transients. Taking the city of New York as an example, localities in which railway stations are located have no moving picture houses. None can be found in the proximity of the Pennsylvania station on Seventh avenue, the Grand Central Station on Forty-second street, nor the Long Island depot in Brooklyn. Not even the smallest of picture houses can be found near these places. It is within reason to say that the patrons of picture houses in the shopping districts have many patrons who are shoppers, but the bulk of the trade is from adjacent residential districts and a transient flow that is not connected with shopping. About the best located theaters for a shopping district are located in the vicinity of Thirty-fifth street and Broadway. Several large department stores are located close to them and all are running features. But all these stores close at 6 P. M. Where does the patronage come from between that hour and 11 P. M.? Certainly not from the people who have a

few minutes to spare between shopping and the keeping of appointments. It is a false notion on the part of those who contend that motion picture theaters are places for killing time. They are not halfway houses, but full-fledged places of amusement. To hold to the contrary is to class the theaters as mere nickelodeons of the former days. My experience has been that the chief cry against features comes from people who are unwilling, or have houses whose patronage will not enable them, to pay the prices that must be charged for real features on account of the cost of production. It is, in a great measure, a matter of location. The feature business has been responsible for the opening of large houses along Broadway and other prominent thoroughfares. It has been the play—the photoplay—that has won the day and it cannot be dispensed with. A good one or two-reel drama or comedy is a valuable asset, but it cannot supplant a feature that deserves the name. Furthermore, writers and directors who can satisfactorily produce a drama within the limit of one reel are far from being abundant."

"Down in Front"

(Moving Pictures and Moving Conversation.)
By Hazen Conklin.

Mrs. McGabb Arrives Early.

(Stout, red-faced woman comes puffing down the aisle and plumps herself into an aisle seat beside a thin, pale little woman who evidently has been expecting her.)

GOOD evenin' Missus Simms. I stopped at your house but your husband hollered out the window that you'd come so's to get a seat and that you'd hold an aisle for me.

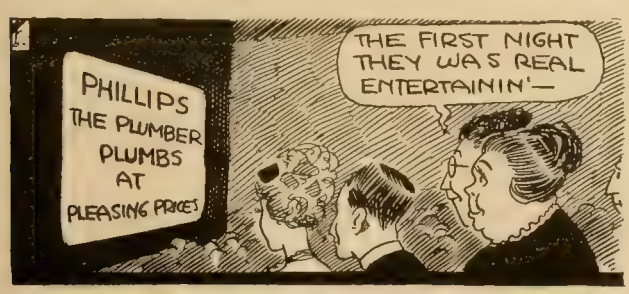
Mrs. Simms—Yes, I knew an aisle seat was a comfort to you, Mrs. McGabb, so I put my hand bag and coat in it.

Mrs. McGabb—Mercy, is *that* what I'm sittin' on! Now I've gotta get up again, and I was all settled, too. Yes, an aisle seat is a comfort to me, I'll admit, but it has its drawbacks, too. In fact, it's one drawback after another to let people in past me. You know I ain't so slim as you, Mrs. Simms, and I can't keep bobbin' up and down. I hafta let 'em climb

over me best they can. It's my shins suffer most. They gotta lift their feet to step over mine so I s'pose I shouldn't complain, but you should see the black-and-blue marks!

Mrs. S.—There! The lights are goin' out! Now we can read the advertisements.

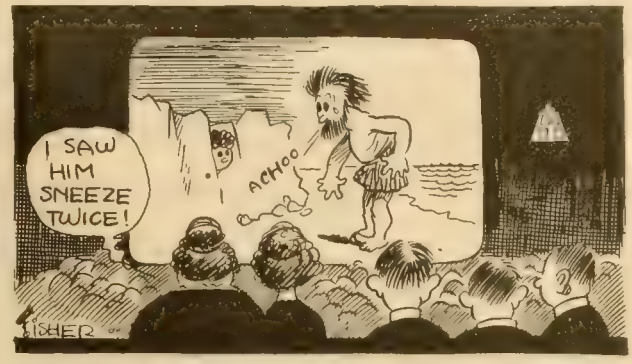
Mrs. McG.—Yes, now I s'pose we gotta sit and look at them for ten minutes. It wouldn't be so bad if they'd change them every night, same as the fillums, but I can't say I enjoy gloomin' at the same old ones that ain't been changed since I started comin' in here, and that was over a year ago. The first night I read 'em they was real entertainin', for we'd just moved into the neighborhood and the names was new to me. I remember how my Henry and me laughed over some of



them, like that meat market one, "fouls, 21c. a pound," and "Phillips the Plumber Plumbs at Pleasin' Prices—if you want your house heated by hot air, let me have a trial." But now, law me, I know every one by heart.

Mrs. S.—Was you here last night?

Mrs. McG.—Yes, I come to see that Mary Piquart fillum, "The Cave Man's Bride." And, believe me, if she'd been anywhere but on a fillum she'd of took her mortal death of cold, runnin' around in a Garden of Eden suit and the cave man after her. I saw him sneeze twice with my own eyes, for he didn't wear no more costume than she did. And no wonder, for this place was cold as a barn. I was sneezin' myself. They don't never heat this place. They wait till it fills



up and let the people heat it. If they was all cold-blooded they'd freeze to death this weather.

Mrs. S.—The piano man's come in, so I guess they're goin' to start the pictures.

Mrs. McG.—I do wish that man'd play by hand instead of by ear. He starts out on a tune and then tries to see if he can hit every note on the keyboard except the right ones. My Henry says when he tries to play "Home, Sweet Home" it turns sour before he gets there. And what he's playin' don't have no more connection with the pictures than I do. He plays the same tune for someone dyin' that he does for a father bein' told his heir is triplets.

Mrs. S.—But the *pictures* are good here!

Mrs. McG.—The *pictures* are all right, leastwise they would be if that man up in the coop didn't turn the crank so fast nights when he's got a date with his girl after the show. Why, two nights ago one of the scenes was a funeral with pall-bearers carryin' the casket, and he turned the crank so fast he had 'em jig-steppin' all the way to the grave. I just couldn't enjoy the scene. I'd oughta of been cryin' and in-

stead I was laughin' so I bust a seam in my waist. I never laughed so much, even at a Charlie Chipmunk comedy.

Mrs. S.—Here comes that young man with the disinfectant.

Mrs. McG.—Ain't that the limit? I suppose they're got to squirt that stuff around to kill germs, but when he squirts it at me I get downright mad. I ain't got germs if others have. It wouldn't be so bad if it was cologne, but between that stuff they use and a circus, give me the circus! There, the pictures are goin' to begin now, for there's that slide "Ladies will please remove their hats and gentlemen keep their feet out of the aisles." Good grief! Here comes a man who bows out more than I do and I believe he wants to get in here past us! What did I tell you! Certainly I'll excuse you, Mister, only it ain't my handbag you stepped on—it was my foot!

HARRY HOYT, OF METRO, "EXPERT."

To be sure, the photoplaywright is as yet an infant in arms compared with his big brother "playwright," and his entry into certain lines of distinction may seem quite unimportant to the older fraternity. At the same time the infant must make his debut into some new field of the game at every turn, and so it is that Harry Hoyt has earned the distinction of being the first photoplaywright to be called as a legal expert. This happened recently when Mr. Hoyt testified for the defense in the case of Miss Annie Partlan vs. Van Dyke Film Company for breach of contract. Here occurred a brilliant war of wits in which Mr. Hoyt eclipsed the opposing counsel. Justice C. M. Craigen rendered a decision in favor of the plaintiff, who is a well-known newspaper woman and scenario writer.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

AN IMPORTANT FORWARD MOVEMENT—CINE MUNDIAL.

PROGRESS is secured in many ways, sometimes by leaps and bounds, and at other times by slow and careful growth, or deliberate development. The main thing to be sought for is such a progress that shall be safe, sure, abiding and profitable to all concerned. The Moving Picture Educator is most delighted to note that the Moving Picture World is about to issue a Spanish edition. This is progress indeed, a steady, solid, "safe and sane" move forward.

Second only to the United States, South America will prove a wonderful field for the greater development of the moving picture in all its branches. In Spain, as represented by the city of Barcelona, the moving picture has been placed upon its highest possible plane as an educational power, showing that the Spanish authorities are well aware of its possibilities; that this spirit will also prevail in Latin-America there can be no doubt, and the Moving Picture World has proved itself abreast of the times and equally observant of the trend of kinematographic tendencies when it decided to enter that widely opening field.

This is a splendid forward movement, neither sudden nor rash; it is an evidence of the natural growth of the influence of the moving picture, as it is also of the watchfulness of the Moving Picture World, fulfilling its careful duty as guardian of the moving picture interests as well as its greater interest in kinematography as applied to education and the power of being the people's entertainer. To wish that this advance may be crowned with success seems only to forestall an assurance of the same. If we are to judge the future by the past successes of the leading moving picture trade journal, there can be little doubt that the Cine Mundial will be both to the trade and the public of South America everything that the Moving Picture World has been to the United States; especially does the Educator look forward with good reasons to anticipate splendid results.

BUREAU OF SOCIAL ECONOMICS.

The Bureau of Social Economics of Washington, D. C., is, to use its own description, "an association of the governments, institutions, manufacturers, producers and transportation lines of America and other countries, to engage in disseminating geographical, commercial, industrial and vocational information by the graphic method of motography, showing how things in common use are made or produced, and under what conditions."

"The Bureau displays its reels and slides in universities, colleges, technical and agricultural schools, public libraries, public institutions, state granges, people's institutes, state armories, high schools, settlement houses, missions, chambers of commerce, boards of trade, commercial clubs, rotary clubs, trade conventions, welfare forums of corporations, and fraternal organizations. Auto trucks are also used with powerful projectors in parks, playgrounds, rural communities and other centers for the general public."

The breadth and scope of the work of the Bureau is evidenced by the fact that its service is available in the United States, in Canada, Latin-American republics, India, China, Japan, Australia, New Zealand and South Africa, with all titles and sub-titles of all films in the language of the country addressed. The Education Alliance of New York has associated itself with the Bureau in the using of the films in New York City, with great advantage to the poorer classes of the East Side. Penal institutions and other places inhabited by involuntary guests have also been much benefited by the work of the Bureau, which without doubt fills a large place for good in the country.

Types of Films Exhibited.

The Bureau aims to illustrate the production and manufacture of articles in common use, to reveal the source of supply, and to follow the raw material to the finished product. An example of this is seen with sheep on the ranges, washing and shearing, followed by the bale of wool through all the processes to the making of cloth and clothing. In like manner the pelt is followed to the tannery, thence on to the manufacture of shoes, gloves and commercial leather. Films showing the making of glassware from sand; china in all forms from clay, and linen from the planting of flax; also cotton garments from the sowing of the seed. In this manner all fields of human effort in industrial lines are thus disclosed through the medium of the moving picture.

Surgical, medical and medicinal drug films are circulated by the Bureau after they have been approved by the medical societies.

City sanitation, civic betterment, playgrounds and recreation centers, public health, welfare and similar educational methods are all filmed for appropriate use.

Purely technical films of architectural or engineering construction, of chemical processes, industrial or theoretical; of astronomical observations, of the X-ray and its applications, of movement and its application in hydrodynamics, gravity, human anatomy, etc., have all been made.

Geographic, scenic, fish, bird and animal life, forest and bird reservation films are available; likewise films illustrating the customs of peoples and races of all lands.

Precautions Observed.

Great care is exercised by the Bureau that the films shown conform to lawful conditions, as, for instance, no industrial films are shown in which wholesome conditions do not prevail; those illustrating the employment of children must comply with the law relating thereto. Pictures in any way illustrating food or food products must be in strict compliance with the pure food laws. Everything concerning the public health must be carefully held in mind. Films dealing with intoxicating liquors even as an industrial pursuit are not listed, while tobacco is only shown in its growing stage as being one of the nation's productions. No films are exhibited which show the taking of life of any domestic animal, and, finally, no film which is untruthful or by interpretation could be misleading or which would awaken hope where none exists is shown.

Terms.

It will readily be seen from the above outline that the work of the Bureau is a very worthy and commendable one; the list of subjects is most complete, covering, it seems, every possible subject which can or has been reached by the power of kinematography. Its detailed list is a most exhaustive one, and numbers hundreds of the best films, and cannot fail to be a power in the wide and growing field of educational moving pictures. The terms upon which the Bureau loans the films must, however, come under a strict scrutiny. While there are many times and places where their free use may be advisable or even commendable, such free use must not be universal and without discrimination. It must ever be kept in mind that the exhibitor of moving pictures is a licensed man under the law and protected by the law; as such he is under an expense often not small; it would therefore be unjust to him if free pictures should in any, or even the slightest, degree interfere with his lawful business. From the manner in which the Bureau of Social Economics has prepared its films and programs, protecting the same from all possible errors in either letter or spirit, the Educator feels satisfied and confident that it will be just to the great army of its contemporaries. With these conditions, its work is commendable, and one well calculated to foster and encourage the higher development of that power so earnestly sought for in and by the educating moving picture.

ITEMS OF INTEREST.

The Rev. Father Henry P. Maus, of Saginaw, Michigan, well known in that state as a man of wide views and experiences, also as a lecturer of some note, has decided to enter the company of moving picture exhibitors in relation to his church and wide parochial interests. He has fitted a former church edifice with a commodious stage and a first-class

moving picture machine. Father Maus says, "I plan to give my church people and all others who are interested high-grade pictures from time to time, and, if the demand is great enough, we will show oftener than each Sunday. I have arranged for a series of high grade pictures to run through the winter. The people have shown their appreciation of the first pictures given and say they like them and want more." At present, two exhibitions are given each Sunday, at 3 p. m. and at 7:15 p. m. A small admission fee is charged, which goes into the general expenses of the movement.

* * *

Moving pictures are causing a thorough discussion in the church circles of Lafayette, Indiana. One church has already begun to use them, while other churches are disposed to question the wisdom of the movement; that a debate should arise is only natural, the question must needs be talked out and proved in every community of such a size that their introduction is of importance to all in that community. When what one church does affects another church, there is sure to be some contention. That church which takes a stand against the pictures is very likely to find that its opposition may become a boomerang, and should realize that the moving picture is a part of the American life. The educational value of the picture is now such a settled fact that to in any way tamper with the question is to provoke a criticism of shortsightedness and possible ignorance. It would be far better for all to start upon the basis that pictures must be used and waste no further time upon a question which has been settled all over the country by those of the widest possible views and the largest possible interests; this question being settled, the way is then open for the only other question, i. e., in what way can the pictures be best used for the good of the community and the best interests of the church?

* * *

Youngstown, Ohio, finds itself with two churches about to establish the moving picture as an aid to its social and educational work. In common with many other churches, they find one of the chief difficulties in the fact that many churches are not built with those requirements now called for by the fire-prevention authorities. It is a tribute to the value of the pictures that all new churches and schools are being built with a distinct regard to the fire law requirements in this particular. The Youngstown newspapers say, however, that the matter of fireproofing churches is becoming so large a question that when it is solved there will be a great increase in the number of churches using the pictures.

* * *

Oklahoma City is submitting a "referendum" to the congregations of the churches of the city on the question of the censorship of pictures.

In the first place, this movement is bad, because, linked with it, is the question of vaudeville; the moving pictures should stand alone in a matter of this kind. What a pity it is that the questions of Sunday pictures, pictures in churches and the censorship of pictures cannot be more widely understood; because of this lack of an understanding, much outside matter and often much ignorance is allowed to creep in and bring forth results quite contrary to those really desired. Are the readers of the Moving Picture World doing all they can to edify the people in their locality with the standard of their paper, with its advice and help? If the Oklahoma newspapers and those in other cities were only asked to reprint much that appears therein, more good could be accomplished.

* * *

The schools of Saginaw, Michigan, are being prepared for the addition of moving pictures as an aid to their educational courses. Delayed last year by an excessive demand upon their resources, they have this year been more modest in their application, so that by making it within the limits of the budget they are about to get at least a beginning. The local press is strongly aiding in the work, and there is every prospect that a thorough use of kinematography will be the result.

* * *

In Washington, D. C., the Parents' League of the Public Schools is conducting a campaign for the purpose of securing picture machines in the schools. An organized canvass is being made, even in the government offices, for the purpose, which is meeting with great success; the canvassers intend invading the White House before they finish their work. From these efforts the moving picture as an aid to public school work promises to be an established fact in the capital of the American nation.

* * *

"Standardization of the moving pictures for use in public schools is coming," says C. G. Schulz, state superintendent of schools in Minnesota. "I believe that moving pictures are one of the most powerful adjuncts to teaching the majority of subjects; for this reason they must be standardized by the state department, thereby removing all possibility of their haphazard and careless use." Minnesota is now lining up with other states for a state authorized and supervised use of the moving picture in the schools. The rapid progress thus being made speaks well for the immediate advantage of the youth of the land; more thorough and complete education because of the advent of the educational picture is one of the great privileges of the youth of the present day.

PROJECTION OUTFIT INSTALLED IN THE TOME SCHOOL.

Another instance of the appreciation of the moving picture is to be found in the intelligent use made of it at the Tome School, Fort Deposit, Maryland. Each Saturday evening

Projection Room, Tome School.

the school discipline relaxes itself into an hour or so of film entertainment. When it is possible some of the pictures shown have a bearing on the classroom work of the previous week. Just to what extent they are able to gratify this desire to intermingle book learning with optical encouragement we are unable to say, but we do know that they have fortified themselves for all that the manufacturers are able to do for them in the way of manufacturing films possible of application to the school curriculum by installing a complete projection apparatus, including a booth which is built as a corner balcony in the athletic cage. This building is built of concrete, steel and glass, conforming with all insurance demands. The roof of the booth is protected by a heavy wire mesh thrown over it, as is also half of the front wall. The projection machine used is a Power's 6A, operated at present by rheostats. Every convenience such as a reel rack, rewinding table and a plate glass shelf illuminated from underneath for the rapid handling of slides, is included in the equipment of the booth.

The programs of the Tome School Saturday evenings consist of slides of local interest as well as films of from one reel to six reels in length.

RUBE MILLER, VOGUE DIRECTOR.

Rube Miller has been added to the directing staff of Vogue comedies. Mr. Miller earned an enviable reputation in the making of comedy pictures for Keystone and L-KO as well as playing many leading laugh-creating roles. Miss Madge Kirby and Arthur Tavares, the latter a Keystone slap-stick graduate, will appear under Mr. Miller's direction. Miss Kirby is a typical English girl and is a convert from the speaking stage, where she appeared with Richard Carle and Fred Walton. Her first motion picture experience was under the tutelage of Dell Henderson.

In addition to these new stars, Miss Alice Neice, formerly character lead for the Lubin-Melville Company, has been signed to play the heavy dramatic parts. "Oh, for the Life of a Fireman," a forthcoming Vogue release, produced by Jack Dillon with Russ Powell in the leading role and Priscilla Dean as ingenue, has been shown to exhibitors and declared to be the style of slapstick comedy desired. It is a story of one who yearns to be a fireman and he gets the chance, permitting the staging of some unusual thrills as well as side-splitting comedy situations.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Getting the Most.

PROBABLY most exhibitors have at least once met up with a vaudeville team in which one man offers to bet the other he is dead and doesn't know it. And probably every one of us has laughed, the first time if not the last; but how about some of the laughers themselves? We have taken up the matter dozens of times, but a letter from William E. Furber, of the American Feature Film Company, of Boston, puts a question very neatly into a nutshell, although you must remember the cocoanut when you think of nuts. Mr. Furber says:

> As the recognized "Father of Publicity" among exhibitors, I can think of no better person to write to than you on a subject that I feel should concern every exhibitor.
>
> In the trade papers we are continually reading about the elements that constitute success for the exhibitors. Good productions, the proper projection, proper music for the picture, courteous employees, etc., have all been dealt with. But one very necessary factor seems to have been almost forgotten—PUBLICITY.
>
> From my point of view, all of the other essentials of theatrical success must lead from successful publicity, otherwise the busy exhibitor is hiding his virtues under a barrel.
>
> And the blame for the lack of publicity today in the average theater must be laid at the door of the exhibitor himself, for the efforts of the average exchange to assist him in this manner are misconstrued to be a desire for additional income and ignored.
>
> A short time ago an exhibitor came into a Boston exchange and booked a program for his theater, stating that he intended to start something in his town with an advertising campaign that would make them "sit up." Then he gave his order—*three one-sheets, two threes, a six and* 500 *heralds.*
>
> While there are exceptions, of course, it is true that there are a great number of exhibitors in this class who think a few lithos and a handful of heralds end their publicity troubles.
>
> All of the prominent programs have publicity galore for the exhibitor if he will only utilize it. For instance, one program I have in mind, and I will not mention it for fear this letter may be misconstrued as an "ad" for that one, offers its exhibitors free one, three and six stock sheets, program trade-mark cuts, lobby sheets, etc., supplies star photos in various sizes, colored enlargements, mortised "ad" cuts for newspaper and house organ use, cuts of stars from thumb size to double column, a weekly magazine devoted exclusively to the pictures and stars of the individual program, free use of newspaper cuts, slides, press matter, etc., and maintains a publicity department to aid and assist its exhibitors in every way possible, even to the construction of special publicity for the individual theater. But do the exhibitors utilize their opportunities? A very few. The majority allow this matter to lay on the shelves of the exchange, and by their neglect discouraging the exchange from attempting to assist the exhibitor other than to supply him with the quality production.
>
> There is no excuse for the exhibitor to say "He does not know about these publicity helps," for this particular exchange is forever pounding at the exhibitor through its weekly organ and in personal letters to use them.
>
> Now, if an exhibitor uses this program and fails to use its many publicity helps and fails to secure his share of good business, is he fair toward the program when he states: "The pictures are great, but they don't get me the money?" And by the same token, is he even fair to himself?
>
> The average program exchange supplies a great deal of this matter absolutely free to the exhibitor, while the remainder is handled at actual cost. It is not an effort for additional revenue from the exhibitor, but in truth an effort toward additional revenue *for* the exhibitor.
>
> How can we make the exhibitor realize that he is throwing away a host of opportunities when he neglects to use these publicity helps? And how will we make him really "start something."

Mr. Furber is speaking particularly from the point of view of his own exchange, but he touches upon a matter that is just as live an issue in any part of the country with the exception, perhaps, that the New England exhibitors *as a whole* are not an enterprising class. But this is not a discussion of New England exhibitors. It's a matter that is country-wide, world-wide, in its appeal. The man who is going to make a flash with a couple of three sheets and a half a thousand heralds has no particular geographical section for his own. He lives all over the country and is the same man who cannot see the use in getting a vacuum cleaner when brooms may be purchased for a quarter. There are others who are intelligent enough to appreciate the value of advertising, but who are too lazy to hustle, even when they can have cuts and posters and all the other helps free. They want some one to write the ads and take them over to the printer and some one to arrange for locations and stick the paper. Mr. Furber is with the company handling the Metro releases for New England. The exchange builds up the company advertising with its own four-page sheet weekly, a sheet from which we have frequently clipped suggestions. The publication generally devotes considerable space to the advertising proposition, telling what may be had and how to use it. And with all that assistance the people do not use the material.

Now skip across country to Seattle. There Tom North runs the V-L-S-E exchange and gets out an eight-page weekly just to coax the patrons of the exchange please to get the value of the wares they pay for. He has to coax a man who pays him rental to use a little energy and get his full return. This does not mean all, of course, for North and Furber alike record the efforts of live wires as an incentive to the rest, but generally speaking the average patron does not get his full return because he does not go after it.

Back up a bit, over into Salt Lake City. George Editor Carpenter runs a bi-weekly, Real Reels. It is the same thing here. Wherever you turn on the page there is always the urgent suggestion that you advertise. Carpenter knows, as do the others, that the man who does not get the greatest good out of a rented film does not make as good a booster for the brand, and for the sake of the exchange as well as the exhibitor he tries to coax them to extend themselves.

Now Listen.

We have passed beyond the bonanza stage. The day is gone when any sort of a structure the police would permit to remain open was a theater. The time when any man who had a store room with a machine at one end and a screen at the other could make money is no more. A lot of old timers have been dropped and more are being closed up, merely because they do not keep pace with modern conditions.

It is no more possible to make real money without effort now than it is to pick up gold dollars on the streets. You must hustle.

Manufacturing companies do not supply free advertising helps merely because they are good hearted and so full of the milk of human kindness that they perspire butter as they run. They are supplying advertising material and paying men to urge its use because they realize that without advertising, and the best sort of advertising, at that, there will presently be too few exhibitors to rent films to. They are trying to save the short-sighted exhibitor to save their own skins, but that is all the more reason why the exhibitor should sit up and take notice. He should share the anxiety of the manufacturers and help them to save him by at least holding on to the life preserver that is thrown to him.

One exhibitor lately wrote that he realized that he should do more advertising, but that he could not afford to on a ten-cent admission. Why should he try? Make it fifteen cents or twenty or a quarter, advertise to *prove* that the films are worth the added price when an added price is charged, and the people will come and see and be convinced. That "Always five cents," or "Always ten cents," that so many still use as a slogan is a survival of the day when no film was worth much more than any other in the program. They were all one-reels and no features. There was nothing to make an especial appeal with. There was small chance to sell many extra prints over here and such enterprise as was shown was instigated by the additional profit that might come from the greater sales abroad.

Now all this has been changed. Standards have been raised until the public has come to demand better things, and in the main the public expects to pay more for additional merit. In some towns it actually hurts business to stick to the old prices. Fewer come at ten cents than would come at fifteen or twenty, but they must be advertised for. Advertising is the very essence of the business. The entire success of the film enterprise is based on advertising, the advertising of the maker to the user and the advertising of the exhibitor to the patron. The manufacturers are not only doing their own advertising, but they are doing half of the advertising for the exhibitor, and too many exhibitors will not even do the other half.

Take this clipping from Mr. Furber's organ (and it was not sent in as part of Mr. Furber's letter, but came in the regular course of sending out the mail list). It refers to the Pittsburgh office, but the idea is the same. The item reads:

> The Metro office of Pittsburgh, Pa., sends something real good, and so it is handed along for the benefit of New England exhibitors. Here is what an exhibitor was able to do by a little ingenious advertising in Parkersburg, W. Va., for his showing of Emily Stevens in "The Soul of a Woman."
>
> On his showing of the feature immediately preceding this, he did his usual amount of advertising and his gross receipts for the day were $55. The Pittsburgh exchange sent him the layout and cuts for a larger "ad" and told him to spend $25 extra in advertising, with the understanding that if the amount of his receipts did not justify the outlay, he would be repaid the extra $25 expended.
>
> He came back with the startling information that his receipts for the day were $286, the largest amount he has ever

played to, except on a holiday, and his matinee was the biggest in the history of his theater; BUT LISTEN, he raised his price for this showing to 15 cents instead of 10 cents, which goes to show what METRO will do when properly advertised.

I claim that this can be done on a number of the Metro releases if the exhibitor does not want to increase his admission. "The Comeback" that so many exhibitors fear in raising admissions will not materialize just so long as the picture is of that quality that justifies the raise, and METRO PICTURES will stand by you in just that way. Try it and see.

Nineteen sixteen is going to see a lot of changes, and one of the chief changes will be the replacement of the non-advertiser by the five wire; the man who can figure that with five reels costing fifty dollars, advertising costing five and general expenses of thirty dollars he will show a profit of fifteen dollars on a hundred dollar gross, but that if another twenty-five is so spent in advertising that the film can back up and brings a two hundred dollar gross, the profit is ninety dollars.

Let us put it another way. A film program costs fifty dollars a day and without advertising brings that much extra business. The profit is the difference between the fifty dollar subject and the cost of a cheaper program, say half of that. This does not argue that the film is worth only twenty-five dollars more, because the better film, if advertised, will bring an additional advertising value that *if capitalized* will yield a larger profit.

The manufacturer advertises his films to the limit. The exhibitor who does not follow his example is cheating himself. He has the same opportunity and he is paying for that opportunity in increased rental price and yet he throws this opportunity away.

What makes you take blank features instead of a commercial service? It's not just that you must have better than commercial one-reels. *You* were appealed to by the advertising. Take the hint and appeal to your possible patrons in the same way. You can do more business and a larger percentage of the gross will be clean profit.

Make 1916 a hummer. You can do it by merely taking the advertising material you receive free and using it. It's just as simple as it sounds. And if it is not free; if it is put to you at cost, what difference does that make? Universal will sell you ready-made ads. You get the benefit of a high-priced expert writer of advertising for the cost of matrices. Why not use it? The manufacturer may not love you, but he is a business man and he wants you to live so he can sell films to you and he tries to help you to live by giving you advertising aid, and if you don't even help by taking it they'll have to put some one else in your place.

Those of you who remember the time when the General Film was not permitted by its own rules to give any advertising aid free and when they thought they were doing wonders in arranging with lithographers to get you paper, will remember that even then you had to be coaxed to use this paper instead of the "stock" stuff. But true-to-the-film lithographs did a great deal for the business; in many ways it was a potent factor in its salvation and now you can have all the help you need for little or nothing, and too few accept that aid even when it costs nothing.

Get in behind the band wagon. Blow your hardest and longest, but get a good horn that is in harmony with the remainder of the band. You are not advertising when you announce "Great show tonight."

Sense.

Possibly this may strike you as being funny, it is, in a way, but it has a serious side. It's George Editor Carpenter is Real Reels and he says:

One of our salesmen relates a story of an exhibitor in a small town who made an appointment for ten the next morning. When the time came the exhibitor's wife appeared with the information that her husband had gone off to doctor a sick cow belonging to a neighbor some six miles away. The cow died and the opposition house signed up.

You cannot serve two masters. You can be either a good veterinary surgeon or a good exhibitor. You can't be both.

It is part of a long article along the same lines, and we wish we had space for the rest. We know one exhibitor who runs his theatre when it is not running for the legislature and another who gives no matinees because he is working at his "regular job" daytimes. That doesn't pay. Make running a theatre your real and your only job.

Gorgeous.

R. B. Wilby comes out with his old Stramco Post, Montgomery, Ala., in a new form with a colored cover in four colors, not counting black and white. From the fact that it is eight and cover, it would seem that these covers must come from the Triangle and the same as Henegan covers. They are bizarre, but eye catching and holding, and Mr. Wilby, as usual, stuffs the covers with meat. The occasion is the change to Triangle pictures at the Strand, and most of the issue is given over to the Strand. One good scheme is repeating the Strand successes at the Plaza later on. Lots of pictures can play back to more money than at first showing, but some people will stay away. Offering them at a second house in the string is a capital solution of the problem.

If that cover is a Triangle scheme, it is an excellent one. It should be if it is not. If it is just Mr. Wilby's work he is certainly traveling at a rapid pace these days, but he generally does.

An Overflow.

The editor of the programs for the Rowland and Clark theaters, Pittsburgh, springs a new form of makeup. He wants to take a full page for the chief attraction and yet there are added features, so he runs the main title on the right-hand pages and an overflow on the left, the extra added attractions, getting a proper display for his features and yet avoiding the awkward "And other good films." The company has four houses and gets out an issue for each, two eights and a twelve-pager, and by a clever use of mortise and extra plates make it appear that each house has its own drawn front. The front is lettered in white on some color and at the bottom they run the name of the house and the title, "Film Forecast." By having these house names on special blocks, each seems to be a solid drawing with white rulings.

Just Starting.

H. S. Ellis, of the Masonic theater, Hinton, W. Va., sends in a six-page folder with the remark that it is his first and adds:

We do not send it to you because we are proud of its appearance or construction, but because it is the first. We see room for improvement ourselves and are going to change, but at the same time would appreciate your opinion.

They call it a vest pocket program, but we should like to see the vest it will fit, for it is three and a half by seven. The middle of the inside pages carries the program for the week, with days cut off by rule, but the days are not dated, the general date line at the top being required to cover the whole. It will be more effective to set the date under each day and then cut off the dated day from the program announcement with a bit of rule of the same two-point that is used for the cross lines. This will give a trimness to the appearance of the program which it now lacks, as the days are abbreviated and the thirty-six point "Mon." for instance looks intrusive in a box with nothing else larger than ten or twelve-point Roman. Setting the date apart will not cut it off from its program announcement and will give a better effect. Then, too, a display type should be used for the film titles and the names of the players, where mentioned, should be set in italic. The printer will use machine Roman where he can because it is easier, but don't let him. Kick. The display type in the same point will take no greater space. It will give a better effect. An ornamental face should also be used for the word "Program" at the top. Advertisements are run top and bottom on the side pages with about three and a half inches of house talk, and announcement between. One paragraph announces an investment in a new machine and screen and ends with: "We leave it to others to improve the pictures, but it was up to us to improve the projection, and we DID." This reads in the right spirit, but the same result could have been gained without the suggestion that the past projection was poor. It could have read: "No one but ourselves found fault with our projection, but we want to present the best pictures in the most satisfactory manner. It's worth the four hundred dollars to be able to give you the very best."

Another paragraph assumed a slightly apologetic tone because tastes differ and assures the reader that ten visits will prove to be a dollar's worth. The underlying point here is good, but there is too direct a suggestion that the patron is not always pleased. This should be avoided, as some incipient kickers need only a hint. Most of the items, though, are well done.

The front page should be torn apart and reset. The gothic "Picture Progress" should be replaced by a more attractive face, although the printing office does not seem to be very strong on fancy faces. The date and the name of the town should follow immediately, being cut off by rule. Here the date is in the middle of the page, but custom causes us to turn to the top of the page. The line need not be large, and should read "Hinton, W. Va. Week of Jan. 8-15." It is a better plan to take some name that will permit the name of the house to appear in the heading as "Masonic Theater Tidings" or some similar title. "Picture Progress" suggests a magazine and this is not a magazine but a folder. Getting the name of the house and the date at the top will permit more than half of the page to carry additional reading matter and here some smartly written house stuff would pay, or perhaps a running comment on the film for the week, to gain the interest of the reader before the folder is opened up. As it stands it is a good start.

Llewllyn Is Sore.

J. W. Llewllyn, inventor of the one-piece coat and skirt hanger, is sore. He used to run the theater at West Point, Ga., but the politicians showed a disposition to make things too interesting and he quit. Now he picks up a paragraph that seems to have been going the rounds. It reads:

CITY FIXES THEATER PRICES.

A unique variety of municipal regulation of moving picture interests is that which has been brought to light by W. C. Brandon, Atlanta branch manager of the V-L-S-E, at West Point, Ga. The city government of that community has fixed by statute the maximum admission which an exhibitor of motion pictures may charge.

This maximum is 10 cents, and in the event that the exhibitor insists that he cannot show a picture for that price, and he can prove to the city authorities that it has such exceptional merit as to warrant him charging more, he is required to pay the city a sum of $50 for the privilege. It is said that this ordinance was introduced because up until a short time ago there had never been any competition in the city, and the sole exhibitor in the place abused his position by charging the public 25 cents for inferior productions.

He writes that the productions shown at a quarter were "Les Miserables," "The Last Days of Pompeii" and "A Million Bid," while lesser features of note brought ten and twenty, and "Love, Luck and Gasoline," "Goodness Gracious" and "Seven Days" were shown for five and ten cents. West Point, Ga., must be a fine place for an exhibitor to work in. A test of the legality of the ordinance would probably terminate some political careers.

Simple, But Good.

The Emerald, Milan, Mo., does not spend much money for its house program, but Harry Porter, who does the publicity, writes that the little four page sheet has done its full share toward making the house known in the short time the theater has been opened. Probably he is right, for the house publication, particularly in a small town, seems to pull more business than any other form of publicity, week in and week out. Flash stuff will get more business now and then, but the house program makes and keeps business. This issue is three by seven inches; just a trifle too long for the width. If it is carried in the vest pocket it sticks out too far and if folded it gets lost, while it will not go into a woman's pocket book nicely. The days are not dated, which is always a mistake. The one light twelve point date on the front page should not be expected to serve the entire sheet. Each day should be dated.

The layout is good, though on the front page it is suggested that "Emerald Theater" be made two lines and a larger and slightly more ornamental type used. Inside the program runs as one sheet instead of two pages, three days to a half, the matter being written to fit the space. Sometimes this cuts off a big feature, but this is seldom and the better effect of an even balancing of the space offsets this very slight disadvantage. A neat and orderly layout attracts the eye and impresses even those who may not know why they are impressed.

The back page is sane house talk. There is one paragraph on ushering that other careful managers would do well to copy. It runs:

WE NEED YOUR HELP.

If you will tell the usher where you wish to sit he will do the best he can to please you. It is very embarrassing to the usher when he is taking you to seats to have you stop several rows behind him and find seats for yourself. If you will help him the result will be more satisfying to everyone. If possible, you should come early and secure seats before the show starts and while the house is brightly lighted.

We have a phone in the ticket office at your service. No. 61.

Then back this up by telling the usher to ask the patron as to his preference before starting down the aisle and he will be less likely to get lost and walk overtime.

A Costly Throwaway.

Hal Kelley, of the Gilbert, Beatrice, Neb., sends in what he calls a "throwaway." The definition of a throwaway is a piece of advertising cheaply printed that it may be thrown broadcast. Mr. Kelley seems to know this, too, for he explains:

Just a sample of one of our "throwaways," of which we get out one each week. These things, of course, cost us a trifle more than a print paper handbill, but they pay the excess themselves in their greater utility. We print 2,000 for each of the shows and after thoroughly billing the town by the house to house method we have plenty left for the store windows, the hotel rooms, dining room tables, etc. They get us results.

What the advertising really is, is a window card of small size. It is cream colored, fabric-finished card of a really good grade, 6x7½ inches, printed in brown and bordered in light blue, the light blue that most perfectly harmonizes with the brown. It is neat and yet showy, and it most assuredly does cost more than a print paper throwaway, but it returns its cost, and that is the real test. It is an exceptionally pretty sample of work and the printer rose to the occasion and made good on his end, too. The house carries five acts of vaudeville and three reels of pictures, but offers better than the average vaudeville.

It would seem that the bill is too costly for a distribution of 2,000 a week unless the printer steals the card stock, but it assuredly will make more business than a cheaply printed throwaway.

Another Folder.

F. J. Croxall, of the Apollo, Los Angeles, sends in a program, a six-page paper folder, for comment. It carries six advertisements of an inch and a half each, and the rest is taken by the house, the pages being 7½x3½. The issue is distributed on Saturdays and the Sunday program is carried on the front page. Inside the three pages are divided between five shows by giving a cut on the center page for the Wednesday attraction and running Monday and Tuesday and Thursday and Friday on either side. The Saturday program appears on the other side, also with a cut. The arrangement is neat and the program, while not at all pretentious, is clean cut and good. It would be better to reverse the order of the back pages, however, to let the Saturday program come on the page that faces the reader as he opens the folder.

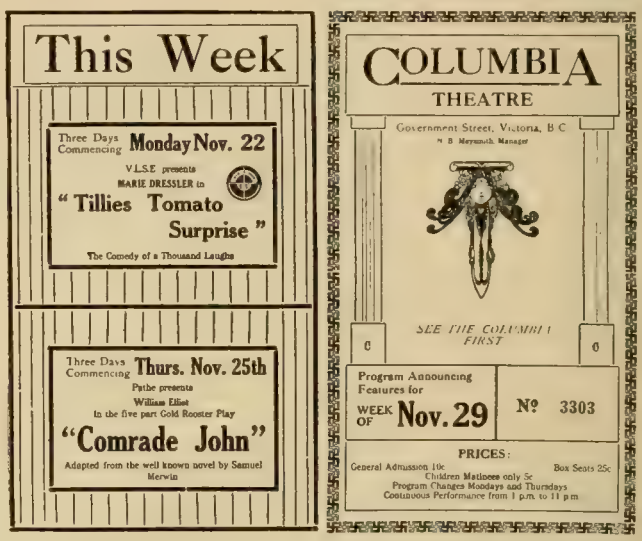
Gets Ten in Denver.

E. M. Erwin, of the Colfax, Denver, sends in his first and second issues of his house program, and adds that his is the first house in the suburbs of Denver to get ten cents every day. They have been getting ten for features for about a year and a half, but now they ask and get ten cents every day. Denver is a cheap picture town, but these days all of the houses should be ten cents. We are glad to see one neighborhood house set the example.

Mr. Erwin writes that he is just feeling his way in these early issues, but he found his way into the right track. The first, second and fourth pages are chat of films or about the house. The third page is largely program by days, run single column and turned into the second column. The third page (and not the second) is where the program properly belongs, even if the second page does seem to be the better position. It is the third page that is first seen in opening up, and Mr. Erwin works on the right idea. He gets all of the necessary information as to location, prices, times of performance and feature days down and he gets an issue that will help him to keep the price up. It is really an intelligent effort for a new issue and the minor points wherein he may improve are very minor indeed. We will be glad to see later issues for so good a start argues progress.

Third Best.

If we had the bossing of the program of the Columbia, Victoria, B. C., we think we would change it and have the third page first, because it is better looking than the front page. Compare these two pages, and see which you think will attract attention the more quickly. A new stunt is to offer two dollars for the best joke for the program. It makes a lot of talk and probably causes the management



to read a lot of junk, but in return they get the program read. The program also falls in with the times with an appeal for recruits in one issue and for contributions to the relief fund in another. This is better than the lottery schemes they use for attracting. Business built on an appeal to the gambling spirit is rarely lasting and if you bet you must keep on raising the ante.

Enterprise.

Tom North, of the Seattle V-L-S-E exchange, suggested to his patrons that they make a selection from a list of films open for Christmas week and to do it at once. About the time the exhibitor started to think it over he received a telegraph envelope by mail and inside was a telegram ready printed except for the titles of the films selected. A foot note urged the recipient to fill in and send to the nearest telegraph office, the company having made arrangements with the Western Union that all such wires should be accepted collect. He cannot very well improve on this scheme unless he sends along a stenographer with a machine to fill in the message. The Seattle Pals is constantly urging its clients to advertise uniquely and Mr. North evidently practices what he preaches.

Other Ads.

W. E. L. Reeger, of the Theatorium, Mt. Carmel, Pa., says something when he sends in some programs with a letter explaining that he also uses newspaper space and adds:

The rest of our advertising is done in the theater by giving excellent projection, good music and courteous treatment to all.

That's about the best advertising he can get so it is not surprising that he adds that business is good.

The programs are not pretentious, one being a vest pocket six page folder and the others a four page 4½ by 7 sheet. We like the folder better than the larger issues. It is handy, makes up well and still gives more room for house chat.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 200 pages of solid text. All practical because it has helped others. It will help you. Handsome clothboard binding. By mail, postpaid, $2.00.

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Premises.

MODESTLY asking nothing else, a correspondent wants to know what a premise is, and how to reverse premises to get a new plot. It's a simple little thing, but not quite as simple as it looks.

In the first place, the dictionary gives: "a proposition to reason from. A proposition antecedently assumed and laid down."

In photoplay the premises are the facts you establish before you start to fill in the actions; a statement of the facts of your story. Briefly stated, the facts of Camille are that—

1—Armand falls in love with Camille, a woman of the half world.

2—His love is returned.

3—His infatuation interferes with the marriage of Armand's sister.

4—His father visits Camille and persuades her, for the sake of her love, to give him up.

5—She does so and accepts the attentions of another man, Armand's rival.

6—He denounces her.

7—Grief hastens consumption.

8—Armand, learning the truth, comes to her as she is dying .

These are the premises of the story of Camille. To get a new story, reverse one or more. As a rule the earlier in the story the reversed premise occurs, the more marked is the departure from the original. Take premise one. Armand does *not* fall in love with Camille. At once we get the start of an entirely different story. Or reverse the latter half. She is loved, but she is not a woman of the half world. Here, again, we have the suggestion of a new line of thought.

If Armand does not love Camille, then we might have as the development her efforts to win his love. If she were not of the half world, then we might have the start of an ordinary romance. It might be worked in a variety of ways.

Reverse proposition two. Camille does not love Armand. If she did not love him, she would not, in four, respond to the appeal to that affection. She would not give Armand up, because her pretended affection would be based on the selfish desire to profit by her affair. Here, at once, we get a story of a vastly different type.

The reversal of number six might, again, give us a new ending to the story already told. We could show how Armand, instead of casting her from him, seeks to win her back. It becomes a four cornered fight between Armand, Camille, his father and her new lover. The ending must be different.

Sometimes the dropping of a premise will serve the same purpose as a reverse. Suppose that proposition three is dropped. Armand loves Camille and she him. There is no sister whose marriage is threatened through his action. This third premise largely motivates the action. It gives the reason for the action of the elder Duval. It gives the reason for Camille's sacrifice. She would lose sympathy if she threw over the man she loves merely because his father objected for no well founded reason other than her lack of morals. Either premise three must be retained, or some better premise found. It will not be an easy matter, for the appeal in Camille is the tremendous sacrifice she makes of her love and the object of her affection to a young girl who has the virtue she lacks and yet admires and respects. The sacrifice is impersonal and therefore greater than if based on more personal and perhaps more cogent reasons. It is easy to upset the other premises, but this girl, who does not appear in the play, is the mainspring of the story. We cannot drop her without offering a stronger motive or else weakening the story.

Perhaps the father urges her to give him up because Armand's health requires that he travel. Then why cannot she go along? The reason for this motive seems strong until we get the counter question. Were Armand destined for the priesthood, there would be a strong motive, but it is improbable that Camille would give him to the church. If she did, the opening premise would have to be added to and written that she was a woman of the half world, but intensely religious. That would give a reason why the lady of pleasure resigned her one honest love affair; her love for Armand and her respect for the Chuch would combine to impel the sacrifice. Here, too, we would get a story of a vastly different type.

Any story may be reduced to a series of premises, if it is not started in that manner, and the change in any major premise will give a new turn to the action, whether the change be reversal or replacement.

That is how it should be done. The rest is merely a matter of ability and practice.

We have gotten an informative paragraph out of the question, so we register no complaint, but we wonder if it never occured to the correspondent to look in a dictionary for a definition. Even if he expected to find premises defined as a house and lot, he might have taken the chance.

Probabilities.

Lately an inquirer asked if a plot he had written was too unreal to be acceptable. We did not read the plot, because we have made that rule and it goes, but we told him that if it had him guessing, it probably was.

That could be one test of probability. You are told to get the unusual, and you must, but the unusual and the impossible are two quite different things. Take the triangle story in one of its forms. It is not usual for married women to run away with another man, but it is proved in the papers that it is by no means impossible. But it seems to us impossible that she would carry along her husband on her elopement. It really is possible, but it will not be accepted as a possibility. Many stories might be written about elopements that would differ from the majority, but you do not expect to see the husband along on the second honeymoon.

You must get something that will be accepted as fact by 95% of the spectators. You cannot cater to the brilliant minded other 5%. Take it as a rule, then, that if you have your doubts, your worst fears will be verified.

Registers Again.

If you don't know what a word means, do not use it. Do not try to sound knowing and professional when you are merely showing yourself up. Lots of authors think that when they say "register" they are showing the director that they are familiar with technical terms, when they have a reverse effect. A recent scene reads:—

4—*BEDROOM*—John lying in bed—calls out as if calling his wife—sinks back on the pillows—registers great pain.

To be consistent John should have registered that he was calling his wife, but that, too, would be wrong. A scene "registers" if the action of the player conveys the idea required by the author. It registers if it gets over, but the action tells what must be registered, it does not tell the actor to register it. He knows that he must or get fired, so he is told what to do and if it registers, then he has done it properly. Doubtless the author of the scene thought this gave a very professional look, but even if it did, it would be nullified by the action of "calling out as if calling his wife." We do not believe that the man would call any differently when calling his wife than when he calls the trained nurse or the hired girl. As a matter of fact, all that he can show in action is that he calls. The action of other scenes must show whom he calls. If the wife was in the room earlier and leaves the scene and then this follows, we can gather from the two scenes that he seeks to call her back, but all he can show is that he is calling, though the direction in which he turns his face may help.

In a duplication of the scene the author says that "John sinks back on the pillows as if in great pain." He does nothing of the sort. John sinks back on the pillow in great pain. It is the actor who sinks back on the pillows *as if* in pain. He is acting as though in pain, so he acts as though he suffered and the action registers, but the script tells what the character does, not what the man who plays the character does. The character *is* in great pain. He does not register the fact. He suffers and that is all there is to it.

In other words the script does not describe the acting, but the action that is to be acted. We do not say that John, lying in bed, pretends to wake up. We say that John is in bed and wakes up. Then the actor who plays John does the pretending. An appreciation of this difference will show clearly why such terms as register are incorrectly used in a script.

Perhaps so slight a point is not worth all this trouble and space, but on the other hand it is worth taking a little trouble to know what you are doing and why. Learn at the start to write correctly and you will write correctly by instinct. Develop faults and they are hard to get rid of.

Even professional writers do careless work. One professional the other day was asked for a sample sheet of script and he had to look over more than a hundred pages before he could find a sheet that was clear of all breaks. Most of them had one or two slovenly phrases. But that is no excuse for the student not starting right, for the professional was one of those who mostly had to build technique rather than learn it.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE.—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union, Gadsden, Ala.

Samuel V. Bacon, president; Joe Price, vice-president; James E. Friese, recording secretary; F. L. Price, treasurer; J. K. Junk, sergeant-at-arms. Meetings held in Stocks Building.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Important Notice.

About February first—exact date will be given later—the editor will visit Schenectady, N. Y.; Cleveland, Ohio; Chicago, Ill., and St. Louis, Mo., returning by some other route.

This trip is undertaken with a view of getting first hand knowledge of certain apparatus manufactured in Schenectady, Cleveland, Chicago and St. Louis. On this trip it will be a pleasure to the editor to meet with such locals as may desire to have him do so. I will be more than glad to hear from locals who would like to arrange a meeting at which the editor can address the men on the subject of projection, and I am quite sure that if a series of such meetings can be arranged considerable good can be accomplished. It will, however, be absolutely necessary that the matter be taken up immediately, and arrangements made.

The route I will return by will depend on the arrangements made with the various organizations as to meetings of this kind. I would like to meet with as many as possible in order that the greatest amount of good may be accomplished.

Question No. 120.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What do you understand by the expression "my shutter cuts 50 per cent. of the light?" What do you understand by a "6 to 1" intermittent movement? What relation is there between the speed of the intermittent movement and the proportions of the shutter blades? What relation is there between intermittent speed and flicker?

Roll of Honor on Question No. 114.

The Roll of Honor on question 114 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York; A. H. Cuff, Gravenhurst, Canada; F. H. Marx, Ashland, Wisconsin; G. Betz, Osgood, Indiana; W. E. Bryner, Springfield, Illinois; T. C. Shipley, Lincoln, Nebraska; Wilson Hays, Barton, Maryland; M. W. Larmour, Waco, Texas; L. C. LaGrow, Albany, New York; T. Richards, Blaine, Washington; Alex T. Case, Corning, California; M. Nosti, Tampa, Florida, and A. D. Hotaling, Orlando, Florida.

The reply of Brother Larmour has been selected for publication.

Reply to Question No. 114.

By M. W. Larmour, Waco, Texas.

The Question:

How many lenses are there in the objective? Explain fully. Suppose you got them mixed after cleaning, how would you tell "which is which," and which surface to place toward the screen? How and how often ought your lenses to be cleaned?

The Answer:

There are four lenses in a projection objective. The two next to the film are separated by a small spacing collar, but the two next the screen are cemented together, so that to the casual observer they would appear as one lens. These lenses should be assembled in the order shown in the accompanying sketch with the surface of greatest convex next the screen. With respect to each other starting at the end of the lens barrel next the film we first put in the concave-convex with the convex surface next the screen. Then comes the separating collar followed by the biconvex. By examining the lens which goes into the front end closely you will observe the dividing line where the two lenses are attached to each other. This is very close to one edge of the combined lens and it is this side that goes toward the screen, or, another way, is place the most convex side toward the screen.

The frequency with which lenses should be cleaned varies so greatly with different conditions that it is difficult to state any rule which will apply to all cases. They should, however, be kept scrupulously clean both inside and out. It is an excellent idea to polish the outside surface of the lens once every day, or oftener if it collects oil or dust. The lens should be taken apart and cleaned thoroughly on the inner surface perhaps once in sixty days. The best method is to clean the lens with a mixture of half water and half alcohol, or water and ammonia, polishing afterwards with a soft perfectly clean cloth, tissue paper, or chamois skin. The use of acids even in diluted form should be scrupulously avoided.

American Made Carbons.

The Speer Carbon Company, St. Mary's, Pennsylvania, has taken considerable pains to convince this department of the excellence of its projection carbons, which are made in all the various sizes, both solid and cored.

Among other things the company has, at my request, sent samples of carbons to C. A. Dann, Toronto, Canada; L. C. LaGrow, Albany, N. Y., and John Griffiths, Ansonia, Conn., for testing. Brother Dann, after making an exhaustive test, reports favorably, as does also Brother LaGrow; moreover, I have seen letters from a very considerable number of other operators, all of whom express satisfaction with the Speer product.

Brother Griffiths' report was not favorable, but, in view of the foregoing facts, I am inclined to believe he may have gotten hold of some carbons that were not up to the mark, a thing which I find will occasionally occur with all makes of carbons. Brother LaGrow says:

> After an extensive and complete trial of the carbons I can unhesitatingly say that, point for point, they are the best I have ever used. The light is of a different quality from that of any other I have tried, having a restful, bluish tint. Flaming and flashing was entirely absent. These carbons will not, however, I think, stand excessive overload, though I do not call that a fault. They (the ⅝ inch cored) begin to deposit glass and to needle at about 55 amperes A. C. Whether this is due to the binder or to the baking I am not prepared to say. My field is 13 x 9 feet; my throw 70; current A. C. Best results obtained from 40 amperes, which means about .32 amperes per square foot.

In view of these facts I feel that this department is fully justified in recommending the Speer carbon to the favorable consideration of operators and of managers.

Pile of Instruction.

G. W. Walker, Ellenville, New York, says:

> Have received a pile of instruction from the department and the Handbook, and this letter is in appreciation of same. Am running a new Simplex with new motor attachment, taking current through a Hallberg economizer. Get an excellent 12 foot picture at 55 feet. I like the Simplex very much. Enclosed find some "junk" which may come in handy if you run short of matter. Best wishes for a Merry Christmas.

The "junk" was conspicuous by its absence, but good Lord, man, don't talk to us about "running short;" it is all the other way. I am between the devil and the deep sea practically all the time trying to decide which out of the mass of stuff that reaches me will best serve the purpose of the department.

How to Do It.

L. Rosenberg, Seattle, Washington, says:

> Have 3,000 feet of brand new developed positive film which I want to make black, or any other opaque color, so that it may be used for leaders and tail pieces. Can you suggest a way to do this?

I am not sure, Brother Rosenberg, but one of the Edison men who

ought to know says he thinks it can be done by soaking the film in what is known as "Direct Black," which you have your druggist obtain from the National Chemical Company's office, 50 Church street, New York City. I also referred this matter to the Berlin Aniline Works, New York City, who reply as follows:

> The black dye which we formerly sold for making opaque leaders is not to be had at this time. As you are doubtless aware there is at the present time a great scarcity of all aniline colors. We have been working on a process for turning the film opaque black, but it is unsuccessful, owing to the fact that it hardens the gelatine on the film too much. The only suggestion we could make, and one which is now being used with a fair degree of satisfaction, is to clean the film out in a bleaching bath made up of copper sulphate, water and salt, subsequently passing it through the hypo bath. This makes the film clear, and it may be then dyed in any color aniline bath you may desire, thus producing a colored leader, though not an opaque one. This is the only suggestion we can offer until we have worked out a further process for the securing of opaqueness in the film.

This is all I am able to offer on this particular subject at this particular time. Sorry, Brother Rosenberg, but I have done all I could do in the matter. Your local photograph sharps can tell you how to mix the bleaching bath and how to apply it.

Durham, North Carolina.

Clarence F. Dority, Durham, North Carolina, writes:

> Here is a little news from the "Bull" city, together with some dope on the condenser. I have been reading the World for five years; also have your Handbook and the Hawkins' Guide. We have a 12 foot 10 inch picture at 86 feet, using a 6 inch E. F. objective, and 6½ and 7½ condensers, with 16 inches from center of condenser combination to the film; 4½ inches from the arc to center of combination. Have practically no chromatic aberration with a 2 inch spot, but if I make it smaller a little color appears. Use 40 amperes D. C. through a Fort Wayne converter. Am considering trying out the meniscus-bi-convex combination and would like you to suggest what size to get to suit my conditions. We have a Preddy mount. There are three theaters in Durham, two using D. C.; all use Power's Six A projectors. Projection is, I think, very good.

Your spot too large, which means waste of light. I would suggest that you match up your lens as per Table No. 1, October 16th issue. If you cannot do it, then get an objective of larger diameter. I have not yet got the dope that would tell me exactly what you would need in meniscus-bi-convex. Better tell the dealer just what your conditions are, and let him dope it out—he should be able to. I intend to see if I cannot fix up a table which will give the comparative results as between meniscus-bi-convex and plano-convex.

Can It Be True?

Virgil LaVern, better known as "Curley" LaVern, writes from Washington, Indiana, sending in film faults, which have been duly forwarded to the headquarters controlling the offending exchange. In the course of his remarks Brother LaVern says that Vincennes, Ind., union operators are working for from seven to eight dollars per week. Friend LaVern wants to know when the Handbook will be out.

With regard to Friend LaVern's statement concerning operators' salaries in Vincennes, Ind., it is not at all a fair one, nor is it a true one. The Vincennes operators are organized in Local 572, I. A. T. S. E., and are getting along very nicely, everything considered. They are not biting off more than they can chew, and are pursuing the right course in taking things slowly. These men only work from 2½ to 3 hours in the evening, and whereas I have always held that that fact should not make any material difference in salaries paid, for the reason that an operator cannot be expected to work in the day time and then work at night until ten or eleven o'clock, therefore he must make his living by operating, regardless of whether he works all day or only in the evening. It must be remembered that it takes a lot of time to educate managers to that point of view; nor could the evening-only operator ever be expected to reach as high a point in salaries as can be reached by men who work eight hours, because the revenue of the evening-only theater is seldom such as will justify the payment of salaries equal to the all-day house. In this connection it might be noted, to the credit of the Vincennes men, that although business has been very poor in that city during the past year, still they have lined up the new theater which has just been erected, not only as regards the operators, but on the stage also. The union holds classes for its members, who use both the Hawkins' Guide and the Handbook, supplemented by literature sent out by projector manufacturers.

As to the film splices I have sent them where they will be presumed to do the most good.

Artisan of Projection.

Alfred D. Myers, New York City, proposes a new title for expert projectionists. He says:

> "De luxe," "epoch making," "acme" and other high sounding words and phrases have been prefixed to high class feature photoplays by the companies who have in some cases asked the public to pay as much as two dollars for the best seats at the Broadway rendition of these plays, although later on the same picture may be seen for as low as five cents in the "cheaper" theater, where they have abused the above prefixes for advertising purposes.
>
> Nevertheless the high grade feature photoplay at the better price is in some instances well worth the additional fee. Why? The answer is easy. It is a stupendous production, with an all star cast, presented in a beautiful and comfortable theater, in which the patron is surrounded with luxury, his needs met by the most courteous of attendants, while large orchestras render beautiful music, using high class instruments, expensive organs, and last but by no manner of means least, a real operator presents the production on the screen in the best possible manner, so that the tout ensemble equals and in some instances surpasses the most elaborate stage productions.
>
> For these productions the scenario must be the best possible, therefore the price paid for it is the best, likewise the director who produces it must be above the ordinary of directors, in fact, the best there is; the actors who play it must be artists in their line, and the cameramen who take it must be ne plus ultra of their craft. Then, too, the camera lens must be the very best, the scenery, properties, electrical and mechanical devices must be perfect, and at the last—the very last end of things—the best of operating room equipment and projection machines are used, which must be in charge of the very best operators obtainable, and thus we see that everybody connected with or employed in the producing and presenting of these high class photoplays is given careful consideration, and selected almost entirely with reference to quality and excellence rather than with reference to price.
>
> All this has brought to my mind the thought that the operator who is deemed capable of taking charge of the projection of such expensive, high class photoplays might be justly entitled to style himself an "Artisan of Projection."
>
> This title might cause some to smile, yet why not accept it as applying to the advanced operator, the same as we apply the title of electrical engineer to the advanced electrician? Or the same as some installation men at the heads of departments with projection machine companies have arrogated to themselves the title "projection engineer." However, the operator would have no just cause for assuming such title unless he feels fully competent, through study, experience and ability, to uphold it to the fullest extent, and once having assumed such title it would be very much up to the individual to strive to maintain the reputation for excellence in work which must necessarily accompany it, else the title would, as applied to him, quickly become a misnomer and a joke. Out of approximately 1,900 licensed moving picture machine operators in Greater New York there are perhaps as many as one hundred who may be justly classed as having earned the right to bear the title "Artisan of Projection."

Well, gentlemen, this is not, in my judgment, a bad idea. Brother Myers is right when he says the man who studies and works hard, to the end that he may produce uniformly high class results on the screen, is justly entitled to call himself an artist in projection, or an Artisan of Projection. The Electrical Engineer who has full and complete technical knowledge is an electrician, but having wider range of knowledge than the ordinary electrician, calls himself an Electrical Engineer. The same thing is true of other crafts, so why not of the moving picture machine operator?

Abuse of Film.

The editor is in receipt of a lengthy letter from Harry C. Drum, assistant general manager, World Film Corporation, New York City:

> Dear Mr. Richardson—I most heartily endorse the article, "The Abuse of Films," page 1659, November 27th issue. I am most heartily in accord with your views in these matters, and grant you that very often exchange managers are inclined to disregard the inspection of films. I want, however, to assure you that whether or not other companies are doing likewise, this company is taking steps to insure the proper inspection of films, and doing it in such manner that I am certain that we will ultimately eradicate any possibility of our film reaching the operator in anything but first class condition. As an instance of just how deeply we are going into this, I am enclosing an extract from our Weekly House Organ, which is issued to our employes all over the country, directing your attention particularly to the marked article, which was inserted in the bulletin last week following the receipt of the two letters from yourself. I have even gone so far as to insert another article, somewhat similar to the one enclosed, in our general book of instructions, and have personally written several letters to exchange managers. We have our division managers as well as the branch managers on the watch with regard to the condition of films, yet it is still possible that some of our managers may be careless, but you may rest assured that if they are, the fault will be corrected in the very near future, since we fully realize that the value of the film lies very largely in just how it appears on the screen.
>
> It is, however, necessary to the highest degree of efficiency that we shall have the co-operation of the operator and this we are in every possible way attempting to obtain. * * * This company has always seen to it that the small house, using old films, get their films in first class condition. We have even sent out reprints of subjects as much as a year old, rather than send the older, damaged prints to the small exhibitor. I have just O.K'd a requisition for more than two thousand dollars of reprints for a branch office. In addition to this we maintain a special repair department, which I assure you is extremely expensive, and are constantly experimenting with fluids and preservers which will help to keep our films in better condition. We require our offices to send

their films to our repair department for new parts and a general overhauling as soon as the film begins to show any wear whatsoever, which is, I believe, evidence that we are quite willing to bear the loss of service from these films in order to have them kept in good condition.

I bring these various points to your attention, only to more forcibly bring out what we are demanding of the operator, which is that *if we are willing to go to this expense, should not he, the operator, be willing to do his share in keeping the films in the best possible condition while in his possession,* and should not the theater owner have, if necessary, interest enough to see to it that his operator does this? It is just as vital to the theater owner as to us, if not more so, that the film appear properly on his screen. *If HIS operator abuses the film the exhibitor following must bear the brunt of the abuse,* always assuming the film is so badly injured that it cannot be properly repaired. To put it more forcibly, let us say that if the operator in the theater ahead of the exhibitor who is going to use the film tonight scratches the film, strains its sprocket holes, or does other injury which cannot be repaired, then that film is going to appear badly on the exhibitor's screen, and naturally this exhibitor will feel hurt, and blame the exchange, where in reality the fault lay in the house which used the film ahead of him. Now if his operator in turn abuses the film some other exhibitor must suffer, and so on down the line.

WITH THE PLACE IN THE BUSINESS WORLD WHICH THE MOTION PICTURE INDUSTRY HAS ATTAINED, AND WITH THE MILLIONS UPON MILLIONS OF PEOPLE WHO ARE DEPENDENT UPON IT AS THEIR SOLE SOURCE OF THEATRICAL AMUSEMENT, CERTAINLY YOU WILL AGREE THAT WE OUGHT TO REALIZE MORE FULLY OUR RESPONSIBILITY AND THE POSSIBILITY OF ORGANIZED EFFORT TO KEEP THE BUSINESS ON A HIGHER STANDARD, PHYSICALLY AS WELL AS FROM A PRODUCTION STANDPOINT, AND THE OPERATOR IS AN EVEN GREATER FACTOR THAN HE THINKS HE IS IN THIS PARTICULAR MATTER. I BELIEVE I AM SAFE IN SAYING THAT IF WE HAD A HIGH TYPE OF OPERATOR IN EVERY OPERATING ROOM, FILMS WOULD LAST FULLY TWICE AS LONG AS THEY DO, AND APPEAR TWICE AS WELL ON THE SCREEN AS THEY DO; ALSO IN THE LONG RUN ALL EXHIBITORS MUST SUFFER IN COMMON IF THEY DO NOT ABSOLUTELY DEMAND THE RIGHT TREATMENT OF FILMS BY THEIR OPERATORS.

They may say carelessly: "Why should I worry when I am through with the films?" Well, if they but stopped to consider that if they are continually going to turn over films, which they have not taken care of, to their fellow-exhibitors, *those same fellow-exhibitors are going to do the same identical thing to them,* so that their own screen will continually show the effects of carelessness of operators and managers in general.

IN THE LONG RUN WE HAVE A COMMON, OR COMMUNITY OF INTEREST WHICH SOONER OR LATER MUST BALANCE, AND EVERYONE MUST SUFFER AS THE GRADE OF OPERATING THROUGHOUT THE COUNTRY RISES OR FALLS.

Your own work in the projection department of the Moving Picture World, as well as in your books, has been of very material benefit, and is one of, or practically, *the* leading factor in raising the trade or profession of operating to a higher level. Too much cannot be done toward awakening operators to a sense of their responsibility, and the importance of the service which they render to the moving picture industry in general, not only by high class projection, but also by the careful preservation of the films they use.

I, personally, and in behalf of my company, wish to express my gratitude for the daily increased number of operators who *are* realizing their responsibility, and using their utmost efforts to keep the films in the best possible condition while in their charge. Unfortunately, however, there still remains a great many operators who are *only* working for the salary they draw at the end of the week, without any regard whatsoever as to the ethics of their profession, and without any consideration for the exchange or their fellow-operators and exhibitors. Sooner or later I feel sure this class will be crowded out by the more efficient and competent men, and that exhibitors, too, will realize their responsibility, and select the better, more efficient, competent, and careful operator, even at an increased salary.

It is also regretable that a great many of the careless type of operator, as well as many of the exchange managers, allow a personal element to enter, and seek to vent their displeasure at each other, the one by damaging the films, and the other by sending out films in bad condition. I am aware of the fact that instances of this character have been brought to your attention, and most certainly such actions, either on the part of the exchange manager or operator, cannot be too bitterly condemned. It shows an extremely narrow, selfish mind. Theater managers are, however, thanks to the good work of big public-spirited men like yourself, beginning to see that such things cannot possibly be allowed, and are getting rid of the men who do it. On the other hand the men themselves are beginning to see that such things are not profitable, and we are therefore obtaining a higher degree of efficiency all round.

Your editorial, "The Abuse of Films," should bring good results, and cannot fail to strike home to any intelligent person. If any operator be not absolutely deaf to all sense of honor and efficiency, it cannot fail to awaken in him a new interest in his work, and a new determination to better handle each film that comes to him. I sincerely trust that there might be other articles along this line, and am certain they cannot fail to have great results.

I most heartily commend Mr. Drum's letter to every operator, theater and exchange manager in the United States and Canada. *Every word of it is good, solid truth, which ought to hit you right between the eyes if you are guilty of the abuse of films,* the matter capitalized being, it seems to me, a regular bludgeon of truth which ought to be emphasized. It has taken this department a long, long time to awaken the interest of the exchanges and producers, but it is coming, gentlemen, and the time is fast approaching when, as Mr. Drum says, the careless, inefficient, incompetent theater manager, operator and exchange manager is going to be literally crowded out of the business, and I, for one, will most heartily welcome that day. My compliments to Mr. Drum. The moving picture industry needs more men like him, who do not see things through a knot hole, but have a broad, comprehensive vision, which puts the welfare of the moving picture industry, which is supplying all of us, little and big, high and low salaried, our daily bread, above the selfish interest of the individual.

Running Continuous.

Frank F. Walter, 1106 North avenue, Milwaukee, Wisconsin, writes:

> Notice in the issue of November 13th where Clarence J. Koetting, Genevieve, Mo., wants to run continuous. If he, or anyone else wishes to learn to do that, I will, without charge, teach them, but they must enclose stamped envelope. I will guarantee to run continuous with 1,000 feet reels, and the only cost is about three dollars for material, which they do not have to buy of me. Running 1,000 foot reels is a relief, and ordinarily the machine will pull 1,000 feet easier than 2,000. Understand, I have no device to sell, though I will have to make a drawing for each reply.

Well, Brother Walter, I don't quite understand whether you mean that you can run a six-reel show continuous with one machine, or merely run one 1,000 foot reel continuous. If you can do this, why not give us the dope through the department, and thus save the trouble of a lot of correspondence? We will be glad to have it, and will give it due publicity, crediting the matter to you, of course.

Wiring Diagram.

San Francisco, California, says:

> Attached find diagram of my operating room wiring. For the projection lamp I am using from 38 to 40 amperes, and on the stereopticon lamps, which are in series, 32 to 34 amperes. Moving picture arc burns on ¾ top and ⅝ inch lower carbons. Am waiting for the new edition of the Handbook, and would also like to know price of Hawkins' Electrical Guide.

I am not publishing the diagram, my brother, because it is not correct. Your rheostat connection is made in a way that does not really mean anything, and you seem to have a rheostat connected to each stereopticon lamp, with both lamps working off the D. C. side of the mercury arc rectifier.

I don't know the price of the Handbook yet. They tell me it will be from 800 to 900 pages, though I personally still hope and believe it will be less than 800. The Hawkins' Guide is $1.00 per volume, at $1.00 down and $1.00 per week; there are now nine volumes.

Wants to Know What Is Doing.

E. N. Crain, Fort Worth, Texas, says:

> Ordinarily I am not of a curious disposition. However, while visiting Jos. H. M. Smith's operating room recently I saw something that has me guessing. At the time he was busy drilling the core out of a carbon, and did not look as if he wanted to talk to anyone, so I stood there putting in my time trying to guess what he was going to do. Having removed the core, he made a trough of metal and in this trough put a piece of wire, bending the edges of the trough together, and enclosing the wire. Then he slipped the whole business into the hole in the carbon, and began filling in the space around the metal core with carbon dust. I believe anyone not knowing Brother Smith's disposition would have suspected him of being an anarchist engaged in making a new fangled bomb. After cramming the hole full of carbon dust he poured something which looked like alcohol into the hole, and then placed the reconstructed carbon into the lower carbon arm, and at the next reel there certainly was a difference in the light. It was as good as any I have ever seen—no yellow to it at all. Before I left the manager came up and wanted to know what was making the picture so much brighter. Well, knowing Smith was a pretty good friend of yours, I thought perhaps you could get him to divulge his secret. He did not tell me, and I did not have the nerve to ask him.

Why, Brother Crain, I guess Smith was putting in some sort of metal core center by way of experiment. I would not feel like asking him to divulge his secret unless he wishes to, because he may be intending to sell that to some carbon manufacturer, or otherwise dispose of it in exchange for the article that pays grocer's bills. However, if Friend Smith wants to come across with the information why the latch string is hanging out—and he knows it. Yes, Smith is a friend of mine, I

hope, because I want the friendship of all live, progressive operators. Smith is all of that, and a credit both to himself and the local to which he belongs.

Well, Well, Well!

L. F. Guimond, Monticello, New York, informs us that for the past three weeks he has run his Brush Lighting Plant on pure, unadulterated kerosene, at a cost of 8½ cents per hour, and that aside from gumming up the spark plugs a little it seemed to act just as well as gasoline.

Well, well, well! Whaddyytinkothat. It would be great if that kerosene thing would work in my Go-devil. This is particularly well worth while for exhibitors to examine into in view of the fact that the cost of gasoline is climbing slowly toward the clouds. What change did you make in the adjustment of your carburetor, Brother Guimond?

Age Limit.

Percy Peterson, Guernsey, Wyoming, writes:

> Am a reader of the World, but principally of the projection department. You expressed a wish for opinions with regard to the Denver ordinance. Personally, I believe the 21 year age limit is a trifle stiff, but am strongly against anyone under 18 years operating, except it be directly under the eye of an older chief operator. Some managers take great pride in setting forth the fact that their operator is only 13 or 14 years of age and "look at the results he puts out," when he himself does not know, and probably never has ever seen really high class projection. I am in favor of at least one year's apprenticeship, and that the minimum age limit be set at 18, at which time, if he has served a year's apprenticeship and is the right stuff, a man ought to be competent to assume charge of an operating room. I see B. H. Yoe, Montague, Prince Edward Island, has trouble with his light. I was fortunate enough after a great deal of experimenting with A. C., to get nearly as good light as with D. C. I used a modified D. C. carbon set, angling the bottom one out a trifle and bringing the upper out to meet it. Always kept my carbons at a certain distance, and as the crater formed kept lowering the upper carbon, so that the two were always in a straight line. By this arrangement I was able to have a perfectly pure light, and no trouble. But everything must be clean, including the terminals and carbon clamps; also all connections must be kept tight.

As to the age limit, I shall be glad to hear from other operators. It is a matter of much importance, and ought to be thoroughly discussed. Most of the licensing officers read the projection department of the Moving Picture World, and inasmuch as they often formulate laws and get them passed, it will be well for operators to educate these men on this subject through the department. It is up to you. As to the carbon set, why I would suggest that instead of giving the carbons a slight angle you try using a smaller carbon below, say ¾-⅝ or ⅝-7/16 or ⅝-½.

Lens Diameter.

Joseph Perry, New York City, writes:

> I have worked and experimented lately, but do not seem to succeed in matching my lens system properly. The table published in the department does not meet the conditions found in one of my machines. I have two machines, namely, Standard and Powers Six A. Lenses are 5¾ E. F., aperture plates 11/16x15/16, lens diameter 1⅜ inches, distance from back of lens to aperture plates 4 inches, throw 78 feet 6 inches. The Standard lamphouse can be pulled back so as to bring the condenser 24 inches from the aperture plate; the Powers lamphouse can only be pulled back 16 inches.

Yes, Brother Perry, the table goes far enough, but *your lens don't.* Your back focus is 4 inches. Taking Table No. 1, October 16th issue, we find that a 1⅜ inch lens is only figured out up to 2.41 back focus. Coming on down, in the right hand column to 4.05, which is just opposite the "7/16" at the right of the table, and following across the horizontal column to the left, we find that for a 4.05 back focus, (which is practically 4 inches) we should have a lens 1¾ inches in diameter; also coming down three more lines, over in the fifth column from the right we find 4 inch back focus exactly, and in the left hand column opposite it lens diameter 1 15/16. In the first instance, with a 1¾ inch lens diameter, we would need two 7½ condensers, with the apex of the front lens not less than 22 inches from the film. With a 1 15/16 inch lens we would need one 6½ and one 7½ condenser, with the apex of the front lens not less than 18 inches from the film. Yes, the table goes far enough, old man, but you should get a lens of larger diameter.

Red Devil Cement.

I have an inquiry for Red Divel (or is it Devil) Cement, presumably manufactured in Philadelphia. Can anyone put me wise to this particular brand of stickum?

Wiring Transformers.

Peter Lewis, New York City, says:

> I have the second edition of the Handbook; also the two sets of questions, and have read and studied them thoroughly. There are, however, three questions I would like to ask. I have 220 volts on two outside wires to which I must hook up—alternating current. Have two 110 volt transformers. Can I hook them up on a 220 line, as per diagram? What would the amperage and the voltage at the arc be? Would one primary act as resistance and cut down the pressure of the line?

In your sketch, Brother Lewis, you have the primaries of the two instruments connected in series, and propose to use the secondary of only one transformer. This would simply turn the other primary into a choke coil, and I do not believe you would get anything at all, though if you short circuit the secondary you would get amperage.

Assuming the two transformers to have a maximum of 60 amperes, if you connect both primaries to the line wires in series, and connect the two secondaries in multiple, you would get approximately 120 amperes at the arc, with an arc voltage of probably about 50. If you wire the two transformers in series on the secondary side, the result would be 60 amperes at the arc, but the arc voltage would be somewhere between 70 and 100. You will, of course, see that it is hardly practical to use two 220 volt economizers on 220 volt supply.

In the foregoing, I assume the instruments to be straight transformers—not auto transformers.

Won't Hang Him.

J. P. McArthur, Calera, Alabama, says:

> I am from a way-back town so please don't hang me for asking a few simple questions. What focus condensers should I use for motion picture objective lens which makes a 7 foot picture at 40 feet? Am making one night stands, and, of course, have different lengths of hall each time. At the shorter distance have a smaller picture, and at the longer distance a larger one. Please advise me if I should use different condensers for the different distances, it being understood that I will use sufficient light for increased size pictures.

Brother McArthur, I don't think you will get hung this time, because your question is not simple by a good long run and two or three jumps. The fact of the matter is it would not be practical for you to fit the various conditions named. I would refer you to Table No. 1, October 16th issue. The condensers and distances from the lamphouse depend upon the back focus and diameter of the lens, and when you use a single lens to project different distances you necessarily alter its back focus every time the projection distance is changed. The shorter the throw the longer the back focus, and incidentally the more light you will lose, though, on the other hand, you do not need so much. I think you put up a question which comes within the realms of the impossible. I could, of course, dope out a long list of back focuses, but it is hardly worth while. You just take Table No. 1 and study it *thoroughly,* until you get its true meaning, and then you can come pretty close to fitting every condition by the simple process of measuring your back focus, and carrying two 7½ and one 6½ inch condenser with you, together with about three objectives of different focal length, say 3½-4½ and 5½, the same to be 1¾, 2 and 2¼ inches in diameter, respectively.

It Seems Ridiculous.

R. E. Wicker, Pinehurst, North Carolina, says:

> Received the copy of your department answer and immediately made the experiment suggested. There is not a particle of doubt but that you put your finger square on the trouble. Am enclosing a sketch of the size of the aperture of the lens, and the size of the spot at the back factor (sketches conspicuous by their absence. Ed.) This may seem superfluous, as you probably knew what the result would be, but nevertheless it will serve to show very plainly where the loss of light lies. The operators of this country, and for that matter, the whole world, owe you more than this generation will realize for your efforts toward perfect projection. It seems hardly possible that the motion picture industry has reached its present stage with plain, unvarnished guess work in the building of the optical system of projection machines. At the beginning of the controversy with regard to the light ray theory, I could not help but believe you were off the track, for it seemed so utterly ridiculous that, with the advancement in the theory of light, a professor in one of our leading colleges could not trace the path of light rays through the combination of lenses found in a motion picture machine. Maybe, Brother Richardson, you could improve their telescopes—what? I sent a copy of your reply to the Nicholas Power Company, and asked them if they could supply me with the same lens having a larger aperture. I am enclosing their reply. Whatever you can do toward improving projection will be appreciated by all right thinking people. These improvements don't affect the operator and manager alone, but also they affect the millions of people who pay their nickels and dimes to see the "movies." Go to it, old man. We are all behind you—and behind your new Handbook, too.

Well, this is a bouquet of American beauties all right, but nevertheless if I do say it myself as "oughtn't," there is a whole lot of good hard, rock ribbed truth in what Brother Wicker says. You were not the only one who thought I was "full of prunes" on that light proposition. I had all manner of fun poked at me, but they are *not* poking any fun now.

I have only recently myself discovered the fact that Table No. 1, October 16th issue, is a mightly elastic thing. You have a back focus of 3¾ inches. Look down the fifth column, from the left, until you reach 3.8, which is very close to 3¾. Opposite this numeral, *in the left hand column,* we see 1⅞, which means that by using one 6½ and one 7½ condenser, with 18 inches between the apex of the front lens and the film, a 1⅞ inch diameter objective will do the work. You may also use several different diameters, as you will find by examining the table closely, but 1⅜ is, under any conditions, too small. As to the Nicholas Power Company's letter, why that company is very progressive and wide awake, but it is rather hard to get machine manufacturers to immediately adopt new things at their face value. You could, of course, get more light by increasing your amperage, using your present lens, but it is expensive and wasteful.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

A Question About Illumination.

W. W. P., New York City, writes:

> I have been watching your department ever since it was started and I have been surprised that the cameramen and those interested in M. P. photography have not availed themselves of the opportunity there presented for discussion and instruction.
>
> There is one question which has puzzled me for some time which I would like to have discussed, i. e., which is the least light value measured by white light which will be recorded at normal cranking, speed shutter 50 per cent., aperture f. 4.5, and what is the greatest value of white light which will be properly recorded under the same conditions? To explain more in detail what I mean we will assume that we have a series of incandescent lamps hung one foot away from a strip of paper beginning with a 1 c.p. and going up to say 1,000 c.p. Now suppose we photograph this strip with a moving picture camera with the above settings, what would be the first light to make a strong enough impression (or illumination) on the paper to be "picked up" by the emulsion and what would be the last light beyond which we would have over-exposure?
>
> I would like to get your ideas on this subject as it would help us to understand what range of values we can properly expect to take in with our cameras and still not have under-exposure in the shadows or over-exposure in the high lights.

W. W. P. has brought up a very interesting subject; one which is very intricate and which no photographer can ever know too much about.

The white paper placed at a distance of one foot from the light helps to simplify the explanation of the problem as foot candles are the scientific units used to express the intensity of illumination.

A foot candle is the intensity of a standard one candle power light at a distance of one foot. As the intensity of light decreases as the square of the distance, an object at two feet away from such a light would only shed upon it ¼ or .25 foot candles. Although no object reflects all of the light which strikes it we will, for the purpose of this illustration, regard the white paper as reflecting all the light which falls upon it. If we take a film and expose it to the light for an exceedingly short time and then move it along and give a series of exposures, each being double the next exposure, then the exposure will increase arithmetically as we increase the exposure. Now, if we develop this strip we find that some of the first exposures were so short that they made no impression at all upon the film, then a very thin deposit gradually increasing with the exposure until we reach a point beyond which increased exposure does not give an increase of density.

If we have conducted our experiment carefully, we will find that the shortest exposure necessary to give the greatest density is about sixty times that of the exposure required to register the first faint tint of density. In other words the range of intensities that can be rendered by a film is about 1 to 60, and this is rather more than the maximum range of light intensities in landscapes with strong shadows and bright sky.

It is a pity that there is no light portable photometer adapted for use of the motion picture photographer since it is often impossible for him to judge beforehand, particularly in an artifically lighted set, just what shadows will be so dark that they be under-exposed and what high lights will be over-exposed.

It is evident that whatever surfaces reflect more than sixty times the light which registers from shadow will be over-exposed or that, if the negative is developed to a proper density in the high lights, all shadows which reflected less than one-tenth as much light as the brightest part will be mere splotches of black in which there is no detail.

What a magnificent instrument such a photometer would be for the artistic photographer. With proper lighting facilities he could bring out every salient detail and at the same time suppress anything that he did not wish to show.

We may find the correct exposure for a photograph by measuring the amount of light reflected from the shadows, since exposures must be given so that some detail is shown in the shadows, and we shall find that the exposure at an aperture of f. 4 can be obtained by dividing 125 by the light reflected from the shadows measured in foot candles multiplied by the emulsion speed. Thus if we have a film of speed 250 and the light reflected from the shadows is about 16 foot candles the exposure in seconds will be $\frac{125}{16 \times 250}$, or $\frac{1}{32}$ of a second, at an aperture of f. 4.

Since 16 foot candles is the smallest light intensity at which any impression is made upon the film and 60 times this is the limit of increased density, then it follows that 16 times 60 or an illumination of 960 foot candles is the limit of light intensity without causing over-exposure in the high lights.

In actual practice it is well to remember that there are many other factors which may influence these calculations; such as developer, time and temperature of development and then these same factors again in the making of the print.

Animated Cartoons.

W. A. R., Norwood, Ohio, writes:

> "To begin with, I want to thank you for your reply to my inquiry regarding the changing of a negative to a positive, as published in the issue of October 2d, and also wish to say that I want to thank all who have taken up this subject through your department in the 'World.' Now I am again seeking information.
>
> "Since writing you last month I have purchased an 'Ernemann Model A' camera, but, for some reason, received no instructions with same, so I am 'fighting it out' (and it is some job). What I desire to know is this: In making drawings for animated cartoons what size should the drawing be, and as the camera has no focusing device of any kind, how may I find out how close to the drawings I may work to get best results, or what is the closest I can work on any object? What kind of a light or lights would you advise for photographing animated drawings in the home, and what kind of an exposure would you give? My shutter is marked in the following millimeters: 35- 20- 15- 12- 9- 6- 3- and at two turns per second are 1/100- 1/170- 1/240- 1/300- 1/400- 1/600- 1/1200. The lens stops are F. 3.5- 4.5- 6.3- 9- 12.5 and 18. In working out of doors, with lens set at infinity, at what distance should the camera be placed for the nearest object which you desire to have in focus."

For animated cartoon work take a stiff plank, about eight inches wide and six feet long, and fasten it across a convenient table. Bore a hole near one end to fasten the camera by means of the tripod screw and make an easel big enough to hold the drawings and mount it parallel to the front board of the camera, so that it can be moved along the plank at any desired distance, with suitable means of fastening it down rigidly. Tack two small strips on the easel at right angles to one another to support and register the drawings. By slanting the entire apparatus so that the easel is at an angle of a steep pitched roof the drawing will not need any fastening other than the registering strips. Arrange two nitrogen bulbs with reflectors so as to illuminate the drawings evenly. With drawings six inches across on eight or ten inch cards, they will need to be about fourteen or fifteen inches from the camera with a two-inch lens. The lamps will then be about eight or ten inches from the drawing on each side.

Place a piece of ground glass or ground film in the aperture and, by holding a small piece of mirror at an angle of forty-five degrees behind the gate, you can see to focus the image. It is likely that you will find it necessary to place a washer ring under your lens flange in order to bring the lens far enough from the aperture to get a sharp focus, as this close work is generally beyond the range of the ordinary focusing mount. For experimental work where you do not care to alter the lens mounting, close objects may be focused by slipping one of the kodak portrait attachment lenses over the front of the cinematograph lens, but it will not yield as sharp a result as extending the focusing capacity. Use the single picture crank and the widest shutter opening for the cartoon pictures; then make tests with different diapraghm openings to ascertain the proper exposure.

Always set the focus of your lens at the distance that the principal objects in the picture are from the camera.

With the lens set at infinity the nearest object in reasonably sharp focus at F 3.5 is about fifteen feet, at F 16 about six feet.

After all, there is *only one moving picture paper that you really need,* and this is IT. Conducted by the largest and most experienced staff of editors and correspondents.

*Copyright, 1916, by the Chalmers Publishing Co.

Music for the Picture

Conducted by S. M. BERG.

INQUIRIES.

QUESTIONS concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

MUSICAL SETTING FOR "HER GREATEST HOUR."

Released Jan. 10 by the Equitable Motion Pictures Corporation.

Suggestions Prepared by S. M. Berg,

By Special Arrangements With

G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the pictures and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Equitable Films, the following suggestions for an accompaniment to "Her Greatest Hour" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Nan Perrine, a salesgirl in a large department store, is wrongly accused of theft. The prosecuting attorney, believing her innocent, gives her a position in his home. After the death of his wife, which was the culmination of her faithlessness, he realizes the true worth of Nan and marries her. The whole character of the picture is intensely dramatic and the music should be subdued.

Note particularly:

Agitato, 39¼.
Dancing, 57½ to 61.
Fight in dance hall, 61 to 63½

Scheduled time: Five reels (5,000 feet), 75 minutes.

Time.		*Sub-titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Sweetheart Waltz—Roberts.
4¼	T	James Kirby, owner of the store where Nan is employed.	
5½	T	"She will mail this, whoever she is."	Gondoliera—Moszkowski. (Andante con moto.)
9¼	T	"Another robbery in that department. It must be one of the girls."	
10¾	T	The next morning. Friends in need.	Roses and Rue—Scates. (Valse lento.)
13¾	T	Nan's room searched for evidence.	
15¼	T	The detectives report nothing incriminating at Nan's room.	Enchanted Hour—Mouton. (Andantino.)
17	T	"She hid the ring so cleverly. I have no doubt."	
18	T	"I will hold up the case and be responsible for the girl."	Ideal—Balart. (Waltz intermezzo.)
21½	T	"As soon as you told me dear you had trouble with your correspondence."	
22¼	T	"But the girl is a thief."	Daffodils—Carvel. (Andante moderato.)
22¾	T	The following morning.	
25	T	The dinner that night.	Destiny Waltz—Baynes.
27¾	T	"Do you realize how people gossip?"	
29½	D	When Nan Picks up the letter.	In the Woods—Godard. (Allegro.)
33¾	T	Late that afternoon.	
34¼	T	"The court is going to hold a session tonight and I must remain."	On the Mountain—Godard. (Andante.)
38¼	T	"So you have taken to spying on me?"	
39¼	T	"I want you to go slumbing with me to see a dance."	Agitato No. 2.*
42¾	T	"Can't we put him in the road as though he had been killed there?"	In the Village—Godard. (Allegro.)
46¼	T	"So this is how you repay my trust in you?"	
47¾	T	As fast as her strength will permit her she tries, etc.	Caressing Butterfly—Barthelemy. (Allegretto.)
51¼	T	"She's a swell looker and may be useful to me."	
52¼	T	"Now we know why the crime was committed."	Love's Wilfulness—Barthelemy. (Andante appassionato.)
56½	T	"I will let matters rest without action until morning."	
57½	T	"Mr. Bratton went to the dance."	Hezekiah—Richardson. (One-step.)
59½	T	"I will keep you safe from the police."	
61	D	When Nan sees Bratton.	Hurry No. 2.*
62¼	T	"I must see Mr Bratton. I will wait until he comes."	
63½	T	"You say you are a friend of Mrs. Kirby?"	Idilio—Lack. (Allegretto grazioso.)
67½	T	"We can save Mr. Kirby and you from scandal."	Arabian Night—Mildenberg. (Andante sostenuto.)
72½	T	"I won't drive in but I will help youse in wid her."	
73¾	T	An hour later.	Love's Triumph—Daniels. (Valse lento.)
74½	T	And many months after, in her greatest hour, etc.	
75	T	The End.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet, is to be found in G. Schrimer's advertisement on page 508.

Themes and Their Usage

(German-Thema, French-Theme, Italian Tema)

By S. M. BERG.

In using the word Theme in conjunction with Motion Pictures some new interpretation must be accepted. A musician will possibly describe a theme as the principal melody in a composition which at the composer's will and according to the character of the composition has been transposed, elaborated, fitted with contra melodie and arranged as solo for different instruments with the tempo changed, variation and obligato added, throughout which, however, the harmonious strains of the original melody can be detected.

Dr. Theo. Baker

in his dictionary of Musical Terms describes a theme as an extended and rounded-off subject melody with accompaniment in period form proposed as a groundwork for elaborate variations, also known as a subject.

Subject.

A melodic phrase or motive on which a composition or movement is founded sometimes known as the aria.

Aria.

Primarily, an air, or rhythmic melody.—As a technical term, an aria is an extended lyrical vocal solo in various forms, with instrumental accompaniment. With the rise of homophonic music in the opera and oratorio, the aria developed, from a mere plain-song melody with *basso continuo,* into the *aria grande* (the *grand* or *da-capo aria* in three divisions preceded by an instrumental *ritornello* containing the principal melody; division I being an elaborate development of a theme with frequent repetitions of the words; II, a more tranquil and richly harmonized section; followed by III, the repetitions *da capo* of I, with still more florid ornamentation); the *aria di bravura* (similar to the foregoing, but overloaded with difficult passages and coloraturas for showing off the singer's skill); the *aria da chiesa* (church-aria, differing from the sacred song chiefly in its greater breadth, and in being accompanied by full orchestra); and the *aria da concerto* (concert aria, differing from the others which are portions of operas, oratorios, etc., in being an independent composition intended for the concert-hall). The modern aria is freer in form than the *aria grande* of the 18th century, the ritornello often being omitted, greater variety given to the *da capo,* and the thematic construction made to follow the sense of the words, so that it sometimes assumes the form of a rondo, or consists of 2 slow divisions separated by an allegro movement. . . . *Aria parlante* (also *arioso*) a vocal style combining the melody of an aria with the distinct enunciation of a recitative, the vowels being "thrown forward." Smaller arias, nearly in song-form and with slighter accompaniments, are called *ariettas or cavatinas.*

Among motion picture players some agreement of thought to fitting a theme to a picture has resolved itself and it will be this viewpoint and the new conception of theme that we shall follow.

In the majority of instances, where musical scores are being prepared for important feature films, some well-known operatic aria,

standard ballad, song without words or popular berceuse is selected by the adapter to fit the action and it is called the Theme. It is usually played upon the opening presentation of the leading man and woman, then in the story when they first meet. Again at a declaration of love, parting or misunderstanding, and finally at the closing of the picture. This presents no difficulties in the modern society drama of marriage, misunderstanding and reconciliation interloped with fetes, restaurant, cabaret or reception scenes, but in the tragic drama where an attempt is made to present a Theme, skill is needed to so change its character as to portray the different emotions.

For example: "The Final Judgment" released by the Metro Pictures Corporation, is a society drama of love interest between a popular emotional actress and her three admirers, A, a lawyer, B, a banker, and C, a criminal investigator. She marries A, B becomes a mutual friend and C in jealous pique leaves for Russia to investigate a baffling mystery, the solution of which is an Oriental poison that when burned or impregnated on an article kills the person handling same. C returns to America and uses this to kill A, but fate decrees that B should be the victim, and A is tried and convicted of the murder. To properly portray this picture the Theme should be bright and melodious at the opening. Later it should have a tone of impending disaster, and then at the scenes of pathos between convicted husband and his wife the deepest note of tragedy should be sounded. This presents no difficulty to the one-man orchestra who has some knowledge of improvising and follows the articles of Mr. Clarence Sinn which are most fitting and helpful in connection with this important subject, but to the orchestra leader, the problem appears insurmountable.

(*To be continued.*)

New Musical Publications

With Some Critical Comment Suggesting Particular Adaptability to requirements of the screen.

Loyalty Waltz .....Baynes .....Poston Music Co.

A pleasing waltz well suited for neutral scenes or played lento for semi-pathetic action.

Villanelle .....Kriens ..... Fischer

This shepherd song by Christiaan Kriens is an orginal composition from this masterly composer's pen well arranged for ensemble or string combination admirably fitted for mountain or pastoral scenes. Tempo: giocoso, closing adagio.

Romance .....Karganoff ..... Schirmer

As the title implies: a Romance. Admirably suited for theme or slow action. Arranged by that well-known musician Carl Kiefert. Tempo: Andante sostenuto con espressione.

Inspiration .....Edwards ..... Schirmer

together with Romance.

Leo Edwards has fittingly named this composition Inspiration. This number is particularly adapted to portray those dramatic moments with the tension of impending happenings. Tempo: Andante—andante sostenuto—piu mosso—closing with andante sostenuto.

In the Candle Light.....Brown ..... Witmark

Although not a new publication (copyrighted in 1914), it is a particularly bright intermezzo well suited for neutral scenes or comedy dramas.

Musical Gems of Tschaikowsky .....Langey .....Schirmer

A masterly arrangement of Tschaikowfsky airs including March Slave, Andante Cantabile from String Quartet, Dance of the Flowers, Barcarolle, Le Las des cygnes, Chanson Triste, The Serenade, Russian Dance, Cradle Song.

Venetian Love Dance....Rich ..... Fischer

A valuable number for the motion picture library. One of those moderately slow numbers with a flowing melody for strings with a cello or horn obligato. Tempo: moderato—appassionata ma non troppo, closing with a strong maestoso.

From the Highlands.....Langey ..... Schirmer

A well arranged selection of Scotch Melodies, so adapted that any one air can be played. Includes: Come Under My Plaidie, Blue Bonnets, Speed Bonnie Boat, Within a Mile of Edinboro' Town, Loch Lomond, Charlie Is My Darling, A Highland Lad, Leezy Lindsey, Duncan Gray, Robin Adair, Scots Wha Hae Wi' Wallace Bled, Turn Ye to Me, There's nae Luck Aboot the Hoose, Kelvin Grove, Auld Robin Gray, Comin' thro' the Rye, Annie Laurie, The Campbells are Comin', The Hundred Pipers, Auld Lang Syne.

Romany Waltz .....Keiser ..... Shapiro-Bernstein

A pleasing valse intermezzo by that writer of popular hits, Robert A. Keiser. This number is particularly adapted to dancing, reception or neutral scenes.

Australian Scenics by Paramount

Preceding the Paramount-Burton Holmes Travel Pictures, Four Instalments of "Australia's Unknown" Will Be Shown.

PRECEDING the issuance of the Paramount-Burton Holmes travel pictures by the Paramount Corporation on February 7, and to sustain the interest created by the success of the South American travel pictures, the last instalment of which was on January 3, four travel releases will be released picturing the unknown regions of Australia. They teem with action and tell a story rarely equalled among travelogues. The release dates are January 10, 17, 24 and 31.

The releasing of these pictures on Australia during January comes simultaneously with the releasing of the famous Paramount-Bray animated cartoons and the silhouette photoplays originated by the well known artist, C. Allan Gilbert, and the new Paramount newspictures, rounding out a program of exceptional features.

The "Australia's Unknown" pictures were taken by Frank Hurley, the chief photographer of the Shakleton expedition, and in his statement after returning to the civilized portions of the island he said that of all the uniquely interesting spots on earth he had had the opportunity of visiting in his trips of exploration, this was the one that teemed with the most action and interest.

Flickers

JUST as expected, less than twenty-four hours after the new water wagon started on its parade, the horses got away and most of the boys went off with an awful splash. All took it as a joke. None felt a bit sore.

* * *

We are very sorry to learn that A. Kessel, Jr., has been a sick man for the past few weeks and confined to his bed. We sincerely trust that he will be up and around in a short time.

* * *

Another member of the indisposed squad and a very ready victim for the various patent medicine boosters, is John F. Miller. He will take anything that anybody claims is any good for any ailment that he thinks any man could have at any time.

* * *

Joseph Metro Engle will almost lay a bet that the masked marvel, operating so successfully on the mat aspirants at the Manhattan Opera House, is none other than Francis X. Bushman.

* * *

I'll bet that Arthur Ashley sells somebody an automobile or a fancy vest before he leaves Jamaica. What do you say?

* * *

A letter from H. M. Horkheimer threatens us with another visit shortly. He claims to have bought more transcontinental commutation.

* * *

Sol Lesser, president of the Golden Gate Film Company, having consummated a "worth while" deal, intends coming east for permanent residence, in order to be on the lot and take care of things.

* * *

The best we get from Jay Cairns these days is a "souwak." But we will forgive him if he will come to New York just once.

MAC.

Mutt and Jeff on Screen

Bud Fisher Signs Contract With New Company to Make His Comedy Characters Weekly Visitors in Picture Houses.

EXHIBITORS on the watch for comedy subjects will be interested in the announcement that Bud Fisher, originator of Mutt and Jeff, has signed a contract with the Mutt and Jeff Weekly, Inc., a new concern, to present his famous character creations in a series of animated cartoon drawings, to be issued each week in installments of 300 feet. The pictures will be booked directly with exchanges and exhibitors by the Mutt and Jeff Weekly, Inc., and will not be attached to a news weekly, or a subject of any other nature.

With Mr. Fisher's comedy genius as a basis, and the renown of the characters that for many years have lived in the pages of more than 200 newspapers, the organizers of the new company feel that they have a moving picture proposition of great possibilities. This confidence is shared by experienced newspaper proprietors, such as H. H. Tammen, owner of the Denver Post, the Kansas City Post, the Sells-Floto circus and a stockholder in the Essanay company.

The arrangement with Mr. Fisher calls for a weekly scenario incorporating the adventures of Mutt and Jeff best suited to the screen. Of course, the artist will be given a free hand in devising situations for his characters and he may be relied upon for originality and humor.

Motion Silhouette Pictures

New Wrinkle for Paramount Program That Is a Wonder in Its Way.

SOME time ago C. Allan Gilbert, the famous illustrator, who with Howard Chandler Christy, Harrison Fisher and a few others has done so much to make the American Girl famous, got the idea that silhouette motion pictures could be produced. In other words, that a story

Scene from "Inbad the Sailor" (Paramount).

could be told on the screen in black and white, using real actors to depict the various characters. He determined to try it. Now while he had not been allowed to starve by the art editors of the various fifteen-cent magazines, he had not saved enough to buy such an expensive toy as a private motion picture studio.

He went to J. R. Bray, the cartoonist, who saw the possibilities of his idea and who financed the project. Further, Mr. Bray spied an opportunity to indulge in a few experiments on his own account. The result was the formation of a subsidiary company of his own, called the Bray-Gilbert Studios, now located at 44 Washington Mews, New York.

The combination of the real with the drawn is now an accomplished fact. The Bray-Gilbert Silhouettes, which, like the output of Mr. Bray's other company, is to be marketed solely through the Paramount Pictures Corporation, are partly acted and partly penned. The spectator cannot tell where one begins and the other leaves off.

It is a brand new experience for Washington Mews to have a moving picture studio in its midst. But for some time No. 44 has been the scene of mysterious operations the nature of which has just come to light. The ancient structure has been transformed to meet the requirements of the new undertaking and big arc lights, odd stage properties and curious photographic machines have been set up.

A stage and flies have been added in the rear of the lot, the ceiling knocked out, and the inner walls painted a dazzling white. Powerful electric lights overhead are so arranged as to throw the actors into bold relief. Occasionally the background is colored to lend more detail and the different shades show on the screen. Though the figures are in silhouette, it is amazing how much expression is obtained.

The camera is sunk in a pit, so that the actors' feet are visible to its eye though there is no floor in the Bray-Gilbert pictures. The innovation in film production covers a wide range of subjects, but all of them are presented with a charming disregard for stereotyped methods. "Inbad the Sailor," his first release, on January 20, is a typical example.

The story, which has the proper "Arabian Nights" flavor, depicts a sailor wrecked on a desert isle with only a monkey for a companion and a bottle of tabasco sauce for comfort. But the writer produces the inevitable mystery in the shape of a genii's chest, in which is found a wishing ring. The sailor has four wishes, one of which turns the monkey into a human companion—a sort of man Friday—and another whisks the two off on a magic carpet to the Orient in search of adventure.

Mr. Gilbert writes the scenarios himself and among the other whimsical stories which he is producing for Paramount are "The Chess Queen," "Haunts for Hire" and "The Balloon Tree." This brings up an interesting point. Through his remarkable skill with the pen, J. R. Bray has found a way to combine the drawn with the actual figure, with the result that the Bray-Gilbert Silhouettes are a mixture of cartoon and real acting. Transformations otherwise impossible are accomplished and one cannot tell where the acting ends and the drawing begins.

Fantasy thus comes into its own. Nothing is impossible. The most amazing feats of the "Arabian Nights" can be reproduced with the same flight of imagination that characterizes the original. Truly the silhouette film as exemplified in these remarkable pictures opens a new field.

Kleine-Edison Program for January

Four Strong, Vivid Features of the Money-Getting Kind Which Do Not Depend on Sex Problems.

WITH the release of the Kleine feature, January 5, "The Devil's Prayer-Book," the Kleine-Edison Feature Service opened a propitious year. Never before in the history of George Kleine or the Edison Company has either institution offered a line of attractions so strong or better calculated to prove profitable to manufacturer and exhibitor alike. A glance at the January release program is sufficient evidence of the determination of the newly organized "K-E Service" to live within the time-tried reputations of both manufacturers.

"The Devil's Prayer-Book," aside from its magnetic title, is a production of rare dramatic power and constructive genius. First run exhibitors are delighted with the money-getting title which, in the lexicon of the exhibitor, "gets 'em in," and the extraordinary story which pleases them after they are in. This feature was especially written by Max Marcin, author of the dramatic success "The House of Glass," in which Mary Ryan is playing at the Candler theater, New York, as a starring vehicle for that petite beauty Miss Alma Hanlon. She is co-star with Arthur Hoops in "The Devil's Prayer-Book."

Four features are scheduled for release through the Kleine-Edison Service during January, two Kleine and two Edison. On January 12 Edison will release "The Catspaw," a really extraordinary photodrama founded on the novel by William Hamilton Osborne. Miriam Nesbitt and Marc MacDermott, those two favorites who have not recently been seen together in film, are reunited in "The Catspaw," dividing leads in this enchanting story of double identity. Marc MacDermott comes in for special commendation, as he is seen in almost every scene of the picture. Persons familiar with Osborne's novel will readily appreciate the tremendous opportunity for vital, dramatic work which it affords. Both leads, however, acquit themselves with colors flying.

"Wild Oats" is the title of the "K-E" offering for January 19, a dramatic gem featuring Malcolm Duncan and Alma Hanlon. "Wild Oats" tells a fascinating story of the social-drama variety, dealing with Broadway and the bountiful harvest of wild oats one can reap in its pregnant soil. Malcolm Duncan makes his premier appearance in the starring role of a wayward son. Duncan is remembered as one of Harrison Grey Fiske's leading men and an actor of the better kind. "Wild Oats" bristles with touches of gay night life and tense moments. It is a Kleine feature requiring almost two months to produce.

On January 26 the concluding production of the January program will be released. This is "The Innocence of Ruth," a five-part drama, featuring two of the most popular players in film, Viola Dana and Edward Earle. Viola Dana, the charming star of "The Poor Little Rich Girl" and several big Edison features, including the recently released "Children of Eve," was never seen to better advantage than in the role of the gentle, demure but quick-tempered Ruth Travers. "The Innocence of Ruth" is the story of an orphan girl, raised luxuriously by a young but wealthy friend of her deceased father. The dangers of the motherless girl are convincingly shown. The entire drama sparkles with tense moments and, from its interest-inciting start to its splendid climax, suggests the thought that no worthier role or one better suited to her peculiar temperament and capabilities could have been given dainty Viola Dana.

All four releases for the month of January are dramas of the pleasing kind, strong, but not morbid, vivid and forceful, but dependent in no way upon sex problems or sordid motives for their plots and incidental themes.

GOLD KING SCREEN COMPANY APPOINTS KANSAS REPRESENTATIVE.

E. W. Green, of Wellington, Kan., has been appointed state representative for the Gold King Screen Company of Altus, Okla. Mr. Green will make Wellington his headquarters and will keep in direct touch with the exhibitors throughout the state. Mr. Green is an expert on projection.

Many new sales agencies for the Gold King Screen were established by President S. H. Jones on his recent trip north.

Splendid Music for "The Black Crook"

Kalem Production Exhibited With Special Score Pleases Critical Audience.

A SHOWING of the Kalem feature, "The Black Crook," was given in the projection room of the Wurlitzer Building on West 41st street, New York, last Wednesday. The object of the exhibition was to demonstrate what original music combined with well-selected music will do for a great spectacular feature like "The Black Crook." Music for the feature had been specially composed and arranged by Walter C. Simon.

The splendid projection room was well filled with a critical but appreciative audience when, at 11 o'clock, Robert E. Welsh in a felicitous little address stated the purpose of the exhibition and introduced the composer, Walter C. Simon. Mr. Simon, a young man of pleasing appearance, bowed his acknowledgment of the applause and as he took his seat at the organ the picture was started.

"The Black Crook" was reviewed in the issue of the Moving Picture World of January 1. It offers unusual opportunities to a clever musician to increase the power of the story and to accentuate the many spectacular incidents. In both these respects Mr. Simon has completely succeeded. The weird and magic element which at times predominates in the feature was wonderfully well illustrated by the music. The visits to the cave where the Black Crook meets Zaliel, the sudden disappearance of the Black Crook, were accompanied by music that made every scene more impressive. The one point in the score that stood out with particular brilliancy was the way the young composer handled the music for the great spectacular parts of the film-play. There are dances of great variety, the minuet, the ballet, a Greek dance, a fairy dance, etc., all of which required different treatment to be made as attractive as possible. Mr. Simon did exceedingly well in each one of these spectacular scenes. It is difficult to see how the score for the various dances could possibly have been improved.

Presented with this splendid score "The Black Crook" becomes a performance of rare merit and presents many novel features which no audience will fail to appreciate.

V-L-S-E in New Home

Now Occupies the Entire Sixth Floor of the Mecca Building, 1600 Broadway, New York City.

FRIDAY, December 31, was moving day at the V-L-S-E, when the attaches of the home office and of the New York branch office took up their quarters on the sixth floor of the Mecca Building, at 1600 Broadway. This is the floor which was formerly occupied by the Kriterion Film Company and the Kinemacolor Company. It has a total area of 12,500 square feet, which is about 5,000 more feet than the Big Four had on the seventh floor of this building. Artisans have been working day and night for several weeks past to get the new offices in apple-pie order. The entire interior has been redecorated, and many alterations made in the arrangement of the offices, which will make for increased convenience and comfort.

The New York branch office and the home office of the V-L-S-E proper, which in the old quarters were thrown together, will be separated in the Big Four's new home. They will have a common entrance way, the reception hall opening on the Seventh avenue side of the Mecca Building to the New York branch office quarters, and on the Broadway side to those of the home office.

The suite of offices of General Manager Walter W. Irwin will be located at the Broadway and Forty-eighth street corner of the floor. Adjoining this will be that of A. W. Goff, assistant general manager, and then in their order those of Leon J. Bamberger, sales promotion manager, and E. L. Masters, advertising manager. Opening from the hallway on which these offices face is the entrance to a large projection room that will permit of a fifty-foot throw. This room will be beautifully carpeted and luxuriously furnished, with every facility for the convenience of those whose duties will take them there. Adjoining the office of Mr. Irwin on the Forty-eighth street side is a commodious auditing department, next to which is the stenographer's department and the director's room, facing on the corner of Seventh avenue and Forty-eighth street.

Joseph W. Partridge will have his office next to the director's, and his assistant, F. F. Hartich, adjoining Mr. Partridge's. The New York branch office will have its own cashier, so that there will be no lost motion for exhibitors having business with the branch. The poster and shipping departments are in the front of the floor in close proximity with the elevators.

The fact that the V-L-S-E has found it necessary to take such commodious quarters after only nine months of operation would seem to indicate that the reports of the progress which this organization is making are well founded. It is said that the lease for these offices covers a long term of years.

Gertrude Selby

THE first comedienne engaged for the L-Ko Komedies was Gertrude Selby, and she was the heroine of their first comedy, "Love and Surgery." Since then she has become one of the most famous funny film girls. "I played leads from the start," she said. "I cannot remember the time when I did not want to do something. I tried at thirteen to be a cloak model, but they laughed at me because I was so small and immature. Well, lots of people are laughing at me still, but now I enjoy it—that's the difference! I found it hard to be funny very early in the morning, sometimes. I think it must be nice to be a tragedienne, so that when you feel cross at 8 A. M. you can indulge the feeling in your heart and rave as much as you want to. It takes a real artist to feel a comedy situation when she's still half asleep."

Gertrude Selby.

Miss Selby has a new reason for liking pictures. "I soon tire of the same thing," she says, "and work in the legitimate is just a repetition of the first performance. I know, because I danced with Gertrude Hoffman, played with Gus Edwards, and had an act to myself in vaudeville.

"The only thing in the world that I am afraid of is—getting fat!"

WILL PICTURE LARRY EVANS' NOVEL.

The Frohman Amusement Corporation, through the efforts of its president, William L. Sherrill, has secured the photoplay rights to Larry Evans' very successful novel, "Then I'll Come Back to You," which enjoys the distinction of being one of the best sellers of the current year.

In its serial form, it appeared in the Metropolitan Magazine, starting with the February issue and concluding in the November, 1915, number. During that time, it created much favorable comment and was hailed as a masterpiece of American fiction. As an evidence of the popularity of this story, it was put in book form about four weeks ago and sales show it now to be in its fiftieth thousand.

Miss Alice Brady has been selected as the star in this production, playing the part of "Barbara Allison," with Jack Sherrill in the part of "Steve O'Mara," supported by a cast of well known artists. The entire company will be taken to Asheville, North Carolina, within the next ten days, where the exteriors will be secured.

JACKSONVILLE TURNS OUT FOR "SIS."

Sis Hopkins was welcomed to the ranks of screen characters last Wednesday evening at a reception given her creator, Rose Melville, by her fellow Kalem players and other screen artists now in the Florida city. The screeners turned out in full force and there were over a hundred present at the dinner and dance which was given in the Kalem studio. There are eight companies of players now working in the pretty territory around Jacksonville, including the companies located there for the winter and the feature organizations making brief stop-overs to secure the atmosphere for pictures that will be completed up north. At Wednesday night's reception William Haddock, president of the Actors' Society of America, and a feature director, made the address of welcome for the outside players, while Kalem's producer, Robert Ellis, and Miss Melville responded.

To Protect Scenarios

Senator Penrose Offers a Bill in Congress to Include Them in the Copyright Law.

By Clarence L. Linz.

A BILL has been introduced into Congress by Senator Boies Penrose, of Pennsylvania, contemplating an amendment of the copyright laws so as to include scenarios. It is provided that any person entitled thereto under the provisions of the act may secure a copyright for a scenario by typewriting the same with notice of copyright as required, and such notice must be affixed to each copy of the scenario published, typewritten or offered for sale in the United States by authority of the copyright proprietor.

It is further stated in the bill that if it be enacted into law copyright may also be had on a scenario by the deposit of two typewritten copies of the title and description, with cast of scenes without prints or other identifying reproductions thereof. After copyright has been secured by the publication or typewriting of the work, with the notice of copyright as provided above, the owner shall promptly deposit in the copyright office or mail to the Register of Copyrights, Washington, D. C., a complete copy of the scenario together with one print taken from each scene or act, each to be accompanied by a claim of copyright. No action or proceeding would be maintained for infringement of copyright in any work until the provisions of deposit of copies and registration of such work shall have been complied with.

Section 25 provides that if any person shall infringe the copyright in any work protected under the copyright laws of the United States such person shall be liable (a) to an injunction restraining infringement, and (b) to pay to the copyright proprietor such damages as the latter may have suffered due to the infringement, as well as all the profits which the infringer shall have made from such infringement, and in proving profits the plaintiff shall be required to prove sales only, and the defendant shall be required to prove every element of cost which he claims, or, in lieu of actual damages and profits, such damages as to the court shall appear to be just; and in assessing such damages the court may, in its discretion, allow the following amounts: In the case of the infringement of an undramatized or nondramatic work, or scenario, by means of motion pictures, where the infringer shall show that he was not aware that he was infringing, and that such infringement could have been reasonably foreseen, such damages shall not exceed the sum of $100; in the case of a copyrighted dramatic or dramatico-musical work or scenario by a maker of motion pictures and his agencies for distribution thereof to exhibitors, where such infringer shows that he was not aware that he was infringing a copyrighted work and that such infringements could not reasonably have been foreseen, the entire sum of such damages recoverable by the copyright proprietor from such infringing maker and his agencies for distribution to exhibitors of such infringing motion pcture shall not exceed the sum of $5,000 nor be less than $250, and such damages shall in no other case exceed $5,000 or be less than $250. This is not to be regarded as a penalty and the exceptions shall not deprive the copyright proprietor of any other remedy given him under the copyright law, nor shall the limitation as to the amount of recovery apply to infringements occurring after the actual notice to a defendant, either by service or process in a suit or other written notice served upon him. The court may allow $100 for the first and $50 for every subsequent infringing performance.

Universal's Far Eastern Itinerary

Company Under Henry McRae Will Visit the Philippines, China, Japan and Australia.

THE title of the first picture that Henry McRae's Universal company will make in the Philippines is "Onda of the Orient." The first scenes were made in and around San Francisco. These were to be followed by others after the steamer carrying the company sailed from San Francisco on January 8 on its long journey to the Far East. The first stop will be at Honolulu, where Mr. McRae plans to take a number of scenes which will fit into his picture. Then the party will sail for Yokohama, and it is Mr. McRae's intention to have the ship stop in mid-ocean in order to make several thrilling rescue scenes for his production.

Arrangements already have been made by the Universal Company by which the McRae company will be extended every facility for the filming of all the scenes aboard ship that are desired, and as Mr. McRae has had frequent experiences of this character it is safe to predict the shipboard results will be unusually satisfactory. The majority of the scenes for "Onda of the Orient" will be made in the land of the Filipinos, where the old Spanish landmarks will furnish most attractive settings for the photoplays.

Director McRae has several other stories in preparation. One of these has Japan for the location of the play. The Celestial Empire will be the location of another.

In addition to spending some time in Japan and China, the company will go to the South Sea Islands and will also visit New Zealand, Australia and Tasmania.

Thousands of feet of film will be devoted to picturing the daily life and industries of the people of the Orient and of the islands in the Pacific and later will be released on the regular program of the Universal Company. These films will be of highly educational value and undoubtedly will make a strong appeal to the heads of institutions of learning throughout the land and will prove a real attraction to the thousands of school children of every state of the Union.

Fred Leroy Granville, who was the chief cameraman of the Steffanson expedition to the Arctic, will serve in the same capacity with the party. Mr. Granville is a native of Australia. When the company reaches that far-away land in the South Pacific, it is planned to penetrate New Guinea and visit a portion of that state which it is claimed has not yet been traversed by any white man.

BETA BREUIL WITH MIRROR.

Mrs. Beta Breuil, the woman who organized and brought to a point of great efficiency the scenario department of the Vitagraph Company of America, has been engaged by the Mirror Films, Inc., to do special work on several feature pictures which the Mirror management has in mind for the coming year.

Mrs. Breuil, after much travel throughout the world, had been thrown on her own resources at an age past thirty and had tried the stage before she sought and got the position of scenario writer for the Vitagraph Company. From that she rose to the position of editor and headed the department which she organized herself. Some time ago she left the Vitagraph Company, vowing that she would not again undertake such a position as editor of any company. Until she was approached by the Mirror, Mrs. Breuil did free lance writing of scenarios or writing to order.

MOVING "THE GIRL AND THE GAME" COMPANY.

In the production of the fifth chapter of "The Girl and the Game" Director McGowan used several cowboys as a sheriff's posse. After a number of fight scenes were taken at the studio, it was necessary to move the company to a distant location to continue the day's work. Instead of losing the time which it would have taken the cowboys to ride the distance, Director McGowan loaded the horses into a boxcar of the "property" train and the entire company

"Prop." Train Used in "The Girl and the Game."

was whisked to the location without delay. Miss Holmes' attitude in the picture is illustrative of the friendliness she feels for her "boys." The one thing the true range rider is careful of is his mount, but they are always willing to permit Miss Holmes to borrow a mount, and she often does climb into a big western saddle and gallop up into the hills.

Analyzing a Winner

The Great Success of "The Cheat" Much Discussed by Public and Exhibitors—The Play Destroys Some Old Time Directorial Superstitions.

By W. Stephen Bush.

IS THERE such a thing as analyzing a successful film play? If there is what is the practical use of such analysis? I think that an analysis has its great uses. What are the comments we hear among the audience but attempts at analysis? There are times when some obviously strong and successful film play stirs up an extraordinary amount of comment not only among exhibitors but among the patrons as well. The latter do not comment much on what seems to them just usual and ordinary. The program of routine never goes below the surface and the men and women who have sat through a kinematographic table d'hote forget the whole thing before the formal announcement of: "THE END." How different are these men and women when they come out of the theater after having seen something that has really shaken their souls and broken through the masks of convention and routine. Then they are worth listening to.

Of all the features released within the last few months none has been the cause of more favorable comment than "The Cheat." There has been no dissent. Exhibitors like to go into a reminiscent mood when they are among themselves and talk of the splendid features they have seen. (They talk of the other kind as well.) Each one believes his own particular favorite the best of course. He does not want to yield the palm to others. There are some film plays, however, on which all agree and undoubtedly "The Cheat" is one of them.

Yes, the consensus of opinion on that feature is absolute. It is therefore well worth looking into.

Curiously enough "The Cheat" smashes one of the fondest beliefs of a certain school of photoplaywrights. This school tells us that the first requisite of success is the enlisting of the audience's sympathy for one or two characters in the play. "The Cheat" does not enlist our sympathy for a single man or woman in the play. The first friend to whom I mentioned this fact hesitated to agree with me, but as he re-examined his emotions he admitted that there was no room for sympathy. The Japanese of course invites anything but our sympathy; the frivolous wife who steals to gratify her love of finery and who requites the affections of her husband with rank ingratitude never moves our sympathy and as a woman does not even waken our pity. When the audience in the courtroom goes mad and passionately overrides all law and order the ruling emotion is not pity for the woman but a racial antipathy blazing out in elemental fury. To be sure we are sorry for the husband but we cannot wholly repress a feeling of disparagement.

Another remarkable thing about "The Cheat" is the total absence of any attempt to teach a lesson. Of course the teaching of a lesson is always woefully out of place in a dramatic entertainment of any kind. Orations on morality are for the pulpit but so many of our playwright, photoplaywrights especially yearn to outline a lesson on the screen. Your true dramatist abhors preaching even more than your theatergoer. When people come to look at a stage or to gaze upon the screen they cannot bear to see a pulpit erected in its place. Not even the prosiest of theologs can possibly extract any thing like a moral from "The Cheat." It is a play, nothing more; an entertainment, nothing else. It is a part of "the life which all of us lead, which but few understand but which is full of interest wherever you seize it."

I have asked a dozen or more experienced film men and a good many more "fans" just what they liked about "The Cheat." They immediately began to talk of the branding scene and the climax in the courtroom. There is no doubt whatever that these two scenes are gripping and sweep the spectators on to a veritable tempest of emotion, but there have been other branding scenes and there have been very many other courtroom scenes. The secret of the success of these scenes lies far deeper. It lies in the skill with which the interest has been awakened, it lies in the directorial finesse which makes this interest rise swiftly yet gradually, it lies in the cunning calculation of the climax. The keynote of the play is simplicity itself: The irreconcilable contract between the East and the West. "Never the twain shall meet." On this most obvious theme, which no doubt the average scenario department would have rejected with scorn, rests the most notable film success of many a month. When you get a director capable of handling the simple and the elemental theme you hear (pardon the paradox) the thunder of the screen. None but Jove can wield the bolt. "The Cheat" is an echo of the old Greek drama, showing conclusively that the emotions of men and women remain untouched by the lapse of time. For playing on the heartstrings, and rousing fear and terror the instruments are still the same.

In analyzing the success of "The Cheat" one element must be emphasized—the development in the Lasky school of the purely photographic part. No school has attained greater achievements in this respect. We would have to admire the purely photographic part even if it were not subordinated to the plot. When it is thus subordinated the lighting effects may well be called a new dramatic force. It is dramatic description of a new order. It has a charm which may be much more easily felt than described. It adds an unheard of subtle strength to the photodrama.

To sum up: There is no formula for success on the dramatic screen. While "The Cheat" is still receiving unstinted praise on every hand the same company produces another play fully the equal of "The Cheat" in its effects upon the spectator. This play named "The Golden Chance" differs most radically from "The Cheat" both in theme and in treatment. It is all pathos and wrings our hearts. We dissolve in sympathy.

"The Cheat" no doubt will serve as a point of departure for many directors or at least for the few who believe that they are capable of learning something. There are quite a number of directors you know who consider themselves divinely inspired and very much above the necessity of learning.

Anita Snell

THE recent debut in motion pictures of "The Montessori Baby," little Anita Snell, is being watched with the closest of interest, not only by members of the profession, but several noted scientists who have been interested in the Snell baby for more than two years. Anita, who is regarded as a five-year-old prodigy, has just completed playing a child part in the big Metro photoplay, "Man and His Soul," in which Francis X. Bushman and Beverly Bayne are starred.

Anita Snell.

Little Miss Snell is a remarkable child in many respects. She was born in Minneapolis, Minn., and displayed many signs of extreme precociousness when first she began to lisp only a few words. Her mother was induced to enter her in the famous Montessori school in Washington, under the direct tutelage of Miss Anne E. George, who conducts the institution. She proved a marvel from the beginning, and could write and form sentences before she was four years old. She has developed a taste for the best things in art which is almost uncanny. The little one considers it a holiday when her mother will escort her to the Metropolitan Museum of Art, in New York City, where she knows the names of many of the paintings and sculptures and the names of the artists who made them. Her comment on pictures and statuary in the museum invariably attracts a crowd.

Anita is an excellent pantomimist and mimic; which makes her invaluable in her photoplay work. If there is any fault found with the child around the studio it is her proclivity for causing the artists to become distracted, while at work. She delights in entertaining those around her, but she is never forward in that respect. Little Miss Snell is an accomplished dancer of the classic forms, and imitates all the well known terpsichorean artists. She likes Pavlowa best of all, although she never misses an opportunity to accompany her mother to see Genee, Isadora Duncan, and others of similar distinction.

British Notes.

MOTION PICTURE transactions have, during the past week, been more than sufficiently represented in the civil courts. The claim of Mrs. Elinor Glyn for damages against a film burlesque of her novel, "Three Weeks," has been finally disposed of in the Chancery Court by Judge Younger, who had some strong, unvarnished remarks to direct against "red light" novels and pictures. The novel, it will be recalled, was visualized in America for the Kinema and when copies were released here a London producer manufactured another film satirizing the American picture. It's title was "Pimple's Three Weeks—Without the Option," and Mrs. Glyn in her case sought damages and an order prohibiting further exhibition of the burlesque. In his decision the judge said, " . . . the novel which was published in 1907 was fortunate enough to be condemned by all reviewers and banned by all libraries and to give it novelty its episodes were absurd. The film burlesque is frankly farcical and vulgar to an almost inconceivable degree. The episodes in the book are grossly immoral with a tendency to elaborate incidents of sensual adultery and intrigue and, in my opinion, copyright cannot exist in works so grossly immoral as this." The action, which is not without its moral to aspiring producers of literary notorieties, was therefore dismissed.

* * *

The nomenclature of the industry differing so widely in application in the two English-speaking countries provokes many arm-chair arguments within the trade and without, but it was left the other day to Judge Coleridge to give the first judicial ruling upon the pronunciation of our most popular designation for a moving picture exhibition. Counsel was reading a letter and pronounced therefrom the word "cinema" with a soft "c." "Kinema, if you please," interrupted the judge decisively.

* * *

The Manchester licensing authorities recently wrote to the House Office requesting the Government to appoint an official censor of films. The Home Secretary has replied stating that he has no authority to do this and that he cannot see his way at present to introduce special legislation for the purpose. The Lancashire Association of Chief Constables had previously petitioned various municipalities to obtain the appointment of an official censor.

* * *

Mention of censorship recalls an amusing experience that happened at Birmingham the other day. The Essanay film, "Charlie, the Perfect Lady," was being shown at a local hall and one or two of the patrons protested to the authorities and demanded its withdrawal on grounds of indecency. Next day the magistrates saw the production privately and found not the slightest excuse for prohibiting its exhibition. On the contrary they paid a delicate compliment to the "harmless humor" of Charlie.

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The British Government is about to apply the same drastic measure to other continental countries that was recently levied against Denmark. That is the prohibition of film exports and Holland is given as the next country to have the attentions of the customs offices. The object of this restriction is to prevent pictures of enemy origin from reaching Britain and the Colonies but it is not unlikely that both in Denmark and Holland one or two firms of established repute may eventually have the regulations relaxed to meet their cases.

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"The Kinematograph Renters' Society of Great Britain and Ireland, Limited," came into being last week. It is a reconstruction of the Renters' Association and the organized trade body in this country of the middle men of the industry, the exchange men. Membership costs $50 per annum and is to be confined to renters taking upwards of twenty reels new open-market stock per month. The registered office is at 2 Gerrard place, Shaftesbury avenue, London, W., and the first officers elected are: A. C. Lovesy (Ruffell's), president; F. W. Baker (Butcher's), vice-president and treasurer; H. Cluet Lock, secretary, and Messrs. H. T. Redfern (Gaumont), A. M. Kay (Ideal), J. C. Squier (Jay's), A. S. Mayall (Advance) and R. M. Hewett (International) committeemen.

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The Williamson Kinematograph Company of London has opened a new film printing factory with a net capacity of half a million feet of positives per week at Barnet, Herts.

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The difficulty in the shipping industry of transporting freight to Russia looks like finding a speedy solution and one that should again open up a film market that has been more or less closed since the outbreak of war. A company has been incorporated in London to transport British goods and merchandise including amongst other things moving picture films from Great Britain to Russia and certain Scandinavian countries. From London or one of the East Coast ports they will be shipped to Sweden and there the agents of the company will superintend the transport of the goods to one or other of the Baltic ports whence they will be shipped again direct to Petrograd. The Government has sanctioned its approval of the route.

London Trade Topics.

Another meeting of the Amusements Committee of the London County Council has been held to attempt further exactions from the London exhibitor but fortunately, through the interception of a trade deputation, with no signal success. This time a suggestion for reserving special seats in picture theaters for unaccompanied children was extended. The proposal was made in consequence of complaints that children had been molested in certain houses. Alternatively, the deputation from the Exhibitors' Association suggested that future cases should be reported to the association and left with it to deal with and that an attendant whose special duty should be the care of juvenile patrons be employed at theaters. The Exhibitors' Association's proposal was adopted instead of the original motion.

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A further provision proposed by the County Council is that no films shall be exhibited that have not received the certificate of the British Board of Film Censors except topical or news-pictures that have no bearing upon the war. The council mentioned that the British Board of Film Censors has no official authority but as no other body exists in this country with power to examine films before release were of opinion that it would be in the public interest to give official recognition to the work done by it. On the other hand, should a case arise in which the council objected to the imposition of the condition suggested, it would not prevent the council taking steps to stop the exhibition of the film.

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The revised tax upon films coming into this country from the original half-penny to one-third of a penny per foot on positives and from eight pence to five pence per foot upon negatives is to be drafted into effect immediately.

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Alexandra Palace—the Sentinel landmark of London—has recently been utilized for film production by the Union Film Company. Last Sunday evening an outbreak of fire entirely destroyed one of the studios quite close to the main building.

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The event of the week in the producing sphere of operations is the completion by the Gaumont Company of "Ultus," a modern "Blackhand" drama of the "Zigomar" type. The interior scenes are particularly worthy of special mention and were consummated at the Gaumont studio at Shepherds Bush. For this series of special features the trade name of "Victory Films" has been chosen.

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At one or two of the large industrial works near London engaged at high pressure in the manufacture of munitions of war, Kinematographic entertainment is to be provided between shifts for the mental refreshment of the tired workers. This provision is the outcome of advice from medical specialists who aver that mental tedium is a greater cause of defective output than physical strain. Certain shipbuilding yards in the North have had their own kinemas for many months.

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As in the case of most of their British produced wares the Trans-Atlantic Company continues to dispose of their most notable importations on the exclusive basis, i. e., selling outright to one or other of the renting establishments. The recent Broadway picture, "Fatherhood," is the latest to go this way. Selig's "Red Seal," the Flying-A "distinctive," Vitagraph "Blue Ribbon" each seem to find readier buyers upon the exclusive basis than if sold territorially to a number or all of the exchanges. Others, Thanhouser, Lubin, to name but two, pin their faith more upon the open market, and with few exceptions most of their films can be rented from the exchanges. The Essanay company still vigorously maintains its stand and is exclusively exclusive.

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After much hesitancy the Frohman Amusement Corporation of New York has formulated a regular plan of release of its productions in Great Britain. R. S. Edmonson, a familiar personality amongst the American contingent in town, has been appointed agent.

J. B. SUTCLIFFE.

German Trade Notes

THE newspaper war between the "Lichtbild-Buehne" and the Nordische Film Company is still going on. In July the Danish concern secured the control for Germany in addition to their own films a number of leading marks including the German Union, Oliver and Luna films, the Swedish Svenska Biograf, and the American A. B. and Kalem. In order to strengthen its hold upon the German market, the "trust" has been buying theaters all over Germany and is now owner of sixty moving picture houses including many of the finest in the country such as the ten Union theaters in Berlin, the Union theaters in the Provinces, the Oliver theaters throughout Saxony, the Tauentzein Palast in Breslau and others.

Houses in many of the other cities where the Nordische has not theaters, fearing that the competitor would secure the Nordische films, which are very popular and much in demand, closed contracts with the "trust" by which this concern practically controls these theaters. The result has been to narrow the field for the independent renter who cannot purchase the number of copies which he formerly did owing to the strong competition of the Nordische. This has therefore materially hurt the independent producer, who since the avenues for export have been closed has been forced to depend entirely upon the home market and is now unable to dispose of even the ten copies which he in former times could place in Germany.

Led by the "Lichtbild Buehne" the independent manufacturers and renters declared war upon the Nordische Film Company and are trying to do all within their power to avert the ruin which they claim the Nordische is trying to bring upon the German film industry. The Nordische through its director, D. Oliver, is using the columns of the "Berliner Tageblatt" and the "B. Z. am Mittag" for answering the attacks of the "Lichtbild Buehne." Mr. Oliver maintains that the foreign films which his company brings into Germany give variety to a program which would otherwise be wholly German. The German firms whose products the Nordische controls in Germany are independent of the Danish concern in every respect and the profits accrued from sales to the Nordische Company remain entirely in German hands.

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The Urbach film "Das Raetsel von Sensenheim" ("The Sensenheim Riddle"), is meeting with great success in the Berlin Union theaters. Critics are universal in acknowledging this picture to be one of the finest film pieces from every point of view ever offered to the German public. The newest Urbach film, "Through Night to Light," has just been completed and was shown a few days ago for the first time to a few interested parties. "Through Night to Light" promises to enjoy the same success as that of "The Sensenheim Riddle." The film was produced under the direction of Carl Schoenfeld, familiar to American German theater patrons as leading man in the Thalia theater, New York, where under the management of Gustav Amberg, Mr. Schoenfeld played opposite Miss Marie Geistinger. Mr. Schoenfeld may well be proud of this film, not only through his success as its director, but also through his splendid work in the leading role. The other lead was taken by the popular Vienna actress, Miss Elsa Galafres, who appears for the first time in film. Her success in this picture may well be judged by her splendid work a few years ago in the Hermann Sudermann dramas in the German theaters of America.

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The local film industry is at present suffering from a dearth of unexposed film. The output of the local raw film factories is consumed by a few firms and inasmuch as the American Eastman Kodak is at present difficult to secure, the majority of the Berlin producers are compelled to have most of their films printed in other countries.

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Georg Jacoby, the Berlin film director, was recently in Bucharest at the request of Queen Marie of Roumania, who as in the case of the Queen Mother Elizabeth (better known through her books and novels as Carmen Sylva), has written a number of romances and now wishes to see the same in film. Queen Marie consulted with Mr. Jacoby concerning the production of a dramatic film dealing with Roumanian folk life. Following this film which will probably appear at the beginning of the year, the Queen intends screening the romance, "Ilderim."

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The premier offering of the Dekla film, "A Scream in the Night," took place in the elegant Marmorhaus Lichtspiele on the Kurfürstendamm. The film, a Sherlock Holmes drama, was written by Paul Rosenhayn and arranged by Alwin Neuss, who has won great popularity through his numerous interpretations of the world-famed English detective, chief among which was as Holmes in "The Hound of Baskerville." In addition to directing the production of this interesting picture, Mr. Neuss played with much success the difficult part of Sherlock Holmes. Mr. Neuss, who was formerly engaged in London where he played dramatic parts in the Colosseum, Palace and Empire theaters, is admirably fitted for the Holmes role. Contrary to a recent American criticism of the European depiction of the famous detective, this Sherlock Holmes neglected appearing at a soiree in his checkered cap and with the inevitable pipe in mouth. Mr. Neuss is a great admirer of the American picture and is one of the German actors and directors who believe that much may be learned from the American films. That Mr. Neuss has made a careful study of American films is plainly evident in "A Scream in the Night." The action of the play is supposed to be in America. Although Mr. Neuss has never been in America, he produced a picture which is one of the few German films of this kind which have not been over-Americanized. The director who is a great admirer of the American simplicity and naturalness in film acting instilled into his cast much of this spirit and has thereby produced a work which should pass muster even in America. The music to the film was arranged by Mr. Siegbert Goldschmidt, manager of the Marmorhaus, and helped greatly toward the success of the picture.

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The Messter Film Company has taken over the Mozart Saal Lichtspiele on Nollendorf Platz and has brought the beautiful theater to its rightful plane as one of Berlin's finest moving picture houses. The Messter Film Company, in addition to many of its own splendid productions, is offering some of the finest screen plays upon the German market. The sudden rise in popular esteem of the Mozart Saal is due to a desire upon the part of the management to show only the best, a wide advertising campaign and in large measure to the films featuring the Messter star, Miss Erna Morena, who has occupied a prominent place upon the Mozart Saal programs.

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The trade has suffered a great loss in the death of Marius Christensen, founder of the renting firm bearing his name. Commencing in 1905 with a small picture theater in northern Berlin, Mr. Christensen, through his untiring energy and straight dealing built up a film renting house which is today classed among the largest in Germany.

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Richard Oswald, who is perhaps best known through his successful film production, "The Hound of Baskerville," has commenced the third film of his 1915-1916 series. The new film is from the pen of the well-known author, Paul Rosenhayn, whose interesting detective novels are read the world over. The new film, "The Silver Ball," is being awaited with great interest as the same, in addition to a thrilling romance, will contain a number of new mechanical tricks. The two preceding films of the Oswald series, "Wandern sollst Du ruhelos" and "Die verschleierte Dame," are meeting with signal success.

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L. Lowenstein, director of the Polo Film, Vienna, has been decorated with the silver honor medal of the Red Cross in recognition of services rendered to that organization since the beginning of the war, most prominent of which is the founding and maintaining of a hospital with one hundred beds.

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The Nordische Film Company invited a number of people to a private exhibition of pictures in the Union theater, Friedrichstrasse. Perhaps the most pleasing among the several interesting films shown, was the Svenska Biograf film, "Swedish School-Hygiene," which aroused special interest among the many pedagogues present. Of special interest to sport lovers was the Nordische film, "Sport in the Crown Prince's Army." Among the distinguished guests present were Police President from Berlin von Jagow, Professor Brunner and Polizeirat Mildner of the Berlin board of censorship, Excellency Mumm von Schwarzenstein, chief of the central for foreign work in the foreign office, Excellency von Kessel, Excellency von Kluck, Admiral Excellency von Truppel, ex-Governor of Kiautschau, and others.

J. A. FLEITZER.

Berlin, December 11, 1915.

Reviews of Current Productions

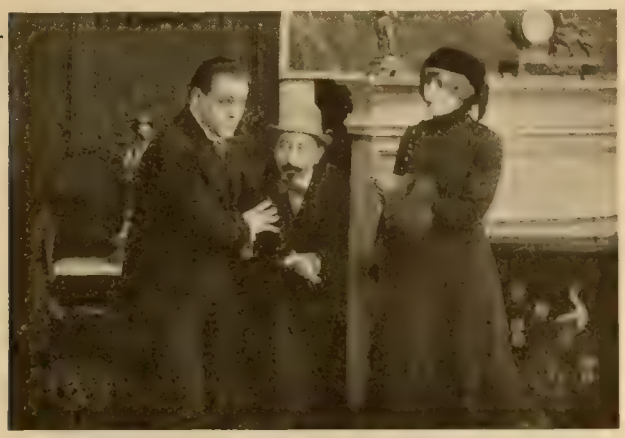
Exclusively by Our Own Staff

"The King's Game."

Splendid Five-part Adaptation of the George Brackett Seitz Play With a Star Cast Released by Pathe Exchange, Inc.

Reviewed by Margaret I. MacDonald.

THE above-named play which served as a starring vehicle for James K. Hackett for a space of two years finds itself very possible of screen adaptation in the hands of Arnold Daly and Ashley Miller. George Probert is again seen to advantage, and Pearl White, after a lengthy vacation, returns to her work with quite as much spirit as she displayed in the



Scene from "The King's Game" (Pathe).

"Elaine" series through which she starred with unwavering alacrity, and we might truthfully add, more charming than ever. Sheldon Lewis, too, is seen in the play, playing as usual the role of the bad man, the only difference being that this time there's a reason. With these three well-known artists heading the cast, and a support almost equal in ability to the stars, it is needless to add that the Pathe Gold Rooster play for Jan. 7th is an unusually attractive production.

The plot of the play originates in the unwarranted desire of the Grand Duke of Kiev for the pretty young wife of Count Dardinilis, a Colonel of the Huzzars, and the murder of the Grand Duke by Dardinilis. The accidental death of the wife of Dardinilis at the hands of the Cossacks while endeavoring to arrest the Count is an added incentive to the hatred of Dardinilis for the house of Kiev. Taking with him his little daughter he sails for America where he joins the Nihilists and plots to put to death Philip, the son of the murdered Grand Duke, who is being educated in America.

George Probert in the role of Philip adds a touch of humor to a play that is to all intents and purposes a serious drama. When he has cleverly rounded up the Nihilist gang, and fallen in love with the pretty daughter of Dardinilis, his refusal to prosecute wins the universal favor of the Nihilist leaders and the young lady for his wife.

"Life's Whirlpool."

Melodramatic Version of Frank Norris' "McTeague," Produced by World Film With Holbrook Blinn and Fania Marinoff.

Reviewed by Lynde Denig.

STRENGTH, of a kind, this five-part version of Frank Norris's "McTeague" unquestionably possesses; but it is not a healthy strength, nor a normal strength, hor a strength that will invigorate an audience concerned with the pleasant things of life. The picture is startling in the power of a few scenes, as acted by Holbrook Blinn and Fania Marinoff, and at the same time it comes dangerously near to being repellant because of a brutal depiction of humanity that has become bestial in its depravity. Probably an audience never has witnessed anything more ungoverned, or wilder than the ravings of Miss Marinoff when she finds that her precious money has been stolen, and probably it will have no desire to see a more savage piece of acting.

There are audiences that will leave a theatre impressed by the succession of horrors offered in "Life's Whirlpool" and equally, there are others certain to declare that pictures of the kind should not be screened. It is for an exhibitor to decide which type of clientele he wishes to attract. The hero becomes a drunkard and, in turn, a dangerous brute; whereas his wife develops an insane passion for money and in one of the most gruesome scenes in the production lies all but naked on a bed and goes into wild raptures over the gold coins she won in a lottery. Soon after this she is killed by her husband, who eventually dies a tragic death on a desert.

No doubt the novel from which the picture was taken contained much interesting characterization that is little more than hinted at in the adaptation. One gathers that the brawny young westerner (Mr. Blinn), despite inherited instincts toward evil has some kindly traits, manifested by his devotion to a canary-bird, which he guards all through his wild career. But it cannot be said that the character in its degeneration is always convincingly drawn, and Trina's fatal love of money is still harder to understand. She passes all too quickly from a merry girl, to an affectionate, playful wife and then into a woman that is a fit subject for Mattewan. At all events the story is unusual and it profits by the virile, intelligent acting

Scene from "Life's Whirlpool" (Brady World).

of Mr. Blinn, also by the unrestrained emotionalism of Miss Marinoff, if one cares for that style of performance. Other character were adequately handled and Director Barry O'Neill's production was of good quality.

"Her Great Hour"

Five-part Equitable Feature Presenting a Strong Melodrama Written and Produced by Stanner E. V. Taylor.

Reviewed by Margaret I. MacDonald.

WITH Molly McIntyre starring in this production it must be admitted that Gerda Holmes as the feminine "heavy" has quite as fine opportunities as the star. This, it may be added, is no detriment to the picture, for with a cast consisting in addition to those already named, of Richard Lynn, Martin Alsop and P. J. LeMae, all appearing in roles exactly suited to their respective types, the action of the play from first to last has a decidedly professional flavor. It has been written as well as produced by Stanner E. V. Taylor and is a fine type of melodrama in which the characters of the play do more distinctly human things than are sometimes attributed to the characters of a medodrama.

With the exception of one or two discrepancies apparent in the cutting of the film the production may be counted an excellent one. The settings are spacious and beautiful, and provided in many instances with magnificent furnishings. Of the character of Nan Perrine, the last of a once prominent family, and now serving behind the counter of a large jewelry establishment, Molly McIntyre gives a delightful portrayal. Nan is a long suffering, gentle type, a fact which has not been lost sight of for a moment by Miss McIntyre. Gerda Holmes impersonates the foolish but fascinating young society woman

whose love of admiration other than her husband's establishes her final downfall in the accidental murder of a would-be lover In this role she is most alluring, and is to be highly commended for the conception which she has placed on the character of the unfortunate woman who, at the climax of the story, dies of heart failure, leaving Nan, who since her false accusation of the theft of a diamond at the jewelry establishment, has acted by arrangement of the woman's husband, and prosecuting attorney for the town, as secretary to his wife, to wear the

Scene from "Her Great Hour" (Equitable).

laurels not always awarded to virtue. After twice sacrificing herself for the reputation of the attorney Nan becomes his second wife.

Six Biograph Reissues

Griffith Productions, Varied in Theme and Treatment, Announced for Coming Weeks—Favorite Players in Casts.

Reviewed by Lynde Denig.

SELECTING the best of the early Griffith-Biograph pictures must be a task enlivened by pleasant surprises. They offer such a quantity of variety in theme and treatment and every now and then one is certain to discover a veritable gem that for the past two or three years has been lying in the darkness of a vault. No doubt Griffith produced a number of mediocre photoplays, but along with them came enough of exceptional merit for the Biograph company to pick and choose in preparing its present program. Thus far there

"His Mother's Son" (Biograph).

is nothing to indicate a shortage of pictures representative of the finest workmanship of the famous director.

The subjects to be released at weekly intervals, beginning January 24th are, "Adventure in the Autumn Woods," "When Kings Were the Law," "A Chance Deception," "Just Gold," "His Mother's Son" and "The Burglar's Dilemma." Not one of this batch fails to measure up to the requirements of a good single reel, and two of them are of more than passing interest.

The characterization in "His Mother's Son," a thoroughly dramatic little sketch, is made notable by Jennie Lee in the part of a hard, domineering woman, hated by her family, yet necessary for its maintenance. When she dies the family goes to pieces and eventually is saved from seemingly hopeless straits by the son who inherited something of his mother's personality. The lovable, spineless father is accurately portrayed by Chrystie Miller, and two of the children forced to share his humiliation are convincingly presented by Mae Marsh and Bobby Harron.

In "The Burglar's Dilemma," based on the injustice likely to be the outcome of third degree methods, Bobby Harron, as the innocent victim of circumstantial evidence, supplies a remarkably stirring piece of acting. Suspected of a crime that he did not commit, and one of which the audience knows he is innocent, the police almost succeed in bullying him into a confession. Henry Walthall, Lionel Barrymore, Harry Carey and Lillian Gish are others who contribute materially to the power of this picture.

"When Kings Were the Law" is a costume drama that for a time seems conventional and a bit lifeless; then suddenly develops a strong human story carrying a surprise in the last few scenes. Dorothy Bernard, Wilfred Lucas, Claire McDowell and Harry Hyde are in the cast. "A Chance Deception" introduces Blanche Sweet, Harry Carey, Charles Mailes and Mildred Manning in a drama quite typical of Griffiith's ingenious method of developing tense situations and presenting them without a wasted scene.

As the title suggests, "Just Gold" is a tale of the hunt for wealth and its tragic consequences. Three brothers meet death in the gold fields while another less ambitious member of the family remains at home, marries and leads a contented life. One may read a lesson in the picture if he chooses, or he may merely respond to the grip of a dramatic sketch, forcefully

"Just Gold" (Biograph).

acted by Lillian Gish, Lionel Barrymore, Alfred Paget, Charles West and others. "Adventure in the Autumn Woods" is less notable than several of the subjects already mentioned, but it is made interesting by Mae Marsh, Lionel Barrymore, Chrystie Miller, Charles Mailes and Harry Carey.

"The Green-Eyed Monster"

Robert B. Mantell, in Fox Melodrama, Again Reveals His Strength as Screen Actor.

Reviewed by Lynde Denig.

IT IS TOO bad that Robert Mantell is not being given material commensurate with his ability. Lurid melodramas such as "The Green-Eyed Monster" are well enough in their way, but a player with training, intelligence and presence, such as possessed by Mr. Mantell, might well be used in photoplays of greater significance. During a comparatively short experience in studio work he had learned how to make effective use of his commanding personality, and allowed the opportunity, no doubt, would provide interesting characterizations. Many actors, long in pictures, might benefit by studying his expert use of make-up to show the physical changes wrought in a man through years of sorrow.

In "The Green-Eyed Monster," directed by J. Gordon Edwards, who prepared the scenario in collaboration with Mary Murillo, Mr. Mantell has the role of a devoted lover, whose devotion is turned to bitterness when his brother wins the girl. And much brooding over the happiness that was snatched from him develops a homicidal mania. He kills the brother when he is unfaithful to his wife, places the body in a coffin secreted in a locked room and is not suspected of murder. Once more he urges his love for the woman and being refused is so obsessed by maniacal fury that he leads her to the coffin and discloses its contents, whereupon she dies of horror. Only the child of the unfortunate union, a boy of some ten years, is left, and he, in

turn, is taken to view the remains. This time the perpetrator of the crime imagines that the ghost of his victim has returned to haunt him. The shock is too much, and he dies, thereby ending the picture.

Genevieve Hamper, a most attractive actress at all times, gives an excellent performance as the wife, and Stuart Holmes is satisfactory as the husband. The production contains many fine settings and some good lighting effects. Verses from a poem frequently are used as subtitles.

"The Devil's Prayer Book"

A Photoplay in Five Reels by George Kleine, with a Gripping Story, a Well Constructed Plot and a Strong Cast, Featuring Arthur Hoops and Miss Alma Hanlon.

Reviewed by James S. McQuade.

THE Devil's Prayer Book" is the unique title for a story that deals chiefly with checkered lives, whose courses run counter to the law and which, in the end, meet the penalties attached to wrong doing. True to life, the innocent

Scene from "The Devil's Prayer Book" (Kleine).

suffer for the misdoings of the guilty, some of them being denied the privilege of compensation, while others come into their own after a fiery ordeal. It is due to this faithful reflection of life as it is that the story retains strong human interest until the close.

There are several discernible lapses from a perfect visualization of the story, which are due to faulty direction. While of minor importance, they jar on the perception of one who follows the story on the screen with close scrutiny. Take, for example, the manner in which the jewels of the Sprague family are brought to the attention of the spectator. The scene is absolutely isolated from anything that has preceded it, and immediately impresses the viewer as a palpable expedient to prepare one for something that is about to follow, instead of being a simple incident that fits in naturally with the conversation of the little family gathering. The attention paid to small foxes often prevents the spoiling of the grapes.

In this connection it is apropos to refer to the make-ups of Frank Belcher and Miss Ruby Hoffman as John Springer, the crook, and Nancy, his wife, respectively, in one of the opening scenes, in Part II. Fifteen years are supposed to have elapsed since the spectator has seen them last, yet this long interval seemingly leaves no trace of the ravages of time, so far as facial appearances is concerned. In contrast, one is pleased to note that the Albert Sprague (alias Al. Spencer) of Arthur Hoop's, shows artistic care in this respect.

The director has furnished several fine settings, the most elaborate of which is an interior in the Sprague home. The scene showing the result of the "come-on" game, on the premises of the gambler's (Al. Spencer's) home, is realistic in every detail. The court scenes in Parts I and IV are also deserving of mention, the latter especially for its novel arrangement, which is taken from a point back of the judge, thus giving a front view of all in the courtroom, except the jurist himself. The final scene, in the Sprague home, showing the reconciliation of Albert Sprague and his long lost daughter, Nell, will excite admiration, because of the fine light effects and photography. The close-up view preceding the fade out is an artistic touch that brings a thrill to the heart, as it shows Nell in an attitude of forgiveness breathing the word "father" into the ears of the man who is not only the author of her being, but the cause of all the ills which have befallen her.

It has been my first view of Arthur Hoops on the screen, and his Al. Spencer and Albert Sprague are so well carried that I hope to see him frequently in the future. In the latter character, particularly, he shows fine finish as the well bred gentleman, who has outlived his past and tries to atone for the follies of his younger days. One cannot fail to notice that Mr. Hoops has made Sprague appear much older in the closing scene than in any of those which precede his knowledge that Nell, whom he had prosecuted and convicted of crime, was his own daughter. This is as it should be; for the heart anguish of the father for the suffering he has caused her, and his grief and humiliation over the fact that she spurns his relationship are sufficient to break the physical stamina of the strongest man.

A warm welcome is also due Miss Alma Hanlon for her capable and appealing characterization of Nell. Miss Hanlon is also physically pleasing on the screen in this role. The flashes of the camera which show her behind the prison bars reveal a face of girlish beauty, swept by the tides of varying emotions. The look on her face when she pronounces the word "father" is, perhaps, the sweetest of all.

Frank Belcher's virile impersonation of the crook, John Springer, has the stamp of a sterling actor, and the Nancy of Miss Ruby Hoffman furnishes an excellent opposite. Nancy in the courtroom, with another woman's baby in her arms, in order to win the sympathy of the jury, which is to decide the fate of her husband, wins both our smiles and our praise for clever, intelligent acting. Fred Block, an able assistant of Crook Springer, is excellently represented by Carlyle Fleming, and the small part of Tom Sprague is well sustained by Tom Coventry.

The release date was Jan. 5, through Kleine-Edison.

"The Tongues of Men"

An Oliver Morosco Production in Which Constance Collier Appears to Advantage as an Opera Singer.

Reviewed by Lynde Denig

THE element of truth in "The Tongues of Men" will be readily recognized and appreciated by audiences in city, town or village. Hypocrisy, suspicion and intolerance are three unlovely human qualities that Edward Childs Carpenter handles quite adroity in an artistically produced Oliver Morosco pcture. Constance Collier, herself a photoplay actress of commanding presence and considerable beauty, is admirably supported by Forrest Stanley, Herbert Standing, Lydia Yeamans Titus and other players, who, without exception fulfill the requirements of the characters presented by the author. Even in the casting of so minor a figure as the church sexton, the director was careful to select an appropriate type. This is merely a sample of the attention paid to details and the production profits immensely in consequence.

The story is founded on a priggish young minister's prejudice against the stage and actresses, a prejudice that finds expression in his denunciation of Jane Bartlett, an opera prima donna, for her part in what he terms an immoral performance. His attack, published in the newspapers, determines the singer to show up the minister for the foolish youth that

Scene from "The Tongues of Men" (Morosco).

he is. She wins his friendship without much difficulty, proves to his satisfaction that she is a perfectly respectable woman, even accepts him as her future husband and gets a public retraction of his unjust accusations. When all this has been accomplished, the prima donna quietly returns his love and his ring that he may renew his engagement to a colorless, conventional little girl better suited to be his wife.

There is sound character drawing in the portrayal of the earnest, but narrow-minded rector of a fashionable parish, contrasted with the kindly tolerance of the more worldly-wise Dr. Darigal; also in the members of the vestry and the altar guild, all too ready to credit the gossip linking the names of their rector and the singer. One welcomes logical situations of the kind developed, in place of the unconvincing heroics that too frequently pass for strong scenes. Miss Collier, in appearance and manner, is ideally suited to the role of an opera singer, Mr. Stanley's presentation of Sturgis is consistent and Lamar Johnstone displays the requisite poise and authority in his acting of Dr. Fanshawe. All of the settings are in good taste and notably fine is the staging of a spectacular opera.

Two Lubin Releases

"The City of Failing Light," a Four-Reel Unit Program Subject, and "The Bond Within," a Three-Reel Photoplay, Involving the Capture of Vera Cruz.

Reviewed by Edward Weitzel.

"The City of Failing Light."

THE subject matter of this four-reel photoplay is excellent. Written by Anthony P. Kelly and produced by George W. Terwilliger, "The City of Failing Light" has many things in its favor. The theme is vital, and the manner in which the big situation is led up to centers the interest upon it with great force. The situation itself is not fully realized by the

Scene from "The City of Failing Light" (Lubin).

director. It moves too slowly, and a different arrangement of the business of the scene would make for improvement. There are also other portions of the drama that would profit by a quickening of the tempo.

Mr. Kelly's story is founded upon the old struggle between capital and labor. He has taken for his main situation the dramatic incident of the strike leader who orders all the city electric light wires cut, thus, unwittingly, plunging into darkness the room in which a doctor is operating, in a desperate attempt to save the life of the strike leader's child. The other motives of the story, which include the contrasting of two brothers who bear a remarkable resemblance to each other but who are totally unalike in character and tastes, and the utilizing of their similarity of appearance to further the ends of justice, serve to bind the plot together with firmness and a proper regard for feasibility. The one incident that seems somewhat strained is where the strike leader meets, as he supposes, the man he is trying to crush, at the bedside of his sick child. All the other incidents square so well with probability that the want of likelihood in this one, is made the more noticeable. The credit side of the picture's ledger largely overbalances the other side, however, and "The City of Failing Light" may conscientiously be recommended to all admirers of an interesting photoplay.

Herbert Fortier has the dual role of the brothers, John and David Gray. His skilful differentiation of the two men, and the truth and finish of both characterizations, could hardly be improved upon. William H. Turner, Leslie Austen, Octavia Handworth and Mrs. William Carr have other well acted roles.

"The Bond Within."

AN EXCEPTIONALLY original plot, put together with deftness and produced with equal skill by the director, insure this three-reel drama by Julian Louis Lamothe, a hearty welcome. Starting with the not unfamiliar complication of the young man who must not marry before his twenty-fifth birthday, if he wishes to inherit a fortune, and the young girl who discovers, when her lover is far distant, that her friends will soon be wondering why she does not wear a wedding ring, the story follows the fortunes of the boy born to these two young people. The war in Cuba has called Lieut. Scott away, and Elsie Moore, his sweetheart, is forced to keep the birth of her child a secret. The romantic history of this child, his being lost track of by his parents, his bringing up by a Mexican woman, his being forced to serve in the Mexican Army, and, finally, his death in the arms of his mother, after he had saved her life and also that of his father, at the taking of Vera Cruz by the American forces, furnish the material for an unhackneyed screendrama that retains the interest from first to last. One of the pleasing touches in the picture is the means by which the author has the heroine indicate her approaching motherhood. Refinement of feeling is its keynote. Adda Gleason, who has been intrusted with the part of Elsie Moore, gives a beautifully sympathetic portrayal of this scene, and the same is true of her efforts all through the picture. L. C. Shumway, George Routh, Henry Russell, Joyce Wardlow and Adelaide Bronti comprise the remainder of a thoroughly good cast. Edward Sloman had charge of the production.

"The Five Faults of Flo"

A Mutual Masterpicture in Five Parts, Produced by the Thanhouser Company, and Featuring Florence La Badie.

Reviewed by Louis Reeves Harrison.

PICTURING five separate and sensational experiences in the life of a young lady of strong individuality, "The Five Faults of Flo" preserves a single line of interest. The story is of a very high school, one which is being followed by some of the most advanced of modern novelists, particularly those who are in love with human life. The play describes the state of a young girl's mind at different periods and succeeds in spite of the sensational incidents still deemed necessary by many directors to hold attention in a full-sized feature, though exactly the reverse is the case. Splendid characterization is the essential, one that depicts the mind and heart with "the minuteness of a scientist, the charm of a poet, and the faithfulness of an historian."

"The Five Faults of Flo" is at its best when it mirrors the young girl's very soul, a sort of magic mirror, reflecting those depths rarely penetrated. It is at its worst in the fourth episode, where it depends upon material that has been used until it is nearly worn out. The whole idea is in harmony with the Thanhouser progressive spirit, but instead of subordinating revelation of the heroine's complex character, as in the fourth act, to strained situations, that whole idea might have been better illuminated by more subtlety of treatment, more fascinating psychology. Miss La Badie appears to be fit for all the

Scene from "The Five Faults of Flo" (Thanhouser).

opportunity that can be given her. Her work has improved so decidedly that she seems to have attained the intense personality necessary to enforce a leading role, one which only comes when an attractive woman rises out of self-complacency into artistry.

"A Soul Enslaved"

Broadway-Universal Production, Based on Novel by George Bronson Howard, Dealing With Sex Problem.

Reviewed by Robert C. McElravy.

THIS five-reel production goes deeply into the more vital problems of human relationship, picturing the manner in which two people who have transgressed, finally find happiness in each other's love. The treatment throughout is frank, but entirely sincere and convincing. It is a sad study of life, but not in any sense morbid. It solves in a way the old question of which shall suffer, the man or the woman; the answer being that both shall suffer, but that the sin is equal.

The story, by George Bronson Howard, has been adapted for the screen by Adele Farrington. A capable cast appears, headed by Cleo Madison, who plays the part of Jane after she had grown up. Irma Sorter plays the "child of sorrow" in her younger years. Thomas Chatterton, Marguerite Gibson, Lule Warrenton, Douglas Gerrard and Alfred Allen also appear.

Richard Newton, the leading man, is first seen luring a girl named Nellie to her downfall. She finds herself deserted by Richard, who is summoned home, and drowns herself. Simultaneously with this, the child, Jane, is seen running away from her drunken mother. She grows up in ignorance, working in a factory. Her employer takes a fancy to her and she lives with him for some time.

The first complication appears when Paul Kent, a friend of Richard's, comes on the scene. He meets Jane, through her employer, and induces the girl to run away with him. She goes, thinking he will marry her. Instead, he lives with her a short time, gives her money and disappears.

Jane then meets Richard, through an automobile accident,

for which she is responsible. Her frequent visits to the hospital lead to love. She and Richard are married and are living happily with their child some years later when trouble of an inevitable sort turns up. At a social function Jane meets her former employer, who denounces her for leaving him. Later she chances upon Paul Kent, who immediately tells Richard of her previous life.

The feature that distinguishes this from the usual run of sex stories is the effective close. Richard, after spurning

Scene from "A Soul Enslaved" (Universal).

both Jane and his child, thinks back over his own life. He remembers Nellie, whom he ruined, and finally arrives at the very just conclusion that his wife is well worthy of him. A reconciliation follows.

Vitagraph Shows Two Good Dramas

"Britton of the Seventh" Is a Military Story of the Plains, "The Ruse" a Tale of Society and Business.

Reviewed by George Blaisdell

THE Vitagraph company will release on January 27 "Britton of the Seventh." The story is in four parts, and for a background has the Custer massacre. The massacre is shown as an incident in the story. Lionel Belmore, who produced the subject, has as participants in the making of the picture large numbers of United States troops. For his actors he has the excellent players who accompanied him last spring to Fort Clark, Texas. Among these are Darwin Karr, Ned Finley, Harry Northrup, Logan Paul, Eleanor Woodruff, Eulalie Jensen, Rose Tapley, Marion Henry and Colonel Jasper Ewing Brady. The latter's brother, Cyrus Townsend Brady, is the author of the script. There is one other whose name is not given in the cast—the man who portrays Meekins, a scout. He may be a player, but he looks every fraction of an inch the part assigned to him.

Mr. Karr carries the name role, a lieutenant whose sympathy for the mistreated wife of one of his fellow officers

Scene from "Britton of the Seventh" (Vitagraph).

has been construed by her as affection. Miss Jensen is the wife; when she discovers Britton is not in love with her, has not been in love with her, she testifies against him, truthfully, to be sure, but with savage satisfaction. A letter of disavowal written by Britton has fallen into the hands of the husband and he conceals its existence. Mr. Finley is General Custer; Mr. Northrup the jealous and abusive and vindictive husband; Mr. Paul, Rain-in-the-Face; Mr. Belmore, Captain Yates; Miss Henry, an Indian maid, and Miss Tapley and Miss Woodruff the feminine members of the family in the daughter of which Britton is deeply interested.

The picture is rich in incident, from the spectacular as well as from the dramatic side. There are the sagebrush and cactus studded plains, there are the barracks and structures of the army post, there are the stirring cavalry charges. The scene in the store when Meekins points out Rain-in-the-Face and the arrest of the bad Indian in spite of the attempts of the red men to prevent is red-blooded stuff. There is moving drama at the close when Mrs. Cranston, now in possession of the letter which had been the cause of Britton's resignation from the army, comes to Britton and Barbara and acknowledges that she was mistaken, that Britton was right and that his honor is secure.

"Britton of the Seventh" will make a good release.

"The Ruse."

The issue for Saturday following is "The Ruse," in three parts, an interesting drama of business and society, written and produced by Eugene Mullin. Joseph Kilgour is John Cotrell, who in a business deal defeats and makes an enemy of Morgan Dallas, portrayed by Harry Morey. Dallas in revenge makes advances to Mrs. Cotrell. Denton Vane is Edgar Langdon, the good-for-nothing brother of Mrs. Cotrell, whose clandestine visits to the home of his sister bring multiplying complications and who eventually wounds Dallas in order to save the life of his brother-in-law. Naomi Childers is the wife who is trapped into revealing the family skeleton to Dallas before telling her husband, thereby putting into the hands of the conscienceless visitor a club he is not slow to use. Charles Kent is the family doctor to whom Dallas appeals for advice—and gets it.

"The Ruse" is a well-played story. There are situations of power, the strength of which is accentuated by the skilled

Scene from "The Ruse" (Vitagraph).

work of the actors. Mr. Kilgour's interpretation of the role of the husband is a study in itself. John Costello as the elder Langdon who detects his son rifling the family safe has a bit, and makes that bit stand out.

"The Ruse" is also well staged.

"The Catspaw"

Kleine-Edison Feature in Which Marc MacDermott and Miriam Nesbitt Give Able Performances.

Reviewed by Lynde Denig.

MADE in the Edison studio, under the direction of George A. Wright, with Marc MacDermott and Miriam Nesbitt heading a company of Edison players, this five-part picture may be recommended as first class entertainment. William Hamilton Osborne developed an unusual story around the lives of two ingenious criminals and a down-at-the-heels actor, who, without any guilty intentions, becomes their catspaw. It is a romance of crime committed by picturesque figures most at home in the refined surroundings of fashionable society. The plot is cleverly devised to keep an audience in uncertainty about what is going to happen next and to give a surface plausibility to the daring moves of expert criminals. The acting of Mr. MacDermott and Miss Nesbitt is always interesting and the tasteful staging of the production is no small factor in its success.

First credit goes to Mr. MacDermott for his playing of the dual role of Kittredge St. John, the Raffles style of burglar, and the man, who in appearance is his double. Posing as an invalid in need of some one to impersonate him at social affairs, St. John engages an actor badly in need of employment. The result, of course, is a perfect alibi, for when a house is entered, or a bank robbed there are always plenty of people ready to assert that St. John was their guest at the time. But the adroit crook did not reckon with the unreliability of human emotions; he did not figure that his double would fall in love with a young woman at one of the house parties, nor that his accomplice and sweetheart, Roxane, not knowing that

the part of the lover was being played by another man, would become violently jealous. Roxane tells the police where the mysterious burglar may be captured and at the trial, St. John plays his cleverest trick by pretending that he is the actor employed to impersonate the crook. The subterfuge is effective, but it would not be suitable for a picture to close with crime triumphant, so in the concluding scenes St. John and Roxane are captured.

This romantic tale has a number of dramatic moments and some effective incidents devised to show how expert criminals

Scene from "The Catspaw" (Kleine-Edison).

play the game. Miss Nesbitt, looking her best in fashionable gowns, is an impressive Roxane and an able supporting company includes William Wadsworth, Yale Benner, Harry Eytinge and Grace Morrissey.

"Mice and Men"

Marguerite Clark, Supported by Marshall Neilan and Charles Waldron, Scores in a Charmingly Wholesome Play.

Reviewed by George Blaisdell.

IT IS more than an interesting picture that the Famous Players release in "Mice and Men," the five-part subject directed by J. Searle Dawley and featuring Marguerite Clark. To borrow an expression from the women—and those women who see the picture very likely unhesitatingly will loan it—it is a "sweet" picture; it is satisfying. As you walk out from it you feel under its spell. Aside from a few situations, its strength is not in its power, but in its charm. It is wholesome. Of "rough stuff" there is none. Of rough characters there is not one. Of misguided love there is a rumble, a flame, but no

Scene from "Mice and Men" (Famous Players).

conflagration results. Somewhat unusual in plays, but possibly not unusual in life, it is the woman who makes the advances and the man who has the saving spark of conscience and common sense to see beyond the end of his nose.

Miss Clark in the beginning has the role of Peggy, a child, one of the many in an orphan asylum. From that institution she is "took" into the home of a man who has been impressed by a sentence he has read in a book that if a man would have a wife to his liking he personally should supervise her upbringing. The ripple of mirth, feminine in sound, that passed over the big house in the Strand Monday afternoon as the sentence was shown on the screen indicated the interest with which the author's ideas were received. The plan works out splendidly until Peggy is woman grown. Mark Embury, the guardian, has set the stage for a proposal. In a moonlit arbor, with a lake in the background, he hesitates—and is lost. The real lover appears, extends his arm, and Embury gets not another chance.

The foregoing is the shell of the story, but the shell is filled with incident. Miss Clark has had no screen medium in which as child and young woman she appears to better advantage. She is the personification of virile youth. She portrays the simplicity of childhood, its innocence, and the coquetry, the unartificial coquetry, of budding womanhood.

The cast has been skillfully chosen. Marshall Neilan is a dashing army lieutenant, Lovell by name, who is momentarily fascinated by Mrs. Goodlake, the darling of a near old man. Lovell wakes up even as he nods; as his lips touch those of Mrs. Goodlake he realizes he is on ground that is untenable. The battle between the conscience of Lovell and the love of Mrs. Deborrah makes a most interesting subsidiary story. Charles Waldron is ideal as Embury—a splendidly drawn character and a character splendidly played. Another character that will appeal to any house is that of Mrs. Deborrah, Embury's aunt, the woman under whose immediate care Peggy comes as she enters Embury's home. Maggie Holloway Fiske is Mrs. Deborrah. Helen Dahl is the misguided wife, and well she plays it.

The picture is finely staged. The exteriors are of the south, with the southern atmosphere—with the moss laden branches of the trees, with those stately porticoed and column-adorned white mansions that are found only below Mason and Dixon's. The period is of the late forties, and the costumes square with it. We are not going to enumerate any of the "situations," but they are present. You'll enjoy them.

Tracing a Ray of Light

A New Kind of Fan Who Is Interested in the Motion Pictures Projector.

The manager of a local theater declares he has discovered a new kind of picture "fan" that is not a "film" fan after the manner of the general run of moving picture enthusiasts. The "fans" have hitherto shown interest exclusively in the films themselves or the players acting before the camera.

The particular "fan" in question evidences a curious interest in one important essential of the "movies" that "picture fans" usually ignore—and that is the machine that projects the picture upon the screen. The steady, even and flickerless projection of moving pictures comes as a result of tireless research and experimenting and was finally attained and credited to the genius of Nicholas Power, a man who has spent half his life in achieving a close approach to perfection in projecting pictures.

"Mr. Curious," as the theater manager aptly named his newly discovered "fan" was more interested in the ray of light that came from high above his head than he was in the picture that developed on the surface where the light spread its beams after tracing a generally widening "streak" from its source. The changing scenes in the moving picture interested him, greatly, of course, but the mechanism that was concealed from view at the narrow end of the ray of light more thoroughly engaged his curosity.

The theatre manager told "Mr. Curious" that he was welcome to call at the theater previous to the time for opening the doors and examine the machine that made moving pictures possible. So it came about that the curious one spent an hour or more, on a recent morning, inspecting the Nicholas Power invention and finding out the process by which the film passes before the light as pictures are projected upon the screen.

Moss Finishes "One Day."

The screen version of "One Day," written as a sequel to Elinor Glyn's enthralling love drama, "Three Weeks," with Jeanne Iver as the scintillating figure, is now complete, under the direction of Hal Clarendon, of Famous Players and Thanhouser fame. "One Day" will be released on Jan. 15.

Aside from its inherent dramatic worth, "One Day" commends itself chiefly for a cast of all-star distinction, including Victor Southerland, Madge Tyrone, Robert Broderick, Edna Holland, Joseph Dillon, Mrs. James Ellery, Arthur Evers, Mrs. William Hoyt, Walter D. Nealand, Mabel Alden, William Bechtel and Master Richard Ross.

Signal Enlarges Forces.

A new company to produce five-reel Mutual Masterpictures, Edition De Luxe, has been organized by the Signal Film Corporation which is enlarging its force to enable it to become a regular contributor to the Mutual Film Corporation's new feature policy whereby, beginning Jan. 1, three Masterpictures Edition De Luxe, will be released weekly. Four veteran motion picture celebrities have been chosen as the nucleus of this new feature company, which will commence work in the immediate future at the Signal Film Corporation's studios at Santa Barbara.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

SELIG-TRIBUNE, NO. 1, 1916 (Selig), Jan. 3.—The first number of the Selig-Tribune news film ushers the new venture into the moving picture field most auspiciously. The following list of news items shows the breadth and excellence of the opening installment: Savannah, Ga., housewives don overalls; new eight million dollar bridge at Memphis, Tenn.; hockey practice, Harvard; U. S. warship California; views of Panama locks; portrait of Josephus Daniels; German soldiers on the Russian frontier; young women bathers diving into Lake Michigan; Col. E. M. House, Brand Whitlock and Capt. Boy-Ed leaving New York for Europe; Senate pages, Washington; war munition plants, Aetna, Ind.; testing new warplane, Readville, Mass.; wreck of roller coaster, Revere Beach, Mass.; baby elephant at Selig Zoo; U. S. sailors on the Nebraska give Christmas presents to children.

THE LITTLE TRESPASSER (Vitagraph), Jan. 3.—The entertainment in this one-reel comedy is of the fluffy pastry sort—light and unsubstantial, but very pleasing to the taste. The author, Charles E. Risse, has built a pretty little romance around a child of nature and a wealthy young chap. Everything comes out in the proper story book fashion, and Jewell Hunt, James Morrison, William Sellery, Harry Fisher, John Costello and Nellie Palmer supply the right grade of acting.

WHEN HOOLIGAN AND DOOLIGAN RAN FOR MAYOR (Vitagraph), Jan. 5.—This one-reel comedy, on the Personally Picked Program, shows the comic side of politics. As the acting has been placed in the competent care of Hughey Mack, William Shea, Flora Finch, Kate Price, Nitra Frazer and Donald MacBride, the good points of the picture are skillfully brought out. Wally Van made the production.

THE MISSING MUMMY (Kalem), Jan. 4.—Although Bud Duncan takes the place of a missing mummy in this one-reel farce, he has little trouble in proving that he is anything but "a dead one." The comic happenings in the picture are many, and Bud, Charles Inslee, Ethel Teare, Jack McDermott, Gus Leonard and Charles Mulgro work at high speed all through the reel.

MILE-A-MINUTE MONTY (Essanay), Jan. 5.—Leon A. Sarle's animated cartoon on this split reel is decidedly amusing. The artist grotesque characters are in a class by themselves; so, also, is Monty's flying machine. Views taken in Vancouver, B. C., are also on the reel.

HIS LORDSHIP (Lubin), Jan. 5.—Daniel Ellis, the author of this one-reel comedy, has made a modern version of the Christopher Sly episode from "Taming of the Shrew." The incidents are amusing as ever in present-day dress, and offer D. L. Don a role that fits him at every angle. Florence Williams and Patsy DeForest have the leading female roles.

SELIG-TRIBUNE NO. 2, 1916 (Selig), Jan. 6.—A picture that looks like a meeting of the Peace Party opens the reel. It shows a flock of 17,000 geese at Gibson City, Ill. Other items are: Mummer's Parade, Philadelphia; heavy fall of snow near Seattle; Mexican boys at El Paso; Pan American Congress, Washington; S. S. Curacoa, Seattle; General Huerta, El Paso; animal hospital, Boston; Mexican generals and officials, Juarez, Mexico; Representative Buchanan indicted at Washington; feeding python at Chicago Zoo; two million dollar fire, South Chicago.

HIS WIFE KNEW ABOUT IT (Vitagraph), Jan. 7.—Aside from offering fifteen minutes of unalloyed amusement, this one-reel comedy contains a sure recipe for retaining the services of one's cook. The scenario was written by James Montgomery Flagg, and is as full of laughs as a plum pudding is full of raisins. Mr. and Mrs. Sidney Drew have not the slightest difficulty in extracting the full flavor of its humor.

BILLIE'S HEADACHE (Lubin), Jan. 8.—The fun in this one-reel farce is furnished by the seat of a chair and the corresponding section of Billie's trousers. They become firmly attached to each other, and William finds himself in an awkward position. The headache is merely a ruse. The reel is quite laughable and is well acted by Billie Reeves, Carrie Reynolds, Peter Lang, Clara Lambert and John Sherman.

CAUGHT WITH THE GOODS (MinA), Jan. 6.—The "goods" referred to in this one-reel farce is an attractive young woman, and a flirtatious married man is the "party of the first part." The complications are closely related to those found in a French farce, and lively playing by a capital cast makes the reel an amusing one.

CROSSED CLUES (No. 11 of the "Ventures of Marguerite" Series) (Kalem), Jan. 7.—This number of the series deals interestingly with foreign spies and events connected with conditions brought about by the present war. Miss Courtot still continues to dress herself tastefully, and is assisted in the action by Roland Bottomly, Richard Purdon, Forrest Cummings, Hassen Mussali and Joe Sullivan.

THIS WAY OUT (Vim), Jan. 7.—The ins and outs of hotel life as made possible by a skilled director of comic situations and the efforts of a cast that hesitate at no known variety of "funny fall," combine to shape this one-reel farce into a worthy Vim. The trio of "knockabout" comedians employed in this brand of pictures have full scope for their best endeavors.

WHEN SECONDS COUNT (No. 61 of the "Hazards of Helen" Railroad Series) (Kalem), Jan. 8.—Since the advent of Helen Gibson as the star of this series of photoplays, she has made clear the fact that she will not be stumped. The hazard taken by her in this one-reel drama is a "best thriller," and the events leading up to it form an exciting screen drama.

General Film Company Specials.

THE BURIED TREASURE OF COBRE (Selig), Jan. 3.—Richard Harding Davis is the author of the scenario for this three-reel photoplay of adventure and romance. The plot calls for several unusual settings, and Frank Beal, the director, has shown great skill in meeting the demand. The story is novel, spirited, holds the interest to the finish, and is in line with the South American tales that did so much to help Mr. Davis make his reputation as a writer. Harry Mestayer is an engaging hero. Others in the well balanced cast are Frank Clark, Will Machin, Louis Cody, Fred Hearn, Richard Morris and Virgina Kirtley.

THE AVENGING SHOT (Biograph), Jan. 4.—In this tense two-part drama Charles H. Mailes gives an excellent characterization of an aged curio dealer who has waited for twenty years to avenge a wrong. The opportunity comes unexpectedly. Vera Sisson, Jack Mulhall and G. Raymond Nye are in the cast of a very well presented picture that never fails to hold the attention.

HER LESSON (Essanay), Jan. 4.—The danger run by a married woman when carrying on a flirtation with a man other than her husband, is clearly told in this two-reel drama. The subject is treated in a realistic manner, and the production is handsomely mounted. G. M. Anderson and Ruth Saville are excellent as the husband and wife, respectively, and Rodney Hildebrand, Lloyd Bacon and Eva Heazlett justify their presence in the cast.

THE SKATING-RINK (Biograph), Jan. 5.—A bright three-part comedy in which most of the scenes are laid in a village obsessed by the roller-skating craze. A barn is turned into a rink for the convenience of the rural population. There is a spectacular fire in the last reel. Gertrude Bambrick gives an especially effective comedy performance, whereas others of importance in the cast are Dave Morris, Madge Kirby, Louise Owen and Jack Mulhall.

THE HONOR OF THE ROAD (Kalem), Jan. 5.—Sixth Episode of the "Stingaree" series in which the road agent shows up a real rascal who has not only robbed but murdered his partner. What is more, he has laid the crime at the convenient door of Stingaree, who is disgusted. Stealing a police uniform, he poses as an inspector and with a clue that he stumbled upon gets enough evidence to make the rough and villainous rancher confess after which he turns him over to the police with his confession written on his chest. It is a good offering and well holds up its end in the series.

SORROWS OF HAPPINESS (Lubin), Jan. 5.—This four-reel Unit Program photoplay tells of the way in which an elder sister forced the betrayer of a simple country girl to right the wrong. The story is well told and has been carefully produced by Joseph Kaufman. June Daye, Craufurd Kent, Inez Buck and Bartley McCullum are in the cast. A review of this picture appeared in the issue of Jan. 8, page 257.

VENGEANCE OF THE OPPRESSED (Lubin), Jan. 6.—Strength of story and excellence of production mark this three-reel drama. The opening scenes are laid in Russia and a realistic picture is shown of the oppression and cruelty practiced upon an unfortunate Jewish family. The latter part of the action takes place in this country. Edward Sloman directed the photoplay and also acts the leading part. Francelia Billington, Adda Gleason, George Routh and L. C. Shumway are members of the cast. A review of the picture was printed in the issue of Jan. 8, page 257.

PAYING THE TOLL (Knickerbocker), Jan. 7.—In order to point the moral of his story, the author of this three-reel drama has discarded the "happy ending." The plot tells of a young girl who grew tired of waiting for her lover when ill-luck overtook him, and married his wealthy rival. There is an abundance of fairly convincing incidents during the action of the photoplay, and the cast works earnestly, with somewhat limited ability, to meet the demands of the scenario. The production is up to the average.

SPOOKS (No. 8 of the "Chronicles of Bloom Center") (Selig), Jan. 8.—In this two-reel comedy the director easily demonstrates his superiority over the ordinary medium, by producing a number of real "spooks." They invade a seance and put the fake "spooks" and every one else to flight. The number keeps pace with the other pictures of the series, and Cecil Holland, Wm. Hutchinson, Ralph McComus, John Lancaster and Sidney Smith repeat their respective performances of the quaint character roles.

Fox Film Corporation.

THE GREEN-EYED MONSTER (Fox), Jan. 3.—Robert Mantell gives a telling performance in this five-part picture, directed by J. Gordon Edwards. The story follows the line of extravagant melodrama, which profits by the intelligent acting of Mr. Mantell and of Genevieve Hamper. Another capable performance is provided by Stuart Holmes. This offering should appeal to Fox audiences.

Mutual Film Corporation.

SEE AMERICA FIRST, NO. 17 (Gaumont), Jan. 4.—In this number of these excellent travel pictures we are taken to Chicago, over the stock yards, to the Gary steel mills, and other interesting points in and about Chicago. Only exterior views of these manufacturies are given. On the same reel with "Keeping Up with the Jonses."

KEEPING UP WITH THE JONESES (Gaumont), Jan. 4.—In this particular episode in the life of the McGinnises a pet parrot works havoc in the domestic machinery of the household. Very amusing.

MUTUAL WEEKLY NO. 53 (Mutual), Jan. 6.—Interesting items of this number are bas-relief monument of Edith Cavell, the heroic English nurse, in Paris, France; fire at Savannah, Ga., which destroyed $200,000 worth of cotton, the opening of the second Pan-American Scientific Congress, the latest skating fashions, the sailing of the "Rotterdam" with many notables on board including Col. E. M. House, Brand Whitlock and other scenes equally interesting.

JERRY IN THE MOVIES (Cub), Jan. 7.—George Ovey is quite as entertaining as usual in this one-reel comedy. It is more or less of the slapstick sort, but free from vulgarity and very funny. After having a prospective moving picture actor arrested in the park as a crazy man, he himself takes the book on "How to Be a Motion Picture Actor" and pursues it to his heart's content. Eventually he makes his way into a moving picture studio with severe results.

ALIAS MR. JONES (Casino), Jan. 9.—"Bud" Ross is the star of this comedy, which is a very good one. Mr. Jones is more or less of a myth, but becomes quite a material factor in the straightening out of the domestic affairs of a young married couple. The husband through unfortunate circumstances is accused of what he is not guilty of, and has to move and think quickly in order to get even with the game. This will be found very acceptable to most audiences.

OH FOR THE LIFE OF A FIREMAN (Vogue), Jan. 10.—A farce comedy of ordinary merit which might be found very amusing to some audiences. The accidental muffling of the fire bell by the fire chief's wife, the effort to extricate the victims of a factory fire, and the desperate love making of some of the characters will be found amusing.

THE FIRST QUARREL (Beauty), Jan. 11.—Although many would find this comedy entertaining, it is not especially commendable for the reason again that there are too many of the scenes staged in bedrooms. This is apt to be objectionable, no matter how careful a director may be in presenting them.

SEE AMERICA FIRST, NO. 18, MILWAUKEE, WIS. (Gaumont), Jan. 11.—Comprehensive views are shown in this number of the city of Milwaukee. Numerous machine plants, public buildings and other features are pictured.

KEEPING UP WITH THE JONESES (Gaumont), Jan. 11.—Ma McGinnis takes a marvelous joy ride, in which she knocks over a train and many other obstacles with her automobile. Amusing animated drawings.

REFORMING "RUBBERING ROSE" (Falstaff), Jan. 13.—A comic number which has been done before, but has features of interest. It pictures a series of incidents which occur while the old lady gossips from her back window. The piano is taken out and the house catches fire before she wakes up to the situation. This has amusing moments.

SPIDER BARLOW MEETS COMPETITION (American), Jan. 14.—An amusing comedy-drama in which Spider Barlow still remains the winner, in spite of many complications that occur during the burglarizing of the house of Willard Dale. Dale, coming home from a masquerade ball dressed as a burglar, is the cause of much confusion and considerable comedy. The production with Winnifred Greenwood, George Field, Edward Coxen and Sid Algier is a good one.

GETTING IN WRONG (Beauty), Jan. 15.—An amusing comedy in which one occupant of an apartment house gets into the wrong apartment and consequently the wrong bedroom, while he is under the influence of liquor. Although there is nothing really vulgar about the picture it would have been as well to have chosen some other subject.

GRACE'S GLORIOUS GOWNS (Falstaff), Jan. 18.—An amusing comedy, in which a girl stenographer falls heir to her aunt's millinery business. The girl, instead of selling the gowns, wears them at the beach, making a decided sensation. Then another will is found, leaving everything to another. This is quite original and pleasing.

THE THUNDERBOLT (American), Jan. 21.—This production has a fair amount of merit. It treats of an effort of one man to ruin the reputation of a young woman and her sweetheart. The villain is killed by a thunderbolt just after he has written a declaration of his own ill-doing and their innocence Some good storm scenes occur in this picture.

Mutual Film Corporation Specials.

THE HOMESTEADER (Centaur), Jan. 6.—A two-part animal drama of more than usual merit. Margaret Gibson is especially charming in the leading role. The story is of a young girl and her invalid mother who go west in the capacity of homesteaders. The usual trouble occurs with the frontier villain, and the hero steps in and rescues the girl. But in spite of the story being a somewhat hackneyed one the production is as before said unusually attractive.

VIVIANA (American), Jan. 10.—A two-reel offering, featuring Vivian Rich, George Periolat and others. The story is that of a wealthy young idler who lures a pretty young girl to his apartments for evil purposes. He discovers his sister in an adjoining apartment with a young actor. This brings about his moral awakening. He saves his sister and spares the young girl. Later he experiences real love for her and asks her to marry him. This has a broad theme, but is handled pleasingly and really carries a desirable moral effect. It makes a good offering.

THE SECRET AGENT (Rialto), Jan. 12.—A three-reel number, featuring Robert T. Haines, Flavia Arcaro, Kathleen Ruth and Harry W. Pemberton. There is not great novelty in the plot, which has to do with a young girl carrying jewels across the ocean on a liner, followed by a crook and a secret service agent. Yet the presentation is attractive and the action good. The final scenes, if anything, are a trifle hurried. There is an unexpected twist in the plot at the close, when the supposed diamonds turn out to be merely crystal reproductions. An entertaining number.

THE WOMAN IN POLITICS (Mutual Masterpicture-Thanhouser), Jan. 13.—This five-part production from the Thanhouser studios presents one of the best constructed photoplays of the season. The plot is a good one, and is developed consistently. The story is an excellent plea for woman suffrage. A full review of this production will be found in the issue of January 8.

THE SECRET WIRE (American), Jan. 14.—This is rather a thrilling production which treats of a search for a telephone connection which has been secretly installed in the headquarters of a bandit gang. Harold Lockwood and May Allison play the principal roles. The picture is in two reels, is consistently developed and is altogether an entertaining offering.

WATER STUFF (Mustang), Jan. 15.—A three-reel Buck Parvin number, adapted from one of the stories of Charles E. Van Loan. In this number Queenie Rosson and Art Accord appear. The girl gets a job on pretense that she can swim, but when the test comes she is unable to do so. Buck saves her from drowning. The number is a trifle strung out but runs along entertainingly and comes to a laughable climax. The fire scene on the boat makes a good feature.

THE GAMBLE (American), Jan. 16.—A two-reel number, featuring Harold Lockwood, Wm. Stowell, May Allison and Harry von Mater. The scenes take place on a ranch and are very attractive. The young ranchman marries an Eastern girl after her father's suicide as the result of financial failure. She grows lonely and is attracted to Leland, an employe. The husband confronts Leland and asks the wife to choose between them. She remains true to her husband and Leland turns out to be a squawman. The story is interesting and well developed.

THE THOROUGHBRED (Masterpicture de luxe American), Jan. 17.—This five-reel picture produced by the American Film Co. features William Russell and Charlotte Burton. As one of the edition de luxe it is not as perfect a production as we would like to see. Its story is not big enough for five reels; consequently there has been a good deal of incident dragged into it for the sake of the spectacular.

THE PHANTOM WITNESS (Thanhouser), Jan. 19.—A three-reel subject, by Phillip Lonergan, featuring Kathryn Adams, Edwin Shirley and others. This is a story of the grewsome, creepy type and, while it is not convincing in every detail, keeps a close hold on the interest. The old guardian renders his ward ill by placing rats in the house. She buys rat poison and he brings about her death by pouring it in her drinking water. Her vision appears to the district attorney, her lover, who examines the guardian on the witness stand and breaks him down, so that he confesses. Both the guardian and the lover die at the close. This is strongly presented in spite of certain improbable features.

THE FIVE FAULTS OF FLO (Masterpicture de luxe-Thanhouser), Jan. 20.—The scenario for this production was written by the Lonergan brothers, Lloyd and Phil. The idea is quite a clever one, and the lesson, or lessons, contained in the picture are such as might well be remembered.

Paramount Pictures Corporation.

THE TEMPTATION (Lasky), Dec. 30.—Geraldine Farrar and Theodore Roberts do remarkable work in this film, which is rather conventional in plot. The story was written by Hector Turnbull. Photography and settings are carefully handled. An extended review of this subject can be found in last week's issue.

THE TONGUES OF MEN (Morosco), Jan. 6.—An interesting five-part story dealing with the conflict between a priggish young minister and a famous opera singer, whose reputation he attacks. Constance Collier acts with feeling and presents a fine appearance as the opera singer. In a picture marked by able characterizations, the performances of Forrest Stanley, Lamar Johnstone and Herbert Standing are conspicuous. The production was very well staged.

THE GOLDEN CHANCE (Lasky), Jan. 13.—A picture of striking splendor. Cleo Ridgley shows wonderful versatility; the story is unusually interesting, as well as diverting. The star is ably supported. Photography and settings deserve praise. Such pictures as these add to the prestige of the motion picture.

Pathe Exchange, Inc.

PATHE NEWS 104, 1915 (Dec. 29).—Interesting items of this issue show French lumberjacks at work making bomb proof trenches, scenes on a hog farm, Brand Whitlock and Col. E. M. House embarking for Europe, and several views from the battle front.

QUAINT DANCES OF JAPAN (Globe), Jan. 3.—Illustrative of the grace and artistry of the Japanese. These dances, known by various

names, are danced by the petite maids of Japan gowned in their pretty silken kimonas.

OLD UNCHANGING HOLLAND (Photocolor), Jan. 3.—An unusually beautiful series of views from this quaint land, showing the people and their occupations. Some of these scenes remind us forcibly of Dutch paintings we have seen, illustrations of the rural districts of Holland.

LUKE LEANS TO THE LITERARY (Phunphilms), Jan. 5.—This is an extremely amusing farce comedy in which Luke does his best in the interests of a book agency. His efforts are not always appreciated by his victims, hence a great deal of the comedy of the film.

Pathe Exchange, Inc., Specials.

THE KING'S GAME (Gold Rooster Play), Jan. 7.—An Arnold Daly and Ashley Miller production of unusual merit. In it are featured George Probert, Pearl White and Sheldon Lewis. The play deals with a Nihilist plot. A full review of the production will be found on another page of this issue.

THE RED CIRCLE NO. 4 (Balboa), Jan. 8.—"In Strange Attire" is an intensely interesting chapter in the story of June Travis, the young woman who inherits the red circle and what it brings with it. In the last episode Mary June's nurse in an effort to throw the detective off June's trail is left with her black cloak caught in the door of a garage. In the opening of this one she cleverly lets herself out of the cloak, which is captured later by June, who tears the manufacturer's label off it. The cloak is then taken by the detective to the police department whence June, attired in man's clothes, rescues it.

THE RED CIRCLE NO. 5 (Balboa), Jan. 15.—"Weapons of War," which is the title of this chapter, brings us with June Travis and her foster mother to the seashore where she steals the formula of a high explosive. The incidents attendant on this are thrilling, and the episode thoroughly enjoyable.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 1 (Universal), Jan. 5.—This first number of the new series contains much of interest, including views of Col. House and Brand Whitlock departing for Europe, launching of an oil tanker, wreckage left by a New England hurricane, and scenes on the Ford peace ship.

THE BOY, THE GIRL AND THE AUTO (Nestor), Jan. 10.—A comedy number, featuring Neal Burns, Billie Rhodes, Ray Gallagher, Ethel Lynn and others. Neal takes his girl riding in the boss' car, creating domestic difficulties. Later his rival wins the girl over with a flivver. The plot is slight, but the general tone bright and entertaining.

FLIRTING A LA CARTE (L-KO), Jan. 16—Alice Howell and others are featured in this. It pictures the flirtations of two old salts. The photography is uneven and the opening scenes are slow. There are some laughable moments at the close.

SAVING SUSIE FROM THE SEA (L-KO), Jan. 19.—Rivalry in love is the chief plot ingredient in this knockabout comedy. Some of the action takes place at the beach. The automobile and motorcycle chase is well pictured. A characteristic number.

BUILDING UP THE HEALTH OF THE NATION, NO. 2 (Powers), Jan. 20.—Bernarr MacFadden appears in more gymnastic lessons, showing particularly how the stomach may be strengthened.

AERIAL BUDS (Powers), Jan. 20.—On same reel with above. Two juveniles, a brother and sister, appear in a brisk trapeze act. Very good of its kind.

A SEA MYSTERY (Victor), Jan. 21.—A seacoast tragedy, by M. B. Havey, with Mary Fuller, Paul Panzer and Ralph Belmont in the cast. The story, in which one brother gives his life to free the girl and insure his brother's happiness, is quite strong. The number is a good one of its type.

THE WHOLE JUNGLE WAS AFTER HIM (Joker), Jan. 22.—Paul and Mme. Bourgeois are featured in this comedy number, into which numerous wild animals are introduced. He pretends to be a famous hunter, but after his realistic dream in which the various skins come to life, decides to give up the deception. The number is a good one and holds the interest well.

UNCLE SAM, NO. 5 ("Protecting the Ships at Sea") (Powers), Jan. 22.—An informing number, showing instruments employed by the weather bureau, also the manner in which buoys are placed. The final views show men of the navy exploding a sunken vessel to clear a channel.

Universal Film Mfg. Company Specials.

AS THE SHADOWS FALL (Gold Seal), Dec. 28.—A two-reel number, by Harvey Gates, featuring Herbert Rawlinson, Agnes Vernon, Dorothy Beeb and Jack Wells. The story is strong in construction, but rather unpleasant in plot. It pictures quite frankly the efforts of a young man to ruin a working girl. He takes her to a hotel, engages a room and when he is about to assail her the girl jumps to the ground, three stories below. The hero, who befriends working girls, has her taken to a hospital, where she recovers. The cast is competent and the scenes are well handled, the sordid plot being the worst drawback.

THE LITTLE UPSTART (Laemmle), Dec. 30.—A three-reel number, written by Harvey Gates, featuring Stella Razeto, Charles Lyke, Laura Oakley and others. The story is a very entertaining one, working out in a way that holds the attention throughout. It pictures the adventures of a young laundress who breaks into high society by taking advantage of certain propitious circumstances. The story is fresh in subject matter and free from usual stock plot features. This makes a good offering.

LOVE'S PILGRIMAGE TO AMERICA (Broadway Universal Feature), Jan. 10.—A five-reel production, by May B. Havey, featuring Lulu Glaser, of light opera fame, supported by Jack Richards and others. This is extravagant comedy, almost approaching burlesque in some scenes. The bishop's daughter and the duke's nephew come to America to make their fortunes so they can marry. They have all sorts of difficulties, but finally find happiness. The general tone of the comedy is good, but some of the slangy subtitles do not carry as much humor as intended. The action is only fairly good in places. Miss Glaser is very pleasing. This makes a feature comedy of about average strength as a whole.

THE MAN INSIDE (Broadway-Universal Feature), Jan. 17.—A five-reel offering, featuring Edwin Stevens as a master villain. He plays in fact two parts, Col. Dana Thornton and Barry Thornton. As the former he commits a series of dramatic crimes and finally kills himself to escape trial. The action is very choppy and abounds in complications. At the same time the story is so strong that it holds the interest firmly. The cast is a competent one, including Harry Benham, Tina Marshall, Sidney Bracey and others. The strong points of this are the splendid work of Mr. Stevens in his dual role and the dramatic quality of the story. Some incidents could well have been eliminated for the sake of continuity.

THE RAILROAD MONOPOLY (Universal—Special Feature), Jan. 17. No. 6 of the "Graft" series. This two-reel number sees Tom in another struggle with an unscrupulous trust magnate, this time the president of a railroad. He and Dorothy have some stirring adventures while out in the president's car. The car dashes through an open bridge in the final scenes. At the close the president resigns and thus passes another member of The Fifteen, a characteristic number.

HER BETTER SELF (Victor), Jan. 19.—Grace Cunard, Jack Connolly, Irving Lippner and Jack Holt appear in this two-reel number. The former appears as a lady Raffles. Her first lover shoots himself because she will not marry him. Later the second discovers this fact; also her connection with a gang of thieves. The chief action centers about a theft of presents at a wedding. The number is not particularly strong, but well up to the average for this type of story.

JUST PLAIN FOLKS (Laemmle), Jan. 20.—A three-reel comedy drama, by Lenora Ainsworth, with Wm. C. Dowlan, Gloria Fonda and numerous others in the cast. The chief setting is a small town hotel. The characterizations are particularly good and the comedy touches are excellent. The actions centers about the robbery of the cash register, for which the stepson is falsely blamed. The girl and her lover succeed in clearing him by catching the real thieves at work. A very entertaining and amusing offering.

VANITY, THY NAME IS —— (Imp), Jan. 2.—A two-reel comedy number, featuring Matt Moore and Jane Gail. She plays the part of an extravagant young wife, who leaves her husband because he sends back some coveted new gowns. Her mother sets her to washing dishes and scrubbing floors, so she is glad to return to her husband. In spite of the familiar type of this plot, it is handled nicely and proves quite amusing all through. Both of the principals do entertaining work and the mother-in-law is also good.

BUCK SIMMONS, PUNCHER (Bison), Jan. 22.—A two-reel Western number, by Leon D. Kent, who plays the leading role. Edna Maison and Malcolm Blevins also appear. Buck is a cowboy in love with the girl. Dan, the gambler, also loves her. Buck rounds up the man who shot her father. Later he saves the girl from the gambler, who is badly wanted for crimes committed before the girl met him. This is a typical Western number, not new in plot material, but well constructed and containing good action and atmosphere.

World Film Corporation.

CAMILLE (Shubert), Jan. 3.—Clara Kimball Young gives one of the best performances of her entire career in this five-part adaptation of the famous play, made under the direction of Albert Capellani with Paul Capellani playing Armand. The picture possesses a strong emotional quality, it is finely acted and the production is adequate.

LIFE'S WHIRLPOOL (Brady), Jan. 10.—Based on Frank Norris's novel, "McTeague," this five-part melodrama is strongly acted by Holbrook Blinn and Fania Marinoff. The picture is well out of the ordinary, but questionable entertainment for the average audience. The succession of horrors is rather depressing.

HER GREAT HOUR (Equitable-Triumph), Jan. 17.—A five-part melodrama written and produced by Stanner E. V. Taylor with a cast consisting of Molly McIntyre, Gerda Holmes, Richard Lynn, Martin Alsop and P. J. LeMae. The production is an unusually gripping one, well acted and staged. A full review of it will be found on another page of this issue.

PATHE'S "THE LOVE TRAIL."

"The Dope Doctor," a novel by Richard Dehan, has proved so popular in England that it has run through twenty-four editions. The Pathe English office acquired the picture rights at a very large cost, and the feature made from it will be released on the Gold Rooster Program January 21st under the title "The Love Trail."

In the cast are Fred Paul, Agnes Glynne and Booth Conway, names which perhaps are not so well known on this side of the water, but stand for popularity in England.

The story is a stirring one, strongly emotional, and deals with South Africa in Boer war times. It shows the regeneration through love of a clever doctor, Owen Saxham, who through misfortune becomes a drunkard. Interwoven with his life story is that of a girl, brought up in the most criminal and sordid surroundings, why by a happy accident is rescued from her environment by a nun and becomes a splendid woman. Heart interest and thrills are united in this picture.

Manufacturers' Advance Notes

"THE MISLEADING LADY" (Essanay).

This is a story of a primitive wooing, adapted from the original dramatic version by Charles W. Goddard and Paul Dickey. It is the angle and the viewpoint from which the story is handled, rather than its originality that makes for its success.

It is a psychological study which depends for its success

Scene from "The Misleading Lady" (Essanay).

on the delicate shading of the acting rather than on the situations themselves.

And Henry Walthall and Edna Mayo, the leads in the pictures, make the most of their opportunities for shaded acting.

The story runs smoothly and logically, and has intense moments.

A confirmed bachelor and woman-hater responds to the lure of a girl who, to show her dramatic ability to a theatrical producer, makes him fall in love with her. Up to the point where the man is being made to fall in love with the girl, the picture is conventional. But when he has proposed to her, been rejected with a laughing explanation that she was amusing herself and her friends, the picture leaves the beaten track.

Calmly he sets about the winning of her by primitive methods. He abducts her in a motor car and carries her to a hunting lodge and there he chains her to the floor. The awakening of her affections comes with a new-born respect for the man who can defy conventions because he loves her.

It is in the portrayal of the calm superiority of the male and a gradual response that the woman makes to his rough wooing that Mr. Walthall and Miss Mayo have their opportunity.

And Director Arthur Berthelet has made the most of this stirring drama.

BIG STUFF IN "THOU SHALT NOT COVET."

A fight to the death between a Royal Bengal tiger and a ferocious leopard will prove a feature of "Thou Shalt Not Covet," a Selig Red Seal play released through V-L-S-E, Inc., on Monday, February 7th. This is one of the most unusual and exciting scenes ever filmed at the Selig Jungle-Zoo. Another feature of this unusual drama is the daring risks taken by Miss Kathlyn Williams, the famous motion picture star. She plunges headlong from the back of a runaway horse and also leaps from the deck of a sinking ship into the sea at the risk of her life. This daring actress also struggles with a leopard and it is a genuine battle. One of the most spectacular scenes ever presented in motion pictures is the sinking of an ocean-going liner at sea. This scene alone cost $50,000 to film. Thousands of extra players participate in the action. They are seen struggling for the life boats, fighting their way to the upper decks of the vessel, while away down below in the bowels of the ship the stokers struggle in the pouring flood like rats in a trap. It can be conservatively stated that this is one of the most thrilling spectacles ever shown on the motion picture screen.

CALIFORNIA TO INSTALL COOPER-HEWITT SYSTEM.

The California Motion Picture Corporation has arranged with William C. Hubbard, general sales agent of the Cooper-Hewitt Electric Co., of Hoboken, for the installation of their latest devices for the taking of studio pictures. Mr. Hubbard, who has personally equipped over fifty of the studios here and in the west, is to make a special trip to California to install the system which will be the most up-to-date on the Pacific Coast. A special building is being erected for the accommodation of the lights which will supplement the already extensive plant of the California concern.

The decision to use the Cooper Hewitt lights came after a very careful study of the situation. Arthur C. Payne, one of the directors of the California Motion Picture Corporation, and Alex E. Beyfuss, vice president and general manager, visited last week many of the studios in and around New York making a comprehensive study of the methods of artificial lighting employed in this vicinity.

"THE THOROUGHBRED" (American).

American Film Company, Inc., announces "The Thoroughbred" as the second of its releases under the head of the widely discussed Mutual Masterpictures, De Luxe Edition. William Russell and Charlotte Burton are cast in the leading roles with the support of an all-star cast of American players, including Lizette Thorne, Roy Stewart and Jack Prescott.

"The Thoroughbred" is the powerful story of a young man's fight to "come back" after a severe financial thrashing on the stock exchange. A score of tremendously big scenes are introduced including a big mine explosion. Mexicans and miners are engaged in a gun battle. A stray bullet strikes the mine powder house. A terrific explosion follows, and there is nothing left of the mining camp but a memory. Director Charles Bartlett worked for more than a week on this single scene, insuring the perfection of every detail before he touched off the blast that spelled ruin for the settlement built up for use in this specific picture.

Another big scene is the hand-to-hand fight between Kelso Hamilton (William Russell) and his burly ranch foreman, noted throughout the country as a bully. A number of striking railroad scenes, too, are introduced, in which the dominating characters are Russell and Jack Prescott, who takes the role of Tom Cook in the production.

In "The Thoroughbred" William Russell introduces his own favorite saddle horse "Babe," an animal which Russell boasts

Scene from "The Thoroughbred" (American).

of having taught "film temperament." "Babe" can run fifty feet before the camera and then pull up, with flanks glistening, eyes aflame and sides heaving as though he had just completed a dash from Los Angeles to Santa Barbara. It is only on special occasions that Mr. Russell will consent to the use of "Babe" in pictures. On no occasion has the horse appeared on the screen ridden by anyone but "Bill" himself.

"JERRY IN MEXICO" (Cub).

The adventures of Jerry, the principal character in the Cub Comedy releases, whose proclivities continually get him into trouble, are continued in the Cub Comedy scheduled for release on the Mutual program for January 21. The picture is called "Jerry in Mexico" and transfers the scene of Jerry's troubles from the states to the country just across the border. George Ovey plays Jerry in this as in all other Cub pictures.

Jerry has found the states too hot for him, after a series of

Scene from "Jerry in Mexico" (Cub).

painful incidents, and decides that Mexico offers a haven of rest. Instead it proves just the opposite. His trouble begins when upon entering a Mexican cafe the Mexican belles insist upon making him the object of their affections. Were it not for the objections of the girl's sweethearts everything would have been glorious for Jerry, but being hot tempered creatures the aforesaid sweethearts proceed to show their rights. Then Jerry goes through a series of exciting adventures which terminate only when he is able to make his way to safety back into the states.

The story as outlined has been worked into a number of rapidly occurring comedy situations, which Director Milton Fahrney has staged in his best style.

George Ovey brings forth his usual number of laughs. His supporting company includes Jefferson Osborne, George George, Janet Sully, Belle Bennett and a host of supernumeraries.

"THE BAIT" (Centaur).

For the first of his five-reel productions to be distributed as Mutual Masterpictures, deluxe edition, David Horsley offers a strong moralistic drama entitled "The Bait." The principal

Scene from "The Bait" (Centaur).

roles in the story are enacted by a specially engaged cast including William Clifford, Betty Hart, Oliver C. Allen, Marvel Spencer, Frederick Montague and Edward Alexander, the two first named being featured.

A theme of great possibilities has been taken by the author of the story, Theodosia Harris, and treated with such humanness and thorough knowledge of the subject, that every advantage of the theme has been realized. It is laid in the land of the trappers in the great woods of the Northwest. The picture opens in a symbolic vein by showing the means of catching big game—these means being "the bait, the trap and the game." Immediately thereafter the symbols are applied to the tragedy of the story—the catching of still bigger game—human lives.

The bait is a pretty girl; the trap is the well laid plans to fleece "the stranger with the roll" and the unsuspecting trappers; the game is the application of these plans to the men led on by the bait.

Around these fundamentals a drama of great strength has been woven pointing toward an ambitious moral. Set in the beautiful environs of the Northwest woods the drama has a picturesque aspect which enhances the interest in the tragedy as it is unfolded.

Scenes typical of a trapping country are introduced by the use of the Bostock animals in a number of instances, lending added realism to the play.

The production was staged by William J. Bowman, a recent addition to Mr. Horsley's staff of directors.

The release date of "The Bait" is January 22.

TYRONE POWER NOW WITH UNIVERSAL.

Tyrone Power, former favorite of the legitimate stage and popular screen star, is to be featured in a strong Universal production, the title of which is "The Illborn," and which is being directed by Lois Weber and Phillips Smalley.

Power's role in "The Illborn" is one of intense dramatic strength and fits him perfectly. "I like it exceedingly well," he said one day last week, as he was making up in his dressing room at Universal City, "and there are many scenes in the play which afford me excellent opportunity to portray most vividly

Lois Weber Discussing Scene with Tyrone Power.

the emotional qualities that the role demands. It is a pleasure, indeed, to be a member of the company directed by Miss Weber and Mr. Smalley."

SOME FEATURES OF "CAPTAIN JINKS."

"Captain Jinks of the Horse Marines," Essanay film adaptation of Clyde Fitch's brilliant satire of the politics and frivolities of the '70's, is filled with spectacular features, which lend a wonderful setting to the work of Ann Murdock, in the leading feminine part and Richard C. Travers in the title role.

One of the striking features is the dancing. Twenty-four girls now appearing in "The Follies" in Chicago were engaged for this work. The dancing girls appear in the comedy in support of Mme. Trentoni, when she makes her great triumph in her American stage debut. To make the scene realistic the Bush Temple theater, Chicago, was engaged and the scene staged there. The dainty "Follies" girls, gaily costumed, pirouetted and kicked their heels and toes in the air in a scene of splendor. They were trained in their dance interpretation by Director Fred E. Wright.

Another impressive scene is one in which the entire band of the first regiment, Illinois National Guard, takes part. The band members, dressed in full regalia of a band of the period of 1872, makes an impressive appearance which turns into the ludicrous when led by one of Essanay's comedians.

The band was also utilized for another purpose. It was retained at the Essanay studios during the production of most of the scenes and blared forth airs so gay that all the players were stepping lively to keep in tune.

It has lent an air of lightness and quickness to the action impossible to obtain other wise, each actor catching the spirit and being carried away with lilting swing of the pieces.

Jack Cohn and his Animated Weekly department, which was transferred from the old studio on Eleventh avenue to Universal Heights, is going to return to New York City. He will be stationed at 1600 Broadway with his staff of cameramen.

"PUDD'NHEAD WILSON" (Lasky).

With Theodore Roberts in the leading role, the Jesse L. Lasky Feature Play Company will present on the Paramount program, January 31, a picturization of "Pudd'nhead Wilson" from the story of the same name by the late Mark Twain. This production will mark the first of a series of photoplays taken from the widely read and popular stories by the famous American humorist.

Throughout the United States the works of Mark Twain

Scene from "Pudd'nhead Wilson" (Lasky).

are well known to young and old. "Pudd'nhead Wilson" has had a sale almost as big as Mark Twain's other books, such as "Adventures of Tom Sawyer," "Adventures of Huckleberry Finn" and "Innocents Abroad."

Theodore Roberts is exceptionally suited to the role of "Pudd'nhead Wilson" the small country town lawyer at Dawson's Landing, "on the Missouri side of the Mississippi." This story lends itself admirably to the motion picture form of narrative, as it is melodramatic, exciting, contains a detective theme in the plot and makes use of the finger-print method of detection of criminals.

Among those who appear with Mr. Roberts in "Pudd'nhead Wilson" are Thomas Meighan, Alan Hale and Florence Dagmar.

THIS INJUNCTION DENIED.

A petition for an injunction and a receiver made to Justice Ford of the New York Supreme Court by Frank L. Dyer, seeking to prevent a merger between the Dyreda Art Film Company and the Columbia Film Company, has been denied. Mr. Dyer claimed that the interests of the minority stockholders of which he was one, would be jeopardized by the merger, but the Court took a different view of the subject.

"THE LOVE TRAIL" (Pathe).

A thrilling story of frontier life with love interest throughout the five acts is told by "The Love Trail," Pathe's release for January 21st on the Gold Rooster Program.

"The Love Trail" is from the celebrated novel by Richard Dehan. It introduces an actress of exceptional beauty and youth to the American Motion Picture Public. She is Miss Agnes Glynne, who plays the role of Lynette Mildare, an

Scene from "The Love Trail" (Pathe).

orphan, thrown upon her own resources at an early age. Miss Glynne shares honors with Fred Paul, a wandering South African physician, and sustains interest throughout the entire play.

The setting of the story is in South Africa during the Boer war. Mr. Paul distinguished himself in the role of the doctor. The picture is up to the high standard set by Pathe's recent Gold Rooster releases.

Cobe Claims "The Red Circle"

Brings Suit Against Pathe, Balboa and Others for an Injunction and a Receiver.

Andrew J. Cobe, living at 118 West 72nd street, New York, who conducts the Alliance Exchange, has procured from Justice Warley Platzek of the Supreme Court a show cause order against the Balboa Amusement Producing Co., the Pathe Exchange, Inc., Harry G. Kosch and Herbert M. Horkheimer, requiring the defendants to explain why they should not be enjoined from a further use of the film "The Red Circle," which Cobe claims he is interested in on account of a contract he made with the first named company. The matter was on the calendar for argument last week but was adjourned until Jan. 12 when the defendants will be heard as to their side of the controversy.

Cobe claims that he entered into a contract with the Balboa company on Oct. 31, 1915, to market the film on a percentage basis and that in pursuance of that agreement he had many exhibitors from out of town brought to New York to see the film, but on Nov. 19 last, when the exhibitors were ready to view the film here, it was not produced by the owners. Also, that a newspaper advertising campaign was started in order to exploit the film to the public and that much newspaper space was contracted for, and he added that the Pathe exchange was now in possession of the film and were exhibiting it in New York state.

During the pendancy of the suit Cobe asked the court to appoint a receiver who should have control of it until the controversy is settled.

FARNHAM SELLING "RACE SUICIDE."

For this, the first release upon the state rights basis to be marketed by Jos. W. Farnham, formerly general manager of the All Star Feature Corporation and later of the staff of the Lubin Manufacturing Company, the distributor has indeed a novel picture. For the past six months or more the picture has been in the making at Florida and at Newport, R. I., where the sets were built upon a lavish scale.

The picture is one dealing with a subject which Theodore

Scene from "Race Suicide."

Roosevelt made a universal topic but a few years ago and which, with the realization of what the present European strife means toward the depopulation of the nations at war, again becomes a subject of decidedly timely interest.

In the leading roles of the production are to be seen Ormi Hawley, Earl Metcalfe, Octavia Handworth, Kempton Greene and Herbert Fortier with a stupendous all-star cast in their support.

SOUTHERN ROMANCE IN "THE SUPPRESSED ORDER."

An interesting bit of southern romance is pictured in the three-reel drama from the pen of Kenneth B. Clarke, "The Suppressed Order," which is being produced at the American studios for release in the Mutual Program. Edward Conen plays the role of a dauntless young southern lover, while Winnifred Greenwood is the daughter of a tavern keeper. Through it all croons Mammy June (Sylvia Ashton) a typical old southern darky who helps roll the burden off the shoulders of the other members of the cast. George Field also appears in this picture.

PATHE NEWS SHOWS SUBMARINE PICTURES.

One of the most noteworthy news pictures ever taken was shown in Pathe News No. 105. The cameraman was perched in an insecure position on the turret of a submarine, and filmed every stage of the launching of a giant torpedo at an enemy ship, together with the submersion and rising of the submarine. The pictures depict in a way that no mere description could ever do, the methods adopted by the newest and most terrible element of modern naval warfare.

"THE ISLAND OF SURPRISE" (Vitagraph).

Vitagraph announces the completion of Cyrus Townsend Brady's "The Island of Surprise," filmed under the direction of Paul Scardon, and featuring William Courtenay, well known for his work on the legitimate stage. It is a five-part Blue Ribbon Feature and a real thriller in every sense of the word. Assisting Mr. Courtenay in the cast are Miss Eleanor Woodruff, Miss Zena Keefe, Charles Kent, Anders Randolf, Charles Wellesley, Julia Swayne Gordon, Denton Vane and

Scene from "The Island of Surprise" (Vitagraph).

Logan Paul. The story is one that ran in a current magazine, and is considered one of the best from the pen of that gifted author, Dr. Brady. It relates the adventures of Robert Lovell, following his secret marriage to his father's secretary, although it is planned that he wed the daughter of his father's business partner. All find themselves on a yachting cruise and Lovell quarrels with his wife, paying arduous attention to his near-fiance. He and the two girls are left alone on an island when a storm blows the yacht hundreds of miles away.

Savages attack the party and Lovell is injured in the head so that he loses all memory of his wedding to the secretary. She claims him, and the other girl, thinking it a bluff, claims him also. The real wife offers to give herself to Lovell as his wife, when savages again attack, and in the terrible fight that ensues, Lovel sustains severe injuries. The yacht returns and a squad of marines from a battleship rescue the three. When Lovell regains consciousness, his normal mentality is restored and the climax finds a happy ending in the reconciliation of all concerned.

The central figure of the story is Courtenay as Lovell, and he more than upholds the stage reputation he has. The scenes are unusually beautiful and the direction is all that could be desired. January 24 is the release date.

JOHN BARRYMORE STARS IN DOUBLE ROLE.

John Barrymore, who has more than equaled on the screen the reputation which he won on the stage as a comedian, is the star of the Famous Players-Paramount production, "Nearly A King," which is scheduled for release on January 20th. In this story which combines a great deal more of the swift action of a romantic melodrama with the lightness of a screamingly funny comedy than does the average humorous production, Barrymore plays two distinctly different roles, the one a young Balkan prince and the other an irresponsible, adventurous American who gets into more than his share of trouble.

Great as Barrymore has shown his gift of humor to be in his previous screen appearances such as "The Incorrigible Dukane," "The Dictator," and others, his playing of two roles in "Nearly a King" naturally gives him a better opportunity to do his best comic work. Like the imitators in vaudeville, Barrymore is seen giving an imitation of Barrymore as the prince, for the identities of the American and the prince become confused in the minds of the conspirators who are attempting to force matrimony down the throat of the hapless prince, and complications develop with lightning rapidity.

"Nearly a King" typifies speedy action and side-splitting mirth from beginning to end, with a totally unexpected twist at the finish that will catch every audience napping. In support of Barrymore there appear Katherine Harris, Russell Bassett, Fred McQuirk, June Dale and others of equal renown.

MAE MURRAY IN LASKY'S "TO HAVE AND TO HOLD."

Mae Murray, famous beauty and star of "Ziegfeld Follies," will make her debut as a photoplay star in the Lasky Feature Play Co.'s production, "To Have and To Hold," a picturization of Mary Johnson's novel.

Miss Murray and the big company that will appear with her and Wallace Reid, who is co-star with her in the production, have left Hollywood, Calif., and have gone to one of the coast villages where many of the scenes will be taken.

Mr. Reid, who has just made his bow as a Lasky star with Cleo Ridgley in "The Golden Chance," will play the role of Captain Ralph Percy. The rest of the cast includes Tom Forman, Raymond Hattan, William Bradbury, James Neill, Bob Grey, Lucien Littlefield, Camille Astor and Bob Fleming.

In order that she may appear exclusively in photoplays, Miss Murray has definitely left the musical comedy stage for a period of years and will make her residence for some time to come at Hollywood, near the Lasky studios. She has been called the "most beautiful show girl of the world" and during the past two years has had great popularity as a dancer.

ALICE BRADY IN "THE BALLET GIRL."

Alice Brady is one of the most fascinating screen personalities of the time. She is famous by name and famous by merit—a combination that possesses an irresistible drawing power wherever a picture in which she appears is shown.

In "As Ye Sow," "The Boss," "The Lure of Woman" and "The Rack" Miss Brady made a powerful appeal to the sympathy of audiences throughout the world, and now she is to be seen in the title role of "The Ballet Girl," a picture based upon the successful play "Carnival."

This picture tells a pathetic story of a little girl who has a natural tendency, and who in spite of all opposition goes on the stage and makes a great success. Then her trials and tribulations begin, but she finally comes through unblemished in soul and finds happiness with the man she loves.

BLANCHE SWEET IN "THE RAGAMUFFIN."

Blanche Sweet, the popular star of the Jesse L. Lasky Feature Play company, will appear in her next photoplay on January 20, announcement was made yesterday. It is entitled "The Ragamuffin," and was written and directed by William C. DeMille.

In this production Miss Sweet will be seen in a role quite different from any of the score of successful parts with which her name is identified. She plays a little girl, a waif of the streets, to whom environment has been unkind. Protected by thieves, she becomes one—rightfully, she believes as the balance of fate in her favor is pretty narrow.

Among those to appear with Miss Sweet are Tom Forman, Mrs. Lewis McCord, James Neill, Minnette Barrett, Par Jones and William Elmer.

"A FOOL'S PARADISE" (Ivan.)

"A Fool's Paradise," a five-part drama by Ivan Abramson, has just been completed at the Frohman studio. Chrystine Mayo and Paula Shay are the dual stars of this production. They are supported by an exceptionally strong cast headed by James Cooley, Jack Clark and Joseph Burke.

The theme of "A Fool's Paradise" treats of an aged sentimental financier who on the death of his wife pursues the path of folly and consummates a marriage with a clairvoyant. He is rescued from this lamentable condition by the undying

Scene from "A Fool's Paradise" (Ivan).

love of his daughter. Then, not yet too late he makes reparation for the evil his folly occasioned.

Joe Burke, as the sentimental financier, has an opportunity to portray the role of an old man on the point of second childhood attempting to hold the love of a scheming young woman. Miss Mayo, as Maxine, the medium, and erstwhile fortune-huntress, depicts a type of adventuress different from the ordinary. Paula Shay acts as the foil of the adventuress in the role of the financier's loyal daughter. "A Fool's Paradise" will be the regular Ivan Film Production's monthly release for February.

"THE LURE OF HEART'S DESIRE" (Metro).

Owing to an accident in the factory, which will prevent its release on the date scheduled, January 17, Metro Pictures corporation has withdrawn from its program for the present the five-act production, "The Rose of the Alley," in which Mary Miles Minter is starred. In its place the Metro Pictures corporation will release the five-part feature, "The Lure of Heart's Desire," instead of a month later, as was previously announced. Edmund Breese, who was last starred in "The Song of the Wage Slave," has the stellar role in this newest Metro wonderplay. Like his earlier success, "The Lure of Heart's Desire" is a story of the Alaskan desolate wastes, coupled with a contrasting glimpse into New York society, and the Great White Way. In short, the feature is one of

Scene from "The Lure of Heart's Desire" (Metro).

sharp contrasts throughout, which enhances its value as a superb entertainment.

Besides Mr. Breese, there is a strong supporting cast, including Jeannette Horton, Arthur Hoops, Evelyn Brent, John Mahon, and other notable stage and screen artists. The exterior snow scenes were made in the Adirondacks, where an Alaskan street was constructed, and other elaborate sets built. One of the attractive scenes is the New Year's celebration, which was made in the famous Murray's restaurant, near Broadway and Forty-second street, New York City, which was made the day after New Year's, and all the waiters, omnibuses and the company of professional dancers employed regularly in the restaurant were used. Francis J. Grandon, a new director on the Metro staff, made the feature, and it was produced for Metro by the Popular Plays and Players.

BUFFALO TIMES SYNDICATE HAS WAR PICTURES.

The Buffalo Times Motion Picture Syndicate, of which Norman E. Mack is proprietor, has taken over the exhibition rights of The American Correspondent Film Company's latest war features, "The Warring Millions" and "the Battles of a Nation." Already the films have been shown in New York, Chicago, Buffalo, Omaha and Washington. At present "The Warring Millions" is being screened at the Cohen theater in Poughkeepsie and the Boston Opera House is showing "The Battles of a Nation." Mr. Mack reports unusual success for the pictures; and says the hit they have made lies in the fact that a few scenes of the film are enough to convince any spectator that The American Correspondent Film company is not palming off any dead stuff or even sham battles, but is showing in its war features actualities of war unadulterated.

This report was verified by large attendances wherever the pictures were shown; and press write-ups assure their popularity and success. But what the Buffalo Times Motion Picture Syndicate considers as its laurel wreath is the scramble for state rights. Many states have been sold, it is reported, and applications are on the wing.

RAVER'S "THE OTHER GIRL."

The first Raver Film Corporation release, "The Other Girl," adapted from the famous play of the same name by Augustus Thomas, one of America's foremost dramatists, was enthusiastically received at its first presentation. Beside newspaper men there were many state right buyers present. The press was unanimous in its praise of the picture, while those who were directly concerned in the motion picture business remarked on the big possibilities the picture contained as a commercial proposition, pointing out the value of James J. Corbett as a box-office attraction as well as William Muldoon and Paul Gilmore, who are starred in this picture. Particular mention was made by nearly every one of the night scenes on Broadway, claiming it was the best view of the famous "White Way" at night that has ever been photographed for motion picture purposes.

All but about two hundred feet of the entire five reels of the picture are artistically tinted and toned. The titling of the picture is considered very good. Many of them are bits of dialogue taken from the play itself.

The paper on "The Other Girl" includes two styles of "ones," two styles of "threes" and one style "six." The six-sheet has an especially strong punch in it. It shows the automobile accident which was photographed at 43d street and Broadway, one of New York's busiest spots. The myriad of electric lights are seen in perspective, while in the foreground the speeder and victim stand in strong relief. Heralds and three-sized photos are in the advertising lay-out of this picture.

"THE WOMAN WHO DARED" TO BE PRODUCED.

Because of the world war now waging unusual interest centers in the story of "The Woman Who Dared" by C. N. and A. M. Williamson, an exciting story of foreign politics, adventure and intrigue, which is announced as the third release of the California Motion Picture Corporation, in their new series of master film productions of which "The Unwritten Law" by Edwin Milton Royle is the second and which is reviewed in this week's issue. In "The Woman Who Dared" is handled in the adroit manner so characteristic of the skillful Williamsons diplomatic events negotiated between England, France and Germany preceding the outbreak of hostilities and while treated as fiction they have a foundation in fact which make this story of vital interest at this time. "The Woman Who Dared" will also provide a new avenue of endeavor for Beatrice Michelena, the fascinating film favorite whom the California Motion Picture Corporation has been exploiting.

KORNICKER HAS SUCCESSFUL TRIP.

Arnold Kornicker, traveling representative of Menger & Ring, New York City, manufacturers of lobby display frames, has returned from a very successful trip through Michigan, Pennsylvania and Ohio. Some of the many theatres equipped by Mr. Korniker are the New Majestic, Wyandotte, Mich.; the Norwood, Broadway-Strand and Garden theaters in Detroit, the New Strand in Cleveland and the new 56th Street Theater in Philadelphia.

Next week Mr. Kornicker leaves on a tour which will cover the above territory and also Missouri and Illinois. Exhibitors not satisfied with their present lobby displays should write the home office which is in constant touch with Mr. Kornicker, who will be pleased to call on them and offer suggestions entailing them with no obligations whatsoever.

"A FOOL'S PARADISE" COMPLETED FOR IVAN.

Setting the pace in the speedy production of five-reel feature photodramas, Ivan Abramson has just completed his latest work written especially for the screen, "A Fool's Paradise," in the short period of three weeks.

The locale of the story required Atlantic City exteriors and Mr. Abramson and his entire company spent the best part of a week at this resort getting the proper settings.

On their return they entered into the possession of the Frohman studio and now after three weeks the picture is completed. It is being cut personally by the director, who thinks that not the most unimportant part of his work is the proper joining of the scenes.

A Fool's Paradise features jointly Paula Shay and Crystine Mayo. The exceptional cast included James Cooley, Jack Clarke and Joe Burke. This feature is scheduled as the regular monthly Ivan release for February.

Notes of the Trade

COLIN CAMPBELL, the dean of the Selig directors came from Los Angeles to Chicago Monday, January 3rd for a visit with William N. Selig, president of the Selig Polyscope Company. Mr. Campbell recently completed the production of "Thou Shalt Not Covet" a Selig Red Seal Play written by James Oliver Curwood and featuring Tyronne Power and Kathlyn Williams supported by Guy Oliver and Eugenie Besserer together with an all-star cast of players. Mr. Campbell expects to return to the Pacific Coast in the near future. He has been consulting with Mr. Selig regarding the forthcoming production of "The Crisis," "Thou Shalt Not Covet" will be released Feb. 7th through V-L-S-E.

* * *

"Lillo of the Sulu Seas," a pearl fishing romance of the South Seas, is now being produced by the American company as a Clipper release for the Mutual Program.

This picture is being directed by Edward M. Langley. Harold Lockwood and May Allison play the leading roles.

* * *

Lucille Ward as Mme. Pazzazzas gives a highly humorous touch to "Mischief and a Mirror," a forthcoming American "Beauty" release.

* * *

W. S. Forsythe, for five years a photographer for the Edison Company and later with the Universal for two years, has been hired by the Mirror Films, Inc., to take charge of the Camera work for one of its companies. Mr. Forsythe would have been in Jamaica by this time had it not been for the illness of his wife, which prevented him from taking the journey as camera man for Herbert Brenon and Annette Kellermann.

PICTURE THEATERS PROJECTED

COLUMBIA, ALA.—The American theatre has been remodeled and a new white marble front constructed.

Banning, Calif.—The Banning opera house has been leased by J. O. Grant.

Los Angeles, Calif.—George Lanzby has purchased the interest of C. W. McKee in the Creation theatre on Sunset boulevard.

Los Angeles, Calif.—The Brooklyn theatre at 2235 Brooklyn avenue has been purchased by J. A. Menard.

Los Angeles, Calif.—Silverman and Kramer have reopened the Grove theatre, located at the corner of Fifth and Los Angeles streets, and renamed it the Jewel.

Long Beach, Calif.—The Boston theatre has been leased by E. Gaynor.

San Francisco, Calif.—Extensive alterations have been made to the American theatre on Market street, including a new balcony. The improvements cost about $25,000.

Tulare, Calif.—The Airdome, formerly conducted by H. D. Lester, has been taken over by Cain & Ferguson.

South Manchester, Conn.—James Goldman has disposed of his interest in the Park theatre to John F. Sullivan, of New York.

Aurora, Ill.—The Strand is the name of a new moving picture theatre opened here.

Bath, Ill.—A new moving picture theatre has been opened here by A. Valliere.

Cicero, Ill.—Klucina & Vittner, 5700 W. 22d street, are preparing plans for a two-story theatre, store and office building, 177 by 122 feet, to cost $175,000.

Lombard, Ill.—A. J. Keiler plans to erect a one-story moving picture theatre, 38 by 85 feet, to cost $8,000.

Macomb, Ill.—The Gem theatre is now being conducted by L. L. Butterfield.

Springfield, Ill.—Augustus Kerasotes, owner of the Savoy theatre which was recently damaged by fire, plans to remodel the house as soon as the insurance is adjusted.

Greencastle, Ind.—The Lyric theatre now being operated by C. F. Holderman, has been redecorated.

Princeton, Ind.—Charles F. Woods has disposed of his interest in the Star theatre to Gene W. Barrett.

Richmond, Ind.—A new $8,000 pipe organ has been installed in the Palace theatre.

South Whitley, Ind.—The Felter theatre, conducted by Wilson Brothers, has been improved with a new front.

Swayzee, Ind.—A. L. Dunevant, of Upland, Ind., has opened a moving picture theatre here.

Walkerton, Ind.—The handsome New Link theatre has been opened.

Albia, Ia.—The King theatre, formerly conducted by Fred Lambert, has been taken over by F. J. Kissick.

Cedar Falls, Ia.—M. C. Clinton has sold the Empress theatre to W. A. Matthies.

Grinnell, Ia.—The Star is the name of a new moving picture theatre opened here by Mart & Son.

Salina, Kans.—A new moving picture theatre of reinforced concrete construction is being erected by Herbert Thacher. It will have seating capacity for 1,000 persons and cost $100,000.

Hartford, Ky.—The Star is the name of a new moving picture theatre opened by Heavrin & Barrass.

Louisville, Ky.—The Second Street Amusement Company has awarded the contract to Lichtenfeld & Metzner Company to erect a commodious fireproof moving picture theatre, 70 by 150 feet, at Second and A streets; composition, roof, concrete and tile floor; cost, $35,000; heating plant, $2,500.

Lynn, Mass.—The new Strand theatre erected by the Mark-Strand Theatre Company, of New York City, has been opened. It has seating capacity of 2,500.

Calumet, Mich.—Extensive alterations will be made to the Orpheum theatre, a new addition built and the seating capacity increased.

Calumet, Mich.—The seating capacity of the People's theatre has been increased by the addition of 100 new opera chairs.

Detroit, Mich.—The seating capacity of the Rex theatre on West Fort street has been increased. The house now has accommodations for 1,000 persons.

Filmont, N. Y.—Clarence Hocton, Hudson, Mass., plans to erect a two-story moving picture theater, 80 by 35 feet.

New York, N. Y.—A modern moving picture theater will be erected at 115-19 Eighth avenue. The structure will cover an area 50 by 100 feet and cost approximately $15,000. Lessee, M. Needle.

New York, N. Y.—M. R. Ryan, 149 Broadway, will erect a commodious moving picture theater and store building, 51 by 150 feet, to cost $45,000. Lessee, Bofan Amusement Co., L. S. Bolognino, president, 615 Eighth avenue.

Raleigh, N. C.—Howell Cobb, owner of the Ralliegh Apartment, will erect a commodious fireproof moving picture theatre. It will have seating capacity for 1,000 persons.

Kenmare, N. D.—The Lyceum theater has been taken over by L. T. Darling.

Rolette, N. D.—The Foster building has been leased for a term of years by Harry Woodruff, who will convert the structure into a modern moving picture theatre.

Wilton, N. D.—A handsome new brick moving picture theater has been opened by C. V. Danielson. It has seating capacity of about 400 and cost $10,000.

Ada, O.—The Odeon theatre is now being operated by the Hunt-Moss Amusement Co.

Canton, O.—W. E. Klotz plans to erect a modern fireproof moving picture theatre on Market avenue.

Canton, O.—Harvey Loehr, 2248 Mahoning road, N. E., is preparing plans for a two-story moving picture theatre, 50 by 100 feet.

Cleveland, O.—The Peerless theater, at 3134 Cedar avenue, formerly conducted by Edward Stadler, has been taken over by Henry Kaplan.

Galion, O.—E. H. Schott, who recently purchased the Grand theater on South Market street, has had the house thoroughly renovated.

Hillsboro, Ore.—A moving picture theatre of hollow tile and brick is being erected by J. M. Wall; lessee, G. C. Combs.

Medford, Ore.—D. L. Shartes has taken over the lease of A. C. Burgess on the Star theatre.

Pendleton, Ore.—The lower floor of the Temple building has been leased and is being converted into a modern moving picture theater.

Braddock, Pa.—F. P. Garber is the new owner of the Rex theater.

Carnegie, Pa.—The Lyric Amusement and Arcade Company will expend $8,000 in remodeling its moving picture theater.

Britton, S. D.—A modern fireproof moving picture theater, the Strand, has been completed and opened to the public. The structure cost $15,000.

Highmore, S. D.—The Cecil is the name of a new moving picture theater erected here.

Lake Andes, S. D.—O. K. Hillard has leased Remington Hall and will operate it as a moving picture theatre.

Sioux Falls, S. D.—Edward Johnson is erecting a new moving picture theatre on E. Eighth street.

Chattanooga, Tenn.—Stair & Havlin have disposed of their interest in the Bijou theater to John C. Twinam. The purchase price is said to have been $38,000. A new $10,000 organ has been installed.

Houston, Tex.—H. C. Northfleet has taken over the Dixie theatre and renamed it the Globe.

Houston, Tex.—Hugh Hamilton has let the contract to the Central Contracting Company to erect a three-story reinforced concrete moving picture theater and office building, to cost $35,000.

Aberdeen, Wash.—The Grand theater has been reopened by G. F. Nye.

Walla Walla, Wash.—The Arcade theater, formerly conducted by George Retzer, Jr., has been purchased by R. W. Carm.

Huntington, W. Va.—Plans are being considered by the Leland Amusement Company for the erection of a fireproof moving picture theatre.

Delavan, Wis.—The interest of M. E. Wilder in the Pastime theatre has been purchased by T. C. Lewis.

La Crosse, Wis.—A new fireproof moving picture theater, located at the corner of West avenue and Jackson street, has been opened by F. J. Williams. It has seating capacity of 600 and cost $20,000.

Osceola, Wis.—The Iris theater has been taken over by Carl M. Lynn.

Oshkosh, Wis.—Herman Lewis has leased the Grand opera house for a term of five years. It is said he will operate it as a first-class moving picture theater.

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Niagara Slide Co., Lockport, N. Y.

Trade News of the Week

Gathered by Our Own Correspondents

New Thirty Minute Bill

Massachusetts Lawmakers Have Eye on Motion Picture Business This Year—New Thirty-Minute Reel Show Bill Introduced—Censorship Bills to Follow—League Is Now Better Able to Handle Freak Measures.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Films, picture machines, buildings and other component factors in the moving picture industry will play an important part in the procedure of the Massachusetts legislature this year. Several bills having a serious effect upon the industry in one form or another have either been filed or will be in the near future in both the Senate and the House of Representatives.

While the fight before the General Court may not be as spectacular this year as it was last, owing to the absence of the "Birth of a Nation" bill, it will nevertheless be just as energetic to prevent the legislature from heaping any more burdens upon the business than exist at present. Two, if not more, censorship bills are almost certain to be filed within a short time for the manner in which these bills were treated last year did not suit those who were attempting to push the measure through, and they will undoubtedly be back in the arena again.

League Better Able to Handle Any Situation.

The moving picture industry of Massachusetts today, however, is far better organized than it was a year ago. The exchange men, exhibitors, operators and others in the business now have a more definite idea of legislative procedure. They have learned by experience how to combat many of the unfair, discriminating measures that are annually introduced by well meaning but misinformed persons who believe they are doing a public good. These are the sort of people who really do more harm than those fortunately few persons who are sometimes accused of filing bills for spite or for the sole purpose of having somebody buy them off.

Those allied with the moving pictures interests in Massachusetts have sought and secured the good will and support of the great mass of people in the Commonwealth. They have always tried to safeguard the welfare of their patrons and this attitude in no small measure is responsible for the tremendous growth of the industry in the old Bay State. The film men have always been willing and eager to acquiesce in anything that is fair, equitable and reasonable, but they are only exhibiting a true American spirit in refusing to be imposed upon without a struggle. For that reason a close watch is now being kept upon the activities of the legislature which has just convened on Beacon Hill.

Thirty-Minute Reel Bill.

The first anti-picture bill to receive any consideration is one introduced by Representative Charles Chapman of Cambridge —the thirty-minute reel bill. Rep. Chapman is serving his first year as a member of the Massachusetts General Court. He is perhaps better known to the public as "Sandy" Chapman, a vaudeville entertainer of a national reputation, and the measure brought in under his name has been in the legislature before. This year, however, it is intimated that certain vaudeville interests will put up a stubborn fight to get it through.

Will Boost Vaudeville.

The principal sections of this bill as it stands at present are as follows:

"Section 1. No person, firm, corporation or association of persons shall operate or cause to be operated, and no manager, owner or proprietor of a hall, theatre or other place of amusement shall permit to be used or operated, in any hall, theater, or other place of amusement, any machine or other device for the projection of pictures upon a screen or other substance for a period exceeding thirty minutes for each film, picture or series of pictures. Every person, firm, corporation or association of persons, operating or owning such machines shall, after each film, picture or series of pictures, or at the expiration of said period of thirty minutes, furnish some other form of amusement or entertainment for a period of not less than ten minutes. But the provision of this section shall apply only to moving picture machines, so called, and shall not be construed to include machines or other devices for projecting pictures upon a screen or other substance, which pictures remain stationary thereon.

"Section 2. Any person, firm, corporation or association of persons, violating any provision of this act shall be subject to a fine of not less than fifty dollars or to imprisonment for not less than six months."

There is also another section of the bill which deals with the repeal of all other acts on the statute books which conflict with the provisions of the first two sections.

Hits Small Village Houses a Blow.

This bill, if enacted into law, probably would not affect any of the larger playhouses to an appreciable extent, but it would probably work a hardship on a large majority of the smaller houses that are scattered about in the little communities of the state. The real danger in the bill, however, is in the fact that if it becomes a law, an attempt might be made next year to cut the time a film may be shown from thirty minutes to a much shorter period. The consensus of opinion is that the object of the measure is to provide more work for a large number of small time vaudeville turns that have been thrown out of employment by the rapid advance of the film industry in Massachusetts.

WITH MANAGER SORIERO.

Manager Thomas D. Soriero of the Park theater has put over a winner with a new mysterious opera singer stunt. He has aroused considerable speculation as to the identity of one of his vocal artist, who appears on the stage wearing a mask. The idea has been well worked up from a publicity standpoint and the receipts are showing its value as a box office attraction. Soriero is a hustler and is packing the Park at every performance. He now has as an assistant William Fleming, who until recently was identified with the Poli interests in Waterbury, Conn. Soriero is also working out some new lighting effects in the balcony of his theater with the idea of obtaining more light in the auditorium without interfering with a view of the pictures on the screen. The experiment is still in its embryo.

BOSTON'S NEW FENWAY.

The Fenway theater, Boston's newest, palatial photoplay house, which was recently opened on Massachusetts avenue, near Boylston street, is a welcome addition to the list of Boston show palaces. Situated as it is in the Back Bay district of the Hub and getting its patrons from one of the most densely populated of the city's middle class residential sections, the Fenway theater fills a long felt want and is receiving well merited support under the able direction of Manager Stanley Sumner.

A brilliant future is predicted for this theater. The growth of the city is uptown and the location of the Fenway should be an excellent and paying amusement site for a generation. The property is owned by the Colonial Realty company and this company has laid out a large sum of money in the construction, decoration and equipment of the structure.

An unique arrangement has been worked out for the stage and the picture screen, a specially constructed screen of gold fibre which produces an exceedingly clear pic-

New Fenway Theater.

ture. The theater boasts of a large orchestra, which is seated on the level of the audience behind a rail while beyond is a balcony containing a singer's stand. The organ pipes are arranged on both sides of the stage. The organist is Mr. B. B. Gillette, who for many years was organist of Trinity Church. Young lady ushers are employed in the theater and a general air of quiet refinement is carried throughout the entire amphitheater.

Films are changed twice a week and Manager Sumner has been fortunate in booking some high class vocal artists to appear at the Fenway during the rest of the season. The house had an auspicious opening, more than 15,000 persons visiting the playhouse on its birthday.

LOUIS B. MAYER TO TAKE REST.

Louis B. Mayer, manager of the New England office of the American Feature Film exchange, distributors of Metro pictures in this district, is planning a Southern trip, after a year's steady work during which time he has succeeded in placing Metro features on the New England map. About a year ago Mr. Mayer underwent an operation for appendicitis. After recuperating from the effects of the operation, he immediately resumed his duties and is well deserving of the contemplated rest. During his absence, Thomas Sprye, his efficient assistant, will direct the destinies of Metro pictures in this territory. Mr. Sprye is enthusiastic over the New England future of the new single reel Metro productions.

BIG NEW PROVIDENCE HOUSE.

The Emory Brothers of Providence are constructing a new theater in that city which is expected to seat at least 3,500 persons. According to available information the theater when completed will be the most up-to-date structure of its kind in Providence. It will be called the Emory theater and will be a combined picture and vaudeville house.

GENERAL FILM HAPPENINGS.

Mr. Harry Smith, formerly connected with the booking department of the Boston office of the General Film, has been placed in charge of the special feature department, taking the place of Jefferson D. Levine who has been made assistant-manager. Mr. Lawrence J. Hacking, who succeeded Edward Farrell as manager of the local branch of the General Film company is rapidly forging to the front as one of the most popular exchange men in New England. Letters received by friends in this city intimate that Mr. Farrell, who now directs the southern destinies of the General Film, and his private secretary, Mr. Edwin H. McCloskey are very much pleased with conditions as they found them in Atlanta, Ga. New England feels the loss of both men and they have the well wishes of this territory for a prosperous future.

MAINE COMPENSATION ACT.

Workmen's Compensation Is Now in Effect and Theaters Employing More Than Five Persons Are Affected.

By John P. Flanagan, Maine Correspondent of Moving Picture World (Bangor).

BANGOR, ME.—Maine theaters employing more than five persons are affected by the Workmen's Compensation Act, passed by the last legislature, which has just gone into effect. A brief summary of the law, the enforcement of which is in the hands of a commission composed of the commisisoner of labor, the insurance commissioner and a third member, follows:

Written notice must be served on an employer within 30 days after injury. To total dependents of the injured employe must be paid a minimum of $4 a week, and a maximum of $10 a week for a period of 300 weeks after injury on a basis of 50 per cent. of the weekly wage of the employe. If there are no dependents, it is provided that expense of last sickness and burial be paid to a maximum of $200.

Settlements by agreement require the approval of the commission.

A claim for compensation is not assignable or subject to attachments, or liable in any way for debts.

Reports of all accidents to employes are required to be filed with the commission by employers.

An agreement by an employe to waive his rights under the act is void.

Employers may insure in any casualty company authorized to do business in Maine.

Other insurance or savings of employe are not to be considered in fixing compensation.

Right of Appeal Upheld

Philadelphia Court of Common Pleas Tells Censor That Picture Makers Have Right of Appeal from His Decisions on the Broadest Terms—This Is Counted as an Important Victory by the Film People.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—Although the judgment of the State Board of Censors was upheld by Common Pleas Court No. 5 in prohibiting the photodrama, "Sealed Lips," a production of the Equitable corporation, a most important point was settled in favor of the film interests when the court decided that there is a right of appeal to the courts from decisions handed down by the Board of Censors. The film was disapproved by the censors because of moral conditions, and the judges who viewed the picture also condemned certain suggestive scenes.

Counsel for the Pennsylvania Board of Censors brought up the point as to whether or no the court had a lawful right to interfere with their decisions and as to whether or no they were satisfactorily able to censor reels of moving picture films and to hand down a decision as to the respective merits of the picture in question regarding moral conditions.

The court in deciding otherwise, said: "This right of appeal is given in the broadest terms and is not limited into an inquiry into the good faith of the board or to the question of an abuse of the discretion primarily vested in them, but assigns to the court the duty of determining, de novo, whether or not the reel in question is moral and proper, or is sacrilegious, obscene, indecent or immoral, or such as tends to debase or corrupt public morals."

This decision is regarded as a decisive victory by the moving picture interests and it is assured that any censoring of pictures which fails to meet with the approval of the producers will most certainly be contested in court.

W. L. NEVIN BUYS EMPIRE.

The Empire theater, at the northeast corner of Broad and Fairmount avenues, which recently was sold at public auction by Samuel T. Freeman & Co. to William L. Nevin for a sum of $139,000, has been conveyed by the Empire Theater company to William L. Nevin for $39,000 subject to a mortgage of $100,000. The property is assessed at $150,000. This theater, which was formerly known to theatergoers as the Park, was erected about twenty years ago by the late Israel Fleishman.

NEW GERMANTOWN HOUSE.

Bids are being received for the erection of a moving picture theater in Germantown. The theater is to occupy a lot 125 by 150 feet in dimensions and is to be one story in height and of brick and concrete construction. Ketcham & McQuade, Cramp & Co., P. M. Sax, Frank G. Stewart, the O'Mara Construction company and other well known builders have already submitted their bids. The contract will be awarded within a short period of time.

MORE MACHINES STOLEN.

Those persons who recently terrorized the moving picture industry in this vicinity by stealing many valuable projecting machines are again at work and David Altman, 549 West Pike street, reports the loss of two machines. So far the guilty party has been unmolested.

Good Holiday Business Reported in Philadelphia.

Business conditions with local exhibitors are better at the present time than has been the case for many weeks. Managers of the leading houses report large attendance and similar news has been received from every section of the city. The holidays brought large audiences to the picture shows and from now until the Lenten season makes an appearance Philadelphia exhibitors expect to show to full houses.

There seems to be a marked tendency upon the part of the public to patronize those theaters exhibiting the best films and the day of the little corner moving picture theater has passed in this city. The average citizen is fast becoming a critic upon the subject and it is against his taste to witness a production of inferior qualities. It is surprising to note the manner in which the moving picture fan for his own personal satisfaction sets back in his seat and attempts to diagnose the film before his view. If there is anything the matter with the picture they are sure to fall upon it and tear it to pieces literally and the educational side of the industry is assuming larger proportions daily. The trade as a whole is very optimistic at the present time and a profitable season is expected.

Censor Books $4,265 in Year's Fines.

According to statistics recently handed down by the State Board of Moving Picture Censors, headquarters Harrisburg, Pa., sixty-four exhibitors were prosecuted for exhibiting moving picture films against the regulations of the board and in every case the fight was pushed to a conclusion and the defendant fined. The fines received during the year amounted to $4,265 and ranged in size from $5 to $300. The majority of offenses occurred in Philadelphia although Reading, Harrisburg, Pittsburgh, Lancaster, Altoona and Scranton helped swell the total.

SIEGEL JOINS BLUE BIRD.

By Jacob J. Kalter.

NEWARK, N. J.—Below is a photo of Henry Siegel, the new manager of the Blue Bird interests in Newark. Mr. Siegel, although a comparatively new man in the film exchange business, has made an enviable record in the short time that he has been in it. Early last year he joined the World Film Company, and worked from their Pittsburg office. He made friends readily with the Pittsburg exhibitors, and his good work was soon rewarded by the World concern, who put him in charge of their Newark office. In his capacity of manager, Mr. Siegel was given an opportunity to show his worth. He points with pride to the fact that he has no enemies in the film business, but on the contrary he numbers the most prominent exhibitors in New Jersey among his friends.

Henry Siegel

When the Blue Bird proposition was offered to him the early part of January Mr. Siegel decided to accept the Jersey territory. In speaking of the method of approving the various Blue Bird productions, Mr. Siegel explained to the Newark correspondent of the MOVING PICTURE WORLD that a committee composed of twenty exhibitors, representing all classes of photoplay houses, must approve each feature before it is placed on the program. The headquarters of the Blue Bird Newark office is 286 Market street.

Propects for 1916

Federal Reserve Board's Latest General Account of Business Shows Expansion in New York—Renewed Vigor in Boston—Improvement in Philadelphia—In South Business Is Sound, Though There Is Some Complaint.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—There has been more or less complaint of poor business by motion picture exhibitors of late. It has been stated that while this was due in part to increased competition, the main reason for decreased box office receipts lies in the fact the general business throughout the country has been dull. Thus it is interesting to note that according to a statement just issued in Washington by the Federal Reserve Board, based on the reports of the agents in the twelve Federal Reserve districts located throughout the country, that a very satisfactory boom is at hand and prosperity is once more with us.

What New York Shows.

A summary of the report would show that general trade in the New York district during the month of December, for which the report was rendered, was unusually active and continues to expand. Retail and department stores enjoyed a large holiday business and wholesalers are receiving heavy buying orders for general merchandise. There were fewer business failures and there was an increase in building operations.

Improvement in Boston.

In the Boston district the general improvement in business has continued with renewed vigor. This upward trend started in the lines of goods affected by emergency orders and has spread until now business is better in all lines than it has been for a long time. Domestic business is becoming a larger factor each month. Labor is in good demand and in some lines hard to obtain. Building and engineering operations in New England for the year, with the exception of 1912, were the largest in fifteen years.

Philadelphia Report Promising.

In the Philadelphia district conditions continue to improve, and banks throughout the entire district report that conditions are most promising. Factories of all kinds are running full time, some of them with double shifts, and many are making the greatest output in their history. Pay rolls are large, and labor, both skilled and unskilled, is scarce. Retail trade for December shows a decided increase over the same month of 1914. Collections are reported good. The community seems to be well supplied with money, and the increase in sales is both in quantity and quality of goods purchased.

Full Capacity in Cleveland.

In the Cleveland district the steel mills are at full capacity and the orders they have on hand will keep them running to the limit for the entire year of 1916. Activity in the oil fields of the district is quite marked. Crops are good. Post office receipts for the month show an increase over November. During the past month, trade in practically all lines has been in a very satisfactory condition, and there has been no retrogression from the advances of October and November. The department stores and retailers are now generally busy. Settled cold weather and the holiday season have materially stimulated general business. There is no lack of employment. Skilled labor of almost every kind is in demand at full prices. General conditions, according to the report, are highly satisfactory.

In the South.

The South has been generally complaining of poor picture business, especially during December, and it is the hope of the exhibitors that the prosperity noted by the Government agents in mercantile lines, with labor so fully employed, will spread to the extent of being more favorable to the film business.

The closing days of the year 1915 present a general activity and expansion in all lines, predicting a sound and permanent prosperity for the Atlanta district. The general business conditions of the district are on a sound basis, with strong and wide advancement in some particular lines. The retail trade during the month, and more especially the holiday season, was exceedingly bright.

In Middle West.

The improvement in business and manufacturing in the Chicago district as shown in former reports was well maintained during the month of December. Reports from banking officials throughout the district show that manufacturers, wholesalers and retailers are doing business on an even more than normal basis.

The report from the St. Louis district covers the month of November. It shows that business there is in an excellent condition. The St. Louis post office reports the largest receipts it has ever had for the month of November. Building operations in all of the large cities of the district show a decided increase over last year.

Conditions are also excellent in the Minneapolis district for the retail holiday trade has been brisk at all points. Wholesale lines are in good condition. Collections are excellent. The lumber trade continues to revive. Industrial concerns are active, with much new business. Labor is full employed at good wages. The outlook for 1916, it is said, is excellent, and expressions from all lines of business are very hopeful and optimistic.

It is said of the Kansas City district that probably at no time in its history, taken as a whole, has the wholesale trade been so active and satisfactory as at present. The mail order business espepecially is extremely active. Retailers report increased holiday trade and splendid collections.

In the Southwest.

The report for the Dallas District is based on conditions during the month of November, but shows that everything in that section is decidedly satisfactory.

Increased activity in many lines is noted in the San Francisco district and for this section of the country the outlook is very bright.

With labor fully employed and at good wages, with money less tight, and everything pointing to a good 1916 in commercial lines, the motion picture exhibitors may take heart, for all of these things constitute factors which make possible satisfactory box office returns.

Exchanges Working for Better Express Service

Discussion at National Association Meeting of Interest to All Exchange Men—Ideas to Further Better Transshipment of Films.

WASHINGTON, D. C.—The various exchangemen of Washington, D. C., are co-operating with one another in an effort to secure a better express service in the territory comprising the District of Columbia, Maryland, Virginia and North Carolina, and with this in view have been holding meetings of the National Exchangemen's Association to which are being invited the general agents of the various companies who go over the matter with them, pointing out what can be done to expedite deliveries.

Advice of Adams Express General Agent.

Considerable good advice was given the exchangemen at their last meeting by General Agent Killian, of the Adams Express, who pointed out to them that they should first ascertain what sort of service was possible by express before booking their films. To do so would be to safeguard against many disappointments both to exchangemen and exhibitors. He offered to furnish the members with a schedule showing the time of leaving of all trains carrying express matter to and from Washington, as well as of arrival of all incoming trains at this city and the points in the territory served from here. Upon the receipt of this information, the exchangemen have decided that they will secure large blackboards on which the names of the towns and train time will be placed, and corrections will be made from time to time as train schedules may be changed by the railroad or express companies.

Prompt Shipments and Delayed C. O. D. Returns.

It was stated at this meeting that it was the desire of all those present that the film service they had to offer be made as efficient as possible and one of the ways in which increased efficiency could be effected would be through prompt shipments.

Of interest wholly to the exchangemen was the discussion of the problem of delayed C. O. D. returns, it being pointed out that these were often held for an indefinite period, much to the annoyance of the exchange managers. They were assured that positive rules of the company, based upon orders of the Interstate Commerce Commission, demanded returns on C. O. D. shipments within twenty-four hours after delivery, and suggested that when the money was not received within a reasonable time that his office be informed of the facts. Immediate attention was promised to all complaints and it was agreed that a form letter, as follows, be adopted by all of the exchanges to be filled out and forwarded to the local office of the Adams Express Company when such cases arise. This form can be used for submission of similar complaints to other companies, and can be adopted for use anywhere:

.....191..

.....Express Company.

Under date of.....there was delivered to your company a shipment of films consigned to the..... theater, at ..... C. O. D. $..... and charges, on which no returns have been made. Kindly show returns or advise why not yet made.

Yours truly,

.....

Name of exchange.

To Adopt a Label.

A label of a color which will in no wise conflict with such colors now in use to designate "explosives" when they or other like materials are being sent, as is required by Interstate Commerce laws, is to be adopted for the purpose of giving instructions for the disposition of films and paper where for any reason delivery can not be effected. This label will read "If for any reason not delivered or held, wire immediately at the expense of..... .....Film company."

It was stated that booking of films were often lost under conditions where delivery cannot be made because of the delays incident to the sending by the agent at point of destination of the usual "On Hand" notice, wherein instructions for disposal are requested.

NEW YORK MIDSTATE LETTER.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

Mr. Epstein is now manager of the Pathe branch in Syracuse. The Pathe Exchange in Albany will be open about February 1, 1916, at 398 Broadway.

The Rex Film Exchange (Universal) is looking for new quarters.

"The Birth of a Nation" played to capacity business in Albany, at Proctor's Grand, at 25c. to $2. This spectacle will be played in Schenectady and in Troy during weeks beginning January 10 and January 17, respectively.

PITT THEATER OPENS.

Old Miles Theater Reopens Under Promising Auspices—Will Be Managed by W. M. Patch.

The opening of the Pitt theater, Penn avenue and Seventh street, Pittsburgh, Pa., formerly the Miles, was definitely scheduled for Monday, January 10, at 12 noon, when "Fighting for France," the official war pictures of the French government, was shown in continuous performances from noon until midnight.

An elaborate musical program was arranged to accompany these pictures at the Pitt theater. A symphony orchestra of 30 pieces played in conjunction with the $40,000 Hop-Jones organ in that house. Mr. Patch has announced that he was arranging to have a portion of the weekly receipts turned over to the French Red Cross fund.

Under the name of the Pitt theater it will be under the management of William Moore Patch as the home of high-class pictures. The playhouse was purchased last week by Pittsburgh men.

The Pitt has had a more varied career than any other playhouse in town. Opened in September, 1913, by Mr. Patch as a stock theater, with the Pitt players, it encountered financial trouble. A receiver was appointed in July, 1914. The courts declared the Pitt Theater company bankrupt, and a trustee succeeded the receiver.

Charles H. Miles, a vaudeville producer of Cleveland and Detroit, obtained a lease of the theater in October, 1914, renamed it "Miles" and opened it as a variety house. Vaudeville was discontinued in May, 1915, and a season of pictures was inaugurated, but the house was closed in July on account of the elevation of the lower section of the city near Penn avenue and Seventh street.

In September the theater was reopened with pictures. Early in November, owing to the death of his mother in Philadelphia, Mr. Patch resigned from the management of the Miles theater. Shortly thereafter Mr. Miles brought his picture policy to an end and put back vaudeville. Vaudeville failed again. A landlord's warrant was issued on the Miles Pittsburgh Theater company for the non-payment of rent, and the house was advertised for sale.

Who the owners are Mr. Patch refuses to divulge. All he would say was that the name of the house would be changed back to Pitt. He says the theater will be conducted in a high-class manner, exhibiting pictures that will be seen nowhere else in Pittsburgh.

PALM GARDEN THEATER SOLD.

W. H. Ketcham has sold his Palm Garden theater, 1729 Carson street, South Side, Pittsburgh, Pa., to J. D. Walker, of East Liberty. Mr. Ketcham purchased the Palm Garden about four years ago and converted it from a bad thing to a best small house in the city. It has a seating capacity of 270 and is the only theater on the South Side that regularly employs an orchestra. Mr. Walker is a new man in the film business but will continue the house under the same policy and he is expected to retain the patronage.

Ball St. Valentine's Day

Pittsburgh Screen Club to Dance in Motor Square Garden on February 14—Leading Screen Players Are Scheduled to Be Present—Reports on Screen Club Committees—What the Club Is Doing.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—Final arrangements are going on for the first annual ball of the Pittsburgh Screen Club. Motor Square Garden in the East Liberty section of Pittsburgh, which accommodates 6,000 people, has been selected as the most suitable place for holding the big affair and the date selected is St. Valentine's day, February 14. Assurances have been received from numerous manufacturers that they will send their leading actors, which will prove a strong attraction for the ball.

Club Committee Meetings.

Two meetings have been held by the officers, board of governors, and members of committees recently. The first was held Wednesday, December 28, in the office of the Cameraphone theater, and the second on Monday afternoon, January 3, in the new headquarters of the club in room 406 Cameraphone building. Both of these meetings were presided over by A. W. Cross, vice-president, in the absence of President Kester.

The first meeting was called for the purpose of hearing reports of the finance committee, as to its success in raising founds. Mr. Lande reported that subscriptions aggregating $450 had been received, although the money had not been collected. The chairman instructed the committee to make the collections and report the result at the next meeting.

Mr. Levison, of the committee on furniture, stated that he was in favor of practicing economy in furnishing the headquarters until such time as the club is on a solid financial standing.

Mr. Feitler, of the hall and music committee, stated that Motor Square Garden was about the only place in Pittsburgh adequate for holding a ball of the magnitude of the affair projected by the Screen Club and the same can be had for $200 per day. His committee was instructed to secure the information regarding the lighting, decoration, etc., of the hall for the affair.

Mr. Hanna asked to be excused from committee duty for the next two weeks, as he was to be married on January 1, and will be away on a bridal tour.

Mr. Feitler moved that the furnishings committee have an inscription made of the charter, including a list of the charter members and have the same framed and hung in the headquarters of the club.

New Committee on By-Laws.

Mr. Levison moved that, inasmuch as the committee on by-laws had been inactive, that the chairman appoint a new committee. This was carried and the chair reappointed the board of governors, and added the officers and the following members to act as a committee on by-laws: Messrs. Silverman, Seltzer and Long.

On Monday, January 3, the second meeting of the club and the first meeting in the new headquarters of the club, 406 Cameraphone building, was held.

The first matter to be taken up was consideration of by-laws. Al W. Cross prepared a very complete set with the assistance of an attorney. After discussing their various provisions the by-laws were laid aside for further discussion and adoption at Sunday's meeting, January 9.

Firms That Have Contributed.

The committee on finance reported through Mr. Lande that the following firms had paid their subscriptions to the club: Quality Film company, Independent Display company, Liberty Film Renting company, Exhibitors' Service company, James B. Clark, V-L-S-E, Feature Film & Calcium Light company, Grelle Feature Film company, Independent Film exchange, Jerry J. Kuffner, Hudson Feature Film company, Enterprise Film exchange, New Film corporation, and the Mayer Publishing company.

Getting Ready for Ball.

Mr. Clark of Rowland & Clark aided the committee materially by getting a letter from the Metro Pictures Service, Boston, outlining plans and methods carried out by the managers of the recent Screen Club balls in that city. The letter was read at the meeting and was ordered turned over to the committee on publicity, as many suggestions contained therein will prove valuable to them in their work in connection with the coming ball.

Several propositions were read from bands, but Nirella's proved the most popular and the committee was instructed to conclude negotiations with that organization.

Another special meeting of the Screen Club officers and committees was held Tuesday, January 4, at 11 a. m., when the by-laws were again discussed and adopted by the committee. The dues were placed at $1.50 per quarter and a motion was carried to waive all initiation fees for 60 days beginning January 1, 1916.

At this meeting H. A. Lande, a committee of one, was appointed to visit New York and see the various manufacturers regarding definite information as to the stars who can attend the forthcoming ball.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

Manager of Norfolk's Strand.

From out of the ranks of theatrical men with a wide experience in the legitimate field, Edward H. Markinson, manager of the Strand theatre, Norfolk, Va., has but recently enlisted as a convert to the motion picture. His connections with high class dramatic attractions, having for several seasons managed the Ben Greet Players and subsequently having charge of the Academy of Music at Raleigh, N. C., has eminently fitted him for his duties in outlining the policy of Norfolk's largest picture house.

Edw. H. Markinson.

An attractive, and at the same time most convenient time schedule for moving picture performances is in use at the Strand theatre, Norfolk, Va. A brass box has been securely fastened to the swinging frame at the entrance to the theatre in which there is a clock giving the correct time, and underneath it a space in which a typewritten schedule of the pictures showing throughout every hour of the day is placed. The box being but six inches wide and ten inches long, and hinged in such a manner that the program can be readily changed, it attracts the attention of many passers-by. Patrons of the house have found it of great value in allowing them to choose the most convenient time for attending the performances.

Louisville Opens Fight

Federal Censorship Menace Recognized by Louisville Photoplay Association—President Dittmar, at a Meeting, Outlines Bill to Create Federal Board and Pledges Opposition With Kentucky League.

By G. D. Crain, Jr., Louisville Correspon dent of Moving Picture World.

LOUISVILLE, KY.—The Louisville Photoplay Association has taken steps to defeat a bill introduced in the United States Senate on December 15 to create a new division of the Bureau of Education, to be known as the Federal Motion Picture Commission. Shortly after the announcement that this bill had been introduced, a meeting of the local association was called for the purpose of protesting against enactment of such a law.

The local association is strong, and represents practically every moving picture theater in Louisville. L. J. Dittmar, president of the organization, outlined the bill at the meeting, and a resolution was passed pledging the organization to opposition in conjunction with the state association, known as Kentucky Branch No. 7, M. P. E. League of America, and the National Association. The resolutions also called on the association and individual members to ask the Kentucky congressmen and senators to vote against the bill. The Louisville exhibitors take the stand that the municipal government is in position to cope with all conditions, and as the Federal Commission would charge $1 as a fee for every reel of film licensed by it, and fifty cents for each copy made therefrom, it is contended that this is an unnecessary burden which would eventually fall on the exhibitor.

STRAND OPENS WITH NEW YEAR.

The Strand theater, the latest addition to the moving picture houses of Louisville, had a very auspicious opening on Saturday, January 1, when 7,000 people saw the Gold Rooster Pathe production, "The Beloved Vagabond." A Pathe weekly and Pathe comedy accompanied the showing of the feature. A twenty-piece concert orchestra under the direction of William Paulsen furnished music. Robert Arlington and Caroline Lee Covington, soloists, appeared at the opening shows.

Arrangements have been made for changing the bills on Thursdays and Sundays, and to give four shows daily, starting at 1:15, 3:15, 7:15 and 9:15. R. V. and M. A. McRae, formerly of Detroit, are operating the theater, which was formerly the Masonic. Arrangements have been made to take care of the legitimate productions which were booked by the theater before the McRaes took over the house. Mischa Ellman, and John MacCormack are among the artists who will shortly be seen at the house.

"BATTLE CRY OF PEACE"

Manager Lee Goldberg, of the Mary Anderson, Louisville, has announced that arrangements have been made whereby the widely heralded photoplay, "The Battle Cry of Peace," will shortly be shown at the local theater, which is one of the Keith photoplay houses. The play recently completed a successful run at the Criterion theater, in New York, at advanced prices. It is thought that this picture will pack the theater at every performance; it is one that interests people of all classes.

Owensboro's New "Peekin."

Richard Jackson, of Owensboro, Ky., has completed a new moving picture theater which will cater to the colored residents of the city. The theater has been named "The Peekin" by Mr. Jackson, who apparently overlooked nothing in equipping a first-class house. The building is of brick and is fireproof. A wide vestibule at the front has small rooms at each side for its patrons' comfort. A metal operating room and complete heating and ventilating system has been installed. An orchestra pit has been provided and regular stage scenery installed. The plans were drawn by A. Killian.

New House in Taylorsville.

J. H. Johnson, of Shelbyville, Ky., was recently in Louisville, where he made arrangements with some of the local supply houses for equipment with which to start a new moving picture theater at Taylorsville, Ky. The new theater will seat 300 people.

Children's Free Xmas Show.

The Uno theater, of Pineville, Ky., which was recently opened under new management, gave a special matinee as a Christmas gift to the children of the city during the holidays. At this matinee all children under fourteen years of age were admitted free of charge.

Norman Dixon Visits.

Norman M. Dixon, a representative of the General Film, of Indianapolis, Ind., was in Louisville last week calling on the local exhibitors. Mr. Dixon was formerly manager of the Louisville Mutual office and has a wide acquaintance in the city.

Joseph Everich Dies.

Joseph Everich, 49 years old, formerly advertising and publicity manager of the Walnut theater, died last week at his home in Louisville of stomach trouble after an illness of eight weeks. The funeral was held from the Sacred Heart Church, with burial in St. Louis Cemetery. Mr. Everich is survived by his wife and five children. He was a native of Braddock, Pa.

Chosen Notes of Interest.

A. C. Farrell, manager of the Louisville office of the Central Film Service Company, of Indianapolis, has just returned from the Hoosier City, where he spent the holidays. J. I Schnitzer manager of the Indianapolis office, has gone to New York on a business trip.

George Hackett, manager of the Sun theater, reports that he certainly has kept the "Sun shining" during the holidays. He ran matinees on Christmas and New Year's as well as on the Sundays following.

Teddy Bears were given away to all of the children who visited the Empire theater on Christmas. Manager H. B. Strube annually provides some interesting present for the children.

The Lyric theater, of Jackson, Ky., recently gave a benefit show in order to swell the fund of the Salvation Army, which did a good deal of work among the poor during the holiday season.

The Mason Circuit Court, at Maysville, Ky., has ratified the sale of the Pastime Moving Picture theater, and the new owner will be given control at once unless Nelson Ward, of the Colonial Amusement Company, former operators of the theater, carries the case to the Court of Appeals. It seems that the lease to the building was included in the bill of sale at the court house door. However, the lease was held by Mr. Ward personally and was not a part of the amusement company's property.

From Picture Beginnings in Louisville

Recast of Film Events in Kentucky Furnishes Interesting View of How the Fifth Greatest Industry Has Gone Locally.

LOUISVILLE, KY.—With the opening of new year, moving picture men of Louisville cannot help reviewing the remarkable growth of the moving picture industry during the past ten years. It has developed so rapidly that all of the newspapers are now forced to give a good deal of time and attention, as well as space, to this industry because of a large number of followers who equal each week the total population of the city. It was only a few years ago that the initial exhibition of pictures in Louisville was announced by the old Masonic Temple theater.

First Pictures in Louisville.

Oscar Eagle, now a prominent World Film producer, was a member of the Meffert stock company, which was playing at the theater at that time, and the picture was run between acts as a vaudeville headliner. Among the first pictures shown in Louisville were the Biograph productions "The Great Train Robbery," and "The Female Dispatcher." No names or players names were advertised in connection with the films which were shown and known as "The Polyscope," taking the name from the projecting machine used.

The First Picture Theater.

The first moving picture theater was "The Dreamland," at Fifth and Jefferson streets. Shortly afterward the Columbia was opened at Fourth and Market streets. These theaters formed a part of the chain afterward held by the Princess Amusement company, which is still in existence and which now operates the Orpheum and Casino theaters. The Dreamland was the third picture theater, with a "picture front," in the United States. In 1908 the largest photoplay house in the country was opened in Louisville when the Hopkins theater, with 2,400 seats entered the field. This theater did well for a number of years, but burned about two years ago.

The El Dorado Call.

The Hopkins cleared $20,000 in nine months, and when the news leaked out many new theaters sprang up. The Crystal on Fourth near Walnut street, and the Broadway, at Shelby and Broadway, shortly afterward came into existence. The Crystal has been out of existence for several years, but the Broadway, after building additions several times, erected a $50,000 theater about two years ago. Judge W. A. Kinney, of the Princess Amusement Co., and L. J. Ditmar, manager of the Majestic Amusement Co., are among the pioneers of the industry. The Broadway Amusement Co. has grown into a big organization which now controls nearly a dozen theaters in Louisville, Ky., and Frankfort.

In the early days of moving pictures the stars were anonymous. The Biograph company, which was the first of the successful producing companies veiled the identity of its players for some unknown reason, and people failed to take the interest in the pictures which they do now that they know the players.

Big Crowds in Early Days.

The most successful picture exhibited in the early days was one shown at the Hopkins theater, one Sunday many years ago, when 7,000 people paid admissions to see an exhibition of a world series game between the "Cubs," and the "White Sox." From one house, with an attendance of 100 a day, the industry has grown to thirty-five local theaters with attendances reaching up as high as 50,000 people on many days.

TENNESSEE NEWS LETTER.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

"Nation" Film at Memphis.

MEMPHIS, TENN.—The Lyceum theater of this city devoted a full page to advertising the "Birth of a Nation," in the Sunday morning edition of the Commercial Appeal, of January 2. The big picture production was booked at the theater for a solid week, the first show being given at 8:15 on Monday evening, January 3, and matinees each day starting at 2:15 in the afternoon. Night prices were: lower floor, $1 and $2; balcony, 50c. to $1; gallery, 25c. Matinee prices were: lower floor, 50c. to $1; balcony, 50c; gallery, 25c. The objections of the colored race to the showing of this picture were quietly overruled.

Buys the Palace at Maryville.

H. A. Ragle, of Maryville, Tenn., has purchased the Palace theater, of Jellico, Tenn., from F. C. Moore. The theater was closed for a week after the transfer in order that it might be thoroughly renovated and remodeled. Formerly the seats were poorly arranged, but have been set so that persons occupying them are now looking directly at the screen, and are no longer forced to sit directly behind one another. Mr. Ragle has made arrangements for a better grade of film service, and will run matinees every afternoon between the hours of 2 and 5 o'clock. Mr. Ragle has had several years' experience in the moving picture industry, and is interested in a number of small theaters in Tennessee.

Memphis Likes Jack Pickford.

Jack Pickford, brother of Mary Pickford, proved himself a star well able to merit favor from the Memphis theater goers, quite independent of the success achieved by his sister in his initial introduction to Memphis people in the recent showing of "The Three Crooks," a Selig production, recently shown at the Majestic theater, No. 2.

Features and Programs in Tennessee.

CHATTANOOGA.—The Signal Amusement Company, operators of a chain of theaters, came out with a two-color, full-page advertisement of the Paramount Program in the Chattanooga News of January 1, starting the new year off with a flourish in publicity. The announcement listed some twenty paramount productions which are to be seen at the Alcazar theater shortly.

NASHVILLE.—The Belmont theater recently offered an excellent attraction consisting of two plays, eight reels in all. The program consisted of the five-part World film (William A. Brady) comedy, "Little Miss Brown," starring Miss Vivian Martin, and the three-reel feature of the General program (Knickerbocker), "The Cup of Chance," starring Miss Alice Brady.

The Fifth Avenue theater of Nashville, Tenn., arranged an appropriate holiday offering by showing the great photoplay "From the Manger to the Cross," the picture being shown for three days, starting December 27. Almost a full page was consumed in the Nashville Tennessean in a brief of the story of the great play.

William H. Wassman, manager of the Crystal, of Nashville, Tenn., who advertises as "The man who made the nickel famous," has set aside Tuesday, Thursdays and Saturdays as Keystone days. On these days only first run Keystone pictures are shown.

MEMPHIS.—The Princess theater, of Memphis, Tenn., has made arrangements to run two big serial pictures. On Tuesday, December 28, the first episode of the much talked of serial "Graft," a wonderfully strong uplift drama, was shown, and on Friday, December 31, the first episode of "The Girl & The Game," was shown. The story of the latter picture is being run in installments in the Commercial Appeal.

Ohio League Alive

Cincinnati Local Holds Lively Meeting and Shows Willingness to Get Busy When Needed—Talk Over Censorship Situation—New Policy of Exchanges That Ask Pay in Advance Also Brought Up.

By Kenneth C. Crain, Cincinnati Correspondent Moving Picture World.

CINCINNATI, OHIO.—Members of the Cincinnati Motion Picture Exhibitors' League do not underrate their power as an organization, nor are they of the caliber of those who are afraid to "start something" when their interests are at stake. In other words, the organization is, and has been active rather than passive. Expressions at the recent regular monthly meeting of the League indicated this strikingly, as vigorous action was indicated in at least two matters of importance.

Unjust Discrimination.

The one of more local interest was that in which President Red L. Emmert indicated that the League would, if necessary, use its influence in politics against what is declared to be unjust discrimination against the moving picture business. The particular point which aroused this expression was the report that the refusal of the Ohio Board of Censors to pass "The Birth of a Nation" was due to specific instructions to that effect from Gov. Willis. A committee of local exhibitors, headed by President Emmert, went to Columbus to investigate this report some time ago, and were informed that there was no truth in it, and that the Board had acted on its own initiative. However, exhibitors see in the Governor's action in refusing to let the prize corn-growers see the picture in Philadelphia a clear indication of personal prejudice in the matter, and are accordingly somewhat warm under the collar.

Don't Like Prepayments.

Another matter of considerable pertinence broached at the recent meeting was opened up by Theodore V. Bley, of the Fairmount theater. Mr. Bley registered a protest against the somewhat general practice of film manufacturers in requiring of exhibitors a deposit, usually a check to cover the charges for service during the succeeding month. Mr. Bley pointed out that such a practice is absolutely unknown in other lines of business, the general rule being, on the contrary, to extend a month's credit to buyers, with a discount for earlier payment. While exhibitors are not asking for this, he declared that they are at least entitled to the presumption that they will pay for feature and other service when the charges are due, without having to put up the money or its equivalent in advance.

OHIO CENSORS INFLUENCED BY PERSONAL OPINIONS.

The fact that the ground taken by the Ohio censors, not to mention other local bodies, in connection with "The Birth of a Nation," is based largely upon personal opinion, and not upon fundamental considerations, is illustrated rather neatly by the action taken with reference to the great Griffith production in Huntington, W. Va. There is no state censorship in West Virginia, on which the State may be congratulated; but reports of possible objections to the picture caused the city commissioners to decide to take it upon themselves to look at the picture in advance and pass upon it. They viewed it, at the specific request of a committee of colored citizens, and promptly issued a statement declaring that the scenes objected to were in no wise subject to legitimate criticism as matters for elimination. "The scenes objected to by the negroes of the city," ran the statement issued through the mayor, speaking for the city authorities, "are based on historical events of fifty years ago, and only show to the advantage of the negro in portraying the remarkable advance of the race during that time up to the present. I can see nothing indecent or immoral in the picture except as some individual mind might construe it in a wrong way. I cannot see how any man unprejudiced in the first place could be influenced against the negro by the picture." Leading negro citizens of Huntington argued that the picture would tend to discredit the race and to stir up bad feeling, but the exhibition was attended by large crowds, and nothing of that nature was in evidence. Possibly Ohio is more excitable and prejudiced than the former chunk of Old Virginia now comprised in West Virginia, but this may be doubted.

MOVE TOWARD CHILDREN'S SHOWS IN OHIO.

City Authorities Appoint Committee to Investigate Matter.

Organized movements for the purpose of providing special programs of moving-pictures for audiences of children are becoming more numerous, Cincinnati authorities having pushed the idea to the extent of appointing a committee of the Women's Civic League, with Miss Frances Huffaker, juvenile court probation officer, as chairman, to investigate the manner in which the plan is carried out in Louisville and elsewhere.

At Youngstown, O., the first week in January saw a program of this sort carried out, on the initiative of several federated organizations of the city, including the Women's Federation, the Ministerial Association, playground supervisors and others interested. If the response to the movement proves successful it will be made permanent, under some plan by which there will be a regular showing of pictures peculiarly suited for the instruction and entertainment of children at some house or houses. J. M. James, proprietor of the Palace theater of Youngstown, agreed to co-operate in the matter, and it was at his theater that the trial program was exhibited.

"PEACE" PICTURE IN CINCINNATI

G. Hill and R. N. Le Fevre Take Music Hall for Big Vitagraph Production.

Under the management of G. Hill and R. N. Le Fevre, both of Lebanon, Ohio, Vitagraph's nine-reel feature, "Battle Cry of Peace," will be shown at Music Hall, Cincinnati, Ohio, for an indefinite period at prices of 25 and 50 cents.

Nothing will be overlooked to make this picture a vast success in Cincinnati. A large orchestra has been engaged and all the necessary equipment has been secured in order to make this production as "life like" as possible.

Numerous original ideas known only to the managers will be brought out to their best possible advantage, and no expense spared. The people of Cincinnati and vicinity will be afforded a rare treat to see "Battle Cry of Peace" at a house seating 3,800 people, beginning Sunday evening, March 19, 1916.

Triangle at Bellevue's Alcazar.

Manager C. C. Hite, of the Triangle office, continues to close up bookings. One of the latest of the theaters in this vicinity to join the Triangle forces was the Alcazar, of Bellevue, Ky., the leading theater of that section of the Kentucky shore. Heretofore it has shown a five-cent program of the usual sort, but the management saw the trend, and when the opportunity to secure Triangle service came along the deal was promptly closed. The house will hereafter show features only, with an admission charge of ten cents. A. J. Cary, of Loveland, who has been with the Pennsylvania Railroad for fourteen years, has been added to the Triangle staff, additional help being necessary on account of rapidly increasing business.

Work Against Myer's Law

In Cleveland Motion Picture Exhibitors' League Is Determined to Defeat New Theater License Fee Ordinance—Would Take $3 for Every Hundred Seats—Was Introduced by Councilman Edward Myers on December 20.

By J. D. Raridan, Ohio Correspondent of Moving Picture World.

CLEVELAND, OHIO.—The committee on law of the Northeastern Ohio Motion Picture Exhibitor's League is working hard to defeat the picture theater license fee ordinance, soon to be before the new city council. The measure was introduced by Councilman Edward Meyers, December 20, and was referred to the council committee on licenses, judiciary and director of law.

It provides:

"A moving picture theater within the meaning of this ordinance is any theater, concert hall, auditorium or enclosure where motion pictures are exhibited and where a charge of admission is made. The definition shall not be held to include the auditoriums of religious, fraternal or other organizations not organized for profit.

"It shall be unlawful for any person or corporation either as owner, lessee, manager, officers or agent, or in any capacity, to give, conduct, produce, present or offer for gain or profit any moving picture exhibition within a moving picture theater without first securing from the Commissioner of Assessments and License, a License for such theater and paying therefor a license fee.

"There shall be an annual license fee for moving picture theaters in the sum of three dollars for each one hundred seats. All licenses shall expire on the first day of July following their issue, and if said license is issued at any time within six months prior to the first day of July, the license fee charged shall be one-half of the before mentioned amount.

"Any person or corporation violating any of the provisions of this ordinance shall be deemed guilty of a misdemeanor and shall be fined not less than $10 nor more than $100 for each offense."

FILMS IN CLEVELAND SCHOOLS.

Great Value of Pictures in Education Recognized—Some Opinions.

Members of the Cleveland Board of Education are to cooperate with the Congress of Mothers in the purchase of moving picture projecting machines for use in the public schools.

"We believe that motion pictures will be one of the most effective forces obtainable as an adjunct to the regular school course in our public schools," Mrs. E. B. Haserodt, president of the Mothers' Congress declared in support of the proposal. She made this statement after a demonstration of the educational possibilities of a projecting machine, was made before members of the Congress.

The organization she represents plans to have special pictures made for school use, the idea being to brighten and make more attractive the study of geography, botany, zoology and other subjects.

While the members of the Congress take the attitude that children are harmed by unsupervised attendance at motion picture theaters, Edward Bushnell, president of the Board of Education, does not believe this is true. Bushnell favors the purchase of motion picture machines for the schools, but declares Ohio motion picture houses are as a rule operated on a high standard and are good for children rather than harmful.

"With all the restrictions which surround the motion picture business, I believe the public picture theatres fill a real need," Bushnell said. "However, I believe picture machines would be of great value in school work." A similar view is taken by Mrs. Virginia D. Green and Mark L. Thomsen, other board members.

A YEAR'S NEW THEATERS.

Nearly $400,000 was invested in new moving picture theaters in Cleveland during the year just closed, according to records in the city building commissioner's office. The largest single investment was by the Stillman Amusement company, which took out a permit to build a new picture theater at 1111-1115 Euclid ave. at a cost of $200,000.

Other picture theater permits were issued to:

The Mall Building company for a $50,000 theater on Superior avenue.

L. A. Whitman for a $20,000 theater at 7213 St. Clair avenue.

Walter F. Delaney for a $20,000 theater at 10640 St. Clair avenue.

O. G. Melaragno for a $20,000 theater at 1348 Central avenue.

M. & O. J. Fisher, $20,000 theater, 10001 Miles avenue.

S. H. Stecker, $20,000 theater, 4287 Pearl road.

H. S. French, $20,000 theater, 10225 St. Clair avenue.

ANOTHER $40,000 HOUSE.

The latest picture theater deal closed in Cleveland was announced January 3, by the Fale Realty Company which filed an application with the city building department for a fireproof theater building at St. Clair avenue and E. 80th street, to cost $40,000. The structure will be two stories high and contain stores and offices. Albert Edwards is the architect.

4,000 SEE "TRIUMPH" ON SUNDAY.

The new Lasky-Paramount production, "Triumph," with Geraldine Farrar in the stellar role, attracted 4,000 people to the Knickerbocker theater Sunday when it opened a four-day run. This establishes a record for the Knickerbocker. The pictures will be shown at the Metropolitan theater the last three days of the week. This house opened the week with the Triangle photoplay, "Cross Currents."

The Strand theater opened with the World film, "The Rack," which intensely dramatic production has attracted crowds.

The Reel, the Wind-a-meer, and the Fairyland theaters are showing Paramount pictures. The Haltnorth, opened with "The Primrose Path," the Alhambra with Metro films and the Savoy with Triangle plays.

ILLINOIS NEWS LETTER.

W. J. Black Takes Helm of the Chatterton.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

SPRINGFIELD, ILL.—"The Birth of a Nation" is one of the first attractions to be shown at the Chatterton opera house in Springfield under the new management of Will J. Block who succeeds A. Shapiro. It will run the week of January 16. Mr. Block has been prominent in the theatrical world as a producer and a theater manager. "The Birth of a Nation" returned to the Temple theater at Alton for four days beginning January 2.

"On the Firing Line With Germans."

The "On the Firing Line with the German" films, taken by W. H. Durborough of the Newspaper Enterprise association, are to be shown in various cities where local papers have a franchise in the N. E. A. In Springfield the pictures were shown at the Chatterton and credited to Durborough as staff photographer of the Illinois State Journal.

Illinois Charters.

Secretary of State Stevenson at Springfield has issued certificates of incorporation as follows:—

The International Photoplay company, Chicago, $25,000. To teach art and patriotism. Anton Czechowics, Stanley Snopek, Frank Szezenkowsk, Bernard Ruckarski, Leon Maniczarz and Joe Wielbacki;

Landowne Photo Play Company, East St. Louis; capital, $2,500; Incorporators, G. H. Hamilton, M. Hamilton and A. S. Richey;

The Colonial Film corporation, Chicago; capital, $10,000; incorporators, A. M. Gress, R. J. Ray and Sol Rosen;

The William T. Warren Film company, Chicago; capital, $10,000; incorporators, William T. Warren, William A. Jennings and Joseph Rolnick;

The Universal Show company, Chicago; capital, $2,500; incorporators, James T. Clyde, Charles S. Hatch, and William H. Luthardt.

What Illinois Exhibitors Are Doing.

The photoplay watch-party or the safe and sane New Year's eve celebration was more in evidence in Illinois than in former years. Nearly every theater that had a special midnight show played to almost capacity business. A premium of ten cents for each seat which was reserved a week ahead was the general practice.

Earlier opening is profitable for the Majestic at East St. Louis which now is operated continuously from 9 a. m. to 11:30 p. m.

The New Gem at Macomb encourages quantity buying of tickets by giving a certificate good for a photograph at a local studio with each $1.00 sale.

Manager Peck of the Grand at Rockford had all the local Civil War veterans as his guests to see "The Coward."

Music from the throats of scores of canaries supplemented the orchestra during the holidays at the Apollo theater in Peoria. Two 18-foot Christmas trees, illuminated, flanked the entrance canopy.

The Princess at Monmouth asks two pennies for the kiddies at the children's hours and two nickels for the grownups.

Illinois Changes—New Houses—Business Notes.

The Ranney opera house at Little York was destroyed by fire causing a loss of $25,000. Humbert & Gabby had just started a moving picture show and lost all their equipment.

Morrison Bros. have sold the Lyric theater at Villa Grove to Carl Clausen.

Fred Stelzer, who recently took over the Princess theater at Lincoln, has closed it.

The Orpheum theater on East Wood street in Paris has been re-opened by J. E. Camplin formerly with the Gus Sun Amusement company in Ohio.

J. B. McCormick has surrendered his lease on the Illinois theater at Champaign.

Scotts' Hippodrome at Jacksonville is now operating only on Saturday nights giving five reels for five cents. The business is diverted to Scott's theater.

George H. Walter has purchased a half interest in the Orpheum theater at Freeport from Fred H. Nichols.

Al Metzler of Indianapolis has purchased the Habit theater at Danville.

William Schmidt has sold the Princess theater at Manteno to E. H. Ingalls because of poor health.

Features—Personal Notes.

Manager Camplin has started the New Mutual program at the Orpheum in Paris. He had a special free show for children of the city just before New Years.

"The Battle Cry of Peace" had one of its earliest bookings in Illinois outside Chicago at the La Petite in Kankakee where it was shown for 25 cents to adults.

The Lyric theater at Elkville has been re-equipped.

"The Boy Scout" film was a come-back at the Orpheum in Elgin.

"Her Happiness" was the feature on the program at the Tilford in Murphysboro when nothing but potatoes for the firemen's Christmas tree was accepted as admission.

The feature "An Alien" was a golden one for those who had it so appropriately during the holidays. The Majestic at East St. Louis had it for two days and the Fischer at Danville ran it December 29 and 30 for the benefit of the Elks.

The Grand at Sterling has installed a 1916 Motiograph.

"The Wizard of Oz" was the Christmas Day attraction at Burr Swan's house in Pittsfield when Circuit Judge Harry Higbee gave his annual free matinee.

The Princess theater at Monticello inaugurated its twice-a-week Paramount shows with "David Harum."

MICHIGAN NEWS LETTER.

Home-Made Film for Holidays.

SAULT STE. MARIE, MICH.—Reviving the home-made picture so the holiday home-comers could see what it was, was a profitable stunt of the Temple theater at Sault Ste. Marie which ran "A Tangled Trail" two days in the course of the holidays.

Butler Theater at Ishpeming Opens.

"The Island of Regeneration" was the opening attraction at the new Butler theater in Ishpeming. The treatment of the ceiling at the Butler is distinctive among copper country photoplay houses. It is stepped down in a series of panels so that its general line coincides with that of the floor, and it is built in a series of graceful arches. As a result the house has an intimate and cozy interior, in pleasing contrast to the toplofty atmosphere of houses in which the ceilings are finished on the line of the roof. The house which seats 600, is owned by Ed. J. Butler.

New Michigan Theaters.

Adams & Fitzgerald who have opened a moving picture theater at Blanchard seating 225, have their own electric light plant for operating a new Powers machine.

The new Buddy theater at 612 Bridge street N. W. in Grand Rapids has been opened by Buddy Brothers. It seats 500 and is handsomely decorated in old rose and white.

Buddy Brothers will erect a new moving picture theater on the west side in Grand Rapids in the near future.

Kuehnle Brothers & Gordon have opened the new Fairview theater and dance hall at 1708 St. John street to cater to the residential sections of Flint known as Fairview, Homedale and Murray Hill.

The South Lansing Photo Play Co., Lansing, Mich., has been organized with a capital stock of $3,000.

Harry Moier has succeeded Daniel F. McCoy as manager of the Empress theater, Grand Rapids.

Among the Michigan theaters which have secured Triangle pictures are: Majestic Gardens, Grand Rapids; Duplex theater, Detroit, and Strand of Saginaw. The Duplex started Dec. 20.

Too Many Features

Interesting Interview With H. I. Garson—Says Makers Are Not Stopping to Analyze the Situation—Business Not Yet on a Commercial Basis—Thinks Exhibitors Don't Get Fair Treatment.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—"There are too many features being produced at the present time," said Harry I. Garson, of the Broadway-Strand theater. "Competition is so keen that manufacturers are not stopping to analyze the situation as to whether they can find ready market for their product, but are going right ahead and grinding out features as fast as they can for fear that some competitor will do more business or bring about a better picture. If these manufacturers would produce less features, put more money into each one and direct them better with greater attention to details, etc., I believe the industry would benefit in every way. The exhibitor would feel better satisfied and surely the public would appreciate the change."

Is Industry on Commercial Basis?

"The industry is not on a commercial basis as yet; I mean, taking the industry as a whole. There is no standard method of doing business. The exhibitor hardly knows from one month to the other whose pictures he will play. The manufacturer is willing to sign up an exhibitor when he sees no chance to get some body else, but the minute another house goes up in that particular section that looks more promising, the first customer has his service cancelled and the new man gets it. The manufacturer (I mean most of them because there are a few real business firms making pictures) does not seem the least interested in the kind of a deal the exhibitor gets but is only interested in how much money he will get out of the transaction.

Exhibitors Don't Like Their Deal.

"I have talked with at least fifty exhibitors scattered in all parts of Michigan and most of them have found fault because of unfair treatment from some exchange. The whole trouble, in my opinion, is due to the overproduction of features. The manufacturer has his money tied up and he wants it back as soon as he can get it, never stopping to think whether his booking agents are giving proper treatment to the exhibitor. We are fast approaching the stage in this business where exhibitors must give the public something else besides pictures. What is more tiresome than a picture without music? The time is at hand when exhibitors must give more attention to the way pictures are presented—pictures should be put on the same as a legitimate show."

LOCAL TRIANGLE MIX-UP.

A fight is on as to who will show first run Triangle pictures in Detroit. It seems that Harry I. Garson and P. P. Craft formed a copartnership to handle Triangle films in Detroit. This firm in turn made a contract with the Broadway-Strand. The contract was to start January 3rd. Up to that time the Duplex theater showed Triangle films and announced them as a permanent attraction. However, Mr. Garson says that Mr. Craft had no right to sign up with the Duplex and he is prepared to take the matter into the courts. By the time this issue is in the hands of the WORLD readers, there may be some definite decision handed down by the circuit court where the case was to be heard.

OUR HEARTY FELICITATIONS.

Jacob Smith, our Detroit correspondent, takes this occasion to wish all Michigan exhibitors and exchangement a Happy and Prosperous New Year. During 1916 he will always be glad to get items of news as he has in the past. His office is 503 Free Press building.

H. W. Smith to Manage Garden Theater.

H. W. Smith, for the past six months manager of the Metro Feature branch office at Escanaba, Mich., and formerly manager of the Empire theater, Detroit, has been appointed manager of the Garden theater, Detroit, owned by John H. Kunsky. We are glad to see him back and he says he is also glad to get back to the one "bright spot" in Michigan.

New De Luxe Theater.

D. I. Butler, president of a company to erect a new theater on Detroit's east side, announces that the location will be at Parkview and Kercheval avenues. It will be known as the De Luxe motion picture theater.

Interesting Short Items.

A new organ is being installed at the Forest theater, Woodward and Forest avenues, Detroit.

When the new Majestic theater at Wyandotte opens in a few weeks, the Marx theater, which is also owned by Arthur Caille and Henry J. Guthard, will be shut down for repairs and a complete overhauling. There will be many interior improvements.

Employees of the Theater Comique, Detroit, on Chrismas day, presented the owner, Henry S. Koppin, with a suit case and Bert Williams, the manager, with a watch.

D. Leo Dennison, who came to Detroit some months ago to manage the branch of the Famous Players Film company, has been transferred to the Chicago office. We are glad "Dennie" has been advanced but we certainly regret to lose him. His successor in Detroit is W. D. Bachmeyer, who has been with the Pittsburgh branch of the company. He will be here temporarily only. It has not been decided as to who the permanent manager will be.

Arthur Hoganson, former manager of the Kunsky Strand theater in Detroit and more recently with the William Klatt theaters, is now sales representative for the General Film company, in Detroit and Toledo. He is handling the Regular and the new Unit program.

Directors of the Miles Detroit theater company authorized the distribution of $17,500 in dividends to stockholders of record, December 31, at their meeting December 29. A regular semi-annual dividend of 3½ per cent. and 1½ per cent. extra. The Miles plays a combination vaudeville and pictures. It is capitalized at $350,000 and has about 800 stockholders.

Mayor of Detroit Revokes Theater License

Takes Away License of Burlesque Theater—Question as to Whether He Has the Right Is Involved—Injunction Secured.

Mayor Oscar B. Marx of Detroit has revoked the license of a local burlesque theater because of indecent shows, although the court has granted an injunction restraining the police department from enforcing the mayor's decision. The case is to be heard Jan. 8 as to whether or not the mayor had a right to cancel the license without granting a hearing to the theater manager. The effect of this decision will have an important bearing upon the motion picture industry, inasmuch as it will determine the mayor's right to at any time revoke the license of of exhibitor who may, in the opinion and belief of the mayor, show an immoral, indecent or obscene picture.

Billy B. Van in Detroit.

Billy B. Van, president of the Equity Motion Picture Co., of Van Harbor, New Hampshire, who played an engagement at the Temple vaudeville theater here the week ending Jan. 2, and who retires from the stage on Jan. 9th to devote all of his time to the motion picture business, told the Detroit correspondent of the WORLD that his company would be releasing comedy pictures in January and that already enough prints were sold to assure the company of a handsome profit.

NEW FILM ORDINANCE ADOPTED IN ATLANTA.

New Regulations Said to Be Satisfactory to Local Exchange Men.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—The film ordinance which regulates the manufacture and handling of films within the city limits, was adopted by the city council Monday afternoon, Jan. 3. An effort was made to refer the ordinance to the new council, but it was voted down. The ordinance, which has been modified from the original draft, is said to be satisfactory to the exchange men and exhibitors of Atlanta.

WANTS PATRIOTIC NAME.

Peter Mion has offered a prize of $25 in gold for the best name for the new theater building, which is being erected for him on Forsyth and Luckie streets. Work on the building has progressed to the stage where the walls for the first floor are completed. It is said the winner must not only have a name pleasing to the ear, but must also be one that gives the sound of patriotism to our country.

NEW HOUSE IN BIRMINGHAM.

Newsome's new moving picture theater in Birmingham, Ala., has just opened, which makes three theatres he controls, the Amusu, Trianon and the new one. A feature of the new house is the orchestra arrangements, being situated on a balcony opening into the theater. A name will be selected for the new theater during the coming week. Birmingham has now about half as many moving picture theaters as it had seven or eight years ago, but there is no comparison between the theaters of those days with the present houses.

SCENIC FILM COMPANY DINES.

Plans for a commercial and dramatic moving picture plant, which is now in course of construction, were discussed Saturday night, at a meeting of the Scenic film company in the hotel Ansley. More than seventeen artists, illustrators, camera men, laboratory workers, producers and other film craftsmen on the Scenic pay roll were in attendance. A banquet was served in the Pine room.

An address was delivered by Mr. Carl Roundtree, the president of the Scenic company, who outlined plans for the coming year, the concern having moved on January 1st from its quarters in the Alfriend building to the old Orpheum theater building on Marietta street.

One of the South's biggest film producing plants is being constructed on the Orpheum building. A dramatic studio is being built on the roof, and will be enclosed with a commodious glass frame. Mr. Roundtree announced that one of the first plans of his company would be the manufacture of one and two reel comedy dramas, which will make the Scenic the first permanent dramatic producing company in the city. The Scenic is now engaged in producing animated advertising, news picture weeklies and other commercial cinematography.

"Graft" Exhibited.

The first episode of "Graft" was shown Monday at the Alpha theater. Manager Fowler is delighted with the start of this serial, as the house was crowded all day.

Good Business With Nation Film.

The "Birth of a Nation" which closed a three weeks' engagement at the Atlanta theater Saturday night, did $27,000 of business which is the largest sum netted by the big picture on any road engagement in the south. Thousands of people came to Atlanta from adjacent cities to see the wonderful spectacle, and it did really better than Manager George of the Atlanta theater expected. It is at present playing to crowded houses in Birmingham, Ala.

MARYLAND NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

BALTIMORE, MD.—The year 1915 was an exceptionally busy one in building circles of Baltimore, Md., the cash value of building operations as reflected by permits issued at the office of the Building Inspector represented a valuation of nearly $15,000,000. Naturally the bulk of this huge sum covered dwelling houses, but during the year there were ten motion picture theatres erected at a valuation as stated by the builders and contractors of $206,975. The department always adds twenty per cent to the valuations stated so that the value of the moving picture property would be given as $248,370. During the month of December three permits were granted for the construction of motion picture theaters.

Henry Pfeil Co. to Build.

It is reported that the Henry Pfeil Manufacturing company will soon build a motion picture theater and apartment house on the rear of a lot on Robert street, near Pennsylvania avenue, Baltimore. F. E. Beall is the architect. The building will be three stories in height and will be constructed of brick and stucco. It will measure 64 feet by 70 feet. It is estimated that the building will cost $10,000 to erect.

I. L. Hornstein to Build Theater.

Proposals were recently invited for the erection of a two-story moving picture theater to be erected for Isaac L. Hornstein, after plans prepared by Sparklin & Childs, architects, at 1027-1029 Harlem avenue, Baltimore.

Local General Film Moves.

The Baltimore offices of the General Film company has been removed from 402 West Lombard street to 36 South Eutaw street. The new quarters are to be fitted out with every convenience. The offices have a floor space of 25 by 75 feet and in addition there is a basement. The location is very near the Camden station and a very efficient service to all customers is assured. A special messenger service has been inaugurated for the delivery of films that are delayed in transit, thus guaranteeing as far as possible the exhibitors from inconvenience resulting drom delays. The office is in charge of W. F. Ballenger. He will be assisted by a stenographer who will be on duty during the day and will be in charge during his absence. Two men will be on duty all night. The new location is a decided improvement over the old one in all respects.

Big Gold Rooster Signs.

The Pathe company has completed arrangements for the placing of ten large signs advertising their Gold Rooster plays in various parts of the city near theaters where these productions are being shown. A number of these signs are to be placed above the streets on the sides of buildings. This is the start of an even more extensive advertising campaign to boost "Gold Rooster" than has yet been carried on.

MORE PHILADELPHIA NOTES.

By Philadelphia News Service.

Film Burns in Norristown Theater.

Great credit is due the management of the Colonial theater, Main and Arch streets, Norristown, Pa., for the admirable manner in which they handled the situation when several hundred feet of moving picture films in the operator's booth caught fire and were entirely consumed. The audience was quieted and an exit made in a most orderly manner no one becoming excited and there was absolutely no sign of a panic.

L. M. Swaab to Take Vacation.

Lewis M. Swaab, proprietor of the Swaab Film Service, 1327 Vine street, is busily engaged making final preparations for his trip to Hot Springs, Ark. Mr. Swaab is taking the trip purely for pleasure and expects to enjoy himself to the utmost while at the famous recreation spot.

Taking the Theater Scenes for "The Idol of the Stage."

PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World by Midwest News Service.

Reformer Cuts Little Ice in Des Moines, Iowa.

DES MOINES, IOWA.—Attorney General Cosson of Iowa is not likely to take up the fight of M. S. Odle of Des Moines who is seeking among other things the closing of theaters on Sundays. The attorney-general feels, it is said, that there is a press of more vital matters.

New $200,000 Company.

The Motion Picture Exhibit Company of Omaha has filed articles of incorporation with the secretary of state at Des Moines, Ia. The capitalization is $200,000. The incorporators are Edwin T. Swobe and Frank D. Green.

Maquoketa's Orpheum Opens.

M. L. Morrison and W. M. Hadley opened their new Orpheum theater at Maquoketa, Ia. with the Mutual Masterpicture "The Lonesome Heart." The new house seats 415 and is up to date in every way.

New Iowa Houses.

James Williams has started a moving picture theater in the opera house at Osceola.

Willard Seager has opened a moving picture theater seating 200 at Gilman.

J. N. Dowdle, proprietor of the Cozy theater at Bellevue, will erect a 30x90 concrete moving picture theater and opera house seating 300.

A new moving picture theater seating 300 has been opened at Lime Springs under the management of E. E. Oleriham.

The new opera house at Tipton has been completed.

Fred Franklin has named his new moving picture theater at Crawfordsville the Star theater.

Frank Alter will open a new moving picture theater at Persia.

F. S. Probasco is manager of the new Royal theater which has been opened at Charter Oak.

Iowa Business Notes in Brief.

The Pastime theater at Sac City was destroyed by fire.

The City Council at Boone has passed an ordinance regulating the operation of theaters and payment of licenses.

The remodeled Majestic at Atlantic will be known as the Garden theater when it reopens the latter part of January. It will be under the management of Chris Geannacopoulos.

The Latona theater at Williamsburg has installed a new Manuola player.

The Busy Hour theater at Jefferson has just started the serial "Neal of the Navy."

"The Spoilers" was the big New Years' attraction at the Magic theater in Rockwell.

IN NEBRASKA.

Give Dinner to the Brandeis Staff.

OMAHA, NEB.—Elliott & Sherman of Minneapolis, owners of "The Birth of a Nation" in the middlewest and northwest, had a big Christmas dinner in the Palm room of the Fontanelle hotel in Omaha, Neb. The film has been playing at the Brandeis theater in Omaha and the business staff, the orchestra members, stage mechanics, operators and all members of the company were the diners. At the dinner, Sig. Lockman, leader of the orchestra, was presented with a jeweled tuning fork.

Nebraska Houses Change Hands.

The new moving picture theater which the Garden Realty company will erect on the Maul property in Omaha will seat 1500. It is to be ready by May 1.

J. E. Wolfe has sold his moving picture show at Nebraska City to Eugene Russell, of Adams.

With St. Louis' Elite

World Representative Gets to Kingshighway in Delmar District—Dodges Autos and Counts Many Lined Up Before Fashionable Theaters—Full Houses the Rule—A Unique Cigar Checking System.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—St. Louis is a peculiar town. These words are often spoken with an apologetic air by some one from some shortcomings of the town, but we have no apologies to make for our native heath—it's a good old town, one of the best show towns in the country. But it is a peculiar town just the same. And here is the peculiarity.

Our down town district, the gay white way, is not down town at all, but forty long blocks from Broadway. Of course there are lots of lights down town, Broadway and Sixth streets are two long streams of brightly shining lights, and the streets are so crowded that one can easily get pushed off the sidewalk and get squashed by an automobile, but just the same the real gay white way is Kingshighway, around the Delmar avenue district.

Four of the biggest and most elegantly appointed theaters in the city are in this district, where the ultra fashionable set, the purse-proud and the high brows disport themselves.

The Corneliuses and Their Two Theaters

Our first stop the other night on our rounds was at the West End Lyric, with its reception room, lobby, decorated with cut flowers, and with soft carpets on the mosaic tiling, and a general air of quiet dignity. The West End Lyric was full, first floor, balcony and lobby, and a woman on the outside was contenting herself with showing her two little daughters the picture of Mary Pickford in the lobby display, as that was as close as they could get to the pictures. The West End Lyric is one of the—we don't like the word "classy," but there is no other word that describes the place so well—it is "classy," from the lobby to the screen. J. W. Cornelius and Mrs. Cornelius, assisted by their son, James, own and operate the two Lyrics, the West End, at Delmar and Euclid, and the Lyric at Sixth and Pine. These people are regarded as the most successful managers in the city, and Mrs. Cornelius, who attends to the booking personally, is considered an authority on pictures. Mr. Cornelius divides his time between the two theaters, and was at the Sixth street house when we called, but Mrs. Cornelius was overlooking things, however, and James was explaining in his politest manner to a patron that he wished the house was twice as big, so that everybody could get in to see Little Mary in "The Foundling" and Mr. and Mrs. Sidney Drew and the George Ade comedy that formed the bill.

The Delmar Lately the Rialto.

From the Lyric we picked our way through the automobiles that lined either side of the street and found the Delmar with another big crowd trying to see Hobart Bosworth in "The White Scar." The Delmar is again under the management of C. A. Maberry, who managed the place two years ago. The Delmar was one of the original O. T. Crawford houses; Mrs. Crawford managed the theater for a while until it was sold recently to P. Stromberg, a wealthy trunk manufacturer, and Mr. Maberry was reengaged as manager. While Mrs. Crawford managed the house she called it the Rialto, but the new management took over the old name again. Mr. Stromberg was at the Delmar in person, overlooking his business, and he is very proud of the fact that the house has built up a splendid patronage since he took possession.

The Washington and Its Cigar Check System.

Across the street, diagonally on Delmar, is the Washington, which is a family theater in more senses than one. The Washington is owned and operated by Dr. E. V. Ditlinger, a well-known practicing physician. The doctor and his wife and three sons manage the theater. A unique feature of the Washington is a cigar checking system. A number of little china cups are fastened to the side of the box office window, and all you have to do is to place your cigar in the cup, take the numbered check that hangs above and when you come out take the cigar that corresponds to your number.

Seventy-five Autos at the King's.

After leaving the Washington, we turned the corner on Kingshighway on our way to the Kings, one of the two theaters that show the Triangle pictures. Exhibitors used to shake their heads when they talked of the King's. "It cost a mint of money to build and doesn't pay. It's kinda out of the way," they would tell you; "sorter around the corner from the big mob that parades up and down Delmar." That isn't the case now. There were 73 automobiles by actual count—we counted them ourselves—standing out in front of the King's, and Manager David E. Russell wasn't a bit surprised when we told him the number. "Oh, you ought to come out here on a big night," he said. But we fail to see where he could have stowed away any more people in the theater. If there was an empty seat we could not see it, and the King's is a big house.

BENEFIT FOR INJURED PATRON.

Mrs. L. D. Stoddard, manager of the Monroe theater, at Chippewa and California avenue, gave a benefit matinee on two days last week for Miss Marie Moentmann, a young girl who recently had both arms cut off by some machinery, while at work in a bag factory. Miss Moentmann was a regular patron of the Monroe, and Mrs. Monroe has known her ever since she was a child. The entire proceeds of the two matinees was given to the girl.

WILL MANAGE BLUE BIRD HERE.

I. Leon Klasky arrived in town last week to take charge of the local Blue Bird Photo Plays, Inc. office. Mr. Klasky has had headquarters fitted up in the Universal exchange at 2116 Locust street, and will distribute his Blue Birds from there. Mr. Klasky is a well-known St. Louis man, having started in the business as city salesman for the Pathe exhange less than a year ago. He was with the Fox exchange for a while, then went to the World Film office under E. W. Dustin, and afterward was sent to the Chicago office, where he soon rose to the position of manager.

Mr. Klasky says he is glad to be back in St. Louis, where he has many friends among exhibitors, and while he liked Chicago, the chance to distribute Blue Bird features was too good to be missed. The Blue Bird office is very nicely arranged, and Klasky says he intends to make it blue bird weather for every exhibitor taking the program. The first release will be Sarah Bernhardt in "Jeanne Dore."

St. Louis Fire Department Buys Moving Picture Camera.

Fire Chief Frank Henderson of St. Louis, has just purchased a complete moving picture outfit for the purpose of taking pictures of fires in St. Louis. No sooner will the hose begin to play than the moving picture machine will begin to whirr, and the cameraman will be as much a part of the St. Louis fire department as the hose carts or the trucks. The innovation is in line with Chief Henderson's campaign for fire prevention,

Prominent New Orleans Man Defends Film Shows

Frederic Meyer Hears W. C. Crafts Lecture and Notes Weaknesses in Plea of Rabid Anti-Motion Picture Reformer.

By S. A. M. Harrison, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Dec. 20, 1915. To the Editor of the Item:—"In the Moving Picture World, of the current week, I noticed that the Hughes censorship bill was again introduced in the house of representatives, and that this bill was supported by W. F. Crafts last year, and failed of enactment.

"The same evening in my daily digestion of The Item, I learned that Brother Crafts would appear in New Orleans, to lecture on various forms of vice. Curious to hear 'personally' Mr. Craft's views on the movie question, 'the blue ribbon industry' in which I am deeply interested and have been for the past five years, I took advantage of this opportunity to hear Mr. Crafts speak.

Frederic Meyer

"The result was the most scathing exclamation possible, against moving pictures, by this 'not optimist,' I'm sure.

"In glowing originality, Mr. Crafts asserted that: 'Next to the saloons, we must fight the moving pictures, which are growing worse and worse, every day.' The above being word for word as expressed by Mr. Crafts. . . .

"I will give Dr. Crafts the benefit of my doubt, regarding his knowledge of the moving picture industry, otherwise he is simply and purely prejudiced against this world renowned art.

"Ye Gods, isn't it a fact that the great wave of reform, throughout the entire country, can be traced mainly through the efforts of the moving picture industry, to illustrate and depict the deplorable conditions that exist, caused by liquor, gambling and vice of all sorts? . . .

"I wish that every Louisianian who believes in justice would write the representative from his district in favor of the movies.

"Thanking you for printing this, I am,

"Yours sincerely,

"FREDERIC MEYER."

Y. M. C. A., City.

Mr. Meyer is of one of the oldest and most prominent families in New Orleans, he is twenty-five years of age, and within the past two years, has been offered, by three eastern directors, a position to act in pictures, though he has never had any theatrical experience. He has just completed a five reel picture in which he has played a role, the picture being produced by a local studio.

He is prominent in club and athletic circles here and is an expert swimmer and horseback rider, and tops the beam at six feet two.

V-L-S-E NEW ORLEANS BRANCH.

C. A. Meade, manager of the Dallas V-L-S-E office, and R. King Evans of the same office, were in New Orleans the first of the year, arranging for the opening of a Big Four branch in the Crescent City. When opened, the office will be in charge of Mr. Evans.

Mr. Evans is well and favorably known to the film trade in this territory, having been a traveler for the Dallas office for some time. Previous to entering the trade he was assistant treasurer of the Dallas opera house.

The promotion of Mr. Evans is in line with the announced policy of W. W. Erwin of the V-L-S-E main offices to promote wherever possible successful men already in the company's employ, and the promotion is well deserved.

New Orleans Trade Notes.

The Dixie theater at Gretchen, La., was destroyed by fire recently, but rebuilding on a larger scale was at once commenced.

Extensive repairs are being made on the Pastime theater, Alexandria, La. The house is closed until these are completed.

WILL SCHOOL "U" INSPECTORS.

Manager R. C. Cropper of Kansas City Universal Has Plan to Make Film Inspectors Efficient.

Special to Moving Picture World by Kansas City News Service.

KANSAS CITY, MO.—A new and very promising plan is being adopted by the Universal office in Kansas City, for the development of inspectors of film. This is a system, devised by Mr. R. C. Cropper, manager of the office, for thorough schooling of every one before he or she can go on the tables as a full-fledged inspector.

Mr. Cropper's idea is that every inspector must know the vital points of film production before he is competent to act confidently and effectively in that capacity. The curriculum of the school will consist of a series of illustrated lectures, starting with the very first steps in production, and following along all the details of manufacture, and of inspection, that the persons who handle the films should be familar with. A book of set rules is being prepared also, so that each will have handy the exact procedure, and the information with which to settle any doubtful point. These books are to be sent to each operator throughout the territory also, since they will contain much valuable guidance for them.

The new Universal plan will equip the inspectors to handle the work understandingly, and with confidence to meet the complaints and suggestions of operators—for the inspectors will have clear consciences, knowing that they really know how to inspect films.

A GOOD BATTING AVERAGE TO HIM.

"Kid" Nichols, baseball pitcher and team manager in both the major and minor leagues, has deserted the American game—baseball. It has been quite a while since Mr. Nichols—his first name is Charles—has depended on anything else to furnish his living. He has joined the Kansas City force of the Universal company to take charge of the "Blue Bird" photoplays in this territory.

In 1913 he and Joe Tinker, likewise the possessor of some fame and notoriety on the ball field, opened the Diamond theater at Fifteenth street and Prospect avenue, in Kansas City, A short time later that house was disposed of and Nichols managed the Palace theater here for the Standard Amusement company. Recently he has been a traveling representative of the Kleine-Edison company out of Kansas City.

THREE NEW THEATERS.

The Grand theater has been opened in Osceola, Mo., by Hudson Bros.

Fred Savage, owner of the De Luxe, Iris and Rex theaters in Hutchinson, Kan., has announced that he will build a new house on the present site of the Rex.

A new theater is being constructed in Tarkio, Mo.

C. A. JONES JOINS "U" STAFF.

C. A. Jones, better known in the southwest as "Bud" Jones, has joined the Universal of Kansas City as general representative to cover parts of Kansas and Missouri. Mr. Jones is one of the oldest film men in this territory. He has recently been in the Kansas City office of the Metro and previously was assistant manager of the Mutual Film Corporation of Missouri under M. E. Williams.

OZARK "TROOPER" EXHIBTORS.

Rural picture entertainments in the country surrounding Osceola, Mo., will be given by R. M. Wade, formerly manager of the Osceola Light company who resigned from that position to purchase a projecting machine for such use. Like other Ozark exhibitors, Mr. Wade will go from town to town, showing one or two nights at each place.

The Ozark district of Southern Missouri has many small towns, all of which offer a field for the picture exhibitor, but many of which are not large enough to support a show continuously. Consequently a number of "trouper" exhibitions have gone into that section, each owning several reels, and go from town to town, somewhat similar to the methods of the one night stand show companies.

New Building Will Contain Theater.

Contracts have been let and work started on a seven-story office building, the lower floor of which will be used as a motion picture theater, on the southeast corner of Fifteenth street and Troost avenue. It is being built by the Altman Realty company on the site that formerly was the residence of R. M. Snyder, capitalist and promoter, and later of Walton Holmes, vice-president of the Pioneer Trust company. The new building will be completed by June 1.

Kansas Wants Educational Film Expert.

Pittsburg, Kan.—The state board of administration of public schools soon will select an expert who is posted both on educational and motion picture lines to take charge of an educational film bureau as part of the state public school work. That announcement has just been made here by Lee Harrison, secretary of the board. Mr. Harrison made the declaration that in two or three years visual instruction of some character or another will be used in every public school in Kansas.

The central film bureau will be conducted as an adjunct of the state school system and it will have for its purpose the selection of films depicting history and geography principally.

The Gladstone's New Organ.

The new Kimball organ, made to order for John G. Hiatt for his Gladstone theater, was installed recently, and dedicated Dec. 22 by Professor Allen Bogen, of Chicago, organist of the Auditorium there. Mr. Hiatt has employed Professor Freestrom, of Kansas City, to play the organ. He is very well known in musical circles, and his brother is director of the academy in Stockholm, Sweden. The organ cost $15,000.

V-L-S-E Road Men Confer.

A year's-end salesmen's conference of the ten travelers of the V-L-S-E Kansas City office was held by Manager E. R. Pearson during Christmas week. Plans were made for going after more business and Mr. Pearson announced that the force would be increased by four or five men shortly after the New Year. The Kansas City office, with a branch at St. Louis, handles the business in Missouri, Kansas, Nebraska, Iowa and parts of Illinois, Arkansas, Oklahoma, Tennessee, Kentucky and Indiana. S. W. Hatch, the St. Louis representative, was in attendance.

E. A. Barnhardt is a new road man out of the Kansas City office of the General Film company, handling the serial "The Strange Case of Mary Page."

R. C. Cropper, Universal manager in Kansas City, has just returned from a visit to Oklahoma City.

Suit Over Rights in Wisconsin

"The Unbroken Road," a Life Photo Production, Raises Controversy—Competing Theaters Book Same Picture from Different Offices.

Special to Moving Picture World from Midwest News Service.

CHIPPEWA FALLS, WIS.—The Casino Feature Film Company of Milwaukee and the Nelson & Moore film agency of Minneapolis are in legal controversy as to which concern controls the Wisconsin rights for "The Unbroken Road." A suit by the Casino company against Nelson & Moore will come up for trial soon in Milwaukee.

The Palace theater in Chippewa Falls, Wis., had booked "The Unbroken Road" from the Casino company. The Empire theater at Chippewa Falls had booked it from the Minneapolis firm. General manager B. C. Smith of the Casino company went to Chippewa Falls, had the Empire show prevented and the films seized. The Minneapolis concern later gave bond and the films were returned.

Milwaukee's Merrill Theater Open.

General publicity for a new photoplay house not yet built is uncommon. Long before the opening date was announced the Merrill theater at Milwaukee began using newspaper space to tell the public what it could expect in the way of ventilation, lighting, screen and service from employees. The Merrill will show Triangle pictures, charging fifteen cents for all seats.

Where They Like to See 'Em Again.

La Crosse soon will be known as the repeating city. "The Birth of a Nation" has been booked for a week's return engagement beginning April 23 at the Majestic theater. The Strand theater has started an unusual series. It has booked ten pictures which were "knockouts" at the Casino theater in the same city. The first of these was the Vitagraph feature "Four-thirteen." The Casino has had the Metro feature "Pennington's Choice" twice as a holiday attraction—at Thanksgiving and Yuletide. The Strand also rebooked 'Destiny."

Wisconsin Programs and Features.

Manager Phillip O. Gross, Jr., of the Strand theater at Milwaukee started an "All feature" policy January 2. On Sunday, Monday and Tuesday he will use V-L-S-E service. Wednesday, special and Thursday, Friday and Saturday, Fox features. "The Cave Man" and "The Green-Eyed Monster" were the first bookings under this plan. Only three changes a week will be made.

A program of especial interest to farmers was offered by the Auditorium at Waukesha. Four reels of alfalfa growing near Waukesha, "Waukesha Beautiful," with moving pictures of the principal stock farms near the city, a comedy and slides of the San Francisco fair made up the program.

Walter Goetzinger blind organist of the Bijou theater at La Crosse played forty-two numbers to accompany the Lasky film "Carmen." He was accompanied on the piano by Mrs. James Kerr.

"The Birth of a Nation" is at the Lyric theater in Ft. Atkinson the week of January 15 and at the Marinette theater in Marinette January 20-22.

Wisconsin Changes and New Houses.

Carl Muller, manager of the Elite theater at Waukegan, Ill., has leased the new Majestic theater at Beloit.

Walter F. Smith, manager of the Gem theater at Washburn, contemplates the erection of a new moving picture theater next spring. It will seat 900 and will play principally feature pictures. It will also be a dance hall and roller rink, canvas being spread on the floor on show nights.

John W. Seager has purchased the Majestic theater in Watertown from Mullen & Hollenbeck.

The Star theater on Water street in Eau Claire has been reopened by Jesse Ridgeway.

Lew Wilting who has been operating the Gem theater at Sturgeon Bay has leased the Crystal theater in that city from Will Marquardt of Manitowoc.

O. L. Meister will erect a one-story moving picture theater, 45 x 150 feet, at Third street near Grand avenue in Milwaukee. It will cost $5,000.

H. Geneska, of Plymouth, Wis., has sold the Wonderland and Atlas theaters in Berlin, Wis., to John Aamoth, of St. Paul, Minn.

IN INDIANA.

Special to Moving Picture World from Indiana Trade News Service.

If Joe Had Only Run a Store.

LAFAYETTE, IND.—M. Schultz, proprietor of a department store at Lafayette, Indiana, when shown a picture of Joseph Brandt, of the Universal company, in the office of the Lafayette Journal was indignant because he thought the Journal had taken a picture of him without permission. The resemblance is very close and Mr. Schultz expressed his opinion that if Mr. Brandt had gone into the department store business even the expression on their faces would have been identical.

Indiana Theater Changes.

Johnson & Church of Owensville purchased the Star theater at that point and will continue to run a good class of pictures.

L. E. Perry, Sturgis, Ind., operator at the Crystal theater, has bought the Majestic at Lagrange, Ind., from Charles Griffith.

Manager C. H. Zaring of the North Star, Indianapolis, is enlarging the seating capacity from 400 to 1200

Brief Mention.

John F. Mackenzie, resident manager of the Strand company, Indianapolis, announced that the new house will have a corp of uniformed girl ushers that will compare favorably in appearance, training and courtesy with the celebrated feminine ushers of the New York Hippodrome.

Tracy Brothers, proprietors of the Arcade theater, Winchester, Indiana, have installed a new electric music box known as the Coinola.

Manager H. H. Hornbeck, proprietor of the Majestic at Monticello, Indiana, has had to answer so many questions about the new pipe organ that he thinks of having a sign printed that will give all the information that he has about its mechanical and musical features.

How Films Are Censored in Minneapolis

Rules Laid Down by New Board of Twenty-six Members Who Intend to Judge on Basis of Fitness for the Younger People of the Community.

By Grace Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—The new moving picture censor board which is to work with Mayor Nye in passing on the showing of questionable films in Minneapolis theaters has laid down a brief set of standards by which to work. The board states that its chief concern in fixing standards is for "the adolescent boy and girl and for the youth of the city," in whose amusements and recreations "wholesomeness must be the watchword." "To avoid inconsistencies in the decision of its sub-committees," the board gives as its reason for establishing standards.

"In view of the fact," it says in a written statement, "that the vicious influence of films is due to certain incidents, the viewing committee are requested to consider the following as liable to be harmful, especially to young men and women:

"1. Drunkenness—Especially as presented in social affairs, cafes, etc.; also drunkenness of women and drunken brawls in saloons.

"2. Indecency—Including undue exposure of the person, immoral suggestiveness and any kind of sexual unwholesomeness.

"3. Cruelty—Especially to women; causing suffering to human beings or animals (the infliction of pain, occasionally portrayed as a necessary incident to the development of a story, not wantonly inflicted, would not be included as cruelty).

"4. Lawlessness—Where the general effect of the reel seems to be "beating" or defying the law.

"5. Race Prejudice—Anything which would seem to stir up race prejudice to any serious degree."

The censor board is made up of 26 men and women representing about 20 social and welfare organizations of the city.

SAXE IN NEW ASSOCIATION.

Minneapolis is represented in the recently organized National Theater Owners' Association in the person of Thomas Saxe, who owns and operates the Strand theater in this city, of which J. A. Keough, who attended the organization in New York, is manager. Mr. Saxe lives in Milwaukee, but is a frequent visitor to the Twin Cities.

While You Wait Show in R. R. Station.

Louis W. Hill, president of the Great Northern Railway, has manifested his belief in the films as an advertising medium in the most substantial of ways. In line with a plan for the exploitation of the resources of the trade territory surrounding the Twin Cities, Mr. Hill has suggested that he would provide space in the Great Northern passenger station for the showing of motion pictures "while you wait." The plan so far as worked out contemplates the showing of pictures of general interest, with development views worked in.

New Home for Exhibitors' Photo-Play Company.

A new 12-story building in the heart of the Minneapolis downtown business district is announced by the Exhibitors' Photo-Play company in the near future as a home for that company, additional space to be occupied by physicians and surgeons. The project is intended to carry out the original intention of the late John Gates, owner of the site.

A 100-year lease to the ground which adjoins the Orpheum theater has been secured and it is announced the building will cost not less than $350,000. It will be thoroughly fireproof and modern.

The officers of the Exhibitors' Photo-Play company are A. G. Bainbridge, president; H. W. McCoy, vice-president, and C. H. McCoy, secretary and treasurer. The company is a corporation composed of owners and managers of picture houses and manufactures and handles films of all sorts.

New Theaters This Year

San Francisco Sees, With the Opening of the Year, a Number of New Houses Building—Some Are of Considerable Size—Plans Being Drawn Up for Others —An Account of What Is Being Done.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CALIF.—A number of new theaters, several of large size are now in course of construction in San Francisco and plans for others are being drawn, making it a settled fact that within a comparatively short time some marked changes will be made in the local amusement field, notably in the downtown district where there is a scarcity of first run houses.

Work has been commenced by N. L. Josey on the erection of a moving picture theater with a seating capacity of more than 1,000 on Geary street, near Powell, opposite the St. Francis hotel. Many of the contracts for furnishings in this building have already been let and it will be opened as soon as possible with high-class feature productions.

Work on the remodeling of the American theater on Market street, above Seventh, is well under way and this house will be opened within two month's time as a moving picture theater, but the owners have not disclosed the name of the person who will operate it.

Plans have been completed for the theater to be erected at Ellis and Mason streets and work on this structure, which will have a seating capacity of more than 3,000, will be commenced at the close of the rainy season. It is understood that this house will be conducted as the Strand theater, articles of incorporation of the Strand company having been filed recently.

The Royal Theater company is preparing to have work commenced at once on the erection of a fire-proof moving picture house with a seating capacity of more than 1,100 on California street, near Polk, and in the Mission district the rebuilding of the Idle Hour theater by the Kahn & Greenfield circuit is well under way.

Plans have also been announced for the erection of a large theater at Eddy and Mason streets, on the site of the Tivoli opera house at the time of the fire of 1906. This site was cleared some time ago for a theater building and it is expected that work will begin again on the project within a few weeks.

R. T. FURMAN WILL VISIT.

Robert T. Furman, director of exchanges for the Pathe interests, is expected in San Francisco shortly on a tour of inspection. Business at the local branch has been showing a steady gain under the direction of manager Harry Oviott and it is anticipated that the record shown will prove to be a very satisfactory one. The colored Gold Rooster play, "The Beloved Vagabond," has been shown during the past week at the Tivoli theater and met with instant success, being voted one of the best attractions shown here in a long time.

RETURN OF "PEACE" FILM.

The "Battle Cry of Peace," which was recently shown at the Columbia in San Francisco for three weeks with signal success, and which has since been shown at Los Angeles, is to be put on at the Portola for a one week run and will then be sent to the Northwest. The Pacific Coast rights to this production are controlled by the Portola company and arrangements are now being completed for the handling of bookings in the Northwest by a prominent exchange man in Seattle.

FRESNO LOCAL NO. 599 ELECTS.

Electrical Moving Picture Machine Operators, local union No. 599, of Fresno, Calif., has elected officers for 1916 as follows: W. E. Doyle, president; D. C. Miller, vice-president; Gerald James, secretary and treasurer, and J. A. Byers, business agent.

Sol. Lesser Returns, But Off for New York Again.

Sol L. Lesser, head of the Golden Gate Film Exchange, Inc., returned from a hurried trip to New York in time to spend part of the Christmas holidays with his family, and departed again for the eastern city on New Year's day for another short stay. The early reports to the effect that he had secured the rights in three western states to the "Ne'er-Do-Well" were augmented upon his arrival by the information that he had secured the rights for the entire United States. Manager Eugene Roth of the Portola theater has made arrangements for the exclusive showing of this production here at what is declared to be the highest rental ever paid for a film in this city. The re-issue of "The Spoilers" has also been booked for the Portola and will be shown in Los Angeles at Clune's auditorium.

Pioneer Supply Company Incorporates.

Articles of incorporation of the Breck Photoplay Supply Co. have been filed at San Francisco with a capital stock of $6,000 subscribed in full by A. J. Francis, T. Maguire, George Breck, J. E. Maguire and E. B. Rutherford. Mr. Francis recently left for New York on business connected with the concern and some developments of interest will be announced shortly. The introduction of new blood into the company means that Mr. Breck will be relieved of active duties to a considerable extent and that a wider field will be sought.

Amusement Companies Incorporate.

The Washington Square Amusement Company has been incorporated with a capital stock of $10,000 by J. J. West, C. Baer and J. Jacobson.

Articles of incorporation of the Mason Street Theater company have been filed by J. T. Fleming, Mr. Moran, E. E. Smith and D. Greenan, the capital stock being $100,000.

Schools Buying Moving Picture Apparatus.

The Atlas Educational Film Company, which is making a specialty of furnishing schools with moving picture equipment, is meeting with great success in this growing branch of the business. A full outfit was disposed of recently to the Pittsburg, Cal., grammar school, moving pictures being used in the dedication of the structure. Principal M. H. Rowell, of the Sonoma, Cal. high school, has also placed an order lately for equipment. A member of this supply firm recently attended the state convention of high school principals held at Fresno, Cal., at which strong resolutions were adopted favoring the use of moving pictures in schools. The University of California recently sent out cards asking school trustees if they were interested in moving pictures for educational work and more than one hundred inquiries were received in regard to the cost of equipment.

Photo Player Head Returns Home.

H. J. Werner, president of the American Photo Player Co., with headquarters in this city, has returned from a trip to New York and is now conferring with his associates on the proposition of erecting a new plant. The new showrooms and offices of this concern on Golden Gate avenue will be ready for occupancy early in February.

San Francisco Personals—Business Notes.

R. E. Stebbins, who recently joined the forces of the Progressive company, has been placed in charge of the re-booking and extended run department.

Herman Wobber, manager of the Progressive company, is expected home from a business trip to New York about the middle of January.

Frank Atkins, manager of the Marysville theater, Marysville, Calif., was married recently to Mrs. LaRose Hansen, the leader of his orchestra, and was in San Francisco during the Christmas holidays.

The Moving Picture Operators Union of this city made a substantial contribution recently to the San Francisco Association for the Study and Prevention of Tuberculosis and to the Christmas tree for the poor children.

The Pastime theater on Market street has set aside a section where smoking is permitted.

A. C. H. Chamberlin, of the Madera opera house, Madera, Calif., was a recent visitor here to look over current releases. He states that the second house opened there recently by Chamberlin Bros. has been closed, it having been demonstrated that the field was too small for two theaters.

A Wagner converter has been installed in the Irving theater conducted by Frank R. Macauley, this having been installed by Walter G. Preddey.

A Simplex projector has been purchased by A. B. Spreckels for use in his magnificent home at 2080 Washington street.

Hallahan & Getz are planning to change the policy of the Market Street theater and show feature productions in place of the regular program, which has long been a feature of this moving picture house.

Sid Grauman, manager of the Empress theater, has returned from a business trip to the Northwest.

Joe Deitch, formerly with the Golden Gate exchange, is now with Essanay, working on the "Strange Case of Mary Page" serial.

TEXAS PARAMOUNT CHANGES.

R. H. Logan, Old Timer in This Territory, Assumes Managership of Local Office.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEXAS.—The Texas Paramount office is in full swing under the new management, with R. H. Logan holding down the manager s desk. C. E. Tandy, general manager of the S. A. Lynch attractions, with headquarters at Atlanta, Ga., spent a few days here inducting the new manager into office. Mr. Logan succeeds L. Bickel, resigned.

Mr. Logan has been in the film game for some years and is especially well known in this territory. When the Paramount office was first opened here some years ago, he traveled the district for the pictures, and claims acquaintance with managers of theaters at all points, from the smallest tanks to the larger cities. He left this position to go to the Atlanta office as assistant to Mr. Tandy.

Mr. Logan says it was like coming home to get back here, that he took a big breath of pleasure when he got off the train, and when the exchange bunch got him, it was found necessary to take a whole day for a homecoming reception. (Get that—"reception." The "receipts" were of various kinds.) The new manager is very optimistic over the outlook in this teritory, and looks for a successful year.

A CHANGE IN MANAGEMENT.

John DeStefano, for some time associated with the Queen theater, Dallas, has assumed the management of that house, vice L. B. Bissinger, who resigned to take over the Washington.

Mr. DeStefano is financially interested

in the Hulsey theaters, and for some time has taken an active part in the business of the concern. It is announced that no essential change will be made in the policy of the Queen, although Mr. Hulsey is expected to take a more direct interest in it. Not that Mr. DeStefano needs any assistance, but because Mr. Hulsey is one of those energetic men who believe there is always room for betterment.

Mr. Hulsey has surrounded himself with an exceptionally capable staff in the Dallas office, having, besides Mr. DeStefano, B. F. Lewis at the Old Mill, and Herschel Stuart and Miss Whitehead on publicity work.

The Washington theater, one of the best picture theaters in the Dallas business district is now under the management of L. B. Bissinger, former manager of the Queen. Mr. Bissinger succeeds R. A. Carter, who resigned to enter a different field.

Mr. Bissinger had been associated with the Hulsey theaters for the previous eight years in several different cities, and spent three years at the Queen. He had a wide acquaintance and has been very successful as a manager.

W. D. Nevills, owner of the Washington, also controls several other houses in Dallas, and it is believed that these will soon be augmented by the purchase or lease of more theaters.

Fort Worth House Gives Free Show to Kiddies.

The Victor Amusement company of Fort Worth, Texas, was host to about 115 children at the Healy theater on Tuesday of Christmas week, entertaining with a special complimentary matinee. The kiddies had previously been banqueted at Sam Joseph's cafe and supplied with the candies and nuts necessary to make up a real Christmas.

Back to Legit for a Night.

Albert Russell of the Dallas Metro office and "Smiling" Jimmy Kelly of the Consolidated returned to the legitimate stage during Christmas week—temporarily.

The occasion was the production of "Mrs. Temple's Telegram." The cast was made up almost entirely of ex-professionals, and the comedy was put over in fine form. The Peyton sisters, well-known in the theatrical world, were in the cast. Mr. Russell managed the production. Mrs. Russell by the way, is one of the Peytons.

A dam for a fishing lake for the Dallas Automobile Country Club was the primary object of the dramatic effort, but the play went over on its own merits, very little publicity being given to the beneficent object.

A Merchants' Matinee.

A special merchants' matinee was inaugurated at the Old Mill theater January 3. This will be a short program of a Keystone comedy for the especial benefit of those who desire noonday relaxation. It will be on from 10:30 to 2 daily, with a flat price of 10 cents all over the house. Quite a nifty set of blotters have been got out to advertise this matinee.

Dallas Personal Notes.

Shannon Fife, a successful scenario writer, spent the holidays with homefolks in Dallas. Mr. Fife wrote exclusively for Lubin for some time but is now working as a free-lance, specializing in features.

W. Eppstein and Walter McCombs, vice president and secretary, respectively, of the San Antonio Amusement Company were in Dallas during the holidays. Mr. Eppstein went from here to New York on a business trip.

Leroy Bickel, former manager of the Dallas Paramount office, spent the holidays in Greenville, Miss., his old home. He will, it is expected, return to Dallas, although his business connections are not announced.

Seattle's Coliseum Opens

Beautiful New Picture Theater Opens Its Doors to the Public the First of the Year —Will Seat 2,500—Some of Its Distinctive Features—Its Orchestra and Program —A Jensen and Von Herberg House.

Special to Moving Picture World from Seattle News Service.

SEATTLE, WASH.—Distinct in many ways, one of the most beautiful theaters in the country, and one of the very largest, the Coliseum at Seattle threw open its doors to the public the week after New Year's.

It has a seating capacity of 2,500, occupies the corner of Fifth avenue and Pike street, and is architecturally of mosaic and oriental design.

One of the newest features in the thea ter is the children's playroom, which has been fitted up with pictures of characters in nursery rhymes. Another feature is an elevator that will carry a capacity of 27 people from the ground floor to the first and second balconies.

Girl ushers are employed, and they are by no means the least pleasing sights at the new theater. Their costumes, somewhat saucy, yet conservative in the general ensemble, were designed by Pierette of New York fame.

On the proscenium arch, overlooking the pit where a Russian orchestra of eight pieces joins with the organist in rendering the picture music, are three huge paintings. Two of these, one on each end, are paintings of Cleopatra facing each other. In the center is a painting of Pharo.

The Coliseum, of course, has a men's smoking room, a ladies' room, general rest rooms, and all other of the latest conveniences of the modern theater. The new show house, which is the largest in the West, is being operated by Jensen & Von Herberg, who are also operating the Liberty, Alhambra and Mission theaters in Seattle. Paramount pictures will be featured.

Mischa Gutterson, of Chicago recently, will lead the orchestra. Most of the members of the orchestra of eight pices have been with the Chicago Grand Opera Co.

WHAT "HICK" SAYS.

Bart Bertelson, press agent for the Clemmer theater, has certainly found a fine advertising medium through H. S. Hickson, his doorman. Hick, as he is familiarly known, is a familiar figure to Seattle folks, thousands of whom see him every day as he stands guard at the Clemmer. This thought apparently struck Bertelson when he got the artist to draw Hick's picture, and every day since it has appeared in the local papers with some quaint and humorous statement. For instance, during Electrical week here recently, the letters "W. E. C." were conspicuously displayed by all electrical houses, and Hick thus explained it:

"Hick."

"'W. E. C.' that you see displayed all over town mean 'Wallingford Enlivens Clemmer.'"

Another one was worded thus: "Hick says: If there were more 'Damaged Goods' in reel life there would be less damaged goods in real life."

So well known has this uniformed picture of Hick become that Capt. J. K. Weatherspoon, a personal friend of Hick's, sent him a Christmas card which bore no other designation of address than the picture all by itself. The mail man, however, knew it belonged to Hick, and delivered without delay.

EXIT THE SEATTLE THEATER.

Due to the inroads made by the photoplays, the old Seattle theater, the landmark of the legitimate stage in Seattle, has passed away. It is being torn down.

Incidentally, it was at the Seattle theater that many who have since won fame on the screen, received valuable training in stock. Max Figman and Lolita Robertson played in stock at the Seattle theater for an entire season. It was here, too, that William C. Dowlan, a Universal actor, played in stock.

This was in the latter days of its career. At the zenith of its fame, it was the leading theater in the city and all the famous road shows, with nearly all the great stars of the speaking stage in the last generation, appeared on its stage. When it was first built it was the most pretentious theater in the entire West at that time.

NEW STRAND OPENED XMAS.

Newly decorated, exterior and interior, the Strand theater, formerly the Alaskan, threw open its doors under new management on Christmas day. It had been closed for several weeks.

William Smythe, who operates the Class A theater here, and is one of the most successful moving picture men in the Northwest, has taken over the Strand. S. Barrett McCormick, author of "The Disciple" and other scenarios produced by Thomas H. Ince recently; will handle the press agent's job for the new house, having come here Christmas day from Los Angeles.

The Golden Rooster Pathe pictures will be featured. The opening number was "At Bay," with Florence Reed in the stellar role. The house opened to packed houses.

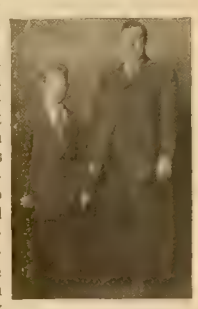
Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four*. The MOVING PICTURE WORLD is the *one* paper you need.

World Film Branch in Portland.

Manager Geo. G. Endert of the World Film Corporation is opening a sub-branch in Portland, which is to be operated through the Seattle office. Mr. Endert hopes to handle the entire state of Oregon much more advantageously in this way.

A Booking Team Broken.

H. A. Johnson, until recently road man for the Metro pictures in the Northwest, has gone to California. Thus, the famous team of Johnson and Brown is now divorced. Johnson was the biggest traveling film man in the business. He weighs 300. Brown is the shipping clerk at the Metro office in Seattle, and his net weight in pajamas is 100. The eternal (no more) question used to be: "Can Brownie ship as many Metros as Johnson can sell?"



Brown & Johnson.

No More Cashiers.

Manager Ben Ketcham of the Mission theater has a new device installed by which the patron drops his or her coin and a little machine automatically serves him or her with the right ticket. Sort of cafeteria style—what? Just wait on yourself and don't flirt with the cashier.

Organize in Spokane

Managers of Various Theaters in District Hold Meeting and Form Amusement Managers' Association—Ralph Ruffner, President; J. W. Allender, Vice-President; Chas. York, Secretary and Treasurer—The Executive Committee.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Managers of the various theaters in this city at a meeting in the Davenport hotel formed a permanent organization to be called the Amusement Managers' Association of Spokane and elected a moving picture manager, Ralph Ruffner of the Liberty, president.

Other officers chosen were: J. W. Alexander, manager of the Lyric Moving Picture theater, vice-president; Charles W. York, manager of the Auditorium, the home of road shows, secretary and treasurer. The executive committee is composed of Mr. York, chairman; William T. Reed, Casino moving picture theater, Maurice Oppenheimer of the Empress, now a moving picture theater and the Hippodrome which runs two vaudeville acts and five reels of pictures; E. Clarke Walker, manager of the Pantages, a vaudeville house which runs two reels of pictures and B. W. Copeland, manager of the Rex moving picture theater.

At the same meeting committees were appointed to plan for a ball to be given in the Davenport early in February to raise funds to aid the 1916 Interstate Fair. Novel amusements are to be arranged and the stage hands and musicians' unions are arranging to work in conjunction with the managers in handling the affair.

HEAD OF LOCAL UNIVERSAL.

Since coming to Spokane, Wash., more than a month ago to succeed G. A. Hager as manager of the local exchange of the Universal Film & Supply company W. Potter has been active and is rapidly becoming acquainted with the trade in the city and the outside field. He was president of the Exhibitors League in 1911, was formerly in the Portland office of the company and was traveling representative for the Northwest territory for a time and an exhibitor since 1908 until recently. He handled "The Traffic In Souls," and "Submarine," for the Universal company.

W. Potter.

Among the bookings made by him since arriving to handle the Universal service, are the Rex, Coeur d'Alene, Idaho, of which H. E. Dodson is manager. He is also running the Universal service in the Best, Spokane, a three reel production at the Clemmer Saturday mornings for the children's shows. And the Broadway Features were booked through him by R. S. Tucker, manager of the Orpheum theater, Moscow, Idaho.

HOLIDAY FEATURE HITS.

Spokane moving picture houses report a good holiday business. On Christmas the Liberty with an emotional drama and Weber and Fields with travesty and Marguerite Clark in "The Prince And The Pauper," at the Clemmer filled those houses Christmas day.

Starting with the change of bills on Sunday December 26, 1915, the entire week was reported a good one with exceptional bills at the various houses. For the first part of the week the Liberty presented the Triangle production "The Lily And The Rose," with Lillian Gish as the country girl; the Clemmer presented Lou-Tellegen in the Lasky production "The Unknown"; Cyril Maude appeared in the Pathe play "The Greater Will," for one day, followed by "The House of Fear" at the Casino. The Mutual master picture "The Reward," was shown with good results at the Class A; the Universal picture "He Was Only A Bathing Suit Salesman," won laurels at the Rex; "The Vampire's Cure," with Theda Bara was shown at the Hippodrome; "Toilers of the Sea," a Pathe production, was shown at the Majestic together with two reels of a stampede in Montana; and "Friends of the Sea," a comedy, "Those College Girls" and "Infatuation" with Marguerita Fisher were the leading presentations at the Lyric.

The bills for the remainder of the week including New Years' were "Barbara Frietchie" with Mary Miles Minter in the leading role at the Class A; Willard Mack in "Aloha Oe" at the Liberty; "Mr. Crex of Monte Carlo," at the Clemmer; William Farnum and Dorothy Bernard in "A Soldier's Oath," at the Casino; Catherine Osterman in "The Bludgeon," at the Rex; and "The Valkyrie" and "Cohorts" at the Lyric.

"Scandal" scored a hit at the Majestic and "The Path to the Rainbow," drew well at the Empress.

Transcontinental Paramount Girl Invited.

Anita King, "the Paramount Girl," one of the well-known members of the Famous-Lasky-Morosco-Pallas combination, has been invited by Dr. H. S. Clemmer to pay a visit to Spokane early in January.

The Clemmer theater is the home of the Paramount productions. Miss King, if she accepts the invitation, will be the guest of Manager and Mrs. Clemmer and of the theater.

Spokane Brevities.

Marguerite Clark appeared as the pauper and the prince at the same time in "The Prince and the Pauper," the Famous Players' production of the Mark Twain romance, and filled the Clemmer theater at nearly every performance. On the same bill Violet and Blackie Daw appeared in "A Trap for Trapp."

Beverly Bayne and Francis X. Bushman, in "Pennington's Choice," proved a big hit at the Class A theater.

Other pictures which drew well at Spokane theaters were: "The Clemenceau Case," with Theda Bara and William Shay, at the Majestic; "The Alternative," featuring Arthur Maude and Constance Crawley, at the Lyric; "The Supreme Test," with Henrietta Crosman in the leading role at the Rex theater, and the Hippodrome theater exhibited the second of a series of war films, showing the German and Austrian troops in the field. These pictures were well attended.

Faction in Portland, Oregon, Censor Board

Pass Resolution Forbidding Members to Act as Preliminary Viewers—To Bar Passing of Film by Film Men's Representative.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, OREGON.—The municipal censor board is composed of four women prominent in the city's social circles, one business man who favors censorship and two men interested in the moving picture industry in the city. The ordinance permits them to delegate the viewing of pictures to others. It also gives them the power, and it has been the practice for the members of the board, to occasionally sit as viewers. Mrs. Colwell states that there was a tacit understanding when the film men's representatives were appointed on the board that they were not to sit as viewers and that their purpose on the board was to sit only when the entire body convened to take official action on a picture. The film men contend they are governed by the city ordinance which clearly enumerates their responsibilities.

The open break occurred when William Fox's "Destruction" was viewed and passed by one of the film men's representatives on the board and Mrs. Colwell, ignoring his decision, again viewed the picture and also passed it, taking official cognizance only of her own decision. At a special meeting of the board December 28, a resolution was passed by the censor board that none of its members should sit as preliminary viewers. By this resolution it is apparently sought to deprive the film men's representatives on the board, who are in the minority, of the powers delegated to them by the ordinance.

FIRE ORDINANCE KILLED.

The proposed city ordinance relative to the construction of film exchanges and the handling and storing of films which was commented upon in the MOVING PICTURE WORLD several months ago, came up for final hearing before the city commissioners December 24 and failed to pass. From the time the terms of the proposed ordinance became known to the Portland exchange men, they have vigorously opposed it, declaring that some of its drastic provisions would necessitate the removal of the exchanges from the city. The commissioners agreed with the film men that the proposed ordinance was too severe and new fire regulations, much milder in their effect, are being drafted.

SUNSET'S NEW PUBLICITY MAN.

Jennings & Company have added Chas. E. Couche to the staff of their theater, the Sunset, in the capacity of house manager and publicity man. Mr. Couche is from British Columbia where he owned the Rex at Revelstoke and other moving picture interests. He has introduced several innovations at the Sunset and proposes to make it a first run feature house.

PEACHY COMES TO PORTLAND.

Callers at the exchange of the Film Supply Company of Oregon have had the pleasure of greeting F. S. Peachy who has been installed as manager of the new office of Blue Bird Photoplays, Inc., in the building occupied by the Universal exchange. Mr. Peachy comes highly recommended from San Francisco where he was connected with the Mutual, the Union Film and Supply and the United, being general manager and supervisor of western offices for the last named. Besides organizing and conducting the local Blue Bird exchange, Mr. Peachy will act as road man until his office duties take all of his time.

Posters Damaged.

Sixty-seven days of continued rain with sun shining through the clouds only twice lightened the box office receipts of all theaters in Oregon west of the Cascades and Portland exchanges are complaining about the damage done to their posters. One exchange reports that a great deal of its paper sent out during the past two months has been returned wet and damaged and that its loss by reason thereof has exceeded $250.

Another Exchange Ordinance.

Commissioner R. G. Deick is framing another city ordinance regulating the construction of film exchanges to replace the proposed ordinance that was indefinitely tabled by the Portland city council recently. From the information gathered at the city hall, the difference between the old ordinance tabled and the new one will be in the reduction of the size of ventilators required in film vaults.

Personals and Local Business Notes.

Harry J. Cohen, secretary of Metro Film corporation, passed a few days in Portland en route from San Francisco to New York City. While here he conferred with C. J. Kerr, supervisor of Northwest offices with headquarters in Seattle, who came to Portland to meet Mr. Cohen.

Portland newspaper men and a representative body of the city's ministers were the guests of Louis Christ, manager of the Pickford theater, Portland, at a private showing of "The Warning" which held the boards there commencing Jan 1.

C. G. Guernsey has purchased the Orpheum, Canyonville, Oregon, from Kuhl and Vaugh.

The Palace theater, Philomath, Oregon, has reopened with S. H. Moses in charge and will use Pathe service.

Thomas Miller, who formerly owned the Grand, Camas, Wash., has purchased the Star theater, Brownsville, Oregon, from Susie B. Martin and will open Jan. 1 as the Grand.

S. Bernstein has sold the American theater, Union avenue and Shaver street, Portland, to H. Werple who owns a chain of small houses in the vicinity of Portland.

The Arcade, Cottage Grove, Oregon, will be reopened by L. Armentrout.

N. E. Hansen, of the Opera House, Carlton, Oregon, was a holiday visitor to Portland.

J. H. Baum, road man for the General Film company out of Seattle, spent a few days in Portland en route from Eastern Oregon and Washington, from which territory he reports the usual prosperous times.

IN BRITISH COLUMBIA.

Local Feature Hits.

Manager Creighton of the Globe theater, Vancouver, has booked "The Eternal City" for second run, opening Dec. 27.

J. R. Muir of the Dominion theater did exceptionally good business with Mary Pickford in "Madame Butterfly" last week.

W. P. Dewees of the Rex heard many compliments on the beautiful settings and lighting effects in "The House of a Thousand Candles," which was shown at his house recently.

"Hypocrites" recently played a very successful return engagement at the Monarch theater, Edmonton. But the newspapers ran a cut of Myrtle Stedman and labelled it "Margaret Edwards."

"Graft" has opened at the Lyceum and Starland theaters in Winnipeg, and will shortly start in Vancouver at the Colonial.

The Allen in Calgary has begun the showing of the popular Paramount Travel pictures.

A Request to Exhibitors.

Universal exchanges are now sending the following suggestions along with films shipped to out-of-town customers:

IMPORTANT TO EXHIBITORS.

1. Do not put wrong band on right reel.
2. Do not hold reels for a month.
3. Ship back on first train after show.
4. Do not patch film with nails, pins or railway spikes.
5. Put on the reel bands tight.
6. Ship back all extra pails and boxes promptly.

An Incompetent Censor

Vancouver Still Suffers Under Marked Temperamental Censorship—Manager J. R. Muir of the Dominion Theater Starts New Protest—Some Things That the Censor Has Been Doing Recently.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—A new compaign against the activities of the British Columbia censor has just been inaugurated by J. R. Muir of the Dominion theater in Vancouver, and the matter is now being taken up in the local newspapers. While most of the exchanges have had fewer pictures rejected during the past few weeks, others have now begun to feel the effect of the censor's evident desire to justify his title, and many unreasonable rejections have resulted.

It is claimed by Mr. Muir that the present censor is erratic and inconsistent in his decisions, and quite unfitted to be placed in full charge of the amusements of the entire moving picture public of the province. Numerous instances of his lack of judgment are given, out of a long list of similar offenses.

The Lasky Company's production of "The Man from Home," a particularly wholesome picture, has just been rejected as unfit for public exhibition.

The Essanay-Chaplin comedy, "His Night Out," when submitted by the local office of the General Film, some months ago, was rejected. An English print of the same picture, recently brought in by the Famous Players service, was passed, and is now being shown in Vancouver theaters. The complaint is not that it has not been passed, but that it was not passed when ordinarily submitted. Through this action alone, the General has sustained a direct loss of many hundreds of dollars. "Tess of the Storm Country," Mary Pickford's most popular picture, has been condemned twice.

"In some cases," said Mr. Muir, "the wording of the act (Moving Picture Act) is rigidly adhered to, and in other cases it is entirely ignored. The local censor insists on judging some plays by the story in the novel on which the play was founded, ignoring the fact that the story told on the screen is entirely different. Pictures which have passed every other censor in the United States and Canada are continually being rejected by our censor on some trifling grounds discovered by himself. If it were possible to appeal from his decisions, I am of the opinion that at least 50 per cent. of them would be reversed.

"Why should an industry which has a large pay-roll and so much capital invested in this city by local business men, be at the mercy of one man's opinion?"

So deplorable is the local situation that one leading film exchange, were it not for the fact that it has an especially favorable contract with local exhibitors, so that the latter must bear the loss imposed by rejections, would absolutely withdraw from this territory.

MADE XMAS CHEER.

Many free Christmas entertainments were given at Vancouver picture houses for the benefit of the poor children of the city.

In place of their annual smoker, the members of the Order of United States Commercial Travelers of America gave an entertainment to five hundred children at the Columbia theater, which was donated by the management for the occasion. Special moving pictures were shown and candy was distributed to the children by two Santa Clauses. The B. C. Electric Railway furnished free transportation.

Moving pictures and a varied program given entirely by local child artists were given at the Maple Leaf theater, and many poor children attended. Little Pollie Redfern, who played a week at the Orpheum last month, headlined.

Mrs. Plunkett arranged with Manager Pilling of the Orpheum to entertain the children at that house.

In Victoria, the Rotary Club's Christmas tree entertainment at the Royal Victoria theater was a rousing success, and many really useful presents were given to the children present. Each case was investigated beforehand, and the articles of clothing most required were given to the lucky children.

Santa Claus was present at the Empress in Edmonton on Christmas day, and presented a bag of candy to each child who entered the theater. A large tree was erected in the lobby.

MUTUAL RENEWS ACTIVITY.

The Mutual Film Corporation, which discontinued importing any new subjects for a considerable time during the present year, has again become an active factor in the Canadian market, and Manager Albert E. Vince of the Vancouver office states that local distribution of the "$8,000,000 Program" will commence on Dec. 27. The Orpheum, which was forced to discontinue the Mutual Masterpictures when the supply ran out, will resume the use of one of these subjects each week, probably taking at first some of the good pictures released earlier in the year, but which were never shown here.

NO AMALGAMATION.

The proposed amalgamation of Vancouver moving picture theaters is at a standstill, and there is at present considerable doubt about the culmination of the elaborate plans which had been made. The WORLD representative was informed last week by two men prominently concerned in the merger that they did not care whether it went through or not.

Winnipeg Theatrical Federation.

The Winnipeg Theatrical Federation has lately been formed in the Manitoba city, and comprises in its membership stage employees, musicians and moving picture operators. It is stated that about 80 per cent of the amusement places of the city now display the emblem of the federation, either over the box office or on the screen. Each craft has appointed three delegates, all of whom have been associated with local amusements for a considerable time. Those representing the moving picture operators are Messrs. Armand, Hill and Palmer; stage employees, Spence, Wishart and Robinson; musicians, Lyons, Tallman and Hughes.

A Disgusted Committee.

The Vancouver Social Service Council held a meeting and election of officers recently, and officially acknowledged failure as the lot of the moving picture committee. They had stood behind the censor, they stated, but had not received the support of Attorney General Bowser, as expected.

Operators' Fee Remains at $1.

A readjustment of various trades license fees recently took place at Calgary, but no increase was made in the fee for moving picture operators, which remains at $1.00 per year.

M. Alberts, proprietor of the Westholme Opera house at Prince Rupert, B. C., was a recent visitor to Vancouver, calling on local exchanges.

Calendar of Daily Program Releases

Releases for Weeks Ending January 22 and January 29

(For Extended Table of Current Releases See Pages 502, 504, 506.)

General Film Company.

Current Releases

MONDAY, JANUARY 17, 1916.

	Serial No.
BIOGRAPH—The Miser's Heart (Drama—Re-issue No. 33)	19895
LUBIN—The Little Sister of the Poor (Drama)	19896
SELIG—Why Love Is Blind (Three parts—Drama)	19890-1-2
SELIG—Selig-Tribune News Pictorial No. 5, 1916 (Topical)	19894
VITAGRAPH—Them Was the Good Old Days (Com.)	19893
VITAGRAPH—Mrs. Dane's Daughter (Four parts—Drama—Unit Program)	
VITAGRAPH—Bittersweet (Drama—Unit Program)	

TUESDAY, JANUARY 18, 1916.

BIOGRAPH—The Angel of Piety Flat (Two parts—Drama)	1990-1
ESSANAY—Book Agent's Romance (Two parts—Western Drama)	19897-8
KALEM—The Tale of a Coat (Comedy)	19899

WEDNESDAY, JANUARY 19, 1916.

BIOGRAPH—A Life Chase (Three parts—Drama)	19905-6-7
ESSANAY—Canimated Nooz Pictorial No. 4 (Cartoon Comedy)	19904
ESSANAY—Scenes of Canadian Rockies (Scenic)	19904
KALEM—A Duel in the Desert (No. 9 of the "Stingaaree" Series (Two parts—Drama)	19902-3

THURSDAY, JANUARY 20, 1916.

LUBIN—The Law's Injustice (Two parts—Drama)	19908-9-10
MINA—A Misfit Baron (Comedy)	19912
SELIG—Selig-Tribune News Pictorial No. 6, 1916 (Topical)	19911

FRIDAY, JANUARY 21, 1916.

KALEM—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series—Drama)	19916
KNICKERBOCKER STAR FEATURE—House of Mystery (Three parts—Drama)	19913-4-5
VIM—Frenzied Finance (Comedy)	19918
VITAGRAPH—A Telegraphic Tangle (Comedy)	19917

SATURDAY, JANUARY 22, 1916.

ESSANAY—The White Alley (Three parts—Drama)	19919-20-21
KALEM—The Open Track (No. 63 of the "Hazards of Helen" Railroad Series—Drama)	19926
LUBIN—Insomnia (Comedy)	19922
SELIG—When the Circus Came to Town (No. 9 of the "Chronicles of Bloom Center"—Comedy)	19927
VITAGRAPH—The Secret Seven (Three parts—Dr.)	19923-4-5

General Film Company.

Advance Releases

MONDAY, JANUARY 24, 1916.

BIOGRAPH—An Adventure in the Autumn Woods (Drama—Biograph Re-issue No. 34).
LUBIN—The Evangelist (Four parts—Drama—Unit Program)
LUBIN—Fooling Uncle (Comedy—Unit Program)
SELIG—Tom Martin—A Man (Drama).
SELIG—Selig-Tribune News Pictorial No. 7, 1916 (Topical).
VITAGRAPH—Britton of the Seventh (Four parts—Military Drama—Unit Program).
VITAGRAPH—Jane's Husband (Comedy).
VITAGRAPH—The Cold Feet Getaway (Comedy).

TUESDAY, JANUARY 25, 1916.

ESSANAY—Title Not Reported.
KALEM—Snoop Hounds (Burlesque-Comedy).

WEDNESDAY, JANUARY 26, 1916.

BIOGRAPH—Stronger Than Woman's Will (Three parts—Dr.).
ESSANAY—Title Not Reported.
KALEM—The Villain Worshipper (No. 10 of the "Stingaree" Series—Two parts—Drama).

THURSDAY, JANUARY 27, 1916.

LUBIN—Title Not Reported.
MINA—A Special Delivery (Comedy).
SELIG—Selig-Tribune News Pictorial No. 8, 1916 (Topical).

FRIDAY, JANUARY 28, 1916.

KALEM—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
KNICKERBOCKER STAR FEATURE—The Heart Breakers (Three parts—Drama).
VIM—Busted Hearts (Comedy).
VITAGRAPH—Peace at any Price (Comedy).

SATURDAY, JANUARY 29, 1916.

ESSANAY—Title Not Reported.
KALEM—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).
LUBIN—Title Not Reported.
SELIG—Apple Butter (No. 10 of the "Chronicles of Bloom Center"—Rural Comedy).
VITAGRAPH—The Ruse (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Monday, January 24

An Adventure in the Autumn Woods

with

Mae Marsh — W. Chrystie Miller
Lionel Barrymore — Harry Carey
Charles H. Mailes — Walter Miller

One Reel
BIOGRAPH RE-ISSUE

Directed by
D. W. GRIFFITH

Wednesday, January 26

Stronger Than Woman's Will

with

Vera Sisson — G. Raymond Nye
W. J. Butler — Hector V. Sarno

The THREE REEL BIOGRAPH

Directed by
J. FARRELL MACDONALD

For casts and descriptions of all Biograph releases refer to your copy o
PROGRAMS

BIOGRAPH COMPANY
807 EAST 175TH STREET
NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending January 22 and January 29

(For Extended Table of Current Releases See Pages 502, 504, 506.)

Universal Film Mfg. Co.

	Serial No.
SUNDAY, JANUARY 16, 1916.	
LAEMMLE—No release this day.	
L-KO—Flirting a la Carte (Comedy)	01121
REX—The Little Mascot (Two parts—Drama)	01120
MONDAY, JANUARY 17, 1916.	
BROADWAY UNIVERSAL FEATURE—The Man Inside (Five parts—Drama)	01123
NESTOR—Mingling Spirits (Comedy)	01124
UNIVERSAL SPECIAL FEATURE—Graft (No. 6, "The Railroad Monopoly" (Two parts—Drama)	01140
TUESDAY, JANUARY 18, 1916.	
GOLD SEAL—The Reward of Chivalry (Three parts—Drama)	01125
IMP—No release this day.	
REX—The Silent Member (Drama)	01126
WEDNESDAY, JANUARY 19, 1916.	
ANIMATED WEEKLY—No. 202 (Topical)	01129
L-KO—Saving Susie From the Sea (Comedy)	01128
VICTOR—Her Better Self (Two parts—Drama)	01127
THURSDAY, JANUARY 20, 1916.	
BIG U—No release this day.	
LAEMMLE—Just Plain Folks (Three parts—Rural—Drama)	01130
POWERS—Building Up the Health of a Nation, No. 2 (Educational)	01131
—The Aerial Buds (Vaudeville Act)	01131
FRIDAY, JANUARY 21, 1916.	
IMP—Vanity Thy Name Is (Two parts—Com.-Dr.)	01132
NESTOR—Flivvers Famous Cheese-Hound (Comedy)	01134
VICTOR—A Sea Mystery (Drama)	01133
SATURDAY, JANUARY 22, 1916.	
BISON—Buck Simon's Puncher (Two parts—Western—Drama)	01135
JOKER—The Whole Jungle Was After Him (Animal—Comedy)	01137
POWERS—Uncle Sam At Work No. 5, "Protecting the Ships At Sea (Educational)	01136
SUNDAY, JANUARY 23, 1916.	
LAEMMLE—Her Dream Man (Drama)	01137
L-KO—Mr. McIdiot's Assassination (Two parts—Comedy)	01138
REX—No release this day.	
MONDAY, JANUARY 24, 1916.	
BROADWAY UNIVERSAL FEATURE—A Soul Enslaved (Five parts—Drama)	01141
NESTOR—Her steady Carfare (Comedy)	01142
UNIVERSAL SPECIAL FEATURE—Graft (No. 7 "America Saved From War"—Two Part Drama)	01158
TUESDAY, JANUARY 25, 1916.	
GOLD SEAL—Discontent (Two Parts—Psychological—Drama)	01143
IMP—Hired, Tired and Fired (Comedy)	01144
REX—No release this day.	
WEDNESDAY, JANUARY 26, 1916.	
ANIMATED WEEKLY—Number 203 (Topical)	01147
L-KO—Knocks and Opportunities (Two parts—Comedy)	01146
VICTOR—Across the Line (Drama)	01145
THURSDAY, JANUARY 27, 1916.	
BIG-U—No release this day.	
LAEMMLE—The Red Lie (Three parts—Mystery Drama)	01148
POWERS—Sammie Johnsin, Hunter (Cartoon—Comedy)	01149
Fishing River Lampreys (Educational)	01149
FRIDAY, JANUARY 28, 1916.	
BIG-U—Nan Good for Nothing (Drama)	01151
LAEMMLE—The Inner Soul (Two parts—Society—Drama)	01150
NESTOR—Flivvers in the Dance of the Shivers (Comedy)	01152
SATURDAY, JANUARY 29, 1916.	
BISON—A Daughter of Penance (Two parts—Mexican—Drama)	01153
JOKER—Mrs. Green's Mistake (Comedy)	01155
POWERS—Uncle Sam at Work (No. 6 "Saving Wealth and Building Health"—Educational	01154

Mutual Film Corporation.

	Serial No.
SUNDAY, JANUARY 16, 1916.	
AMERICAN—The Gamble (Two parts—Drama)	04401-2
CASINO—Ham and Eggs (Comedy)	04403
MONDAY, JANUARY 17, 1916.	
MUTUAL MASTERPICTURE DE LUXE—The Thoroughbred (No. 56—American—Five Parts—Drama).	
TUESDAY, JANUARY 18, 1916.	
AMERICAN—The Silent Trail (Two parts—Sociological—Drama)	04404-04A
FALSTAFF—Grace's Gorgeous Gowns (Comedy)	04405
WEDNESDAY, JANUARY 19, 1916.	
BEAUTY—Johnny's Birthday (Comedy)	04409
THANHOUSER—The Phantom Witness (Three parts—Mystery—Drama)	04406-7-8
THURSDAY, JANUARY 20, 1916.	
FALSTAFF—Pete's Persian Princess (Comedy)	04410
MUTUAL MASTERPICTURE DE LUXE—The Five Faults of Flo (Thanhouser, No 57—5 parts—Society—Drama)	
MUTUAL WEEKLY—Number 55 (Topical)	04411
VOGUE—Sammy's Dough—Full Romance (Comedy)	
FRIDAY, JANUARY 21, 1916.	
AMERICAN—The Thunderbolt (Drama)	04416
CUB—Title Not Yet Announced	04415
MUSTANG—Wild Jim Reformer (Two parts—Western—Drama)	04413-4
NOVELTY—Mrs. Bumps Commuter (Comedy)	04417
SATURDAY, JANUARY 22, 1916.	
MUTUAL MASTERPICTURE DE LUXE—The Bait (Centaur—5 parts—Drama—No. 58)	
SUNDAY, JANUARY 23, 1916.	
BEAUTY—Mischief and a Mirror (Comedy)	04419
GAUMONT—See America First, No. 19 "The Dells of the Wisconsin" (Scenic)	04418
Keeping Up With the Joneses (Cartoon—Comedy)	04418
VOGUE—A Baby Grand (Comedy)	04420
MONDAY, JANUARY 24, 1916.	
MUTUAL MASTERPICTURE DE LUXE—As a Woman Sows (Gaumont—Five parts—Drama—No. 59)	04421-2
TUESDAY, JANUARY 25, 1916.	
AMERICAN—The Man in the Sombrero (Two parts—Society—Drama)	04421-2
FALSTAFF—Lucky Larry's Lady Love (Comedy)	0423
WEDNESDAY, JANUARY 26, 1916.	
BEAUTY—Some Night (Comedy)	04427
THANHOUSER—The Burglar's Picnic (Three parts—School—Drama)	04424-5-6
THURSDAY, JANUARY 27, 1916.	
FALSTAFF—Beaten at the Bath (Comedy)	04429
MUTUAL MASTERPICTURE DE LUXE—Lord Loveland Discovers America (American—Five parts—Society—Drama—No. 60)	
MUTUAL WEEKLY—Number 56 (Topical)	04430
VOGUE—Subject not yet announced.	
FRIDAY, JANUARY 28, 1916.	
AMERICAN—A Sanitarium Scramble (Comedy)	04434
CLIPPER—The Smugglers of Santa Cruz (Three parts—Seacost—Drama)	04431-2-3
CUB—Subject not yet announced.	
SATURDAY, JANUARY 29, 1916.	
MUTUAL MASTERPICTURE DE LUXE—Betrayed (Thanhouser — Five parts — Race — Drama—No. 61)	

A Move in the Right Direction

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"CAPTAIN JINKS," the never-ending success of the late Clyde Fitch, with the captivating stage star, ANN MURDOCK.—A five part ESSANAY Feature.

"GODS OF FATE," a red-blooded drama of modern industrial life, with Richard Buhler and Rosetta Brice.—A five part LUBIN SOVEREIGN Play.

V. L. S. E. Inc.

Stories of the Films

General Film Company

KALEM.

GUARDIAN ANGELS (Jan. 11).—The cast: Bud (Bud Duncan); Spike (Jack MacDermott); Doughbags (Charles Mulgro); Ethel (Ethel Tears). Author—Howard Irving Young. Producer, William Beaudine.

Bud and his pal are hired to take care of Doughbags and his "little girl" Ethel. Doughbags is neglected while they try to amuse the "little girl," so their jobs soon end in a whirlwind finish.

THE PURIFICATION OF MULFERA (No. 8 of the Stingaree Series; Two Parts; Jan. 12.)—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Ethel Porter (Marin Sais); Carmichael (Thomas Lingham); Bishop Methuen (Frank Jonasson); his chaplain (Edward Clisbee); Inspector (Joseph Barber). Produced by James W. Horne.

Bishop Methuen and his chaplain set out to evangelize Mulfera, "the toughest station in Australia." They are waylaid by Stingaree, who, with Howie, then take their places in the mission to Mulfera. There is comedy in the scenes, showing the bushrangers "purifying" Mulfera, but it ends in tense cross-play of action when they are captured, only to escape with the aid of Ethel.

THE TRICKSTERS (No. 12 of The Ventures of Marguerite; Jan. 14).—The cast: Marguerite (Marguerite Courtot); Tom Bailey (Roland Bottomley); Frank Whitney (Robert Ellis); Peter Enright (Richard Purdon); Jerry Holden (Homer Buress). Author—Otto Hoffman. Produced by R. E. Cummings.

Marguerite is to be the bride in an amateur theatrical. Frank, whose offer of marriage she has refused, though he is her guardian's choice, plays the bridegroom, while Tom, the favored one, is in the role of minister. Holden, a card sharp, schemes so that Tom appears in a bad light when he fails to arrival at the rehearsal, and Marguerite, hurt, consents to Frank's request, "Let's get a real minister and be married now." Tom succeeds in escaping from Holden's accomplices and reaches the scene in time to foil the tricksters.

THE HAUNTED STATION (Episode No. 62 of The Hazards of Helen; Jan. 15).—The cast: Operator at "Haunted Station" (Helen Gibson); Joe Wood (Robyn Adair); Chief Despatcher (Clarence Burton). Author—E. W. Matiack. Producer, James Davis.

A fall from a semaphore weakens Wood's mind and when he later disappears circumstances point to suicide. His "ghostly" appearances make the post known as the "Haunted Station," and Helen is appointed as a last resort after many others have quit. Wood suddenly appears and pursues her. Helen flees down the track to the drawbridge, only to find it half elevated. Her frantic cries cause a workman on the structure to throw down a rope, which she climbs hand over hand. Wood follows and there is a struggle while swaying in midair, which ends when Wood slips and falls through space to the river.

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VITAGRAPH.

BRITTON OF THE SEVENTH (Unit Program; Four Part; Jan. 24).—The cast: Lieut. Tony Britton (Darwin Karr); Gen. Custer (Ned Finley); Capt. Yates (Lionel Belmore); Capt. Granson (Harry Northrup); "Rain-in-the-Face" (Logan Paul); Barbara (Eleanor Woodruff); Mrs. Granson (Eulalie Jensen); Otonowah (Marion Henry); Mrs. Eversley (Rose Tapley). Author—Cyrus Townsend Brady. Produced by Lionel Belmore.

For the love of Otonawah, an Indian maiden, "Rain-in-the-Face," an Indian chieftain, kills and scalps two white men belonging to the Seventh Cavalry, at Fort Lincoln, Dakota. Tony Britton, first lieutenant of the Seventh, is sent with his command to arrest "Rain" and, despite the tribe's offer of any other three Indians, brings back the murderer and jails him. Thus started one of the prime causes of the Custer massacre. Mrs. Frances Granson, married to a worthless brute, is in love with Tony, and he imagines himself with her until he meets Barbara Manning, a Chicago girl, and falls really in love.

Mrs. Granson wants Tony to elope with her, but in a note he refuses. This note gets into her husband's hands and he makes trouble. Before General Custer, the commanding officer, he accuses Tony of conduct unbecoming an officer, and Tony cites the note as proof of his innocence. Mrs. Granson is wired about it, but of course she knows nothing of any note, and Tony is forced to resign to avoid a court martial. Trouble with the Indians has followed ever since the "Rain-in-the-Face" incident, and Tony joins Old Man Meekins as a scout. They come across a horde of over a thousand Indians on the warpath and, knowing that Custer knows nothing of their presence, they hasten to him with the news.

Major Reno is sent with four troops to attack the Indians in the rear, but his fatal hesitation results in the tragic Battle of the Big Horn and the annihilation of Custer's brave command. Before he dies Mrs. Granson's husband gives General Custer the note written by Tony and it is found in the brave General's hand when—too late—Reno's command comes up. Tony is reinstated in the Seveth, with apologies, and some time afterward he and Barbara meet at Fort Lincoln and all ends well.

JANE'S HUSBAND (Jan. 24; Unit Program). The cast: Jane (Edith Storey); Ben, the Tramp (Thomas R. Mills). Author—Elizabeth R. Carpenter. Produced by George D. Baker.

Jane is looking for a husband. She is a stunner for looks, but her get-up is so funny no one takes her seriously, and the handsome R. F. D. driver scorns her proffered love. But Jane is of a determined disposition, so when she discovers that a tramp has broken into her kitchen she has hopes. Sneaking in on him, she cleverly traps him in a closet, then gives him the choice of marrying her or being arrested.

But Jane is no fool, and brings a minister to the house while the tramp is still locked in. They are married and Ben makes the best of matters. He sits down to the table and eats everything in sight, but happens to drop a remark to the effect that he "hopes his wife does not find him out." Horrified, Janes drives him from the house, and he strolls into the village bar, where he imbibes much liquid courage. Jane has to sic the dog on him to drive him away. Watching her "man's" rapidly disappearing figure, Jane tearfully promises herself to remain single.

THE COLD FEET GETAWAY (Jan. 24).—The cast: Itsky (Harry Fisher); Mr. Bumptious (Albert Roccardi). Author—C. Graham Baker. Produced by C. Jay Williams.

Hoozis, the poker fiend, is unable to quit the game while he is a winner, and invariably has to stick until he goes broke. He tries various ruses, but his companions refuse to fall for them and he has to stay to the bitter end. Itsky, the inventor, finally comes to his assistance with the following invention: On a table in a room adjoining the poker room a candle is set in a socket, with a string tied about it at a certain distance below the wick.

The cord leads through a series of pulleys to a lever which, when the cord burns through, drops, explodes a small balloon and releases a bellows attachment which blows a police whistle loud enough to be heard in the street. Hoozis is delighted with it, tries it out in a game and it works beautifully. The explosion, followed so quickly by the police whistle, sends the players flying helter skelter from the room while Hoozis is winning heavily.

But at the next game the players combine to put one over on Hoozis while he is adjusting his apparatus, with the result that he loses out. Then the cops are attracted by the police whistle and enter the building on the run. Excitement runs high for a while, but it all ends up in a laugh and good-natured fun.

Have You Read Page 489?

PEACE AT ANY PRICE (Jan. 28).—The cast: Featuring Mr. and Mrs. Sidney Drew. Author—Harry Southwell. Produced by Sidney Drew.

Henry Adams has no faith in that newspaper article claiming the boys will be out of the trenches by Christmas, but his wife refuses to be drawn into a discussion. Antonio Marchesa, who is Mrs. Adams' music teacher, calls, and Henry falls asleep. In his dream he learns that war has been declared on this country and everyone must prepare to defend their homes and families. Rushing home, Henry organizes the family and the servants into a brigade, arms them with the children's nursery toys and elects himself general.

Many thrillingly funny battles follow, during which brave General Adams charges the rascally General Marchesa. Both are in Fords, and amidst the din of battle Henry finds himself lunging forward straight for the other Ford. Arrived at the first line of trenches a collision seems inevitable, when a bearded figure arises from the trench and announces, "Boys, there ain't no war; the soldiers all went home last Christmas!" He pushes both Fords away from him and, after a dizzy backward ride, Henry awakes to find himself back in the room, still trying to steer the imaginary Ford. It takes the combined efforts of his wife and Marchesa to quiet him.

THE RUSE (Three Parts; Broadway Star Feature—Jan. 29).—The cast: John Cottrell (Joseph Kilgour); Morgan Dallas (Harry Morey); Edgar Langdon (Denton Vane); Dr. Carlton (Charles Kent); Emily Cottrell (Naomi Childers); Mrs. Effingham (Helen Pillsbury). Author and producer, Eugene Mullin.

At a lawn party given by Mr. John Cottrell and his young wife Emily, Morgan Dallas, an old college friend of the former, appears to cast the first cloud upon the domestic happiness of the hitherto devoted couple. Through a combination of strange circumstances, in which Emily's scapegrace brother, Edgar, plays a prominent part and the young wife's too great confidence in the unscrupulous Dallas cause her husband to seriously suspect her fidelity.

Dallas uses his knowledge that Edgar is a crook to further his friendship with Mrs. Cottrell, and gradually his sinister influence impresses her so that she begins to fear him. John is a man of the world and notes these things, worrying greatly over it. Finally he tells Dr. Carlton, his friend, of a ruse he has determined to adopt to test his wife. With the doctor's aid John is brought home as if from an accident and the doctor tells Emily that her husband's mind is a hopeless blank. The test commences for Emily, and it is a severe one, for Dallas soon shows out in his true colors by seizing her in his arms and forcibly kissing her.

She struggles free, but he follows her to her boudoir. John, who, while pretending not to know what is going on, arouses and, knocking at the door, demands admittance. Inside a dark figure has entered through the window, and as Dallas grabs Emily he stops the rascal at the point of a gun. It is Edgar. Then things happen quickly. Dallas, seeing he is trapped, puts up a fight and tries to kill John. Edgar shoots and kills Dallas; then Emily helps her brother to escape, reveals all to John and the happy termination of the affair dispels forever the cloud which threatened to wreck the Cottrell home, bringing happiness to all concerned.

ESSANAY.

THE BOOK AGENT'S ROMANCE (Two Parts; Jan. 18).—The cast: The book agent (G. M. Anderson) the capitalist (Lee Willard); his wife (Eva Heazlett); their daughter (Ruth Saville); butler (Lloyd Bacon).

The book agent meets the daughter of a capitalist on a street car when she accidentally ties her shoelace to his. A few days later the girl's father advertises for a butler. A gang of crooks send one of their number to apply for the position. He is accepted. The capitalist gives his wife the choice between a trip abroad and a pearl necklace. She first decides to take the pearls, then changes her mind. They return the necklace and depart with their daughter for their trip abroad. Immediately upon their departure the butler tele-

phones the jeweler, telling him the capitalist wishes the necklace sent out again. The rest of the gang then hide in the house, prepared to rob the messenger. The book agent arrives at the house with his case. He is mistaken for the messenger and attacked. He is in a desperate struggle with the gang when the capitalist and his family return, having missed their boat. The daughter recognizes the book agent and admires his courage. This admiration later results in their marriage.

THE CANIMATED NOOZ PICTORIAL, NO. 4. Cartoon by Wallace A. Carlson (Jan. 19).—This is a split reel release, containing five hundred feet of animated cartoons, part of which are a burlesque on the current topics of the day, and the remainder some of the adventures of Dreamy Dud. Among the topics reviewed this week are the christening of a big dreadnaught by the beautiful little daughter of Admiral Bull, also some of the marvelous feats performed by Luke McGluck, son of old man McGluck, the champion pistol shot of Cacti County, Arizona. Luke posed especially for the Canimated Nooz. The rest of the cartoon is devoted to one of Dreamy Dud's nightmares. He attempts to shave himself with his father's razor and while he lathers his face the razor grows to an enormous size and comes to life. Dud wakes up just as the razor is about to cut him in two.

The remainder of the reel contains scenes taken in the Canadian Rockies.

THE WHITE ALLEY (Three Parts; Jan. 22).—Justine Arnold gives a house party at his summer home. Among his guests are Ernest Chapin, Cambell Crosby, his cousin and attorney, and Emery Gale, Crosby's law partner. All three fall in love with Dorothy Duncan, Arnold's fiancee, and she flirts with them. Crosby and Gale return to the city. The following night Arnold discovers Chapin asking Dorothy to marry him. Arnold tells Dorothy to consider their engagement broken. She retires to her room, leaving the two men in a heated quarrel. Next morning Arnold is missing.

Several days elapse before his body is found in a huge brick oven in the basement. At the inquest evidence is introduced which implicates Dorothy, and she is accused. Chapin, to shield her, declares he killed Arnold. He is put in prison. Stone, a detective, is hired by Dorothy. The discovery of a white alley by Stone leads to a confession by Cambell Crosby. On the night Arnold and Chapin quarreled Crosby had returned from the city and gained entrance to the house from the roof, lowering himself through a crevice which he and Arnold had played in when boys. After stabbing Arnold he had disposed of his body in the brick oven. His object was to gain possession of Arnold's estate, to which he was sole heir. As he finishes his confession he takes poison.

VIM.

POKES AND JABBS IN BUSTED HEARTS (Jan. 28).—Peggy Plump, the good-natured daughter of old farmer Plump, never had but one beau. Many times she tried for more, but father always prevented. Pokes, after many days' travel in his box car, arrives at Pumpkinville, the home of the Plumps. Peggy is milking. Pokes passes and after a rather rough flirtation they become friends. Peggy takes Pokes home with her.

Marks, the village lawyer, is at the Plump house paying Farmer Plump a large sum of money. Peggy and Pokes arrive and Pokes sees the money through the window. Immediately he wants to get it and persuades Peggy to invite him in the house. Once inside, Pokes hypnotizes Peggy and she takes the money. Pokes and Peggy elope. When they arrive in the city Pokes sees a fairer charmer and deserts Peggy. Flat broke, Peggy gets a job in Jabbs' restaurant as a waitress. The cook and waiter become infatuated with her, much to the discomfort of the dishwasher. A rough house ensues and is at its height in the kitchen when Pokes and his fair charmer enter the restaurant to have dinner. Peggy is thrown into the dining room and when her eyes meet those of Pokes she recognizes the man who deserted her. She seizes the opportunity and gives Pokes a sound thrashing, much to the amusement of Jabbs and the rest of the diners. Runt, Peggy's first love, arrives just in time in the restaurant in search of Peggy to receive her in his arms after the fray and soothes her busted heart.

KNICKERBOCKER STAR FEATURE

PAYING THE TOLL (Three Parts—Jan. 7).—Horace Stannage, Jr., and Lloyd Strong are two aspirants for the hand of Grace Waters, the belle of their home town—with Strong the decided favorite. Strong goes to the city to market his invention for canal dredging, which proves impractical and worthless.

After eating breakfast at a restaurant near his lodgings, Lloyd finds his pockets have been picked and he is penniless. The lunch man, not believing his story, calls a policeman, who starts to take him to the station house, when Strong Stannage, Jr. (who has come to the city and been appointed assistant district attorney) appears on the scene and pays the bill. Strong, upon returning to his rooms, finds an open wallet on his table, and just as he picks it up he is astonished to be confronted by the same officer, who places him under arrest for assault and robbery.

Upon circumstantial evidence Strong is convicted and sentenced to five years. After paying his toll he finds employment, but the police hound him and have him discharged. In desperation he listens to a former convict, and finally agrees to take part in a burglary that night. The victim of the burglary proves to be his former rival, Stannage, who has married the sweetheart of his childhood days.

Lloyd witnesses Stannage abusing his wife. Unable to restrain himself, he steps from his hiding place and confronts them. The husband accuses Lloyd of being there for the purpose of stealing his wife; but Lloyd, laying aside his gun, tries to convince him his sole purpose was theft. Stannage secures the discarded revolver and 'phones the police. At this moment Lloyd's pal shoots Stannage from behind a curtain, and entering the room urges Lloyd to escape, which he refuses to do. The police arrive just as the fatal shot is fired and immediately surround the house. The murderer attempts escape by way of a window, only to run into the arms of the waiting police. Lloyd is apprehended inside the house, but is exonerated by the wife, who states he is "my chauffeur."

LUBIN.

THE CITY OF FAILING LIGHT (Four Parts; Unit Program; Jan. 10).—The cast: John Gray and David Gray (Herbert Fortier); Gray's secretary (Leslie Austen); John Gray's wife (Octavia Handworth); Packard (William H. Turner); his wife (Mrs. William Carr); Packard's baby (Dorothy DeWolff). Written by Anthony P. Kelly. Produced by George W. Terwilliger.

John Gray, head of the Consolidated Lighting Company, lies near death in the hospital. He and his wife have drifted apart, and merely live together as a matter of form seldom seeing each other. John Gray has a brother, David, his double in appearance, but loving and kind and carefree. David, in a ward at the hospital, has just been discharged. John Gray's linemen deliver an ultimatum to his secretary. The secretary is in a quandary. He calls up the hospital. The doctors are at a loss what to do until one of them catches sight of David. He is struck by the strange resemblance. He asks if he knows John Gray. David informs him that he is his brother. The doctor, realizing that if John Gray is disturbed his life will be greatly endangered, has a scheme. Telling David the state of affairs, he asks him to pose as John. David finally agrees.

In the meantime the delegates of the union, headed by Packard, prepare to cripple the city's lighting by cutting the wires. David is called into the home of Packard by Packard's wife. He finds Packard's baby dying, with signs of poverty everywhere. He sends for a doctor, and he and the doctor watch over the baby. Throughout the city the wires are being cut. The light in the home of Packard goes out, leaving the room in darkness. They must have light. A candle is discovered, and David holds it while the doctor works to save the baby's life. Packard rushes in to inform his wife of their success, when he sees David, who he thinks is John Gray. David tells him that he is John Gray and that the demands will be met. There he issues orders for the power to be shut off, and Packard, in turn, issues orders for the men to splice all cut wires. The baby recovers.

David Gray goes to the home of his brother. The wife thinks David to be John and greets him indifferently. David takes his brother's boy, who has run to him, in his arms and kisses him. The woman is startled and, thinking and hoping that he has changed for the better, goes to him later in the library, and there David realizes the great love of this woman for his brother. John Gray recovers and starts for home. There he finds David with Mrs. Gray and the boy. David, rising, sees John watching and noiselessly cross to him tells him to take his place and steals up the stairs. John Gray, now a changed man, seats himself beside his wife, and together they watch the smouldering flames, while David steals toward the door and back to his old world.

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A BATHTUB MYSTERY (Jan. 10).—The cast: Barnabee (Dave Don); His wife (Florence Williams); traveling salesman (George Egan). Written and produced by Edwin McKim.

Mr. Barnabee and his wife, Nora, have many quarrels over her pet dog and at last in desperation he orders her to get rid of the dog. She refuses and Barnabee, in passing a vacant lot, sees a boy with a goat tied to a cart and decides to buy the goat. He returns with the goat, but his wife orders it out of the house. They quarrel and Barnabee then takes the goat into the bedroom. His wife follows and the quarrel is continued. Barnabee refuses to take the goat away unless Nora gets rid of the dog. This she refuses to do, and rushes out of the room in a rage. Taking the bedclothes with her, she sleeps in the dining room all night.

In the morning Nora continues the quarrel. As Barnabee is shaving, he accidentally pushes Nora into the bathtub. She screams and he goes to the bedroom to finish shaving. Nora decides to give Barnabee a scare and decides to feign drowning. Barnabee not hearing any noise from the bathroom, goes in and, seeing Nora, thinks she is dead. He dresses quickly and takes a train for a distant town.

Six months elapse and we see Barnabee as a waiter in a cheap restaurant and always afraid that he will be found out. He is recognized by a traveling salesman from his home town, who tells Barnabee that his wife is alive and well and has been looking for him for months. The friend gives Barnabee money to get home with. In the meantime Nora has taken in boarders, and her friend, Patsey, is in love with the star boarder. As Nora fancies him herself, she becomes jealous and decides to give him a scare to arouse sympathy for herself from him. Nora instructs the maid to tell the star boarder to come upstairs at once, as the lady of the house is drowning. Barnabee returns, goes upstairs, and Nora, hearing his approach, thinks that he is the star boarder and jumps into the bathtub, full of water. Barnabee upon seeing her is horrified and rushes out, yelling like a lunatic. Nora recognizes his voice, pursues and catches him at the foot of the stairs, where everything is explained.

THE LOST BRACELET (Jan. 10).—The cast: Happy Bob Warren (Donald Bradbury); John Lawrence (William J. Spencer); Opal (Helen Wolcott); Jane (Francelia Billington); Jerold Arnold (Jay Morley). Written by Julian Louis Lamothe. Produced by Melvin Mayo.

Daybreak. Happy Bob Warren, "the dusty gentleman," is awakened from a peaceful slumber in the open by the bell on the neck of an inquisitive cow. He rises and goes on his happy way. John Lawrence, a retired merchant, has a beautiful home in a Western city. His daugh-

ter, Opal, delights in humbling Jane, a poor relation and an orphan since childhood. Jane's position in the household is that of a servant. Anxious to please, Jane incurs Opal's displeasure and is sent to her garret room. Opal has a guest named Jerrold Arnold. Jerrold seeks Opal and the latter suggests an automobile ride. Jane is grudgingly taken along.

On the road the machine stops and Jerrold is unable to fix it. Happy Bob comes up and in a jiffy remedies matters. Jane is pleasantly impressed with the stranger. With little thanks from the occupants, the automobile is driven away. Happy Bob looks down and discovers a costly bracelet. He puts it in his pocket, hoping to meet one of the party later.

Back home Opal discovers her loss and accuses Jane. Jane is vindicated when Happy comes and explains matters. Jerrold is seen furtively putting his hand into his pocket. Mr. Lawrence invites the stranger to lunch, and Happy tells why he became a wanderer. It is the old story of the wife going off with "her true mate." Happy predicts dire results if he ever finds the man. In the afternoon Happy, going to the house in search of Jerrold for Opal, discovers the former robbing Lawrence's safe. He follows Jerrold, and sees the latter place the money in a suitcase. When Jerrold leaves the room Happy takes out the money. Jerrold induces Opal to elope with him. Lawrence discovers his loss and Happy leads him to Jerrold's room. They see that the bird has flown, and then Happy makes a discovery. He sees the letter Jerold had been reading that morning. It is from his own wife, entreating Jerrold to come to her, as she is dying. Happy crumples the letter and in a few moments the pursuit is on. At the station Jerrold goes to pay for the tickets and discovers only bits of newspapers. Before he can turn away Happy, Jane and Lawrence rush up. Happy is ready to strangle Jerrold, but Jane stays him, and he allows the law to take its course. Opal returns home with her father.

THE OLD WATCHMAN (Two Parts; Jan. 11).—The cast: Tim Carrigan (Melvin Mayo); Hazel (Helen Eddy); Alfred Morton (Jay Morley); Donald Morton (Robert Gray); Tom Bowen (George Routh); Mat Dugan (L. C. Shumway). Written by Julian Louis Lamothe. Directed by Leon D. Kent.

Old Tim Carrigan has been watchman of the Morton factory for forty years. He is highly respected by his employer, Alfred Morton, and often has a quiet game of pinochle with him at night. At home Tim's chief interest is in his granddaughter, Hazel, a sweet girl of seventeen. Hazel is loved by Mat, a young workman in the factory, and Tim watches the romance with interest. Then the factory owner dies, and the son, Donald, takes charge. The workmen are not pleased with the change, but Tim argues stoutly for his old friend's son, until Donald shows that he has no interest in his father's sentiments.

The position of manager is given to Tom Bowen, a junior professor, who was Donald's chum at college. Bowen is a spendthrift and indulges in much dissipation. Hazel goes to collect her grandfather's pay one day and meets Bowen. She is instantly attracted to the handsome stranger, and he soon has her in his power. Mat is disconsolate at losing his sweetheart. One night Hazel waits for Bowen in vain. She sees him with another girl and follows them. Tim at the factory sees Bowen, and smiles reflectively, "That is the kind of man the new manager is!" Then he is horror-stricken a moment later to see Hazel pass by. He goes on after them. Bowen and the woman come to a cafe and Hazel enters after them. She bitterly upbraids Bowen, but he scorns her, and Mat, who is in the place, rushes to lead her away. About this time Tim enters. He learns the state of affairs and is ready to throttle Bowen, but the latter fells him. Hazel rushes off in the excitement and Mat leads the broken old man out.

The next day young Donald discovers that the factory is losing money. The truth is that Bowen has been stealing from the cash and padding the expense account. When questioned Bowen declares that they are paying the workmen too much and announces a large cut in the wages. When the workmen hear this they are indignant, and Tim makes a fervent plea in their behalf. Angered, Bowen discharges him. Tim can scarcely believe he should be so summarily dealt with, but in all his sorrow he determines not to let Hazel know. When he comes home, bringing her some fruit, he discovers that she has killed herself. The blow shatters Tim's mind, and in his great grief he imagines that she is asleep. Bowen at the factory overhears Donald send for an accountant to examine the books. He determines to rob the safe and make a getaway that night while there is no watchman on the job.

The night is stormy. Bowen enters the factory and overcomes Donald, who has been looking over the books and is now calling for the police. Bowen is robbing the safe when there is a flash of lightning, and he sees Tim outside. The old watchman, crazed, has not been able to overcome the habit of forty years, and again is on duty. He sees Bowen robbing the safe and there is a terrific struggle between them, but Tim is finally shot and fatally wounded. Bowen is about to make his getaway when the police enter, having heard the shots over the telephone. Tim dies, happy in the performance of his duty, and with his last thoughts for Hazel.

THE BOND WITHIN (Three Parts; Jan. 13).—The cast: Captain Riuz (George Routh); Elsie Moore (Adda Gleason); Fidele (Henry Russell); Inez (Joyce Wardlow); Lieut. Scott (L. C. Shumway); Maria Dominguez (Adelaide Bronti). Written by Julian Louis Lamothe. Produced by Edward Sloman.

Elsie Moore is loved by Tom Scott. Tom is to inherit a large fortune if he does not marry before his twenty-fifth birthday. Because of the fortune that will be theirs the marriage is postponed. Elsie, on a visit to her country home, takes her old doll in her arms. It dissolves into a tiny baby and her heart is filled with joy. But, gazing at her hand, she sees no wedding ring. She hurries to tell Tom the news, but finds that he is on his way to Cuba. Her letters are unanswered, because for months he is at the point of death. Sooner than bear her shame alone, Elsie goes to the far-off city of San Diego, and there her baby boy is born. She leaves him in the care of the kind Mexican woman, Maria, promising to return. The war over, Scott comes into his inheritance and hastens to Elsie. They are married and leave for San Diego immediately. They find Maria has returned to Mexico, taking their child with her. Elsie is remorseful, knowing that she has sold her child for gold. Then follows a fruitless search in Mexico.

Years pass. It is 1914. Elsie, through constant brooding, is mentally unbalanced. Scott, now a commanding officer, goes to Mexico. Elsie, prompted to search for her son again, leaves by the inland route. In Mexico, Fidele, as Elsie's son is called, is betrayed into the Mexican Army; but since his childhood his dreams have been of America. Elsie is held up by the Mexican troops and condemned to be shot as an American spy. Fidele saves her, however, but she does not recognize him. Then somes the American capture of Vera Cruz. Elsie is barricaded in a house. Old Maria is in prison. Scott leads the Americans through the streets. Fidele is on a roof with the Mexican snipers. When the Mexican next to him jestingly says that he is going to pick the American officer Fidele looks in alarm at Scott. Some irresistible force causes him to stay the Mexican's hand; the latter starts a struggle with the boy. Maria from her cell sees all.

The Mexicans defeated, the work of removing the dead and wounded is begun. Elsie rushes out of her hiding place to her husband; he is amazed to find her in Mexico. Old Maria is allowed to leave the prison to find Fidele. She carries the boy across the street and comes face to face with Elsie. The latter asks for her son, and Maria points to Fidele. As Elsie weeps over the dying boy he looks up tenderly and says, "Something within me stirred when I first saw you. Now I understand why——" As Elsie kisses him he passed away.

A SKATE FOR THE BRIDE (Jan. 15).—The cast: Wilkens (Billie Reeves); his fiancee (Carrie Reynolds); his three friends (Arthur Matthews, Jack Delson and John Shermer). Written by Mark Swan. Produced by Earl Metcalfe.

Wilkins is happy, naturally, for it is his wedding day. The ceremony is to take place at 2 p. m. Wilkens decides that his outfit will not be complete unless he has a new pair of shoes. He buys a pair of patent leather "kicks," and goes proudly home with them. As usual, when one is in a hurry one makes mistakes. Thus did the errand boy. He mixed the parcels, and Wilkens finds that the shoes he brought home are exactly three sizes too small. This wouldn't have made any great difference had Wilkens not sent his old shoes to the cobbler's to be repaired. Even these are denied him, for the valet, who was carrying the old shoes, is robbed of them by a husky tramp. As 2 o'clock draws near Wilkens is in despair, for stocking feet are not popular at a wedding.

His three friends, Tom, Dick and Harry, search the town in vain for shoes that will fit Wilkens. Fate is again unkind, for it is Saturday and the shops are all closed. Wilkens eventually has a stroke of good luck through Turner, proprietor of the local skating rink, who loans him a pair of roller skates. Wilkens arives at the bride's house after a hard tussle with the skates, for during the two miles intervening between his bride's house and his own he goes through more exciting moments than he ever did before. Eventually the wedding bells ring out and Wilkens is glad of a chance to rest.

THE EVANGELIST (Unit Program; Four Parts; Jan. 24).—The cast: Christabel Nuneham (Gladys Hanson); Philip, her husband (Ferdinand Tidmarsh); Sylvanus Rebbings (George Soule Spencer); Rex Allen (Jack Standing). the Bishop of Trentistown (George Clarke); the Rev. Joseph Cushway (Peter Lang); Deacon Shergold (Arthur Matthews); Ione Nuneham (Eleanor Dunn); Phoebe Ransford (Rosetta Brice). Adapted by Clay M. Greene. Produced by Barry O'Neil.

Christabel Nuneham, wife of Philip Nuneham, a contractor for hydraulic power plants, because of her husband's absorption in business, feels that she is neglected and forgotten. She accepts the attentions of Rex Allen, a young lieutenant in the Guards. When Allen's regiment is called to Africa suddenly, he persuades Christabel to accompany him as far as Southampton to bid him farewell. After bidding Allen farewell Christabel meets with an accident near the scene where Sylvanus Rebbings, the celebrated evangelist, is holding a meeting. Rebbings assists Christabel to a chemist's, where her wounds are dressed, and later she proceeds to her home.

Sylvanus Rebbings, the evangelist, and his daughter, Naomi, are greatly beloved by the people of Trentistown, but Rebbings is thoroughly disliked by the clergy because of his radical views and of his success in securing the largest congregation of the country. Phoebe Ransford, a poor shopgirl, an attendant at the meeting held by Rebbings, is wronged by Stout, the foreman of the factory where she works, and is later deserted by him, even as he deserted his family for her. She determines to end her life, but is prevented by Rebbings.

Christabel is one day discovered in the arms of Allen by her husband, Philip, and he cast her off, retaining the custody of their daughter. Later Philip and Christabel are reunited by Rebbings, who convinces Philip that true happiness can only be secured through a strict observance of the Scriptures and all their teachings.

FOOLING UNCLE (Unit Program; Jan. 24).—The cast: Uncle (Dave Don); Mr. Brown (Kempton Greene); Mrs. Brown (Patsy De Forest); Mrs. Smith (Alice Mann); Mr. Smith (John Sherman). Written and produced by Edwin McKim.

Mr. and Mrs. Brown are childless, and when their uncle, who dotes on children, tells them in a letter that his fortune, which he intended to leave to them, will go to the Home for Indigent Cats unless they do have children, the Browns are in despair. Mr. and Mrs. Smith are visiting the Browns for a week-end and, having a beautiful baby, it was only natural that the Browns should want to borrow the Smiths' baby and pass it off on uncle as their own child.

Uncle sent word that he would arrive that day. Of course, Uncle mistakes Mrs. Smith for Mrs. Brown and vice versa, and for a while no one knows who is who, or whose child it is. The tangle is finally straightened out, and uncle is "wised up" to the fact that it was all done for his pleasure. After a little judicious blarney and a few friendly pats on the back by the women, uncle falls for the palaver, and the Browns "cop the kale," and Baby Smith goes back to its own trundle bed.

THE LITTLE SISTER OF THE POOR (Jan. 17).—The cast: Sister Theresa (Francelia Billington); La Belle Corinne (Helen Wolcott); Bert Wilson (Donald Bradbury); Duval (Jay Morley). Written by Julian Louis Lamothe. Produced by Melvin Mayo.

Sister Theresa is known as "The Little Sister of the Poor." Alone in her room she ponders over a locket containing a man's picture, thereby showing that she has not fully renounced the world. One day her spirit leads her to a weeping woman in a tenement room. The woman angrily tells Sister Theresa she wants no help; that it was one of her "good kind" that brought her to poverty. Relenting, the woman tells Sister Theresa her story.

She was once known as La Belle Corinne, queen of the demi-monde, and was saved from the hands of a discarded admirer by a wholesouled young fellow, Bert Wilson. Corinne fell in love with him and lured him on; he struggled desperately, being in love with a pure young girl, but the evil influence conquered. After having won Bert Corinne found him drifting back to the good woman, and one night saw him enter church with the latter. She signalled that she wished to see him later. When Bert came she was in an irresponsible condition, and hurled vile names at her un-

known rival. Then Bert, angered, told her not to say another word about the girl. He had broken with her, but would stand no insults. Corinne gave an epithet so vile that Bert seized her and thrust her away, vowing never to return. Corinne came to her senses later, but Bert had been away.

Corinne finishes her story by declaring that she renounced the old life after that, and so is in her present condition. Sister Theresa tells Corinne she will visit her again, and goes to her room in the convent. There she writes a note to the Mother Superior. The next day she visits Corinne. She hears a familiar voice and looks in. Bert is there with Corinne in his arms and he says, "It took me a long time, dear, to discover that it was you I really loved, and now we'll be married." Theresa can stand no more and leaves. Back in her room she gazes at the locket, which contains Bert's picture, and tears up the letter she had written and which was a renunciation of her vows to go back to the man who still cared for her—as she thought. Now all is over and, lifting her eyes, she tells her beads.

THE LAW'S INJUSTICE (Three Parts; Jan. 20).—The cast: Nina (Helen Wolcott); Ashton Morris (George Routh); Stanley, his son (L. C. Shumway); Mrs. Morris (Adelaide Bronti); Rose (Mercedes Diaz); collector (William J. Spencer); Little Tony (Milton Flynn). Written by Julian Louis Lamothe. Produced by Edward Sloman.

Nina, an Italian girl, works in the factory of Ashton Morris. Her wages are insufficient to provide for her sick little brother, and soon she is in the clutches of a loan shark. The debt grows steadily, and soon her wages are garnisheed. Morris tells her nothing can be done as it is the law, but suggests an easier way out of it for her. Nina spurns his advances and Morris is more determined than ever to get her. The collector gives Nina no receipt when he collects her rent, and so she is forced to pay twice. She appeals to Morris, and he again tells her it is the law. Seeing that she is not yet ready to consent, he places temptation in her way by giving her work to do at home. Tony is taken worse, and Nina sells the materials intrusted to her care to buy medicine. But the child dies. As Nina sits alone in her grief the police come for her. Morris gives her a last chance, thinking she will surely yield; but the girl surprises him with a fierce denunciation and the acceptance of the prison term as a preference.

Nina receives three years. She makes a scene in court and vows to get even with Morris. Her sentence served, Nina is befriended by an actress and becomes a singer at a roof garden. She learns that Morris is running for governor of the state, and she plans vengeance. She meets and falls in love with Morris' son Stanley, not knowing who he is. Stanley is managing his father's campaign and gives her a position in his office. Nina keeps close watch on him, and soon discovers that the vote of the Third District has been bought through the boss, McEwen. She informs the other party. On the eve of election day Stanley prepares the sworn statement of campaign expenses required by law. Nina gains access to his desk and purloins the vouchers, signed by Stanley, and gives them to the other side. Morris is elected. Stanley, overjoyed, proposes to Nina. She promises to give him an answer at the roof garden that night. When he goes he is arrested and Nina tells him that is the answer. Stanley faces a prison sentence, and Morris is disqualified. Nina realizes that her vengeance is not worth the remorse she feels for having betrayed her lover.

INSOMNIA (Jan. 22).—The cast: Wilkens (Billie Reeves); his valet (Arthur Matthews); Susan Hamilton (Carrie Reynolds); burglar (Charles Griffiths). Written by Mark Swan. Produced by Earl Metcalfe.

Wilkens is afflicted with insomnia. He consults a doctor, who tells him to sleep outdoors and when he is wakeful to run around the block. The next night Wilkens tries the running stunt. He is chased by a crowd of policemen as a suspicious character.

His friend Barton introduces Professor Meyers, a hypnotist. Meyers hypnotizes Wilkens and tells him he must go to sleep every night at midnight. He decides to sleep outdoors. He takes a couple of blankets and gets out on the fire escape. A storm comes up and the valet closes and locks the window. Wilkens' bedclothes blow away and he finds himself on the fire escape in his pajamas.

He tries to get in the window, but can't. He climbs down the fire escape to the first landing, when he is embarrassed to find several girls. He rushes back up the fire escape and goes in a window not his own. It is the bedroom of Miss Susie Hamilton. She enters and is horrified. He tries to explain, but 12 o'clock strikes and he goes to sleep. Nothing can awaken him. Miss Hamilton is about to telephone the police when it occurs to her it would be awkward to explain to the police, the janitor and her neighbors the presence in her bedroom of a sleeping gentleman in pajamas. So she barricades herself in her living room and sits up all night.

Next morning Wilkens is greatly surprised to find himself in Susie's bedroom. He awakens Susie, explains and apologizes to her, then telephones his valet for clothes. Wilkens goes home, but gets in more trouble. When he disappeared the night before, Spike Morgan got in his house and entered Wilkens' apartment. Being near discovery, he was compelled to leave his plunder and fly. The robberies were reported and the policeman, remembering Wilkens and his strange antics the night before, calls on him and questions him. Wilkens says he was home. The plunder is found and still Wilkens will not tell where he was.

The hypnotist now takes a hand; he and Barton go to Susie's apartment. Barton introduces Meyers and Susie allows him to hypnotize her. While under the influence she tells the truth about Wilkens, thus clearing him. A romance springs up between Wilkens and Susie, culminating in their marriage.

SELIG.

HEARST SELIG NEWS PICTORIAL NO. 101 (Dec. 20).

San Diego.—Glen Martin's new seaplane, the most powerful water and air boat ever constructed, is tested for speed by Government officials and proves efficient.

New York.—Australian boy scouts who are touring the United States march to Gotham's city hall to meet city officials.

Escondido, Cal.—California's December crop of strawberries is harvested in the fields of Japanese farmers.

New York.—Mlle. Valkyrien, noted Danish beauty, comes to America touted as the most beautiful woman in Denmark.

Lynn, Mass.—Happy youngsters, 30,000 in number, are beneficiaries of this city government's generosity at Christmas. Old St. Nick takes two weeks to distribute gifts.

New York.—Princess Jue Quon Tai, of China, is touring America to avoid wedding a man she has never seen. Her name translated means "Bring-a-brother."

Philadelphia.—Tibetan Blue bear, the only representative of this rare species known to be in captivity, is found in collections of animals just received here.

Wellesley Hills, Mass.—The famous statistician, Roger W. Babson, becomes rugged from working in the open. His stenographers enjoy crisp ozone.

Butte, Mont.—Monster electric engines are used for the first time by the C. M. & St. Paul Railway in electrification test over the Rocky Mountains.

Oakland, Cal.—The new Civic Auditorium, which is just completed, is used for infant exhibit. Some fine examples of well cared for children are present.

Hopewell, Va.—Millions of dollars damage done by fire which sweeps munitions manufacturing city and renders ten thousand homeless. The ruined city is placed under martial law.

HEARST-SELIG NEWS PICTORIAL NO. 102 (Dec. 23).

San Francisco.—Monster salmon and hundreds of rock cod-fish are caught by Oriental fishermen.

Cambridge, Mass.—Strong man of Harvard, John Weatherhead, stages a mat bout.

New York.—Double-deck cattle barge sinks near Battery Park. Powerful wrecking crane prevents the barge from sinking further.

Chicago.—Monster Christmas tree reaches city after 300-mile trip, to be center of Yuletide fete in Grant Park.

New York.—Belgian youngsters, many of whom are orphans as the result of the war, arrive at Ellis Island.

Galveston, Texas.—The S. S. Ausable, carrying a cargo of cottonseed cake for Denmark, leaves under the stars and stripes. A British cruiser was believed to be lying in wait for this boat.

New York.—Mayor John Purroy Mitchel of New York City welcomes visit of Chicago's mayor, W. H. Thompson.

Marysville, Cal.—Bridge spanning the Yuba river is the scene of impressive ceremonies staged by the Marysville boosters.

Randolph, Mass.—American Fireworks company turns plant into veritable doll factory. After the dolls are dressed each is packed into a box marked "Made in U. S. A."

Chicago.—"Foolkiller" diving craft which was built but never successfully operated, is discovered by diver on bed of river. Two attempts were made before the strange submarine, which has been lost 20 years, was brought to the surface.

New York.—Traffic is resumed after delay caused by heaviest snow fall of the season. The young folks greet the snow with delight.

HEARST-SELIG NEWS PICTORIAL NO. 103 (Dec. 27).

New York.—The Manhattan, a large ferryboat, is smashed when a tramp steamer crashes into her stern during dense fog.

Charleston, S. C.—Troops, marines and bluejackets march in gorgeous line at the Southern Commercial Congress. Visitors are received aboard warships in Charleston harbor.

Omaha, Neb.—The Greater Omaha Roller Skate Hockey Team demonstrates lively playing on concrete walks.

New York.—Ruling granting steamers of alleged German interests freedom of the seas allows the Winneconne to depart for Norway.

Sacramento, Cal.—George A. Powell, a jeweler of this city, is frequently compelled to explain that he is not President Wilson.

Cincinnati, O.—Long struggle between organized baseball and Federal League ends in agreement. James A. Gilmore's Federal League goes out of existence. Charles Weeghman becomes owner of Cubs.

Mantoloking Beach, N. J.—Pere d'Alemquer, a Portuguese bark, after safely crossing the Atlantic, is beached where wind and waves pound her severely.

Lynnfield, Mass.—Forest creeks on the estate of J. H. Pierce are dynamited to prevent forest fires. William H. Vanderbilt, an explosive expert, exhibits his contempt for danger.

New York.—The summit of the Hotel Biltmore becomes a frozen garden, attracting many devotees of skating. Fancy skaters perform difficult and graceful feats on the smooth ice.

Venice, Cal.—Bellowing breakers besiege beautiful beach, battering the bare borderland and being bumped back.

HEARST-SELIG NEWS PICTORIAL NO. 104 (Dec. 30).

New York.—The liner California brings gifts and greetings from across the sea.

San Francisco.—Youngsters of Oriental empire enter into American games with zest and get a lot of joy out of life.

Omaha, Neb.—Mayor Dahlman aids an animal keeper in caring for a wild denizen of the forest whose illness makes him tame.

New York.—Henry Elionsky, who swims in a straightjacket, takes a roll in the snow. The chilling blasts of winter have no terrors for him.

Baltimore, Md.—Boat that will not tip over, and turns in very small space, "walks away" with a much larger launch of fifteen horsepower.

New York.—The only building in honor of Santa Claus in the world will be erected by the International Santa Claus Association.

San Francisco.—The liner Minnesota comes to anchor off Yerba Buena Island and officers of the United States examine her to see if she has been the victim of a war plot.

New York.—Business men of Rockaway Beach give yuletide festival for children and Old Saint Nick hands out presents lavishly.

Spokane, Wash.—Bridge costing $25,000 falls. Five men are killed and twelve others are rescued after being injured. A large girder ripped the upper part of one trolley car away.

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THE DEVIL-IN-CHIEF (Jan. 10).—The cast: Johann Szeckler (Tyrone Power); the Woman (Eugenie Besserer); the Naval Officer (Wheeler Oakman); the Girl (Edith Johnson). Written by Lanier Bartlett. Directed by Colin Campbell.

Johann Szeckler, an anarchist, lives with his mistress in a tenement building, where he spends his time manufacturing infernal machines. The woman with whom Johann lives has a lust for gold, and for a stated price she delivers Szeckler into the hands of the police. Placed behind prison bars, Szeckler almost immediately makes his escape because of a fire breaking out in the prison. He returns to his room, where he discovers the woman counting her illy gotten gains. There he slays the woman and writes in blood upon the wall his vow to reap vengeance upon members of her sex. Later, Szeckler embarks on a ship for foreign lands.

There is a shipwreck. The former anarchist is cast upon a lonely island where for a long time he lives alone. Then one day he discovers the almost lifeless form of a young girl which has been cast up by the sea. His brain again reverts to thoughts of the slaying of womankind. However, to better enjoy his vengeance, he concludes to wait until the girl grows up to young womanhood.

As the years pass the girl grows to beautiful young womanhood. Szeckler sits alone sharpening a knife which he proposes to plunge into the body of the young woman. When he endeavors to take her life, she defends herself. Szeckler dogs the woman about the island seeking for an opportunity to kill, and when it finally seems that her life must be sacrificed to the frenzy of this man, a young naval officer visits the island on a tour of discovery. He encounters the young woman while Szeckler hides nearby still seeking an opportunity to slay. Seeing his opportunity, Szeckler overcomes the naval officer, renders him unconscious with a blow, and seizes the girl, his intended victim, and rushes away to his hut.

The naval officer recovers his senses and goes in pursuit arriving in the hut just in time to stop Szeckler from killing the girl. He fires a shot from his revolver and the girl collapses upon a couch, apparently dead. Szeckler sees what he believes is the lifeless form of the girl, and remorse overcomes him. He forgets about his vengeance to kill and wishes himself dead. Then he springs to his feet and makes his escape from the hut. He runs to the edge of a cliff, hurls his knife into the sea and plunges after it.

The girl recovers her senses and is escorted to a ship. That night the soul of Johann Szeckler returns from the sea. It approaches the empty hut in grief-stricken appeal in memory of love that might have sweetened life.

NO SIR-EE BOB (The Chronicles of Bloom Center Series—Jan. 15).—The cast: Ezra Pash (John Lancaster); Constable Plum (Wm. Hutchison); Selina Tubbs (Martha Mattox); Phil Pickle (Lee Morris); Chubby Green (Ralph McComas); Johnny West (Sidney Smith). Written by Maibelle Heikes Justice. Directed by Sidney Smith.

Ezra Pash, village storekeeper, receives a lot of Civil War relics which belonged to his father. When he hears a real war veteran rehearsing war stories, he goes the vet one better and tells of his own wonderful deeds in the conflict. Urged to apply for pension papers, Pash does so.

Constable Plum becomes suspicious when a stranger arrives and signs his name "Dobbs" on the hotel register. Miss Selina Tubbs immediately becomes infatuated with the newcomer. During an athletic meet, Pash forgetting that he is a pseudo war veteran, knocks down Dobbs in a boxing contest. Constable Plum arrests Dobbs for fighting a poor war veteran.

Upon his release, Dobbs leaves town. A few days later, Pash receives a letter which reads: "Do you get the pension? No Sir-ee Bob." The letter is signed, "Chester Dobbs, Chief Investigator." Pash is then left alone to mourn the fact that he failed to put one over on the government.

WHY LOVE IS BLIND (Multiple Reel—Jan. 17).—The cast: Bobby Stone (Jack Pickford); Peter Stone (Guy Oliver); John Stone (Wm. Scott); Mrs. Stone (Lillian Hayward); Bill Rogers (Frank Clark); Ruth Rogers (Betty Nathan). Directed by George Nichols. Written by Wm. A. McGuire.

Peter Stone and his wife have two boys, Bobby and John. John is a strong, energetic youth, while Bobby is a hunchback. The father favors John and when Bobby is abused by his brother, the father is always inclined to condone the offense. Finally Bobby leaves his home. The Rogers circus camps on the road to Ludlow, and Bill Rogers, proprietor, tells his daughter, Ruth, who is blind, that he will soon have the necessary $500 for an operation which will enable her to see her fond parent. Bobby applies to Bill Rogers for employment and joins the circus. He accompanies Ruth everywhere, and the sightless girl does not know that Bobby is a hunchback.

Rogers places his savings in a secret place, and telegraphs to the specialist to come and make an examination of his daughter's eyes. Bobby's interest in Ruth has developed into love, which is sincerely returned by the blind girl. He learns that Ruth's sight may be restored through the operation. Bobby concludes to steal the $500 rather than Ruth should see him as he is. The specialist arrives, examines Ruth's eyes and says: "A successful operation can be performed." When Bill Rogers reaches into the hiding place for the carefully hoarded $500 he finds it missing.

Bobby resolves to tear himself away from his beloved Ruth. But once again before his departure they go hand in hand to a trysting place. Bobby kisses Ruth's hand and says: "Why do you let me kiss your hand?" and the girl replies, "Because I love you." "You must not love me, Ruth," replies Bobby. "I am a hunchback. I am a selfish thief. I wanted you to be blind forever." In a frenzy Bobby leaves the sightless maid alone on the edge of a lake. And then it is that Ruth calls alou- for her beloved Bobby, and he cannot ignore the call. He returns to the maiden, who whispers to him: "Bobby, I love you, and the things we love are not the things we can see. I will always love you," and hand in hand they return together to the circus grounds.

WHEN THE CIRCUS CAME TO TOWN (One of the "Chronicles of Bloom Center" Series—Jan. 22).—The cast: Constable Plum (Wm. Hutchison); Ira Pash (John Lancaster); Phil Pickle (Lee Morris); Johnny West (Sidney Smith); Chubby Green (Ralph McComas); Selina Tubbs (Martha Mattox); Mrs. Plum (Lyllian Brown Leighton). Written by Maibelle Heikes Justice. Directed by Sidney Smith.

The Bloom Centerites arrive at dawn to greet the arrival of Footpaugh's Mammoth Circus and Menagerie. Dan Sykes, circus manager, selects Ira Pash and Phil Pickle to impersonate Ben Hur and Messala in the chariot race, and in so doing offends Johnny West, who aspires to participate in the act. A bareback rider becomes ill and Miss Selina Tubbs agrees to take her place. Johnny West puts a burr in the ear of Selina's horse, and it breaks up the show. Amidst the wildest pandemonium, the elephants and other wild beasts escape through the village of Bloom Center. The circus is ruined and in the night time Constable Plum slips in the scene with a big placard, which he nails on a low stake, reading: "No Show Tonight."

NESTOR

MINGLING SPIRITS (One Reel—Jan. 17).—The cast: Mr. Newly Wed (Eddie Lyons); His Wife (Betty Compson); Her Mother (Stella Adams); Jim Smith (Lee Moran).

After a quiet honeymoon, Mr. Newly Wed and his wife settle down. Newly Wed's mother is interested in Spiritualism and during a big meeting she decides to surprise the newly married couple with a long visit.

Mr. Newly Wed makes the acquaintance of Jim Smith, who spends the day being a "blind man," while at night he dresses in imitation of the "devil" and carries an advertising sign through the streets.

Mother-in-law arrives at the Newly Weds' home, while Mr. Newly Wed is away, and changes the arrangement of the different rooms and Mr. Newly Wed arrives in the midst of the confusion. He protests but he receives scant consideration, and mother-in-law asks to be shown about the house. She picks out Mr. Newly Wed's bedroom for her own and in spite of vehement protests proceeds to take charge. To cap the climax she informs the Newly Weds that on that night she intends holding a party for her friends with demonstrations from the spirit world.

To quiet his raging temper Mr. Newly Wed proceeds to a local bar and soon is filled with spirits himself. Outside he runs across his old friend, Jim Smith, dressed in his "devil" suit, and through the medium of a ten dollar bill persuades Jim to fall in with his plan.

At Newly Wed's home Mother-in-law has her chosen companions and is entertaining them with manifestations of the spirit world. She tells them that as a grand finale she will request a visit from a well known personage of the spirit world.

All are waiting expectantly when suddenly the door opens and Smith, in the costume of the "devil," enters. There is a general stampede and Mr. Newly Wed shows Jim his mother-in-law, requesting that he keep on her trail. Mother-in-law makes a hasty retreat with the "devil" in close pursuit.

FLIVVER'S FAMOUS CHEESE HOUND (Jan. 21).—Summoned by the manager of an important bank, where a sensational robbery has just taken place, Flivver, the world renowned detective, sets out to find the criminals. Having heard the facts of the case over the telephone, he is at once convinced that this is an occasion on which he must make use of his celebrated blood-hound. In fear and trembling his man servant goes out to loosen the ferocious animal, a noted cheese-hound.

Arriving at the bank, the manager and his employees are told by Flivver that he must search them all. His hound proves most useful in at once getting on the scent. It does not take long before he discovers the house of the criminals.

He decides to hide and await the arrival of the thieves. Before long they arrive staggering under the sack containing the million dollars. Unseen, Flivver follows them into the house, overpowers the guard and makes him prisoner.

Seeing a train passing, the prisoner escapes and, making a flying leap he manages to board it just in time, holding the dollar-filled sack firmly in his hands.

Flivver is distracted; all that now remains is for him to race the train. He hires a powerful car and the chase ensues. Crossing a railway bridge, Flivver drops on to the top of the train, which is going at 60 miles an hour. He discovers the whereabouts of the thief, who is anxiously looking out the window for his pursuer. Catching hold of him, Flivver drags him on to the top of the train.

After a hard struggle, Flivver knocks out his opponent. As soon as the unfortunate man regains consciousness Flivver drags him off, together with his booty, to the bank, where he restores the lost treasure to the grateful manager.

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BROADWAY UNIVERSAL FEATURE.

THE MAN INSIDE (Five Reels—Jan. 17).—The cast: The Master Rogue; the Stranger (Edwin Stevens); Eleanor, his niece (Tina Marshall); Senator Carew (Charles Burbridge); Cynthia, his daughter (Justina Huff); Lieutenant Lane (William Armstrong); Winthrop (Sid Bracy); Hunter, diplomat (Harry Benham); Brett (Louis Leon Hall); Secretary of State (Gustave Thomas); Mlle. Yvette Deplau (Florence Crawford).

Dana Thornton has a niece, Eleanor. She is friendly with Cynthia Carew, the daughter of a Senator. After a ball one night, Cynthia finds her father dead in their machine.

While the ball was in progress we see Cynthia and Lieutenant Lane, a naval officer. Lane asks her father for her hand and is refused and a quarrel ensues. It later transpires that before going to the ball, Carew wrote a letter to the Secretary of State saying he knows a certain American who is selling his country's secrets in South America. The letter goes on to say that the name of the spy cannot be divulged yet. And immediately following the writing of this letter the old man was found dead—showing that someone thought him dangerous.

Cynthia, is prostrated and Eleanor Thornton and her uncle come over—the man to take charge of Carew's affairs and the girl to comfort her friend. Eleanor has a mysterious maid who is acting the part of the spy.

Douglas Hunter, a secret service agent, is sent to help Detective Brett on the Carew case. The lieutenant who quarreled with Carew is under suspicion and Cynthia feels that he must be guilty and refuses to see him. Carew's nephew, Phil, is also suspected, because he had been seen quarreling with the Senator.

Then the Stranger appears. He is Harry Thornton, brother of Dana, and his exact counterpart. Harry visits the Secretary of State, learns of Carew's death and has an attack of vertigo. When the Secretary goes to get him a drink he rushes down the hall.

Later Dana visits the Secretary, steals the important papers and the stranger, who rushed away, is suspected. Eleanor sees Barry shrinking in the grounds and aiming a gun at the window. This is during a visit of the whole party as the guests of Dana. Phil is seized with illness. It transpires that Cynthia and Eleanor have kimonas just alike. One of them, or so it seems, visits Phil and gives him medicine and he, in delirium, tells where the missing plans are. She goes downstairs and finds them and tears her kimona. Hunter, the detective, sees her as she goes upstairs.

The girl's kimonas are examined next day, but no trace of the tear can be found. Consequently it was not one of the girls that was downstairs the night before. Brett and Hunter search the maid's room. There is found the torn kimona and they believe that she was the mysterious girl of the night before.

The doctor discovers that Phil is being systematically poisoned. Lieutenant Lane, Cynthia's sweetheart, is arrested for the murder of Carew. Dana sees Eleanor's maid listening at the door and finds her stealing papers in the library.

That night Harry Thornton comes into the Thornton house and secrets himself in an untenanted room. No one sees him or knows he is there but an old colored servant. Cynthia tells Eleanor of a dream wherein she sees a door with panels in the shape of a cross. She goes to the door and tries to get out but cannot. She awakens screaming in terror. She also tells Cynthia that when she has this dream something terrible always follows.

The mysterious maid lies down for a sleep and an arm reaches through the wall and extinguishes her light, leaving the gas on. She dies. Cynthia, coming down, passes the door and seeing the panels in the shape of a cross, screams and several men, to quiet her, force the door open and the body of the maid is found. In the girl's closet is the torn kimona and the missing plans which she stole on the night Hunter saw her. The maid was a secret service spy.

All gather in the drawing room. Phil rushes in and accuses Eleanor of the murder of Carew and of poisoning him. He tells how he saw her go down to the machine on the night of the murder and return to the house frightened. She did this because she saw Dana, her uncle, commit the crime. A letter to the Secretary of State is found in a book. It was written by Carew before his death and forgotten. This is sent to the conference in the drawing room, where it is opened and the name of Dana Thornton is found therein. He is the spy. He jumps into a car and is followed by Detectives Brett and Hunter in another car. Dana jumps out of the car and hides, while the car then goes over a cliff.

He rushes home and comes face to face with Barry. Barry gives him a gun and tells him it is the only honorable way. Dana shoots himself and falls dead. The crowd rushes in and Barry says: "He has paid the penalty."

Eleanor recognizes Barry as her long-lost father and rushes to his arms. Barry tells about the time, years before, when he and Dana were in Panama. How he followed him to a saloon where friends of Dana's hit him on the head, and then he is sent to jail. He is offered his freedom by soldiers of the small republic for certain secret codes in his possession, but he refuses. He escapes by changing clothes with the guard of the jail. Then he goes to his own country to be revenged on his brother.

Hunter and Brett arrive and they learn that Dana did not go over the cliff in the machine, but that he lies dead in the drawing room. Cynthia and Lieutenant Lane are brought together and Hunter and Eleanor have fallen in love, and the long-lost father gives his blessing to their union.

UNIVERSAL SPECIAL FEATURE.

GRAFT, NO. 5 ("Grinding Life Down"—Two Parts—Jan. 10).—The cast: Tom Larnigan (Harry Carey); Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nanine Wright); Stanford Stone (Glen White); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); C. Wood Ayers (Charles Bachman); Wilbur Ayres (Elmer Wilson); Dunn (E. P. Evers); Ben Travers (Jack Conally).

The experience of Bruce on the grain steamer has been a great shock to Dorothy. She thinks Stone responsible and breaks her engagement, despite the pleadings of her father.

Tom Larnigan is working for the Textile Trust in Lyndham. The low wages have caused a strike. Tom does what he can for the workers.

The hired thugs of the Trust attack an auto driven by Ben Travers. Tom goes to his assistance and finds an old friend from whom he gets money to help the workers.

Dorothy overheard Stone's plot to secure Tom by putting him out of the way, under cover of the strike excitement. One of Stone's underworld aids has seen Tom. She is to accompany the men and point him out. Dorothy presents herself at Dunn's office as this woman, her object being to see Tom and warn him. The thugs become suspicious and bind and gag her, throwing her in the bottom of the auto. In this chapter Dorothy's fate is left in doubt.

Ayers, the head of the Trust, has returned to New York and attends a meeting of the Graft Trust. Ayers sneers at the efforts to remove the Larnigan family.

Travers, who has been invited to Ayers' reception with Tom, as his mining partner, attends the social function. Tom picks up many pieces of information while posing as Travers' partner. Ayers, in conversation with Travers, pulls Tom's note from his pocket and remarks that he wants to meet the writer—is anxious to meet him, in fact. Travers points to his partner: "There is a man who knows him well," he says, laughingly: "In fact, he is Larnigan's best friend." Ayers asks Tom if he thinks he could induce Larnigan to visit him (Ayers). Tom thinks he could. Ayers begs Tom to bring Larnigan to his house that night. Promising to return with the wanted man, Tom takes his leave.

Ayers prepares for his reception; arranges a device to chloroform Tom while he sits at his desk. In the next room is a couch that will kill the sleeper and leave no trace.

Tom finds Ayres' son drunk, so picks him up and carries him to his home. Ayres is alone. He tells Tom to place him on the murder couch. Tom does so; Ayres starts machinery and draws Tom to library, closing the door. He and Tom sit at desk; Ayers is loud in praise of Tom's promptness—Tom cuts him short by

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giving him a paper to sign granting the increase of wages asked and the employment of the men now on strike. Ayers is dumfounded at such a request. Tom reveals his identity. Ayers starts back in astonishment and terror. "Then who is the man in the next room?" He rushes in, followed by Tom; reverses the machinery and finds his own son—dead.

GRAFT NO. 6 (Two Parts—Jan. 17).—The cast: Tom Larnigan (Harry Carey); Roger Maxwell (Mark Fenton); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Chas. Rockford (Burton S. Wilson); Kitty Rockford (Mina Cunard); Babcock (J. P. Evers); Bruce Larnigan (Hobart Henley); Ben Travers (J. F. Conolly).

Tom Larnigan, encouraged by his victory over the Textile Trust, turns his attention to the Railroad Monopoly. Tom receives warning from the Graft Trust to cease his activities or suffer the fate of his father and brother. This warning he shows to Ben Travers, his wealthy friend and to Stevens the reporter, who has enlisted on his side, with the suggestion that they let him proceed alone, as an alliance might bring harm to them. Tom's friends assure him that they will stick for whatever happens.

Tom learns that the President of the Railroad Monopoly, Rockford, is to leave for Boston that afternoon in his private car. Rockford is one of the members of the Graft Trust and one of the men to be brought to account for the death of his father.

Tom and Ben call on Rockford; Tom manages to slip a warning on his desk. Leaving the office, he scrapes an acquaintance with the engineer of the President's private car. Tom offers the engineer a bribe to take his place.

After Tom leaves, the engineer informs Rockford of the attempted bribery. Stone is present and tells the engineer, with Rockford's permission, to accept the bribe and allow Tom to take his run.

Stone arranges to send Dunn, Stone's criminal agent, to take the place of the draw bridge tender and open the bridge and let the car through.

Tom and Ben pay a large sum to the engineer and fireman, then run to the car, just in time to jump aboard and pull out at the command of the station master.

Dorothy Maxwell has been bound and gagged, and robbed by the two men with whom she set out to warn Tom of danger. Dorothy escapes and starts for New York. The men leave a road house in time to see her go and give chase. Seeing that they will soon overtake her, Dorothy abandons the auto near the sound; rushes to a small private dock, jumps aboard a motorboat and races out on the water to safety. The owner, who happens to be in the cabin, rushes to the deck as the boat is under way. The owner is Kitty Rockford, daughter of the Railroad president and Dorothy's best friend. Dorothy explains her adventures as the boat speeds towards New York. She was on her way to Lyndham, to warn Tom Larnigan when overpowered by the two men. She wishes to go there as soon as possible. Kitty says that they will borrow her father's private car for the purpose.

Kitty sends a note to her father, informing him where she has gone. Rockford and Stone are enjoying a laugh together as they picture the car, but a few moments' distance from the open draw bridge, when Kitty's note is handed to Rockford.

In horror at the thought that his daughter's life must be sacrificed, he suffers a complete change of nature. He resigns from the trust and declares he will do all in his power to bring railroad matters to a normal condition.

When near the bridge, Tom stops the car to have a settlement with the president and is astonished to find, not the president, but Dorothy and Kitty. Explanations follow and all get off the car to make an investigation.

The girls are safely delivered to their fathers, whose delight and gratitude know no bounds. Tom is much taken by the vivacious Kitty.

Rockford promises Tom a complete reform and Tom reports his success to Bruce, who adds another name to the list—Charles Rockford "Reformed."

LAEMMLE.

JUST PLAIN FOLKS (Three Reels—Jan. 20).—The cast: King Stander (William C. Dowlan); Silas Benton (V. T. Henderson); Mrs. Benton (Helen Wright); The Orphan (Gloria Fonda); Constable (Frank MacQuarrie).

Silas Benton, landlord of a hotel in a little country village, has a son Martin and is married to a widow, who also has a son, Tom, of whom he is extremely jealous. He discovers Tom stealing through his office and upstairs to his room, when it is long past midnight and upbraids him severely.

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His own son, Martin, has robbed the cash drawer in the hotel just before Tom has been seen by his stepfather.

In the morning, when Silas finds that he has been robbed, he is convinced that Tom is guilty and despite the entreaties of Tom's mother, has him sent to jail.

King Stander, a drummer, registers at the hotel, and is interested in an orphan, who has escaped from the orphan asylum and has obtained work in the hotel. Martin tries to kiss her. King Stander pours a pitcher of water on the head of the tormentor.

That night Martin goes to the village poolroom and plays pool with a pool shark, Sam Twist, who gets Martin in debt to him. He then demands his money and he and Martin plan to rob Silas' safe the same night.

The orphan hears her kitten crying and steals down stairs and out doors to find it. The drummer sees her in the moonlight, and joins her. While they are outside Martin and Sam enter the hotel and get the money from the safe. The orhpan starts in with her kitten and the drumer remains outside with his cigar.

The orphan surprises the pair at the safe and Martin grabs her. She screams and Sam sneaks out, but is caught by the drummer, who rescues the orphan. The house is aroused and Silas is confronted with the proof that it is the son of his who is the thief. Freckles, the choreboy, has been aroused and has arrived with the constable and Silas is determined that his son shall pay the penalty, but Mrs. Benton pleads with him, and Silas decides he will temper justice with mercy and allow his son a better chance.

Mrs. Benton is happy that her son, Tom, is cleared from suspicion and she and Silas leave to obtain his freedom, leaving the drummer and the orphan alone.

HER DREAM MAN (Jan. 23).—The cast: Helen Wakefield (Myrtle Gonzales); Jack Armston (Frank Newburg); John Brandt (Alfred Allen); Helen's Maid (Josie Sedgwick); Mr. William Courtney (Val Paul); Mrs. Courtney (Franzi Gunn).

Helen Wakefield, the wealthiest, unmarried woman in the country, finds it difficult to secure as a husband one who does not care for her wealth, but for herself alone.

Prior to a long trip, she had placed her country property in the hands of her agent, with instructions to sell.

One day Jack Armston calls upon the agent with an offer to buy. Satisfactory arrangements are made and Jack sets out to look over his new property.

Helen and her maid, meanwhile, have become settled in the home when Helen hears a mysterious movement in one of the rooms; she investigates and finds a man prowling about the room. She covers him with a revolver, until one of the servants arrive. Helen is surprised that such a nice looking man should be a common thief and offers him the position of manager of her estate. The intruder, who happens to be Jack, is very much amused, but decides to carry on the deception. His mistress enjoys the company of her new manager and one day while they are shopping, she greets two of her old friends and Jack, in dismay, recognizes them as friends of his own. Helen invites the friend to call upon her.

The night of the dinner arrives and the new manager, who has been installed as cook, prepares the dinner. During its preparation his face becomes black, but when he hears Helen telling of having a burglar for a manager and offering to show him to her friends, he decides to leave. One of the servants see him making a get away and takes him in charge.

Jack is brought before the company and recognized by them. Explanations follow and the friends laughingly tell Helen that Jack would hardly be after her money as he has more than he knows what to do with himself.

Jack then tells of having bought the place and has some hope of her sharing the place with him.

GOLD SEAL.

LORD JOHN'S JOURNAL (No. 2, "The Grey Sisterhood"—Three Parts—Jan. 4).—The cast: Lord John (William Garwood); Roger Odell (Ogden Crane); Maida Odell (Stella Razeto); Head Sister (Laura Oakley; Dr. Rameses (Albert MacQuarrie); Three-Fingered Jenny (Carmen Phillips); Lord John's Valet (Doc Crane).

The Felborn theater is crowded to witness the first performance of Lord John's play, dramatized from his novel. Opposite the box in which sit Lord John and other guests of the manager are Roger Odell and Maida. Lord John notices a spasm of pain flash over Maida's face and traces her gaze to a sinister figure in the orchestra. It is Doctor Rameses.

Lord John hurries after this person, arriving at the curb just in time to see his automobile roll away, not, however, before Lord John jots down the number of the machine. This is seen by a veiled woman who sits far back in the

car. It is the Head Sister. Dr. Rameses and the Head Sister hasten to the former's house, the upper floors of which are given over to the doctor's lectures on hypnotism and Egyptian wisdom, the basement den being the place where he receives the criminals in his employ. Three-fingered Jenny, a trusty confederate of the Head Sister's—an inmate of the Gray Sisterhood Home—is waiting there with her son, Nickie, a dumb boy of ten, who is used by Dr. Rameses on special occasions. Jennie and Nickie are given hurried instructions about the night's work.

Roger Odell shows Lord John the wonderful mummy case belonging to Maida and the elaborate electric wiring system which surrounds it and prevents theft. As Roger is going away, and Maida will also be out of the house, he conndes to Lord John the secret of the valuable curio's safety. He gives him two envelopes, one containing diagrams of the apparatus, the other the printed "key" to the secret system, one being useless without the other. While Lord John sleeps, after consulting and noting some deductions in his journal—chiefly his suspicions of The Gray Sisterhood, and the eagerness of the head of it to gain possession of the mummy—Nickie slips from under the bed. He cuts off the automobile number noted on Lord John's cuff—his chief object in coming. When Lord John later finds the box under the bed, misses the envelops and sees the severed cuff, he knows he has been tricked, but can do nothing.

In the early morning Lord John starts out in his motor to be at the point where he knows Maida will be met by the Head Sister and driven to the home. On the platform he sees a woman whom he recognizes by her garb to be the Head Sister. The wind tosses her veil from her face and she is seen to be wearing a gray mask. Word comes that Maida's train is stalled up the track. Lord John finds Maida troubled by the delayed train and in this condition persuades her to tell him what is and always has been the shadow of her life. Maida conndes her story: Years before, her mother had jilted Roger Odell's father to marry an English Army Officer of whom nothing was known. Three years later the mother returns, dying, and begs Odell to take Maida. As a young girl she is loved by Lieutenant Granville, who is insanely jealous without cause. In the midst of a ball he enters the small anteroom where Maida is surrounded by young men. He then vents his jealous rage upon the girl, finally sinking into a chair, panting, asking Maida to get his handkerchief where it protrudes from his cuff. Maida draws it out. Granville starts and falls writhing to the floor as a muffled report rings out. Maida tears open his shirt, revealing a revolver with a string leading from the trigger to the handkerchief. The guests burst into the room and Granville's mother accuses Maida of murder. This is her tragic past—and the world has never let her forget it. She is entering the Gray Sisterhood in search of peace.

Lord John jots in his faithful journal: "My Maida's sorrows make her mine to save from the Gray Sisterhood—tonight." In the Sisterhood home Maida is asked if the mummy case will come with her trunk. She says it can never be removed from its shrine. Then a light beams from the half-globe of glass, and in the aperture Rameses' face appears. But Lord John had discovered the nunnery and is waiting for just such a contingency in his automobile outside the gate. He assists Maida to escape and then restores her to the Odells.

THE REWARD OF CHIVALRY—Three Reels—Jan. 18).—The cast: Stanton Ware (Herbert Rawlinson); Doris King (Jean Taylor); Richard King (Alfred Allen); Wallace Aines, crook (Barney Furey); Horace Brighton (Scott Leslie); His Wife (Mrs. Kraft).

Stanton Ware, a young Southerner, holding the sacredness of woman's honor above everything else, is in love with Doris King, a vivacious Southern girl, but she holds Ware's impetuous advances off in spite of a real liking for him. Ware demands from Doris an answer one way or the other and she promises a definite answer on the opening of the social season. Doris' father, a gentleman of the old school, loves Ware like a son and does everything possible to help him along. Finally Doris gives Ware a tentative promise, but declines his engagement ring.

Horace Brighton, a power in newspaper circles, is conducting a crusade against graft in the northern city where he lives and is making things so hot for the gang of crooked politicians, that Dougherty, the boss, orders his "go between" Aines to frame up something against Brighton. Aines agrees and tells his boss that the only way to work Brighton is through his, the latter's wife. Brighton has promised to take his wife South for the winter. Aines learns of their contemplated trip and precedes them to the city, where he meets them on their arrival and makes such a good impression they accept him as a friend. Aines and Mrs. Brighton become intimate companions. Brighton meets King at a dinner, where Ware has brought Doris and her father. Brighton and King are old friends. Doris is introduced. Aines at once begins to cast about for a way to win her good graces.

Ware takes Doris and her father to the big masquerade ball, where they again meet the Brightons and Aines. Doris in a willful mood flirts with Aines and Ware, coming upon him holding Doris' hand, demands an explanation. The girl tells him she will do what she pleases. Holding the happiness of the girl above everything else, Ware withdraws in Aines' favor, but warns the latter if he is just trifling with her, he will kill him later. Aines protests his good intentions.

The Brightons return home. Aines receives a cordial invitation from them to visit them. He reports his progress to Dougherty and they begin to weave their web to "get" Brighton. Ware, broken hearted decides to leave and is given a note to Brighton by King. He is given an assignment as reporter.

Dougherty and Aines meet at a road house to complete their plans and while there one of the girls resents Dougherty's advances. As she leaves she hears Aines and Dougherty planning their scheme and resolves to repay them in their own coin. Coming out on the street she is arrested. Ware takes pity and goes her bond, gives her money and helps her out to a cab. She tells him of Dougherty and Aines' planning and if he wants to make a scoop to be at a certain road house that night.

Doris, meanwhile, has repented and makes her father bring her North to locate Ware. They meet the Brightons and are told of Ware's occupation, but as he is out on an assignment, Brighton promises to bring him to the house. Ware has arranged to be at the road house that night.

Aines induces Mrs. Brighton to take an auto ride and gets her into the road house. She is "doped." Dougherty then calls up Brighton and tells him that unless he calls off his graft investigations, he will make known the fact of Mrs. Brighton being with her lover at a famous road house.

Brighton is entertaining King and Doris when he receives the message. He tells of the message. They all set out for the place.

As Mrs. Brighton revives Aines enters her room. When she screams Ware breaks through the window. He is about to choke Aines when he recognizes him and still thinking Doris loves Aines, kicks him out. He is trying to soothe Mrs. Brighton when Brighton, King and Doris burst in. Ware, trying to save Mrs. Brighton, refuses to make a statement and he and King are about to shoot, when Doris rushes in and pushes her father's arm aside. Aines is aiming through the window to kill Ware, when Doris sees him and pointing her father's arm, forces him to pull the trigger. Mrs. Brighton has explained to her husband and Ware receives his reward in the surrender of Doris.

L-KO.

SAVING SUSIE FROM THE SEA (Jan. 19).—The cast: The Rivals (Dick Smith and Jos. Moore).

Susie is loved by Dave and Joe. She prefers Dave, although he is poor and Joe is rather well to do.

The father insists upon her marriage to Joe and Susie despairs.

Dave becomes a street cleaner. One day he sees his sweetheart in an auto with her father and the rival and hitches his street sweeper's little barrow to the auto axle and is wheeled down the avenue to the beach.

Dave gets employment as a life saver. Susie hires a boat and loses her oars. Dave thrusting aside the father and the rival jumps into a boat and rigidly rows to her. He lifts her into his boat and rows her ashore, where the

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For comedy, the two Keystones this week will present at their best two Broadway stars famous as laugh-makers. Sam Bernard will repeat his success of last week in a ten-laughs-a-minute comedy entitled "Because He Loved Her," and Joe Jackson, probably the best known tramp on the stage, will make the most serious laugh in his picture "The Modern Enoch Arden."

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rival attempts to wrest her from him. Dave knocks the father and rival down and gets in an auto and rides away with her. They summon the police and follow in various conveyances. The furious ride continues through fences, around sharp corners, up and down hills, along the edge of precipices and finally ends in the swimming tank.

MR. McIDIOT'S ASSASSINATION (Two Reels Jan. 25). The cast: Mr. Mcldiot (Ray Griffith); Chief Assassin (Dan Russell); The Woman (Louise Orth).

Whether to asphyxiate himself outright, or hire someone to put him out of the world and thus relieve himself of the suspense of death, was the question Mr. Mcldiot had to decide for himself. This was on account of Mr. Mcldiot's lady friend refusing to marry him. At first he decided on self destruction, but when he attempted to throw himself into the lake, several hungry alligators were cruising about therein, and he changed his mind. He then hired the Chief Assassin of the Murderers' Association to do away with him within twelve hours. Same assassin agreed to the bargain, but unfortunately in the meantime Mr. Mcldiot's lady friend decided she had made a mistake and told Mr. Mcldiot she wanted him back again. He went to cancel his bargain with the assassin, but unluckily the assassin was out on a killing expedition, and Mr. Mcldiot couldn't find him. To make matters worse the Chief Assassin had a fit of remorse and decided to give up his old life. He chose the same minister to confess to who was marrying Mr. Mcldiot and the meeting was not pleasant. Mr. Mcldiot ran up a high ladder, and the Chief Assassin fell off the same ladder into shallow water. Mr. Mcldiot finally got the girl, but he was in such nervous condition he forgot to kiss her at the close of the wedding ceremony.

VICTOR.

HER BETTER SELF (Two Reels—Jan. 19).—The cast: Yvette (Grace Cunard); Jack Trevor (Jack Holt); Paul (Irving Lippner); Bride (Genevieve Abbot); Groom (Roy Russell).

Yvette, known as a society woman, but in reality a leader of a gang of crooks, sits at the telephone, laughing at the impulsive young man at the other end. Yvette still laughs when Ralph threatens to kill himself if she does not promise to marry him. Hearing her mocking laugh over the wire, he pulls the trigger and ends his life just as the crook robbing his safe a few feet away sees him and pulls his own gun to protect himself should Ralph see him. At the other end of the wire, Yvette stops laughing long enough to pick up the receiver to tell the young man he may call; unaware of the tragedy.

Jack Trevor, in his studio just above his brother Ralph's library, is about to bid his friends goodnight when they are startled by a shot. They burst into the library to find his brother on the floor dead, with a still warm revolver clasped tightly in his hand. Rushing to his brother, he finds him dead, just as his friends discover the open safe, and all come to the conclusion that he was shot in self defense.

Jack asks his friends to leave him to himself, and he continues his search for some evidence of the murderer, when he finds on his brother's desk a half finished note reading:

"Yvette: I can't stand it any longer. If you don't marry me, I'll kill myself."

Yvette meets Jack, and not knowing he is a brother of Ralph, becomes strangely attracted to him. He asks to paint her portrait. Yvette is surprised to find herself really in love with him. Knowing it would hurt him if he knew that she cared but was unworthy, she assumes a careless air.

Arriving home, she is about to break down, when she hears someone enter the room. It is Jack. He pleads, but she only laughs. He is about to go, when he notices on a small table a portrait of his brother. He reads the inscription: "To Yvette, with love from your boy." He denounces her. As Jack leaves by the front door, several of the crooks of her gang enter by the secret panels in the back of the room, and tell her of a big haul that can be made at a society wedding the next day. She decides to help the gang for the last time.

The next evening Yvette goes to the fashionable wedding. On the outside of the house several of her gang wait for her signal that the coast is clear for the robbery.

Yvette sneaks to the French windows, and unlocing them, she gives a signal to the awaiting crooks. The theft is discovered and confusion reigns over the place.

Jack, with two of the plain clothes men, discovers a secret door in the crook's dive, and opening it, is surprised to find himself in Yvette's own room, just as she enters by the front door. She tries to plead with him that he is accusing her unjustly and that she really loves him, but he only throws her from him. A crook secreted behind the curtains, sees and overnears this; and really in love with Yvette himself, determines to avenge her. Drawing a gun, he awaits an opportunity to get Jack. Yvette sees Paul's hand with the gun come through the curtains and take aim at Jack. Realizing it is too late to stop him, she throws herself in Jack's arms as Paul pulls the trigger, and Yvette falls limply to the floor.

A SEA MYSTERY (One Reel—Jan. 21).—The cast: Husband (Robert Lee); Mary (Mary Fuller); John (Paul Panzer); Ralph (Ralph Belmont).

A shot is fired in the darkness of the cabin on an ocean liner—a man falls prostrate across the table while a frightened woman throws a revolver from her and rushing out on deck she flings herself over the rail into the waves. The man was not badly hurt. The woman was washed ashore next morning on the beach of a fishing village.

The man traces the girl to be revenged upon her. Meantime in the hut of some fishing folk, Mary, the girl, is happy.

Two fishermen love her—one, big and stalwart—the other—weak of mind and weak of body. The big fellow, John, proposes to Mary and she accepts him. Ralph, the other boy, sees the progress of this love affair and smiles upon it, although it breaks his heart.

The man of the boat arrives at the fishing village and one day as Mary is dancing over the sands to meet John she comes face to face with this visitor from her past. He asks her to go away with him back to the old life.

Mary protests and tells him she has a chance for happiness and begs him to go away and leave her free. He laughs at her; he taunts and goads her into a rage.

Ralph comes to the girl who sits sadly on the sand and asks her the trouble. "That man makes you unhappy," asks the boy. She nods. "Then I will take him where he can never make you unhappy again."

That night Mary determines to confess all to John. Ralph steals out and finding the stranger, suggests that he row him to the mainland. The stranger jumps into the little craft that sets out on its last voyage.

Mary confesses to John, telling him of the past of the days when she was the accomplice of the man on the boat, and how, finally unable to stand the life, she pleaded for a chance to go away and be free and when the beast laughed in her face, she shot him.

John soothes her and when he learns that the man has come to disgrace her he vows to kill him. But the dawn breaks on two bodies washed in by the tide—Ralph and the stranger side by side.

JOKER.

THE WHOLE JUNGLE WAS AFTER HIM (Jan. 22).—Paul (Paul Bourgeois); Rosita (Mme. Bourgeois); Her Uncle (T. D. Crittenden).

Paul, a gilded youth, and his friends are out on the boulevard, when they see Rosita with her uncle. Rosita is an heiress and her uncle is owner of a large circus. The girl is accustomed to circus life and frequently assists the trainers in their occupation. Rosita makes a strong impression upon Paul and he determines to make her acquaintance.

Through a mutual friend Paul and Rosita meet and Paul becomes madly in love with the heiress. She holds him off, however, and tells him that her husband must be a brave man. Paul, to make a good impression, tells that he has often hunted wild beasts and narrates some

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vivid encounters. To carry out his boasts, he gets a collection of wild animal trophies which he distributes around his rooms.

That night Paul has a vivid dream in which the different stuffed animals come to life and he is finally treed by a ferocious tiger and just as the animal starts to devour him, wakes up with a scream.

Rosita has a vivid dream the same night and in it Paul proves to be a coward, the girl determines to prove the valor of her admirer. Securing a pet lion cub, she slips the beast into Paul's house and just as Paul starts out the door he comes face to face with it. With a terrified yell he drops hat, coat and cane and takes to his heels. The merry laughter of Rosita and the trainer halts him and he comes back ruefully. Rosita, having found her admirer wanting in bravery, refuses to have anything more to do with him and leaves him with the admonition that "Faint heart never won fair lady."

IMP.

VANITY, THY NAME IS? (Jan. 21).—The cast: Jane (Jane Gail); Harry (Matt Moore); Her Mother (Leonora Von Ottinger); The Boob (Al De Ball).

Harry and Jane are happily married, but Harry is worried over his wife's extravagance. He says nothing about it until, one day, on returning home, he finds his wife admiring several new gowns and hats.

He is horrified, protests at her extravagance and tells her he can't afford to pay the bill. This leads to a quarrel and Jane goes home. Harry follows, and finds her in her mother's arms.

The mother understands the situation, and plans a reconciliation. After getting her daughter out of the room, she tells Harry to leave it to her, and that he must not see Jane for one week.

Harry protests, but he leaves for home. The mother makes the daughter comfortable and pets her until dinner time. After dinner has been served she discharged the servant, and gives her daughter the servant's apron, telling her that she must wash the dishes.

Jane refuses, but it told that she must or return to her husband. In the throes of her false pride she determines to remain with her mother and begins her housework, but after having washed the dishes, she is taken to the servant's room and told she must sleep there.

From then on life is made so uncomfortable for her that one day she steals out of the house and returns repentant to her husband.

POWERS.

UNCLE SAM AT WORK, NO. 3 ("Are We Prepared?"—Jan. 8).—Many of the scenes thrown on the screen in this picture show phases of naval activities never before photographed. They are authentic pictures of the daily work of the sailors and officers in the North Atlantic Squadron, with close-up views of all the big ships of this fleet. All the drills, both on board the powerful dreadnoughts and while on land, give a clear idea of the routine life of the sailor in our navy.

The men are shown first at the Naval Training School, where they are being taught to heave the lead to determine the depth of the water and the nature of the bottom of the sea. Then there are numerous drills to perfect the new man in his duties. Many feet of this remarkable picture treats of our submarine fleet. A splendid view of a submarine going under the surface, a rare picture, is but one of the many features of this reel.

Most of the scenes on shipboard were taken on the battleships Delaware, Montana and New Jersey, three of the largest and most modern of all our fighting vessels. Not a single incident of interest in the lives of the men on board the ships has been left out, and the complete picture is an education to the uninitiated in the ways of the service.

One of the most wonderful pieces of photography in existence comes near the end of the reel. The photograph of a broadside was taken just after sunset. In the dusk and flashing through the heavy clouds of black smoke are seen spurts of flame from the mouths of the big guns.

REX.

THE SILENT MEMBER (One Reel—Jan. 18).—The cast: The Silent Member (Robert Leonard); Mr. Hangover (Marc Robbins); the Friend (Kingsley Benedict).

The silent member of the club is the occasion of many a conjecture because whenever the day is rainy he becomes sad and unhappy. One rainy day Mr. Hangover, who has indulged a little too freely in liquor, proposes to the silent man that he tell him his story. The silent man consents, and tells him that rainy days seem to always bring him bad luck. How, one rainy day, he had found a long lost friend, gave him money and helped him along; later on another rainy day he had run the same friend down with his automobile. After the accident the silent man paid all the expenses, saw that the friend's wife was made happy and even gave money for her household expenses.

Some time later, on a rainy day, he was served with a summons to answer to the complaint of his friend, who was suing him for damages, and that seemed to be the breaking point of all his troubles; rather than go through the routine of court work, the silent man settled the matter out of court and administered a sound thrashing to his friend, in addition to the money paid.

He closes his story and tells the members that whenever it rains he thinks of the misfortunes that happened to him on these days.

BISON.

BUCK SIMMONS, PUNCHER (Two Reels—Jan. 22).—The cast: Buck Simmons (Leon Kent); Sheriff Adams (Pat Rooney); Jessie Adams (Edna Maison); Dan Watson (Malcolm Blevin); Ted (Hart Hoxie).

Buck Simmons has long been calling on Jessie Adams, the sister of the sheriff. Buck has the middle watch of the night herd; and the pleasant thoughts of Jessie make the time pass quickly.

A stranger comes to the little Western town and announces to the sheriff that he is on the square and intends to conduct a "gentleman's game."

Jessie meets the gambler and finds much to admire in him.

As time goes on Jessie becomes infatuated with the gambler and neglects Buck.

Buck determines to watch the gambler as he realizes that the girl is attracted by the glamour which surrounds the man.

One day Big Ted is called down by the sheriff, and words follow. Both men draw, and the sheriff is mortally wounded. Big Ted escapes. Buck arrives at that moment and sets out upon the bad man's trail, determining to bring him back, dead or alive. He tracks the fugitive down, succeeds in wounding him, and later brings him back. The sheriff dies, begging the boys to elect Buck Simmons to fill the vacancy. Buck is elected, and gives satisfaction.

A short time after he takes the office, a sheriff from a neighboring county calls for aid in tracking a criminal and displays a postal giving a picture and description of the man. Buck recognizes the man as the gambler, whom Jessies seems to love. He decides to give the gambler a chance, and posts notices in such a manner that the gambler be warned. The gambler hurries to Jessie, and tells her that he is being hounded by Buck.

Buck follows the gambler to the girl's house, and Jessie hides the gambler in a closet. Buck commands the man to come forward. The gambler runs out, and Buck confronts him. The gambler tries to brazen out, but finally confesses that he is guilty. Buck agrees to give him an hour's start toward the border. The gambler takes advantage of this, and is successful in reaching the border unharmed.

Buck returns to the house, and finds comfort in Jessie, who has decided that Buck is the one she has loved all along.

Mutual Film Corp.

AMERICAN.

THE SILENT TRAIL (Two Parts—Jan. 18).—The cast: Frank Martin (Ashton Dearholt); Joe Mandott (Jack Prescott); John Hayward (Charles Newton); Helen Hayward (Nan Christy). Directed by Charles Bartlett.

Joe Mandott and Frank Martin are woodsmen. They come to work in a strip of wood, where John Hayward, an aged trapper, and his daughter Helen lead their lonely lives. The trapper is caught by the steel jaws of one of his own traps. Joe, hearing his cries for help, comes to his rescue. This leads to a friendship and the trapper often invites Joe to his cabin. Helen and Joe meet and eventually the girl promises her heart to the sturdy woodsman. Circumstances at length throw Frank, Joe's partner, into Helen's life. She finds she has more love for Frank than she has for Joe, but her sense of fealty and honor holds her to her betrothal.

Helen and Joe are married, and from the beginning of their life together Joe shows Helen nothing but insult and continual abuse. Frank knows how things are going, but is powerless to interfere. Driven to desperation, Helen leaves Joe's cabin and returns to her father. The old trapper is beside himself with anger when he hears the girl's story, and he vows that vengeance shall fall upon the head of his daughter's husband. Joe, enraged by Helen's desertion, goes in search of her. He and Joe meet and a fight ensues and Joe is given a thorough beating. He starts for his home alone in his canoe.

The aged trapper from a point on the bluff sees Joe paudling across the lake. He lifts his gun and is about to shoot when the sheriff of Mendino County arrives. He is searching for an escaped murderer, one John Bates, who had killed his wife some years before in his Eastern home. The old trapper recognizes the portrait that the sheriff shows him as that of Joe Mandott. He points out Joe to the sheriff and the officer shouts to Joe to surrender. Realizing that he has been discovered, Joe attempts

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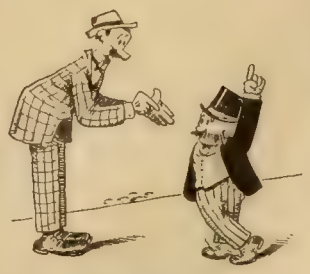

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to escape. The sheriff lifts his gun and fires. Frank and Helen, standing together at a point not far distant overlooking the lake, see Joe's canoe drifting by carrying his lifeless body along "the silent trail."

THE THUNDERBOLT (Jan. 21).—The cast: The Outcast (Helene Rosson); The Outlaw (E. Forrest Taylor); The Man (Charles Bartlett); The Sheriff (Frank Thorne). Directed by William Bertram.

The Outcast and the Outlaw, common victims of the Man's duplicity, are thrown together at a frontier saloon, where the Outcast, sick and hungry, goes for help. The Outlaw, taking advantage of the Sheriff's absence, goes for provisions. The Outcast finds no sympathy and is ordered out. The Outlaw champions her and holds up the place until she is fed and the men are made to dig up for her benefit. She recognizes the Man, who has just arrived to inspect his mines. The Outlaw gets away with the Outcast, in the face of the Sheriff, and carries her to his cabin, where she tells him the story of the Man whose lying promise has made her what she is. Under the friendly Outlaw's care, the Outcast recovers her strength and goes to take her vengeance on the Man, refusing the Outlaw's offer to avenge her, because she feels the vengeance must be hers. The Man falls a willing victim to her lure and follows her. They leave the town as the Sheriff starts on another search for the Outlaw. A storm comes up. The Man is induced to seek shelter at the Outlaw's cabin. As the men face each other the Outlaw recognizes his enemy and exclaims, "The vengeance is mine! His lying testimony made me what I am!"

The Man is given ten minutes to live and make what reparation he can for ruining two lives. His money is spurned. He writes a statement as the Outlaw's watch measures off his earthly moments, acknowledging that the sins of the Outlaw and the Outcast are on his own soul. Out in the rain, a shadowy figure rides ever nearer the object of its pursuit. The statement is finished. The Man awaits the inevitable moment. The Outlaw raises his gun to take his vengeance. Suddenly a bolt of lightning spits from the storm-swept sky and vengeance is removed from the hand of both Outcast and Outlaw.

Awed by this stroke of fate, they stumble out into the night and the sheriff, reaching the cabin, finds only a dead man lying across the table alone with his confession. Dawn discovers the Outlaw and the Outcast, whose destinies a common wrong had so strangely drawn together, rising to freedom and a new life.

BEAUTY.

JOHNNY'S BIRTHDAY (Jan. 19).—The cast: Johnny (John Sheehan); Carol (Carol Halloway); Motorman (John Steppling). Directed by James Douglass.

It is Johnny's birthday and his sweetheart, Carol, is giving a party in his honor. Johnny drops in at the club, en route to Carol's home to have "just one little drink." He breaks away a dozen times, but always is induced to return to have just one more, until at last Johnny and his friends are sadly the worse for alcoholic wear and tear. He musters his army of friends and insists that they accompany him to visit "the sweetest girl in all the world."

Outside is a string of taxis, which Johnny has ordered one at a time on the occasion of his various efforts to break away. His friends climb in and the procession moves off. Johnny's car bumps into a motorman, who is saloonward bound with a can in his hand. The motorman is plied with champagne and urged to attend the party, which he does.

They arrive at Carol's several hours late. The family is horrified at Johnny's condition and Carol promptly returns his ring. Meanwhile the motorman takes a personal dislike to a dapper young man, who is paying an evening call, and throttles that individual and "climbs all over his frame." Johnny departs, weeping alcoholic tears on the bosoms of his sympathetic friends. He takes the motorman with him to his home.

Next morning he is so sorry for the poor working man who must be on the job at 6:30 that he decides to substitute himself in the motorman's place and let the poor fellow sleep. Donning the motorman's clothes, Johnny sallies forth. He drives the street car madly down the street, injecting thrills of all sorts into his passengers and open-mouthed pedestrians who watch the flight of the wildly careening car.

Carol signals the car to stop. She and a minister step aboard; then Johnny sees his chance. Locking all the doors, he throws on full speed ahead and vows he will not touch a brake until Carol consents to marry him. She is not altogether unwilling and at length accepts, and there, in the speeding street car, the minister ties the knot. By this time the motorman has "slept it off" and he arrives and resumes his job without penalty, for Johnny's father is president of the street railway.

MISCHIEF AND A MIRROR (Jan. 23).—The cast: Maud (Neva Gerber); Fred (Wallace MacDonald); Tom (Dick Rosson); Maud's Father (William Carroll); Madame Pazzauzes (Lucille Ward). Directed by Archer McMackin.

Both Fred and Tom are head over heels in love with Maud, and she, poor girl, is at a loss as to which of the pair she will accept. She is advised to consult a fortune-teller, and goes forthwith to the tent abode of Madame Pazzauzes, a dusky reader of the past, present and future. The swarthy seeress shuffles the cards, then turns up three—the Jack of Clubs, Jack of Diamonds and Queen of Hearts. After a series of occult passes, Madame Pazzauzes instructs Maude to go to her home and at the hour of midnight to gaze into a mirror. There she will see reflected the face of the man she is to wed.

It is Hallowe'en. Maud gives a party. There are ghosts galore and sprightly fairies. As the witching hour of midnight approaches the guests depart and Maud hastens into her room to gaze into her mirror. Fred, who had overheard the fortune-teller's instructions, clambers in through a window and makes his way to Maud's boudoir. Tom, in the distance, sees Fred enter the window, thinks he is a burglar and calls a policeman. He and the bluecoat enter Maud's room and as Maud peers into the glass the face of Tom is reflected. The policeman pounces on Fred and Tom, coldheartedly, tells the minion of the law to do his duty. The commotion arouses Maud's father, who rushes into the room, pajama clad, to find his daughter in Tom's arms and Fred in the arms of the law.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (No. 3—"A Life in Peril"—Two Parts—Jan. 10).—Helen learns the railroad stock left to her by her father is worthless. Segrue, given the location through a memorandum of Spike's, finds the missing survey. He renews his proposals to Helen, who, as before, refuses his attentions, whereupon Segrue pretends to tear up her stock, but is restrained by Waldo, who says, "Some day that stock will be worth its value."

Meantime, Spike is in jail for attempted murder. He writes Segrue that unless he is immediately liberated he will "squeal." Segrue hurries to the jail. As they talk Spike sees possibility of escape in the jailer's key. Hurriedly crushing some bread which he has been eating into dough, he covertly covers the key to his cell. He then passes the dough to Segrue with a significant glance.

The following day the trickery of this is apparent when Segrue passes into Spike a key made from the dough mold, also a linen duster and auto cap and goggles. It is a matter of an instant for Spike to put his arm through the bars and open the cell door. Spike lets himself down from the jail wall and makes his escape in Segrue's machine.

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A financial reverse has come to Helen. She is forced to abandon her home and tearfully dismisses her maid and servants. Her uncle offers her a home, but this she declines as she realizes she must make her own living now. The superintendent of the railroad establishes her as assistant to the agent at Signal.

Waldo in order to recoup his own and Helen's fortune again seeks to locate the survey. Segrue and his crowd in possession of the stolen survey plan begin work. Construction material, including two cars of dynamite and one car of powder, are shipped to Signal on a train of which Storm is the engineer.

Segrue, determined to harass Helen, sends Spike up to Signal station to commit any sort of deviltry that will interfere with the operations of Waldo's forces. When Storm brings in his train Spike sets fire to the axle box of one of the cars.

The crew unsuspectingly starts out with the train. Too late the fire is discovered, having spread so that two cars are enveloped in flames. The burning cars are cut off and backed under a water spout, but one of the cars was filled with crude oil and this the water spread over other cars. Suddenly the four cars start down the grade, two loaded with dynamite and one with powder.

Storm is on top of one of the cars with the crew. The cars picking up headway, the crew except Storm jump to the ground. A message is sent back to Signal warning of the runaway burning cars. Helen receives the warning and immediately evolves a rescue plan. She takes a rope and rushing outside climbs a tree, where she makes it fast. The other end is dexterously landed over a telegraph pole. As the burning cars come down the grade Helen climbs out on the rope. Storm, still fighting heroically to stop the cars with hand brakes, sees rescue ahead and as the cars speed underneath he makes a frantic leap and grasps the rope. Just as he does so the fire reaches the explosives and with a terrible din the four cars are rent to pieces.

THE GIRL AND THE GAME (No. 4—"Helen's Perilous Escape—Two Parts—Jan. 17).—Seagrue visits Helen Holmes, now operator at Signal Station, and finds her deeply interested in the promotion of Storm to drive "the pride of the road"—the fast express. Rhinelander, her uncle, is having difficulty in relocating the survey over Superstition Range, resulting in threats from his financial backers to withdraw their support.

Seagrue, grown arrogant by the apparent progress of his conspiracy against Rhinelander and Helen, sends the latter a photograph of himself taken in his office. Helen is about to tear the photograph to pieces when she notices the missing survey, shown in the photograph, lying on the desk at Seagrue's elbow. It was a trick of fate. Her first impulse was to telegraph the news to her uncle, but reflection gave her a plan. She would wait, feed Seagrue's egotism, obtain entrance to his office-hut and obtain the survey.

A party was arranged and Helen is received by Seagrue in his construction office. Helen searched the interior of the place with her eyes for a trace of the survey, but it was all in vain. Seagrue later opening a desk, Helen spies the survey tucked in a corner, but Seagrue, ever cunning, carefully locked the drawer again. Helen was growing nervous, for Seagrue was getting entirely too familiar. He dismissed the man who had been serving their dinner and Helen knew a test of courage was being rapidly forced upon her.

Despite his protests, Helen started to clear the table of its array of dishes. A scuffle followed and Helen, driven to desperation, with a superhuman effort brought a water bottle full across her assailant's forehead. He sank to the floor and Helen, quickly forcing open the desk, seized the survey and rushed out into the night. Arrived at the depot, she telegraphed Rhinelander: "Have blue print of survey. Will be on Limited."

But Seagrue was not yet undone. Recovering from the blow, he followed her to the depot. Seeing him she closed and locked the station door. Now another battle was on. Seagrue threw his weight against the door, but Helen had no thought of remaining a prisoner. She climbed out of a window and ran down the track. Seagrue followed. On the top of a cliff she was brought to bay. Seagrue advanced. She warned him back, but on he came. Then Helen plunged off the cliff into the ocean below.

Seagrue, spellbound, ran back and boarded the Limited for Oceanside after seeing Helen weathering her mad plunge, climb into a speed launch and start, as he had anticipated, for the same place. Then there ensued a race between the Limited and the sped launch. Aided by powerful glasses Helen saw Storm at the window of the Limited engine's cab. Grasping the cord of the air whistle, Helen screamed out "H—e—l—p!" in the Morse code. Storm hurriedly glanced back over his train, then at his whistle and finally his attention was attracted to the speed launch dropping gradually behind the train. He recognized Helen. Then came another whistled message from the launch: "Have survey. Seagrue on your train. Delay so I can reach Oceanside first."

Almost immediately the big Mogul slowed down. The fireman tried to persuade Storm it would cost him his job, but Storm laughingly replied, "My job is nothing compared to the help I must give that girl." Seagrue in his seat in the last car was plainly disturbed. Dashing forward with the conductor, Storm was encountered coolly working with wrench and hammer, while in the distance a speed launch was making the best of the delay. In Oceanside, Rhinelander was having the argument of his life with his backers. What they wanted was the survey, not telegrams about it. Seagrue instituted an inquiry as the self-appointed passengers' chairman and the fireman disclosed the messages between the speed launch and Storm. Seagrue and Storm mixed it a bit and finally the conductor ordered the fireman to take the train into Oceanside, landing then at the same time Helen clambered onto the dock and rushed to the office of the directors of the road where Rhinelander was awaiting her.

But Seagrue had Helen arrested and obtained the survey. Rhinelander was beaten. Storm, meantime, was suspended indefinitely. Very disconsolate Helen, her uncle and Storm boarded the launch to return to Signal. Suddenly her eyes became focussed on the canvas covering the deck of the boat. When she boarded the launch earlier in the day she had carefully laid the blue print out to dry. Now on the canvas she saw a reproduction of the survey. The launch was turned back to Oceanside and a pocket knife quickly gave them the much sought survey. The directors decided, upon seeing the canvas copy of the survey, to continue their support.

MUSTANG.

WILD JIM, REFORMER (Two Parts—Jan. 21).—The cast: Wild Jim (Jack Richardson); Helen (Lizette Thorne); Bill (E. Forrest Taylor); Bert (Frank Coolley). Directed by Frank Coolley.

Wild Jim is a bandit whose depradations have terrorized the Western country and for years has foiled the armed minions of the law who sought to capture him. Bill is a young prospector from the East, who has gone West to seek his fortune in the rugged mountains at civilization's border.

Helen, a mountain school teacher, has come West that she might escape the brutality of her husband, from whom she was forced to flee because of the weakness for alcohol displayed by this gentleman. Helen and Bill meet and become friends. Helen befriends Wild Jim, not knowing who he is, and the young woman's kindness makes an indelible impression upon the bandit.

Later, Bert, Helen's lawful husband, arrives at her cabin, having in some manner managed to trace her. He finds her in conversation with Bill, who has come to pay a call, and he covers them both with his pistol. Then Wild Jim happens on the scene and his formidable rifle muzzle deters Bert from carrying out his threat to shoot. Wild Jim then leads Bert away and the two agree to fight a duel. Fifty paces are measured off. The men face each other. Their weapons speak and Bert falls, never to rise again. Helen and Bill come upon Wild Jim as he is cutting another significant notch in the butt of his gun. With Bert dead, Bill declares his love and Helen accepts him. Helen urges Wild Jim to mend his evil ways and he promises. That night he leaves the scene of his depredations never to return.

Years elapse. Helen and Bill have grown gray. They are forced to seek lodging in a mountain cabin far from any other habitation. They sit before the fire with the aged mountaineer and relate the old story of their acquaintance with Wild Jim. As the narrative is finished the bent old mountaineer rises and from the wall he takes a weapon, which he hands to Helen. On the stock are fourteen notches. She recognizes the gun and then its owner. It is Wild Jim and he has kept his promise made to her those many years ago.

CUB.

JERRY IN MEXICO (Dec. 31).—The cast: Jerry (George Ovey); Black Gomez (George George); Sheriff (Jefferson Osborne); Mexican (Jefferson Osborne); first Mexican (Louis Fitz-Roy); second Mexican (Arthur Jackson); third Mexican (Joseph Von Meter); Farmer Brown (Robert Kenyon); Butler (Arthur Jackson); Bartender (Gordon MacGregor); Constable (Gordon MacGregor); Juanita (Belle Bennett); Agie (Louise Horner); Mexican Woman (Janet Sully).

Jerry has lost his job in the movies and is chased out of the United States into Mexico. He sneaks back over the line. His only support is a tree against which he is leaning. Here he reads and appropriates for future use a notice tacked thereto which offers a reward of $500 for the capture of Black Gomez, a bandit. At the boundary line post, one side reading "U. S." and the other "Mexico" he meets Farmer Brown who is staggering along the road under a heavy load of trouble. Jerry learns that Gomez has captured Brown's daughter Agie and robbed him; if Jerry saves his daughter he may have her for his wife, and Brown produces her photo. Jerry throws a sickly smile when he looks at it. With the reward in mind Jerry promises Brown, leans exhausted against the sign post, which, not being well secured, turns as he keeps turning with it, until the signs are in reverse position.

Jerry reaches a Mexican roadhouse which happens to be owned by Gomez. Gomez has brought in Agie and sent her to a room. All the girls fall in love with the flirtatious Jerry, but Juanita takes him to herself and entertains him royally. On reaching his room Jerry writes a note to Juanita saying he will be at her window later and fly with her. By

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mistake he slips the note under Agie's door. Garbed in a female costume he finds in his room, Jerry boldly attempts to leave the house through the only exit, the barroom, but is chased by the irate Gomez and his pals. He evades them, returns and plants a ladder at what he believes Juanita's window. Just as he reaches the top of the ladder Juanita lets fly the contents of a water pitcher onto his head. Thinking he had made a mistake in the room, Jerry plants the ladder at another window, which proves to me Agie's, for she had found the note and was ready to flee and is heavily veiled. Close to the United States border they are held up by Gomez. Jerry points to the sign, Gomez is astonished to read "U. S.," weakly yields his gun to Jerry and obeys orders to step over the line—but really into the land of the free. Meeting a constable a little further on Jerry tells him about Gomez being in the United States, aids in his capture and gets the reward. With Agie still veiled Jerry hurries to a Justice of the Peace, but when she raises her veil he is almost prostrated, but manages to make a safe getaway on a constable's bicycle.

CASINO STAR.

HAM AND EGGS (One Reel—Jan. 16).—The cast: Willie Wandermind, a poor young artist ("Budd" Ross); the banker's daughter (Marie Weirman); her father (Phin Nares); the landlady (Katherine Sheldon).

Willie Wandermind, an impecunious young artist, loved Lucile, the banker's daughter, but his poverty was a handicap to his proposal.

When Lucile and her father came to call, Willie wished to conceal his poverty and painted a picture of Ham and Eggs on his plate for food. Lusile noted the deception.

When Willie asked her father for Lucile's hand, the banker told him he must accomplish something worth while within a week. Going to sleep, Willie dreamed that he had an order to paint the words "Ham and Eggs" all over New York. In his dream he painted these words everywhere—on the sidewalks, on top of the Woolworth Building, in Times Square, on the sky, etc., etc. He received a check for ten thousand dollars for his services, which was sufficient to win Lucile's hand.

Then he woke up to find his landlady about to eject him for not paying the rent. Just at that time, however, Lucile and her father arrived. She had told her father of Willie's straits, and the banker felt that the young artist was plucky enough to be taken into the family.

To fill Wilie's cup of happiness to overflowing, a waiter then appeared on the scene bearing a large tray with real Ham and Eggs.

THANHOUSER.

THE PHANTOM WITNESS (Three Reels—Jan. 19).—The cast: Girl (Kathryn Adams); Her Lover (Edwin Stanley); Her Guardian (William Burt); Officer Quinn (Samuel Niblack).

A miserly man, guardian of a girl, soon to be married has had charge of his ward's property so long that he regarded it as his own.

The girl's fiancee was the district attorney. She often came to the court room. Suddenly she died.

Her guardian had been very solicitous regarding her health. But there was the very significant fact that she bought the poison herself. No one had any reason to suspect the apparently heartbroken uncle, and a verdict of suicide was brought in.

As the district attorney sat alone in the court room the spirit of his sweetheart appeared to him, and told him the true story of her death. Her guardian had played upon her fears by placing rats under the flooring of the house. Nervous and terrified she had readily accepted the old man's suggestion that she go to the drug store and buy a drug to dispose of them, and then he contrived to slip part of the drug into the glass of water.

An inquiry was instituted, but all witnesses were positive that the girl had committed suicide until the old guardian was called to the stand. The merciless cross-examination of the district attorney surprised and terrified the guilty man. Facts concerning the girl's death which he thought no one else knew were in the possession of the relentless prosecutor. It seemed to the murderer that the dead girl stood beside him as her sweetheart hurled question after question at him. Finally, terrified and cowering, the guilty wretch was imprisoned.

MUTUAL.

MUTUAL WEEKLY, NO. 54 (Jan. 13).—Oakland, Cal.—Frank Steinbacher thrills thousands in daring "slide for life."

Seville, Spain.—The Infanta Isabelle comes here on a visit.

Brooklyn, N. Y.—Explosion on steamer kills 9. Naphtha fumes on oil tanker "Aztec" ignite with disastrous results.

Barcelona, Spain.—King Alfonso's artillery in action. Manoeuvers of the 9th regiment.

San Francisco, Cal.—Magnificent new city hall is dedicated. Subtitle: Mayor Rolph opens the doors of the new building.

Revere, Mass.—New England swept by hurricane. Terrific Nor'easter wrecks roller coaster here.

Washington, D. C.—Congressman Frank Buchanan is charged with conspiracy to foment strikes in American munition plants. His arrest is delayed.

Winchendon, Mass.—New York and Boston society folk at winter carnival. Snow sports season in full swing.

Washington, D. C.—Lord and Lady Aberdeen attend American civic convention here.

San Francisco, Cal.—U. S. Army has new commander. Major-General Bell takes command of the Department of the West.

Boston, Mass.—"Fido" visits the dentist to have his teeth fixed up. The world's only dental clinic for animals is conducted by the Angell Memorial Hospital.

Alexandria, Egypt.—P. & O. liner torpedoed. The "Persia," unwarned, sank in five minutes. Late reports indicate over 300 pessengers perished, among the number being U. S. Consul McNeely.

Cambridge, Mass.—Harvard athletes start first outdoor winter practice.

London, Eng.—British cruiser sunk. "The Natal" goes down with over 300 of her crew.

New Orleans.—Sport of Kings takes center of stage. Winter race meeting opens here. Subtitle: They're off!

Philadelphia, Pa.—Day laborer's invention passes official tests. Poor negro invents R. R. mail receiver and expects to become a millionaire.

Chicago, Ill.—Fred Fulton, the Rochester giant, says he will vanquish Jess Willard. Title match will take place at an early date. Subtitle: Mr. Fulton demonstrates some of his punches exclusively for the Mutual Weekly.

Clinton, La.—Minnesota's Governor dies suddenly. Winfield Scott Hammond dies while visiting here.

Birmingham, Ala.—Sheriff Batson destroys 5,000 gallons of liquor here. State-wide prohibition for eight states during 1916.

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FALSTAFF.

GRACE'S GORGEOUS GOWN (One Reel—Jan. 18).—The cast: Grace (Louise Emerald Bates); Young Lifeguard (Bert Delaney); Lawyer (Riley Chamberlin); Old Maid (Frances Keyes).

Grace was a poor stenographer. Among Grace's relatives was an aunt of a peculiar disposition. She owned a dressmaking business, and had plenty of time to hate her various kinsfolks. She hired a lawyer by the month and kept him busy making out new wills. When she finally died eleven wills were found, and the heir under No. 11, a disagreeable old maid, took possession. But soon afterward a later will was found, and under this Grace inherited.

Grace was delighted with her inheritance. It consisted of many pretty dresses, and she determined to wear them all herself. So she hired a maid, engaged a private express car, and went to Whirlpool Beach to astonish the natives. In the course of her visit she met a handsome young lifeguard, and it was a case of love at first sight. Will No. 13 was found, and the cousin she had dispossessed, again inherited. The vengeful woman went to Whirlpool Beach, seized all Grace's gowns, and left her alone in the world, with only a bathing suit and an unpaid hotel bill. Then the lifeguard said tenderly, "Marry me. You can help in my work, and you will need no other clothes until winter."

She accepted him and they were married.

PETE'S PERSIAN PRINCESS (One Reel—Jan. 20).—The cast: Pete (Claude Cooper); Princess (Ethel Jewett); Millionaire (Arthur Bauer).

Before the mansion of the millionaire rug collector, Pete, the tramp, decided that it was time to get some food. He saw an auto coming from the house and decided to get "run over." He does; but the driver never notices. He then makes love to a Persian beauty in another car and is induced to help steal back a sacred rug from the millionaire. Pete showed to the beauty's armed servants the millionaire in a high hat. The princess gives her orders; but a sudden gust of wind blew off the hat. Pete tried to return it, but the millionaire was so impressed with the honesty of the tramp he refused to take it. Then the Persians jumped for the hat. Poor Pete got it good and was rescued by the millionaire. At that the princess falls into the millionaire's arms.

Then the rug collector took the girl for a bite to eat at a convenient inn. Pete, tired of his bumps, went to sleep on the rug while the princess was enjoying herself. He proposed and she accepted. They are married.

The faithful Persians went back to the home of the millionaire and stole the rolled-up rug, not noticing that the sleeping Pete was rolled up inside of it. They brought it back at the conclusion of the wedding ceremony and dumped the tramp on the floor at the foot of the princess.

BY EXHIBITORS, FOR EXHIBITORS

Here are the details about

THE GRAND EXHIBITORS' MEETING at Hotel Ten Eyck, Albany, N. Y., March 1 and 2

Every Motion Picture Exhibitor in New York State is cordially invited

The One Object: To Protect Our Investment, *Large or Small*

PROGRAM

The meeting will be called to order at the Hotel Ten Eyck at 10.30 A. M., by State President Lee A. Ochs

Address of Welcome, by state or city official.

Organization of the meeting, election of officers of the meeting, appointment of committees.

Recess at 1 o'clock.

Address, "The Present Perils of Censorship in New York State," by W. Stephen Bush.—Discussion and Suggestions.

Address, "Constructive Legislation for the New York State Exhibitor," by Lee A. Ochs, State President.

Address, "State Organization," by Samuel H. Trigger, National Vice-President.

MARCH 2nd

10:00 A. M.—Address, "Organization," by Frederick J. Herrington, National President of the Motion Picture Exhibitors' League of America.

Discussion and Applications for Membership.

11:30 A. M.—Address, "The Sunday Entertainment in New York State," by a prominent clergyman whose name will be announced later.

Recess

2:30 P. M.—"The Needs and the Just Grievances of the Exhibitor." Address by Mr. L. F. Blumenthal, a New York exhibitor.

On this subject general discussion is invited. Methods of payment, protection of exhibitor in contracts and other vital matters will be taken up and some definite action will be taken.

Meeting Will End With Banquet at 8 P. M.

There are Two Bills threatening the welfare of the industry in this State: Censorship and Sunday Closing

This Grand Meeting of Motion Picture Men will be proof to the lawgivers at Albany that the exhibitor knows his rights and will fight for them

LEE A. OCHS,
President New York State Exhibitors' League.

MASTERPICTURE DE LUXE.

VENGEANCE IS MINE! (Centaur—Five Reels—Jan. 31).—The cast: John Loring, candidate for Governor (Crane Wilbur); Richard Loring, his brother (Carl VonSchiller); Stanley Clark, a social gangster (Brooklyn Keller); Robert Grey, a merchant (William Jackson); Marion Grey, his daughter (Gypsy Abbott); District Attorney (A. B. Ellis); Warden of the Penitentiary (H. C. Demore); Assistant Warden (C. A. Foster); Officers (M. D. Moran, S. Murphy); City Editor (F. A. Johnson); Priest (C. W. Mills); Prisoner (B. H. Benny); Mrs. Decker (Miss Roberts); Telegraph Operator (R. M. Iliff); Governor's Aide (Capt. James Gunn); Governor's Staff (W. H. Morrison, E. Hunt, W. K. Fletcher, W. A. Aubrey).

Stanley Clark, a social gangster, holds evidence of a compromising episode in the early life of Marion Grey, later the wife of John Loring, Governor of the State. In return for his silence Clark demands blackmail. Richard Loring, the governor's brother, overhears Clark's threats and, on the night the money is to be turned over, follows Mrs. Loring to Clark's chambers.

Mrs. Loring has been unable to raise the sum and pleads with Clark for time. Richard Loring, at the door, knocks. Mrs. Loring is hidden by Clark behind a pair of velvet curtains. Clark refuses Richard's demand for the return of the evidence and a fight follows, in the course of which Clark is heavily thrown against the curtains, exploding the gun which Mrs. Loring has just picked up from a desk, and killing him.

Richard assumes full responsibility and faces a charge of murder. He is tried, convicted and sentenced to be electrocuted.

Richard's brother, the governor, finds he is helpless to interfere.

Meanwhile Marion has remained silent and the day set for Richard's execution approaches. No longer able to bear the strain and seeing Richard's last hopes dying, Marion, on the eve of the day of execution, hurries to her husband. She tells the truth of the accident.

The governor demands the complete story. As it is unfolded he is horrified at thought of the sacrifice of his innocent brother. He tries to telephone the penitentiary but the warden and an attendant, mortal enemies of the governor, have cut the wires. He then jumps into his automobile and races against time to the prison, arriving just before the fatal current is applied.

Soon after the newspapers report that following the pardon of his brother the governor relinquished his office and disappeared with his family who, as the picture closes, are seen on their way to a place where the past will be forgotten.

THE BAIT (Centaur—Five Reels—Jan. 22).—The cast: Margot, "the bait" (Betty Hart); Bruce Powell, a trapper (William Clifford); Ed. Mitchell, "a stranger," who plays a part in the drama (Oliver C. Allen); Tom Sloan, a gambler, Margot's husband (Frederick Montague); "Old Bill" Prewitt, Margot's father (Edward Alexander); Greta, a child of the neighborhood (Marvel Spencer).

Symbolisms:

"The Trap."

Scene 1—A bear trap on the ground; a man's hand enters the picture from above, presses down the jaws, shows how they work, and as they spring back into place his hand begins to scatter the leaves over the trap.

Scene 2—Close-up of a saloon doorway, showing the swing doors opening in and springing back to place. The movement is the same as the bear trap.

"The Bait."

Scene 3—A bear trap is shown on the ground covered with leaves. A man's hand enters from above with a leg of meat. He holds it above the trap for a moment then lays it gently on the trap.

Scene 4—The saloon swing doors are again drawn back by unseen hands and as they open just wide enough to make a panel in center of picture "Margot, the bait," is shown sitting on the edge of a table, and talking and laughing to unseen people.

"The Game."

Scene 5—Close-up is shown of rocky background. A puma is shown coming from behind the rocks with a snarl.

Scene 6—Close-up of exterior of barroom doors. Camera shows Ed Mitchell, the stranger, half intoxicated and a man's hand on his shoulder trying to lead him into the barroom. He registers disinclination, laughs in maudlin manner. Man's hand urges him in. Camera then shows Tom, the gambler, with his arms reaching out toward Mitchell; he opens doors and gently pushes Mitchell through.

The story opens in a symbolic vein—the bait, the game, the trap. The analogy is drawn between the catching of big game with the usual bait in the trap, and the luring of big game with the bait of lovely but pathetic Margot, victim of a low man whom she believes to be her husband, and who has her in his power through a hold upon her father.

The bait is sent into the saloon to fleece "the stranger" with the big roll. He discovers the game, the trap and the bait and a shooting fray takes place. Tom, the gambler, is badly wounded, and his partner in the game, "Old Bill," is slightly injured. Margot, believing Tom dead, escapes with her father.

The scene then switches to the big trapping vicinity of which Bruce Powell, the trapper is the big man. He is shown trapping pumas.

"Old Bill" and Margot make their way across country. A trap has been laid for game and "Old Bill," stumbling with exhaustion and illness, falls into it. Margot's screams attract Powell, who hurries to the scene. He carries the old man to his cabin where he expires after confessing to Margot that Tom was not her husband.

The trapper soon learns to love the girl. Four months later they are happily married when the vultures, headed by Tom, arrive in the community, having exhausted the old fields.

The wages have been dissipated and the next check being belated the trappers mutter and rebel against Powell, the paymaster, holding him responsible. Powell draws his own earnings from the bank and by anouncing that the money is forthcoming stems the tide of rebellion.

The father of Greta, the child of a neighbor, cared for by Margot, spends his hours in the saloon gambling and drinking. Margot, with Greta, goes to the saloon to get the derelict and is discovered by Tom. He follows her to her cabin. Powell has placed his money in his home for safekeeping. Tom makes Margot give him the money while Powell is absent.

Arriving home he discovers his loss and attributes the crime to some outsider. The men, hearing of it, are calmed by the arrival of the belated payroll.

Meantime, Tom fleeces the trappers of their remaining wages.

Powell comes to the saloon and announces that the men are to be paid. Tom recognizes the purse of Margot, which Powell carries, and makes reflections upon Margot's character. Powell threatens to kill him if he finds he lies.

In the meantime the trappers have left the bunk house for the paying station. Tom steals the money which the trappers have pooled from their earnings, leaving the big knife of Powell to deflect the blame.

Tom then goes to Powell's cabin and demands that Margot turn over the money to him. She promises to meet him later with the money. Mitchell, the stranger, who also comes to the community, overhears the conversation.

Margot meets Tom. The scene is witnessed by Powell from the distance. Margot leads Tom to a trap, killing him.

The trappers, receiving no money and finding their fund stolen, suspect Powell trough finding his knife. They hurry to string him up and find him lifting the dead Tom from the trap. Mitchell suggests that they search the body of Tom. The stolen money is found.

Mitchell then looks at the fainting Margot and the stricken trapper. He leads the mob away from the scene, saying that the settlement is between these two souls. Powell's arm goes around Margot in love and protection and they go toward their cabin.

Pathe Exchange, Inc.

PATHE NEWS NO. 1 (Jan. 1):

New York City.—A thousand-foot pier, costing $2,600,000 and capable of berthing the largest ocean liner, is being constructed in the North River. Subtitle: (1) Great difficulty is encountered in blasting for the foundations below the river level.

Vosges Mountains, France.—The famous Alpine Chasseurs are rushed by train to help repel a concentrated German attack. Subtitle: (1) After detraining the troops are quickly on the move.

Washington, D. C.—Delegates of the Pan-American Union gather in the Capital to discuss the war's effects on our trade relations with South America. Subtitle: (1) John Barrett, Director of the Union.

Spokane, Wash.—Bridge over Spokane River collapses under weight of traffic, killing six persons and injuring many others. Subtitle: (1) Street cars, with their human freight, fall fifty feet into the wreckage.

Aboard a French Submarine in the Dardanelles.—Exclusive pictures taken by Pathe's Correspondent with the French Fleet. Subtitle: (1) The $5,000 Whitehead torpedo, driven by a delicate compressed air engine, is tested before being placed aboard the submarine; (2) A special exploding cutter is the latest device to enable the torpedo to pierce defensive nets; (3) Keeping a nerve-racking watch for enemy mines and warships, the cruising submarine sights her prey and immediately submerges; (4) Only the periscope, the precious eye of the submarine, remains above the water; (5)

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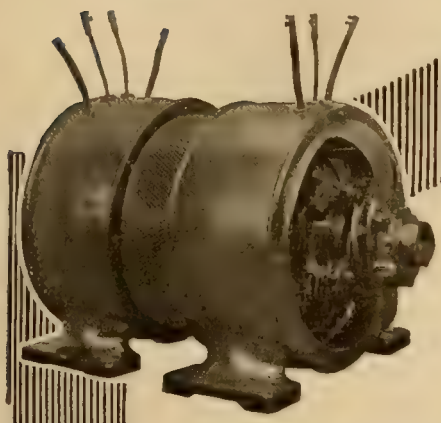

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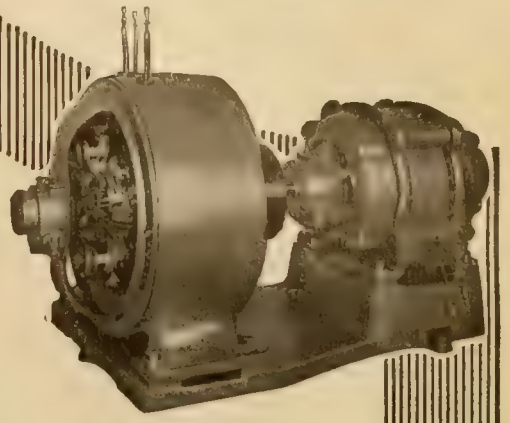

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The torpedo is dispatched on its deadly mission; (6) The submarine rises to discover the effect of her shot.

Piedras Negras, Mexico.—Carranza troops formally take possession of Villista headquarters after Villa abandons the town. Subtitle: (1) Box cars with holes cut in the side provide crude "armored cars" and also traveling homes for the soldiers.

Revere Beach, Mass.—Scenic railway is completely wrecked when a violent 70-mile-an-hour hurricane sweeps this famous summer resort.

PATHE NEWS NO. 2 (Jan. 5):

Chicago, Ill.—Mysterious explosion, followed by fire, destroys oil company's plant, which covered four city blocks.

Mansfield, Ill.—A huge shipment of 32,000 live geese starts for New York to satisfy the Eastern demand for the succulent bird.

Spring Fashions.—Courtesy of Lesher Whitman & Co. Subtitles: (1) A simple costume of Angora taffeta with pleated back; (2) Green and white awning striped afternoon costume of Spanish origin with highstanding Velasquez collar; (3) A costume of grey military suiting with full organ pipe folds and two pockets; (4) A beautiful three-piece costume of Spanish 17th century design with Toreador shoulder cape and full cuff.

Philadelphia, Pa.—Multi-colored costumes of beauty and burlesque appear in the Annual Mummer's Parade. Subtitles: (1) Jack McGalester of the Klein Club is one of the leading ladies; (2) A gruesome attempt at an original costume; (3) Fourteen "war brides" distribute their "easy money" along the route; (4) The peace party is well represented.

Aboard a Russian Seaplane.—Special pictures by the Pathe Correspondent with the Russian Navy. Subtitles: (1) With pilot and observer on board, the seaplane starts on a reconnoitering trip; (2) Flying at a low altitude, the observer watches for any sign of military activity in the town below; (3) The results of his observation are signaled to a Russian gunboat; (4) Its mission accomplished, the seaplane returns.

Cambridge, Mass.—Harvard's hockey team takes advantage of the ice for the first outdoor practice of the season.

Troy, N. Y.—State dam on the Hudson River near here is destroyed by dynamite to allow the pent up waters to flow into the new Barge Canal.

Centralia, Wash.—Many families are driven from their homes when the Skookum Church river overflows its banks and floods the town.

Ocean Park, Cal.—Fire destroys this popular resort for the second time in three years, causing $200,000 damage. Subtitle: (1) All that is left of the Esquimau village.

Los Angeles, Cal.—Auto speed kings contend for prizes at opening of the new Ascot Motor Speedway. Subtitle: (1) Barney Oldfield races with a curious forward drive machine.

MADAME X (Gold Rooster—Five Parts—Jan. 14).—It is just one year after her marriage to Floriet that Jacqueline feels the first pangs of regret. They are really happy with their son Raymond, but she wants the attention, love and caresses which Floriet is unable to give because of the time and attention he gives his law books—for her sake. Craving the love her husband is too busy to supply, she clandestinely meets Eugene, a former lover, and Floriet sees everything. Disregarding her pleas, Floriet sends her away. A very short time later Eugene meets with an accident and poor Jacqueline is left alone. She returns to Floriet's house to see little Raymond and again Floriet drives her away. Unable to secure work, and desperate for want of food, she accompanies Manuel Garcia, a disreputable Cuban, to Havana. Sweethearts are plentiful and Garcia soon tires of Jacqueline.

In the depths of degradation, she is about to end it all, when she meets Laroque, a runner for Perrisard and Merrival, shyster lawyers in Bordeaux. With him she returns to France. In Bordeaux, in the Hotel of the Three Crowns, she tells him her past, omitting to give her husband's name. When the lawyers come to the hotel to transact business with their employee, he tells them of Jacqueline, of her former social position in Paris, and most important of the dowry which her husband failed to return to her. Laroque's preparations to go to Paris to search for her husband crazes her with the thought that her son will know of her degradation and she kills him.

Raymond Floriet, her son, now an advocate, is appointed to defend Jacqueline, who, because of her refusal to divulge her identity, is known to the police as Madame X. Before his father as judge, Raymond defends Madame X, his own mother.

Thanks to the eloquent pleading of her son, Jacqueline is acquitted. Then in a tragic scene old Floriet holds out his arms, a light of forgiveness in his eyes—but too late for her to see. She no longer sees, nor hears, nor will she—"here below."

THE RED CIRCLE NO. 5 ("Weapons of War"—Two Parts—Balboa—Jan. 15).—The red circle, a birthmark peculiar to the criminal Borden family and thought to be extinct, is seen on the back of a woman's hand by Max Lamar, crime specialist. This woman is June Travis, interested in social reforms and well known to Lamar. June steals some usurious notes from a loan shark and notifies his victims of the destruction of the paper, which relieves them of obligations to the broker. Mary, June's old nurse, sees the red circle on her ward's hand and tells her that she is the daugher of old Borden. At June's home, on a friendly visit, Lamar sees a piece of one of the lost notes and June offers to show him where she found it.

Mary diverts attention from June by donning the latter's coat and goes on the street. Max sees and pursues her, but she makes her escape. However, in taking refuge in a garage, the coat catches in the door. But June, while Lamar is not near, tears the label off the garment. Later, in man's garb, Miss Travis by a clever ruse obtains the coat from the police. Lamar, baffled, tries to obtain from "smiling" Sam Eagan, a cobbler, reformed crook and jewel fence, some knowledge of the Borden clan, but fails. Eagan later sends a confederate. Alma La Salle, having painted a red circle on her hand, goes to the ball at the Hotel Surfton. The Travises have come to Surfton for the season, and while on the beach one day June comes across in a shanty two men dickering for the sale of a high explosive. Thrusting her hand through the open window, she gets the formula and disappears. But the red circle on her hand is seen by the man. Lamar is sent for and what he discovers will be told in the next episode. It is called "False Colors."

RAILROAD CONSTRUCTION ON THE DARK CONTINENT (Photocolor—Jan. 17).—Railroad construction in Africa as shown by these pictures is decidedly primitive in comparison with the European and American methods. The difficulties of transporting machinery and the cheapness of native labor make it inadvisable to install modern machinery. Notwithstanding the handicap of unskilled labor and the inadequate facilities, these pictures show that many commendable feats of engineering are performed.

THE LIZARD (Colored—Globe—On same reel as foregoing).—Those of us who were fortunate enough to enjoy a ramble through the woods at some time or other may have seen a bright green little reptile scurry across our path. This spot of color usually marked with several white stripes across the back is the green lizard. This picture shows the most interesting points in connection with this well known but little studied reptile. It shows that it is insectivorous, is easily trained, and is valuable to farmers, etc.

LONESOME LUKE LOLLS IN LUXURY (Phunphilms—Jan. 19).—Luke and his companion, Tin-horn Tommy, are now able bodied seamen cast away on the rocks of some unfamiliar island. While sunning themselves on a large boulder musing of the biscuits, salt pork and lime-juice that were stored away in the ship's poop they are set upon by two vicious-looking individuals who with spears in their hands order them to do a double quick away from the beach.

Soon they are brought before the chief of the place, who orders the two to guide a large palm leaf through the air above the heads of his wives, who total in all about six, so that the ladies might not feel the effects of the tropical sun. The men soon lose control of their optics and the ladies are very willing that they stop work and sit down to a little tete-a-tete. This so angers the chief that he orders them to amuse his baboon-like wife who has been ostracised by the others. Luke in his turn shows resentment and forces the chief to abdicate in his favor. As chief he seeks the good graces of a pretty white girl, but her sweetheart nearby offers very sturdy objections. The chief again becomes master and our heroes are glad of the opportunity to swim toward home and we leave them returning to our shores.

THE LOVE TRAIL (Jan. 21).—Lynette Mildare, an orphan, was thrown into the hands of an unscrupulous tavernkeeper. It was at the age of six that she became a nameless kitchen maid. Despite the humble surroundings she grew up into beautiful womanhood, and was compelled to flee to escape the sordid life of her master.

She wandered about the Veldt for hours, until hungry and exhausted, she sank into a slumber. A group of nuns discovered her lying prostrate on the field and took her to their convent, where she was educated and mothered by the only friends she had ever known since her parents' death.

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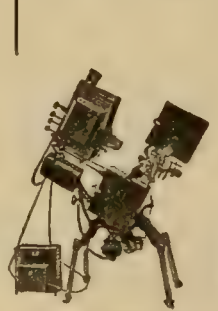

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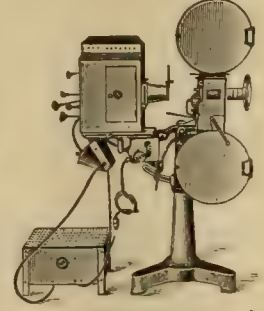

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War came and the frontier town was garrisoned by British troops. Lynette had reached the stage of womanhood, when she met Lord Beauvayse, who came to order the evacuation of the convent. He wooed and won her, obtaining the sanction of the nuns.

In that town there lived a ruin of a man named Dr. Owen Saxham. His reputation as a drunkard earned for him the title of "The Dop Doctor." His evil instincts were conquered by his love of the beautiful Lynette and soon after, at the death of Beauvayse, who, it developed, was already married, Lynette and "The Dop Doctor" were betrothed.

TWO FOOLS THERE WERE (King Cole—Jan. 22).—The "two fools" endeavor to gain admittance to a lodge meeting but are unable to give the countersign. The men within, wishing to manhandle the two for disturbing them, admit one at a time and treat them to a drubbing. Gaining the street, they hie themselves to the main thoroughfare of the town so that they might mark time with the members of one of our social organizations out on parade. They enter the long line of marchers about twenty different times and at as many points and the welcome they receive at each assault is on par with what they received at headquarters.

Triangle Film Corp.

KEYSTONE.

A MODERN ENOCH ARDEN (Keystone—Two Reels—Jan 16).—The cast: Joe Jackson (Viva Edwards); Mack Swain (Dora Rogers), and Hank Mann.

"A Modern Enoch Arden" returns to his home to find his wife married to another man. He recognizes his wife, but doesn't give himself away to her. Viva Edwards, as the wife, has married a lawyer named Mack Swain. He cleverly rescues his own child from a runaway motorboat, and then finds out that the tramps with whom he is associated are going to kidnap the child with the connivance of Swain and at the instigation of a grafting lawyer, Hank Mann. He reveals his identity to his former wife and tries to convince her of the villainy of Swain. She does not believe him and when she sees him near a tree, where some money was to be paid, accuses him of being in the plot. He afterwards squares himself by making a daring rescue of the child by entering a hut, just before it is blown up with dynamite. His wife takes him back and Swain goes to jail.

BECAUSE HE LOVED HER (Keystone—Two Parts—Jan. 16).—The cast: The Chef (Sam Bernard); Cafe Proprietor (Glen Cavender); The Cashier (Mae Busch); A Cook (Harry McCoy).

"Because He Loved Her," the new Triangle-Keystone, shows Sam Bernard working as chef in the cafe of Glen Cavender. Sam steals Glen's private stock whiskey and Glen cuffs and kicks the hilarious chef when he discovers the larceny. This arouses Sam's ire, and he puts what he thinks is poison into a mince pie he bakes for Glen. Mae Busch, the cashier in the restaurant, has a pretty sister. Glen sends the pie to the sister. When Sam finds where the pie is gone, he is remorseful and confesses his guilt to Glen. Sam gets a taxi and races for the sister's house. He is wrecked on the way and jumps on a motorcycle. He runs through a brick building and then a lunch wagon, strewing bricks and woodwork in all directions. He finally comes to the place, but the girl has eaten some of the pie. Sam takes out a bottle labeled poison and drinks a liberal amount. It all comes out right when Glen rushes in with the word that he had put some of his private stock in the bottle with the death's head.

THE WOOD NYMPH (Fine arts—Five Parts—Jan. 23)—The cast: Marie Doro (Frank Campeau); Wilfred Lucus (Charles West); and Cora Drew.

The locale of the play is among the redwoods of California. The Nymph has grown up under the care of a mother who has foresaken civilization to live in a log house in the timber. There is a stalwart Amazon-like servant, who guards the girl jealously. The Nymph has known nothing of men's society. She is taught the ancient stories of the Greek divinities and plays hymns to these personages on her harp. But the restless girl is not content to stay at home. She runs and dances through the forest, her head filled with the wonderful stories that she has read. She gives the trees the names of the gods. One day she clasps her arms around a tree and calls on the divinity that inhabits it to appear. As the tree remains stolid to her impassioned cries, she clasps her hands and calls again for Apollo. A young hunter, who happens to have come on the scene, steps forward. The girl can hardly reconcile his hunting clothes and high boots with the picture of the half-draped Greek god. He wins her interest, however. There is a thrilling fire scene afterwards and the girl is rescued from danger and restored to her adorer.

THE CONQUERER (Kay-Bee—Jan. 23).—The cast: Willard Mack, Enid Markey, J. Barney Sherry, Louise Brownell and Margaret Thompson.

Mark Horn is a self-made millionaire. His ruthless methods have gained him the name of "The Wolf."

At a social affair, Horn meets Wayne Madison. Horn despises Madison for depending upon his lineage for respect. When Madison tells a story at which a little group of toadies laugh hilariously, Horn causes consternation by saying he had heard it ten years before and that it was old then. Madison has invested heavily in West Central stock. Horn determines to ruin the social luminary and manipulates the stock so that it keeps falling. Facing disaster, Madison sends for Horn and wants to know what his terms will be to save him financially. Horn has become interested in Viva Madison, the daughter of the society man. He demands the hand of the girl as the price for rescuing the father.

For the sake of the family he tells the girl of Horn's terms. She is enraged at the proposal, but the tears and pleadings of her mother and her sister prevail, and she reluctantly accepts. Horn brutally asks her if she knows what price had been put on her by her father. This insult so works on the sensitive girl that she calls a servant to show Horn out, and he causes the West Central stock to go up and the Madison family rejoice because their fortune is restored. Horn writes to the girl saying that he took her dismissal as final but that had she accepted him under the conditions, he would have left her father to his fate. Though hopeless of winning her, he tells her of his deep love and respect.

Understanding the test Horn had made of her and realizing his high ideal of womanhood, the girl called him up on the 'phone and asked him to tea the following afternoon. Gladdened by the good news, Horn smiles and whistles for the first time in years.

Miscellaneous Feature Film

METRO.

HER DEBT OF HONOR (Five Reels—Jan. 24). The cast: Marie Delmar (Valli Valli); John Hartfield (William Davidson); Olin Varcoe (William Nigh); Crawford Granger (J. H. Goldsworthy); Doctor Glade (Frank Bacon); Mrs. Varcoe (Mrs. M. Brundage); Niatana (Ilean Humo); Kalatin, her lover (Frank Montgomery); Pierre Leroux, her father (David H. Thompson); Old Wolf (R. A. Bresee); Swiftwind (Jack Murray).

Marian Delmar's father, an architect, has died without an estate, though it seems to the girl that he has left a settlement of some sort on her. From the time of his death, a certain Varcoe, a member of her father's profession, has sent her a monthly remittance, which enables her to live decently and study painting.

Varcoe dies, leaving no instructions regarding the remittance and no reason why his son, Olin, should continue it.

John Hartfield, whose father has been a lawyer of doubtful integrity, but unquestionable shrewdness, is now the friend of Marian, to whom she goes, when her remittance fails to arrive. He subsequently informs her that the remittance seems to have been a matter of charity on the part of the late Varcoe, and, incidentally, that his son Olin is dying from his wild dissipation and morbid excesses.

Marian's independent nature revolts at the idea that she has been an object of charity, and against the pleading of John, determines to pay the debt by nursing Olin back to health. She offers her services as nurse, and is engaged by Olin, who exhibits a wicked joy. All repair to the old Varcoe home on the St. Lawrence, where lives Mrs. Varcoe, whom her supposed son has never seen.

Mrs. Varcoe has been for years an invalid. The old family physician has been her faithful attendant for thirty years, in a house, with Indian servants and queer furnishings, that must have been the expression of a morbid brain.

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When Olin meets Mrs. Varcoe, whose son he is supposed to be, he seems to inspire her with fear and misgiving. She is immediately impressed with Marian, whose attentions are now directed to the old lady's health. The aged doctor's jealousy of Marian in her efforts to relieve Mrs. Varcoe creates frequent friction.

Through the finding of certain plans in a secret compartment, John finds that Marian's father has been the real brains behind the elder Varcoe's success; hence, the remittance by agreement. Olin's morbid nature drives him to take advantage of an Indian girl in his household, and the consequence is the exposure of the secret, that he himself is the offspring of such an affair on the part of his father.

John, meanwhile, is constantly trying to dissuade Marian from continuing in this atmosphere, but between the kindly old lady and Marian a strong affection has developed, and furnishes the incentive to her to remain.

Olin is determined to have one more big fling before he passes away, and invites a number of his dissipated friends from the city to spend a week-end with him.

Olin traps Marian in a secret passage, but John and another Indian rescues her and wound Olin. Olin crawls to the Indian huts on the estate where the remainder of his mother's tribe dwell, and dies in the arms of his Indian grandfather.

Marian and John determine to travel the road of life together, while the old doctor gives evidence that his devotion to his equally venerable patient was not purely of professional interest.

RAVER FILM CORP.

THE OTHER GIRL (Five Parts).—Frank Sheldon, known professionally in the prize ring as "Kid Garvey" (James J. Corbett); Rev. Clifton Bradford (Paul Gilmore); Henry Waterman, banker (Horace Vinton); Thaddeus Fulton (Mortimer Martini); Judge Newton Bates (Louis Thiel); Reginald Lumley (Rawland Ratcliffe); Arthur Taylor (Harry Redding); Thomas Robinson, butler (Ten Eyck Clay); Mrs. Waterman (Mona Ryan); Catherine Fulton (Becky Bruce); Estelle Kittredge (Edith Luckett); Myrtle Morrison (Frances Thompson); Anne Murphy, the cook (Lizzie McCall); William Muldoon (himself). Scenario by G. D. Proctor. Directed by Percy Winter.

Rev. Bradford seeks the health resort conducted by William Muldoon. "Kid Garvey," who has known Mr. Muldoon for many years, calls on his old friend. Rev. Bradford arrives and he chooses the "Kid" as his trainer, believing him to be one of the regular trainers of the institution. Garvey seeks an opportunity of breaking into "swell society" and requests that he be introduced by his right name, Frank Sheldon. Besides Rev. Bradford, Mr. Thaddeus Fulton, his daughter Catherine and her chum Estelle are stopping with the Waterman's and friends of the minister. The minister and the Kid are boxing on the front lawn. The children of the neighborhood learn of this and peek over the hedge at the combatants. There is one, however, the cook, who does not think that this is quite the proper conduct of a minister and plainly demonstrates it in her attitude toward the two pugilists. Catherine, not to be denied the acquaintance of the minister's new found friend, seeks an introduction. It is evident there is a mutual attraction. In the meantime, Reginald Lumley, a society fop, has told Judge Bates, an old friend of the Waterman's, that he is engaged to Catherine Fulton. The Judge reminds him of Myrtle Morrison, a vaudeville headliner whom the Judge persuaded to give him up.

"Kid Garvey" has known Myrtle for many years. He meets her to take her for an auto ride, when Rev. Bradford happens along. The minister is introduced to Myrtle under her right name, Miss McCarthy, and is invited to accompany them for a ride. Their drive takes them to a restaurant, where Taylor, a reporter on the Times, spies them. The next morning the family is shocked when they discover a news item telling of Rev. Bradford dining with a prize fighter and a vaudeville headliner. Mr. Waterman and Rev. Bradford explain things to Judge Bates and instruct him to demand a denial of the article or institute suit immediately. The reporter is sent to the Waterman home upon receipt of the letter to explain that the story is true and that the paper will not print a retraction. Frank Sheldon is announced and when he reads the articles he is annoyed that they stated Myrtle was at the Pleasure Palace, because she is playing at the Orpheum, a high-class house.

A theater party is arranged, but Catherine slyly tells Garvey that she wants to see him and pleads a headache as an excuse not to join the party. Estelle, suspicious that the headache is feigned, volunteers to stay at home with her chum. All symptoms of a headache disappear when Catherine hears the honking of an automobile horn. She hurries down and admits Garvey. Estelle follows and secretes herself behind a screen. When Garvey asks Catherine to marry him she shows him the engagement ring she is already wearing. This does not deter him. He replaces it with a larger one. She, however, complains that he is a pugilist. He tells her of his home, how he was expelled from school for fighting, his elation when he won his first battle, and then his training for his title bout, explaining that he had lived a cleaner life than most society gentlemen.

An elopement is planned. The plot is overheard by Estelle and she plans to outwit the lovers. When Catherine reaches the library prepared to go she pleads with her not to marry the pugilist, and at a moment when Catherine is not looking Estelle runs out a side door, locking it on the other side. With a veil over her face Garvey does not recognize her and speeds away with the other girl. In her frantic efforts to get out Catherine kicks a glass panel of the door, breaking it and arousing the whole household. In the meantime the theater party is enjoying the show. The headliner is the next attraction. The judge, looking at his program, calls Lumley's attention to the fact that Myrtle is the next player to appear. He hastens from the theater and in crossing crowded Broadway is run down by the speeding elopers. They are arrested, but are released on the promise of Mr. Muldoon that they will appear in the morning. They, however, forgot their traveling bag and when Taylor, the reporter, enters the entry on the blotter of "Kid" Garvey and Myrtle Morrison does not fool him, as he connects the initials, "C. F.," on the handbag with Catherine Fulton.

When he calls at the house for the story everyone is a bit surprised, as Catherine has not left the house. Garvey and Estelle enter and things are explained. Lumley staggers in and tells that he is the one who was run over. Garvey phones Myrtle to call in the morning to the police court, as he sees a possibility for some publicity for her. When morning breaks explanations are in order. Lumley gives Catherine up. The minister declares his affection for Estelle and Lumley discovers that Myrtle

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is really the girl he loves. Catherine and Garvey plan for their wedding to take place immediately after Garvey's appearance at the police court.

EQUITABLE.

HER GREAT HOUR OF TRIUMPH (Five Parts—Jan. 17).—The cast: Nan Perrine (Molly McIntyre); Violet Kirby (Gerda Holmes); Robert Kirby (Richard Lynn); James Irwin (Martin Alsop); Ralph Barrett (P. J. LeMae). Directed by S. E. V. Taylor.

Nan Perrine, a shop girl in the S. & X. Department Store, of which Irwin is the manager, is unjustly accused of stealing a ring which has been placed in the pocket of her coat by Jenny, another employee of the store. Kirby is the prosecuting attorney of the town and his wife, Violet, is in love with Irwin. Nan declares her innocence. Kirby, who was a friend of Nan's father, thinks she is innocent, but Irwin insists that she is guilty. Kirby agrees to take her as maid for his wife and hold up the indictment for a time.

Violet is having a flirtation with Barrett when Nan is taken into the house. Kirby gets a letter warning him of his wife's flirtations. At a party in the evening Nan sees Barrett and Violet go to the piazza and Kirby discovers them. He expostulates with her, and when she answers indignantly he shows her the letter he has received. Nan, after they disappear, finds that she is standing on the note which Kirby has dropped and reads the line, "A scandal would ruin him." Barrett and Violet later meet on the rocks at the shore with Nan and Kirby both watching, unseen by each other, and they go separate ways after Barrett and Violet disappear. At night Kirby 'phones his wife that he will be at the court late and she 'phones to Barrett, who is out when she rings up, and Nan is surprised to see Irwin calling. While he is there Barrett calls up. Irwin demands to know who is calling. She refuses to tell; they struggle for the 'phone; she strikes Irwin with it and kills him.

A burglar breaking into the house sees the affair but is unseen. Nan and Violet start to take the body out to the road, but Kirby drives up in his car. Violet, trapped, tells him that Nan has killed Irwin. Nan pleads with him not to have her arrested and, when his back is toward her, escapes through a window. Kirby and his wife have an affectionate scene, while the burglar follows Nan. Nan on the rocks writes a letter indicating suicide, with the burglar watching. Removing the body, detectives find Irwin's note to Violet. The burglar reads Nan's note, catches her and tries to make her agree to join his gang. Violet tries to bluff Kirby about any connection between the note and the murder. He threatens arrest; she admits that she killed Irwin and he reproaches her with allowing an innocent girl to be charged with the crime.

Detectives come back with Nan's coat and note and Kirby orders the search stopped as Nan is innocent. Detectives learn that it was his wife and tell him that the girl has faked a suicide; that no one will suspect his wife, and they let matters rest until morning.

Then Violet packs up her jewels to go to Barrett. Nan is taken to a tough dance. Barrett is there and Nan appeals to him to save her. Barrett is attacked and the whole crowd fights. Barrett and Nan escape, aided by a dancing girl. He takes her to his rooms. Violet goes to Barrett's room and is shocked to see him come in with Nan. She faints. Kirby at home finds Violet away. Nan tells Barrett they must get Violet home. Nan will take her there. As they get there in a cab, Kirby comes out and sees the driver carrying the body with Nan beside him; he slips back into the house and opens the door when Nan rings. She tells him the story. Doctors declare Violet died from heart failure. Kirby tells Nan this is the second time that night she has sacrificed herself to save him and he knows now that she did not commit the first crime, the theft.

FOX FILM CORPORATION.

A PARISIAN ROMANCE (Five Parts—Jan. 9).—The story, in brief, tells of Baron Chevrial, whose whole interest in life centers in women and his one big hobby, the censoring of female loveliness. He is smitten with the charms of Rosa, the incomparable dancer of the Opera Comique. He pays homage to her beauty by establishing her in the most luxurious quarters and lavishing upon her the major part of his income. Rosa toys with the Baron, even curtailing his liberty, which extends only so far as her whim or caprice will permit. The Baron, however, true to his nature, finds that Rosa does not entirely fill his craving for feminine companionship and seeks new fields to conquer. Therese Beauchamp, a beautiful girl, prominent in society, meets with his approval and he marries her, but keeps up his interest in Rosa, making no effort to conceal his relations with the ballet dancer from his wife.

And then a new woman enters his life and for a time he is oblivious to everything else until visions of his former ballet girl charmer arise and he returns to Rosa. He decides to give a party in honor of her birthday and their reunion, and throws open the magnificent Chevrial banquet hall for the occasion, Rosa and ballet girls, still in costume, being brought from the opera house in motor cars. During the progress of the dinner the Baron rises to propose a toast to Rosa, when he is stricken with apoplexy and drops dead.

PARAMOUNT PICTURE CORP.

THE TONGUES OF MEN (Morosco-Five Parts—Jan. 6).—The cast: Jane Bartlett (Constance Collier); Rev. Dr. Penfield Sturgis (Forrest Stanley); Rev. Dr. Darigal (Herbert Standing); Georgine (Elizabeth Burbridge); Winifred Leeds (Helen Eddy); Dr. Lyn Fanshawe (Lamar Johnstone); Mrs. Kearsley (Lydia Yeamans Titus); Mme. Sternberg-Reese (Miss Marlborough); Mr. Goaby (Charles Marriot); Mr. Loughran (John McKinnon).

Rev. Dr. Penfield Sturgis, of fashionable St. Martins-in-the-Lane, finds himself face to face with Jane Bartlett, a grand opera prima donna whose opera he has denounced on grounds of morality, and who comes to his very vestryroom to make him "eat his sermon word for word."

Out of the encounter a strange acquaintance develops, Jane Bartlett interested through vindictive reasons, the rector through the challenge to his church. She prevails upon him to visit the notorious opera, which but deepens his previous convictions, but meanwhile he discovers a surprising humanity in the woman herself. Just as it is beginning to dawn upon him that maybe he takes himself a shade too seriously, word comes that the Mayor has closed "Zaporah" on the strength of his own condemnatory sermon.

Repentant, Sturgis decides to apologize in an open letter to the newspapers, at which his vestry and congregation, already perturbed by the ascendency of the Bartlett woman, are up in arms. To preserve her dignity the young rector offers to marry her, and she accepts him, thus at last making him "eat his sermon word for word," as she had set out to do.

But her vanity appeased, Jane Bartlett proceeds to make peace between her young rector and Georgine Darigal, daughter of the rector emeritus and formerly his fiancee, and the reconciliation assured, Jane Bartlett gracefully withdraws.

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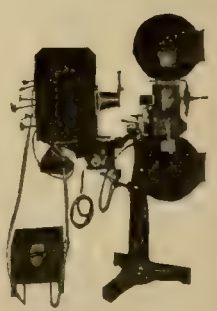
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FILMS WANTED.

WANTED—Pathe Passion Play and other Religious films. Also scenic films of all parts of the world. The Warwick Attractions, Ellsworth, Me.

WANTED—Sole agencies Australasia everything connected cinematography, also second-hand war films, scenics, exclusive features any quantity, C. O. D., Melbourne. Commonwealth Feature Films, Ltd., 182 Collins St., Melbourne, Australia.

WANTED—Single reels, doubles, three, four and five-reel features. Must be in first-class condition, with or without posters, for export. Federal Feature Film Co., 119 East 23d St., N. Y. City.

FILMS FOR SALE OR RENT.

FOR SALE—"David Copperfield," seven reels, plenty of paper, Hepworth; "Motherhood of Politics," two reels, with paper. "Love and Devotion," or the "Passions of the Renaissance," founded on Tarquato Tasso's famous work, five reels, with paper. "The Miser's Daughter," three reels, founded on Balzac's "Eugenie Grandet." Eugene L. Keefe, 1325 Vine St., Phila., Pa.

FOR SALE—200 reels film, $1.50 per reel; 100 reels, with paper, $3 per reel. Lot features for sale. Cheap. Meyer Silverman, Pittsburgh, Pa.

"BOHEMIAN GIRL"—3 reels, $90. "Moth in the Flame," 3 reels, $90. "Memoires Tragic Leap," 2 reels, $50; all with posters, cuts, photos. Single reel dramas, comedies, westerns, $5 each. 601, 17th St., Portland, Oreg.

FOR SALE—"Fall of Constantinople" in three reels, hand colored, plenty of paper. Make offer. S. Kaufman, 4130 Parkside Ave., Philadelphia., Pa.

FOR SALE—200 reels $2 per reel up, with posters. Billy Sunday, $35. War pictures, $25. "War World Wide," four reels, new, $200. Wichita Film & Supply Co., Wichita, Kan.

FINEST THEATERS use cartoon and chasing letter announcements. Titles made for 17c foot upwards. Ray, 326 Fifth Ave., N. Y. City.

3, 4 AND 5-REEL features in excellent condition, with plenty of advertising matter; also single and two reelers, with posters, great bargains. Weinberg's Features, 145 West 45th St., N. Y. City.

FOR SALE—Last Days of Pompeii, 3 reels, $50. Passion Play, 3,000 feet, $25. Old Maids Carnations Love, 4 reels, $38. All good condition. Hollingsworth, Overton, Neb.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 466, 468.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Dec. 15—Number 197 (Topical).
Dec. 22—Number 198 (Topical).
Dec. 29—Number 199 (Topical).
Jan. 5—No. 200 (Topical).
Jan. 12—Number 201 (Topical).
Jan. 19—Number 202 (Topical).
Jan. 26—Number 203 (Topical).

BIG U.

Dec. 30—Babbling Tongues (Drama).
Jan. 2—The Honor to Die (Three parts—Dr.).
Jan. 6—No release this day.
Jan. 13—"X 3" (Three parts—Detective—Dr.).
Jan. 15—Across the Rio Grande (Three parts—Western—Drama).
Jan. 20—No release this day.
Jan. 27—No release this day.

BISON.

Jan. 8—On the Trail of the Tigress (Two parts—Animal—Drama).
Jan. 15—Across the Rio Grande (Three parts—Drama).
Jan. 22—Buck Simon's Puncher (Two parts—Western—Drama).
Jan. 29—A Daughter of Penance (Two parts—Mexican—Drama).

BROADWAY UNIVERSAL FEATURES.

Dec. 27—The Nature Man; or A Struggle for Existence (Five parts—Drama).
Jan. 3—Landon's Legacy (Five parts—Drama).
Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).
Jan. 24—A Soul Enslaved (Five parts—Dr.).

GOLD SEAL.

Dec. 28—As the Shadows Fall (Two parts—Human Interest—Drama).
Jan. 4—Lord John's Journal (Adventure No. 2, "The Gray Sisterhood" (Three parts—Drama).
Jan. 11—The Boob's Victory (Two parts—Comedy—Drama).
Jan. 18—The Reward of Chivalry (Three parts—Drama.)
Jan. 25—Discontent (Two parts—Psychological—Drama).

IMP.

Dec. 28—No release this day.
Dec. 31—A Tribute to Mother (Two parts—Psychological—Drama).
Jan. 4—No release this day.
Jan. 7—The Law of Life (Three parts—Human Interest—Drama).
Jan. 11—No release this day.
Jan. 18—No release this week.
Jan. 21—Vanity Thy Name Is (Two parts—Comedy—Drama).
Jan. 25—Hired, Tired and Fired (Comedy).

JOKER.

Jan. 1—Lemonade Aids Cupid (Comedy).
Jan. 8—Those Female Haters (Comedy).
Jan. 15—No release this day.
Jan. 22—The Whole Jungle Was After Him (Animal—Comedy).
Jan. 29—Mrs. Green's Mistake (Comedy).

LAEMMLE.

Dec. 28—The Evil of Suspicion (Drama).
Dec. 30—The Little Upstart (Three parts—Drama).
Jan. 5—The Underworld (Comedy—Drama).
Jan. 6—Missy (Two parts—Modern—Drama).
Jan. 9—Blind Fury (Drama).
Jan. 13—No release this day.
Jan. 16—No release this day.
Jan. 20—Just Plain Folks (Three parts—Rural ——Drama).
Jan. 23—Her Dream Man (Drama).
Jan. 27—The Red Lie (Three parts—Mystery—Drama).
Jan. 30—No release this day.

L-KO.

Dec. 29—A Scandal at Sea (Comedy).
Jan. 2—Pants and Petticoats (Comedy).
Jan. 9—Billie's Reformation (Two parts—Comedy).
Jan. 12—Gertie's Busy Day (Comedy).
Jan. 16—Flirting a la Carte (Comedy).
Jan. 19—Saving Susie From the Sea (Comedy).
Jan. 23—Mr. Mcidiot's Assassination (Two parts—Comedy).
Jan. 26—Knocks and Opportunities (Two parts—Comedy).
Jan. 30—Cupid At the Polo Game (Comedy).

NESTOR.

Dec. 31—Flivver's Terrible Past (Comedy).
Jan. 3—Jed's Trip to the Fair (Comedy).
Jan. 7—Flivver's Art of Mystery (Comedy).
Jan. 10—The Boy, the Girl and the Auto (Comedy).
Jan. 14—Flivver's Good Turn (Comedy).
Jan. 17—Mingling Spirits (Comedy).
Jan. 21—Flivvers Famous Cheese-Hound (Comedy).
Jan. 24—Her Steady Carfare (Comedy).
Jan. 28—Flivvers in the Dance of the Shivvers (Comedy).

POWERS.

Jan. 8—Uncle Sam At Work, No. 3, "Are We Prepared?" (Educational).
Jan. 13—The Rubber Rompers (Vaudeville Act). —Transporting Timber in Sweden (Educational).
Jan. 15—Uncle Sam at Work, No. 4, "Uncle Sam's Proteges at Work and at Play" (Educational).
Jan. 20—Building Up the Health of a Nation, No. 2 (Educational). —The Aerial Buds (Vaudeville Act).
Jan. 22—Uncle Sam At Work (No. 5, "Protecting the Ships At Sea"—Edu.).
Jan. 27—Sammie Johnsin, Hunter (Cartoon—Comedy). —Fishing River Lampreys (Educational).
Jan. 29—Uncle Sam at Work, No. 6, "Saving Wealth and Building Health (Educational).

REX.

Jan. 2—No release this day.
Jan. 4—Shattered Nerves (Comedy).
Jan. 9—No release this day.
Jan. 11—His Return (Drama).
Jan. 14—Her Defiance (Two parts—Heart Interest—Drama).
Jan. 16—The Little Mascot (Two parts—Dr.).
Jan. 18—The Silent Member (Drama).
Jan. 23—No release this day.
Jan. 25—No release this day.
Jan. 20—In His Own Trap (Three parts—Modern—Drama).

VICTOR.

Dec. 31—No release this day.
Jan. 5—The Heart of a Mermaid (Three parts—Sea Drama).
Jan. 7—No release this day.
Jan. 12—Man and Morality (Three parts—Dr.).
Jan. 14—The Ring and the Rajah (Drama).
Jan. 19—Her Better Self (Two parts—Drama).
Jan. 21—A Sea Mystery (Drama).
Jan. 26—Across the Line (Drama).

UNIVERSAL SPECIAL FEATURE.

Dec. 27—Craft (No. 3, "The Traction Grab") (Two parts—Drama).
Jan. 3—Graft (No. 4, "The Power of the People" (Two parts—Drama).
Jan. 10—Graft No. 5, "Grinding Life Down" (Two parts—Drama).
Jan. 17—Graft No. 6, "The Railroad Monopoly" (Two parts—Drama).
Jan. 24—Graft, No. 7, "America Saved From War" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Dec. 27—The Tragic Circle (Two parts—Society—Drama).
Dec. 31—The Mender (Drama).
Jan. 3—Matching Dreams (Two parts—Comedy—Drama).
Jan. 7—Time and Tide (Drama).
Jan. 10—Viviana (Two parts—Drama).
Jan. 14—The Secret Wire (Two parts—Drama).
Jan. 14—Spider Barlow Meets Competition (Crook—Drama).
Jan. 16—The Gamble (Two parts—Drama).
Jan. 18—The Silent Trail (Two parts—Sociological—Drama).
Jan. 21—The Thunderbolt (Drama).

BEAUTY.

Dec. 28—Kiddus, Kids and Kiddo (Comedy).
Jan. 1—Settle Out of Court (Comedy).
Jan. 4—Billy van Deusen's Shadow (Comedy).
Jan. 8—To Be or Not to Be (Comedy).
Jan. 11—The First Quarrel (Comedy).
Jan. 15—Getting In Wrong (Comedy).
Jan. 19—Johnny's Birthday (Comedy).
Jan. 23—Mischief and a Mirror (Comedy).

CASINO.

Dec. 26—Hunting (Comedy).
Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Dec. 23—The Winning of Jess (Two parts—Animal—Drama).
Dec. 30—The Terror of the Fold (Two parts—Drama).
Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Dec. 11—Curly (Three parts—Drama).
Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).

CUB.

Dec. 31—Jerry's Revenge (Comedy).
Jan. 7—Jerry in the Movies (Comedy).
Jan. 14—Jerry In Mexico (Comedy).
Jan. 21—The Girl of His Dreams (Comedy).

FALSTAFF.

Dec. 23—Toodles, Tom and Trouble (Comedy).
Dec. 27—Una's Useful Uncle (Comedy).
Dec. 30—Foolish Fate Flora (Comedy).
Jan. 3—The Optimistic Oriental Occults (Comedy).
Jan. 6—Hilda's Husky Helper (Comedy).
Jan. 10—Belinda's Bridal Breakfast (Comedy).
Jan. 13—Reforming Rubbering Rosie (Comedy).
Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).

GAUMONT.

Dec. 28—See America First, No. 16, Chicago, Ill. (Scenic). —Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 4—See America First No. 17, "Chicago Industries" (Scenic). —Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 11—See America First (No. 18, "Milwaukee, Wis.) (Scenic). —Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 23—See America First, No. 19, "The Dells of Wisconsin"—Scenic). —Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases cotninued on page* 504.)

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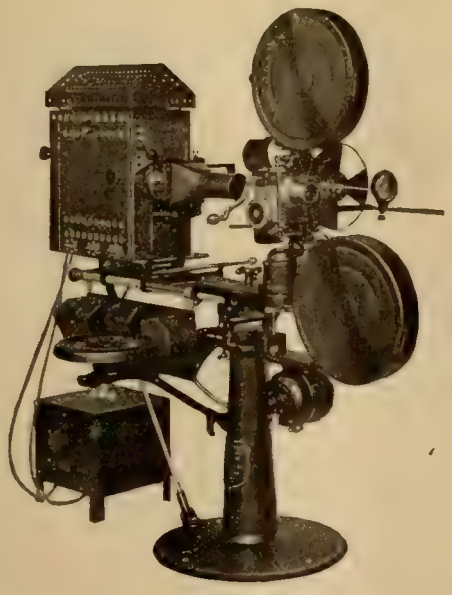

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 466, 468.)

(*Mutual Releases continued from page* 502.)

MUSTANG.

Jan. 7—The Hills of Glory (Two parts—Western—Drama).
Jan. 15—"Water Stuff" (Three parts—Comedy—Drama).
Jan. 21—Wild Jim Reformer (Two parts—Western—Drama).

MUTUAL WEEKLY.

Jan. 6—No. 53 (Topical).
Jan. 13—No. 54 (Topical).
Jan. 20—No. 55 (Topical).
Jan. 27—Number 56 (Topical).

NOVELTY.

Dec. 29—No release.
Jan. 21—Mr. Bumps, Commuter (Comedy).

RELIANCE.

Jan. 2—The Law of Success (Two parts—Drama.)
Jan. 5—The She Devil (Three parts—Melo-Drama).

RIALTO.

Dec. 29—A Prince of Yesterday (Three parts—Domestic—Drama).
Jan. 12—The Secret Agent (Three parts—Secret Service—Drama).

THANHOUSER.

Jan. 4—The Bubbles In the Glass (Three parts—Society—Drama).
Jan. 11—In the Name of the Law (Three parts—Drama).
Jan. 19—The Phantom Witness (Three parts—Mystery—Drama).
Jan. 26—The Burglar's Picnic (Three parts—School—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Jan. 17—The Thoroughbred (American—Five parts—Drama—No. 56).
Jan. 20—The Five Faults of Flo (Thanhouser—Five parts—Society—Drama—No. 57).
Jan. 22—The Bait (Centaur—Five parts—Drama—No. 58).
Jan. 24—As a Woman Sows (Gaumont—Five parts—Drama) (No. 59).
Jan. 27—Lord Loveland Discovers America (American—Five parts—Dr.) (No. 60).
Jan. 29—Betrayed (Thanhouser—Five parts—Race—Drama) (No. 61).

MUTUAL MASTERPICTURES.

Jan. 6—The Other Side of the Door (No. 54—Five parts—Romantic—Drama).

SIGNAL FILM CORPORATION.

Jan. 3—The Girl and the Game (No. 2, "The Winning Jump") (Two parts—Drama).
Jan. 10—The Girl and the Game (No. 3—Two parts—Drama).
Jan. 17—The Girl and the Game (No. 4—Two parts—Drama).

THANHOUSER MASTERPICTURE.

Jan. 8—Society Wolves (Five parts—Political Drama).

VOGUE.

Jan. 10—Oh, for the Life of a Fire Man! (Comedy).
Jan. 12—A Bum Steer (Comedy).
Jan. 20—A Baby Grand (Comedy).
Jan. 23—Sammy's Dough-Full Romance (Com.).
Jan. 27—Subject not yet announced.
Jan. 30—Subject not yet announced.

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Jan. 1—The Red Circle (No. 3—"Twenty Years Ago" (Two parts—Drama.).
Jan. 8—The Red Circle (No. 4—Two parts—Drama).
Jan. 15—The Red Circle No. 5, "Weapon of War" (Two parts—Drama).
Jan. 22—The Red Circle, No. 6, "False Colors" (Two parts—Drama).

GLOBE.

Jan. 3—Quaint Dances of Japan (Dances).
Jan. 10—Unfamiliar Fishes (Educational).
Jan. 17—Railroad Construction on the Dark Continent (Industry).

GOLD ROOSTER PLAYS.

Dec. 31—Excuse Me (Five parts—Drama).
Jan. 7—The King's Game (Five parts—Dr.).
Jan. 14—Madame X (Six parts—Drama).
Jan. 21—The Love Trail. (Five parts—Dr.).

KING COLE.

Jan. 22—Riding the Goat (Comedy).

PATHE.

Dec. 28—Col. Heeza Liar, Nature Faker (Cartoon—Comedy).
Jan. 3—New Adventures of Wallingford (No. 14—Two parts—Comedy).

PATHE NEWS.

Dec. 29—Number 104, 1915 (Topical).
Jan. 1—Number 1, 1916 (Topical).
Jan. 5—Number 6, 1916 (Topical)
Jan. 8—Number 7, 1916 (Topical).

PHOTOCOLOR.

Jan. 3—Old, Unchanging Holland (Colored—Scenic).
Jan. 10—From Kabylia to Constantine (Scenic).
Jan. 17—The Lizards (Colored—Educational).

PHUNPHILMS.

Jan. 5—Luke Leans to the Literary (Comedy).
Jan. 12—Luke Lugs Luggage (Comedy).
Jan. 19—Luke Lolls in Luxury (Comedy).

STARLIGHT.

Jan. 1—Chasing 'Em Out in the Open (Com.).
Jan. 8—Ach! Such Crimes! (Comedy).
Jan. 15—From Bad to Worse (Comedy).

Miscellaneous Feature Releases.

AMERICAN BIOSCOPE.

January—The Making of Fulton (Three parts—Drama).

AMERICAN CORRESPONDENT FILM CO.

Dec.—The Warring Millions (Topical).
January—The Battles of a Nation (Six parts—Topical).

AURORA FILM PLAYS CORPORATION.

January—The Waif (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORPORATION.

Jan. —The Salamander (Drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING. CO.

January—Ocena's Pearl (Drama).
January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy).

EQUITABLE—FILM CORPORATION.

Jan. 10—Her Great Hour (Triumph—Five parts—Drama).
Jan. 17—The Ransom (Triumph—Five parts—Drama).
Jan. 24—Babette of the Bally Hoo (Five parts—Drama).
Jan. 31—The Clarion (Five parts—Drama).

JOE W. FARNHAM.

January—Race Suicide (Six parts—Drama).

FOX FILM CORPORATION.

Jan. 2—The Green-Eyed Monster (Five parts—Drama).
Jan. 9—A Parisian Romance (Drama).
Jan. 16—The Fourth Estate (Drama).
Jan. 23—The Serpent (Drama).
Jan. 30—The Ruling Passion (Drama).

FRENCH OFFICIAL WAR FILMS.

January—Fighting With France (Topical).

GREAT NORTHERN FILM COMPANY.

January—Sins of a Great City (Four parts—Drama).

ARTHUR S. KANE.

January—Somewhere in France (Five parts—Topical).

MEDUSA FILM.

Jan. —His Daughter's Second Husband (Five parts—Drama).

METRO PICTURES CORPORATION.

Jan. 6—What Will People Say (Popular Plays & Players—Five parts—Drama).
Jan. 10—The Turmoil (Columbia—Five Parts—Drama).
Jan. 17—A Rose of the Alley (Rolfe—Five Parts—Drama).
Jan. 24—Her Debt of Honor (Columbia—Dr.).
Jan. 31—Man and His Soul (Quality—Drama).

WM. MORRIS.

January—On the Battlefields of France (Top.).

THE NEW YORK WORLD.

January—Fighting in France (Topical).

PARAMOUNT PICTURES CORPORATION.

Jan. 6—Tongues of Men (Morosco—Five parts—Drama).
Jan. 10—Mice and Men (Famous Players—Five parts—Comedy—Drama).
Jan. 13—The Golden Chance (Lasky—Five Parts—Comedy—Drama).
Jan. 17—My Lady Incog (Famous Players—Five parts—Comedy—Drama).
Jan. 20—Nearly a King (Famous Players—Five parts—Comedy).
Jan. 24—The Call of the Cumberlands (Pallas—Five parts—Drama).
Jan. 27—The Spider (Famous Players—Five parts—Drama).
Jan. 31—Pudd'nhead Wilson (Lasky—Five parts—Comedy—Drama).

SUPREME FILM CO.

Jan. 1—The Cow Puncher (Six parts—Drama).

TRIANGLE FILM CORPORATION.

(Releases for week of Jan. 9):
Let Katy Do It (Fine Arts—Five Parts—Drama).
Great Pearl Tangle (Keystone—Two Parts—Comedy).
The Corner (Kay-Bee—Five Parts—Drama).
Fatty and Mabel Adrift (Keysto —Two Parts—Comedy).

Releases for week of Jan. 16:
The Missing Links (Fine Arts—Five parts—Drama).
Because He Loved Her (Keystone—Two parts—Comedy).
The Beckoning Flame (Kay-Bee—Five parts—Drama).
A Modern Enoch Arden (Keystone—Two parts—Comedy).

WORLD FILM CORPORATION.

Jan. 3—Camille (Shubert—Drama).
Jan. 10—Life's Whirlpool (Brady—Drama).

V-L-S-E, INC.

Jan. 3—The Misleading Lady (Essanay—Six parts—Drama).
Jan. 3—Thou Art the Man (Vitagraph—Six parts—Drama).
Jan. 10—No Greater Love (Selig—Five Parts—Drama).
Jan. 10—Green Stockings (Vitagraph—Five parts—Drama).
Jan. 17—Gods of Fate (Lubin—Five Parts—Drama).
Jan. 17—Captain Jinks (Essanay—Comedy).
Jan. 17—My Lady's Slipper (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Jan. 5—The Devil's Prayer Book (Kleine—Drama).
Jan. 12—The Catspaw (Edison—Five parts—Drama).
Jan. 19—Wild Oats (Kleine—Drama).
Jan. 26—The Innocence of Ruth (Edison—Dr.).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 466, 468.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Mina, Selig.

Friday—Kalem, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Dec. 29—The Woman of Mystery (Three parts—Drama).
Jan. 3—The Lesser Evil (Drama—Biograph Reissue No. 31).
Jan. 4—The Avenging Shot (Two parts—Dr.).
Jan. 5—The Skating Rink (Three parts—Comedy).
Jan. 10—In the Aisles of the Wild (Drama—Biograph—Reissue No. 32).
Jan. 12—The War of Wealth (Three parts—Drama).
Jan. 17—The Miser's Heart (Drama) (Biograph—Reissue No. 33).
Jan. 18—The Angel of Piety Flat (Two parts—Drama).
Jan. 19—A Life Chase (Three parts—Drama).
Jan. 25—An Adventure in the Autumn Woods (Drama) (Biograph Reissue No. 34).
Jan. 26—Stronger than Woman's Will (Three parts—Drama).

EDISON.

Dec. 15—History of the Big Tree (Educational).
—The Black's Mysterious Box (Cartoon—Comedy).
—The Hicks in Nightmare Land (Cartoon—Comedy).
Dec. 17—The Hand of the Law (Special—Three parts—Drama).
Dec. 18—Santa Claus Versus Cupid (Comedy-Drama).
Dec. 24—Blade o' Grass (Three parts—Drama).

ESSANAY.

Dec. 17—Broncho Billy's Marriage (Drama).
Dec. 18—A Christmas Revenge (Special—Two parts—Drama).
Dec. 21—The Danger of Being Lonesome (Two parts—Drama).
Dec. 22—Canimated Nooz Pictorial No. 3 (Cartoon—Comedy).
Dec. 25—The Woman with a Rose (Three parts—Drama).
Dec. 28—Brought Home (Two parts—Drama).
Dec. 29—The Fable of "The Heir and the Heiress" (Comedy).
Jan. 1—The Prisoner at the Bar (Three parts—Drama).
Jan. 4—The Lesson (Two parts—Drama).
Jan. 5—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Jan. 8.—The House of Revelation (Three parts—Drama).
Jan. 11—Angels Unawares (Two parts—Comedy—Drama).
Jan. 12—The Fable of "The Two Philanthropic Sons" (Comedy).
Jan. 15—Pieces of the Game (Three parts—Drama).
Jan. 18—The Book Agent's Romance (Two parts—Drama).
Jan. 19—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Alley (Three parts—Dr.).

KALEM.

Dec. 29—The Taking of Stingaree (No. 6 of the "Stingaree" Series (Two parts—Drama).
Dec. 31—The Spy's Ruse (No. 10 of "The Ventures of Marguerite" Series (Dr.).
Jan. 1—At the Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 4—The Missing Mummy (Comedy).
Jan. 5—The Honor of the Road (No. 7 of the "Stingaree" Series—Two parts—Drama).
Jan. 7—Crossed Clues (No. 11 of "The Ventures of Marguerite" Series—Dr.).
Jan. 8—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series—Drama).
Jan. 11—Guardian Angels (Burlesque—Com.).
Jan. 12—The Purification of Mulfera (No. 8 of the "Stingaree" Series) (Two parts—Drama).
Jan. 14—The Tricksters (No. 12 of "The Ventures of Marguerite" Series (Dr.).
Jan. 15—The Haunted Station (No. 62 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 18—The Tale of a Coat (Burlesque—Com.).
Jan. 19—A Duel in the Desert (No. 9 of the "Stingaree" Series) (Two parts—Drama).
Jan. 21—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series) (Drama).
Jan. 22—The Open Track (No. 63 of the "Hazards of Helen" Railroad Series) (Drama).
Jan. 25—Snoop Hounds (Burlesque—Comedy).
Jan. 26—The Villain Worshipper (Tenth of the "Stingaree" Series (Two parts—Drama).
Jan. 28—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
Jan. 29—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Dec. 22—Heartaches (Four parts—Drama—Unit Program).
Dec. 22—Otto's Cabaret (Comedy—Unit Program).
Dec. 23—Beyond All is Love (Three parts—Drama).
Dec. 25—No Smoking (Comedy).
Dec. 29—Saved from the Harem (Four parts—Drama—Unit Program).
Dec. 29—This Isn't the Life (Comedy—Unit Program).
Dec. 30—The Convict King (Three parts—Dr.).
Jan. 1—A Ready Made Maid (Comedy).
Jan. 5—Sorrows of Happiness (Four parts—Drama—Unit Program).
Jan. 5—His Lordship (Comedy).
Jan. 6—Vengeance of the Oppressed (Three parts—Drama).
Jan. 8—Billie's Headache (Comedy).
Jan. 10—The Lost Bracelet (Drama).
Jan. 10—The City of Failing Light (Four parts—Unit Program).
Jan. 10—A Bath Tub Mystery (Comedy).
Jan. 11—The Old Watchman (Two parts—Dr.).
Jan. 13—The Bond Within (Three parts—Dr.).
Jan. 15—A Skate for a Bride (Comedy).
Jan. 17—The Little Sister of the Poor (Dr.).
Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).

MINA.

Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 6—Caught With the Goods (Comedy).
Jan. 13—Title not yet announced.
Jan. 20—A Misfit Baron (Comedy).
Jan. 27—A Special Delivery (Comedy).

SELIG.

Jan. 3—Selig Tribune News Pictorial No. 1, 1916 (Topical).
Jan. 6—Selig Tribune News Pictorial No. 2, 1916 (Topical).
Jan. 8—The Chronicles of Bloom Center (No. 7, "Spooks"—Comedy).
Jan. 10—The Devil-in-Chief (Drama).
Jan. 10—Selig Tribune News Pictorial No. 3, 1916 (Topical).
Jan. 13—Selig Tribune News Pictorial No. 4, 1916 (Topical).
Jan. 15—The Chronicles of Bloom Center No. 8, "No Sir-ee Bob!" (Rural Com.).
Jan. 17—Why Love Is Blind (Drama).
Jan. 17—Selig-Tribune News Pictorial No. 5, 1916 (Topical).
Jan. 20—Selig-Tribune News Pictorial No. 6, 1916 (Topical).
Jan. 22—Chronicles of Bloom Center No. 9, "When the Circus Came to Town" (Comedy).
Jan. 24—Tom Martin—A Man (Drama).
Jan. 24—Selig-Tribune News Pictorial No. 7, 1916 (Topical).
Jan. 27—Selig-Tribune News Pictorial No. 8 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center" (Rural Comedy).

VIM.

Dec. 24—Mixed and Fixed (Comedy).
Dec. 31—Ups and Downs (Comedy).
Jan. 7—This Way Out (Comedy).
Jan. 14—Chickens (Comedy).
Jan. 21—Frenzied Finance (Comedy).
Jan. 28—Busted Hearts (Comedy).

VITAGRAPH.

Jan. 3—Who Killed Joe Merrion? (Four parts—Drama-Unit Program).
Jan. 7—When Lin Came Home (Drama).
Jan. 8—Tried for His Own Murder (Broadway Star Feature—Three parts—Dr.).
Jan. 10—The Surprises of an Empty Hotel (Unit Program—Four parts—Dr.).
Jan. 10—A Cripple Creek Cinderella (Unit Program—Comedy).
Jan. 14—When Two Play a Game (Comedy).
Jan. 15—By Love Redeemed (Broadway Star Feature—Three parts—Drama).
Jan. 17—Mrs. Dane's Danger (Four parts—Drama—Unit Program).
Jan. 17—Bittersweet (Drama—Unit Program).
Jan. 21—A Telegraphic Tangle (Comedy).
Jan. 22—The Secret Seven (Three parts—Dr.—Broadway Star Feature).
Jan. 24—Britton of the Seventh (Four parts—Military-Drama—Unit Program).
Jan. 24—Jane's Husband (Comedy).
Jan. 24—The Cold Feet Getaway (Comedy).
Jan. 28—Peace at any Price (Comedy).
Jan. 29—The Ruse (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 8—Tried for His Own Murder (Three parts—Drama).
Jan. 15—By Love Redeemed (Three parts—Dr.).
Jan. 22—The Secret Seven (Three parts—Dr.).
Jan. 24—The Ruse (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Dec. 31—The Mysterious Bride (Three parts—Drama).
Jan. 7—Paying the Toll (Three parts—Dr.).
Jan. 14—A Daughter of the Woods (Three parts—Drama).
Jan. 21—House of Mystery (Three parts—Dr.).

UNIT PROGRAM RELEASES.

Jan. 3—Who Killed Joe Merrion? (Vitagraph—Four parts—Drama).
Jan. 3—Sorrows of Happiness (Lubin—Four parts—Drama).
Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 10—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Jan. 10—A Cripple Creek Cinderella (Vitagraph—Comedy).
Jan. 17—The Evangelist (Lubin—Four parts—Drama).
Jan. 17—Fooling Uncle Lubin (Comedy).
Jan. 17—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
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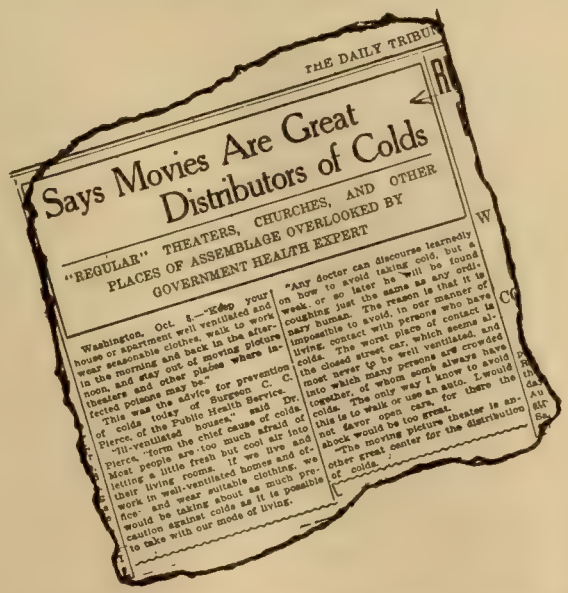
THE DAILY TRIBUNE

Says Movies Are Great Distributors of Colds

"REGULAR" THEATERS, CHURCHES, AND OTHER PLACES OF ASSEMBLAGE OVERLOOKED BY GOVERNMENT HEALTH EXPERT

Washington, Oct. 8.—"Keep your house or apartment well ventilated and wear seasonable clothes, walk to work in the morning and back in the afternoon, and stay out of moving picture theaters and other places where tainted poisons may be."

This was the advice for prevention of colds today of Surgeon C. Pierce, of the Public Health Service. "Ill-ventilated houses," said Dr. Pierce, "form the chief cause of colds. Most people are too much afraid of letting a little fresh but cool air into their living rooms. If we live and work in well-ventilated homes and office, and wear suitable clothing, we would be taking about as much precaution against colds as it is possible to take with our mode of living.

"Any doctor can discourse learnedly on how to avoid taking cold, but a week or so later he will be found coughing just the same as any ordinary human. The reason is that it is impossible to avoid, in our manner of living, contact with persons who have colds. The worst place of contact is the closed street car, which seems almost never to be well ventilated, and into which many persons are crowded together, of whom some always have colds. The only way I know to avoid this is to walk or use an auto. I would not favor open cars, for there the shock would be too great.

"The moving picture theater is another great center for the distribution of colds.

Disarm Criticism

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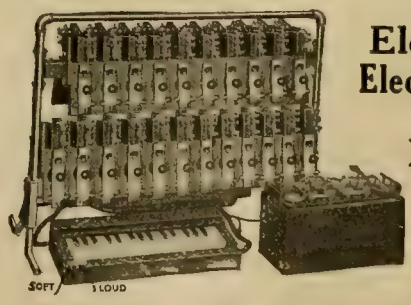

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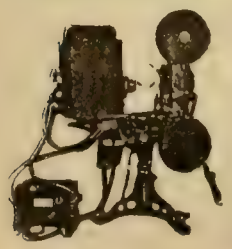

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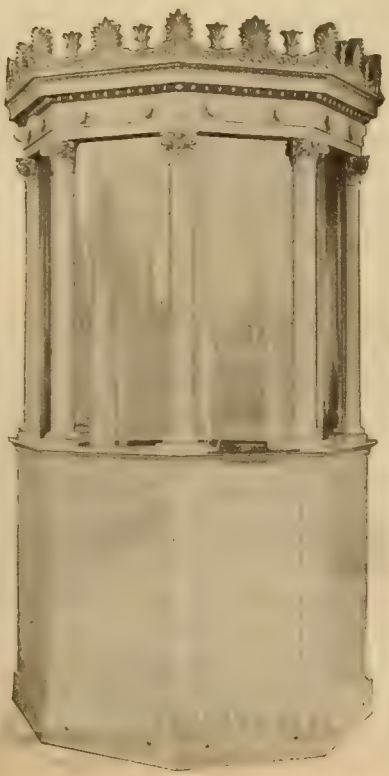

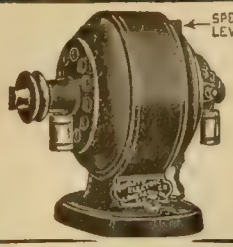

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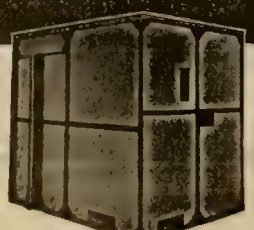

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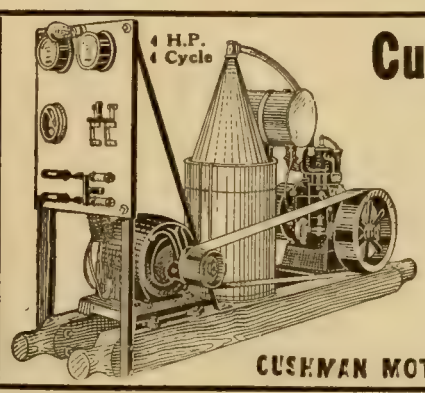

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New York, N. Y.—Colonel E. M. House, confidential adviser to President Wilson, leaves for Europe to confer with U.S. Diplomats. Captain Boy-Ed, recalled by the German Government, and Brand Whitlock, U. S. Minister to Belgium, are passengers aboard same ship.

SENATE PAGES DINE WITH VICE PRESIDENT

Washington, D. C.—Pages of U. S. Senate enjoy bountiful Christmas dinner with Vice President Marshall.

GEORGIA WOMEN WEAR OVERALLS

Savannah, Ga.—Georgia women have adopted overalls for house work.

TEST NEW WAR PLANE IN ARMY

Readville, Mass.—U. S. Army experts test new war plane the first to carry two gun turrets.

NAVY HOLIDAY SPIRIT

Boston, Mass.—Blue Jackets on battleship Nebraska are hosts to poor children.

DANIELS SAYS DREADNAUGHTS REACH LIMIT

Washington, D. C.—Secretary Daniels says Panama Canal causes battleships to reach limit in size.

WAR MUNITION PLANTS ACTIVE

Aetna, Ind.—War munition manufacturing companies are guarded owing to disturbances

KEWPIE, BABY ELEPHANT, TAKES BREAKFAST

Selig Tribune Feature Picture—Kewpie, baby elephant at Selig Zoo, gets his breakfast.

HARVARD FRESHIES ACTIVE

Boston, Mass.—Harvard Freshmen get in form for hockey games.

PRETTY DAMSELS SWIM IN ICY WATER

Chicago, Ill.—Pretty girls take usual plunge in Lake Michigan on Christmas morning.

GERMAN TROOPS BRAVE WINTER

Vilkomir, Russia—German reserve forces dig themselves in for a Russian winter.

HOUSES RAZED BY A COASTER

Revere Beach, Mass.—A roller coaster wrecked by a gale destroys two houses and injures people.

NEW SOUTHERN GATEWAY

Memphis, Tenn. — $8,000,000 bridge opening Southern gateway, nearing completion.

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SELIG Introduces
Miss Regina Badet to the American Pictureplay Public
In the Sensational and Heart-touching Drama
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A SELIG RED SEAL PLAY WRITTEN BY WM LE QUEUX
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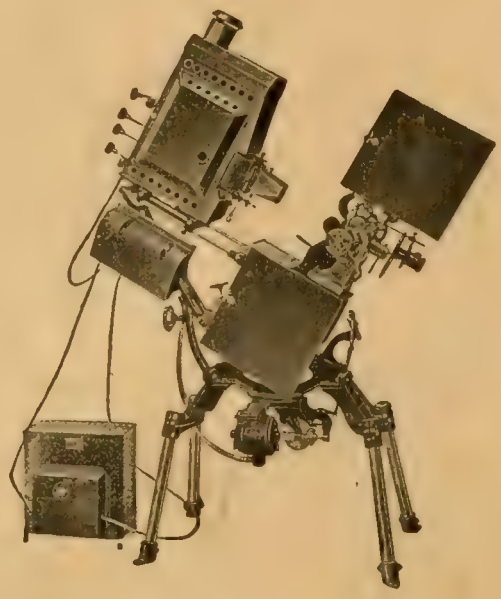

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NINETY GOLD STREET, NEW YORK CITY

Vol. 27, No. 4 January 22, 1916 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Darkest Hour" (Kalem).

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NEW YORK

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Telephone Madison Square 3510

MUTUAL PICTURES

EDWIN THANHOUSER

PRESENTS

FALSTAFF COMEDIES

LUCKY LARRY'S LADY LOVE

1 REEL

TUESDAY JAN. 25TH

WITH

RILEY CHAMBERLAIN
BOYD MARSHALL AND
LOUISE EMERALD BATES

BEATEN AT THE BATH

1 REEL

THURSDAY JAN. 27TH

WITH

BARBARA GILROY
AND FRANCES KEYES

A THANHOUSER COMEDY DRAMA

THE BURGLARS' PICNIC

3 REELS

RELEASED WED. JAN. 26TH

WITH A GENEROUS SPRINKLING OF PRETTY GIRLS IN LIVELY EPISODES, LED BY THE POPULAR

FAIRBANKS TWINS

Staged by WILLIAM PARKE from the story by CLINTON H. STAGG

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

ESSANAY

PRESENTS

ANN MURDOCK

THE FAMOUS FROHMAN STAR

IN

"Captain Jinks of the Horse Marines"

IN 5 ACTS

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Arranged and directed by Fred E. Wright

Essanay

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George K. Spoor, President

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Greatest program on earth

According to Shakespeare and Carl Laemmle, "The Play's the Thing"

The greatest writers for stage and screen contribute to the excellence of the Universal Program every week. The Universal doesn't care who writes its photoplays so long as they are the BEST—and it produces the works of great writers of reputation because it is usually from their training and experience that THE BEST IS SURE TO COME. Look at this list of writers—among them men and women who are responsible for the greatest stage, screen and book or story successes of the day. They contribute to the Universal Program:

Clara Louise Burnham	Elaine Sterne
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George Ade	Olga Printzlau
George Bronson Howard	Bernarr Macfadden
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Mrs. A. M. Williamson	Wm. McLeod Raine
Wallace Irwin	James Oliver Curwood
Rupert Hughes	Randall Parrish
Augustus Thomas	Joe Mitchell Chapple
Lois Weber	Hal Reid
Louis Joseph Vance	Frederic S. Isham
Anne Katherine Green	Wm. Addison Lathrop
Peter B. Kyne	Vera Tyler
Lottie Blair Parker	Phil Hunt
Meredith Nicholson	Ethel Lloyd Patterson
Bayard Veiller	Joseph Medill Patterson
R. W. Kauffman	Nina Wilcox Putnam

On what other program, or what two programs, will you find the works of such a list of notables? THEY CAN BE FOUND ONLY ON THE UNIVERSAL PROGRAM. That is why when you want to see the best plays to be seen in moving pictures you will find them on the Universal Program at Universal Theatres. Watch for the writer's names on the titles of Universal Features on the Universal Program.

More than a thousand Universal actors will protest the statement that "the play's the thing"—and to prove that the Universal believes in competent actors as well as good plays we present the names of the featured players on the Universal Program for the week of February 7:

Billie Rhodes and Ray Gallagher
Bob Leonard, Ella Hall and Rex de Rosselli
Harry Myers and Rosemary Theby
Alice Howell and Harry Coleman
Mina Cunard and Malcolm Blevins
Paul Panzer and Edith Roberts
Baby Early
Francis Ford and Grace Cunard
Rupert Julian and Elsie Jane Wilson
Gertrude Selby and Reggie Morris

Search the world's programs and you will not find such a list of talent except on the Universal Program. Players of personality that capture the fans and win their loyalty appear on the regular Universal Program. They mean profit and popularity for your house.

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY, NEW YORK

PRESENTING—

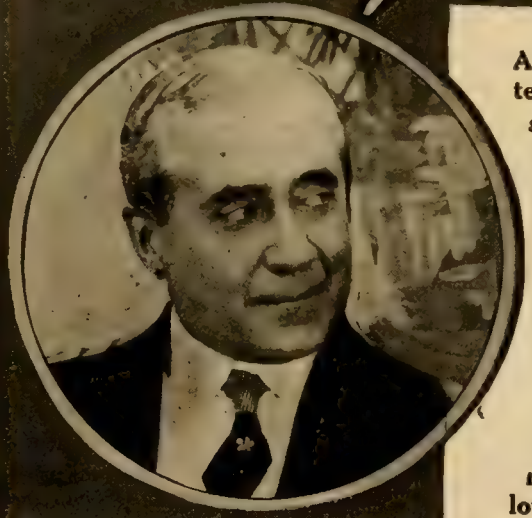
The popular American co-stars

Herbert KELCEY and Effie SHANNON

IN

The romantic drama

"The Sphinx"



A brilliant play crammed with tense moments and dramatic situations. Father and son, unknown to each other, are rivals for the hand of a noted dancer known as "The Sphinx," who does not dream of their relationship. The effect of the boy's mad infatuation makes an emotional and gripping drama which, with the splendid acting of Mr. Kelcey and Miss Shannon, two of America's best loved stars, will crowd your theatre to capacity.

Arrange for booking immediately. Write or wire your nearest Universal Exchange for release date.

RED FEATHER PHOTO-PLAYS

EQUITABLE

Regardless of what the other six nights may bring, a contract for the following Equitable features will afford you one big contrasting subject each week.

Arrange your forthcoming seven weeks with one night each week as

EQUITABLE NIGHT

as follows. Taking Wednesday night as an example.

January 19 — **Henry Kolker in "The Warning"**
The eminent stage star in a powerful allegorical drama.

January 26 — **Gail Kane in "The Labyrinth"**
The magnetic favorite in the best story of stage life, ever screened.

February 2 — **William Courtenay in "Sealed Lips"**
One of the most fascinating tales with a series of surprises and remarkable plots.

February 9 — **Charles J. Ross in "The Senator"**
An unusual story. Episodic, picturesque, romantic and wonderfully produced.

February 16 — **Margarita Fischer in "The Dragon"**
As strange as the title implies. No story like it ever filmed.

February 23 — **Molly McIntyre in "Her Great Hour"**
To the screen, what "Within the Law" was to the stage, only more romantic and startling.

March 1 — **Julia Dean in "The Ransom"**
The representative emotional actress in a vivid story of mother love, sacrifice and man's avarice.

The above features are proven. They have been playing from one to eight weeks and have been unanimously accepted by the trade as real box office attractions.

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LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR
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WORLD FILM CORPORATION

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Reg. U. S. Pat. 1907

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You'll Book Them

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"Charlie Chaplin's Burlesque on Carmen"

★★★

Don't fail to book

G. M. ANDERSON'S

great drama

"The Book Agent's Romance"

2 Acts Released Jan. 18

★★★

"FOLLY"

Featuring DARWIN KARR and ANN KIRK

2 Act Drama Jan. 25

"THE FABLE OF FLORA AND ADOLPH AND A HOME GONE WRONG"

By GEORGE ADE

Comedy Jan. 26

"DESTINY"

Featuring BRYANT WASHBURN and RUTH STONEHOUSE

3 Act Drama Jan. 29

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1333 Argyle St., Chicago

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Presenting

HENRY B. WALTHALL

and EDNA MAYO

in Five Acts

Adapted by H. S. Sheldon from the great stage success of Charles W. Goddard and Paul Dickey. Directed by A. Berthelet.

HENRY B. WALTHALL

EDNA MAYO

"The Raven"
"Graustark"
"The Man Trail"
"A Bunch Of Keys"
"The Alster Case"
"The White Sister"
"The Crimson Wing"
"The Slim Princess"
"A Daughter Of The City"
"The Blindness Of Virtue"
"In The Palace Of The King"

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"THE SPIDER"

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IN WHICH THE SUPERB EMOTIONAL ARTISTE PRESENTS TWO DISTINCT CHARACTERIZATIONS.

IN FIVE PARTS

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189-91

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Gowns by Lucile (Lady Duff Gordon)

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The Cleveland Plain Dealer.
The Columbus State Journal.
The Dallas Times-Herald.
The Dayton Herald.
The Denver Post.
The Des Moines Register and Leader.
The Detroit Free Press.
The Erie (Pa.) Dispatch.
The Harrisburg Patriot.
The Houston Chronicle.
The Indianapolis Star.
The Lincoln Star.
The Los Angeles Express.
The Louisville Herald.
The Memphis News Scimitar.
The Milwaukee Evening Wisconsin.
The Minneapolis Journal.
The Mobile Item.
The New Haven Union.
The New Orleans Item.
The New York World.
The Omaha Bee.
The Philadelphia Telegraph.
The Pittsburgh Press.
The Portland (Me.) Express.
The Portland (Ore.) Telegram.
The Richmond Times-Dispatch.
The Rochester Union and Advertiser.
The Salt Lake Herald-Republican.
The San Francisco Chronicle.
The Springfield (Mass.) Union.
The St. Louis Republic.
The Syracuse Herald.
The Trenton Times.
The Utica Press.
The Washington Times.
The Wilkes Barre Times-Leader.
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METRO challenged the field to match the best pictures of all programs with Metro's regular productions. The challenge was definite, specific and made in good faith. No company or group of companies accepted the challenge. Metro, therefore accepts, in all modesty, the leadership of the world of motion pictures.

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MAN and HIS SOUL

A 5 Act METRO wonderplay
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January 31.

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LILLO OF THE SULU SEAS

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The *thrills* and *heart-throbs* of this strong Western drama bring out the best work of these splendid co-stars—amid settings of supreme beauty! A pendant—a "broken cross"—decides the romance of the disinherited son and winsome Red Cross Nurse. Another "Flying A" two-part play that hits the high mark.

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Directed by James Douglass
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John Steppling—Carol Halloway and John Sheehan
One Reel "Beauty" Comedy
Released Feb. 2nd

The Extra Man and the Milk Fed Lion
Three-Reel "Mustang" Comedy
Released Feb. 4th

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"Beauty" Comedy
with
Orral Humphrey
One Reel
Released Feb. 6th

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THE GIRL AND THE GAME

"THE GIRL AND THE GAME" is a remarkable series of rapid-fire thrills. A half million dollars were spent on these smashing Fifteen Chapters—or over $33,000 on each chapter! Each chapter is a marvelous production in itself.

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CIAL FEATURE

MENDOUS!

-SCENES-CROWDS-RECEIPTS

From thousands of theatres comes the same report of record-breaking attendance and boundless enthusiasm overflowing at each electrifying exploit of daring Helen Holmes in "The Girl and the Game". Each chapter is a ten-strike, jammed with hair-raising situations and *tremendous thrills!* In Chapter Five, this surprising star leaps from the top of a telegraph pole onto a speeding train. Then she settles a sensational fight on a coal car. Climax follows climax, bringing the big crowds to the edges of their seats.

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Book "The Girl and the Game"—fifteen two-act chapters that crowd your house. One chapter is released each week. Five now appearing. Beautiful Helen Holmes is a fearless heroine who is immensely popular. She is seen in vastly differing situations—in beautiful gowns—then in the humble frocks of a telegraph operator.

Make *big* money out of this two-mile-a-minute railroad film novel. The thrills on the screen mean jingling thrills in the box-office. Make your house the community center of the greatest in motion pictures. *Act now.* WIRE your nearest Mutual Exchange.

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The story is graphic—vivid—describes the lightning-like scenes with remarkable realism and all the power of the great word-painter. It is being followed by enormous numbers of people eager to see the enthralling tale pictured for them on the screen.

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For booking information apply to "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City.

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A DRAMA OF THE ETERNAL CLASH OF HUMAN FORCES

IN 5 REELS

RELEASED JAN. 29TH

Featuring

GRACE DE CARLTON

AND A SPECIALLY SELECTED CAST

STORY BY PHILIP LONERGAN STAGED BY HOWARD M. MITCHELL

THANHOUSER FILM CORP.
NEW ROCHELLE N.Y.

MUTUAL WEEKLY

First Page News!

Get any newspaper man to compare current releases of motographic weeklies, and he will unquestionably tell you the leader is

THE MUTUAL WEEKLY

Compare the latest release, Mutual Weekly No. 54, and see how much MORE FIRST PAGE NEWS it gives than any other News Reel.

You Get These Only in the Mutual Weekly

Mutual Weekly No. 54—FIRST PAGE NEWS—The British cruiser, "Natal," mysteriously sunk with loss of over 400 of her crew.

Mutual Weekly No. 54—FIRST PAGE NEWS—P. & O. Liner "Persia," torpedoed in the Mediterranean, U. S. Consul McNeely being among those drowned.

And many other views of national interest.

Mutual Weekly Leads by Six Weeks

A motographic weekly is just now showing Mr. and Mrs. Walter Estes leading primitive lives in the Maine woods. This was news when it appeared in Mutual Weekly No. 48, the latter part of November, 1915.

Again the Mutual Weekly Leads

The movement of the Seventh Cavalry to the border was shown in the last Mutual Weekly of 1915. This was NEWS when the Mutual used it. Two weeks later another weekly gets it—skim milk. The Mutual gives the cream of the news when it is news.

You can have the Mutual Weekly, too, just as it is shown at the Palace Theater, New York, America's greatest vaudeville theater

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PELL MITCHELL, EDITOR.

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which cost PATHÉ for the picture

THE LOVE

Agnes
Glynne

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RELEASED

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a novel by Richard Dehan, has passed through 24 editions in England, because of its power, pathos, heart interest and originality. The picture was made on the South African veldt with a strong cast headed by

Agnes Glynne,
Fred Paul and
Booth
Conway

result
unique
to photo-dramatic
atmosphere and locations

JANUARY 21st

EXCHANGE inc.

OFFICES
NEW YORK

THE IRON

PATHÉ'S RED-BLOOD

PEARL WHITE

CREIGHTON HALE
and SHELDON LEWIS,
the "ELAINE" favorites

Publicity, cast, title, story or authorship are what bring the crowds your way. Here you have them all, and all ABOVE PAR!

Story written by Arthur Stringer, and adapted by George B. Seitz. 12 chapters of 2 parts each.
Produced by the Feature Film Corporation, under the personal supervision of Edward Jose.
Released Monday, February 21st.

The PATHÉ EXECUTIVE
25 WEST 45th ST.

CLAW
SERIAL WILL FEATURE

Advertised by
the newspapers
everywhere.

EXCHANGE inc
OFFICES
NEW YORK

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THE RED

"YOU HAVE TURNED PATHÉ SERIALS SURELY

Just to Remind You

Produced by Balboa, from scenarios by Will M. Ritchey; Newspaper story by Albert Payson Terhune. Complete in 14 two-part episodes.

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SAY ABOUT PATHÉ'S CIRCLE

OUT A WINNER! DO GET THE MONEY!"

Featuring the popular favorite of the wonderfully successful "WHO PAYS?"

RUTH ROLAND

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comprised in a one-a-week series to be known as

The Mishaps of Musty Suffer

Featuring in his famous Tramp Characterization

HARRY WATSON, Jr.
of BICKEL and WATSON

for which we are accepting EXCLUSIVE SHOWINGS preliminary to their general release.

Better class theatres in all principal cities are taking advantage of our new and novel plan for exclusive advance of release date exhibition.

You don't have to speculate, see them first. Phone the nearest Kleine office for screen inspection. Then—if you have seen them, you will agree with the Motion Picture News—

"They are a medley of absurd incidents, a delightful extravaganza. They keep a theatre full of people laughing till their sides ache"—which, by the way, is all any comedy can do!

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LEWIS J. SELZNICK, VICE-PRESIDENT & GENERAL MANAGER

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COMEDY FILMS

THURSDAY JANUARY 27th

ANNOUNCE

FRIDAY JANUARY 28th

Their New Thursday Comedy Release

PLUMP AND RUNT in

A SPECIAL DELIVERY

A COMEDY OF CHARM

A COMEDY OF CHARM

THE ARRIVAL OF THE SPECIAL DELIVERY

LAUGHTER——LAUGHTER——LAUGHTER
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Jan. 6th-16

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Following
My Lady's Slipper
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THE ISLAND OF SURPRISE

By the author of
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* * *

Some say
The Island of Surprise
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The Island of Regeneration

* * *

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Come reports that
Business is good.

★ ★ ★

These reports come
From exhibitors who know—
From exhibitors
Who believe in the open market—
From exhibitors
Who pick their programs
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PaZAYS

"a smile is a
STINGY man's LaFF"-
GOZH! But You'll all
Be GeneRouZ when
You ZEE me in the
movieZ

TRADE KALEM MARK

SIZ. HOPKINZ
(MYSELF)

"THE PERIL OF THE RAILS"

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Featuring HELEN GIBSON

The Most Daring Actress in Pictures

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The closing episode in this famous two-reel series is worthy of the amazing success that Hornung's stories have achieved. If you want a "sure thing," a series that has been **proven,** give your patrons a chance to see "Stingaree" now. In the closing episode the bushranger, aided by his partner, Howie, is successful in making his escape from prison, and after a number of stirring incidents, he gets back to England and finds happiness in the arms of Ethel, his former sweetheart.

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MOVING PICTURE WORLD
THE FILM INDEX
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(*The Index for this issue will be found on page 680*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, January 22, 1916

Facts and Comments

WE call the reader's attention to the reports of the hearing on Federal censorship at Washington. When the reformers for revenue only attacked the motion picture two years ago and succeeded in persuading the House Committee into a favorable report of the Federal Censorship Bill the great men in the industry were too busy making money to "bother with it." Now the opposition has descended upon the Capitol like a cloud. The sleeping lion has roused himself and is more than ever before conscious of his strength. It may turn out that the reformers for revenue only have rendered a priceless service to the motion picture. The fight against the freedom of the screen has now passed the stage when lobbying in quiet corners and reckless, wholesale misrepresentation are to be feared. Such devious and subterranean methods will not bear the light of free, honest discussion. Public sentiment stands arrayed against censorship of all kinds, Federal or otherwise, and if Congress is responsive to public sentiment the professional reformers will have to hunt up another issue to keep themselves in the limelight and go through the motions of earning a salary.

* * *

A WELL-KNOWN leader in the film world recently spoke of a coming storm and of the probable wrecks in the wake of the storm. This forecast is concurred in by every one who is familiar with conditions as they exist today. The exhibitor pays more for his film service than ever before. That he is paying more today than he did four or five years ago is natural enough and no alarming conclusions could be drawn from this circumstance alone. Within the last two years, however, the increase has been abnormal and out of all proportion. There has been nothing like a corresponding increase in his revenues. The producer has been forced to increase the cost of negatives to an extent which derived him anything like a profit and often resulted in a loss. The distributor finds it more difficult and expensive to distribute. The industry is not running on a sound business basis, else there could not be so much waste and leakage. Paying preposterous prices to "stars" is only one of the evils of the day. The extravagant financing of exchanges is another. The most serious aspect of the whole situation is the lack of high quality in pictures. This deluge of mediocre productions is beginning to affect the attendances at the motion picture theaters.

* * *

HERE is a strange inconsistency. The same companies that adhere to the old low prices for scenarios pay extravagant sums for the filming rights of novels and plays. A well-known novel or play has value, we make no question of that. When we hear, however, of a thousand dollars paid for the filming rights of a novel which is practically unknown outside of a few libraries, we begin to wonder. Even the fourth-rate author tries to hold up the film man. The first-class author can only be approached with a fistful of thousand dollar bills as an evidence of good faith.

* * *

QUESTIONS are frequently asked by our readers why so many companies insist on five reels as the proper feature unit. We have asked one very prominent producer, who referred us to the rule and practice in the classic drama. The classic drama is spoken drama and it puts far more strain on eye and ear than the film play. We do not want to say that the five-reel unit for a big feature is wrong, but rigid adherence to it may be. A feature of five reels must have uncommon elements of strength, otherwise it is apt to run into digressions and padding. It happens at times that a three or four reel feature is greatly superior to one of greater length. A feature in one respect is something like a poem—it may have more feet than it needs.

* * *

AS an incentive to the removal of differences between the Angelenos and the motion picture men perhaps the former hardly needed the accelerating influence of the munificent offers of the San Franciscans to give land and build studios. Still, 'tis well to have it known that one has honor outside his own country.

Five Reel Material*

By Louis Reeves Harrison.

THE author who has a story to tell, even when he knows how to tell it in print, is often under a false impression as to the amount of material required for a five-reel feature and almost wholly unaware of how it should be divided into five acts. He may even imagine that because he knows very little about the construction of a photoplay scenario that there is very little to be known. Such a view is the natural result of having an intellectual boundary, that of his own craft, and the one who entertains it is occasionally shocked to discover that all he has to provide can be swallowed by one reel without a gulp.

While no rules have yet been formulated on the subject, at least none which would not equally serve for measuring moonlight, the author who has one eye on the main chance, who wishes to develop his story in feature proportions, may feel reasonably assured that directors rarely complain of excess material. Long experience has taught them to expect a shortage of grey matter in the scenario, which they convert by laborious overplaying, or by reckless interpolation, into an oversupply for the ruthless editor to cut down, all of which might be obviated in the scenario. "But, how?" asks the author, the gentleman who is supposed to supply the brains of a story, "how is this to be done?"

The question might be evaded by suggesting that the anxious inquirer closely observe the best screen examples, count the time, the scenes and subtitles, and in a general way familiarize himself with the subject on which he is about to venture. Such a training might modify many a new writer's self-sufficiency and tame some of the older ones, but short cuts of experience may be of value, and what is done in other arts of expression may help.

In the opening period, that of making known the characters, the location and the general trend of a story, may be one-third of the whole novel and usually requires one-third of a three-act stage play. It is not, however, advisable to use more than one-fifth, the first act of a five reel photodrama, for such introductory and preparatory work, though this limitation is not actually imposed. Now strip the novel, or the drama, of all verbiage save a few clarifying explanations or bits of conversation, particularly those which enforce the action, and there is left a skeleton of incidents and events, the bare narrative.

Those who have successfully transformed the novel and the stage play for screen presentation have come upon a discovery that is always alarming and sometimes painful—the actual story material is not enough to hold the attention of an audience for more than three reels. Two additional reels must be provided by dragging attenuation or by providing entirely new material in harmony with the subject matter. In both cases, especially in the latter, it has been found necessary to knock the old ship to pieces and simply piece the old material into a new structure.

Pages of conversation and philosophic comment in one case, hours of uttered language in the other, nearly all must be eliminated for the sake of visible beauty, significant movement and intense psychology. In order to ascertain how every one of three dozen scenes and a half dozen subtitles in one act of a photodrama may be made to count strongly with an audience, it would not be a bad plan for an author to reduce his narrative to a synopsis and work from that basis to evolve a single telling act, remembering that the chopping of two contrasting scenes can easily be done at the studio by the editor.

Starting with a theme, and keeping that theme ever in mind, the author of creative imagination and devotion to his work will find his material supplied by the necessities of development, his plot taking care of itself. If the story reaches its natural end in three reels, let it rest there for good, or begin over again at the beginning on a larger general scheme, one which will probably suggest itself after the first writing. The one thing to be avoided at every step in theatricalism.

By theatricalism is meant staginess and the use of artificial characters and incidents long deemed essential in the drama. By theatricalism is also meant stale stuff, the Kentucky feud, the Balkan Princess and the ingenious young American who stirs up things in her kingdom, the country maiden who is wronged, or nearly wronged, by the city chap, who is forgiven by her old country sweetheart, the shifting of clothes and identity between mistress and maid, or between gentleman and valet, the dual identity, or the man of two lives, the story that depends upon uncle's will, or upon a foolish wager, the millionaire hero or heroine who assumes a disguise that he or she may be wed for love's sweet sake. Above all the wornout Cinderella story.

The author who starts in to use this sort of material need not fret his soul as to how much of it will fill a feature play. It is at present being liberally supplied to us without cost to the producer. Largely from fountains of pure creative genius will come such original five-reel features as will be given consideration by men who must expend thousands of dollars to produce them. Most surely such features may be counted upon to win the author's way to artistic success and at least, an imitation of commensurate financial reward.

Among those we meet quite often in the Five-Reeler are: The Lady who has a Past and wishes to Heaven she hadn't; The Big Grafter with an Up-Tilted Cigar in his Mouth, who tries to Compromise the Rising Young Politician; The Wife whose Licensed Provider is Older and Uglier, though Noble he may be, than the Other Man; The Artless Little Adopted Child who turns out to be the Real Heiress; The Lost Heir who was stolen by Operatic Gypsies when a Mere Babe; Brute Man; Big Westerner, Absconding with Cultured Lady, Eastener, to their subsequent Mutual Edification; The Poorly Posted Banker who reads in the paper that he is Ruined.

Some day we may meet a banker who understands finance and come to regard the lady with no past as the real novelty. We may discover the big grafter teaching Sunday school, while the rising young politician is buying drinks all around. We may gaze upon sensible wives who stick to the man with the bank balance in spite of all. We may even enjoy a brief vacation from Cinderella, Carmen and Camille. Grown men may then go unescorted to the movies.

Mix the narrative of three well-sifted novels with the residue of two boiled-down stage plays and add a strong dash of melodrama for seasoning. Knead the composite plot carefully and bake in a hot oven. Set it away to cool for several weeks while permitting a Real Idea to simmer. When ready to serve, pour the real idea over the re-warmed plot so that it saturates every part of it and bring it in on a hot plate, remembering always that the idea furnishes the flavor, although it may lower the temperature. The composition may be used as a chef-d'oeuvre when exquisitely garnished with psychology.

*Copyright, 1916, Louis Reeves Harrison.

Hearken All Ye Producers

(The writer of this page now "yields the floor" to a valued contributor, Chapin H. Hoskins, of Chicago. Mr. Hoskins' observations are full of interest. He evidently is a close student of the motion picture. Self-criticism is anti-censorship under another name. That's the main reason we print Mr. Hoskins' contribution.—W. Stephen Bush.)

The Unconverted Public

A RECENT advertisement in THE MOVING PICTURE WORLD mentions the desirability of drawing to moving picture theaters the better class of patrons —"a large per cent. of whom have not yet begun to attend motion picture shows."

Why are there still so many people unattracted by the screen drama? Is it because they do not know the excellence to which the silent plays have attained? Or is it that, in spite of seven-league strides of recent years, the moving picture does not yet merit the interest of highly intelligent people? I believe it is the latter.

The photography of most current pictures is excellent, the directing is thorough and often reveals genius, the acting is frequently superior to that of the "legitimate" drama—but in spite of camera man, director, and cast, the screen has yet to gain the universal recognition given to the stage. The reason is that the photoplay, but for few brilliant exceptions, is still on the level of the dime novel or penny-dreadful, and the "ten-twenty-thirty."

That sensation, so called, is the goal of nearly all our producers is apparent to anyone who frequents moving picture theaters. In a recent issue of THE WORLD an analysis of the stories, comments and reviews of the films then current shows that fifty-seven dramas out of sixty-eight, or 83.8 per cent., displayed crime or criminals! Even among the farces and comedies 46 per cent (seventeen out of thirty-seven) introduced crime. Is it any wonder that people leave in the middle of a "feature play" and go to a Charlie Chaplin show to "get the taste out of their mouths"? When it is remembered that the figures used here include only the releases of our best producing companies, because those which issue frankly obscene or degrading pictures are not permitted to advertise in THE WORLD, it must be admitted that men and women who dislike cheap sensation have small chance of witnessing a pleasant picture play.

The producers of the fifty-seven crime-displaying dramas and the seventeen crime-containing comedies doubtless hold the theory that their plays will be satisfactory to the most fastidious if only the lawbreakers in them received retribution in the end. Such a test may satisfy the official censors, but how about the ultimate censor, the intelligent public? A number of recent photoplays have pictured a struggle between two persons, one holding a gun; a third person, whose presence is unknown to either, shoots. The hero or heroine is a murderer in intention, and thinks himself one in fact, but because the author decides that the man labeled "Villain" shall shoot first the audience is expected to sympathize with the would-be murderer earmarked "Hero."

In one recent release five characters registered their determination to murder; one succeeded in being the culprit, whereupon we of the audience were supposed to look upon him with loathing, and glory in the living happy ever after of the four whose criminal intentions were frustrated. Intelligent people, regardless of any moral question, do not like to be played with in this way. They see in the murderous intention, not conquered but prevented, a crime as black as murder itself.

Most of the crime in picture plays has as little excuse as the sensuousness in "problem plays." Mark Twain once wrote a story in which the hero and heroine become involved in such difficulties that the author gives up the effort to extricate them. Had he been an average photoplaywright he would have introduced a murder or two, a fall over a cliff, or a suicide to eliminate the characters obstructing a logical solution of the plot.

George Bernard Shaw, in his preface to "Three Plays for Puritans," discusses the shortcomings of London theater managers in their choice of plays. Much of what he says might be read with profit—and amusement—by film play producers. Of the "so-called problem plays" he writes that they "invariably depended for their dramatic interest on foregone conclusions of the most heart-wearying conventionality concerning sexual morality. The authors had no problematic views; all they wanted to capture was something of the fascination of Ibsen. It seemed to them that most of Ibsen's heroines were naughty ladies. And they tried to produce Ibsen plays by making their heroine naughty. * * * Thus the pseudo-Ibsen play was nothing but the ordinary sensuous ritual of the stage become as frankly pornographic as good manners allowed. * * * I found that the whole business of stage sensuousness * * * disgusted me, not because I was Pharisaical or intolerably refined, but because I was bored."

THE MOVING PICTURE WORLD's British correspondent writes that "film critics, both in the trade and out, are just now making capital of the ubiquity of the six-shooter in the average imported society or domestic drama from the American studios." Fortunately the day has passed when Englishmen believe us to be a gun-carrying nation, but can we blame them if they revive their old notions after seeing our photoplays?

People are beginning to associate crime and the screen automatically, just as they used to think that a picture was bound to display fleeing comedians knocking over banana carts and upsetting painters on their ladders. If one of your friends reads in the newspaper of a sensational crime he immediately says to you, "What a fine opportunity for a 'movie' plot!" So long as this continues to be the case that "large per cent." of the public who "have not yet begun to attend moving picture shows" will remain unconverted. Praise is due the few producers who are striving for a higher standard, but that standard must be made still more lofty.

Massachusetts League Election

President Horstmann Re-Elected for Third Time—Meeting Well Attended.

E. H. HORSTMANN, of Boston, was elected president of the Motion Picture Exhibitors' League of Massachusetts, Inc., for the third successive time, at the annual meeting of the league here last week. The meeting was the longest in the history of the organization. Seventy members were represented in person or by proxy, and although some of the subjects brought up at the meeting precipitated warm debates, everything wound up harmoniously, and the outlook for the ensuing year is exceedingly bright.

Richard W. Drown was elected first vice-president; Patrick J. Lydon, second vice-president; H. A. Gilman, treasurer, and Harry Wasserman, secretary. All of the officers are directors of the league and the other directors elected included G. M. Clark, L. Dadmun, F. J. Howard, Colonel Henry Kincaide and Jacob Lourie.

The Motion Picture Exhibitors' League of Massachusetts, Inc., is a Massachusetts corporation and under the provisions of its by-laws the members elect the secretary and treasurer and nine directors and the directors elect the president and two vice-presidents.

Film Hosts in Battle Array

Three Important Hearings on Federal Censorship Bill—Prospects of Opponents of Bill are Good—Producers, Distributors, Exhibitors and Newspaper Men Present Solid Phalanx to the Foe—Visit of President Wilson, Who Will Attend Trade Dinner on January 27th—Crafts Demoralized Before Powerful Opposition to His Scheme

By W. Stephen Bush.

Washington, D. C., January 16, 1916.

THE battle for and against federal censorship for motion pictures opened on Thursday, January 13, before the members of the House Committee on Education. Two years ago the hearings on the same bill were held in the committee room on the fifth floor of the House Office Building, in New Jersey avenue. It was a small room, scarcely accommodating a score of persons. This time the meetings are conducted in the big caucus room of the same building. The caucus room easily holds three hundred persons.

There are other contrasts. The House Committee on Education consists of fifteen members, of whom seven are new and have never heard any argument on federal censorship. The new members, upon whom the hopes of the motion picture men are centered, are Claudin A. Stone, Illinois; John A. Key, Ohio; William J. Sears, Florida; B. C. Hilliard, Colorado, Democrats, and Frederick W. Dallinger, Massachusetts; S. Taylor North, Pennsylvania, and Robert M. McCracken, Idaho. While at the last hearing there was less than a corporal's guard of film men, this time there was a cloud of opposition. The proponent of the bill was the same Dr. Wilbur F. Crafts, a well-known professional reformer But one other man has so far been heard on the same side as Crafts—Howard Clark Barber, a young man and a salaried agent of the Society for the Prevention of Crime.

Film Men Out in Force.

The gathering of the film men was by far the largest and the most representative I have ever seen. Every branch of the industry was well represented. J. Stuart Blackton, of the Vitagraph Company, was there, and so was John R. Freuler, of the Mutual, and P. A. Powers, of the Universal. Lubin, Metro and one or two others were represented by the Board of Trade, whose executive secretary, J. W. Binder. arrived at the Hotel Willard early on Thursday. The first on the ground were the organized exhibitors, headed by National President Frederick J. Herrington. Other exhibitors were James A. Delves, George W. Sahner and W. H. Ketchum, of Pittsburgh; Charles Segall, of Philadelphia; William Brandt, of Brooklyn; Samuel H. Trigger, of New York; Frank Rembusch, of Indiana; Peter Magars, of Harrisburg; Beniamin Zerr, of Reading; Charles A. Megown, of Cleveland; G. L. Wonders, of Baltimore, president of the Maryland State Organization; Jack Greenburg, of Baltimore; W. J. Crandell, president of the Washington local organization; Fulton Brylawski and J. H. Morgan, of the Princess Theater. The press was represented by Charles Condon, William A. Johnson and W. Edwards. The National Board of Censorship was represented by Cranston Brenton and Dr. Orrin G. Cocks. Other men who were present and who are well known in film circles were Paul Cromelin, Cosmofotofilm Film Company; Jenkins L. Jones, Thanhouser Film Corporation; Don J. Bell, of Bell & Howell, Chicago; Chester Beecroft, Centaur Film Company; C. Francis Jenkins, Tom Moore, of Washington; William M. Seabury, counsel to the Motion Picture Board of Trade; P. A. Parsons, of Pathe, and John M. Miller, of Buffalo.

One of the most notable figures was Nicholas Power, who attended every conference of the film men and followed the hearing with the closest attention. No branch in the industry had a more zealous representative than the supply men.

The exchangemen present were Walter W. Irwin, V-L-S-E; Max Koerpel, General Film; H. M. Osborn, manager of the Washington Exchange of Pathe, and Rudolph Berger, connected with the same office, and Guy Bradford, representative of Gaumont.

A Resume of the First Three Days.

The battle is still raging, and no one can tell how it will end. There is no doubt that the committee was not any too friendly to the film men on the opening night—most of them seemed to have made up their minds for Crafts and his bill. The proceedings, in fact, started inauspiciously for our side, but after Seabury and Cromelin had spoken there was a noticeable change for the better. Mr. Seabury ably repelled several attacks made on legal grounds, while Mr. Cromelin's masterly and destructive analysis of the copyright provisions in the bill made the members of the community realize the weakness and absurdities of the Crafts measure. The cause of the film men grew stronger on Friday night, when Cranston Brenton, of the National Board of Censors, gave a forceful, clear and convincing account of the work of his organization. He was followed by Walter W. Irwin, V-L-S-E. Mr. Irwin made a marked impression. His address was dignified in tone and manner, full of cold, solid facts and compelling in its logic. The greatest triumph for the freedom of the screen was achieved on Saturday night. F. J. Herrington, representing the exhibitors, interested the committee with valuable facts and with his own personal experiences in fighting legalized censorship in Pennsylvania. He was followed by Bainbridge Colby, representing the Hearst newspapers. Mr. Colby's arguments were brief, but very much to the point. J. Stuart Blackton, of Vitagraph, stated the film men's case with his usual grasp of the subject, his usual eloquence and his usual sallies of wit. The sensation of the evening came with the speech of the Rev. Cyrus Townsend Brady, the well-known author and preacher. He swayed the audience and the committee with his magnetic power, and at the end of his address the members of the committee vied with each other for the privilege of extending his time. Against this array of screen defenders the opposition had nothing to offer but a dozen elderly ladies, who spoke in favor of more pictures suitable for children, and some local clergymen, most of whom were colored. The change in the attitude of the committee toward the film was most pronounced after Mr. Brady had finished on Saturday night. According to well-authenticated rumors there were but three members of the committee favorable to the film men. The best that was hoped for was a minority report against the Crafts' Bill. As I write these lines the prospects are very much better. We have made more friends on the committee and the defeat of the bill is by no means impossible.

How Additional Hearings Were Secured.

Before going into the detailed reports of the hearings I want to tell a pleasing and interesting news story. I learned from excellent authority, in fact from some of the members of the committee themselves, that they had decided not to grant any further hearings and to send the bill, making Uncle Sam a censorial mogul, into the House with the original favorable report. I heard that Craft kept camping on the trail of the members and that he sent his emissaries in relays, when he was otherwise busy. Happily the film men have a very good friend in Granville S. MacFarland, editor of the Boston American. Mr. MacFarland is in close touch with Mr. Horstmann, the president of the Massachusetts Exhibitors' League. When he heard of the reintroduction of the Smith-Hughes' federal censorship bill, he wired Fred W. Dallinger, a congressman and member of the Committee on Education, to check the further progress of the bill and obtain a new hearing. Dallinger, a close friend of Mr. MacFarland, at first found the committee strongly disinclined to reopen the hearing. It took two days of tireless campaigning to win another chance for the film men to be heard. Mr. Dallinger succeeded in getting six hearings with two hours and a half for each session. Half of the time was placed at the disposal of the motion picture interests. Dallinger and Edward Platt, son of the late John I. Platt, of Poughkeepsie, and owner of the Poughkeepsie Daily Eagle, were the two members of the committee who openly favored the film men and who grilled Dr. Crafts.

It is scarcely necessary to point out the far reaching effects against censorship. If the effort to set up this engine of oppression fails at the National capitol, the principle of

censorship will suffer a blow from which it may never recover.

The Events of the First Night.

When at 8 o'clock on Thursday night, Chairman Hughes called the committee to order, the large caucus room was filled well nigh to capacity. Chairman Hughes stated that there had been some reluctance on the part of the committee to re-open the hearings on the Federal Censorship bill. It had been decided, however, to give each side seven hours and a half to submit arguments to the committee. He made it plain to the opponents and proponents of the bill that the committee would frequently exercise its right of asking questions of the various speakers. He added that the committee realized its duty of giving the matter very careful consideration, and that within certain days, after the last hearing, the committee will be ready to accept briefs.

Mr. Hughes had hardly finished speaking when Wilbur F. Crafts, the reformer and main sponsor for the bill, jumped to his feet and in a somewhat excited manner deplored the action of the committee in granting further hearings to the moving picture men.

"I think," said Mr. Crafts, "that the committee has been rather more generous than just. This matter has been thoroughly thrashed out, and we must stop sometime. There is absolutely no justification for any further hearing. The committee considered the question very fully in March, 1914, and I insist that only matter which is strictly new be submitted at any of these hearings. I represent one-quarter of the population of the United States, and this population, consisting of parents and children, insists on a speedy decision."

Having solemnly placed himself to read nothing but new matter into the record, Dr. Crafts read, in full, the favorable report of the committee submitted to the House in May, 1914 He followed this up by reading a communication from the Superintendent of Schools of the State of West Virginia. According to this communication, which was likewise read into the record, 75 per cent. of the pictures displayed in the State of West Virginia were considered bad by the writer. All these pictures showed, it was alleged, drinking or cigarette smoking.

Very much in the style of the celebrated Sergeant Buzfuz, the reverend speaker threw back his head and bestowed many knowing glances first on the audience and then on the committee as he reached forth and grasped a loudly printed pamphlet. Presently, he waved it with gleeful gloating before the members of the committee, and declared, with a triumphant smile: "Now, gentlemen," he purred, "I do not ask you to take my word as to the need of censorship of moving pictures. Here is Carl Lammle, the largest film manufacturer in the world." Saying this, Mr. Craft pecked at the paper first with one finger then with another.

"Here," Crafts continued, raising his voice, "Here, Mr. Laemmle himself goes on record, proving the fact that there is a very large percentage of indecent pictures, and further proving the fact that 65 per cent. of the exhibitors in the country have no use for any but unclean pictures."

With great relish Mr. Crafts then read the "straight-from-the-shoulder" talk which has given rise to so much comment. The last few sentences Crafts read over and over again, and having waited for the contents of the article to sink in, he sat down in evident glee.

First Inning for Foes of Censorship.

Mr. Hughes then called upon J. W. Binder, the executive secretary of the Motion Picture Board of Trade, to open the proceedings for the film men. Mr. Binder was evidently well prepared, and if he had been permitted to pursue the even tenor of his way, no doubt, he would have had smooth sailing. He had not proceeded very far, however, before different members of the committee began to hurl questions at him. Congressman Towner, from Iowa, was particularly insistent and impatient, and Mr. Binder hardly had a chance to answer Towner's questions, before another member fired a new query at him. Presently one of the members of the committee began to ply the speaker with questions of law. It was here that William M. Seabury, general counsel to the Motion Picture Board of Trade, came to the rescue of Mr. Binder, extricating him from an embarrasing position.

The habit of all the members of the committee to break in upon the orderly discourse of the speaker proved to be a disturbing factor, especially in view of the fact that many of the questions asked were either unfair or childish. Mr. Seabury presently encountered the same obstructive tactics, but he parried every thrust very adroitly. When one member after another asked him whether he objected to any control and regulation of the moving pictures, he came back with a very loud "No!"

"We believe," said Mr. Seabury to the committee, "that there is all the difference in the world between regulation and censorship. Just to prove to this committee that we are in favor of the strictest sort of regulation, I am going to suggest to you an amendment of the Penal Code which will put indecent motion pictures on a par with indecent books and other objectionable articles. Under the law, which now makes the transmission of such objectionable matter through the mails a crime, the distributor of an indecent motion picture will incur the full penalties provided for this offence. Under the amendment which I propose any person who would attempt to take an indecent film out of an express office would be liable to criminal prosecution. The sound sentiment within the ranks of the motion picture industry is wholly and enthusiastically in favor of clean pictures. I wish I could make this committee understand

Group of Picturemen at Washington.—Left to right—first row: William N. Seabury, P. A. Powers, Nicholas Power, James A. Delves, F. J. Herrington, Mrs. Walter W. Irwin, Mrs. P. A. Parsons, Commodore J. Stuart Blackton, J. W. Binder; second row: Paul Cromelin, Granville S. McFarland, Capt. Dan Burke, Charles A. Megown, P. A. Parsons, W. A. Johnston, William Brandt, George Ketchum, Walter W. Irwin, Mrs. Blackton, J. Harford, I. M. Miller, G. W. Sahner, Chester Beecroft, W. S. Bush, John R. Freuler.

the difference between regulation and censorship. Let us define what we art talking about. I want this committee to know that a highly objectionable picture was suppressed in the State of New York, which has no censorship law, and was approved, at least, in substance, by the censors of the State of Pennsylvania."

Crafts here interposed to sing a little song of praise for the censors of Ohio and Pennsylvania. He pointedly asked why the motion picture men objected to censorship if they really wanted clean pictures. "Pat" Powers, who had been sitting in the front row, arose and told Crafts that he had a "tough time" in getting action on any of the Universal films in Ohio. "You see," said Powers, in a whimsical, complaining way, "one of the censors is sick and the other two are not on speaking terms." Powers scored with the first laugh at the hearing.

Paul Cromelin's Telling Speech.

The last speaker of the evening, and, undoubtedly, the most effective one, was Paul Cromelin of the Cosmofotofilm Company. Mr. Cromelin attacked Section 9 and 10 of the Crafts bill. Those sections provide that no copyright shall be issued for any film which has not previously received the certificate and seal of the proposed Federal Censorship Commission. He pointed out that it would be impossible for any importer of film to comply with both the Crafts bill and the provision and regulations of the present copyright law. The members of the committee were much impressed by the argument of Mr. Cromelin, all except Mr. Towner, of Iowa, who wanted to know all about censorship in England. As Mr. Cromelin had materially helped in drafting the scheme for control of motion pictures in England, he was well able to supply all the information Mr. Towner wanted. At this time the hearing was brought to a close. Lively discussions by groups scattered all over the room were carried on after the adjournment until the watchman began to turn out the lights. It was noticed that the attitude of the committee had changed for the better, and some of them scattered pleasantly with little groups of film men.

Moving Picture Men Call on President.

At 10 o'clock on Friday morning a long line of automobiles were standing in front of Hotel Willard. All the film men present left the hotel, after a short conference, and got into the automobiles, which were driven directly to the White House. Arrangements had been made for a reception by the President of the entire party. There were three ladies in the party, Mrs. J. Stuart Blackton, Mrs. Irwin, and Mrs. Parsons. There was a wait for just a minute or two, and then the procession of film men smilingly filed into the reception room. Very close to the head of the procession was Commodore Blackton, who thanked the President for his acceptance of the invitation to the trade dinner to be held in New York City, Januarv 27.

The President smiled, and expressed the hope that nothing would occur between now and January 27 to interfere with his attendance at the dinner. Just after the film party had left the presidential presence, they were surrounded by some enterprising photographers, who took pictures of the group which is shown standing on the steps of the White House. It was noticed by most everybody that the President looked haggard and careworn.

Strong Pleas Against Crafts Bill.

Before the speaking began on the second night, the chairman of the committee made some very significant remarks which were interpreted favorably by the motion picture men. Chairman Hughes said: "I am glad to see that we are beginning to understand each other and to appreciate each other's motives. I am sure that out of all this friendly discussion we will recommend a bill that will do justice to all concerned." The first speaker of the evening was Dr. Cranston Brenton, the President of the National Board of Censors.

"I am engaged," said Dr. Brenton, "in social work, and I do not receive any compensation. I have, heretofore, been connected with Trinity College, where I taught dramatic criticism and also lectured on English literature. I am also an Episcopal clergyman. As an educator I believe that the motion pictures are the greatest influence for good, as they touch every phase of life. I am opposed to censorship of motion pictures because it is un-American and opposed to democratic principles. I have the right to preach a sermon in either words or pictures, and in either case I have the right to deliver the sermon without the approval of any legalized party of censors. If I preach anything corrupt or malicious, the police have a right to stop me."

The speaker was in splendid voice, and commanded the closest attention of every person present. "Not one of the 225 men and women who censor pictures for our board received any compensation, nor are they directly or indirectly interested in motion pictures in a financial way. It is foolish to say that because the manufacturers contribute to the support of the clerical force of our board they control the policies or influence the decisions of the board. Your committee is not controlled by your clerk. We have, scattered through the country, a National Guidance Committee of seven hundred correspondents, who report to us whether the eliminations ordered by us have been complied with. We have done all in our power for the arrangement of special programs for children."

Here the doctor displayed a large map containing the titles of film especially suited for children and the addresses where such films could be had. "Now, while we have done more than any other body that I know of to bring the fullest benefits as a motion picture home to the children, I want to make it plain that motion pictures are not produced exclusively for children. If that were done, and all films were reduced to the level of intelligence of children under fourteen, no interesting program could be produced. That kind of entertainment would be laughed down even by the trustees of the Sunday school library."

Wilbur F. Crafts, who could not help noticing the profound impressions by the appearance and remarks of Mr. Brenton, here insinuated something about the board being influenced by the contributions of the manufacturers. When Dr. Brenton resented the imputation of Craft's in strong language, there was a demonstration of approval.

Crafts Grilled by Members of Committee.

The next speaker was Walter W. Irwin, general manager of the V-L-S-E. Mr. Irwin pointed out that the exhibitor did not want so-called "purple pictures." He said the two classes that complained most loudly about the influence of motion pictures were the saloon keepers and the ministers. The arguments submitted by Mr. Irwin covered the situation very thoroughly. While Mr. Irwin was speaking, Crafts remarked that the Federated Churches of New York had withdrawn from the National Board because of that board's policy toward motion pictures. Having read this announcement, the speaker said that society to-day was worse than at any time since the fall of Rome. He added that the devil was constantly getting in his fine work. He spoke bitterly of the Wild West and hold-up pictures, when Congressman Edward Platt, of Poughkeepsie, N. Y., interrupted him with this question: "Why don't you object to the reports and descriptions of those things in the newspapers?"

There was an outburst of applause which Chairman Hughes had a little trouble in suppressing. Crafts said he would take up the bad books and bad newspapers when he came to them; and then he sat down suddenly. Congressman Platt was not through with him, however. He referred to the report from West Virginia, in which the smoking of cigarettes in motion pictures was condemned as immoral. Mr. Platt asked Crafts to state the moral difference between the cigarette and the corncob. Loud laughter drowned the halting answer of Crafts. Next Mr. Dallinger wanted to know why motion pictures were to be discriminated against while the stage was left to welter in its wickedness. Crafts replied that the motion picture was the same everywhere, while the living actors and actresses often graded the acting of their part with the varying moral standards of different communities. "In one place," Crafts said, "the actress might be sinuous and sensational in displaying herself in a way which would raise the devil," while in another town she might be quite proper and demure."

Mr. Irwin was followed by J. A. Morse, secretary of the Mayor's Conference Committee of New York State. The gist of Mr. Morse's contention was that censorship of the screen would inevitably lead to censorship of the press. The second night they were all in favor of the motion picture interest.

The "Millions" Represented by a "Handful."

Great as was the victory of the film men on Friday night, their success on Saturday night stirred general interest in and about the capitol.

To this victory the advocates of Federal censorship, who appeared in large numbers, contributed not a little by their vague, wild statements and extravagant claims. The censorship forces were marshaled by Mrs. J. M. Culbertson, who said she represented numerous Epworth Leagues and other religious institutions. She scored a picture called "woman and wine," on the ground that women and wine should never be brought together. She was followed by Mrs. Margaret I. Ellis, who said she represented a million women who were members of the W. C. T. U. She said she took a grandchild to a theater in Morristown, N. J. She said the first

thing shown was a prize fight at which her grandchild began to squirm. A woman living in Washington had told her of a play showing a Russian story in which an innocent girl was drugged, and in which several people were flogged with a knout. The daughter of this woman, a girl of eleven years, passed a restless night after seeing this Russian play. The speaker also objected to the coarse language and profanity on the screen.

The next speaker was Mrs. Kate Waller Barrett, who said she represented the Florence Crittenden Mission of the country. She claimed to speak for three million members. The next speaker was Mrs. Ellis Logan, who said she represented the Children of the American Revolution. She said some pictures were good, but others were very bad, and she wanted them all good. She said she liked the pictures, but that 1915 had evidently been a bad season for quality. She also deplored the fact that there were so many more women than men. Mrs. Elinore W. Freeland spoke next, representing the United Women of Maryland. No numbers were stated. She said that some the "motion picture parlors" nice, clean pictures, but other "motion picture parlors" showed horrid pictures. Mrs. Edward H. Robinson said she represented the Mother's Congress with a vast membership. She recorded her belief that bad motion pictures incited boys to crime. Mrs. Wilbur F. Crafts, wife of the professional reformer, confided to the committee that she very much liked the pictures shown by the National Geographical Society, accompanied by suitable lectures.

"I went through a number of motion picture theaters in Washington this afternoon, and I found nothing but robbery, trickery, infidelity, adultery. I feel sordid. Why can't we have clean pictures?" she said. Mrs. Crafts then read from a statement made by Arthur H. Spiegel, which, she said, proved that the moving pictures needed a whole lot of cleaning. Mrs. Emma S. Shelton, representing some white ribbon societies, protested against bad motion pictures in the name of her little grandson, whom, she told the committee, did not want to see the moving pictures any more. Mrs. Norman Hill, representing some women's clubs in Washington, spoke in favor of censorship. H. F. Worley protested against motion pictures portraying drunkenness and housebreaking. A colored minister, named Samuel Garner, representing an evangelical alliance, added his protest against bad motion pictures. The next speaker was a Baptist minister, the Rev. James Waldron, who said that he was one-third colored, one-third Indian and one-third white. He said motion pictures were just as bad as saloons, and needed the strictest supervision. The orators on the censorship side closed with an address by another colored minister, the Rev. Charles M. Thomas.

Herrington Stirs the Committee.

The first speaker for the opposition was Frederick J. Herrington, the president of the National Exhibitors' League. Mr. Herrington spoke all too briefly. He told the committee that the organized exhibitors of the country, and, as far as he knew, nine-tenths of the exhibitors of the country, were emphatically in favor of film pictures. "If I confine myself to my own observations and experiences, I am safe in saying that all exhibitors favor film pictures," he said. "I have spoken to exhibitors and to moving picture audiences in my travels from the Atlantic to the Pacific ocean. Everywhere I have found keen sentiment—a sentiment in favor of clean pictures. While I am everlastingly opposed to censorship, I believe in the most drastic punishment for the exhibitor who shows indecent, obscene or immoral pictures. I am more afraid of him than I am of censorship; he is our worst enemy, and our organization intends to prosecute such offenders to the limit. I oppose censorship not only as a moving picture man, but as an American citizen who will not tolerate any encroachment on his personal or political liberty." Mr. Herrington was followed by Bainbridge Colby, representing all the Hearst papers published in the United States. Mr. Colby, a splendid type of young American manhood, delivered an incisive attack against legalized censorship.

Americans Surcharged With Humor, Laugh at Censors.

"Beware," he said, to the committee, "of the follies and stupidities of censorship. You will never reconcile the American people to censorship. Americans are surcharged with humor, and they will laugh you down. The ideas underlying this Crafts bill are altogether irrational, and utterly alien to the genius of our institutions. The whole thing is rustic and provincial. Look at the history of censorship! Do you know that the great university of the Sorbonne refused to allow the publication of Sir Isaac Newton's 'Principia,' which contained the great theory of gravitation?" Here the members of the committee winced visibly as persons do in sudden alarm when they see a mysterious projectile swiftly passing over their heads.

Mr. Colby was followed by J. Stuart Blackton, vice-president of the Vitagraph Company.

Mr. Blackton repelled the idea that the producers of motion pictures were semi-criminals constantly in need of vigilant supervision by the police. At this point there was so much questioning of the speaker (several members of the committee addressing Mr. Blackton at the same time), that three of the members got into a snarl among themselves, and Chairman Hughes had to use quite a little of his fine Southern diplomacy to straighten things out. Mr. Blackton continued by saying that he himself was the father of four children whom he loved very dearly. He declared that of the 5,000 pictures made by the Vitagraph Company in the course of its career there was not one that he would have hesitated to show to his own children. "The Vitagraph company," he said, "has made many pictures especially for children, such as fairy tales and juvenile fiction.

"The Vitagraph company, however, to supply amusement to the public must draw upon the literature of the whole world, and cannot confine itself to the production of special children's pictures. As for Dr. Crafts I admire him for two things: His ability to dodge straightforward questions and his remarkable psychological make-up. He told us that he looked at the four murders in Hamlet without turning a hair, but that he could not see a shooting scene in a Wild West picture without an uncontrollable desire to go forth and do likewise. If this is so the fault is not with the picture, but with the curious composition of Mr. Crafts' mind, and the principle of 'Safety First' ought to be invoked to restrain him."

Cyrus T. Brady Makes a Sensation.

The hardest blow to censorship and to the smug complacency of those supporting it was delivered by the last speaker of the evening, the well known Dr. Cyrus Townsend Brady. Mr. Brady nearly convulsed his audience by his opening statement: "I have listened," he said, with well simulated solemnity, "to representatives of twenty million mothers, of about the same number of fathers, of twenty million children, of thirty-five million or thereabouts of women, and of the representatives of all the Protestant denominations of the country. I tell you it makes me feel very lonely. There is no one left to be represented by me, and thus I am reduced to the necessity of representing nobody but myself. There are many reasons why I oppose this bill. Here is one of them. The church in this country and in other countries as well has never succeeded in entirely ridding itself of the hope that the state will come to its aid and force people to be good. It cannot be done. If your churches are losing their congregations and if your congregations prefer to go to the moving picture theater rather than to the church, don't you think there is something wrong with the church?

"People cannot be made righteous by law. When you talk of censorship of motion pictures and of the need of keeping children away, isn't it a fact that there are lots of books and of newspapers which you and I are safe in reading, and, perhaps, ought to read, but which we would not care to put into the hands of our children. That, gentlemen of this committee, is true of even the Bible. There are passages in the Bible which I would not want my children to read. I tell you that this proposed censorship of motion pictures is a distinct discrimination against the poor man. The motion picture is the poor man's grand opera; it is the poor man's motor car, and the poor man's trip to Europe. Can any of you men on this committee name five grand operas which, under your proposed law, would be safe from the censor? Take the story of 'Carmen.' We have read the novel, we have seen and heard the opera, and we fail to be shocked, but the moment 'Carmen' was put into motion pictures we censored it. I tell you the motion pictures have done more good than many of the churches."

At this point Mrs. W. F. Crafts, the wife of the reformer, looked straight at Dr. Brady, and shook her head most vigorously, giving a weird effect to a most remarkable hat. Dr. Brady noticed the action, and waving his arms at her, he said, amidst shouts of laughter: "Go shake your head to your heart's content; it will never make the slightest difference to me."

Dr. Brady closed with a most powerful peroration against the Federal Censorship bill. It was after 11 o'clock before the hearing was brought to a close.

Pathe Dinner a Love Feast

L. J. Gasnier's Associates Welcome Announcement That He Is to Remain as Director of Productions—First Annual Gathering of Newly Formed Club.

THE first annual beefsteak dinner of the Pathe Club, in a banquet hall at Healy's on the evening of January 15, was a "deliberately friendly" affair. Not one of the 100 men present was too proud to cheer when Charles Pathe, through his associate and interpreter, pro tem, Hedley M. Smith, announced that L. J. Gasnier would remain with the company as general director of productions and that the office of vice president and general manager, vacated by Mr. Gasnier, has been tendered to J. A. Berst.

This immensely sensational rumor, released early in the evening, proved an even better vocabulary accelator than the "Gold Rooster" cocktails. It had been a day of doubt and fears in the Pathe office, for rumor said that Mr. Gasnier was leaving the company, and the members of the Pathe Club were loath to lose their aggressive chief. They feared, as George B. Seitz expressed it, that their first dinner might be a funeral—a time of lamentation and regret. Instead it became a rousing tribute to Mr. Pathe, Mr. Gasnier and Mr. Berst.

Mr. Pathe's announcement of the new line-up of officials brought every man in the room to his feet and the cheering, led by the resonant voice of P. A. Parsons, ended with calls for a speech. Mr. Gasnier said in effect, that he had been with the house of Pathe for sixteen years and that he had always been proud of the association; moreover, he hoped to continue the relationship for sixteen years more. Mr. Smith told of his business dealings with Mr. Pathe long years ago and expressed profound respect for his ability and loyal character. After another popular demonstration, Toastmaster W. A. S. Douglas glanced around the hall in search of a bright looking newspaper man. He selected Fred Beecroft.

And his confidence was not misplaced. Mr. Beecroft rose to heights of wit and wisdom unequalled in his quite talkative past. At each oratorical period, advancing to the declaration that Mr. Berst and Mr. Gasnier comprise an unbeatable combination, the speaker was applauded. Then airily shifting to a more or less delicately whimsical vein he inspired Mr. Pathe to remark that his American experiences had brought no such convincing revelation of native humor.

Having been introduced as a great—or was it the greatest—American director, George Fitzmaurice responded appropriately. Donald Mackenzie avowed his loyalty to Pathe and, not being content to take the cash and let all the credit go, suggested that the names of directors be placed in larger type on lithographs. Director Devon and the Mittenthal brothers were the spokesmen for Heinie and Louie comedies M. Ramirez-Torres expressed unmitigated satisfaction over the news that Mr. Gasnier was to remain as director of productions, whereas Mr. Seitz and Creighton Hale were no less outspoken in their enthusiasm.

J. W. Kyle talked entertainingly of the difficulties met in organizing a club and arranging a beefsteak dinner.

The entertainment was varied, original and—well, call it a bit Frenchy, a trifle sophisticated, or, to be more emphatically American, let's call it "some" entertainment. Toastmaster Douglas offered a question for the departing guests to ponder over on the way home. The French nation gave America the Statue of Liberty. Charles Pathe gave America motion pictures. Which gift is the greatest?"

Guests of the club included Charles Pathe, L. J. Gasnier, Hedley M. Smith, Albert S. LeVino, Thomas C. Kennedy, John Semler, Fred Beecroft, George Fitzmaurice, Donald Mackenzie, Lynde Denig and Samuel Friedman. Club members present were: G. H. Atwood, S. E. Abeles, G. Bardet, J. K. Burger, R. J. Brown, B. Brunet, S. Bernfield, John Clymer, F. C. Davidson, W. A. S. Douglas, R. W. Ensign, C. J. Fisher, A. Gausman, I. W. Goodfield, F. H. Knocke, J. W. Kyle, B. F. Lyons, A. Mittenthal, H. Mittenthal, B. Millhauser, J. C. McLean, R. Navarro, E. J. O'Connor, H. N. Osborn, L. E. Quimet, P. A. Parsons, A. J. Picard, G. A. Powers. M. Ramirez-Torres, F. A. Regan, A. E. Rousseau, C. W. Robinson, W. C. Smith, Geo. A. Smith, G. B. Seitz, C. Somers, F. C. Sumner, L. A. Sheridan, Fritz Wathne, H. J. Walsh, Chas. Westcott.

MIRROR BEGINS PRODUCTION.

The work of producing pictures has been started at the studio of Mirror Films at Glendale, Long Island. Larry Marston is directing a picture in which Nat Goodwin is being featured. Other members of the company are Margaret Green, Raymond Bloomer, P. T. Rollows, William Gregory, Harry Carvill, Ione Bright and Anna Marston.

Wharton Doing General Producing

The Well-Known Brothers and Directors, No Longer Bound by Exclusive Contracts, Enter the General Field of Contract Producing.

IN THEIR steady progress, the Wharton brothers, Theodore and Leopold, widely known as motion picture producers, have arrived at another elevation in their ascent to the uppermost rank of moving picture magnates. This step is marked by the announcement this week that they are to be general producers of motion pictures, henceforth operating at their model plant at Ithaca, New York.

From the time they first launched into the contracting producing business as pioneers in that line, some three years ago, their output has been contracted for exclusively far in advance. Three years of prosperity as contracting producers have enabled them to add to their equipment so extensively that they are no longer obliged to decline contracts that hitherto they have been prevented from accepting. They are equipped to turn out such a quantity of negative that they can supply more features than any one firm could buy, hence the throwing open of the doors for general business for substantial distributing firms.

One of the most reassuring facts about the Wharton brothers' business is that it is not a mushroom growth. It has grown steadily and healthily from a small infant industry to its present size, which covers some forty-five acres of land in Ithaca, New York. From a modest beginning, with no great dreams of empire, it has grown like a healthy plant in a garden spot, and has arrived at its maturity by gradual growth. A recent examination by prominent New York financiers, showed that Wharton, Inc., is a concern consisting entirely of assets and no liabilities. It was further pronounced to be in the first rank of solvency and reliability among the motion picture producing companies.

The Whartons have been motion picture producers for many years. Theodore began with Edison Company considerably over ten years ago. Prior to that he had had a long career in theatricals. After being with the Edison Company, he was identified with the Kalem Company, Pathe Freres, and the Essanay Company. Leopold Wharton began producing about eight years ago with the Pathe Company and remained steadily in the employ of that firm until he embarked in business with his brother at Ithaca. At the present time they are listed among the leading citizens of Ithaca, New York, and have settled there permanently, taking an interest in civic welfare and public matters in general.

General contract producing on the scale undertaken by Wharton, Inc., marks a new phase of the motion picture industry. The Whartons were the first American producers to conceive the idea of taking over a play for complete production from beginning to end. Their first work along this line was done for Pathe Freres. The latter company has taken practically the entire output of the Wharton plant at Ithaca. But in the time that Wharton, Inc., has been in existence it has grown to such proportions that more film can be turned out there than any one firm can use, hence the letting down of the bars, and the invitation to reputable film distributing companies to take advantage of the remarkable facilities of the Whartons at Ithaca. The plant is set in twenty-five acres of beautiful park land. It formerly was known as Renwick Park, an amusement resort that was owned by the Ithaca trolley company, and lies at the shore of Cayuga Lake, just outside of Ithaca. The park was taken over intact, with its wharfage, boats, buildings, its miniature railway, roller coasters, bridges and arbors. The park has been closed to the public, as the demands of business require that it shall be used exclusively for the work in hand.

BALL PLAYER-ACTOR SIGNED BY HORSLEY.

For the role of the "heavy" in "A Law Unto Himself," a five-reel feature production starring Crane Wilbur, which is to be released February 28 as a Mutual Masterpicture, de luxe edition, David Horsley announces the engagement of Louis Durham, a man who has achieved distinction and popularity in two widely removed fields of endeavor.

Durham first came into the limelight of public favor in 1904 as a baseball player. In that year he joined the Brooklyn Club of the National League as a pitcher. He jumped that organization, however, for the Coast "outlaw" league, playing in that circuit for three seasons. In 1908 he was signed by Indianapolis of the American Association, where his good work attracted the attention of the New York Giants, who signed him for the following season. He was with the Giants until 1911, when an accident to his pitching arm put an end to his baseball career.

Rothapfel Opens Knickerbocker

Floral Settings Give a "Near to Nature" Touch and Billie Burke's "Peggy" Gets an Ovation.

By Margaret I. MacDonald.

IT GOES without saying that most of you know that S. L. Rothaphel has taken the Knickerbocker theater by the hand, to be her guardian angel, until such time as the Rialto is ready to receive the patrons of the Triangle program, after which Mr. Rothapfel accompanies said program to its new place of exhibition.

In the one week allowed Mr. Rothapfel as a transformation period, he fastened a few new decorations onto his charge, which proved to be thoroughly becoming, and caused to be installed a new pipe organ. We missed the pretty girl ushers with their triangular bonnets, in spite of the fact that their neatly uniformed male substitutes were scrupulously polite. But there was a coziness about the place, from the moment you entered the lobby, where an abundance of lilacs bobbed at you from their nooks above the great doors, until you had settled down in your seat into the dream atmosphere that seems to be an attribute of the magic wand of Rothapfel.

Many of us remember with pleasure the opening of the Strand theater a couple of years ago. The difference between the effects procured then with flowers, lights, fountains, etc., and those which greeted us at the reopening of the Knickerbocker theater on Saturday night, January 15, was not a marked one. The climbing roses were still there, but not in as great abundance. They were of a pale pink, intermingled with their foliage, and had moved just far enough toward the edge of the proscenium to allow a few tendrils and their blossoms to stray into the roseate light of the boxes. The orchestra had vacated the stage in deference to pretty Billie Burke, who was making her screen debut, and now sat half hidden behind a railing artistically festooned with roses. Neither was the fountain forgotten. It lay at the foot of a terraced slope, back of which stretched a rustic perspective of winding roads, woodlands, and hills, and a sky that dissolved itself into the violet hue of night, or the rosy tint of dawn at the magic touch of Rothapfel. And about the fountain at the opening of the program tripped a wood nymph, impersonated by a graceful young danseuse, Hilda Biyar, to the strains of Greig's "Au Matin."

About the entire performance at the Knickerbocker that night there was a "near-to-nature" touch. And when it was fairly launched, we forgot that we had been forced into a patient wait of three-quarters of an hour before it began, and that even after that it became necessary to "draw the blind" on a badly-behaved back-drop, before the beautiful rivers of France were allowed screen space in which to flow. Our nerves were finally quieted by Carl Bohm's "Still wie die nacht," tastefully rendered by Ruth Freeman in a deep, rich contralto; and after the last note of Victor Schertzinger's song "Peggy," dedicated to Billie Burke, had died away, the subject of the song smiled at us from the screen in the Ince production of the same name. At the close of the picture the large audience sighed in vain to behold in person charming Billie Burke, whose screen debut had been pronounced by them a decided success. She failed to appear, even after the most vociferous applause. But as we left the theater a huge and beautiful floral offering, which stood in the lobby, awakened a suspicion that perhaps the witching smile of "little Billie" was hidden somewhere in the curtains of one of the boxes.

FAIRBANKS WILL LIVE IN CALIFORNIA.

Douglas Fairbanks, whose recent achievement in the "Lamb" started him on a successful moving picture career, is preparing to migrate to California. The "caravan" (or is it the 20th Century Limited?) leaves for the west this coming Saturday. And from the looks of the trunks, bags and general merchandise, which Mr. Fairbanks is accumulating to take with him, it seems as if he is planning to settle down in the west for life. And certainly, if the actor is to accomplish the extensive program which the Triangle studios have laid out for him, it will be a long time before Broadway sees anything of him except as a screen ghost of himself.

Homebuilding is a happy prospect which Mr. Fairbanks is anticipating. He is thoroughly tired of hotel-living and is determined to build up a real home of his own. A comfortable house has been engaged for him already, and from the looks of the household and gardening utensils, which the star is collecting to take with him, his plans apparently include extensive farming as a side-attraction to his studio posing.

Essanay Serial Looms Big

"The Strange Case of Mary Page" Opens Strong—Has Many Thrills and Arouses Deep Interest.

THE first two episodes of the forthcoming Essanay serial, "The Strange Case of Mary Page," have been shown at private exhibitions in New York, greatly to the delight of those who were invited to view them. Since it has been the rule that a serial must have a train wreck, an automobile smash-up, or some equally deathdealing catastrophe to provide the necessary "punch," it will be something of a revelation to film experts to see a picture that has plenty of "punch" without the usual calamity.

Just as a reminder it may be said here that "The Strange Case of Mary Page" will consist of fifteen parts of two reels each, released every week commencing January 24, through the General Film Company. Much advertising of a very special nature has been prepared for this serial and the story is appearing in a large number of big and small town dailies, as well as The Ladies' World, for which it was written by Frederick Lewis, author of "What Happened to Mary," the first of the serials.

The Essanay is producing this serial with great care under the direction of J. Charles Hayden, with Edna Mayo and Henry Walthal in the leading roles.

Bronx Exhibitors Install Officers

President John J. Wittman Starts on His Fourth Consecutive Term Under Most Favorable Circumstances.

AT THE regular gathering of the Cinema Exhibitors' Association of Bronx County on the evening of Thursday, January 13, John J. Wittman was for the fourth time duly installed as president of the organization. Mr. Wittman thanked the members for the unfailing support they had given him during the preceding year. The following officers were also installed: vice-president, Henry Cole; treasurer, Herman Polak; financial secretary, John Bolte; recording secretary, Frank Allen; sergeant-at-arms, William Colby; trustees, Henry Newman, Adolph Bauerenfreund and Hans Suckow.

At the conclusion of the ceremonies the members and their guests sat down to a banquet. Treasurer Polak was toastmaster. He congratulated President Wittman and his fellow-officers on their work of the year. Addresses were made by Senator James A. Hamilton, who had officiated as installing officer; Assemblyman M. Maldwin Fertig, Alderman Harry Robitzek, Julius Tobias, counsel for the Children's Society of Bronx County; W. B. F. Rogers, one time attorney for Manhattan exhibitors; Frank Fitzpatrick, chief inspector of gas and electricity of the Bronx, and Jacob Glassen.

There was much favorable discussion on a suggestion that the Bronx exhibitors have drafted a bill permitting unaccompanied school children to visit motion picture theaters after school hours, the theaters to provide for the stated periods matrons who would keep an eye on the little folks. It was agreed that the matter should be taken up in the near future.

The speeches were interspersed with entertainment by professionals, among those contributing to the pleasure of the evening being James J. Marron of Marron and Lamar. The occasion was one of the best held under the auspices of the Bronx picture men—and they have a reputation for putting over good times.

SPECIAL PRESS SERVICE FOR BLUEBIRD FEATURES.

The headquarters of Bluebird Photoplays, Inc., have been established on the seventh floor of the Mecca Building, at 1600 Broadway. Sol J. Berman is in active command, and his wide acquaintance in the film trade, especially among exhibitors, will be accepted as a popular selection. Mr. Berman's close association with one of the biggest film distributing organizations in the country gives Bluebird Photoplays the advantage of an experience that counts most in film success—the distribution and marketing of productions.

The office arrangements are excellent for the prompt and active transaction of business and there is a large force of employees to give the best possible attention to exhibitors. One important feature in co-operation will be the press department which will work to the best interest of the individual exhibitor. Whenever special publicity work is required, to serve any immediate purpose, it will be turned out exclusively for the exhibitor who needs it for the promotion of Bluebird Photoplays. This service will, of course, be supplemental to the press sheets and general newspaper assistance that usually goes with a feature service.

Rowland Refused Injunction

Judge Mayer Declines to Interfere With Directors of General Film Company.

THE attempt of Richard A. Rowland, president of the Metro Pictures Corporation, to have the Federal District Court interefere with directors of the General Film Company, failed on Friday, when Judge Mayer refused to grant an injunction preventing the purchase of the Greater New York Film Rental Company by the General Film Company.

Mr. Rowland began proceedings Wednesday as a preferred stockholder of the General Film Company. He alleged that the General Film Company was about to waste the assets and property of the organization by purchasing the Greater New York Film Rental Company. He asserted the directors were on the eve of the meeting at which this purchase was to be authorized. He further set up that the General Film Company was taking this action in order to avoid the payment of $1,800,000, as triple damages in a Sherman lawsuit against the General Film Company by the Greater New York Film Rental Company. Upon the application of President Rowland of the Metro, Judge Mayer issued an order to show cause which was returnable upon Friday.

President Rowland was represented before Judge Mayer at the hearing Friday by Dwight Macdonald. S. O. Edmunds of 32 Liberty Street, and Judge R. O. Moon of Philadelphia, represented the General Film Company.

The attorneys for the General Film Company pointed out to the Court that while Mr. Rowland was a preferred stockholder of the organization represented by them, nevertheless, he was president of a rival concern, the Metro Pictures Corporation. The Court, they said, could easily fathom Mr. Rowland's motive in the matter.

Messrs. Edmonds and Moon contended that such a purchase as that Mr. Rowland had said would be made was entirely within the discretion of the directors of the General Film Company and that the Court had no right to interfere.

Judge Mayer accepted this view of the situation and dismissed the temporary order, refusing to issue the permanent injunction asked for by President Rowland.

H. B. Warner's Triangle Debut

H. B. WARNER has completed his first play, "The Raiders," for Thomas H. Ince, and is nearing the completion of the second, "The Beggar of Cawnpore." In this second play he has to wear a beard. An actor considers his face his trademark and he wants his trademark to be easily identified. However, Mr. Warner made no kick. "If I can't act the part well enough to overcome so small a handicap I don't deserve it at all," he said. "All I want is a chance to do a real characterization. If it's good Warner won't be overlooked!"

H. B. Warner.

England has never sent a more popular young actor to this country than Henry B. Warner. As the star of "Alias Jimmy Valentine" he played a whole year to capacity audiences in New York and to equally large business for several seasons thereafter on the road. More recently he was the star of "The Ghost-Breaker." He is tall, lithe, good-looking, an expert horseman, a man of cultivation, grace and modesty. "The Beggar of Cawnpore" will afford him special opportunities for he had relatives in the East Indian army, has traveled extensively there, and the India of Tagore and Kipling is as familiar to him as London, New York or Los Angeles. Here is how Mr. Warner regards the relationship of the legitimate and the pictures:

"The actor comes nearer to creation in the present day photoplay than he does in stage parts. An acting stage company devotes itself to expressing as exactly as possible a well-considered plan of the dramatist, but the photoplay is generally a free collaboration of dramatist, director and player. The actor thus wins a stimulating and valuable experience in each picture that is far beyond what the run of stage work offers. He is really creating to an extent that has never before been allowed him."

Flickers in Philadelphia

FOR many years there have been any amount of things that I'd rather do than consider a ride to Philadelphia. To-day I can't think of a thing I would want to consider in preference to it. The reason for the change in mind probably lies in the fact that I had heretofore never met the proper folks.

Last week I visited the Lubin plant to say "how-do" to any new faces that may have arrived since my last trip. While there I had the pleasure of watching George Terwilliger directing his company. After convincing himself I had nothing to do that evening, George insisted that I should visit his home after work. I accepted. I arrived about the same time that a dozen others did. After being introduced I found I was the only one present not a member of the Lubin forces.

Well, we "let George do it," and he started the party. We were all well seated when Terwilliger gave us our first shock of "static." From then on the party continued merry.

George Spink, the new publicity manager, entertained with the piano and his songs launched another "static" from the host. It was Mrs. Terwilliger's duty to see that enough "static" was kept in the air. Crawford Kent and Helen Green whistled all the sentimental ballads that Kent could play, while Clay Green, director and playwright, amused all with his knitting. Without worsted or needles Mr. Green manipulated his fingers so that one would swear that he was doing some really difficult fancy work. Of course that produced more "static."

* * *

Earl Metcalf, comedy director, got a good laugh with his antics. His movements were so fast that it was an easy matter to notice the coming "static." So it went from one to the other. Everybody had something to do. The other members of the party were, Mrs. Clay Green, Mrs. Francis M. Green, scenario editor, Leslie Austin and Clarence Elmer, leading men; Miss June Daye, leading woman, Mrs. R. Bassett and Dan Burns.

It seems that the Lubinites have a weekly get-together, during which the past and future weeks work is discussed at length. After the business is done with, a little play and refreshments well oiled with "static" are indulged in before the "good night."

* * *

Our good old friend, Watterson R. Rothacker, will be in New York for about a week or ten days. While in town Rothacker will make his home at the Biltmore.

* * *

Edward St. George Hardin, in society, but in business and for short, Eddie Hardin, arrived in New York Thursday morning and hopped a rattler for Chicago and home the same afternoon. Hardin is main hustler for the American Poster Company, Inc.

* * *

Earle Metcalf has an idea that a moustache is becoming to a naval officer and intends to show one at the Screen Club ball in February. His friends don't think the deception possible.

* * *

A good ride upstairs is guaranteed now in the World Tower Building. Their lifting facilities have always been a joke, so to make good the building management has discharged the entire staff of hall and elevator men. Leavitt building please note.

* * *

Joe "Wah-Ho" Farnum has tired of surf bathing and rolling out of the ocean. Joe is no longer with Ocean Film Company. He is devoting his time to his own company at 220 West 42nd street.

* * *

Harry "Metro" Cohen is back again in New York after a stay in the far West. The Coast, I believe.

* * *

What's the idea of the mysterious person in room 2402 World Tower Building?

* * *

Jay Cairns?!

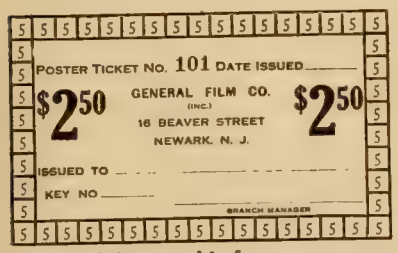
MAC.

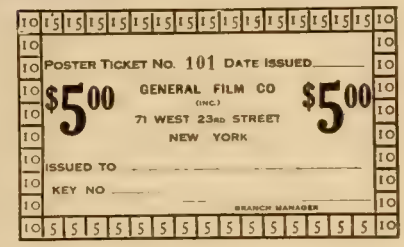
Poster Ticket System

Plan to Avoid Friction in Handling of Matter Devised by President Berst.

IN his desire to do away with all possible causes of friction between the exhibitor and the branches of the General Film Company, President J. A. Berst recently put into operation in the two New York branches (23d street and Fourth avenue), a new plan for dealing with posters. This is a ticket system. The plan has now been in use in the two branches for two weeks, and already it has proved the source of great satisfaction to exhibitors, who state they were glad that conditions under the old system had been remedied.

The friction in the average exchange between the exhibitor and those in charge of the poster department was due chiefly to the fact that while the exhibitor was billed for his film service weekly in advance, the bill for poster service was rendered at the end of the week for posters taken during that week. Almost without exception the exhibitor paid for his film service in advance and wished to settle for the posters at the same time.





Exhibitors could see no reason for the second bill. Usually they came, or sent to the poster department for explanation. The poster department made the matter clear with the result that the exhibitor invariably reuested that poster service be billed weekly in advance, just as film service was.

Under the new system tickets are issued. They are in $5 and in $2.50 denominations. The first is blue and the second pink for speedy identification. The exhibitor is enabled to purchase these tickets at any time. When he takes paper from the branch, the punch mark upon the ticket shows the amount taken. The $2.50 ticket has divisions each of which represents five cents. The $5 ticket has five, ten and fifteen cent divisions for convenience in handling one, three and six sheets.

Through the use of these tickets, all friction between the exhibitor and poster department in regard to the quantity of paper supplied is eliminated. Frequently the exhibitor was not at all certain as to the number of posters which his employees had taken from the branches. He had no check upon his employees. The card system provides this check.

C. W. Allers, who is in charge of the poster department of the 23d street General Film branch, states that as soon as the card system was explained to exhibitors, several weeks in advance of its actual installing, they wished to purchase cards. They regard the device as one which makes for simplicity and efficiency in their dealings with poster departments. The exhibitors were also gratified at the reducing of possible friction to a minimum.

HENLEY IMPROVES RAPIDLY.

Hobart Henley, who was injured in an automobile accident during the fourth episode of the Universal Company's "Graft" serial, in which he has the leading role of the district attorney and who was confined to the hospital for more than a month, will soon be himself again.

Henley discarded one of his crutches early this week, and Dr. Lloyd Mace, who has been attending the popular young actor, says Henley is improving so rapidly that in another week he will be able to resume his role in the series.

V-L-S-E EXCHANGES HOLD CONVENTIONS.

With a view to further developing a partnership plan between the offices and their exhibitors, the attaches of the Big Four branches in Seattle and Kansas City, held conventions at their respective headquarters last week. The status of business generally in the territories covered by the two branches was analyzed and plans outlined to stimulate the support of photoplay theaters in those sections which because of local conditions are somewhat depressed.

The Kansas City convention was attended by E. R. Pearson, manager of the Kansas City office; S. W. Hatch, manager of the St. Louis sub-office; John Noehrn, St. Louis booker; Joseph Gilinsky, J. E. Storey, R. L. White, H. E. Stahler, A. G. Reed, representatives; F. F. Nine, Kansas City booker; L. J. Scott, publicity manager of that territory.

At the Seattle gathering there were, in addition to Tom North, manager of that branch, Philip Lowry, Oregon representative; T. C. Montgomery, Western Washington representative; C. R. Kearny, Spokane representative, and Edward Watson, assistant branch manager and booker.

Popular Plays and Players Active

Mme. Petrova Has Program That Will Keep Her Busy for Many Weeks—Another Feature for Edmund Breese.

POPULAR Plays and Players' productions for the Metro program promise to reach a high mark during 1916, according to an announcement made this week at the Metro offices. Three elaborate five-part features have already been prepared for Mme. Petrova, Metro's famous emotional star, while Edmund Breese, whose first Metro production of the New Year, "The Lure of Heart's Desire," a highly dramatic story with its locale divided between the sparkling lights of Broadway and the desolate Alaskan wastes, was released in the Metro program, January 17, is shortly to be at work upon another important feature picture, as yet unnamed, under the direction of Francis J. Grandon.

Mme. Petrova, who has now given up her stage engagements altogether, to devote herself exclusively to the production of distinctive photoplays for Metro, under the direction of Popular Plays and Players, has already begun work on her first picture. It is called "The Soul Market," and presents a dramatic story built around society and the stage, which will call for the highest display of Mme. Petrova's emotional powers. This feature is now being made in the studio at 228 West Thirty-fifth street, which was recently taken over by the Popular Plays and Players to produce Metro features.

Following "The Soul Market," Mme. Petrova will immediately begin work on another five-part screen production, "The Scarlet Woman." Next she will be seen in "Playing With Fire." All three of these features were written by Aaron Hoffman especially for Mme. Petrova. In fact, he has written nearly all of her vehicles since she went into pictures. Mr. Hoffman was one of the foremost writers of musical comedies and vaudeville plays in the country before he began to devote himself to the silent drama.

Le Vino Leaves Arrow

Scenario Worker and Publicity Man Plans to Make at Least One Big Production Each Year.

ALBERT S. LeVINO, from its inception the secretary and treasurer of the Arrow Film Corporation, has tendered his resignation from that organization, with the request that his fellow-directors accept his resignation at the earliest possible moment. Pending the return to New York City of W. E. Shallenberger, president of the Arrow company, no announcement can be made of Mr. LeVino's successor.

Mr. LeVino leaves the Arrow organization in order to resume the writing of feature pictures and to engage in the production of at least one special feature a year. These special features are intended for bookings in only the largest legitimate theaters and not for release on any program. He found it impossible to do this with the Arrow organization, which produces solely Gold Rooster features for Pathe.

For fifteen years Mr. LeVino has been a successful writer of special magazine articles and of fiction. Just before his association with the Arrow company Mr. LeVino was for more than a year with the Mutual publicity departments. In collaboration with Harvey F. Thew he has just completed a five-reel adaptation of "The Woman's Law" for Miss Florence Reed, which Lawrence B. McGill is directing as the Arrow's first Gold Rooster feature.

Messrs. LeVino and Thew are now at work on three five-reel features, one of which is an adaptation and the others original scripts for one of the big producers. Mr. LeVino will shortly open his own offices uptown so as to be in close proximity to the offices and studios of the prominent producers. He and Mr. Thew have been invited by Mr. Shallenberger to write scenarios for the new "Who's Guilty?" series, which Arrow is shortly to make for Pathe.

Berst Leaves General Film

Declines Re-Election as President and Will Probably Return to Pathe—Rumor that Lewis J. Selznick Leaves World Film.

DAME RUMOR was particularly busy with the big men in the business this past week, but, despite the apparently good grounds for the reports circulated, no definite developments along the lines prognosticated have occurred up to the time of going to press—Tuesday, January 18. There is no denying that the pot is seething and that there is every indication that things are happening under the surface, but the lid is down tight and some one is sitting on it with a stern determination to keep it tight, at least, for the present.

The first rumor had to do with Lewis J. Selznick, vice-president and general manager of the World Film Corporation, and vice-president and supervising director of the Equitable Film Corporation. Under a Cincinnati date line the New York daily papers published a statement from George Cox, president of the World Film, to the effect that Mr. Selznick was out of the board of directors of that organization. Other reports had it that the World Film would amalgamate with the Equitable, but confirmation of these statements could not be obtained in New York.

Regarding J. A. Berst, president of the General Film, it was announced that he had been elected vice-president and general manager of Pathe Exchange, Inc., to take the place of L. J. Gasnier, who had resigned to become director of productions. This announcement was quickly denied by all parties interested. So there you are. Everybody says it's not so.

General Film Stockholders Meeting.

At a meeting of the stockholders of the General Film Company, held January 18, the following directors were elected for the ensuing year: W. N. Selig, George Kleine, George K. Spoor, Ferd Singhi, F. J. Marion, P. L. Waters, J. A. Berst, C. H. Wilson, A. E. Smith and Paul Melies.

The directors were in meeting at a late hour Tuesday night, but up to the time of going to press it had not concluded the election of officers.

Mr. Berst, speaking for himself, said definitely that he would not accept re-election to the office of president, although he had been urged to remain. While he denied that he had been elected to the office of vice-president of the Pathe Exchange, the conclusion is justified that he will accept that position when it is formally tendered him.

TOM CHATTERTON JOINS AMERICAN.

Tom Chatterton, who has achieved a number of notable film successes, has been engaged in the capacity of actor-director by the American Film Company (Mutual), Inc. Director Chatterton has been commissioned to produce one two-reel drama weekly, to be released under the "Mustang" brand in the Mutual program. Anna Little, Frank Borzage, Jack Richardson and other well known American (Mutual) actors and actresses will be under Chatterton's direction.

For a number of years Chatterton was on the stage. Recently he has been acting and producing pictures for another company at its California studios. His first production for the Mutual program is "The Cactus Blossom," a two-reel subject, in which Miss Little and Frank Borzage take the leading roles. "The Cactus Blossom" is scheduled for release December 31.

ARTHUR JOHNSON IS DEAD.

Arthur Johnson, one of the earliest screen players and always one of the best, died at his home in Philadelphia on Monday last. He had been incapacitated for work for some time. Death was due to tuberculosis, the end being hastened by injury in a recent accident. Mr. Johnson was one of the old-time Biograph players. For some time he also was with Reliance. About six years ago he joined the Lubin players, and remained under the Lubin banner until the end. He joined the Screen Club at its organization, being the initial first vice-president.

HARRY LEONHARDT TO GO TO CHICAGO.

Harry Leonhardt, special representative on the Pacific coast of the Fox Film Corporation, has been in New York for a few days. He left on Tuesday for Los Angeles, his headquarters. He will stop off at Chicago, Seattle, Portland and San Francisco. After straightening out matters in the Southern California city he will remove to Chicago, where he will assume charge of the Fox middle division.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

Hazel Dawn at the Strand.

HAZEL DAWN in the Famous Players Film Company's production, "My Lady Incog," is at the Strand theater. The story is a combination of thrills and comic situations, the settings of which Director Sidney Olcott took the company to St. Augustine and Jacksonville, Fla.

The Strand Topical Review contains some interesting news and European War pictures. In order to give the audiences the very best news service in pictures the management now use news pictures taken by four different concerns. Other screen attractions are interesting travel pictures and educational studies and a new comedy. The Strand Quartette, Martha De Lachmann, soprano; Edith James, contralto; Martin Richardson, tenor, and Bruce Weyman, baritone, are also on the program.

Vitagraph Theater Bill.

William Courtenay appears this week at the Vitagraph theater in Cyrus Townsend Brady's "The Island of Surprise." Assisting Mr. Courtenay are Eleanor Woodruff, Zena Keefe, Charles Kent, Anders Randolf, Julia Swayne Gordon, Charles Wellesley and Denton Vane.

The film, which is produced in five parts under the direction of Paul Scardon tells the adventures of a young man cast away on a South Sea Island with the girl he secretly married, and the girl whom his father has picked out for him to wed.

The bill also includes "A Telegraphic Tangle," a one-reel with Mr. and Mrs. Sidney Drew, and "Bill Peter's Kid," a three-reel drama, featuring Mary Anderson and William Dangman.

Triangle Program at the Knickerbocker.

A new era in the Triangle tenancy of the Knickerbocker theater began this week when Samuel L. Rothapfel offered Billie Burke in her first picture play, and Sam Bernard as a star in Keystone comedy. "Peggy," a Scotch comedy, is the medium in which Thomas H. Ince introduces Miss Burke in her long promised debut as a screen star. Bernard appears as a chef in a Mack Sennett conception called "Because He Loved Her." The Knickerbocker has been completely overhauled during the last week, under Mr. Rothapfel's direction. One radical change at the Knickerbocker is the policy of continuous performances seven days a week, from one o'clock to eleven. Prices have been re-arranged to correspond to the new policy. William H. Thompson heads the Billie Burke supporting cast, which includes William Desmond, Charles Ray, Gertrude Claire, Mona Thomas and others. Mae Busch, Glen Cavender and Harry McCoy are the principal funmakers in Sam Bernard's support.

"The Golden Chance" at the Broadway.

At the Broadway theater Cleo Ridgely and Wallace Reid are appearing as co-stars in the Jesse L. Lasky production of Jeanie Macpherson's thrilling society drama. "The Golden Chance." A modern Cinderalla is the leading character. From the depths of poverty, the girl is introduced among the leaders of society, only to be cast back again by her drunken, thieving husband.

Miss Ridgely and Mr. Reid are of great assistance to the picture's success, and the production is fully up to the Lasky standard. Pathe weekly news, colored scenarios, cartoons and comedies complete the program.

UNIVERSAL EXCHANGE MANAGER WINS WATCH.

M. H. Hoffman, manager of exchanges of the Universal Film Manufacturing Company, announces that L. L. Henley, manager of the Universal Film & Supply Company, Oklahoma City, Okla., is the winner of the solid gold engraved watch, which he offered six weeks ago to the branch exchange manager who showed the greatest net profit increase for a four-week period beginning November 22. It is Mr. Hoffman's intention to give a prize valued at $100 every four weeks to the manager showing the greatest net profit over the preceding four weeks, and Mr. Henley has the distinction of being the first prize winner.

The present period closed January 8, and the winner will be announced shortly. The exchange managers are just beginning to warm up to this contest, and there is a great deal of interest being manifested by the different managers, who are all anxious to be sporting one of Mr. Hoffman's watches.

With World Film Directors

Formidable Staff of Capable Producers to Be Augmented—Some Big Men on the List.

VALUABLE additions to the present corps of directors of World Film are contemplated in the immediate future to keep pace with the scale and magnitude of the productions of this firm. Negotiations are now pending for the enlargement of local studio space and facilities in addition to the big plant planned for Cuba in the Santiago district, where Clara Kimball Young will be featured in a series of noteworthy film plays.

There is Maurice Tourneur, the big amiable Frenchman, whose masterly craftsmanship was never better shown than in the recent World production of "Trilby." There is the veteran, Barry O'Neill, who not only can stage a picture, but can make a good scenario out of a bad one. Then that distinguished playmaker, Oscar Eagle, who long before pictures became the rage was doing such important creative work as staging "The Christian," for Liebler & Co. Hardly less well-known is genial Emile Chautard, who learned his art staging the first of the famous French film comedies and who since then has given the screen more than a score of successful feature productions. Lastly, and named in that order only because of their comparative youth, come Frank Crane and Edwin August, both of whom have been responsible for numerous film successes, and are now at work upon two of the World Film's most ambitious productions.

Director Tourneur is at present engaged in screening George Beban's new and delightfully original story temporarily entitled "The Genius-Pierre." This picture, ranging in scenic scope from the valleys of Picardy and the boulevards of Paris to the swarming sections of New York's lower east side, has given the noted director what he considers his greatest artistic opportunities. For more than ten weeks, Tourneur, Beban and a big company of specially selected film favorites have worked with infinite pains upon more than 350 scenes and the picture is only now nearing completion.

Director O'Neill, whose latest work, the film presentation of Holbrook Blinn in "Life's Whirlpool," is now being enjoyed by the picture patrons throughout the country, has returned to the South with Mr. Blinn and a large company to begin work on his next production. This will be a picture dealing with life during the reconstruction period in the South just after the Civil War. It will call for every ounce of ability this noted director possesses. Some of the scenes in this picture deal with the closing moments of the great war and involve the use of an army of several thousand men in Confederate uniform and other field equipments. It was necessary to engage a special train of ten cars to carry the effects from New York to Montgomery, Alabama, which will be Mr. O'Neill's headquarters until the main exteriors of the new feature play are completed.

Director Eagle's latest contribution to the World Film program of sterling five-part features is the presentation of Henry Russell Miller's noted American novel, "The Ambition of Mark Truitt." The final interiors of this picture are now being completed at Fort Lee, after which Director Eagle will begin work on a new script with the same star.

Director Chautard is in the middle of his work on the film version of Jules Eckert Goodman's sociological drama, "The Point of View," in which Miss Frances Nelson will make her debut as a real, honest-to-goodness star. This skillful director can be counted on to give Miss Nelson every opportunity to make her first starring venture one of the season's greatest triumphs.

Frank Crane at present holds the fort alone in the huge new Paragon studio, where he is putting the statesque Kitty Gordon through her first experience as a film star. This picture, adapted from the novel "As In a Looking Glass," deals with official and social life in Washington, the nation's capital, and offers both Mr. Crane and Miss Gordon exceptional opportunities for colorful and brilliant effects. In fact, the combination of gorgeous gowns, gleaming military and diplomatic uniforms and the star's world-famous, and justly so, back, has proved such a strain on director Crane's eyes that he now goes about his work in a cap with a transparent green visor.

Edwin August is making his premiere with the World Film as director in the production of a great Russian drama in which the peerless Clara Kimball Young is next to be seen. The young director is on his mettle to produce a picture that will prove a veritable triumph for all concerned. Private showings of the reels already consumed would indicate that the World has found in Mr. August a master craftsman.

Oliver Morosco Signs Broadhurst

Noted American Dramatist Will Supervise the Adaptation of Many of His Plays for the Screen.

THE Oliver Morosco Photoplay Company has just closed a contract with George Broadhurst, the famous international playwright for all of his plays and for all of his future extending over a term of years. This is said to be the largest contract made with any author since the commencement of the motion picture industry. Among the plays to which the Oliver Morosco Photoplay Company has acquired the motion pictures rights are the following: "The American Lord," "The Wrong Mr. Wright," "Why Smith Left Home," "The Speculator," "A Fool and His Money," "An International Marriage," "The Crown Prince," "The Law of the Land," "The Captain," "The Easterner," "What Money Can't Buy," "Don't Weaken," "A Man and His Wife," "A Lucky Dog." Included in the Morosco-Broadhurst deal also are the following, played by T. W. Broadhurst: "Justice," "The Plainsman," "The Holy City" and "Winning Him Back." Mr. Broadhurst will supervise the scenarios of all these plays, which will insure the production on the screen of all dramatic values which have made them famous throughout the world.

George Broadhurst.

Mr. Broadhurst is undoubtedly the foremost dramatist in America and his association with this organization proves conclusively the advance that motion pictures are making in the development of the silent drama. Mr. Broadhurst being a comparatively young man, the author of such plays as "Bought and Paid for," "The Man of the Hour," etc., it is felt that he should in the next four or five years be able to give to the motion picture art some of the most important original plays ever seen on the screen.

It is estimated that Mr. Broadhurst's royalties amount to more than $150,000 per year, and that several companies were bidding very high for his association with them.

The importance of this affiliation between Mr. Broadhurst and the Morosco organization, which releases its product through the Paramount program, can hardly be overestimated in its far-reaching effect upon the motion picture industry. Those who have discussed this remarkable announcement were of the opinion that no more marked evidence of the development of the business has ever been given than the association with a photoplay company of this wonderful writer whose previous efforts have been devoted practically exclusively to the speaking stage. It is understood that Mr. Broadhurst begins his services with the Morosco Company at once, although the announcement has yet to be made as to which of the plays will be the first to be filmed.

DRUM HAS NEW SALES IDEA.

A unique sales idea has been hit upon by Harry C. Drum, the assistant general manager of the World Film Corporation. His scheme is an entirely novel one for business getting and partakes of the nature of an inspiration. World Film salesmen, thanks to Mr. Drum's plan, now carry real "samples" with them and do not depend on their rhetoric and powers of persuasion to sell their firm's features. The "sample" in question is what Mr. Drum calls a "sales-reel" and has created a deal of business and a gread deal of favorable comment. The reel consists of about a thousand feet of film, showing scenes from the World's most recent big feature successes, pictures of the World's stars in novel poses, interesting data concerning World Film and brief pictures and descriptive matter of every phase of the World's activities.

Chicago News Letter

By JAS. S. McQUADE.

Advertising a Serial

Essanay's Plan for Exploiting "The Strange Case of Mary Page"—A Marvel of Modern Publicity Tactics.

IN A CONVERSATION with George K. Spoor, president of the Essanay Company, the other day, I learned that after the idea of producing "The Strange Case of Mary Page" first occurred to him, fully nine months were spent in studying the situation from every angle.

The plan for the exploitation of the serial was developed gradually and was made much easier of accomplishment by reason of Essanay's valuable connection with the McClure publications. This connection clearly showed the way to handle the publicity most advantageously. With twenty of the best-known magazines in the country to carry advance advertising of the serial for a period of two months and over before the release date of the first episode was announced, while the story on which the serial was based was running concurrently in The Ladies' World, the entire country was acquainted with Essanay's project. These magazines reached a wide circle of moving picture patrons, whose interest was immediately awakened in the filming of the story of the great murder mystery.

To reach a still wider circle of readers interested in moving pictures, a publicity campaign has been arranged with 123 large dailies of the United States, every one of which will carry the serial story during the period that the 15 episodes of the filmed story will be released. Many of these newspapers never before published a serial story of the kind. Prominent among these newspapers are the New York World, the Boston Post, the Chicago Daily News, the Detroit Free Press, the Cleveland Plain-Dealer, the Denver Post, the San Francisco Chronicle, the Los Angeles Times, the Portland Oregonian, the Seattle Post-Intelligencer, etc. The dailies on the list encompass every nook and corner of the country, and each of them will carry both advertising and the serial story for a period of 15 weeks.

The story in The Ladies' World was written by Frederick Lewis, and the serial scenario was done by H. S. Sheldon. The first four episodes, comprising two reels each, are already completed by Director Hayden, and the first release will be made January 24, through the General Film Company.

At the time of writing Mr. Spoor tells me that nearly 50 expert men are in the field booking the serial. These men, while working independently, are also working in connection with the General Film Company's office in the territory covered by each of them.

The first episode was shipped out to all parts of the country on January 11, for the special viewing of exhibitors, and the same policy will be followed in the case of each of the remaining 14, the advance showing being for the special benefit of exhibitors.

Before the showing of the first episode, Mr. Spoor assures me that at least one-quarter of a million dollars' worth of bookings had been secured by ris representatives in the field. He also tells me that numerous telegrams and letters have been received from exhibitors in all parts of the country, who have viewed the first episode, assuring him that if the succeeding episodes are kept up to the standard of the first, "The Strange Case of Mary Page," will be the greatest of all successes in the moving picture serial line.

On Federal Censorship of Moving Pictures.

Appended are editorials of the Chicago Examiner and the Chicago Evening News on the subject of federal censorship of moving pictures.

The editor of the News in one paragraph, as will be seen, makes this statement, "It is not, however, true that an adequate censorship of moving pictures would lead to an invasion of the liberty of free speech and a free press."

That is just the rub. How are we to get an "adequate" censorship?

The fifth paragraph of the Examiner editorial meets this very question, with respect to showing the great difficulties in the way.

A recent editorial in the New York American contained the following paragraphs which convey what "adequate" treatment of the moving picture means:

We have no official federal board to sit in judgment upon American literature or American newspapers. We have no federal juries to require orators to rehearse before them before they may deliver their orations to a breathless public.

But we do have adequate laws protecting the public against indecent literature, indecent newspapers, and indecent speakers. If persons violate these laws they do so at their own risk. They can be punished after the act. We should have laws to protect society against indecent films, but we have such laws already.

We don't need any more federal guardians.

The Examiner editorial:

The Examiner believes federal censorship of moving pictures to be unconstitutional. But even if the courts held such a censorship to be constitutional, there are other weighty objections which Congress should consider.

In the first place, a board of censors would be bound by no other rule than its own judgment in matters of morals, religion and education. Therefore, in these very matters upon which intelligent persons must differ, and always will differ, the whole people must submit to the judgment of a few individuals.

Millions of adult, intelligent American citizens would have their pictorial entertainment and education limited to just whatever a few censors thought they should be allowed to see.

We submit that the theory of our institutions is NOT that we grown citizens are children, who need moral, religious or educational guardians, but that we are all EQUAL SOVEREIGN CITIZENS, free to use our own judgments, to make our own standards and to entertain and instruct ourselves as we see fit, within the limits of orderly decency.

It ought to be evident to any man that just as no newspaper can please every taste, or can avoid offending some one's prejudices, so no moving picture dealing with moral, religious or educational problems can please every taste or avoid offending some prejudices. And it would be impossible for picture producers to tell in advance what might or might not run counter to the taste or to the prejudices of some censor.

Historical pictures, biblical pictures, current war pictures—all these are sure to excite the disapproval of some persons; and it is hard to imagine an educational or historical picture play which the board of censors would not be importuned by some of its own members to forbid.

Now, such procedure is wholly foreign to the theory of free government under which we Americans live. Any citizen has a constitutional right to produce papers, pamphlets, books or picture plays to spread any religious or historical or economic theory he wants to teach, and the remedy those have who do not like his teachings is to let the papers or pamphlets or books they do not like go unread and to stay away from the picture plays they do not want to see.

It is infinitely better that everybody's religious or political prejudices be occasionally offended by some publications, whether in print or in pictures, than that the liberty of either the printed or the pictorial press should be subjected to an irresponsible and un-American censorship.

We are unable to understand how any member of Congress who has the least respect for democratic free government can vote for this bill to suppress the freedom of the pictorial press.

The News Editorial:

Shall the federal government act as censor for the moving pictures? The question is up for settlement now. The measure before Congress will, if it becomes a law, create a federal moving picture commission of five members whose tenure shall be six years. These may appoint advisory and deputy commissioners, the annual cost of all salaries not to exceed $40,000. The commission will be a part of the bureau of education. The commission will license every film intended for interstate commerce, unless it is obscene, indecent, immoral, inhuman, depicting prize fights or bull fights or tending to corrupt morals or to incite crime. In case the bill passes, no film can be shown in any territory under federal jurisdiction unless approved by the commission.

Certainly many delicate problems are involved, among them every community's natural wish for home rule and the undesirability of creating a bureaucracy in Washington. It is not, however, true that an adequate censorship of moving pictures would lead to an invasion of the liberty of free speech and a free press.

The moving picture is here, undeniably an influential factor in modern life. The theaters are patronized chiefly by women and children, who ought to be protected from greedy and inartistic producers who make improperly sensational pictures. It must be evident to any observer that the local censorships have in too many cases fallen short of their purpose. The federal censorship would be strong enough to eliminate the obscene and corrupting picture as thoroughly as the government has eliminated the lottery and similar evils that were beyond control in any other way.

Apparently, then, such a censorship would be desirable, if controlled by broad minded and intelligent men.

Chicago Film Brevities.

The first three releases of Bluebird Photoplays were shown in the exhibition room of Universal, 109 North Dearborn street, one day last week, and the room was filled twice to accommodate the exhibitors in attendance. Mr. Lawhead,

who is manager of Universal bookings in Chicago, informed me that all those present were highly pleased with Sarah Bernhardt in "Jeanne Dore," with Helen Ware in "Secret Love," and with "Undine," which features Ida Schnall. Mr. Lawhead also stated that bookings had started very satisfactorily for these subjects, which will be released in order, the first mentioned being issued on January 24, and the others, one and two weeks afterwards, respectively. It is the intention of Universal to open the Colonial theater, where "The Birth of a Nation" has been housed for some time past, with Universal's big feature, "The Dumb Girl of Portici," in which the famous Pavlowa is featured. This big feature subject is in ten reels, and during a continuous run at the Colonial it will be under the personal management of Manager Lawhead. A large orchestra has already been engaged, and the policy pursued by "The Birth of a Nation" management in musical accompaniment will be followed. The prices will run from 25 cents to $1.

* * *

A. W. Goff, assistant general manager of V-L-S-E, Inc., made a short stay in the city Saturday, January 8, on his way back to New York from a business trip through the middle west. Mr. Goff reported favorable conditions for the company he represents.

* * *

Since writing my last letter the management of "The Birth of a Nation," at the Colonial, has decided to continue its run at that house until Saturday, January 29, when it will give place to "The Dumb Girl of Portici."

* * *

Albert T. Downs, manager of the Orpheum theater, Aurora, Ill., called at this office last week and subscribed for the World. Mrs. M. A. Dewey is owner of the theater, which seats 335 people. Ten cents admission is charged for World and Equitable programs. A new 15 by 20-foot Satin Gold-fibre screen has been ordered from R. S. Keppel, of Chicago, and will be installed in the near future. Good business was reported by Mr. Downs.

* * *

Colin Campbell, Selig's veteran director, who had been in the city some time in consultation with Wm. N. Selig, on the production of "The Crisis," returned to Los Angeles Monday evening, January 10. Director Campbell expects to return to Chicago in about six weeks' time, when he will be accompanied by Miss Bessie Eyton, Thomas Santschi, Miss Eugenie Besserer, Wheeler Oakman and other Selig stars. It is expected that many of the interior scenes of "The Crisis" will be produced in the Chicago studios. During their stay the members of the company, accompanied by Mr. Selig, will engage in the making of the big exterior views in St. Louis, Nashville, Vicksburgh and Paducah, Ky.

* * *

Jack Pickford stopped over in the city last week on his way from New York City to the Selig Los Angeles studios, where he will immediately resume work in a series of photoplays specially written for him under the guidance of Mr. Selig.

* * *

F. C. Aiken, division manager of the middle west for the General Film Company, returned from Omaha, after a week's trip, on January 14. While there Mr. Aiken appointed C. W. Taylor, formerly of Chicago, manager of the Omaha branch. Mr. Taylor was for some time the branch manager in the City Hall Square Building for the General Film Company, and prior to that had been with Mr. Aiken on the staff of the Theater Film Service for several years. Mr. Aiken informed me that Mr. Taylor will be united in matrimony to Miss Gertrude M. Bell, daughter of C. H. Bell, of Council Bluffs, Ia., on Sunday, January 16. The Rev. Mr. Mackay, of the First Presbyterian Church, Omaha, will officiate. Mr. and Mrs. Taylor will be at home thereafter at the Linwood apartment building, Omaha. The numerous friends of Mr. Taylor, in Chicago, wish long life and happiness to himself and his bride. Mr. Aiken reported good business conditions in film circles in Omaha.

* * *

During the past week a special committee of the Chicago Political Equality League, comprised of 300 club women, has been investigating Chicago moving picture theaters to ascertain if improper films are being screened. Reports have been rife that an effort has been made to exhibit sensational and salacious pictures by some exhibitors. While the members of the league give the city censorship board due credit for performing its full duty, they believe that there has been in certain cases a violation of the law by exhibiting pictures to children, where the permits include adults only. Second Deputy Funkhouser says that a marked increase of violations of this kind has been shown for some time past. When the reports of the club are in, the result will be submitted to the city authorities, and City Prosecutor Miller will be instructed to prosecute all theater managers who have violated the law.

* * *

"Madame X," which was produced in pictures some time ago by Henry W. Savage, was finally passed by the Chicago board of censors last week, the permit being for adults only. Second Deputy Funkhouser was guided in issuing a permit in this case by the fact that the picture can be shown on a decision handed down by Judge Tuthill in 1914, by which an injunction was obtained against the city for refusing a permit to "Magda, a Modern Magdalen," a photoplay with a plot similar to "Madame X." At that time Judge Tuthill ruled: "I have viewed the picture and have found it a lawful subject for exhibition and in no way a violation of the laws of Illinois, or of the ordinance of the city of Chicago." "Madame X" is now being run at the Bijou Dream, on State street. The picture is being booked by The Pathe Exchange, Inc.

* * *

The Strand Theater, Indianapolis, was opened Saturday evening, January 15, by the officials of the New Strand theater, Chicago, who own and manage it. President E. C. Divine, accompanied by a crowd of friends and boosters from Chicago, organized by Treasurer A. J. Pardridge and Vice-President J. S. Inderrieden, left Saturday noon, January 14, on a special train. The leading feature on the opening program was "Mice and Men," with Marguerite Clark in the leading role.

* * *

While Sheriff Frank Green, of Flint, Mich., was watching the pictures of the Youngstown (Ohio) riots in a picture theater at Detroit, one night last week, he recognized one Stanislaw Ferrett in one of the crowds on the screen. Ferrett has a charge of murder hanging over him, the victim being one Stanley Vancowskey. Sheriff Green immediately sent one of his men to Youngstown, where, with the aid of the local police, Ferrett was arrested.

* * *

John F. McCauley, traveling representative of the Enterprise Optical Company, this city, has just returned from a trip through the state of Wisconsin. Mr. McCauley attended the opening of the New Merrill theater in Milwaukee, on Wednesday, January 5. The evening before the official opening of the Merrill, Manager H. D. Graham held a dress rehearsal, which was an invitation affair for the moving picture trade in general and the press. The Merrill theater is located in the Merrill Building, and is recognized as one of the finest theaters in the middle west. It has a seating capacity of 1,300, and runs Triangle pictures at 15 cents admission. The opening program consisted of W. S. Hart in "The Disciple," and Syd Chaplin in "The Submarine Pirate." The projection apparatus in the new Merrill, which includes three of the latest models of the Motiograph projection machine, was supplied and installed by the Wisconsin Theater Supply Company, of Milwaukee. The operators at the Merrill are Arthur Weaver and Theodore Weinstein, and they have one assistant. Manager Graham, who supervised the details of the opening, is one of the best-known photoplay theater managers in Wisconsin. He was at one time manager of the Butterfly theater, in Milwaukee.

* * *

Robert Lieber, manager of the Indianapolis branch of the General Film Company, spent a few hours in the city on Friday, January 14. Is is so seldom we see Mr. Lieber nowadays that it is to be regretted he was unable to prolong his stay. "Bob" can always have the keys of the city, so far as Chicago film men are concerned.

* * *

A. Czechowicz, owner of the Kosciuszko Photo Gallery, 2123 North Robey street, well known in the city as an expert photographer, called at the office one day last week, and informed me that he is about to enter the producing field in moving pictures. About two months ago Mr. Czechowicz incorporated the International Photoplay Company, with a capital stock of $25,000, all paid up. Mr. Czechowicz is an ardent Pole, and has resided in this country since 1885. In connection with some of his friends, it is his dearest wish to produce pictures of Polish subjects, dealing largely with Polish historical characters and subjects. I understand that Mr. Czechowicz is not only in good financial standing himself, but that he is also backed by associates also of strong financial standing. In the near future further details will be given of Mr. Czechowicz's efforts in the producing field.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

FIRE SWEEPS INCEVILLE.

Administration Building Burns, Destroying Several Hundred Scenarios and Big Stock of Film. Producer Ince and Many Employes Seriously Burned.

THOMAS H. INCE, director general of the New York Motion Picture Corporation, and nine of his employes were seriously burned Tuesday afternoon, this week, in a fire which gutted the administration building, destroying the general offices, the film cutting room, a big stock of films and several hundred scenarios and other valuable manuscripts.

While the cause of the fire is unknown, the theory is advanced that a spark, probably from defective wiring or a blown-out fuse, dropped into a maze of film fragments in the "cutting" room of the building. There was a series of explosions and the entire frame building was a mass of flames.

Eight persons were in the cutting room when the explosion occurred. All dashed for the door, but several were badly burned before getting out of the blazing building.

Thomas Ince was in his office, which adjoins the cutting room, when the fire broke out. Mr. Ince suffered a severe injury to his ankle in an automobile accident some time ago, and being still lame as a result of the injury, was severely handicapped in escaping from the building. He was compelled to fight his way through the flames in the film-cutting room to reach the stairway. When he reached the foot of the stairs his clothing was on fire, and he had been badly burned about the face, hands and arms. In half fainting condition he was carried by Chief Two Lance to the commissary building and given first aid, then taken in an automobile to his home in Hollywood. It was reported last night that Mr. Ince will suffer no lasting ill effects from his injuries.

U. S. (Dell) Andrews, head of the cutting department, was perhaps the most seriously burned. He was taken to St Catherine's Hospital in Santa Monica. Others who were burned more or less severely in the dash for safety were J. Parker Reed, Roy Stone, Charles Soper, Arthur Sisk, Hal and Robert Kern, Grant Whitlock and Jack Kelly.

Six stenographers employed in the scenario department located in the building and a telephone operator were cut off from the stairs by the flames and were rescued from almost certain death by C. Gardner Sullivan and Monte Katterjohn, the two scenario writers, and E. H. Allen, business manager, who aided the girls to escape from a balcony at the side of the building. Sullivan lowered the girls over the railing of the balcony and dropped them into the arms of Katterjohn and Allen. All the girls escaped injury.

According to later information the loss will probably amount to more than $100,000. The loss caused by the destruction of the building was comparatively trifling, as the structure was of light frame construction and can be duplicated at no great expense.

The real loss is that caused by the destruction of scenarios, and several photoplays which had just been completed and were ready for production. The preparation of these plays alone had occupied more than three months, and it will take fully as long to do the work over again.

That the entire film stock was not a total loss to the company was due to the fact that only a few days ago all the negatives had been removed, and this makes it possible to duplicate the burned reels. In addition to these completed films, a number of others in course of preparation also were destroyed, but these can be replaced.

Of the scenarios destroyed, thirty-five had been accepted by the company. In addition to these a number of scenarios which had been read and rejected were burned as were 300 manuscripts which had not been read, and of the authors of which the company has no record.

That all the official records of the company were not destroyed was due to the presence of mind of R. C. Smith. When the fire first broke out Smith before quitting the building, dashed into the room where the safe was located and slammed the door of the safe shut.

PREACHER VS. PREACHER.

The Immorality Question One-Sided—Dr. Brougher Pleads for Fairness in Criticism of Actors' Morals.

"The public at large does not hold a minister responsible for what his congregation does during the week, and I see no reason why anyone should hold all motion picture people responsible for the acts that are committed by a small minority of their numbers," declared the Rev. J. Whitcomb Brougher of the Temple auditorium Sunday afternoon to an audience of more than 1,200 persons in the Auditorium theater at Venice.

Dr. Brougher was speaking on "The Morals of the Movies" and the crux of his talk was to the effect that salacious stories circulated by a preacher regarding the motion picture fraternity are true as regards only a small part of those who make their living as film actors and actresses.

Dr. Brougher was introduced by Thomas Dixon, author of "The Clansman." Mr. Dixon declared in his introductory speech that the motion picture business in Southern California is being subjected to the same sort of senseless persecution that drove the Huguenots and Pilgrims from Europe and he asserted that unless this is stopped there will be grave danger that the film companies will forsake California. He declared, on the other hand, that if the proper moves are taken, all the film companies of the east can be attracted here.

Mr. Dixon asserted, also, that the motion picture is bound in time to supplant the text book in the schools of the United States. He also declared there is no need of a local board of censorship in Los Angeles.

"It was announced that I was invited to speak this afternoon in defense of the moving picture people and their business," said Mr. Brougher. "I want it distinctly understood that I was not invited to do anything of the kind. An invitation to speak in defense of moving picture people would seem to imply that they needed somebody to speak in their defense. Such men as Thomas H. Ince, D. W. Griffith, W. H. Clune and others do not need anyone to speak in their defense. Their business does not need to be defended. The clean, upright, earnest, efficient picture actor or actress does not need me or any one else to stand and plead for them before the public.

"But these managers who are conducting their business on a high moral plane; these actors and actresses who are living clean and respectable moral lives, know just as well as I do that there are persons in the moving picture business who do not maintain the same high moral ideals that they do. There are actors and actresses whose lives are above reproach, but they also understand that there are those who are employed at times in the making of moving picture films who can be classed among the rough necks and toughs and who do not desire to establish or maintain any high moral standards of life or character. The managers and directors whose lives are above criticism would not thank me to come to their defense. The other kind would not ask me to do it. They would have no respect for me if I did stand up and defend their immoralities."

The one who spoke in favor of the industry and its thousands of good, artistic, clever and clean toilers, talked so that the hearers would clearly understand the situation.

He even suggested ways and means of coping with the situation and indorsed the association formed by prominent producers to protect the industry in Southern California.

VITAGRAPHERS SNOWBOUND.

Eighteen Actors Arrive After Struggle in Snow Banks. Crew "on Rations" While Marooned in Bear Valley.

Rollin S. Sturgeon and his company who had been waiting three months for snow were lost and marooned this week in the deep snows of the high mountains.

After subsisting for a week on a diet of pancakes, prunes and beans and then braving a fierce snow storm in a fight to regain civilization the eighteen plucky players arrived in our city Sunday afternoon.

Their tale of starvation was told when the eighteen "survivors" arrived home after a thrilling escape, by sliding on snow shoes down the mountain side into Bear Valley. The bloodshot eyes and drawn cheeks of the adventurers, some of whom went almost snow blind, illustrated the graphic story of the last bean and pancake. And one member of the party, a musician by preference, exhibited a violin minus

Director Sturgeon, Nell Shipman and Assistant Director Goodfriend at Bear Valley.

its strings, explaining sorrowfully that the departed cat gut had gone to make soup.

A fine team of imported Alaskan sledge dogs returned with the party. It was through these dogs that final escape from the snow was made possible. Not only did they aid in the perilous slide down the mountain, but it was because it had come to a question of braving the dangers of the snow or eating the dogs that the sortie was made.

Nell Shipman and Nell Kellar were in the party, the rest were men.

For two weeks the party stayed at Pine Knot Lodge, making film. Provisions came on big trucks from San Bernardino. Everything was lovely. Then came the storm. When the sky had cleared from eight to fifteen feet of snow blocked all roads.

At first the exiles thought it a great joke, but when Iguchi, the official Nipponese chef, reported supplies low, an order was issued putting everybody on rations. William Duncan lived up to his character by venturing forth with other hardy souls in search of deer, which is out of official season, while Iguchi spent his leisure hours at a nearby stream fishing through a crack in the ice.

After a week of imprisonment, Iguchi reported a quantity of beans, a little flour and four cans of prunes to be all that was left in the larder. That meant nothing for the Alaskan dogs and mighty little for anybody else.

"We had beans and beans and beans," Miss Shipman said. "Fortunately, the cook was educated in the art of cooking beans, for he knew twelve different styles. That was all that saved us from going mad about beans. Once a day we were given three pancakes apiece and for supper we each had two prunes. One day we had soup. After that Bill didn't play his violin any more.

"Finally we got desperate. One morning we came to breakfast and there were no more beans. Only a pancake apiece and one prune. Mr. Sturgeon was very thoughtful, and as one of the dogs walked through the hall, he watched it sorrowfully.

"We knew what he was thinking, and we all protested. We finally decided it was either break for freedom or stay there until the end. So we put on our snow shoes, harnessed the dogs to the sled and started. It was one long slide. Miss Kellar and I rode the sled, working with heavy boards to hold it back. The men slipped and slid down.

"After what seemed like hours, we arrived at the Shay ranch. They were awfully nice, and took us on trucks the rest of the way to San Bernardino. Never again, if I know it. It was too real for me."

"Well, we were sent out to get some real northwestern hardship into the films, and I guess, thanks to the elements, we put it over," said Duncan. "It has been a great experience even for a motion picture man."

ACTORS' FUND PLANS.

Chairman Lasky Calls Meeting. Three Big Benefits Scheduled.

Jesse L. Lasky, heading Southern California committee of the Actors' Fund of America, called the first business meeting of the Executive committee this week in the Mayor's office. There were present, besides Mr. Lasky, De Wolf Hooper, J. A. Quinn, Will H. Wyatt, Clarke Irvine and Kenneth McGaffey.

An outline of the scheme to raise money for the Fund was considered. The two months campaign will open Thursday, February 10th, on which day stars from the studios will appear in person at the motion picture theaters. Tickets will be sold on the streets by the leading actresses, good for admission to any theater. An extra charge will also be made by the managers of the vaudeville and higher priced houses for their seats on that date, and it is expected that a large sum will be raised.

Saturday, February 12th, a big ball will be given in one of the principal hotels, and money received for the sale of tickets will be turned into the Fund.

Friday, March 3rd, Al Levy will give a special "Actors' Fund Night" at his cafe. Tables will be reserved and sixty per cent. of the gross receipts of that night will be presented to the committee.

The campaign will be concluded Friday evening, March 31st, with a monster benefit at the largest theater. This benefit will run from one to six o'clock and the stars appearing at all theaters, and the photoplayers will do stunts.

A number of other plans are well under way to fill in the intervening time. These will be announced later. The first day the notice asking for subscriptions to the Actors' Fund of America was posted in the Lasky studio, over two hundred and fifty dollars were promised. The Ince, Keystone, Griffith, Universal and other studios have posted this request for funds and a great amount of money has been promised.

EVERYBODY BOOSTS FILMERS.

The Los Angeles Examiner Comments Admirably on the Censor Question in the Following Manner.

LET THE LOCAL CENSOR BOARD BE ABOLISHED.

There is now pending before the public welfare committee of the City Council the problem of whether or not the Board of Moving Picture Censors shall be continued or abolished, and, if continued, what its powers and standards shall be in the performance of its functions. A public hearing has been set for January 24th, at which members of the Council, leaders of the motion picture industry and representatives of various organizations in all walks of the city's life are to thrash out the question. This hearing should provide a time for the emphatic expression of disapproval of moving picture censorship and should result in the abolition by the Council of the local Censor Board.

As the "Examiner" declared Wednesday in an editorial condemning the proposed Federal censorship:

"No newspaper is more earnestly interested in having the moving picture films free from any suspicion of objectionable matter than is the 'Examiner.'

"And no newspaper is more unalterably opposed to a Federal or even a local censorship of moving pictures than is the 'Examiner.'"

This question is of national interest and it is of peculiarly intimate concern to Los Angeles—the center of the motion picture manufacturing industry of the world.

The constant and discouraging harassments of censorship and its stifling effect upon a Los Angeles industry in which millions of dollars are invested and through which millions of dollars are circulated here annually might be properly advanced as an argument for the abolition of the local board.

The economic injustice of censorship, which gives to the board the arbitrary power to forbid the exhibition of a film which has cost thousands of dollars to produce and thus encompass the loss of the money invested as well as potential profits, might also be set forth as an argument for the abolition of the local board.

And there are other sound reasons for the abolition of this board, the exercise of whose functions is in largest measure the expression of the personal views and prejudices of its members. But the "Examiner" bases its opposition to moving picture censhorship upon a broader and higher ground, viz.: That such censorship is a direct violation of the constitutional guarantee of free speech and free publication and of the liberty of the press.

The same principle that induced the framers of the Constitution to prohibit censorship of the press should prevent the censhorship of moving pictures. The same influences and the same laws which regulate the action of a newspaper and compel it to remain within the proprieties in all matters of publication would have their effect upon motion pictures.

There are ample laws and powerful influences to penalize all who misuse the freedom of the press, and there can be sufficient laws, police regulation and moral influences to penalize those who abuse equal liberties allowed in the production of pictures upon the screen.

The basic idea is that the motion picture, like the press, is a liberalizing, educational power and that this power should not be restricted except by the public itself; certainly not through an arbitrary or possibly prejudiced body which passes upon the picture and prevents it from having even its initial production.

The moving picture makes the poor man's theater, and the poor man and the middle class man, whose morals are good and whose ideals are high, will not patronize pictures that offend the proprieties or corrode morals. And besides there resides in the law and in the hands of those administering it a punitive instrument for the makers or exhibitors of such moving pictures as shall transgress the moral or mental welfare of the people.

Let the members of the City Council consider every phase of

this question, but, above all, let them contemplate the constitutional principle involved, and then let the local Board of Moving Picture Censors be abolished.

ALLEGED BOARD OF TRADE.

Circle of Sierra Madre Men Elect Officers and Vote to Keep out "Immoral Movies."

"For the upholding of the moral standard of the community, no moving picture concerns should be encouraged," was what the circle of men, calling themselves The Board of Trade of Sierra Madre, announced this week when they held an election of officers in their little hamlet.

Many of the film producers visit the place and the adjoining canyons, for the picturesque scenery and unusual opportunities for good productions.

By the sentiment expressed at the board meeting their actions have not encouraged any desire for their permanent location there.

The board refused decidedly giving any support or encouragement to concessions by the city for the establishment in this region of film-producing companies. The question arose over an application for a concession.

Here is an example of something that means nothing. These men, one may safely venture to say, never even saw a studio, nor met a player.

They are banded together to do good to their village, and if a film concern tries to locate there this so-called board of trade, resists its efforts, because they think the morals of picture people are dead wrong—and thereby keep out several thousand dollars a week from the coffers of the townspeople.

The short-sightedness of this "booster" organization is woeful. There is not a city from the Mexican border to the Canadian line, and from the Pacific to the Atlantic that is not burning with a desire to welcome, any established film manufacturing company.

LOS ANGELES FILM BREVITIES.

Daily papers advise that a petition for a mandate compelling Frank C. Jordan, Secretary of State, to file the articles of the incorporation of the Film Producers (Inc.), has been denied by the Supreme Court, and the writ discharged.

Secretary of State Jordan refused to file the articles on the ground that they violated the State's laws as on incorporation.

The company is incorporated for $1,000,000, with 50,000 shares of stock of the par value of $1 each, and 47,500 shares of preferred stock of the par value of $20 a share. The law provides that preferred stock shall have no advantage either as to voting power or statutory or constitutional liability of the holders to the creditors of the company. The court holds that under the articles of incorporation, the holders of the preferred stock are given a preference in voting power which is not allowed under the laws of this State.

* * *

From Santa Barbara we are informed that the magnificent new glass studio of the American Film Company will be the scene of a dance, given by the employes of the company, Friday evening, January 14.

The dance is the result of a movement started some time ago by Superintendent C. P. Morrison, and sanctioned by Manager P. G. Lynch. The purpose is to create a fund to be known as the "employes emergency" fund, to be used in helping any employe of the company through periods of illness, accident or other misfortunes. The receipts of the coming dance will serve as a nucleus for this fund and it will be added to later by the receipts from other dances, wild west shows and other forms of entertainment.

It was originally planned to give this dance on New Year's eve, but when it was learned that several of the local organizations had already made preparations for this date, the "American" employes decided to postpone their affair so as not to interfere with these jollifications.

The big glass studio will be elaborately decorated. A ten-piece orchestra will be located on the second floor, and there will be seating accommodations for 500 persons. Besides dancing there will be a varied program of entertainment. During the evening refreshments will be served free.

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The new electric light studio at Universal City is now completed and twelve companies already at work in the big structure.

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Al Christie and his two companies having left the Universal Film Manufacturing Company are now producing independently and have established their new quarters in Universal's old Hollywood studio at Gower street. Their comedies will continue to be released under the "Nestor" brand and will be handled by the Universal on a footage basis. Horace Davey is still directing the second Nestor company while Christie himself is directing the first with Eddie Lyons, Lee Moran and Betty Compson as principal players.

* * *

George Cochrane, a brother of Robert H., the vice president of Universal Film Manufacturing Company, has been placed on the producing end of the activities of the Pacific Coast studios, and started his first picture at Universal City this week. The name of the production is "Shackles," from a story by Laura Oakley and adapted for the screen by F. McGrew Willis. Douglas Gerrard and Carmen Phillips will appear in the leading roles.

Thelma Francis.

Thelma Francis, who was accorded the honor of being the most beautiful girl at the Southern California Motion Picture Exhibitors' Ball New Year's eve by a committee comprising Carl Laemmle, Hobart Henley and Crane Wilbur, the understanding being that the one thus chosen would be offered a place in pictures at the Universal studios, has reported for work at Universal City this week.

The lucky girl has been placed on the company's payroll as leading lady and a company is expected to be formed for her in a few days.

Although a novice in the motion pictures, Miss Francis is not without theatrical training. She studied for over a year under the direction of Maude Fealy in Denver, and has appeared in stock.

* * *

John Emerson, who for the past three months has been engaged in producing Douglas Faribanks' Fine Arts Play, "His Picture in the Papers," at the New York Triangle studios, has been recalled to the Los Angeles studios and is now directing "Macbeth" in which Sir Herbert Beerbohm Tree is being starred. Mr. Emerson's extensive theatrical experience as general stage director with Charles Frohman and others qualifies him to direct such an important production.

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Dorothy Gish has also returned from New York and is now starting rehearsals for another Triangle play at the Western Fine Arts studios. The name of this production is "Katie Bauer" and Owen Moore will play the opposite lead. The cast includes Fred Turner, Fred Butler, Kate Torcray and Margaret Marsh.

* * *

Joe Jackson, the famous tramp comedian, will appear in Keystone comedies and has started his first picture supported by Mack Swain, and a selected company of Keystone players.

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Fred Mace and Anna Luther who took the principal parts in "Crooked to the End," are working on another Keystone film thriller. In this picture we are told that Miss Luther makes a leap on horseback from the bank of a river to the water far below, in order to cross after a bridge has been burned and Fred Mace is bound to a fly-wheel in a mill and spun around at dizzy speed. Another member of the company is lashed to the carriage of a stone crushing machine and sent to what appears to be certain death, and there are many other equally hazardous feats that will prevent any Triangle audience from becoming drowsy during the action of this photoplay.

* * *

A. C. DeLang, of the Rolin Film Company, was married Friday last week to Miss Annabel Wyatt. The management gave a wedding reception in honor of the event.

Several hundred members of the Pals club, an organization of motion picture celebrities, stage stars, city and county officials and other congenial spirits, enjoyed the novelty of listening to a speech by Roscoe Arbuckle, who is in New York at the Pals meeting Saturday night last week.

The speakers in the Eastern metropolis made their addresses over a trans-continental wire and separate receivers were supplied to each member and guest of the Pals.

Fred Mace, who was the guest of honor for the evening, conceived the idea of the telephonic speech making and Big Chief Pal Guy Woodward immediately co-operated with him in the plan.

On the night of January 24th the Pals will turn out in full force to greet Anna Held, who is a life member of the order.

* * *

This week, when the cold wave from the far north swept down the coast, the city and environs were covered by a soft white comforter of snow, varying in depth from one to six inches. Universal City was the Alaska of Southern California. Here snow fell in regular blizzards for many minutes during the squall, and before an hour passed the players

Snow Scene at Universal City.

were having a big snowball battle, and were building snow houses and making snow men.

At other points where films are made, light blankets of snow fell. Old timers refused to believe that snow fell until they saw actual pictures taken out in the snow. One of the extraordinary sights was the orange groves which bore ripening fruit, with leaves covered with snow.

* * *

Henry McRae, the former director general, is not going to the Orient. At least not for quite a while. Instead he will remain at work at Universal City and produce 101 Bison releases of the western spectacular type. Marie Walcamp, his former leading woman, will play leads in these productions.

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Edward Ferguson, the husband of Elsie Ferguson, has joined the producing staff of the Universal Coast studios and is now preparing his first picture, a two-reel feature entitled "Their Act." The cast has not yet been selected.

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Robert Leonard and his company of Rex players will soon begin production of a five-reel drama written by Calder Johnstone under the title "A True Story of Cinderella." Ella Hall and Robert Leonard will play principals.

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Sessue Hayakawa, the Japanese actor, and his wife, Tsusu Aoki, are playing Chinese characters in a Lasky production under direction of Frank Reicher. Fanny Ward and Jack Dean, the newlyweds, play the other two principal characters.

* * *

Henry R. Johnston, second vice president of the Rolin Film Company, with offices in New York City, arrived in Los Angeles this week from a trip through the Orient. Mr. Johnston, who is accompanied by his charming wife, will shortly depart to the Eastern metropolis. In the meantime many plans are being made for his entertainment by Manager Whiting and President Roach. Mr. Johnston reports good progress with Rolin films in the far eastern countries and especially in China, Japan and the English colonies. Mr. Johnston is contemplating a trip to South American countries in the near future in the interest of his company.

Harold C. Lloyd, leading man of the Rolin Film Company, was nearly asphyxiated this week in a Phunphilm comedy scene, when director Roach placed him inside the engine compartment of a large racing car with a smoke-pot and the hood fastened on firmly. The car was only driven a short distance necessary to make the scene, but on opening the hood the actor was found unconscious, overcome with the smoke. Prompt service of a physician with a pulmotor succeeded in bringing Lloyd to, and owing to his iron constitution he was able to go on with his work the following day. It was however, a mighty close call for Lonesome Luke.

* * *

An elaborate cafe set is under construction at the Fine Arts studio, in which a number of the scenes for De Wolf Hopper's new play, "Sunshine Dad," will be staged by Producer Edward Dillon.

For these scenes the entire cabaret forces have been se-

De Wolf Hopper and Fay Tincher with Cabaret Talent from Levy's Los Angeles Cafe, Secured for Fine Arts' "Sunshine Dad."

cured from Levy's cafe and the cabaret scenes will be supervised by Ethel Davis, De Wolf Hopper, Fay Tincher, Jewel Carman, Chester Withey, Raymond Wells and Eugene Pallette will be prominent in the filming of the big cafe scenes.

STUDIO NEWS.

When you see Don Quixote, watch the footage well where George Walsh tries to kill himself by putting a snake to his throat. The "rep" is supposed to be a Spanish asp, but it is really only a little California rattler. De Wolf Hopper tells the following story:

"That was my bright idea, and it's one on me. When we were seeking a unique and striking method by which Mr. Walsh might despatch himself, it occurred to me it would be startling to have him make way with himself by means of the rattlesnake route. We went through the nervous process of working in the company of the reptile. George Walsh even got bitten, and after it was all over we found there are no rattlesnakes in Spain. So we painted out his rattles on the film and he became a Spanish asp."

* * *

The film and stage folk gave a benefit last Sunday evening at the Mason Opera house when about $2,000 were raised for Los Angeles Newsboys.

In the audience were many of the most prominent people of the city and contrary to the usual custom, the highest-price seats were in greatest demand. On the stage were notable musicians and stars of the spoken drama and of filmland, all giving freely of their abilities to a performance rare indeed for variety and quality of entertainment.

Among the stars who acted as magnets for the elusive "big iron men" were such distinguished players as Sir Herbet Beerbohm Tree, De Wolf Hopper, Walker Whiteside, Constance Collier, Florencio Constantino, Eddy Foy and the Seven Little Foys, Edna Goodrich, Dustin and William Farnum, William Collier, Constance Balfour, Charlie Murray, Polly Moran, H. Guy Woodward, Blanche Hall, Joe Jackson, Mr. and Mrs. Carter De Haven, Filson and Errol, Frank Egan, Harry Gribben, Lydie Yeamons-Titus, Burt Wesner, Victor Moore, Marion Shipp and her dancers, La Monaca and his Venice Band, and Charlie Chaplin.

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At the Balboa, Jack Lait is busy on a new photoplay series for Balboa. While in Chicago recently, H. M. Horkheimer

closed with Lait. He will be remembered as the author of "Help Wanted." This will be Lait's first piece written for the screen. To portray it, Balboa will offer some of the best known artists in filmdom.

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Lillian Russell's husband, Alexander Moore, the multi-millionaire Philadelphia publisher, was a visitor to Inceville, this week. He was escorted from Los Angeles to the studio by Frank Tannehill, of the Ince Scenario staff, and then shown about the plant personally by Producer Ince. Later he inspected the new plant at Culver City, and expressed his admiration for the film maker and his large plant.

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Everything is ready for the big scenes for the newest Lasky picture and the replicas of the two ships to be used in the "To Have and To Hold" production, now being built in the Harbor are nearly completed. The first of the week the two boats will sail for Catalina for the filming of the exterior scenes. Over two hundred extras will be used. As the stars of the production, Mae Murray and Wallace Reid, insisted upon being captains of the ships, they are now trying to stage a race, each betting on their own ship.

* * *

"God's Country and the Woman" the Sturgeon Vitagraph feature will have some very realistic interiors. In building these sets every detail of description as given in the book being picturized has been followed. To get the exact sort of building material and lumber for the furniture, a small army of property men spent many days in the hills hewing down trees. At the studio an extra force of workmen under the able direction of James Brown lost no time in shaping them into required form.

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Lewis J. Cody, star, now with Selig, is appearing in a thrilling five-reel picture called "The Grinning Skull of Respectability."

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These are indeed busy days at the two great plants operated by Thomas H. Ince—for with upwards of five hundred persons working steadily at various tasks, and with virtually every department of importance in full swing, the new quarter-million dollar studios became a reality this week. Although there yet remain to be applied the finishing touches to most of the buildings and although the wardrobe and property rooms have not as yet been stocked to their respective capacities, the work of production has begun in earnest and henceforth a vast majority of the scenes in forthcoming Ince features will be made at the new plant.

With the Exhibitors.

Clune's Auditorium opened with the new production of Rex Beach's great Alaskan story, "The Spoilers," which has been re-done into 12,000 feet. His Broadway house has started Tyrone Power in "The Devil-in-Chief."

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Quinn's Superba, after the second Farrar film opens with Camille, which stars Clara Kimball Young. The new Hearst-Vitagraph film newspaper is an added attraction.

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The Majestic and Burbank theaters, running Triangle plays, are booked with the latest pictures. The former continues another week with the Hopper success "Don Quixote," and Mack Sennett's hair-raiser, "The Submarine Pirate."

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Tally's Broadway theater presents "The Great Divide," with House Peters. He advertised this film in a novel way last week by first projecting a slide calling attention to this picture, then dissolving in a fifty-foot flash from the real film, then dissolving out to "Next Week."

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Miller's house is packing them in to see Richard Mansfield's "A Parisian Romance," made by Fox. The Alhambra shows "The Unfaithful Wife," with Robert B. Mantell.

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Woodley's is making a success with Mary Pickford in her latest play, "The Foundling."

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The Palace of Pictures shows Blanch Ring in "The Yankee Girl."

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Pantage's runs "The Red Circle" and at the Orpheum film fans are seeking Eddie Foy in the flesh after witnessing his exploits in films.

General Film Company Not to Dissolve

Action of Government in Standard Oil Case is Cited As an Indication of Probable Course to Be Taken.

RUMORS which appear highly uninformed in the light of the most intelligent opinion in film circles, have been circulating this week regarding the General Film Company. These rumors, due to the imminence of the filing of a decree in the Government suit centering about the Motion Picture Patents Company, have gone so far as to state that the General Film Company was to be dissolved, and it was to go voluntarily out of existence, that its business was to be absorbed by other companies, etc.

It is of course, impossible at the present time for even the most astute to forecast correctly the terms of the decree which will be filed in the Government suit, but it can be said that the General Film Company will not be dissolved, will not retire voluntarily from business, and that it will not be absorbed by any other companies. On the contrary, the General Film Company will be in a position, under the new policies of co-operation with the exhibitor, put into force by President J. A. Berst, to serve the exhibitor in the most efficient way.

Men in quarters of filmdom, which heretofore have proved the most authoritative, scoff at the idea that the General Film Company will be dissolved. They assert most positively that the outcome of the patents case could in no way alter the relation of the General Film Company with the exhibitor and with the manufacturers.

The General Film, they point out, is an organization of exchanges precisely as other distributing agencies are organization of exchanges. The General Film Company, like its rivals, procures films from manufacturers and, like other organizations, rents through exchanges to exhibitors. Its business is conducted lawfully.

For the proof of their assertion that no decision in the patents case will materially affect the General Film Company, these men instance three sets of facts about which there can be no dispute:

1. Property belonging lawfully to stockholders of a corporation cannot be taken from the stockholders.
2. As the outcome of the Government prosecution of the Standard Oil Company none of its subsidiary companies were put out of existence.
3. In the Standard Oil case as in the patents case, the separate entities (separate corporations), were defendants. The Government did not attempt to end the life of any of these, but did object to the relation between them. The General Film Company is simply one of the defendants in a group of defendants.

A peep into the Standard Oil case puts an end at once, it is asserted in the best informed film circles, to any such idle supposition as that the General Film Company will go out of existence.

In the Standard Oil suit, the Government brought its proceedings against the Standard Oil Company of New Jersey, the parent company, and its thirty-four subsidiaries, that is the thirty-four companies whose stock was held by the Standard Oil Company of New Jersey. After the Standard Oil Company had lost the case, and the decree was finally filed, it was directed that the stock of the subsidiaries held by the New Jersey Company be distributed to the stockholders of the New Jersey Company in proportion to their holdings. There were six thousand and five stockholders.

The distribution made necessary the use of fractions, the numerators of these fractions depending upon the holding of each of the 6,005 in the Standard Oil of New Jersey.

After this stock distribution had been effected, no effort was made to disturb the corporate existence of either Standard Oil of New Jersey or the thirty-four companies. But each of the thirty-four elected its own officers and was placed under its own management.

It should also be remembered that the petition filed in this case alleged an unlawful restraint of trade and asked only that a stop be put to the alleged illegal practices by power of law. The conclusion of the court was that "the petitioner is entitled to the relief prayed."

By this it may be taken that no dissolution was asked for or is intended by the Government, for, as is well known to the motion picture trade, the alleged unlawful practices complained of have long since ceased to be followed by the defendants; that there is no monopoly of the trade in motion pictures nor is there any attempt being made to control motion picture cameras and other devices used in the making or exhibiting of pictures.

Here's the "Regisseur"

He's Baron Dewitz, and a Danish Authority on Motion Picture Technique and More.

WHETHER or not motion picture producers are ready yet, or not, to accept the new departure into the realms of higher art for the films, which the Baron Dewitz, the Danish picture authority, is attempting to introduce into American studios, they will be forced to, sooner or later, by the demands of the public.

Baron Dewitz is what is known as a "regisseur cinematique" which crudely translated means "consulting technical director." But it really means more than that.

In Europe all the royal and national theaters, subsidized as they are by bountiful government grants, retain a staff of regisseurs, as a rule one for the drama, one for the comedy, and one for the ballet, which are the three separate and distinct units that make up the artistic institution known as the royal theater. These regisseurs are professional histrionic connoisseurs. They absorb everything of technical value bearing on their appointments. They are government officials, appointed by the crown for life. Naturally they become experts in the most exacting meaning of the term. They never cease to study, observe and compare, thus obtaining new ideas in the technique of their particular domain.

Baron Dewitz.

The Baron Dewitz is the only professional regisseur known to have adapted his elaborately accumulated knowledge of technique to the screen, having scored a startling success with the Union Film Corporation in Berlin and the Svenska Biografen in Stockholm.

Europe has accepted this new profession, then. The American public is demanding a higher and higher grade of motion picture production. Witness the success of high class theaters where nothing but high class films are shown.

But there are ludicrous errors in even the high class films. A dentist was seen the other day putting his patient to sleep from a tube of gas connected with the gas light. Guests at garden parties appear in evening gowns and frock coats, quite as often as the proverbial reporter pulls out his note book. Peasants supposed to inhabit the mesas of Spain go about garbed in the costumes of the Alps or of the Russian steppes.

"The people don't know the difference," the producers argue. But the people are coming more and more to know the difference. The demands for carefully produced films has increased tremendously during the past five years. The attendance at motion picture theaters has vastly increased. Say, and this is putting it at a high average, that 20,000,000 people in the United States do attend the motion picture theaters daily, what of the 80,000,000 who do not come. How many more do you suppose would come if they were not bored by the stupidities and blunders slipped through on the screen because the director and the producer have been in two great a hurry or have not known.

By introducing the "regisseur cinematique" to the picture field the Baron Dewitz assures accuracy and artistic finish to the film.

He does not interfere with the director's work. He is handed the script before the director starts work. If the setting calls for the costumes, the background, the social customs of the Fourteenth Century, it will be the business of the regisseur to provide all these with a correct detailed description to the director.

He will supplant the work of the director, lifting it from the workshop of the craft over into the realm of art. He will make the motion picture appeal to the thousands of highly educated and cultured people who do not attend the pictures now because their inaccuracies bore or disgust, rather than amuse them.

There is need for a regisseur in every motion picture studio. He must be an exceptional man, and one who is hard to find. As the Baron, he must be widely traveled, widely read, widely experienced. He must have a working insight into the main channels of universal knowledge. He must know society, he must know the technic of all professions.

The time is coming when the producer will not be satisfied to pay $500 or $1,000 a week to a director who has never crossed a fashionable threshold to produce a society and official film. Motion pictures, as well as gentlemen and ladies, bear the ear mark of good or poor breeding, according to "the way they've been brought up."

Von Schiller's Admirers Increasing

FOUR months ago there came to the David Horsley studios in Los Angeles, unheralded and unannounced, a young actor named Carl von Schiller. He was placed in Crane Wilbur's company by Mr. Horsley and for his first picture was given a part that only an accomplished actor could effectively play. It was in "The Blood of Our Brothers" and the character was that of a semi-heavy. Mr. von Schiller jumped in, worked hard, and when the finished picture was shown on the screen it was easy to be seen that in this actor the Horsley studios possessed a player hardly anything short of a "find."

Carl von Schiller.

Following this first successful appearance he was cast for "heavies." As such he appeared in "Could a Man Do More?" and "The Mystery of Carter Breene," both starring Crane Wilbur. His next appearance is in "Vengeance is Mine!" which is to be released as a David Horsley-Mutual Masterpicture, de luxe edition, and in which he has a part that in its prominence is second only to that of the star, Crane Wilbur. The fine acting of Mr. von Schiller in scenes with Mr. Wilbur have made such periods in the film unusually compelling, which, in telling, is a tribute to the abilities of both actors.

Prior to joining the Horsley forces Mr. von Schiller was with the Morosco company. There he played juvenile parts in "Captain Courtesy," "The Hypocrites" and "The Traitors." Compliments to the actor have been paid in letter by many of his admirers, the number of which is steadily climbing, judging by the increasing bulkiness of his mail.

WANTS TO JUMP OFF WOOLWORTH BUILDING.

The number of persons who are willing to do almost anything to break into motion pictures is past counting. Here is one who wants to "drop in" the business, and in the further parlance of the street, stands ready to "fall for motion pictures." Comes one Theodore Finkelstein, of No. 659 Hinsdale street, Brooklyn, N. Y., who writes Lewis Hooper, casting director at the Rolfe-Metro studio, as follows:

"My dear Mr. Hooper: I want to be the first man to jump off the Woolworth Building in a parachute, and I want your advice if you will be kind enough to advise me. What I want to know is, how to go about it. That is to notify different film companies, and who to see. Also what price to charge. You will greatly oblige me by sparing me some of your valuable time."

PAT SULLIVAN IN CARTOON FIELD.

Pat Sullivan, a cartoonist associated with McClure's Syndicate and experienced in making comedy drawings for the screen, has sold the first of a series of pictures to the Universal company. It is probable that Mr. Sullivan will become a regular contributor to the Universal program.

Robert Vignola, Famous Players Director

Former Kalem Producer Stages "The Spider," in Which Pauline Frederick Is Starred.

CLOSELY following the news that John O'Brien and Frederick Thompson had joined the directorial forces of the Famous Players Film Company, there comes the announcement that Robert C. Vignola, for seven years director with the Kalem Company, has been engaged by the first-named organization in a similar capacity.

Robert Vignola.

Mr. Vignola is one of the best-known figures in filmdom, having traveled in Ireland, Scotland, England, France, Italy, Algiers, Egypt and the Holy Land during the seven years in which he has been identified with the business. Among his most notable productions of recent date and those which are most readily called to mind, are "Don Caesar De Bazan," "The Barefoot Boy," "The Haunting Fear," "The Maker of Dreams," "The Dance of Death" and "The Vampire."

It is a peculiar coincidence that Mr. Vignola owes his entry into the motion picture field to another Famous Players director, Sidney Olcott, who engaged him to play his first silent role—an Italian character part. Into the interpretation of this role, Mr. Vignola put the natural powers of national feeling—for he is an Italian—and the experience of eight years on the stage.

So successful was this debut that Mr. Olcott later engaged him to play Judas in "From the Manger to the Cross," the first five-reel film produced in this country, and he became the first actor who was placed upon a permanent salary by Kalem.

Mr. Vignola treasures among his most valuable possessions a handsome loving cup which was presented to him by the players who have been under his direction at the time of his leaving the Kalem Company to join Famous Players.

The new director's first production under the new banner will be "The Spider," in which Pauline Frederick is starred. It is the Paramount release for January 27. In support of the star there appear Thomas Holding, who has appeared with Miss Frederick in many of her most recent productions, and Frank Losee, who was last seen in Denman Thompson's famous role of Josh Whitcomb, in "The Old Homestead."

Mutual Masterpictures

Offerings for the Week of January 24 Are of Excellent Character and Quality.

SECOND of the weekly group of three Mutual Masterpictures, Edition de Luxe, to be released by the Mutual Film Corporation, are announced as follows: "As a Woman Sows," five reels, Monday, January 24; "Lord Loveland Discovers America," five reels, Thursday, January 27; "Betrayed," five reels, Saturday, January 29.

"As a Woman Sows," first of the feature releases for the week, is a Gaumont production, featuring the popular stage and screen star, Gertrude Robinson, supported by Alexander Gaden, equally well known for his many successes on the speaking stage and the screen, and an exceptionally powerful cast of regular Gaumont stock players. It depicts the story of a young wife's folly, in which Miss Robinson portrays the part of the wife. The story is based on a man's fight for political supremacy, during which he becomes so obsessed that he neglects his wife, leaving her to the companionship of an unscrupulous friend.

Miss Robinson, as "Milly," wife of the mayor of Lynboro, has been cast for a part that permits her to bring into play the many dramatic qualities which have won for her an enviable position both on the stage and in the studios. In Alexander Gaden, no better selection for the portrayal of Loren Hayward, the mayor, could have been made.

"Lord Loveland Discovers America," second of the Mutual Masterpictures, Edition de Luxe, for release during the week of January 24, is a filmization of the famous story of the same name, by C. N. and A. M. Williamson, whose various offerings to the world of fiction have won them wide acclaim. In this picture, produced at the American studios, Arthur Maude scores one of his greatest screen achievements in the role of "Lord Loveland." Constance Crawley, who has shared honors with Mr. Maude in a number of feature productions screened at the American studios for the Mutual, appears in Mr. Maude's support. Her portrayal of "Leslie Dreamer" is conceded one of Miss Crawley's most excellent screen characterizations. In the cast are William Carroll, Charles Newton, William Frawley, George Clancy and Nell Franzen.

"Betrayed" was written especially for Miss Carlton and presents her in a role entirely new to her admirers. As the daughter of an old Indian chief, who quits the western reservation for the eastern metropolis, this young star renders an exceptionally powerful characterization.

In this picture, a dozen or more full-blooded Indians were obtained, with the sanction of the federal government, with the understanding, of course, that they would be returned to the reservation immediately after the picture had been completed.

"Betrayed" is a drama full of adventure and throughout it runs one of the prettiest love stories imaginable. It is beyond doubt one of the best pictures that has ever come from the New Rochelle studios of the Thanhouser Company.

M. P. Inventor in Distress

Mr. Friese Greene, Who Helped to Make the Motion Picture Commercially Possible, Fallen Upon Evil Days.

IN THE history of the motion picture no name is deserving of more credit and honor than that of Mr. Friese Greene. It was largely through his inventions that motion pictures were made commercially possible. It is distressing to think that this eminent and brilliant man, to whom we owe so much, is now in the grip of poverty. Our esteemed British contemporary, The Bioscope, has opened a list of subscriptions to relieve the present wants of the distinguished inventor. Mr. Greene has a family, consisting of wife and children. At the time the last issue of The Bioscope reached us, a bailiff was in possession of Mr. Greene's home for the sum of $250.00 due for rent.

We hope that generous America will remember the great inventor in these evil days that have come to him. We hope that enough money will be raised to relieve his present distress and assure him of a better chance in future.

Readers of The Moving Picture World who wish to contribute to such a noble work may send their offerings to The Bioscope, 85 Shaftesbury avenue, London. The editor of The Bioscope will make public acknowledgment of all moneys received.

Mr. Friese Greene's laboratory, showing the first practical camera and projector for taking and exhibiting animated photographs from one point of view on an endless band of film.

"Stingaree" Nears End

Strong Episodes Promised for Closing Issues of Kalem's Popular Series—Other Early February Releases.

AFTER establishing a mark as Kalem's most popular series production—always excluding the never-flagging "Hazards of Helen"—"Stingaree" will, in February, round out its twelve-week career. A trio of strong releases is promised for the closing issues of the series, beginning with "The Villain Worshipper," released next Wednesday. Though the Hornung series will be officially ended on February 9, it is probable that there are many more months of life awaiting it in the theaters, for the General Film exchanges report a surprising number of exhibitors who are at this late date beginning the series with plans to run through the twelve. The addition of twelve newspapers last week to the list of those publishing the stories is further evidence of the long life that meritorious film productions may expect.

E. W. Hornung breaks all picture precedents in "The Villain Worshipper," the tenth of the series, by allowing the picture to close with his hero still behind prison bars. Stingaree sets out to cure a misguided youth with ambitions to follow in the footsteps of the bushranger, but his well-meant efforts result disastrously in the young man's capture. The bushranger then attempts to secure his release, and succeeds at the price of his own liberty. As if to further show his disregard for precedent, Hornung follows this episode with "The Moth and the Star," released February 2, which sees Stingaree out of jail and in again. Had it not been for his audacious daring in attending a concert at which Ethel, his former sweetheart, was to sing, the bushranger might have made good his escape. Needless to say, however, "The Darkest Hour," which closes the series on February 9, enables Stingaree to once more make his escape and this time to find happiness in the arms of Ethel. Like the initial episode of the series, "The Darkest Hour," is an original story, written to adapt the novel to screen purposes.

Kalem's five-reel-a-week schedule includes a varied list of offerings for the early part of February in addition to the "Stingaree" series. Chief in importance on the calendar is the "Hazards of Helen" series, in which the daring railroad heroine continues to devise new means of tempting fate. "The Broken Wire," a single reeler released Saturday, February 5, starts the month for the "Hazards."

The next few weeks will also see the release of three episodes of "The Ventures of Marguerite" that are said to be among the strongest of Kalem single-reel releases of the past year. The trio of "Ventures" has ben written by Howard Irving Young around the theme of preparedness and with The Wolf, an international spy, as the central character. "The

Scene from "The Broken Wire" (Kalem).

Fate of America," scheduled for release on January 28, starts this new series. It is followed by "The Lurking Peril," on February 4, and "The Trail's End," February 11. The stories are characterized by rapid-fire action of a melodramatic nature.

The comedy end of the early February schedule for Kalem is taken care of by "Artful Artists," released February 1; "Wurra Wurra," on February 8, and "A Molar Mix-Up," on February 15. Bud Duncan and Ethel Teare are the featured stars in this trio of releases. Gus Leonard, the former Orpheum circuit star, is also seen in these comedies. Leonard, who is a comedian of the Lew Field type, has proven immensely popular with screen audiences since his debut in Kalem comedies a few weeks ago. In addition to these comedy releases for the early part of February several "Ham

Scene from "Wurra Wurra" (Kalem).

and Bud" comedies are nearing completion and the release date of these subjects with Lloyd V. Hamilton back on the job will probably be announced in the near future.

Sis Hopkins' Experiences

Comedy Star Writes Humorous Account of First Days in Picture Studio.

"WHEN they named them moving pictures they were right," says Rose Melville, creator of Sis Hopkins. "The accent is strongly on the 'move,' for I haven't been stationary for sixty successive seconds since the camera was first set up. Now, I know why so many stage stars have jumped at opportunities to take up motion picture work. The screen is the greatest weight-reducer ever invented for players threatened by an excess of embonpoint. I feel sure that I must have lost ten pounds already."

It is in a letter to the Kalem Company officials received last week that Sis Hopkins gives her views of motion picture work following her first week in the studio at Jacksonville. As the candid expression of the emotions of a stage player making her first bow to the camera the communication is of unusual interest.

"Well, the first week and the first picture are over," the letter reads. "And right now, let me tell you that your 'Hazards of Helen' girl cannot show me anything new in the way of bruises and sore muscles. I knocked my nose against something—was too busy to find out just what it was—and have a bruised lip and am sore all over from crawling from one room into another and running at full speed around tables. After I get through with pictures I plan to take up athletic competition with obstacle races as my specialty.

"The first day outdoors found me more thoroughly frightened than I was on the night I first stepped out of the wings to face a Broadway audience. Just think of walking across the main thoroughfare of the thriving city of Jacksonville in full regalia and before a large crowd. I can assure you I felt like the 'Greatest **Show** on Earth.'

"But with it all—and without the ten pounds—I must say that I am beginning to like the work. If the picture audiences get as many laughs out of my actions on the screen as I do in the comparative quiet of my dressing room, we are going to get along together like old friends. I know I am enjoying the work, for I am really anxious for the next picture to start. The screen offers such unlimited scope for your efforts to please that it makes the stage feel like a Punch and Judy show in comparison. In conclusion, I want to express my appreciation of the surroundings here. Everybody has been most kind and we have a real happy family here at the studio."

Alliance of Author and Director

A Rational Method Worked Out by the Edison Company on "At the Rainbow's End."

A FURTHER indication of the progress of the motion picture in its advance from the one man's idea to nearing a composite of many minds, is readily evident in the association of author and director in the production of the Kleine-Edison five-act feature, "At the Rainbow's End," from the Edison studios, in which Carroll McComas is starred, with Richard Tucker.

The time is passing, if not already passed, when one man can decide upon the worth, or availability, of a picture. Intended to please many varied tastes of folk of differing ideas, it is now pretty generally recognized by the successful studios that the picture itself must reflect the judgment and skill of more than one man, however able that man may be.

Ben Turbett.

So that, differing from the arbitrary director of earlier days, when Director Ben Turbett was offered the associated help of the author of "At the Rainbow's End," Sumner Williams, Mr. Turbett welcomed the idea heartily although he had a wealth of theatrical experience to draw from, vastly more than many directors.

The way the idea worked out will be greeted with considerable satisfaction by those—particularly authors themselves—who have always claimed that a director should be guided more by the author's ideas and motives. The picture was finished in about one-half the time that features of that length usually take, while the direction itself shows the most patient and skilful care.

Director Turbett is accorded all the credit by Mr. Williams, who by temperament is ideally fitted to collaborate. Mr. Williams was in daily attendance at the studio, the actual directing being done by Mr. Turbett, the former acting in something of an advisory capacity. Mr. Williams, however, had more than theory to advance as he was the adapter of the highly successful Kleine-Edison feature, "Vanity Fair," in which Mrs. Fiske appeared. Mr. Turbett also was concerned with that picture, as assistant director, and assembling and cutting the twelve thousand feet down to seven thousand feet—a delicate task, to preserve the spirit of the story and times.

Sumner Williams.

Mr. Turbett brought twenty-six varied years of theatrical experience to motion pictures. Born in Salem, Mass., he was boy soprano in Gorman's Minstrels, later joining the J. R. Wait Opera Company. With a repertoire of twenty-five operas, two performances a day, for three years straight—summer and winter—Mr. Turbett lost his voice through strain. It came back a baritone when he went with "The Highwayman," then with the original "Floradora" company, managing the stage for two years. A number of years in vaudeville, with many stock companies, two years with Lillian Russell, and then motion pictures—Edison, where he has been over two years, often acting while the assistant director.

Mr. Williams is a graduate of Harvard college, and has done some magazine writing. He took up the study of drama while in college. Some time ago he was connected with the Edison scenario department. Previous to "Vanity Fair" he wrote the feature, "On Dangerous Paths," Edison, in which Viola Dana was featured. Mr. Williams differs refreshingly from most scenario writers in that the money end of it interests him little at all. He says that if he writes more than two or three features a year he would not like it to be known as he considers no artistic standard too high for the screen.

Famous Players for February

Feature Company Releases Two Original and One Adapted Feature on Paramount Program.

THERE will be two original scripts and one adapted play released by the Famous Players Film Company on the Paramount program during the month of February. They are "Out of the Drifts" and "Nearly a King," starring Marguerite Clark and John Barrymore respectively, and "Diplomacy," starring Marie Doro.

"Nearly a King," which is being produced under the direction of Frederick Thompson, was originally intended for release in January, but was postponed in order to give the director ample time in which to obtain the best possible results. It was felt by the officials of the company that it was preferable to forego the release in January rather than to in any way hurry the production and run the risk of impairing its effectiveness. "Nearly a King" is the story of an American who is summoned to the Balkans by a mysterious message. Though he knows nothing of it, he is the image of a young prince whose father has insisted upon marrying him to a princess whom the prince has never seen. The American is to serve as general scapegoat and be married to the princess instead of the prince. But the American meets the princess on the ship and falls in love with her without discovering her identity. From that point on the story develops a whirlwind series of complications that vary from the comic to the tragic with startling rapidity. "Nearly a King" will be released February 10.

"Out of the Drifts," which is scheduled for February 24, is a thrilling dramatic tale of the Swiss Alps in which Miss Clark plays a shepherdess, whose lack of sophistication, though it brings her to the brink of disaster, ultimately proves her salvation. It is the story of a London rake, who goes to the St. Bernard monastery to recuperate, and finding there a delightful little girl, persuades her to accompany him to London "to see the world." But her lover saves the girl from the fate into which she is innocently plunging and the terrible realization of his own bestiality awakens in the roue the dormant good qualities of his character. It is a story of the great out-of-doors with the thrill of the avalanche and perils of the dizzy Alpine heights J. Searle Dawley is the director.

The third production, "Diplomacy," is an adaptation of the famous Sardou play in which Marie Doro has already scored a great personal success on the stage. As its name suggests, it is a story of international scope, involving the stealing of the war plans of one of the great nations by the spies of another. Circumstances point to the bride of the diplomat from whom they have been stolen, as the only possible culprit, and the innocent girl is subjected to a gruelling cross-examination by her own husband, who believes in her guilt. "Diplomacy," which was said by newspaper critics to be one of the best plots presented on the stage in recent years, is to be released February 28.

ESSANAY STUDIO NEARING COMPLETION.

Essanay's new studio, built on the extreme west of the Essanay property in Chicago, is nearing coupletion, promises being made by the contractors that it will be ready for occupancy in February. Already the executive offices on the second floor are being finished. The studio on the first floor soon will be in use. One of the novelties of the new building is a green room for actors and another for actresses in which those waiting to go on the floor will not be compelled to wait where action is going on. A system of telephones with automatic exchanges is being installed so that an assistant director may call his cast together without leaving the floor. The whole building will be devoted to the executive offices and the studio with gymnasium, reading rooms and a few dressing rooms.

Spokes from the Hub

By Marion Howard.

HOME again from a lively, but not foreign shore, and dear old Broadway, where one is sure to meet familiar faces. One was that of H. Cooper Cliffe, the finished actor who came here from England ever so many seasons ago and who likes us well enough to remain. He "needs no introduction" to readers of this publication. We have seen and admired his work in the films with the Metro players, in "Final Judgment." I was a bit surprised to have him tell me that he was with the Fox forces, but glad to know that his first try out was in "The Parisian Romance" now on here, at the Modern, and liked immensely by many whom I met to-day. Will comment on it later. Just now am a bit satiated with the many wonderful films seen in New York at theatres and run-offs and content to pass the word along to see this and that. While over, I was privileged to get inside the lines at some studios and to receive the utmost courtesy from all. I took in a dozen long reels like "The Foundling;" "The Other Side of the Door;" "Temptation" (a corker); "Camille;" "The Misleading Lady;" "The Wood Nymph;" "The Green Swamp;" "Green Stockings," etc., attended a wedding, a club affair or two, saw "The Boomerang," went into New Jersey to the Universal and Peerless studios, paid my respects to the big men who head the corporations (film), resisted the temptation to stay over and see Harry Davenport's work at the Vitagraph studio, and finally escaped, in order to prolong life in this town. Prosperity seemed everywhere, and I brought home a fine impression of the men and women engaged in the industry and whom I was glad to meet and be inspired by. I wasn't "looking for trouble," but why not pay attention to titles? At one theatre we were inflicted with "The Devine Bernhardt" and a half hour later with "Camellia."

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Members of the Film Club will turn out to see "Thou Shalt Not Kill," if presented here, because their honorary member, Rose Coghlan, is in it, also her son, Charles, named for that prince of actors, the late Charles Coghlan. This film has been tried out at Sing Sing, where it received strong endorsement. It is a plea for the abolishment of capital punishment and ought to be popular here, as there has been a strong effort made to put an end to electrocutions in this state, a movement headed by Mrs. Florence Spooner, who has devoted years of her life to this end. While in New York I was priveleged to meet Rose Coghlan in her home and to hear of her experiences in posing for "The Sporting Duchess," which for some reason, we have not had here at our large houses. She is beginning work on a book of reminiscences and take my word for it, there will be no dull lines, for she is witty to a degree and has a wonderful memory to draw upon. She is at liberty—more's the pity—for she is vigorous and good to look at as ever. Her last stage appearance was here in Trilby, when it closed. Cause? The pictured version! Score one for the films!

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We are anticipating the arrival of Cissy Fitzgerald with her funny wink, and often do we wish that a personal appearance could be made during the presentation, for stars like her have a compelling personality. Why do not managers wake up to this bit of good advertising when the players are close at hand? Other good things are awaited here like "The Mill on the Floss," by George Eliot, to be given us by the Thanhousers, who might film "Daniel Deronda" with profit.

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"A Soldier's Oath," built around "The Celebrated Case," featuring William Farnum, proved dramatic enought to suit all, and was rather more impressive at the close than the speaking version. We were given a big thrill when Sing Sing was disclosed in all its activity. The Modern had the title advertised wrong on the program, but the worst perpetrations were in the titles, showing a lack of common school education. After the released prisoner seeks the aid of the old priest and is given work out doors, this is what we read, "The New Gardner." Another, when the Sergeant—the loyal one all through—was made to say: "I brought her to the Duchess and adopted her." This is neither good grammar or sense, as it was patent to all eyes that he took her to the Duchess who adopted her. Illiteracy has no place on sub-titles and accuracy is inexpensive. Are there no censors of titles?

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I am going to do some missionary work round here after reading what I did in a New York picture house relative to one nuisance. "The best way to enjoy the pictures is in silence," etc. Why should managers not try this moral suasion, and see how it works? It ought to be shown "early and often." As seats are not numbered why do not people move along, instead of rising while a bunch file in, cutting off our view? Why not follow the custom in the churches? Thoughtfulness and good manners ought to prevail all through the week—not one day only.

* * *

The Modern theatre gave us a genuine treat in "The Old Homestead," directed by James Kirkwood, the part created by the late Denman Thompson splendidly done by Frank Losee, and every detail carefully attended to so that even titles were not needed, the play being familiar to two generations of theatre goers. It was a joy to see Swanzey, N. H., in the spot light and we naturally were pleased at the Grace Church scenes. A most artistic bit of work was done by Denman Moley as the tramp before and after reformation Such plays are wholesome and uplift the films.

* * *

I was genuinely sorry to miss Pathe's "The Beloved Vagabond," done in colors, and shown here all last week at Tremont Temple, where many pretentious films are exhibited regularly, like Vanity Fair now on, with Mrs. Fiske as Becky. The Hub literary set are helping fill the big house—and rightly.

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Lydia Gilmore was some play, despite the eternal triangle in life depicted. Pauline Frederick has done nothing better and great credit is due the director for such lovely out door scenes. Thomas Holding made a manly lover, rewarded at the close, and that boy, Jack Curtis, was certainly well trained.

* * *

Gustave Frohman has taken up a residence in the Hub and is working out one or two problems—rather experiments—along uplift lines in filmland. He has established a little theatre in the settlement district on Charles street. It is called The Peabody Playhouse, to be the home of educational films for the very poor children of that district. Some years ago the Elizabeth Peabody House was started for settlement work and it has the backing of well known men and women of means. Mr. Frohman opened with "The Fairy and the Waif," and the price to see it is five cents. The kiddies went wild over Mary Miles Minter.

* * *

Yesterday I was tempted to take in a show and went to the Park, where an exceptionally strong and clean program was presented to say nothing of the music by Mrs. Renfrew's orchestra, and the singing of opera arias and a duet by former members of the Boston Opera Co. We had "The Yellow Streak" and "Mice and Men," also some travel films, and a packed house. The first named was some film, full of vitality, and it strikes me that Lionel Barrymore has done nothing better than in this Jekyl-Hyde role, showing great versatility. The "wild and woolly" features were great in their contrast to the New York scenes. This ought to be a winner for the Metros.

* * *

"Mice and Men" with Marguerite Clark and the Famous Players trademark was thoroughly enjoyable for its working out and splendid acting of Charles Waldron and Marshall Neilan (one of the best of our virile young men). Waldron we thought particularly fine all through and we felt sorry that the adopted waif did not reward him rather better. The play is delicious in its atmosphere of the South in the period of '61, and the dancing recalled certain scenes in the "Birth of a Nation," for the same attention to detail in the dance steps was observed. There was an excellent old mammy and the titles were well done, especially the lines given the colored servants. There is a play with a motive worth while and one we can take the little folks to see.

* * *

What is the reason directors do not pick out babies with straight legs? We were edified with the spectacle of a bow-legged youngster in "Her Mother's Secret," and everyone present tittered at the sight of the little waddler. Perhaps Mr. Thompson failed to notice it, but the camera is right on the job. There were some remarkable scenes in that picture so ably directed, especially the closing ones, with the merciless sea engulfing the heroine. But why such plays anyway? They have no good lesson and this was built around immorality. I certainly would not take young people to see such films as Fox has given us here of late. As to "Destruction," there is absolutely not one single thing about

it worth while, save the stage business and photography. That some patrons like such a theme worked out is no argument, because the morbid, the blase and sensational seeker you find everywhere, but they by no means constitute the majority. A woman behind me had her young son with her. He was about 9 years of age, and annoyed all around with his audible reading of the titles. They had been in the theater all the afternoon and at the close of the program, the boy began to yell because of his expressed desire to "stay and see the lady burn up again." Wise mother that. Think of the impression on that lad's mind—a lasting one, too.

* * *

Edgar L. Davenport has gone south with the Metro Company to rehearse, and the best wishes of his many friends follow him. While here for the holidays he was a guest of honor at The Film Club and made a neat little speech, full of enthusiasm for the pictures, in some of which he has appeared in small parts though capable of heavy roles. At this meeting he placed upon the wrist of the club president, Miss Marion H. Brazier, a gold watch, the gift of the club to its founder. It was the consensus of opinion at the meeting that federal censorship ought to be condemned. At the request of the president, several articles were read on the subject and there was much discussion favorable to the stand taken by this publication. Additional theater nuisances were mentioned, Mr. Davenport adding one to the list—the playing of ragtime and other flippant music on the organ, which is better suited to serious, sacred and pretentious music suited to the picture.

* * *

I must not fail to mention the delight given large audiences recently in two delicious reels, "Christmas Carol," with Tiny Tim and those dear Dickens' creations, and "Is Christmas a Bore?" cleverly done by the Drews and Mary Maurice. Both sides of the question were well worked out and I saw many furtively wiping their eyes. Such films carry so much weight when the right emotions are stirred, even by Santa Claus.

* * *

The Pathe people are going on with their good work in showing the young and old, portions of the world hitherto quite unknown to our eyes and of far more educational value than the bare printed page. Recently I saw a long section of our own California coast—a rock-bound section, which one rarely sees as a tourist by land. It was done in colors, too, and one scene depicted the richly colored rocks at sunset. Certainly we owe a debt to the producers for these rich treats. Every theater should run one or two each day and help along the slogan, "See America First."

* * *

I am telling all my film fan friends about the two Triangle films seen at the Knickerbocker happily at this writing in the hands of Mr. Rothapfel for improvements in stage effects. These are "The Wood Nymph" and "The Green Swamp," differing widely in theme, and all else, but well worth while, the latter for the great lesson it teaches concerning morbid jealousy when there is no cause for it. It takes one into the life of the physician devoted to his profession and to his wife, the part artistically done by Bessie Barriscale. It is natural and beyond criticism. A feature at the close was the changing of the green swamp into a bed of flowers illustrating the change in the mind of the little wife from morbidness to sunshine. In "The Wood Nymph" we are treated to miles of California wild woods, with its varying foliage, trees and perspectives. I thought the forest fire scene too prolonged, but appreciated the skill required to make it appear so natural. There is no other we can think of so well fitted to the elfish part played by Miss Doro. There was a fine example of mind over matter when the man was tempted to take advantage of the little rescued one, whose very innocence and plaintiveness overcome his bad desire. This bordered on tragedy, since the girl turned out to be his sister. There was some inconsistency in it, as to the other characters and we wonder what became of the Amazon servant.

* * *

At the Metro runoff I saw George Le Guere in "The Upstart," and the novelty of the satire appealed. It shows him in a vastly different role from that in "The Soul of a Woman," to my mind one of the best films ever shown here. The comedy also introduced James Lackaye, of bulky frame and a brother of Wilton, whom he greatly resembles. If any criticism can be made in regard to the cast it might center on the clergyman—husband, who was too old in appearance from the front, to be the son, but that is a mere detail. Marguerite Snow is the heroine. The photography is excellent and the play worth while.

South African Letter

THAT competition is healthy is proved to be true as regards films and film exchanges in South Africa. The Trust is not now the sole owner, or shall we say holder, of the field. Into the limelight have stepped two new companies. The United Film Supply Co., of Johannesburg, and The International Theatrical and Variety Agency, of Cape Town. The first-named company has been in business a little while now, and doing very well in spite of opposition. Its policy of importing good and high-class pictures has forced the Trust to do the same. They have on hand now the famous "Black Box" serial. The second-named company I will deal with in my next letter.

* * *

Some little while back the Sunday Sallies column of the Sunday Times had the following great thought: "If this country—South Africa—wants to get a move on, let us import ten practical business men from U. S. A. and hand the reins of government over to them for ten years." Although put in jest, it seems to be taken in earnest in a tenth part by at least the African Films Productions, Ltd. Let the world say what it may, but for producing self-reliant, dogged and determined people, the United States cannot be beaten. Being a Scotchman, I shouldn't say so, but, well, I always had a liking for the States.

* * *

Quite a feature is the film of "The Southwest Campaign," taken on the spot. Although the photographer labored under unusual difficulties in the way of sand storms and cloudy atmosphere, still the picture is splendid and gives one a clear idea of the hardships endured by the Union Troops in that unhospitable country of sand and drought, formerly German Southwest Africa, now under the more impressive title of Bothaland. "The Avalanche," a Life Photo Films production, can be safely described as something above the average, and the plot acting and mounting leave nothing to be desired.

* * *

"The Girl of the Music Hall," an Alice Joyce-Kalem, is a fascinating drama, dealing with the adventures of one Ida, a music hall girl. Love, intrigue and tragedy are interwoven in a masterly manner.

Many others have been shown, but although good to look at, yet they are not worth reporting on. With more than one company in the field, let's hope better films will come along.

* * *

A new scheme has been formulated by the African Theaters Trust. Briefly, it is as follows: Daintily designed Christmas cards will be issued at the various theaters on the circuit, which will be on sale about three weeks before the festive season, and these cards can be sent to friends in other towns, entitling them to admission to the local theater or bioscope.

S. H. CRAWFORD.

The first number of the Selig-Tribune was cordially received in Chicago. A large number of prominent theaters report that their audiences were greatly pleased. The same reports have been received regarding th presentation of the second number of the new film. The Selig Polyscope Company says the demands for the early numbers of the Selig-Tribune have exceeded all expectations. They are coming in from all sections of the country.

The days when knighthood was in flower are portrayed with all the picturesque romance of the medieval days in "The White Rosette," a Mutual Masterpicture, De Luxe, now in preparation at the American Film Company's (Mutual) studios. Castles, drawbridges, moats and armor have been constructed or hunted up among relics of ancient days to lend realism to the picture. E. Forrest Taylor, Helene Rosson, Eugenie and Harry Von Meter are cast in the leading roles.

A new motion picture plant is nearing completion at Hudson Heights, N. J., lying directly opposite 96th street, New York. Messrs. Teitel and Schlatter, of New York, are responsible for the new enterprise known as the Ideal Film Studios and Laboratories. Edward B. Kinsila is responsible for the architectural work.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

IT is surprising that the makers of motion picture films have not awakened to the injury that is being done them, as well as the players who take part in the pictures, by the so-called motion picture editions which some of the newspapers have recently added to their publications. Perhaps the newspapers themselves are not aware that the additions to their issues are making them the subject of keenest ridicule on account of inaccurate, distorted (and quite frequently), palpably false accounts of what is going on, and is contemplated, in the motion picture field. The situation is but a natural result of any undertaking that is plainly based upon mercenary motives. Motion picture editions of the newspapers are but in their infancy and it would be well for the publications to supervise and reconstruct them now, before the public gets the impression that with such badly managed departments the publication as a whole must be lacking in a spirit of good faith.

* * *

The majority of the so-called motion picture editions of newspapers have shown in their brief career that they are modified instruments of graft and blackmail. The so-called news collectors are, as a rule, wholly devoid of any newspaper experience. Most of them could not tell a good "item" were it written and handed to them by an expert, and few of them are capable of constructing a three-line paragraph to make it fit to print. The trouble is that, with but few exceptions, the editors and reporters on these motion picture editions have secured their jobs chiefly on account of their previous connection in some way with the moving picture business. They have succeeded in inducing publishers to believe that their previous connections made them specialists and has given them opportunities to get inside knowledge of the motion picture business and current events which the ordinary reporters could not obtain. People in the moving picture business have already classed these specialists as they soon will be by the public—pure fakirs. Most of them are simply solicitors of advertisements. They frequent studios, clubs, and other places where the players are found, incidentally to get news items, but chiefly to procure subscriptions to their publications and paid for cards, write-ups and interviews. These scavengers pick up any old thing in the line of gossip and dish it up to the readers of their paper without the slightest endeavor to ascertain whether or not the stuff they have gleaned has any color of authenticity. They care nothing for that. Their chief aim is to swell their commissions on subscriptions and advertisements. If the moving picture trade publications were conducted on the same system under which the newspaper editions are operated they would soon lose the favor of the makers of and players in the pictures. Of late the inaccuracies and distorted articles in the newspaper editions have become so glaring that it is time all support be withdrawn from them until changes are inaugurated that will carry the conviction that the editions are entitled to recognition.

* * *

The censorship fight is in full blast at Washington, and both sides are busy throughout the country getting ammunition for the decisive battle. A strong appeal has been made by the moving picture interests to directors and prominent players. They are asked to forward telegrams and letters to the chairman of the educational committee at Washington, condemning the proposed Federal Censorship Bill. This appeal should meet with a speedy and hearty response. More than that, appeals should be made direct to the representatives at Washington who will have a voice when the proposed measure comes up for a vote. Another excellent idea is that every motion picture house in the country have patrons sign petitions against the un-American measure. Such a plan would result in placing before the law-makers thousands of direct appeals from the amusement public. Such appeals would carry more weight than those from people connected with the business. At all events, it sincerely is hoped that the fight now being waged on the censorship question will not be left to a few, but that there will be a protest with an unmistakable ring to it.

* * *

The situation in Kansas City, Mo., is another illustration of the relentless spirit of persecution harbored by the people who favor official censorship. In that city there is a body to which appeals are made when exhibitors are dissatisfied with the rulings of the censorship board. Heretofore the appeal board has met daily in order that the motion picture people should not be subjected to unnecessary delay and loss. The appeal board has now announced that hereafter it will meet but twice a month. The spirit of deceit and oppression shown by such a ruling is abominable. It is a glaring piece of trickery to practically deprive the moving picture people of their right of appeal. On its face it shows that those who favored arbitrary censorship have succeeded by underhand methods in making the appeal board a nonentity. There seems to be nothing too mean and despicable for these so-called reformers to do, yet they have the effrontery to declare themselves American citizens whose chief aim is to uphold the laws for the safeguard of public morals. Everybody with the least spark of intelligence must see that the kind of persecution such as is reflected by the Kansas City reformers must, in time, bring about a state of demoralization.

* * *

It is gratifying to see that exhibitors in various parts of the country are commencing to learn that to fight fire with fire is the only effective policy they can adopt to guard themselves against the persecution of the so-called reformers. New Jersey and Indiana exhibitors have taken the lead. The movement to keep picture houses closed on Sunday in Jersey City precipitated a fight on the part of the exhibitors to enforce all the blue laws on the statute books of the state, and has had a wholesome effect. The exhibitors took the tip of newspapers that the only way to beat blue laws is to enforce them. The writer remembers a similar fight waged in a Pennsylvania town some years ago. A vindictive person caused the arrest of a merchant who kept his store open for a few minutes on a Sunday to accommodate a friend. The next Sunday the merchant had every store in the town closed, and that was the last of any attempt to spring the blue law game. In Indianapolis the exhibitors have turned their guns upon the churches that have been used for moving picture exhibitions without any attention being paid to the laws bearing upon fireproof booths, exits and the crowding of aisles. The very element that forms the nucleus of the official censorship movement is itself ignoring the most important laws regulating the motion picture business.

* * *

It has developed in the Indiana situation that the introduction of moving pictures as part of the church services in many sections of the state has become quite popular and that the innovation is justified upon the ground that anything which attracts people to churches is for the good of the church. Quite a novel argument, isn't it? If these Indiana church people are sincere in what they claim, they give a valuable tip to the moving picture houses. Why not engage preachers and revivalists for Sundays and have pictures as a part of the services?

* * *

Here is a nut for the reformers at Washington, D. C., to crack. At a session of the Scientific Congress in that city a prominent delegate declared that photoplays are of great usefulness in the suppression of the liquor habit. The delegate contended that the ease of access to motion picture exhibitions lures frequenters from the saloons and in localities where picture houses are located in the neighborhood of saloons, there has been a pronounced falling off in the liquor trade. It is impossible to see how the reformers can consistently strive to stifle such a valuable agent in the cause of human welfare.

* * *

Incidental to the suggestion that exhibitors take a hand in getting petitions against the adoption of a Federal censorship bill, an exhibitor has asked how the work can be accomplished. He says he cannot interrupt his show by circulating petitions through the audience nor can he interrupt the people when passing into the theater and thereby cause delays which may cause people to walk away. Signatures may be secured without any inconvenience to the patrons or loss to the management. A petition conveniently displayed in the lobby of the theater with a prominently lettered request for signatures will answer the purpose. Ticket-takers might also invite patrons as they approach to kindly sign the petition. If the attention of the patrons is attracted to the petition the securing of signatures will be an easy matter. The people are only too willing to aid in combatting anything that may interefere with what has become their most popular form of amusement.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Scott's Back.

REGULAR readers of this department will remember Luke J. Scott, who used to be running a house down in Warrensburg, Mo. He dropped out of sight some time ago and we have been wondering what had become of him, when he breezes in with this letter:

In some way I became sidetracked and neglected to send you any more of my literary efforts for criticism. Although I was a constant reader of the "World" and any other periodicals I could lay hands upon, I continually had a feeling that I was handicapped some way. I finally decided that it was lack of co-operation on the part of the exchanges. The only time I ever heard from them was when my account was in arrears or I had not returned some advertising.

Consequently I took up the matter of a Publicity Department, which would really be an Exhibitors' Aid Department, with one of the big regular service companies. After a month I received a reply saying they were working on such an idea but had no place for me.

I then got in touch with Mr. Pearson, of V-L-S-E., who, it seems, had just been waiting for a fellow who had thought this proposition out in detail, and who would suggest it. It did not take us very long to get together, and I do not think I am showing any immodesty when I say we have gotten results. By the way, the local exchange of the people with whom I first talked, used my letter of announcement nearly word for word in announcing their Publicity Department one month after ours was started.

Do not mistake this letter, I am not suggesting that this department is a new idea, but I know it was new to this territory.

Besides assisting exhibitors in every way possible, we have succeeded in establishing about 20 M. P. departments in large dailies in this territory and are furnishing them weekly press sheets. Our two biggest victories were the K. C. Post and K. C. Star, probably the two hardest propositions in the country. Of course credit is not due V-L-S-E. alone, the other exchanges were all instrumental in landing them, but you can safely wager V-L-S-E. gets its share of space.

Possibly you have seen samples of our monthly edition, the "Big Four Clansman." While it does not necessarily come under the head of your department, you may be interested in glancing over the copies I am sending under a separate cover.

Do not criticize the make-up too severely. I will have more than a day to prepare it after Jan. 1st, and will endeavor to use some of the ideas in proper make-up that I have gotten from your columns.

The Clansman has not come in yet, but Mr. Scott's letter is not without interest on its own account. Lately, from Boston, has come a complaint that exhibitors do not work in with the exchanges on booming feature stuff, but there are some sections where the exhibitor is more alive to his chances, and as usual this is mostly in the west. It is only a question of time when the exhibitor will have to get into touch with the helpful exchange, and when the right sort of exchange will draw the business from the men who merely rent films. We are past the point where anything that is on film will draw a crowded attendance. Film must be advertised and advertised intelligently.

The men who do advertise are the ones who win, and the more they know the more they want to learn. The bulk of sales of Picture Theater Advertising has been to the men who are already advertisers, not to those who need this help most because they know least about it. Work with your exchange when they are willing to work with you. They are not disinterested. They know what you should realize—that only by advertising can you make the money with which to pay for film hire.

Half-Page Joy.

Steve Farrar, of the Casino, Eldorado, Ill., mixes business with pleasure when he wishes his patrons a Merry Christmas and tells them he will have Graustark to help along. It was Steve who last year originated the stunt of mailing out cards "Not to be opened until Christmas." We wonder if he did it again this year. It should work more than once if the card is a pretty one. We wonder, too, how many others did it this year. Steve is going to have his coal miner patrons guessing if he keeps on using "photoplay" and "photodrama" interchangeably. They'll be too busy figuring out the difference to come to the theater and find out.

That Excursion Scheme.

A correspondent in New York writes that he thinks that E. B. Linck, of the Hippodrome, Williamsport, Pa., was the first to use the railroad excursion for a film. This was with the same Heart of Jennifer and in September, where Mr. Woodin's excursion was in October. Now who can beat the September date?

Help! Help!

Will exhibitors who send in newspapers without comment be good enough to mark the particular parts to which attention is called? It saves a lot of time and ensures the reading of the particular paragraph referred to.

Briefly Effective.

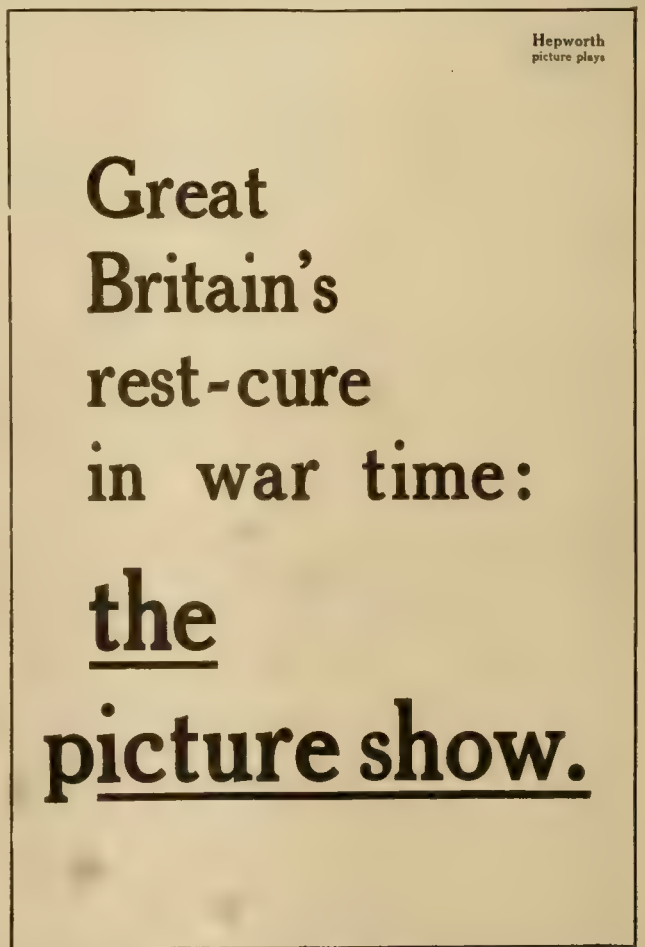
Ralph Ruffner sends in a two column down the page advertisement for a film. Instead of loading down the space he runs a large cut of a dog with a tin can on his tail and then

DOUBLE TROUBLE
AT THE GLEE FACTORY TODAY
THE LIBERTY.

Coming on a page with several detailed advertisements for other houses, and being set at right angles, it is a certainty that the advertisement is seen and read before the others on the page and gets first chance at possible patrons. It is expensive to take two whole columns for just nine words, but if it pulls above the others, it is cheap, and we think it pulled.

Hepworth Publicity.

Every now and then, and not as often as we could wish, the Hepworth sends across some of its publicity material. It is always clean-cut and well worth looking at. In the last submission are some type posters that evidently are presented by exhibitors. They scarcely mention Hepworth, some only through a small imprint, and most of the space is given to some argument in favor of the pictures, the theater as a place to forget the worries of war, or the warmth and cheer to be found there. One of these is reproduced. In the original it is about the size of a half sheet (double crown, 20 by 30 inches) printed in deep green on a very light green paper. Brown and cream and blue on blue are also used. They show what can be done with type when an effort is not made to load the sheet with as much type matter as room may be found for.



But it is in booklets that the company makes its strongest appeal. A brochure for "Far from the Maddning Crowd" is a work of art. But it is not the art work alone. Another strong example is given in a booklet urging Hepworth pictures. At the top is a band across the page ranging from a very light gray to almost black. At the bottom is another band, but this, in the lighter side, has set in the word, picture plays, white letters against a black ground, balancing the composition, as an artist would say. Between the two runs this text:

That common spirit of the nation, on which victory depends, may range from light saneness and enthusiasm to dark gloom and morbid fear, in much the same way as does this diagram, from gray to black.

If those two things—the nation's spirit as we have seen it since August, 1914, and the diagram which is shown above—are left to themselves, both of them will overbalance on the dark side. There, automatically, the emphasis falls.

And just as the artist, in order to regain the lost balance of his diagram, was forced to add a strong spot that brought back the emphasis to the light side, so Great Britain to keep her common spirit unweakened by waves of doubt that sometimes sweep the country, must insist on the nation's sane spot, and so force the emphasis to fall again on the side of normal determined enthusiasm.

In the figure at the bottom of the page, the artist has shown the emphasis can be restored to the light side. In the remaining page of this booklet, the Hepworth Company makes its suggestions for maintaining the balance of the nation's spirit.

The idea can be adapted to other copy with good effect. The Hepworth Publicity department is assuredly doing some telling work.

Amen.

If the rules of make-up permitted poster type to run for sub heads, we would have that set in a six inch letter and tie it to this sapient sentiment from Tom North, speaking in his Seattle "Pals."

READ YOUR AD PROOFS.

Every week we receive from our PALS and from a clipping bureau, ads which have been run in the different papers advertising V-L-S-E Features. There are any number of these in which will be found many mistakes, not only in spelling, but in the wording. Every time a reader notices a mistake in your ad his attention is bound to be taken off the story you are trying to impress on his mind and you have left an opening for ridicule which about 90 per cent. of the people who read papers do not hesitate to take advantage of. It is human nature to make the most of the other fellow's weakness, so don't give them a chance. Read your proof carefully and make your paper do the same. Don't let it go to press until you are absolutely sure that everything is all right.

Just a moment ago we put down a paper in which an advertiser hoped his patrons would have an even better New Year than they had dared "antisipate." People do not stop to realize that it is the printer's error when you announce Mary Pickfort. They blame you. It's your advertisement. It must be you, and you must be a fine sort of manager if you do not know of Mary Pickford.

And here is another item that should be passed along:

Many exhibitors, in fact most of them, make the big mistake of trying to advertise a whole week's program every day in a small ad. If you will not use large space, then for the sake of your business concentrate on what you are going to show for the day on which your paper is published, that is if you have a morning paper, play up your show for that day. If an evening paper it is advisable to work on the show for the following day, although space should be used to boost your evening show as well.

But concentrate on your features. Don't just give them a line along with the rest of your program. They cost you more. You depend on them to get you more money, or at least you should and therefore you should devote more space to them. If you will follow the advertising of any of the big National advertisers in, say, The Saturday Evening Post, where space costs $70 to $90 an inch each insertion, you will note that they do not tell all about what they have to sell in one ad unless it is a full page ad and even then many of them have a different story to tell each week. However, they do take one or two important features of their goods and work up a desire on the part of the public to buy. The space is so valuable that they must concentrate, and it is the same in your own case.

Just because you buy space you must not think you must crowd into that space all you have to tell for several weeks. Better one feature properly advertised than ten merely mentioned. Then one out of the ten, at least, will make you money.

And we wonder if Mr. North will be so good as to tell us what an "honorary associate editor" is. We have met several kinds of editors but this is a new one. Pals has five.

Full of Ideas.

The Star Theater, Trail, B. C., issues an eight-page and cover program that is full of ideas. We reproduce the front page here, but we wish we might reproduce the entire issue. We are going to do the best we can. First off, we note they offer commutation tickets, good for one admission each day for three dollars a month. This is not thirty admissions for three dollars. The coupon book is no novelty. This is a straight commutation ticket, just as it says, good for one person once each day for a month. They also have coupon books with eight tickets for one dollar, on the old lines, but the commutation book is a new one on us. The admission is fifteen cents and there are no Sunday shows, so this gives twenty-six or twenty-seven tickets for three dollars; not much saving for the coupon book, but the latter is a direct appeal to the pride of the possessor.

There is a local announcement department that is not running very strong yet and in line with the public service idea comes the announcement that the house will be loaned, free of course, on Sundays for charitable purposes.

On other nights than Sunday the house can be had after nine o'clock by arrangement.

They have several contest schemes, one of which appears to have been taken from Picture Theater Advertising. The paragraph will suggest the scheme better than will explanation:

The second four words in this contest are found as follows: Fifth word is the tenth from the last of Butcher's ad; sixth is the smallest word in the Wagstaff & Vestrup ad; seventh word is "peace"; eighth is second smallest word in the second line of Furniture ad. It is very possible to obtain the sentence now, and if the money is not found by the time our next issue is out, it will be withdrawn and put into another contest.

The program runs on the first inside page and is confined to the announcement of the subject. Through the rest of the issue the synopses are run, mixed with general matter, until the booklet takes on the ap-

pearance of a small magazine with a detailed program again on page seven. There is plenty to read that will interest, not too much of the press dope that too many similar papers are filled with, but some good stuff, and mostly original matter. There is a suggestion that the local postoffice put in a desk for the convenience of patrons and a hint that people who seem to be staggering home may merely be following the path laid out by the municipal snow plough.

To show the fun of running pictures in the Northwest, here is an item:

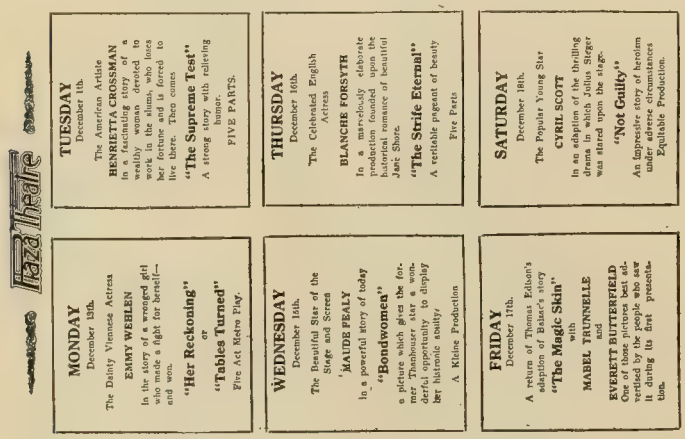
> We have at last some news of "The Diamond from the Sky," but regret to say that it is not very good news. We have been advised by the exchange that owing to the change in schedule of the Prince Rupert boat it is impossible to get the film back to Vancouver in time to ship it to Kootenay points and still retain dates with large theaters to the east of us. This will make it necessary for a wait of a little less than a month till the picture gets back to us. We trust that if you have not then lost interest in this picture serial, to take up the next episode on Tuesday, Dec. 28th. We are sorry to have to announce this delay, but you will realize, we hope, that in this instance, circumstances were entirely beyond our control. Now, all you "Diamond" fans, please let us know whether you want this serial resumed or not. Your preference in the matter will be our guide in either arranging for the resumption or discontinuance of the serial. Use our Patrons' post box, and please do it NOW. Yours, THE MANAGER.

Recently they had a Red Cross night when all persons who gave their names at the box office and paid a quarter were admitted free, the entire quarter being turned over to the Red Cross Society.

The last issue announces they will have newer films and better ones through an arrangement to circuit them. It was to be expected that they would land newer stuff if they could, for energy and hustle stick out all over the little program. Taken as a whole, it is as well edited as any issue that comes to our desk—and we see them all. It's not the size of a town that counts, for Trail is around three thousand population. It's the size of the man, and N. M. Trafton measures pretty tall.

Balancing.

Turn the paper sideways and take a look at the cut. In the first place it is a nice arrangement of program, getting all of bill in one


Strand Theatre
TUESDAY
December 11th.
The American Artiste
BENRIETTA CROSSMAN
In a fascinating story of a wealthy woman devoted to work in the slums, who loses her fortune and is forced to live there. Three comedy
"The Supreme Test"
A strong story with relieving humor.
FIVE PARTS.
THURSDAY
December 16th.
The Celebrated English Actress
BLANCHE FORSYTH
In a marvelously elaborate production founded upon the historic romance of beautiful Jane Shore.
"The Strife Eternal"
A veritable pageant of beauty
Five Parts
SATURDAY
December 18th.
The Popular Young Star
CYRIL SCOTT
In an adaption of the thrilling drama in which Julius Steger was starred upon the stage.
"Not Guilty"
An impressive story of heroism under the most dramatic circumstances
Equitable Production.
MONDAY
December 13th.
The Dainty Viennese Actress
EMMY WEHLEN
In the story of a wronged girl who made a fight for herself—and won.
"Her Reckoning"
or
"Tables Turned"
Five Act Metro Play.
WEDNESDAY
December 15th.
The Beautiful Star of the Stage and Screen
MAUDE FEALY
In a powerful story of today
"Bondwomen"
a picture which gives the former Thanhouser star a splendid opportunity to display her histrionic ability
A Kleine Production
FRIDAY
December 17th.
A return of Thomas Edison's adaption of Balzac's story
"The Magic Skin"
with
MABEL TRUNNELLE
and
EVERETT BUTTERFIELD
One of those pictures best adapted by the people who are in doubt as to their production.

place. It is the back page of the Strand program, Montgomery, Ala., and feeds the sister house. But R. B. Wilby is too good a newspaper man and advertising hustler not to know that the printer slipped up, and that he is contributory. Look at the dated days. Monday and Saturday fall well away from the line where the other days stay up. Those two panels have not enough copy and the printer is trying to even things up. He gets each box set right, *by itself*, but the effect of the whole is not so good as it would have been had they been kept where they belonged. In the same way the black lines do not match. Maude Fealy and Blanche Forsythe start even, but the play titles do not match. A better effect would have been gained had the copy been written with the whole in mind that the companion boxes might be laid out to match, Monday being uniform with Tuesday, Wednesday with Thursday and Friday with Saturday. It is a little thing, but one of those little things that count. As a rule it is a good plan to have the paired panels matched, but to arrange each pair differently to vary the effect or else to match the top and bottom panels and give a different arrangement to the middle pair. It takes a little longer to match up, but it is little more trouble. We've picked Mr. Wilby as the horrible example because we know he knows we know how good he is, and so his feelings will not be hurt.

Warning.

Every one has seen the story of the man who thought the play was good only he could not hear a word the actors said. Let's lay it on the shelf or some day it will fall apart and the Board of Health will get busy. It *was* good, but——.

Slow But Sure.

Matter coming in is handled as promptly as possible, but if you send in some stuff this week and it is not in next week's paper, wait a couple more weeks. This is department stuff and must be set and paged early to leave the machines clear for news later in the week. It comes through slowly, but it most always gets there.

Don't Please.

A western program gives the details of a theater fire in another town and enlarges upon its own security. If there is no danger of a fire, do not talk fire. It doesn't help any. There was a fire in a New York theater the other day and they had to call a policeman to get one woman out because she had paid her money and would not go until she had seen a full performance. If all theater patrons were like her you would not have to worry, but they are not. Don't talk about fires. It does not pay.

Might Double.

A. E. Bayer, of the Opera House, Leighton, Pa., sends in a number of issues of the Operagram, the house organ. He asks for some suggestions. As can be seen from the reproduction of one of the inside sheets of the four pager, he runs three columns to the page and a day to the column. As the column is only a little more than an inch and a half wide, he gets small room for proper display. It would be better to rearrange the pages and regard the two inside pages as a unit 11¼ inches wide by 7½ inches deep. Now divide the space into three panels across and two deep, the day and date on a single line at the top of each panel instead of two lines as at present. This will permit the headline attraction to be set across the panel in a type

that will show it off. The lesser items can follow or can be set side by side, where there are two, divided by a piece of rule set upright between the two. No rule work inside the panel should be carried clear across the space, completely cutting one part from the other, nor should any ornamental rule work be permitted inside any panel. The panels themselves can be six point border, but would look better if of three point rule. With the program as shown, no title can be set to run more than 1 11-16 inches, and now and then, even in the type used, the printer has to use single instead of double quotes for titles, which is akin to taking the paper from the wall to make more room. He should be told *not* to quote titles at all, but to set them straight. It will help keep his sort box full and it will look better. Quotation marks make it harder to read a title and quotation is not required in advertising matter.

The back page is used for house chat or talk about a feature. The former is the better used, for Mr. Bayer writes some smart stuff. He is a little weak in proofreading, though. He knows how to spell "Belasco" in that Tuesday announcement, but he did not watch the printer, who very evidently needs watching, for in another issue he twice drops the "h" from "Ghost."

If Mr. Bayer is the nice person we think he is, he'll write and tell us what P. F. W. K. G. means. He plays it up on several of the issues as representing "the touch of finality in Motion Pictures," but we'll have to pass. We wish, too, that he will tell us how the new program looks, if he adopts the suggestion above.

To All, Everyone.

Do not let the printer set your play titles in eight point Roman capitals just because he can set these on the machine. *Make* him set in job face even if you have to pay a little more for the work. It is worth while. Ninety per cent. of the programs that come in carry the titles in eight or ten point Roman, machine composition. It's a waste.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Those Gymnastics.

ALTHOUGH something more than two hundred synopses were sent in response to an offer to comment on stories based on the premise offered in the issue of December 4th and titled German gold, but five evaded the trap set. It will be recalled that the suggestion was made that the reader try to write a story about a man who suddenly finds himself in London with nothing but German gold and notes.

Most of the writers jumped at the conclusion that the possession of nothing but German money would lead to the arrest of the possessor as a spy. Three of the heroes were shot at sunrise, many of them were saved by their sweethearts and a few escaped this awful fate (the shooting, not the sweetheart) by some elementary ruse. Only two persons seemed to realize that a man with German money in his pocket had only to go to the nearest bank to exchange the gold for sovereigns at a small discount, though a few had their hero visit a bank and get arrested there. In some cases men were mobbed for no other reason than that they tried to pay a cabman or a restaurant keeper with marks instead of shillings and only one writer of the entire number said that he could not see a logical story in the premise, after which he went and wrote one that was illogical in the extreme.

In one story the hero was a New York business man who had to make a visit to London and "*forgetting* about the war," took his family along. It was not strange that so absent-minded a man should have found that the bank had given him German instead of English money. In another case the possessor of important government secrets took a suspected spy home with him for safe keeping, instead of sending him to jail.

In one case a returning German reservist attempted to reach home by way of London, evidently having neglected to find out about passports, and there were no fewer than nine American citizens set up against the wall vainly demanding that they be permitted to see the American consul.

It would be possible to make a farcical comedy from the premise, though it would be weak in logic. It is not possible to make a convincing drama, and it was this point that we sought to make. We offered an attractive but unfruitful premise merely to see how many would jump at the conclusion that there must be a story there and work along the easiest lines, which were, of course, the spy idea. We think that the time spent by the writers has not been wasted, for more than one has written again to say that they can see now that the same lack of logic has operated against other of their stories.

Stories must be logical to find acceptance, either from editors or the public. We cannot accept, for instance, a man who forgets that there is a war. He might forget for a moment, but when he takes his family along it is only reasonable that they or their friends might remember that there is fighting in Europe. We could accept the single absent-minded man as the premise to a farce, but we cannot, even in farce, accept the remainder.

We are flattered by the remark of one author to the effect that he would write a story about a blue ruby if we told him to, but we would prefer to be told that rubies were red and not blue. He told how he would write such a story, and a story of a scientist who sought to change the color of the ruby might be accepted as a fact, granting that the scientist was mildly insane on that point, but when we are told that a man vainly pleads with Scotland Yard officials to be permitted to communicate with his consular representative, we cannot accept the suggestion that Scotland Yard, as a whole, is made up of men unversed even in the fundamental laws of international usage.

It was an interesting experiment and we want to thank those who sent in stories. To those whose synopses were returned unread, we offer no apologies. At least they have learned that all scripts must be typed, and that is a starter. There were only three pen scripts.

Another One.

E. J. Montagne, of the Vitagraph staff, turns up a funny case of theft accusation. Last summer he read a story at the solicitation of an acquaintance. He made some suggestions and forgot the incident. Six months later the friend came in with fire in his eye. The Vitagraph, through Montagne, had stolen his valuable idea. Would they settle with the author or with his attorney. Investigation showed that in both stories a college crew figured and in both a sawed oar was the device of the villain to spoil the chances of the crew. The same idea has been used in fiction and is about the first device an author thinks of in this type of story. It happened that the story had been written and produced before the amateur had displayed his script and there was a clear alibi, but it explains why so many editors and authors fight shy of people who want advice about stories. We quit last August and are going to stay quit. It is the only way when dealing with amateurs and some professionals. We'll bet that up in Heaven some angel with a sidewheel brain is whispering that George Washington stole the cherry tree stuff from him because once he cut down a palm.

No More Form Sheets.

Daniel Ellis, of the Lubin Company, asks that notice be given that the form sheets formerly supplied gratis by that company, have been exhausted and that a new edition will not be prepared. The Lubin Company was the third to offer a form sheet and probably has distributed a greater number than any other concern, but the form sheet was devised to educate the writers at a time when there was no other form of instruction available, and today the persons who ask for form sheets are seldom of a type who will ever make real authors. Real authors purchase text books and study them. The others get free form sheets and merely read them.

Scenes.

Anonymous writers are not entitled to replies, for that matter replies are given only when return stamped and addressed envelope is sent for the reply, and will the Philadelphia lady who loves to send loose stamps please take notice. But this is something that may interest others. "A Disciple" writes that he or she has a three-reel play with only sixty scenes and wants to know what to do with it.

If there really can be only twenty scenes to the reel, then the play is too draggy, if the footage is assured. If there are but twenty scenes, though, it may be possible to cut back and so get each scene into two or more pieces.

It's very simple.

More History.

Read this over. It is from a woman who has just put a $300 story on top of a $200 sale.

> Looking back I see that I advance a little each year—three years ago in December I sold my first scenario for $10, then a year later I sold one for $75—and this year I have sold the two for $500. I want to do more than that next year and the years to come. There has been many hours which did not seem to count, but I guess they went to make up the sum total. Your letters have helped, and your columns in the MOVING PICTURE WORLD, in fact, you and the WORLD have done it all. You cannot guess how gratified I am that I can do things that are at least worth while, and it certainly is not necessary to write rotten things to sell them, because as I sell them and as Helene of the North was there is nothing objectionable.

Now sit down and write us one of those nice little letters like you seem to love to write wherein you say that the business is rotten to the core, that editors do not buy stuff and that this department is nothing more than a bell cow to lead the betrayed ones in. Go ahead and write. We'll miss them if you don't. Of course, if you have real brains, you can do as this correspondent did; resting content with one ten dollar sale in about eighteen months and then collect the coin because she worked while she waited.

It Dosn't Help.

Here is a "helpful hint" from a beginner. He writes that if he has a newspaper insert, say of a divorce case, he clips such a paragraph from the local paper and affixes it to the script in such a manner that it can be detached for photographers.

That listens well, but suppose that you clip an account of the divorce of Mrs. Jones from her spouse, Mrs. Smith being named as the co-respondent. The item will, of course, give real names and possibly street addresses. And suppose some editor took the story and the slip by some chance was used. Wouldn't the company be real grateful some months later when Mrs. Smith and Mrs. Jones and Mr. Jones all sued for damages for mental anguish? They would not be likely to feel real gratitude.

It will be much cheaper and safer to have the item set by the company printer and run in proper form. It is these fussy little touches that stamp a script as being unworthy of reading because professional writers do not do such things.

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(Second Edition)

By EPES W. SARGENT

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Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once a year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and address of regular meeting place, if any.

Local Union No. 626, Nashville, Tenn.

James Dean, president; Herbert Smith, vice-president; J. I. Roberts, treasurer; L. V. Pilkerton, business agent; Fred Carter, secretary, P. O. Box 401; Harry Williams, sergeant-at-arms.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 121.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What is the limit of speed in an intermittent movement and why is it the limit? Is it important that the shutter be connected as directly as possible to the cam-shaft, and if so, why? Suppose you had a Power's Six or Six A and a 2½ inch E. F. objective, what would you do?

Roll of Honor on Question No. 115.

Question No. 115 brought out the largest assortment of correct replies we have had for quite some time. For the Roll of Honor we have selected the following: Joseph H. M. Smith, Fort Worth, Texas; M. W. Larmour, Waco, Texas; Ralph W. Martin, Los Angeles, California; Bert Carlson, Mineapolis, Minnesota; W. C. Crawford, Brooklyn, New York; Arthur H. Cuff, Gravenhurst, Ontario; Wilson Hays, Barton, Maryland; G. Betz, Osgood, Indiana; H. E. H., Lynn, Massachusetts; T. Richards, Blaine, Washington; Edward Marshall, Vancouver, British Columbia; A. D. Hotaling, Orlando, Florida; Walter E. Bryner, Springfield, Illinois, and Leonard Pagenhardt, Westernport, Maryland.

There were, however, two replies of more than passing excellence, namely, those of Bert Carlson, Minneapolis, and Ralph W. Martin, Los Angeles. The reply of Friend Martin is very complete, and extremely analytical. However, I think that for practical purposes operators will get more real meat out of Friend Carlson's reply, so I am publishing both of them, with the notation that I do not agree with Martin's statement that the star and geneva movement is a four to one. I know of no projection machine star and cam movement now in use having a ratio of less than five to one, and I believe most of them will exceed five and a half to one, whereas the new Edison Super can be set for almost anything.

Reply to Question No. 115.

By Bert Carlson, Minneapolis, Minn.

The Question:

Explain, in detail, the function of the revolving shutter of a projector. Is it possible to have as well-proportioned an inside shutter as outside shutter? Give full reasons for your answer.

The Answer:

The principal function of the revolving shutter is to cut the light from the screen when the film is in motion; so that the high lights of the picture will not show streaks on the screen, or so called travel ghost.

The shutter must also counteract the flicker these sixteen interruptions per second would make, and to this end one or more interruptions per picture are added. It is not only necessary to make the total light and darkness equal, i. e., a 50-50 shutter, but also the successive interruptions; i. e., each wing should be the same. If the cut-off wing is wider than the interrupter wings, there is flicker, because the longer span of darkness is periodic.

The new Edison, and best of all the Baird, are fine examples of perfectly proportioned shutters. Yes, we know about the one and one-half

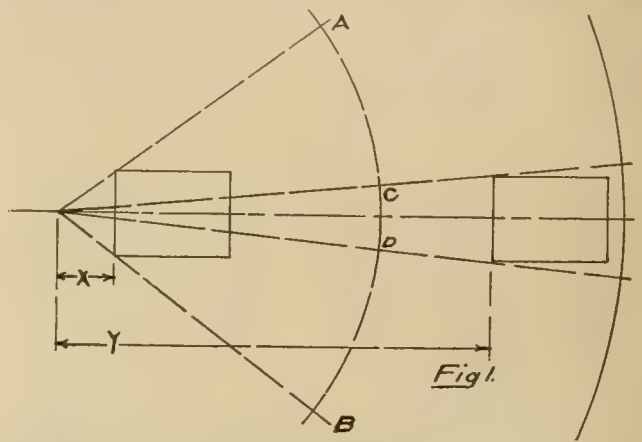


Fig 1.

revolutions. Let us suppose our intermittent is a six to one. That makes sixty degree of the shutter passing the optical axis when the film is in motion. This leaves two interrupter wings of sixty degrees each, and three light spaces of sixty degrees, Fig. 2B.

But now comes something more: the shutter must cover the light before the film starts and after it stops. Let us call this part of the cut-off wing "allowance."

B in Fig. 2 represents an ideal shutter. In Fig 1 if the aperture were at X distance from the shutter shaft, AB would be the necessary allowance; were the aperture at Y distance, CD would be allowance. Thus we find the shutter should be as large as possible in diameter and not interfere with the stereo lens, to decrease the amount of allowance. (Beyond an 8 or 10 inch diameter the gain is very slight.—Ed.)

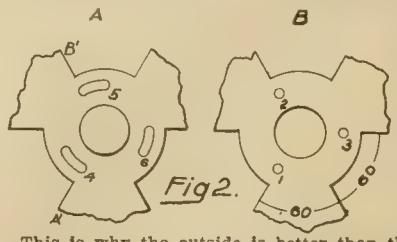


Fig 2.

This is why the outside is better than the inside shutter. Because it has more room than the inside shutter. The double Motiograph shutter, however, cuts the allowance in half; also it swings in a larger arc. However, the allowance spoils our ideal shutter, and I find the best remedy is the shutter shown in Fig. 2, plus more current.

Make two shutters, as shown at A and B, on one hub. One with holes 1-2-3, and the other slots 4-5-6 to fit the Power's hub. Adjust shutter B in the usual way, so as to just eliminate travel ghost on one side, then loosen the three screws, and adjust shutter A so as to just eliminate travel ghost on the other side. If the light spaces get too small it will be best to cut a little off wings A' B'. Of course the hub can be drilled to fit other shafts than the Power's. If we want results we will have to foot the bill, and the results must come first because it pays.

[I wish to compliment Brother Carlson on the excellence of his ideas and the facility with which he sets them forth. There is no reason why both or all three blades should not be made as per A. B., then all blades would be adjustable.—Ed.]

Reply to Question No. 115.

By Ralph W. Martin, Los Angeles, Cal.

The Answer:

The function of the revolving shutter on a projector is, primarily, to prevent travel ghost. The nature of travel ghost should already be well enough understood to need no further explanation with regard to defining the terms. The main blade of the shutter can easily be made wide enough to eliminate travel ghost, but this construction often involves and produces another fault called flicker.

The fundamental principle involved in the phenomenon called flicker is what? Who dares say? Here are a few facts:

(1) With the regular star and cam intermittent, which is nominally a four to one movement, the main shutter blade must have an angular measurement of at least 72 degrees in order to eliminate travel ghost; but with just one blade the flicker will be excessive to a prohibitive degree.

(2) If, in the above case, a second blade with a nearly equal angular measurement with the main blade, be placed opposite, as in the regular A. C. shutter type, the flicker is diminished, though still noticeable.

(3) If three blades are used instead of only two, and the blades are arranged around the circle so as to give as nearly as possible equal periods of light and darkness, the flicker will be still further diminished.

(4) If a true six to one movement is used, so that the main blade can be made exactly 60 degrees wide, and the two auxiliary blades are also made 60 degrees wide, and the light spaces between are also 60 degrees, then flicker will be reduced to its practical minimum.

(5) Any form of revolving shutter, no matter what the number, width, or arrangement of its blades, will practically eliminate flicker, provided it be revolved at sufficiently high speed.

(6) A shutter with only one blade, the same having an angular measurement of about 90 degrees, and revolving at the rate of 2,880 R. P. M., will practically eliminate flicker, provided it be given ample diameter, and provided the light beam is sufficiently narrow at the shutter position.

(7) The equivalent of paragraph 6 would be a shutter having a very large diameter and a large number of blades, each blade having a width of one-fourth that of the light spaces between the blades; in other words, a wagon wheel. (Handbook, page 223, lines 14-29.) However, it appears that lines 14-15 are contradictory with lines 26-29.

(8) To determine what constitutes "ample diameter" is very difficult. Increasing the diameter of the shutter (i. e., we mean twice the distance from the shutter shaft to the light beam, centers) has the same effect as diminishing the thickness of the light beam, because by this method the light spot on the shutter is made to occupy a smaller angular measurement of the whole shutter circle. This latter effect is always advantageous, since it allows the use of a narrower main blade and a consequently better arrangement of flicker blades, especially with a four to one movement. In this respect the large diameter shutter is particularly favorable.

(9) It can pretty nearly be put down as a sound principle that the larger the shutter diameter and the narrower the light beam, the better will be the all around conditions. Of course the size of the shutter is limited, for mechanical and other obvious reasons.

It is possible to have as well proportioned an inside as an outside shutter, but the growing tendency of machine manufacturers favors the before-the-lens type. The awkward mechanical construction required for securing an inside shutter of sufficiently large diameter has been against this type, and commerce travels along the lines of least resistance. The growing popular favor of the outside shutter has caused it to come into very nearly universal use.

Texas Is Right.

A. H. Cuff, Gravenhurst, Canada, encloses 25 cents for the question booklet, and says:

> I have read the World three years, and the more I see of it the more I need it, especially the projection department. I have been studying the questions and find them very helpful; also I think the Texas brother is correct when he says that "the ones he studies were remembered, but the ones he waits to see the answers to he forgets." Am having trouble with my light—blue spot in the center of the picture. Have looked the table over and cannot find anything to correspond with my conditions. Back focus is 3⅝ inches, objective 1¾ inches in diameter. For the last six months I have been using salted carbons, and find the light to be brighter and softer by reason thereof. I use an unsalted one in the top, and the salted one below.

Your lens diameter is too small. You may use a 1⅝ inch diameter lens with two 7½ inch condensers and not less than 22 inches from the apex of the front condenser to the film, or you may use a 1¾ inch daimeter lens with one 6½ and one 7½ inch condenser, with from 18 to 19 inches between the apex of the front condenser and the film. With your present lens you would probably get fairly good results with two 7½ inch condensers with about 26 to 28 inches between the apex of the front condenscr and the film—I say *probably*, but would not like to guarantee it.

Something Wrong.

H. W. Griggs, Milwaukee, Wisconsin, says:

> Do we get any more light ray dope? I have a Power's 220-volt, 35-ampere rheostat that gets a bright cherry Wisconsin red at 25 amperes A. C. on either 240 volts or 120-line, either whole or half cut in. I blew a 220-test bulb on a supposed 240-volt pump line—seems more like 500 volts, doesn't it.

You had better have those lines of yours tested, Brother Griggs. Something is very radically wrong. If all the coils in that rheostat get cherry red, why your line voltage is evidently a whole lot more than it is supposed to be. If only a portion of them get red then there may be something wrong with the rheostat itself, though a ground as heavy as that would certainly make itself evident. Have the lines tested is my advice—and do it quickiy too before somebody gets badly burnt or killed. You bet you will get more light ray dope—hot stuff, too!

Mercury Arc Rectifier Instruction Book.

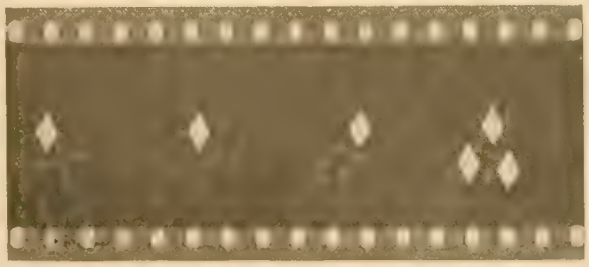
The Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pa., has issued an Instruction Book on mercury arc rectifiers for various purposes, including motion picture work.

This book contains considerable data on rectifiers, and may be had by addressing the Publicity Department, Westinghouse Electric and Manufacturing Company, East Pittsburgh, Pa.

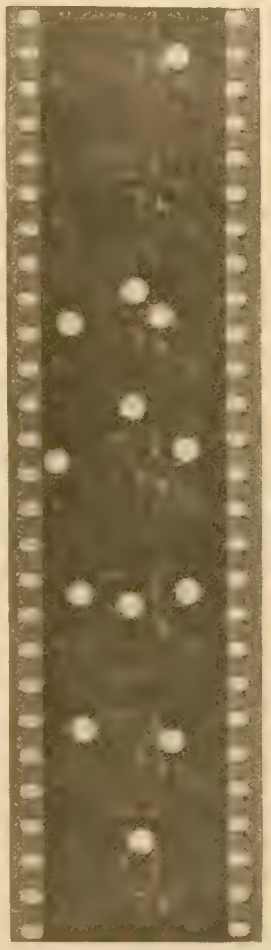
That Punching Stunt Again.

S. M. Crocker, Louisberg, North Carolina, submits samples of film and says:

> Please express your opinion of the fellow who will punch



> his film as per samples. Nearly every Fox feature we get has a variety of punch marks in it similar to these. Saw one of your Handbooks the other day, and it was great. Tried to get the other fellow to forget it, but there was nothing doing. Would you advise me as to the best color for the side lights of the auditorium, the ceiling being a light brown and the side walls a medium dark green.



The punch of films in this manner constitutes nothing short of an outrage, as as been pointed out before. Just why the Fox people allow their features to be butchered up in this way passeth understanding. It certainly does not predispose theater managers to ask for a "second helping." Would suggest that you put in an order for the third edition of the Handbook, which will be released in about five weeks. Don't know the price yet, but you may take it from me that it will be worth every cent we will ask. As to the side lights, well I am not a believer in side lights, except as a purely ornamental proposition, and in your case I would suggest the covering them with some sort of translucent glass, and both yellow and blue are complementary to green, so you cannot go far out of the way in choosing a combination of these two colors. You can get many kinds of ornamental fixtures designed for this very purpose.

Insufficient Data.

L. Stinnitt, Waterloo, Iowa, says:

> Am using an Edison Exhibition Model on a 55 foot throw, with a 6½ and a 7½ condenser. Can't get a round spot and am up a stump to know the reason why. Have used different makes of carbons, changed condensers, and shifted my lamphouse and carbons, but without result.

Why in the name of heaven don't you tell me the kind of current you are using? Also make a sketch showing the shape of the spot, and describe the condition with some reasonable degree of accuracy, and I will try to help you out. I am not a mind reader, however, much as I often would like to be. As to the patches you sent, why, what exchange did they come from? It is utterly useless to send me bad patches unless you tell which exchange is the guilty party.

Laid the Ghost.

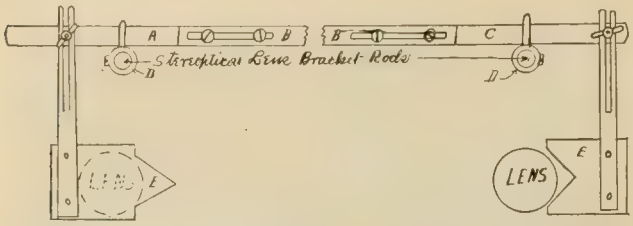
G. Betz, Osgood, Indiana, says:

> Enclosed find answer to Question 111. (Came too late to be considered. Ed.) By-the-way you caused the noise in the Powers Six B to beat it. Thanks. May you live long and keep up the good work! I have just run "The Mysteries of the Grand Hotel." The film has a sort of up and down motion and some titles look as if they had buckled over the aperture. Have tested my machine and find it O. K.

Probably the trouble was in the camera or printing machine. To all of which the Kalem folks will kindly take notice.

A Neat, Practical Dissolver.

F. J. Merklein, operator Sumner theater, Sumner avenue, Brooklyn, New York, is the inventor of a thoroughly practical, cheap, and very excellent apparatus by means of which one may produce a perfect dissolving effect, using the single stereopticon lens of two separate projection machines.



The details of Brother Merklein's invention, which will presently be placed on the market, are shown in the accompanying drawing. I have personally investigated this apparatus, watched it work, and can recommend it. In many theaters it is the wish of the operator to secure a dissolving effect, but the manager does not feel justified in going to the expense of buying a separate dissolver. In such cases as this the device, to be known as the Buttlein Dissolver, will fill the gap, and fill it perfectly too. The effect is precisely the same as is had with the regular dissolver.

The apparatus consists of a nickel plated bar in three sections, A, B, C, the same being adjustable in length, and long enough to reach from the stereopticon lens of one projector to the stereopticon lens of the other projector. This rod or bar is joined as shown in the diagram, and sets between two pins on two small castings D-D, which slide on to the end of either stereopticon bracket carrying rod, so that the whole thing may be installed in less than five minutes, and may be removed in less than five seconds, the latter operation consisting in merely lifting parts A, B, C out from between the pins. Parts A, B, C carry dissolving shutters E-E.

I think the whole thing is pretty fully explained in the sketch, and requires nothing further to make it understandable. It is one of the really simple, practical inventions which are evolved from time to time.

Look at the Tables.

E. E. Bair, manager and operator, Fayette theater, Celina, Ohio, says:

> Bet I am a new one on your list. Am manager and operator of a brand new show house seating 220. Have a gold fibre screen and latest model Simplex machine. Don't think because this is my first letter that I am not a regular reader of the department, and believe me our department sure contains some great dope. Will you kindly answer the following: 1. What distance should the condensers be spaced apart? I placed them ⅛ or 1/16 of an inch. 2. How would you set the carbons so as to not make a buzzing noise, and still maintain good light, for "Good Light" is my middle name. 3. What makes the terminals at the arc burn off so rapidly, and how would you fasten them? I use soderless screw terminals, but, at that, have to change them about once a week. 4. Would you recommend wood alcohol to clean the machine, or would gasoline be better? 5. Do you think there is any possible chance of there being "travel ghost" if the shutter is properly set—this to settle a dispute. 6. Recently I was discussing the two and three-wing shutter with a fellow operator. Here is my argument. I said that a three-wing shutter was all right with A. C. current ("A. C. current" is equivalent to saying "alternating current current." Ed.) provided the throw be a short one and the wings of the shutter not of the same width; also I said that for D. C. a three-wing shutter should be used, and the wings should be all the same width.

Well, Brother Bair, I will reply to your questions as follows. 1. Your distance is correct. See light ray articles in issues of September 18, 25, and October 2, 9, 16 and 23, which I would advise you to carefully study. 2. The set of the carbons has little to do with the "buzzing" noise. If you use an economizer see to it that it does not set near any sheet iron—no nearer than 18 inches or 2 feet, as the induction set up by the economizer will cause vibration in sheet metal if located near thereto. There is always some noise accompanying the use of the alternating current arc. 3. Rather a difficult question. Possibly you are working your wires right up to their capacity, in which case the added mechanical heat in the lamphouse would cause the wires to burn out more quickly. I would suggest that you double a piece of No. 6 solid copper wire and attach it to the lamp binding post, carrying it back two or three inches, so as to remove the connection from the immediate vicinity of the arc, joining your asbestos stranded to the end of the copper wire by means of a small bolt. *I have always recommended the cutting off of the asbestos wires at the back of the lamphouse as soon as they begin to show signs of deterioration inside next to the binding post.* This will mean probably as much as twice a week in some instances where an old fashioned, poorly ventilated lamphouse is used on an all day run. The two feet of wire amputated is worth about 25 cents, but it won't take long to waste 25 cents worth of current in the added resistance set up by burned wires. Briefly, the condition is due to excessive heat. It is up to you to discover the reason and remedy it. But take my advice and do not try to save too much on wires. Cut 'em off as soon as they show signs of deterioration. 4. Gasoline by all means. It is just as good, and cheaper. 5. Yes. The shutter may be set right, but not be of right proportions to fit the local conditions. 6. You are wrong. The width of the blades have nothing to do with the matter—that is to say as effecting the argument in hand. The three-wing shutter with blades and light spaces as nearly equal as possible is the thing for D. C., and for A. C., too, provided the speed is never high enough so that the blades would get into synchronism with one side of the alternations. In practice the two-winged is usually employed for 60 cycle A. C., due to the constant liability of synchronizing. See handbook for detailed explanation.

Led to Slaughter.

Seattle, Washington, does not like over-speeding the film. He sends in some verses which start off like this:

> "While looking for a place to go,
> I came upon a picture show.
> The show was called 'The Devil's Daughter
> And six good reels were led to slaughter."

I cannot spare the space to quote the rest of these verses, but the "led to slaughter" is distinctly good; incidentally I might say that good reels are literally led to slaughter in thousands of theaters every single day of the year.

Local Conditions.

New Albany, Indiana, says:

> This is the first time I have written the department, but would like to say a few words regarding local conditions; also to answer question 111. The theater where I am operating seats 1,000. We use two Powers Six A motor driven projectors, converting 220 volts A. C. by means of a mercury arc rectifier. Length of throw 110 feet, projecting to a white screen. Have recently installed a Fort Wayne compensarc, to be used in case of an emergency. New Albany has about thirty thousand inhabitants, but cannot boast of a local; wish it could. The reason I have not doped out any of the questions before lies in the fact that my duties consist of sign writing, advertising, and a few other things, as well as operating seven days a week, during which time we usually run from three to five matinees, therefore when not working I am usually either eating or sleeping. There are five theaters here, therefore you can see it is not only up to me to get the people here, but to send them away pleased, which I do by projecting a clear, steady picture, always in frame and by maintaining a clear, steady light. Of course the above probably don't interest you very much, but I wanted to let you know why I have not answered the questions, so you would not think I was a dead one. I cut the department out and paste it in a book in index form; also keep a dictionary close at hand in case some of the terms are above my head.

You are in error, brother, your letter is interesting. I firmly believe in publishing local letters of this kind, so far as space will allow. Am sure the conditions you work under will be interesting to operators in other sections of the country. Come again when the spirit moves. The "no local there" item is most respectfully referred to my good friends Charles Shay and Lemaster, with suggestion that they get busy.

All Gone.

Lewis R. Boyd, Syracuse, New York, writes:

> Slide coating receipt you sent is O. K. Many thanks. All the boys of Local 376 are striving to do their best, and projection is good. We recently added two more houses to our list. However, there is still a lot we can all learn, and for that reason I want to know if you can tell me where I can secure the first and second editions of the Handbook. Will get the third edition as soon as it comes out.

No use to ask. That particular question comes in very nearly every day, but the second edition is all sold, disbursed, vanished and gone, and so is the first.

I Certainly Would.

G. Betz, Osgood, Indiana, says:

> Table No. 1, October 16 issue, don't go far enough. My manager is thinking of installing a motor generator. We use 20 amperes, 220 volts D. C. through a Powers circular rheostat. Would you recommend it?

I certainly would. The use of 220 volt current through a rheostat is tremendously wasteful. As to the table, it goes far enough, but I suppose your lens doesn't. Your back focus is 4½ inches. Well, the least allowable diameter of your lens would be 1⅞ inches (see 4.52 in right hand column) with two 7½ inch condensers and 22 to 23 inches between apex of front lens and film, but a much better condition would be a lens 2⅛ inches in diameter, with one 6½ and one 7½ inch condenser with 18 to 19 inches between apex of front lens and film.

Light Trouble.

H. E. Gonder, Wichita, Kansas, writes:

> American Standard machine No. 2; 30 to 45 amperes A. C., through new Powers rheostat; get good white screen, with carbons close together when first starting the light, but in five minutes the spot has separated into two parts, elliptical in shape, when the carbons are only 3/16 of an inch apart. With carbons ¾ of an inch apart spots are separated by about 3 inches, the lower spot from the top carbon being the brighter of the two. After the two spots appear, closing the carbons until the spots merge, dims the light on the screen. Light flares badly. Have set the carbons in all possible positions. With 6½ meniscus in rear and 7½ plano in front the following

distances give best results. Arc to rear condenser 2½ inches; front condenser to aperture 17 inches; projection distance 73 feet; picture 12½ feet. It is the first time I have called on you for help. It might be the carbons are too nearly perpendicular owing to the limitations of the lamp, but I am inclined to believe it is due to the condensers. The machine is operating nicely otherwise.

No, it is not in the condensing lenses, Brother Gonder. You have, I think, put your finger on a part of the trouble when you say the carbons are too nearly perpendicular. You will have to angle that lamp more. However, if that cannot be done the next best thing is to angle your lower carbon forward and bring the top one out to meet it, but this is not a good condition. It is only a makeshift. Also I would suggest that for the amperage you are pulling you use a ⅝ inch cored carbon above and a ½ inch, or 9/16 inch cored carbon below. The one-half inch size will needle badly, but that will be all the better so far as the light question be concerned, though it will make you a lot of extra work. Another thing: With 45 amperes A. C. your arc should not be more than about ⅛ inch long. You ought to use 60 amperes.

A Peculiar Condition.

Saranac Lake, New York, says that, up to a short time ago he had no trouble whatever, but all of a sudden the following fault developed:

When a figure moves straight across the screen it moves jerkily, and the effect continues until the projector has been speeded up to 80 a minute, when it very nearly disappears.

Of course, we all know what the effect is, but can anyone tell me why it should show now when it didn't show before. The screen is a satin-finish mirror screen, and according to the theater manager there has been no change made in any of the apparatus connected with projection.

Better Than Ever.

J. H. Marchand, Baton Rouge, Louisiana, says:

Have been a reader of the department ever since I began operating—four years ago. It has helped me all the time and I like it better than ever now. I want to thank you for conducting the light ray experiments for us. Am a user of two Simplex machines on 112-foot throw, and would like to know how my condenser ought to be. Have the convex sides one-half inch apart on both machines. On one machine I separated them just a little less than three-eighths of an inch and it improved the light some. If I put the condensers much closer together I get a blue spot on the screen. The back condenser is 12½ inches from the film tracks on aperture plate. Lenses 6⅝ E.F. with a 1½-inch opening in front. Condensers 7½ inches back and 6½ in front. Enclosed find reply to question 113.

Why don't you follow Table No. 1, October 16th issue, Brother Marchand? Measure the exact distance from the back of your objective lens to the film tracks on the aperture plate when the picture is in focus on the screen. Next measure the diameter of your objective; then look down in the right-hand column of Table No. 1 until you come to the figure representing your back focus, and following across the horizontal line containing that figure until you come to the last, or left-hand column, where you will find the least lens diameter of objective you can use on that back focus, and looking at the top of the right-hand column you will find that you must have two 7½-inch condensers, placed with their convex sides almost touching, with 22 inches between the apex of the front lens (the front lens is the one away from the light—next the mechanism), and the film. You will also find many other combinations which you can use. Or, if you send me the back focus of your objective when the picture is in focus on the screen, and its diameter, I will tell you what you need.

Up-to-Date Manager and Operator.

Recently F. J. Merklein, operator at the Sumner theater, Sumner avenue, Brooklyn, New York, asked the editor to come over and examine a dissolving apparatus which he had invented. While at the Sumner theater I met Manager Loeb, who, while not large in stature, makes up for that deficiency in breadth of thorough understanding of the amusement business. Friend Loeb is a broad gauged, painstaking, careful manager who studies his business, and once having made up his mind as to the advisibility of taking a certain step, promptly proceeds without any stuttering or hesitation to take it. Brother Loeb not only has ideas of his own, but also has the courage to put them into practice. The operating room, conducted by Brother Merklein, not only shows the application of energy, but of brains as well. As I have often said, any fool can twist a crank, but it takes something more than that to make a real operator. Merklein is a real operator; also Mr. Loeb is a genuine manager. That sounds like a bouquet, but is merely a statement of fact, based on what I saw at the Sumner. And here are a few of the things which brought about the foregoing note of appreciation.

The lighting system of the theater seems to be, as far as I could judge in the daytime, very well planned. The objectionable side lights are displaced by fixtures which are merely ornamental and, although illuminated, not used as an illuminant. The theater seats 1,100 on one floor, there being no balcony. Three hundred of the rear, center seats are reserved at an advanced admission price; the regular prices being 15 and 20 cents three days a week, and 10 and 15 cents on other days. The orchestra consists of five first class union musicians, headed by B. Mole, violinist. The program consists of Paramount, Metro, Fox and General. There are four Simplex motor driven machines, two in the auditorium operating room, and two immediately above in the Roof Garden operating room and, by-the-way, that Roof Garden is about the nicest thing of the kind I have seen up to date, with the single exception of the screen, which stands in need of a hood, but this, Friend Loeb tells me, will be erected this summer. The screen is held by heavy, steel I and T beams. Three hundred of the center section rear seats are painted white, and command a higher admission price. The Roof Garden operating room is of concrete. There is a direct connection between the operating room below and the one above, by means of a ladder. In the basement is an auxiliary fire pump apparatus, consisting of a 15 h. p. motor, with an automatic starter, which supplies four stand pipes and maintains a constant pressure of sixty pounds—this in addition to the regular fire connections with the city mains. The current is D. C. through rheostats, and in winter one of the rheostats is located in Mr. Loeb's office, where it supplies the place of a heating stove. Brother Merklein has a 4 c. p. incandescent inside his projector or mechanisms just in front of the lower loop, and an arrangement by which they may be instantly lighted and extinguished. These lamps furnish him the means of framing the picture accurately in the aperture while threading. Another clever stunt is the placing of a string of twelve small lights in a reflector just above the screen. By quick make and break, a storm or lightning effect is produced which is very realistic when accompanied by proper music.

In the operating room is a neatly framed card as follows:

ELECTRICAL.

1. Connections
   - Machine
   - Motor
2. Grounds
   - Line
   - Lamp
   - Rheostat

MECHANICAL.

3. Machine
   - Oil
   - Adjust
   - Belts
4. Motor
   - Bearings
   - Brushes
   - Commutator
5. Lamp
   - Terminals
   - Jaws
   - General Condition
6. Lenses
   - Condensers
   - Objective
   - Stereo

GENERAL.

- Operating Room
  - Sand pails
  - Extinguishers
  - Clean
- Entire Apparatus

1, meaning that on Monday the connections are to be looked over; 2 on Tuesday the line tested for grounds, etc. I would recommend that some operators of my acquaintance read this card over very carefully, and then *make a copy for their own operating room*, hanging it immediately above the observation port where it will be in constant view.

From Australia.

H. J. Dicconson, operator, Gladesville Theater, Gladesville, Sydney, Australia, sends in money for the two question booklets, and says:

I am over here on the opposite side of the planet, but am glad to see there is at least one country alive to the importance of betterment of picture projection, and things pertaining to the picture industry in general. I get every issue of the Moving Picture World and literally "eat" it from cover to cover, but the one part of it I particularly like is the projection department, as I am a handle grinder, who wants to know more of the finer points of projection. I enclose 2 shillings 6 pence for the question and answer books. Do you know we are practically without carbons over here? I am at present using 16 mm cored carbons bottom, and 22 mm cored top, pulling 45 amperes—cannot get any more. The throw is 87 feet, and am using a seven-year-old Pathe machine. Results are to the boss's satisfaction, but to myself—rotten. In closing let me wish both to yourself and the Moving Picture World every success, and all kinds of good luck to the boys across the Big Shark Pond.

There are no "question and answer" books. You will have to dig for the answers, except that one is published each week in the department. Yes, we are forging ahead in knowledge of projection over here, and improving in other matters pertaining to the business as well. Great Scott! Has Australia also still got the type of manager who clings to the antediluvian, prehistoric days type of projector? Seven years old? Well, that is worse than some of the managers over here would do. I think the limit in the United States and Canada is about five years. Even our rankest imitation of a manager is willing to admit that after five years' use it is really worth while putting in a new and modern machine. While it will reach you quite a good deal late, still I wish you a very "Merry Christmas and a Prosperous New Year," in which, I am sure, the 40,000 or more operators of the United States and Canada will join. Come again when you feel like it, and give us some detailed information concerning conditions in the Land of the Kangaroo.

From Alaska.

C. D. Payne, Ketchikan, Alaska, orders the question booklets, and makes inquiry concerning the Handbook. Says he wants something for a "student operator."

The question booklets have been sent, together with information concerning the new Handbook. However, we would be glad to have a note from Brother Payne setting forth some of the conditions of work in that part of Uncle Sam's territory, where snow and ice hold center of the stage for the greater part of the year.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Title Making.

Lewis Wener, Canada asks:

1. Are all view finders on motion picture cameras the same size?

2. What kind of a lens is a Universal Focus F 6.3? Is it a good lens for taking local events?

3. Could you use the same developer for motion picture films as that used for developing Kodak films?

4. What is the cheapest way of making titles, and how are they made?

1. There are many types and sizes of view finders, but each is made so that it shows just the same field or view as is taken by the lens and camera with which it is used.

There are several types of view finders, the two most popular being the direct vision finder and the camera obscura or miniature camera finder.

The direct vision finder consists of a rectangular section of a negative lens which gives a reduced upright image. As the field of this type of finder varies with the angle at which it is viewed, it is provided with centering sights, much the same as a peep sight on a rifle, so that the correct view is given by aligning it through these sights. These view finders are, as a rule, made just the right size to show just the same angle of view as that of the camera lens with which they are used but they may be adapted for any lens of lesser angle by marking or blocking off the edges so that these new lines include the same view as the narrower angle of lens with which they are to be ussed.

The camera obscura type of finder is the miniature model of a camera with the ground glass protected from direct light by a shield or hood so that the image may be seen without covering the head with a dark cloth. The image, of course, is inverted just as on the ground glass of any other camera, but it has the advantage that the image is an actual one and remains the same at whatever angle it is viewed from. It is also advantageous from the fact that the angle of view of lenses of several different focal length lenses may be easily marked upon the ground glass with a pencil.

To check or re-adjust the lines of a view finder, attach it to the camera and with a piece of ground film in the aperture, place the camera about twelve or fifteen feet away from a window. Focus the camera on the window and turn the camera on the tripod until the image of the edge of the window coincides with the edge of the aperture plate at the side; now look through the view finder, and if the image of the window in the finder does not coincide with the edge of the finder make a mark on the glass with a pencil or a very small piece of gummed paper. Do this with the other side and the top and bottom and you have the finder checked for whatever distance you have set the camera from the window. This will be approximately correct for all distances beyond eight feet. The view finder should be attached to the camera as near to the lens as possible, so as to get as near the same point view of the lens as possible. As it is never possible to obtain exactly the same point of view for the finder as for the lense, close-ups will not register exactly the same in the camera as in the finder. A few makes of finders are equipped with a compensating device so that by turning a screw the angle of the finder is changed to make the view coincide with the camera at any determined distance.

2. A universal focus lens is a misleading term, as there is no such thing as a lens with a universal focus. A universal focus lens is a term used to describe a lens without a focusing device which is set so that objects at the usual distance from the camera, twelve to fifteen feet, are in sharp focus. These lenses are almost always of relatively small aperture and short focus which gives great depth of focus so that all objects, except very near the camera, are sharp enough without its being necessary to change the focus.

Such a lens cannot be used for taking close-ups, but might be all right for ordinary local event stuff and scenic pictures. While it is possible to develop negative films in ordinary prepared kodak developer, it is not economical to do so, and kodak developer is decidedly not suitable for developing positive cinematograph film.

*Copyright, 1916, by the Chalmers Publishing Co.

The formula which is included in every box of Eastman Cinematograph film is a very good one to use, and is not hard for any photographer to mix.

4. The cheapest way of making titles, where only one or two, or even a few, are wanted, is to have them printed or neatly painted by a sign painter on white cardboard and then photograph with positive stock in the camera with the emulsion side turned away from the lens. Take as many feet as you need and then develop them with a contrasty developer. The film is reversed in the camera so that when the titles are thrown on the screen they will not be reversed like the reflection in a mirror, as they would be if the film were not turned. If it is desired to make a number of titles by printing from the negative, you only have to make a positive print from a title made in this manner and then use this print as a negative for making further prints.

Positive stock is not nearly so sensitive as negative stock, so you will require rather a strong light and a slow turning of the handle to get the proper exposure. It is best to make several tests before going ahead to make titles in this manner, as, while they must have sufficient exposure, they cannot stand much over-exposure; as over-exposure tends to clog up the fine lines in the letters and make them show up very dark on the screen, and in case of very great over-exposure all of the finer lines in the letter will have been so blocked up that they cannot be distinguished.

A Correction.

Eric E. Mayell, editor of the Pathe News, writes as follows:

> I notice on page 246 of your issue for Janaudy 8, you give the address of the Pathe News wrongly. It is 1 Congress street, Jersey City, N. J.
>
> With reference to the query which is there answered, I might say we prefer topical negatives undeveloped, and our price is $1 per foot for all used.
>
> I enclose copy of a little booklet recently issued, which we shall be glad to send to anyone interetsed free, while the stock lasts.

We are glad to make this correction, and if anyone knows of other markets for negative film, this department will be glad to print any details for the many camera owners who are looking for ways to turn their cameras to profitable employment.

Glycerine for Static.

A. Lindmark, Chicago, writes:

> You claim that a brass handle on the crank of a camera will draw away static; I disagree with you, because I have tried it without result.
>
> The best way for me, brass handle or not, is to sweat the film the night before, use it and keep it pliable by having a piece of cotton saturated with glycerine in a lower corner of the retort.
>
> Some time ago on a rush job, had to work a Bell and Howell camera. I did not have time to treat the film in any way, took the outfit from a warm place out into the cold, stood in about eight inches of snow, ground off 400 feet without a bit of electric marking on it.
>
> Hope you will explain the reason if you can.

If I could explain the reason for the vagaries of static; why it occurs when you don't expect it and don't occur when you do expect it, I wouldn't have to do much more than sit back and draw my royalties from the concerns that use film.

Another Camera Aspirant.

Geo. H. Maissin, Conn., writes:

> I am at present working in the office of a machine shop and probably will be for several months to come. When I sever my connection with this company, I will be ready to take up learning how to become a cameraman, providing there is any cnance. What I want to know are the following: 1. Do the film companies take in young men to learn this line of work? 2. How long does it take to learn? 3. What are the commencing wages? 4. Is there always a demand for cameramen?

1. I do not know of any film company that hires young men with the view of teaching them the business.

2. Length of time to learn camera wok depends entirely on the ability and previous experience of the man who is learning. Not less than a year anyway.

3. Beginners wages in a film factory are about ten or twelve dollars a week for a young man.

4. There is always a demand for first class cameramen, but there are always a number of poor ones out of a job and once in a while even the best ones get out of work for a while, for various reasons, such as a cut down in the working force of a studio which finds itself overproducing.

Music for the Picture

Conducted by S. M. BERG.

INQUIRIES.

QUESTIONS concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World, and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

MUSICAL SETTING FOR "THE LURE OF HEART'S DESIRE."

(Released January 17, by the Metro Pictures Corporation).

Suggestions Prepared by S. M. BERG.

By Special Arrangements with G. Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films the following suggestions for an accompaniment to "The Lure of Heart's Desire" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Dramatic story of Alaskan mining life alternating with New York City life. Scenes of Alaskan mining camp, saloon, dog-sledding, the wilderness, fashionable New York gambling house, parties, cabaret and dancing, New Year's Eve celebration in popular cafe with specialty dancing and Father Time appearing at 12 o'clock.

Scheduled time: Five reels (about 4,775 feet), 71¾ minutes.

The THEME selected is "A Love Song"—Bartlett.

Time.		Sub-titles or descriptive cues.	Music.
0	D	Opening.	Viennoise Waltz—Duval.
5¼	T	Ethel seeks relief from her financial worries.	
6¼	T	A broken rudder and an inexperienced sailor.	Allegro No. 1.*
8	D	When Jim carries Ethel to his boat.	A Love Song—Bartlett. (Allegretto) (THEME)
11	T	"You are the first, the only woman in my life."	
11½	T	"That boat will take you to shore."	Barchetta—Nevin. (Allegretto grazioso)
14	D	Alaskan mining camp scene.	Morris Dance—Noble. (Allegro moderato)
16¼	T	Little Snowbird takes her blanket to market.	
17½	T	"Crazy Jake" tells the same old story.	Tarantella—Bohm. (Allegro molto con fuoco)
19½	T	When the lordly peaks like sentinels stand.	
21¾	T	"The high card wins her boys."	Hurry No. 2.*
23½	T	"I guess you're the best man stranger—shake."	Intermezzo—Huerter. (Moderato grazioso)
24½	T	"She's yours."	
25¾	T	Ethel pursues her social ambition financed by Martin.	The Tune they Croon in the U. S. A.—Lean. (Allegro)
28¾	T	A thief doth fear in every bush an officer.	The Bim-Bims—Adam. (Moderato)
32½	T	Next morning.	
32¾	D	When Crazy Jake drinks from the flask.	Hurry No. 3.*
35½	T	Brotherhood of the trail.	Prelude—Jarnefelt. (Allegro)
37	T	"Crazy Jake" comes through for his pard.	
37½	D	Shot.	
41	T	"Crazy Jake's" legacy.	Aria—F♯ Minor—Schumann. (Andante cantabile)
42¾	T	Weary weeks of search and toil.	
43¾	T	The Spider and the Fly.	Repeat: A Love Song. (THEME)
46	T	You may live in luxury or forfeit your liberty."	
46¾	T	His dream of wealth realized, Carew returns.	Rachety Coo (Katinka)—Friml. (Animato con grazia)
48	T	The path forbidden.	
48¾	T	New Year's Eve at Murrays.	Keep Going—Kleinecke. (Allegro)
49¼	D	Father time.	Bells striking 12 o'clock.
49¾	T	"Happy New Year."	Debutante One-Step—Herbert.
52¼	T	"I have made a fortune."	
52½	T	Lonely and weary.	Repeat: A Love Song. (THEME)
53¼	T	The proposal.	
54¼	T	Ethel determines to end.	Clarice—Loud. (Valse entr'act)
58	T	"Give him up or I will tell."	
58½	T	"Behave, that gun is loaded."	Agitato No. 2.*
59¾	D	Shot.	
62¼	T	After the trial.	Repeat: A Love Song. (THEME)
63½	D	When Carew thinks of Snowbird.	
64	T	"Make out my bill"	Galop No. 2.*
68½	T	Knowing the dangers.	Repeat: A Love Song. (THEMS)
70½	T	Three years later. Devotion.	Go to Sleep My Baby (Lullaby).
71¾	T	The End.	

For the convenience of our readers a price list on the above-mentioned numbers has been compiled, which can be found in the ad of G. Schirmer, Inc., on page 690.

HOW TO PLAY THEMES.

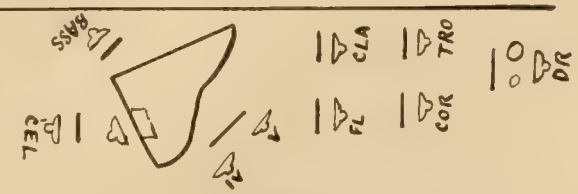
By S. M. BERG.

THE following is a summary of a letter addressed to the editor by a valued reader: "I am a leader of a small orchestra and have been trying to follow your musical suggestion cue sheets with the idea of the theme, but find great difficulty in arranging the music when I have only one copy of that special number. Please explain how to get back each time without causing the musicians to become confused. I think when one has each scene fitted properly he has enough to do to make quick and simple changes without having to go back for the theme a number of times. In attempting this I find my musicians get confused and are unable to follow me."

In connection with this, the editor fully realizes that it is not a difficult thing for one musician to tell another what to do and play, but that the real help lies in explaining *how* to do and *how* to play. The following may help to solve the problem.

The seating of musicians on the stage or pit is of primary importance. The leader should be placed on a platform high enough so that he is able to see all his musicians without the obstruction of lamps or stands. When the pianist is leader and is seated in the pit he should have a platform for his instrument and self at least twelve inches higher than the strings and wood-winds, so that all these musicians are able to see him clearly. The cello and brass should then be raised about six inches, enabling them to see over the strings and wood-wind. Of course, the string base, either stands or uses a high stool and the drummer has his usual platform.

Speaking of pianos, personal experience has proven that a small grand piano is far more practical than the upright so much in common use. When there is a director, or the violinist fills this position, such a piano can be turned so that the musician can see both the picture and director, which arrangement is almost impossible with the upright. The



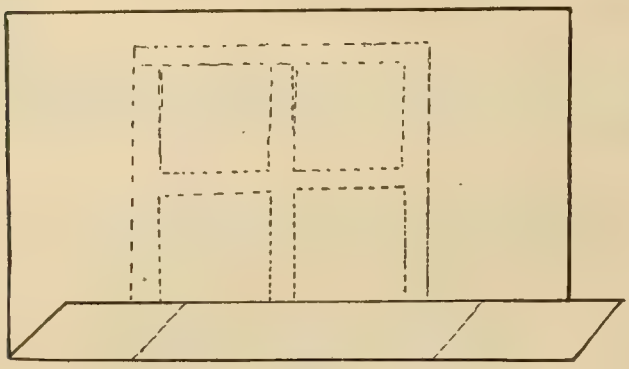
Sketch 1.

following sketch is a practical seating plan for small orchestra with either piano or violin director.

Some day serious attention will be given to the music stand used in motion picture theaters. What is required, is one with a frame almost twice the length of any on the market with the lights projected from each side instead of from the customary bulky frame on the top that also breaks the line of vision to the director. An excellent idea is to use amber tinted bulbs instead of white. This would prevent a good deal of unnecessary eyestrain, a trouble to which most picture musicians are subject. Some help on this stand question is to provide two manilla cardboard covers similar to those supplied by publishers for vaudeville artists to carry their music. Lay them on the stand, letting them over-

lap until they project about eight inches on each side. Then bend up the bottom edge about 1½ inches and attach them to the stand. The sketch shows the extra width gained by this device.

Perhaps some readers may recall that Biograph release, "Judith of Bethulia," directed by Griffiths. The theme selected was "My Heart at

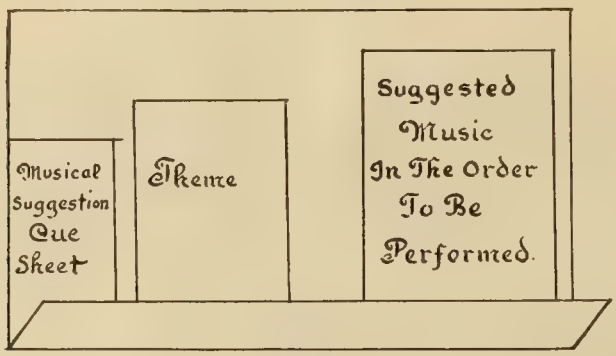


Sketch 2.

Thy Sweet Voice" by Saint-Saens, and this very problem was encountered; and it proved to be a pretty big one, too, until the widened stand proved to be its solution.

In all the earlier musical suggestion cue sheets prepared by the writer the opening paragraph recommends that one should be provided for each number of the orchestra. If this were carried out every musician would have some idea when the necessary changes take place in the picture. Then, with his stand widened, at the extreme left is placed the cue sheet. Next to this, the theme, and then the rest of the suggested music in the order of the playing.

A further assistance is to have a number of plain pieces of paper marked "theme," one of these to be placed between the music in each



Sketch 3.

of the positions where the theme is suggested. By this means, as soon as the leader gives a warning signal to change the music, the musician will know whether it is to be the theme or the following number.

If a director with an orchestra of ten pieces were arranging a continuous program of music to fit a picture and during its progress he introduced a violin or 'cello solo which had no parts for the brass, he should place a piece of paper in the cornet or trombone parts which would read, "Cello solo. Brass tacit."

If the above suggestions are carried out the editor believes that no further difficulties will arise and the correspondent will realize the practicability of the theme as suggested in the Musical Suggestion Cue Sheet.

Flintom Sees Kane

Arranges to Handle the War Picture, "Somewhere In France" —Other Exchanges in Line.

A. D. FLINTOM of the Kansas City Feature Film Company spent last week in New York City. It was Mr. Flintom's first visit to the metropolis in many months as his rapidly growing film business in the middle west has occupied his entire attention. While here he circulated among the trade renewing old acquaintances and arranging for various supplies. One of the subjects for which he secured territory was the five-reel French war picture, "Somewhere in France," which Arthur S. Kane is distributing. Mr. Flintom will handle this in Missouri, Kansas, Nebraska and Iowa..

Other exchanges which have arranged with Mr. Kane to handle the subject in their territories are: Famous Players Film Company of New England, Boston, Mass.; The Wm. L. Sherry Feature Film Company, Inc., 126 West 46th Street, New York City; Famous Players Exchange, 71 West 23rd Street, New York City; Famous Players Film Service, Inc., Pittsburgh, Pa.; Famous Players Film Service, Inc., Chicago, Ill.; Famous Players Film Service, Inc., Cincinnati, Ohio; Progressive Motion Picture Company, San Francisco, Cal., and Progressive Motion Picture Company, Seattle, Wash.

"CALL OF THE CUMBERLANDS" (Pallas).

Staged in the mountain country of the well known Thousand Pines, a favorite elevation for Californian mountain climbers and known to painters the world over for its natural beauty, "The Call of the Cumberlands," starring Dustin Farnum and adapted from the well known book of the same name, bids fair to prove one of the most meritorious film offerings seen this season in point of scenic and photographic beauty. In the character of Samson South, Dustin Farnum, the popular screen idol, appears at his best. Opposite Mr. Farnum appears Winifred Kingston, the pretty little artist who has greatly endeared herself among photoplay audiences through her sterling work in the portrayal of sympathetic characters. As Spicer South, Herbert Standing presents a characterization that is conceded to display his most striking work in motion pictures. Dick LeStrange as Tamarack Spicer and Myrtle Stedman as Adrienne Lescott are others included in the cast who are called upon to present exceptionable ability. Other important parts are effectively handled by Page Peters, Howard Davies, Joe Ray and Virginia Foltz.

The interior scenes showing the wealthy artist's studio are exact reproductions from a prominent New York atelier, and display elaborate care as to detail. Other interiors of mountain cabins were taken in actual huts in the hills. In the presentation of these scenes a wonderful character is introduced in the person of an old lady of the mountains ninety years old. "The Call of the Cumberlands" will be released on the Paramount Program by Pallas Pictures January 24th. An elaborate advertising campaign has been prepared in connection with the exhibition of this film which introduces several new departures in film exploitation.

FLORENCE LA BADIE THE STAR OF CONSISTENCY.

When the Thanhouser Film Corporation starred Florence La Badie in "The Million Dollar Mystery" it was thought that about every means had been devised to give play to the versatility of this ever popular screen player. It is now definitely announced by Mr. Thanhouser that her legion of admirers may look forward to a real, smashing La Badie treat in a five-reeler which has been specially written for her by Lloyd Lonergan, the man who wrote "The Million Dollar Mystery." It is a La Badie production even to the title, which is, "The Five Faults of Flo." If such a thing can be imagined as an "abridged serial," this is it; the film alchemist would label it "essence of serial." In the cast with Miss La Badie are most of the featured players of the Thanhouser stock, including Harris Gordon and Grace De Carlton. The picture was released on January 20 as a Masterpicture de Luxe on the Mutual Program.

McMAHAN & JACKSON GET "NEPTUNE'S DAUGHTER."

McMahan and Jackson, the well known moving picture magnates and amusement promoters of Cincinnati, Ohio, have just secured an exclusive contract for the state rights of Indiana and Kentucky for "Neptune's Daughter," starring Annette Kellerman, Herman Brenon, Leah Baird, William E. Shay and many other screen celebrities. It will be remembered that these gentlemen bought the state rights of Ohio for this picture some time ago, and with the extensive advertising and high class manner in which this production was handled by them, they did a tremendous business in every theater they played. McMahan and Jackson have some very alluring propositions to make the exhibitors on the Kellerman Production, and this will be furnished upon request of a letter, wire or telephone message.

MARY MILES MINTER IN "DIMPLES."

In "Dimples," a forthcoming Metro feature production in which Mary Miles Minter has the stellar role, the character of Mrs. Riley, her aunt, is played by Charlotte Shelby. It has been noted that there is truly a remarkable resemblance between Dimples and Mrs. Riley. There should be, Charlotte Shelby, in real life is none other than Miss Minter's mother. Mrs. Shelby was formerly a well known actress, but has not appeared professionally for several years. However, she is always found with her charming little daughter around the studio, and when the company went south to make the exteriors, Mrs. Shelby went along. Director Edgar Jones induced her to take a part in the production. Mary Miles Minter's name was Juliet Shelby until after she made her biggest stage success in "The Littlest Rebel." She changed her name then on the theory that it sounded "too stagey."

PATHE'S "LIGHT THAT FAILED" COMPLETED.

Edward Jose, the Pathe producer, has now finished "The Light That Failed," the Gold Rooster play adopted from Kipling's famous novel. He says that in his opinion it is the best picture he ever made. An extraordinarily large company was employed, and many big effects obtained.

Modern Theater Construction

A Novel Form of Theater Where Depth Space is Limited—View and Plans of Nollendorf Theater, Berlin.

By Edward Barnard Kinsila.

Article V.

MOST, if not all, of the salient features described in my previous articles on modern theater construction, apply to the form of theater herein described. In fact, after thoroughly reciting the merits of one well-equipped

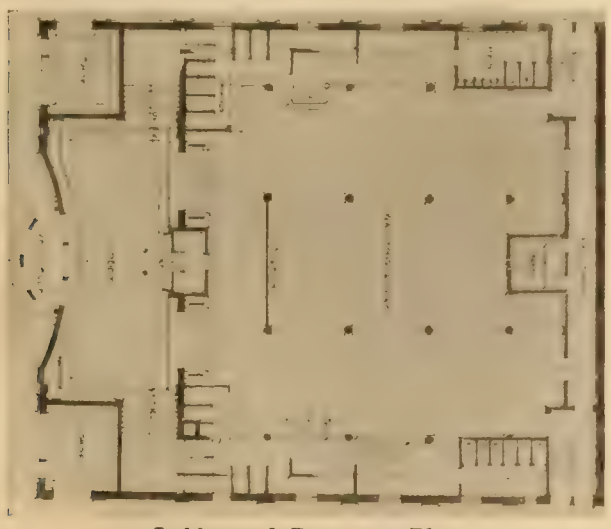
View of Nollendorf Theater.

theater there remains little to add, except to emphasize these points, supplying perhaps now and then minor suggestions.

Some Form of Hollow Tile Best for Construction.

As stated in my initial article, heavy hollow building tile offers the cheapest and best material for exterior and division walls, with light tile partition blocks for mere partitions. Where the exterior or division walls are also bearing walls and steel structural framing is not employed, the vertical cells of the hollow tile must be well grouted with liquid concrete at the bearing points.

Textile, a recent innovation in hollow tile manufacture, with a finished rough surface made to resemble tapestry brick, is now made in half-height blocks of about six inches and are laid in the same manner as large brick or small stone, with each block overlapping the other. They do not



Lobby and Basement Plan.

require stucco, and when laid with carefully rodded joints, present a most artistic appearance.

Appearance of Security Necessary.

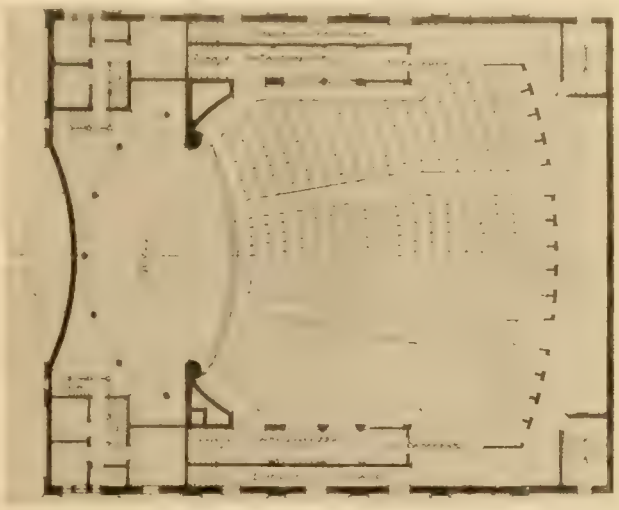
As stated in previous articles, theaters should be constructed absolutely fireproof, and for obvious reasons there should be every appearance of stability and security. Although no other material equals hollow tile in its fire-resisting qualities, the interior walls should be finished in a concrete simulation of natural stone. Imitation Caen stone, relieved by bright upholstery, has a highly pleasing effect and comforts the timid with a sense of perfect security. Concrete slab floors, steel sash and doors, almost as cheap as wood, together with an advertised statement that no wood or inflammable material is used in construction, will materially aid in strengthening the feeling of security. Stairways with ornamental newel posts and iron railings, and imitation marble steps will also add. As a whole the entire extra cost for building a theater perfectly fire safe, without a particle of wood in it, is about nine per cent. more than it costs to build in the ordinary manner.

Provide Every Comfort.

This appearance of security sensibly affects the mental attitude of the auditor. A low price of admission and the provision of spacious cloak room accommodations, with ample polite attendants also has a receptive tendency. Separate lockers, with individual keys for each auditor, would be an ideal innovation. If the theater be well designed, this system could easily be installed without much loss of space. Liberal passage room between rows of low-backed comfortable chairs that permit the free passage of incomers or outgoers, which may be readily secured by a trifling increase of four inches, should never be neglected. Nor should the concealed lamps, that soothe and do not tire the eyes with their glare. In fact, everything within the playhouse should be planned to render the auditor's mind keenly sensitive to a favorable impression of all he sees or hears.

Artistic Decoration and Stage Setting.

The decoration of the auditorium should be of a simple



Ground Floor Plan.

design, calculated to form a frame for the scene depicted on the stage. There should be no clash between the architect and the scene painter. The scene painter should always be given preference. Where depth of stage allows, there should be an inner movable proscenium arch capable of diminishment or expansion, to properly accommodate the scene.

To facilitate changes the scenes should be built realistically plastic, and mounted on a quietly revolving stage, or built upon rear and side platform carriages that may be quickly substituted, each for the other. This latter feature is often objectionable in America because of the extra space demanded.

The form and size of the theater are most important factors, and good acoustic properties are absolutely essential in a theater where singing or spoken lines form part of the program. None of the many minor features described at length in previous articles should be omitted to make the audience comfortable and acutely receptive. This includes proper heating and ventilation, a subject exhaustively treated in the second treatise of this subject.

A Novel Idea of Increasing Capacity.

Occasionally the depth of the site is too restricted to permit of both a stage and lobby on the same plane as the auditorium. This was the case with the Nollendorf Theater in Berlin, a cut of which is here shown. This theater contains most of the features shown on the present diagrams, and is conceded to be the finest theater in the world showing

motion pictures, if not the finest theater of any description ever built.

Cathedral Windows of Unusual Size.

As indicated in the illustration the theater facade is pierced on either side of the main entrance by two narrow, long, brightly illuminated cathedral windows that reach nearly to the eaves line. These beautifully colored windows attract attention from a great distance.

Appearance of a Ground Floor Theater.

When one enters the spacious portals of this playhouse, he finds himself in a wide lobby. By descending several steps to a spacious basement he may deposit his outer garments with one of the many attendants standing behind broad counters on either side of the room, or if the picture then being shown in the auditorium above is not finished, he may take a comfortable seat at a nearby table and view the pictured news events of a busy world projected on a daylight screen.

In a few moments he emerges from this comfortable waiting room and ascends to the main auditorium by two short flights of steps that fail to impress him that the auditorium is really six feet above the sidewalk. Arriving within the salon, on either side of the stage, illuminated by tubular lamps hidden behind the ceiling cornice, he is somewhat amazed by the sight of the audience facing him, and pauses to reflect upon the location of his seats, are they in the orchestra, or are they the higher priced seats of the balcony?

A Front Approach to the Balcony.

He recalls that they are in the front balcony loges, and mounts the gently sloping stairway that ascends from the main entrance, on either side, to the balcony, halting for a moment on the rest platform underneath the so-called stage boxes that adorn either wall—for in this theater there exists no architectural ornamentation that might distract the auditors' attention from the scenes on the stage. He peers at the seated audience through the heavy plate glass partition that separates the balcony stairway from the main floor of the auditorium and then proceeds to his seats.

An Orchestra Above the Stage.

The strains of distant music reach his ear, and he looks toward the spot where the music is usually quartered. There is no sign of an orchestra pit there, and his gaze wanders to other parts of the house in a mystified manner. The sounds seem to come from above, and he at last locates the music in a semicircular gallery, just above the proscenium arch. He cannot see the band nor the leader, as both are concealed behind verdant foliage.

A Brilliantly Lighted Salon.

The curtain rises on a replica of the ancient forum at Rome. There stand the broken columns of this once noble gathering place. In the distance a Roman arch stands, more perfect in its preservation than the rest. The stage lights are lowered and the scene becomes enshrouded in gloom. Now, it is pitch dark. Then, between the columns of the Roman arch a pictured scene unfolds itself. The picture is one calculated to excite laughter.

The entranced auditor appears afraid to give full vent to his mirth. He looks about him in this brilliantly lighted hall. Others are laughing, and he boisterously joins them. Laughter is contagious. When a dramatic picture is shown the lights are dimmed, as if to aid in concentrating one's thoughts on the sad events pictured on the screen.

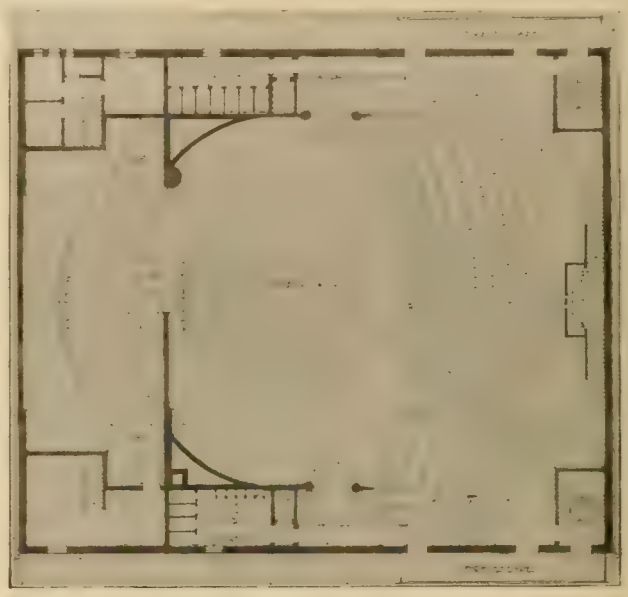
Emergency Exits Galore.

When the performance is concluded, a careful examination of the special features of this comfortable theater is made. Emergency exits galore abound. At both ends of the rear of the auditorium are self-enclosed stairways leading to the basement below, with doors leading from appropriate landings into the open. These stairways also extend to a floor above the balcony, and serve as an outside entrance to the projection room, which is constructed entirely separate from the auditorium. In case of a sudden fire in the projection room the operator finds it easy to escape without alarming the audience. The fire can burn itself out, the smoke and fumes escaping through openings made directly into the open, without the audience ever appreciating the danger.

There are other emergency stairways leading to the basement from the main floor of the auditorium; directly under the main balcony stairs, and separate emergency aisles leading to the lobby direct. All of these emergency exits are carpeted and housed in, and are a part of the theater used by the audience at all times.

Ordinary Emergency Alleys of Little Value.

Such means of exit are independent of the prescribed open alleys required by law. In time of panic people naturally rush in their excitement toward a means of escape with which they are familiar. A plunge into a darkened open alley, of which nothing is known, is not inviting and



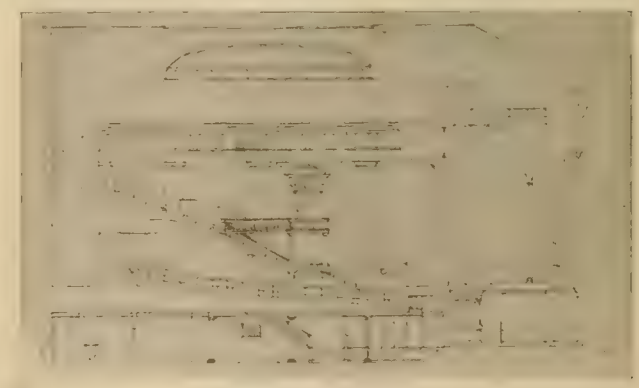
Balcony Plan.

very rare. As most of the fatalities occur from panic, the legal methods of escape are of little value. But with ample emergency exits with which the audience has been made familiar, everyone may easiy escape in time of excitement.

Ample Toilet Accommodations.

At the foot of the enclosed emergency stairs, in the basement, are arranged two commodious toilets, one for the ladies and another for the gentlemen, which also serve for the waiting room. At the front of the balcony on either side are arranged two similar toilets for those in the balcony.

Back upon the stage, which is reached by a stairway leading from an entrance platform of the lobby, is the usual arrangement of dressing rooms, toilets, etc. This stage also contains the scenic horizon described in detail in a previous article, and the scenery itself is set on a flat revolving platform. The musicians reach the high orchestra pit through a door from a bridge that extends above the



Longitudinal Section.

proscenium arch, one that is also used to illumniate the horizon sheet to simulate cloud and storm effects by the aid of stereopticon slides.

There is nothing about this theater to fix its size. Its form of structure may be adapted to any plot that would answer for a playhouse. It is merely an illustrated example of economically employing limited depth space.

The next article will treat of small theaters, now so much in vogue as picture theaters.

Next Week's Vitagraphs

Several Good Subjects Will Be Offered in the Schedule for January 24—Two Features Included.

"The Island of Surprise," a five-part Blue Ribbon Vitagraph, written by Cyrus Townsend Brady, produced by Paul Scardon, featuring William Courtenay, Eleanor Woodruff, Zena Keefe, and other prominent Vitagraphers, head the

Scene from "The Island of Surprise" (Vitagraph).

films released by the Vitagraph for the week of January 24. On the same day, Monday, "The Cold-Feet Getaway," a one-reel comedy of the "Itsky Series," is scheduled for release; "Too Clever by Half," a Sidney Drew comedy, is offered on January 28; and the Broadway Star Feature, "The Ruse," is released on the 29th.

"The Island of Surprise" is one of the most pretentious of recent Vitagraph productions and is a romantic thriller that is destined to become one of the most widely talked-about films on the screen. The hero is cast away on a South Sea Island with the girl he secretly married and the girl his father expects him to marry. An injury to his head causes a loss of memory, and he forgets the incident of his wedding. His real wife claims him, and the other girl, believing the wife "bluffing," also proclaims herself as his wife. The hero, mentally incapacitated, is apparently satisfied with either.

This tense situation on the island is broken by an attack by savages, and the three put up a desperate fight with the few weapons they have at hand. Marines from a gunboat arrive in the nick of time, while a blow from a spear restores the hero's memory and he clears away the mystery.

William Courtenay, long a favorite on Broadway, appears to splendid advantage as the hero and does effective work

Scene from "The Cold Feet Getaway" (Vitagraph).

fighting off the savages and rescuing his sweetheart from a train wreck that is but a part of the thrills in the production. Eleanor Woodruff, as the wife, displays fine emotional acting in a difficult role and registers herself as a beautiful addition to the Vitagraph players. Little Zena Keefe does effective work as the other girl. Included in the cast are Charles Kent, Anders Randolf, Charles Wellesley, Denton Vane, Julia Swayne Gordon and Logan Paul.

"The Ruse," released on January 28 as a three-part Broadway Star Feature, is the first effort as a director of Eugene Mullin, who has picturized many notable successes for the screen. He is also the author of "The Ruse."

The story tells of the efforts of Dallas to wreak a revenge on Cottrell for a defeat suffered on the stock market. Dallas makes use of the secret knowledge that Mrs. Cottrell's brother is a criminal and forces her into a compromising position. Cottrell adopts the ruse of pretending an injury to his head that causes a loss of understanding and in due time discovers his wife the pawn of the villain and not his paramour. Joseph Kilgour, Harry Morey and Naomi Childers play the "triangle" with their usual skill, assisted by a capable cast including Denton Vane, Charles Kent and Helen Pillsbury.

"Too Clever by Half," a typical Sidney Drew vehicle, shows that comedian and his wife to good advantage.

"The Cold-Feet Getaway," written by Graham Baker, will be of interest to card-players, in that Itsky, the Inventor, shows a contrivance that enables a man to quit a poker game while ahead. The invention works at first and then causes a mix-up that shows that a successful getaway from a poker game is as impossible as perpetual motion. Harry Fisher is the inventor, and Albert Roccardi is the poker fiend.

EDITH STERLING AND MURDOCK MacQUARRIE JOIN SIGNAL FORCES.

Edith Sterling, who has been playing stellar roles in 101 Bison and Big U pictures, has been signed by Signal Film Corporation for its dramatic company. An exceptionally strong company will be gathered to Miss Sterling's support under the direction of Murdock MacQuarrie, who has been prominently identified with the film industry almost since its inception.

In addition to winning fame as a director, Mr. MacQuarrie has scored many character hits both in pictures and on the speaking stage. One of his biggest successes was playing the dual role of "Dr. Jekyl and Mr. Hyde," at the New York theater on Broadway, for a run of twenty-two weeks. He comes to Signal from the Universal, where, in the last eighteen months, he has produced eighty-eight thousand feet of dramatic features.

In the supporting company will be Millward Wilson, Norbert Myles and Francis J. MacDonald. The first picture, which will be a multiple-reel feature, will have in it the throb of a big city dealing as it will with problems created by congested and struggling humanity, graft, reform and "men higher up," around the activities of which will be woven a story of love with a good "punch moral" as a climax.

NEW VITAGRAPH PLAYERS IN WESTERN COMPANY.

Several new faces among the Vitagraph Players will be seen in a new release of the company at Hollywood, Cal. Corinne Griffiths, who has the distinction of winning more than one beauty prize in Los Angeles, and other California towns, is considered a valuable addition to the screen. Her beauty is of the appealing kind and in addition to this screen personality, she has a knack of facial expression that speaks well for her future as a film actress.

Lawrence Weingarten is another new player. Both will be seen in "Bittersweet," a one-reel drama, written by Daisy E. Smith and produced by Rollin S. Sturgeon. George Stanley, Anne Schaefer and Webster Campbell play important roles in the production.

Vivian Marshall, well known as a swimmer and diver, is to be featured in a new film now under course of production.

LAEMMLE PICKS PRIZE BEAUTY.

When the exhibitors of Los Angeles, Cal., gave their annual ball on New Year's eve one of the interesting events was the contest for the most beautiful girl, not a motion picture actress. To make the contest more interesting, Carl Laemmle offered to give the winner a position in one of the Universal companies at Universal City. The committee of judges consisted of Mr. Laemmle, Crane Wilbur and Hobart Henley and Miss Thelma Francis, who lives in Los Angeles, was the lucky girl. She is said to be nineteen years of age and to have had some dramatic experience, but has never worked in the pictures. She accepted Mr. Laemmle's offer.

"Purple" Pictures and Their Peril

By Walter W. Irwin.
(General Manager, V-L-S-E, Inc.)

A RECENT issue of McClure's Magazine presents some figures which merit the consideration of every serious thinking exhibitor and producer. They are a comparison of the earnings of the so-called "scarlet" or "purple" play with the box offce value of the more wholesome stage offerings. Following are the paragraphs from the McClure articles of exceeding importance to us of the motion picture industry:

In 1897 George Broadhurst produced his first big hit, "What Happened to Jones." A clean hero and a clean heroine earned him $100,000. For two years Charles Arnold, actor and manager, played the rollicking farce in Australia and South America, and cleaned up $150,000. As timely today as it was eighteen years ago, "What Happened to Jones" is still running in stock, and could be revived on Broadway with success and profit if Mr. Broadhurst were not more interested in new ventures. During the past year, the royalties for amateur performances alone netted the author more than sixteen hundred dollars.

After "What Happened to Jones" came "Why Smith Left Home," another clean farce which paid big profits. "The Man of the Hour" and "Bought and Paid For," with the women characters above suspicion, paid their author about $138,000 and $80,000 respectively. Mary Turner, in "Within the Law," who choked back the cry, "What's the use?" and fought her fight, paid Mr. Broadhurst, who had only a part interest in the royalties, more than $40,000 and its owners a quarter of a million.

Then Mr. Broadhurst turned his attention to the heroine who said, "What's the use?" and who flung her ideals and moral standards to the winds. As a result, the wife in "To-day" never earned the playwright manager a dollar, and the wife in "The Law of the Land" cost the price of production—and more. And now it is said that Mr. Broadhurst has gone back to his first line of success, the clean play and the clean heroine.

"Iris," the realistic Pinero heroine, portrayed by Virginia Harned and madly discussed by dramatic critics and students of sociology the country over, was only a season's sensation, but "Peg o' My Heart," a slip of a girl who never spoke a single erotic line, has paid her manager, Oliver Morosco, nearly a half a million and is doing extremely well in her third season, with stock and picture rights still to come.

"Mrs. Warren's Profession" invaded the white light of national publicity and the grim shadows of the courts; but "Shirley Rossmore," a girl who crushed "What's the use?" behind firmly set lips and fought her way through the most improbable situations ever devised by a playwright, turned "The Lion and the Mouse" into a success and made two men, Henry B. Harris and Charles Klein, rich.

"The Easiest Way," the most perfectly-constructed play ever turned out by an American dramatist, depicting a certain phase of theatrical life, and admirably produced by Mr. Belasco, provided Miss Frances Starr with a starring vehicle for two seasons, since which time it has been mildly in demand for stock. Its heroine cried, "What's the use?" and gave up the fight. "The Chorus Lady," a play purely episodic, built on clever character drawings and cleverer lines, also dealing with stage life, supplied Miss Rose Stahl with a star role for four seasons and was then played by Miss Edna Aug, and is still a big money-maker in stock. "Patricia O'Brien" fought to the finish the fight for her ideals, and the great public loved her for the fight she made.

"Sappho" carried Miss Olga Nethersole into a score of police courts and drew the dollars of the curious for several seasons. "Peter Pan," in its tenth season, still spells profit for Miss Maude Adams.

Remember that for France Starr in "Marie Odile,' the stage has also Ruth Chatterton in "Daddy Long-Legs"; and for Elsie Ferguson in "The Outcast," Patricia Collinge in "Pollyana." And while only one company is presenting "The Song of Songs," two are playing "Peg o' My Heart" to much larger audiences.

Dare we ignore the warning of such facts in the production and exhibition of photoplays?

At the present time motion picture features are dividing themselves more and more into two distinct types: Those which depend upon the suggestive and sensational to attract the public and those which appeal because of their inherent worth—the artistry of their theme, acting and photography. Which of the two roads is the exhibitor going to follow—which makes for the best interests of the industry as a whole, and which makes for the most enduring success of the exhibitor individually?

Let us measure the situation from a human standpoint as well as a commercial one. If, for instance, you believe that the virtues of our forefathers, which contributed more than any other influence to the upbuilding of this country, are entirely dead—if you believe that the tastes and natures of the greatest number of people are low and vicious and salacious—if you believe that respect for womankind, ideals of upright manhood, no longer exist—then by all means you should adopt your policy to the "new" spirit of American life.

If on the other hand, however, you are of the opinion, from past observation and experience, that such movements quickly run their course, leaving behind a brown taste of revulsion, then it is most desirable that you should guard now against creating a reputation for your house as one which specializes in risque productions; and concentrate upon building a name that will be a guarantee of wholesomeness, as well as of quality and intensity of interest. And bear in mind the moment you deviate from that course, you not only harm yourself, but you taint the entire industry.

Theodore Marston, a Director of Big Scenes

A BIG director is Theodore Marston, of the Vitagraph Company—big in proportions, and big in the things he has accomplished. He has a record of successful films produced that bespeak scene perception, dramatic instinct, film daring and persistence. "Mortmain," "The Caveman," "The 13th Girl," "The Surprises of an Empty Hotel," and many others are the product of his genius, and each film contains a scene tremendous enough to daunt the average man.

Theodore Marston.

Marston has proved his resourcefulness on many occasions. In filming a raid before the Long Island Railroad Depot in Brooklyn, recently, he found it impossible to keep the attention of the huge mob of bystanders off the camera. To obtain realism he must have them look in another direction. Accordingly, he had a man at that stop start firing a revolver just as the camera began to grind. The crowd, startled, gave the shooter their excited attention until they realized the hoax. Then it was too late. Marston had the film he wanted.

Still more recent was his filming of the curb brokers in New York, when he worked his camera from the window of a store while the brokers were waiting to mob the movie actors when they appeared. Not one of them faced the camera or destroyed the realism by their usual capers that have made them the most difficult body of men in the world to film.

Marston staged a fashion show in a Fifth avenue modiste's shop in "The Thirteenth Girl," that called for unusual technique. He engineered the blowing up of the steam yacht "Wayward" in "The Surprises of an Empty Hotel." He took Robert Edeson and other players to the Homestead Mills in Pittsburgh and photographed for the first time the interior of the vast Carnegie plant. He superintended an operation scene in "Mortmain," in which the hand of the man was grafted to another's. He filmed a political meeting that broke up in one of the most exciting scenes ever produced on the screen. All these things are but part of his day's work for the Vitagraph. He is at present working on a feature film, using Joseph Kilgour as his principal, and after the completion of this will undertake even bigger things.

PICTURES PERFECT ART OF DANCING.

In one of the big scenes of the "Ballet Girl," a five-reel feature picture dealing with life behind the scenes in which the World Film Corporation is starring Miss Alice Brady and Holbrook Blinn, a large section of the Metropolitan Opera House ballet was utilized. The dainty little toe artists were transported to the World Film's Fort Lee Studios in a train of automobiles and under the direction of their regular ballet master to perform a series of their most graceful evolutions before the flickering shutter of the motion picture camera. When the first tests of film were run off, it was seen that the original tempo of the dances was much too rapid to look well on the screen. In consequence, the test films were thrown on the screen before the entire ballet and the defects pointed out to them. The girls caught the idea immediately and with the music playing much slower time, the dance numbers were again filmed.

The results the second time were perfect, so good, in fact, that the Metropolitan Opera House ballet school has requested and been given permission to use sections of the film as part of their regular course of instruction. This is the first time that motion pictures have been used in the instruction of dancing, but the ballet masters of the Metropolitan are confident that the innovation will prove entirely successful.

Triangle Foreign Contracts

President Aitken Sells Australian Rights for More Than $200,000—Business of Corporation Said to Aggregate $6,400,000 a Year.

PRESIDENT H. E. AITKEN announces an important extension of Triangle Film Corporation service, not only in this country, but also and particularly in foreign lands. New contracts yielding income of $500,000 per annum have been signed, he states, since December 22, 1915. This, he says, makes an aggregate annual business of $6,400,000, thus far secured.

What is perhaps the most interesting part of President Aitken's statement, refers to the completion of the Australian and Canadian deals. The importance of the Australian field may be gauged from the fact that the corporation is to reveive a minimum guarantee of more than $200,000 a year for the showing of Triangle films in that territory, which includes not only Australia but New Zealand, Tasmania and the lesser British possessions in the antipodes.

Another interesting announcement is that the Triangle will immediately enter Canada in a big way. Arrangements have just been closed for a Dominion-wide service that will provide a substantial guarantee of profit to the corporation and likewise insure participation in additional profits. The names of the syndicate handling the Canadian service will shortly be made known. Tremendous drawing cards in the Dominion will be such Triangle stars of English nativity or residence as Sir Herbert Beerbohm Tree, Mary Anderson de Navarro, H. B. Warner, Syd Chaplin, Bruce McRae, Frank Mills and others. The popularity of the best American stars across the border needs no demonstration, and the films showing Billie Burke, De Wolf Hopper, William S. Hart, Lillian and Dorothy Gish, Arbuckle and Miss Normand and the rest are bound to enjoy the utmost favor.

The great buildings and enlarging activities that have been going on at Griffithville, Culver City and Keystone, together with the constantly-increasing companies in the east, are an index of how the Triangle is preparing to meet the big demands.

V-L-S-E Staff Changes

Ten New Men Added to the Sales Organization of the Big Four.

THE sales force of the Big Four during the past week was augmented by the addition of ten new members and further increases in the staffs of the branch offices will be made immediately. The new representatives are attached to the Pittsburgh, Kansas City and Chicago offices. The enlargement of the forces of these offices followed a tour of inspection by A. W. Goff, assistant general manager, and were made necessary by the large volume of business which Mr. Goff found the organizations in those cities were handling.

General Manager Walter W. Irwin has also made several other noteworthy changes working toward increased efficiency in handling the ever-growing patronage of the Big Four. One of these, is the establishment of a sub-office in New Orleans, at the head of which has been placed R. King Evans, working under the direction of C. A. Meade, manager of the Dallas office. Mr. Evans has been associated with Mr. Meade at Dallas for some time past, and has earned his promotion through the splendid showing which he has made for the Big Four and the regard with which he is held by exhibitors.

It is also said that St. Louis, which is at present a sub-office of the V-L-S-E,. under the management of S. W. Hatch, will soon be converted into a branch office. At the present time, E. R. Pearson, manager of the Big Four's Kansas City office, has supervision of the St. Louis sub-branch. Mr. Hatch, however, has developed his territory to the extent that it is now necessary to make it a buying instead of a relay office.

The Detroit sub-office has been placed in charge of David Kline, the former representative of the Mutual Film Corporation at that city. This is one of the first vacancies which the V-L-S-E has gone out of its ranks to fill, and was due simply to the fact that Sydney E. Abel, Cleveland manager for the V-L-S-E, who has supervision of the Detroit sub-office, has such able lieutenants in his own territory that he did not feel he could spare anyone of them for the Detroit office. Mr. Abel now has associated with him also R. S. Shrader, who was formerly branch manager at Cincinnati—a change which was made necessary by the fact that the climate at Cincinnati did not agree with Mr. Shrader's health.

Mr. Shrader's place in Cincinnati as branch manager has been taken by C. E. Shurtleff, who was formerly in charge of the Detroit sub-office. Mr. Shurtleff's rise has been most rapid, he having only recently been promoted from assistant branch manager at Atlanta to the direction of the Detroit office, and now advanced to the head of the Cincinnati branch.

Music for Equitable Players

Temperament and Psychology Considered in Plans for Better Acting.

MUSICAL programs adapted to the play being shown on the screen are among the latest developments in motion pictures, and are welcomed by the spectators who appreciate the fact that good music, properly rendered, promotes enjoyment of the photo drama as much as it does the spoken play.

With this idea as a basis the managers of the Equitable Motion Pictures corporation have gone a step farther. They reasoned that if music affected a theater full of spectators it should also affect the people who are making the pictures. And now a piano, violin and flute are to be part of the equipment of the Equitable's big studios in Flushing, L. I., and Fifty-ninth street, New York. Music appropriate to the scene being enacted will be played "off stage," slow, dreamy, sensuous, for love making scenes, sharp, staccato movements where quick, violent action is called for, heavy, rolling chords where the villain is carrying out the dirty work of his plot, shivery, creepy tones where mystery and possible danger to the hero or heroine are the dominant charactertistics, and in short, every sentiment shown on the screen will have been interpreted to the actors by the musicians.

The psychological effect of this, it is believed, will result in much more harmonious work, a better appreciation of the subtleties and shades of emotion hidden in the action by the piece, and a fuller, freer exposition of the dramatic possibilities of both theme and actor. Of course, the music is not to be limited to the pieces named in case larger effects call for larger efforts, as the company plans to have enough musicians within call at all times to fill any requirement, and organs will be added to the equipment as soon as studio arrangements can be made.

Charles H. Prince

CHARLES H. PRINCE, who has appeared in more Metro feature productions than any other person, and who recently completed the "heavy" leading role in "The Turmoil," has been cast for a similar part with Francis X. Bushman and Beverly Bayne in "Man and His Soul," now in process of production. Among some of the Metro features in which Mr. Prince appeared are "Satan Sanderson," the first Metro release; "The Flaming Sword," "The Right of Way," "A Royal Family," "The Bridge, or the Bigger Man" and "Emmy of Stork's Nest."

Charles H. Prince.

Before coming to pictures, Mr. Prince was well known as an excellent baritone singer, and began his professional career with the famous John A. McCaull Opera Company. He was afterward with the London Gaiety Company, the New Yorw Casino for three seasons, Weber and Fields, Russel Brothers, New York Roof Garden, Cohan and Harris companies, Winter Garden productions and countless other musical and dramatic attractions. Mr. Prince was in the original cast of "Forty-five Minutes from Broadway," also with the Frank L. Perley Opera Company, and was one of the prinicpals in "The Passing Show of 1912. Mr. Prince is an author and composer of songs.

Conditions in the Rockies

Exchange Management Said to Be Lax and Exhibitors Not Sufficiently Progressive.

By Howell Ernest Thurston.

THE motion picture business throughout the Rocky Mountain region is almost unspeakably bad, due entirely to mismanagement by picture house owners and lack of backbone among the exchange managers. This is the opinion formed by the writer after making a thorough canvass of the territory from Salt Lake to Kansas and including Wyoming, Colorado and New Mexico, with portions of adjoining states. The territory was covered in the time intervening between the close of the San Francisco fair and the present.

The situation from the exchange standpoint, is entirely due to the placing of twelve-dollar-a-week people in seventy-five-dollar jobs and expecting them to show mature business judgment when they were actually unable to make good at the smaller figure. Knowing this, the exhibitors have found no difficulty in dictating to the exchanges and ruining things not only for the manufacturers, but for themselves as well. An exchange manager able to say "NO" with a snapping thud is indeed a rarity in this section —although there are a few. And the exhibitors respect them, too. But, at the same time, they are carring the war to the banks of the Nile by writing letters to the big guns in New York and Chicago in an effort to discredit and have removed the ones who in reality stand for them and better times. No exchange can exist, no show succeed unless the business is improved in the very near future.

It can be taken as an absolute, gospel fact that the exhibitor who gets all he asks for and pays little or nothing for his service is headed on the downward grade, not alone in the earnings of his show, but in his manly qualities as well. He grabs because he can and forgets to boost his own game. On the other hand, the exhibitor who pays a fair price works to meet it. And he finds the game so profitable that he overworks and makes more money than he expected. He earns not alone dollars but self-respect. And he grows backbone and charges a fair price for his wares, too. He is not a 5-cent man. Neither is he a 10-cent fellow. He charges according to the value of the goods he offers and his people respect him and cheerfully pay the price. And he makes better and more satisfied customers. It is a sort of endless chain in growth and the few examples of this sort are the shining lights of the business. They have no time to worry with the small talk and the fussing and the sins of the weaklings who want to be given strength at the expense of everybody in sight.

In Salt Lake conditions are peculiar. There are only four large houses playing big programs. Three are controlled by one man and the other is handled or mishandled without any definite, fixed policy. The other houses in town are strictly second-run or older and do a nice business, mainly because they shoot at one target and not at the sun, moon and stars. There are rumors of a change in management in the three big houses which, if true, may alter the entire situation and bring a better feeling with less personality on the part of one dictator.

Utah and Southern Idaho as well as a portion of Montana are tributary to Salt Lake. High express charges interfere with getting films from Denver, but some of the houses are breaking away and syndicating on the expense. This is worrying Salt Lake exchanges not a little and they are cutting prices, offering outlandish and unreasonable inducements without limit and where the end will come nobody knows. It is simply not business. There is only one man in town who has learned to say "no," and he got his training in the one office that held conditions at a satisfactory point in Denver, during which time the exhibitors made money and were well satisfied and contented. His name is Moran—of the Mutual.

Western Wyoming is practically tributary to Salt Lake, but some of the exhibitors are breaking away and getting service from Denver with apparently satisfactory results. At Rock Springs Gilmore & Berta are the autocrats. Mr. Berta is an amateur sign painter, but the best I ever saw. He keeps his house filled more by clever advertising than anything else.

Rawlins is doing well by following a fixed policy. Laramie has several houses, but the Empress is the largest. J. W. King, the manager, does some unusual advertising and he has special nights for special makes and special favorites. He is an ardent disciple of Irene Fenwick and has educated his people to buy seats in advance when that actress goes on.

At Cheyenne conditions are unsettled. Fire destroyed the Capitol Avenue theater a week ago and people are a little timid about the picture shops.

Lander has the star show of Central Wyoming. George Harnsburger runs it at night and dabbles in oil during the day. Plays in the band the rest of the time. George has made a million in oil and is making more.

Douglas has the Princess, Ira Erdman, boss, with a fad for the heavy classics like "Julius Caesar," but he is following the Kleine-Edison programs very carefully as are also Barnes & Barnes, of Casper.

The towns between Douglas and Billings, Montana, are thrifty and the shows in fine shape. Carl Schmit runs a bully good place at Theomopolis and the people of Basin, the next town, invited him to come there and open another house. He will be ready for business in a week or two. Fine place with new equipment that looks like Broadway on a small scale.

Cody, the home of Buffalo Bill, also has a good house but while I was there I found the proprietor a trifle careless about prompt return of films. He will learn some day that holding reels will cause the other fellow to have a dark house and if the little fellows don't help each other out, who will?

Sheridan has a couple of good houses. Thomas Kerby books for himself and also Buffalo, but he can improve his programs a heap. Newcastle, Gillette, Cambria all have nice houses.

The theaters in the Black Hills are prosperous. A blind man runs the leading house in Deadwood. The Homestake company furnishes day and night shows for employes at Lead. Great stunt to come off shift and look at the latest films. Only the films are not late nor are they well chosen.

Western Nebraska has so much money in circulation the people just want to go to shows all the time. Northern Colorado is in like condition. In Greeley the houses have combined management with good results. Local censorship board has turned thumbs down on several makes of film. Fort Collins needs a new house and new management. Too much monopoly and folks are dissatisfied. It is "take this or go without"—a very poor policy. Loveland, Longmont, Berthoud and Boulder are doing nicely with plenty of money to draw from.

Denver is still fighting with internal problems. Baxter is showing fixed programs at the Isis and making all the money he can count. The other big houses are shooting around the bush and selecting programs after "inspecting" the offerings. One manager inspected a big film by looking at three reels at midnight and two reels the next morning. Of course he was grouchy and turned it down. Another manager down the street put the film on without inspection because he didn't have time—and did the biggest business of the week. And so it goes.

The Denver exchanges are bucking up a little on running their own business rather than permitting the unsuccessful small fry to do it for them. The General, under Cree, is hampered by rigid instructions from New York to keep out of trouble or arguments—give 'em anything they ask for. The Pathe is afraid to call an exhibitor's attention to the fact that a reel has been ruined. The Mutual is much better, but time is too short since Harry Lustig resigned to go to Los Angeles to tell what his successor will do. The V-L-S-E and Triangle and Paramount are burdened with too great expense for office rent. Too much lavish display which scares off the exhibitor when he stops to think that he will have to pay the bills. I've often wondered why young men without experience want to put on so much show and style at the other fellow's expense. Metro is better in that respect and is somewhat modest. Kleine-Edison is best of all. The money saved on rent in flashy quarters is spent on advertising and efforts to give service. And everybody must admit that Buckwalter knows the game and is not only a martinet in giving perfect service, but is the best advertiser ever in the game. His circulars are classics and have brought more business to the K-E combination than many times the amount spent could have secured in any other way. Buckwalter also has a hobby. He is asked all manner of questions and advice by exhibitors who are in trouble or in doubt and he answers to the best of his ability, whether the fellow is a customer or not. He stayed up all one night last week helping an exhibitor out of serious trouble and worked his pull with the powers at the throne without thought of reward. And the trouble was not a picture affair at all. While I was in Denver, Buckwalter told me of a new advertising stunt he is about

ready to pull off. It is nothing less than going after people directly to patronize the shows running Kleine-Edison service and the first trial of the scheme was an astonshing success. It would not be fair to give details until the stunt has been worked for what success he can get out of it.

Colorado Springs has three pretty good houses. The Odeon is run by Loveland and is doing fairly well without definite aim. The Pike, owned by Jack McMahon, is a new house, not yet settled on policy. The Princess, managed by Tompkins, is doing a swell business.

In Pueblo the Grand has the cream of the trade not only because it is a monster house, but because Ed Anderson knows the game and plays it to the best of his ability.

In Trinidad the West has been doing the big business, but with a change in policy and playing punk road shows and the like, the picture patronage is drifting to the movie houses. Alamosa is suffering from too much monopoly and a new house would clean up well. Durango is well supplied. J. O. Taylor is a quiet, successful fellow who gathers in the coin while the others are fussing around.

Canon City is not doing so well. Efforts to get people to go to the opera house were not successful, because it is an old barn compared with the regular movie house. Salida needs competition. Leadville has a live one in E. W. Owen, who runs the Elks opera house. He is an advertiser from 'way back. Glenwood Springs is not flourishing. Higher class pictures might bring better business. Same is true of Grand Junction and the towns on the "narrow gauge." Paonia is an exception. Business is bad there when the roads are bad. But when the country people can come in they play the show game from all sides. Cripple Creek and Victor are jokes. Probably the best examples of what I said in the beginning. Proprietors got too cheap and then lost their push for trade. Central City broke my nerve. I found the biggest show in town running an old machine made before the days of automatic take-ups. Actually running valuable film into a barrel. Can you beat it?

Real Stories from Reel Studios

By Thornton Fisher.

FAMILIAR phrases: "Wish I'd had the chance to play his part. You'd a-seen something."

* * *

Otto Brautigan, of Thanhouser, one of the leading camera crank grinders—and camera cranks, brought back a lovely mark on his face from the mountains where Gene Nowland's company was working on "In the Name of the Law."

Everybody in the company received some injury, and Otto had to get himself covered with mud and glory, too.

* * *

Carl Laemmle figuratively walks "right in and turns around and walks right out again." In and out of the Universal offices, I mean, for Mr. Laemmle is in California for another visit.

* * *

Santa Claus visited the Screen Club in New York the other night and gave a present to each member. Santa, alias Billy Quirk, delivered a speech with each present as it was handed out. Some of the boys received little tin autos—aw no—of course not Phords—building blocks and toy dogs. One of the fellows got a cotton goat, but lost his nanny before he left.

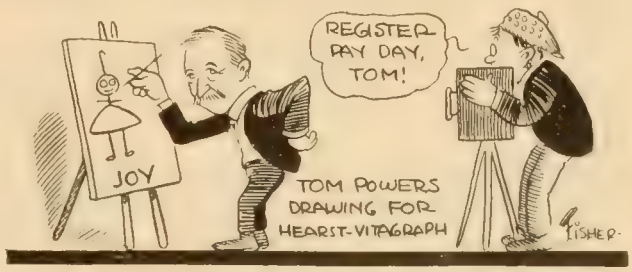
* * *

A certain director I know eats stone-perch, brick cheese and marble cake, drinks hard cider with an occasional milk punch. He always has a wallop in his picture.

* * *

Wanted—A set of tires that will run over spikes, glass and tacks without puncturing. Apply at once to Bob Conness, of Edison.

All right, professor. Ta-ra-ra. Ladies and jumpmen, let us introduce Tom Powers, the cartoonist, who will draw for



Hearst-Vitagraph. Good old Tom. Gee, Tom, they continue to print your face with those lilacs you used to balance on your chin. T. E. wears a smooth face now, except the mustache.

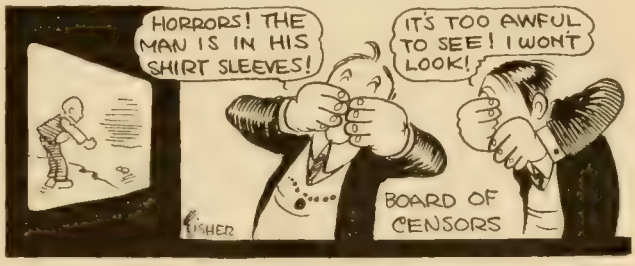
* * *

Don't see much of Ben Wilson since he moved to Jersey. How's crops, Ben, and is folks 'round the pust-office putty middlin'?

* * *

First Censor—Goodness save us, Horace, the actor is going to take off his coat to rescue the girl.

Second Censor—Horrors, Frederick, close your eyes. Isn't



it awful? The public must never see such a sight. He may even remove his gloves. Are not the pictures disgusting? Both exit, protesting vehemently against it.

Harry Beaumont With Essanay

HARRY BEAUMONT, well known as an actor on the stage and in photoplays, and as a director, has joined Essanay as a leading man. His first play for Essanay which is now being produced, is "The White Alley," a three act drama by Carolyn Wells.

Mr. Beaumont has been in the film business four years, playing juvenile leads and directing. He also has had a wide stage experience. He played the title role in "Checkers," in "Under Southern Skies," "Captain Clay of Missouri," and "The County Chairman." He played in cities all over the country in stock, and was in vaudeville three years.

He is a writer as well as actor and director and has written and produced about seventy comedies and dramas for the screen.

Harry Beaumont.

Mr. Beaumont was born in Abilene, Kansas. He went on the stage at an early age and has lived in various parts of the country since.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

PATHE EDUCATIONALS.

VERY much to their credit the Pathe Company continues a steady issue of educationals of a varied yet interesting class. While glad to commend these desirable films it is to be regretted that it is found necessary to release them so often as "split-reels," the companion film being out of place in most educational places; without doubt this plan robs the really educational film of much of its value; may the time soon come when a classification of these films will remedy this defect and so considerably enhance their value and usefulness.

Picturesque Holland.

This subject is seen in a beautiful Photocolor of Geithorn, which is often spoken of as "The Rustic Venice." The absence of streets and roads emphasizes the use of the canals as in the more famous Venice. Numerous bridges in all parts of the city to facilitate traffic are of quaint interest, trading by means of barges, even to the usual common necessaries of life, give an interest of more than an ordinary kind; the coloring increases the value and beauty of the picture.

How Winter Flowers Bloom.

This is the revival of a class of pictures always admired and of which we have recently had too few. The excellent, pleasing and instructive nature of this picture only cause a greater demand for more of its kind; here are seen the hyacinth growing in the few seconds on the screen the equal of several months of natural growth; truly, the patience of the photographer is rewarded in the pleasure of the beholder. Reports of the use of these pictures show that apart from their ready reception for educational purposes and interests, they are received with more than ordinary interest in every picture place, this is only natural, as most people love nature.

An Intimate Study of Birds.

This class of picture is always pleasing, all the youngsters like the bird pictures, while adults like flowers young people like birds. Wisdom personified is accorded in the bird world to the Owl:

"The wise old owl sat in the oak,
The more he saw the less he spoke;
The less he spoke the more he heard,
'Tis wise to be like that wise old bird.

Pathe's Owl series introduces the Barn or Screech Owl, which grows to a length of 15 to 18 inches. The impression of thoughtfulness and wisdom is easily accounted for when one looks into the large and luminous eyes of this bird. A larger species is shown in the Gray Owl, which sometimes grows to a length of 30 inches, and in common with the Forest and Barn Owl, is described as the farmer's friend, in that it feeds upon rats and mice and similar pests. The offensive and defensive uses of both claws and beak are illustrated. The familiar Barnyard Hen is made interesting as she is seen teaching her brood to select food and choosing between good and bad seed. The Pheasants laying their eggs on the ground in April, sometimes of orange-brown or pale-blue; later the young pheasants, in a brood, are shown scurrying for the fields where grain may be found. The Kestrel and the Sparrow-Hawk, on the outlook for prey along with their ungainly young, are pictured; a "closeup" picture, showing in detail their equipment for combat, is an added feature, making the pictures more instructive than otherwise. These bird pictures are part of a series which cannot be too long or too instructive.

Where the Trees Are Stone.

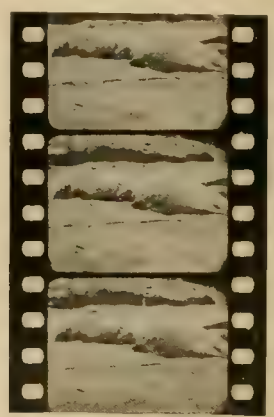
This is a new line of picture none the less interesting, giving remarkable pictures of the "Stone-trees" of Arizona.

In Navajo County there are almost two thousand acres covered with these remnants of a prehistoric woodland. Petrification has preserved all the beauties of grain and fibre in the wood, making it in appearance remarkably like onyx or marble in delicacy and color. These and various other details cause much of interest and educational value to appear in a short space. The picture will prove a valuable addition to any Picturesque America series, as it is also one of the best additions to any nature series.

SEA ELEPHANTS.

The Variety Films Corporation of New York is issuing another Natural History series, descriptive of the sea elephant, a monster denizen of the deep of which little is known. In appearance in its juvenile stages this sea animal is not unlike a monster seal, although weighing upwards of 3,000 pounds. The species was first discovered 500 miles southwest of Lower California, in Mexican waters. One of the young sea elephants is seen in the illustration as it is being "roped" for capture for the purpose of exhibiting it at the Panama Exposition, 1915.

"Roping A Young Sea Elephant" (Variety).



"Full Grown Sea Elephant" (Variety).

The name sea elephant does not seem appropriate until one sees the full-grown specimen. These animals grow to a length of from 20 to 30 feet, acquiring a weight of upwards of five tons; having reached maturity they grow an extended proboscis, which, being of the nature of a miniature elephant's trunk, earns for them the title of sea elephant. Being the largest of the proboscidean inhabitants of the sea, they have earned for themselves the title enjoyed by giants of the forest.

MOVING PICTURES TO EDUCATE POULTRYMEN.

Reviewed by Margaret I. MacDonald.

ONE of the most forcible arguments in favor of the moving picture as an educator can be found in the use of three excellent reels of film exhibited at Madison Square Garden during the recent poultry show. These pictures have been made by the Department of Agriculture to be used for educational purposes. Some of them have been taken on the Government Poultry Farm at Beltsville, Md., some on the game farm of Miss Helen Bartlett, Cassopolis, Mich., and on the Dictograph Poultry Farm, West Nyack, N. Y. The optical lessons on the care of poultry and various kinds of game to which poultrymen and others were treated are not easily forgotten. A thorough course in the breeding and care of poultry is given in the series of pictures taken at the Government Poultry Farm, from the placing of the eggs in the incubator to the separating and housing of the full grown fowl. Lecturers from the various State Agricultural Colleges delivered instructive talks pertaining to the subjects illustrated by the pictures, which sometimes were varied by the use of slides. The value of these pictures so thorough in detail can hardly be estimated in providing an impetus for the progress of the poultry industry toward a proper standard of science.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

BROADWAY-STRAND THEATER, DETROIT, MICH.

After Three Dismal Failures by His Predecessors, Harry I. Garson Brings Photoplay House Into Limelight—Is Strongly Averse to Censorship.

THAT the management of a moving picture theater is the factor which decides whether it is to be a failure or a success seems to be well illustrated in the history of the Broadway-Strand theater, in the downtown district of Detroit. Three different managements failed to make this house a success, while during the past year under the management of Harry I. Garson, the box office is a busy place and crowds are on hand at all shows. In fact it is doubtful if any other picture house in Detroit has the crowds at matinees that the Broadway-Strand plays to each day of the week. It is not a Saturday or a Sunday crowd, but a crowd every day. In fact the attendance at the Saturday and Sunday shows has been so large on numerous occasions that the gallery has been thrown open and a few hundred people have viewed the picture and heard the music from this exalted position.

Harry I. Garson.

Discussing the popularity of the Broadway-Strand, Mr. Garson said: "I consider one of the features that makes or mars a picture house is the quality of the music. Of course, it is absolutely necessary to have good pictures, and the best are none too good for us, but in addition to this the people like to hear good music. We have here not only for the evening performances, but also for the matinees, an orchestra of fifteen pieces. Hugo Kalsow, musical director, is a keen observer of what the public likes in music, and he is receiving much applause for many of the selections that his orchestra renders each week. He makes a study of the pictures we put on and all his music is in keeping with the picture. His men are real musicians and they give patrons of our theater a rendition of many of the popular classics in a most pleasing manner. Many of the patrons of the theater have told us that the music is what brings them, because they know that whatever the picture is, it is going to be good.

"But even with this big orchestra, we do not rely upon it entirely for our musical program. We have a Wurlitzer Hope-Jones, two unit organ, probably second to none in Detroit, that is a pleasing factor in our musical program. Edward Benedict, the organist, has played at some of the largest picture houses in New York and Philadelphia, and he is often greeted with rounds of applause after an especially clever rendition of some stirring selection on the organ. We are also very careful in our selection of a soloist for each week, as the public never tires of a good song well rendered."

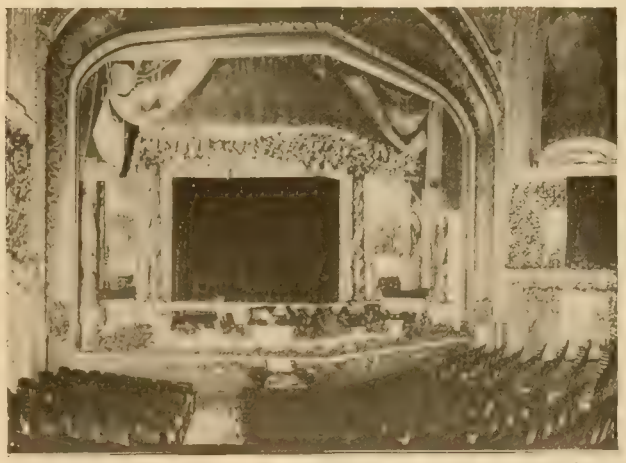
Many factors have probably worked together to make the Broadway-Strand a success after the three dismal failures that preceded the present management. One of these is undoubtedly the fact that Detroit has grown very rapidly in the past year and the "Broadway" district, that at one time was dismally quiet in the evening, is now a very busy thoroughfare day and night and the class of people in the neighborhood is much better than in former years.

The Broadway-Strand theater is showing high-class pictures, and its advertising is prominent in daily papers, in street cars and on the billboards. The program has also been made an artistic four-page leaflet, cleverly gotten up, and worth taking home by the patrons. The performances are continuous from noon until 11 p. m. seven days a week. Many people come early to enjoy the concert, which precedes the regular picture program at all hours. This keeps the theater well filled and yet does away with a great deal of the waiting in line that is so disagreeable for patrons of popular playhouses. Edwin H. Butcher, house manager, has been identified with the present management for more than a year and has had much to do with the success of the theater.

Under the new management, many changes have been made in the Broadway-Strand, and it has today one of the handsomest interiors in the city. All seats command a clear view of the stage. The lobby is spacious and double sets of plate glass doors break all draft in the back of the house. The ticket booth is entirely of glass and is located in the center of the lobby. An example of the up-to-the-minute management of this theater may be obtained from the fact that during a recent showing of "Carmen," the girl ushers all wore "Carmen" costumes. When "The Battle Cry of Peace" was shown early in December, military men in uniform were stationed in front of the theater, and all ushers were dressed as red cross nurses.

Manager Garson has made the patrons of the house understand that he is not alone responsible for their entertainment, but for their comfort, health and safety as well. In order to do this, the theater has been equipped with every possible safety device and fire-prevention plan that could be secured. Exits on the sides of the main floor are plainly marked and are opened after each performance, so that it takes but a few minutes to empty the house.

Conveniences such as a women's parlor, men's smoking rooms and comfortable seats in the rear of the main floor for persons waiting for friends are all found in this theater. Bubbling fountains are placed at convenient places. The ventilation system of the theater is of the very best, in fact the specifications of the engineers who installed it state hat the air is changed completely every 12 minutes. This is done by a large fan in the peak of the dome, which expels all air from the theater, while pure air is allowed in around the sides near the floor. The heating is uniform in all parts of the building and is automatically regulated.



Interior of Broadway Strand Theater, Detroit, Mich.

The interior decorations create a very pretty impression upon entering the building. There are no awkward looking boxes with stiff looking chairs at each side. Instead are placed flower-covered trellis work, behind which are placed colored lights. These are toned down, but are still very pretty during the running of the picture. All lighting is done by the indirect lighting system and the fixtures

are ornate and in perfect accord with the rest of the furnishings.

A feature of the equipment of this house that is of interest is the fact that the projection booth is placed on the first floor instead of up in the top of the house. It is in the extreme rear of the seats, but no one entering the theater is aware of its location, owing to the decorations which blend with the walls and partitions surrounding it, nor does it take up any space that could be used for anything else. According to many observers this is of importance in presenting the picture on the screen at the right angle, and many patrons have remarked upon the clearness with which the pictures were screened in this theater.

Asked what his opinion was of the state or city appointing a Board of Censors, Mr. Garson was very positive in his opposition to such censorship. "We have never had the slightest trouble with any pictures shown at the Broadway-Strand and not the slightest criticism of their fitness has ever been heard anywhere, but at the same time I would not like to see censors in Detroit telling us what to show and what not to show. No board that could be appointed is in as close touch with the public as managers of photoplay houses, and as a large majority of the people are not only honest but decent, the proper pictures will in almost all cases be chosen by the management. There is certainly not nearly so much liberty taken in showing pictures as there is in some of the speaking plays billed in Detroit these days, and it would seem that if there are to be censors appointed they should go after the speaking plays first. The public and the managers are the best censors and no manager of a good theater is going to permanently blast the reputation of his house by putting on a disreputable picture for a week even if it would pack the house because in the end it would be a losing game. Boards of censors sometimes differ radically from the public in what is good and what is bad, and undoubtedly many splendid pictures produced at great expense would be barred, owing to their not just meeting the peculiar idea of this or that censor who happened to be somewhat of a crank on certain subjects."

Manager Garson's views of this subject seem to be those of practically all managers of first-class theaters, and it seems unnecessary to harm their business, even if a few theaters are stepping over the line in advertising or putting on objectionable pictures. The public will be the best judges and the trashy picture like the trashy book is short-lived and unprofitable.

STRAND THEATER, LEXINGTON, KY.

The Phoenix Company Builds $55,000 Photoplay House in City with 40,000 Population—M. Switow Heads New Corporation.

WHILE building a $55,000 theater in a town of 40,000 people means that every one of these 40,000 will have to spend a great deal more than $1 per before the building is paid for, the management of the new Phoenix Amusement Company, of Lexington, Ky., is finding it had the situation properly summarized in advance. Its new Strand theater there is making good from the start, and a two per cent. dividend was paid on all stock at the end of the first month it began operations.

The Phoenix Amusement Company, which owns the Strand theater, is incorporated with a capital stock of $40,000, owned by a number of Louisville and Lexington men. M. Switow, president of the Switow Amusement Company, of Louisville, is president. The other officers are J. H. Button, of Louisville, vice-president, and Louis Zahler, formerly of Chicago, secretary-treasurer and general manager.

An option was obtained on the old Horseman's Headquarters in Lexington by the Phoenix Company. The property is in a central part of the metropolis, and is 257 feet long and 60 feet wide. The Phoenix Company decided to use only 200 feet of the 257-foot lot for the theater proper, and a wall was built at a distance of 57 feet from the Short street side of the building, this partition wall served as the rear of the theater, while the space on the Short street side was converted into a store room. The side walls were adequately underpinned, and allowed to remain, while the front wall was removed, and a modern moving picture theater front built up, with the entrance on the Spring street side. Two tunnel exits, seven feet wide in the clear, were built out to each side of the stage, extending back to Short street.

For the facade the architects chose the Italian Renaissance style of architecture, with white enamel brick, trimmed in stone, and decorated with green to set it off. The lobby and foyer are of tile. A ledge was constructed eight feet from the floor of the lobby, and large panel mirrors are set in the tile, and extend up to this ledge. Above the ledge are a number of mural decorations painted on canvas. Numerous nitrogen lamps are used in the lobby, which is excellently lighted. The woodwork, both in the lobby and throughout the theater, is of mahogany. The word "Strand" is etched in green in the center of the lobby floor. A series of art glass pendants extend across the outer edge of the street entrance. The lobby is 22x22 feet in dimensions, and the foyer is 15x22 feet. The box office is placed between the two seven-foot doors at the front of the foyer, and is 6x8 feet. The elaborate cornice at the top of the outer wall is of glavanized iron, and is painted to match the brick work. Four large nitrogen lamps, set in glass globes are placed both to the right and left of the cornice.

The auditorium proper is 55x120 feet and is 40 feet high from the orchestra pit to the roof. The proscenium opening is 30 feet high by 35 feet wide, and the stage is 20 feet deep. The foyer is separated from the main auditorium by a handsome colonnade. Directly inside of the auditorium are two broad stairways which lead to the balcony. Two other stairways lead directly from the balcony to the street so that the balcony may be used independently of the rest of the theater, and also to provide extra exits. Under foot in the auditorium is solid concrete. This floor has an incline of six feet in a distance of 120 feet, from the foyer to the orchestra pit. Automatic seeps are placed near the orches-

Strand Theater, Lexington, Ky.

tra pits and the entire interior floor may be flushed out and drained directly into the sewer. These seeps are so arranged that they automatically close, and there is no chance of sewer gas finding its way into the theater. Retiring rooms for men and women are placed at each side of the foyer, and a drinking fountain with iced water is provided for the patrons. A total of 1,000 Circassian walnut seats are installed in the main auditorium. These seats are of the twenty-inch pattern, and are placed thirty-two inches from back to back, thereby providing plenty of leg room.

The balcony is 55x52 feet and seats 400. Mezzanine boxes to accommodate 200 persons are arranged in four rows of eight boxes each, extending back a distance of twenty-five feet from the edge of the balcony, and 200 other seats are provided. Renaissance furnishes the architectural key to the interior of the building. The decorations are of plaster and are finished in lattice effects. The heavy ceiling beams are also of plaster and are supported by heavy brackets of the same material. A ledge extends around the auditorium at a height of eight feet from the floor at the foyer entrance. The ledge is used to display many handsome boxes of flowers, and the electric fans are placed at intervals along it. Small side lights are also set at intervals. The second ledge is twenty-two feet from the floor at the entrance to the foyer, and more boxes of plants, vases of flowers, etc., occupy this shelf. The color scheme is green, which is light in color at the ceiling and gradually shades to an olive green at the floor. The decorative design is done in highly burnished gold, which sets off the green in a pretty contrast.

A large electric sign, twenty-five feet tall, has been erected at the top of the exterior of the building, and flashes the word "Strand," which is intermittently spelled out. The sign is a handsome affair and is in green and white. Heat

for this theater is obtained from a central heating plant in the neighborhood, and is distributed by means of steam radiators placed at intervals throughout the auditorium, foyer and lobby. In ventilating the building, the gravity system and forced fan ventilation is used. Large ventilating ducts are placed on each side of the auditorium near the floor, and a number of large ventilators are placed in the roof, which carry away the fetid air. Four fans are in the roof. The semi-indirect system of lighting has been employed throughout the theater. There are fourteen large and handsome fixtures in the main auditorium, besides nine lights in the balcony, and the side lights.

Considerable attention was given to the operating booth. This room is fitted with automatic metal shutters, etc. Vents to the roof carry off all heat and odors. The booth is constructed of cement plaster on metal laths and the floor is of concrete. It is nine feet high, ten feet deep and eighteen feet long. The projection apparatus consists of a motor generator set, a rewinding system, which is equipped with motors, and two Power's 6B machines. The throw from the booth to the screen is 120 feet. A switchboard is placed in the operator's booth, so wired that the operator has control of all of the lights in the house. Arrangements have been made whereby the boxes are sold as reserved seats only, and people may purchase tickets in advance for any show to be given at the theater. Special attention is given to box parties. Regular performances start every day at the theater at 1 o'clock and continue without intermission until the close, at about 10.30 in the evening.

The three officers of the company make up the board of directors. In addition to the officers, other stockholders are Garret D. Wilson, of Lexington, owner of the property on which the theater is built, Desha Breckinridge, of Lexington, and R. A. McDowell, of Louisville. The operating force consists of Manager Louis Zahler; Julius Zahler, assistant manager and press agent; Miss Marie Bottnagel and Earl Morgan, organists; Robert Long and Thomas Hacker, operators and members of the Lexington Operators' Union. Music is furnished by an $8,000 pipe organ.

NEW WALLACE THEATER, BRADENTOWN, FLA.

Town With Only 3,000 Population Has $15,000 Photoplay House—Plays to Good Business—Furnished With All Modern Equipment.

ALTHOUGH Bradentown, Fla., has a population of only 3,000 souls, it can boast of a neat and well conducted moving picture theater with a seating capacity of 500. The name of the photoplay house is the New Wallace theater, and it is under the direction of F. A. Sutton, who is the manager and lessee. It was opened in July, 1915, and has been doing a capacity business since.

The New Wallace represents an investment of $15,000, and it is furnished with all modern equipment. The front is built of brick and concrete and has an inviting appearance. The Southeastern Underwriters Association pronounced the structure equal to any other amusement house in the state. The atmosphere in the auditorium is changed every four minutes, this assuring the removal of fetid air and the comfort of the patrons in this respect.

The operating room is equipped with a 1915 model motor-driven Motiograph and a Wagner converter. The projection surface is a Day and Night screen, and it is 9 by 12 feet in size. The program is changed every day and four shows are given daily. The New Wallace also draws its patrons from Manatee, a neighboring town which has a population of 1,500. With the exception of Saturdays when pictures from the regular programs are booked together with the feature productions for that day, the bill at the theater is usually composed of feature releases. When the house was opened it had to compete with two other picture places, but these have since ceased operation and the New Wallace has the entire field to itself.

New Wallace Theater, Bradentown, Florida.

"Direct Current" is the name of the little program which is put out by the management of the New Wallace. It gives the program for the week, scenes from productions to be shown at the theater with concise descriptive matter, and illustrated biographical sketches of well-known persons in the producing and acting ends of the industry. The program is printed on paper a bit better than that used by the daily newspapers, and bears a volume and a serial number. It also contains the date for the week it is released. The size of the program is 8½ by 11 inches, and the lay-out of the text matter and illustrations is effective. The width of the columns is the same as the daily newspaper, and the matter is set in eight point type, leaded. The program is a creditable method of advertising for a picture theater in a small town.

THE STRAND THEATER, VALLEJO, CAL.

One of the most up-to-date moving picture houses in the State of California is the Strand theater at Vallejo. As can be seen from the accompanying illustration it has a pretty entrance, and the name of the house has been worked into the three sides of the drop of the glass canopy, which is studded with incandescent lights and which extends to the edge of the sidewalk. An artistic lamp-post, surmounted with five big frosted globes, stands on each side of the entrance and adds to the brilliancy of the lighting effect of the exterior. The front of the Strand is faced with glazed brick.

Strand Theater, Vallejo, Cal.

There are 585 upholstered seats in the theater which was opened recently. The decoration of the interior is most pleasing to the eye, and the front row of seats has been placed at a respectable distance from the screen to obtain an undistorted view of the picture. Perfect sight lines, in fact, can be secured from any seat in the auditorium. The air in the house is changed every three minutes by the ventilation system which consists of five ventilators and one three-foot exhaust fan.

The operating room is spacious. Two Power's 6A, motor-driven machines are used and a dissolver. The Strand is also equipped with a motor generator. The program is changed from four to five times a week. P. J. Hanlon is the presiding spirit of the Strand theater.

Director F. J. Grandon Goes to Metro

FRANCIS J. GRANDON, one of the foremost directors in the country and a veteran in this branch of motion picture production, is the latest addition to the large staff of Metro producers. Mr. Grandon has just completed, in record time, his first Metro wonderplay, "The Lure of Heart's Desire," in which Edmund Breese, the eminent dramatic actor, is starred. It was produced for Metro by the Popular Plays and Players. Mr. Grandon's next feature will be "The Soul Market," by Aaron Hoffman, in which Mme. Petrova will be seen in the stellar role.

Francis J. Grandon.

Before joining Metro Mr. Grandon was a director with the Triangle Company. He began his career with D. W. Griffith, at the old Biograph company, and was associated with Mr. Griffith for several years. Mr. Grandon then received an attractive offer from Lubin, and went with that company as their first director. Later Mr. Grandon joined the Selig forces, and while with that concern directed and produced the first serial released in connection with syndicated newspaper stories. This was "The Adventures of Kathlyn," with Kathlyn Williams, the star.

Virtus Scott, until recently on the directing staff of the Famous Players, is another addition to the Metro and the Popular Plays and Players, being Mr. Grandon's assistant. Mr. Scott's last work with the Famous Players was with Mary Pickford in "The Foundling," and Pauline Frederick in "Bella Donna." Before that Mr. Scott was with the Equitable, and assisted in the direction of "Sealed Lips," in which Mr. Scott achieved individual distinction for his masterly handling for a big church interior scene, photographed in a well known Brooklyn edifice.

Through a factory accident, which delayed the release of "The Rose of the Alley," with Mary Miles Minter, Mr. Grandon and Mr. Scott were obliged to hurry through their first Metro release, "The Lure of Heart's Desire," but they met the emergency in good shape with a finished and artistic feature.

METRO IN NEW SOUTH WALES.

Negotiations were concluded between the Metro Pictures Corporation and B. T. Howells of Vogel & Howells, Sydney, N. S. W., Australia, by which the latter firm will have exclusive control of the distribution of Metro pictures for Australia. Vogel & Howells will release through the Co-operative Film Exchange, Ltd., of Sydney, and the Dominion Pictures Company, Ltd., of Aukland, New Zealand.

NEW GENERAL FILM BRANCH MANAGERS.

The appointment of two more branch managers was announced from the executive offices of the General Film Company, 200 Fifth avenue, this week. The appointees are W. J. Gilmore, who takes charge of the 23d street branch, New York, and T. Y. Henry, who heads the Salt Lake City organization.

The promotion of Mr. Gilmore is an example of how efficient and faithful service for the General Film Company is rewarded. A number of years ago, Mr. Gilmore, who was then the successful manager of a number of moving picture theaters, decided to go into the business side of films. He entered the 23d street branch in a very unimportant capacity in the distributing room. Gradually he worked his way upward until he became assistant manager. Now he is manager of one of the most important film branches in the world. Opportunity to give Mr. Gilmore his deserved advancement came as the result of the promotion from branch manager to division manager for the East of V. H. Hodupp.

T. Y. Henry, who became manager of the General Film Company branch in Salt Lake City, is an experienced and capable film man. He knows his territory thoroughly and has held important executive positions in exchanges throughout the West. Prior to taking charge of the General Film Company in Salt Lake City, Mr. Henry was manager of the World's Film Exchange in Kansas City.

CLARA WHIPPLE IN INGENUE ROLE.

Clara Whipple, the leading woman of the Equitable Company's stock organization, says that she "perfectly adores" playing ingenue roles. For the past few pictures in which Miss Whipple has appeared she has been cast for vampire roles, and she welcomes herself back again into the role of the debutante. In "The Pain Flower," Miss Whipple is playing the ingenue lead in support of Marguerite Leslie.

"I am enthusiastic about my role," says the pretty actress "with the green eyes." It has been a long time since I could play smiles and dimples. I prefer them to desperate deeds and heart smashing."

Miss Whipple is very pretty, with golden hair, and regular features, which screen to great advantage. She is lovely in her new role.

AMONG OUR VISITORS.

Visitors at the New York offices of the Moving Picture World last week included Frank J. Rembusch, leading exhibitor of Indianapolis, and Shelbyville, Ind.; Charles A. Megown, manager of the Cameraphone theatre of Cleveland, Ohio, and representative of the Exhibitors' League for the Northern District of Ohio; W. Clarence Beatty, proprietor of the Garden, and Cameraphone theaters of Pittsburgh, Pa., and William P. Herbst, president of the Circle Amusement Company of Washington, D. C.

Louise Orth

YOU have noticed the blonde beauty of the L-KO Komedies—the girl whose hair looks like spun yellow silk? Well, that is Louise Orth, and her complexion, which cannot be appreciated on the screen, is of the true peaches and cream variety, which ought always to accompany golden hair and so seldom does.

Louise Orth.

"Denver, Colo., is my birth-place," says Miss Orth, "and I'm not going to tell you the year of my birth—I'm quite grown up, and I'm married! That's a very damaging admission, but I'm too happy to keep it a secret.

"I studied for years at the Ainshaw Conservatory and then I went to New York to seek my fortune. I found it with Blanche Ring, who was playing "The Yankee Girl." I was engaged as her understudy and I got a chance one day at a matinee, and made good. Later I played second lead in "The Fascinating Widow," with Julian Eltinge. I was so impressed with moving pictures that I determined to try them, but after I had played in them for two months, Mr. Eltinge's manager requested the company to release me for two weeks so that I could resume my old part in order that they might open on time. They had tried five or six in my part without success. Wasn't that a nice compliment?

"Pictures are better than the stage, just the same, and I intended to stick to them as long as they stick to me."

There seems no immediate danger of Miss Orth's deserting the screen, in that case!

Helen Ware in "Secret Love"

HELEN WARE in "Secret Love" is the second release in the Bluebird series of multiple-reel features, and there is abundant promise that it will easily maintain the standard of moving picture excellence set by the initial Bluebird Photoplay—Mme. Sarah Bernhardt, in "Jeanne Dore," now being distributed for general release in fulfillment of large demands from all sections of the country.

"Secret Love" is set for release Jan. 31. The scenario was drawn from Mrs. Frances Hodgeson Burnett's widely read novel, "That Lass o' Lowries." Showmen best realize the value of a good title for theatrical promotion and they will realize that the book caption would not serve as a title for the film.

Helen Ware.

When the plot of the piece is unfolded it is strikingly realized that no better title than "Secret Love" could be supplied. There are three distinct love-stories running through the narrative and in filming the work these features are interspersed among the sensational events in a manner to sustain the "heart interest" and supply that motive of combined "thrill" and excitement that makes for general interest in a photoplay.

"Secret Love" tells a story of life in a coal-mining village and its characters are, with very few exceptions, the homely and hard-working men and women who are reared in the rugged life of the mines. Every element of human passion is expressed in the several characters, love, hate, vengeance, devotion, and the supreme sacrifice of woman's affection give plenty of opportunity for the awakening of interest and supplying the essentials that make for the popularity of the photoplay.

Helen Ware is in every essential fully equipped to carry the star role in "Secret Love." Her wide experience upon the stage has not alone given her the necessary qualifications to play the heavy emotional lead in the picture, but her popularity has become wide spread because of the number and importance of her stage engagements.

FROM COLLEGE PROFESSOR TO FILM DIRECTOR.

Edward Morrissey is now a Thanhouser director. It's a wide span from teacher of French and German in the University of California to the stage, but in his thirty-and-few years this San Franciscan has bridged the gulf. A university degree started him toward a life of learning and teaching, but a love for the stage gave him the determination that eventually landed Morrissey on Broadway. A few stock engagements, two years with the Shuberts, and he was ready to listen to the call of the camera. He became D. W. Griffith's assistant at the Biograph, and when he went West, Griffith made him a regular director on the Coast. Mr. Morrissey is gifted with a rare sense of humor besides his keen judgment of dramatic values, which fits him perfectly for the wide variation in the work required of Thanhouser directors.

ILLINOIS EXHIBITORS' CONVENTION CALLED.

At a regular meeting of the Motion Picture Exhibitors' League of Illinois, held Friday, January 7, formal application was made for admission to the Motion Picture Exhibitors' League of America and a charter applied for, thus harmonizing fully the exhibitors' interests throughout the state.

A state convention of the Illinois league was called for Tuesday, March 14, Chicago being named as the place of meeting. The following temporary officers were elected until the convention meets: G. M. Luttrell, Jacksonville, Ill., president; Julius A. Alcock, Chicago, vice-president; Wm. J. Sweeney, Chicago, treasurer, and Sidney Smith, Chicago, secretary.

EDNA WALLACE HOPPER WITH EQUITABLE.

Edna Wallace Hopper, for a number of years, a prime favorite among theater-goers of this country and Europe and who, for the past eighteen months has been serving in the British Red Cross behind the firing line in France, arrived in New York last Tuesday on the Lafayette and began work two days later at the studio of the Equitable Motion Pictures Corporation on Fifty-second street, where an especially elaborate film production is in the course of construction and a cast of special strength is being assembled to support the petite Edna.

Miss Hopper earned her laurels on the American stage in "The Girl I Left Behind Me," as Dolly Chester in "The Younger Son," Betsy in "Poor Girls," and then joined the company of De Wolfe Hopper, who she subsequently married. She appeared with Hopper in "Pajandrum" and later starred in "Yankee Doodle Dandy."

Her work in Chris and "The Wonderful Lamp" won fame for her and she was then chosen to play the principal part in "Floradora," a part she has played over a thousand times.

The story built for Miss Hopper has not, as yet, been named, but will receive its title from the strongest character of Miss Hopper's dual role.

FORMER EDISON DIRECTOR JOINS VIM COMPANY.

Will Louis, formerly director of the Edison Company, and a man who has made good in the studio, has joined the Vim Films Corporation, and is already installed in the studios in Jacksonville, Fla. Mr. Louis has a long and a very successful career as a comedy director, having been associated with Lubin Company for twelve years as a director, which organization he left to join the Edison Company. One of the features of Mr. Louis' work is in developing raw material, and some of the most successful screen stars to-day owe their discovery to Mr. Louis' ability to see real values.

The Vim comedies are the different type, but Mr. Louis has proven himself equal to the exacting demands of the Vim Company, and is engaged in turning out some masterly productions, which will add value to any theater program.

HORSLEY TALKS FOR PICTUREMEN'S RIGHTS.

During the recent agitation undertaken by the motion picture interests of Los Angeles, Cal., to secure immunity from senseless and sensational attacks by alleged reformers, David Horsley, president of the Centaur and Bostock studios, voiced the complaints of the picturemen in an emphatic manner on several occasions and with good effect.

Mr. Horsley spoke at some length at the meeting of the motion picturemen and the Los Angeles Motion Picture Conservation Association at the Council Chambers on January 4, and again before the Los Angeles Realty Board at a luncheon given July 5. At the latter meeting Mr. Horsley made specific charges of unfair treatment to which picturemen were subjected. Mr. Horsley's remarks were published at length in the Los Angeles papers and created a profound impression.

OCEAN FILM PRODUCING "DRIFTWOOD."

Company No. 3 of the Ocean Film Corporation, now engaged in the production of "Driftwood, or The Wrong Way," adapted from the stage success of the same name, written by Owen Davis, leaves Sunday morning, the 16th inst., for Savannah, Georgia, there to complete the exterior scenes of that production.

Marshal Farnum is the director in charge, assisted by Albert Dorris. Of those of the cast who are proceeding south there is Miss Vera Michelena, who is being starred in the production; Harry Spingler, Charles Graham and Joseph Daly. This production will be released about February 1.

FINED FOR DUPING KEYSTONES.

The Triangle-Keystone's vigorous campaign against the duping of Keystone films scored another substantial victory in the United States District Court of New York City on Friday, January 14, when Abraham George Levi pleaded guilty and was fined $100 by Judge Mayer. Levi was the first of those indicted for the duping which constitutes a violation of the copyright law. The indictments followed the raids planned by Walter N. Seligsberg and carried out by William H. Moore, in which several arrests were made at a Greenpoint duping factory and many thousand feet of pirated film were confiscated.

Sydney Mason

SYDNEY MASON, the popular young Gaumont leading man who will from henceforth appear in support of Marguerite Courtot in Mutual masterpictures, de Luxe Edition, gave up a possible chair in a college of chemistry to become an actor.

Mr. Mason was a particularly apt and conscientious student of chemistry, some years ago. He had a bent for dramatics, and just for amusement, joined the college dramatic society. They staged an amateur production of "Trilby." Young Mason was cast for "Svengali." He made such a hit as the weird hypnotist, that his ambitions were turned from the analyzing of compounds to the portrayal of dramatic roles. He commenced his professional career in stock, touring the New England States when he was twenty years of age. Finally, as it was so with most ambitious young players, the lure of the picture drama sounded in his ears. He gave up his life on the stage, and joined Famous Players. His first appearance was with James O'Neill.

Sydney Mason.

His real success in "The Builder of Bridges," the Frohman drama, drew the attention of the Gaumont Company to the handsome young juvenile. They offered him a contract which induced him to become a permanent member of their organization. He has played excellent roles in most of the Gaumont (Mutual) Rialto Star Features. His first appearance with Miss Courtot will be made in "His Wife's Double," the five reel feature in which the charming actress will make her Mutual debut.

LAEMMLE TO OPEN SOUTH AFRICAN THEATERS.

The Universal Film Manufacturing Company is going to invade South Africa with its motion pictures. At present in the mining districts, where motion pictures were formerly shown to mine Kaffirs, but the regulations which were placed upon these theaters by the mine management and their strict censorship caused the theaters to go out of business. President Carl Laemmle, of the Universal, will take hold of about fifteen closed theaters in Africa, and give the South African motion picture field more life than it has ever seen since the introduction of the photoplay. It is Mr. Laemmle's intention to start operations there within the next two months.

Scene from "Our Lady of Laughter" (Kleine-Edison).

A NEW PROJECTOR.

Samuel Stern, president of the Stern Manufacturing Company, Philadelphia, has given notice that a new motor driven projecting machine will shortly be put on the market.

The Stern Projecting Machine Company has been incorporated in Philadelphia, with a capital of $100,000, to promote this new machine, which when completed will sell for two hundred dollars complete. The entire building at 109 North Tenth Street, Philadelphia, is being thoroughly overhauled and equipped for taking care of the work. They promise a completed machine inside of two months.

CHANGES IN UNIVERSAL OFFICES.

In order to accommodate the ever-increasing forces of the publicity and advertising departments of the Universal Film Manufacturing Company, the quarters of these departments are now being enlarged and rebuilt into modern, up-to-date and commodious offices. The offices of these departments, which sufficed for the work of those departments a few years ago, have outgrown their usefulness, and the new arrangement will be one affording all members of the different departments better facilities for accomplishing their work.

PATHE CLUB TO GIVE A BALL.

The Pathe Club, a social organization formed by members of the Pathe organization, having tried its wings at its first "beefsteak" last Saturday, is now preparing for something nifty in the way of a ball. New York clothiers and haberdashers report marked activity in "evening scenery," and those members of the club who are unmarried have become very popular with friends of the fair sex. The date and place have not yet been announced.

LUBIN BENEFICIALS MEET.

The first annual meeting of the Lubin Beneficial Association was held Wednesday evening, January 12, 1916, in Apollo Hall, Broad street, Philadelphia. Jack Pratt was unanimously elected president; Charles Hyatt, vice president; Isador Schwartz, re-elected treasurer; Donald Scott, financial secretary; Cossette Douglass, recording secretary. The association started the new year with a substantial balance in the treasury, and a new membership of 162 applicants. A rising vote of thanks was extended to Peter Lang, the retiring president, and a committee was appointed to read over the by-laws and suggest improvement of the same.

KLEINE FINISHES "THE SCARLET ROAD."

What is generally thought to be one of the strongest five-reel dramas released on the Kleine-Edison program was given its finishing touches at the big Bronx Studio last week. It is called "The Scarlet Road" and features two popular Broadway players in the persons of Malcolm Duncan and Anna Q. Nilsson. "The Scarlet Road" contains a magnificent cabaret set, which during its making, occupied the entire floor space of the mammoth roof studio, one of the largest under glass. Also, there is a New Year's Eve scene staged in this set that will, no doubt arouse memories of the recently passed holiday by its force and realism. The story has Broadway and its night life as its central theme. It is scheduled for release through the Kleine offices February 16th.

MUCH MYSTERY IN "SOLUTION OF MYSTERY."

Mystery—deep and dark and dangerous abounds in this newest of two-reel "Flying A" drama. "The Solution of the Mystery," for release on the regular Mutual Program. In fact the picture reeks with mystery. The stars are Vivian Rich and Alfred Vosburgh. Miss Rich, as Bessie Mitchell, is kidnapped after she has refused to marry James Willard (Roy Stewart). Her sweetheart, Franklyn Davis (Alfred Vosburgh) apparently has disappeared from the face of the globe. The flashing of sunlight on mirror reveals his whereabouts, however, and he is rescued from the clutches of a band of crooks. He makes short work of finding Bessie. The villains get their just deserts. The chain of mysteries is solved, and all ends happily.

"A FOOL'S PARADISE" TO BE IN SIX REELS.

The policy of the Ivan Film Productions to manufacture five reel photoplays will be departed from when "A Fool's Paradise" is released February 1. The production being completed, Director Abramson and his staff commenced cutting and assembling the negative. It was found that the strong dramatic value of the story would lend itself better to six reels than the common feature length, thus giving the artists who portray the various roles a better opportunity to display their versatility.

Reviews of Current Productions

Exclusively by Our Own Staff

"The City."

Clyde Fitch's Famous Drama Is Done Into Photoplay—Produced by Theodore Wharton—Released by World Film.

Reviewed by Lynde Denig.

TO THE question, "What's in a name?" the powers that direct the World Film Corporation probably would reply, "That depends." Seemingly they have great faith in the advertising value of the names of Clyde Fitch and his sensational drama, "The City," for the photoplay inspired by the stage success is hardly strong enough to stand on its own merits. It lacks the very qualities that made for the vital appeal of the original production—dramatic scenes working up to tremendous climaxes and characters that really seemed to reflect the influence of a great city.

Few pictures of recent issue have offered more inviting opportunities to exhibitors for extensive advertising that should bear fruit in large audiences, but there remains the danger of alienating patrons by sending them away with promises unfulfilled. It is to be feared that they will wait and wait in vain for the thought-provoking shock expected in Fitch's dramatic treatment of the abnormal conditions developed by New York's tempestuous social and financial life. There is a reflection of the original, to be sure, but with occasional exceptions it is all too pale.

Scene from "The City" (World Film).

The F. Ray Comstock Photoplay Company is credited with making the picture, under the direction of Theodore Wharton, who selected an able cast, headed by Thurlow Bergen as Rand, Jr.; William Riley Hatch as the father, Richard Stewart as George Hannock and Elsie Esmond as Emily Rand. The story adheres closely enough to the outline of the play, without—let it be said in commendation of the producer — emphasizing scenes that might offend. The character of Hannock, the drug fiend, for example, made so memorably realistic by Tully Marshall on the stage, is portrayed in a milder vein by Mr. Stewart. His art is sufficient to suggest the moral and physical degeneracy of the youth, without going into unnecessary details. The twitching of his face and fidgety movements of his hands are enough to suggest the nervous derangement from which he suffers.

Probably in scenario form "The City" read very well, presenting in reasonably logical sequence the events accompanying the rise of the Rand family in a small town and their subsequent decline when caught in the turmoil of a great city; but the elusive spark of life, without which a photoplay leaves a vague impression of something lacking, is all too seldom caught in the present production. And the criticism of audiences is likely to be the more exacting owing to their remembrance of the great power of the original play. Probably we come closest to the real Fitch in the forceful speeches culled from the stage dialogue and thrown on the screen in the form of speaking titles.

Mr. Bergen gives an expressive performance, Miss Esmond makes a vivacious, winning girl of Emily Rand, and Mr. Hatch, always a reliable actor, is thoroughly in character as Rand, Sr. The settings for the picture suffice, whereas the photography is of varying merit.

"Madame X."

Henry W. Savage, with George Marion Directing, Produces Six-part Adaptation of Alexander Bisson's Famous Drama for the Program of the Pathe Exchange, Inc.

Reviewed by Margaret I. MacDonald.

OF THE screen adaptations of stage plays which we have seen none has appeared which contains a stronger human appeal. The great French play will be remembered as a marvelously told story of the woman who left her husband and child to tread the "primrose path," her struggle to rise again, and her final fall to the bottomless pit that awaits the weaker victim.

The Pathe Gold Rooster play features Dorothy Donnelly, with a supporting cast which includes Edwin Fosberg, Ralph Morgan, John Bowers, Robert Fischer and Charles Bunnell, and has been directed by George F. Marion, the well-known stage director. With all due respect to the production, which is in many respects a spelndid one, neither Miss Donnelly nor Mr. Marion have been able to extricate themselves entirely from the artificiality of the legitimate stage. During the screen performance one is strongly conscious that Miss Donnelly has played and replayed the role of Madame X until the interpretation of the character has become a bit mechanical, and is thus retarded in stamping the unhampered realism which the screen version requires. The director is also to be taken to task for allowing his players to "pose." He will do well to remember that where color and voice, two of the greatest of stage attributes, are absent, the technique of dramatic action, as we know it on the legitimate stage, must also, to a large extent, cease to be. The psychological, sociological idea, or whatever the intent of the play may be, must be interpreted through a series of impulsive, or rationally guided acts, which must be as free from any appearance of effort or premeditation as the interpretations of the virtuoso of any musical instrument.

Scene from "Madame X" (Pathe).

"Madame X" will please the majority of audiences; but it is not as great a screen play as it might have been.

Clara Kimball Young to Go to Cuba.

Clara Kimball Young, the World Film star, will go to Cuba as soon as she finishes the new Russian picture now being produced at Fort Lee under the direction of Edwin August. In the tropics Miss Young and her supporting company will prepare a big picture adapted from a noted French novel, the name of which is being kept a secret for the present.

Coming Biograph Dramas

"Stronger Than Woman's Will," a Three-reel Production. "The Chain of Evidence," in Two Reels.

Reviewed by Lynde Denig.

THE final reel of "Stronger Than Woman's Will" brings distinctly the best action in the picture, owing to the force of the climax developed and the sincerity of the acting of Charles H. Mailes, G. Raymond Nye and Vera Sisson. Starting on quite conventional lines, the story takes an unexpected

Scene from "Stronger than Woman's Will" (Biograph).

turn with the development of the character of the young woman, who eloped with a worthless count, and after his death and the death of her father became the owner of large mills.

There is little attempt to attract sympathy for the foolish girl, whose career becomes that of a hopelessly selfish woman. In the early scenes of the picture the producer is careful to show the mill owner in the light of a kindly man ready to deal fairly with his employees. The request for an advance in wages is promptly granted, and there is no thought of discontent until the selfish daughter decides that she needs more money to lavish on herself and her precious son. Ignoring the protests of the mill manager and the minister who exerts an important influence for good in the community, Ann is willing to have the mill shut down rather than concede to reasonable demands.

It is here that the big situation of the story is introduced with the disclosure of a note that would seriously embarrass the young woman if published, and only through the threat of unwelcome publicity is she persuaded to leave the wage scale untouched, thereby avoiding a strike. The picture was carefully produced by J. Farrell Macdonald and realizes some excellent dramatic moments in the final scenes.

Circumstantial evidence, always a fertile theme for scenario writers, is made the basis of a deftly arranged plot in "The Chain of Evidence," a two-part drama acted by Jack Drumeir, Jack Mulhall, Vola Smith, Claire Macdowell and Ivan Chrystie. Director Walter Coyle, in drawing typical country characters

Scene from "The Chain of Evidence" (Biograph).

for the chief figures in his drama, and in placing them in an appropriately rural environment, showed excellent judgment. There is enough genuine characterization to keep the picture from becoming a mere arrangement of situations. The village miser, his nephew, the poor widow threatened with eviction, are recognizable types, and there is a pleasing touch of youthful romance in the attachment of the ill-treated nephew for the pretty village girl, played by Miss Smith.

Trouble comes with the youth's assertion of independence, and his departure for the city, which happens to be coincident with the death of his uncle. Evidence points to murder and robbery, but at the conclusion of a trial scene the innocent prisoner is exonerated. "The Chain of Evidence" is in all respects a creditable two-part offering.

"Marta of the Jungle"

Unusually Entertaining Two-Part Centaur, Featuring Margaret Gibson and the Famous Bostock Animals.

Reviewed by Margaret I. MacDonald.

ONE of the most entertaining of the Horsley productions that have thus far appeared has been made from the scenario of Theodosia Harris, and features pretty Margaret Gibson with Stephen Batty, Roy Watson, and Captain Jack Bonavita in the supporting cast. "Marta of the Jungle" as it is named is a well directed picture. The story is not by any means a big one, but it is a logical one, and has been treated sympathetically. One of the most attractive attributes of the picture will be found in the beauty of some of the locations. The jungle atmosphere has been obtained and maintained in a remarkable manner, considering that the production was made in California. A couple of lion cubs together with their irate parents add their mite to the entertainment of the picture, snarling ferociously as the camera persists in recording their movements.

Margaret Gibson as Marta the adopted daughter of a diamond smuggler gives a delightful impersonation of the character; and it may not be too much to add that she is one of the most attractive little actresses on the screen. Miss Gibson has a personality, and an appearance of extreme youth that cannot be overlooked in the portrayal of youthful roles, to-

Scene from "Marta of the Jungle" (Centaur).

gether with an intelligence and keenness of perception, all of which make for a delightful combination of results.

The production has been splendidly photographed, presenting altogether a picture that is a fitting offering to place before any audience, adults or children.

"The Ransom"

Julia Dean Gives Telling Performance in Impressive Equitable Drama Produced by Triumph Corporation.

Reviewed by Lynde Denig.

IF the character of Janet Osborne in "The Ransom" had been written especially for Julia Dean it could not have suited her more completely. It demanded a mature woman capable of emotional feeling and an actress competent to pass from youth to middle age and finally to the last years of a broken life.

Miss Dean is notably successful in portraying each phase of a woman who alters materially during the progress of one of the most satisfactory photoplay stories included on the Equitable program. First she is a normal wife and a devoted mother, a victim of the puritanical narrowness and gossip in a small town; next, through force of circumstances rather than inclination, she becomes the companion of a theatrical "angel" and during the last two reels of the picture her art is at its best in the depiction of an aged, disillusionized woman ready to sacrifice what remains of her life to save her daughter from a like fate.

Beyond the acting of Miss Dean, "The Ransom" offers much of interest, for other characters are well drawn and there is a plot of good quality, terminating in dramatic scenes of certain effectiveness. James Hall portrays a husband of uncompromising severity, whose stern notions of right and wrong are ably seconded by his spinster sister. In the cold atmosphere of this household Janet is ill at ease. An entirely proper craving for life and pleasure finds a partial outlet in the

friendship of an actress, and through this actress she meets a wealthy theatrical promoter, who inflames her latent ambition to win fame on the stage.

The usual story of deception, desertion and subsequent humiliation and poverty is developed with no little ingenuity, and becomes more intense with the introduction of Janet's daughter, a promising young actress endangered by the pitfalls, made familiar to the mother through bitter experience. Marcia never dreams that the poor old woman, her maid at the theater, is in reality her mother, nor does she know why "Crazy Jane" shoots the theatrical "angel" when he attempts to repeat the game that he has played so successfully in the past. The climax is nicely prepared for and the picture terminates with its strongest scenes. Louise Huff as Marcia, Kenneth Hunter as Geoffrey Allen and Ethel Lloyd as Sarah Osborne give Miss Dean the best kind of support.

Scene from "The Ransom" (Triumph-Equitable).

"Green Stockings"

English Comedy is Brightly Produced by Vitagraph Company—Lillian Walker Well Cast.

Reviewed by Lynde Denig.

THE comedy of English life, "Green Stockings," written by A. E. W. Mason and produced on the stage several years ago with Margaret Anglin in the leading role, makes a far better picture than one might expect. The point of the story, rather an unusual one for photoplay treatment, is brought out in clear and entertaining fashion and several of the situations are capital. "Green Stockings" may be called polite comedy of the kind most acceptable to audiences that appreciate clever characterization and intelligent humor.

For those not familiar with Mr. Mason's play, it may be mentioned that his characters are taken from the upper class of English society in which the conventions are punctiliously observed. One of the conventions, Mr. Mason tells us, is that the eldest daughter in a family, if she is still a spinster, shall wear green stockings at the wedding of a younger sister. One of Celia's sisters is already married, another is about to be, and the oldest of the daughters remains a very useful, but unappreciated member of the household. In the early scenes of the picture, Miss Walker depicts Celia as a young woman free from feminine wiles and not over attractive in appearance, with her hair drawn tight back in unbecoming fashion.

Scene from "Green Stockings" (Vitagraph).

Then all of a sudden she tires of being either patronized or ignored and invents a soldier lover to whom, she declares, she is engaged. To play the part correctly she writes letters which reach a Colonel Smith, stationed in South Africa. Complications come thick and fast with the appearance of Colonel Smith, who poses as a friend of the officer, reported to have died. Miss Walker as Celia and Stanley Dark as Colonel Smith are at their best in the scenes subsequent to their first meeting, when each is acting up to an odd situation.

Most of the picture is kept in a true comedy spirit and because of this, the intoxication of Celia's aunt in scenes toward the close appears a bit out of keeping. The story would be equally entertaining without resorting to farcical methods. Charles Brown shows a tendency to burlesque the character of a foolish young Englishman with political ambitions; but this need not be reckoned as a fault in a production of such excellent caliber. Wilfrid North directed from a scenario by Eugene Mullin.

"Bill Peters' Kid"

Three-Part Vitagraph Western Subject, Staged on a Mountain-Rimmed Desert, Will Interest.

Reviewed by George Blaisdell.

THE Vitagraph Company will release on February 5 "Bill Peter's Kid," a three-part western subject featuring William Duncan and Mary Anderson. It is a story of the real desert, a rolling waste with mountains in the background. Marie E. Wing is the author and Rollin Sturgeon is the producer. Although not marked by particular strength the picture will make good entertainment. The denouement, however, is strong and will stir. It is a good ending and also a logical one. The series of scenes, two or three in number, in which Winnie, the Kid of the story, shoots a rabbit and in plain view slams the carcass against the wall and proceeds to remove the hide, may contain a jolt for the susceptible. Certainly there is convincing reason why the eastener, seeing the freshly skinned rabbit on the table, should a few minutes later experience a sudden failure of appetite when a freshly cooked hind leg is placed in front of him.

Scene from "Bill Peters' Kid" (Vitagraph).

Mr. Duncan gives a good performance in the role of Dick Stowell, the easterner who comes to the west to assume the superintendency of a desert mine and falls in love with the untutored and wild daughter of a miner. William Bainbridge as Bill Peters, the miner, in type and manner adds to the atmosphere of the story. Miss Anderson has a difficult role, one requiring large experience for successful portrayal. Measured by her experience she does well.

The story turns on the growing affection between Dick and Winnie. Dick is overcome in a sandstorm and is by Peters taken into his hut. Here he meets the Kid. The meeting is not auspicious. There is an amusing moment later on when Dick returns to his camp and discovers Winnie, on a surreptitous tour, hiding under his bed. It is when Sam, a hard character, sees the two in Dick's cottage that he tries to start something in the way of trouble for Dick, but in turn is compelled to apologize to the girl and is run out of camp—and without a canteen. Peters is killed in an accident, the girl is sent to a convent, and upon her return wiser in the ways of ordinary "folks," the expected happens. Dick calls at the hut, now furnished comfortably, only to be found there by Winnie on her return from a trip with her gun. Dick is compelled to admit that he does like girls who kill rabbits and who do other things done by girls of the desert.

Lottie Pickford in American Drama.

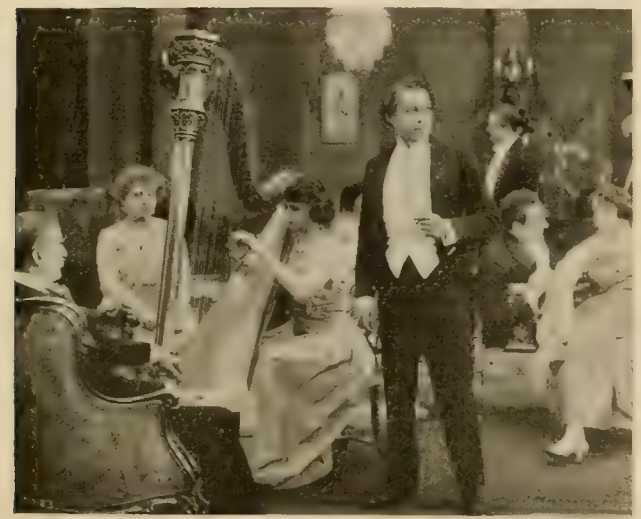
Lottie Pickford is soon to appear in a specially written five-part drama, the title of which the American Film company has not yet announced.

"The Misleading Lady"

Essanay's Fine Production of H. S. Sheldon's Adaptation of the Goddard-Dickey Play, With Henry B. Walthall and Miss Edna Mayo in the Leading Roles.

Reviewed by James S. McQuade.

I VIEWED Essanay's production of "The Misleading Lady" twice—once in the firm's projection room at the plant and again, the same day, at a night presentation in the Ziegfeld Theater, on Michigan avenue, where it was making it's



Scene from "The Misleading Lady" (Essanay).

first run, the second viewing being especially made in order that I might compare my own opinion of the photoplay with those of patrons, who had turned out on the most inclement night of the season to see the Ziegfeld program. It need scarcely be said that the "opinions" in this instance were expressed by the attitude of those present towards the picture, as shown by deep attention to the screen and in quiet ripples of merriment over the comedy element in the photoplay. Before dismissing the Ziegfeld presentation, I must congratulate the management of that house on the excellent projection of the picture.

This compelling romance of the primitive methods adopted by Jack Craigen (Henry B. Walthall), the dominant character of the photoplay, to win the love of Helen Steele (Miss Edna Mayo), a young society bud who is already engaged to Henry Tracy (Sydney Ainsworth), a prominent man in her own set, might have become harrowing, harsh and forbidding to modern eyes had the role of Jack Craigen been assigned to an artist less gifted than Mr. Walthall. There is so much latitude for the display of brutal force by this character, such fine opportunity to resort to the methods of the cave man in taming the seemingly heartless Helen, that the production might easily have been made shocking to the sensibilities of refined people. Not so with Mr. Walthall in his conception and treatment of the part of Craigen. There is an abundant showing of brutality in his methods—yes; but it is brutality held in artistic restraint, and yet of sufficient force to satisfy the spectator without weakening the strong personality of the character impersonated.

Indeed, I was amused to find that some of the strong-handed scenes in Craigen's mountain lodge, where Helen is subjected to Patagonian civilities (?) by that worthy, caused suppressed merriment among the spectators at the Ziegfeld. And in these cases the fine "team" acting of Miss Edna Mayo contributed largely to give the scenes a comedy tinge.

The essential harshness of these scenes has also been effectively lightened by the introduction of Boney, a harmless lunatic, who has escaped from the asylum nearby the lodge and who has broken into it just in time to forestall the arrival of Craigen and the abducted Helen. Boney is admirably taken off by Harry Dunkinson, whose character acting it has been my pleasure to commend on many occasions. I cannot recall a characterization by Mr. Dunkinson that has been more happily sustained than this one. He succeeds in losing his own entity in that of the good-natured bedlamite, who imagines himself to be Napoleon, and never once betrays that he is conscious of his real self. Boney's exclamation, "Say, you must be awful crazy; they never chained me up," when he sees that Helen is chained to a staple in the floor, is delivered with all the unction of a real crazy man, and cannot fail to raise smiles and laughter wherever the picture is seen. Another apt subtitle is, "I make you a field marshal of France," which is put in the mouth of Boney when Craigen presents him with a large sword to which he has taken a liking, just before the keepers take him back to the asylum.

Henry Tracey (Helen's fiance), Sidney Parker (theatrical manager), John W. Cannell (owner of the house from which Helen was abducted) and Mrs. Cannell (his wife) are cleverly impersonated by Sydney Ainsworth, Edwin Arnold, John H. Cossar and Frances Raymond, respectively, while minor characters are fittingly represented by John Junior, Grant Mitchell and Renee Clemmons.

The direction of the photoplay has been ably done by Arthur Berthelet. The house party at the Cannell home reveals many fine interior sets. It is a home of luxury, and the settings are in full harmony. The garden scene by night, in which Helen paves the way to win her wager that she will make Jack Craigen propose to her in a given time, is just the place for a man to lose his heart to a fair and designing maiden. The interior of the Craigen mountain lodge is another bit of stage craft that impresses one by its atmosphere and fittingness, and interiors showing the working den and a sitting room in the home of Sidney Parker show artistic conception and finished effort.

The release was announced for Jan. 3, through V-L-S-E, Inc.

"The Unwritten Law"

California Company Presents a Good Adaptation of Boyle's Play—Carefully Acted and Staged.

Reviewed by George Blaisdell.

THE California Motion Picture Corporation has produced from a script of Captain Peacocke "The Unwritten Law," the play by Edward Milton Royle. It is in five parts. The subject is well acted and well staged. The picture will interest all the way. There are situations of real strength, and these are handled in a manner to bring out their power. The story is clearly told. At the head of the cast is Beatriz Michelena, and she is well supported by among others William Pike, Andrew Robson, Irene Outtrim and Matt Snyder. The play treats strongly of the drink evil. In the exposition of this phase of the story there is no attempt to sermonize; the action is permitted to carry its own lesson.

Miss Michelena has the role of Kate Wilson, the wife of a promising lawyer. Neither husband nor wife drink. When Wilson is defeated for the governorship through the secret opposition of Larry McCarthy, one of the powers of his party whom he has offended by somewhat spectacularly refusing to join in a drink he starts on the downward path. The wife does her best to bring Wilson back to the ways of industry, but fails. McCarthy aids the wife, in little ways at first. When the husband deserts his family McCarthy presses his suit and wins the affections of the wife. It is after the divorce and the marriage of the two is arranged that McCarthy changes his mind and decides to depart with a former love. He is shot by Kate. Wilson, returning to his home, is found

Scene from "The Unwritten Law" (California).

by the police in the same room with the body and is arrested. It is only after the jury has agreed on his guilt that the wife is restored to normal mentality; her story on the witness stand clears the husband; the district attorney refuses to prosecute the wife. The two are reunited.

Miss Michelena has a strong role and she plays it with earnestness and feeling. Mr. Pike as the husband and Mr. McCarthy as the saloon keeper with such remarkable power in state politics give careful, finished performances. Miss Outtrim as Estelle, the "lady friend" of McCarthy, who in the backroom of the saloon smokes and drinks with the proprietor, stands out. Her interpretation of this role is unusual. She shows how to be unconventional and to be charming, too. Matt Snyder as the judge is dignified, impressive.

The picture contains some surprises. McCarthy, in spite of the dislike he creates in the opening scenes, as the protector of the deserted wife gradually wins the sympathy which is lost only by his unexpected reversion to Estelle. The identity of the one firing the fatal shot, too, is successfully concealed until the declaration of the wife in court.

"The Unwritten Law" should be a popular picture.

"The Mishaps of Musty Suffer"

George Kleine Completes Series of Ten Single-Reel Comedies in Which Harry Watson Is Featured.

Reviewed by George Blaisdell.

GEORGE KLEINE has completed a series of ten single-reel comedies featuring Harry Watson, in which that nimble comedian is supported by George Bickel, the other half of the well-known team of Bickel and Watson; Dan Crimmons and Rose Gore, otherwise Crimmons and Gore; Alma Hanlon, Cissie Fitzgerald, Maxfield Moree, H. H. McCullum and Snitz Edwards. All of these are now being shown at the Kleine

Scene from "Cruel and Unusual" (Kleine).

offices for the benefit of those exhibitors who may be interested in the Kleine offer to grant exclusive territory on these ten subjects in advance of the time set for their regular release. For the restricted period it is intended to issue and to bill the comedies as features.

The ten subjects are frankly "adapted from nothing, founded on fancy, produced with one ambition only—to make you smile." If the first half of the series, which the writer saw on Sunday, may be considered a criterion the producer has amply succeeded in just what he set out to do. There are laughs in them—aplenty. Mr. Watson brings to the screen a personality. He is an adept in farce comedy. He has a striking physiognomy, and over it he exercises large control. He possesses an amazing power of endurance, he displays an ability in taking blows

Scene from "Hold Fast" (Kleine).

far from soft that well qualify him to belong to the graduate class in rough and tumble. He achieves his ends without recourse to the vulgar. Throughout the five subjects there was an absence of the off-color, thinly veiled or otherwise.

"Cruel and Unusual" is the title of the first of the series. In this subject Musty Suffer, as Mr. Watson is known, is seen as a caddie. Musty indulges in a little research in the ancient game of golf and has some strange experiences. By the use of his horseshoe charm he does stunts not contemplated by the founders of St. Andrews. He takes a chance as a subject for experimentation in the Hook Worm Sanitarium. It requires Musty not many moments to learn that such an institution is no place for a tramp, but there is no escape. The X-ray shows the existence of a most pronounced Worm; it is removed, however, before Musty gets through the prescribed regimen. The various operations are more than successful, because the patient survives, singularly enough.

"Keep Moving" is No. 2. For backgrounds there are a grocery store, a barber shop and a saloon. The tramp applies for the job of "boy wanted, partly inside and partly out." So many various adventures befall him and those with whom he comes in contact that not many moments elapse before he is permanently out. What interest in common a tramp should have with a barber's shop is not clear. Musty sees his mistake only too late. He is bound into the chair even as a tall, slender, serious person much resembling an undertaker makes mysterious measurements of his chief physical characteristics. His terror automatically fades as the barber wields a magnified hypodermic syringe and injects a sleep accelerator. That Musty is no thin-skinned person is demonstrated by his survival of the strong-arm scraping administered by the doughty operator equipped with a weapon that in a close-up more resembles a sick saw than a razor. The application to the seared face of Musty of a marvelous "hair restorer"—surely a most unethical proceeding—is the unkindest cut of all. You can see the whiskers grow until the upper front elevation of the tramp reminds one of the rural New England conception of a Mormon elder. However, a little later in a saloon, the hirsuite adornment, if we may speak in the language of the new reporter,

Scene from "Keep Moving" (Kleine).

is separated from Musty even more quickly than it is acquired. In an unguarded moment—that is, the free lunch counter is unguarded—Musty has inadvertently permitted the tip of his newly acquired and wildly waving manly charms to become contaminated with the soup. He uses considerable gasoline in lieu of the contents of a finger bowl. He leans over the gas stove. That's all.

There are three others seen at the aforementioned showing, the review of which a lack of space forbids. They are "Hold Fast!", "Going Up!" and "Look Out Below." They are fast and mirthful, and will well repay those exhibitors who have presented the opportunity.

"The Villain Worshipper"

Tenth Episode of Kalem's "Stingaree" Introduces a Would-Be Double to E. W. Hornung's Famous Hero.

Reviewed by Edward Weitzel.

IT WAS a happy inspiration that made E. W. Hornung devote one of his episodes to the doings of a double of his famous highwayman. The ambitious young chap who is fired with a desire to emulate the deeds of hero of the "Stingaree" tales brings an element of novelty and large comic possibilities into this two-reel instalment. One of the best scenes is where the valiant Oswald, made-up to resemble the real highwayman in everything but size, holds up "Stingaree" himself. The amusement of that ever humorous gentleman at the situation, is contagious. Later on, he gives the young chap a practical lesson in the gentle art of relieving one's fellowmen of their valuables, by showing him how to hold-up a stage coach. The episode is not without its serious side, and "Stingaree's" better nature is vindicated when the boy is captured and his mother almost dies of grief. The highwayman effects the escape of his pupil and is himself again landed behind the bars.

In variety of incident, humor of situation and dramatic interest this number is one of the best of the series. True Boardman and his white horse are as effective as ever during the action of the picture, and Paul C. Hurst, Frank Jonasson, Edward Clisbee and James W. Horne are familiar and welcome members of the cast. One of the best features of the series is the excellent reproduction of Australian scenes and characters.

Triangle Program

Billie Burke Delightful in "Peggy." Sam Bernard Amusing in "Because He Loved Her."

Reviewed by Louis Reeves Harrison.

GIVEN a clever and attractive artiste, Billy Burke's fine comedy opportunity, such as Gardiner Sullivan can provide, and the capable directing of Thos. H. Ince, what else than delight could be expected at this stage, when good scientific work is taken for granted? Billie Burke is a born screen actress—she was probably a tomboy earlier in life. Back of her fascinating vivacity are the high spirits of sound health—she is a fountain of natural energy and seemingly exhaustless vigor. Every movement, however nicely balanced

Scene from "Peggy" (Triangle).

by training, springs from the natural impulses of a woman to whom mere existence is a pleasure. Such, at least, is the impression she conveys to those who rejoice with her, whether she is merely amusing herself, or whether she is shattering some old-world pessimism.

Peggy is called upon to leave America and visit her uncle in Scotland, and the most amusing part of the whole story is that of her arrival on Sunday. The good people are all at church, a group of hard, undemonstrative, sanctimonious, just-

Scene from "Because He Loved Her" (Triangle).

but-not-merciful Puritans, like those who settled New England and left their sturdy impress on our race. In the distance is seen a whirl of dust and white streak, Peggy speeding the limit in her raceabout. Chickens, geese and humans are scattered like autumn leaves along the village street, and Peggy hits the center of religious activity like a meteor just as the kirk is letting out.

Such is warm-hearted and impulsive Peggy. She becomes modified—the characterization is very subtle—but she dares in the end to smash provincial egotism when an erring girl, one who loved not wisely but too well, is brought to harsh social judgment. Peggy's character is the sweet and lovable one of our Southern girl, one whose purity springs straight from the heart, along with that tender commiseration which sometimes makes this hard old world of ours a little heaven in itself.

Sam Bernard promised at the outset to be disappointing, but he soon rose to his opportunities—a season at Sennet's studio is probably quite as strenuous as one at Muldoon's farm—it knocks all the decadence out of a man, even when he has become partially saturated with Broadway theatricalism. A large number of our stage favorites would be improved, if not given a new lease of life, not depend wholly on past reputation, if they would spend their vacations at the Keystone. "Because He Loved Her" is a genuine farce-comedy, depending almost entirely upon activity of movement and ingenuity of incident, but it soon has the audience going and holds them amused to the end.

"My Lady Incog"

Hazel Dawn Is Featured in a Famous Players Subject That Starts Slowly but Picks Up Much Speed.

Reviewed by George Blaisdell.

THE Famous Players released on January 17 "My Lady Incog," a five-part drama featuring Hazel Dawn. It is a story with an amateur detective twist, and the young woman crime detector gets badly twisted herself before the guilty person is found out. The interest does not pick up strongly in the beginning, nor is it marked for that matter perhaps in the first two thirds of the story. There is real drama in the latter part, however, culminating in the thrill where the thief is discovered and captured.

Miss Dawn has the role of Nell Carroll, a young woman who on the death of her guardian finds her chief possessions a rather extensive wardrobe and a mortgage on what she had assumed to be her home. Her lawyer advises her to accept an offer from a southern hotel to assist in the uncovering of a most troublesome thief. The story shows how the criminal is in partnership with the hotel detective, the latter of whom through his intimacy with the chief of police is kept informed

Scene from "My Lady Incog" (Famous Players).

of the doings of the newcomer. There are stirring incidents following the adoption by the thief of the same name as that under which the heroine is masquerading and his appearance at a function, intending to denounce the detective for using the name of his wife the baroness.

George Majeroni as the thief gives a strong performance. It is a well drawn characterization, whether as the crippled thief or the polished impostor who is captured under such dramatic circumstances. Dora Mills Adams, as Mrs. De Veaux, society matron, the entertainer of the young woman she believes to be a baroness, is convincing. Robert Cain as young De Veaux, in love with the amateur detective, and through whose reported difficulty in the market and his successful secretive midnight excursion to recoup his losses at a poker game is brought under suspicion, does well. Franklyn Hanna and Frank Wunderlee as the police chief and the house detective are well cast and look the parts. Particularly well portrayed is the minor role of the family lawyer of Nell.

The exteriors are of Florida and are notable. The interiors are lavish and of unusual depth. Sidney Olcott is the director, and he has got out of his story all the meat in it. Particularly well handled are the scenes in the De Veaux mansion—the consternation of the amateur detective when she is handed the card bearing the name that she has assumed, her decision to accede to his demand that she introduce him as her husband, the dilemma when the hostess shows them to their adjoining rooms and her hasty locking of the intervening door; the secret departure of the thief and his capture just as he finishes robbing the safe.

The Lubin Releases

"The Evangelist," a Four-Reel Unit Program Drama, and "The Law's Injustice," a Three-Reel Photoplay by Julian Louis Lamothe.

Reviewed by Edward Weitzel.

"The Evangelist."

"THE Evangelist" is a screen version of Sir Henry Arthur Jones' stage drama of the same name, adapted by Clay M. Green and produced by Barry O'Neil. In its original form this work of the celebrated English dramatist stoutly maintained its creator's reputation for dealing with vital subjects, without fear or favor. None of the strength of the spoken drama has been lost in transferring it to the screen. It is a story of guilty love and of a woman's redemption through the influences brought to bear upon her and her husband by Sylvanus Rebbings, an evangelist. Christabel Nuneham is married to a man who loves her sincerely, but interest in his work causes him to neglect her. Rex Allen, a young officer, who is infatuated with Mrs. Nuneham, persuades her to accompany him to Southampton, when he is ordered to sail for India. She remains over night in his company, is injured the next day in an automobile accident, and is assisted by Rebbings. Later the Evangelist meets Mrs. Nuneham in her own home and recognizes her. The woman attempts to deny that they have met before, but Rebbings is not to be deceived and, when her husband learns the truth, is the means of bringing about a reconciliation. There is a skillfully devised underplot to the story, which the screen dramatist has utilized, and the result is a powerful and engrossing photoplay.

Good judgment is shown by the producer in his choice of locations and his direction of the many diversified and intensely dramatic scenes. The English atmosphere is reproduced with commendable fidelity, except in a few minor cases; and the settings have been made with a liberal but judicious expenditure of effort and means.

Gladys Hanson is the star of the cast and justly so. She proves her right to having her name in capital letters by giving a beautifully sincere performance of the erring wife. She makes her reformation thoroughly convincing. George Soule Spencer is an impressive but somewhat too theatric exponent

Scene from "The Evangelist" (Lubin).

of the Evangelist, and Jack Standing is a dashing young lieutenant of the Guards. Rosetta Brice acts Phoebe Ransford with her usual command of her art, and George Clarke, Peter Lang, Arthur Matthews, and Eleanor Dunn vindicate the wisdom of their choice.

"The Law's Injustice."

The heroine of this three-reel drama is an Italian girl, and the injustice which she suffers at the hands of the law is convincingly set forth by Julian Louis Lamothe, the author of the scenario. A worker in a factory, Nina, who is also supporting her sick brother, is forced into the clutches of a loan shark, by her employer. This leads to her getting deeper into the toils, and she is finally forced either to yield to her pursuer or go to prison. She chooses the latter alternative, serves her sentence, and on her release, meets the son of her old employer. The younger Morris is an honorable man, and Nina grows to love him. When the opportunity to get even with his father presents itself, she cannot resist, and sacrifices her hopes of happiness in order to defeat Ashton Morris' political aspirations.

Mr. Lamothe's method of working out his story is along well approved lines, and he has had able assistance from Edward Sloman, the producer. The members of the cast have, without exception, also been of real benefit to the picture. Helen Wolcott plays the Italian girl, and Geergo Routh, L. C. Shumway, Adelaide Bronti, Mercedes Diaz, Wm. J. Spencer and Milton Flynn comprise the rest of the cast.

"As a Woman Sows"

First Contribution of the Gaumont Company to the Edition de Luxe of the Mutual Masterpictures.

Reviewed by Margaret I. MacDonald.

IN THE five-reel melodrama which the Gaumont Company presents as their initial offering to the Edition de luxe of the Mutual Masterpictures, Gertrude Robinson, a former screen star who appeared again recently in a Biograph reissue of an adaptation of Robert Browning's "Pippa Passes," is seen to advantage. Playing opposite her is Alexander Gaden, who is also favorably known in screen circles.

The story which is entertaining is rather short of material for a five-reel picture. W. F. Haddock, Gaumont director, has however, done good work in covering the defects of the story that is neither new nor entirely probable. Many times the sanest characters of the play are made to act with irrational haste, thereby giving an impression of overdrawn situations; and one or two of the characterizations are not well balanced.

A brief outline of the plot suggests a jealousy on the part of an aunt and cousin of the young mayor of Lynboro toward his wife. This condition causes them to take advantage of his seeming neglect of his young wife for the political duties with which he is engrossed. The wife is influenced through the other two women to flirt with a society man in order, according to their logic, to rouse the husband to recognition of the fact that his wife is "alive." The man taking advantage of the young wife's attentions oversteps the mark, and the

Scene from "As a Woman Sows" (Gaumont).

husband finding his wife in the other man's arms, leaves the house taking their baby with him. Intermingled with this are some incidents of a political intrigue, during which the wife and her husband become reconciled.

The work of the players will be found entirely satisfactory, and the production although not up to the standard which we would like to see arrived at in the Mutual Masterpictures, is good entertainment for the average audience.

"Wild Oats"

A Kleine-Edison Production in Which There Are Many Dramatic Moments—An Efficient Cast.

Reviewed by Lynde Denig.

THE dramatic conflict in this five-part drama, produced by George Kleine, for release through the Kleine-Edison Feature Service on January 19th, begins in the very first scene. An audience may well be startled into attention by the sudden introduction of an argument such as generally comes as the climax of two or three reels of preparation—a dissipated youth's appeal to his sister for money. He must have cash with which to meet I O U's and his sympathetic sister is the only person likely to aid him in the emergency. The scene is a good one with which to introduce the checkered career of Roy Wilson, who spends his days and more especially his nights, in the distribution of wild oats.

It was not considered necessary to show how Roy became a victim of evil habits. We are spared the usual details of a gradual degeneration and meet him just as he is about to reap the whirlwind. The pressing need for money marks the beginning of the end, for he is involved not only with his father's business rival, but with that gentleman's mistress as well, and the burden is beyond his capacity. If an audience wants quick action and a story free from superfluous scenes, it will find them here, also it will find competent acting with Malcolm Duncan interpreting the black sheep, Alma Hanlon displaying a pleasingly youthful sister, Herbert Hayes as her admirer, William Anker as the kindly father who dies of heart failure and Ruby Hoffman as the dangerous Cleo. Then there is some

faithful characterization in Frank Belcher's playing of Madison, the unscrupulous architect, who hopes to profit by the plans stolen from his rival.

The youth, presented with commendable naturalness by Mr. Duncan, is obviously weak rather than evil in intent, and as the story progresses we see how he is virtually forced to resort to criminal means. Only by stealing his father's estimate on an important contract is he able to pacify Madison, and then, thinking to please the woman who has infatuated him, he takes

Scene from "Wild Oats" (Kleine-Edison).

the jewels from the family safe. The plot is so arranged that suspicion falls on the architect's secretary, Jessie's suitor, but of course he is eventually cleared by Roy's confession. "Wild Oats" is the kind of a picture that an exhibitor need feel no hesitancy in booking.

"The Path of Happiness"

Violet Mersereau Adds to Her Reputation in Red Feather Offering of Five Reels, Written by Elaine Sterne.

Reviewed by Robert C. McElravy.

THE girl of the woods is no longer a novelty in film stories, yet Violet Mersereau succeeds in infusing fresh interest into the part of this offering. In fact it is difficult to remember a screen performer whose appearance as a child of nature has been more attractive and convincing. Her ingenuous and child-like acting are particularly fitted to this role.

The presentation of this story has been carefully looked after and the wood views are full of sunshine and scenic charm. There is a noticeable freedom from the over-sentimental, al-

Scene from "The Path of Happiness" (Red Feather).

though the innocent girl meets some severe trials as the piece develops. She is first seen living in the woods with her father and Grekko, a misshapen youth adopted some years before. She has no knowledge of the world and is a close friend of the birds and squirrels. Her father's death comes as a rude awakening. This is well pictured; the girl knows nothing of death and cannot at first understand what it means. The finding of the doll is also an excellent touch. The observer can see the fascination it has for her and understands the joy with which she carried it home. The bathing scenes were overdone, and will probably be cut.

Then comes the city man, in search of health and forgetfulness, having just been disillusioned in a love affair. He meets Joan and is attracted to her. He teaches her how to read and the meaning of love. Grekko becomes jealous and makes two efforts to kill the intruder. In the second effort, he shoots the girl by mistake, but she recovers and the close is a happy one.

Harry Benham, Sidney Bracey and Florence Crawford also appear in the cast.

The photography is unusually good, adding much to the pleasing character of the production.

"The Bait"

Five-Reel Mutual Produced by David Horsley—Able Cast Works Under Difficulties.

Reviewed by Louis Reeves Harrison.

POORLY constructed, lacking in sympathetic interest and not built of five-reel material, "The Bait" is interpreted by an extraordinarily fine cast, mainly a vigorous lot of men who put forth their utmost energies to make the story a success. It is a case of splendid types trying their very best in a weak medium. The story gradually develops as that of the old-fashioned theatrical villain of the deepest dye, a human being without a redeeming trait, who triumphs to the last scene. He uses a pretty girl as bait in his border joint, though their relations are not made known until later on. Just before she is presented as the wife of an honest paymaster it is discovered through the dying confession of her father that he consented to a mock marriage between his daughter and the villain. The latter robs the honest paymaster; the victim is unjustly accused, and such is the outworn

Scene from "The Bait" (Centaur).

material regularly used in bygone one-reel photoplays, amplified into five reels by questionable means.

A large amount of the padding consists of some ugly views of human life at its lowest, scenes between rough men and vile women in the combination bar, dance hall and gambling joint owned by the villain, scenes which need only be glimpsed for dramatic purposes. Here attention is fixed at the outset upon an attractive young rancher who is fleeced, but he soon vanishes, not to reappear until the last scenes. Interest is scattered here and there; two men not easily identified start out on horses from different places for different purposes, and one is later seen riding hard in the distance—which is he? The lack of clarity at times causes a confusion that is deadening to interest, and there are even scientific faults beyond reasonable excuse. One lighted interior at night is without color, while another, immediately following, is tinted a fiery red. Such is the five-reel example of what is denominated an "Edition de Luxe," a "Masterpicture," a challenge of comparison with the best.

"The Trail of the Wild Wolf"

Two-Reel Universal Program Feature Pictures Fine Winter Landscape and Tells Pleasing Story.

Reviewed by Robert C. McElravy.

WHETHER it is contrast with so many drawing room and beach scenes, or whether the mere sight of pure, white snow gives an added zest to a screen story, it is certain that winter pictures from the opening scenes have much in their favor. There is something about them that suggests robust adventure and perhaps unconsciously stirs the blood of the observer. For one thing, they are not apt to be overdone, for producing companies are not always so situated that they can fit the story and the storm together.

This two-reel number, by Robert F. Hill, has a characteristic plot, such as one anticipates in stories of the great North-

west. But it is a well-constructed tale and strongly presented. It pictures the final episode in the career of one Garrier, known as "the Wolf." He is a notorious despoiler of women, and in the early part of the story is shown making away with the dead body of a girl who met death in his cabin. He then abducts one of the daughters of an honest trapper, having left and father helpless in the clutches of a steel trap.

The hero arrives at the cabin shortly after the abduction, together with the girl's younger sister. As the snow is heavy on the ground, they are able to track the Wolf without difficulty. The pursuit works up a pleasing suspense, which con-

Scene from "The Trail of the Wild Wolf" (Universal).

tinues through a long hand-to-hand struggle between the two men. This results in the Wolf's death. In the meantime the father of the girls has been released from the trap and is present to rejoice in the safety of his daughter.

The action is well knit and free from padding. The cast is a pleasing one and includes Sydell Dowling, Edith Roberts, Willis Clarke, Paul Panzer and Frank Smith.

"His Vindication"

Good Melodrama in Four Reels by Cosmofotofilm—the Action Is Almost 100 Per Cent and the Love Story Tender, Wholesome and Convincing.

Reviewed by Hanford C. Judson.

IF THIS reviewer were booking a film for a picture theater, he would take "His Vindication" without a single doubt. The reviewer has had some experience helping to run a village theater and this exciting and absolutely wholesome melodrama, four reels of it, all good, is just the kind of offer-

Scene from "His Vindication" (Cosmofotofilm).

ing to please the doctor's family, the school teacher's family and the cobbler's family. There is no lagging in it, no sensations dragged in by the throat, no appeal to the lower instincts, no untruthfulness to our common human nature and no lack of interest. It is a thoroughly satisfying offering

The setting is in England. The leading player, Charles Rock (he is ably supported by a large cast), has the part of a rich squire and most of the action transpires at the Hall, or the village inn or between the two. The story opens at the inn. There's a character there who seems to the young squire and his brother to be a gentleman; but we, the spectator, know that he is a crook. He meets the two who come to the inn after a morning's shooting and it ends by his being invited to come to the Hall to dinner. By a freshly conceived and cleverly played ruse (and convincingly enough for a melodrama) he robs the house, kills the younger brother and contrives it so that, with himself entirely unsuspected, the squire is sent to prison for life. Just here there is a skip in the time. The squire's son has grown up and is rich. The old man escapes from prison and comes back to the village as a tramp fiddler. A charming heroine is skilfully introduced. She is the daughter of the inn keeper and her real sweetheart is the village blacksmith; but she is flattered by the attentions of the young squire. He means well at first; but comes under the influence of the same villain who wronged his father and designs a mock marriage. The closing of the drama shows how the old man frustrates this scheme, nearly gets captured; but discovers evidence that the crime for which he suffered was done by the villain. One of the picture's pleasant qualities is its characters. The inn keeper, the smith, the villagers, the servants, police officials, etc., are well played roles.

"THE SALAMANDER" STATE RIGHTS GOING RAPIDLY.

Always a firm believer in the state right method of disposing of motion pictures, B. S. Moss' faith has been justified through the wonderful sale of his latest release, "The Salamander" which is taken from the book by Owen Johnson. This great story, successful as a "best seller" bids fair to eclipse its previous triumphs and achieve a distinct success on the screen.

During the past week, Mr. Moss disposed of fifteen states. Among the prominent film concerns who purchased territory were the Amalgamated Feature Photo Company, who secured New York City, New York State and Northern New Jersey; Union Film Supply Company of Boston, the New England States; Central Film Company, Chicago, Illinois and Indiana; L. Santikos, Texas and Oklahoma, and Edwards Nussbaum, California, Nevada and Arizona.

The rights for Australia and New Zealand have been absorbed by the Australasian Film Company, Ltd. Millard Johnson, the New York representative, engineered the deal, and incidentally, although Mr. Moss will not divulge the figures, a record price was achieved.

MISS BARRYMORE IN "THE KISS OF HATE."

Metro's next offering, with Ethel Barrymore in the stellar role, will be "The Kiss of Hate," a powerful story of romance, intrigue and politics in Russia, according to an announcement just made in the Metro offices in the Longacre Building. This five part feature will be put into production immediately by the Rolfe Photoplays, Inc.

Miss Barrymore will have an unusually strong supporting cast, including H. Copper Cliffe, the noted dramatic actor, who was recently starred in a big production. Mr. Cliffe was last seen on the Metro program in support of Miss Barrymore, in "The Final Judgment."

William Nigh, one of the youngest directors on the Metro staff, but who has gained nation-wide fame recently with his artistic triumphs, "A Yellow Streak," in which Lionel Barrymore is starred, and "Emmy of Stork's Nest," with little Mary Miles Minter in the stellar part, will direct the new Ethel Barrymore feature.

"HAM" ON LONG-TERM CONTRACT.

The Kalem Company announces that Lloyd V. Hamilton last week affixed his signature to a long-term contract that assures his continuing as a star in the "Ham and Bud" comedies for a long period. This announcement sets at rest rumors that "Ham" might be giving consideration to luring offers from other companies which he is known to have received since returning to active screen work recently.

"Ham" at present boasts of one of the largest individual followings of any player in the comedy field, and though no figures are stated it is certain that the new contract calls for a salary that makes him one of the highest priced of picture stars. The comedian's following showed its strength by the flood of letters that came into the Kalem office all during his recent illness requesting information as to his condition. Since his return "Ham" has completed three or four subjects so that he will make his return bow on the screen some time in February.

TERRISS ENGAGES A NEW COMPANY.

Tom Terriss has taken the Marion Leonard studio in Brooklyn for the production of his next feature, on which he will begin work on Wednesday, Jan. 19. Terriss will play the leading role himself and will direct the picture, assisted by Frank G. Kugler, who will also have charge of the camera, and Joseph Baker. Betty Holton, formerly of Famous Players, the Biograph, the Reliance and the Metro, will play opposite him as leading woman. The other members of the cast are Mr. Baker, Alfred Heming, John Hopkins and Jill Woodward. The picture will be a strong drama with a big heart interest. It was especially written for Mr. Terriss.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

IN THE AISLES OF THE WILD (Biograph), Jan. 10.—A dramatic sketch produced by Griffith several years ago and well worthy of reissue. All of the scenes are laid in picturesque locations and the acting is up to the usual standard of these early Biographs. Lillian Gish, Harry Carey, Henry Walthall, Claire McDowell and Alfred Paget are in the cast.

SELIG-TRIBUNE NEWS PICTORIAL NO. 3, 1916 (Selig), Jan. 10.—Teddy, the $10,000 sheep dog, rounding up a flock of sheep, Jerome, Ariz., opens the reel. Other items include race meet at New Orleans; jungle beasts in death grip, Los Angeles; Harvard track-meet candidates training; gridiron war by U. S. soldiers, El Paso; new City Hall, San Francisco; D. C. Meyer, Socialistic representative at Washington, D. C.; German field hospital at Lille, France; eleven killed in explosion on steamer Aztec, Brooklyn, N. Y.; war on vice, Juarez, Mexico; training ship arrives at New York.

WHEN LIN CAME HOME (Vitagraph), Jan. 10.—This one-reel photoplay is a fine example of enforced pathos and dramatic strength. The author, L. Case Russell, has written a story that abounds in human interest and is well out of the beaten track. William Wolbert has given it an excellent production. George Holt, J. Carleton Weatherby, Miss Wolbert and William Western comprise the proficient cast.

GUARDIAN ANGELS (Kalem), Jan. 11.—Bud Duncan and Jack MacDermott are the "Guardian Angels" in this one-reel burlesque comedy, written by Howard Irving Young. The object of their devotion is a nice, healthy looking little girl, and Ethel Teare fills the part from every point of view. Chas. Mulgro is her wealthy old father, and the entire cast skip merrily from point to point of the comic business. Diverting nonsense throughout most of the reel.

THE FABLE OF THE TWO PHILANTHROPIC SONS (Essanay), Jan. 12.—The moral of this George Ade fable has much food for thought. In scattering Seeds of Kindness, do it by Hand and not by Machinery. As set forth in the fable this means buy a library for your native town and ask the population to stand a small portion of the cost and no one has a good word for you; buy all the male members a five-cent cigar and they will look upon you as a real benefactor. The reel is full of the Ade brand of humor, and its two principal parts are played by Harry Dunkinson and Charles J. Stine.

THE TRICKSTERS (No. 12 of the "Ventures of Marguerite" Series) (Kalem), Jan. 14.—Marguerite just escapes, in this one-reel instalment of her eventful career, from being married to the wrong man. Otto Hoffman, the author of the scenario, has used an amateur theatrical performance to entrap Miss Courtot. The picture is not one of the strongest of the series. Roland Bottomly, Robert Ellis, Richard Purdon and Homer Buress are members of the supporting company.

A BATHTUB MYSTERY (Lubin), Jan. 12.—Edwin McKim, the author and producer of this one-reel comedy, has managed to unearth some new material for his picture. This fact alone will cause the reel to be watched with interest, and the acting of D. L. Don, Florence Williams and George Egan is sufficiently humorous to bring out the laughs, which occur at frequent intervals.

LITTLE BROWN HEN (MinA), Jan. 13.—Another lively picture in line with the latest output of the MinA company, this one-reel comedy has for its chief funmaker the unctuous William Parsons. There is a well-defined plot and the complications are all laughable.

SELIG-TRIBUNE NEWS PICTORIAL NO. 4, 1916 (Selig), Jan. 13.—Camel riding at the Selig Zoo is the feature item of this number. Other interesting happenings: President Poincare at Nice, France; sparring at Harvard; delegation at Washington; Field Marshal Von Hindenburg at Nish, Serbia; San Francisco cross-city race; Secretary of War Garrison leaving House of Representatives; Juan Domenjos, of Brazil, flying at Washington; Samuel A. McCall installed as Governor of Massachusetts; reign of terror, Youngstown, Ohio; baby monkeys and bears, Selig Zoo; winter sports at Winchendon, Mass.

CHICKENS (Vim), Jan. 14.—"Needles and pins, needles and pins! When a man starts flirting his trouble begins!" This slight change in the old saw gives the keynots to the plot of "Chickens." Pokes and Jabs keep up their reputation as comic despoilers of domestic happiness, and the picture has the requisite quantity of Vim comedy.

WHEN TWO PLAY A GAME (Vitagraph), Jan. 14.—When two play a game and that game happens to have several humorous complications and Mr. and Mrs. Sidney Drew happen to be the persons who indulge in the aforesaid game, the result is absolutely certain to be a first-class high-class moving picture comedy. A word to the wise exhibitor is sufficient. One reel.

THE HAUNTED STATION (No. 62 of the "Hazards of Helen," Railroad Series) (Kalem), Jan. 15.—A lift bridge furnishes the object upon which Helen performs the thrill that goes with this number of the series. It's a full-sized thrill from start to finish, and most beholders would rather exclaim, "There she goes!" than "Look at me!" The other portions of the reel have plenty of action and interest. Robyn Adair and Clarence Burton are Miss Gibson's leading support.

A SKATE FOR A BRIDE (Lubin), Jan. 15.—The title of this one-reel comedy does not refer to the age or physical aspect of the lady in question. The Mark Swan title is to be taken literally. The author has hit upon a novel and decidedly amusing plot, and Billie Reeves, assisted by Carrie Reynolds, Arthur Mathews, Jack Delson and John Shermer, carry it to a successful and highly laughable finish.

General Film Company Specials.

THE HOUSE OF REVELATION (Essanay), Jan. 8.—The action in this three-reel photoplay opens in England, during the present time, and is then placed back in days of white wigs and knee breeches. The story is very romantic, and swords are crossed and a fair lady's name defended in proper style. The atmosphere of an earlier period is cleverly maintained, and John A. Lorenz, Elizabeth Burbridge, Dexter McReynolds and Jack Milton sustain the leading parts with decided skill.

TRIED FOR HIS OWN MURDER (Vitagraph), Jan. 8.—The incidents used in this three-reel drama, written by Agnes Christine Johnston, are the reverse of commonplace. The situation that gives the picture its title is brought about very plausibly, and the role of the heroine is very sympathetic. Van Dyke Brooke has directed its production in his best style, and Maurice Costello, Leah Baird, Mr. Brooke, George Stevens, Harry Fisher and Mrs. Phillips are judiciously cast.

THE BLACK CROOK (Kalem), Jan. 10.—The five-reel screen version of this celebrated spectacular drama, which marked the introduction of the ballet on the dramatic stage in this country, has many points in its favor. A review of the photoplay appeared in the issue of Jan. 1, page 91.

THE DEVIL-IN-CHIEF (Selig), Jan. 10.—As a study of the primitive passions, nothing since the publication of Jack London's "The Sea Wolf" has approached in power and sustained interest this three-reel photoplay, written by Lanier Bartlett. The theme just escapes being repulsive, and without the skill of Director Colin Campbell and the masterly acting of Tyrone Power in the title role the picture would not be acceptable to many people. In the hands of Messrs. Campbell and Power it has the weird fascination of a story by Poe, and bares the workings of the mind of a murderer with keen psychologic insight. Eugenie Besserer, Edith Johnson and Wheeler Oakman are valuable members of the cast.

THE SURPRISES OF AN EMPTY HOTEL (Vitagraph), Jan. 10.—Charles Richman is the star in this mysterious play; quite interesting and thrilling are the scenes. Mr. Richman is excellently supported by a good cast. Praise must be given to the settings as well as the photography.

ANGELS UNAWARES (Essanay), Jan. 11.—The imitation that Ruth Stonehouse gives of Charlie Chaplin in this two-reel drama, while clad in pajamas, will delight her admirers. The picture offers her an opportunity of acting one of those little street waifs that she does so well. The story is excellent, and Miss Stonehouse's command of unforced humor and quiet pathos find a fitting medium in the character of Freckles. Edmund F. Cobb, Madge Kearns and Grant Foreman are members of the cast.

THE OLD WATCHMAN (Lubin), Jan. 11.—Julian Louis Lamothe has written a melodramatic story for this two-reel photoplay. The scenes are modern and the incidents might easily have been taken from real life. Put into a moving picture they possess a compelling interest, and Mr. Lamothe's skill at construction has built them into a well-made screen drama. Melvin Mayor is human and forceful in the title role, Helen Eddy acts with her customary aptitude, and Jay Morley, Robert Gray, George Routh and L. C. Shumway are admirable selections. Leon D. Kent made the production.

THE WAR OF WEALTH (Biograph), Jan. 12.—Lacking something in dramatic force, the best assets of this three-part drama is found in attractive settings. After the opening, presenting a skirmish in the Civil War, the action shifts to the present day and shows the results of the dishonesty of a bank official. The cast includes George Pierce, John Bramall, Charles Perley, Robert Drouet and Clara Bracey.

THE PURIFICATION OF MULFERA (Kalem), Jan. 12.—The eighth of the Stingaree series contains a good combination of comedy and melodrama. In this episode Stingaree holds up a bishop and his chaplain on their way to reform a particularly notorious settlement. In the ministerial garb Stingaree and his partner proceed to hold up Mulfera, but are compelled to make a hasty getaway when the bishop appears. There are some exciting incidents. The subject was reviewed at length in the issue of January 8.

THE CITY OF FAILING LIGHT (Lubin), Jan. 12.—A Unit Program four-reel drama, this photoplay was written by Anthony P. Kelly and produced by Geo. W. Terwilliger. It is a tale of the struggle between capital and labor, and has a number of strong scenes. The able cast includes Herbert Fortier in a dual role, Leslie Austen, William H. Turner, Octavia Handworth and Mrs. William Carr. A review of this picture was printed in the issue of Jan. 15, page 438.

THE BOND WITHIN (Lubin), Jan. 13.—Novelty of plot and excellence of acting mark this three-reel drama, written by Julian Louis Lamothe and produced by Edward Sloman. The scenes are laid in the South and in Mexico, and the play has strength and vigorous action. The taking of Vera Cruz is one of the main incidents. Adda Gleason is the most effective member of the cast. A review of this picture appeared in the issue on Jan. 15, page 438.

A DAUGHTER OF THE WOODS (Knickerbocker), Jan. 14.—Jackie Saunders, the star of this three-reel photoplay, impersonates a young girl brought up in a log cabin, a child of nature. When she is found to possess a fine singing voice she goes to the city and becomes a famous opera singer. Her career is well worth following, and Miss Saunders looks and acts the different phases of the character in a highly satisfactory manner. The picture was produced by the Horkheimer Brothers.

BY LOVE REDEEMED (Vitagraph), Jan. 15.—There are many tense moments in this film which holds the interest throughout. The acting is clever and is in good keeping with the play. The directing is unexceptionable.

NO SIREE, BOB (The "Chronicles of Bloom Center," No. 8) (Lubin), Jan. 15.—Maibelle Heikes Justice has given this two-reel chronicle a plot that is original, amusing and smacks of the soil of Bloom Center. The efforts of the village storekeeper to obtain a pension, and the means of his undoing, have real humor. The excellent character sketches contributed to the series by John Lancaster, Wm. Hutchison, Martha Mattox, Lee Morris, Ralph McComas and Sidney Smith are greatly to the picture's advantage.

Fox Film Corporation.

A PARISIAN ROMANCE Jan. 9.—No work of the director or of the players could make good entertainment of this subject for the average photoplay house. If it has appealed, it is to those who take pleasures sadly. Baron Chevrial drags out his slimy disgusting trail across five reels. It strains the credulity to suggest that in life it would be possible for a young woman of position to tolerate for a moment the embraces or endearments of this doddering old rascal. In its form of presentation there is nothing outwardly to offend. The story simply lacks screen availability. It neither stirs nor moves; it is devoid of jolts or gulps. The picture is beautifully staged and in the main well played. The cutter has overchopped some of his situations making the story at times seem jerky although the plot is clearly outlined. H. Cooper Cliffe as the baron is skillful. The young woman who is doomed by her father to be the wife of the baron well portrays the misery that follows the wedding, a gloom that is symptomatic of the whole action.

Kleine-Edison Feature Service.

THE CATSPAW (Kleine-Edison).—Marc Macdermott and Miriam Nesbitt give interesting performances in the characters of the two crooks figuring prominently in a picturesque melodrama, written by William Hamilton Osborne and directed by George A. Wright. Mr. Macdermott plays a dual role, that of a gentleman burglar and the actor engaged to impersonate him. The picture is very well staged and there is no question about the interest of an audience being held.

WILD OATS (Kleine), Jan. 19.—A satisfactory five-part drama, in which the story is smoothly developed and intelligently acted by Malcolm Duncan, Alma Hanlon, William Anker, Herbert Hayes, Frank Belcher and Ruby Hoffman. The plot follows the difficulties of a dissipated youth, who is forced to resort to theft to meet debts incurred by gambling and riotous living. A review appears on another page of this issue.

Mutual Film Corporation.

A BUM STEER (Vogue), Jan. 12.—A good comedy, in which a chase after a woman in a coin spot dress who, according to the newspapers, has stolen $10,000 worth of diamonds, leads to various funny complications. The majority of audiences will like this picture, in spite of its rather ambiguous title.

MUTUAL WEEKLY NO. 54 (Mutual) Jan. 13.—Interesting incidents of this issue are King Alfonso's artillery in action at Barcelona, Spain; the dedication of the new City Hall at San Francisco, Cal.; Boston winter carnival, Harvard athletes starting first outdoor winter practice; 5,000 gallons of liquor being destroyed by Sheriff Batson at Birmingham, Ala., and other attractive scenes.

JERRY IN MEXICO (Cub), Jan. 14.—This is a very acceptable farce comedy featuring George Ovey. A few rather vulgar touches might well be eliminated, but barring these the picture will be found to be a good one. It treats of Jerry's journey across the border line of Mexico to rescue the daughter of a farmer, who has been kidnapped by bandits. Jerry falls in love with a pretty Spanish dancer, but in trying to elope with her makes a sad mistake and gets the homely daughter of the farmer instead of his sweetheart.

HAM AND EGGS (Casino), Jan. 16.—A comedy novelty, by Harry Palmer, featuring Budd Ross. The artist dreams he is commissioned to paint ham and egg signs all over New York City. He decorates the Woolworth building and other structures with signs. This is different and proves quite entertaining in its way.

THE SILENT TRAIL (American), Jan. 18.—Nan Christy, Chas. Newton, Ashton Dearholt and Jack Prescott have the principal roles in this two-part production. The picture is in many respects an entertaining one but suffers by comparison with some other American productions in that painted landscapes have been used as substitutes for out-of-doors as seen from the interior of the trapper's cabin. The story of the production is not new and is based on the old theme of a young woman's unwise choice in marriage.

JOHNNY'S BIRTHDAY (Beauty), Jan. 19.—We cannot recommend this picture for the reason that it presents very little else from beginning to end than a drunken debauch. As regards the technical end of the production, no fault can be found with it. The action of the play is good.

PETE'S PERSIAN PRINCESS (Falstaff), Jan. 20.—A comedy number, featuring Claude Cooper and Ethel Jewett. The tramp is commissioned by the princess to guard her sacred rug. The development is rather vague and uncertain, though the latter scenes are quite entertaining. This is only fairly strong.

MISCHIEF AND A MIRROR (Beauty), Jan. 23.—One of the prettiest offerings in comedy that we have seen. The story is original and introduces the telling of a ghost story on Hallow E'en. In the Hallow E'en story some remarkably charming effects have been obtained. The comedy of the picture is also good and is based on the effort of a young girl to choose between two lovers.

LUCKY LARRY'S LADY LOVE (Falstaff), Jan. 25.—A comedy offering, featuring Boyd Marshal as a rather slow chap who wears glasses. He manages to outwit the other suitors, for all his slowness, and restores the girl's stolen jewels at the close. This is quite pleasing.

SOME NIGHT (Beauty), Jan. 26.—This picture cannot be highly commended. It might easily be termed a nightgown parade. We do not see what profit there can be in making pictures of this kind. The principal scenes take place in a boarding school, and originate in an escapade of one of the girls when a young man secretly visits her in her room.

BEATEN AT THE BATH (Falstaff), Jan. 27.—A comedy number, featuring Arthur Cunningham and others. Some of the scenes occur in a Turkish bath and are quite breezy in their display of masculine pulchritude. The plot itself is only fairly strong.

Mutual Film Corporation Specials.

MARTA OF THE JUNGLE (Centaur), Jan. 13.—This excellent production of two parts features Margaret Gibson, with a supporting cast consisting of Stephen Batty, Roy Watson and Jack Bonavita. A couple of lion cubs are an added attraction. The picture is an unusually attractive one, well produced and artistic in its treatment of a story of diamond smugglers.

WILD JIM, REPORTER (Mustang), Jan. 21.—An entertaining Western number, featuring Jack Richardson as a bandit with a bad record for killing men. His shotgun has a long row of notches numbering the men he has slain. The story goes back over his career and shows how his reformation was brought about by a pretty school teacher. The coach holdup was accomplished in a novel way. The number is stronger than the average Western offering and tells an interesting story. Lizette Thorne and E. Forrest Taylor are also in the cast.

AS A WOMAN SOWS (Mutual Masterpicture de Luxe-Gaumont—No. 59), Jan. 24.—A five-reel production made at the Gaumont Studios and featuring Gertrude Robinson and Alexander Gaden. The story takes the form of a thrilling melodrama based partially on a matter of political intrigue, and partially on a domestic triangle. The production has been well produced by W. F. Haddock, and is fairly interesting.

THE SMUGGLERS OF SANTA CRUZ (Clipper), Jan. 28.—A three-reel offering, featuring Wm. Russell, Roy Stewart and Charlotte Burton. The story itself follows familiar lines, picturing the work of a revenue officer in rounding up a gang of smugglers. The close is tragic, both the hero and chief of the smugglers being shot and the girl jumping from a cliff into the sea. The episodes seem a little drawn out, and the strongest feature of this production is the charming stretch of sea coast it pictures. The cave settings are also very good.

BETRAYED (Mutual Masterpicture de luxe Thanhouser—No. 61), Jan. 29.—This five-part production is based on a race problem. The story of the picture has been written by Philip Lonegran, and is interesting even if it does seem at times improbable. A number of the scenes on the picture have been photographed on the Indian reservation at Salamanca, N. Y. The Indians of the production happen to be nearly all white people, a fact that is somewhat detrimental to the enjoyment of the picture. It must be admitted however, that R. L. Whittier, who plays the masculine lead, is an excellent type, and does good work.

Pathe Exchange, Inc.

PATHE NEWS NO. 1, 1916 (Pathe), Jan. 1.—The most remarkable series of scenes in this issue are those taken by the Pathe cameraman aboard a French submarine. These scenes are taken at close range, some of them apparently from the top of a submarine that is within a few inches of being totally submerged. The taking of these pictures implies considerable daring on the part of the cameraman.

PATHE NEWS NO. 2, 1916 (Pathe), Jan. 5.—Some interesting items of this issue are scenes of the destruction by fire of a huge Chicago oil plant; an Oregon shipment of 32,000 geese for the markets of the east; the destruction of Ocean Park, Los Angeles, by fire; some attractive spring fashions, etc.

FROM KABYLIA TO CONSTANTINE (Photocolor), Jan. 10.—A beautiful colored scenic which takes us through a portion of lovely Algeria. A more attractive scenic film could not be desired. This is on the same reel with "Unfamiliar Fishes."

UNFAMILIAR FISHES (Globe), Jan. 10.—In this interesting treatise on fishes from foreign climes there appear many rare, beautiful and also grotesque specimens known only to the waters of the tropics. On the same reel with "From Kabylia to Constantine."

FROM BAD TO WORSE (Starlight), Jan. 15.—Herein Aubrey and Kendig have difficulties which accrue from the rescue of a pretty woman.

Her husband objects to the affectionate demonstrations of the rescuers. The film is very entertaining as farce comedies go.

Pathe Exchange, Inc., Specials.

MADAME X (Gold Rooster Play), Jan. 14.—The Henry W. Savage production of "Madame X" has been directed by George F. Marion, with Dorothy Donelly playing the title role. In many respects the picture version of the famous drama by Alexander Bisson is a fine one. A slight staginess on the part of some of the players detracts considerably from the enjoyment of the picture, however. The supporting cast consists of Edwain Fosberg, Ralph Morgan, John Bowers, Robert Fischer and Charles Bunnell. The production is in six parts. A review appears on another page of this issue.

THE RED CIRCLE, NO. 6 (Balboa), Jan. 22.—The series continues to be interesting. Episode No. 6, entitled "False Colors," is even more remarkable in its faculty of setting us guessing than some of the previous episodes. In it another young woman enters the story who proves to be an adventuress. She is seen to paint a red circle on the back of her hand, and is the thief of much jewelry at a ball, which is also attended by Lamar and June Travis. The woman is seen to steal a costly necklace from June's neck while she is seated beside Lamar. The next episode will probably solve the riddle with which we are left at the close of episode 6.

Signal Film Corporation.

HELEN'S PERILOUS ESCAPE (Signal), Jan. 17.—Chapter 4 of "The Girl and the Game" series. In this number Helen gains possession of the survey of Superstition Range and makes a desperate effort to get it into the hands of the rightful owners. The chase scene, featuring a motorboat, an automobile and a passenger train, was well staged, though not quite so convincing in some respects as other episodes have been. At the same time the action is brisk and effective. The survey is lost, but the girl cleverly saves the situation by producing a tracing of it, made on some canvas on the motorboat.

Triangle Film Corporation.

THE WOOD NYMPH (Fine Arts), Jan. 23.—The story of a girl brought up in the supposed seclusion of a forest where she sees no men until her father, brother and lover-to-be, to say nothing of two tramps, arrive and break the seclusion. There is a forest fire, but interest centers entirely on the accomplished performer who carries the lead, Miss Marie Doro.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 201 (Universal), Jan. 12.—A diversified number, showing Harvard's track squad in training, boosters' parade in Syracuse, races in New Orleans, survivors of the Thessalonika and other scenes of current itnerest.

HER DREAM MAN (Laemmle), Jan. 23.—A bright little comedy plot, featuring Myrtle Gonzales and Frank Newburg. He buys her country estate and visits it one night. He is mistaken for a burglar and she agrees to give him a chance to be straight. He takes a job as butler and amusing complications follow. Good comedy number.

HIRED, FIRED AND TIRED (Imp), Jan. 25.—In this number Victor Potel hires out as a piano mover and his fellow employe makes him do all the work. This idea has done yeoman service in the films, but it will strike new observers as funny.

ACROSS THE LINE (Victor), Jan. 26.—No. 3 of the "Little Stories from Real Life." An adventuress, portrayed by Peggy Coudray, traps the young man's father to gain his consent. She then relents and gives up the son. This is not very convincing in several scenes, but tells a fairly interesting story.

"SAMMIE" JONSIN (Powers), Jan. 27.—P. Sullivan, the artist who drew these animated drawings, has achieved some new effects in the adventures of this little colored boy. The result is very humorous. A good half reel.

FISHING RIVER LAMPREY (Powers), Jan. 27.—On same reel with above. These Danish fishing scenes are interesting and instructive, showing the way fish are caught wholesale and prepared for the market.

NAN GOOD-FOR-NOTHING (Big U), Jan. 28.—A pleasing little comedy, featuring Edna Flugarth and some English players. This shows the manner in which a poor, adopted girl pays the rent from her savings, then receives a reward from a wealthy gentleman for saving his boy's life. The plot is not strong, but there is considerable novelty in the cast and manner of development. Well up to the average.

UNCLE SAM AT WORK, NO. 6 ("Saving Wealth and Building Health") (Powers), Jan. 29.—This takes up the work of the Department of Agriculture. Shows how garden seeds are distributed, pictures work on government highways, care of forest reserves, reclamation of arid lands, construction of big dams, etc. Instructive and interesting throughout. Photography not up to standard in places but generally acceptable.

CUPID AT THE POLO GAME (L-KO), Jan. 30.—A particularly good knockabout comedy number, featuring Louise Orth, Ray Griffith and others. The settings are fine and the photography good. The scenes are taken during a real polo game and the humor is the best of its kind.

Universal Film Mfg. Company Specials.

MR. McIDIOT'S ASSASSINATION (L-KO), Jan. 23.—A two-reel number, featuring Ray Griffith, Dan Russell and Louise Orth. This is a purely nonsensical production and brings out numerous laughs. The main situation has a grim aspect in the telling, but seems merely amusing as pictured. It concerns a despondent young man who desires to die, but hasn't the nerve to commit suicide. He employs a professional assassin to kill him. Then the girl forgives him and he desires to live. There are many laughable scenes in this and it is free from offense of any sort. Reviewed on page 93 issue of January 1.

A SOUL ENSLAVED (Broadway-Universal), Jan. 24.—A five-reel production, based on a novel by George Bronson Howard. It features Cleo. Madison, Thomas Chatterton and others. This goes deeply into sex problems, which it handles frankly, but sincerely. It shows how two people who have greatly sinned finally find happiness together. The story is handled with strength and should not offend thoughtful people. It is not a pleasant type of story, but gets up an intense interest and maintains it successfully throughout.

AMERICA SAVED FROM WAR (Universal Special), Jan. 24.—No. 7 of the "Graft" series. In this number, which follows the general style of its predecessors, Tom collides with the Steel Trust, the chief magnate being played by Rex de Rosselli. There is no particular depth of feeling, but the number makes fair entertainment. The hop joint makes a good setting and the concluding events are quite exciting.

DISCONTENT (Gold Seal), Jan. 25.—A two-reel number, by Lois Weber, featuring "Doc" Crane as a discontented old veteran who leaves the Soldiers' Home to live with his rich nephew and family. He is cross and critical and temporarily upsets the family's happiness. Later he returns to the Home and his comrades of his own accord, and all concerned are happy. The theme is not altogether pleasant, but has the best of intentions; it is, perhaps, a little too true to life. The production is excellently put on.

KNOCKS AND OPPORTUNITY (L-KO), Jan. 26.—A two-reel low comedy, featuring Louise Orth, Billy Ritchie, Reggie Morris and others. The opening scenes are given up to picturing a rivalry over the girl and witness Billy's regeneration from a bum to a gentleman. The humor is not very strong until the incident at the wedding reception, when Billy puts all the guests to sleep by pouring ether on the bride's bouquet. The latter part of the production is very funny.

THE INNER SOUL (Laemmle), Jan. 28.—A two-reel number, by F. McGrew Willis, featuring Constance Johnson, Malcolm Blevins, Jack Livingston and Ray Hanford. This pictures the way in which a girl twice marries the same man. After the first marriage she shows signs of returning to the butterfly life. Her husband is shot by her first admirer. When he recovers, he pretends to have lost his memory. The girl, now repentant, weds him a second time, and a happy ending is reached. This is too improbable to get up much real feeling. At the same time the cast is pleasing and the plot has entertaining qualities.

A DAUGHTER OF PENANCE (Bison), Jan. 29.—A two-reel number by Chas. Saxby, featuring Edna Maison, Phylis Daniels, Douglas Gerrard and others. The girl's father and mother have for years been separated and the girl lives on a Mexican ranch with her foster mother. Her real mother, known as a woman of mystery, kills every wooer who seeks the girl's hand. Later the father appears and the girl is reunited with her parents. She then marries her artist lover. The picture leaves much to the imagination, so far as the plot is concerned. At the same time the settings are very beautiful and the photography excellent. A pleasing story of a vendetta which comes to a happy termination.

V-L-S-E, Inc., Specials

GREEN STOCKINGS (Vitagraph), Jan. 10.—An adaptation of an English comedy by A. E. W. Mason, in which Lillian Walker gives an excellent characterization of the eldest sister in a family, who casts off her self-effacing reticence and becomes a very attractive young woman. Miss Walker is well supported by Stanley Dark, Frank Currier, Louise Beaudet and others. The picture makes intelligent comedy that never fails in being entertaining.

World Film Corporation.

THE RANSOM (Triumph), Jan. 17.—Julia Dean is finely suited to the role of Janet Osborne, the principal character in an interesting five-part drama directed by Edmond Lawrence for the Triumph Film Corporation. The story is well constructed, carefully directed and at all times adequately acted by Miss Dean, Louise Huff, James Hall, Ethel Lloyd and Kenneth Hunter. Scenes of life on the stage are presented with considerable detail.

Miscellaneous Specials.

THE UNWRITTEN LAW (California), January.—A five-part adaptation by Leslie Peacocke of Edward Milton Royle's play. It makes a good story, at times developing marked strength and is well staged. In the cast are Beatriz Michelena, William Pike, Andrew Robson, Matt Snyder and Irene Outtrim—and all do good work. The subject is reviewed at length in this issue.

EDISON'S "MARTYRDOM OF PHILLIP STRONG" FOR RELEASE FEBRUARY 9.

"The Martyrdom of Phillip Strong," founded on the Rev. Charles M. Sheldon's famous novel "The Crucifixion of Phillip Strong," has been definitely set for release on the Kleine-Edison program February 9th. Exhibitors are looking forward to this release as a capacity house feature because of its well-known possibilities for picturization and the remarkable cast of Edison players that will support Robert Conness and Mabel Trunnelle in the leads.

Manufacturers' Advance Notes

PATHE'S "HAZEL KIRKE."

Ask any one to mention the most famous American plays and he will give without hesitation the names of three or four, two of which will inevitably be "Uncle Tom's Cabin" and "Hazel Kirke." It is significant that all the plays mentioned will be found to be based upon American rural life—that they preach a uniform lesson of the beauty of parental

Scene from "Hazel Kirke" (Pathe).

love, the importance of living a clean life and the unhappiness and ruin that result from doing evil.

"Hazel Kirke" has shown a phenomenal vitality which has endured for over thirty years. It was written by the late Steele MacKaye, the well-known actor and playwright. In the original production were featured Charles W. Couldock and Effie Ellsler, who as the old miller and his daughter took the country by storm and played their parts for years.

Pearl White, in the title role, finds an opportunity for serious expression denied her in the past. As Hazel, she is always convincing and does perhaps the best work of her career. Bruce McRae, whose art has been ripened by years of starring on the legitimate stage, is an ideal Squire Rodney and draws to his character all the sympathy and admiration due that lovable character. William Riley Hatch as Dunstan Kirke most ably portrays the stern, yet loving, old miller. Allen Murnane, a most excellent actor, is worthy of mention as Carringford, Creighton Hale as Pittacus Greene, and Florence Edney as Mrs. Carringford. This Gold Rooster Play is deserving of being ranked as one of the best features of a twelve-month.

"THE WHITE ALLEY" (Essanay).

The "White Alley" has been filmed. The famous mystery story written by Carolyn Wells has been made into a photoplay by Essanay and is one of that company's latest productions. Syndicated in magazines and newspapers throughout the country, the story is known to many. It tells of the happenings at a house party given by Justine Arnold, a wealthy man, at his summer home. Among his guests are Ernest Chapin, Emery Gale, his law partner, and Campbell Grosby, Arnold's cousin. All three of these men fall in love with Dorothy Duncan, Arnold's fiancee, who is a bit of a coquette. Complications grow out of this. Arnold is murdered, the body concealed by the murderer and found again. The girl is accused. There are situations unique in photoplays and life. There is an attempted sacrifice to save her, a weight of circumstantial evidence against her and her final escape through the agency of a common little white alley.

Harry Beaumont, one of the best known juvenile leads in the photoplay world, appears in this picture, his first under the Essanay banner. Elizabeth Burbridge acts opposite him as the innocent coquette who precipitates the tragedy. The play is gripping and full of heart interest, the action never flagging and the love element is so strong that it holds from first to last.

JACCARD TO DIRECT SYDNEY AYRES.

Jacques Jaccard, former director of Kerrigan features and later producer of Harry Carey features, is soon to take over the direction of Sydney Ayres in the production of 101 Bison western pictures. The first of these new Jaccard pictures in which Ayres is to be starred is a filmization of the well known novel by Frederick Remington entitled "John Irminie, of the Yellowstone," in which Ayres will play the title role. Jaccard at present is working on the production of an original two reel western picture with Olive Fuller Golden and William Gettinger in the leading roles. The story was written by Jaccard and is entitled "The Girl and the Breed."

BUFFALO TIMES SYNDICATES "LOVE PIRATES."

"The Love Pirates," Kalem's big new series by George Bronson-Howard, is to be syndicated by the Buffalo Times Syndicate, which recently opened offices in the Times Building, New York. The Times Syndicate, which is directed by Norman E. Mack, has handled this important feature of many of the best known series successes of the past year. "Love Pirates" is now being given the personal attention of Mr. Mack, and it is believed that the Kalem series will set a new mark for successful syndication.

FANNIE WARD IN "TENNESSEE'S PARDNER."

Miss Fannie Ward, the popular comedienne, who has given up her work on the legitimate stage to appear exclusively in photoplay productions of the Jesse L. Lasky Feature Play Company, will be seen in her third photoplay production by that firm on the Paramount program, Feb. 3, in a picturization of Scott Marble's play, "Tennessee's Pardner," suggested by Bret Harte's story.

"Tennessee's Pardner" is entirely different from either of Miss Ward's previous photoplays. The scenes are laid in the far West in the days when the "forty-niners" crossed the continent, lured by the promise of great riches in the gold regions. Miss Ward will play the role of "Tennessee," a child whose parents are separated during the journey across the desert and who is left in care of her father's friend when her father is killed.

Some of the scenes in the production were taken in San Fernando Mission, a Jesuit mission built about 1800, which is one of a string of missions extending from Mexico to Mon-

Scene from "Tennessee's Pardner" (Lasky).

terey and situated about a day's journey apart. Other portions of the production were made on the great American desert and one of the interesting features of the picture is the use of an old-time stage coach which was obtained by the Lasky company in a little village in Nevada.

In addition to the star the cast will include Jack Dean, Charles Clary, Jessie Mae Arnold, Raymond Hatton and William Bradbury.

"THE BALLET GIRL" (World Film).

Two luminaries of the screen of no less magnitude than Alice Brady and Holbrook Blinn are seen in the current release of the World Film Corporation, the William A. Brady feature "The Ballet Girl," which is based upon the Grace George succecc "Carnival." The "Ballet Girl" has been given a lavish investiture both scenically and as regards the case which is quite noteworthy even in these days of splendid stellar support. "The Ballet Girl" with "La Syrena" a beautiful and famous dancer and her lovely young daughter in whose blood is a craving for stage fame. Miss Brady enacts both parts with consummate skill drawing a sharply distinguishing line between them yet indicating the influence of heredity in a striking manner. She also brings to the twin roles all the charm and sympathy of interpretation which are such marked characteristics of this most delightful of young emotional actresses.

Holbrook Blinn, does splendid work as a stern and puritanic old Quaker, who views with horror the young girl's passionate desire for the stage. A distinct touch of originality is lent to this production by the introduction of the Metropolitan Opera House ballet, in beautiful and interesting classic dances. Included in the supporting cast that appear with the two stars such noted players as:—Robert Frazer as Fred Pearl, husband of the dancer, Alec. B. Francis as Jerry Vergoe, a philosophical old clown, and Julia Stuart, Harry Danes, Laura McClure, Jessie Lewis, Fred Radcliffe, Robert Kegeris, and George Ralph.

"IN THE NAME OF THE LAW" (Thanhouser).

The life of the southern mountaineers, of moonshiners and illicit stills hidden in the hills, affords a rich field of romance for photodrama. One of the perfect plays of its kind is "In the Name of the Law," scheduled for release on the

Scene from "In the Name of the Law" (Thanhouser).

regular Mutual Program January 11. Gladys Hullette, the youthful star whose intelligence and piquant beauty are strong factors in her rapid rise to fame, plays the part of Daisy Rudyard, the mountain girl, whose love for a young secret service man, Philip Dryden, proves a near-tragedy.

MAY ROBSON IN "A NIGHT OUT," VITAGRAPH FEATURE.

The Vitagraph company announces the completion of a new feature film showing May Robson, whose name is high in the ranks of histrionic fame, in a vehicle that splendidly suits her style of character portrayal. "A Night Out" was written by Miss Robson and Charles T. Dazey, who is noted as the author of "In Old Kentucky," which has had more performances than any other single play.

Miss Robson needed just such a vehicle as this and the picture needed Miss Robson. Both are so admirably well suited to one another that the combination is eminently successful. Miss Robson refutes the old saying "that a woman is as old as she looks," for she rivals the youngest and most athletic film stars as she skips and scampers through five reels and yes—even dances the tango with Hughey Mack. She is assisted by a capable corps of Vitagraph comedians, including Kate Price, Flora Finch, Hughey Mack, Arthur Cozine, William Shea, Ethel Cocoran, George Cooper, Belle Bruce, Eva Taylor and Charles Brown. The film was produced under the direction of George D. Baker, and is released through the V-L-S-E.

PATHE'S "HORRORS OF WAR" FOR JAN. 24.

"The Horrors of War," the marvelous three reel war picture of Pathe, has been postponed for release until January 24th. The reason for the postponement is the arrival from Europe of some remarkable scenes from the Italian front, which are to be incorporated into the picture.

"WATER STUFF" (Mustang).

Art Acord, the original "Buck Parvin," starring as his counterpart in Mr. Van Loan's amusing series, wins our affections as never before in "Water Stuff," released under the Mustang brand, on the regular Mutual Program, January 15.

In this chapter, "Buck," the serio-comic hero about whom revolve the fortunes of "Jimmy Montague's player folks," gets into deep water,—all on account of a girl. She is a flaxen-

Scene from "Water Stuff" (Mustang).

haired "extra" who cannot swim, coyly impersonated by Queenie Rosson. Lawrence Peyton is seen as usual in the role of the big-hearted, if gruff, Director Montague.

"THE SOUL'S CYCLE" (Centaur).

The third of David Horsley's five reel features designated as Mutual Masterpictures, de luxe edition, to be released is "The Soul's Cycle." It is a drama of a soul's re-incarnation and features Margaret Gibson, the beautiful young star, who makes in this her first appearance as a featured player.

"The Soul's Cycle" by the nature of the story is an unusual photoplay. Its theme is based on the assumption, according to the ancient philosophies and religions, that each time man defiles the divine law his soul descends to a lower level and that to attain its former estate he must relive a complete cycle.

In the treatment of this theme two episodes have been evolved. The action of the first part takes place in ancient Greece. Here, through the influence of a bad character, two souls are transmigrated to another world. The action then transfers itself to the current day.

The bad character meanwhile assumes the form of an animal, his soul having reached the lowest level. The lives of the two whose sphere has been changed by the bad character's actions is then overcast by a great impending shadow, the removal of which lays in the power of the bad character.

Scene from "The Soul's Cycle" (Centaur).

This accomplished, the soul of the bad character relives its cycle and returns to the first point in its estate.

The story has an unusual number of big moments and set, as it is, in Grecian and modern times, many lavish scenes have been obtained, adding much interest to the production.

Besides Miss Gibson the cast contains John Oaker, Roy Watson, George Clare, Jr., George Stanley and a host of others.

"The Soul's Cycle" is scheduled for release February 12.

Two Striking Biographs

"The Iron Will" a Three-Reel Adaptation of a Famous Novel —"Chance Deception" a Griffith Drama.

A delicate problem in artistic production has been solved by Biograph in a forthcoming three-reel feature, "The Iron Will." The plot hinges upon the identity of a wealthy man, who covets the hero's sweetheart and forces her into a loveless marriage. The source of his wealth is finally revealed when his wife sees the face of a notorious masked bandit and recognizes her husband. The remarkable story is adapted from "Poor Plutocrats," a famous novel by Maurus Jokai. In the novel the unmasking comes as a thundering surprise, and the problem was to produce the same desirable effect with the mechanics of the screen. It is a striking climax artistically contrived, and reflects great credit upon the director, the editor and the actor who played the double role.

Scene from "The Iron Will" (Biograph).

On the same program with "The Iron Will" is scheduled "A Chance Deception," an unusual single reel Biograph re-issue directed by D. W. Griffith. Blanch Sweet is shown in the role of a wife who innocently arouses her husband's suspicions in a restaurant, where a man tries to flirt with her. Sinister circumstances lead to her loss of mind and subsequent recovery on being reminded of her unborn child. In this exacting role Blanch Sweet wins high honors, being admirably supported by Harry Carey, Charles H. Mailes and Mildred Manning.

"TO HAVE AND TO HOLD" (Lasky).

Employing more than one thousand "extras" in the roles of early Virginia settlers and American Indians will lend atmosphere to the picturization of "To Have and to Hold" from Mary Johnson's novel of the same name, which is now being made at the studios of the Jesse L. Lasky Feature Play company at Hollywood, Cal.

This photoplay, which is a picturization of one of the widest read and best known novels in the last ten years, will serve to introduce Miss Mae Murray as a photoplay star. She will divide the stellar honors with Wallace Reid, who recently appeared with Cleo Ridgley in "The Golden Chance."

On the Lasky ranch in southern California, they are building an entire village representing Jamestown, Va., as it was in the days of the early seventeenth century. When the Lasky company decided to make this photoplay several months ago, a search was made for early American histories and the village being built on the Lasky ranch has been designed from a sketch of Jamestown as it appeared in an English publication about the time of the story of "To Have and to Hold."

Among the historical features which will be a part of this production, is a representation of the council meeting of the Jamestown Settlement, based on authoritative records now in possession of the Congressional Library. The stockade village is perfect in all its details and during the several weeks in which the photoplay is being made, the houses of this village are being used by the big cast of people as residences.

ESSANAY MAKING "VULTURES OF SOCIETY."

Work now is well under way for Essanay's five-act feature, "Vultures of Society," which will be released in February through the V-L-S-E. This photoplay, written by Richard Goodall, deals with a problem of the present day. It treats of two angles of the social problem; with the men well established in society, who hunt down young girls in the lower walks of life, and with those who have gained entrance to society through false letters or shady means in order to prey on the wealthy victims at whose homes they are guests.

Types of the underworld from the cocaine fiend to the genial colored porter are being chosen by Director E. H. Calvert. Mr. Calvert has been combing the slum districts of Chicago to find the types he wants. Many of these have proved so undependable that Mr. Calvert has corralled those needed to appear from day to day, placed a guardian over them who accompanys them to and from their hotel and sees that they do not escape nor get more than a rational share of the cup that cheers.

The play will feature Lillian Drew, Marguerite Clayton, E. H. Calvert and Ernest Maupain.

"THE BROKEN WIRE" (Kalem).

Devising thrills and having them carried out with Helen Gibson is not the most difficult part of the task that faces Director James Davis of the "Hazards of Helen" railroad pictures produced by Kalem. The authors of these pictures have yet to devise a practicable feat that Helen refuses to perform. But the director finds his biggest problem in placing the camera so that the exploit will register perfectly on the screen and the girl's courageous effort not wasted. A movable platform which enables the director to place the camera at a great height has been found useful, while two cameras are frequently called on to get all angles on the scene. Occasionally, when it is necessary to place the camera very close to the action the man at the crank must show almost as much nerve as the heorine.

Such a problem met the director in filming "A Broken Wire," a thrilling "Hazard" promised for release on February 5. It was solved by letting the camera man climb to the perilous perch atop the platform. The action called for Helen to struggle with two crooks at the top of a telegraph pole, after which she crawls out on the swaying messenger wire which crosses the tracks. One camera caught this action up to the point where the wire snaps because of her weight, while another operator on the tracks below caught the action here as she swings across the tracks brushing by inches past an onrushing train. It was this second camera which also registered the tense action as she swings back and is thrown against a freight car and into a huddled heap on top of the speeding train.

"THOU SHALT NOT COVET" (Selig).

In the Selig Red Seal play, "Thou Shalt Not Covet," written by James Oliver Curwood, and featuring Tyrone Power and Kathlyn Williams, supported by Eugenie Besserer and Guy Oliver, to be released through V-L-S-E on Feb. 7, there are a succession of photoplay punches which are guaranteed to make the photoplay public enjoy the much-wished-for-thrills. There is a true-to-life ship wreck in which an ocean-going liner strikes a derelict and thousands of men, women and children plunge headlong in their night clothing from the various decks into the dark waters below. Miss Kathlyn also plunges headlong from the back of an infuriated horse; there is a battle to the death betwen a Royal Bengal Tiger and a monster leopard which wishes to defend its young; there is a desperate conflict between white hunters and a horde of African tribesmen.

Here is an extract from the dairy of the man, a sensationally strong role enacted by Tyrone Power: "As the great ship shivered and groaned like a thing alive— I thought of my neighbor's wife. I rushed to her state room and there found her helpless. I gathered her into my arms and with her I leaped into the sea. When she awoke her mind was deranged from the shock and she thought I was her husband. In her strange madness, she called me by her husband's name and gave me all the love she had for him. In the jungle we made our home and she came to me as she had always come to her husband, and I prayed for strength in my hour of dire temptation."

Scene from "Thou Shalt Not Covet" (Selig).

And did the man who madly loved his neighbor's wife overcome temptation? Did the woman who later came to a realization of her situation again find the husband she so dearly loved, or did she succumb to fate? "Thou Shalt Not Covet" divulges the story.

"Houses of Mystery"

"Houses of Mystery" is the title of a three-part feature drama of the Knickerbocker Star Features release for January 21, on the General Film program, featuring Paul Gilmore. This is a detective story, with Paul Gilmore as a secret service man, whose self-appointed assistant is his fiancee. The drama abounds in thrills and startling scenes. Two terrific fights on the high cliffs together with cunning attacks of the diamond smugglers on the two houses of mystery, make a feature that

Scene from "Houses of Mystery" (Knickerbocker).

will appeal to those who like excitement. In the story is also a thread of heart interest that is felt from the start to the last flash.

Gorgeous scenery of the South California coast adds to the artistic value of the picture, while the photography is the best. Peggy Hamilton, as the fiancee of the U. S. Secret Service officer, does daring work in the guise of a fisherlad, and shows the value of a woman's wits and genius, when professional skill does not count.

A strong release for an exacting exhibitor, and one destined to be a winner. January 21st is the date of release.

"EXPIATION" (Lubin).

The five-reel feature photoplay written by Frances Melbourne and soon to be released by the Lubin Manufacturing Company under the title "Expiation," gives promise of fulfilling the demand for that long sought for and seemingly unobtainable thing called "novelty in motion pictures." The story in brief is as follows: Cagan, an aristocratic Russian nobleman, is forced into the army against his will, and in one of the raids made by his fellow officers upon a captured village, goes through an experience the memory and results of which follows him through the rest of his life. In a moment of folly, he commits a crime which he bitterly repents ever after and his whole life is spent in trying to right the wrong which he has done to innocent people. E. K. Lincoln is featured in this thrilling production and Director George Terwilliger has instituted several original effects of his own devising in the making of this picture. Among the supporting cast is Miss Margaret Adaid, who portrays a child of the tenements that is afterwards adopted by Cargan, and finally becomes through education and refining influences to occupy a foremost place in society. This powerful story is being interpreted by one of the greatest casts ever assembled in the Lubin Company's studios and Director Terwilliger is enthusiastic and tireless in his efforts to make this picture as big a drawing card as was his recent production entitled "The City of Failing Light." The exact date of release will be known later.

"MARVELOUS MACISTE" A WINNER.

The Hanover Film company is one of the few organizations in America that is in the market to buy real features of merit from five to twelve reels wherein the producer can obtain cash money for his products. At the present time they are handling a novel, thrilling and very amusing picture entitled "Marvelous Maciste," the great giant of "Cabiria," one of the best laugh pictures without slapstick since, "Tillie's Punctured Romance."

They sold ten states for "Marvelous Maciste" on the strength of private screenings of the film which were so interesting that investors bought it without formal advertising. It has already been sold in all of the eastern territory except Ohio and in part of the western territory. "Marvelous Maciste" has already been featured in the New England States and in Pennsylvania, and the press notices announce that it received a very glorious welcome in both of these towns. Captain Charles E. Kimball and Mr. Samuel Grant are managing the New York office, at 904 Columbia Theater Building.

"THE INNOCENCE OF RUTH" (Kleine-Edison).

One of the cleverest and most thoroughly satisfying five reel features on the Kleine-Edison program for January is "The Innocence of Ruth" featuring Viola Dana and Edward Earle. It is a story replete with dramatic situations and characterized by some of the best work of Miss Dana's career.

On the death of Reginald Travers, his daughter, Ruth Travers given in keeping to his young friend Jimmy Carter, a bachelor millionaire on Carter's promise to raise her as his daughter. Innocent Ruth soon develops a wifely attitude toward the youthful Carter, and he finds great difficulty in maintaining a paternal feeling for her. When the guileless child is told by an enemy of Carter that every one thinks she is living on his bounty, she leaves the house and seeks refuge with a woman of doubtful morals, mistress of Mortimer Reynolds a dissolute stock-broker who covets the pretty child.

How she is saved in the nick of time, and how Reynolds in trying to encompass her ruin destroys himself, are woven into a story of rare charm and power. Miss Dana will undoubtedly add vastly even to her present great popularity in the role of the childishly innocent and pure-hearted Ruth Travers. It is scheduled for release on the Kleine-Edison program January 26th.

MARJORIE ELLISON NOW WITH UNIVERSAL.

Marjorie Ellison, who for more than two years played leads and heavies with the Edison Company and recently left New York for Los Angeles, has joined the Universal and is now working in her second picture for that organization under the direction of Joseph De Grasse. Her beautiful array of dresses and gowns has created no little sensation around the big west coast studios of the "Big U." She is now playing the part of "Enid Hammond" in the five-reel feature picture, "The Altar of Friendship;" a part that calls for an outlay of more than twelve elaborate dresses, gowns and suits.

IVAN DOUBLES ITS OFFICE SPACE.

In an endeavor to keep pace with their constantly increasing business, the Ivan Film Productions have extended their office space so that they now cover the best part of the ninth floor of 126 West Forty-sixth street. The new suites contain the offices of Mr. Chadwick, the vice-president and general manager; Mr. Abramson, the director general of productions, and Mr. H. Samwick, the president. The office of Jacques Kopfstein, the director of publicity, is also situated in the new wing. A special room has been set aside for the Ivan Exchanges and this will be the headquarters of Ivan Exchange owners when in New York.

"THE UPSTART" (Metro).

"The Upstart," released on the Metro program Feb. 7th, in which Marguerite Snow is starred, and George Le Guere is featured, is a novelty worthy of George Bernard Shaw, because it is whimsical, light of touch and calculated to set motion picture audiences thinking and talking. It deals with divorce and unhappy marriages, and points out a quaint moral, which is applied in the play itself. The feature was made from the play of the same name by Thomas Barry, which had

Scene from "The Upstart" (Metro).

a successful run at the Maxine Elliott theater, New York, and on tour.

"The Upstart" was directed by Edwin Carewe, and he has excelled himself with a finished artistic production. Both Miss Snow and Mr. Le Guere are provided with roles that require downright ability. It is predicted that both will greatly add to their reputations by their work in "The Upstart." There is a good all-around supporting cast, including James Lackaye, one of the best comedians of the stage or screen.

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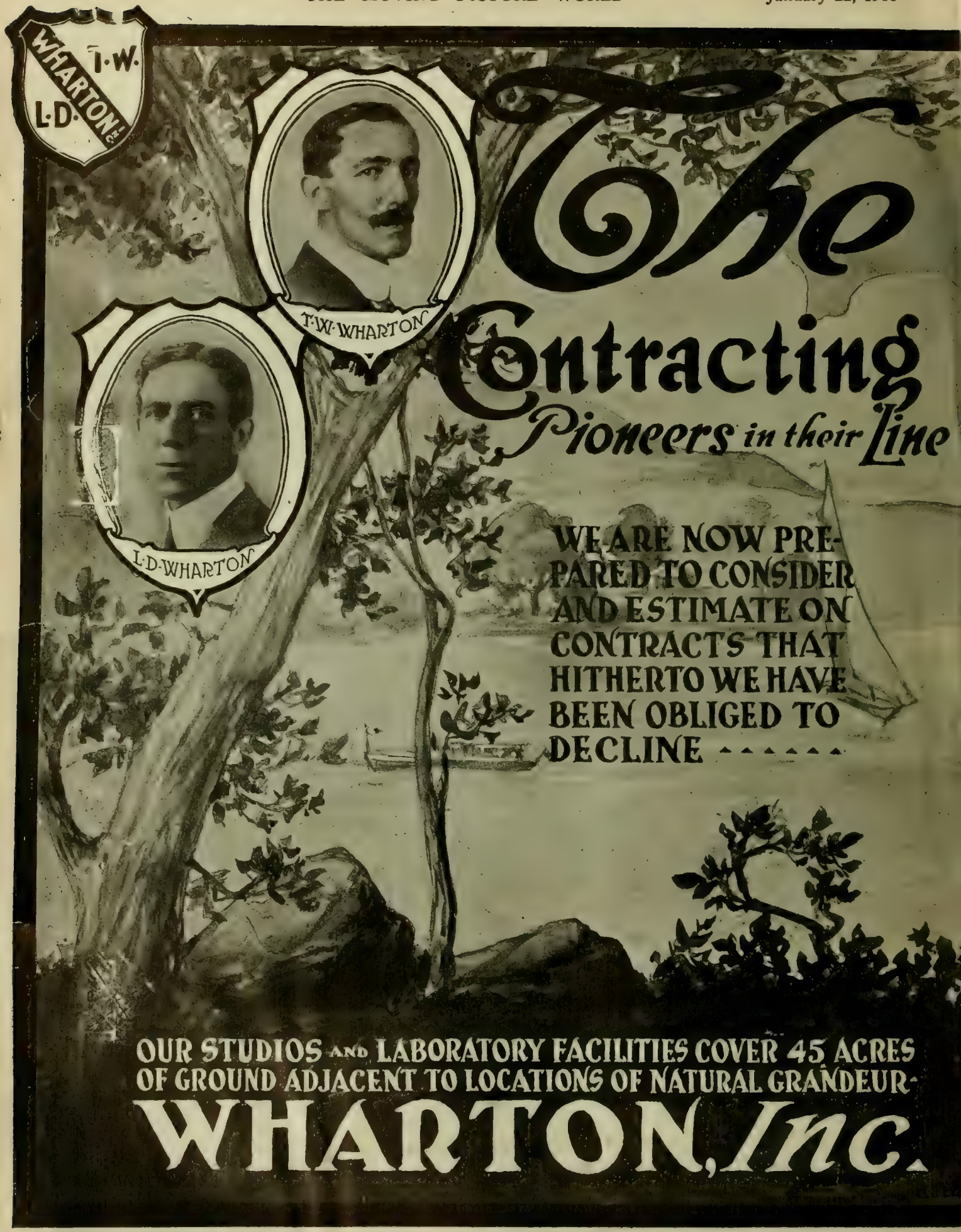
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"BETTY OF GRAYSTONE."

Dorothy Gish, charming in "Old Heidelberg" and wistfully appealing as the bandit's daughter in "Jordan is a Hard Road," will soon be presented by the Triangle Film Corporation as the heroine of a New England romance—not the airy flighty kind but of the quaint, semipoetical realism that characterizes the Wilkins and Wiggin novels. Miss Gish in the play is a caretaker's daughter wandering in and about Graystone Gables, the Summer home of a young New York

Scene from "Betty of Graystone" (Fine Arts).

dilettante and dabbler in art. Her home life is particularly hard after the death of her amiable father, for the mother re-weds and the step-father and his two grownup sons are of the brutal type. The later scenes of the play show Betty Lockwood, the heroine, transferred to New York, and getting an insight into the life of artists and models. The pretty story ends happily in the marriage of Betty and the owner of Graystone Gables, ending with Betty's reconciliation to her mother.

Allan Dwan staged the play at Riverdale and Fort Lee and on up-state and Connecticut locations. It is rather remarkable—but not unduly remarkable to careful students of the progress of pictorial drama—that "Betty of Graystone" is more strongly cast than almost any "legitimate" play on Broadway this season. For example George Fawcett, himself a star, appears in the role of Betty's stepfather. Owen Moore is the hero. Grace Rankin, Macey Harlam, Eugene Ormonde, Leonore Harris, Kate Bruce, Albert Tavernier are seen in various of the other roles. Even the illustrious Kid McKoy, who gained his first fame by battering the human countenance and latter added much to the gaiety of the nation as cafe proprietor and vaudeville comedian, is congenially cast in the role of "Betty's pugnacious step-brother."

RAVER THINKS HIS POLICY BEST.

The policy instituted by Mr. Raver, president of the Raver Film Corporation of not disposing of any rights on his photo-feature "The Other Girl" before his production was finished is bearing its fruits in a big bulk of applications and bids for the territorial rights that are being received every day at the offices both thorugh the mail and by personal calls. While many were desirous of purchasing the rights of the picture for their districts when Mr. Raver announced the making of this Augustus Thomas play into motion picture form, none of the offers were accepted as he wished that every purchaser have the opportunity of viewing the picture before they bought it. The result is that he has established a broader confidence in his product and is not connecting the name of his company with the sale of "disappointments."

While this might be an unusual avenue to pursue in the motion picture business, it is proving its worth because of its thorough business atmosphere. In their anxiety to buy the film for their territory before the production was finished many buyers advanced the argument that the film was positive of making money regardless of its production because of the big names it had connected with it.

Mr. Raver, however, feels that he has done the wiser thing in adhering to his first decision as he now has beside these things to offer a pleasing novelty that registers itself a somewhat different production from the ordinary run of photo-features with its accident on crowded Broadway, night scene of Times Square, James Corbett's actual training pictures for his battle with John L. Sullivan and scenes at Muldoon's health farm with Mr. Muldoon's millionaire patients.

To conform with the picture the Raver Film Corporation have supplied it with advertising matter that is in keeping with the production. Several styles of one and three sheets, a six sheet with the Broadway accident and heralds and photos.

"THE SPOILERS" STILL RUNNING STRONG.

What "The Old Homestead," "Way Down East" and "Uncle Tom's Cabin" are to the American stage, so is the Selig play, "The Spoilers," to the American motion picture screen. Notwithstanding the fact that this great motion picture drama was released to the world several years ago, yet it continues to gain rather than to decline in popularity. In every section of the civilized world "The Spoilers" has been seen and has been praised. It is being planned to reissue this wonderful drama of American life, increasing the number of reels from nine to twelve. In other words, in response to popular demand, William N. Selig, president of the Selig Polyscope Company, may issue a de luxe presentation of "The Spoilers." Be it known that when the original drama was released at least four thousand feet of red-blooded action was eliminated in order to bring "The Spoilers" to what was then commercial length. This exciting and spectacular action depicting the all-star cast including Wm. Farnum, Kathlyn Williams, Thomas Santschi, Bessie Eyton, Wheeler Oakman, Frank Clark and all the rest of the popular favorites will appear in the de luxe presentation.

ENGLISH ACTORS IN PATHE'S "THE LOVE TRAIL."

In Pathe's "The Love Trail," adapted from the very sucessful English novel, "The Dope Doctor," by Richard Dehan, appear two young actors who have parts requiring skillful interpretation and who handle their roles in a manner leaving little to be desired. They are Bertram Burleigh who plays "Lord Beauvayse" and Fred Paul who is cast for the "dope doctor," English actors of note.

Mr. Burleigh is only twenty-five years old and was intended for the law, but ran away from home and secured a very silent part in a road show. Mr. Burleigh considers acting in pictures a higher art than on the stage because the story one has to tell must be told without the aid of the voice.

Fred Paul has had years of experience as photographer, actor and producer, a happy combination for a motion picture player. He was with Cyril Maude for four years, and was stage manager for Weedon Grossmith. His London experience includes stage management at the New Theater, The Garrick, and The Playhouse.

"THE GIRL OF HIS DREAMS" (Cub Comedy).

Rapidly occurring comedy scenes, intermingled with thrilling incidents, and set in locations that range from a modern back alley to all the splendor and lavish gorgeousness of a Roman court in the days of Caesar, together with the unaffected humor of George Ovey are dominant factors in making "The Girl of His Dreams," a one reel Cub Comedy which is to be released January 21 on the Mutual program, a picture of more than ordinary interest.

The story revolves around Jerry (the character created by George Ovey) who, smitten with the beauty of a Miss Gladys, dreams of his lady love while lying asleep in a straw-filled packing case. It so happens that Jerry's bunk adjoins the cache of burglars which contains their collected loot. Officers happening by find the booty and arrest Jerry as the burglar. However, he proves an alibi, is released and then proceeds on a plan to run down the malefactors. After a series of exciting adventures, in which he suffers much buffeting, his

Scene from "The Girl of His Dreams" (Cub).

efforts are crowned with success and he hands the burglars over to the policeman. To his delight he learns that the loot, which he recovers, is the property of Miss Gladys, and its return to the rightful owner tends to make him more solid in the affections of the girl.

The regular Cub stock company including Jefferson Osborne, Belle Bennett, Louise Horner and Janet Sully support Ovey in this release, which was directed by Milton Fahrney.

Notes of the Trade

Argyle Campbell, for several years assistant to Lawrence Marston, the eminent stage and picture producer, has accepted a position with the Mirror Films, Inc., for which organization Mr. Marston will begin production in the Glendale Studio this month. Mr. Campbell was Mr. Marston's assistant as far back as the stage production of "Thais" in this country.

* * *

Winnifred Greenwood and Edward Coxen once more are appearing together in "Flying A" films. Illness of Mr. Coxen forced his retirement for a period of three weeks. He is fully recovered.

* * *

Thomas Commerford, who plays the part of the judge in Essanay's production, "The Prisoner at the Bar," is sixty-five years of age. Mr. Commerford has been in the theatrical business for more than forty years, and from his present appearance has many more years ahead of him. He has snow white hair and is as active as a man half his years. As for a judge a more suitable type could not be found. He is strong in all character portrayals.

* * *

Announcements are going to the trade from the offices of the Radio Film Company, Inc., New York, to the effect that their production, "Defense or Tribute," is ready for release.

PICTURE THEATERS PROJECTED

LOS ANGELES, CAL.—The Melrose theater, situate at the corner of Melrose and Heliotrope avenues, is being conducted by Marshall Cruz.

Watsonville, Cal.—The Lyric theater, formerly conducted by Englehart & Rapp, is now being operated by J. Gortenberg.

Atlanta, Ga.—Extensive improvements are being made to the Majestic theater.

Belleville, Ill.—Carson & Grandcolas plan to erect a commodious moving picture theater, to be known as the Hippodrome. It will have seating capacity for 2,000 persons and cost approximately $30,000.

Moline, Ill.—A. F. Shallbarger plans to erect a modern fireproof moving picture theater.

Waukegan, Ill.—Strand Theater Company will expend about $15,000 for improvements to their theater building.

Casselton, Ind.—Metcalf & Houghland have leased the opera house.

Frankfort, Ind.—Perry Davis, who now operates the Greentown theater, has had the house repainted and redecorated.

Hobart, Ind.—The Gem theater has been thoroughly overhauled.

Indianapolis, Ind.—The Pioneer theater on Indiana avenue is now being conducted by G. H. Frye.

Indianapolis, Ind.—The Northwestern theater, situate at the corner of Twenty-sixth street and Northwestern avenue, recently taken over by Grant Heth, has been remodeled and the seating capacity increased.

Marion, Ind.—Extensive improvements have been made to the Royal Grand theater and the seating capacity increased.

Mulberry, Ind.—Dana Hoch has added 200 opera chairs to the seating capacity of his moving picture theater.

Hamburg, Ia.—The opera house which was recently taken over by Stephen Green has been redecorated.

Alexandria, La.—The Pass Time theater is being remodeled.

New Orleans, La.—De Soto Building Company, H. and B. Beer and M. W. Newman & Sons will erect a large moving picture theater and seven stores at the corner of Baronne and Gravier streets; theater to be of fireproof construction; seating capacity 2,000; exhaust fans and roof ventilation; steam heat; electric lights.

Baltimore, Md.—P. H. Willis, 3814 Reisterstown avenue, is having plans prepared for a one-story moving picture theater, 33 by 96 feet; cost about $10,000.

Baltimore, Md.—J. T. Langville, 1220 Light street, plans to build a one-story moving picture theater, 40 by 100 feet; cost approximately $15,000.

Baltimore, Md.—George Kirschenhofer, 1517 East Eager street, plans to erect a one-story moving picture theater at 1517-21 East Eager street, 42.6 by 70.3 feet; cost $3,500.

Baltimore, Md.—Management of the Gem theater, at 174 East Baltimore street, plans to make extensive improvements to the house. These will include new exits, flooring, ticket office, rearrangement of entire electrical work.

Boyne City, Mich.—Extensive alterations have been made to the Bellamy opera house.

Detroit, Mich.—The Boulevard Theater Company plans to erect a fireproof theater, store and office building on the north side of Gratiot avenue, with a seating capacity of 2,000.

Detroit, Mich.—Lichty & Bell, who recently leased the Grand theater, have had the interior of the house redecorated.

Brainerd, Minn.—The Best theater is now being conducted by C. E. Baker.

Ionia, Mich.—The Family theatre is now being operated by Frederick Jacobi.

Ishpeming, Mich.—The new moving picture theatre being constructed on Main street, for Edward J. Butler, is nearing completion.

Iron Mountain, Mich.—The seating capacity of the Bijou theatre has been increased.

Jackson, Mich.—The new Orpheum theatre erected on West Main street has been completed. It is being equipped with a $7,500 pipe organ.

Manistee, Mich.—The moving picture theatre erected by Gus Kitsinger on River street has been leased by the Chicago Amusement Company. It has seating capacity of 800.

Pontiac, Mich.—A. J. Kliest & Son are erecting a new moving picture theatre at the corner of South Saginaw and Water streets, 100 by 160 feet. It will have seating capacity for 1,800 persons.

Duluth, Minn.—Andrew Wilson has leased a building on Commonwealth avenue which he will remodel and conduct as a first-class moving picture theater.

Eveleth, Minn.—Schermer & Sher have disposed of their interest in the Strand theater to Walter Broms.

Lamberton, Minn.—Carver & Groebner, who own the Scenic theater, plan to build an attractive new front to the house.

Montevideo, Minn.—A new addition has been built to the Star theater.

St. Paul, Minn.—American Seating Company plans to build a one-story moving picture theater, 40 by 125 feet.

Westbrook, Minn.—Joseph Bauer, who recently purchased a store property here, has converted the building into a modern moving picture theater.

Helena, Mont.—The Liberty Theater Company has taken over the Liberty theater, formerly conducted by Steege & Penney.

Omaha, Neb.—Jacob E. Schlank and others are interested in a project to erect a $60,000 moving picture theater.

Hoboken, N. J.—John Campomenost has taken a five-year lease on the moving picture theater at 259 First street.

Albany, N. Y.—A commodious moving picture theater will be erected by Louis Mann and Harry Hellman at the corner of Quail street, Elberon place and Western avenue, 114 by 73 by 73 feet; seating capacity 1,000.

Niagara Falls, N. Y.—Harris Lumberg plans to expend about $20,000 for alterations and improvements to his moving picture theater.

Utica, N. Y.—John Augur & Company will erect a modern fireproof moving picture theater and store building, to cost approximately $18,000.

Dickinson, N. D.—The opera house has been leased by Flurry & Kronschnabel. Vaudeville will be featured in conjunction with high-grade moving pictures.

Cleveland, O.—Mary A. Fritz, 459 East 124th street, is having plans prepared for a one and two-story moving picture theater, to cost $40,000.

Ironton, O.—Joseph Clorain, 129 Railroad avenue, contemplates constructing in the early spring a three-story moving picture theater and lodge building, 48 by 121 feet, to cost $10,000.

Lorain, O.—George Schenker plans to erect a 1½-story moving picture theater, 48.6 by 115 feet, to cost $13,000.

Piqua, O.—Fred Adams has sold the Favorite moving picture theater on North Main street to H. U. and Frank Yount.

Palmerton, Pa.—Louis Lavinsky is having plans prepared for a two-story moving picture theater and apartment building, to cost $10,000.

Scranton, Pa.—Hippodrome Amusement Company plans to make alterations to their theater building, to cost $70,000.

Aberdeen, S. D.—A number of improvements have been made to the Lyric theater.

Chattanooga, Tenn.—The handsome new moving picture theater, the Royal, situate at 233 East Main street, erected at a cost of $15,000 by Weiner & Block, has made its initial bow to the public.

Spokane, Wash.—B. W. Copeland is the new owner of the Rex theater.

Rhinelander, Wis.—The Bijou theatre is now being operated by J. H. Morgan.

Superior, Wis.—The Odeum theater, at the corner of Seventh street and Tower avenue, has been reopened by R. Palm.

Waukesha, Wis.—The Frellson Amusement Company has leased the Unique theater, on Main street.

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Niagara Slide Co., Lockport, N. Y.

Trade News of the Week

Gathered by Our Own Correspondents

MONTREAL NEWS LETTER.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

Prospects for the Coming Year.

MONTREAL, QUE.—The New Year will see much improvement in the local field. Some fine big new houses will be opened in the province during January, and there are two mammoth houses now under consideration for this city. Among the exhibitors a ray of hope can be seen through taxation troubles inasmuch as a protest in the form of a petition has been presented to our legislators at the City Hall. The prices of admission are being generally raised in the West End of the city, and this, with a good deal more recognition by the local press, will help materially to place the photoplay higher in the regard of the public.

A marked improvement in the exhibition of the screen stories, in the way of music, projection, prices, publicity and service is already in evidence, and those who have not sought to improve their shows will soon have to drop into line. There is no good reason for pessimism.

Manager Herring's Patriotic Benefit.

Manager Herring of the Mount Royal theater recently devoted two days to patriotic purposes. A special program of features, including several reels of photoplay and turns by local talent, was put on, and the prices were raised for this special occasion. The gross profits were devoted to the purchase of good warm socks for those unfortunates whose duty it is to live in these vest-pocket edition canals, commonly known as trenches.

George Nicholas Gets Present.

George Nicholas, general manager of the Independent Amusements, Limited, was the happy recipient at Yuletide of a handsome handbag, the gift of the staff of the Strand theater, one of the houses owned by the company.

Ben Smith a Daddy.

Ben Smith, shipper in the Fox Film's local branch, is now a proud possessor and father, of a lusty young baby. Both mother and child are in good health.

The Universal Twins.

The local Universal office since the last few days of November has been in charge of two gentlemen who are commonly known as the Universal Twins. The owners of this alias are Messrs. S. B. Taube and T. O. Byerle. Mr. Byerle has been in Montreal before in the capacity of local Universal manager. Since these two men have taken charge big changes have been wrought in the local office. An entirely new system has been installed so as to meet better with local conditions. Mr. Taube was very optimistic when interviewed by the Montreal representative of the Moving Picture World.

Manager Conover's New Policy.

The new policy which has been in operation at the local Imperial theater for some time now is meeting with much success. The prices have been raised and a high-class show put on in keeping with every tradition recorded by its manager, Mr. H. Conover. Music is by an orchestra, supplemented by a Hope-Jones unit orchestra.

Want National Board

Canadian Film Men Will Welcome Single Board of Censors—Present Provincial Boards Felt to Be a Hindrance—Much Time, Labor and Money May Be Saved in the Dominion by Federal Board.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONTARIO.—According to W. A. Bach, of the Canadian Universal Film Company, Limited, Toronto, Canada wants national censorship, and the sooner this arrangement is secured the better will the moving picture people of the Dominion find themselves situated.

Mr. Bach sizes up the situation as follows:

"The demand for a national board of censors in Canada is rapidly gaining strength, and there is little doubt that before many months have passed some sort of national petition will be presented to the Federal Government in the effort to induce a radical change. Among the film exchanges and exhibitors at large the feeling is practically unanimous that the present system is altogether inadequate and out of date, and that time, money and great labor could be saved by the establishment of a national censor body. It is also believed that such a move would draw the various branches of the business into a closer, better and more harmonious relationship with the government. Unquestionably, censorship is the big question before the film people in Canada today."

AMALGAMATE FOR WINTER.

An arrangement has been entered into whereby three moving picture theaters in Port Arthur, Ontario, will be "amalgamated" for the present winter season. The houses affected by the unusual move are the Princess, Gaiety and Colonial. The two former have been closed down and the interests of all three have been concentrated in the Colonial, the direct management of which is in the hands of A. J. Baird. The union will be effective only for the winter months, as all three places are to be in operation next spring when the city will have its usual business activity in connection with marine trade. There is only one other picture house in Port Arthur in addition to the three mentioned above, but it is not included in the arrangements.

HIGHER LICENSE FEES.

The City Council of St. Catharines, Ontario, has increased the local license fee for moving picture theaters from $100 to $150 per year. The same fee will be collected from the so-called legitimate theater in that city. This is in addition to the annual fee of $200 collected by the Ontario Provincial Government.

They Sat Through It.

When fire broke out in the machine booth of the Majestic theater, Montreal, one evening recently, not one person in the audience left a seat, even though the fire department was summoned to extinguish the blaze. The show was continued after a short delay.

Toronto Looking to Ventilation.

Owing to epidemics of measles and grip, the health authorities in Toronto are paying considerable attention to the ventilation of moving picture theaters throughout the city. The people have been advised not to patronize those theaters in which the atmosphere is not purified constantly, and the civic officials are taking steps, it is understood, to compel the managers of a number of houses to increase ventilation arrangements.

Films in Toronto.

Toronto had moving pictures in every one of its theaters, with the exception of the two burlesque houses, during one whole week recently. The two legitimate theaters offered film features, while each of the three vaudeville theaters had pictures on their bills.

Walkerville Theater Sold.

The first and only moving picture house in Walkerville, Ontario, the Temple theater, which was opened only last month, has passed into the hands of Mr. Clyde W. Curry, who operates the Favorite theater at Windsor. He will look after both places. The Temple, which seats about 360 people, was built by John Scott and John Ballantine, and the latter started as manager of the theater.

Appointed Theatrical Chaplain.

Rev. Canon Powell, rector of Holy Trinity Church, Toronto, has been selected for Toronto's first theatrical chaplain. There are 1,600 theater employes in Toronto, it is estimated, of whom half are directly connected with the moving picture industry. Canon Powell will minister to the spiritual needs of these people.

New Feature Pictures.

Considerable interest is being taken in Canada in the new Universal release, "The Nature Man," a five-reel educational picture. In several places the picture is being shown free to children under the auspices of a newspaper. In Toronto the film has received special commendation from censors and other officials.

Attractive Christmas cards were issued to all friends of the Universal in Canada by Claire Hague, general manager of the Canadian company. The pretty cards bore the autographs of Mr. Hague and various local managers.

A recently printed list shows that the Universal is supplying pictures to thirty-seven theaters in Montreal. Over fifty Toronto theaters are also exhibiting Universal photoplays.

The Famous Players Service of Toronto have made releases of two new brands in Toronto. "A Gentleman from Indiana," the first of the Pallas productions, was released to His Majesty's and the Madison theater during Christmas week, while Loew's also took the first "Topical News Weekly" during the same week.

The Ontario censors raised some question about "Mr. Grex of Monte Carlo" owing to the international complications depicted, but, after some slight changes in titles, the exceptional picture was allowed to pass.

Minors in the Business

Massachusetts State Board of Labor and Industries Recommends Extension of Anti-Juvenile Hazardous Employment Law to Cover Children in the Picture Business—Very Few Minors Now Employed.

By William Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—The State Board of Labor and Industries of Massachusetts in its annual report to the egislature, recently filed with the clerk of the House of Representatives, recommends the extension of the anti-juvenile hazardous employment law to moving picture theaters and the moving picture industry in Massachusetts. The bill submitted by the board prohibits the employment in moving picture houses of all minors less than sixteen years of age. It is doubtful if this bill becomes a law whether it will have any effect on the industry in Massachusetts because from all available information there are few, if any, children undersixteen years of age employed in the business in the Bay State at the present time, in any capacity.

AGAINST FEDERAL CENSORSHIP.

John Casey, Boston's official censor, went to Washington, D. C., last week and spoke before a Federal legislative committee in opposition to the Federal Censorship Board bill. Mr. Casey was acting under instructions from Mayor James M. Curley, of Boston, who is very much pleased with the existing methods of censorship in Boston and who is decidedly opposed to experimenting with any new form of censoring films that are to be shown in Boston. Films to be shown in Boston must first be passed by the National board of censors. According to the mayor this method has worked very well so far, and until it is found wanting he asks the Federal people to keep their hands off where Boston is concerned.

"BLUE BIRD" COMES TO BOSTON.

The Blue Bird features came into Boston this week and established headquarters in the Kriterion offices in Pleasant street. Frank Jacques, formerly with the Globe theater, Brockton, will handle the affairs of the new comers in this territory. Mr. Jacques was with the Universal people at one time.

DAVENPORT CO. GETS ANOTHER.

E. D. Davenport, of E. D. Davenport & Company, of New Bedford, who was in Boston last week, said that his company has just leased the Royal in New Bedford from the owner, Mr. O. Tessier. This makes three theaters in New Bedford, which are now operated by Mr. Davenport or his company, the Royal, the Casino and the Savoy.

SEVERAL NEW THEATERS.

A new theater with a seating capacity of 900 is expected to open in Holyoke, Mass., soon. The new house is to be owned by Alec Cameron. The Imperial, another new theater in Pawtucket, R. I., is practically finished and will be thrown open to the public in a short time. The Arlington theater, at Arlington, Mass., is nearly ready and plans have been drawn and the foundation dug for the new Belmont theater at Belmont, Mass. The New Central Square theater opened auspiciously in East Boston last week.

Thomas Murray, whose Empire theater at Holyoke, Mass., burned down several months ago, was in Boston last week and announced that he had secured additional land adjoining the site of the old theater upon which he intends to erect a new structure with a seating capacity of 1,800.

MANCHESTER THEATER OPENS.

Frank Vine, New England head of the World Film, took flying trip to Manchester, N. H., last week to be present at the opening of the Eagle theater, the new playhouse built by the Pariseau Brothers, which is said to be one of the finest picture houses in New Hampshire. The theater has a seating capacity of 900 and on the opening night Mr. Vine declares 500 persons were turned away. Mr. J. Charbonneau, the manager of the new house is booking World and Equitable features.

Geo. Lawrence Goes to Albany.

George Lawrence, until recently connected with the Pathe office in New York, assumed the management of the Albany, N. Y., office of the United this week, according to Mr. Fred B. Murphy, who expects great things from his new executive. Mr. Murphy will drop in on Mr. Lawrence on his trip around the circuit this week.

World Film Corporation Notes.

Manager Frank Vine's list of clients is increasing every day, he says. C. H. Cowan, Jr., of the Princess theater, Westerly, R. I., is booking World and Equitable features; N. N. Brooks is using Equitable in the Comique and Premier houses in Boston; the Palace theater at Cranston, R. I., is using World Film; the Strand, at Gardner, Me., World and Equitable; Joseph F. Shea has both features in Shea's at Valley Falls, R. I. H. D. Perry has introduced Equitable into Bellows Falls, Vt., and H. H. Durgin is booking World features at the Spa theater, Pittsfield, Mass.

Mr. Joseph Mack, who was formerly connected with the New England office of the Kline-Edison Company is now associated with Frank Vine in the Boston office of the World Film Company. Mr. Mack joined the World forces in December and is apparently well pleased with his new berth.

H. F. Campbell Has Big Territory.

One of the busiest of all the busy managers in this territory is Harry F. Campbell, the New England boss of the Fox corporation. Mr. Campbell also has the cares of the Canadian field upon his mind and between the two territories he is spending much of his time on trains. All he has to do is run all over New England and then chase around four or five provinces in Canada for a change now and then, looking after the multitude of Fox interests that are entrusted to his care. Mr. Campbell has a man's size job. He left this week for Canada intending to open a new office at St. Johns, N. B.

In view of his many duties Mr. Campbell will be unable to devote as much time to the legislative affairs of the Exhibitors' League as he did in former years, although he says he will try to keep in as close touch with moving picture affairs at the State House as possible. While Mr. Campbell is away the New England office of the Fox corporation will be under the direction of Mr. Charles Phillips, his able assistant.

Has a Right to Crow.

Samuel Bernfield, the big chap who handles the reins in the New England office of the Pathe exchange, is enthusiastic over the way the Gold Rooster films are going here. The Boston theater which has a seating capacity of 2,800, put on a double bill of Gold Roosters during the week of Jan. 10. Florence Reed in "At Bay" and Clifton Crawford in "The Galloper" were shown during the first half of the week and during the last half the attractions were Henry W. Savage's "Excuse Me" and the "Beloved Vagabond."

At the New Triangle Office.

The members of the New England Triangle staff moved into their new building at Nos. 48 and 50 Melrose street, South End, this week. Mr. W. H. Bradley, who directs the Triangle destinies in New England is very much pleased with the new quarters, which are located in that part of Boston which has come to be known as "Exchangeable." His work has piled up to such an extent that he has taken on a new solicitor, W. H. Dunbar, an old Kinetograph man, who is expected to take much of the road work off Mr. Bradley's hands.

Fred B. Murphy Visiting Branch Offices.

Fred B. Murphy, proprietor of the United Film Service, left this week on one of his regular bi-monthly tours of his six branch offices. Mr. Murphy is one of the busiest exchange men in the East and incidentally is one of the most popular. Things are apparently booming in the Murphy camp judging from the heap of correspondence that continually litters his desk and his office is a mecca for a host of visiting exhibitors every week.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

MANAGER BOGRETT PATRON OF MUSIC IN BANGOR.

Gives Two Nights at Park Theater as Benefit to Local Chorus.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

BANGOR, MAINE.—Manager Stephen Bogrett, of the Park theater, Bangor, Me., has a novel idea for making his theater popular with the musical element in the community. The Festival chorus association, the large local musical organization, needed money for its work, and to assist them, Manager Bogrett gave two benefit concerts on Wednesday and Thursday nights the first week in January. The chorus provided a 12-piece orchestra and soloists. Twelve reels of fine photoplays, including Mary Miles Minter, in "Barbara Frietchie," were shown. The price of admission was increased from 10 to 25 cents. The chorus was given 50 per cent. of the sale of all tickets disposed of in advance, the management retaining all money taken at the door. This plan, first tried at the Park last year, again proved to be successful this year

Resumes Control of Ellsworth Strand.

Mrs. Imogene Pettengill, who recently leased the Strand theater, Ellsworth, to a Massachusetts man, has resumed control of that theater, and is now operating it.

MAINE SHOW LICENSE ONLY $10.

A question recently arose in Bangor, as to whether the city government had the right to charge the photoplay houses more than $10 for their annual licenses. Previous to 1916, the charge has been $50 a year. As related in a recent number of the Moving Picture World, John Hone, of Presque Isle, had a bill passed in the Maine legislature making it illegal to charge more than $10 for any moving picture theater license in the state. The city solicitor of Bangor, when asked for an opinion, wrote the city clerk that in his opinion, Bangor cannot now charge

more than $10. In other words, the law must be obeyed. If any other Maine exhibitors are paying more than $10 it is their own fault.

United Film Busy.

Manager William White, of the Bangor branch of the United Film Company, is making good, having increased the business of the Bangor branch 60 per cent. since he took it over. He will supply Morse's Winter Garden, Bangor, the new house, with pictures. He finds that the houses in Maine are now finding the "double feature" program, consisting of two three-reel features and a single are very popular with patrons.

Pine Tree Items of Interest.

"The Birth of a Nation" is enjoying big business in the small towns in Maine.

Thirty-eight students from the Maine school for the Deaf were the guests of the management of the Empire theater, Portland, on a recent afternoon.

Triangle pictures made a hit with Lewiston patrons at the Empire theater recently. Mayor and Mrs. Brann were guests of honor on the opening night, and a seven-piece orchestra added much to the enjoyment of the program. There is no advance in price at the Empire for these pictures.

NEWARK'S IDLE HOUR OPENS.

By Jacob J. Kalter (501 Century Bldg.), Newark Correspondent of Moving Picture World.

NEWARK, N. J.—The Idle Hour, a motion picture theater at 507 South Orange avenue, Newark, was opened last week by M. Gelsime. The house will run Universal program.

ANOTHER JERSEY CITY HOUSE.

A new motion picture house will be built at the southeast corner of Sip avenue and Enos place, Jersey City, by Harry J. Max, after plans drawn by Nathan Welitoff of Newark. The building is a one-story brick affair, 47 by 120 feet in ground dimensions. The motion picture theater will seat 300, and the estimated cost of the entire building, which will also include four stores, is $20,000.

PROCTOR'S LYCEUM TO OPEN.

The roof garden theater attached to Proctor's Palace theater, Market street, Newark, will be opened to the public within one week, it was learned. The house will be under the management of Lewis H. Golding, who will have as his assistant R. J. O'Crowley, Jr. This is the same management as the Palace theater. The roof garden theater will be known as Lyceum-atop-the-Palace. Although it is not definitely known what sort of attractions will be offered, it is generally understood that feature films will be shown. The showhouse has a seating capacity of 1,400, and is thoroughly equipped.

PAPER'S NEWARK OFFICE.

The Newark correspondent of the Moving Picture World announces that he is now located at room 510 Century building, 142 Market street, Newark. Mr. Kalter will always welcome visits from out-of-town exhibitors and exchangemen as well as the local film men. If you have any items of general interest bring them along with you, but if you are inconveniently situated from Newark, your news will receive attention if sent by mail. Copies of the World will be on hand, and subscriptions received and renewed at our Newark office.

SAMUEL SINGER WITH ROYAL.

Samuel Singer assumed the active management of the Royal Feature Film Exchange at 228 Market street, on Friday, Jan. 14. Mr. Singer is a brother of Leo Singer, who will retain a passive interest in the exchange. The new manager is a former exhibitor, one of the first in New Jersey. He was also connected with the Knickerbocker and Proctor interests in New York. He has made a flying start, booking the New York World's war pictures, "Fighting in France," and "The Melting Pot," exclusively for this state.

Leo Singer, the former manager of the Royal, has become associated in an entirely new line. He is now a member of the General Reducing Company, Inc., of 86-92 Frankfort street, Newark. The new concern deals in pyroxlin products and chlorides of gold, silver and platinum. Mr. Singer, however, will not give up his film exchange.

RAMBONNET QUITS WURLITZER.

Mr. Edwin A. Rambonnet informed the Newark correspondent of the Moving Picture World Saturday that he had severed all connections with the Rudolph Wurlitzer Company. Mr. Rambonnet has been a successful moving picture exhibitor, and has been exceedingly successful with the theater orchestra interests in this territory. His future plans are not known, but he is considering several offers from producing companies to assume the local management of their offices here.

NEW LINDEN THEATER.

The Linden opera house, Wood avenue, Linden, N. J., has been turned into a moving picture place by J. Tannebaum. This place is now the sole moving picture house in Linden. Universal pictures are shown exclusively.

The Big New Theater

Philadelphia Visited by Rumor Which Promises a Magnificent New Theater on Corner of Forty-second and Chestnut Streets—She Says the New House Will Be Valued at Half a Million and Seat 3,000 Persons.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—Moving picture interests in this city are stirred by the rumor that there is to be a colossal moving picture theater erected upon the southeast corner of Fifty-second and Chestnut streets, which theater will be the grandest in this city and will be modeled on the lines of the Strand of New York. The ground upon which the structure is to be erected is the property of George H. Earle, Jr., and has dimensions of 120 by 175 feet. The street at that point is promenaded each night by thousands of people.

The firm of Hoffman & Company, well known architects, who drew the plans for the Stanley, Globe and other leading moving picture theaters, have been, so it is said, assigned to the task of designing the new structure, and it is rumored that Cramp & Company, contractors, will be awarded the contract for the erection of the building at a cost of $350,000. The ground cost in the neighborhood of $150,000.

Many different opinions are being expressed as to the veracity of the rumor, but it seems to be the general concensus of opinion that it is true to a certain extent. While there are already many moving picture theaters in that locality, a house of such enormous proportions, as it is claimed that the new theater will seat 3,000, may perhaps apeal to the West Philadelphians and predictions to the success of such an enterprise are mere prophecies.

BUY TWO THEATERS.

The Felt Brothers, proprietors of the Locust, West Philadelphia's leading moving picture theater, recently added to their place in the local field by taking over the Fifty-second street and Belmont theaters, which were formerly conducted by Samuel H. Wheeler. With the acquisition of these properties by the Felt Brothers comes a change in the management policy of both houses. Henceforth in the afternoon the price of admission will be five cents at the Fifty-second street theater and ten cents at the Belmont. In the evenings the prices will be fifteen cents at both establishments. It is planned to show nothing but first class pictures and Messrs. Felt and Felt, who have already made themselves known in Philadelphia moving picture circles, expect to meet with their usual success in this enterprise.

FIFTY-SIXTH STREET THEATER OPEN JAN. 17.

Walter Jacobs, former manager of the Imperial at Sixtieth and Spruce streets, has recently been engaged to manage the new Fifty-sixth street theater, which will open to the public on Monday, January 17th. This house, which is of the latest and most modern structure possible and is handsomely furnished and equipped throughout, is the property of Mr. Yonkers, who is most optimistic concerning his investment and declares that he feels sure that when the people realize the class of the productions offered and the first-class service offered them he will experience little difficulty in exhibiting to large audiences. A large proportion of the equipment has been purchased from the Swaab Film Service, 1327 Vine street.

TAUGHT HIM A LESSON.

What trouble and expense is often saved by several moments spent in deep, earnest, honest-to-goodness thought! Some days ago a certain gentlemen began to have the Family theater, 1326 Ridge avenue, renovated for the opening once more as a moving picture house. He spent a good deal on painting and cleaning and several other minor details and never thought about a small matter like obtaining a license. When he applied for the aforesaid license he was nonplussed to discover that he would be unable to obtain the desired document. When asked to explain why a license could not be given those in authority declared that the theater was a menace to public safety and that, while it was all right years ago, it did not meet with the modern opinion as to what constitutes a first-class moving picture theater.

WILL TRY AGAIN.

The Orthodox theater, 1618 Orthodox street, which has been closed for some time past, has once more opened its doors to the public. This time it is under the management of Mr. Chapman, thus making the second time that he has endeavored to make the theater a success. Well, he certainly has the best wishes of his brother exhibitors and it is universally hoped that he meet with success.

Philadelphia Business Notes.

G. D. Brown, well-known exhibitor of Eastville, Virginia, was a recent visitor to Philadelphia and spent considerable time in visiting local supply houses. Before returning to his home town he purchased a new 6A machine at the Swaab Film Service.

It has been announced that the Calehuff Supply Company, 1301 Race street, have obtained the local agency for the Edison Superkinetoscope machine, the highest priced machine on the market, retailing at $600. The machine is now on exhibition at the company's headquarters and local exhibitors are invited to inspect its wonderful qualities.

Mr. Schlichter has opened a new theater in Royersford, Pa., and reports having accomplished a remarkable volume of business to date. Mr. Schlichter is an experienced exhibitor and knows what the people want and when they want it. This accounts for his success.

Screen Club Meeting

Pittsburgh Film Men's Club Holds First Meeting in New Quarters—President Kester in Chair—Messrs. Lande, Aronson, Levison and Cross Report—J. C. Kormblum and C. B. Nelson Added to Press Committee.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA. — The Pittsburgh Screen Club held its first meeting in their new headquarters Sunday afternoon, January 9, and most enthusiastic crowd was in attendance. Reports were heard from the various committees on the coming Screen Club Ball to be held on the 14th of February, and the by-laws were up for first reading.

The meeting was called at :15 with President Kester presiding. A letter from Mr. Lande, who was sent to New York to secure screen stars for the affair, was read. Mr. Lande stated that he found it very difficult to see the various managers, as appointments had to be made with nearly all of them. However, Mr. Rowland of the Metro, assured Mr. Lande that his company would send several of its stars.

Mr. Aronson, of the finance committee, reported that $300 of the $500 subscribed had already been paid.

Mr. Levison, of the furniture committee, called attention to the elegant way in which the room was furnished with table, chairs, desk, etc.

Al W. Cross reported for the publicity committee. He reported that work was progressing rapidly and that his committee is on the job all the time. Leo Levison, who is also on the same committee, stated that he is about to leave for New York and while he cannot be of any assistance locally, he will be in the east and helping to secure stars and looking after other matters of interest to the club in New York.

Mr. Cross asked for additional members on the publicity committee to fill the vacancy caused by Mr. Levison's removal. The chair appointed J. C. Kormblum and C. B. Nelson.

At this meeting it was decided to make the initiation fee $10 after the first of March; that the annual dues for active and associate members be $6 per year and that the regular meetings be held the second Sunday of each month. The annual nomination of officers will be held in June and the election in July.

NEW CONNELLSVILLE HOUSE.

Charles Freeman, a well-known moving picture man of Pittsburgh, and Steve Canellos, proprietor of the Manhattan Cafe, Connellsville, Pa., have leased a storeroom on Main street, Connellsville and will remodel the same into a moving picture house, beginning work April 1st. The room is 32x165 feet and when completed is expected to seat about 700 people. Plans are now being prepared for the remodeling at a cost of about $12,000.

PITTSBURGH LEAGUE GROWS.

James Delves, secretary of the Pittsburgh local of the Motion Picture Exhibitors' League of America, reports that the organization is enjoying a healthy growth in membership and that it is in better shape than at any time in the organization. Every meeting sees new members added and three applications for membership will be acted upon at the next meeting Thursday, January 20.

NEW FILM EXCHANGE BUILDING.

C. C. McKalip & Company, by Edgar E. Wertheimer, have concluded leases to the various film companies in Pittsburgh, Pa., for the changing of the six-story fireproof building, at 938-40 Penn avenue into a film exchange; the lot being 40 x 110 feet in size. The property belongs to T. J. Keenan and leases have been made with the following tenants for a long term of years: Exhibitors Publishing Company, Feature Film and Calcium Light Company, Metro Picture Service, Inc.; Independent Film Exchange, Pathe Exchange, Inc., and the Liberty Film Renting Company.

Contracts will be awarded in a few days for extensive alterations to the building which will make it the finest film exchange building in the country. An addition of two more stories in the building is contemplated to take care of additional applications for space.

A. J. HANNA HONEYMOONING.

A. J. Hanna, proprietor of the Palace theater on the North Side of Pittsburgh, and treasurer of the Pittsburgh Screen Club, is given credit by his friends as having started the new year right. He signed the benedict list at the beginning of the year and is now on a honeymoon. His partner was the happy Miss Lulu Senora Mosby, grand-daughter of a Confederate general of the Civil war and daughter of Col. O. A. Mosby. Mr. and Mrs. Hanna will be at home after February first in their finely-furnished new home at 6363 Jackson street, East End, Pittsburgh.

NEW NORTH SIDE HOUSE.

George Logue, proprietor of the Seemore theater, Irwin avenue, North Side, Pittsburgh, states that a company has been formed by Aaron Chatkin, David Chatkin and himself, for the purpose of erecting a large picture house at the corner of Irwin avenue and Jarvella avenue. The lot on which the theater will be erected is 50x185 feet and according to the plans which have been prepared it will have a seating capacity of 1085. Work will be started about the first of February and it is expected that the house will be finished for opening in about six months. The estimated cost of the structure will be $40,000.

RUFFIANS DAMAGE THEATER.

Manager Swanson of the Imp theater of Irwin, Pittsburgh, Pa., lost his share of the holiday business when some person broke into the theater just before Christmas Day and smashed the motion picture machine and did other damage that forced the manager to close up the house during the holiday season.

NEW CASTLE'S PARK SOLD.

Jake Jenkinger has sold his Park theater in New Castle, Pa., to Charles Freeman, of Pittsburgh and Mike Marks, of the Star theater, New Castle. The house was closed last week for a period of six weeks during which time it will be considerably enlarged and remodeled at a cost of $8,000. A new pipe organ will be installed, a marquise erected over the sidewalk and the place will be generally improved in appearance. When it reopens the seating capacity will be 600.

BIG FILM AT THE IMPERIAL.

The Imperial theater, Beaver avenue and Juniata street, North Side, Pittsburgh, Pa., revolutionized its entertainment methods last week. The best motion picture plays have been substituted in the place of vaudeville.

Thomas A. Gilbert, manager of the popular house contracted for features from Fox, Paramount, Metro and V-L-S-E. The program for each day is certain to be composed of none, but the most select and notable up-to-date films, making every day a feature day. Admission to the Imperial under the new arrangement will be 10 cents for adults and five cents for children.

BLUE BIRD'S LOCAL OFFICES

Blue Bird Photoplays, Inc., the newest local feature concern, is already established at 414 Ferry street, with Charles F. Miller in charge. Mr. Miller was formerly manager of the Broadway Universal Features and serials for the Independent Film Exchange, which will hereafter be looked after by Mr. Davis, general manager of the exchange.

T. W. Westbrook Managing Gamble Theater.

T. V. Westbrook, is now running the Gamble theater in Huntingdon, Pa., the former manager Andy Gamble, having given it up the first of the year.

New Theaters.

J. C. Boyer, the owner of the Ideal Photoplay, Altoona, Pa., is putting that theater under an extensive remodeling process. A new front is being put in, the house is being re-decorated and new equipment is being added at an expense of $10,000. The Ideal has a seating capacity of 500.

Rowland & Clark's new Oakland theater, the Strand, will be ready for opening about the first of next month.

J. B. Orr, owner of the new Lyric in Altoona, Pa., was in Pittsburgh last week, ordering equipment for the house. He says he expects to open about February 1st. The Lyric has a seating capacity of about 600.

Pittsburgh Business Notes.

Mayer Silverman, of the Liberty Film Renting Company of Pittsburgh, expects to make a trip to New York the latter part of the week. Mrs. Silverman will accompany him.

Ben. S. Cohen, manager of the Eastern Central Division of the World Film, was in Pittsburgh last week with Manager Scherwin, of the local office. Mr. Cohen was well pleased with the progress being made by the Pittsburgh office and stated that his company has some exceptionally good productions coming.

Manager Pearce, of the H. & B. Film Rental, reports that his business is increasing at a rapid rate and that he is supplying quite a large list of customers with daily service.

Al W. Cross, of the Hudson Feature Film Company of Pittsburgh, has purchased an additional print of "Thou Shalt Not Kill."

MANAGER FARRELL ARRIVES.

Southwestern Manager of General Film Has Offices in Rhodes Building.

By A. M. Beetly, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—E. J. Farrell, former Boston manager of the General Film, has moved to Atlanta to assume the duties of southeastern manager of the company with Atlanta as headquarters.

The offices of the southeastern division headquarters have been installed in the Rhodes building, where J. L. Marentette has his office as manager of the Atlanta branch of the General Film. Mr. Farrell and his family have moved into a home on Lucile avenue.

The district comprises Washington, D. C., Charlotte, N. C., Atlanta, Memphis, Tenn., Tampa, Fla., New Orleans, La., Dallas, Tex., Houston, Tex., and Oklahoma City, Okla., with the adjacent territory and cities, with Atlanta as headquarters over which Mr. Farrell has charge. This will mean the enlargement of the office force of the General Film company here.

"The Convict King" Shown.

"The Convict King," a photoplay far out of the beaten track of pictures, a play that was written by Dudley Glass, an At-

lanta newspaper man, was shown at the Alamo theater, Monday.

Lillian Cook's Work Seen.

Many of her Atlanta friends were pleasantly surprised Monday to see Lillian Cook, a young Alabama actress, supporting Clara Kimball Young in that star's latest success, "Camille," which was shown at the Strand theater.

Miss Cook has been a frequent visitor to the city, and in many instances entertained here. On New Year's eve, 1914, she was crowned queen of the celebration in the Piedmont hotel cafe. She only recently left the speaking stage for the moving pictures.

She portrays the role of Cecile, the sister of Armand in "Camille."

Georgia Atkinson to Be Film Player.

Members of the family of Georgia Atkinson, daughter of the late Governor William Y. Atkinson, of Newnan, Monday confirmed the report that she will soon accept one of the offers that have been made her by prominent moving picture studios in the north and east.

For years she has been a devoted student of dramatics and of pantomime. She was studying abroad in Paris at the outbreak of the European war, but, forced to return to America, resumed her studies at home. She is singularly fitted for the screen. Her blonde beauty, symmetry of features and charm of personality equip her for this work.

She is one of Georgia's most popular young women, and has many friends in Atlanta who will take a keen interest in her progress.

Hank Cassidy Heads the Georgian.

Hank G. Cassidy, one of the best known men in Atlanta's theatrical world assumed charge of the Georgian theater Monday, after an absence from the city of several months. Until his appointment to the Atlanta amusement house he had been at the head of a chain of moving picture theaters in Jacksonville.

Mr. Cassidy was formerly manager of the Grand theater and also the Lyric. He was advertising manager of the Forsyth at one time, and has had varied experience with road theatrical enterprises. A few years ago he was prominently identified with the Jake Wells amusement interests in Chattanooga.

He has announced a new policy for the Georgian, a-feature-a-day.

New Atlanta Film Ordinance.

The city clerk is busy sending out copies of the new film ordinance which was one of the last laws adopted by the council of 1915.

The ordinance as passed provides for the manufacture, storage and handling of films and makes some drastic changes in the former regulations. Many of the film concerns, it is said, have made arrangements to secure new Atlanta headquarters so that the law can be complied with.

C. R. R. Flag at Lyric.

A new kind of official international passport, recognized as uniformly as the Red Cross emblem, is one of the interesting exhibits in the lobby of the Lyric theater in connection with "Fighting for France," the war picture being shown all week. This passport attracted the attention of hundreds in the lobby of the Grand Sunday. It is a large piece of canvas, with the big figures 1302 and the letters C. R. R. stamped upon it. In the rivers and harbors of Belgium this piece of canvas is recognized by all nations and given right of way as being the emblem of the commission of Belgium Relief. Giant warships make way for the tiny barges flying this flag.

Ohio Sunday Laws

Court of Common Pleas Dissolves Wind-a-meer Injunction Against Closing by Police—Cleveland Faces Tight Sunday—Exhibitors' League Will Combat Old-Time Blue Laws—Need for Sunday Shows.

By Hubert Parsons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, OHIO.—This city is facing the possibility of being without motion picture shows on Sundays. Judge P. L. A. Lieghley of the court of common pleas has ruled that Sabbath motion picture exhibitions are illegal and Cleveland theater owners are anxiously waiting to see what attitude the Cleveland police will assume in the matter. Heretofore there has been no disposition on the part of the Cleveland authorities to interfere with Sunday motion pictures.

Wind-a-meer Injunction Against Closing.

Judge Lieghley's ruling was made in the injunction suit of the Standard Building Company, operating the new Wind-a-meer theater, Euclid and Holyoke avenues, East Cleveland. That company recently obtained a temporary restraining order from Judge Manuel Levine, preventing the police of East Cleveland from closing the theater on Sundays in accordance with an East Cleveland ordinance. Arnold Goodman, manager of the Wind-a-meer recently submitted to arrest an effort to test the ordinance and referendum petitions to revoke the ordinance were circulated.

For several Sundays the Wind-a-meer was operated and the public admitted without an admission fee. The crowds which responded to the invitation of the management, indicated a strong demand for Sunday shows.

Judge Lieghley's action dissolves the temporary injunction in the East Cleveland case and calls the attention of the Cleveland authorities to the fact that they have the legal authority to close all picture houses. This would affect more than 150 theaters and if enforced, it is declared many of the theaters would be compelled to suspend altogether.

Exhibitors Will Combat Closing.

Any attempt to enforce the law pointed out by Judge Lieghley will be met with strong opposition on the part of the Cleveland exhibitors, however, on the ground that Sunday picture shows have become a public necessity. Film men are expected to join with members of the Northeastern Ohio Motion Picture Exhibitors' League to combat the effect of the decision, and the exhibitors are unanimous in expressing the intention of continuing Sunday shows as usual until forcibly stopped.

People Want Sunday Shows.

"I believe the sentiment of the people of Cleveland is overwhelmingly in favor of Sunday picture shows," W. H. Horsey secretary of the League and proprietor of the Carlyon theater declared. "I expect to run my theater as usual and I believe every other member of the League feels the same way."

Frank Kenney, proprietor of the Clark theater and a vice president of the Motion Picture Exhibitors' League of America, expressed similar sentiments and declared his house would be open as usual.

"Public sentiment demands that the film theaters run on Sunday," Samuel E. Morris of the World Film declared. "The same question has come up in other cities. When a few people in Warren, Ohio, demanded that the theaters be closed, the matter was soon dropped when some seventy-five warrants were issued against choir singers for singing on Sunday and the proprietors of drug stores who kept open.

Blue Laws Not Meant for Modern Times.

"The 'blue laws' were not meant for modern times, but if they are to be strictly enforced there are enough Sunday institutions and businesses that we could close to make it uncomfortable for the anti-Sunday picture people."

E. N. Downs, manager of the Knickerbocker theater, Euclid avenue, and E. 82d street, believes 95 per cent of the picture theaters in Cleveland would be forced to suspend entirely if compelled to close their doors on Sundays.

"The fact that the public wants Sunday pictures is best illustrated by the fact that Sunday receipts are far larger than on other days," Mr. Downs said. "Why we have to make the show continuous on Sundays to handle the crowds.

Sunday Profits Needed.

"I would venture to say that not more than five per cent. of the motion picture houses could continue to run without Sunday profits. Expenses are so heavy for the music and film service that the Sunday receipts are depended on to pull us out of the hole."

J. R. Johnson, of the Pathe film exchange, points out that with picture theaters closed on Sundays thousands of people would be forced to hunt recreation in other ways not so wholesome.

"A Sunday motion picture show, properly conducted, is beneficial to the whole public," Johnson declared. "What will become of the thousands of people who have no place else to go on Sunday?"

Ministers Oppose Opening.

A group of clergymen are the only persons who have thus far expressed the hope that Judge Lieghley's decision will put an end to all Sunday amusements. Rev. A. L. Moore, pastor of the East Cleveland Baptist Church, has announced his intention of appearing before the East Cleveland council at its next meeting in an effort to prevent any attempt to rescind the ordinance prohibiting Sunday shows. Eight thousand persons petitioned the council to revoke the measure.

Judge Lieghley's opinion was based on the Ohio law making it a misdemeanor to engage in common labor on Sunday.

"Inasmuch as the Supreme court has held that the keeping open of the corner grocery store and the corner bakery is illegal on Sunday, then it follows that opening a theater on Sunday is a violation of the law also," Judge Lieghley said.

Of the East Cleveland ordinance which it was sought to enjoin, the court said:

"The petitioners plead that the ordinance compelling the closing on Sundays was not legally passed. The ordinance is not concerned in this case, as there is a law on the statute books which expressly forbids the acts the ordinance was intended to prohibit."

World Film Projection Room.

A model picture theater for the use of exhibitors and visitors is a feature of the new quarters of the Cleveland World Film branch just opened in the Belmont building, Prospect avenue. The new offices occupy the entire third floor of the building and are declared to comprise the largest film office west of New York City.

"PEACE" FILM IN LYNCHBURG.

Manager Barrett of the Belvedere Books Big Preparedness Feature.

By J. T. Baker, Lynchburg Correspondent of the Moving Picture World.

LYNCHBURG, VA.—After several of the larger theaters had declined to take "The Battle Cry of Peace," Manager Guy Barrett of the Belvedere, one of the smaller houses catering to the elite, seized the opportunity to land this big feature and will exhibit it here during the week of January 24. The Belvedere is now showing the Metro and Paramount programs and is one of the few exclusive picture theaters that are making money.

Forbids Giving Prizes

In Louisville, the Commonwealth's Attorney Has Given Notice to Local Theater Managers That the Giving of Prizes Is in Violation of the Lottery Laws and Must Cease—May Make Law Against Trading Stamps.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY.—Joseph M. Huffaker, Commonwealth's Attorney of the Circuit Court at Louisville, has notified the proprietors of all local moving picture theaters that giving away of prizes at the houses under their control must cease.

It has been the practice of many of the moving picture theaters, especially those in outlying districts, to give away tickets with each admission, entitling the holder to one chance on the prize distributed. The attorney states that this practice is a violation of the lottery laws and must cease at once. Prizes such as turkeys, candy, household articles and on occasions money, have been given away in these drawings. A number of the houses have special nights upon which trading stamps, merchandise, etc., are given away to every patron, or the women patrons of the theaters. Of course the regulation could not interfere with any general distribution of such merchandise, as there would be no chance involved.

Giving trading stamps may be abolished shortly, as several mercantile organizations of the state are framing a legislative bill to be introduced at the present session of the legislature in an attempt to place a ban on stamps.

WANT CHILDREN'S FILMS.

Organize a Broadside Request to Producers for More Pictures for Young Folks.

Nation-wide efforts to induce film manufacturers to make moving pictures especially for children were inaugurated at a meeting of the Louisville Board of Censorship of Motion Pictures for Children, at a meeting of the organization held at the Library building on Monday, January 10. According to Mrs. Fred Levy, president of the organization, and one of the leaders of the country in the movement for special performances for children, the local board has had a great deal of trouble in finding one film each week which is especially suitable for children, and no studio turns them out for that purpose alone.

Mrs. Levy started the movement in Louisville whereby children's shows were inaugurated at the Mary Anderson theater, one of the Keith houses. Mrs. Levy reports that she has received sixty-five letters, from various cities throughout the country, stating that they were desirious of following Louisville's lead in censoring pictures and sponsoring pictures for children. In view of the nation-wide interest in the Louisville method it has been suggested that the board write to each organization which has sent in such inquiries, and direct them to write to the various film manufacturers and request that children's films be made. This suggestion was later placed in the form of a motion, and was adopted. Each organization will be asked to time its request so that the letters will reach the film manufacturers on February 15, in order that all of the manufacturers may consider the requests at one and the same time.

"We censor pictures only for one show a week in Louisville, but we have to scour the country to secure enough films for that," Mrs. Levy said. "This movement has proven successful in Louisville and other cities are now following our lead. By concerted action we may be able to cause the film manufacturers to realize the importance of the movement and thereby manufacture a sufficient number of films solely for children." The request for information came from the heads of organizations who had read in the newspapers and magazines of the Louisville system. A writer from Columbus, Ga., said she had read a list of such films approved by the Louisville board and wished to know the names of others. In this connection it is interesting to state that the Moving Picture World, last spring ran a list of all films which were shown at the Mary Anderson during the 1914-15 scholastic season. Beginning at once the Louisville board will have two members to act as hostesses at the children's shows.

FILM COMPANY CHANGES NAME.

Children's Feature Film Becomes Aladdin Film Corporation.

Amended articles of incorporation have been filed by the Children's Feature Film Company, changing the name of the company to the Aladdin Film Corporation. The articles are signed by N. M. Sweet, T. J. Morrow, Jr., Kendrick Lewis and R. W. Conant. The latter is manager of the company which expects shortly to begin active operations in Louisville.

The Aladdin interests are now negotiating for a twenty-acre tract of land near Louisville upon which they propose to erect a studio. Mr. Conant recently returned from the East and has a quantity of good material with which to start producing photoplays.

NEW S. & P. FILM MANAGER.

A change has been effected in the S. & P. Film Supply Company, whereby W. E. Caroll, who for a number of years was connected with a local wholesale house, has purchased an interest in the company, and becomes the active manager. Charles Pressy, president of the company, will retain his interest, however. The company is arranging to carry a larger stock of exhibitors' supplies, and is also arranging to buy a lot of new film material.

SUNDAY EXHIBITORS FINED.

Moving picture exhibitors of Lexington, Ky., will probably take the Sunday closing regulations of the city before the Court of Appeals during the next few days. Fines of $10 each were assessed against four moving picture exhibitors on January 10, in connection with the verdicts returned by the grand jury after trying the indictments returned last summer, charging the exhibitors with violating the old blue law forbidding the operation of amusements and also working on Sunday. The exhibitors each pleaded guilty to the original charge. Judge Charles Kerr, following the assessment of the fines, stated that each exhibitor was liable to indictment for each offense if the matter is brought to the attention of the grand jury.

Monte Craig Looking for Theater.

Monte Craig, manager of The New theater, of Staunton, Va., was recently in Louisville looking over the moving picture field with the intention of establishing a house or purchasing an established house either in Louisville or vicinity. Mr. Craig stated that he had had a number of years' experience in the business, and had spent a good deal of time in the South.

Fred Hurst Leases the Ruby.

Fred Hurst, of Louisville, has rented the Ruby theater, a colored show house on Walnut street, and has taken over the active management.

Star at Paducah Not Sold.

Newspapers of Paducah, Ky., have retracted a statement to the effect that the Star theater was included in a block of property sold by the Friedman-Keiler Company to George H. Goodman. The Star property has not been sold, but remains in the ownership of Judge James, Campbell, of Paducah.

Expects to Show "Nation" Film.

Pressley L. Hamilton, treasurer of Macauley's theater, which is booked to show the film "The Birth of a Nation," stated that the objections which had been raised to the showing in Louisville would undoubtedly be overruled and that he was confident that the film would be shown for two weeks starting February 14. Mr. Hamilton stated that there were too many people in Louisville who were anxious to see the film, and that the city authorities were too broad-minded to rule against the showing of such a production. In fact Mr. Hamilton is of the opinion that the objections raised will prove excellent publicity for the show.

Prints Its Weekly Program.

The Cherokee theater, of Louisville, is getting out a weekly program of films to be shown at the popular outskirt theater. This program is delivered throughout the residential district surrounding the theater. The plan has exceptional advantages in that it gives the people a line on the shows to be seen, and prevents the disappointment in seeing unexpectedly second run pictures which have previously been seen at the down town theaters.

Stuart W. Cayce Teaches Y. M. C. A. Classes.

Stuart W. Cayce is in charge of the classes in photoplay writing at the Louisville Y. M. C. A. this year. Mr. Cayce was active in handling them last season.

Ben Ali Theater at Lexington Burns

Damage of About $80,000 Caused by Fire That Started Above the Stage—Partly Covered by Insurance and Will Be Remodeled.

LEXINGTON, KY.—Fire, believed to have started from defective wiring, practically destroyed the Ben Ali theater of Lexington, Ky., early on the morning of January 11. The damage is estimated at $80,000. The fire, which broke out in the flies above the stage, was discovered by Hamilton Brown, advertising manager of the theater, who maintained apartments on the third floor, and who had a narrow escape. The fire department after a hard struggle succeeded in confining the fire to the walls of the building. The interior of the main auditorium while remaining intact, was badly damaged by smoke, water and heat.

The Ben Ali theater was built by a Lexington stock company, headed by the late James B. Haggin, at a cost of about $2,000,000.

For the past few months the house has been running nothing but pictures. At present it is owned by the Berryman Realty Company, and Charles Scott, formerly of Louisville, is manager.

A velvet curtain, valued at $10,000, was destroyed along with the other stage properties. C. H. Berryman, head of the company, stated that the company carried $70,000 on the building, and that it would be remodeled and opened again in about two months. The Phoenix Hotel, the City Hall and several other buildings were in imminent danger for a time. The theater is without a doubt the handsomest structure of its kind in the state outside of Louisville.

CINCINNATI NOTES.

Some Local Hits.

The extraordinary and growing popularity of good features was never better illustrated in Cincinnati than on a recent typical Sunday, when Manager I. Libson, with three of the biggest houses in Cincinnati devoted to moving pictures, within two blocks of each other, was turning people away all day. At the Family, until recently a five-cent house, the Triangle-Keystone program was drawing big crowds; at the Strand Mary Pickford, in "The Foundling," A Famous Players release on the Paramount program, kept the house filled and the lobby crowded with a waiting list, while at the Walnut "Green-Eyed Monster," a Fox release, was equally successful. Other features showing downtown have been doing well also, and there is no apparent let-up in the eagerness of the public to see and pay for first-class productions of this nature.

Gets First Riot Films.

Manager C. W. Deibel, of the Dome theater, at Youngstown, Ohio, was the first exhibitor in that city to show pictures of the recent destructive strike riots in East Youngstown, the adjoining industrial village. The interest in these pictures was naturally great in Youngstown, and as Manager Deibel was fortunate enough to get them almost while the ruins were still smoking, he drew houses with them.

Despite an attack of pneumonia and various other handicaps. Director Rex Weber, of the Moon Film Company, and the Five-A Studios, has completed the production of another of his one-reel pictures, under the title of "Safety First." The theme of the picture is the work of the reckless joy-rider, and some first-class work was handled on the downtown streets, although some of the scenes were barely finished ahead of police interference.

Wants Cincinnati's Zoo

Animal Exhibition Has Been Losing Money and May Be Dispersed—Highland Film Company Has Offered to Take Over Property—May Make Big Amusement Center as Well as Picture Studio Plant.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, OHIO.—A plan which makes a decided appeal to the entire city of Cincinnati has been proposed by the Highland Film Corporation, of this city, bringing that company into the warm glow of the limelight in striking fashion. For some months the ultimate fate of the Cincinnati Zoo, the pride of the city, has been hanging in the balance, inasmuch as the company operating it declared that it is losing money and must be disposed of in some manner.

A commission of leading citizens, headed by August Herrmann, of baseball fame, was formed to consider ways and means of saving the famous institution to the city, but so far no satisfactory plan for that purpose has been evolved. Then the Highland Film Corporation came to the front last week with an offer to take over the property at a fair valuation, with ten acres of land adjoining it, and to use the whole for moving picture purposes. The proposition made a deep impression at once, on account of its obvious feasibility, and of the chance it offers to keep the Zoo intact and open to the public.

President James T. Ford, of the Highland, stated that if suitable arrangements for the purchase of the Zoo by his company could be made he would close the deal at once, releasing the options which he now holds on a site at Ft. Thomas. From the standpoint of the Highland company the plan offers many attractions, as the location of the Zoo is very favorable, from every standpoint, while the ten-acre tract adjoining gives ample room for the necessary buildings to complete the plant. Moreover, the plan is to add to the attractions of the Zoo itself such amusement devices as skating rinks, a swimming pool, a large moving-picture theater and other entertainment features which would make the place as a whole a big drawing-card and a probable revenue-producer.

Adequate financial assistance from the city and leading business men is also promised, on account of the determination in all quarters to prevent the sale of the property and the shipment to other points of the splendid collection of animals there; and it is therefore a present probability that the Highland Film Corporation will presently be possessed of a plant and a zoological collection second to none in the country.

Theaters and Grip Epidemics.

The epidemic of grip and kindred diseases which has been raging in the Middle West, not to mention the rest of the country, during the past month or so, has called for every possible effort on the part of the health authorities; and in Cincinnati and Hamilton special efforts have been devoted to the cause of good ventilation, the lack of which in public places is declared to be largely responsible for the spread of the disease.

At Hamilton a general communication was issued last week by the health department to exhibitors, embodying a series of rules for the prevention of disease. Thorough airing of every house at the conclusion of each performance is required, with due warning in advance to patrons; the prevention of expectoration and the arrest of people guilty of this sort of thing, and other means of preventing contamination, are set forth in the letter.

The Cincinnati Board of Health, on the request of the City Club and other civic organizations, is contemplating similar measures, as the spread of grip, pneumonia and even tuberculosis, has been alarming lately.

Lack of State License Hinders Film Company

Interstate Amusement Company Could Not Sue Exhibitors in Chattanooga for Lack of State License—Important Decision.

By G. D. Crain, Chattanooga Correspondent of Moving Picture World.

CHATTANOOGA, TENN.—An interesting decision was handed down at Washington on January 10 which has a strong bearing on future theatrical contracts in the state of Tennessee as well as elsewhere. The Supreme Court of the United States in the case of the Interstate Amusement Company, a theatrical booking agency, of Chicago, against Catron and Albert, managers of a Chattanooga theater, held that foreign firms doing business within a state are subject to the state's laws requiring them to be licensed.

The Tennessee courts reached the same decision when the issue was tried, but the case was taken to the higher courts. The lower courts held that Catron and Albert could not be sued because the booking agency was not licensed to do business in Tennessee, and this decision was upheld by the highest court.

The Chicago concern contended that it was doing business only in an interstate way, and was not subject to the state law.

According to the purport of this decision, lawyers say, all film companies would be forced to hold state licenses in order to be able to go into court and enforce any contracts which might have been entered into with exhibitors. The matter has been of a great deal of interest to theatrical people generally since it was originally taken up in the lower courts.

NEW NASHVILLE HOUSE READY.

W. H. Wassman, of Nashville, Tenn., is preparing shortly to open the new Knickerbocker theater, which will be arranged with entrances on Capitol boulevard and also on Sixth avenue. The new house will be complete in every detail, fireproof, and commodious. The best film service obtainable will be used in this theater, which will class with the best in the South. Mr. Wassman will give the theater his personal attention, but will not neglect the Crystal theater, which is handling capacity business. Mr. Wassman has been in Nashville for ten years and has been very successful in the moving picture business. He attributes his success to the policy of giving the best obtainable pictures for the price of the admission, regardless of cost or competition.

Tennessee Chosen Items.

Seven exhibitions are being given daily by the Gay theater, of Knoxville, Tenn., which is running the Triangle program. A special orchestra is supplying music for all of the films shown. The Fox program is also run at this house in connection with the Triangle films.

The Bijou, of Knoxville, has completed a week's run of the great film production "The Battle Cry of Peace." Prices for this show were 15, 25 and 50 cents for night and 25 cents for matinees. One performance was given each afternoon and night.

The Lyric, of Chattanooga, booked Clara Kimball Young, in "Camille," for a three-day run, starting January 20. Miss Young has proven a very popular actress with the theater goers of Chattanooga, and can always be depended upon to draw good crowds.

In spite of heavy rains an unusually large crowd visited the Queen theater, of Knoxville, Tenn., to see a return engagement of the famous photoplay "Hypocrites," which drew capacity crowds at its first introduction to the city.

C. E. Shurtleff Heads Local V-L-S-E.

R. S. Shrader, for some months head of the Cincinnati office of the V-L-S-E combination, establishing that exchange in this city, has again moved on, being sent to Cleveland office of the company. He has been succeeded in Cincinnati by C. E. Shurtleff, formerly manager of the Detroit office of the company, P. B. Elliott continuing as assistant manager at the Cincinnati office. Mr. Shrader has established the "Big Four" goods firmly in popular favor in Cincinnati, and his friends among the exhibitors regret keenly his leaving.

Pathe Man Sees Good Business.

Returning last week from a trip over the entire territory served out of the Cincinnati office of the Pathe company, Manager C. E. Holah reports that prospects could not well be better, both for the Pathe program and for business in general. He visited Louisville, Lexington, Charleston, Huntington, Columbus and Dayton, besides several smaller places, and in all of them exhibitors stated that business for 1916 had opened up splendidly. D. F. Faralla, who has been for the past eight months cashier of the Cincinnati Pathe office, has been placed in the office force of the Pathe company in New York

The Atlas Theater Company recently organized at Toledo, Ohio, by George Fleischman and others, with a capital stock of $10,000, will construct a moving picture house in that city at once.

Avenue Theater Leased

Detroit Legitimate House Taken by Pliny P. Craft, Fred M. Randall and Kenneth H. Kolpein—Renamed the Triangle—Opened Sunday Morning, January 9, as an Exclusively Moving Picture House—Managed by James Rutherford.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—The Avenue theater, Woodward and Jefferson avenues, one of the oldest amusement places in the city and for the past three years playing stock, has been leased to the Triangle Theater Corporation by Frank Drew, capitalized at $1,000 the principal stockholders being Pliny P. Craft, Fred M. Randall and Kenneth H. Kolpein. The theater closed with stock at eleven o'clock Saturday night, Jan. 8, and 12 hours later reopened as an exclusive motion picture house playing Triangle films, downtown first run.

The house manager appointed is James Rutherford, for the past seven months he was assistant manager and press agent of the Miles-Detroit theater. The name of the theater has been changed to the Triangle. Prices are 10 to 25 cents for matinees and 10 to 50 cents at night.

SOME J. H. KUNSKY CHANGES.

From the office of John H. Kunsky, Inc., 2206-2212 Dime Bank building, emanated last week a number of important items of news, as follows:

Harry I. Irons Goes South.

Harry I. Irons has recently resigned as manager of the Liberty theater, on account of his health, and will go South. Mr. Irons has been associated with Mr. Kunsky on and off for a number of years and was a valuable manager. He has managed theaters in other cities and has nearly all his life been connected with the theatrical business. Mr. Irons will go South before Jan. 15, where he expects to take the management of some theater, although at this particular time he has nothing definite in view. Mr. Irons regrets leaving Detroit, but his health demands it.

L. H. Gardner to Manage Royal.

L. H. Gardner has been appointed manager of John H. Kunsky's Royal theater on Monroe avenue. Mr. Gardner for the past seven months has been managing the Strand theater in Saginaw. Previous to that time he was manager of the Rosedale in Detroit.

The New Theater.

Work will start before February 1 on the new Kunsky theater at Witherell and Broadway, facing Grand Circus Park, which will be one of the largest and most beautiful photoplay houses in the country. C. Howard Crane is the supervising architect, and with him in the designing of this playhouse will be Arthur Lamb, who designed the Strand theater in New York. Further details regarding this enterprise will be announced later.

Advertisement on Screen.

The "Weekly Film News," the house organ of the John H. Kunsky enterprises, contained two splendid articles in the January 2 issue. One was on censorship and the other on "advertising films." Howard O. Pierce, who edits this publication, gave the 50,000 readers of the "Weekly Film News" some tangible reasons why too much censorship of motion pictures was a bad thing for the industry. As to advertising films, he said, in part: "Advertising is all right in its place. But as to advertising matter projected upon the motion picture screen, that is another matter. We maintain that the patrons of any theater come to be entertained—that's why they pay money—and they expect the kind of entertainment they pay for—not to be regaled with an ill assortment of advertising matter for which they care nothing. We have been offered considerable sums of money to exploit commercial films in the Kunsky theaters, but have refused under all conditions."

The William Penn Closes.

The William Penn theater on Woodward avenue, Detroit, is closed again. Lack of patronage is the reason. It is a beautiful theater, but competition is too keen in that particular section of the city.

New Companies in Detroit.

The latest incorporations in Michigan are as follows:

Peerless Film Company, Detroit, $2,000; Otto A. Seestedt, Ralph E. Peckham and Charles J. Welsh. This firm will carry on the exchange formerly operated under the name of the Detroit Kriterion Film Company. Mr. Peckham will continue as general manager.

The Northeastern Detroit Amusement Company, capital stock, $70,000; stockholders, John M. Fuchs, George H. Fleischhut and Joseph Miller. A motion picture theater is planned.

Official War Films company, Detroit; capital stock, $20,000. Principal stockholders, Andrew H. Green, Jr., August Frobel and Arthur H. Blankmeyer. The latter is president of the Grand Circuit Theater Company.

Picture House Pickpockets.

An unusual number of complaints have been made to the Detroit police department during the last sixty days by people who claimed they were robbed in motion picture theaters. Just last week two detectives caught several men working the crowds at the Monroe avenue picture houses, their stunt being to move from one empty seat to another. Police Commissioner Gillespie says that many of these theater robberies could be avoided if the managers and ushers would keep a closer surveillance on the audience.

Chosen Detroit Items.

Adam J. Orth, who operates the Parkview theater, Parkview and Kercheval avenues, Detroit, is interested in the new theater which is in contemplation of being erected at the opposite corner. It is to be a large house, seating over 1,000.

The Vendome theater on Grand River avenue, owned by William F. Klatt, is to be enlarged.

The Gladwin Park theater is increasing its weekly receipts materially by giving matinees as often as three times during the week days. This applies particularly to the days when big features have been secured.

C. G. Kingsley, formerly in the Cincinnati office, has been appointed assistant manager of the Detroit office of the Fox Film Corporation.

The Parkview theater at Parkview and Kercheval avenues, is for lease. Since built it was operated by C. M. Orth, who is now promoting a new theater which will be erected on the opposite corner, to seat about 1,000.

At the annual meeting of the Gilligham & Smith enterprises, which operates a chain of theaters in Grand Rapids, the following officers were elected: A. J. Gilligham, president and managing director; vice-president, H. C. Cornelius; secretary, W. J. Clark; Charles H. Seaman, treasurer and general manager; Tom Parker Junkin, assistant manager and press representative. Mr. Gilligham resides in Detroit where he owns the Empire theater.

Detroit's Mayor Says Local Censorship May Come

Asks Board of Estimates to Appropriate Fund So That Recreation Commission Can Employ Officials to Censor Films.

DETROIT, MICH.—The following is an excerpt from the annual address of Mayor Oscar B. Marx, of Detroit, delivered to the common council on Tuesday, Jan. 11, and is of particular importance to motion picture exhibitors of Detroit.

"Detroit is not narrow or pruddish in its judgment of the theater, yet wishes to have its performances up to the highest standard of decency. To this end I request that your honorable body allow the Recreation Commission sufficient funds to engage such employes as may be necessary to obtain capable and intelligent censorship of all theatrical performances in this city of Detroit."

That there will be local censorship there is not the least doubt unless the exhibitors bring action to bear. The Board of Estimates is said to be in favor of granting the necessary appropriation, which means that inside of one year there will be censorship carried on under the supervision of the Recreation Commission.

New License Fee Ordinance.

Eddie Barnett, the trouble-making alderman, is preparing an ordinance which he will introduce into the Detroit common council, compelling all theaters over 600 seating capacity to pay a yearly license fee of $100. Some time ago an ordinance was passed reducing the license fee to $25 in order to permit the smaller theaters to install fire alarm boxes. Managers who paid $50 before the ordinance was passed are now asking for a refund.

New House in Pontiac.

Plans have been drawn for a $50,000 theater building to be erected in Pontiac, Mich., by August Kliest and his son, Julius Klist, now owners of the two playhouses in that city.

More Business at Higher Prices.

That it is just as easy to get more money for good features is proven at the Washington theater, Detroit. A year ago the parquet prices were 10 and 15 cents. M. Harlan Starr, manager, prevailed upon the owner, John H. Kunsky, to advance the price to 25 cents for parquet seats at evening and holiday matinee performances. A few people "kicked" at the start, but today the Washington is doing more business at its advanced prices than it did formerly when the prices were less. "It just requires backbone to advance your prices," said Mr. Starr. "But when the public realizes the big show you are giving them for the money, in comparison to what the same money can buy in other amusement lines, there will be no trouble."

Big Benefit Week at Detroit.

One hundred Detroit motion picture theaters gave benefit performances for half of the week of December 12 to aid the building fund of one of the crippled children's hospitals.

Buys Theater in Flint.

E. J. Stanton and wife have purchased the Lyric theater, Flint, Mich. It is located at Saginaw and Water streets. The Stantons now own the Royal theater. Extensive improvements will be made in the spring to the Lyric.

Current Illinois Notes.

Thomas B. Henderson, 58 years old, owner of the Apollo theater at Princeton, Ill., is dead.

Manager Jules Ruben of the Strand theater at Aurora, Ill., is using in connection with each show a marvelous electrical effect, "The Tempest," upon which he has been working for some time. The Strand has a new policy, changing three times a week, on Sunday, Tuesday and Thursday.

"How Mollie Made Good," Burns Mantle's story of stage stars at home, had its first down-state showing at the Hippodrome in Peoria, where it ran four days.

Manager Lamb of the Palm theater at Rockford, Ill., used "The Kingdom of Noseyland," with Elsie Albert, for a special show for children.

Manager Hill of the South Side theater at Aledo has a new policy of showing but three days a week, but giving high-class features. The first of these was George Kleine's "The Spendthrift."

"Request after request," said the Orpheum at Rockford in returning "At Bay."

Michigan Short Items.

"The Lion and the Mouse" was shown at the Rex theater in Three Rivers, Mich., under the auspices of the King's Daughters.

Manager McDonald of the Orpheum theater at Flint, Mich., has booked the Fox film service, to run in conjunction with Paramount and World Film features.

The Powers theater at Grand Rapids, Mich., will have "The Birth of a Nation" for a return booking as soon as the Detroit engagement is ended. The Ramsdell theater at Manistee, Mich., announces it will have the picture soon.

Manager L. C. Barnes of the Elite theater at Kalamazoo contemplates establishing a rest and reading room, where patrons may wait until the next performance.

Michigan Changes.

The Pastime theater at Oxford, Mich., has gone out of business, leaving the field to Manager Rann of the Oxford theater.

Newman Fitzgerald and J. E. Adams have opened a moving picture theater at Black Lake, Mich.

L. D. Mickam has opened a new moving picture theater at Mesick, Mich., which he will operate three days a week.

George Finch has opened a moving picture theater at Columbiaville, Mich.

Quincy Censor Resigns

Civic Conscience Leads George Luther, Quincy, Illinois, Censor to Quit Board—Finds That It Is Not the Function of a Community to Prohibit Exhibition of Moving Pictures That the People Want to See.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

QUINCY, ILL.—"I have come to the conclusion that it is not practicable and not the function of a local community to prohibit the exhibition of pictures which the people want to see."

This significant statement is from a letter by George Luther in presenting to the mayor of Quincy, Ill., his resignation from the local board of censors. Mr. Luther was one of the most active members of a board which ran the gamut of local censorship ideas and then relaxed until it may now be said to be in a natural process of disintegration. It has been unable to secure a quorum recently for its meetings. There is before the city council which created the body a plan to formally dissolve the board. This movement took the form of a motion to discuss the situation at a conference. In this conference would be the city council, sitting as a committee of the whole, the censors and the local exhibitors.

Activities of the board which made it obnoxious were decisions that a member, unable to attend a session, might pass upon a picture by telephone and a request that it be allowed to supervise other forms of amusement.

The Quincy Herald thinks Mr. Luther's statement as to "pictures which the people want to see" is a trifle broad, but concludes that "more and more, however, the thought is crystallizing that the extent of censorship should be the prohibition of pictures admittedly immoral, demoralizing to the youth or calculated to stir up serious civil, racial or religious strife. Going beyond that, the power of censorship becomes undemocratic and an institution of oppression rather than justice."

"Nation" Film Fills Hotels.

"A four days' engagement of a circus" is the description given of the return engagement of "The Birth of a Nation" to the Temple at Alton, Ill. The out-of-town business was reflected in the hotel patronage, local papers declaring nearly every room was filled. The Sunday shows played to 2,100 persons. In the course of the engagement the Chicago and Alton ran a special train from Jacksonville, the C. P. & St. L. one from Grafton, and all steam and electric lines held trains for the night shows.

Vaudeville was laid off for a week at the Empress theater in Decatur to play the Griffith film.

The Gaiety theater in Kankakee has booked the picture for February 16-18.

Retaliation in Sunday Closing.

The Sunday show controversy has broken out again in Illinois—at East St. Louis, Ottawa and Virginia. In the first two cities the old retaliatory tactics in a saloon fight are responsible. The same old threats, "If the saloons are shut the moving picture theaters also must be closed." At Virginia the opposition by three churches and the various women's auxiliaries and temperance societies is active. McDaniels & Long of the Truman theater had promised to run religious pictures and give sacred music if allowed to operate on Sundays.

Theaters and Quarantine.

After seven and a half weeks of quarantine because of diphtheria, children under fourteen years of age in Belleville, Ill., are now allowed to attend moving picture shows.

Children under eighteen in Litchfield, Ill., are barred from photoplay houses, church and school by a recent ruling of the city council which was coping with a number of contagious diseases.

Rex in Petersburg Burned.

Fire destroyed the Rex theater at Petersburg, Ill., owned by Arthur Simons and W. W. Watts of the Vaudette Amusement Company of Springfield. The loss was $5,000. Crossed wires in the operating room are blamed for the fire.

New Incorporations.

Secretary of State Stevenson at Springfield has issued certificates of incorporation as follows: The Frank Calder Amusement Company of Chicago, capital stock, $2,500; the incorporators, Charles J. Martin, Edward W. Weiss and Asher J. Goldfine. The Harry Culbertson Company of Chicago, capital stock, $25,000; to conduct and operate places of amusement; incorporators are Harry Culbertson, Elbert Ferguson and Edward R. England.

Makes Open Benefit Offer.

Managers may not agree upon the value of benefits, but Manager M. Higgins of the Higgins opera house at St. David, Ill., has offered his house free one night a week to any lodge or society. All the organization is to do is to furnish the films and the crowds.

Illinois Changes.

Hedrick & Vanblair have opened a moving picture show at Loraine, Ill.

A new moving picture theater has been opened at Ellis Grove, Ill.

Bennett & Messinger of the Variety theater at Westfield, Ill., have purchased the building in which their show has been located and will make extensive improvements.

The Photoplay theater on Magnolia street in Elmwood, Ill., formerly operated by H. C. Hatcher, has been reopened by J. A. Vance, with Mr. Hatcher as manager.

Frank H. June has sold the Playhouse on South Boulevard in Oak Park, Ill., to H. M. Gollos, manager of the Plaisance theater in Austin, Ill. The house has been remodeled by the new owner.

Michigan Board of Health Advises Seeing Films

In a Bulletin It Discusses Eye-strain and Tells How to Avoid It—Says It Is Desirable to Attend Shows Occasionally.

Special to Moving Picture World from Midwest News Service.

LANSING, MICH.—"A subdued light in the theater is much less irritating than when the only light visible comes from the screen," says the Michigan State Board of Health in a bulletin designed to encourage attendance at picture shows.

"The progress made in the character of subjects presented in the picture shows today makes it desirable for all enquiring people to attend at least occasionally," it says. "Annoying after-effects on the eyes of many prevent them from enjoying the social diversion and often the educational advantages thus derived. The great majority of those who suffer from eye strain after watching moving pictures can find much, if not complete relief, in perfectly fitted glasses. The picture may not be quite so sharp, but this is more than compensated for by the increased comfort. For those with very sensitive eyes, a colored glass, either amber, yellowish green or amethyst, may be necessary to give complete relief. There have been put on the market recently several varieties of colored glass, each of which has some advantage, so that some suitable color can usually be secured. A subdued light in the theater is much less irritating than when the only light visible comes from the screen. It is also advisable to avoid sitting in a place where it is necessary to look upward, as the additional strain becomes very tiresome, and frequently leaves a headache."

To Build in Grand Haven.

Nathaniel Robinson of Grand Haven, Mich., has had plans drawn for a new moving picture theater. It will be 35x107 feet, hollow tile and cement construction, and absolutely fireproof. The front will be in Doric style built brick and tile. A feature will be the lighting, which will be through a concealed system, and there will be no visible fixtures. All radiators are to be placed in the wall. The seating capacity will be 500.

A moving picture theater has been opened in the Weigland building at Biggsville, Ill. It will operate three nights a week.

Chandlerville, Ill., is without a moving picture show for the first time in four years, Robert Harbison having ceased to operate the Pastime theater

Credit in Kansas City

Local Exchange Men Interested in Arranging a Credit Association and Interchange Bureau—Universal's Credit Man Discusses the Matter—What Such a Bureau Would Accomplish in the Way of Co-operation.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, MO.—Considerable interest has been expressed in Kansas City concerning the Minneapolis idea of organizing credit associations among the exchanges. G. B. Howe, credit man for the Universal here, has been thinking—and hoping—on this subject for some time, and he is one who is ready to participate actively in the organization of a credit interchange bureau here. Two or three months ago Mr. Howe outlined the advantages of such a project to a Kansas Citizen who is in touch with the local Association of Credit Men, and the matter was taken up with them; but the Association was not then ready to "take on" the moving picture men as a class. Meanwhile, the project has been simmering in Mr. Howe's brain, where the spark of the Minneapolis action kindled a fire.

"All the exchanges should be glad to get into such a movement, which would be their common advantage," said Mr. Howe. "Other lines of business cooperate beautifully in this respect. The exchanges now have a very agreeable atmosphere of mutual good will and general cooperation. This is the chance to make the good feeling practically effective.

"It is a mistake to presume that the chief purpose of a credit association is to discover and punish the bad debtor. Its purpose, as proved in these other credit organizations, is to discover and reward the good customer, cooperation giving him his dues much more quickly, and with less red tape and time, than individual inquiry. Credits are so much a matter of character and human qualities, that the mere data on a customer's past business is only one feature; what we want is the opinions of other credit men."

HOUSE IN INDEPENDENCE, MO., BURNS.

Lewis Theater Building Destroyed—Partly Covered by Insurance.

INDEPENDENCE, MO.—The building erected by John E. Lewis in 1912 in this city and occupied chiefly by his Lewis theater, was destroyed by fire early in the morning of January 10. This was the largest structure in Independence except the court house, and represented an investment of $50,000. Mr. Lewis at once made arrangements to operate a picture show in the Keystone theater, until recently used by a group of young ladies for a picture enterprise, and will rebuild his theater.

The building was a two-story structure, occupied on the ground floor by the theater, and on the second floor by a dancing club. The theater had a seating capacity of 1,000. Mr. Lewis had in past years occasionally given vaudeville programs, but recently was putting on a very high class picture show, with serials and features. He maintained a large orchestra. An airdome adjoining the building was used in the summer, and this also was destroyed.

Mr. Lewis had $32,500 insurance on the building, and $4,350 on the contents. The moving picture machine, however, was not insured. Mr. Lewis was overcome by smoke while trying to save the machine, being unsuccessful in the attempt.

LOCAL UNIVERSAL CONVENTION

A meeting of road men and department heads of the Universal exchange at Kansas City, was held January 10. The business session, at which "the good of the order" was discussed, and definite suggestions made for improving the service, and for cooperation, took place at the offices, from which adjournment was had to the Pennant cafe and a seven-course dinner. R. C. Cropper, manager of the exchange, presided at both business and festive affairs, and the others present were: G. B. Howe, credit man; H. G. Gill, publicity agent; G. L. Heinrich, booker, and Roadmen C. W. Potter, Herbert Thacher, "Red" Jones, Wm. Parsons and J. E. Dodson. C. A. Nichols, Blue Bird representative, was a guest.

At this meeting Mr. Cropper announced his establishment of a prize contest, the principal sum being $25 which is to go every four weeks to the man whose accounts produce the most business. The race is now very close, and the men are exerting unusual efforts to win. They all thought they were working as hard as they could anyway, but the filip of the bonus does as a matter of fact make them think a little faster when a possibility and a prospect looms up.

Richard Robertson at World Film Helm.

T. Y. Henry, who was manager of the World Film exchange at Kansas City, has been appointed manager of the Salt Lake City office of the General. Richard Robertson, previously a traveler from the Kansas City office of the World Film, and well-known as a film man, has succeeded Mr. Henry.

W. G. Parsons Goes to the "U."

Wm. G. Parsons, formerly booker for the World Film Corporation at Kansas City, is now on the road for the Universal. Another new Universal man on the road is J. Dodson, also an experienced traveler.

Getting Film Matter in Newspapers.

The use of moving picture pages by newspapers is spreading in the Kansas City district like the proverbial prairie fire. The Kansas City Post and the Star are publishing weekly pages, which every week become better. Now the Journal will publish a page, at least once—and it is expected that it will look so good that the practice will become established. This first Journal page is one based on the appreciation of Sarah Bernhardt. H. G. Gill, publicity manager for the Universal exchange at Kansas City, has now 27 newspapers in the district using the service he supplies for their moving picture pages. Some of these papers are published in towns where Universal service is not taken. The reading matter is not exclusively Universal.

"Won't the other exchanges now try to get the privilege of supplying the matter for papers in some of these towns?" was asked.

"Sure, and no objections," said Mr. Gill. "What we want to do is to get the papers started publishing the moving picture material. And if it is good stuff, it doesn't matter so much who furnishes it."

The Glory theater, Thirty-Ninth and Troost, "pulled off" a new one last week in running a full week of Broadway Universal Features. The house had been running these features occasionally, but managed to get a full seven days of them. And they are making good for the owner, Mr. Van Zandt. The regular prices prevail, 10 and 20 cents.

Several private showings of Blue Bird features have been held at Kansas City, in the headquarters ot Twelfth and McGee streets, with much delight to the spectators. The pictures shown were Sarah, the "Divine," and "Undine."

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Managers Guests of Operators at Dinner.

CLINTON, IOWA.—The willingness of managers and employees in Clinton, Ia., to meet each other half-way was assigned as the reason for the prosperity in Clinton moving picture houses by speakers at the annual banquet of the operators and stage employees in that city. Local managers were guests of the operators.

No request made by the Clinton union has been refused. This was due, said George Otterbach of the union, to the fact that the employees made requests for what they actually needed, not demanding much with the expectation of getting a little. Speakers were William E. Hayes, Dan Winget, Otto Korn, Dr. M. Henle, Paul Hart, Glen Lambertson, Henry Pahl, Harry Killean, Ed. Schaller, Charles Chell and Ed. Lorenzen. George Otterbach was toastmaster.

Buys Theater in Sioux City.

Miss Lucille Brothers of Sioux City has purchased the Photorun theater, 4010 Morningside avenue, in that city, from Fred B. Phipps. Her brother Norvin will assist her in operating it. Her father owns the building in which the theater is located.

Operators' Association in Mason City.

Moving picture operators of Mason City, Ia., at a dinner at the home of Frank Cota, formed the North Iowa Operators' Association. The following officers were elected: Charles Armstrong, president; Frank Cota, vice-president; Ray Tourney, secretary and treasurer.

Those present were Frank Cota, Bijou; Charles Armstrong, Regent; Ray Tourney, Star; George Bowling, Casino; Frank Cawley, formerly of the Star, and Roy Starr and Glen Childers.

New Des Moines Theater Company.

The Strand Theater Company of Des Moines, Ia., has filed articles of incorporation in the office of the county recorder at Des Moines. The object of the concern is to furnish public amusements. The capital stock is $10,000. The officers are as follows: A. A. Hamilton, president; F. O. Davis, vice-president, and H. E. Evans, secretary and treasurer. All are of Des Moines.

Iowa Changes.

Construction has begun on the new Model theater at 917 Fourth street in Dubuque, Ia., which will be operated by I. Wigodsky & Co. It will be of glazed terra cotta and tile, and will cost $13,000.

J. E. Boyle, owner of Dreamland theater in Dubuque, has taken a lease on a building at Fifth and Main streets which will be remodeled into a modern photoplay house.

M. D. Baldwin sold the Star theater at Knoxville, Ia., to C. L. Elder of Des Moines.

Otis Palmer, who sold the Princess theater at Victor, Ia., to Fred Safkin and Homer Grier, has purchased the Latona house at Williamsburg.

C. A. Crorey has sold his moving picture theater at Wyoming, Ia.

Gustafson & Frederickson are now owners of the Lyric theater at Albia, Ia.

Ralph E. Kent has taken a three-year lease on the new I. O. O. F. opera house at Tipton, Ia.

H. A. Beanblossom of Grinnell has purchased the Star theater at Newton, Ia., from F. N. Walters.

Edgar Stewart has purchased the moving picture theater at Montour, Ia., from Frederick Young.

S. H. Boeke, Jr., has purchased the interest of Victor Knowles in the Electric theater at Hubbard, Ia.

Ress & Hanner have purchased the Dreamland theater at Oelwein, Ia., from O. C. McLean.

Gus and Louis Thaves succeed their

brother Edward in the operation of the moving picture theater at Germania, Ia.

Alpha Barrett has sold his moving picture theater at Mt. Ayr, Ia., to Artie Allen and Bert Smith.

Chris Skowsgaard and Oscar Boose are now managing the Peterson opera house at Elk Horn, Ia.

C. F. Schnee has purchased the Princess theater at Humeston, Ia.

Ellswerth Folz of Ollie, Mont., has purchased the Grand theater at Nashua, Ia., from M. Larson.

IN THE DAKOTAS.

J. J. Schuster of Bryant, S. D., is now manager of the Cozy theater at Wagner, S. D.

Charles Lampland and Joseph Halverson have opened a moving picture theater at Reeder, N. D.

L. T. Darling who sold his moving picture theater at Ambrose, N. D., has purchased the Lyceum theater at Kenmore, N. D.

Frank Strobbelm has purchased the Cozy theater at Wagner, S. D., from F. A. Nance.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

Pictures Hurt Saloon Business.

JEFFERSONVILLE, IND.—The complaint comes from Jeffersonville, Ind., that high license and moving picture shows are responsible for the falling off in receipts of local saloons. Two saloons in Jeffersonville failed to renew their license when they expired. It is thought that others may drop out when it comes time to renew.

Music at Strand of Indianapolis.

Warde Johnston, general musical director of the Strand theater, Indianapolis, has engaged Albert E. Short of Indianapolis as conductor of the Strand Symphony Orchestra in the theater which is to open Jan. 15.

W. S. Mitchell was named manager of the orchestra. Both Mr. Short and Mr. Mitchell are musicians of more than average ability and experience.

The Strand theater company used a page advertisement in the Sunday papers to announce the opening of the house.

Terre Haute Operators Elect.

The Terre Haute moving picture operators' local named Lodi G. Murray, president, for 1916; Harry Prentice, vice-president; B. Steinhauser, recording secretary; Walter Nisbet, financial secretary; George James, sergeant-at-arms; Ed Pullen, trustee. Roy Dempsey was named business agent.

Princess Gives a Party.

The La Porte Herald and Manager Esch gave a theater party for the children of La Porte at the Princess theater. According to Manager Esch it was an awful mob that gathered in the house, some of the kids sitting two in a seat. The play was "Kingdom of Nosey Land."

Chosen Indiana Briefs.

"Pop" Fuller of the Angela theater, Alexandria, Ind., has signed a contract to run the Paramount pictures.

Managers Coyle and Paff of the Vaudette theater, Michigan City, hereafter will open the theater only on Saturday and Sunday.

The "Romance of Miss Frankfort" crowded the Royal at Frankfort, Ind., for three days and nights. Hundreds of local people were caught on the picture film.

The Orpheum theater, Mitchell, Ind., is giving a free show every Friday afternoon from three to four o'clock for the benefit of those who do not feel able to pay and for those who have never seen a moving picture.

Minneapolis Wants Board of Film Approvers

Some Pictures Ought to Be Boosted—The Censors Do Their Work, But There Is No One to Help Films That Are Valuable.

By Grace L. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—The formation of a Board of Approval to boost high class motion picture films is recommended by the recently formed censor board of Minneapolis. Their own work, members of the board explain is necessarily limited to that of a destructive nature. They are to inspect films which might be questionable, and take no notice of those of particular merit. The function of a board of approval such as they suggest, would be, on the other hand, to foster the presentation of the highest class of motion pictures, to keep its patrons informed as to where such films could be seen, and to demonstrate to producers the existence of this class of patrons in sufficient numbers to justify the creation of theaters which shall cater particularly to them. Further efforts of such a board if organized would be directed to obtaining the endorsement of as many organizations as possible for the better class of films.

Censors to Meet in Mayor's Office.

Films that the newly organized board of censors in Minneapolis regard as suspicious are to be shown hereafter in the Mayor's office where a special picture machine will be installed. This municipal picture house was suggested by George Guise, Mayor Nye's secretary, as a means of offsetting the difficulty of getting the new board together when the films are shown at the regular theater. So far, about half a dozen films have been inspected by the board.

OUR COUNTRY FILMS CORP.

An innovation in motion pictures has originated in Minneapolis. It is to be called the "Our Country" series and will show the resources beauties and scenery of the various states of the United States beginning with the original colonial states. The scenarios are being written by Judge Willis Brown, of Salt Lake City, head of the National League for Wholesome Moving Pictures.

The pictures for Minnesota have already been taken. They show the early history of the state, the principal historical events in its development, and the industries and activities and scenery of the state as it is today. The statue of Hiawatha at Minnehaha Falls come to life and will act as a guide for the touring party which is to go through Minnesota.

Officers of the new "Our Country" Films Corporation are Harry A. Sherman, Minneapolis, president; Fred Lincoln, Chicago, vice president, and John Elliott, Minneapolis, secretary-treasurer.

FILLING MANY DARK NIGHTS.

Moving pictures have proven a boon to three Republican clubs in Minneapolis which, prior to their advent, had been threatened with evil days and hard times, if not eventual bankruptcy.

Three of these ward clubs own "wigwams" which were built during the enthusiastic days before non-partisanship became the rule. Now all three are rented for moving picture houses, the clubs have graduated into the landlord class, and have paid for their property, valued at $20,000. They pay taxes, are incorporated and maintain an existence which would probably be absolutely impossible were it not for the movie houses.

WHAT CYRIL MAUDE LEARNED IN MOVING PICTURES.

"The first time I ever saw myself in moving pictures I had a sensation as though I were looking at my own ghost," said Cyril Maude, appearing in Minneapolis recently in "Grumpy," after he had witnessed for the first time his own five-reel production of "The Greater Will."

"I've discovered two things that I will never do again in acting either before the camera or the footlights," continued Mr. Maude. "I'll never again cast my eyes heavenward in that sanctimonious manner. It shows the whites of the eyes too plainly. It's quite ugly.

"The other thing I'll never do is to play for a film without first seeing myself in 'makeup.' Those eyebrows are impossible."

Wild Animal Film Made.

About 200 feet of film showing wild animal life were taken in the Superior reserve by a party sent out by the University of Minnesota in the northern part of the state. They brought back some remarkable pictures, those of the moose, elk and bear being especially notable. The film is now being devoloped and screened in Philadelphia at the expense of James F. Bell, who backed the expedition into the northern woods, and when complete it will be shown to the public in connection with courses in natural history.

Railroad Men's Midnight Show.

Midnight movies for railroad men is the idea of H. A. Nelson, enterprising manager of the princess theater in St. James, Minnesota. St. James is not a metropolis. It claims only 2,000 inhabitants or thereabouts, but it has midnight pictures just the same. Three times a week, Mondays, Tuesdays and Saturdays, the pretty little theater is thrown open and as the magic hour strikes and there files in what is probably a unique audience in the picture world. It is made up of switchmen, yard men, inspectors, roundhouse employes, telegraphers, all sorts of workers, in short that go to make up the night shift in a railroad town.

Gary School System in Films.

Four moving picture exhibits of the operations of the famous Gary, Ind., public schools were given in Minneapolis during the first week in January by the Minneapolis Tribune, invitations being sent to all the teachers in the local schools, the members of the Parents' and Teachers' Association, and others interested in educational affairs.

The films originally formed a part of the Gary exhibit at the San Francisco exposition. The Tribune does not advocate the adoption of the Gary system, but showed the pictures on account of the widespread interest which that system has aroused among educators.

The Northwest News Weekly's success has not all been due to luck, and the weekly, the only one between Chicago and the Western coast, is now well enough established. There's a continual demand for stock, despite the fact that there's no stock on the market, and that's one test. The Northwest News Weekly came into being the first of last April. It was a newspaper man's scheme and newspaper men own it. William A. Lochren, newspaper advertising man, is president, and Charles G. Branham its general manager. Harold P. Brown, staff photographer at one time for The Chicago Tribune, and Fred T. Place, formerly photographer for Chicago papers, and later for the Minneapolis Journal, are director and news editor for the weekly.

But luck plays a big role in the camera man's success. Fred Place says so. Fred Place is camera man, jointly with Harold P. Brown, for the Northwest Weekly. His picture of the Madison football game last November was commented on in many of the trade papers as the best sport picture ever taken with the moving picture camera.

New Orleans Development

Three Notable Undertakings Are Attracting Attention in Crescent City—Expansion of Boehringer Interests—Reopening of the Crescent Theater as a Paramount House—Big New Theater on Baronne Street.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Introduction of the Triangle program into New Orleans; the opening of the Crescent theater, big K. and E. legitimate house, with exclusive Paramount program; and the prospect of the erection of a picture house of metropolitan proportions in Baronne street by the Newman interests, are the big developments of the week in New Orleans.

Boehringer Books Triangle.

Ernst Boehringer, moving picture magnate, with a string of moving picture theaters in Louisiana, has contracted for the Triangle program. He has announced that he will show the first-run in one of the big legitimate houses, to be named later. His contract for the pictures begins shortly after January 15.

The second-run will be shown in the Columbia theater, which he recently added to his string, spending $15,000 in remodeling part of the lower floor of the Audubon building, in Canal street, for the purpose. It is stated Mr. Boehringer will send the pictures out to his Louisiana houses after the city runs.

Mr. Boehringer's interests have centered previously chiefly in Baton Rouge, the state capital; but he has extended more and more through the country districts, gathering strength all the time, till he is ready now to go after the big ones in the Crescent City. He incorporated his interests in December, under the name of the Columbia Amusement Company.

Crescent Opens With Paramount.

Remodeling of the Crescent for the showing of the Paramount program is proceeding with all speed under the direction of W. F. Bossner, exhibition specialist from the Strand theater, New York. Twenty thousand dollars is the amount which will be expended on this work.

It is recalled in connection with the signing up of the Crescent for pictures that the Crescent was very near to being made a picture house more than a year ago. At that time it was freely stated in the row, authoritatively, that it was only through the efforts of one of the big Canal street exhibitors that the plan fell through. At that time he signed up for the Paramount pictures, allegedly at a rate not to his liking, rather than have such grave competition on his hands.

The Baronne Street New House.

Details of the deal for erection of the projected Baronne street house are not available at this time, though it is stated that a definite announcement will be made by February 1, perhaps sooner. As far as could be learned, it is not definitely closed, but is practically so.

Harold Newman, of the wealthy banking family of that name, told the New Orleans representative of the Moving Picture World that both his interests and that of capitalists from elsewhere are involved in the deal on which the erection of this house depends.

The site is in the second block above Canal street, or one block above the Crescent, the K. and E. theater, fronting 167 feet. It is stated that plans for the house are being sketched now. From all that can be learned, the house, if erected, will put New Orleans in the front rank from the moving picture exhibition viewpoint.

H. A. Segrave Opens Exchange.

H. A. Segrave, well known in exchange circles, branched out for himself on January 1 as manager of the Southern Film Service, with offices at 740 Union street. He has Louisiana rights on "Guarding Old Glory," a picture which is going strong in this territory.

Al. Durning Advanced.

Al. Durning, former manager of the Greater New York Film Rental, has been named local general representative of the Mutual, now under the management of S. T. Stephens, formerly Fox manager here. Mr. Durning's appointment comes in the nature of an advancement, since he has taken charge of the Mutual Master Pictures.

Herbert Bozman to Manage Exchange.

Following the resignation of Al. Durning, Herbert Bozman has been named manager of the Greater New York Film Company for New Orleans.

Bart King Now Assistant Manager.

At the Baronne street offices of the General Film Co., Manager H. G. Morrow announced this week the appointment of Bart King as assistant manager. Mr. Morrow and Mr. King for years have been film associates, both of them occupying similar positions at the General Office in Jacksonville, Fla.

F. S. Laubert and J. O. Ford Join General Staff.

F. S. Laubert, formerly with the Mutual and the World offices in this territory, and James O. Ford, formerly with Pathe's local office, are recent additions to the traveling staff of the General Film Co.

F. E. Garner Back.

F. E. Garner, in charge of the General's feature department, has returned from a vacation passed on the Gulf Coast, where he went to recuperate from a severe illness.

J. V. McStea in Monroe.

J. V. McStea, well-known theatrical and film manager of New Orleans, has been engaged as manager of Sugar's theater at Monroe, La.

Gulf States Notes.

State authorities of Louisiana have about agreed that moving picture reels are to be used in every country school in the State. They will be used in explaining many practical farm lessons, care of live stock, seed selection and the like, and will be worked on a bicycling system, certain reels being sent to one school each week.

The Dixie theater, Galveston, Tex., was closed recently for the purpose of installing a new pipe organ and a few other new features. A. Martini, the manager, will soon have one of the best houses in Galveston.

Heywood Bros. and Wakefield, seat manufacturers of Baltimore, Md., have been awarded the contract for furnishing the seats for the new municipal auditorium now in course of construction at Albany, Ga.

NOTICE TO THE TRADE.

The New Orleans representative of the Moving Picture World, George M. Cheney, who may be addressed at 132 North Jefferson Davis Parkway, New Orleans, will be glad to receive any news items from the trade in the Gulf States. Notes about new theaters or projects or about exhibitors or exchange men gladly received.

IN NEBRASKA.

Theater Changes.

CAMBRIDGE, NEB.—Howard Hewett has purchased a moving picture theater at Cambridge, Neb.

Hoffman & Halliday made arrangements to open the Alyce theater in the Storz building at Papillion, Neb.

Wendell Bemis of York has opened the Gem theater at Waco, Neb.

Charles Robinson has moved his moving picture show to the opera house at Hyannis, Neb.

The Crystal theater at Humboldt, Neb., has been opened.

W. L. Mathews of Lexington, Neb., has purchased the moving picture theater at Bertrand, Neb., from Schroeder & Son.

John Wickstrom has leased his moving picture show at Riverton, Neb., to Charles Pugsley.

L. G. Viox has opened a moving picture show in the opera house at Talmage, Neb.

NEW TEXAS FILM MAKING CO.

Masterpiece Photoplay Corporation Organized by F. M. Sanford of Dallas.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEX.—A new producing company has been organized and work of construction of the studios in El Paso, Texas, will be started at once. F. M. Sanford, formerly manager of the World Film offices in Dallas, is behind the enterprise. The proposed name of the corporation is the Masterpiece Photoplay Corporation and features of the popular length and class will be the principal output.

Mr. Sanford is well-known in the trade in Texas. Previous to his connection with the World offices he was in business for himself, and made a number of friends over the territory, who predict success for the new venture.

El Paso is admirably suited to the work. Eastern producers have frequently had companies at various times. The climate is dry and cloudiness is almost unknown. The city is situated on the Rio Grande, just across from the Mexican city of Juarez, and the llanos in the vicinity will furnish some fine exteriors.

The Masterpiece company's studios will cover two acres of ground, and 120 people will be employed at the start, additions being made as necessary. Directors, cameramen, etc., have not yet been decided upon.

McHENRY GOES ALONE.

Former Manager of World Dallas Office Will Handle State Rights.

L. C. McHenry, formerly manager of the World Film Dallas exchange, is now in business for himself and will handle state rights features and exclusive service, working entirely on a percentage basis. As a starter, Mr. McHenry has "Cabiria" for the State of Texas and will add at once "Guarding Old Glory," "Manger to Cross" and others.

When the Moving Picture World's representative called on Mr. McHenry at his new quarters at 1919½ Main street, he found that gentleman comfortably seated on the floor folding "Cabiria" one-sheets. Desks and other office paraphernalia were piled up waiting for floor coverings. The entire office force, even the negro porter, were helping the "boss" in his efforts.

Ed Sims, formerly booking clerk for the World films, and F. J. Boyer, advertising man for "Quo Vadis?" are with Mr. McHenry, the former as routing agent, the latter as advertising manager.

MAX GRAF HEADS LOCAL OFFICE.

Max Graf, a film man of some experience, has been appointed manager of the Dallas offices of the World Film, vice L. C. McHenry, resigned. Almost the entire office force has also undergone a change, and a revolution in system will be made.

Mr. Graf, although a young man in years, is experienced in the work. He was at one time connected with the Pathe exchanges on the Pacific coast, traveling for the San Francisco and Salt Lake City offices. More recently he has been South Texas representative for the World corporation.

During the activity of making the change, J. Klein, southwestern manager of the World company, was in Dallas, and expressed extreme optimism over the business outlook in this territory.

Among Local Exhibitors and Exchange Men.

So many changes and removals are taking place in Dallas film circles that those offices where quiet prevails are almost lost sight of in the shuffle, but none complains of bad or even slack business. Among other good barometric registrations shown this correspondent recently by E. J. Moskowitz, Dallas manager for the Kleine-Edison interests, was a most optimistic letter from J. L. Olive, manager of the Sugg theater at Chickasha, Oklahoma, describing a fine opening. Mr. Moskowitz said the force welcomed the additional work entailed by the transference of the Edison program to them.

C. J. Musselman of the Grand and other theaters, Paris, Texas, was in the city recently on a general business visit.

C. C. Ezell, ex-manager of the General Film at Dallas, is now special agent for Texas for the Essanay company.

C. R. Scott has been appointed sales manager for the Paramount company. Mr. Scott resigned as head of the Film Service Association to take this position.

LeRoy Bickell, late of the Paramount Dallas office, will have charge of the Blue Bird films for this territory, it is reported. Mr. Bickell is at present out of town and could not be reached to confirm this.

Among the visitors in town this week were A. V. Wade of the Dreamland, Louisville, Texas; T. E. Burns, Bungalow, Durant, Oklahoma; J. C. Clemmons, Tivoli, Beaumont, Texas; and A. Z. Xydias, manager of a couple of theaters in Houston, Texas, and champion "goat" for the Houston censors.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Business Notes in Dallas.

The Western Automatic Music company will move February 1 to 1604 Elm street and will add a line of pianos and players for the general trade.

The R. D. Thrash film company, general supply dealers, will move into more commodious quarters about February 1, which are located in the Dallas opera house building, 1901 Main street.

The Paramount theater at Victoria, Tex., is now under the management of Dayvault Brothers. New equipment is being installed and a change of name is anticipated.

The Seanger Amusement company has added two more houses to their already long list, these being the Hippodromes at Shreveport, La., and Texarkana.

Mr. J. W. Scroggs, the director of the Oklahoma State University, was so well pleased with the original order of Gold King Screens purchased recently from the Gold King Screen company of Altus, Oklahoma that he placed an additional order for ten more screens to be delivered at once.

Great Western Film Co. Opens Office. in St. Louis, Mo.

The Great Western Film Company have opened an office in the Princess theater building, St. Louis, Mo., and will handle new and second features, and are in the market for about 100 features.

Theaters on Olive Street

St. Louis Moving Picture World Man Wanted to Visit Houses Near the Water Tower—Hard Rain Made Section Unattractive to Him, So Turns Down Olive Street and Calls on Theaters and Managers.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—We started out with the determination of visiting the theaters of the North End, up in the water tower neighborhood this time. Then it began to rain, and we decided that there was no earthly use of our going to the water tower when we had more water than we knew what to do with right where we were, and more of it coming down in bucketsfull every minute, and besides, there was a hole in our umbrella, so we concluded to give the exhibitors on Olive and Market streets a rare treat by showing ourself to them.

Visits E. Pohlman at Mutascope.

Our first stop was at the Mutascope, at 3035 Olive street. Edward Pohlman manages the Mutascope, and is at the same time president of the Theater Managers' and Motion Picture Exhibitors' Protective Association of St. Louis. (If we didn't get paid at space rates for these letters, we would call it the Exhibitors' League and be done with it.) In addition to this, Mr. Pohlman is a most affable and interesting person to talk to, with many entertaining reminiscenses gained through years in the picture business.

The Mutascope is a comparatively new house, and was built to replace the old Mutascope a block or so further west, which was torn down several months ago. The new house is strictly modern in every way and is one of the best houses in this end of town. Pohlman is an optimist. He says the picture business is getting better all the time. "The pictures themselves have improved vastly, and the patrons have improved," says Pohlman. "There is not a theater in town that gives anything like good service, but has its regular seven days a week, thirty days a month patrons, that are as regular as clock work. The pictures are a Godsend to the people, and particularly the old people. Many an old man and woman, whose children are married off, would have to sit by the fire and nod if it were not for the pictures to entertain them. Many an old man and woman comes to the theater and lives over again the romances of their youth with the heroes and heroines of the screen."

Pohlman is very eloquent on this subject.

We went up in the operating booth at the Mutascope, and talked to H. S. Martin, who is justly proud of one of the most completely equipped booths in the city. There are two Simplex motor driven machines, that sparkle like silver in their cleanliness, a mercury arc rectifier, and many other things too deep for a lay member to talk about, but Martin says there isn't anything in the way of equipment that he hasn't got, and we believe him. It surely looked like it was all there. The best thing about it, though, was the size. The average booth is about big enough to whip a cat in, but in Martin's place you could stage a big cat fight with two or three dogs thrown in for good measure over in one corner, without interfering with the protection. (Editorial note. We might question that last statement; but we don't know Martin.

The Royal a Neat House.

We paddled through the water to Market street from the Mutascope, and found John Karzin, who owns and operates the Royal, at 1629 Market, and the Casino, just across the street, at 1618. The Royal is a neat little house that has been running for several years, but Karzin doesn't think much of the Royal now, since the Casino has been rebuilt.

The Casino.

The Casino opened January 8th in its new form, and it is a beautiful place. There has been absolutely no single little thing forgotten to make this house complete. It is fireproof throughout, has the latest model exits, a big roomy, steam-heated box office, a wide lobby, a fireproof operating booth as big as a parlor, and as clean, with a system that will automatically close every door, window or aperture in the operating room in case of fire, two Power's 6A machines, spotlight, transformer, and a tall and graceful operator in the person of John Kahl, who knows his machines like a book and is as proud of them as a mother with new twin babies. Mr. Karzin not only exhibited his new house for us, showed us the new fire doors and how they work. He also explained the economy and seat saving of his steam radiators on the wall above the patrons' heads.

Besides owning the Casino and the Royal and the Paradise airdome on 18th and Chestnut, Karzin is president of the McKinley Amusement Company, who operates the Majestic theater on Franklin Avenue.

Olympia as Manager Skouras Runs It.

The Olympia is two blocks east from the Casino, at 1420-22 Market street, and we found Charles Skouras deep in bookkeeping when we climbed the stairs to the second floor balcony, where his office is situated. Mr. Skouras has a very fine house, that accommodates 1,000 persons, a tunefully inclined orchestra, and all the other equipment that goes to make up a modern theater. Mr. Skouras has built up a splendid patronage in the district by studying the people. When he first opened the house he says he was told that the people in the neighborhood would not stand for high class films, that nothing but blood and thunder stuff would please them. He thought he knew better than this, and his experiences have proved him to be correct. He gave his patrons classical features, and they liked them and demanded more. The Olympia is one of the most prosperous theaters on Market Street, and runs a continuous bill all afternoon and evening till 11 p. m.

Takes a Peep at "Stingaree."

After leaving the Olympia, we steered west with the intention of visiting the Comet and the Retina. The Retina was as far as we got, however, and there we had bad luck. John Gentner, the manager, was out. We made ourselves at home just the same, and enjoyed a reel and a half of "Stingaree" with the big audience. The Retina was one of the first houses in St. Louis, and John Gentner might almost be called the Dean of St. Louis exhibitors. He started the Retina with a small seating capacity, has enlarged the house several times, and runs a continuous performance, like most of the houses on Market street. The Retina is just west of the Union Station and is a very popular place for tourists and those passing through the city who have an hour or so between trains.

WM. SELIG IN ST. LOUIS.

Wm. Selig, of the Selig Polyscope Company, was in St. Louis last week looking over the city for locations to be used in a coming production, "The Crisis." Mr. Selig was entertained by Wm. Sievers of the New Grand Central Theater, who took the party of which Colin Campbell, director, and G. Pollack, technician of construction, were members, to all the places in St. Louis made famous in Winston Churchill's novel. Mr. Selig said that a company of players would probably come to St. Louis in March for the filming of scenes in the play, and that the play itself would probably be released in June.

Denver's Dime Shows

Instructive Lesson in Change of Picture Business in Mountain City—Had Been Widely Known as a Jitney Town—Material Change During Past Year—How Public Has Responded to the Increased Rates.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—Denver is fast passing into history as once a 5-cent moving picture town. A year ago Denver's 10-cent photoplay house and the remainder of her half hundred theaters were what is known as "Jitneys." Today every one of the leading theaters has a minimum admission price of 10 cents, and 90 per cent of the neighborhood houses have from two to five 10-cent nights each week.

To Charge Dime Counted Absurd.

The evolution is one which at the beginning of 1915 was scorned as an absurdity and an impossibility. One by one, however, the downtown theaters changed their policy, until now the nickel show is the exception rather than the rule.

The Paris theater was the last to desert the "jitney" ranks. Following a protracted run of the Battle Cry of Peace, at prices ranging up to $2, the management announced a minimum admission of 10 cents. Denver now has six first-class motion picture houses that charge from a dime up, according to the nature of the attraction.

Dime Becomes a Recommendation.

Whereas a year ago the film patrons resented the 10-cent admission price, they now refuse to patronize anything else. The experience of the John Thompson theater management is a good illustration of this. The house is located in the fashionable residence district and was only recently opened. Fearing that the displeasure of its patrons might be incurred by an admission price greater than they had been accustomed to, the owner started with a 5-cent program. He had only ordinary success. He advertised a 10-cent night the second week, and was unable to take care of the crowds. The next week he put in two 10-cent nights, and these were the only nights on which his patronage justified his remaining open. When he added a third feature night and the crowds came again he became convinced that the nickel show is dead in Denver, and is now running seven nights a week with three matinees and is getting 10 cents for each admission.

ADDITIONS TO MUTUAL STAFF.

An important change, as we noted some weeks ago, made in the management of the Denver branch of the Mutual, but so quietly was it brought about and so smoothly has the work of the exchange gone on that few not readers of this magazine are aware of it. W. E. Scott, formerly an exhibitor and for the past year booking clerk in the same office, was made manager.

Mr. Scott is one of the most popular exchange men in the Rocky Mountain region. One of the first additions he made to the Denver Mutual staff was Harry Cassidy, a pioneer in the motion picture game. He has been engaged as road man with Colorado and Wyoming as his territory.

Cassidy established one of the first residential picture houses in Denver. He later installed theaters in a half dozen towns in Colorado. Until recently he was manager of the Universal Exchange in Salt Lake. He played ball on the Denver Western League Club for years and is extremely well known and popular.

South Broadway Theater Sold.

The South Broadway theater located in South Denver was sold this week to E. J. Freeman of Mancos, Colo. This is Mr. Freeman's first venture in the theatrical business. Lavin & Sunderland, retiring owners, will devote their time to tilling the soil on a Colorado farm.

E. A. Fehr With General Film.

E. A. Fehr, who as a business agent has the reputation of having bought and sold more theaters than any man in Colorado, became associated with the distributing end of the film game this week when he joined the staff of the General Film Company as road man.

T. Hyneman and H. B. Fish Join General Staff.

Thomas Hyneman and H. Bradley Fish are other new attaches of the General Exchange in this city. Hyneman is on the road while Fish has charge of the bookings on the new serial, "The Strange Case of Mary Page." This picture will be introduced to Denver in a run of one week at the Empress theater.

Muriel Lee Elsasser Goes to Chicago Paper.

Mrs. Elsasser, formerly special Denver correspondent of the Moving Picture World, has accepted a position on the staff of the Chicago Evening Post, where she will have charge of Film News. Her position has been filled by E. C. Day of the Denver Times, who will be glad to receive any news items of the trade in this district.

FIRE SHOWS VALUE OF CODE IN WISCONSIN.

Perfect Booth Protects Watertown Theater from Burning Films.

Special to Moving Picture World from Midwest News Service.

MADISON, WIS.—The value of the Wisconsin State building code to moving picture managers is set forth in a statement by the Wisconsin Industrial Commission:

"A fire in the moving picture booth of the Majestic theater at Watertown, Wis., destroyed six valuable films and smoked up the auditorium so that the theater had to be closed two weeks for redecorating. A film lying on the shelf was ignited by a hot carbon from the machine and burned so fiercely that other films in metal cases were also destroyed.

"The exits fortunately were ample, and the audience filed out without difficulty. The fire probably would have spread throughout the building, the proprietor says, if the booth had not been fireproofed a few days before by order of the Industrial Commission's building inspector. This kept the flames from spreading, but enough smoke escaped to ruin the decorations.

"As rapidly as possible the Industrial Commission is requiring moving picture theaters to comply with regulations of the State building code regarding the proper housing of moving picture machines."

MILWAUKEE'S MERRILL OPENS.

The Merrill theater, at 211 Grand avenue, Milwaukee, has been opened with a Triangle program. Some of the features of this praiseworthy house epitomized are:

Seats 1,500. Color scheme of brown and tan carried out even in box office and ushers' uniforms. Triple colored lighting system, allowing imperceptible lowering of lights through combination of color. No lights or fixtures visible. Has the only echo pipe organ in city. Harry Graham, one of youngest managers in city, is at the helm. Eight-piece orchestra, led by Nicholas Semaschko, will play alone and also accompany organ. Electric sign of same type as Tower of Jewels at Panama Exhibition—each jewel backed by small mirror. Continuous, noon till 11 p. m. Changes Sunday and Thursday. All seats 15 cents. Perfect angle of vision from all parts of house. Two Motiograph projectors and Enterprise double dissolving steriopticon furnished by Wisconsin Theatrical Supply Company of Milwaukee. Cost of theater, $125,000.

Prior to the formal opening, Manager Graham had a dress rehearsal, at which he had as his guests Mayor and Mrs. G. A. Bading, members of the Press Club, the Wisconsin Dramatic Club, the exhibitors of Milwaukee and newspaper men.

Sullivan & Considine Move Out of Salt Lake City

Louis Marcus Takes Over the Empress Theater—Will Be a Film House—New Pipe Organ—A Twenty-five Year Lease.

By H. W. Pickering, Salt Lake Correspondent of Moving Picture World.

SALT LAKE CITY, UTAH.—A deal involving approximately $80,000 was consummated on January 5 by which a company, to be incorporated in the near future, will convert the Empress theater in Salt Lake City, at present occupied by the Wilkes stock company, into a motion picture theater for the exclusive showing of Paramount pictures.

The new company will take charge of the house on February 1 and will immediately begin the showing of pictures. The opening bill has not yet been decided upon, but will probaby be the Lasky production of Geraldine Farrar in "Temptation."

The deal was engineered by Louis Marcus, president of the Notable Feature Film Company, representing Eastern interests, and John W. Considine, representing the Sullivan & Considine interests. The matter has been pending for some time between Mr. Marcus and Roger W. Powers, vice president and attorney for the Empress Theater Company of Salt Lake.

The conversion of the Empress theater to a motion picture theater will mark the launching of one of the most important ventures in the realm of motion pictures in this section. First of all the location of the Empress theater makes the move something of a "pioneering" stunt, as it will be fully two blocks away from the "zone" of moving pictures, its nearest competitor being a small house a block away.

The feature of the deal was the purchase outright of the Sullivan & Considine interests, thus marking the departure of the famous vaudeville concern from Salt Lake after several years of varying fortune. An order for a $10,000 pipe organ has been placed by Mr. Marcus for the Empress, which will probably be renamed. According to Mr. Marcus, the house will be "under the management of one of the most progressive motion picture theater managers in the country," though he declines to divulge the name of the gentleman in question. In view of the large seating capacity of the theater, the prices will not exceed 15 cents.

The interior of the theater is to be redecorated, a free check room and rest rooms installed, the latest thing in screens and artistic stage decorations will be in order, while the orchestra will be invisible, thus doing away with lights which detract from the presentation of the picture.

Under the deal the company takes over the theater for twenty-five years with option of renewal and the prospects are bright for marked prosperity.

IN CALIFORNIA.

Pictorial News Happenings.

E. W. Castle, the Gaumont representative, who has made his headquarters in the Mechanics Bank building for some time, has removed his offices to the fourth floor of the Bulletin building, in order to be in closer touch with the live happenings of the day.

Harry Birsch, of the Selig-Tribune, arrived here a short time ago to take up his duties as cameraman in this field and is making his headquarters at the Hotel Turpin. Mr. Birsch is well known in California, having formerly lived at Fresno, and until recently was with the Industrial Motion Picture Company of Chicago.

The Press Club of San Francisco is to go to Truckee shortly on an outing and representatives of the various pictorial news weeklies will accompany the party.

Left to Right—N. E. Edwards, of Hearst-Vitagraph; Pell Mitchell, Editor of Mutual Weekly, and Lawrence Darmour, of Mutual Weekly Staff.

California Business Pointers.

Frank Witfield, a moving picture operator of San Francisco, has opened a theater at Walnut Grove, Calif.

A. W. G. Nevills has opened a moving picture theater at Eureka, Calif.

Owing to a disastrous fire at Winters, Calif., the Winters theater has been closed for a time.

Leroy Baldwin has leased the Opera House at Orisi, Calif. from N. J. Westman.

A. Roy is conducting a moving picture show one night a week at Cutler, Calif.

W. E. Pelly has taken a lease on the Posey theater at Davis, Calif.

W. Talley has leased the opera house at Gridley, Calif. and will renovate the place throughout.

San Francisco Pointers.

Sam Davis, of Davis Bros., has taken over the Elite theater on Market street, opposite Seventh.

The State Commissioner of Corporations has granted a permit to the Western Theater Company of San Francisco to take over the lease on the American theater on Market street and to issue stock to various persons. Work is progressing rapidly in the remodeling of this house.

A fire occurred this week in the motor room of the Verdi theater on Broadway, but the damage was confined to the room in which the fire originated.

Fred Dahnken, Jr., of the Turner & Dahnken Circuit, is making a trip to the leading cities of Southern California to look over the field with an idea of expanding the operations of this concern.

Manager J. L. Partington of the Imperial theater scored a decided hit this week with a stage setting reminiscent of the Exposition.

Mike Rosenberg, formerly of this city, but more recently of Seattle, was here this week on his way to Washington D. C., to take charge of a campaign on the "Spoilers," having taken over the rights to the District of Columbia, North and South Carolina, Virginia and West Virginia.

Censorship Talk Rampant

San Francisco and Neighboring Cities Have Another Attack of Censorship—Some Temperature, But Trouble Will Probably Not Prove Fatal—Doses of Commonsense from Newspapers—Local Board in San Jose?

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—The return of the "Clansman" to the Savoy on McAllister street, San Francisco, closely following a run of thirty weeks in this city, has stirred up a veritable hornet's nest and the owners of this production have not only lost three performances during the past week but are facing a situation that may mean that future presentations of this and similar films will be prohibited here. An amendment to the present ordinance regulating the showing of moving pictures was drafted and it was a part of the official program that this measure was to be adopted at a meeting of the Board of Supervisors this week. However, there was a slip in the plans and the matter will not come up again for discussion for two weeks.

Despite the assurances of city officials that an amendment to the present ordinance will be made to prevent the presentation of pictures reflecting on any race or tending to incite race hatred it may be asserted with safety that such an ordinance will not be placed into effect, and it is doubtful if it is passed. The daily press is opposing the proposition with unusual vigor with editorials and cartoons and is making a firmer stand than ever before on any measure affecting the moving picture industry.

Trouble in San Jose.

At San Jose, a city near San Francisco, a more threatening situation exists than in the metropolis and the aid of San Francisco exhibitors has been enlisted to help fight the proposed censorship measure. It is planned to enact an ordinance there prohibiting the showing of any film until it has been passed by a board of censorship. E. B. Johnson, of the Turner & Dahnken Circuit, went to the Garden City this week to assist in opposing the measure.

DAILY LUNCHEON SERVED.

The Screen Club of San Francisco has inaugurated several changes of late. A new manager well versed in club work has been secured, the buffet has been moved to the front of the rooms and the experiment is now being tried of serving lunch each day. E. H. Emmick, manager of the local branch of the Picture Playhouse Company, has been elected a director of the club and the membership is steadily increasing.

APEX EXCHANGE IN NEW HANDS.

The Apex Feature Service, located in the Pantages theater building, has been taken over by Morris Levison and Marion H. Kohn, well known in local film circles, and both recently from New York. A large stock of new subjects has been secured and the new owners are going after business in an energetic manner. Arrangements have been made for removing at an early date to 116 Golden Gate avenue, in the heart of Film Row. J. Simmonds, the former owner of the Apex, was represented in the recent transaction by Ernest Bru, who has had charge of the exchange for some time.

NEW EXCHANGE ON FILM ROW.

The New Film Corporation has opened for business at 120 Golden Gate avenue under the management of J. L. Warner, widely known here through his former connection with the local branch of Warner's Features, the Standard Film Co., the All Star theater, and popularly known as the Beau Brummel of the film exchange district. A stock of one hundred feature subjects, ranging in length from three to nine reels, is now in place, as well as a similar number of single reel comedies.

SUPPLY BUSINESS TRANSFERRED

The formal transfer of the old established supply business of George Breck to the recently formed Breck Photoplay Supply Company was made this week. While Mr. Breck retains an interest in the concern its active management is vested in Thomas Maguire, an old time film exchange and theater man of Portland, Ore., and the former owner will confine his attention largely to one or two special lines. It is planned to enlarge the scope of the business materially in the near future.

GEORGE SMITH MANAGING OAKLAND FILM CO.

George Smith, recently connected with the Commercial Film Company of 125 Market street, San Francisco, has severed his connection with that firm and is now successfully managing the Oakland Film Company, whose office is in the Commercial building, Oakland, California.

District Manager Visiting Exchanges.

H. H. Hicks, district manager of the Pacific Coast for the General Film, with headquarters at San Francisco, is making a trip of inspection to the different branches in this territory and will be absent for about five weeks.

Gurney Visits the Coast.

E. O. Gurney, the Universal Exchange accountant, reached San Francisco this week on a trip of inspection covering all the Coast branches, coming by way of Portland, Ore. He will leave shortly for Los Angeles and will be accompanied by Morris L. Markowitz, manager of the Universal exchanges in California and Arizona.

Fox-Burgh Syndicate Opens Office.

F. W. Burgh, of the Fox-Burgh Syndicate, makers of comedy cartoon advertising films, arrived here recently from Chicago, making the trip by automobile. He has opened an office at 100 Golden Gate avenue and already has considerable film in use, with five men visiting the local and nearby theater trade.

Take Pictures to China.

Charles Gifford, of the Angelus Film Company, and a party of nine, sailed from San Francisco the first of the year for China on an educational enterprise. He intends to introduce a system of moving pictures for educational purposes in the interior of China, the films taken on the trip illustrating the industrial, educational and political advancement of the United States. The base of operations will be at Kiu Kiang, 500 miles from Shanghai. He will also take several thousand feet of film showing the Chinese in their native surroundings.

California Theater Changes.

P. P. Bladt has purchased the Opera House at Gustine, Cal., and will make alterations and install a heating system.

The Kenyon theater property at Stockton, Cal., has been sold to E. Fontana and A. Delucchi, who plan to make improvements to cost $15,000.

The Sequoia theater at Eureka, Cal., has been taken over by Eva Ricks and is now being conducted as the Grand.

W. W. Fa Mar has reopened his theater at Cottonwood, Cal., and is showing twice a week, featuring a Golgate service.

A Portland Screen Club

Screen Club with a Purpose Formed by Picture Men in Portland, Oregon—Campaign Against Non-Appealable Ordinance Starts—Exhibitors Will Put Their Case Directly to the People, Unless Appeal Is Granted.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—Six months ago the film men of Portland commenced a campaign against censorship and particularly against non-appealable censorship as it faced them in their business. The newspapers supported them, and with the exception of a few small organized bodies the people of Portland were with them in their fight. But the film men themselves lacked the organization to see the campaign through to a finish, and though auspiciously inaugurated, it faded away through lack of interest when the censor board became less vicious in its attacks upon the exchange men's films.

Another movement against non-appealable censorship has started, this time by a body of film men organized and determined, and the indications are that they will not quit until they have won. The new organization is the Portland Screen Club, a union of exchange men and exhibitors. Its officers are: Edwin James, president; H. C. Stevens, treasurer, and I. Leeser Cohen, secretary, and besides the officers, the directors are A. S. Kirkpatrick, Walter Wessling and Gus Metzger. Able counsel has been employed.

The first move of the organization was to go to the city commissioners in a body with their request for an ordinance providing for a board of appeals. Twenty-one of the Screeners appeared at the City Hall. The daily papers have pledged themselves to support the film men in their fight for the right of appeal.

PORTLAND CENSORSHIP NOTES.

Pathe Manager Resigns from Board of Censors.

The Mayor accepted the resignation of Walter Wessling, Portland manager of the Pathe exchange, as a member of the censor board. Since making the Portland Pathe office a full fledged exchange, Mr. Wessling found it impossible to attend the many meetings of the board that have been called recently.

A Central Viewing Place.

The City Attorney has handed down an opinion that it would be legal for the city to have a central viewing place to which film men could be compelled to bring the reels they desired to have censored and that the owners of the films could be excluded from the room while the censoring process was being carried on.

What Mrs. Colwell Thinks of National Board.

The attitude of the local censor board toward the National Board of Censors is evidenced by the fact that the local board has ordered the bulletins from the National body, which formerly have been sent to Portland, stopped. "We know the National Board now to a 'T'," commented Mrs. Colwell on the board's action.

WORLD FILM NOW IN PORTLAND.

The World Film Corporation has acquired spacious quarters in the building occupied by the Standard Feature Film Company and Fred Locher, who has been with the corporation in the big cities on the coast, came from Seattle to take charge of the new office. The exchange will serve the Williamette Valley, southern Washington, and all of Oregon. W. H. Rankin, of Seattle, will serve as road man in this territory.

AN ERROR CORRECTED.

In our issue of January 1, 1916, we were wrong in a statement that the Rose theater, in Regina, was to show the Lasky "Carmen." Manager D. W. Fisher of the Rose writes to us that he did not book the film, but that it was run in the Rex, in Regina, for four days.

New Theaters and Changes.

Charles Willard, Jr., sold the Opera House, Etna Mills, in northern California, to Isaac B. Sofy.

The Baker theater, Baker, Ore., a new house, is nearing completion and will open Feb. 2 with "The Girl and the Game." L. Pefferle is the owner.

The Star theater, Grants Pass, Ore., has been sold by Paul F. Moore to Ryan and Schank.

E. R. Lawrence has closed the Lyric in Ashland, Ore., and will open a house in Grants Pass.

R. A. Redifer has sold the Star theater, Heppner, Ore., to the former owners, Sparks and Hale, and purchased the Star at Condon.

Among Exhibitors and Exchange Men.

J. D. Jameson, manager for George Kleine in Seattle, was a visitor in Portland, bringing with him a large assortment of Kleine-Edison's recent releases to show to Portland exhibitors.

A. J. Smith, booker at the Mutual, has gone to Seattle to occupy a similar position. R. R. Nave, who was booker in Seattle, has been transferred to Portland.

W. B. Ayers, of the Sunnyside theater, Portland, has purchased a Powers 6B machine from the Service Film Company. This is one of the first machines of this type placed in this territory.

The Peoples theater, Portland, has started a souvenir photo campaign and 150,000 photos of Paramount stars are being distributed to patrons of the house. As a prelude to "Temptation," in which Geraldine Farrar was featured in this house, selections from some of the operas in which she has appeared were played on a large Grafonola with excellent effect.

"With "The Spoilers."

Sam W. Whitehead has left Vancouver for the Crow's Nest country, where, after playing several dates with "The Spoilers," he will proceed to Winnipeg. George L. Broy will remain in Vancouver for about two weeks. Mr. Whitehead reported a re-

What Spokane Exchange Managers Are Doing

World Representative Visits Offices of Pathe, Mutual and Universal—Big Features That Are Attracting Notice.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Local exchange representatives of film companies have put in what they term a successful week and made a good start for the new year.

Some of the Notable Booking That Has Been Consummated During the Last Few Weeks.

In Gold Rooster Office.

F. C. Quinby, district manager of the Pathe Exchanges in Seattle, Spokane, Wash., and Butte, Mont., spent several days in the city while en route to the Butte office, and with P. C. Carroll, manager of the local exchange, announced that the first of the Henry Savage and Al. Wood productions to be released here on the Gold Rooster program would be "Excuse Me," to be shown at the Casino theater, starting Sunday, January 9, and followed by "Madame X," just shown in stock here the week starting January 2, and "The Yellow Ticket," shown here last season by a road company.

"Business has increased so much in the local office," said Mr. Quinby, "that we have been obliged to give Mr. Carroll extra help, and are securing additional room from the adjoining building." Mr. Quinby also arranged for the installation of a vault in the office.

Mr. Carroll further announced that C. W. Logan, manager of the Columbia theater, Malden, Wash., had signed for the full weeks' Pathe program; that W. F. Kienitz of the Libby theater, Libby, Mont., had signed for Pathe productions, and that Robert Clendinning, manager of the Bungalow and Pastime theaters, Colfax, Wash., had transferred the Gold Rooster "Wallingford" and "Neal of the Navy" pictures to the Pastime theater. He also announces that the "Wallingford" and "Exploits of Elaine" are being shown by R. R. Belcher in the Star theater, Lewiston, Idaho, and that the Gold Rooster plays are being released in the Grand theater, Lewiston, operated by A. H. Hilton.

At Mutual Exchange.

A. R. Patton, traveling representative of the Mutual Film Corporation for the Spokane territory, announces that Robert Clendinning is remodeling the Bungalow theater, Colfax, Wash., and will reopen it with the Mutual masterpictures.

With Big "U" People.

W. Potter, new manager of the Universal Film and Supply Company exchange, has just returned from a business trip to Missoula to confer with G. A. Hager, his predecessor here, and stopped in Missoula and intermediate points. While in Missoula he placed the exclusive Universal service with J. R. McDermott, manager of the Alcazar theater. He has also booked the Broadway Features with the American theater, Dayton, Wash.

Recent Feature Hits.

Pictures which drew well at the moving picture theaters were "Idols of Clay," in which Ella Hall appeared, at the Rex; "The House of Tears," featuring Emily Stevens in the leading role, at the Class A; "Checkers," at the Majestic; "The Winged Idol," with Katherine Kaelred, at the Liberty; "The Cheat," featuring Fanny Ward in the title role, at the Clemmer; and "The Valkyrie," at the Lyric. "The Beloved Vagabond," at the Casino; "Jordan Is a Hard Road," with Sarah Truax, Frank Campeau and Dorothy Gish, played to large houses at the Liberty.

C. E. McBroom Is Censor.

Commissioner of Public Affairs C. E. McBroom was appointed as the official censor of the moving picture shows, succeeding E. W. Stutes, January 3. He sent letters to all theaters using motion pictures and film agencies announcing that he stood on the decrees of the National Board of Censors and that cordial relations will continue if the distributors and exhibitors will stick to this guide.

A Ulysses at the Gates.

Frank Saunders, doorkeeper and ticket taker at the Clemmer theater, Spokane, Wash., has traveled all over the world. He sees the multitude come and go daily and the bit of street scenery his post commands. That prospect might become monotonous in some instances, but not to Saunders. He has looked frequently upon about all the world has to offer in variety of garb, custom and activity.

Thomas A Edison

Presents the Ideal Pair

VIOLA DANA

"The Biggest Little Broadway Star"

and the finished favorite

EDWARD EARLE

In the 5-act Kleine-Edison Masterplay

"The Innocence of Ruth"

by William Addison Lathrop

A play of rare charm, of wholesome power, of constant change and variety A feature in which the petite winsomeness of the lovable Viola Dana is prettily brought forth, and offering a role which fits Edward Earle with admirable grace. An entertaining and full measure of thrill as well as charm—an unusual feature, indeed. Released Wednesday, January 26th.

Released Through the Kleine-Edison Feature Servic

GEORGE KLEINE

805 East 175th Street, New York and Everywhere

Calendar of Daily Program Releases

Releases for Weeks Ending January 29 and February 5

(For Extended Table of Current Releases See Pages 682, 684, 686.)

General Film Company.

Current Releases

MONDAY, JANUARY 24, 1916.

	Serial No.
BIOGRAPH—An Adventure In the Autumn Woods (Drama) (Biograph Reissue No. 34)	19933
LUBIN—Two News Items (Drama)	19934
LUBIN—The Evangelist (Four parts—Drama) (Unit Program)	U-104
LUBIN—Fooling Uncle (Comedy) (Unit Program)	U-104
SELIG—Tom Martin—A Man (Three parts—Drama)	19928-9-30
SELIG—Selig-Tribune News Pictorial No. 7, 1916. (Topical)	19932
VITAGRAPH—The Cold Feet Getaway (Comedy)	19931

TUESDAY, JANUARY 25, 1916.

ESSANAY—Folly (Two parts—Drama)	19935-6
KALEM—Snoop Hounds (Comedy)	19937
LUBIN—The Dragoman (Two parts—Drama)	19938-9

WEDNESDAY, JANUARY 26, 1916.

BIOGRAPH—Stronger Than Woman's Will (Three parts—Drama)	19943-4-5
ESSANAY—The Fable of "Flora and Adolph and a Home Gone Wrong" (Comedy)	19942
KALEM—The Villian Worshippers (No. 10 of the "Stingaree" Series (Two parts—Drama)	19940-1

THURSDAY, JANUARY 27, 1916.

LUBIN—The Embodied Thought (Three parts—Drama)	19946-7-8
VIM—A Special Delivery (Comedy)	19950
SELIG—Selig-Tribune News Pictorial No. 8, 1916. (Topical)	19949

FRIDAY, JANUARY 28, 1916.

KALEM—The Fate of America (No. 14 of the "Ventures of Marguerite" Series (Drama)	19954
KNICKERBOCKER STAR FEATURE—The Heart Breakers (Three parts—Drama)	19951-2-3
VIM—Busted Hearts (Comedy)	19956
VITAGRAPH—Peace At Any Price (Comedy)	19955

SATURDAY, JANUARY 29, 1916.

ESSANAY—Destiny (Three parts—Drama)	19957-8-9
KALEM—Tapped Wires (No. 64 of the "Hazards of Helen" Railroad Series) (Drama)	19964
LUBIN—Cured (Comedy)	19960
SELIG—Apple Butter (No. 10 of the "Chronicles of Bloom Center") (Comedy)	19965
VITAGRAPH—The Ruse (Broadway Star Feature—Three parts—Drama)	19961-2-3

General Film Company.

Advance Releases

MONDAY, JANUARY 31, 1916.

BIOGRAPH—When Kings Were the Law (Drama (Biograph—Reissue No. 35).
LUBIN—A Reformation Delayed (Comedy).
SELIG—Diamonds Are Trumps (Three parts—Drama).
SELIG—Selig-Tribune News Pictorial No. 9, 1916. (Topical).
VITAGRAPH—James Bashful Hero (Comedy).

TUESDAY, FEBRUARY 1, 1916.

BIOGRAPH—The Chain of Evidence (Two parts—Drama)
ESSANAY—Title Not Yet Announced.
KALEM—Artful Artists (Comedy).

WEDNESDAY, FEBRUARY 2, 1916.

BIOGRAPH—The Smugglers (Three parts—Drama).
ESSANAY—Title Not Yet Announced.
KALEM—The Moth and the Star (No. 11 of the "Stingaree" Series) (Two parts—Drama).

THURSDAY, FEBRUARY 3, 1916.

LUBIN—A Modern Paul (Three parts—Drama).
SELIG—Selig-Tribune News Pictorial No. 10, 1916. (Topical).
VIM—A Sticky Affair (Comedy).

FRIDAY, FEBRUARY 4, 1916.

KALEM—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series) (Drama).
KNICKERBOCKER STAR FEATURE—The Crime of Circumstance (Three parts—Drama).
VIM—The Getaway (Comedy).
VITAGRAPH—The Wrong Mr. Wright (Comedy).

SATURDAY, FEBRUARY 5, 1916.

ESSANAY—Title Not Yet Announced.
KALEM—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—The Election Bet (Comedy).
SELIG—The Desert Calls Its Own (Western—Drama).
VITAGRAPH—Bill Peters' Kid (Broadway Star Feature) (Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

You can have A PERSONALLY PICKED PROGRAM from

THE GREATER VARIETY
RELEASED WEEKLY IN THE
REGULAR SERVICE
by the Biograph, Edison, Essanay, Kalem, Lubin, Selig and Vitagraph studios.

Our experience, dating from the very infancy of the motion-picture industry, enables us to give you the program best suited to the needs of your theatre.

Come to our office at your first opportunity and let us show you how our units are chosen and how our new big plan of closer co-operation means GREATER profits for you.

A Special Department gives its entire attention to a correct list of releases.

BIOGRAPHS ARE DIFFERENT

That's one of the reasons why they are in demand.

There is nothing sensational or overdrawn about them.

The stories are such as appeal to the people who want to be entertained.

They are just real.

And they are produced up to a standard that makes them the more welcome.

You owe it to yourself and your patrons to see them on the screen at your exchange.

BIOGRAPH COMPANY
807 EAST 175TH STREET
NEW YORK, N. Y.

Monday, January 31

When Kings Were The Law

A strong human story carrying an unusual surprise.

Dorothy Bernard Wilfred Lucas Claire McDowell

The Biograph Re-issue

Tuesday, February 1

The Chain of Evidence

A mystery drama replete with strong situations.

Claire McDowell Vola Smith Ivan Christy
Jack Mulhall Jack Drumeir Charles Perley

The Two Reel Biograph

Wednesday, February 2

The Smugglers

An adaptation of the well known play.

Linda Arvidson Robert Drouet Charles H. West
Charles Perley Alfred Paget W. J. Butler

The Three Reel Biograph

For casts and descriptions of all Biograph releases refer to your copy of PROGRAMS

Calendar of Daily Program Releases

Releases for Weeks Ending January 29 and February 5

(For Extended Table of Current Releases See Pages 682, 684, 686.)

Universal Film Mfg. Co.

	Serial No.
SUNDAY, JANUARY 23, 1916.	
LAEMMLE—Her Dream Man (Drama)	01137
L-KO—Mr. McIdiot's Assassination (Two parts—Comedy)	01138
REX—No release this day.	
MONDAY, JANUARY 24, 1916.	
BROADWAY UNIVERSAL FEATURE—A Soul Enslaved (Five parts—Drama)	01141
NESTOR—Her steady Carfare (Comedy)	01142
UNIVERSAL SPECIAL FEATURE—Graft (No. 7 "America Saved From War"—Two Part Drama)	01158
TUESDAY, JANUARY 25, 1916.	
GOLD SEAL—Discontent (Two Parts—Psychological—Drama)	01143
IMP—Hired, Tired and Fired (Comedy)	01144
REX—No release this day.	
WEDNESDAY, JANUARY 26, 1916.	
ANIMATED WEEKLY—Number 203 (Topical)	01147
L-KO—Knocks and Opportunities (Two parts—Comedy)	01146
VICTOR—Across the Line (Drama)	01145
THURSDAY, JANUARY 27, 1916.	
BIG-U—No release this day.	
LAEMMLE—The Red Lie (Three parts—Mystery Drama)	01148
POWERS—Sammie Johnsin, Hunter (Cartoon—Comedy)	01149
Fishing River Lampreys (Educational)	01149
FRIDAY, JANUARY 28, 1916.	
BIG-U—Nan Good for Nothing (Drama)	01151
LAEMMLE—The Inner Soul (Two parts—Society—Drama)	01150
NESTOR—Flivvers in the Dance of the Shivers (Comedy)	01152
SATURDAY, JANUARY 29, 1916.	
BISON—A Daughter of Penance (Two parts—Mexican—Drama)	01153
JOKER—Mrs. Green's Mistake (Comedy)	01155
POWERS—Uncle Sam at Work (No. 6 "Saving Wealth and Building Health"—Educational	01154
SUNDAY, JANUARY 30, 1916.	
LAEMMLE—No release this day.	
L-KO—Cupid at the Polo Game (Comedy)	01157
REX—In His Own Trap (Three parts—Drama)	01156
MONDAY, JANUARY 31, 1916.	
NESTOR—When Aunt Matilda Fell (Comedy)	01160
RED FEATHER PHOTO-PLAYS—The Path of Happiness (Five parts—Drama)	01159
UNIVERSAL SPECIAL FEATURE—Graft (No. 8 "Old King Coal") (Two parts—Drama)	01176
TUESDAY, FEBRUARY 1, 1916.	
GOLD SEAL—Lord John's Journal (No. 3 "Three Fingered Jenny") (Three parts—Drama)	01161
IMP—No release this day.	
REX—In Dreamy Jungle Town (Comedy)	01162
WEDNESDAY, FEBRUARY 2, 1916.	
ANIMATED WEEKLY—Number 204 (Topical)	01165
L-KO—Sea Dogs and Land Rats (Comedy)	01164
VICTOR—Son O' The Stars (Three parts—Western Drama)	01163
THURSDAY, FEBRUARY 3, 1916.	
BIG U—No release this day.	
LAEMMLE—The Wise Man and the Fool (Two parts—Human Interest—Drama)	01166
POWERS—Building Up the Health of a Nation, (No. 3) (Educational)	01167
—Caged With Polar Bears (Vaudeville Act)	01167
FRIDAY, FEBRUARY 4, 1916.	
IMP—The Soul Man (Drama)	01168
NESTOR—Flivvers, in the Still Alarm (Two parts—Comedy)	01170
REX—The Little Thief (Drama)	01169
SATURDAY, FEBRUARY 5, 1916.	
BISON—Phantom Island (Two parts—Mystery—Drama)	01171
JOKER—"Wanted, A Piano Tuner" (Comedy)	01173
POWERS—Uncle Sam At Work No. 7 "Uncle Sam's Children (Educational)	01172

Mutual Film Corporation.

	Serial No.
SUNDAY, JANUARY 23, 1916.	
BEAUTY—Mischief and a Mirror (Comedy)	04419
GAUMONT—See America First, No. 19 "The Dells of the Wisconsin" (Scenic)	04418
Keeping Up With the Joneses (Cartoon—Comedy)	04418
VOGUE—A Baby Grand (Comedy)	04420
MONDAY, JANUARY 24, 1916.	
MUTUAL MASTERPICTURE DE LUXE—As a Woman Sows (Gaumont—Five parts—Drama—No. 59)	04421-2
TUESDAY, JANUARY 25, 1916.	
AMERICAN—The Man in the Sombrero (Two parts—Society—Drama)	04421-2
FALSTAFF—Lucky Larry's Lady Love (Comedy)	0423
WEDNESDAY, JANUARY 26, 1916.	
BEAUTY—Some Night (Comedy)	04427
THANHOUSER—The Burglar's Picnic (Three parts—School—Drama)	04424-5-6
THURSDAY, JANUARY 27, 1916.	
FALSTAFF—Beaten at the Bath (Comedy)	04429
MUTUAL MASTERPICTURE DE LUXE—Lord Loveland Discovers America (American—Five parts—Society—Drama—No. 60)	
MUTUAL WEEKLY—Number 56 (Topical)	04430
VOGUE—Bungling Bill's Burglar.	
FRIDAY, JANUARY 28, 1916.	
AMERICAN—A Sanitarium Scramble (Comedy)	04434
CLIPPER—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama)	04431-2-3
CUB—Around the World (Comedy)	04435
SATURDAY, JANUARY 29, 1916.	
MUTUAL MASTERPICTURE DE LUXE—Betrayed (Thanhouser — Five parts — Race — Drama—No. 61)	
SUNDAY, JANUARY 30, 1916.	
BEAUTY—Walk This Way (Comedy)	04437
GAUMONT—See America First, No. 20 "St. Paul and Minneapolis (Scenic)	04436
GAUMONT—Keeping Up With the Joneses (Cartoon-Comedy)	04436
VOGUE—He Thought He West to War (Comedy)	04438
MONDAY, JANUARY 31, 1916.	
MUTUAL MASTERPICTURE DE LUXE—Vengeance Is Mine (Centaur—Five parts—Drama) (No. 62)	
TUESDAY, FEBRUARY 1, 1916.	
AMERICAN—The Broken Cross (Two parts—Society Drama)	04430-40
FALSTAFF—A Clever Collie's Coming Back (Comedy)	04441
WEDNESDAY, FEBRUARY 2, 1916.	
BEAUTY—Billy Van Deusen's Wedding Eve (Comedy)	04445
THANHOUSER—The Knotted Cord (Three parts—Detective Drama)	04442-3-4
THURSDAY, FEBRUARY 3, 1916.	
FALSTAFF—Harry's Happy Honeymoon (Comedy).	04447
MUTUAL MASTERPICTURE DE LUXE—"The Idol of the Stage (Gaumont—Five parts—Drama) (No. 63)	
MUTUAL WEEKLY—Number 57 (Topical)	04448
VOGUE—Sammy versus Cupid (Comedy)	04446
FRIDAY, FEBRUARY 4, 1916.	
AMERICAN—Mammy's Rose (Southern Drama)	04452
CUB—Title Not Yet Announced	04453
MUSTANG—The Extra Man and the Milk Fed Lion (Three parts—Comedy Drama)	04449-50-1
SATURDAY, FEBRUARY 5, 1916.	
MUTUAL MASTERPICTURE DE LUXE—The White Rosette (American—Five parts—Drama) (No. 64)	

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A DAUGHTER OF THE WOODS (Three Parts Jan. 14).—Melody Jane, a waif, adopted by David, the blind hermit, goes to sell his baskets to the occupants of John Warham's shooting lodge. The Maestro, who, with his wife, is a guest, hears her sing, and says her voice is like that of the famous prima donna's, Jane Hope. He meets David, hears Jane's history, and finds she is Jane's child. He takes her to his home (although David is heartbroken) and he, himself, trains her voice.

Warham falls in love with her, they become engaged and his mother insists upon utting up her apartment. A year and a half later she makes her debut in "Madam Butterfly" and scores a triumph. She receives a letter from David wishing her every success. It sets Jane thinking.

She resolves to go to David—catches the midnight train and arrives at David's home at dawn. They meet, each confess love and when David, hesitating, asks what the world will do without her glorious voice, she naively suggests using it for singing lullabies.

HOUSES OF MYSTERY (Three Parts—Jan. 21).—The cast: Crile, U. S. Secret Service officer (Paul Gilmore); his fiancee (Peggy Hamilton); leader of smugglers (Philo McCollough); "Gypsy Nell" (Dick Johnson); mother of the leader of smugglers (Adelaide Woods).

Crile, a U. S. Secret Service officer, is ordered to break up a gang of treacherous diamond smugglers on the California coast. His fiancee, Grace Girard, determined to assist him, declaring herself gritty enough to wear an officer's badge. The smugglers are located by Crile, while a murderous assault on Crile is frustrated by witty Grace. The assaulting smuggler is dashed to death from a lofty cliff. Sam, another smuggler, carrying a consignment of diamonds in a fish basket, finding the body of the dead, takes from it the telegram from Secret Service headquarters that had been stolen from Crile.

Grace trails Sam, and by her wits unearths the scheme of the smuggler, while Sam goes to the shack of "Gypsy Nell," a disguised smuggler, who believes Sam a spy. A hard fight follows. Sam made prisoner and the telegram to Crile found, which throws all suspicion upon Sam. Grace and Crile trace Sam to the shack; as Crile frees Sam he is attacked. Out of revenge, Sam turns state's evidence, which is the beginning of the end of the smuggler's reign.

The leader of the gang, in the guise of an artist, holds forth in a mansion, a second house of mystery. The house is attacked. Grace secretly precedes the detectives, posing as a model; she is soon in the grip of the treacherous men. The attack of the detectives is frustrated, and Grace left in a dying condition in the vaults under the mysterious house. The gang makes its escape, Crile prepares for a final encounter. Then follows a terrific fight on the cliffs, hand-to-hand battle with the smugglers, the discovery of dying Grace. The smugglers elude the detectives finally, but witty Grace, meets the boatload in the sea, captures the entire gang and proves her right to a detective's hand, and a star of the revenue service.

LUBIN.

TWO NEWS ITEMS (Jan. 24).—The cast: Katie Fagan (Adda Gleason); Dan Fagan (Jay Morley); John Rockland (L. C. Shumway); Italian woman (Adelaide Bronti); Collector (Wm. L. Spencer). Written by Julian Louis Lamothe. Produced by Edward Sloman.

The managing editor of the Daly Bugle was in his office with the cub reporter. "Hall," he said, "you have no sense of news value. The story of an ordinary laborer may be told in three lines, but news about a very prominent person is worth front page headlines."

The reporter's first item in the paper the following day was: "The body of a white woman found floating in the East River last night was later identified as that of Katie Fagan, 650 Barren alley. No reason was given for the suicide."

And this is the rest of the story, which the reporter failed to write. Katie was a typical product of the tenements. Life held no joy for her, and meant continual work. Her husband, Dan, was a good man of his kind. He worked in the great factory of the millionaire, John Rockland, who also owned the tenement in which they lived. If Dan drank a bit too much on Saturday nights who was to blame him? It made him forget his grim struggle for existence. One night while intoxicated he went to strike Katie, but the news she imparted stayed his hand, for Katie was to become a mother. Dan, repentant, helped her in her efforts to save—for baby's sake.

Then Rockland reduced the wages of the men twenty-five per cent. and a strike resulted. Cheerless days followed for Katie. The collector was always on time for the rent, and finally baby's savings had to go. Dan appealed to Rockland in his beautiful home, but was thrown out for his insolence.

Rent day came again. The Fagans were told that if they didn't pay by five o'clock they would be dispossessed. Dan learned of a janitor's position vacant at the Children's Outing Association and he managed to secure it. But Rockland entered shortly afterward and had him discharged. Dan, desperate, and thinking only of Katie, entered Rockland's home to steal the money that was rightly his. Rockland saw him as he left.

At home Katie was happy at Dan's story of the job and the money already procured until Rockland entered, and had Dan arrested. Katie was wild with grief, and at five o'clock the men came to dispossess her. She told them to take everything, and holding her baby's things tightly to her, she made her way blindly to tue river, a victim of John Rockland.

The same paper also contained the reporter's other bit of real news. It was on the front in double column headlines—John Rockland again contributes to Children's outing Assn. Noted philanthropist gives check for $50,000. Ten thousand children to be made happy by week in country."

THE DRAGOMAN (Two Parts—Jan 25).—The cast: Mohamed (L. C. Shumway); Marjorie Hall (Adda Gleason); Edward Wright (George Routh); Allouma (Violet MacMillan). Written and produced by Edward Sloman.

Mohamed is an Arab guide in Egypt. Edward Wright, a tourist, engages him, and meets Mohamed's sister, Allouma. An attraction springs up between the two, and secret meetings are held. Wright also meets Marjorie Hall, an American girl, with whom Mohamed falls deeply in love after saving her life. Allouma trusts Wright implicity, and one night readily believes his statement that he will marry her on the morrow. She waits in vain for him, but Wright is called away by the death of his father. Days of bliss follow for Mohamed, as Marjorie now engages him as dragomau, but his sun sets when she leaves for America. Then one day, Mohamed learns the dread truth of Wright's duplicity for Allouma. He is about to strike her, but pity enters his heart. Meanwhile in America, Marjorie consents to marry Wright. Allouma dies when her child is born, and Mohamed, frantic in grief, prays to Allah to guide him to the man who has done this wrong.

Five years later, Mohamed is in America searching for Wright. Once he thinks he has found him, and is about to wreak vengeance, when Mohamed realizes his mistake. He is pursued by an excited mob, but a charming little four-year-old saves him. Mohamed kisses her tenderly, as she is just the size of his Allouma's little one would have been. At last he finds Wright. The latter is giving an Egyptian Masked Ball at his home. Mohamed reads the announcement. He gains entrance to the house by wearing his mask and his dragoman costume. Meeting Marjorie, he discloses his identity to her, but remembers his vengeance. Twelve o'clock comes, Mohamed is seated alone in the anteroom. Wright enters and tells him it is time to unmask. Mohamed answers that he is going to unmask him before the guests, and then disclose his identity. He tells Wright the sad story of Allouma, and starts to throttle him. But at the door stands a little child. She places a tiny hand on Mohamed's, and lokoing up trustingly, says, "I didn't let the men hurt you, now don't hurt my daddy!" Mohamed releases his hold, and gazes at the little girl who had saved him. Marjorie enters the room to see what is keeping them. Mohamed bows and says, "I have just been paying my respects to your husband before leaving for Egypt tomorrow."

THE EMBODIED THOUGHT (Three Parts—Jan. 27).—The cast: David Goodman (Edward Sloman); Ruth, his sister (Hazel Neece); Mrs. Goodman (Adelaide Bronti); Max Rosenthal (Melvin Mayo); Jimmy Rolfe (L. C. Shumway); Isaac Cohen (George Routh). Written by Julian Louis Lamothe. Produced by Edward Sloman.

The basis of this story is the following extract from "The Law of Psychic Phenomena" by Thomas Jay Hudson.

"A phantom, or ghost, is the embodiment of an idea or thought.

"The power to create phantasms resides and is inherent in the subjective mind, or personality, of man.

"The power becomes greater as the body approaches nearer to the condition of death.

"All phantasms of the dead are of those who have died under circumstances of great mental stress or emotion."

David Goodman and Max Rosenthal are partners in the cloak and suit business. Rosenthal is the typical Jewish merchant. Goodman is more idealistic. He has never married. The partners secure a loan from Cohen, a Jewish banker, and enlarge their business. Goodman meets Nanon Laval, an adventuress, and forgets everything else. Nanon is hired as a model, and Rosenthal often censures Goodman for neglect of business. To save Goodman from himself, Rosenthal discharges Nanon. Goodman raises a scene when he hears of it. He calls upon Nanon, and she shows him a pathetic letter from his mother, pleading that her son be given up. Goodman, blind to everything save the wiles of Nanon, angrily berates his mother for her interference. He learns that Rosenthal intends to restrain his reckless expenditures by withdrawing all their money from the bank. Goodman circumvents this plan by getting the money himself, and invests it in bonds, which he hides in his library. He gleefully tells Nanon how he has tricked the meddlers, and she learns that the method of opening the secret panel is written on a card in his pocket.

Rosenthal discovers what Goodman has done, and is frantic, as the loss of the money means ruin. Goodman scoffs and tells him that he has merely beaten him to it. Goodman goes to call on Nanon, and is fatally injured when the elevator in her apartment house falls several stories. Nanon has him brought to her apartment to await the arrival of the ambulance. Her lover, Jimmy Rolfe, is present, and after Goodman has seemingly died in her arms, she leaves him on the couch, and tells Rolfe excitedly about the bonds. Goodman awakens to consciousness, and learns the base nature of the creature he loved. His one idea is to right the wrong he has done his loved ones. Nanon must not get possession of the card of instructions. He manages to hide it. When Nanon and Rolfe come to search him, he is dead, and they do not find the card.

The last thought of Goodman's lives, and as a phantasm tries ineffectually to communicate to Rosenthal, Ruth and Mrs. Goodman the hiding place of the bonds, which means so much to them.

By accident, Rolfe and Nanon discover the card under the couch, and plan to get the bonds by entering the library that night. Ruth has fallen asleep at the bedside of her mother. The phantasm leads her in her sleep to the library. Nanon is at the panel, removing the bonds. Ruth awakes, a struggle ensues, in which she is finally victorious.

CURED (Jan. 29).—The cast: Dr. Curtiss (Arthur Matthews); Wilkens (Billie Reeves); Madge Carlton (Carrie Reynolds); Bob Carlton (Jack Delson). Written by Mark Swan. Produced by Earl Metcalfe.

Curtiss is a physician with the usual cranky patients. Wilkens, a young lawyer, calls on him to bring money he has collected for him (most of which he retains as his fee). Wilkens sees a photograph in Curtiss' office of a girl and falls in love with it; but Curtiss laughs at him and won't tell who the girl is. Wilkens then sees Curtiss cure a hypohondriac who imagines he is ill by giving him a powder of powdered sugar and a glass of water. He says it is a cinch to be a doctor. Curtiss, being at this moment called out, tells Wilkens if it is such a cinch, to stay and run his office while he is out. Wilkens laughingly accepts and puts in his time making love to the photograph of Madge.

Madge has a pain in her ankle and passing Curitss' office decides to stop in. When Wilkens sees her he is delighted to discover the original of the photograph. When Madge learns Curtiss is not in she is about to leave, but in order to detain her, Wilkens tells her he is in charge of the office and lies and says he is a doctor. His bluff at being a doctor is amusing, but when he prescribes absent treatment she leaves in a huff. Outside she meets Curtiss and her brother and learns Wilkens is a pretender. She is angry and plans a practical joke in revenge with her brother Bob.

The latter goes in and sees Wilkens who gives him several powders of the sugar. Bob, thereupon, pretends to die. Curtiss enters and changes the sugar powders to a box marked

poison and convinces Wilkens that he has killed Bob. Then Madge enters pretending illness and as Wilkens gave her a powder for her ankle, he thinks that he has also killed her. Presently Madge discovers her "dead" brother and reproaches Wilkens bitterly. Wilkens is heartbroken and picks up a bottle marked poison and drinks it. Curtiss, Madge and Bob are now horrified as it seems their "joke" will cause Wilkens' death. It is discovered, however, that the bottle contained only distilled water and the picture ends with Wilkens being introduced to Madge, who is having her ankle bandaged, and the audience knows that some day—Oh! well, why mention it.

A REFORMATION DELAYED (Jan. 31).—The cast: Peter Norwood (Wm. J. Spencer); Margaret, his daughter (Francelia Binnington); Jim Hartley, the crook (Ronald Bradbury); Dollie Dexter (Helen Wolcott); Written by Julian Louis Lamothe and Melvin Mayo. Produced by Melvin Mayo.

Peter Norwood, a wealthy old gentleman, is forgetful and careless. His daughter, Margaret, often reproaches him, but to no avail. Margaret conducts a refuge in the slums, and is greatly beloved by the poor people, who know her only as "Our Lady Margaret." One day Margaret is saved from the advances of several ruffians by Jim Hartley. Margaret is greatly attracted to him, but he is not of her station, so she allows the friendship to grow without divulging her real identity. Jim is really a crook, and when his accomplice, Dollie, who loves him, sees him with Margaret, she is furious.

Jim tells her he is going to marry Margaret. Dollie is desperate. She informs Margaret of Jim's true character, and Margaret sadly tells them they must part. Dollie leads Jim away, and finally makes him realize that Margaret is not of his class. They leave the city. Margaret is heartbroken.

Two years pass. Margaret has never forgotten Jim. She does not know that he and Dollie have prospered, and have returned as Mr. and Mrs. Brownley-Smythe, in order to continue their operations in high society. Jim meets Norwood at the club, is of service to him, and Norwood tenders him an invitation to the ball. Jim is pleased, feeling sure that he can make a good haul. At the ball, Jim and Dollie are not recognized by Margaret. Norwood has left his safe unlocked and Jim and Dollie, seeking privacy in the library, notice this. They are seen with their masks off by Margaret, and she is much affected at the thought that Jim is still a thief.

Jim and Dollie rifle the safe; the butler catches a glimpse of them. He immediately notifies Norwood of the robbery. Margaret, greatly alarmed at the turn of events, slips back of the curtains separating the rooms. Jim consents to a search, but nudges Dollie to take the jewels. A hand from behind the curtain gets them instead. Just as the butler is about to search Jim, Margaret steps out with jewel box in hand, and says, "It was just a little trick of mine, you careless old dad, to show how easily your safe might be robbed!" Jim and Dollie stare at her in amazement, and realize how they have been saved.

A MODERN PAUL (Three Parts—Feb. 3).—The cast: Paul (Melvin Mayo); the woman (Helen Wolcott); the murderer (George Routh); the thief (Alan Forrest); the politician (Ben Hopkins); the victim (Jay Morley); the woman's friend (Dot Dufee). Written by Julian Louis Lamothe. Produced by Melvin Mayo.

In modern times there lives a prototype of the disciple Paul. He goes to the mountain fastness and preaches to the rugged people there. One day he comes to a lone hut, wherein is one who, dying, curses all mankind. Paul is so sympathetic that the man, Joe, tells his story.

In a tough dance hall he met the woman, and fell in love with her. He tried to lead her from her old life, but his efforts were fruitless. She was too taken up with two others—the thief and the murderer. But when she discovered how base the murderer really was, she listened to Joe's pleadings and went away with him.

They were married and a baby blessed the union. The woman soon tired of her monotonous existence. It was an easy matter for the murderer to win her back to the dance hall. Joe followed and demanded her return, but she scoffed at him. And during the darkness of a "twilight dance," the murderer stabbed him. For weeks he lingered in the hospital and when he came out, it was to discover that the woman had left with their child. So then he came to the mountains and finally struck it rich.

Paul brings the message of Christ to the dying man and soon has him repentant. He gives Paul the money he has accumulated and commissions him to find his wife and child. The good man turns to the city. He enters the dance hall and starts to preach. The revelers greet him with jeers and throw missles at him. Paul sinks to the floor, unconscious. During that time the woman steals the money, meaning to keep it for her child, the love of whom is her one good trait. At home the woman gazes at the stolen money remorsefully, but is afraid to return it. The thief oversees this and immediately informs the murderer. When the woman arrives at the dance hall, they demand their share, but she refuses. The murderer vows to get the money, even if he has to kill.

When the woman reaches home she discovers that her child has met with an accident and is badly injured. She immediately thinks of Paul and brings him to the child. He exerts his healing power, and soon the child is asleep. The woman repents and returns the money, which Paul promises to keep a little longer. He seats himself in the next room with the money in his hand. The thief and the murderer enter. The murderer lifts his knife; Paul turns and faces them. The woman rushes in to see what is the matter. And then Paul tells them of the Christ; how he came into the world to save mankind; how he saved a woman from being stoned; and of how the thief on the cross won forgiveness. Paul shows them the error of their lives.

THE ELECTION BET (Feb. 5).—The cast: Wilkens (Billie Reeves); Walker, his friend (James Cassady); Mr. Slim, the referee (Arthur Matthews); O'Hara (Pete Lang); Annette (Carrie Reynolds). Written by Mark Swan. Produced by Earl Metcalfe.

Wilken is so sure that Jones will win the election that he makes an election bet with his friend, Walker. The loser is to roll a walnut from the Boulevard to City Hall. It must not be broken, nor touched with the hands, nor must the loser speak or write to anyone until the bet is paid, and the agreement must be kept secret. Forfeiture means the loss of $5,000.

Wilkens starts to roll the walnut and his queer antics lead O'Hara, a policeman, to think he is crazy. A newsboy picks up the walnut and is going to eat it and Wilkens has to buy it back. A large fat woman is about to step on it and the only way in which Wilkens can protect it, is to put his feet beside it and she walks on his feet. He talks to her on his fingers and she thinks he is deaf and dumb.

Annette, Wilkens' sweetheart, knows nothing of the wager, but Wilkens was so sure he would win, he told her to come to the City Hall and see something funny; so with her chum, Grace, she goes along the street. When Annette finds Wilkens, he cannot speak or write to her according to the terms of the wager. Therefore, she tells O'Hara her lover is crazy and when they look for him they find him under a truck which is standing over the walnut.

O'Hara takes charge of Wilkens. Stout is going to quit, but Wilkens pays him a large sum of money to stay by the walnut. Stout gets a chair, an oil stove, and umbrella and has lunch served on a folding table and sticks by the walnut all night. Next morning Wilkens manages to escape from the hospital where he has been taken, sees a street sweeper in his white overalls, bribes the man to give him his overalls and brush and sweeps the walnut to within a block of City Hall where it is run over by a street car and Wilkens loses his bet.

BIOGRAPH.

THE MISER'S HEART (Biograph Reissue—Jan 17). An old miser living in an east side tenement forms quite an attachment for a little child in the same house. The old miser is reputed to keep a large amount of money in a safe in his room, and a couple of crooks decide to take a chance to get it. They enter his room by way of the fire escape, and tying him to a chair, try to force him to tell the combination of his safe.

The little child happens in the room, and to further compel him, they suspend the child out of the window on a rope, threatening to let her drop if he does not give the combination. A tramp sees the child hanging from the window and hastens to the police station for aid. On his way he passes a baker boy from whom he stole a bag of rolls, and the boy, following, has him locked up without giving him a chance to explain the object of his errand. The captain, however, consents to hear the tramp out, and sends a quartette of incredulous policemen, who receive a shock when they find the truth of the tramp's story. The child is saved and the crooks taken into custody.

THE ANGEL OF PIETY FLAT (Two Parts—Jan. 18).—Jack Raymond, a shiftless Easterner, forms a mining partnership with Putney Chadwick and later robs him. With the stolen gold he gambles in a saloon, is caught cheating at cards and receives a mortal wound in the fracas that follows. Chadwick discovers among his effects a letter signed "Your affectionate sister," which states that the writer will shortly arrive in Piety Flat.

When the girl arrives, Chadwick and the boys, whom he has posted, inform her that Jack has gone prospecting and will soon be back. Chadwick takes her to his cabin, which he represents as Jack's, and the boys bring gifts of provisions which they declare they borrowed from Jack. Dorothy becomes known as the Angel of Piety Flat. Riding out in the hills, she takes a snapshot of a little Indian boy, who later disappears. The Indians, believing that the boy has been spirited away by the magic of the black box, ride after the girl.

Chadwick, who is with her, makes her throw the camera away, and the Indians riddle it with bullets. Captured, the girl is condemned to die at dawn unless the child is found. Chadwick, going to get help, is forced to shoot his horse when the animal breaks a leg, and while staggering across the desert he finds the Indian boy, who has wandered away and got lost. He returns in the nick of time to save the girl. Later, when he learns that she loves him, he breaks the news of her brother's death, but explains the event so as to make Jack a hero instead of the cur he really was.

A LIFE CHASE (Three Parts—Jan. 19).—Bouval, the banker, cancels a theater engagement with his wife and their good friend, Vaubert, because of business. Vaubert accompanies Madame Bouval to the matinee. As they leave the house they meet Bertrand Alvimar, who comes to keep a business appointment with Bouval. A beggar, Meloit by name, asks alms and is refused. Returning from the theater, Vaubert and his companion find Bouval murdered in his study. In his dead hand is clutched a torn sheet of paper, on which the banker had striven unsuccessfully to write the name of his murderer.

Vaubert's suspicions leap to Alvimar and the latter is arrested. After questioning him closely the prefect of police orders Alvimar's release, and to the indignant Vaubert explains: "There is not sufficient evidence to hold him for murder." Vaubert learns that Alvimar frequents a gambling-house, follows him there, and scrapes acquaintance with him. Later he introduces Alvimar to Madame Bouval, whom he has persuaded to help him in fastening guilt upon the murderer. The banker's widow assumes the name of Mme. Corbini and pretends to be Vaubert's cousin. At Vaubert's bidding she plies her arts to make Alvimar fall in love with her, and succeeds. But neither has reckoned with the possibility that Amy Bouval may fall in love with her victim. When this happens, Vaubert is enraged. He is pondering what to do when word comes from the police that the murderer has been caught and has confessed the crime.

Incredulous, Vaubert goes to headquarters and is told that the prisoner is Meloit, the beggar, who, arrested for drunkenness, has been put through the third degree until he confessed the crime. But on becoming sober the beggar recants his confession. Vaubert, triumphant, goes to Amy's hotel and finds her in Alvimar's arms. Drawing her aside, he reminds her that Alvimar does not know her real name and demands that she reveal her identity. On hearing that the woman he loves is Madame Bouval, Alvimar turns pale. Vaubert confronts him suddenly with the dagger-like paper cutter that drew Bouval's lifeblood, and Alvimar, confessing the crime, kills himself with the knife.

AN ADVENTURE IN THE AUTUMN WOODS (Biograph Reissue Jan. 27).—The girl lives in the forest with her father and grandfather. The latter goes to the trading post and is returning home with a sack of gold when he is attacked by two robbers. He trails them to their camp, recovers the gold while they sleep, and reaches home exhausted. His son goes for a doctor, taking the gold as a precaution. The thieves reach the cabin, recognize the old man, who is asleep, and learn from the innocent girl that her father has the gold. They plot to rob him on his return. The girl overhears them and, making her escape, summons her lover, who arrives with aid in time to foil the thieves.

STRONGER THAN WOMAN'S WILL (Three Parts—Jan. 26).—The manufacturer's daughter refuses to marry the superintendent and elopes with a foreign count, who does not keep his promise to wed. Her father, summoned by her, pays the adventurer to give the girl his name. Thieves kill the count for his money. The countess returns home with her child and, after her father's death, oppresses the factory workmen to get more money for the future prince. The workmen strike, but she will not yield to their demands. Her hand is forced by the superintendent, who has found her letter to her

father confessing her shame. He declares that he will publish the letter if she does not yield and, rather than lose her good name, she grants the workmen's demands.

WHEN KINGS WERE THE LAW (Biograph Reissue—Jan. 31).—Over the Kingdom of Romanda there reigned a King who was greatly influenced by his favorite, whom he devotedly loved. He presents her with a necklace of fabulous worth and enjoins that she never part with it, which command she swears by the stars to keep. About this time an impecunious cousin of the King calls to beg the loan of money, which is refused. The favorite promises to intercede for him. The cardinal and the favorite are bitter enemies, because of her thwarting many of his pet schemes, and he plans a revenge by inciting jealousy in the King.

The scheme he devises is to have the necklace missing and found in the cousin's pocket. The plan succeeds so well that the King condemns the seemingly guilty pair to an air-tight chamber, where they would have suffocated to death had not the lady-in-waiting, who helped in the plot, become horror-stricken and confessed. The cardinal himself was plunged into the depths of remorse, as he did not think the scheme would drive the impetuous King to such extremes; he merely wished to have the favorite exiled from the Court.

SELIG.

SELIG-TRIBUNE NO. 1 (Jan. 3).

Savannah, Ga.—Georgia women from motives of economy and freedom of movement have adopted overalls for house work.

Memphis, Tenn.—The new $8,000,000 bridge which it is expected will make Memphis the greatest southern railroad gateway east and west, is nearing completion.

Boston, Mass.—Harvard freshmen are rapidly getting into form for their annual hockey games.

Washington, D. C.—Secretary Daniels says battleships have reached the limit in size. Larger vessels could not pass through the Panama Canal. The California represents the ultimate in war vessels.

Vilkomir, Russia.—The German reserve force dig themselves in for the bitter winter in Russia.

Chicago, Ill.—Geane Beaumont, Clara Pause and Elsie Smoler swimming devotees, take their usual plunge in Lake Michigan Christmas morning; temperature 26 degrees air, 35 degrees water.

New York, N. Y.—Colonel E. M. House, the President's confidential adviser, leaves on the S. S. Rotterdam for Europe to acquaint our diplomats with the intimate views of the President on pending international affairs.

Captain Boy-Ed, formerly military attache at the German Embassy and recalled at the request of President Wilson, and Brand Whitlock, U. S. Minister to Belgium, will leave on the same ship.

Washington, D. C.—The Pages of the U. S. Senate leave the Capitol to take Christmas dinner with Vice-President Thomas R. Marshall.

Aetna, Ind.—Owing to the widespread disturbances in plants manufacturing war munitions, some of the companies do their work with a small army of guards.

Readville, Mass.—U. S. Army experts test new war plane, said to be the finest constructed and best designed aero in the world and the first to carry two gun turrets.

Revere Beach, Mass.—The roller coaster here wrecked by a gale, falls a vast mass of timber and iron, crushing two houses and injuring three people.

Selig-Tribune Feature Picture.—Kewpie, the baby elephant at the Selig Zoo, gets his breakfast.

Boston, Mass.—The holiday spirit invades the navy when the Blue Jackets on the battleship Nebraska acts as hosts to hundreds of poor children.

SELIG-TRIBUNE NO. 2 (Jan. 6).

Gibson City, Ill.—Seventeen thousand geese pose obligingly for the Selig-Tribune on the largest goose farm on earth.

Philadelphia, Pa.—The annual Mummers' parade presents this year a most unusual array of fantastic gorgeousness.

Seattle, Wash.—The little cabins in the Cascade Mountains near here, the homes of present day pioneers, are buried under a twenty-five foot fall of snow, the heaviest in years.

El Paso, Tex.—The "goodfellow" spirit causes a scramble for coins among Mexican refugee children, who, owing to the unsettled conditions in Mexico, have become temporarily residents of El Paso.

Washington, D. C.—By invitation of President Wilson, fifteen hundred delegates of the South and Central American republics attend the Pan-American Scientific congress in Memorial Continental Hall.

Seattle, Wash.—The S. S. Curacao without flag or register wrecked two years ago, and for the past eighteen months resting at the bottom of the ocean, reaches this port, and is promptly dubbed the "ghost ship."

El Paso, Tex.—General Victoriano Huerta, the deposed president of Mexico, who is seriously ill and under guard at his wife's house here.

Boston, Mass.—This city boasts of a hospital for canine aristocracy for surgical, medical and dental treatment, known as the Angell Memorial Hospital for Animals.

Juarez, Mexico.—General Obregon, Carranza's commander-in-chief, holds consultation with H. N. Gray, chief of Mexican secret service, and General P. E. Calles, regarding the taking over of Juarez from the Villistas.

Washington, D. C.—Frank Buchanan, member House of Representatives from Illinois, is indicted by federal grand jury charged with conspiring to foment strikes in American munition factories.

Selig-Tribune Feature Picture.—Cy de Vry, curator of the Chicago Zoo, tries forceful feeding on Anna, python, who is sulking and refuses to eat.

South Chicago, Ill.—An explosion at the plant of a linseed oil company causes a fire resulting in a $2,000,000 loss.

TOM MARTIN—A MAN (Multiple Reel—Jan. 24).—The cast: Tom Martin (Guy Oliver); Mary Brandon (Vivian Reed); Mrs. Brandon (Lillian Hayward); the Doctor (Al W. Filson); Bennet Gordon (Fred Hearne). George Nicholls, director. Written by Wallace C. Clifton.

Tom Martin, the village blacksmith, is in love with Mary Brandon. Mrs. Brandon bakes a pie for Tom and Mary takes it to him just as he is sitting down to his evening meal. There is a vacant chair opposite Tom's at the table, and he tells Mary that he always lays another plate for that chair because it was the one occupied by his beloved mother before she died. Bennet Gordon is engaged to teach the village school and he is accepted as a boarder by Mrs. Brandon, Mary's mother.

In the meantime, Tom and Mary have plighted their troth. The unsophisticated country girl, however, is fascinated by the ways of the city man who comes to the village as a school teacher. Gordon tells Mary that he loves flowers and Mary plucks some of her choicest blooms and gives them to the young man. Tom Martin notices Gordon wearing the flowers in his coat lapel, and becomes jealous.

Thomas Barker, the village storekeeper, owns a vicious dog and he has been repeatedly warned by Tom to secure the animal. The dog ultimately breaks loose and as it dashes down the street toward the school house is spied by Tom Martin. Believing that the maddened beast will bite some of the children, Tom rushes to the school house and there meets the infuriated animal and chokes him to death. He does not perform this courageous deed, however, until the fastidious Gordon has shown his cowardice by rushing into the school house and barricading the door. Then it is that Mary realizes the true worth of a man and knows that Gordon is a coward at heart, while Tom Martin is—a man.

Tom, in his desperate conflict with the maddened dog, is bitten. A physician informs Tom that his life is in danger. Mary, in the meantime, goes home and writes Tom a note saying that she will call upon him at five o'clock that evening. Tom feels strange sensations resulting from his wounds. Knowing that he is to be seized with madness as a result of the dog bite, he rushes into his smithy and there fashioning manacles from a red hot iron, he chains himself to his anvil, where he is found dead by Mary and others.

APPLE BUTTER ("The Chronicles of Bloom Center" Series—Jan 29).—The cast: Constable Plum (Wm. Hutchison); Ira Pash (John Lancaster); Johnny West (Sidney Smith); Phil Pickle (Lee Morris); Chubby Green (Ralph McComas); Mrs. Plum (Lyllian Brown Leighton); Selina Tubbs (Martha Mattox). Written by Maibelle Heikes Justice. Produced by Sidney Smith.

There is ill feeling between Mrs. Lucinda West and Mrs. Plum and Selina Tubbs over the apple butter monopoly at the Bloom Center fair. The Ladies' Art Embroidery Club, of which Mrs. Plum and Miss Tubbs are members, always influence the judges to give them the premium. Johnny West, disgruntled because his mother loses the apple butter award, tells Deacon Moon all about a shell game. The proprietor of the shell game and Constable Plum have reached a mutual understanding, but upon the urgency of Moon and his cohorts, Plum raids the swindle.

In order to get even with Plum, the shell game proprietor arranges with a pal to work the lost breast-pin game on the constable. They buy a pin at the general store and sell it to Plum for a goodly sum. Plum believing that he has been stung, "wishes" the pin on Johnny West, who with his mother, repairs to the Bloom Center jewelry store, followed by the Bloom Centerities. There the jeweler pronounces the breast-pin genuine and worth hundreds of dollars. With their suddenly acquired wealth Johnny West and his mother are more highly regarded.

ESSANAY.

FOLLY (Two parts; Jan. 25).—The cast: Robert Morse, a widower (Richardson Cotton); John Gresham, a financier from the West (Darwin Karr); Folly, Morse's adopted daughter, (Ann Kirk); Anthony Rand, a society idler (Randall McAlister).

Robert Morse, a widower, one night finds a baby girl on his doorstep. He decides to raise her, naming her Folly. Twenty years later finds Morse a retired capitalist and Folly a beautiful girl, surrounded in luxury. Anthony Rand, a society idler, wishes to marry her. She prefers John Gresham, a wealthy Westerner, and marries him. After their first wedded year Folly entertains lavishly.

At a New Year's eve party Anthony Rand induces her to dance on a table in a cafe. Her husband disapproves and leaves the place in a rage. Rand now urges Folly to obtain a divorce. He invites her and Morse to his cabin in the woods for a rest. He tries to make love to her and she resents it. Morse is knocked unconscious when he tries to interfere. Folly flees into the woods and finally comes to a cabin, where she seeks shelter. It happens to be the very cabin where her husband is also taking a rest. Rand has pursued her, and when he enters the cabin Gresham floors him with a powerful blow. Folly begs Gresham to forgive her, which he readily does.

THE FABLE OF FLORA AND ADOLPH AND A HOME GONE WRONG (Jan. 26).—The cast: The Judge (Charles J. Stine); Adolph Botts (Fred Wagner); Flora, his wife (Alice Edwards).

One morning a Modern Solomon in charge of a Divorce Mill got up on his Perch and told them to lead in the Matrimonial Miss-Fits. The first case that stared his honor in the Face was that of Flora Botts vs. Adolph Botts. The judge sized them up and saw they were just as happy as a couple of Panthers. He told Flora Pulled the Sob Stuff with trembly voice. Her lawyers wept at $8 a weep. She said she had Talent and Adolph did not appreciate it. Every time she went to recite he said to Lay Off and Cut Out the Mush. He was a Naughty Man. Adolph went on the stand. He said Poetry was his middle name, and four years before he composed a comic opera. A friend of his who worked in a Hat store wrote the music. He also declared the bleach Flora used on her hair had made her Soft under the Turban. The judge decided Adolph should pay Flora 25 bucks a week and Flora should pay Adolph 25. The Court then adjourned for Lunch. Moral: Genius must never walk alone.

DESTINY (Three parts; Jan. 29).—The cast: Richard Waldron, an attorney (Bryant Washburn); Ethel Dixon, his sweetheart (Ruth Stonehouse); Robert Gray, Waldron's rival (Edmund F. Cobb); Mr. Waldron (Charles J. Stine).

Robert Gray and Richard Waldron are rivals for the hand of Ethel Dixon. She favors Waldron and accepts his proposal. Knowing Waldron's one weakness, Gray gets him intoxicated, then calls Ethel to gaze upon the man she is about to marry. She breaks the engagement. Waldron realizes he has stepped into a trap and confronts Gray. A fierce battle follows, in which Waldron stuns Gray with a blow on the head. Thinking he has killed Gray, Waldron tells his father all. His father advises him to give up his law practice and the girl and leave the country. He departs.

Years later he has fallen into the depths. He is rescued by one of his former clients, whom he had saved from the gallows. The old fellow, realizing his debt of gratitude, brings about a reconciliation between Waldron and his father, which results in the renewal of the engagement with Ethel. Richard Waldron prospers, and some time later finds him happily married to Ethel, with a high position at the bar. He finally becomes judge of the Supreme Court.

VITAGRAPH.

JANE'S BASHFUL HERO (Jan. 31).—The cast: Jane (Edith Storey); Willie Wiggins (Donald MacBride); Hans Hoffmeyer (Billy Bletcher); Sheriff (Edward Elkas). Author, Paul West. Produced by George D. Baker.

Bashful Willie Wiggins courts Jane Brown, the village belle, but after nearly wearing out the sofa cannot find the courage to pop the question. Jane finally resorts to the old ruse of jealousy. That night the village folks of Mudville are scandalized to see Jane in the arms of a stranger silhouetted against the window shade. The whole town rises up in protest, and Willie, backed by the minister, demands an explanation of Jane. She guiltily denies the impeachment and the crowd, calmed by the dominie, disperse, but Willie camps on the doorstep to catch his "rival."

Jane during the night, regrets the scandal her little trick caused and flings the dummy she used into the well. Willie sees this and is horrified, believing it is the body of his rival, whom Jane has murdered. Frantic with excitement, he arouses the whole village. The indignant mob rush to Jane's home in their nighties and drag her forth dramatically. The sheriff goes down the well, and, of course, Jane has a good laugh on them all when the dummy is hauled up. Willie now realizes the depth of Jane's love and pops the question right then and there.

KALEM.

THE TALE OF A COAT (Jan. 18).—The cast: Ethel (Ethel Teare); Mr. Dough (Charles Mulgro); Jack Standing (Jack MacDermott); Butler (Gus Leonard); the Master Cracksman (Bud Duncan). Produced by William Beaudine.

Gus and Bud are two blundering robbers, Jack a millionaire Sherlock Holmes, who gains Mr. Dough's consent to his marriage to Ethel when by pure luck he nabs the crooks after they have robbed the Dough home.

THE DUEL IN THE DESERT (No. 9 of "Stingaree" Series—2 parts—Jan. 19).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Ethel Porter (Marin Sais); Inspector Cairns (Thomas Lingham); Sergeant Cameron (Edward Clisbee); Inspector at Post (Frank Jonasson). Produced by James W. Horne.

Stingaree and Howie escape after a hot pistol battle with the inspectors only to be captured again while carelessly lolling at their ease at the spring. Crossing the desert Stingaree fakes a fall from his horse and feigns unconsciousness. While one of the inspectors goes off to the post with Howie, the other stands guard over Stingaree awaiting the return of a wagon in which to put the captive. Stingaree proves his gameness in the long wait under the blistering sun and in a moment of unwariness for the inspector he is captured. Later, by a clever ruse, Stingaree rescues Howie.

THE SEALSKIN COAT (No. 13 of "Venture of Marguerite"—Jan. 21).—The cast: Marguerite (Marguerite Courtot); Billy Breeze (Bob Ellis); Peter Enright (Richard Purdon); the Count (Tom J. Evans). Author, Otto Hoffman. Producer, Robert Ellis.

A clever thief gets away with a pearl necklace and later, when pursued, puts it in the pocket of Marguerite's sealskin coat which is hanging outside her window for an airing. When he returns he finds that Marguerite has sent for the coat and is wearing it without knowing the valuable contents. There are amusing and also exciting complications with the thief following Marguerite in an endeavor to get the necklace back while Billy Breeze, her sweetheart, follows the thief in an effort to secure the large reward offered for his capture.

THE OPEN TRACK (Episode No. 63 of "The Hazards of Helen"—Jan. 22).—The cast: Operator (Helen Gibson); railroad detectives (R. Adams and Clarence Burton); the counterfeiters (Franklin Hall, George Robinson and Glen Gano). Author, E. W. Matlack. Producer, James Davis.

Helen's cleverness exposes a band of counterfeiters who later succeed in turning the tables on the railroad detectives and tying the two men to the cowcatcher of a train which they then start off down the grade. Helen pursues the train on a motorcycle and boards it by a leap to the handrail of a freight. The engine is soon brought to a stop and the detectives released. Helen also lends her assistance later to the capture of the counterfeiters.

SNOOP HOUNDS (Jan. 25).—The cast: B. Sharp and A. Ferret, detectives (Bud Duncan and Gus Leonard); the Two Macks of vaudeville (Jack MacDermott and Ethel Teare). Produced by William Beaudine.

Bud and Gus are rival detectives, and when the Two Macs, a vaudeville team, split because of jealousy, the rivals are given the job of getting evidence for a divorce, Bud by wifey, and Gus by hubby. Their blundering succeeds in healing the breach.

THE VILLAIN WORSHIPPER (No. 10 of "Stingaree" Series—2 parts—Jan. 26).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Inspector Kilbride (Frank Jonasson); Sergeant (Edward Clisbee); Oswald (James W. Horne); Mrs. Green (Ollie Kirkby). Produced by James W. Horne.

Oswald worships the bold Stingaree, and determines to follow the same life. Seeking to cure him of his folly Stingaree takes him along on a stage coach hold-up which is followed by a thrilling pursuit in which Oswald is captured. When he learns that the boy's mother is near death Stingaree plans to secure his freedom and is almost successful when the village busybody's curiosity results in his capture. This episode closes with Stingaree still in jail.

THE FATE OF AMERICA (No. 14 of "The Venture of Marguerite"—Jan. 28).—The cast: Marguerite (Marguerite Courtot); Peter Enright (Richard Purdon); Fred Randall (Arthur Albertson); the Wolf (Robert Ellis); Zarth (H. G. Hockey); Maid (Mae Miksecek). Author, Howard Irving Young. Producer, Robert Ellis.

Dean, a spy, is shot by the Wolf, an international crook, just as Marguerite is passing the lonely spot in her auto, so the heiress takes the wounded man to her home. Before he dies the spy turns over to Marguerite a bracelet containing papers concerning the invasion of America and a code book. Later the Wolf steals the bracelet and when he is followed by Fred, Marguerite's friend, he leads him to his den. Before turning Fred loose he seeks to terrorize him by signs of his astounding power. A later raid on his lair headed by Fred is unsuccessful. Meanwhile the Wolf has discovered that the bracelet is valueless without the code-book and we are left to surmise his attempts to secure that in the next episode.

TAPPED WIRES (Episode No. 64 of "The Hazards of Helen"—Jan. 29).—The cast: The operator (Helen Gibson); relief operator (Robin Adair); crooks (George Robinson, Glen Gano and Franklin Hall). Produced by James Davis.

After binding Helen to prevent her from stopping the express train to have it await an armed guard, crooks board the train, disable the messenger and dynamite the safe. Helen later takes a short cut in an auto and overtakes the train, but the crooks leap from the speeding train into her car before she can warn the engineer and train crew. At the point of a gun the chauffeur is made to follow the crooks' orders, but at the right moment Helen leaps from the speeding auto, the chauffeur turns the car to the edge of the cliff and then jumps for safety himself. The car somersaults down the forty-foot cliff burying its occupants beneath it.

Universal Film Mfg. Co.

POWERS.

UNCLE SAM AT WORK, NO. 4—Uncle Sam's Proteges at Work and Play (Jan. 15).—This picture depicts the intimate lives of the bluejackets on the big dreadnoughts. The picture opens with a number of fascinating scenes showing the features of work and play on shipboard. The officers and men are seen in the routine duty of standing watch in the early morning hours.

An amusing insight into the household duties of the "Jackies" is obtained from the views of the men scrubbing and holy-stoning the decks, mending their uniforms, washing their clothes, and scrubbing the dirty canvasses of the ship. Every detail in connection with the working of the big guns is faithfully depicted, from the polishing through the stages of hoisting the ammunition, loading the gun, sighting and training it, to the actual firing of it.

Danger from fire is always present on board our fighting ships, and the fire drill is one of the most important drills of the many. This is clearly shown, as is the drill to prevent collisions with other vessels. The signal corps, with their intricate and various systems of wig-wagging, is explained at length on the screen.

The picture closes with remarkable scenes showing the amusements of the sailors. Boxing, which is the chief sport of the sailor, takes up the greater part of their periods of recreation on board ship. A boxing match between two of the best boxers in the navy was especially filmed for this series. The last of the reel depicts the quarters of the sailors, showing how they make up their beds during the day and how they climb into their swinging hammocks for their nightly rest.

UNIVERSAL SPECIAL FEATURE

GRAFT (Episode No. 7—"America Saved from War"—Two Parts—Jan. 24).—The cast: Bruce Larnigan (Hobart Henley); Tom Larnigan (Harry Carey); Mrs. Larnigan (Nanine Wright); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Kitty Rockford (Mina Cunard); Ben Travers (Jack Connolly); J. Brooks Carney (Rex de Rosselli).

Tom Larnigan, occupying a flat in New York with his mother and Bruce, latter recovered, brought from Chicago, Tom receives an appointment from the President as special examiner of criminal trusts. He is ordered to investigate the Steel trust. J. Brooks Carney, the head of the Steel trust, has no wish to have his business investigated, as he is planning a big coup that will mean billions to the steel industry. The plan is this: A foreign man of war is interned in the harbor. By blowing up this boat, Carney figures that strained relations existing between this country and warring nations will snap and the United States will be drawn into the conflict. This would mean untold orders and profit for the Steel trust.

Stone and Carney plan to carry out the plot with aid of an eccentric inventor named Bill Bean. A part of the plan is discussed in the Maxwell home, scraps of conversation overheard by Dorothy Maxwell and Kitty Rockford, who decide to investigate. Putting into effect their plan, Dorothy gets Kitty a job in Dunn's office through a bogus note signed "The Fifteen." Dorothy waits outside and Kitty is to drop her notes from a window containing any information that she may pick up. Stone phones Dunn, asking where he will find Bean. He learns that the best place is 63 Pell street. Kitty overhears and drops a note out of the window telling Dorothy to send Tom to the same place.

Stone and Carney find Bean at his home. He shows them an invention he has just completed—a portable wireless outfit, which, arranged in a vest, can be worn without detection. The operator has a key in each hand; by bringing hands together the current is released and will cause an explosion at a great distance. Bean shows his work of invention and they decide to try it out at eight that night. Carney, a careful man, decides to do the work himself. He learns that Tom is expected home that night so he leaves a package with Mrs. Larnigan for Tom. It is high explosive, with magnet attached and left exposed. He intends fastening the other package of explosive on the battleship. Bean stops at the hop joint, is attacked and rescued by Tom.

Bean tells Tom of the invention and Tom, being offered a place as his assistant, accepts. They start for the docks and Bean sends a note to Stone, telling him that he has a new assistant named Tom Larnigan. Stone phones Dunn to send one to get Larnigan out of the way. Kitty hears their conversation, gets word to Dorothy, who, together with Ben Travers, hurries to the dock.

Mrs. Larnigan, attracted by the magnet on the package, pulls it off. Carney, with other package of explosives, is rowing to the battleship. Tom, realizing the plot, tries to take the machine from Bean, but in the struggle Bean's hands come together, throwing the current. Carney is killed and Mrs. Larnigan is given a shock. Men from Dunn's office try to kill Tom. Tom is thrown into the water. Dorothy dives after him while Travers keeps the crooks from further interference. Tom and Dorothy are rescued. Bruce adds another name to his list—J. Brooks Carney, killed.

UNIVERSAL.

ANIMATED WEEKLY NO. 201 (Jan. 12).

Harvard's Track Squad.—An early start is made by candidates for the Crimson track team—Cambridge, Mass.

Boosting Prosperity—Thousands march at the funeral of Ol' Doc Gloom and bury the knockers' hammer—Syracuse, N. Y.

Alien Suspect Arrested.—Wireless operator on U. S. revenue cutter Ossipee discovers secret plant in woods—Portland, Maine.

Racing Season Opens.—Devotees of horse racing see their favorite steeds struggle for supremacy—New Orleans, La. Subtitle: They're off!

Survivors of Thessaloniki.—After suffering untold hardships for weeks and giving up all hope of rescue, crew of 90 arrives on Perugia, New York.

Two Million Dollar Fire.—Six lives lost when thousands of gallons of oil explode—Chicago, Illinois.

Jack Frost Leaves His Card.—First snowfall in twenty years spreads its immaculate mantle over southwestern coast—Universal City, Cal.

Moving Sea-Planes.—Advance corps precedes conveyances to clear their way of trees and telegraph wires—England.

England's Sons Respond.—English recruits in an endless stream of khaki on their way to the front—London, England.

Keeping Tabs on Tabby.—Animal Rescue League equips motor trucks with ladders to rescue tree-climbing felines—Boston, Mass.

What Next?—Animal hospital cares for the teeth of suffering canines—Boston, Mass. Subtitle: Preventing Bruno's teeth from "going to the dogs."

A London Pastime.—Hundreds of gulls partake of the bird-lover's bounty on the Embankment—London, England.

Ascot Speedway Opened.—Immense throng sees dare-devil drivers break speed records—Los Anglese, Cal. Subtitle: Eddie Pullen, the winner.

Indicted for Conspiracy.—Representative James Buchanan, charged with preventing shipments of arms and ammunition to Allies—Washington, D. C.

Preparedness—The Best Policy.—The Okla-

homa, Uncle Sam's newest dreadnaught, arrives to be overhauled at Broklyn Navy Yard.
Cartoons by Hy. Mayer.

ANIMATED WEEKLY, NO. 202 (Jan. 19).

FAMOUS ROSE CARNIVAL—Gorgeous pageant of flower floats in Summerland—San Diego, Cal.

DERELICT BLOWN UP—Divers use 300 pounds of dynamite to remove sunken dredger—Providence, R. I.

TRAINING FOR CHAMPIONSHIPS—National diving and distance champions practice for coming Honolulu competition—Los Angeles, Cal.

HISTORIC RELIC RESTORED—Flag of General Jackson, hero of 1812 war, given back to South by State of Illinois—New Orleans, La.

SOME CHICKENS!—Ten thousand Leghorns, champion egg-layers, on one man's farm—Alhambra, Cal. Sub-title, Hen Fruit.

FENCING ON HORSEBACK—Canadian cavalry in masks battle with foils in "Balaclava melee"—Shorncliffe, England.

GALE WORKS HAVOC—Wrecked homes in wake of fatal storm—San Francisco, Cal. Subtitle, Ship Capsized.

FIGHTING CONSCRIPTION—English rush to enlist in last stand against enforced soldiering—London, England.

LINKING 600-FOOT SPAN—The raising of 900-ton section finishes giant bridge on New Colorado River—Needles, Cal.

3,000 MILES FOR BATTLE—Brown University's "eleven," first to cross continent, beaten by Washington State football stars—San Diego.

FLIES FOR SCIENTISTS—Juan Domonjoz gives startling aerial exhibition for Pan-American Congress—Washington, D. C. Sub-title, Hurdling Washington Monument.

FORD PEACE PARTY—Landing in Norway from "Oscar II"—Christiania. Sub-titles, Off for Skiing Trip; Kiddies Learn While Young; The Big Jumps.

CARTOONS—By Hy Mayer.

BISON.

A DAUGHTER OF PENANCE (Two Parts—Jan. 29).—The cast: Pia, the waif (Edna Maison); Castro Madero Cabello (Douglas Gerrard); Senora Ortega (Phyllis Daniels); Senor Ortega (O. C. Jackson); Rosa (Marjorie Lake).

Pia lives alone in a small hut with an old woman named Rosa. In an adjoining estate there lives a young artist named Castro Madero Cabella. One day a young Mexican, Pedro, makes advances to Pia, but she repulses him. The next morning his dead body is found with a knife in his heart. On the palm of his hand is a small cross drawn with his own blood. It is the mark of Pia's penance. In the past, several young men have met the same fate after attempting to caress Pia. As time goes on Pia meets Castro, and finally agrees to his proposal to pose for him. Pia falls in love with the young artist, but firmly repulses his attentions, fearing that the same fate will lead to his death. He, however, laughs at her fears and kisses her against her will, causing her to run from him.

That night Pia begs old Rosa to tell her what the strange vendetta is that hangs over her. Rosa tells her of the past. When she was a little girl of four years her mother and father were wealthy Spaniards. One evening her father saw her mother slip into the moonlit garden and hold a tryst with a stranger. He watched her as she stripped herself of her jewels and gave them to the stranger. He sneaked into the garden behind them and shot the intruder. Then his wife told him that he has killed her brother who was fleeing from the country because he was charged with a crime he did not commit. At the advice of his wife the husband left the country. His wife suddenly lost her mind and wandered away from the home, leaving Pia in the care of the servant, Rosa. The years pass, and no news has been heard from either her father or mother.

After the sad story Pia leaves the little hut and again meets the young artist and poses for him. Rosa wraps bread and fruit in a small bundle and slips into the woods unseen. In a secret cave she calls and an old hag appears who devours the food. The old hag is none other than Pia's demented mother. The old mother has a vision in which she sees Pia and the young artist making love. The vision beckons and calls her nearer to the roadside where the young lovers are sitting in the sunshine, painting and posing.

To the door of Rosa's hut there comes a stranger, an old man. A second glance reveals to the faithful Rosa the young master whom she once served. Filled with joy, she tells him that his child, Pia, is safe, and leads him out to the roadside and they start toward the mission where the young people sit. The old mother comes from the woods and faces the young people. Seeing Pia, in the arms of a man, she draws her knife from her bosom and advances upon them. As she is ready to plunge the knife into the back of Castro, Pia utters a scream, for she sees the strange sight in the reflection of the mission fountain. Castro turns and stays the arm of the demented woman. Old Rosa comes toward them with the old man, and turning to Pia, says: "These are your parents."

The sight of the husband of her youth restores the mind of the old woman, and she falls fainting into his arms. As time passes she is completely restored and Rosa, alone knowing that she was the mysterious one who killed Pia's lovers, determines to keep the gruesome secret locked away in her own breast, for with the dawn of reason the mother has completely forgotten the terrible deeds that she committed. In time Pia and her lover are wedded. The family once more is established in comfort, for old Rosa has carefully guarded the family wealth, hoping for the day when peace and happiness would come once more.

BIG U.

NAN GOOD FOR NOTHING (Jan. 28).—Tom Dibbles and Harry Collier have an adopted daughter, Nan, who is both a delight and worry to them. Each week they make a small contribution to provide for her future. Nan is a hoyden and is happier taking part in games with boys instead of playing with dolls and with the girls of her own age. One day while at play Nan sees a small child who has strayed from its nurse fall into the river. Without a moment's hesitation she dives overboard and rescues the child. Colonel Dawson saw Nan's brave act and gets her name from her playmates.

Tom and Harry are out of work and being in arrears with the rent, they are about to be ejected from their home. The landlord's son is on his way to serve a dispossess notice when he meets Nan in the street and attempts to flirt with her. She resents his attentions and he insults her. Charlie, who is passing, comes to Nan's aid and administers a thrashing to the son. A friendship springs up between Charlie and Nan which ripens into love on the part of the girl. He persuades her to take an interest in her appearance and he teaches her to read and write. Her guardians are astounded in the changes in the girl's character and are hard put to understand the causes.

In the meantime Nan learns of the money troubles of Tom and Harry and she generously takes the money which they put away for her and with it she pays the rent. Tom and Harry are deeply touched by her sacrifice. Colonel Dawson, remembering Nan's daring rescue, agrees to get positions for the two men and also contributes handsomely to Nan. With new surroundings and new ambitions Charles and Nan start in a little home of their own.

IMP.

HIRED, TIRED AND FIRED (Jan. 25).—The cast: "Slim" Hoover (Victor Potel); Sallie Sloppus (Jean Bernoudy); "Buck" Bull (Ed. Sedgwick); Miss Dinero (Eileen Sedgwick). Written and produced by Jay Hunt.

"Slim" Hoover, with his last jitney invested in doughnuts, and no prospects for future eats, unexpectedly finds employment as a piano mover. "Slim's" first job is the packing of a piano box to the top floor of an apartment house, where he fills it with a piano, under the direction of "Buck" Bill, his boss, who then orders "Slim" to carry the piano down to the waiting truck, while he makes love to Sally Sloppus, the slavey of the apartment where the piano once rested in security.

"Slim" is game—so is the piano—and in the struggle which follows, "Slim's" attempts to take it from its home, the piano breaks away from him and together they hurdle the succeeding flights of the steps to the street, when it is discovered that the wrong piano had been moved. "Slim" emerges from the wreckage to find that once more he is jobless.

LAEMMLE.

THE RED LIE (Three Parts—Jan. 27).—The cast: Dr. Baxter (Rupert Julian); Mrs. Baxter (Elsie Jane Wilson); Detective Jarvis (Doc Crane); Willis Rhodes (Hal Cooley). Written and produced by Rupert Julian.

Jarvis, a noted detective, and his men one night are called to the scene of a murder in the tenderloin district. They find the bodies of two dead men on the floor of the cafe and a crazed rough at the door with a gun in his hand. Jarvis discovers on the floor a diamond ear ring and a woman's footprint. He takes the murderer to jail and after questioning him, during which process he remains dazed and silent, the police and detectives agree that the man is playing "possum" with them and they decide to lay a trap to catch him. The police let the murderer loose and secretly watch him. Out in the street he looks around and then with the same dazed look on his face he returns to jail and they lock him up, convinced that he is insane.

But Jarvis, however, maintains that he is either an idiot or a master mind. Another trap is set. The men at work in the jail yard are marching in file. Before the crook enters the jail doorway back to his cell, the door closes and he sees that he is free, not knowing that eyes are secretly watching him. He escapes. The detectives follow him till he disappears over the wall of an estate owned by Dr. Baxter. The search reveals no one and upon returning to his office Jarvis originates a plan to trap the man.

Baxter admits his guilt upon being caught, and as the detective is about to take him from the house, Mrs. Baxter pleads for a chance to say something. Jarvis listens to her. She tells a story of a foolish adventure with a young man. It is an auto ride, taken against Baxter's wishes. A breakdown follows and the nearest place of refuge is at a roadhouse. Here they enter and have dinner. While looking at the bill of fare, Mrs. Baxter sees that the roadhouse is one of the most notorious in the country. Her horror is increased when she is accosted by one of her husband's business associates, a worthless society scamp. Hastily she and her companion leave the place, but scandal has started. She returns home late that night and upon her arrival home in answer to her husband's anxious questioning, tells the first lie of her married life, saying: "I was with a woman friend."

As time passes the society scamp comes and demands money in payment for his silence. She gives him what she has, and one day a note comes for more. The husband accidentally comes across the note and follows the directions thereof as to the meeting place. That night he follows his wife to the tenderloin district where the note demanded she come and pay the blackmail money.

He is carefully disguised as a slum character and enters the cafe. He sees the money paid to the scamp by his wife and then the rascal, noting the diamond ear rings in the lady's ears, tears them from her. Unable to control himself, Baxter defends his wife and a battle follows in which the scamp and another man are shot.

Thus was the crook arrested as he stood at the door. Jarvis, the detective, listens to the end of the story and then, rising, says: "I will give you five minutes to say good-bye to your wife; I'll be waiting on the porch." The parting is a sad one, and when Baxter comes to the porch it is empty. He is surprised. He goes to the detective's office and Jarvis sits at his desk, busy. Baxter says: "I have come to give myself up." Jarvis looks up crossly and answers: "Get out of here; visitors are not allowed in this office." After Baxter goes Jarvis picks up the document of the Baxter case that reads "Unsolved cases."

THE INNER SOUL (Two Parts—Jan. 28).—The cast: Nina Courtleigh (Constance Johnson); Louis Fisher (M. Blevins); Claude Bayard (J. Livingston); Dr. Winston (Ray Han-

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ford). Written by F. McGrew Willis. Directed by Leon Kent.

Nina Courtleigh, a society butterfly, is accepting the attentions of Louis Fisher, but when he proposes she tells him that if he wishes her friendship to continue he must cease all talk of marriage. Shortly after this Nina returns to the city. Fisher follows and after another proposal threatens to kill himself if she does not marry him. Nina merely laughs at him and Fisher shoots himself, but not fatally.

Dr. Winston is attracted by the shot and with Claude Bayard, his friend, hurries to Nina's apartment, where he ministers to Fisher and has him carried to his own apartments. Claude makes Nina's acquaintance. While Winston is nursing Fisher back to health Claude and Nina fall in love with each other. Claude proposes, but she refuses. As Claude is leaving, however, Nina remembers what Fisher has told her—that the butterfly dies at the end of the summer and that the summer of her youth is fast waning. She calls Claude back and accepts him.

After the honeymoon Nina cannot settle down to domestic happiness. They become somewhat estranged and Nina meets Fisher again and welcomes his attentions. Claude grows jealous—coming home and finding Fisher in the house he tries to throw him out and in a fight Fisher shoots him and persuades Nina to flee with him. They board a train and leave the city, but Nina now realizes she loves Claude and, leaving Fisher, she returns. In the meantime Winston has been summoned to attend Claude and just as he is removing him to the hospital for an operation Nina comes in. Winston tells her that she must leave the house forever and never see Claude again.

At the hospital an operation takes place and Claude completely recovers except for the fact that his past is a blank to him. Trying to remember the past he becomes moody and Winston takes him out to a cafe in an attempt to cheer him up. Nina is here with a party of friends and sees Claude. All her old love reawakens and she resolves to win him back. She forces Winston to introduce her. Claude does not recognize her and immediately falls in love with her. After a brief courtship they are married again.

Some days after the wedding Claude tells her that he is leaving to be gone several days on a business trip. Weeks pass. Winston comes to the house and, showing Nina a small vial of liquid, tells her that he has perfected an anaesthetic that will enable him to operate on Claude and restore his memory. Nina pleads with Winston, telling him that they are supremely happy and that if Claude recovers his memory he will cast her out. Winston is firm in his refusal, but Nina in desperation tears the vial from his hands and hurls it to the floor. Claude enters in time to witness this and asks for an explanation. Nina tells him that she has destroyed the only hope of restoring his memory. Winston departs and leaves them alone. Nina pleads for Claude's forgiveness and he tells her that when he was supposed to be away on a business trip he was operated upon and his memory was restored. Nina is terrified, but Claude reassures her and tells her that he knows the worth of her love and that their happiness will continue as it has.

L-KO.

KNOCKS AND OPPORTUNITIES (Two Parts —Jan. 26).—The cast: the florist (Reggie Morris); his sweetheart (Louise Orth); the ingrate (Billie Ritchie).

Bill got in bad with the jitney bus driver and got kicked out, but it was a lucky kick for Bill, as he fell in front of an approaching auto that contained a beautiful lady, who, thinking that Bill had been injured, rushed him to her house.

But Bill was all right. Father did not like his appearance and did not hesitate to tell him so, and Bill departed somewhat downhearted. Carelessly walking down the street he was again struck by an onrushing truck and this time he was succored by a very generous young man, who administered first aid to Bill and rather liked his appearance, so he took him to his store and fitted him out in new clothes and fed him.

Bill was a changed man outwardly and he made a fine appearance. Bill could not get the face of his fair rescuer out of his mind and decided to make a call on this fair lady. Much to Bill's surprise he found that the fair lady was engaged to his benefactor and promptly tried to knock his boss to the fair lady to further his own suit. Complications set in and Bill's well laid plans all end in his own destruction.

CUPID AT THE POLO GAME (Jan. 30).—The cast: the champion (Ray Griffith); the girl (Louise Orth); her father (Dan Russell).

Ray is a polo champion and is engaged to Louise, who loves him. Her father, who is rather flirtatiously inclined, likes Ray. A fortune hunting count determines to win Louise, and when he is refused in favor of Ray, he determines on a dastardly revenge and places a bomb shell with a lighted fuse in place of the polo ball, which Ray strikes with a mallet.

It hits a swell, who hurls it into the club house where it lands on a billiard table and Louise's father almost hits it with his billiard cue. Ray comes to the rescue and the villain is defeated and punished after some exciting adventures.

GOLD SEAL.

DISCONTENT (Two Parts—Jan. 25).—The cast: Pearson (J. Edward Brown); his nephew (Chas. Hammond); nephew's wife (Katherine Griffith); Glen, their daughter (Marie Walcamp); nephew's son (Alva Blake); his friend (John R. Hope); Juan (Juan de la Cruz). Written by Lois Weber. Produced by the Smalleys.

Old man Pearson was the most discontented soldier in the Home. He found fault with the food, beds, his companions and everything about the place. Pearson had a nephew living in the city nearby who was rather successful in business. He had a nice home and nice family consisting of his wife, to whom he was devoted, his son, who was studying for the ministry, and a very pretty daughter, who was engaged to be married to a man of whom they all approved.

This happy little family often remembered Pearson. He received little presents of tobacco and money and was often taken to ride in the family automobile or asked to dine at the family home. These attentions only aggravated the old man's discontent. By contrasting his nephew's affluence with the poverty of the Home, he gradually managed to create a spirit of unrest that threatened to spread throughout the institution. Fortunately his influence was removed at this time. Out of the kindness of his heart, the nephew, seeing that the old man was unhappy, made a place for him in his home—the old soldier became one of the family.

Now, at last, he had all the things that he had missed at the Home. He had a lovely room, delicacies of every kind on his table, an automobile at his disposal, pocket money with which to enjoy himself. But he found himself made unhappy by the fact that his nephew thought it necessary to go out too much at night on business and it was not long before he communicated his unhappiness to the wife who had never before had a doubt of her loving husband. Also the fact that the son was preparing for the ministry without any actual knowledge of the world he was called upon to overcome, seemed so wrong to him that it presently seemed wrong to the young man himself. He also believed himself a good judge of the fitness of things and he found fault with the fact that the daughter contemplated marriage with a man shorter than she was.

In fact he made such a point of this that the girl became ashamed of it herself. Now, having made everybody in the house unhappy and having overeaten so that he was now reduced to bread and milk, the state of affairs he had never encountered at the Home, and all novelty having worn off where the nice room and the automobile were concerned, Pearson began to get lonesome and began to find fault. He advised doing things the way they did them at the Home and at last, finding himself very discontented, he just packed up his few belongings and went back.

NESTOR.

HER STEADY CARFARE (Jan. 24).—The cast: The Boy (Ray Gallagher); The Girl (Betty Compton); The "Auna" (Stella Adams); The "Uncle" (Harry Rattenbury). Scenario by Al. E. Christie. Directed by Horace Davey.

Betty clerks in a dry goods store. Ray is a dispenser at a soda fountain. They meet upon a street car and a way to their further acquaintance is opened when Betty finds she has forgotten her pocketbook. Ray pays her car fare. When they leave the car Betty learns that in her excitement she has forgotten to ask for a transfer and Ray proffers another nickel. Next day Betty is seen with Ray by some of her girl friends. Upon joining them Betty tells them that Ray is the son of a millionaire. Ray tells a friend whom he meets that Betty has a wealthy aunt and he is congratulated.

Next day while Ray and Betty are out walking, one of Ray's customers passes. Betty gives him a nod of recognition and informs Ray that the prosperous looking individual who just passed him is her father. Ray feels that he is indeed in luck. They pass one of Betty's customers a little later and Ray tips his hat and bows, informing Betty that it is wealthy aunt. Next day at the fountain Betty's "father" comes in as usual and orders a drink. Ray, overcome, informs him that he is acquainted with the customer's daughter. The man informs Ray that he has no daughter, and leaves the place. Ray loses his job. His friend obtains him a job at another fountain.

At the store Betty waits upon Ray's "aunt," blushingly informing her that she is acquainted with her customer's nephew. Highly indignant, the customer informs her that she has no nephew. Later in the day the girls inform Betty there is a new clerk at the soda fountain where they are in the habit of attending, inviting her to come with them and see him. Betty goes and comes face to face with Ray. Each thinking the other a base deceiver they exchange the cold and stony stare. After working hours they meet outside the store. They make up, and Ray becomes her steady carfare.

VICTOR.

ACROSS THE LINE (Jan. 26).—The cast: Mildred Fontaine (Peggy Coudray); Horton Manners, Sr. (Wm. Canfield); Horton Manners, Jr. (J. Belasco); Mrs. Horton Manners (Mrs. Kraft). Written and produced by Jacques Jaccard.

"I don't know this woman and I don't want to know her, but I do know you will have to give her up. Your mother has had her investigated and has found out several things, either one of which is sufficient to cause me to speak as I do. In the first place she is thirty-six while you are but twenty. In the second she is not in your class socially. She lives in what is known as 'Across the line.' Therefore should you marry her you could not expect to raise her to your level; you must lower yourself to hers."

Horton Manners, man of the world, a power in business, a man who had lived and was living, rested his case. Horton, Jr., just out of school, and to whom the above remarks were addressed, looked at his father, then at his mother, and for once his mother failed him. She, a leader in society, had no intention of jeopardizing her position by allowing her son to marry beneath him.

The boy pleaded, his father softened and yielded one point. Take a trip around the world, boy; stay away a year, then if at the end of that time you still love this woman, I have nothing further to say. The boy, however was firm and told his parents that he would rather dig ditches than give up Mildred. He leaves to tell his sweetheart what has happened. The woman in the case, Mildred Fontaine, has lived and yet is just beginning to live and consoles herself with the thought that, although she has passed the age before which a woman is supposed to marry, she has found a man she loves and who loves her even though he is but a boy.

Horton, Jr., goes to her and tells her his father's ultimatum and the answer he gave to it. She, worldly wise and knowing that love cannot exist without the proper food, advises him to take the trip. The boy leaves for Paris. Mildred decides that she cannot live without him and plans to bring him back to her. She secures a position as social secretary in the Manners home. She plays upon Manners, Sr., whose weakness is women. She places him in a compromising position with herself and with the aid of Casey, a friendly chauffeur, secures a photograph of it.

She shows the father the photograph and he offers her money for it. She refuses and demands the return of the son. He writes a cablegram as dictated, but before sending it he tells her why he objected to the marriage, compares their ages and shows Mildred that in ten years she will be comparatively an old woman while the boy will be just in the prime of life. He pictures to her how unhappy they both would be in a few years' time. In the end, Mildred, loving the boy as she does, agrees and returns "across the line." In the meantime the boy has verified all his father's arguments by falling in love with a girl in Paris.

JOKER.

MRS. GREEN'S MISTAKE (Jan. 29).—The cast: Mr. Green (William Franey); Mrs. Green (Gale Henry); Butler Fritz (Charles Conklin); Mrs. Butler Fritz (Lillian Peacock). Written and produced by Allen Curtis.

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The Greens are newlyweds and would be happy if husband Green had not been so jealous. The Greens have a butler in the person of Fritz, who resembles Mr. Green to a marked degree. One day Mrs. Green sends her husband out to get some clothes that are stored away. Husband Green decides that this work is too menial for him and presses the butler into service. The butler is loaded down with clothes and sent to Mrs. Green, and she, thinking it is her husband coming back, embraces him, just as her husband comes in. Green fires the butler on the spot.

Unknown to the Greens, Butler Fritz has a wife and baby, Bill, and various other bills which demand attention. The house of Fritz is in the state of dismay over his discharge. Green tells his wife that as he is unable to trust her in the house with a man, he will advertise for an unmarried maid to tend to the household duties and accordingly places an ad in one of the papers. Mrs. Fritz sees the ad and makes application for the job, stating to Green that she is single. Green hires her at once. Mrs. Green becomes jealous of her husband's attentions to the "butleress."

Butler Fritz meanwhile tries to mind the babies, but he proves that it is too much for him and he seeks out his wife. As he and Mrs. Fritz are embracing, Mrs. Green sees them through the window and thinks it is her husband. Green himself wanders around and sees a man in the dining room who he thinks is embracing his wife. He recognizes the man as the discharged butler and thinks he has come back to break up his home. Fritz hears the Greens coming and he goes one way with the baby while his wife takes refuge in the kitchen. Green upbraids his wife, while his wife accuses him of flirting with the new maid.

Fritz takes refuge in the closet in Mrs. Green's bedroom and she, having determined to leave her husband, comes into the room to get her clothes. Green follows his wife into the room and pleads with her to stay with him. Mrs. Green discovers the butler and baby, but tries to keep the discovery secret, but her husband's suspicions have been aroused and he brings Fritz forth. Mrs. Fritz, hearing the cries of the baby, enters the fray with a poker and Mrs. Green gets the worst of the argument. Matters are finally explained satisfactorily all around and the Greens determine to take the Fritz's under their protection in order that there may be no more jealousy.

REX.

THE LITTLE MASCOT (Two parts; Jan. 16).—The cast: The Mascot (Baby Early); Jack (Charles Cummings); Sister (Elsie Albert); Will (Jack O'Brien).

Baby Early is the mascot for Avon College. "Babe," as she is affectionately called by the students and professors alike, is a mischievous lass who has just reached her tenth birthday. All the students in the college were friends of "Babe," but Jack, the captain and star sprinter of the track team, who was in love with "Babe's" big sister, Elsie, was her favorite. She was devoted to him with a devotion only children can display. On her birthday Jack had given her a watch, which made him her hero for life. Now, as young as she was, "Babe" knew far more about athletics in general than many persons years her elder, but track athletics in particular, because of Jack and because she loved to run and jump herself, she knew from the ground up. She could tell when a runner was out of form and off his stride as well as the best trainer.

Now Jack was a big, healthy, happy-go-lucky fellow, with not a care in the world. He was naturally a great runner, consequently hated the strict training requisite to perfect him. On the eve of the annual meet with the rival college, Vernon, Jack proposes to Elsie, but "Babe" interrupts the proposal and tells her sister not to accept Jack unless he wins the big race against Vernon. Vernon has another great sprinter, who also loves Elsie, but finds that Jack is first in her affections. He then determines to put Jack out of the way for the big race. In the meantime Jack, anxious to win both the race and the hand of Elsie, begins a hard course of training. Will, his rival, sets plans for Jack's downfall.

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Have You Read Page 677?

On the morning of the day of the big race three men in an automobile see Jack walking along the road. They stop the car and jump out and pounce upon him. He is overpowered and taken to a lonely shanty on the outskirts of the town, bound and gagged and locked in. 'Babe," who had been out with her pony, saw the men disappear in the machine and followed them to the shanty. She manages to crawl through a small opening in the floor and frees Jack from his bonds.

At the same time the trainers and members of the team become alarmed at the absence of Jack and start a search for him in vain. The hour of the big race is on, when Jack comes running onto the field and wins over his nefarious rival. "Babe" had aided him to effect his escape. As the winner of the race Jack claims his masot for life—Elsie.

IN HIS OWN TRAP (Three Parts—Jan. 30). The cast: Rodney Stone, financier (Charles Ogle); John Mayne, attorney (Ben Wilson); Wm. Beckwith, banker (Jos. W. Girard); Mrs. John Mayne (Dorothy Phillips). Written by William Addison Lathrop. Produced by Ben Wilson.

Rodney Stone, a financier, calls upon Mrs. Helen Moore, a worldly-wise widow, intent upon proposing. He is refused, however, and just as he is leaving Mayne King, a rising young lawyer, arrives at the house. He is greeted affectionately, an incident which only goes to make Stone more persistent in his desire to get the widow. In due time Helen and Mayne are married. There is now a lapse of one year. Helen's extravagance has told heavily on the young husband, but such is his love that he makes little remonstrance. Stone, however, is carefully watching all, and surmises that it will eventually prove to his advantage.

At last, knowing that Mayne needs money desperately, Stone sets a trap. He calls old Hopkins, an experienced clerk, into his office and gives him a box in which there are $20,000 in cash and securities. He tells Hopkins to take the money and bonds to Mayne's office for investment, under the pretext that he (Hopkins) is going abroad for two years and that he wants to secure investments in first mortgages. Stone takes the numbers of the securities. Mayne walks into the trap just as Stone figured he would. Driven desperate by the bills that confront him, Mayne uses the money and hypothecates the stocks. When Stone has been informed by the detectives that the stocks have been hypothecated, he waits a week until he is sure the money is all gone and then he has Hopkins write a letter, saying he has changed his plans about going abroad and therefore prefers to make his own investments and that he will call for the securities and cash in two days' time. Mayne's wife, who had had Stone as her constant companion in all her pleasures and extravagances, comes in and sees the letter drop from Mayne's fingers. She reads the letter and asks her husband for an explanation. He tells her it is but too true, and adds: "I am a thief, you know the reason why, and I hope you are satisfied."

That night Helen prevents her husband from committing suicide. Later she decides to appeal to Stone, and goes to his office. She meets Hopkins, who has known her since childhood. Stone arrives and Helen tells him that she needs money. He agress to help her, but there is a condition. He looks her straight in the eyes and says that if she will come to his house at 11 o'clock alone, that night, he will give her the money, and old Hopkins, listening at the door, hears this. Helen draws away from Stone instinctively, but finally consents to his condition. All day Hopkins hunts for Mayne to tell him of his wife's peril, but Mayne is out trying to raise money. Meanwhile, Helen waits in her room throughout the evening. By 10 o'clock Mayne has raised the money from various sources and comes into the library a few moments after Helen has slipped out to keep her appointment with Stone.

In a few words Hopkins, who has been waiting for Mayne, tells him the whole story and gives him a receipt for the money which Stone had given to him, trusting to his endorsement of his contemptible scheme. The receipt from Hopkins clears the horizon so far as Mayne is concerned. Mayne takes the receipt and a re-

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volver and starts for Stone's house. Mayne climbs a balcony of Stone's house, knowing he will never be admitted. He breaks into the room, but doesn't know that his wife is there. Stone switches off the light and pushes Helen through a door. As Mayne comes through the window Stone fires. Then follows a sucession of flashes in the dark room until at last Mayne switches on the light and sees Stone holding a broken left arm, his pistol lying on the floor.

Through all this Helen listens. Mayne now throws the recepit on the table with the money due Stone and demands his wife. Although he chokes Stone with furious vigor, Stone maintains that his wife has never been near him. A search by Mayne, who is master of the situation, seems to corroborate his statement, for Helen, on hearing that an adjustment of the money difficulty had been made, had slipped out of the house. When Mayne gets home he finds Helen and old Hopkins in the library confronting each other. After he has looked into his wife's eyes a long time he is evidently satisfied of her innocence and as he holds her close in his arms, after Hopkins has retired, he sees for the first time a heap of jewels which she has left for him on the table. He offers them to her, but she thrusts them away as though they were hateful, and when the significance of this act dawns, he folds her closer than ever in his arms.

BROADWAY UNIVERSAL FEATURES.

A SOUL ENSLAVED (Five Parts—Jan. 24).—The cast: Jane (Irma Sorter); Jane, later (Cleo Madison); Richard Newton (Tom Chatterton); Paul Kent (Douglas Gerrard); Jane's Mother (Lule Warrenton); Nellie (Marguerite Gibson); Ambrose (Alfred Allen). Scenario by Olga Printzlau. Produced by Cleo Madison.

Jane lives with her drunken mother. The child leaves home after a particularly brutal scene with her mother and seeks refuge in a neighboring town. Jane finds her new home little better than the old one, as she is made a slavey in the house.

Richard Newton and Paul Kent, college chums, are a bit wild and Richard has an affair with a popular girl of the smart set. After a night with the girl they arrive at her home at daybreak. When vacation time comes the boys prepare to leave for home and Nellie, worrying over her condition, begs Richard to take her with him, but he puts her off, promising to return for her. The only word she hears of him is a letter telling her he is going abroad and enclosing her a sum of money. Nellie commits suicide and Richard learns of the tragedy through the newspapers.

Ten years elapse and Jane has grown up, kicked and cuffed about by every one. She now works in a factory owned by Ambrose, who, one day while in the factory, sees Jane, takes a fancy to her and gives her a position in his office. Ambrose furnishes a handsome apartment for her and gives her everything her heart could wish. Ambrose, proud of his new toy, invites a friend from the club to visit him and so Paul Kent is introduced to the girl. Although Ambrose gives the girl everything her heart desires, he is repellent to her and she finds Kent more interesting. He becomes infatuated with her and finally persuades her to leave. Kent has promised to marry the girl and as time passes she begins to fear the consequence of her rashness. When she asks him when he is going to marry her he tries to quiet her by giving her a large sum of money.

Jane hates the life she is living, but when her thoughts turn back to the drudgery of her early days she stifles her conscience and resolves to go on with the farce. One day, while driving, her car frightens a horse and his rider is thrown. The rider is Richard Newton and he is rendered unconscious. Jane has him put into her car and rushes him to the hospital. On the way home from the hospital she finds a card case he dropped and learns his name. Feigning interest in his condition she calls on every occasion and finally Richard discovers she is in love with him. He begs her to come to him often and she promises. She decides to get away from her life and start again. She sells all and gives the money to the Sisters Orphan Asylum, thus hoping to atone for her wrong. They eventually get married and their union is blessed with a baby girl. Sometime later Richard takes her to a reception, where she meets Ambrose, who denounces her. When Richard returns to her she pleads illness and he takes her home. Richard takes her to the beach one day, and while she is resting on the bench Paul comes on and meets Newton. He sees Jane and makes a disparaging remark about her. Angry words pass between the men. When Jane sees Paul she collapses and her husband realizes there is some truth in the report.

There is a tense scene between husband and wife. Jane, half demented, wanders out and is taken in by the Sisters of an Orphan Asylum. She can tell nothing of herself. The maid, thinking to take Richard's mind away from his troubles, brings the baby in, but is frightened at his actions when he angrily orders the girl out, throws her some money and tells her to take the baby to some asylum. She takes the baby to the Sisters' Asylum and there finds Jane. Her reason returns when she sees her baby. Richard, left alone, is bitterly condemning Jane, when a vision of Nellie comes to him and he suddenly realizes he is as much a sinner as she is and decides to secure the baby. He hastens to the asylum and finds both Jane and the baby and advances to her with open arms. Happily they now leave with the blessings of the Sisters following them.

Mutual Film Corp.

AMERICAN.

THE MAN IN THE SOMBRERO (Two Parts—Jan. 25).—The cast: Jack Betson (Harold Lockwood); Alice Van Zant (May Allison); Jack's Father (Harry Von Meter); Alec Danvers (William Stowell). Directed by Thomas Ricketts.

Jack Betson, leaving for a hunting trip in the mountains, goes to his father's office in his hat factory to bid him good-bye. A fine figure in his hunting clothes, he is photographed, while there, to illustrate a hat advertisement. Alice Van Zant is being hard pressed by her suitors but they, one and all, fail to touch the responsive cord in Alice's heart. Alec Danvers, however, is not easily discouraged and forces his attentions on Alice to an ever increasing degree.

Alice plans a trip into the mountains and Alec becomes one of the party. Glancing through a magazine one day, Alice notices the hat advertisement, and at once is struck by the good looking young man illustrating it. She declares to one of her girl friends that there at last is the man whom she could love, and when chance happens to throw Jack Betson in her path, up in the mountains, they become fast friends.

In the meantime, Alec has grown very disagreeable and one day out in the woods, he openly abuses Alice. She screams in fright, and to her rescue comes Jack, who promptly takes matters into his own hands and proceeds to give Alec a thrashing. Alice falls unconscious and recovering finds herself in Betson's arms, on the way to the hotel. Love steps in and before long the pair are betrothed, whereupon Betson reveals his own wealth and standing, and all ends happily.

A SANITARIUM SCRAMBLE (Jan. 28).—The cast: Janice James (Vivian Rich); Aunt Penelope (Mother Ashton); Frank Fellows (Alfred Vosburgh); Col. Austin-Austins (Hugh Bennett). Directed by Reaves Eason.

Aunt Penelope's aspiration to be a Red Cross nurse fell short of fulfillment and she fondly hoped to realize her ambition indirectly through her niece, Janice. In accordance with her aunt's wishes, fun-loving Janice obediently went to training school. She soon managed to combine duty with pleasure by succoring an unfortunate youth who had burned his finger while looking too long in her direction. Janice finds it necessary to devote a good deal of attention to her patient and he shows no sign of recovering from his infatuation for his pretty nurse.

One fatal night they linger too long on the wrong side of the hospital gates and are intercepted by the head nurse as Frank is helping Janice through a window, which leads to Jan-

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ice's dismissal. Her spirits are unbroken and she suggests to her girl friends that they give a housewarming in her new apartment. It was some party while it lasted but awkwardly Aunt Penelope arrived in the midst of it. Janice, being a resourceful young person, while Aunt Penelope waited below, bundled the boys into bed—clothes on—and dressed the girls in nurses' caps and aprons and was ready when Aunt Penelope confronted her with the charge of dismissal to explain that she had started a private sanitarium. Aunt Penelope is at once all sympathy and insists upon doing her share of the nursing.

Colonel Austin-Austins, a southern gentleman in reduced circumstances, trails Frank to the apartment looking for a loan and he is persuaded to impersonate an "eminent surgeon and heart specialist." Janice plans to be rid of Aunt Penelope by suggesting that the Colonel take her to dinner which the Colonel gallantly agrees to do. Difficulties ensue when he fails to find the price of the dinner. However, Frank comes to the rescue of his finances and his honor. Later the nurses and their erstwhile patients are discovered in the cafe by Aunt Penelope. The Colonel calms her wrath and explains that he may not be a surgeon but he can carve a duck to perfection.

CLIPPER.

THE SMUGGLERS OF SANTA CRUZ (Three Parts—Jan. 28).—The cast: Verna (Charlotte Burton); Robert Langdon (William Russell); George Osborn (Roy Stewart); Dale, Verna's father (George Periolat); Jean (Eugenie Forde). Directed by Donald MacDonald.

Langdon, a revenue officer in search of smugglers operating along the coast of Santa Cruz Island, Cal., meets Verna, the daughter of the lighthouse keeper and they fall deeply in love. Osborn, chief of the smugglers, also loves Verna, although he is carrying on a clandestine affair with Jean whom he has promised to marry. Osborn's neglect and his attention to Verna rouse Jean's jealousy and in retaliation she betrays the smugglers' rendezvous to Langdon. Langdon surprises them and a fight follows. As Langdon and his men appear to have the upper hand, Osborn smashes the light and the smugglers escape. Langdon sends the confiscated goods to the revenue station and continues the search.

The love between Verna and Langdon grows. He tells her that some day he will call to her on the shell which she gives him and she promises to answer. Through his binoculars, Langdon discovers another hiding place of the smugglers and pursuing them is trapped in their cave and takes refuge in any empty cask. When all but three have gone, he covers them and escapes. Osborn's advances have been repelled by Verna and he hires Jed, one of the band, to abduct her. This plan is overheard by Jean, who hastens to inform Dale, Verna's father. Verna goes with Jed on his representation that her father has sent for her.

Langdon, hurrying to the lighthouse to telephone the revenue station, finds Jean unconscious. He revives her and she tells of Verna's abduction and Langdon rushes off to save her. In the fight with the smugglers which follows, Osborn is killed and Langdon fatally wounded, dying in Verna's arms. Across the sunset sea, Verna visions Langdon who appears at the prow of a phantom barge and as he calls to her on the shell she responds and walks off the edge of the rock, meeting him at last in the calm sea.

BEAUTY.

SOME NIGHT (Jan. 26).—The cast: Gladys (Carol Halloway); Dick (John Sheehan); Mrs. Boardem (Bessie Banks); Howarth (George Ahearn); May (Marty Martin). Directed by Jack Dillon.

Gladys, longing for romance, and Dick, looking for adventure, meets in a flirtation over the wall of Miss Boardem's select boarding school. Miss Boardem intervenes but not before Gladys has invited Dick to a fudge party in her room that night. Alarmed by a knock, Gladys hides Dick in her closet where he dons a dress and bonnet and when Miss Boardem comes in, is introduced as Gladys' sister from the country. Miss Boardem is delighted to meet sister and decides that she shall share her room, to the consternation of the girls.

Two other strangers arrive at the school that night—Dick's father, a professor, who has come to accept a new position, and Slippery Sam, who has an eye on the tuition money. Sam gets the money and slips out of Miss Boardem's room as she brings Dick in. Dick escapes and Miss Boardem thinks he has taken the money. He bolts into his father's room and while he is trying to explain, Miss Boardem discovers him and demands that father leave instanter.

Meanwhile, Slippery Sam has broken into Gladys' room in an effort to escape and the girls, seeing him disappear under the bed, think it is Dick and pass him a plate of candy. The maid tells Miss Boardem of a burglar in the house and they make for Gladys' room, where Dick's bonnet falls off and he dives under the bed to hide his confusion. Dick and Sam fight—Sam is dragged out and the money found on him. Father claims Dick as his son and Miss Boardem relents. It is, in sooth, "some night."

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WALK THIS WAY (Jan. 30).—The cast: Betty Gray (Neva Gerber); Harry Brown (Walter Spencer); Miss Tillie Tibbs (Lucille Ward); Mr. Fluff (Robert Klein); Rufe (Jack Gains).

Handsome Harry Brown is in love with pretty Betty Gray, but love's young dream is rudely shattered when their respective sires, lawyers and partners, become quarrelsome and dissolve, not only their partnership, but the "partnership-to-be" of their children. Harry leaves his bulldog, Bobby, with Betty and so that Betty may be made heart-whole once more, old maid aunty, Tillie Tibbs, is sent for from Hay Center to take Betty home with her. All communication being cut off between the lovers, Betty sends word of her going away to Harry via the broad collar of Bobby, the bulldog.

Aunty goes shopping, and in Mr. Fluff, genteel floorwalker, she sees the ideal mate for Betty. Mr. Fluff comes to Hay Center to spend his vacation and in the midst of Aunt Tillie's endeavors to make a "match" Harry turns up and he and Betty elope on a motorcycle. Aunt Tillie and Mr. Fluff pursue in a borrowed junkmobile, with Rube, "the jay boy of all work," hanging on.

In the meantime, Lawyers Brown and Gray have forgotten their temporary disagreement and come to Hay Center in a "bless you, my children" frame of mind. Arrived at the church, Aunt Tillie and Mr. Fluff find they are too late—the knot has been tied. Mr. and Mrs. Gray and Mr. Brown also arrive too late and Aunt Tillie is so disappointed that Betty asks her why she doesn't marry Mr. Fluff herself; whereupon Aunty being more than willing, and Mr. Fluff seeing monetary visions, points to the door of the church, and in his best floorwalker manner says: "Walk This Way."

CASINO.

ALIAS MR. JONES (Jan. 9).—The cast: Dick ("Bud" Ross); Dollie (Rea Martin).

Having tackled matrimony, Dick finds the company of Dollie, his bride, so delightful that when Monday morning comes he forgets all about going to work. Then he dashes frantically out of doors—but the cars are all going the wrong way. Miss Highfly, an old sweetheart, comes along in her automobile. Dick begs her to "rush" him to the office. The two are arrested for speeding. Dick gives his name to the sergeant as "J. Jones." Dick, released, dirties up his clothes and his face, and limps into the office with a tale of being run over by a truck. Dollie arrives, inquiring for her missing husband.

Dick is obliged to stick to his story and remember to limp. Headlines in the morning paper catch the bride's eye. "Joy Rider Arrested, Spooning at 53 Miles an Hour." A picture of Dick and Miss Highfly in the auto accompanies this juicy bit. Dollie confronts Dick with the picture. The latter is forced to invent a double, "J. Jones." The "double" gets the young husband into a series of scrapes which lead to his changing clothes with Dugan, a sport, and impersonating "J. Jones." Dugan, tricked out in Dick's clothes, and mistaken for the real owner of them, is borne home to Dolly, badly smashed up. The young wife sees Dugan's face. She rushes out of the house screaming for the police. Dick, meanwhile, enters with an officer, hastily changes clothes with Dugan, and takes his place on the couch. Dollie, on her return, is convinced that the shock was too much for her. The newlyweds are pacified.

THAN-O-PLAY.

IN THE NAME OF THE LAW (Three Parts—Jan. 11).—The cast: Girl (Gladys Hulette); Mountain Lover (John Lehnberg); Her Father (Morgan Thorpe); Secret Service Officer (Morris Foster).

The life of the southern mountaineers, of moonshiners and illicit stills hidden in the hills affords a rich field of romance for photo-drama. One of the perfect plays of its kind is "In the Name of the Law," scheduled for release by the Mutual Film Corporation. Gladys Hulette, the youthful star, whose intelligence and piquant beauty are strong factors in her rapid rise to fame, plays the part of Daisy Rudyard, the mountain girl, whose love for a young secret service man, Philip Dryden, proves a near-tragedy.

The "Dry Gulch" gang of moonshiners, the story reveals, have so long succeeded in evading the secret service men that at last the star man of the corps is put on the case. Philip Dryden, disguised as an escaped convict, is found, apparently half dead of exposure in the woods, by Jim Rudyard, chief of the moonshiners, who takes the stranger to his home.

Soon after Dryden becomes one of the gang. He and Daisy, Rudyard's daughter, fall in love. From the mountain girl the spy of the Government learns to appreciate how, to the hill folk, the law represents only oppression. He puts off his duty from day to day.

Meanwhile the jealousy of Tim Leech, an old sweetheart of Daisy's, is roused. He tries to kill the stranger. The first time Philip is saved by Daisy. The second time a slashing knife in the grip of his enemy rips from Dryden's shirt, where he has concealed the silver star of his authority. The bit of metal deflects the knife blade, saving Philip's life—but not before Daisy has seen the badge and realized that her lover is a traitor.

While Tim runs for aid, the girl holds Dryden a prisoner at the point of her gun. He tells her that he has lived a lie, but that he has sent no message of betrayal; that love for her has held him back. Daisy lets falls the gun and commands her lover to escape. At this instant Tim, the moonshiners at his heels, bursts into the cabin. As he lifts his gun there is firing from a nearby thicket. Tim falls dead. Then her lover has lied! He had betrayed them to the law. Daisy will not listen to Dryden's denials. But the sheriff of the posse, returning, draws from the pocket of the dead man a letter and hands it to the mountain girl. The note promises Tim Leech the hundred dollars he had asked to inform the authorities against his fellows. The real Judas is revealed —Daisy and Dryden enter upon a new life.

VOGUE.

OH! FOR THE LIFE OF A FIREMAN (Jan. 10).—The cast: Chief Gilbert (Russell Powell); Factory Girl (Priscilla Dean); Clarence Montmorency (Patrick McQuire).

Clarence Montmorency, an effeminate sailor on shore leave, is walking along the street when he witnesses the fire engines passing by. He is so impressed with the bravery and fearlessness the firemen display, that he resolves to be a fireman. To use his own words, "a sailor's life is simply grand, but, oh, for the life of a fireman." He applies at the fire house and is engaged by the Chief. While performing the duties, and going through the routine of a fireman, he encounters many amusing situations, and later proves to be a hero at a factory fire where he is instrumental in saving the life of a very pretty factory girl. How he wins her love in the face of numerous obstacles which are put in his way by the fire captain and a villain are told in a fast and breezy way.

MUTUAL.

MUTUAL WEEKLY NO. 55 (Jan. 20):

San Francisco, Cal.—The Evening Bulletin's 5th annual cross city race is won by Winged "0" Racer; 55 trained runners start. Subtitle: George Wyckoff, the winner.

St. Paul, Minn.—The late Gov. Hammond is buried here with high military honors.

San Francisco, Cal.—Olympic Clubmen revel in ocean surf. Their enjoyable dip is a tribute to California's midwinter climate.

Washington, D. C.—Labor men lay cornerstone of Federation Building. Samuel Gompers and prominent officials take part.

San Francisco, Cal.—Transport Sheridan sails with troops for Philippines.

Kristiania, Norway.—With the Ford Peace Party. The delegates journey to Holmkolm on trolleys to watch the ski jumping.

San Francisco, Cal.—Worst storm in 26 years hits this city; 72-mile-an-hour gale, with rain, kills 3, injures score.

New York City, N. Y.—Fifty thousand pairs of American shoes for Belgian children. Donations for 3,000,000 destitute war victims in France and Belgium may be sent to C. R. B., 71 Broadway, New York City.

Youngstown, O.—Steel mill strikers set city aflame. Looting and threat to break dam spreads terror; 2,000 troops on guard. Subtitle: 8,000 strikers are paid off under militia guard.

New York City.—Italian steamer "Verdi" disobeys U. S. neutrality. Arrives in this port with guns on deck. Government compels the covering of same until dismounted.

New Orleans, La.—General Jackson's famous battle flag is returned to this city. Historic old relic now in its permanent resting place in Battle Abbey.

Pasadena, Cal.—Georgeous floral pageant dazzles great throng. Twenty-seventh annual tournament of roses more resplendent in beauty than ever.

Portland, Me.—German wireless station seized. Hidden in the Maine woods, Emil Mayer's outfit was discovered by operator Brown of the Revenue cutter "Ossipee." U. S. inspectors now in charge.

Parkersburg, W. Va.—Steamboat "Kanawha" rams pier and sinks. River tragedy exacts toll of 20 lives.

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FALSTAFF.

BELINDA'S BRIDAL BREAKFAST (Jan. 10).—The cast: Belinda (Barbara Gilroy); Lover (Bert Delaney); Sheriff (Ernest Howard); Wig Maker (Billy Bowers); Burglar (Colin Campbell).

Belinda's father is determined that his daughter's straight locks shall be curly. To this end he makes Belinda eat spinach three times a day. She rebels. So the spinach treatment ends in a midnight elopement. Next morning Belinda orders pickles and pie. Her unhappy husband pounces upon a sensational account in the paper of "Pickle Pete," who, stimulated by his usual rations of Heinz varieties and pie, has just pulled off another big safe robbery. Belinda, mortally insulted, flees home to father, pursued by her husband.

Vaulting into a speeding auto the husband finds hidden in the tonneau fat bundles of bills, a bag of pickles and a half a pie. He then locates the thief under the seat Placing the chill end of a pickle revolverwise against the neck of the crook, Belinda's spouse holds the fellow in subjection. Clem Duzzit and his famous auto hounds trace the fugitives. Pickle Pete takes refuge in a cupboard. By an odd accident, however, the hand-cuffs intended for the husband are shackled round a strange pair of ankles protruding from the cupboard—and Clem is in proud possession of the real crook. Belinda by now has the heart of the mystery. Her husband, obviously, is the cleverest detective in New York. She falls upon his neck, sobbing her forgiveness.

REFORMING RUBBERING ROSIE (Jan. 13).—The cast: Rosie (Arthur Cunningham); her daughter (Barbara Gilroy); her fiance (George Mack); representative Discord Piano Company (Jay Yorke).

For many years Rosie was haunted with one awful fear. She thought the day was fast approaching when she would be too large to hang out of the window from morning to night, and watch what was going on in the streets. But now that dread has been removed. Rosie does not care how fat she gets, for she no longer "rubbers."

The cure took all one day, and it convinced Rosie that many wonderful events happened in the home, unnoticed by the woman who is gazing out of the window. While Rosie "rubbered" her daughter eloped with a fireman, her cat stole the bird from her new Sunday hat, and her son took the bead trimmings from the same article of apparel, finding that the beads made most excellent substitutes for marbles. Also the representative of the Discord Piano Company removed the instrument upon which she was several months in arrears.

As a windup to the day's festivities, the place caught fire, owing to the fact that one of the piano movers had placed the hat of Rosie on the table beside a half-burned cigarette left carelessly there by another helper. As the blaze was confined to the rear of the apartment, Rosie did not know her home was in danger, but she saw the engines going around the corner, and lamented that she was not crosseyed, so she could witness what was happening.

Rosie's daughter and her fiance were just going into a church to be married when the alarm sounded, and he had to leave her when duty called. To his surprise he found it was his mother-in-law's tenement home that was ablaze, and good fortune gave him the opportunity to save her life twice, once when he dragged her shrieking from the window and hurled her into a fire net, and the second time when she returned into the blazing building to rescue her hat, was overcome when she saw how it had been ruined by her son and the cat and again was hurled into the waiting fire net held by the brave "fire laddies." After she had been revived, Rosie was informed of the elopement that had been halted, and was formally asked to accept her two time preserver as a son-in-law. Full of gratitude, she consented, but only on condition that he buy her a new hat, terms which he gleefully agreed to.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Chapter 5—"The Fight at Signal Station"—Two Parts—Jan. 24).—Storm visits Signal station and tells Helen he is looking for work. Together they seek the construction camp of Amos Rhinelander, Helen's uncle, who happening to be short of men installs Storm as assistant foreman. He learns the need of Rhinelander is

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a shipment of railroad ties and he is given the responsibility of landing these in the camp.

Spike, Seagrue's spy in the Rhinelander camp reports to his chief. "Impossible," exclaimed Seagrue, "there are no more ties coming to Rhinelander. His supplies are cut off." Spike insisted the ties were on the way and this was confirmed by Capelle, another Seagrue agent. Then Spike received new and brief instructions: "Those ties must never reach Rhinelander." Spike hastens to the task. He goes to Oceanside and locates the four cars of ties for Rhinelander. His activities arouse the suspicion of railroad detectives and he is promptly chased away, but Spike is a resourceful crook.

He waits at the bridge for the train and swings handily aboard. He works his way forward to the tie cars and clinging to their sides removes Rhinelander's name from the billing cards and substitutes the name of Seagrue. Then the trainmen discover him but he mysteriously eludes them and clambers into the caboose, where he changes the tie way bills so that they read "to Seagrue" instead of "to Rhinelander." The crook has accomplished an artistic bit of deviltry.

Awaiting the ties at Signal Station is a gang of workmen in charge of Storm. Seagrue apprised by a secret code message of Spike's coup also musters a gang in charge of one Delaney who glares menacingly at Storm. Plainly trouble is brewing. Then the train arrives and the conductor, a man of peace immediately becomes the center of an angry bellowing mob. Seagrue demands the production of the doctored way bills. These, as changed, showed Seagrue to be consignee. Rhinelander and Helen are dumfounded and Seagrue's gang triumphantly begins the task of unloading. But Storm insists there is some trickery afoot and following an argument with Delaney lands an unwholesome wallop on that individual's jaw. Helen steps toward her desk to wire for confirmation only to discover the wires have been cut. Outside the two gangs are engaged in a free for all fight. Storm realizing the advantage is to neither plans to capture Seagrue which he does in daring fashion. The loss of their leader had its effect on Seagrue's men.

Helen meantime had climbed a telegraph pole to cut in on the wire with a "pony" instrument and she drops down on top of a box car of the train just as Storm leaps to the engine's throttle and starts to back the train up to Rhinelander's camp. Spike leads a gang to the rescue of Seagrue and then gives chase to the train mounted on a horse. He is successful too, swinging from his saddle to the engine's running board. Then follows a fearful fight in which Helen plays a decisive part. The rival gangs again attack the train only to be interrupted by the arrival of the sheriff and his posse. Spike and Seagrue are put to work with the other men, under the sheriff's guns unloading the cars at Rhinelander's camp.

GAUMONT.

SEE AMERICA FIRST (No. 18, "Milwaukee, Wis."—Jan. 11).—Milwaukee's real charms and picturesqueness have been overshadowed, perhaps, by the great German industry which has "made Milwaukee famous." The pretty Mutual Traveler will attempt to bring some of Milwaukee's wonder spots to the eyes of motion picture spectators. The marvelous harbor, with its tremendous facilities for handling the freightage of the Great Lakes, the drives, parks and residential section, picturesque Water street, the Soldiers' Home and the new Court House are among the places visited. A sight-seeing trip would not be complete, of course, without a glimpse of the breweries, so the Traveler takes her spectators with her to see the production of Milwaukee's greatest commodity.

KEEPING UP WITH THE JONESES (Jan. 11).—In the second half of the reel, Harry Palmer, the cartoonist, puts "Pa" McGinnis through his paces for "Ma" and "Julie" in the animated comic, "Keeping Up with the Joneses."

MUTUAL MASTERPICTURE DE LUXE.

THE THOROUGHBRED (American—Five Parts—Jan. 17).—The cast: Kelso Hamilton (William Russell); Angela Earle (Charlotte Burton); Carewe (Roy Stewart); Jessie (Lizette Thorne); Tom Cook (Jack Prescott). Directed by Charles Bartlett.

So that he may recover his losses and be able to propose to Angela, Kelso Hamilton has plunged heavily on Union Consolidated. A bear raid on U. C. finds Hamilton in his office feverishly watching the tape, as the figures drop from 50, and he realizes that if it reaches 42 he is wiped out. As the stock touches 47, Hamilton rushes to his broker, who threatens to sell him out at 42, and pleads with him to avail. The big board records 42 for U. C. Hamilton is ruined.

of Hamilton's ruin brings grief to Angreat shock to her parents, Mr. and Mrs. Earle, and wild joy to George Carewe, Earle's secretary, who does not love Angela but hopes to make her Mrs. Carewe for the sake of her money. For some years he has been secretly making love to Angela's maid, Jessie Cook. But Carewe's hopes are blasted for Angela offers her fortune to Hamilton to pay his losses. Carried away by her generosity, Hamilton tells her that he loves her and that he will go west and make good. Angela promises to wait.

Jessie learns that Carewe has only been playing with her, and she goes to the cottage of her father, Tom Cook. When Cook comes home and learns the cause of Jessie's grief, he starts in a rage for the Earl home. He finds entrance to George Carewe's room and there waits for him. He is discovered by Carewe's valet and in a desperate struggle the valet falls and Cook realizes that he is a murderer. Carewe hides some cards in the pocket of Hamilton's smoking jacket. Carewe accuses him of cheating, insists that he be searched and the evidence is so plain that Mr. Earl insists the engagement be broken. Angela pleads for Hamilton and will not believe him guilty. Tom escapes and hunted by the memory of the murdered man, he shaves off his beard and steals away on a freight train.

With Angela's promise to wait until his name is cleared, Hamilton goes to the West. Tom Cook gets aboard the brake beams of the Limited on which is Hamilton. The Limited is stopped by bandits a little farther on, and Hamilton, watching his chance, jumps the bandit left and rear guard. They fight desperately. Hamilton's hold is broken and the bandit is about to fire on him, when Cook crawls from under the car and saves the life of Hamilton. Cook tells Hamilton a hard luck story and Hamilton tells him he will give him work when he purchases a ranch.

Carewe, rid of Hamilton, presses his suit but is repulsed. Mr. Earle purchases mining property in the Santa Ynez Mountains and persuades all of his friends to invest. This property in the meantime has proven very rich, but the manager, an unscrupulous fellow, and a friend of Carewe's, writes to him that he has reported to Earle very serious conditions at the mine. He also stirs up the Mexican miners so that the stock depreciates in value and sends to Carewe a draft with which to purchase all the stock he can secure as the market falls. Carewe spreads damaging rumors about the stock and buys it in. Earle is blamed by his friends for their losses and with Mrs. Earle, Angela, Carewe, his secretary, and Angela's maid, Jessie, goes to California to make a personal investigation.

Meanwhile Hamilton has purchased a fully equipped ranch and endears himself to his employes, especially Cook who would like to clear Hamilton's name but is daunted by his own guilt. A band of cattle rustlers make inronds on Hamilton's herds, and he and his men pursue them into the hills. Earle's party arrive at the mine and they are none too safe, for the manager, to cover his knavery has worked the Mexicans into a frenzy against the head of the company, whom they think has been unjust to them. The party has hardly arrived when they are forced to seek refuge behind barricades in the manager's house. The Mexicans make an attack and a stray shot hits the powder house, which explodes and illuminates the surrounding country. Hamilton and his men hear the explosion, see the reflection of the fire, and anticipating trouble at the mine, ride toward it.

The Mexicans succeed in firing the house and the members of the party are about to make a rush when Hamilton and his men arrive. Hamilton, seeing a woman, carries her to safety and finds that he has rescued Angela. Earle extends his hand to thank their rescuer, sees who it is and takes Angela from him, with a word of thanks and good-bye. Cook is almost overcome by the sight of the man whom he thought he had murdered, but whom he had only stunned. He then tells the story that clears Hamilton and demands that Carewe marry Jessie; but Jessie has found a substitute for Carewe's false love in the unselfish love of the valet and Angela and Hamilton are once more united.

THE FIVE FAULTS OF FLO (Thanhouser—Five Parts—Jan. 20).—The cast: Flo (Florence La Badie); Fiance (Harris Gordon); Reckless Millionaire (Samuel Niblack); Flo's Father (Ernest Howard); Timid Little Girl (Grace De Carlton); Society Woman (Bertha Smith), Countess (Helen Eldridge).

Memories of the past came to Flo one night when she overheard her husband telling a friend that his wife has no faults. Flo knew

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that during her life she had been the slave of five faults: Pride, Envy, Fickleness, Extravagance, and Jealousy. When a school girl Flo was full of pride, for her father was in comfortable circumstances and was able to send her to a fashionable institution. One day a new pupil arrived, a timid little girl. Flo took a dislike to her because the new comer's father was a man of no position. She snubbed the little girl and kept her out of the chief school society. One night Flo and some of her chums were holding a party. They heard a cry from outside, and saw a rope made from a sheet dangling from the next window and the girl writhing in pain on the ground below. Evidently she had started to climb out of the window, lost her grip and fallen. She rose to her feet and hobbled off painfully. Flo and the others went into the next room, the school home of the timid little girl. The place was empty, but on the table was a pathetic little note. The lonely child wrote that she had tried so hard to make the other girls love her, but failed. She could not remain in school, she was afraid to return home, so had determined to go out into the world and seek work. Flo knew that she was to blame, and when she found the timid little girl told her that she would change her attitude toward her.

As a debutante Flo was envious. But she believed that this fault of hers was cured when she attended a week-end party and witnessed the trapping of a thief who had stolen a priceless diamond upon which Flo had cast covetous glances.

As a society girl, Flo was fickle. She flirted with many men and was secretly engaged to the young electrical engineer who later became her husband. There was another man, a wealthy young idler, with whom Flo went motoring. While they were out the young idler imbibed too freely. Reckless of danger he drove ahead at top speed. Fortunately for the girl they encountered the young engineer, driving his own auto. He saved his sweetheart but the intoxicated millionaire drove his car over a cliff and was killed. This incident taught Flo another lesson, and she gave up her fickleness.

As a daughter Flo was extravagant. Her father was foolishly fond of her and she never realized that her own expenses and those of the home were rapidly bringing him close to ruin. Finally the father made a personal appeal to his wealthy elder brother but the latter refused to loan him a cent. The two men were talking in a room on the ground floor and a servant girl outside the door heard angry words, and heard her master say that the other man would never get a cent while he (the elder brother) lived. Then there was a shot and the maid who immediately rushed into the room found her master dead upon the floor and his brother standing near him. On the floor was a revolver, one chamber of which had been discharged. Flo's father was arrested, and sentenced to death. On the day set for the execution, Flo's sweetheart found the real assassin. He had been employed by the victim as his gardener and had been discharged. In vindictive rage he had fired through the window killing his ex-employer, dropped the gun inside of the window and made good his escape. He had been injured in a street accident later and on his death-bed made the confession that cleared an innocent man. The realization that her own extravagance had placed her father's life in peril cured Flo of extravagance.

As a bride Flo was jealous. One day she saw her husband reading a letter. He dropped it on the tabel as he went to the telephone. She picked it up and read it. The letter read as follows:

My dear boy: I'll give you until Saturday night to square your dealings with me. If you stay away I'll expose you. Yours, Stella Riccardo.

Flo believed this was a love letter to her husband. It was really a note his ne'er-do-well brother had received from the woman proprietor of a fashionable gambling house. Through the telephone directory Flo found the address of Miss Riccardo, met her maid, and by paying her liberally induced the girl to go away and substitute Flo in her place. Her husband was in ignorance of her plan, for she had left word for him that her aunt in a distant city was very ill and she had gone there. Thus Flo was in the gambling house when her husband called and she overheard his conversation with Stella Riccardo. To her joy, she learned the real truth and was stricken with remorse, because of her jealousy. The police raided the place and all were in danger of arrest. Stella escaped through a panel in the wall. Flo's husband was too much excited to move until his wife rushed into the room, grabbed him by the hand and dragged him into the secret passage way, just before the panel swung back into place. From this place they went upstairs. A rope was dangling from a window which made it possible to swing across the court-yard to the window of an adjoining building. Stella was just about to make the leap when the other appeared. It flustered her, she swung out hastily, the rope slipped from her hands and she fell to the pavement below. Undaunted by this accident Flo and her husband got safely away.

Coming out of her reverie, Flo thought of the words her husband uttered and mused to herself, "Even if one has faults they really do not count if one's friends and relatives believe they do not exist."

AS A WOMAN SOWS (Gaumont—Five Parts—Jan. 24).—The cast: Loren Hayward (Alexander Gaden); Milly Hayward (Gertrude Robinson); Bobby Hayward (Covington Barrett); Robert Chapman (John Rheinhard); Joseph Willoughby (Charles W. Travis); Loren's Aunt Abbie (Mathilde Baring); Georgia, her niece (Yvonne Chappelle). Written by O. A. Nelson. Directed by William H. Haddock.

Milly Hayward was discontented because her husband gave the best of his time and attention to his duties as the new Mayor of Lynboro—duties which crowded her out of his life. Innocently she confided her pique to Loren's Aunt Abbie and to Georgia, two women who had always hoped that Loren would marry Georgia. They advised her to start a flirtation to rouse Loren, and suggested Robert Chapman.

The flirtation proved a boomerang. Chapman, encouraged, tried to kiss Milly by force. Loren, happening upon the scene, whipped Chapman, took his little son, Bobby, and ordered Milly from the house. Meanwhile Loren continued his preparations to prosecute Joseph Willoughby, a contractor and political power, for municipal graft. Milly went to Loren's office to make a final plea. While there she accidentally brushed into her open traveling bag the documentary evidence on which Loren relied to convict Willoughby.

Stealing Bobby from her husband's new home, she fled to another city. There she was followed by Chapman and also by Loren, who believed that she took the Willoughby papers intentionally. Loren arrived just in time to meet Milly and Chapman together. Seizing little Bobby, he denounced them both and left. But when Bobby and Loren lay ill with fever, Milly's love led her back, when she and Loren patched up their differences. She returned the Willoughby papers, which she had discovered when she unpacked her bag. The Haywards decided to give a party to celebrate their reunion. During the party, Loren was called to his office. Burglars, in the pay of politicians, had broken in, hoping to secure the Willoughby documents. Milly retired, suffering with a headache. The attention of Chapman was distracted by a flirtation with a pretty maid as he went upstairs for his overcoat and hat, and it was quite inadvertently that he entered Milly's room just as Loren came in the front door and started up the stairs.

Fearing to lose her husband for the second time, through no fault of her own, Milly locked her door to gain time. As she did so, the burglars, still after the Willoughby papers, entered through the window. When Loren finally got the door open, he found only his wife in a faint and a dead burglar. So Milly's honor was vindicated.

LORD LOVELAND DISCOVERS AMERICA (American—Five Parts—Jan. 27).—The cast: Lord Loveland (Arthur Maude); Leslie Dearmer (Constance Crawley); Bill Willing (William Carroll); Major Hunter (Charles Newton); Tony Kidd (William Frawley); Alex (George Clancy); Izzy (Nell Franzen).

Lord Loveland in England is besieged by his creditors and consults his mother as to what he should do. He is advised to go to America and marry an heiress. He plans to sail on a certain ship, but at the eleventh hour he changes his plans and departs for America on another vessel without informing relatives of the change.

Meanwhile, in England, his valet, at not having been paid a year, impersonates Lord Loveland. He arrives in New York's expensive hotel and soon discovers he has but forty dollars in his pocket. He goes to bank and presents a letter of credit, but the bank informs him that there is a bogus Lord

(Continued on

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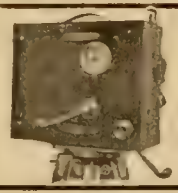
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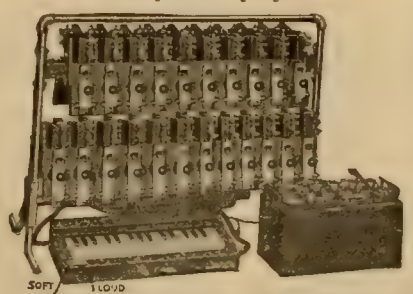
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(Continued from page 665.)

to honor the draft. Disgusted, Lord Loveland returns to his hotel, where he finds he has no credit. He is ejected and his baggage is held in lieu of the bills he has already accumulated at the hostelry. Lord Loveland is alone in a strange world and with forty cents in his pocket. He applies to a friend for aid, but the friend, thinking the card presented is that of the bogus Lord Loveland, refuses to even see the visitor.

Disheartened and disgusted, the nobleman betakes himself to Central Park, where through the thrilling rescue by Lord Loveland of a mongrel puppy, he forms a fast friendship with one Bill Willing, a likeable old man out of work. Willing takes Lord Loveland to a cheap hotel where his forty cents is more than sufficient to procure two beds. In the morning he takes the English peer to a restaurant where in payment for meals, Willing draws artistic signs which advertise the day's tempting viands at Alex's restaurant. Lord Loveland, attired in evening clothes and monocle, has no trouble in getting employment as a waiter. He hopes thus to earn sufficient funds to pay his passage back to the dear old British Isles, but Tony Kidd, an enterprising New York reporter, learns of the monocled waiter and writes a story for his paper. Crowds come daily to Alex's restaurant to be waited on by this unique garcon. Among them is Leslie Dearmer, a woman playwright with whom Lord Loveland had become acquainted on shipboard. There is an explosion in the kitchen and the guests flee panic-stricken from Alex's restaurant. Lord Loveland becomes a hero when he extinguishes the blaze and causes the guests to return to their tables.

Later, he loses his job through the apparent affection he has for Izzy, who is Alex's daughter. He takes up with a 10-20-30-cent troupe of theatrical players with whom he plays minor parts. Miss Dearmer seeks out the manager of Lord Loveland's troupe, intending to sue that individual for the use of one of her copyrighted plays. She calls and is surprised when her gaze meets that of the British nobleman. To her, the Lord relates his plight and she engages him as her chauffeur. The nobleman falls head over heels in love with his fair employer. The two are out for a spin when the Englishman summons up courage and declares his love. So ardent does he become in his proposal that he fails to heed the path his automobile is taking. The machine leaves the road, crashes into a tree and both ocupants are thrown violently from their seats. When consciousness returns, Miss Dearmer is in Lord Loveland's arms, and the two plight their troth.

The tide of Lord Loveland's fortunes have turned. By a combination of circumstances, he becomes recognized as the real Lord Loveland and he is restored to the position which is rightfully his. Henceforth, all is love and happiness and the nobleman has no desire again to see dear old Britain's shores.

THE IDOL OF THE STAGE (Gaumont—Five Parts—Week of January 31).—The cast: Philip Van Kortland, known to the stage as Edwin Hargrave, famous Broadway star (Malcolm Williams); Van Kortland (Chas. W. Travis); Morton, Philip's old friend (John Mackin); Doris Morton (Lucille Taft); Clark Porter (Richard Garrick); Robert Mitchell (James Levering); Marion Mitchell, his daughter (Helen Marten); Edwin (Charles Winston); Superintendent of Convict Camp (Harry Chira); Dr. Brown (James Arbuckle, Jr.); Reporter (Allan Robinson). Directed by Richard Garrick. Written by Paul M. Bryan.

Proud of his Knickerbocker descent, the Elder Van Kortland is ashamed of his son, Philip, for having adopted the stage for a profession. Although Philip is famous as a Broadway Star under the name of Edwin Hargrave, his father begs him to give up the stage and marry the daughter of an old friend. Hargrave refuses to give up his life-work or to marry a girl whose name he does not even know, much less a girl whom he has never seen. He departs on a western tour. While playing a week in a Western city he meets and falls in love with Doris Morton, not knowing that she is the girl his father hoped he would marry. Her father, not knowing that Hargrave and Van Kortland are one and the same, tells Doris he would rather see her dead than married to an actor. Philip and Doris elope and are married.

Philip and his wife go to Chicago, where he is booked to play several weeks. Here she falls ill, and the actor learns that long and careful nursing will be required to restore her health. He watches over her until his own health is wrecked from his stage work and sleepless nights nursing her. While building up his own constitution, he becomes a victim of narcotic drugs. Leaving Doris in charge of a nurse, Philip continues his tour. When this ends he accepts a position as leading man of a Southern stock company to get money to pay the expenses of his wife's long illness. Marion, daughter of the manager, falls in love with him—not knowing that he is married. His mind clouded by a drug, Philip wanders into a Chinese Opium den masked as a curio shop. Here Marion follows him. Philip pretends he is buying a bracelet. This he gives her to allay suspicion, but later she finds him smoking in a back room.

Trying to get the actor away from the den, she puts her diamond ring on his finger coquettishly telling him it is in exchange for the bracelet. Finally curiosity overcomes her, and despite Philip's objection she tries Opium smoking. Philip's senses are deadened by the drug and he does not know the effect it has on her until he awakens the next morning to find Marion in a nearby bunk. Realizing the situation, Hargrave resigns from the company as soon as he has safely led Marion from the Opium den. Marion sees the note to her father which says Hargrave, as he is known, must rejoin his wife in Chicago. Her love turns to hate. When Philip reaches Chicago Marion has him arrested for stealing her diamond ring.

Mentally irresponsible because of his drug-habit, Philip cannot make the fight that he should. He weakly pleads guilty, despite his duty to his wife, so that Marion, whom he considered had been kind to him, should not be compromised because of her visit to the Opium den in an effort to save him. The convicted man is sent to a convicts camp. Here Doris visits him. She arouses the passion of Clark Porter, a "Trusty" who secretly supplies Philip with morphine when told that Philip will be free as soon as he is cured of his craving for narcotics. Through trickery Porter gets an account of Doris' visits to the camp into a blackmailing society paper, making it appear that she is coming to see him. Doris is thereafter refused admittance and Porter thinks to win her when his short term expires. Doris disappears and leaves no trace of her whereabouts, her story not having been believed. When her baby son is born she does not communicate with her husband or her family.

Because of the story in the society paper, Philip thinks his wife has deserted him. When he leaves prison he goes into business forsaking the stage. Finally he establishes himself in the city where Doris is living, her son now old enough to contribute to her support by selling newspapers. On the night of a benefit performance of "Ingomar," the hero is taken ill. The elder Van Kortland, who is visiting his son, suggests that Philip play the part. He does so on short notice. Doris is in the audience and recognizes him. Already Philip has been drawn to the little newsboy, his own son, and it is through giving the lad tickets that Doris happened to be present at the performance.

On the way home from the theater, Doris is recognized by Porter, now a tramp. He follows her and forces his attentions upon her. The boy, seeking help, appeals to Philip and the elder Van Kortland. They rush to aid the boy's mother, and are overcome with surprise to learn that the woman is Doris. Philip forces a confession from the tramp, thus learning of his wife's innocense. The two are reconciled, and Philip's father is so softened that he even agrees that his grandson may follow the stage as a profession without protest.

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PATHE NEWS NO. 3 (Jan. 8).

New York City.—Italian passenger liner Guiseppe Verdi arrives from Naples with two 3-inch guns on her afterdeck to repel hostile submarines.

New York City.—After sailing 15,000 miles the cadets of the Schoolship Newport arrive home by steamship companies to officer their boats. Subtitle: The cadets are inspected before they leave for a short vacation after which they will take up duty as officers on merchant steamers.

Slough, England.—Cattle raised on the famous farms of King George are sold at auction at the annual show.

Lewisham, England.—Men of the Twentieth London Regiment are cheered as they parade with guns taken from the Germans at Loos.

Aldershot, England.—Lord Derby, at the close of his recruiting campaign, reviews some of the 2,950,514 men who responded to his appeal to enlist.

New York City.—Passengers from the waterlogged liner Thessaloniki are rescued by the S. S. Patris after being tossed for six weeks in Atlantic storms. Subtitle: Rev. Dr. Glavas, a Greek priest, who worked tirelessly to hearten his fellow passengers.

Uncle Sam's Activities.—How the Government serves the people of the United States. Pictures taken by special sanction of the Government departments. Subtitles: Marvelous new machines, each of which prints a million stamps every two hours, are installed in the Bureau of Engraving and Printing. George Stickney, inventor of the new machine. Gumming the backs of stamps. A finished roll of 600,000 stamps worth $12,000. The perforating device which has a capacity of 90,000,000 stamps every six hours. Coiling stamps for use in vending machines.

Cambridge, Mass.—Harvard students, members of the newly-organized boxing squad, spar in an open air ring in the snow.

Winchendon, Mass.—The delights of tobogganing and skiing thrill Boston society folk at annual winter carnival here.

Centralia, Wash.—Many families are driven from their homes when the Skookum Church River overflows its banks and floods the town.

Portland, Ore.—High school boys join the national guard and naval militia and take the first step towards the Swiss military school system. Subtitle: Boys of the naval militia take the oath on the U. S. S. Boston.

PATHE NEWS NO. 4 (Jan. 12).

New York City.—Captain and crew of the Greek liner Thessaloniki, which was left to sink after being storm-tossed for eight weeks, are landed by the S. S. Perugia. 1. Captain Goulandis (right) who refused to ask for aid and Chief Engineer Constantakos. 2. The wireless operator (center) who was forbidden to sound the S. O. S. call.

Washington, D. C.—Cornerstone of new American Federation of Labor headquarters is laid by President Samuel Gompers.

Cleveland, Ohio.—Flaming warehouse crashes on dwellings when walls buckle in $100,000 fire.

Pathe's Paris Fashions.—In Natural Colors. 1. A simple afternoon dress of Georgette crepe with folds of satin. 2. A tight fitting walking suit trimmed with red fox. 3. Evening cloak of black velvet with cape of embroidered gold lace. 4. A Laforriere creation of gold lace for evening wear.

Parkersburg, W. Va.—The old river packet Kanawha strikes pier and sinks when the guiding lights on the banks of the Ohio are blown out in a violent storm.

Seattle, Wash.—Seven inches of snow fall here and the young folk welcome the unusual opportunity to enjoy winter sports.

Tia Juana, Mexico.—Sporting devotees of two Continents gather just across the border for the opening of the newly organized 100-day meet. Subtitle: Holtville, with C. Kelsay up, wins the Inaugural Handicap.

Los Angeles, Cal.—Winter lays her icy grip on this section and the orange groves are mantled with snow for the first time in twenty years.

East Youngstown, O.—Ten thousand rioting laborers fire and destroy two-thirds of this town, causing $1,500,000 property loss and the sacrifice of many lives. Subtitles: 1. Destruction and desolation greet the eye at every turn. 2. Three thousand state militia are rushed from nearby towns. 3. The bridge connecting the factories and the town is burned to prevent the rioters advancing on the plants. 4. Dangerous walls of burned structures are demolished. 5. All liquor is confiscated by the troops. 6. Employees of the works are paid under guard.

FROM KABYLIA TO CONSTANTINE (Picturesque Algeria—Photocolor—Jan. 11).—The region of Kabylia, in northeast Algeria, is one of the wonderlands of the earth. "From Kabylia to Constantine," we take an automobile from this garden spot of Africa, through some of the most wonderful mountain country in the world, over the most modern roads, past small tile-roofed villages, until the town of Constantine is reached. This is an interesting picture, dealing as it does with the most picturesque part of this country, and showing many of the peculiar native customs.

UNFAMILIAR FISHES (Globe—Jan. 11—On same reel as foregoing).—The waters of the tropical countries of the world just teem with peculiar fish life, the most unusual of which are shown in this picture. Finny creatures from the Amazon River, South America; the streams of India, and the waters of the West Indies are shown in close foreground, thus portraying vividly all their characteristics.

LUKE LUGS LUGGAGE (Phunphilms—Jan. 12).—"Lonesome Luke" is a baggage smasher at the terminal of a railroad. He got the job by answering a newspaper ad which announced the work to be "light and the pay good." But many and arduous are the duties which he is required to perform. Large and small trunks, live stock, bundles, boxes and all sorts of stuff comes under his care and he gets away with it fairly well. Yes, until a large billy goat of the long horn species comes his way. This fellow, with his well developed tendency to buck anything and anybody in his path, leads Luke a merry chase. He is thrown about hither and yon, but finally conquers him. Next, however, comes a large box of dynamite which Luke is supposed to ship. The thing blows up and our hero is wafted several miles by the force of the explosion. The last we see of him is when he lands on the top rung of a friendly telegraph pole.

FROM BAD TO WORSE (Starlight—Jan. 15).—Daisy goes out rowing and falls overboard in full sight of Heinie and Louie. Of course it's up to them to do the rescuing honors, but before they are through Heinie is compelled to pull both Daisy and his pal from the briny. He uses heroic treatment on the pair, and is rewarded by Daisy with an invitaton to call on her. He does this and receives a vast sum of money for his services in the life saving line. But while at the house, Daisy's husband puts in his appearance and Heinie takes it on the run—aided and abetted in his flight by a .44 in the hands of friend husband. He takes Louie with him in the sprint and the only way they can escape the husband and the .44 is by jumping overboard. This they do and the last we see of them is when their heads sink beneath the waves.

Triangle Film Corp.

A MOVIE STAR (Keystone—Two-part—Jan. 23).—The cast: A Film Idol (Mack Swain); His Wife (Polly Moran); A Fan (Harry Gribbon); His Company (Julia Faye).

Mack Swain, the great hero actor, goes to see himself in the pictures. Everybody in the audience cheers and applauds when they find out that Swain is present. Julia Faye is sitting next to Mack and she neglects her escort, Harry Gribbon, to flirt with the actor. Harry tries to attract her attention, but she is always looking at the star by her side or his representation on the screen. All the other girls in the vicinity are envying Julia, but Mack has only occasional glances for them, his main interest being in her.

Gribbon is bit worst of all, when Mack bears the girl off, when the show is over. All the girls crowd around Mack and seek to get a word, or at least a glance from him, but he has only eyes for pretty Julia. They finally reach the street and everybody is shouting his name and pointing him out. Then along comes Mack's wife, Polly Moran, with a baby in her arms and several children of different ages tagging at her heels. She gives a start, when she sees Mack and Julia. Then she descends upon him and administers some hard slaps and cuffs on his face. Mack tries to get away from Polly, but she grabs him by an ear and bears him away.

PERILS OF THE PARK (Keystone—Jan. 23).—The cast: A Lively Husband (Harry Gribbon); His Wife (Alice Davenport); The Maid (Marie Manley); The Gardner (Harry McCoy).

Harry Gribbon gets into some funny mixups with his wife over his fondness for the maid. The whole trouble started when Alice Davenport, the wife, saw Gribbon hugging pretty Marie Manley, the maid. What made it worse for Gribbon was the fact that it was wifie's birthday. Alice stamped her feet and refused all of hubby's pleas for forgiveness. To square himself, Gribbon stole the locket he had just given to Marie and presented it to Alice for a birthday present.

Gribbon was in hot water again. This time it was Marie that nourished a grouch. He liked the maid and was bound to make it up with her. As he was walking around, he spied Harry McCoy, the gardener. Gribbon sent McCoy to recover the locket. McCoy stole the ornament and Alice's money, but left her purse. Meanwhile Gribbon took the maid to a cafe, but found he had no money. He went out and saw his wife in the park. While she was looking the other way, he deftly got away with her purse. After the pair had eaten dinner, Gribbon looked in his wife's purse and found it empty. Again he went outside. In the park he noticed McCoy. After a struggle he got the locket and the money the gardener had stolen. It made McCoy angry and he called the police. As the officers entered the cafe, Alice went in with them.

Just then Gribbon was hanging the locket around Marie's neck. Alice ran at him brandishing her arms, her face furious with anger. There was a wild turmoil created by the entrance of the police and Alice's actions. In the excitement the guests were panic-stricken. Chairs and tables were upset as people rushed in all directions. It all ended with a march to the station of the guilty gardener followed by Alice and Gribbon as witnesses against him.

THE PRICE OF POWER (Fine Arts—Five Parts—Jan. 30).—The cast: Orrin Johnson, F. J. McDonald, Marguerite Marsh, Spottswoode Aitken, Sam DeGrasse, Gladys Brockwell, Vera Lewis, Clyde Hopkins, Daisy Robinson.

John Belmont is a clever mechanic in a New England mill. He is somewhat attracted by a girl named Marie Donavon, but the more physical charms of Jennie cause him to marry her in spite of her loose morals. She gives birth to a boy. After a time, Belmont gets tired of the quiet home life and monotonous toil and leaves for the South. There his ability finds full scope and he becomes a rich factory owner. He is married to a society butterfly under his assumed name of Roberts. She becomes the mother of an idle drone of a son, Claude.

Belmont, or Roberts, as he is now known, returns to the mill town where he used to live in poverty. He gets control of the mill in which he used to work. He is not recognized by the inhabitants, because of the change that years and prosperity have made in him. He recognizes his son, Dave, as one of the factory workers, but doesn't dare to claim him on account of his bigamous marriage. He starts an efficiency system in the mill, which has the effect of causing the workers to double their toil without any increase in pay. He disregards the protests of the men and the appeals of the women. He retires to a secret room in his house of which he alone knows the mode of entrance by a concealed button. There he loses his mind and wanders out to become a member of a party of tramps. After a journey he returns to the mill town, breaks into his own house and obtains a roll of bills from the secret room. His companions rob him in the night.

Maisie Brooks, the sweetheart of Dave, takes

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pity on Roberts, who has adopted the nickname of Daffy. He lives with Maisie and her father after he has been injured in a struggle between the striking workmen of Roberts mill and the police. Roberts, by a twist in his mind, thinks he is a workmen and has fought with them supposing he was avenging the wrongs he had suffered. Maisie appeals to the factory manager to obtain the release of Dave, who has been arrested for participation in the attack on the factory.

The manager refuses to intervene. Claude Roberts sees the girl and offers to aid her in getting her lover freed. She goes to the Roberts home accompanied by Daffy. Claude attacks her and is shot by Daffy, who has gained access to the secret room. When the girl gets outside she finds the old man. Dave gets a position as a foreman in another factory town. He marries Maisie and takes her and her father with him, when he leaves for the new place. Daffy is left in the old mill town. He suffers under the harsh system he has devised for others. He has forgotten completely his identity as the masterful factory owner, but he realizes the bitterness of spending the remainder of his life at hard toil. So he pays the price of power.

THE GREEN SWAMP (Kay-Bee; Five Parts—Jan 30). The cast: Bessie Barriscale, Bruce McRae, J. Barney Sherry, Milton Ross, Lola May, Louise Brownell.

Marjorie Allison was consumed with jealousy. She found fault with her husband, Dr. Ward Allison, for looking twice at a woman at a theater, though he was unconscious of any harm. At a masked ball she caught him dancing twice with one woman and reproached him with it. So her passion for suspecting the worst of her husband went on in spite of his explanations and reproaches. One night there came a call for Dr. Allison. The wife suspected that the doctor was being led astray by some charmer and didn't inform him of the call. Later the call came again. Dr. Allison hastened away to tend the patient, a child, who had pneumonia. By strenuous efforts the doctor preserved the life of the child. He was unwilling to forgive his wife at first, but she showed him some baby clothes that she was working on and he yielded because of her condition.

Marjorie stifled her jealousy for a while and everything was lovely in the Allison home. Then the doctor became infected with tetanus while treating a patient in a hospital. To guard his wife from the shock of knowing his danger, Dr. Allison made a pretense of going on a journey but went instead to the home of a friend, Dr. Jim Hendon. Through a friend named Edna, Marjorie found out where her husband was stopping and immediately she was overcome with jealousy. She resisted the suspicion for a long time, but the desire to know what her husband was doing at his friend's house was too strong for her. She sent a detective to the house. He heard Dr. Hendon calling up a nurse and suspected that there was going to be a party there. He voiced his suspicion to Marjorie and she rushed to the house.

Posing as a nurse, Marjorie gained admission to the Hendon house. It was the critical moment of the operation on Allison's throat and a hairbreadth deviation by the surgeon's knife would spell death for him. Not realizing this, the girl-wife broke into the office where she saw the coat and hat of a woman. The surgeon, but Marjorie didn't know this and was almost wild with jealousy. She rushed to the room where the operation was taking place and had her hand on the door knob ready to burst in. Then a vision came to her of the various times she had wrongfully suspected her husband and the promises she had made never to yield to the green monster again. Her better nature triumphed and she resolved to trust her husband. After her return home a feeling of happiness stole over her as the spirit of faith in her husband lifted her out of the morass of jealousy. The next morning she learned of the operation and its successful termination. So her faith was justified and she went to the bedside of Allison with a face radiant with love and happiness.

Miscellaneous Feature Film

ARTHUR S. KANE.

SOMEWHERE IN FRANCE (Five Parts—January).

Synopsis—Reel 1—Captives being brought from firing line through communicating trench. The Germans that have just been taken in an attack are being brought back wounded under French guard.

Wounded German prisoners followed by wagonloads of dead. A village being wrecked by heavy artillery fire and the Germans under escort of French infantry carrying their dead on stretchers.

In three days' fighting, the French captured seventy field guns.

120 m/m short gun on automatic carriage in action. This view shows the French throwing large shells into the German front.

Firing French trench mortar. When this gun is fired the concussion is so great the men place their hands over their ears and run away.

High explosive and shrapnel shells bursting over German position. This view shows that when a shrapnel shell breaks it has an actual radius of eight acres. High explosive shells tearing up earth.

French soldiers examining captured German trench.

Synopsis—Reel 2—French front at Queenevieres. (Aisne.)

An hour of recreation. French soldiers playing football, taught them by the English Tommies. We also see them bathing in a hole caused by large shells from the German side.

Ammunition and aerial tropedo supplies nearing the trenches.

Ammunition "a la cart." This shows ammunition being brought up in long strings of wagons. It also shows you some of the big automobile trucks which are used so extensively in the war.

Company of quick firers. The deadly machine gun sections being rushed to the front.

Repairing a bridge. French quickly repairing a bridge blown up by Germans.

French Alpine troops.

Quennevieres Farm, a famous battleground. In this picture we get a view of a farm which General Joffre says has been soaked with blood from the battles that have been fought upon it.

For France they died. For a brief moment only you are shown soldiers lying dead upon the battlefield. One of them you will notice has a bayonet sticking in his breast.

Made in America. Here we will see barbed wire piled in great heaps. Without it this war would be won by one side in a short time. Barbed wire prolongs the war.

First Part—Synopsis—Reel 3—Raising soldier of telescopic tower to direct artillery fire. We witness the French armored breast work and recoil of the gun. You see the man approach, his little tower door and direct the firing of the guns. He descends very easily.

Gathering statistics from German captives. German officers who have been taken prisoners being examined by the French.

Part of the 25,000 prisoners taken by the French at the Battle of Champagne.

The stolid oxen are used to draw the heavy artillery.

Concentrating German prisoners to send them to detention camps.

Cutting buttons off trousers of German prisoners to prevent them from escaping.

Picturesque troops from Morocco strengthening their position. The Moroccan soldier with his turban and picturesque costume digging new trenches and strengthening his position which he has just captured.

German graveyard behind trenches captured by the French. Germans bury their dead immediately behind their firing trenches. The ground is shattered and torn by shells.

Bringing up field kitchens.

The French coast is protected by a large fleet of hydro-aeroplanes.

Looking down on the torpedo-boat destroyers off the French coast. This shows the photographer up in a hydro-aeroplane photographing the warships underneath as they cut the water at 21 knots an hour.

The return of the air fleet.

How a waterplane is taken back to its shed.

Second Part—Synopsis—Reel 3—French artillery lookout officers. Here you see the French artillery officer a short distance from the German trenches directing the range of the French artillery.

French shells exploding in enemies' trenches. Shells from the French side smash the German trenches.

The French are expert in throwing hand bombs. We see a French soldier coolly standing and flinging hand bombs into the German trenches in front of him.

German gas bombs constantly fall within the French lines. Gas bombs breaking in the woods inside the French lines. At one time gas had a horror to the allied soldiers. Now with the aid of the gas protectors they are indifferent to it.

A "75" battery throwing shells into the German lines. We get a look at the famous gun called the "75" in action. The French speak with pride of this gun.

Tracey le Val, the seat of many battles. The famous town which has been ruined by shells from both sides.

French African troops. Glimpsing the brown-skinned man from Africa, some of whom have already been decorated with French medals for bravery.

This village captured by house-to-house fighting. This is one of the many villages which the Germans held with machine guns located in each house, and the French had to capture house by house at a great cost.

King George V of England, President Poincaire of France and General Joffre reviewing the French cavalry.

Synopsis—Reel 4—Various types of bombs and hand grenades. A picture which demonstrates the different kinds of bombs that are made and used by the French in trench warfare.

Illuminating cartridges and fuses used in night warfare. As the enemy must be watched continually even at night the French use the same as the Germans, flare rockets, which are shot in the air and held in position by a little parachute and which throw a powerful light over the enemy trenches. These are sent up every few minutes through the night.

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Actual battle being fought between French and German trenches only forty feet apart.
French trench cannon.
French trench mortar.
French cross-bow throwing bombs.
Another type of trench mortar.
Steel lookout or observation tower. Here is shown the different type of French trench guns showering the German trenches with shells. The steel tower used for observation purposes.
Bois le Pretre, the scene of many battles.
Twenty yards from the enemy. Back of the French trench with the French soldiers taking advantage of a lull in the firing shaking out their blankets and house cleaning.
Germans bombarding French position with high explosive shells. This scene shows shells hitting in front of the French trench where the dirt is thrown up as high as the Capitol building.
German prisoners taken at Bois le Pretre.
French military baloon ascending to make observations.

Synopsis—Reel 5—French armored cars, painted to resemble the landscape, on way to attack.
The French army is now equipped with new steel helmets.
The call to arms As the bugle blows the men fall in line and march off with a quick stride.
French infantry advancing in open formation. French infantry advancing in open formation through the woods to begin an attack. Trees are torn to pieces by a heavy shell fire that has been directed on their position.
Machine guns and munitions brought through captured German trenches by pack mules. German trenches after they had been captured by the French and their equipment piled in heaps lying on top of the trenches.
Starting off to take photographs of German positions. This shows an aeroplane and the photographer starting off for a trip over the German trenches.
Ten thousand feet in the air over German trenches. Here you will see 10,000 down the German trenches and the battlefield "Somewhere in France" where this photograph was made.
Above the clouds.
The French machine is attacked by a German "Taube."
By clever manouvering other French machines force the German to descend inside French lines.
The captured machine had scarcely a scratch.
Another concentration camp for German prisoners.

V-L-S-E, INC.

CAPTAIN JINKS OF THE HORSE MARINES (Essanay—Five Parts—Jan. 17).—The cast: Aurelia—Mme. Trentoni (Ann Murdock); Robert Carrolton Jinks (Richard C. Travers); Gussie Von Volkenburg (John Junior); Charlie La Martine (Edmund F. Cobb); Mrs. Greenborough (Camille D'Arcy); Mrs. Jinks (Laura Frankenfield); Prof. Belliarti (Ernest Maupain); Pete, the bellboy (Bruce Kent). Taken from the fantastic comedy by Clyde Fitch. Arranged and directed by Fred E. Wright.

Robert Carrolton Jinks and his companions form a marching club to boost the presidential campaign for General Grant. They design fantastic costumes and set the club in an uproar when they appear in them. Jinks is made captain of the marching club and dubbed "Captain Jinks of the Horse Marines." While discussing plans for the campaign Jinks sees a bill poster pasting up a great placard announcing the coming of Madame Trentoni, a famous opera singer. Jinks and his two friends decide to go to the boat to meet her dressed in their marching uniforms and accompanied by a band, just for a joke. Jinks bets $1,000 with his friends that he can make love to her.

The boat is an hour late in docking and the band leader discovers that he has been playing his music for nothing. He becomes angry and the entire band adjourns to a nearby saloon for drinks. Jinks and his friends go with them. Reporters who have gone to the boat to meet Madame Trentoni fear that if Jinks and his band are present at the arrival of the boat it will interfere with their interview. So they bribe the band master not to play.

Jinks and his friends arrive at the boat late, having been delayed by a violent argument with the band master. They finally discover Madame Trentoni, however, and Jinks falls madly in love with her. She has great trouble with the customs inspector and Jinks pulls out a roll of bills and hands it to the official. He is immediately arrested for attempted bribery and taken to jail. He finally is released on bail and goes to call on Madame Trentoni, who is stopping with her foster father. She is as much in love with him as he is with her and the courtship progresses rapidly.

Jinks tries to call the bet off with his friends, declaring that it is an insult to Madame Trentoni. They refuse to listen to him, and he finally agrees to pay the bet, giving them a card reading "I. O. U. $1,000 for the bet regarding Madame Trentoni." The two friends are also much taken with Madame Trentoni and attempt at various times to see her. She refuses to have anything to do with them. This makes them angry and they decide to get even with Jinks. They tell her foster father that Jinks intends to marry Madame Trentoni for her money only. He refuses to believe it until shown the "I. O. U.", when he flies into a fit of rage. He tells Madame Trentoni and she then refuses to see Jinks.

Jinks finally discovers why she is angry and after several unsuccessful attempts to see her gains admittance to her apartment and tells her the facts of the case. She throws her arms about him. As they are in this position a detective enters the room to arrest Jinks. His bribery case had come up in the court the day before and he had f gotten to appear. Trentoni tells the detective that she and her sweetheart have had a tiff and want a chance to make it up. Her pleading, with the promise that Jinks appear in court the next day, wins the detective's assent. The two then embrace and everything ends happily.

THE ISLAND OF SURPRISE (Vitagraph—Five Parts—Jan. 24).—The cast: Robert Lovell (William Courtenay); Godfrey Lovell (Charles Kent); Daniel Casselis (Anders Randolf); Edwin Arden (Charles Wellesley); Doctor Elverson (Denton Vane); Dorothy Arden (Eleanor Woodruff); Dorothy Casselis (Zena Keefe); Mrs. Lovell (Julia Swayne Gordon); Mrs. Casselis (Caroline Cooke); Yacht Captain (Logan Paul).

Dorothy Arden is private secretary to Godfrey Lovell, known as the Creosus of Wall Street. His western partner is Daniel Casselis, who has a daughter, named Dorothy. Lovell has a son, Robert, and the two financiers are trying to arrange a match between their children. But Robert falls in love with his father's secretary, and marries her, but on returning home to tell dad, he finds Lovell is ill and has gone on a long sea voyage to recuperate. Bob is sent to Chicago to see Casselis and invite him and his daughter to come on the cruise with Lovell, and Dorothy is greatly distressed at this turn of events. Bob reassures her, however, and still they do not tell his father.

Bob meets Miss Casselis on the Limited as she is returning from an Eastern trip and they become friends. Meanwhile, Dorothy has determined to go on the yachting trip; so when the whole party arrive at Frisco Bob finds his wife awaiting them. Many amusing complications occur during the voyage and jealousies are aroused. The yacht anchors off a lonely island in the Pacific and Bob, with the two Dorothys, goes ashore. The yacht is driven out to sea by a terrible storm, leaving the three stranded on the Island of Surprise. Bob is hurt in a terrific landslide and the blow causes him to lose his memory.

Dorothy tries in vain to call to mind his marriage to her, and Miss Casselis, thinking Dorothy is merely bluffing, is not to be outdone and claims Bob is her husband. Bob finally settles an uncomfortable situation by telling the women he will simply remain their friend and protector. Meanwhile, the yacht has had to send out a boat for the nearest land, owing to engine trouble, and a man-of-war is met.

She is directed to the island, and arrives just in time to drop a shrapnel among a horde of island savages who are attacking the three castaways and just about to annihilate them. Rescued by the navy men, the three castaways are reunited with their party. Bob recovers consciousness and recognizing his wife, all ends in forgiveness and happiness.

A NIGHT OUT (Vitagraph—Five Parts—Jan. 31).—The cast: Grannum (May Robson); Mrs. Haslem (Flora Finch); Mrs. Duncan (Kate Price); Nitza (Eva Taylor); Jeff Dorgan (Hughie Mack); McMahon (William Shea); Deacon (Charles Brown); Waldo (George Cooper); Betty (Belle Bruce); Grace (Ethel Corcoran); Jack (Jack Storey); Paul (Arthur Cozine). Authors, May Robson and C. T. Dazey. Produced by George D. Baker.

Kept in restraint all her earlier life, Granmum decides to enjoy the latter part a little. She is again held in check by her daughter, but her grandsons, Paul and Jack, are her greatest companions. The boys are in love with Grace and Betty, and Granmum, through Mrs. Duncan, a neighbor, confidentially offers a ring for the first couple to be married. Waldo, son of Jonas Deacon, president of the Purity League, confiscates the ring. The boys

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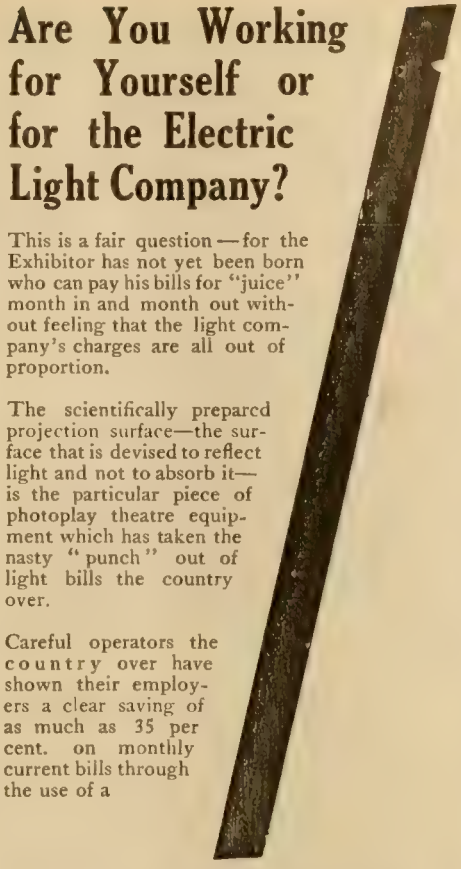

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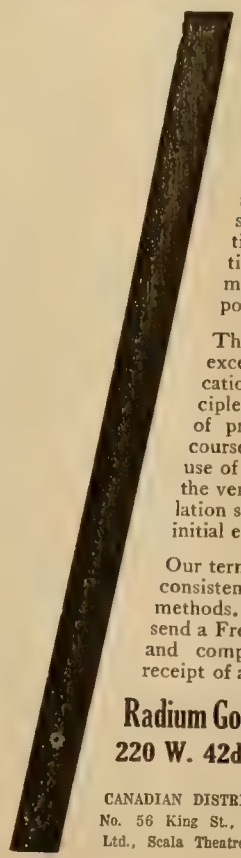

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often go to the Three Lights cafe, of which Jeff Dorgan is the proprietor, from whom old Jonas Deacon collects a little "Christian charity," under pressure. Waldo is in love with Nitza, a dancer at the Three Lights. Granmum finds out where the boys go and determines to have a "night out" herself to determine the respectability of the place.

At the cafe Granmum makes a big hit with Jeff Dorgan who teaches her to dance the tango, and everything is going swimmingly, when old Jonas raids the place with the police. In the confusion which follows, Granmum drops her purse. Granmum and the boys manage to escape, but the bag identifies Granmum, and the next morning she has to confess to her "night out." Nitza arrives at this moment with some other things Granmum dropped and accidentally the dancer drops the ring out of her pocketbook. Then Waldo admits having stolen the ring, but Granmum forgives him and refuses to press the charge. Then everything turns out all right and a jubilee dinner announcing the various engagements is given, and Granmum makes a speech about her "night out" which brings much laughter and applause.

WORLD FILM CORP.

THE BALLET GIRL (Brady—Five parts—Jan. 24).—Inheriting a taste for dancing from her parents a little girl seeks on every occasion to practice the art. But, though her mother favors her ambitions, her severe aunts do not; and it is not until she grows into young womanhood that she can gratify her wish to become a successful dancer. Success crowns her efforts and she becomes a popular star. Drifting into Bohemia, she almost becomes the prey of a profligate man about town; but escapes his clutches and gives her hand and heart to an honest young countryman.

Happiness appears to be in sight for the girl. But her former lover returns and arouses jealousy in her young husband, from whose mind, however, all suspicion is removed by the disappearance of the ballet girl's assailant. Thus the ex-dancer and her husband settle down to a happy married life.

EQUITABLE.

THE RANSOM (Triumph—Five Parts—Jan. 17).—The cast: Janet Osborne (Julia Dean); Marcia Osborne (Louise Huff); Mark Osborne (James Hall); Sarah Osborne (Ethel Lloyd); Geoffrey Allen (Kenneth Hunter); Ellis Raymond (Willard Case). Directed by Edmond Lawrence.

Janet Osborne is somewhat afraid of her stern husband. He denounces the theater and cards, but Janet's life is influenced by an actress who moves into the house next door. Mark Osborne orders her to ignore the woman, but she helps her home when she is hurt and a warm friendship is begun. At the home of the actress she meets Allen, a theatrical man known as the "star maker." He gives her the idea of being an actress. A stormy scene between Janet and her husband follows his discovery that the actress has brought Janet home in her car, but her clandestine friendship with the actress and Allen continues, the latter introducing her to a manager who agrees to give her a part when she is ready for it. The three go to dinner; the train is missed; but she thinks only of her "great day." Mark has been told by his cousin, Mrs. Ellery, about Janet's party. He rushes home, finds the house dark and little Marcia crying.

When Janet comes home the house is dark. Allen insists on coming in and kissing her. Being discovered by Mark, she is ordered from the house. She goes with Allen. Mark looks after their child, but he will not get a divorce. Janet is happy when she hears of Mark's death. Allen makes her an offer which insults her and, deprived of his influence, she goes down the hill in her stage career. Years later she becomes maid to her daughter who has been told that her mother is dead and who has gone on the stage. She is really talented, and her mother has sunk so low that she is sometimes called "Crazy Jane." She tries to steer Marcia away from the evils of stage life. The girl is really in love with an artist, but an elderly admirer wants to take charge of her. There is an exciting scene where the mother tries to prevent a meeting between the two. Allen turns out to be the admirer, and Jane, knowing the wreck he made of her own life, gets a pistol. The artist comes to the theater. Allen is shot; the artist is told to go to Marcia. Jane falls dead, having ransomed her soul to save her daughter from the life she has herself led. Marcia and the artist settle their differences, and she never knows that "Crazy Jane" was her mother.

METRO PICTURES CORPORATION.

THE LURE OF HEART'S DESIRE (Popular Plays and Players—Five Parts—Jan. 17).—The cast: Jim Carew (Edmund Breese); Thomas Martin (Arthur Hoops); Crazy Jake (John Mahon); Ethel Wyndham (Jeannette Horton); Little Snowbird (Evelyn Brent). Written by Aaron Hoffman and Francis J. Grandon. Directed by Francis J. Grandon.

Jim Carew, a sturdy lighthouse keeper, saves the life of Ethel Wyndham, a young society woman, whose boat crashes upon the rocks near his post. Soon after her recovery she is returned to the mainland, and to her friends, and Carew, disconsolate because of his unrequited love for the girl, gives up his position in the lighthouse. In his subsequent wanderings, he becomes possessed of the gold fever, and joins a prospecting party in a rush to the Yukon.

In the Yukon, Carew is successful from the start. He strikes a big claim, and soon amasses a fortune. On the last night of his first week in the Youkon Carew joins a gang of miners celebrating in the principal saloon. Little Snowbird, a beautiful, young Indian girl strolls into the place, and immediately catches Carew's fancy. Crazy Snake, one of the miners, who is known for his fearlessness and brawn, proposes that the miners all cut the cards for the girl, the holder of the highest card to claim her as his own.

Carew resents this proposal, and he and Crazy Snake come to blows. Carew beats the bully in the encounter, and is hailed as the hero of the camp. Little Snowbird's heart goes out to Carew, and surreptitiously, she follows him wherever he goes. One night he falls in a big snow storm, and it is Snowbird who finds him and carries him to safety. Afterward, they live together.

Carew, with all the money at his command that he desires, tires of the camp life in the desolate Alaskan wastes, and pines for one more fling on the Great White Way. He arranges to go to New York for one trip, and then return to live with Snowbird for life. Carew arrives in New York on New Year's Eve. He engages a table in Murray's restaurant, one of the smartest and gayest places in town. There he observes Ethel Wyndham at another table, and immediately joins her party. Now that he is wealthy, she is willing to listen to his renewed vows of love. She agrees to marry Carew, but her consort, Thomas Martin, a society leech and gambler, prevents her by threatening to expose her for some shady transactions they have been engaged in together.

Ethel is driven to renounce Carew, who then realizes the depths to which she has descended, and he is broken hearted. Back on the Yukon, the little Indian girl is waiting for him. She despairs of Carew ever returning, and takes her own life at her father's deathbed. Carew now remembers his Indian girl, and decides to go back to her, renouncing society as frivolous and a sham. He arrives on the Yukon on the very night that little Snowbird has passed away. But at her side in the cabin he finds a newly born babe—another Little Snowbird. During the years that follow Carew devotes himself to the daughter, and lavishes every luxury upon her, in memory of the mother.

PARAMOUNT.

MICE AND MEN (Famous Players; Five Parts—Jan. 10). The cast: Peggy (Marguerite Clark); Capt. Lovell (Marshall Neilan); Mark Embury (Charles Waldron); Roger Goodlake (Clarence Handyside); Mrs. Deborrah (Maggie Halloway Fisher); Joanna (Helen Dahl); Minister Goodlake (Robert Conville); Embury's Servant (William McKey); Matron (Ada Deaves); Colored Mammy (Francesca Warde).

This picture tells the story of Peggy, a foundling who is adopted by a philosopher in the hope that she will one day develop into an ideal wife for him. Mark Embury is the name of the scientist and dreamer, who, after a survey of the young girls in his town, has come to the inevitable conclusion that they are all too frivolous for housewifery. He conceives the idea of applying to the local Foundling Home for permission to adopt the most promising of the little inmates.

The Foundling Society sends him a number of "samples," from which he chooses Peggy. Under his carefully and well thought-out plan of education and culture, Peggy gradually develops into a beautiful girl with keen intellect and a noble heart. But the eminent professor has forgotten to reckon with youth in laying his very unique plan. When Peggy meets Captain George Lovell, the nephew of the philosopher, she finds him most interesting. The feeling is more than reciprocated—it is increased a thousandfold. But the captain has committed the indiscretion of conducting a harmless flirtation with Mrs. Goodlake, the wife of Embury's lawyer. Discovering this fact,

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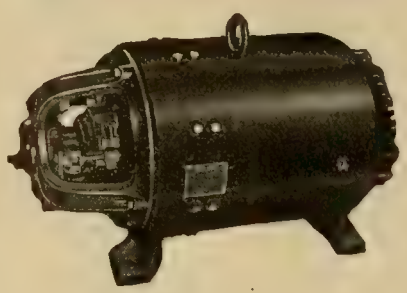

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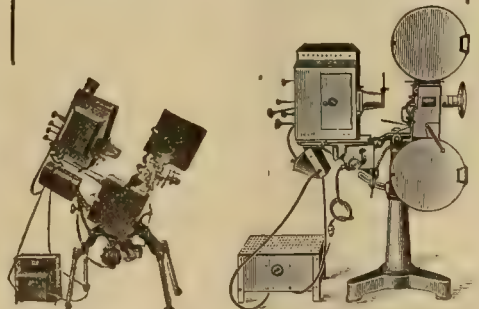

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and not realizing the mildness of the pastime, the uncle tells Lovell that he must give up the woman.

But the Mexican War settles the question for the captain, as he is called to the front. He has made a profound impression upon Peggy, who corresponds with him while he is at the front. Lovell has not been away from Peggy very long before he realizes that he loves her. Peggy, for her part, finds life not quite so interesting since the departure of her soldier—so she writes him telling about her lessons and the wonderful kindness of her guardian.

Meanwhile Mark Embury has fallen very much in love with his adopted daughter, over whose education he is presiding with such solicitous and tender care. Mistaking her overwhelming gratitude and tender filial devotion for a different sort of love, he looks forward eagerly to the day when he can ask Peggy to marry him. He is elated with the success of his plan and glories in the fact that it is working out even better than he had anticipated. The war over, Lovell returns a hero and, Mrs. Goodlake still desperately in love with him, places him in a compromising position which leads Peggy to believe that he is false to her. Her loyal little heart broken, Peggy staggers her guardian by confessing to him that she is in love with Lovell, but that she will never have anything more to do with him because of his duplicity. Thus does fate play into the hands of the philosopher, who finds it in his power, by merely keeping his own counsel concerning the innocence of his nephew—which he quickly establishes—to kill the love of Peggy for his young rival. His decision makes an absorbing and touching denouement.

THE GOLDEN CHANCE (Jan 13—Lasky—5 Parts).—Mary Denby (Cleo Ridgely); Roger Manning (Wallace Reid); Steve Denby (Horace B. Carpenter); Mrs. Hillary (Edythe Chapman); Mr. Hillary (Ernest Joy); Jimmy the Rat (Raymond Hatton). Written by Jeanie Macpherson; directed by Cecil B. DeMille.

Steve Denby spends all the money he can get on drink and finally forces Mary, his wife, when the funds are exhausted, to seek employment. In answer to a newspaper advertisement Mary secures a position as seamstress in the home of a wealthy society woman, Mrs. Hillary. Mr. Hillary is a promoter and wishes to interest the wealthy young bachelor, Roger Manning, in a scheme which he is promoting. He invites him to a dinner party to meet a beautiful young woman. The beauty fails to appear. As a last resort, Mrs. Hillary dresses Mary in a stunning gown and has her take the place of the absent guest.

Manning promptly falls head over heels in love with Mary, who conducts herself with great dignity and modesty, and he is about to become interested in Mr. Hillary's scheme when Steve Denby breaks into the Hillary house where both Manning and Mary are spending the week-end. Steve enters his wife's room and steals all the valuables. They recognize each other, but Mary permits him to escape. In sneaking down the stairs Steve meets Manning. The house is aroused, and while Manning is telephoning for the police, Mary induces the Hillarys to permit her husband to escape, rather than have Manning know that she is the wife of the prisoner.

The next morning Mary goes back to her tenement home and there Steve plans to blackmail the wealthy bachelor. He sends him a note—which he forces Mary to sign—to come to the tenement. When Manning arrives, Steve and another crook attempt to force him to give them money. The two men attempt to shoot Manning, when Manning's chauffeur, who is downstairs in the street below, hears the noise and calls the police. As the police enter, Derby shoots one of them and is in turn shot and killed as he attempts to climb up the fire escape. Though shocked at the death of her husband, Mary, realizing her love for Manning, goes to his waiting arms.

KLEINE-EDISON FEATURE SERVICE.

THE DEVIL'S PRAYER-BOOK (Kleine—Five Parts—Jan. 5).—The cast: Albert Sprague, alias "Al Spencer" (Arthur Hoops); his wife and Nell, his daughter (Alma Hanlon); John Springer, a crook (Frank Belcher); Nancy, his wife (Ruby Hoffman); Fred Block (Carlyle Fleming); Tom Sprague (Tom Coventry).

"Al" Spencer, a gambler not averse to cheating, occupying an apartment with his wife and an infant daughter, flees, deserting his family, after attacking and robbing a card player whom a confederate had brought to his place. Living in the same building is Nancy Springer, a shoplifter, whose husband, a thief, is in jail awaiting trial. His attorney, anxious to create sympathy for his client, urges Nancy to borrow an infant and appear with it in court during her husband's trial. Mrs. Spencer innocently lends her baby; the ruse wins and Springer is acquitted. Nancy, going to return the baby to its mother, finds the woman dead, so she and her husband informally adopt the child, naming it Nell. Fifteen years elapse.

Spencer, former gambler, now known as Albert Sprague, is prosperous in business and apparently reformed. He marries a wealthy widow with a young son. They reside on Long Island on a very pretentious estate. The Springers, attracted by Mrs. Sprague's display of gems and jewelry, plot to rob the Sprague residence. Leasing an adjoining estate, they soon are on friendly terms with their intended victims. Nell, now a clever thief, is purposely seized with illness while visiting at Sprague's and cannot be removed for several days, during which time it is planned that she shall steal the Sprague diamonds, pearls and jewelry. She falls in love with young Sprague, confesses to him that she is a thief. Her adopted parents learning of this, and knowing the police will investigate, boldly rob the Sprague residence.

While doing this, Springer kills young Sprague and his mother dies of shock. The adopted daughter, Nell, is locked up, tried and found guilty of complicity in the murder. A thief turns state's evidence, the Springers are caught, and through her statements Sprague learns that Nell is his own daughter whom he deserted when she was an infant. He works for her release, finally accomplishes it, then discloses to her his identity, but she spurns him. Eventually they are united.

THE CATSPAW (Five Parts—Edison—Jan. 12).—The cast: Roxane Bellairs (Miriam Nesbitt); Kittredge St John (Marc MacDermott); His Double (Marc MacDermott); Mr. Bonwit (William Wadsworth); Archie Varnum (Yale Benner); Mrs. Shackleton (Mabel Dwight); Major Holbrook (Harry Eytinge); Dorothy Paget (Grace Morrissey); Detective Burke (James Harris); Detective O'Connell (Brad Sutton). Directed by George A. Wright.

In Milville, Kittredge St. John meets his old confederate, Roxane Bellairs, and they decide to "clean up" the town. Kittredge has a scheme, he tells Roxane, which he is going to keep secret even from her. He employs a cultured man, who is the exact double of himself in appearance, and instructs him that his duty will be

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to represent him at social functions as Kittredge St. John. Roxane works her way into the good graces of Major Holbrook and Mr. Bonwit, of the Milville bank. Society in Milville is entertained at Mrs. Shackleton's ball. The double, in love with Dorothy Paget, leaves after the ball in company with Major Holbrook, for the club for a game of cards. Roxane, who sees what is going on between the double and Dorothy Paget, becomes jealous, believing that the man is Kittredge.

During the night of the ball, the Milville bank is robbed, and detectives discover Kittredge St. John as the burglar. The double is arrested but proves an alibi by Major Holbrook. Mr. Bonwit is in love with Roxane and lavishes gifts and money upon her. In honor of the engagement, Mrs. Shackleton gives a dinner party. While the guests are in the dining room, the house is robbed and the maid finds Kittredge at the safe, screaming her discovery, but Kittredge escapes into the next house. The double, however, is in the country with Dorothy Paget's family. Believing the double in the country to be Kittredge, the guests discredit the maid's story.

WILD OATS (Kleine—Five Parts—Jan. 19).—The cast: Roy Wilson (Malcolm Duncan); Jessie Wilson (Alma Hanlon); James Wilson (Wm. Anker); Richard Carew (Herbert Hayes); Graham Madison (Frank Belcher); Cleo (Ruby Hoffman).

Roy Wilson, an ungovernable youth of fast habits, owes considerable money in the form of gambling debts to Graham Madison, an architect of doubtful morals. Roy's father is a competing architect and his sister, Jessie, is the sweetheart of Carew, Wilson's chief consulting engineer. In addition to his gambling debts, Roy forms an attachment for Madison's mistress, Cleo, thus involving himself more deeply with Madison.

Both Wilson and Madison prepare to submit bids for an important railway contract, and Madison, after getting Roy well in his power, compels him on pain of exposure to steal his father's bid. That night Carew asks for Jessie's hand and is refused by Wilson on the grounds of Jessie's extreme youth. When the loss of the plans is discovered Wilson promptly accuses Carew and discharges him. Meanwhile, Roy travels a fast pace with Cleo, of whom Madison, having gained his end, has tired. When the fastidious lady fancies an expensive necklace Roy, after trying unsuccessfully to borrow the money to purchase the necklace, rifles the wall safe in his father's library. Unluckily, Carew calls at this moment for a clandestine meeting with Jessie to show her a letter he had just received from Madison in which the letter offers him a position.

In leaving the house Carew fails to take with him the envelope bearing Madison's name, and this is left on a table where Wilson finds it on his way upstairs to the library. The shock of the robbery kills the frail, old man, who falls to the floor with the envelope clutched tightly in his hand. This, coupled with the word of the butler who had seen Carew leaving the house, weaves a strong chain of circumstantial guilt. Immediately after the theft Roy hurries to Cleo's apartments and offers her the spoils of his shame. She divines the truth and indignantly sends him home. He arrives in the parlor a moment after Carew, who has been quickly apprehended and brought back. The knowledge of his father's death proves too much and Roy breaks down, confessing the whole story. The following day the law lays a heavy hand on Madison and Carew and Jessie look hopefully forward to a better day.

THE INNOCENCE OF RUTH (Edison—Five Parts—Jan. 26).—The cast: Mr. Carter (Edward Earle); Ruth Travers (Viola Dana); Mortimer Reynolds (Augustus Phillips); Edna Morris (L. Davril); Togo (T. Tamamoto). Director, John H. Collins.

Jimmy Carter, a millionaire, leading an idle, indulgent life, gets an urgent message from his friend, Reginald Travers. Travers, who is dying, has been ruined in the stock market by Mortimer Reynolds, and penniless, he leaves his little daughter in care of Carter, who promises faithfully to look after her. After the death of Travers, Carter takes Ruth to his luxurious home and gives her to the motherly care of Mrs. Jenkins, his housekeeper. Mortimer Reynolds, anxious to add Ruth to his list of unfortunates, instructs his mistress, Edna Morris, to make her acquaintance and to gain her confidence. Carter and Reynolds become bitter enemies because of Reynold's sarcastic reflections on the relationship between Carter and Ruth.

As time passes, Ruth, by her winsomeness and innocence gradually changes Carter's mode of life. He no longer feels an interest in the gay life of former days, and even loses his taste for the morning nip. Unconsciously, Ruth is transforming his sympathetic dutiful interest in her to love. In a moment of ecstasy he crushes her in his arms. At the Charity Ball, where Ruth is taking part in a tableau, she meets Edna Morris. Fearful of Reynold's wrath should she fail, the unhappy girl works her way into the graces of Ruth. Carter sees this and immediately takes Ruth home, refusing to explain his conduct to her. Meeting Ruth in the park the following day, Edna denounces Carter for his action of the previous evening. "Why should he object to me, pray? Everybody knows that your father didn't leave you a penny, and that you are living on the—shall I say—generosity—of Mr. Carter." Stunned by the revelation that she is looked upon as Carter's mistress, the impetuous little girl rushes to the house and, in a burst of fury, screams her hatred of Carter. In the still of the night, she makes her way out of the house to Edna's apartment.

It is here that Reynolds finds her. Impelled by a fiendish lust, he forces her to partake of his wines, and slowly they begin to work their effect. Carter, who, in desperation, has been searching for her, finds her in the apartment, stupefied and dishevelled. Disgusted and heartsore, he looks upon her contemptuously and leaves, feeling that she has gone the way of Edna. Mrs. Morris, Edna's mother, prompted by a subconscious feeling that all is not well with her child, comes to the house from her little cottage in the country. She takes both penitents back home with her, hoping that they may forget and begin life anew.

Meanwhile, Reynolds, whose financial affairs have taken a turn for the worse, and who is being sought by the police for forgery, attempts to make his escape. He is caught by the police and so made to pay for the misery and misfortune which he has brought upon others. Miserable and despairing because Carter has mistaken her, Ruth can find no peace. But Edna, she who has dragged her to darkness and degradation, succeeds in lifting her once more to the light of hope. The once impetuous Ruth is again folded in the arms of Carter, knowing that there only will she find eternal happiness and peace of soul.

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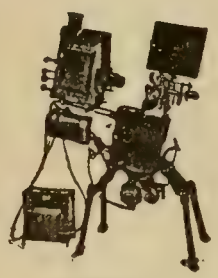

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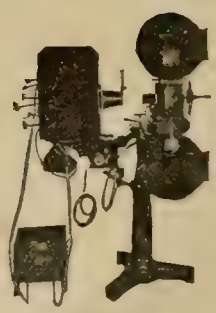

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LOOK—Moving picture men. For sale, two picture houses in one of Illinois' best cities. One house seats 600. One seats 700. Specially constructed. The best location you ever saw. Houses must be seen to be appreciated. Long leases. Houses located close together. Only men with cash need write for information. Nothing like this ever advertised in any paper. Best reason in the world for selling. Address Lock Box 786, East Moline, Ills.

MOVIE—One of the best sections in Buffalo. Running expenses, including rent, $85 week. Receipts $100-$150 week. Five-year lease; capacity about 400. Edison and 6A Power's machines; piano. Price, $1,500; $800 down. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

MOVIE—The only one in successful manufacturing town of about 4,000. Admission ten cents. Weekly expenses less than $60. Receipts about $130. Price for real estate and equipment, $10,000; half cash, or will sell the business for $3,000. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

TWO OF THE LARGEST and best-equipped movies in town of 35,000; the monopoly of the town. Weekly receipts, $800-$1,000. Weekly expenses about half. One of the houses could be converted into 10c-15c house under proper management, which will increase the receipts about $300 week. Positively worth $20,000; will sacrifice for $12,000. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

MOVIE—Buffalo, workingmen's settlement; seating capacity 340, standing room for about 100. Modern equipment in every detail. Expenses $85 week. Receipts $125-$200. Present owner seven years. Price $12,500; $3,000 down; or will sell the business alone for $3,500. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Largest picture house in good Illinois town of 40,000, in good shape for vaudeville, capacity 700. Lease to suit. Cost $5,000. Good basement for roller rink. Will consider reasonable cash offer; other business takes all my time. C. E. Brosi, P. O. Box 348, Quincy. Ill.

PICTURE THEATER for sale. In the best city on Pacific Coast. Location best in city. Seating 350, stage and sceneries newly built, rent reasonable. City 17,000. Reason for selling other business out city. Eva. L. Rick, 730 H St., Eureka, Cal.

EQUIPMENT WANTED.

SIX Oscillating Fans, 110 volts, sixty cycles. Must be cheap. Federicks, 3533 No. Thirteenth St., Phila., Pa.

WANTED—To buy Power's 6a and Simplex machines, also heads for Power's 6. Olson Bros., 117 No. Topeka Ave., Wichita, Kans.

EQUIPMENT FOR SALE.

FOR SALE—New and second hand moving picture machines, all leading makes, at reduced prices. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Complete equipment, any quantity, new and second-hand for moving picture theaters, furnished at short notice. Specializing Powers' machines. W. H. Latimer, 808 Lackawanna Ave., Scranton, Pa.

"AMBERLUX" Lens filters protect your patrons from eyestrain. Price $3.50. W. D. Warner, Columbus, Ohio.

FOR SALE—New or second hand opera chairs for moving picture theaters at a bargain. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

FOR SALE—Rebuilt machines. Motiograph, 1908, $60. Edison Exhibition, $65; Power's No. 6, $115. Power's No. 5, $75. Motiograph, 1911, $125. A-1 condition guaranteed. Many others. Write for catalog and list. Amusement Supply Co., 160-H No. Fifth Ave., Chicago, Ill.

CUSHMAN, 4 h. p., 4 cycle engine, Korsmeyer, 60 volt, 2½ K. W. generator. Power's 5 machine, lamp sockets, wire, etc. Good condition. Sell cheap. Emery Greenwood, care Ruffs Chop House, Hartington, Nebr.

FOR SALE—McIntosh single stereopticon arc outfit complete. Excellent condition. Peer, 628 So. Hobart, Los Angeles, Cal.

$75 BUYS complete late model $250 standard moving picture machine, used only thirty days. Guaranteed as good as new. 1/12 horse power direct current motor, $4. 16-inch direct current electric fan, $3. H. David, 711 So. Kedzie Ave., Chicago, Ill.

ORDER "Amberlux" lens filters today.

OPERA AND FOLDING CHAIRS—New and second hand. Special offers—400 maple folding, 35c each. 300 lot practically new at a bargain. 1,800 other opera chairs in perfect condition, also an electric sign. All guaranteed subject to inspection. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

CAMERAS WANTED.

RELIABLE CAMERA wanted in trade for a just like-new motorcycle with $275. Tires have never been on the pavement yet. Prefer Universal Camera. Write W. B., care M. P. World, N. Y. City.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

PROFESSIONAL ANGELUS—A-1 camera, like new. Four magazines, 400 foot capacity, Zeiss Tessar F.3-5 lens 50mm, dissolving attachment, film meter punch, best focusing arrangements through the film also on ground glass. Plush lined carrying case, professional tripod, tilt and panoramic, cost $550. Sell for $325. L. Jones, 331 So. Kickapoo St., Lincoln, Ill.

SAVE MONEY—New latest model, 400 foot professional, automatic dissolve, F.3-5 lens, only $200. Bargains in tripods $15 upwards. Ray, 326 Fifth Ave., N. Y. City.

FOR SALE—Pathe professional camera, genuine Carl Zeiss 3-5 lens, 2 in. focus, three magazines and studio tripod. Price $200. Box 915, Waco, Tex.

FILMS WANTED.

WANTED—Sole agencies Australasia everything connected cinematography, also second-hand war films, scenics, exclusive features any quantity, C. O. D., Melbourne. Commonwealth Feature Films, Ltd., 182 Collins St., Melbourne, Australia.

WANTED—Single reels, doubles, three, four and five-reel features. Must be in first-class condition, with or without posters, for export. Federal Feature Film Co., 119 East 23d St., N. Y. City.

WANTED—Three, four, five and six-reel features. Must be in first-class condition, with or without posters for export. State all particulars in first letter. Sohmer, Rm. 803, 145 West 45th St., N. Y. City.

WANTED—4, 5 and 6-reel western features, with plenty of paper. Western, care M. P. World, N. Y. City.

4, 5, 6-REEL American features for export. Peerless Film Co., Inc., 145 West 45th St., N. Y. City.

FILMS FOR SALE OR RENT.

FOR SALE—200 reels $2 per reel up, with posters. Billy Sunday, $35. War pictures, $25. "War World Wide," four reels, new, $200. Wichita Film & Supply Co., Wichita, Kan.

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

THREE and four-part hand-colored Passion films. Sale or rent. No. 5 Power's moving picture machine, $50, complete. Luback, 1109 Manhattan Ave., Brooklyn, N. Y.

3 AND 4-REEL features in excellent condition, with plenty of advertiing matter. Also single and two reelers with posters. 3-reel Kilbane-Attel fight picture; great bargains. Weinberg's Features, 145 West 45th St., N. Y. City.

FOR SALE—Moses and Pharaoh, Son of the Shumanite, Herod and the New Born King, Priestess of Carthage, Days of Nero. Price, $50 each. Donald Campbell, 145 West 45th st., N. Y. City.

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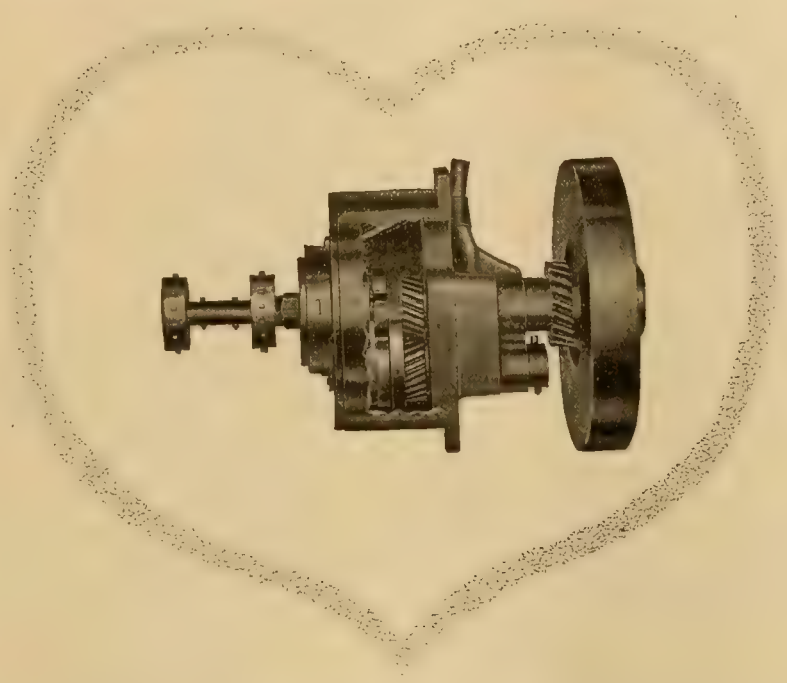

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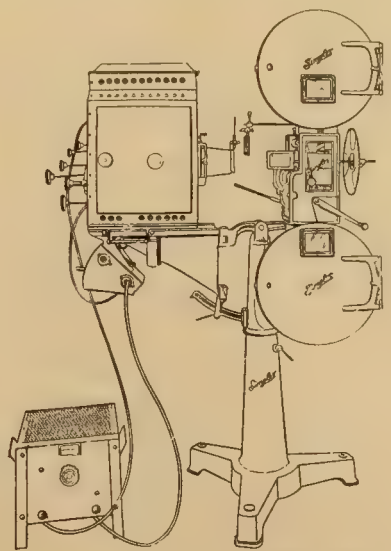

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317 East 34th St. New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 650, 652.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Big "U," Laemmle, L-KO.
Monday—Broadway Universal Features, Imp, Nestor.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Victor.
Saturday—Big "U," Bison, Joker.

ANIMATED WEEKLY.

Dec. 22—Number 198 (Topical).
Dec. 29—Number 199 (Topical).
Jan. 5—No. 200 (Topical).
Jan. 12—Number 201 (Topical).
Jan. 19—Number 202 (Topical).
Jan. 26—Number 203 (Topical).
Feb. 2—Number 204 (Topical).

BIG U.

Jan. 2—The Honor to Die (Three parts—Dr.).
Jan. 6—No release this day.
Jan. 13—"X 3" (Three parts—Detective—Dr.).
Jan. 15—Across the Rio Grande (Three parts—Western—Drama).
Jan. 20—No release this day.
Jan. 27—No release this day.
Jan. 28—Nan Good for Nothing (Drama).
Feb. 3—No release this day.

BISON.

Jan. 15—Across the Rio Grande (Three parts—Drama).
Jan. 22—Buck Simon's Puncher (Two parts—Western—Drama).
Jan. 29—A Daughter of Penance (Two parts—Mexican—Drama).
Feb. 5—Phantom Island (Two parts—Mystery—Drama).

BROADWAY UNIVERSAL FEATURES.

Jan. 3—Landon's Legacy (Five parts—Drama).
Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).
Jan. 24—A Soul Enslaved (Five parts—Dr.).

GOLD SEAL.

Jan. 4—Lord John's Journal (Adventure No. 2, "The Gray Sisterhood" (Three parts—Drama).
Jan. 11—The Boob's Victory (Two parts—Comedy—Drama).
Jan. 18—The Reward of Chivalry (Three parts—Drama.)
Jan. 25—Discontent (Two parts—Psychological—Drama).
Feb. 1—Lord John's Journal (No. 3, "Three Fingered Jenny"—Three parts—Drama).

IMP.

Jan. 4—No release this day.
Jan. 7—The Law of Life (Three parts—Human Interest—Drama).
Jan. 11—No release this day.
Jan. 18—No release this week.
Jan. 21—Vanity Thy Name Is (Two parts—Comedy—Drama).
Jan. 25—Hired, Tired and Fired (Comedy).
Feb. 1—No release this day.
Feb. 4—The Soul Man (Drama).

JOKER.

Jan. 8—Those Female Haters (Comedy).
Jan. 15—No release this day.
Jan. 22—The Whole Jungle Was After Him (Animal—Comedy).
Jan. 29—Mrs. Green's Mistake (Comedy).
Feb. 5—Wanted, a Piano Tuner (Comedy).

LAEMMLE.

Jan. 5—The Underworld (Comedy—Drama).
Jan. 6—Missy (Two parts—Modern—Drama).
Jan. 9—Blind Fury (Drama).
Jan. 13—No release this day.
Jan. 16—No release this day.
Jan. 20—Just Plain Folks (Three parts—Rural—Drama).
Jan. 23—Her Dream Man (Drama).
Jan. 27—The Red Lie (Three parts—Mystery—Drama).
Jan. 28—The Inner Soul (Two parts—Drama).
Jan. 30—No release this day.
Feb. 3—The Wise Man and the Fool (Two parts—Human Interest—Drama).
Feb. 6—No release this day.

L-KO.

Jan. 9—Billie's Reformation (Two parts—Comedy).
Jan. 12—Gertie's Busy Day (Comedy).
Jan. 16—Flirting a la Carte (Comedy).
Jan. 19—Saving Susie From the Sea (Comedy).
Jan. 23—Mr. Meldiot's Assassination (Two parts—Comedy).
Jan. 26—Knocks and Opportunities (Two parts—Comedy).
Jan. 30—Cupid At the Polo Game (Comedy).
Feb. 2—Sea Dogs and Land Rats (Comedy).
Feb. 6—A September Mourning (Two parts—Comedy).

NESTOR.

Jan. 7—Flivver's Art of Mystery (Comedy).
Jan. 10—The Boy, the Girl and the Auto (Comedy).
Jan. 14—Flivver's Good Turn (Comedy).
Jan. 17—Mingling Spirits (Comedy).
Jan. 21—Flivvers Famous Cheese-Hound (Comedy).
Jan. 24—Her Steady Carfare (Comedy).
Jan. 28—Flivvers in the Dance of the Shivvers (Comedy).
Jan. 31—When Aunt Matilda Fell (Comedy).
Feb. 4—Flivvers in the Still Alarm (Two parts—Comedy).

POWERS.

Jan. 15—Uncle Sam at Work, No. 4, "Uncle Sam's Proteges at Work and at Play" (Educational).
Jan. 20—Building Up the Health of a Nation, No. 2 (Educational).
—The Aerial Buds (Vaudeville Act).
Jan. 22—Uncle Sam At Work (No. 5, "Protecting the Ships At Sea"—Edu.).
Jan. 27—Sammie Johnsin, Hunter (Cartoon—Comedy).
—Fishing River Lampreys (Educational).
Jan. 29—Uncle Sam at Work, No. 6, "Saving Wealth and Building Health (Educational).
Feb. 3—Building Up the Health of a Nation No. 3—Educational).
—Caged with Polar Bears (Vaudeville Act).
Feb. 5—Uncle Sam at Work (No. 7, "Uncle Sam's Children"—Educational).

REX.

Jan. 11—His Return (Drama).
Jan. 14—Her Defiance (Two parts—Heart Interest—Drama).
Jan. 16—The Little Mascot (Two parts—Dr.).
Jan. 18—The Silent Member (Drama).
Jan 23—No release this day.
Jan. 25—No release this day.
Jan. 30—In His Own Trap (Three parts—Modern—Drama).
Feb. 1—In Dreary Jungle Town (Comedy).
Feb. 4—The Little Thief (Drama).
Feb. 6—One Who Passed By (Drama).

VICTOR.

Jan. 7—No release this day.
Jan. 12—Man and Morality (Three parts—Dr.).
Jan. 14—The Ring and the Rajah (Drama).
Jan. 19—Her Better Self (Two parts—Drama).
Jan. 21—A Sea Mystery (Drama).
Jan. 26—Across the Line (Drama).
Feb. 2—Son o' the Stars (Three parts—Western—Drama).

UNIVERSAL SPECIAL FEATURE.

Jan. 3—Graft (No. 4, "The Power of the People" (Two parts—Drama).
Jan. 10—Graft No. 5, "Grinding Life Down" (Two parts—Drama).
Jan. 17—Graft No. 6, "The Railroad Monopoly" (Two parts—Drama).
Jan. 24—Graft, No. 7, "America Saved From War" (Two parts—Drama).
Jan. 31—Graft No. 8, "Old King Coal" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Jan. 3—Matching Dreams (Two parts—Comedy—Drama).
Jan. 7—Time and Tide (Drama).
Jan. 10—Viviana (Two parts—Drama).
Jan. 14—The Secret Wire (Two parts—Drama).
Jan. 14—Spider Barlow Meets Competition (Crook—Drama).
Jan. 16—The Gamble (Two parts—Drama).
Jan. 18—The Silent Trail (Two parts—Sociological—Drama).
Jan. 21—The Thunderbolt (Drama).
Jan. 25—The Man in the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).

BEAUTY.

Jan. 4—Billy van Deusen's Shadow (Comedy).
Jan. 8—To Be or Not to Be (Comedy).
Jan. 11—The First Quarrel (Comedy).
Jan. 15—Getting In Wrong (Comedy).
Jan. 19—Johnny's Birthday (Comedy).
Jan. 23—Mischief and a Mirror (Comedy).
Jan. 26—Some Night (Comedy).
Jan. 30—Walk this Way (Comedy).

CASINO.

Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Dec. 30—The Terror of the Fold (Two parts—Drama).
Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).
Jan. 28—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Jan. 7—Jerry in the Movies (Comedy).
Jan. 14—Jerry In Mexico (Comedy).
Jan. 21—The Girl of His Dreams (Comedy).
Jan. 28—Around the World (Comedy).

FALSTAFF.

Dec. 30—Foolish Fate Flora (Comedy).
Jan. 3—The Optimistic Oriental Occults (Comedy).
Jan. 6—Hilda's Husky Helper (Comedy).
Jan. 10—Belinda's Bridal Breakfast (Comedy).
Jan. 13—Reforming Rubbering Rosie (Comedy).
Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).

GAUMONT.

Jan. 4—See America First No. 17, "Chicago Industries" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 11—See America First (No. 18, "Milwaukee, Wis.) (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 23—See America First, No. 19, "The Dells of Wisconsin"—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page 684.*)

President Wilson

will be the guest of honor and will address the first annual dinner of the

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INC.

at the Biltmore Hotel, New York City, on Thursday evening, January 27, at eight o'clock.

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BOARD OF TRADE
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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 650, 652.)

(*Mutual Releases continued from page* 682.)

MUSTANG.

Jan. 15—"Water Stuff" (Three parts—Comedy—Drama).
Jan. 21—Wild Jim Reformer (Two parts—Western—Drama).
Feb. 4—The Extra Man and the Milk-Fed Lion (three parts; comedy-drama).

MUTUAL WEEKLY.

Jan. 13—Number 54 (Topical).
Jan. 20—Number 55 (Topical)
Jan. 27—Number 56 (Topical).
Feb. 3—Number 57 (Topical).
Feb. 10—Number 58 (Topical).

NOVELTY.

Dec. 29—No release.
Jan. 21—Mr. Bumps, Commuter (Comedy).

RELIANCE.

Jan. 2—The Law of Success (Two parts—Dr.).
Jan. 5—The She Devil (Three parts—Dr.).

RIALTO.

Jan. 12—The Secret Agent (Three parts—Secret Service—Drama).

THANHOUSER.

Jan. 11—In the Name of the Law (Three parts—Drama).
Jan. 19—The Phantom Witness (Three parts—Mystery—Drama).
Jan. 26—The Burglar's Picnic (Three parts—School—Drama).
Feb. 2—The Knotted Cord (three parts; detective drama).

MUTUAL MASTERPICTURES DE LUXE.

Jan. 17—The Thoroughbred (American—Five parts—Drama—No. 56).
Jan. 20—The Five Faults of Flo (Thanhouser—Five parts—Society—Drama—No. 57).
Jan. 22—The Bait (Centaur—Five parts—Drama—No. 58).
Jan. 24—As a Woman Sows (Gaumont—Five parts—Drama) (No. 59).
Jan. 27—Lord Loveland Discovers America (American—Five parts—Dr.) (No. 60).
Jan. 29—Betrayed (Thanhouser—Five parts—Race—Drama) (No. 61).
Jan. 31—Vengeance Is Mine (Centaur; five parts; drama (No. 62).
Feb. 3—The Idol of the Stage (Gaumont; five parts; drama) (No. 63).
Feb. 5—The White Rosette (American; five parts; drama) (No. 64).

SIGNAL FILM CORPORATION.

Jan. 10—The Girl and the Game (No. 3—"A Life in Peril"—Two parts—Drama).
Jan. 17—The Girl and the Game (No. 4, "Helen's Perilous Escape") (Two parts—Drama).
Jan. 24—The Girl and the Game, No. 5, "The Fight at Signal Station" (Two parts—Drama).
Jan. 31—The Girl and the Game, No. 6 (Two parts—Drama).
Feb. 7—The Girl and the Game, No. 7 (Two parts—Drama).

THANHOUSER MASTERPICTURE.

Jan. 8—Society Wolves (Five parts—Political Drama).

VOGUE.

Jan. 10—Oh, for the Life of a Fire Man! (Comedy).
Jan. 12—A Bum Steer (Comedy).
Jan. 20—A Baby Grand (Comedy).
Jan. 23—Sammy's Dough-Full Romance (Com.).
Jan. 27—Bungling Bill's Burglar (Comedy).
Jan. 30—He Thought He Went to War (Com.).
Feb. 3—Sammy versus Cupid (comedy).
Feb. 6—Title not yet announced.

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Jan. 8—The Red Circle (No. 4—Two parts—Drama).
Jan. 15—The Red Circle No. 5, "Weapon of War" (Two parts—Drama).
Jan. 22—The Red Circle, No. 6, "False Colors" (Two parts—Drama).
Jan. 29—The Red Circle, No. 7, "The Third De-Degree" (two parts; drama).

GLOBE.

Jan. 10—Unfamiliar Fishes (Educational).
Jan. 17—Railroad Construction on the Dark Continent (Industry).
Jan. 24—The Ausable Chasm (Picturesque America (scenic).

GOLD ROOSTER PLAYS.

Jan. 7—The King's Game (Five parts—Dr.).
Jan. 14—Madame X (Six parts—Drama).
Jan. 21—The Love Trail (Five parts—Dr.).
Jan. 28—Hazel Kirke (five parts; drama).

KING COLE.

Jan. 22—Riding the Goat (Comedy).

PATHE.

Jan. 24—The Horrors of War (three parts; topical).

PATHE NEWS.

Jan. 1—Number 1, 1916 (Topical).
Jan. 5—Number 2, 1916 (Topical).
Jan. 8—Number 3, 1916 (Topical).
Jan. 12—Number 4, 1916 (Topical).
Jan. 15—Number 5, 1916 (Topical).

PHOTOCOLOR.

Jan. 10—From Kabylia to Constantine (Scenic).
Jan. 17—The Lizards (Colored—Educational).
Jan. 24—Headdresses of Holland (costumes) (colored).

PHUNPHILMS.

Jan. 5—Luke Leans to the Literary (Comedy).
Jan. 12—Luke Lugs Luggage (Comedy).
Jan. 19—Luke Lolls in Luxury (Comedy).

STARLIGHT.

Jan. 8—Ach! Such Crimes! (Comedy).
Jan. 15—From Bad to Worse (Comedy).
Jan. 29—Shooting at Random (comedy).

Miscellaneous Feature Releases.

AMERICAN BIOSCOPE.

January—The Making of Fulton (Three parts—Drama).

AMERICAN CORRESPONDENT FILM CO.

January—The Battles of a Nation (Six parts—Topical).

AURORA FILM PLAYS CORPORATION.

January—The Waif (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORPORATION.

Jan. —The Salamander (Drama).

CALIFORNIA MOTION PICTURE CORPORATION.

Jan.—The Unwritten Law (drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING. CO.

January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy).

EDUCATIONAL FILMS CORPORATION OF AMERICA.

Jan.—Where Footfalls Seldom Sound (Series No. 1, "The Film Hunters" (scenic).

EQUITABLE FILM CORPORATION.

Jan. 10—Her Great Hour (Triumph—Five parts—Drama).
Jan. 17—The Ransom (Triumph—Five parts—Drama).
Jan. 24—Babette of the Bally Hoo (Five parts—Drama).
Jan. 31—The Clarion (Five parts—Drama).

JOE W. FARNHAM.

January—Race Suicide (Six parts—Drama).

FOX FILM CORPORATION.

Jan. 9—A Parisian Romance (Drama).
Jan. 16—The Fourth Estate (Drama).
Jan. 23—The Serpent (Drama).
Jan. 30—The Ruling Passion (Drama).

GREAT NORTHERN FILM COMPANY.

January—Sins of a Great City (Four parts—Drama).

ARTHUR S. KANE.

January—Somewhere in France (Five parts—Topical).

MEDUSA FILM.

Jan. —His Daughter's Second Husband (Five parts—Drama).

METRO PICTURES CORPORATION.

Jan. 10—The Turmoil (Columbia—Five Parts—Drama).
Jan. 17—The Lure of Heart's Desire (Popular Plays and Players—Five parts—Drama).
Jan. 24—Her Debt of Honor (Columbia—Dr.).
Jan. 31—Man and His Soul (Quality—Drama).

WM. MORRIS.

January—On the Battlefields of France (Top.).

MUTT AND JEFF, INC.

Jan.—Mutt and Jeff, No. 1 (cartoon; comedy).

THE NEW YORK WORLD.

January—Fighting in France (Topical).

PARAMOUNT PICTURES CORPORATION.

Jan. 6—Tongues of Men (Morosco—Five parts—Drama).
Jan. 10—Mice and Men (Famous Players—Five parts—Comedy—Drama).
Jan. 13—The Golden Chance (Lasky—Five Parts—Comedy—Drama).
Jan. 17—My Lady Incog (Famous Players—Five parts—Comedy—Drama).
Jan. 20—Nearly a King (Famous Players—Five parts—Comedy).
Jan. 24—The Call of the Cumberlands (Pallas—Five parts—Drama).
Jan. 27—The Spider (Famous Players—Five parts—Drama).
Jan. 31—Pudd'nhead Wilson (Lasky—Five parts—Comedy—Drama).

TRIANGLE FILM CORPORATION.

Releases for week of Jan. 16:
The Missing Links (Fine Arts—Five parts—Drama).
Because He Loved Her (Keystone—Two parts—Comedy).
The Beckoning Flame (Kay-Bee—Five parts—Drama).
A Modern Enoch Arden (Keystone—Two parts—Comedy).

Releases for week of Jan. 23:
The Wood Nymph (Fine Arts; five parts; drama).
Perils of the Park (Keystone; comedy).
The Conqueror (Kay-Bee; five parts; drama).
A Movie Stark (Keystone; two parts; comedy).

WAR FILM SYNDICATE.

Jan.—On the Firing Line with the Germans (eight parts; topical).

WORLD FILM CORPORATION.

Jan. 10—Life's Whirlpool (Brady—Drama).
Jan. 17—The City (Shubert; drama).
Jan. 24—The Ballet Girl (Brady; drama).
Jan. 31—Fruits of Desire (Brady; drama).

V-L-S-E, INC.

Jan. 10—No Greater Love (Selig—Five Parts—Drama).
Jan. 10—Green Stockings (Vitagraph—Five parts—Drama).
Jan. 17—Captain Jinks of the Horse Marines (Essanay—Five parts—Comedy).
Jan. 17—My Lady's Slipper (Vitagraph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Jan. 5—The Devil's Prayer Book (Kleine—Drama).
Jan. 12—The Catspaw (Edison—Five parts—Drama).
Jan. 19—Wild Oats (Kleine—Five parts—Dr.).
Jan. 26—The Innocence of Ruth (Edison—Five parts—Drama).

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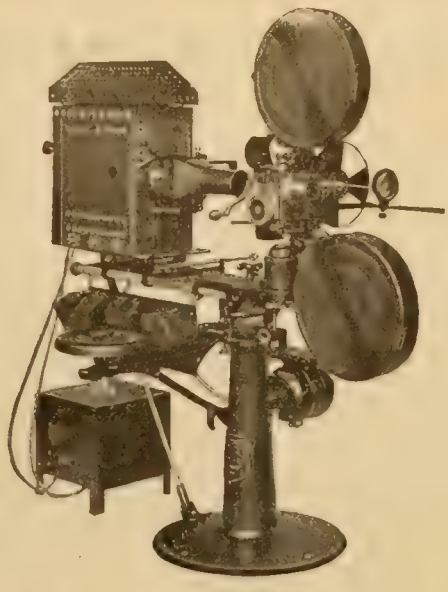

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 650, 652.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Essanay, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Mina, Selig.

Friday—Kalem, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 5—The Skating Rink (Three parts—Comedy).
Jan. 10—In the Aisles of the Wild (Drama—Biograph—Reissue No. 32).
Jan. 12—The War of Wealth (Three parts—Drama).
Jan. 17—The Miser's Heart (Drama) (Biograph—Reissue No. 33).
Jan. 18—The Angel of Piety Flat (Two parts—Drama).
Jan. 19—A Life Chase (Three parts—Drama).
Jan. 24—An Adventure in the Autumn Woods (Drama) (Biograph Reissue No. 34).
Jan. 26—Stronger than Woman's Will (Three parts—Drama).
Jan. 31—When Kings were the Law (Drama) (Biograph—Reissue No. 35).
Feb. 1—The Chain of Evidence (Two parts—Drama).
Feb. 2—The Smugglers (Three parts—Drama).

ESSANAY.

Dec. 22—Canimated Nooz Pictorial No. 3 (Cartoon—Comedy).
Dec. 25—The Woman with a Rose (Three parts—Drama).
Dec. 28—Brought Home (Two parts—Drama).
Dec. 29—The Fable of "The Heir and the Heiress" (Comedy).
Jan. 1—The Prisoner at the Bar (Three parts—Drama).
Jan. 4—The Lesson (Two parts—Drama).
Jan. 5—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Jan. 8—The House of Revelation (Three parts—Drama).
Jan. 11—Angels Unawares (Two parts—Comedy—Drama).
Jan. 12—The Fable of "The Two Philanthropic Sons" (Comedy).
Jan. 15—Pieces of the Game (Three parts—Drama).
Jan. 18—The Book Agent's Romance (Two parts—Drama).
Jan. 19—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Alley (Three parts—Dr.).
Jan. 25—Folly (Two parts—Drama).
Jan. 26—Fable of Flora and Adolph and a Home Gone Wrong (Comedy).
Jan. 29—Destiny (Three parts—Drama).

KALEM.

Jan. 4—The Missing Mummy (Comedy).
Jan. 5—The Honor of the Road (No. 7 of the "Stingaree" Series—Two parts—Drama).
Jan. 7—Crossed Clues (No. 11 of "The Ventures of Marguerite" Series—Dr.).
Jan. 8—When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series—Drama).
Jan. 11—Guardian Angels (Burlesque—Com.).
Jan. 12—The Purification of Mulfera (No. 8 of the "Stingaree" Series) (Two parts—Drama).
Jan. 14—The Tricksters (No. 12 of "The Ventures of Marguerite" Series (Dr.).
Jan. 15—The Haunted Station (No. 62 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 18—The Tale of a Coat (Burlesque—Com.).
Jan. 19—A Duel in the Desert (No. 9 of the "Stingaree" Series) (Two parts—Drama).
Jan. 21—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series) (Drama).
Jan. 22—The Open Track (No. 63 of the "Hazards of Helen" Railroad Series) (Drama).
Jan. 25—Snoop Hounds (Burlesque—Comedy).
Jan. 26—The Villain Worshipper (Tenth of the "Stingaree" Series (Two parts—Drama).
Jan. 28—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
Jan. 29—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 1—Artful Artists (Comedy).
Feb. 2—The Moth and the Star (No. 11 of the "Stingaree" Series—Two parts—Drama).
Feb. 4—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series—Drama).
Feb. 5—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Jan. 1—A Ready Made Maid (Comedy).
Jan. 5—Sorrows of Happiness (Four parts—Drama—Unit Program).
Jan. 5—His Lordship (Comedy).
Jan. 6—Vengeance of the Oppressed (Three parts—Drama).
Jan. 8—Billie's Headache (Comedy).
Jan. 10—The Lost Bracelet (Drama).
Jan. 10—The City of Failing Light (Four parts—Unit Program).
Jan. 10—A Bath Tub Mystery (Comedy).
Jan. 11—The Old Watchman (Two parts—Dr.).
Jan. 13—The Bond Within (Three parts—Dr.).
Jan. 15—A Skate for a Bride (Comedy).
Jan. 17—The Little Sister of the Poor (Dr.).
Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).
Jan. 24—Two News Items (Drama).
Jan. 25—The Dragoman (Two parts—Drama).
Jan. 27—The Embodied Thought (Three parts—Drama).
Jan. 29—Cured (Comedy).
Jan. 31—A Reformation Delayed (Comedy).
Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).

MINA.

Dec. 9—Forty-Five Minutes from Nowhere (Comedy).
—Why Hubby Grows Bald (Comedy).
Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 6—Caught With the Goods (Comedy).
Jan. 13—Title not yet announced.
Jan. 20—A Misfit Baron (Comedy).

SELIG.

Jan. 3—Selig Tribune News Pictorial No. 1, 1916 (Topical).
Jan. 6—Selig Tribune News Pictorial No. 2, 1916 (Topical).
Jan. 8—The Chronicles of Bloom Center (No. 7, "Spooks"—Comedy).
Jan. 10—The Devil-in-Chief (Drama).
Jan. 10—Selig Tribune News Pictorial No. 3, 1916 (Topical).
Jan. 13—Selig Tribune News Pictorial No. 4, 1916 (Topical).
Jan. 15—The Chronicles of Bloom Center No. 8, "No Sir-ee Bob!" (Rural Com.).
Jan. 17—Why Love Is Blind (Drama).
Jan. 17—Selig-Tribune News Pictorial No. 5, 1916 (Topical).
Jan. 20—Selig-Tribune News Pictorial No. 6, 1916 (Topical).
Jan. 22—Chronicles of Bloom Center No. 9, "When the Circus Came to Town" (Comedy).
Jan. 24—Tom Martin—A Man (Drama).
Jan. 24—Selig-Tribune News Pictorial No. 7, 1916 (Topical).
Jan. 27—Selig-Tribune News Pictorial No. 8 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center" (Rural Comedy).
Jan. 31—Diamonds are Trumps (Three parts—Drama).
Jan. 31—Selig-Tribune News Pictorial No. 9, 1916 (Topical).
Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).

VIM.

Dec. 24—Mixed and Fixed (Comedy).
Dec. 31—Ups and Downs (Comedy).
Jan. 7—This Way Out (Comedy).
Jan. 14—Chickens (Comedy).
Jan. 21—Frenzied Finance (Comedy).
Jan. 27—A Special Delivery (Comedy).
Jan. 28—Busted Hearts (Comedy).
Feb. 3—A Sticky Affair (Comedy).
Feb. 4—The Getaway (Comedy).

VITAGRAPH.

Jan. 3—Who Killed Joe Merrion? (Four parts Drama—Unit Program).
Jan. 7—His Wife Knew About It (Comedy).
Jan. 8—Tried for His Own Murder (Broadway Star Feature—Three parts—Dr.).
Jan. 10—When Lin Came Home (Comedy).
Jan. 14—When Two Play a Game (Comedy).
Jan. 15—By Love Redeemed (Broadway Star Feature—Three parts—Drama).
Jan. 21—A Telegraphic Tangle (Comedy).
Jan. 22—The Secret Seven (Three parts—Dr.—Broadway Star Feature).
Jan. 24—The Cold Feet Getaway (Comedy).
Jan. 28—Peace at any Price (Comedy).
Jan. 29—The Ruse (Broadway Star Feature—Three parts—Drama).
Jan. 31—Janes Bashful Hero (Comedy).
Feb. 4—The Wrong Mr. Wright (Comedy).
Feb. 5—Bill Peters' Kid (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 8—Tried for His Own Murder (Three parts—Drama).
Jan. 15—By Love Redeemed (Three parts—Dr.).
Jan. 22—The Secret Seven (Three parts—Dr.).
Jan. 24—The Ruse (Three parts—Drama).
Feb. 5—Bill Peters' Kid (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Jan. 7—Paying the Toll (Three parts—Dr.).
Jan. 14—A Daughter of the Woods (Three parts—Drama).
Jan. 21—House of Mystery (Three parts—Dr.).
Jan. 28—The Heart Breakers (Three parts—Drama).
Feb. 4—The Crime of Circumstance (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 3—Who Killed Joe Merrion? (Vitagraph—Four parts—Drama).
Jan. 3—Sorrows of Happiness (Lubin—Four parts—Drama).
Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 24—The Evangelist (Lubin—Four parts—Drama).
Jan. 24—Fooling Uncle (Lubin—Comedy).

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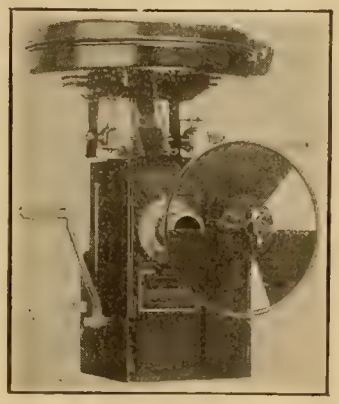

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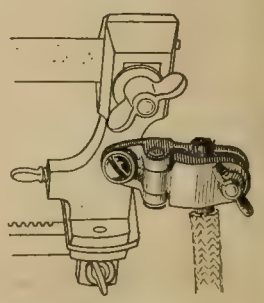

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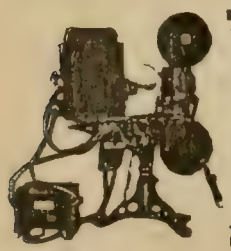

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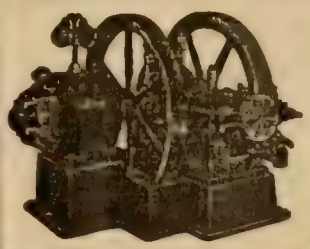

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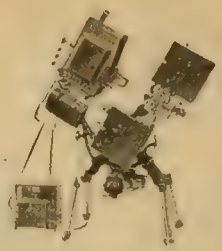

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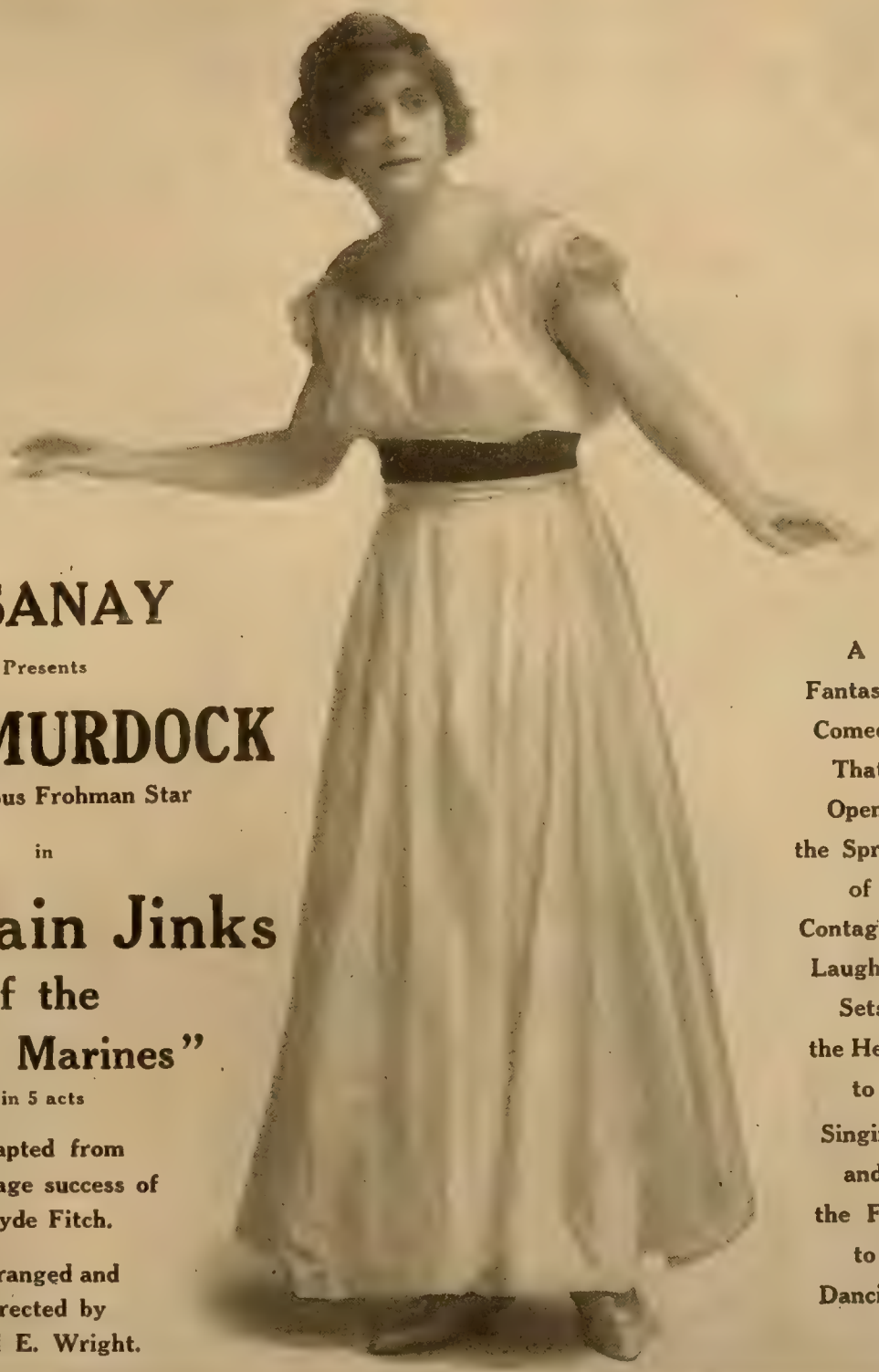

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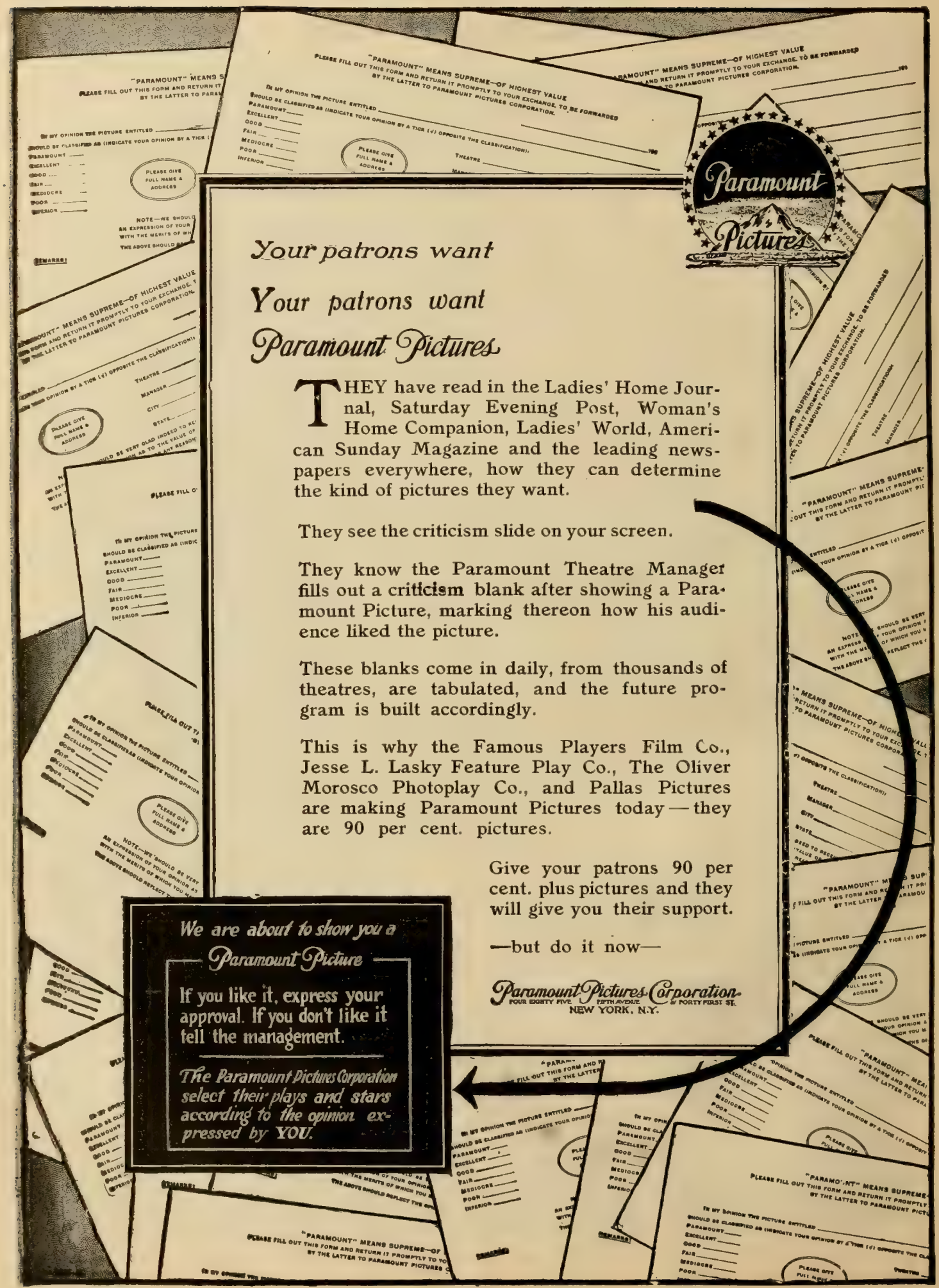
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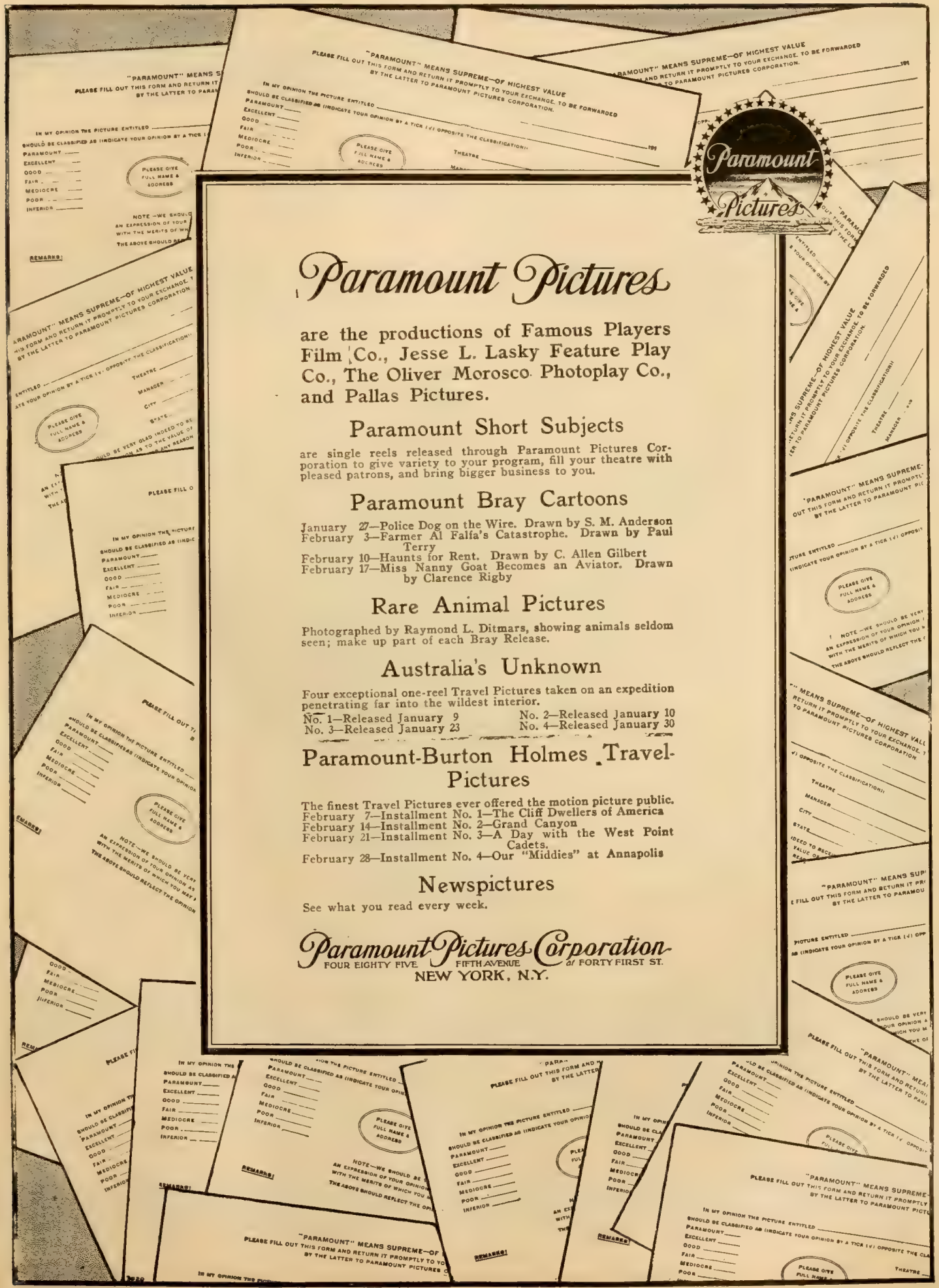
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BY William H Clifford

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Written by ARTHUR STRINGER and adapted by GEO. B. SEITZ; complete in 12 installments of two chapters each. Produced by the FEATURE FILM CORP'N under the personal supervision of EDWARD JOSÉ.

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Efficient in cast—
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Sumptuously produced by the
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of the last thirty years,
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the triumphs of the original production.
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Contrived and Directed by EDWIN CAREWE

From the play by Thomas Barry and the inspiration of George Bernard Shaw

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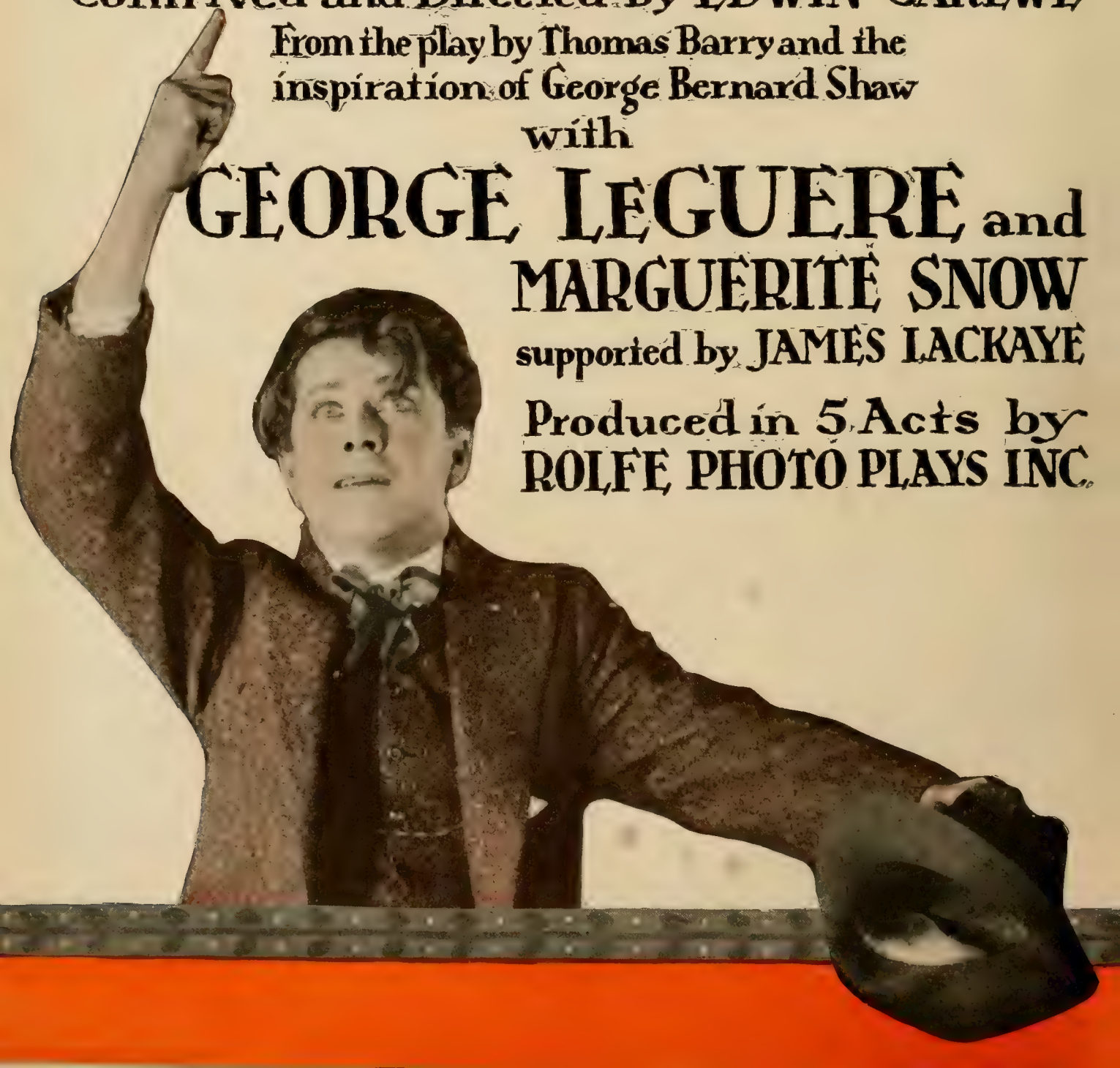

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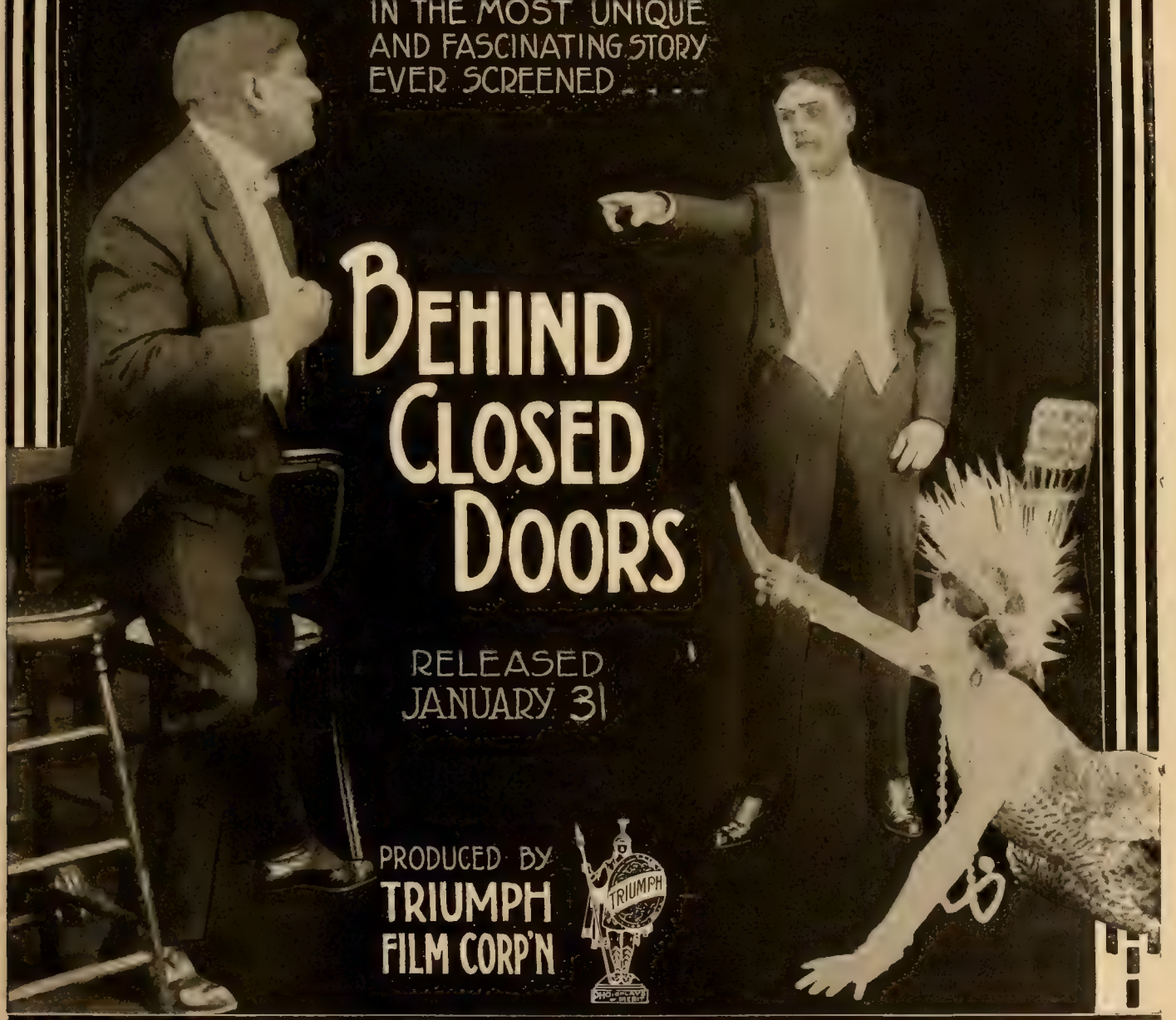

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"The BALLET GIRL"

Adapted from the novel
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Life's cross-currents, with their treacherous undertow, are strikingly and fearlessly shown in this ultra-modern photo-drama of a beautiful girl's fight for "her place in the sun".

JENNIE RAEBURN'S problem the world old one of love or ambition's fulfillment furnishes in it's working out, an absorbing story of New York stage and society life.

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A Tense Drama that Teems with Mystery and with Strong, Heroic Action - FIVE REELS

STARRING THE FOREMOST PLAYERS

MARGUERITE COURTOT
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RELEASED the WEEK of FEB. 14TH.

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AN ENGROSSING DRAMA OF SOCIETY LIFE. TRULY AN ARTISTIC TRIUMPH—FIVE REELS

featuring
The BEAUTIFUL STAR
DORIS GREY

RELEASED the WEEK of FEB. 14TH.
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A drama with terrific "punch". Great football scenes; amazing action—FIVE REELS

featuring the POPULAR STARS

WILLIAM RUSSELL
—and—
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A
THREE-REEL
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A picture of powerful dramatic action
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the famous Thanhouser collie and a cast of players headed by.....
WAYNE AREY
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Lillo of the Sulu Seas

A *rare gem* in a *golden setting!*

A tremendous three-part "Flying A" wonder play, portraying intensely romantic exploits among the pearl fishers and traders of the South Seas. A pulsating drama of intrigue, love, adventure—with a thrilling shipwreck and rescue. New, unique, vivid situations superbly acted by a big company headed by

Harold Lockwood–May Allison

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According to St. John

A throbbing tale of regeneration in the western country. A vital, red-blooded drama of love, crime and self-sacrifice.

Three-Reel "Mustang" Drama

With Anna Little and Jack Richardson

Directed by Tom Chatterton

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Won by One

Neva Gerber
Wallace MacDonald
Dick Rosson

Single Reel "Beauty" Comedy

Directed by Arthur McMackin

Released Feb. 9th

Here's the Latest Style in Laughs

Billy Van Deusen and the Vampire

The vampire turns out to be a "he"—a stunning surprise, the climax of ludicrous happenings.

Carol Halloway — John Steppling
John Sheehan

Directed by Arthur McMackin

Released February 13th

American Film Co., Inc.

SAMUEL S. HUTCHINSON, *President*

Chicago, Illinois

All "Flying A," "Beauty" and "Mustang" productions are distributed thro'out the United States and Canada exclusively by Mutual Film Corporation.

MUTUAL SPECIAL FEATURE

Going Like A House Afire!

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

"Like a house afire!" That's the way an exhibitor expressed it the other day, and he hit the nail squarely on the head.

Neighborhood exhibitors now are reaping big profits with this spectacular production of ***great big thrills!*** Each two-act chapter is, in itself, a powerful success. The entire production has proved itself a gold mine.

Book It Now And Make Money!

You neighborhood theatre men—don't let this opportunity slip. ***Big money awaits you.*** Go to your nearest Mutual exchanges for new and special booking information. ***Act Now!***

North American Film Corporation
John R. Freuler, Pres. 71 West 23rd St., New York City

MUTUAL SPECIAL FEATURE

BOX OFFICE RECORDS SMASHED!

EXHIBITORS from coast to coast proclaim "The Girl and the Game" the most stupendous box office success of all their experience. Their telegrams, hot off the wires, and letters are jammed with "capacity" reports. Read some of this titanic testimony about this electrifying serial, the definite thrills in each chapter of which are guaranteed by President Hutchinson.

This Telegram Tells!

All records broken on The Girl and the Game. Wonderful picture. Wonderful photography. In fact great. Keep up good work as established in first chapter and success will be yours. If succeeding chapters are on par with first, all series or serials will fade in oblivion.

RALPH KRETZER, Colonial Theatre, Springfield, O.

Turned Them Away!

At the first presentation of "The Girl and the Game" on last Monday evening, our only regret was that our house was not twice its present size as its capacity would even then be taxed with the number we turned away. Notwithstanding a vaudeville house situated directly across the street with a seating capacity of 1500 seats gave a first night performance, and three other picture houses in the next block were all bidding for the business.

CHAS. WALKER, Mgr., Academy Theatre, Pittsburgh

Attendance Marks Shattered!

For your information the Jitney Theatre, Minneapolis, played to 3100 people on the opening night of "THE GIRL AND THE GAME." This breaks all records for attendance at this theatre on opening night for any serial or series photoplay.

L. E. DAVIS, Representative.

Biggest and Best Serial!

I must say that this undoubtedly is the biggest and best serial ever produced. Helen Holmes is at her best and the first glimpse of the picture assures you that the photography is the same, the standard of perfection the Signal Film Co. has always adhered to. We turned them away last night and in closing will say—let me talk to any exhibitor who is afraid to tackle this money getter.

S. E. BUETTELL, Amuse Theatre, Dubuque, Ia.

Showing To Packed Houses!

This great serial is simply immense and we are showing to packed houses every Thursday — Thursday has always been my quietest day, but the way this picture has stimulated my business is wonderful.

GEORGE LAENHARDT,
Varsity Theatre, Champaign, Ill.

Largest Crowd That Ever Attended!

Ran 1st Episode of "THE GIRL AND THE GAME" Tuesday to the largest crowd that ever attended theatre. Started show at 6:15 p. m., and held them out until 10 minutes of ten. The most remarkable feat was that it was raining so hard. It was just pouring down and I had them standing to the car tracks.

SYLVESTER GUETLE, Mgr.
Center Theatre, Cincinnati, O.

Thousands of Theatres Book Big Profits!

Line up the big crowds at *your* box-office. Start this half-million dollar serial *now*—fifteen two-act chapters—one chapter released each week. *Every* chapter a terrific thriller! Chapter Six now appearing—shows daring Helen Holmes' fearful leap from open jack-knife bridge!!

Show to *big money*. "The Girl and the Game" nights are enormous payers—establish enthusiastic patronage. *Act now*—clinch record receipts for fifteen weeks!

For booking Information apply to "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President
Publicity Offices: 222 South State Street
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Terrific Newspaper Success!!

No previous serial success has ever received more than half the newspaper co-operation given "The Girl and the Game." Over 1000 newspapers are publishing, for millions of readers, Frank H. Spearman's tremendous railroad film novel.

New York World
Pittsburgh Press
Atlanta Constitution
Omaha Bee
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Indianapolis Star
Chicago Evening Post
Detroit Journal
Baltimore American
Boston Globe
Cincinnati Times-Star
Kansas City Journal
Los Angeles Tribune
Dallas Journal
Milwaukee Sentinel
Philadelphia North American
Memphis Commercial Appeal
New Orleans Times-Picayune
San Francisco Chronicle
St. Louis Globe-Democrat
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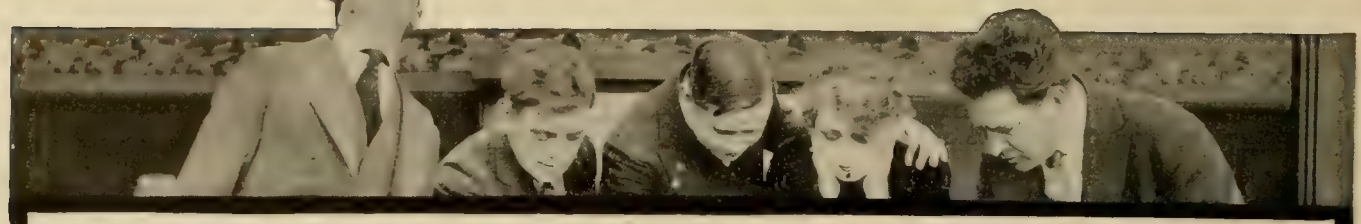
Cleveland Leader
Louisville Herald
and One Thousand Others.

MUTUAL PICTURES



Bungling Bill, Burglar

Slapsticks With a Reason

VOGUE COMEDIES

FOR plain and fancy "bungling," Bill is a sensation! His merry burglar work provides another uproarious Vogue comedy success. The scenes are as fast as the automatic shooting iron of the Bad Man—*and as sure to hit!*

Released—January 27

Acts Just the Same as Laughing Gas!

He Thought He Went to War

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CROWD your house and lobby with Vogue comedies—the funniest plays ever filmed. The greatest box-office successes.

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One of the "rapid-fire" scenes in Bungling Bill, Burglar.

MUTUAL MASTERPICTURES

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"THE IDOL OF THE STAGE"
Released February 3

MALCOLM WILLIAMS
The Broadway Favorite

A Spectacular Romance of Stageland, Society and Convict Camp.

"THE DRIFTER"
Released February 7

ALEXANDER GADEN

What Happens When the Gambling Passion Seizes a Divinity Student?

"THE DEAD ALIVE"
Released February 17

MARGUERITE COURTOT
America's Film Star

Is She His Wife?
Two Lovely Courtot Parts in One Production.

GAUMONT CO.

FLUSHING, N.Y. MADE IN AMERICA JACKSONVILLE, FLA.

MUTUAL PICTURES

Edwin Thanhouser

Presents

The Knotted Cord

3 REELS

A Mystery Drama that cannot fail to please. Strong situations, surprises and swift action!

With

Bert Delaney

And a Splendid Cast

Released Wed. Feb. 2

Staged by William Parke

THANHOUSER Film Corp.

New Rochelle N.Y.

PREMO

offers the field another production. It is of the same stamp and character as those previous Premo productions which have already created a reputation for Premo as the foremost independent producer. These are:

The Premo Play, "The Master Hand," which starred Nat Goodwin and scored for the World Film.

The Pathe-Premo release, "The Greater Will," which starred Cyril Maude.

Now comes the greatest Premo offering—a new sort of film drama, truly an innovation—

The DEVIL'S TOY

inspired by the poem "The Mills of the Gods," scenario by Madden and Marks, adapted by

HARLEY KNOLES

(Premo's Director General and himself producer of "The Devil's Toy")

The cast is superb. It might almost be called an all-star cast, being headed by

Adele Blood

ADELE BLOOD *famous as* "EVERYWOMAN"

Her reputation for portraying allegorical parts is known in every town throughout the United States.

Supporting her is that master of subtle, crafty villainy

Edwin Stevens

EDWIN STEVENS *famous as* THE DEVIL

AND MONTAGU LOVE

recently a feature of the "Ware Case," the great Broadway Success.

The "Devil's Toy" is primarily a drama of passions. It tells of the struggle of a man with his baser self.

Knoles has again demonstrated his bigness of conception and his extraordinary creativeness. Practically every scene is a masterpiece but especially to be noted are the following:

Scene in the Hotel Biltmore Ice Gardens
Theatre Scene, with 100 Famous Stage Children
The Fade-Ins of the Devil Masterpieces of Expert Photography, by ARTHUR EDESON

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PRESENTS

ANNA HELD

IN

"Madame LA PRESIDENTE"

By MAURICE HENNEQUIN & PIERRE VEBER

RELEASED FEB. 7TH

Produced by

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222 WEST 42ND STREET
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201 NORTH OCCIDENTAL BV'D
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Paramount Pictures

ON THE STREET OF MAKE OR BREAK

The West Side, meaning Broadway and Riverside Drive, between 77th and 110th Streets, is the residential section of New York's most representative citizenship.

Here live the better-than-average substantial people—the class with incomes of $5,000 or better—a class not too fastidious to appreciate capably produced film dramas, but so discriminating that only the best will tempt it.

Exhibitors in this district probably must exercise greater care in the selection of their features than any other in the United States. Their houses are grouped so near that prospective patrons may pick that which most appeals to their taste. In addition, these managers have the fiercest competition in the world—that of New York's theatrical district—only a minute's ride away.

Sunday is the biggest day in the week in these theatres, and New Year's Sunday, naturally, one of the biggest of all.

On January 2nd last, of the nine theatres in this area, V-L-S-E features were exhibited in four. The fact that the pictures displayed in the other five houses were the product of five different companies is of added significance. In other words, Big Four had but one less booking than all other feature organizations combined.

That this is not an exceptional representation is best evidenced by the fact that the forty-six features released by the V-L-S-E from May 1st, 1915 to January 1st, have had so far all told 214 bookings in the nine theatres of this district.

The Riverview Theatre, for instance, has run forty-three out of the forty-six subjects and repeated on many of them. The Adelphi Theatre has shown twenty-two, some of them for two and three days, an uncommon occurence in New York City, and, as Manager Wolf says, "expect to take the rest of them right down the line." The Olympia has featured twenty-six of them and is rapidly extending its bookings.

Here, then, is the crucible of film features, and the record which V-L-S-E productions have made in it.

"A wise success-seeker", some one has said, "profits by the experience of those who have camped along the trail before him."

Are you one of these?

V. L. S. E. Inc.

The Fact that The Coming Release

"MY LADY'S SLIPPER"

features

ANITA STEWART

and

EARLE WILLIAMS

was written by

CYRUS TOWNSEND BRADY

and produced by

RALPH INCE

is sufficient unto itself
to warrant the un-
animous support
of all exhibitors

THE VITAGRAPH COMPANY OF AMERICA

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RICHARD BUHLER

Supported by

ROSETTA BRICE

in

"THE GODS OF FATE"

Written by

Daniel Carson Goodman

Produced by

JACK PRATT

A red blooded drama of modern industrial life, teeming with high tensioned interest and the heart throbs of thwarted love.

LUBIN FEATURE

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SELIG
Offers

Regina Badet

The Versatile Actress, in

"NO GREATER LOVE"

A Selig Red Seal Play in Five Soul-stirring Reels Presenting a Story of Passionate Mother-Love

SELIG

Released through V.L.S.E. *Inc.*

THE MISLEADING LADY

in 5 Acts

Presenting

Henry B. Walthall

and

Edna Mayo

The story of the kidnapping of a bride and a cave-man wooing in modern society.

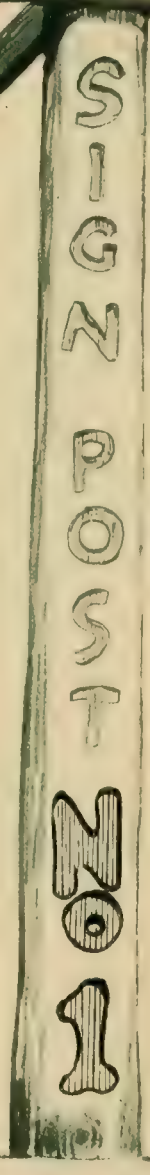
It lays bare the naked savage soul of man, throbbing with all the intensity of the raw, primitive passions of love and hate.

Adapted by H. S. Sheldon from the great stage success of Charles W. Goddard and Paul Dickey. Directed by Arthur Berthelet.

Essanay

"First to Standardize Photoplays"

Released through V. L. S. E. Inc.



ALEX ETHIER PRES E COMEAULT JR. CLERK R M KANE TREASURER

PARK THEATRE COMPANY
INCORPORATED
SPENCER, MASS

Spencer,Mass.
October 27,1915.

Mr. George Balsdon,Branch Mgr.,
Vitagraph-Lubin-Selig-Essanay,Inc.,
67 Church Street,
Boston, Mass.

Dear Sir;----------

It is a pleasure to book the features of "The Big Four". Their drawing power in my theatre is greater than any other features that I have ever booked. The people have come to realize that your features combine excellent photography, good acting and stories with worthwhile and consistent plots. Your features send the people home satisfied which is an assurance that they will come again. Capacity houses are the rule for all your bookings. The last three,"The White Sister", "The Rosary" and "The Island of Regeneration" have established your features in the hearts of Spencer people.You may be sure of my future patronage.

Very truly yours,

Richard M. Kane

Mgr. Park Theatre,
Spencer,Mass.

"I know not how to govern our own course save by the proven experience of others."

V. L. S. E. Inc.

A FOOL'S PARADISE

An IVAN Production

Written and Directed by IVAN ABRAMSON

PREDICTED to create a furore in the film world when released, "A Fool's Paradise" will be the biggest box office attraction of the season and the one feature you will surely want to repeat!

A wonderful story, so strong Six reels were required to present it properly; a superb cast of screen stars, headed by Chrystine Mayo, Paula Shay and Joseph Burke.

Get in touch with the Ivan exchange in your territory and book "A Fool's Paradise," the Ivan February release.

Ivan Film Productions, Inc.
126 West 46th Street, New York City

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NEW ENGLAND—E. W. Lynch Enterprises, Boston and Worcester, Mass.

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IOWA, NEBRASKA, MISSOURI, KANSAS AND OKLAHOMA—Monarch Feature Film Co., Kansas City, Mo.

TEXAS, LOUISIANA AND ARKANSAS—L. Santikos, Waco, Texas.

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Triangle Applause Continues

From North and South, East and West, the stream of congratulatory letters and telegrams praising TRIANGLE Service continues. Sometimes a big-city millionaire theatre owner wires us of the wonderful results "TRIANGLE" Plays are bringing him, and then a letter is received the same day from some little fellow in a small town advising that his business is better than it has ever been. The big and the little alike are pleased with present results and are enthusiastic over the outlook for further profits in the future.

Here is a telegram from Turner & Dahnken, which every exhibitor should read.

San Francisco, Cal.
January 16th, 1916.

Triangle Film Corporation,
71 West 23rd Street,
New York City.

All San Francisco records shattered with TRIANGLE opening at Tivoli Opera House today. TRIANGLE Plays enthusiastically received. Thousands turned away.

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Jan 31st

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"A MODERN PAUL"

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One Act

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Knickerbocker Star Features

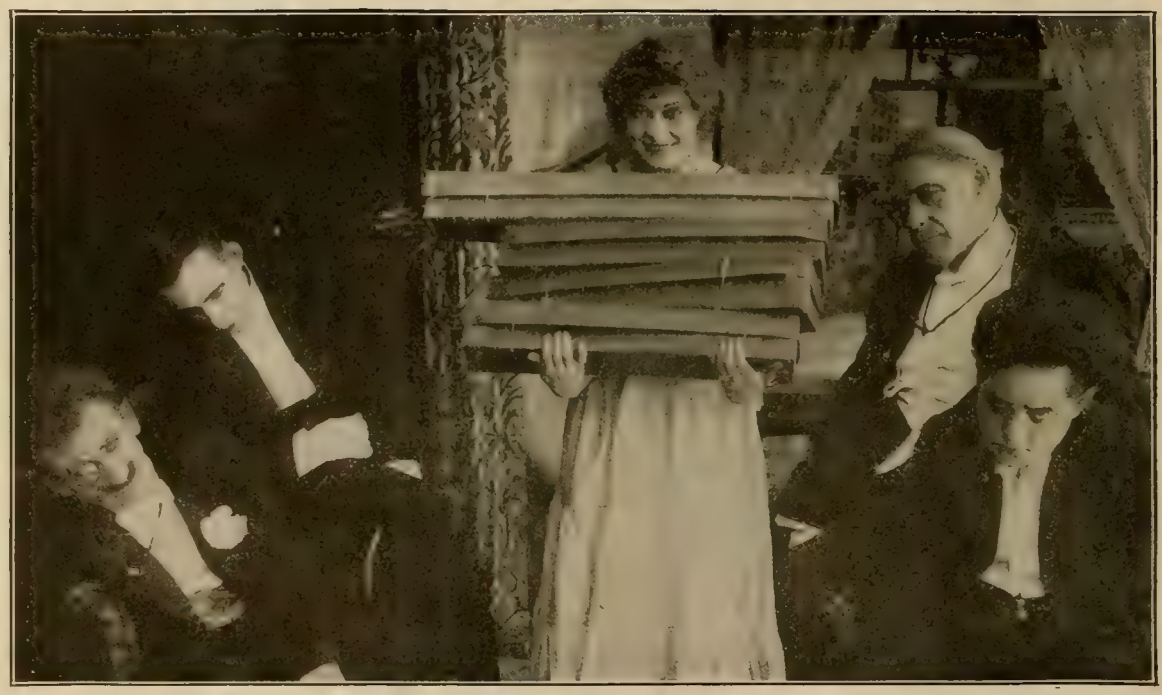
January 28th—General Film Program

A Big Feature Three-Part Comedy Drama

"The Heart Breakers"

Featuring

Jackie Saunders



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Remember the Date—January 28th General Film Program

Coming!

"The Crime of Circumstance"

February 4th—Three-Part Feature

Knickerbocker Star Features

NEW YORK

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FRIDAY, FEBRUARY 4th "POKES AND JABBS" IN "THE GETAWAY"

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"The Getaway" will do this—

Pokes and Jabbs make an exciting "getaway" from a card game; Madam Pokes heads the pursuers. They are stranded between earth and sky; finally land at the feet of the furious female.

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They will then understand
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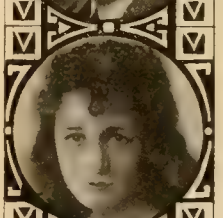

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"Jane's Bashful Hero"
Comedy—Monday, January 31st
Featuring EDITH STOREY, Donald MacBride, Billy Bletcher, and Edward Elkas

* * *

"The Wrong Mr. Wright"
Comedy—Friday, February 4th
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* * *

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"Bill Peters' Kid"
Three-part drama—Saturday Feb. 5th
Featuring MARY ANDERSON, William Duncan, William Bainbridge and Fred Behrle.
Produced by Rollin S. Sturgeon.

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If exhibitors
Could only realize that
Three fundamentals
Make a successful photoplay
They could easily choose
their subjects

* * *

Heart interest
Self-preservation and the
Love of a man for a woman
Are the three fundamentals necessary.

* * *

Cyrus Townsend Brady

Is a student
Of psychology.
He wrote

"The Island of Surprise"

* * *

This Blue Ribbon Feature contains
Heart interest
Self-preservation and the
Love of a woman for a man.

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It is William Courtenay's First screen success.

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It is a Vitagraph
Superlative picture.

Produced by Paul Scardon

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MAY ROBSON

Known the world over
As a stage favorite
Of the highest order
Appears in

"A Night Out"

By Charles T. Dazey

Author of "In Old Kentucky"

★ ★ ★

This picture is the
First and Only
Screen appearance of
May Robson

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It is a Blue Ribbon Feature,
of course.

Released January 31st

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Frank Daniels

The greatest comedian of this Generation.

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"THE PERILOUS SWING"

An Episode in

"THE HAZARDS *of* HELEN"

Featuring HELEN GIBSON

The Most Daring Actress in Pictures

There is a surprise as well as a thrill in each of Helen Gibson's feats of daring audacity—for they are all of startling originality, amazing in conception and electrifying in execution. In "The Perilous Swing," Helen tosses fear to the winds. When apparently baffled by the raising of the drawbridge Helen throws her lariat over the end of the girder as it rises in mid-air and without thought of danger swings out through space to the opposite bank of the river. This supreme thrill is the climax of a breath-taking single reel "Hazard" surcharged with exciting action. Released Saturday, February 19th; 1 and 3-sheet 4-color lithographs, newspaper mats, etc.

The Original Railroad Series—and Still Setting the Pace

A MOLAR MIX-UP

A Bud Duncan and Ethel Teare comedy with a laugh at the start and a roar at the end. A dentist's office and tangled lovers provide the fun.

Released Wednesday, February 16th. Catchy 1 and 3-sheet 4-color lithographs

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A tense drama of real life, with the old family servitor, two sons at odds, and a woman of the world as the principal characters.

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(The Index for this issue will be found on page 852)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 5, 1916

Facts and Comments

AN idea prevails among many exhibitors that small items containing information about their locals are not of sufficient importance to deserve a place in the columns of THE MOVING PICTURE WORLD. We have always urged secretaries of local and state organizations to send us the fullest information of their doings and of their plans and prospects. THE MOVING PICTURE WORLD has repeatedly circularized the recording officers of the various organizations throughout the country with a request for this information. We now wish to add that no item containing information is too insignificant for publication in our columns. To keep alive the interest in organization it is necessary to have a good weekly record of all the doings of the organized exhibitor wherever he may be located. We hope that the secretaries of the various organizations will bear this in mind and send us all the news they have.

* * *

THE new federal censorship bill which Crafts told the Committee he had worked out in co-operation with certain film interests is fully as objectionable as the original measure. While the absurd copyright provisions are stricken out, the worst features of the bill remain. In one respect it is a good deal worse than the original measure. The latter provided for an appointment of a commission by the President of the United States; the new bill provides for the appointment of five commissioners by the President "with the advice and consent of the Senate." This provision makes it absolutely sure that the commission will be strictly political and that it will be filled on the dear old Jacksonian principle—"To the victors belong the spoils." One of the most deliciously absurd clauses of the new bill provides that the commission may issue a license for a scenario before the scenario is put in the hands of a director. Licenses under this section may be issued six months in advance "as long as the producer behaves himself," as the more or less Reverend Dr. Crafts remarked in his witty way. On what theory any man even slightly familiar with motion picture conditions can persuade himself to support such a bill and to go on record before a Congressional Committee is utterly beyond our comprehension. If this is not shackling and choking the New Art we have lost our ability to see straight.

* * *

IN this issue THE MOVING PICTURE WORLD brings to a close its complete reports of the proceedings before the House Committee on Education which for six nights has heard the opponents and the proponents of the federal censorship of motion pictures. The report very largely carries its own comments, but we cannot help pointing out the fact that the cohorts of Crafts were in dismal plight and actually ready to retire in more or less disorder when they found aid and comfort in a most welcome and wholly unexpected quarter. Three or four very prominent and reputable producers suddenly came forward and stopped the impending rout of the professional reformers by appearing before the Committee and committing themselves unreservedly in favor of the principle of federal censorship. Of course they were entirely within their rights and as much entitled to their opinion as are the opponents of the measure. Nevertheless, it is a great pity that at a moment when the monster of censorship seemed to be slowly bleeding to death, its lethal wounds were bound up and its drooping spirits revived by the mistaken friends of the screen picture.

IMPORTANT NOTICE REGARDING DATE.

On account of the evident confusion in the minds of many of our readers throughout the country, we have decided to return to our former plan of dating the MOVING PICTURE WORLD one week in advance of publication date. Last week's paper was Number 4 of Volume 27 and dated January 22. This week's issue is Number 5 of Volume 27 but is dated February 5. In other words, while the issues are published in consecutive weeks there will be none bearing date of January 29, as, beginning with this issue, we will date the paper one week in advance as we did previous to the issue of October 30, 1915. ALL READERS WILL OBLIGE BY PROMPTLY ADVISING WHEN THEY DO NOT RECEIVE THEIR COPIES ON TIME.

Making a Scene*

By Louis Reeves Harrison.

TO WORK out any ideal system for an art in the early stages of its evolution is manifestly dangerous. On the other hand, to abandon the abstract for the concrete, to be guided by the examples put before our eyes in that state, is equally perilous. With almost every constructive detail of the new art in process of formulation, like the characteristics of a young child, what principles can be laid down that are really logical deductions from what has been well done? The finest screen stories of a few years ago begin to look amateurish just now—we might easily find ourselves reasoning from feeble premises.

Observe the best photoplays—is there any such thing as a regular practice in determining the number of scenes to an act, or the quantity of material necessary for a scene? If not, how is it possible to lay down any law on the subject which shall be in accord with present experience? It is better under the circumstances to avoid assertion altogether and offer merely an idea of what has been found useful in some recent scenarios successfully produced, a sort of experimental foundation.

A scene in its broad sense comprises what goes on without a break in one place. It presents uninterrupted action in the open or within the confines of a studio set. When it is broken by a screen imprint, or to cover a lapse of time, or to portray another line of coincident action, or for some mental vision of one of the characters of other times and places, not depicted by double exposure, both it and the interruptions become new scenes so far as enumeration is concerned. Also, when the scene is very long, or when the effect can be heightened by contrast, it may be interrupted, but not so as to lose hold on attention.

In farce-comedy, and in that unconscious farce, the screen drama which does little more than depict action, the scenes may be so indiscriminately chopped and patched by every one, from author to editor, that there may be a hundred or more in one act, whereas three or four dozen, inclusive of screen imprints, particularly when filled with interesting matter, are sufficient. While there are no arbitrary rules on this subject, the audience point of view is to be considered, and constant flashing back and forth may easily operate to destroy rather than to sustain interest.

When a small boy is robbing an orchard and sees the farmer's big dog headed his way there is a time for action and little room for psychology, but consider the well-known situation of the young girl of ruined aristocratic family, her heart given to an absent young man of her own class, her attention compelled by a husky parvenu of great wealth proposing marriage. The absent one has been long silent; her devoted father is facing disgrace as well as destitution; her loving mother is on the verge of physical and mental collapse, and the girl's sense of obligation to her parents is as high as her fine spirit.

Assuming that all the characters have been made known when first introduced, the set first calls for attention. To be in accord with the girl's social station and the mood of the play it should be described clearly and briefly, nominating essential details. Let it be that of a well-ordered reception-room with a glimpse of noble hall in the background. Refinement characterizes the girl's costume, absence of *savoir faire* the dress and conduct of the suitor. He may not be lacking in dignity of a rude sort, but he must betray that he is ill at ease in spite of abundant self-confidence. She is waiting when he enters.

The scene between these two may be disposed of in three parts, one portraying the proposal, one given to a screen imprint of what the suitor says, and one showing the girl's reluctant acceptance and the suitor's departure, with a glimpse of her mental torture after it is over. Characterization at once becomes important and occupies a large part of what is described in the scenario—how do the two people conduct themselves under the circumstances? The girl's mental state may be set forth by still greater amplification, increasing the number of scenes.

1. The set is named and described. The girl's attitude toward the suitor after he enters must be considered. She knows why he has come because she is a woman; she receives him with a measure of dignified courtesy because she is intelligent; she tries to relieve his embarrassment because she is generous. He is full-blooded and impassioned, but he falters and fails until the intensity of his nature breaks like an on-rushing wave on the merciless rock of her native resistance. He declares himself. 2. An imprint of his ardent declaration.

3. The girl does not give an immediate reply—she is still struggling between an impelling necessity and the natural dictates of her heart. Instead of deciding matters in the third scene, the general effect may be strengthened by some revelation of what is passing in her mind. She listens with lowered head, then she turns away and gazes pensively toward the camera. Show her in what is called a "close-up," a large view of her face alone, exhibiting her mood as a dreamy one. Note in the scenario that this scene *dissolves* to the next, the ordinary term being "Cut to Scene 4." Audiences have grown accustomed to consider this fading out and into another scene as a "vision."

Four may begin with *"resolve"* to whatever new set is to follow, or to the same set in days gone by. Let it be that the girl remembers a parting from her true-love in the same reception room after a costume ball. The last guests are bidding good-night to her parents in the hall, while her true-love in the foreground slips a chain and locket over her head and implores her not to forget him during his absence. Now the scene is *cut* to 5, in which is imprinted his parting injunction, "Promise that you will be true." There is a *cut* to Scene 6, the same as 4, and the portrayal of her promise and the parting. This is followed by a *dissolve* to 7, same as the first scene.

Seven shows in large scope that the girl is standing apart from her parvenu suitor in the last attitude portrayed in 3, only in large scope. Her whole soul revolts against breaking her promise to wed one she does not love, and this is made so plain that he cannot fail to see it, but she catches a glimpse of her unhappy father guiding a physician through the hall, and she regains her original strength of purpose. She bows to the inevitable and accepts the proposal, but her attitude is so appealing that her suitor is affected. There is conversion in his attitude for the moment; he bends over her hand and leaves. She weakens when he has gone, but brightens up on the appearance of her father and tells him the news.

One scene develops to three and even to seven under some circumstances, particularly when it is of prime importance, but this does not mean that mere intermittent flashes of action need be dignified as scenes. It is not necessary for the author in unimportant cases to do more than state that two scenes of contrast, or of converging action are to be subdivided for any purpose, particularly that of intensifying suspense.

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Break in Film Ranks

Paramount, World, Metro and Equitable Declare for Federal Censorship—Announcement Comes at Moment When Anti-Censorship Forces Were in Sight of Victory—Crafts and Hodkinson Had Conference and New Bill is Proposed—Fight Now Up to Exhibitors.

By W. Stephen Bush.

THE eleventh hour furnished a sensational surprise in the hearings on the federal censorship bill before the House Committee on Education. In the course of the six nights which the committee had allotted for the consideration of this momentous measure, representatives of the film interests had been constantly gaining in the favor of the committee. Not only had the greatest and best-known producers appeared in opposition to the bill, but disinterested and distinguished educators and clergymen had likewise recorded their eloquent dissent from the policy underlying the vicious Crafts bill. At least six members of the committee were openly arrayed against the bill and four of the six had been most outspoken in their antagonism to the Crafts idea. Time and again they had riddled Crafts with the machine guns of logic and sound statesmanship and had shot his more or less hysterical supporters all to pieces; the large audience in the caucus room had been repeatedly betrayed into demonstrations of sympathy for the freedom of the screen when at the last moment three well-known film men appeared and ardently supported the principle of federal censorship, both by their presence and by the recorded utterances of their attorney.

The Eleventh Hour Sensation.

It was a tense and highly dramatic moment. Martin W. Littleton, on behalf of David W. Griffith, had just finished a most powerful appeal for the freedom of the screen. Mr. Littleton, who himself had been a member of Congress for four terms, and who has since won enviable distinction as one of the leaders of the New York bar, spoke with more than his usual force and eloquence, and the committee, much impressed by his words, had repeatedly extended his time. The echoes of his splendid peroration had scarcely died away and the audience as well as the committee were still under the spell of his oratory when Crafts arose and in his rasping voice addressed the chairman of the committee and, seizing a bundle of papers, pointed them in the direction where William W. Hodkinson was sitting flanked on one side by Arthur Friend and on the other by Raymond Pawley. Evidently Crafts expected some response, probably remembering a previous agreement, but he received none, for the three men mentioned sat immovable. Raising his voice to its highest pitch, Crafts now almost screamed out "Mr. Lasker." There was no response, but when Crafts in a most condescending manner advanced a few steps and pointed directly to Mr. Friend the latter arose and stepped in front of the committee. He immediately proclaimed that his name was not "Lasker" but "Friend," and for the rest of the evening the fact was recognized by everybody except Crafts, who persisted in the name of "Lasker." The appearance of Mr. Friend in response to a summons by the chief enemy of the motion picture interests created a profound sensation, and it certainly created considerable consternation among the men who for six nights had assured the committee that the motion picture industry was a unit in its opposition to federal and every other kind of censorship. The surprise which presently depicted itself on the faces of those members of the committee who had been friendly to the motion picture interests amounted to almost stupefaction. For the first time in the history of motion pictures a representative of great and legitimate film interests put himself on record in favor of the principle of federal censorship. For the first time in American history an American citizen appeared before a committee of national lawgivers and asked that a great medium of expression be put under the benevolent despotism of the government. It was a historic occasion but not one calculated to fill the friends of the motion picture industry with hope or pride. This is substantially what Mr. Friend said:

"I represent the Paramount Pictures Corporation, the Jesse L. Lasky Feature Play Company and the Famous Players Film Company, likewise the World Film Corporation, the Equitable Film Corporation and the Metro Pictures Corporation. We believe that the present bill now before you is objectionable and we are opposed to it. We are also opposed, unalterably opposed, to amending the federal criminal statute by extending the legislation against obscene books, etc., to the motion picture. We are in favor of the principle of federal censorship for motion pictures. We believe that the producer who aims at making clean pictures should be protected against the producer who specializes in salacious and immoral pictures. For this reason we believe that the federal commission to regulate and censor motion pictures would be a good thing. If a measure can be drafted embodying the idea of federal censorship in some other form, a measure which will safeguard the legitimate interests of the industry, we will be in favor of it and we will co-operate with the framers of such a bill."

Presto Change! A New Bill.

Curiously enough, upon this demand of Mr. Friend the Rev. Dr. Crafts pulled forth from his portfolio a new bill which he told the committee he had elaborated with the advice and assistance of certain film interests in New York City. The new bill contained some substantial changes. One of them is to the effect that the commission for censoring pictures is to be appointed by the President "with the advice and consent of the Senate." Another provision very loosely drawn says that the censors and their subordinates shall be located wherever their duties require them to be. The salary of the chairman is to be $8,000 in the new bill, while the other commissioners get $7,000 a year each. The entire cost of the commission including salaries and all other expenses shall not exceed $80,000 a year. The next section of the bill is amended by inserting the word "promptly" between the words "shall" and "license" in the following sentence: "that the commission shall license every film submitted to it and intended for entrance into Interstate Commerce." The distinction between children and adults in the same section of the bill is done away with. Another absurd provision which spoke of "amplifications" of a film ordered by the commission is likewise stricken out in the new bill. One entirely new section of the amended bill provides that the commission may issue licenses for scenarios six months in advance, but that these licenses may be cancelled and revoked at any time at the pleasure of the commission. The next section of the old bill providing for a seal is omitted in the new measure, and in the subsequent section the word "certificate" is erased and the word "license" substituted. Sections eight and nine relating to the issuance of seals for duplicates and for the regulation of copyright are omitted in the new bill. Another alteration is to the effect that in its annual report to the United States Commissioner of Education the federal censor commission may recommend certain films especially suitable for children. There are some minor changes which do not in any way touch the principles involved in the bill.

The New Friends of Crafts Fail to Change Situation.

In support of this new bill Dr. Crafts made the assertion that at the present time 90 per cent. of all moving picture scenarios deal with questions of sex.

Those members of the committee favorable to the film interests, especially Mr. Rucker of Illinois, Caleb Powers of Kentucky, and Frederick W. Dallinger of Massachusetts addressed several inquiries to Mr. Friend in the course of his speech from which it very plainly appeared that their opposition to the Crafts measure had not been affected in the least by the sudden appearance of its new friends.

The writer in an interview with the member of the committee most actively opposed to the Crafts idea received the assurance that the opposition in the committee against favorable report would be most vigorous and persistent.

Jewish Clergyman and Educator Oppose Crafts' Idea.

A very full attendance of the committee was present in the caucus room of the House Office Building when the hearings for and against the Crafts bill were resumed on Monday night. The first speaker against the Crafts bill was W. Stephen Bush of the Moving Picture World, who made substantially the following remarks:

It seems to me, Mr. Chairman, that the issue joined in this case of the moving pictures against Federal censorship is very simple. The other side claims that such censorship is necessary, we assert that it is not. Your report in favor of the adoption of the Craft's bill sweepingly and catagorically asserts that motion picture censorship is necessary beyond all question. I believe I am reporting your report substantially, if not literally. Now, it seems to me we have a right to ask upon what evidence this sweeping conclusion is based. So far we have not only re-

ceived no facts which can be dignified with the name of evidence, but we have not even been furnished with a bill of particulars. The proponent of this bill, the Rev. Mr. Crafts, has so far submitted nothing which resembles anything like evidence. The letter which he read into the report, written by the Superintendent of Schools, of the city of West Virginia, has been dissected by one of the members of this committee, and I shall waste no time on it. Outside of Mr. Craft, there has appeared before this committee, an agent of the Society for the Prevention of Crime, who has not submitted one scintilla of evidence upon which to base any conclusions as to the character of motion pictures. I listened with a good deal of interest and with the closest attention to the statements made by the ladies, who appeared before this committee on Saturday night, and who, in behalf of their various organizations, announced their support of federal censorship of motion pictures. I think all, or nearly all, of them spoke of some very excellent pictures they had seen, and they expressed the hope that by means of a federal censorship all motion pictures might be brought to this same standard of excellence. Now, is it not just possible that these ladies, in their judgment of these pictures, were influenced rather by their tastes than by any ethical considerations? The plea of these ladies was put forth in behalf of the child. One of the speakers, whose obvious sincerity must have impressed your committee, as it certainly impressed me, told us that she had a friend in Washington whose daughter, a girl about eleven years old, had gone to see the motion pictures, and that she saw a Russian play, that this play showed you a prince assaulting a young woman, and how people were taken to Siberia and flouted with knouts. Now, gentlemen, is it not perfectly plain that this is just the description a girl of eleven years would give of Tolstoi's greatest work, "The Resurrection?" I do not know how many of your committee have seen the play or read the story, but I am very sure that every one who has read the story or has seen the play will agree with me when I say that "The Resurrection" is one of the most powerful and the most moving spiritual and moral lessons in the whole range of modern literature covering the period of, say, three generations. Millions of men and, perhaps, more millions of women have been shaken to the very depths of their souls by this play which is altogether uplifting and altogether optimistic, showing in a most convincing way that no human soul is ever beyond redemption, and that vice is equally hideous, whether it is masked by the conventions of high society or whether it lifts its head in the hovel of the peasant, and that virtue and repentence are stronger than any vice or any evil, and that God is able to redeem souls which we, in our human conceit, and in our self-satisfied and smug complacency, would cast forth and destroy. Do you wonder that all this beauty and this tremendous moral lesson went over the head of a girl of eleven years of age? Now I want to know whether Mr. Crafts and the ladies who have been here to condemn motion pictures want us to change such plays as "The Resurrection" and make them suitable for girls of eleven years of age? I, for one, confess that it would be utterly beyond my power to do so, but I am willing for them to try.

The world of the child is not your world and mine, and our world is not the world of the child. I have devoted the last ten years of my life in maintaining the high standards, or the highest possible standards, of taste and ethics in motion pictures. I have made a very careful and earnest study of motion pictures and, especially of its legal status under our scheme of laws. If I were convinced, and I assure you that my mind is entirely open, that censorship were the best method of coping with an occasional bad picture, I would unhesitatingly endorse it. But after I have seen the workings of censorship at close range, both here and abroad, I have come to the conclusion that censorship—that is to say a previous legal restraint, I mean a legal restraint prior to publication, is not the best method, and really has proved a preposterous failure wherever it has been tried.

The people of the States of Ohio, Pennsylvania and Kansas are laughing at the censors; I personally have talked with them and have been furnished with copies of their rules, regulations and standards, and just to show the absurdity of them, I have gone to the trouble of applying these standards to the plays of Shakespeare. Under this test only four Shakespearian plays survived without any changes or elimination.

The rest of the speaker's time was taken up in answering questions propounded by members of the committee.

Mr. Bush was followed by Rabbi Simon. Dr. Simon declared that he had formerly been carried away by what he described as "Movie-Hysteria." He said he had been a determined foe of the motion pictures to which he ascribed all sorts of evil influences. After a study of the subject, however, he concluded that he had been entirely wrong. It was his opinion that this great moving picture had not only grown in importance and popularity, but also in its moral character and in its art and beauty.

"When an institution shows itself capable of such splendid improvement without the need of any legal compulsion why should we interfere with legal enactments. I am a Jew. There was a time when the motion picture screen held the Jews up to ridicule and painted an entirely wrong picture of the Jewish character. We felt and resented this very much. Did we go to law and appeal to the police? We did not. Such a course would have been unmanly and humiliating. Instead we appealed to the manufacturers of pictures directly and placed our point of view before them. They saw the justice of our contention and immediately agreed to abate the evil. An agency which is as responsive to a genuine public command as the motion picture has shown itself to be does not stand in need of regulation by the policeman's club.

Rabbi Simon concluded the argument for the opponents and was followed by Canon Chase, who repeated his well-known arguments in favor of a legally regulated morality, including censorship of motion pictures. The Canon said one remarkable thing and another, that was richly humorous and provoked the audience as well as the committee into spasms of laughter.

"It is," said the venerable ecclesiastic, "a well-known fact that the morality of the theater-going public is much lower than that of the general public. Now I thoroughly disagree with my brother clergyman, Cyrus Townsend Brady, that the state and church have no common interests. On the contrary I believe it is one of the functions of government to bring the low morality of the theater-going public up to the general average of public morality."

"Canon," asked one of the members of the committee, "what about the National Board of Censorship?"

"It's a fake," said the Canon, with placid conviction. "They claim to have 225 censors. I say they only have 120 or 140 at the most."

The Canon went on to assure the committee that they would find good arugments in favor of censorship in his debate on the question with a former president of the General Film Company.

"I am told," the venerable gentleman added with great naivete, "that this debate would eventually take its place alongside the famous Haynes-Webster debate."

Canon Chase Relates a Harrowing Adventure.

In the course of his remarks the Canon intimated that the words of film men could not always be relied on.

"I myself," he proceeded with great earnestness, "have been a victim of their deception. It came about in this way. Some fellow came to me and said: 'Doctor, I want to make a motion picture of you.' I asked him what he wanted it for and he said, 'Oh, just for an animated weekly.' Well, I believed him and I had myself filmed standing right in front of my own church. I went to see all the weeklies but could not see my picture. I had forgotten all about it when one day a parishioner of mine, a nice old lady, met me on the street and said: 'Why, doctor, you appear in a perfectly horrid picture.' I asked her what picture and she said it is called 'The Gunmen of New York.' I have been trying to find the man who played this trick on me." The Canon viewed the film men present with evident suspicion, but they merely joined in the uproarious laughter which followed the recital of the Canon's tale of woe.

The Canon was followed by a youth named John Cooke, who described himself as the editor of the "Civic Bulletin." He assured the committee that he was no speaker. His remarks were earnest and ungrammatical. He mentioned "The Rack" and "Three Weeks" as unfit for publication. He said he had never read the book "Three Weeks," but that he had seen the picture, which made him blush at the very recollection. Howard Clark Barbey, the agent of the Society for the Prevention of Crime, submitted a list of condemnations issued by the Pennsylvania Board of Censors, year ending November 30, 1915. He was followed by Dr. Walter L. Laidlaw, the executive secretary of the Federation of Churches in New York. He said that workers in various churches in New York had found an astonishing diversity in the character and quality of motion pictures.

Distinguished and Disinterested Speakers Oppose the Crafts Abortion.

Tuesday night was consumed to a large extent by reading protests in the form of letters and telegrams into the record. One of these protests came from Samuel Gompers, the President of the American Federation of Labor. Another came from Mrs. Howard L. Gans, the president of the Federation for the Study of Child Welfare. This letter was read by Dr. Orrin G. Cocks, of the National Board of Censorship. In substance the letter declares that parents ought to exercise better control over their children and not try to shift the blame for their neglect and carelessness on the officials of the nation, state or city. Letters were also filed from the Governors of the censorship States, Ohio, Pennsylvania and Kansas, substantially to the effect that each of the states mentioned would continue its own specific brand of censorship irrespective of what the Federal Government might choose to do. The most distinguished speaker against Federal Censorship on Tuesday night was the Very Reverend Thomas Edward Shields, A. M., Ph. D. L.L. D. Dr. Shields is professor of Psychology and Education in the Catholic University, Dean and Assistant Treasurer of the Catholic Sisters' College, President of the Catholic Education Press, and editor of the Catholic Educational Review. This speaker elaborated the thought that public and private conscience, rather than any legislative statute, must be depended on to conserve public morals. Censorship, he said, was un-American and undemocratic, and obsolete. His experience as a teacher of teachers and his observations extending over a quarter of a century had taught him that morality cannot be developed by legislation, but must be fostered by entirely different agencies, of which the church is or ought to be the first, and the most powerful. Frank W. Persons, president of the charity organization, a member of the National Board of Censorship and a social worker of many

years experience, next addressed the committee and made many telling points against legalized censorship. He was followed by Alonzo T. Jones, editor of "Religious Liberty," and John P. Bradley, president of the Washington Secular League. Neither of these two speakers has any financial interest in motion pictures, and both of them opposed the Crafts bill on the ground that it involved a violation of the right and freedom of expression. The last speaker of the evening was Mrs. Fulton Brylawski, who briefly reviewed the failures of censorship.

John R. Freuler's Convincing Arguments.

Wednesday night the last hearing was held. It began most auspiciously with an able and exhaustive address by John R. Freuler, the President of the Mutual.

Mr. Freuler spoke as follows:

I do not believe that this nation could exist as the republic it is today without a free press. I contend that the motion picture as a medium of thought transmission is a form of publication and that it is entitled to the liberties of a free press. Existing laws are ample to safeguard the public against irresponsible publishers of books, newspapers, magazines and—motion pictures. Enforcement of the laws against indecency and obscenity is ample assurance of proper regulation of motion pictures. We can submit to no other regulation.

The measure which this committee has before it, however, would impose some impossible conditions on the motion picture industry, aside from the big general question of right and justice. For instance (lines 7, 8 and 9 on page 30), it stipulates that the censorship commission "may license any film, subject to such exisions, amplifications or alterations as the commission may direct or require to be made." "Amplification" of a scene or any part of a picture might easily be impossible. Motion pictures frequently utilize events and accidental scenes impossible of reproduction subsequently.

There is serious conflict in the provisions limiting the cost of the commission to $40,000 a year and the provisions fixing a fee of $1 for examination by the commission of each film of 1,000 feet or less, and 50 cents for each film which is a duplicate of any film which has been licensed. Further the word film is not defined. Some of our film releases measure 500 feet, while we have had one which totals 60,000 feet.

The provisions of section 12 would raise about $500,000 a year, as a tax on an already overburdened industry. There seems to be a very widespread impression that the motion picture industry is wonderfully prosperous, boiling over with profits. That is not true. The public demand for expensive pictures has for the time wiped out profits.

This bill would also create an army of "deputy censors," and that suggests the extreme probability of another federal patronage machine, with unlimited powers for harm. In this connection I recall the game wardens of Wisconsin, as appointed under that remarkable law that loaded the payrolls with useless officials.

The suggestion of censorship is an insult to the millions who daily patronize the motion picture play theaters. Only clean films are profitable. People do not like picture plays that even border on indecency. This fact, and existing law, are ample to protect the public.

We do not ask for license. We are willing to submit to regulation, but only such regulation as that to which other forms of publication are now subjected.

Mr. Freuler was listened to with marked attention and his remarks produced a visible effect on the members of the committee. He was followed by Ex-Congressman Martin W. Littleton, representing David W. Griffith. Mr. Littleton said in substance:

Must we be censored by law-made boards as to what we shall see and hear and read, or shall we leave this to the corrective forces of public opinion, which is the very fire and flame of a democracy? We are a democracy, shot through and through with the force and fervor of public opinion. Our great press, without whose tireless production of the facts and courageous advocacy of public questions, popular government must relapse into the darkness of provincialism and prejudice, has, without a single challenge from the nation, the state or the city, since the foundation of the government, stimulated and preserved a consistent public opinion. It narrates from day to day all of the happenings in human society. It publishes the pictures which tell the story of every feature and phase of human life, social, economic, moral and religious; it comments with the utmost freedom upon every aspect of human activity; it catalogues the accidents, crimes, disasters, shortcomings, failures and heartaches of the human race. It analyzes mercilessly the public questions, social controversies, religious dispute and all of the purpose and motive and passion of mankind. It debates and freely criticises everything which flows out of the life of man and measures. It is the eye, the ear and the tongue of the nation, seeing, hearing and talking of everything under the sun; and yet, where, in all our history, has it been seriously proposed to censure its columns or its pictures; to cut a fine line of cleavage between what was supposed to be moral and immoral in all its multifarious publications? This has been left to the sovereignty of that censorship which resides in the hearths and homes of America, and the decision rendered by that great board has never been appealed from. * * *

What is an immoral picture or film? Who can answer that question? Must that question be answered for one hundred million people by five men whom they do not choose? Must that question, which reaches from the nether sewers of flagrant immorality into the very stars of an ethical firmament, be answered for every man, woman and child in the nation by a group of quixotic and querulous old gentlemen solemnly settling the morals of a nation by presidential appointment? What is immorality in a picture or film? Shall the educated, amusement-loving men and women of America call on Congress to answer this question, and then shall Congress in turn leave it to a body of five men to answer it? What is an immoral film or picture which shall be withheld from the view of the public? If Congress is speaking for the people, will it write into the law an answer to this question, or will it remit us to an appointive board for the answer. Do people demand that Congress shall enact laws prohibiting immoral films or pictures? If so, will Congress obey that demand and write a law setting forth what the people wish prohibited as immoral, or will it answer the demand by telling the people that it has turned over that great question to five appointive and underpaid men? If all this is answered by saying that Congress cannot define what is or what is not an immoral picture and cannot write a law which will fix a standard, then how can we say that five nominees of the President will be blessed with the wisdom or endowed with the genius to strike the line of cleavage between a moral and an immoral film or picture?

How One "Reformer" Was Silenced.

For a brief moment Fred J. Herrington spoke a second time on the workings of censorship in Ohio and Pennsylvania. Howard Clark Barber, the man from the Society for the Prevention of Crime, was asked here by Congressman Rucker, a member of the committee, whether he believed that the saloons were responsible for much crime. Barber replied, "Yes, for a large part of all crimes."

"Well," continued Mr. Rucker, "you admit that the motion pictures are driving the saloons out of business?"

"That's the claim," replied Barber, in a non-committal way.

"It's more than a claim," Mr. Rucker went back at him, "it is a proven fact. Now if you are honestly in favor of the prevention of crime, why do you want this censorship which will hamper the motion pictures?" Thereupon Brother Barber said no more.

After this interlude occurred the astonishing events which are fully described in the opening paragraphs of this article.

Speculation as to the fate of the Crafts bill is idle as Congress is going to be in session for many months. There will be an early action on the bill by the committee and will in all probability be favorable. It will probably reach the floor of the House. I am not prophet enough to foretell what will happen to it there.

The Big Meeting at Albany

March 1st and 2nd Ought to See You There If You Have Your Business in This State.

AT the hearing on the Crafts bill in Washington the Rev. Canon William Sheafe Chase of Brooklyn volunteered the information that a bill will shortly be introduced to force censorship of motion pictures upon the people of New York. This fact ought to be reason enough for every New York City and State exhibitor to attend the big meeting to be held at the Ten Eyck Hotel at Albany on March 1 and 2. There are any number of other good reasons. Exhibitors must stand together to maintain their rights.

Read the advertisement in this week's issue of The Moving Picture World, urging all exhibitors in the State of New York to be in Albany on March 1 and 2. There is the skeleton of events, but the scope of the meeting will be much bigger than the "ad" would show. It's a general get-together affair, which is bound to result in good. Don't say "let George do it." Come yourself, it makes no difference whether your theater is small or big.

The exhibitors in the State want to get together to get better treatment from exchanges and producers; that was the idea advanced by the men who agreed to call this big meeting at Albany. Censorship spoils your picture, you cannot attract the people with a program consisting of scenic and industrial pictures. National President Herrington will be there and Sam Trigger will be there and there will be co-operation and the fullest freedom of discussion. Don't forget the time, March 1 and 2, and the place, Ten Eyck Hotel, Albany.

Advertising Men Meet

Plan to Standardize All General Film Publicity Discussed at Headquarters.

THAT all advertising material furnished to the exhibitors concerning releases distributed by the General Film Company may meet his requirements as exactly as possible, the advertising managers of the manufacturers releasing through the General met on Monday, January 24, with President George Kleine at the company's executive office, 200 Fifth avenue, New York. Prior to this meeting the advertising men had gathered at first hand considerable direct information from the exhibitors. Consequently, they were in a position to exchange much valuable information.

It was unanimously decided at the meeting that regular monthly gatherings would take place at which there would be full and frank discussion as to what the exhibitors of the country as a whole, or in particular sections, desired in their advertising aids.

In addition to President George Kleine those present were: H. H. Bruenner, Biograph; L. C. McChesney, Edison; Victor Eubank, Essanay; William Wright, Kalem; Omer F. Dowd, Kleine; Norman Jefferies and George Spink, Lubin; C. J. Harris, Melies; William Lord Wright, Selig; S. M. Spedon, Vitagraph, and B. W. Babcock, General Film.

President to Address Trade Board

Committee of Arrangements Making Every Effort to Extend Fitting Reception to Chief Executive.

THE officers and committees of the Motion Picture Board of Trade of America have completed tentative arrangements for the board's first annual dinner, Thursday, January 27, at which President Woodrow Wilson will be a guest and the principal speaker. The latest announcement is that the President's bride, formerly Mrs. Norman Galt, will honor the affair by her presence, occupying a balcony box with a party of friends from Washington and New York. This will be the initial visit of Mrs. Wilson to New York as the first lady of the land, and that fact alone will make the dinner one of unique interest, especially in view of the fact that it has been decided to invite ladies to occupy seats at the tables on the floor.

The great ballroom of the Hotel Biltmore, seating 850 people, will be entirely filled, the tables being occupied by from six to ten persons. The dinner itself will not vary greatly from the annual affairs to which New York is accustomed, such as Chamber of Commerce dinners and those of the other large commercial and civic organizations. The positive statement is made that there will be no "stunts" or other special features. The speeches will be the thing. The affair will mark the full recognition of the motion picture industry as one of the most substantial in the country from the standpoint of capital invested and the character of the men engaged in it.

"The future is veiled to a certain extent, of course," said J. W. Binder, executive secretary of the board, "but the recent past has shown what can be done in the way of upbuilding and broadening. The public realizes that the motion picture is one of the three or four great forces in the great moral, intellectual and social life of America. The visit of President and Mrs. Wilson as our guests is auspicious and significant."

Commodore J. Stuart Blackton will be the toastmaster. Other than the President and Mr. Blackton, the speakers chosen are Supreme Court Justice Samuel Seabury, the Rev. Cyrus Townsend Brady, Senator Henry A. Ashurst of Arizona, Collector of the Port of New York Dudley Field Malone, Martin W. Littleton, Dr. Stephen S. Wise, and, it is expected, Thomas A. Edison and Governor Martin G. Brumbaugh of Pennsylvania. Governor Whitman and Mayor Mitchel are on the guest list and others who have been asked to occupy seats at the guest table are Cardinal Farley, William F. McCombs, Admiral Robert E. Peary, Admiral Charles Sigsbee, Major General Leonard Wood, George Eastman, Melville E. Stone, Governor Arthur Capper of Kansas, Governor Frank B. Willis of Ohio, David Bispham, Robert J. Collier, Roy Howard, Edwin Markham, Hudson Maxim, Robert Adamson and George H. Bell.

The committees in immediate charge of the affair are made up as follows: Invitation, J. Stuart Blackton, J. E. Brulatour, William A. Johnston and J. W. Binder. Arrangements, Walter W. Irwin, John R. Freuler, J. A. McKinney, Watterson R. Rothacker, Paul Gulick and J. W. Binder.

Secretary Tumulty and Dr. Cary Grayson will be in the presidential party and will have seats near Mr. Wilson. Secretary Tumulty long has been a friend of the motion picture and is an appreciative patron of the picture theaters in Washington. According to officers of the board there was never any question of the wives and other feminine members of the motion picture men and their guests attending the affair. The dinner will start at 7.30 o'clock.

DISPUTE OVER SUNDAY SHOWS.

The question of Sunday opening came to an issue in Freeport, L. I., recently, when members of the churches held a meeting to protest against the running of shows at the American, one of the two important houses in the town. It is said that in fighting the opposition, the management of the American has the hearty co-operation of those who control the Plaza. On this point there will be no rivalry.

For many months the motion picture men of Freeport have been losing legitimate Sunday business because their houses remained closed and possible patrons went to Lynnbrook, Rockville Center, or other neighboring towns where no objection has been raised to Sunday performances.

On Jan. 2 a program was offered at the American to satisfactory patronage, and on the two following Sundays business showed an increase. Meanwhile those opposed to the innovation had mustered their forces, and the up-shot of the indignation meeting was an announcement that church members would boycott the photoplay houses until Sunday shows had been abolished. The theater proprietors express an equally firm determination to insist upon their rights and at last reports a compromise had not been effected.

Held for Grand Jury

Arthur Bard and David Keene Held for the Federal Grand Jury on Fraud Charge.

DAVID KEENE, president and treasurer of the Associated Film Sales Corporation, a concern he is charged with forming in this city in connection with Arthur Bard, formerly of San Francisco, has been held to the United States Grand Jury in $7,500 by Commissioner Houghton. He is charged with using the mails in a conspiracy to defraud in the sale of moving picture films. Bard, who ranked as vice-president of the concern, was held on a similar charge a few days before Keene's arrest.

The complaint, according to Assistant District Attorney Samuel Hershenstein, charges that Bard was sent on here from San Francisco by the Associated Film Manufacturers of the coast city, as an agent. He was to open offices in New York as the eastern headquarters of the manufacturers' association. He arrived in due time and did establish offices. He met Keene and, so the charge alleges, instead of selling films and accounting to his home house, formed the sales corporation, sold films by using the mails and also was in the market to sell stock of his corporation. It is alleged that all the western manufacturers got for a large number of valuable films intrusted to Bard was a number of shares of stock in the sales company.

Just how much loss was entailed or is claimed by the San Francisco house is not set forth in the moving papers. The matter will be laid before the Grand Jury at once and an indictment is expected during this term of court.

Estelle Mardo, Mirror Star

ESTELLE MARDO, a one-time member of the Biograph Company and since then with the Vitagraph Company of America, by which company she was featured with Maurice Costello, has been engaged by Captain Harry Lambart, of the Mirror Films, Inc., as leading woman for one of the companies which that organization will have working at the Glendale studio. Miss Mardo first got a part of any prominence with Lawrence Marston, who gave her the role of Elinore in "The Road to Yesterday." After that she played many important parts and went into stock. She then went with D. W. Griffith and played opposite to Henry B. Walthall in "The Floor Above" for the Mutual. She played opposite to King Baggot at the Imp studio and went south later to appear in "The Littlest Rebel" with E. K. Lincoln. She then went to the Vitagraph and later did several parts in pictures for the World Film Corporation.

Estelle Mardo.

Harry Hyde, a former director for the Biograph, began his first picture for the Mirror Films, Inc., when he started in on what the author of the scenario, Adrian Johnson, called an impressionistic detective story. Captain Harry Lambart, chief producer for the Mirror Company, assigned the players to Mr. Hyde last week. The picture will be brought out featuring Estelle Mardo and Harry Carvill, a well-known veteran of the stage, who has appeared in many London and New York successes.

Mr. Hyde has come to the Mirror Films as director after a successful career in the making of motion pictures largely in the service of the Biograph Company, where he made pictures for some years. His first picture for the Mirror is of the sort with which he has had success in the past.

THE STRAND SHOWS MANY PATHE PICTURES.

Pathe is contributing largely to the program of the "Strand," New York's million dollar film palace. Last week a three-reel subject, "The Gold Cobra," a colored scenic "Old Unchanging Holland," an educational "Quaint Dances of Japan," The Pathe News and "Monkey Shines," a "Heinie and Louie" comedy, all Pathe pictures, were shown.

Berst Returns to Pathe

Becomes Vice-President and General Manager, the Position He Formerly Held—Was First Pathe Representative in America.

ONE of the week's big surprises was the definite announcement of the return of J. A. Berst to the Pathe Company. This move on the part of Mr. Berst was predicted in the Moving Picture World of last week, but due to the fact that Mr. Berst had not officially concluded his connection with the General Film Company the change could not be announced. Since then everything has been cleared up and the statement is now given out by the Pathe Exchange, Inc., that Mr. Berst has returned to his first love and is occupying the same position from which he resigned three years ago.

It will be interesting to readers of the Moving Picture World to recall the career of Mr. Berst at this time. His entree into business life was as an employe of Pathe Freres in Paris in 1896, when he began at the bottom and learned the motion picture business in all its branches. In 1904 he was sent by Charles Pathe to the United States to develop the market for Pathe films here. The stock of films he brought with him was small and some of them were as short as fifteen feet. Mr. Berst rented offices on Twenty-third street, New York, and marketed the films himself at prices that seem very low nowadays. His infant business prospered, so much so that he engaged a cashier and office boy. Each year saw such increases that in 1908 it was decided to install a factory equipment at Bound Brook, N. J., where the main Pathe American factory has ever since been located.

The year following the big studio in Jersey City was built and Louis J. Gasnier, also for many years identified with Pathe interests, came over from France to be chief studio director. At this time was begun the production of Pathe American dramas and comedies, and the stock company formed, which later was to contain such sterling players as Pearl White, Henry Walthall, Gwendoline Pates, Paul Panzer, Crane Wilbur, Octavia Handworth, Lillian Wiggins, the late Joseph Graybill, Charles Arling, Francis Carlyle, Eleanor Woodruff and Irving Cummings.

The all around experience which Mr. Berst had received in the Pathe factory and office in France united with his selling experience in this country, stood him in good stead and took concrete form in the phenomenal growth of the business. In telling of those early days Mr. Berst mentions the fact that the first long Pathe picture in any way comparable to the modern features was the four-part "Passion Play" which was brought over from France in 1906.

In December of 1913, Mr. Berst resigned and became treasurer of the General Film Company. Early in 1915 he was proffered and accepted the position of vice-president and general manager of the Selig Company. Several months ago he resigned to accept the presidency of the General Film Company, which office he now resigns to go back with Pathe.

Mr. Berst knows the film business as do few men. With all its branches of manufacturing, producing and marketing he is thoroughly familiar. He has made a most enviable record as an executive and business builder, and the news that he again is with the organization which he so materially aided in bringing to its present importance, will interest the entire film world.

L. J. Gasnier, whom he succeeds, will very likely become the Pathe director of production, that end of the business which has always been the nearest to his heart. As a judge of pictures and as an expert in the knowledge of those qualities that every good picture must have and how those qualities may be attained, he is probably unequaled. He has been for the interests of Pathe first, last and all the time, and is generally recognized in the Pathe organization as a positive genius.

WILLIAM F. HADDOCK DIRECTING "I ACCUSE."

A new Mutual Masterpicture, "I Accuse," is just being started at the Gaumont winter quarters at Jacksonville, Fla., under the direction of William F. Haddock. It was written by Miss Marjorie Howe, and the picture version prepared by Gaumont's scenario editor, George D. Proctor. Alexander Gaden, seconded by Miss Gertrude Robinson, has the leading role. It will be released February 24. Supporting the Gaumont stars in "I Accuse" are W. J. Butler, Henry W. Pemberton and John Reinhard. A number of scenes have already been filmed.

Universal Buying High-Class Scripts

Eastern Players to Be Featured in Adaptations of Well-Known Authors—Otto to Direct Baggot.

ALL of the Universal stars under contract to appear in Red Feather productions will be given proper vehicles in which to exert their entire energy and versatility. It is declared the Universal has lost no players except those it had decided to drop. It only remains for the stars to be fitted with the proper vehicles to turn out the best work in their career, and this part has been left entirely to H. J. Shepard, head of the scenario department. He has been busy scouring the market for the most adaptable and highest class material that could be filmed.

The subject of procuring the rights to film the greatest works of the greatest authors was thoroughly discussed at the annual meeting of the Universal last December, and as a result it was decided to let nothing stand in the way of obtaining for release on both the regular Universal program and the Red Feather Productions photoplays that would stand alone. As the opening gun in the campaign Paul Leiester Ford's "The Honorable Peter Sterling," which was the best of the best sellers of its time, was procured as a vehicle for King Baggot, who will be directed by Henry Otto, who until recently had been employed at Universal City. The Universal can expect good work from this team, as they are both chums. The novel will be made into a five-reel Red Feather production.

Ben Wilson will begin work at once on a detective series by Eustace Hale Ball called "The Voice on the Wire." This will be in five episodes of two reels each, each episode a separate and distinct story, but each one being experiences of the voice on the wire. Mr. Wilson will have the role of the detective. A feature of the detective serial is its syndication through the Hearst chain of papers.

Mary Fuller will be provided with two excellent features, one by Wallace Irwin, from his book, "Thrown to the Lions." It will be a five-reel Red Feather feature, and will afford many excellent opportunities for Miss Fuller to show her versatility. Another adaptation which will be done by Miss Fuller will be "The Huntress," from the pen of G. Vera Tyler, granddaughter of President John Tyler.

Reginald Wright Kaufman's novel, "The Ivy and the Oak," being a new vampire story, new in stagecraft as well as screencraft, but old to the world, will be the vehicle of some prominent star. Harry Benham will put on under the direction of John Harvey a great two-reel comedy, "Held for Damages," while King Baggot will follow his "Peter Sterling" with Jacques Futrelle's "Diamond Master." Other works which have been bought for release during the course of the next few months include "The Social Buccaneer," and "Black Friday," by Frederick Isham; "The Texas Ranger," by McLeon Raine, and "The First Lady of the Land," by Acton Davies and Charles Nirdlinger.

The Universal has eliminated its staff of scenario writers and substituted in its stead continuity writers, whose chief duties it will be to adapt stories, books and ideas which have been and are being constantly purchased for the use of the company.

SPINGLER NOW WITH OCEAN FILM CORP.

"Driftwood," picturized from Owen Davis's play by Anthony Kelly, will soon be completed under the direction of Marshall Farnum. The star of the feature is Vera Michelena of comic opera fame, and her leading man is Harry Spingler.

Prior to his present engagement, Mr. Spingler appeared in several of the Universal features starring King Baggot. Mr. Spingler's best work in the cinema field was revealed during his stay of seven months with the Fox Film Corporation, during which time he enacted the juvenile roles in "The Bondman," "From the Valley of the Missing," "The Blunderer," "Samson," "The Thief," "A Gilded Fool" and "The Idler."

K. & E. ENJOINED IN "BEN HUR" SUIT.

An injunction has been granted to Harper Brothers and Henry L. Wallace as owners of the rights to the late General Lew Wallace in the publication "Ben Hur," preventing the theatrical firm of Klaw & Erlanger from producing a motion picture version of that famous book. The injunction prevents K. & E. from producing the picture until the question as to whether the dramatic rights purchased by them some years ago covers the rights to produce a picture. This contention is denied by the plaintiffs. The case was heard by Judge Mayer in the Federal Court.

Kleine, General Film President

Other Changes in Board of Officers—Berst's Plans Will Be Carried Out—Settlement Made With Fox.

AS ANNOUNCED in the Moving Picture World of January 22, J. A. Berst declined re-election to the presidency of the General Film Company and George Kleine was chosen in his stead. George K. Spoor was elected vice-president; Frank J. Marion secretary and Paul Melies treasurer. An executive committee was chosen, consisting of Mr. Kleine, Mr. Marion and A. E. Smith, to conduct the affairs of the company.

Mr. Berst, it is now definitely stated, retired from the General Film to accept a particularly advantageous offer from Charles Pathe, president of the Pathe Exchange, Inc. Mr. Berst also resigned from the directorate of the General Film, to which he was elected at last Tuesday's meeting.

In confirmation of the foregoing comes the following formal statement from the General Film Company:

The usual annual election of the General Film Company took place Wednesday, January 19, and, as is customary, followed the annual stockholders meeting. New officers were elected as follows: George Kleine, president; George K. Spoor, vice-president; Frank J. Marion, secretary; Paul G. Melies, treasurer.

Mr. Kleine is one of the best known and most successful film manufacturers in the industry. He is one of the group of men who has made the motion picture business what it is today. He succeeds J. A. Berst, who resigned to return to Pathe Freres as vice-president and general manager.

George K. Spoor, now vice-president, is president of the Essanay Manufacturing Company and represents that organization upon the board of directors of the General Film Company.

Frank J. Marion, who was formerly vice-president, and who is now secretary, is president of the Kalem Company, another of the group of manufacturers who distribute their products through the General Film Company. As in the past, Mr. Marion represents the Kalem Company as a director of the General Film Company.

The new treasurer of the General Film Company is Paul G. Melies, who is president of the Melies Manufacturing Company.

The executive committee, it is announced through the officers of the company, 200 Fifth avenue, will consist of President Kleine, Frank J. Marion and Albert E. Smith. Mr. Smith, it will be remembered, is treasurer of the Vitagraph Company of America.

At the directors meeting which preceded the election of officers, but two changes in the directorate were made. P. L. Waters of the Biograph succeeds J. J. Kennedy, of the same organization; and Col. W. N. Selig, president of the Selig-Polyscope Company, becomes a director.

The complete board and the manufacturing organization which each diretcor represents is as follows: George Kleine, Kleine; Frank J. Marion, Kalem; Paul G. Melies, Melies; W. N. Selig, Selig; Ferdinand Singhi, Lubin; Albert E. Smith, Vitagraph; George K. Spoor, Essanay; P. L. Waters, Biograph; C. H. Wilson, Edison.

The election was the annual occasion following the directors' meeting. It is stated authoritatively that there will be no changes in the policies of the General Film Company.

General Film Buys Fox Exchanges.

Closely following the announcement of the election of officers of the General Film Company came the news that a settlement of the controversy between the William Fox exchange interests known as the Greater New York Film Rental Company and the General Film Company and its allied producers. On this subject the following formal statement was issued by the General Film:

The William Fox interests sold this week the Greater New York Film Rental Company to the General Film Company, because of Mr. Fox's decision to abandon altogether the supplying of regular service to exhibitors, and to devote himself entirely to his feature business. Mr. Fox takes this action because of the increasing demands upon his energies in connection with the Fox features.

It happened that shortly after Mr. Fox had decided to handle features alone, the General Film Company was rearranging some of its distribution methods with a view to securing greater co-operation for the benefit of the exhibitor. Consequently, Mr. Fox's representatives entered into negotiations with the General Film Company, the successful conclusion of which is now announced.

The Greater New York Film Rental Company has offices in Atlanta, Baltimore, Cleveland, Newark, New York, Philadelphia, Pittsburgh, Scranton and Syracuse. These offices will be combined with the branches of the General Film Company. The purchase means that exhibitors now have greater opportunities of having their needs supplied promptly.

As marking Mr. Fox's entire withdrawal from the distributing of regular service, a further contract between the General Film Company and Mr. Fox may be instanced. Under the contract, which runs for two years, the General Film Company will supply service to all of the Fox circuit theaters. The contract covers some of the best-known and most successful theaters in the city, such as the Academy of Music, Fourteenth street and Irving place, and the City theater in Fourteenth street. In all, there are sixteen of the leading theaters of New York, Newark, Springfield, Mass., and New Britain, Conn.

Mr. Fox is known as one of the most astute and farseeing men in the film industry. He has always exercised the most careful supervision of the programs of his houses of entertainment. Officers of the General Film Company are glad to have their own judgment of the regular service confirmed by so exacting a film authority as Mr. Fox. They regard Mr. Fox's action as an effective indorsement of the high qualities of the program marketed by their organization.

While nothing is mentioned in the General Film statement regarding the suits brought against the General Film and others by Mr. Fox, it was definitely stated by the representatives of Mr. Fox that all actions at law had been discontinued as part of the agreement and that the slate was clean. Neither party to the agreement would mention the price paid Mr. Fox for his exchange interests, but it is learned that the amount was approximately $300,000.

Ambrosio Sails

Concludes Negotiations with Rita Jolivet for Pictures—Author's Film Co. to Represent Him in America.

ANONIMA AMBROSIO, the well-known continental film producer, before sailing for Italy on the "Nieu Amsterdam" on Wednesday last, announced that he had consummated arrangements by which the two multiple-reel features in which Miss Rita Jolivet acted the title roles, will be released in America immediately.

International interest has centered around Miss Rita Jolivet, owing no doubt to the association of her name with the sinking of the "Lusitania," and the fact that she is the medium through which the last message of the late Charles Frohman was conveyed to the world, when he said a moment before the great ship sank, "Why fear death? It is the most beautiful adventure in life."

During her sojourn on the continent, Mr. Ambrosio was quick to recognize the sterling ability of this little lady, and immediately engaged her to portray the title roles in his six-reel production, "Zwany," and "The Hand of Fatma," a four-reel drama. Judging from the reports of the privileged few who were present at a preshowing of "The Hand of Fatma," devotees of the high-class picture theaters have a rare treat in store for them.

Preliminary work is now being done to the end of making an announcement to exhibitors of a list of features—some even gorgeous spectacles—which will prove genuine headliners on any first-class program.

It is Mr. Ambrosio's intention, as announced recently, to specialize on productions for the American market. During his four weeks' stay here he has made an exhaustive study of existing conditions, and he returns fully confident that he has correctly diagnosed the situation insofar as what the American audiences are clamoring for. Henceforth he will make pictures, the acting of which will be typically American. One prominent Broadway star has already been engaged to pose for two features, which are to be commenced immediately. Still more than this, he has taken one of the best-known directors from our midst, who will act in an advisory capacity so that all mannerisms and gesticulations which are foreign to the American mind will be eliminated.

Mr. Ambrosio was enthusiastic regarding the contract which he had executed with the Authors Film Co., Inc., of 1432 Broadway, New York City. By the terms of this agreement the Authors Film Co., Inc., will act as sole and exclusive agent and distributor for the entire output of the Ambrosio studios in the continent of North America.

A CRITIC COMPLAINS OF KEYSTONES.

Editor Moving Picture World:

Having always been an admirer of Keystone comedies, I have watched with great interest the releases they have put out on the Triangle program. Together with innumerable other individuals, I expected wonderful things from the new Triangle-Keystone, and it is a tribute I feel that is due Mack Sennett, as master producer, to say that with the exception of a very few their pictures have more than fulfilled my highest expectations.

There are but four exceptions. The Eddie Foy picture, the Hale Hamilton picture, "The Game Old Knight" and "The Hunt." While they are very laughable in places, I consider they lack the distinctive touch and the decidedly Keystone twist that have so immortalized the name of Keystone.

After seeing any of these four pictures just enumerated, one feels that while he has seen a good comedy, he has just missed seeing a real Keystone.

Although not an expert in the matter of production, the conclusion I have drawn is that the subdirectors responsible for these pictures have not yet profited to the fullest extent from the wonderful tuition offered by that peer of comedy directors—Mack Sennett.

Aside from the pictures mentioned, however, I must express my delight with the Keystone productions the Triangle has offered on its program.

AN INTERESTED CRITIC.

Government Enjoins Patents Company

Decree Entered Before Judge Dickinson Prohibits It from Continuing Monopoly Declared Illegal—Defendants Have Until February 24 to File Appeal.

ANOTHER move was made in the suit of the government against the Motion Picture Patents Company, the General Film Company and others on January 24 in the United States Court for the Eastern District of Pennsylvania. Edwin P. Grosvenor, the solicitor for the government, presented to Judge Oliver B. Dickinson a decree for signature and settlement.

It will be noted that in the course of the decision it is declared the defendants are engaged in a combination and conspiracy in restraint of trade in violation of the law of July 2, 1890. The specific acts which the court sets forth as constituting an illegality are the several agreements enumerated in the petition for the assignment of patents to the Motion Picture Patents Company; the contracts, licenses and agreements enumerated in the petition—the license agreements existing between the Patents Company and the licensees, the license agreements between the company and the exchanges, the licenses from the company to exhibitors, the license agreements between the company and manufacturers of exhibiting machines, the license agreements between the company and the General Film Company, the agreements between the General and the Patents Company, and all other license agreements referred to in the petition.

While it is set forth that the defendants and their representatives are enjoined from continuing the combination complained of, it is distinctly set forth that nothing contained in the decree shall be construed as preventing owners of patents relating to the motion picture art and named in the pleadings from granting lawful licenses under lawful conditions to any of the defendants or to others or from collecting royalties in the future from licensees. The decree also states if an appeal be taken without delay—and the defendants are given until February 24 in which to make it—such action will operate as a stay of the decree pending the determination of the appeal.

The decision is as follows:

In the District Court of the United States for the Eastern District of Pennsylvania.

The United States of America, Petitioner, against Motion Picture Patents Company, General Film Company, Biograph Company, Thomas A. Edison (Inc.), Essanay Film Manufacturing Company, the Kalem Company (Inc.), George Kleine, Lubin Manufacturing Company, Melies Manufacturing Company, Pathe Freres, the Selig Polyscope Company, the Vitagraph Company of America, Armat Moving Picture Company, Frank L. Dyer, Henry N. Marvin, J. J. Kennedy, William Pelzer, Samuel Long, J. A. Berst, Siegmund Lubin, Gaston Melies, Albert E. Smith, George K. Spoor and W. N. Selig, Defendants.

Please take notice that the undersigned will present the within proposed decree to the Honorable Oliver B. Dickinson, at his Chambers in the Post Office Building, in the City of Philadelphia, State of Pennsylvania, on the 24th day of January, 1916, at 11 a. m. for signature and settlement.

Edwin P. Grosvenor,
Solicitor for Petitioner, Office and Post Office Address, 40 Wall street, Borough of Manhattan, City of New York.

To Charles F. Kingsley, Esq., 74 Broadway, New York City. [Here follow other names of attorneys for defendants.]

Before Oliver B. Dickinson, United States District Judge.

Decree.—This cause came on for final hearing upon the pleadings and all the evidence and was argued on behalf of the petitioner by Edwin P. Grosvenor, special assistant to the Attorney General, and on behalf of the defendants by Charles F. Kingsley, Melville Church and Reuben O. Moon, and thereafter, upon consideration thereof, the Court announced and caused to be filed, on October 1, 1915, its written opinion therein.

Whereupon the Court adjudged, ordered and decreed as follows:

First—That the petition be and is hereby dismissed as to the defendant, Melies Manufacturing Company.

Second—The death of Samuel Long occurred after the final hearing and there has been no revivor.

Third—That the defendants (other than the Melies Manufacturing Company, against whom the petition is dismissed) and each of them, have attempted to monopolize and have monopolized and have combined and conspired, among themselves and with each other, to monopolize a part of the trade or commerce among the several States, consisting of the trade in films, cameras and projecting machines and parts thereof, in violation of the Act of Congress, approved July 2, 1890, entitled "An Act to protect trade and commerce against unlawful restraints and monopolies."

Fourth—That the defendants (other than the said Melies Manufacturing Company) and each of them have entered into and are engaged in a combination and conspiracy in restraint of trade and commerce among the several states in films, cameras and projecting machines and parts thereof in violation of the Act of Congress approved July 2, 1890, entitled "An act to protect trade and commerce against unlawful restraints and monopolies."

Fifth—That the several agreements enumerated in the petition for the assignment of patents to the Motion Picture Patents Company, namely, Petitioner's Exhibits 2, 3, 4, and 5; the contracts, licenses and agreements enumerated in the petition, to wit, the license agreements entered into between the Motion Picture Patents Company and the Patents Company licensees, to wit, the Biograph Company, Thomas A. Edison, Inc., Essanay Film Manufacturing Company, Kalem Company, George Kleine, Lubin Manufacturing Company, Pathe Freres, Selig Polyscope Company, Vitagraph Company of America and Gaston and George Melies, of which Exhibit 3, annexed to the Petition, is a copy; the license agreements between the Patents Company and the rental exchanges, of which Exhibit 4, annexed to the Petition, is a copy; the licenses from the Patents Company to the exhibitors, of which Petitioner's Exhibit 4 is typical; the license agreements between the Patents Company and manufacturers of exhibiting machines, of which Exhibit 5, annexed to the petition, is a copy; the license agreements between the Patents Company and the General Film Company, of which Exhibit 7, annexed to the petition, is a copy; the agreements between the General Film Company and the said Patents Company licensees, to wit, the Biograph Company, Thomas A. Edison, Inc., Essanay Film Manufacturing Company, Kalem Company, George Kleine, Lubin Manufacturing Company, Pathe Freres, Selig Polyscope Company and Vitagraph Company of America, and Gaston and George Melies, of which Exhibit 8, annexed to the petition, is a copy; and all other license agreements referred to and described in the petition, the answers, or in the evidence superseding or succeeding the above enumerated license agreements and contracts, including among others defendants' exhibits 47, 48 and 50; and all licenses under said patents so assigned to the Patents Company, and granted by it, have been, were and are the means adopted and used by the defendants in order to carry into effect the objects and purposes of said unlawful combination and conspiracy in restraint of said interstate trade and commerce in films, cameras and projecting machines and parts thereof in violation of said Act of Congress and that the said contracts, licenses and agreements are therefore hereby declared illegal and the defendants, and all and each of them and their officers, agents, servants and employees are enjoined and prohibited from doing anything in furtherance of said agreements and from enforcing in any manner said agreements or any of the terms thereof; except that in so far as any defendant may deem himself or itself entitled to a money claim against any other defendant or defendants on account of past transactions under said agreements, contracts or licenses, the same may be prosecuted, defended, appealed and adjudicated in any and all courts.

Sixth—That the said contract, agreements and licenses enumerated in the petition and the combination therein described was a conspiracy in restraint of trade and commerce among the several states and were and are illegal.

Seventh—That the said defendants, their officers, agents, servants and employees, are enjoined and prohibited from continuing their said combination, conspiracy and monopoly and attempt to monopolize interstate commerce in said articles by means of the said unlawful contracts or license agreements or by any other means similar thereto.

Eighth—Nothing in this decree contained shall be construed to prevent whoever may be the owner or owners of the patents relating to the motion picture art named in the pleadings and evidence herein from granting lawful licenses under lawful conditions to any of the defendants or to others, nor to prevent the defendants or others from taking lawful licenses from the owners of said patents. Nothing herein contained shall be construed to prohibit whoever may be the owner of the said patent or patents from collecting royalties in the future from licenses.

Ninth—That the said defendants, their officers, directors, agents, servants and employees, are enjoined and prohibited from resuming, engaging in, continuing or carrying into further effect the combination and conspiracy, the monopoly and attempt to monopolize adjudged illegal hereby and from engaging in or entering into any like combination or conspiracy or monopoly or attempt to monopolize the effect of which will be to restrain commerce in said articles among the several States of the United States or in the territories of the United States by making any express or implied agreement or arrangement, together or one with another, like that adjudged illegal herein relative to the control or management of the business of the said defendants in films, cameras, projecting machines and other accessories of the motion picture business, the effect of which will be to prevent each and any of them from carrying on interstate trade and commerce in said articles in competition with the others.

Tenth.—That judgment for its lawful costs is hereby given in favor of the petitioner and against the defendants except Samuel Long, deceased, and the Melies Manufacturing Company as to whom the petition is dismissed.

Eleventh—Should an appeal be taken herein without delay, such appeal shall operate as a stay of this decree during the pendency of such appeal.

Twelfth.—It is further ordered that this decree be entered this 24th day of January, 1916, but shall not become operative until the 24th day of February, 1916, on which day the parties or any of them may appear at Room 303, Post Office Building, Philadelphia, and pray an appeal in open court.

By the Court:

DICKINSON,
U. S. District Judge.

W. Eugene Moore, Alfred Moser, Leo Wirth and Harris Gordon at Thanhouser's Jacksonville Studio.

The Motion Picture Exhibitor

FIGHTING LEGISLATION IN MASSACHUSETTS.

Strong Opposition Against Federal Censorship Bill—Many Measures Offered in Bay State Legislature.

By William M. Flynn.

A STATE wide campaign is about to be inaugurated by the members of the Moving Picture Exhibitors' League of Massachusetts, Inc., to secure the consensus of public opinion toward the proposed Federal censorship law now boiling in the Congressional pot at Washington. The campaign will be more one of education than anything else for the exhibitors plan to show their patrons just what hardships the new law would force upon the moving picture industry.

According to the present arrangement which was worked out by the executive committee in the office of Grenville S. MacFarland every exhibitor in Massachusetts will be asked to throw upon his screen at every performance a statement to be adopted by the league outlining the purpose of the new law, the attitude of the Massachusetts exhibitors toward it, and the method agreed upon to try and forestall its passage by Congress.

Printed slips will be given to patrons at all performances or exhibitions in moving picture houses in Massachusetts, which the patrons will be asked to sign. The slips will register the disapproval of the persons signing them and voice their sentiments in opposition to the proposed new Federal censorship law. The various theaters of Massachusetts will be divided up into districts similar to the present congressional districts and all the signed slips collected in any theater will be bundled together and forwarded to the Congressman representing that district in Washington with a request that he not only vote against the bill but do his utmost to defeat it.

In this manner the exhibitors hope to arouse tremendous public sentiment in opposition to the bill and to impress upon the lawmakers at Washington that the people of Massachusetts are satisfied with the existing censorship regulations in this state and that they will take to heart any attempt upon the part of those in Washington to interfere with one of their chief forms of entertainment. It is highly probable that this campaign will also be conducted in the other states in New England and may also be extended to the other states of the Union.

The exhibitors of Massachusetts have not been slow to realize that any Congressman is going to think twice and think seriously before voting in favor of any bill if he receives a petition, signed by thousands of voters in his district, to vote against it.

A campaign similar to this one was conducted in Massachusetts last year when all sorts of censorship bills were before the Massachusetts Legislature. The people were with the exhibitors from the outset. They were not in sympathy with any of the bills and the members of the legislature were not allowed to forget that fact with the result that all of the bills were killed outright.

In soliciting the support of the public the exhibitors have made no mistake. They have always been square with the people of Massachusetts and the people of Massachusetts appreciate it and have responded by supporting financially and morally the exhibitors' efforts to better conditions in this state. For that reason the exhibitors are looking forward to as great success in the coming national campaign as they secured in the last one held in this state.

Proposed State Legislation.

While several bills affecting the various branches of the moving picture industry have been cast into the legislative forum at the State House this year no censorship measures have made their appearance, much to the gratification of the exhibitors. The time set for filing petitions for legislation is passed and any new measures that appear for introduction in either the House of Representatives or the Senate can only be admitted under suspension of the rules.

In view of the treatment accorded many of the belated bills proponents of increased censorship in Massachusetts will find it rather rough sledding in attempting to get their pet views before the General Court this year. Included in the legislative policy for 1916 is a short session, and as the makeup of both branches is practically the same as last year the members of the legislature will not look too kindly upon any censorship bills seeking admission at this late date. Many of the solons remember the trials to which they were subjected by the censorship bills presented last year and they do not relish the idea of going through a similar experience again this year.

More than a few petitions dealing with other phases of legislation have been denied admission to date and there is nothing in evidence to assume that the members of the legislature will break down their policy to satisfy the whims of a few adherents of greater censorship for films. However, there are enough bills in the fire to occupy the attention of those interested for some time to come.

The "Thirty-Minute Bill."

The bill introduced by Representative Charles "Sandy" Chapman of Cambridge, which provides that all moving picture theaters must furnish ten minutes of some other form of amusement or entertainent for every thirty minutes of films now has a sister bill. This bill is almost a duplicate of the thirty-minute bill, except that it provides that in cases where films are shown for a period of twenty-five minutes, the owner or manager of a moving picture theater must provide some other form of amusement for a period of at least eight minutes. This second bill was introduced by Senator James P. Timilty of Boston on the petition of Walter W. Regan.

It is known the vaudeville interests are behind the Chapman bill, but the reason for introducing the second bill has not been made quite clear to those on the outside. It is believed, however, that the same idea is responsible for both measures and that the second was introduced in the hope that one of them might slide by.

The claim has been set up by some moving picture men that these bills are unconstitutional and for that reason have no standing in the legislature. There is a great deal to be said in favor of the stand taken by these men, who are principally proprietors of small houses showing films exclusively. By dint of much hard work they have built up a following and have established properties that are valuable. Their houses are not big enough to support vaudeville and the passage of either of these bills would virtually compel them to put on acts between films or go out of business. This, they say, amounts to nothing more or less than confiscation of property and there are many who agree with them. And, again, the people have no say in the matter. Under the terms of these bills they will have to take what is given them and be satisfied. If it comes down to the last analysis, Attorney-General Henry C. Attwill will be requested to render an opinion as to the constitutionalty of either or both of these bills. Judging from the outlook, however, neither of them will be enacted into law.

An Anti-Advertising Slide Bill.

Rep. John L. Donovan of Boston, sometimes called the "Mayor of Chinatown," has filed a bill in the House that has created considerable gossip and the reason for which has not been made plain as yet. The bill was introduced on the petition of James H. Brennan of Charlestown and if passed will put an end to advertising by means of slides projected on the screens of moving picture houses. The bill reads as follows:

"Section 1. It shall be unlawful for any owner, proprietor, or manager of a moving picture theater in the City of Boston to allow the use of his screen for the display of any advertisement or announcement, with the exception of advertisements and announcements for religious or charitable institutions and events, or when it refers to his own theatrical affairs.

"Section 2. It shall be the duty of the licensing department of the Mayor's office of the City of Boston to enforce the provisions of this act.

"Section 3. Any violation of this statute shall be punishable by a fine of not less than fifty dollars ($50.00) nor more than two hundred dollars

($200.00), and for repetition of the offense the license of the offender shall be forfeited.

"Section 4. All acts and parts of acts inconsistent herewith are hereby repealed.

"Section 5. This act shall take effect within thirty (30) days after its passage."

While this bill is a special act applying only to moving picture theaters in the city of Boston, it will probably be amended to include all the moving picture theaters in Massachusetts, as the legislature, as a rule, is opposed to passing special legislation. The purpose of the amendment will be to secure consideration of the proposition at the hands of those who will have the matter in charge.

It is reasonable to believe that the advertising men of Massachusetts will strongly oppose this bill, as it treads on their toes none too gently. This bill would also bar a host of industrial films that are now being put out annually by large, enterprising concerns who look upon them as convincing advertising of their business and an asset that is not to be choked off without a protest.

The source of this bill may be found among some persons who complain of exhibitors "wasting time" showing advertisements at intermission in moving picture exhibitions or between films. In some quarters it is thought political reasons may have fostered the measure, but whatever the reason for its inception the petition will have difficulty in getting through the legislature.

Another "Race Prejudice" Bill.

The "Birth of a Nation" bill has made its appearance this year as an added section of the anti-African dodger bill. This bill was presented by Rep. James G. Wolff of Boston and is the annual petition of a certain class of colored persons to prohibit any form of the so-called African dodging in Massachusetts on the ground that it reflects upon the colored race. The section that deals with films reads as follows:

"Whoever for hire or in a public place engages in or manages any game, device or amusement tending to arouse ridicule, contempt, dislike or hatred toward any citizen, class, race or religion shall be punished by a fine of not more than five hundred dollars or by imprisonment of not more than three years."

The colored people who were back of the "Birth of a Nation" bill last year will probably storm the State House again this year in support of this new measure. The fear rankles in their breasts that Massachusetts may be invaded by another film similar to the "Birth of a Nation" and they are seeking some effective method of preventing its exhibition. Although the fight over this bill will be devoid of the spectacular features which surrounded the "Birth of a Nation" it will nevertheless be just as energetic on the part of the proponents and will demand a lot of attention from those opposed to it.

To Regulate Sale of Tickets.

If a bill presented by Rep. Edward N. Dahlborg of Brockton is passed it will materially reduce the profits of many of the moving picture exhibitors in this state, as it prohibits the sale of tickets after the house is full and does away with standing room altogether. The principal section of the bill is worded as follows:

"It shall be unlawful to sell a ticket of admission to any theater, concert hall, or other place of amusement where seats are provided, to sell to any person a ticket purporting to entitle the holder to a seat unless a seat is available at the time of the sale and at the time of the entrance of the purchaser to the theater."

Two bills have been entered by Rep. John W. Craig of Boston, one of which prohibits a moving picture exhibitor from raising the price of admission on special occasions and the other forbidding him to sell tickets anywhere except in his box office. The first bill if enacted into law would prevent moving picture exhibitors from boosting their prices on holidays or at times when they were showing special and costly attractions. The second bill is aimed more particularly at managers and owners of big theaters who turn their tickets over to agents or speculators than it is at moving picture houses. The penalties for violating the provisions of these two bills and the Dahlborg bill are left to the discretion of the court.

Other Regulations Proposed.

There are three bills before the legislature to take cinematographs out from under the rigid restrictions that govern the exhibition of moving pictures in Massachusetts. One of these was introduced by Rep. J. Weston Allen of Newton and accompanies a petition signed by George F. Moulton of Boston and Leon E. Dadmun of Somerville. The bill refers to the existing law and says that the provisions of the most exacting sections "shall not apply to any cinematograph or similar apparatus operated with only cellulose acetate films not more than one inch and one-fourth in width and requiring not more than five hundred watts of electric current to operate the arc; nor shall they apply to any cinematograph or similar apparatus operated by means of an incandescent bulb requiring not more than one hundred and ten volts of current, the mechanism of which apparatus is enclosed in a box or case of asbestos or other fire-resisting material, provided, however, that such machine shall not be kept or used in or upon any of the premises defined in section 1 of this act except under such regulations as the chief of the district police shall prescribe."

The motive for this bill is to allow the introduction of small moving picture outfits into homes, schools, churches, etc. A bill almost exactly like this one has been introduced into the Senate on the petition of Eugene P. Cornell of Wellesley.

The third cinematograph measure is the child of Rep. Edward I. Kelley of Boston and contains the following provisions:

"It shall be lawful for cinematographs to be used and moving picture apparatus to be operated in church halls or other buildings or any buildings under the control of religious corporations provided that the operator and the apparatus are duly licensed and the buildings and arrangements conform to such rules and regulations as may be imposed by the inspector of buildings or building commissioner or other like authority in the city or town concerned."

Rep. Thomas J. Giblin of East Boston is responsible for a bill that is friendly to the industry, inasmuch as it provides that moving picture houses outside of the Metropolitan fire hazard zone do not have to be of first-class construction if they live up to certain building regulations outlined in the bill.

Educating the Public

Northwestern Ohio League Will Conduct Lectures in Behalf of Better Pictures.

C. A. MEGOWN, special representative of the Northeastern Ohio Motion Picture Exhibitors' League, is completing arrangements for a series of free lectures on various phases of the moving picture business. The first of the series will be held in the near future at the Cameraphone theater on Euclid avenue, of which Mr. Megown is proprietor.

It is planned to display films such as "The Stoning" and "The Way Back," both Edison pictures, and the Essanay picture, "The Temper," and call the attention of the public to the fact that none of the persons outside of the picture profession who are interesting themselves in the "better film" movement have taken any notice of pictures of this high character. "There are many such films being shown," Mr. Megown says, "but the people who are seeking to uplift the motion picture business never take any notice of them."

Mr. Megown and B. J. Sawyer, president of the league, are also planning a series of lectures in various theaters on "Pictures and Censorship." They will arrange special programs of films passed by the Ohio Board of Censors but which exhibitors contend are not proper pictures. The lectures by Mr. Megown and Mr. Sawyer will explain why these films have come under the ban of the exhibitors though endorsed by the censors.

"It might be well to call the attention of the public to the fact that the pictures in question are on the shelf instead of in the theaters," Mr. Megown said.

The new Northeastern Ohio Motion Picture Exhibitors' League is developing into quite a healthy youngster. At its last meeting, January 18, the league accepted the applications of 69 new members. There are now 127 exhibitors on the active list.

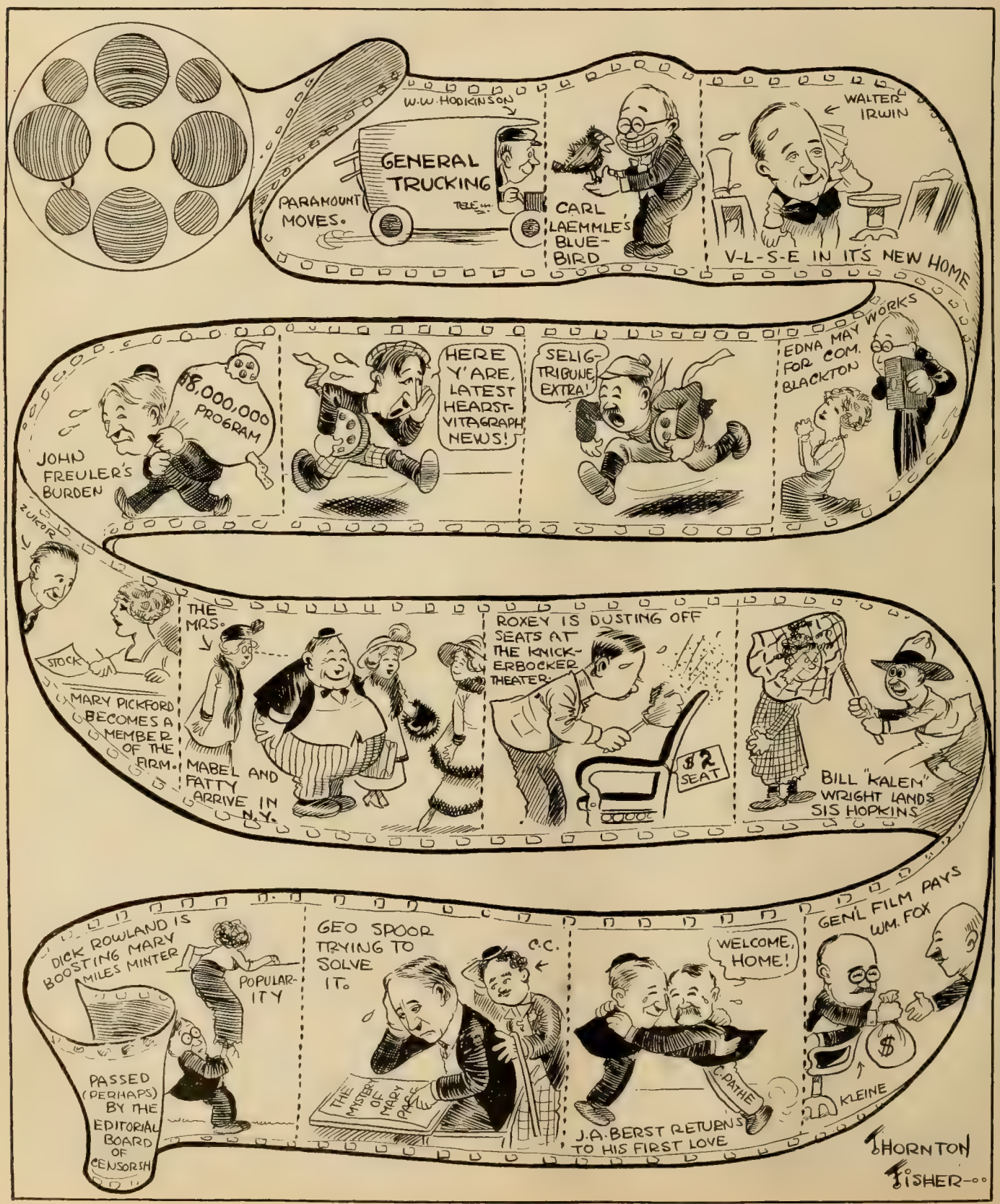
OKLAHOMA CONVENTION CALLED.

The convention of the Oklahoma Moving Picture Exhibitors' League will be held in Oklahoma City, Feb. 11 and 12. Indications point to an unusually large attendance, as some important matters are to come up for consideration.

BALL PROCEEDS TO ACTORS' FUND.

The Pittsburgh Screen Club, composed of moving picture men, has decided to give ten per cent. of the profits of its forthcoming ball, next month, to the Actors' Fund of America.

MOVING PICTURE WORLD NEWS REEL for January



Western Producers to Co-operate

Jesse Lasky, Just Back from Coast, Outlines Some of the Things the Manufacturers Aim to Accomplish.

AFTER an absence from New York of several months, Jesse Lasky, president of the feature producing company bearing his name, has returned to New York for a five weeks' stay. Mr. Lasky, while insisting that he likes California, admitted that the sharp, clear weather he found on his arrival in his former home was much to his liking. In the fine new offices of his company, which he had not before seen, Mr. Lasky talked the other day of general conditions on the Pacific coast, of the agitation regarding censorship and other things, and of the new organization formed by the producers for the combined solving of the problems confronting all manufacturers. He announced, too, that "The Cheat" will be dramatized.

Jesse L. Lasky.

One of the more important subjects discussed by Mr. Lasky was the formation of the Motion Picture Producers' Association. The initial action looking to the organization of the manufacturers was inspired by the fact that for a long time there was an absence of co-operation from the city. Los Angeles and its newspapers permitted attacks on the industry without attempting to stop them. Every studio on the coast is represented in the association. Permanent headquarters will be established, and the offices will be in charge of a secretary, who will have had no previous connection with the business. To make the association more comprehensive in its scope, eastern manufacturers without Los Angeles affiliations will be invited to become associate members.

One of the duties of the secretary will be adjustment of differences that may arise between the members. Another will be the handling of various matters that may arise from time to time in which both the community and the manufacturers may be concerned. A third and by no means not a minor subject that will receive close consideration will be the manner in which employees carry out their agreements.

The new association in the ends it will seek to attain will be an elaboration of the Motion Picture Board of Trade of America. In other words, where the one is concerned more with business affairs, the Los Angeles association will confine itself to the production or studio side.

"The business has grown so rapidly that it was only after the industry had reached present proportions the producers began to realize they must organize to protect themselves," said Mr. Lasky. "It is believed that steps may be taken that will tend to keep salaries at a more normal basis. We believe the establishment of equitable conditions will be for the good of the player as well as of the manufacturer.

"Of course you have heard of the recent agitation in Los Angeles. One result of it was that delegations from many cities have visited us. Chambers of commerce and boards of trade have been very anxious to get us to go to their respective communities, offering us land and in some cases agreeing to build studios on our specifications."

Mr. Lasky spoke of the prospects of the Los Angeles motion picture auxiliary committee to raise money for the Actors' Fund, of which he is the local chairman. He said the committee hoped to raise close to $100,000. He emphasized the growing recognition of the fact that "the play's the thing."

"The Cheat," the recent production featuring Fanny Ward, is to be dramatized. In all probability Miss Ward will play the leading role; very likely some of the players who supported her will be seen in the cast. Mr. Lasky said that before his return to the coast he will close a deal for the dramatization. He has an option on the services of two prominent dramatists. Mr. Lasky is under the impression that this is the first instance where a successful screen story has been used as the basis for a stage production, and it would seem his impression is founded in fact.

Mr. Lasky announced that James Young, who has made many pictures for the Vitagraph and Peerless companies, was to leave for the Lasky studios on Wednesday, January 26, accompanied by his assistant and cameraman. Allusion was made to the recent acquisitions by the Lasky scenario department in George Bronson Howard and Paul Dickey. Mr. Lasky said a staff of playwrights in the east were under contract to write for his company, among these being Willard Mack.

"I don't believe today the producers in Los Angeles have any complaint to make against the city," said Mr. Lasky in conclusion. "The attitude of the authorities and the citizens appears to be entirely fair. At the time of the recent misunderstanding it did seem as if every day saw the formation of a committee or organization to co-operate with the picture men. The result has been that if any manufacturer had in mind the contingency of moving to some more congenial community he has put away the thought. As an illustration of what the coming to another city of a picture manufacturer might mean we may take the case of our company. A census was made of the employees and their families and it was learned that if we changed our base of operations it would involve the transfer of 1,250 persons. Our expenditure each year is in excess of a million dollars. So it is easy to understand why any community would be willing to give land and build a studio."

Kuhn Joins Mahin Agency

PAUL R. KUHN, for the past five years associated with the Nichols-Finn Advertising Company, has severed his connection with that organization to join the Mahin Advertising Company, Monroe Building, Chicago. Mr. Kuhn is well known in film circles, having assisted in preparing the advertising campaigns for "The Million Dollar Mystery," "The Diamond from the Sky," "The Girl and the Game," the Chicago Tribune's Belgian War Pictures and the widely advertised film "The German Side of the War."

Paul R. Kuhn.

Recently Mr. Kuhn has given much of his attention to the interests of the Mutual Film Corporation in promoting "The Eight Million Dollar Mutual Program" and "Mutual Masterpictures, De Luxe Edition."

Ever since the motion picture industry began to break into the advertising limelight, Mr. Kuhn has been identified with its advertising activities. He has been engaged upon the advertising efforts of such organizations as the Mutual Film Corporation, the American Film Company, the Indian Film Company, the Syndicate Film Corporation, the North American Film Corporation and the States Film Corporation.

Few advertising men in America have made such a deep study of the film industry as has Mr. Kuhn. In his new association Mr. Kuhn will handle all the advertising for George Kleine's new motion picture novel by Rupert Hughes in which Billie Burke and Henry Kolker will be featured.

BALSHOFER TAKES COMPANY SOUTH.

Another Metro company headed by Fred J. Balshofer, director in chief, has gone to Jacksonville, Fla., where exteriors will be made for a big production, as yet unnamed. There were fifteen persons in all in the party, including Marguerite Snow, the charming and popular Metro star; Zella Call, formerly leading woman with Al Jolson, in "Dancing Around"; John Goldsworthy, leading man in several Metro productions, and Howard Truesdell, who will assist Mr. Balshofer in the direction of the new photoplay, and also play a leading role. The Balshofer feature will be produced by the Quality Pictures Corporation for the Metro program.

Chicago News Letter

By JAS. S. McQUADE.

George Kleine Interviewed on the "Billie Burke" Serial.

DURING George Kleine's brief stay in the city last week I learned that work had been actively in progress on the "Billie Burke" serial for two weeks past, at the Kleine studios in New York, and that the first release will be made probably in April. As the name of the serial has not yet been decided upon, the designation given above is used for the time being.

I had the privilege of seeing a few proofs of the earliest scenes in the first episode, and was firmly impressed that Billie Burke will prove one of the most magnetic and beautiful of all film stars. To me she appeared to still greater advantage before the camera than on the stage, and that is saying a great deal.

Mr. Kleine informed me that the present plan is to make the serial in twenty episodes, of two reels each, and, judging from the scenes viewed, I consider that the story by Rupert Hughes in films opens up with fine promise.

"Henry Kolker, as the leading man, is doing the best work of his career," said Mr. Kleine. "No expense has been spared in selecting the very finest cast, with a particular eye to type and suitability. The film story will be very high class and will be marked by an atmosphere of refinement, without depriving it of any of its inherent virility or power.

"In some respects the film will establish a precedent, with respect to the high salaries of the entire cast. Even the subordinate parts are being taken by artists of the highest rank.

"In the matter of sets we are aiming at a refinement and perfection that will appeal to good taste. The cheap melodramatic thrills are being carefully avoided, also everything that might be considered tawdry.

"In the matter of costumes the most artistic care is being taken. A contract has been made with Lady Duff Gordon covering all the gowns that will be worn by Miss Burke throughout the twenty episodes. These gowns will be specially designed by Lady Duff Gordon herself, while keeping particularly in mind the role and the personality of the star.

"As I have before stated, the title has not yet been decided upon, or at least it is not yet ready for publication.

"I do not believe in mentioning the cost of the production, on account of the exaggerated statements usually made in such cases. It can be readily inferred, however, from the personnel of the cast and the costly elaboration of other factors in the production, and also taking into consideration the period of time consumed in the making, that the final figures will exceed the cost of any other films, of any magnitude, ever made, and I am conservative in making this statement."

Mme. Beriza, Prominent Grand Opera Star, Signed by Selig.

Marguerite Beriza, the celebrated soprano now with the Chicago Grand Opera Company, signed a contract last week to become a Selig moving picture star. This great artiste, whose salary in grand opera has been well up in the thousands yearly, has never appeared before a moving picture camera, but, a lover of art in every form, she believes that she has in moving pictures a great artistic opportunity.

Mme. Beriza in her early career carried off first prize in the Paris Conservatoir as pianist and vocalist, and won enviable popularity at the Paris Opera Comique. Later, with her former husband, Lucien Muratorex, numerous artistic operatic successes were achieved.

The popular song bird has had a brilliant career in this country. She sang in the Boston Opera Company for three years, and was a notable member of the Metropolitan Opera Company in New York City. Her well-known successes in "Faust," "Tales of Hoffman," "La Tosca," "Louise," etc., are too well remembered to require discussion here.

The advent of this talented international operatic artiste in the making of moving pictures will mark a most unusual departure. In the height of her successful career in grand opera, Mme. Beriza has taken the decisive step to become a permanent star in moving pictures. Her fine talent as an actress contributed largely to her high standing as an operatic soprano, and will doubtless win for her renown and popularity on the moving picture screen.

Mme. Beriza will join the acting forces of the Selig Polyscope Company early in February, and in all likelihood will be engaged both at the Los Angeles and Chicago studios of that company.

On the Division of Moving Picture Rights Between Theatrical Managers and Playwrights.

The Authors' League of America, with a membership that includes most of the best-known writers in the country, recently drafted a form of contract for use between playwrights and producing theatrical managers.

Some of the principal clauses of the contract touch on percentage royalty, on the prohibition of the theatrical manager from making any change in a play without first securing the written consent of the author, while one of them, clause 7, treats of the division of the moving picture rights between the manager and the author. The clause makes them equal partners in the disposition of the screen rights, on which decision the official bulletin of the Authors' League makes the following comment:

> Under present conditions the motion picture rights to a play are frequently more valuable than the performing rights. For it is a strange fact that better terms can be arranged for the motion picture rights to a play which has failed in production and which, at best, contains not half material for five reels of motion pictures than for motion picture rights to a book so replete with picturesque and dramatic action that the strain upon the already tottering imagination of the scenario-wright and the photoplay director is reduced to a minimum. Why the manager should get any interest whatever in the motion picture rights is a mystery. Three years ago he didn't know they existed. Today he insists that he can't afford to produce a play without the safeguard against loss provided by his fifty per cent. interest in the motion picture rights. He not only insists, he gets that interest or refuses to produce the play.

It might be said with equal point that the author of the play was equally ignorant of moving picture rights three or more years ago. When the play was completed, the author had invested so much of time and brain effort in it, and he looked solely to its production on the stage for payment. The theatrical manager who decided on producing it also looked to its stage production to reimburse him for the amount laid out on the producing company and other expenses, besides a profit on his investment. In case of failure the manager was by far the greater loser, because he had taken greater chances.

As he takes the same chances now—greater, perhaps—and since the author is decidedly not taking any more, can the manager be consistently blamed for insisting upon his share of the moving picture rights to safeguard him against failure?

The author gets a certain publicity that is valuable even when his play may prove a failure; because in certain elements the play may have been strong, while perhaps in construction or otherwise it was weak and the dramatic critics may have written with hope that the author would do better next time and turn out a success.

The manager who lost his money on the author's failure may not have the opportunity to get it back on the author's successful play, and so we cannot blame him if he insists, in each case, on equal participation in moving picture rights. He is entitled to his pound of flesh as much as is the author, if not more so.

Chicago Film Brevities.

George Kleine arrived in the city Saturday morning, January 15, and returned to New York Tuesday, January 18. Speaking of the one-reel comedies featuring Harry Watson, of Bickel & Watson, Mr. Kleine said: "We are filling a few preliminary dates in large houses like the Strand in New York and the Ziegfeld in Chicago. My first opinion of these farce comedies, that they are the most original farce comedies yet offered, has been confirmed by the public. I confess that my object has been to demonstrate to exhibitors generally—because of the usual suspicions—that we have here a series of one-reel farce comedies of tremendous drawing power. These few dates in the large houses have been exclusive, and the films, which comprise a series of ten, will be

released through my branch offices, exclusively, after they have been given the preliminary demonstration. We are making another series of one-reel farce comedies that will feature George Bickel, Mr. Watson's partner, which will be released at a later date, although both partners appear in the first set of ten, notably in a film reproduction of their famous stage comedy prize fight. I may state that in the preliminary showings of the present series of ten, each farce comedy is run for one week." Kitty Kelly, photodramatic critic of the Chicago Tribune, writes of Harry Watson's comedy as follows: "At last an original comedian has developed a case of genuine funniness which doesn't show a trace of Chaplinitis. He is Harry Watson, of Kleine, and as a dilapidated tramp he is the stimulator of spontaneous laughter. Though his relationship with soap may be infrequent, his fun is clean."

* * *

Harper & Brothers, publishers, have arranged for a special photoplay edition of Rex Beach's "The Ne'er-Do-Well," which was recently filmed by the Selig Polyscope Company. The book is embellished with scenes from the Selig play.

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Phil H. Solomon, formerly connected with the Chicago office of the Metro Pictures Corporation, is now city representative of the Bluebird Photoplays, Inc., with headquarters at 109 North Dearborn street, this city.

* * *

Samuel B. Yonan, son of B. Yonan, who is the only moving picture exhibitor in Urumia, Persia, called at the World office last week. Mr. Yonan, Sr., is owner of the Shainshah theater in Urumia, which seats 250 people. An admission of 25 cents is charged for a program of three reels of Pathe Freres product. This program is changed once a week. There are only two or three moving picture theaters throughout Persia, Mr. Yonan, Jr., states. Samuel B. Yonan left Urumia in 1910 and came to America to engage in the moving picture business here. Mr. Yonan was formerly connected with Pathe Freres in Joinville (near Paris), France, in the capacity of darkroom man. While here he has been connected, in the same capacity, with several firms. Altogether Mr. Yonan has had five years' experience in photography, and is now fitting himself to be a cameraman. It is his intention to return to Persia after the war and engage in the producing business there.

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The Board of Trade of Vicksburg, Miss., is planning to co-operate with the Selig Polyscope Company in the filming of Winston Churchill's great novel, "The Crisis." According to Vicksburg newspapers, a letter was recently received from Mr. Selig, stating that a representative of the Selig Company would shortly visit Vicksburg to inspect the locations called for in Churchill's work. It was agreed by the Vicksburg Board of Trade that should Mr. Selig respond to a personal invitation to visit Vicksburg again that he will be so favorably impressed with the many charms of the scenic environment of that city and surrounding delta that he might be persuaded in time to open a branch studio in the city. The Vicksburg Board of Trade has taken official action to assist Mr. Selig in every way possible to assure the success of the great drama of ante-bellum days. "The Crisis" exterior scenes, according to present plans, will be taken in St. Louis, Nashville and Vicksburg, and several thousand people and elaborate equipment will be required to make the spectacular scenes complete.

* * *

The nuns of the Ursuline Convent, on State street, New Orleans, La., recently saw moving pictures for the first time, when M. L. Alexander, president of the Conservation Commission of Louisiana, delivered an illustrated address on the natural resources of the state, for the benefit of the pupils of that institution and their instructors. By the aid of colored lantern slides the spectators were taken on a picture tour of the state—to the sulphur mines, the salt mines, the forests, and through the oil and gas fields. After the showing of the slides, three reels of moving pictures taken by Stanley Clisby Arthur, the commission's ornithologist, were projected on the screen by the Portoscope, a portable moving picture machine that can be set up and used to exhibit pictures anywhere.

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For the week beginning Monday, January 24, the Studebaker will inaugurate the policy of two programs a week. The Monday program, which will run until Wednesday night, inclusive, will be "D'Artagnan," featuring Orrin Johnson, and "Perils of the Park," Keystone, in which Alice Davenport and Harry Gribbon take the principal roles. On Thursday and for the balance of the week the Kay-Bee feature, "Acquitted," with Wilfred Lucas, and "A Movie Star" by Keystone, featuring Mack Swain, will be the screen offerings.

* * *

A recent cablegram from London states that official moving pictures of actual fighting operations of the British army in France and Flanders are being taken under the direction of the war department, and that they will soon be exhibited before the British public so as to inform them what the army is doing. The receipts from the sale and rent of these films will be devoted to the aid of disabled soldiers and their dependents.

* * *

Walter W. Evans, special traveling representative of the Precision Machine Company (Simplex), spent last week in the city looking after the trade. He left for Detroit and Saginaw, Mich., after which Milwaukee and Minneapolis will be visited. Mr. Evans is covering all the territory in the middle west in the interests of his company, from Pittsburgh in the east as far west as Denver, and from St. Louis as far north as Minneapolis. Mr. Evans reported growing activity in his line in the territory assigned him.

* * *

A fire in the basement of the building of the Panorama theater, 5110 Prairie avenue, lasted two hours on Sunday, January 16. Harry Friedman, manager, telephoned the fire department and ordered the lights in the theater turned on. He then announced that there was a fire nearby and that it was advisable for his patrons to leave for a few moments until the danger, if any, was ascertained. Only a few of the audience paid any heed, and it was not until he ordered the side fire exits opened and the pictures stopped that the patrons filed out. The theater itself was not damaged. A strange feature of the occurrence was the fact that most of the people who went out into the extreme cold night soon returned and the show was continued.

* * *

The first regular monthly meeting and banquet of the Reel Fellows' Club for the new year was held Wednesday evening, January 19, in the clubrooms, 17 North Wabash avenue. Plans for the year entered upon were discussed informally, and initial arrangements were made for the opening of a campaign that will increase the membership to 500.

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The second annual dance of Local 157, Moving Picture Operators of the International Brotherhood of Electrical Workers of Chicago, was held at Illinois Hall, 1544 Ogden avenue, this city, Wednesday evening, January 19. A. W. Hortsch, president of the local, reported that the affair was "a grand success." The patrons at the dance were treated to a novel innovation, which introduced the Auto-Arc, and the committee on arrangements was highly complimented upon the beautiful rainbow effects of this new invention. About 600 couples attended the dance.

* * *

The Selig-Tribune has contributed its share to the opposition given the Hughes-Smith bill, now before the House Education Committee at Washington, D. C., which favors the federal censorship of moving pictures. In No. 6 of the Selig-Tribune, moving picture producers are shown appearing before the House committee to demand their constitutional rights. The Selig-Tribune poster, No. 6, also carries arguments made by producers against the attempt to create a federal board of censors.

BOOKING "SIS HOPKINS" ALREADY.

General Film exchanges report an unusual fact in connection with the Sis Hopkins comedies being produced by Kalem. Though the first announcement of the comedies was made only a few weeks ago and none are ready for release, a number of exhibitors have already made advance requisitions for bookings and many have written Kalem for co-operation in preparing their publicity for the new subjects. This advance ordering is more surprising when it is considered that the Kalem productions will mark Rose Melville's debut on the screen. The National Amusement Company, of Akron, Ohio, probably has the honor of making the first booking of a Sis Hopkins comedy, as shown by this letter received from the president, L. A. Schiappacasse: "Gentlemen: Have made arrangements to have the 'Sis Hopkins Comedies' placed on our program as soon as they are released. Meanwhile would like to have any special advertising matter you will have out on these comedies, cuts for newspapers, etc. L. A. Schiappacasse."

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

GRIFFITH TALKS AT BUSINESS MEN'S DINNER.

At Annual Dinner Attended by Many Picture Men Producer Discusses Relation of Industry to Community.

AT THE annual dinner and election of the Merchants' and Manufacturers' Association of Los Angeles there were present many prominent moving picture men who told of the good being done by the industry in this city. One of the most interesting speeches was made by D. W. Griffith. His subject was "The Film Industry in Its Relation to the Commercial Community," which served to express in a significant manner the viewpoint of the association upon one big and active issue. Mr. Griffith set forth in terms of clarity and power what the motion picture industry stands for. He agreed with the estimate of President W. E. Bush of the association that $20,000,000 is spent annually in Los Angeles by studios and employees. On another side of the subject he said:

"You need not be ashamed of any part of the business. There are sinners in it, but you will not find them any more numerous proportionately than in any other profession, and I do not even except the law-making and preaching professions, because I have statistics to prove my statement. People all over the world—in India, China, Australia, Germany, Russia, everywhere—are having Los Angeles and her incomparable surroundings shown and translated to them by the moving picture. And into this art there is being put beauty, love and, I believe, a great deal of understanding."

"Realizing the enormous importance of the film industry," said President Bush, "which has become one of the greatest factors in our industrial life, the board of directors as early as last February adopted a strong resolution in support and defense of that industry, and our attention and our efforts have been constantly directed along these channels."

ACTIVITY AT KALEM STUDIO.

The Whole "Ham" Family Working in Kalem Comedy—Ethel Teare to Have Her Own Company.

They are putting on comedies these days at the Hollywood studios of the Kalem Company. A story of Kentucky feud days, written by Lloyd Hamilton and Bud Duncan, has just been completed. In this farce the whole "Ham" family takes part. There are Ham's father, sisters, brothers and a small "Hamlet." Porter Strong plays the father and Gordon Griffith, who recently played "Ben Blair as a Child," in the Morosco production of that name, has the part of Little Ham.

Ethel Teare, who for the past year has been leading woman for the Ham Comedies, is now to have her own company under the direction of William Beaudine at the Hollywood studios. Victor Rottman will play the opposite lead.

James Davis has just completed the producing of a release for Kalem's "Hazards of Helen" series in which the most dangerous of all the hazardous stunts that have been performed for this series was photographed. Helen Gibson, to whom fear seems an unknown quantity, rides at breakneck speed to a drawbridge which is just being swung by crooks she is pursuing, and throwing a rope from the saddle to the superstructure of the bridge as it swings hangs to the rope and is swung out over the stream below to a height of one hundred feet. The Kalem Company is now building at Hollywood for these scenes a large and most substantial railway station. It will be of the same proportions as the elaborate Grand Hotel lobby and Stingaree sets.

George Bronson Howard, author of "The Love Pirates," the series of pictures now in preparation by James Horne at Kalem's Glendale studio, is in Los Angeles. Mr. Howard visited the Glendale studios and saw several scenes photographed for the series. He was pleased with the manner in which the series are being filmed for the screen and the elaborate settings used in its production.

Riverside to Be Filmed.

The Chamber of Commerce of Riverside, a thriving citrus city sixty miles to the east of Los Angeles, at its annual meeting and election decided to enter "pictures." Secretary Dudley presented a plan for getting a motion picture made of the city for use at the San Diego Panama Exposition this year and by the Los Angeles Chamber of Commerce and others as opportunity afforded. The suggestion was adopted. R. H. Mauser, vice-president and producer of the Banner Company of San Mateo, will bring his company here and get out a thousand-foot reel showing characteristic Riverside scenes, with his company members putting on comedy high lights. Secretary Dudley said he believed he could finance the plan among the merchants and was instructed to go ahead.

Several other nearer cities are using films to advertise their advantages.

FIRE AT FINE ARTS STUDIO.

Entire Interior of Laboratory Damaged—Production Will Be Delayed Several Weeks.

Damage to the extent of perhaps twenty or twenty-five thousand dollars was done on the afternoon of Thursday, January 20, when a fire broke out in the printing room of the Fine Arts studios at Hollywood. The building was totally damaged. Several thousand feet of positive film was destroyed, and a small amount of negative film was lost. In the conflagration no one was injured. Every member of the studio force fought the blaze. D. W. Griffith and other prominent persons entered the burning frame building and rescued reels and cans of negative, valuable film which had just been finished. The entire interior of the laboratory where the film is printed was damaged. It will delay production for several weeks. The place will be rebuilt immediately. The origin of the fire is unknown.

Cast Selected for "Macbeth."

Sir Herbert Beerbohm Tree's cast for his Triangle film version of "Macbeth" has been announced. Constance Collier will be seen as Lady Macbeth. She has played this part with Sir Herbert in his London seasons and was secured by arrangement with Oliver Morosco. The remainder of the company as selected by John Emerson, assigned by David W. Griffith to make the production, includes twelve players who have appeared in Shakespearean roles, all but two having had parts in "Macbeth." The entire support is drawn from the Griffith permanent forces at the Fine Arts studios. Wilfred Lucas will be Macduff; Mary Elden, Lady Macduff; Spottiswoode Aitken, Duncan; Ralph Lewis, Banquo; Olga Grey, Lady Agnes, and I. Nowskowski, Malcolm. Miss Alden and Mr. Aitken will be remembered as having had prominent roles in "The Birth of a Nation." Mr. Lucas has already been seen in several Triangle plays. The Tree production will be released in the early spring.

Mary Anderson Now Mrs. Goodfriend.

When Miss Mary Anderson left the Vitagraph studios in Brooklyn she was entirely unaware of what fate had laid out for her in the west. No more is she Miss Mary, but Mrs. Pliny Goodfriend. Her husband is on the photographic staff under Rollin S. Sturgeon at the new Hollywood studios of the Vitagraph.

The couple have just returned from a several week's trip to Truckee.

Los Angeles Film Brevities.

Henry McRae has begun the production of his first film since his return to the producing staff of the Universal City studios. It will be "The Strife of the Iron Trails," a two-reel railroad story written by Frank M. Wiltermood. Marie Walcamp and Lee Hill are playing leads, with a supporting cast of well-known Big U players. One of the scenes was filmed this week down at a well-known cafe on Spring street, where a truckload of lights and various other props had been brought for the occasion. In addition to the cast, some

seventy-five or more diners took a part in the picture and remained for several hours making atmosphere for the scenes.

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Calder Johnstone this week joined the scenario staff at Universal City. He was formerly scenario editor at the New York studios of the Universal. Later he held a similar position at their Pacific coast studios, and following that was a writer for the American Company at Santa Barbara.

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Otis Turner this week began the production of "The Gay Lord Waring," a five-reel adaptation from Houghton Townley's novel prepared for the screen by F. McGrew Willis and featuring J. Warren Kerrigan. While Turner is handling the Kerrigan company in this production, Director Carter is at work on scenes for a five-reel De Haven comedy, the title of which is "Get the Boy."

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Grace Cunard is out of the hospital again and has started work on "The Bandit's Wagon," a one-reel drama, with Francis Ford playing opposite lead.

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Harry Depp, well known in vaudeville and stock, has joined the Universal and is to appear in juvenile and character roles.

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Lee Hill, the leading man in Henry McRae's new "101 Bison" company, is well known in local photoplay circles. Prior to his engagement with the Universal, Mr. Hill has been connected with several Los Angeles studios in the capacity of both leading man and producer. He was for some time with the New York and then with the Crown Hill, Essanay and Vogue.

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Bertram Grassby, one of the best-known Universal stock players, was married this week to Miss Girrard Alexander, also a Universal player. The young people are to settle in Hollywood.

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"John Needham's Double," a film adaptation by Olga Printzlau from Joseph Hatton's story, is the next photo-drama in which Tyrone Power is to be featured. "The Ill Born," Mr. Power's initial appearance in the Universal program, is now finished.

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Blanche Sweet under the direction of William C. De Mille is at the Lasky ranch on locations filming exterior scenes of "The Blacklist," a feature production written especially for her by William C. De Mille and Marion Fairfax.

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Mae Murray, the latest Lasky star, badly frightened George Melford, her director, and the rest of the company, one day last week, when she became lost in the sand dunes while on location for a picture. Miss Murray strolled away from the party and promptly lost her way.

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Leo, the ferociously tame nine-year-old lion, who chases De Wolf Hopper and Fay Tichner through a number of scenes in "Sunshine Dad," is the studio pet of Fine Arts Film Company. When Leo is not playing animal leads he is kept in a substantial cage, where, to the amusement of the studio folks, he is fed once a day. Leo is the particular pet of Sir Beerbohm-Tree, the distinguished English actor.

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At the Vitagraph, R. S. Sturgeon had recovered from the snow trip and was closeted with his secretary, scenarioist, and manager, doping out stuff for his newest Blue Ribboner, "God's Country and the Woman." Everyone was busy, and carpenters and laborers were toiling to finish the new laboratories.

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We are informed that the National Film Company is contemplating moving to Tampa, Fla., having been offered financial inducements by that city to locate there. F. L. Porter, in charge of the Los Angeles plant of the National, stated he had received the information this week from William Parsons, president of the company. Mr. Parsons is now in New York and will return to Los Angeles about February 5.

* * *

When calling at the Morosco studios, this week, Manager Charles Eyton greeted us with a broad smile and said: "Come up on the stage and I'll show you a real set." He exhibited a large hallway set for "The Code of Marcia Gray," the Constance Collier story. This piece of stagecraft deserves credit. Instead of showing only the bannister and the first few steps the whole stairway was represented by good strong timbers and trimmings. The hangings, pictures and furniture were of the best, having been taken from a prominent Los Angeles home exclusively for this one picture.

* * *

The Norbig Company has put out its first cartoon picture, a one-reel comic, made by a new process, invented by Joseph Cammer, who also does the drawing. The first picture is called "Professor Wiseguy's Trip to the Moon," and is amusing. Much trick drawing and photography make this a startling picture. Mr. Norton, who heads the concern, says more of these funny films will be made and released on one of the big programs.

* * *

Eddie Foy and the Keystone Film Company, who were recently advised by Judge Jackson to get together with a view to compromising Mr. Foy's suit for salary, were not able to report an amicable adjustment of their troubles this week. The case was set for trial April 25, and information was vouchsafed that at that time Mr. Foy will be made a cross-defendant in a suit for damages. The company expects to charge that Mr. Foy would not follow the instructions of the director; that he argued and killed time, keeping a high-priced company of actors and actress waiting. In yesterday's preliminary stage Judge Jackson sustained the demurrer to Mr. Foy's complaint. A supplementary complaint was filed, and the film company will file its answer.

* * *

Moving pictures to teach the proper care and best uses of forest reserves are to be shown in cities in Southern California by Forest Supervisor J. R. Hall. Mr. Hall will arrange with a theater to have the pictures shown and will probably supply a lecturer to explain them. One of the subjects will be entitled "Fire Dangers," and will show how carelessness with matches and all other forms of fire each year cause thousands of dollars' worth of damage and destroy the beauty of thousands of acres of fine mountain country. Other pictures will show lumbering camps, cattle grazing and camp life and recreation in the forest.

* * *

An effort will be made by officials of the state labor bureau this week to amicably settle the controversy regarding salaries which arose between nearly 100 extras, an employment agency and a local film company a few days ago. At that time the extras stormed the labor office, declaring 50 cents had been offered them by the film company for two days' engagement in lieu of a promised $3 a day.

* * *

From San Diego papers we learn that E. Wilson Farr, of the Maya Film Company, has recently returned from a photographic expedition in the wilds of Central America. Mr. Farr went on his expedition in the early part of 1915. With native guides he penetrated the most remote portions of the jungle districts. The explorer was well received by the Indians, some of whom had never seen a white man, was invited to their lizard and monkey feasts, and was offered more than one blushing belle for his bride. The Misskito Indians were particularly hospitable. Many scenes also taken of the ruins and monuments of old Indian villages, reproductions of which are seen in the California building at the San Diego Exposition. The Maya Film Company was organized in the fall of 1914 to make educational motion pictures.

* * *

The ball and benefit entertainment of the American Film employes at Santa Barbara was a success. About 500 couples enjoyed dancing on the big floor of the new glass studio, which was gayly decorated with colored lights. The dance opened with the "Flying an American Rag," composed for the occasion by James Campilia and George Clancy. The grand march was led by Mr. and Mrs. P. G. Lynch and Mr. and Mrs. E. A. Laggley. A number of film players from Los Angeles were present, including Tom Mix, leading man and director for Selig; Gus Inglis, of Willis and Inglis; Hal Cooley, of the Signal Company; Miss Ella Hall, of the Universal, and Miss Mabel Condon.

* * *

A history of the Los Angeles high school is to be put into motion pictures, under direction of T. W. Oliver, vice-principal, and Jerome Waller, a student. The picture will show the development of the school from the beginning. When completed, the subject will be shown to each class of students as it enters the school.

New York Cafe in Kalem Series

Furnishings from Defunct Cafe de la Paris Purchased for Motion Picture Settings.

A CARLOAD of costly properties that left New York last week for the Kalem Glendale studios included many dazzling furnishings that will give persons outside New York their first glimpse of the splendor of the Cafe de la Paris, later Martin's. This resort of Bohemian New York, considered the most ornately furnished lobster palace that ever glittered on the White Way, recently passed under the auctioneer's hammer after an eventful career of brilliance and brevity. Kalem was fortunate in securing a carload of the furnishings from a dealer who bought heavily at the auction and the material is being shipped to Director Horne's company staging the new George Bronson-Howard series.

The Cafe de la Paris furnishings will be used in a restaurant set that is promised to surpass even the same company's famous Grand Hotel set in completeness and beauty. The size of the set may be imagined when it is said that over three hundred fashionably dressed extras will be necessary for the scenes of gayety that have the restaurant for their background.

With the shipment of special properties for the new Bronson-Howard series there also went a number of gowns for Marin Sais and Ollie Kirkby which the two stars ordered from Fifth avenue modistes as soon as the production of the series was decided on and the players had learned from the early stories that they would be given an opportunity to display fashionable frills in the production.

Under the direction of James W. Horne, work is now progressing on the second episode of the series at the Glendale, California, studios. It is expected that by the time the release date for the first episode is settled the company will be far enough ahead on productions that come up to the high standard set for the series to make unnecessary any neckbreaking haste later to meet the weekly release dates. Kalem's expectations for the Bronson-Howard series may be readily seen from these elaborate preparations.

Opening of the Biltmore

Hammerstein's Lexington Avenue Opera House Rechristened and Dedicated to Pictures.

THE Biltmore theater, formerly the Lexington Avenue Opera House, at Lexington avenue and Fifty-first street, New York City, opened last Sunday as a motion picture theater devoted to the showing of the Paramount program. The bill will be changed twice a week and will consist of a Paramount feature and six other numbers, two vocal solos being included. A symphony orchestra of thirty pieces, under the direction of M. C. Rumsey, is a feature of the entertainment. Fannie Ward in "The Cheat" was the Paramount feature the first half of the opening week, and Geraldine Farrar in "Temptation" headlined the latter half. The vocal soloists were Miss Elsa May and Emerson Williams.

Next week's Paramount offerings consists of Mary Pickford in "The Foundling," and Constance Collier in "Tongues of Men."

The stage of the Biltmore has been given a special setting and equipped with the latest devices for the showing of moving pictures; the spacious auditorium is equally well supplied with the means of insuring the pleasure and comfort of the spectator. The house has been leased by the Biltmore Theater Corporation. Clinton W. Moffatt is the manager and Willard D. Coxey, the press representative.

FRITZI BRUNETTE IN SELIG FEATURE.

Miss Fritzi Brunette, the Selig star actress, who makes her initial debut in V-L-S-E productions in the Selig Red Seal play, "Unto Those Who Sin," released March 6, is one of the most popular of screen favorites. Her remarkable beauty and charming personality have endeared her to the hearts of picture theater patrons throughout this country and Europe, and the versatility she has displayed in playing anything from light comedy roles to leads in big productions has caused most favorable comment by critics of film subjects. She has appeared in many of the Selig one, two and three-reel photoplays. Her enaction of the role of "Nadia," a working girl, who becomes enamored with gold and ultimately becomes a scheming woman, is a character study in heredity and environment. That the wages of sin are death is clearly proven in this wonderful story. Miss Brunette wears eighteen costly and beautiful gowns during the course of the Selig drama, "Unto Those Who Sin," which was written by James Oliver Curwood.

Working On the "Movie Civic Ball"

Arrangements Progressing Rapidly for the Big Event on February 19—Committees Appointed.

PREPARATIONS for the big "Movie Costume and Civic Ball" to be held in Madison Square Garden on the evening of February 19 are progressing steadily. Applications for box reservations are coming in rapidly and large blocks of choice seating spaces are being allotted in order of application. According to reports every producing company is planning to be represented by their best players.

The committee of arrangements through its chairmen, Jules Burnstein and Samuel H. Trigger, has appointed the following members of the Screen Club and New York Exhibitors' Association on the working committees: Tickets, J. H. Gerhardt and William Hilkemeier; Publicity and Press, Thomas Howard, J. H. Lynch and J. Farnham; Printing, Ad Kessel, Jr., and Charles Haring; Lighting, Will C. Smith and J. H. Hallberg; Music, William McKenna and Gustave Koenigswald; Program, Billy Quirk and Thomas Howard; Badge, J. H. Gerhardt and Otto Lederer; Decorations, Benj. Goetz and Louis Rosenthal; Wardrobe and Flowers, B. L. Feinblatt; Reception, King Baggot and Lee Ochs; Floor, Billy Quirk and Isaac Hartstall; Master of Ceremonies, Thomas Howard.

Anna Q. Nilsson

ANNA Q. NILSSON, the charming motion picture actress who has recently been cast for the leading role with Robert Warwick in "To Him That Hath" for the Premo Company, was born in Sweden, and came to this country only nine years ago.

Miss Nilsson has light brown hair, delicate and refined features, blue eyes and a gracious and charming bearing which comes of old country training. She is a talented linguist, speaking French and German, besides her native Scandinavian tongue and English. Her aptitude for learning languages is shown by her ready adoption of the English tongue.

Anna Q. Nilsson.

Anna Q. Nilsson had no idea of becoming an actress for the motion pictures. She was so beautiful that she had been asked by Stanlaw, the artist, to pose for him. She did, and her face became the subject of most of his poster and illustrating work. She became known as the "Stanlaw Girl."

The Kalem Company became interested in the pretty artist's model and sent for her, offering her a position in the company. Miss Nilsson went to the Kalem Company and stayed with it until somewhat over a year ago.

Perhaps her best-known work since leaving the Kalem Company was "Regeneration," produced by Fox, in which she starred.

In her new picture, "To Him That Hath," the pretty light-haired actress is cast in the role of a society girl who becomes tired of a life of luxury and decides that she wants to do some good in the world. In her work she comes across a man of high ideals who is struggling for the good of humanity and who works a great change in her own life.

AVIATOR PETERS WITH METRO.

George W. Peters, who is as well known as a professional aviator as he is an expert motion picture camera man, has been engaged by the Popular Plays and Players, and is now at work under Director Francis J. Grandon, doing the camera work on the new Petrova feature, "The Soul Market." Until recently Mr. Peters was employed by the Keystone Company, making their principal comedy films. Before that he worked for the Biograph, Famous Players and Selig companies.

Mr. Peters, who is known as "the flying photographer," was the first man to make motion pictures from an aeroplane.

"Hazards" in Two Reels

Popular Single Reel Railroad Series Featuring Helen Gibson to Be Extended in Near Future.

IN confirmation of the news in The Moving Picture World of two weeks ago, concerning expansion and increased activity at the Kalem Pacific Coast studio, producing railroad pictures, comes the announcement that

Helen Gibson at Her Glendale Home.

the "Hazards of Helen" after over a year of success as a single reel series would in the near future become a two-reel subject. In connection with the recent purchase of a considerable quantity of railroad equipment this latest announcement indicates a strong belief in the future of the pictures which already hold the record for longevity in the series field.

In explaining the decision to increase the length of the railroad pictures a Kalem official said that it was made after serious discussion with exhibitors in all parts of the country and because of a desire to do the railroad pictures full justice. "A number of exhibitors," says the official, "have written us declaring that they find the 'Hazards' among the most popular offerings on their programmes, and that while they feature them strongly now, the series would offer even greater advertising possibilities if produced in two reels. This has had considerable to do with our decision to make the change. Then again, as we increased the equipment and otherwise strengthened the company, and secured better and better stories we found it becoming more difficult to do the subjects justice in the single reel length. For instance, Helen Gibson, who was well known as a daring circus rider before we enticed her to pictures, has been continually urging us to allow her to show some thrilling feats on horseback in the pictures. At different times we have introduced some scenes of this kind in the single reel pictures, but with the series produced in two reels, Helen, who is as reckless on horseback as she is in railroad stunts will have full opportunity to prove the claim that she is 'the most daring actress in pictures.' I wish that I were at liberty to tell you some of the thrilling exploits that she has suggested in letters to us and others that the authors have laid out for her. It is perhaps sufficient to say that they will be original—there's a surprise as well as a thrill in each one. And the best part of it is that the railroad atmosphere in all of our pictures is authentic, for in addition to having the stories written by railroad men, we have always had the hearty co-operation of the railroad companies in staging the pictures."

The date of the change and the release of the first two reel "Hazard" has not been announced. It is understood that the company began work this week on the intial two-reel story and that no rush will be made to make the change, as is it thought best to have a number of releases ready and thus relieve the company from the necessity of meeting a regular release date. Meanwhile, Helen Gibson goes through life smilingly, as shown in the accompanying photograph, apparently not worrying in the slightest over the perilous course that has been mapped out for her by the scenarios for the forthcoming "Hazards."

Colin Campbell, Selig director, has returned to Los Angeles after a sojourn in Chicago, where he discussed plans for filming "The Crisis," with William N. Selig.

London Trade Topics

THE Williamson brothers' experiments in marine motography in the West Indies are on exhibition for a short season at the Philharmonic Hall.

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The activities of the closing year of the Hepworth Co. have been centralized upon a two-reeler entitled "The Recalling of John Gray"; a four-part feature on the song, "Annie Laurie," and a romantic picture with a strong flavor of H. G. Wells' story of Acpyomis Island, entitled "As the Sun Went Down."

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The first production of the new Famous Authors Film Company is offered for sale this week. It is a version of "The Charlatan," after the play by Robert Buchanan, made famous by Sir Herbert Tree.

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Henry Wood, the manager of the Gaumont exchange in London, returned from the States last Friday.

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Charles Urban, the patentee of the color process known as Kinemacolor, presented this week at a vaudeville house in town in conjunction with Will Jury and the Gaumont Company, a new anthology of naval and military pictures in monochrome and color. Since the revocation of its patent the company controlling "Kinemacolor" in Britain has been practically inoperative, but a strong attempt is moving for its reconstruction.

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Motion picture color photography shows every prospect of being one of the toughest scientific problems of the century and it is not as new an idea as many experimenters seem to think. Friese-Greene, of Brighton, one of the pre-Edison pioneers of monochrome films, has spent many years and a small fortune in researches for the motographic millenium and his observations were not distantly connected with the cause of the Kinemacolor litigation. Unfortunately for Friese-Greene—who is a man British kinema science can ill afford to lose—his inventions were never properly commercialized and his present position has become somewhat precarious. So much indeed that a trade fund already substantially augmented has been formulated for his benefit.

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The first of the official war films are to be released in a fortnight at the usual open-market prices. The subjects differ in length from 250 to 600 feet, and after the first issue will be released in weekly sections.

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The successor to "The Jockey of Death," by the Italian producer, A. Vay, entitled "The Circus of Death," has been purchased for America and this country by Jury's. Like its predecessor, its mainspring is a hair-raising thrill with a fight on a factory chimney between a woman and a huge ape.

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The London County Council has now withdrawn its proposal to allow only those films to be exhibited that have been certified by Redford & Co.

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Another representative of the Fox Film Corporation, J. R. Darling, is in the metropolis for a week in connection with the representation of the Fox Company in Britain.

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The first productions of the Coniss-Till Film Company of Toronto have been seen in London during the week. They are "A Patriot of Canada" and "A Motto on the Wall," and are being exploited as exclusives by the Initial Service of Shaftesbury avenue.

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Mr. Wagner, of the Edison Company, this week amplifies the firm's policy in regard to Edison releases in Great Britain, which, as hitherto, are to continue upon the open-market principle. One drawback to this option has been that exhibitors must order five weeks ahead of release date, but this will shortly be reduced to as many days.

J. B. SUTCLIFFE.

NASHVILLE MAN WINS TRADE MARK CONTEST.

Ralph W. Allen, 1036 Sharpe avenue, Nashville, Tenn., an operator of a linotype machine on one of the Nashville dailies, is just $100 better off as a result of the decision to call the lately instituted Bluebird Photoplays after the bird that symbolizes happiness.

Bluebird Features in Full Swing

Four Releases of Widely Varying Nature Introduce the New Program of Classics.

FOLLOWING a preliminary release in Greater New York, Bluebird Photoplays, Inc., this week make the nation-wide distribution of "Jeanne Dore," in which Mme. Sarah Bernhardt presents the last play in which she appeared on the stage of her own theater in Paris. "Jeanne Dore" made a fine start for the new feature program, and the releases promised for the immediate future bid fair to equal in general excellence and importance the Bernhardt introduction, is the belief of the Bluebird management. And it believes further that in building largely upon achievement rather than florid and unfulfilled promises the Bluebird program is bound to attract more than ordinary attention from the exhibitor and through him the general public. The release for January 31 is Helen Ware in "Secret Love," converted to the screen from Mrs. Frances Hodgson Burnett's very widely read novel, "That Lass O' Lowries," with Harry Carey in Miss Ware's chief support.

Totally different in theme from the introductory Bluebirds will be "Undine," set for release February 7, and still further diversified will be "Hop, the Devil's Brew," announced for February 14. There is a quota of other features ready for distribution, but their titles and the order of release is an announcement still in reserve. But it is known that they will mark a further diversity in Bluebird service, plus excellence in all details.

"Undine" promises to uncover possibilities for a sensational vogue—and "uncover" is a word well chosen. Ida Schnall, who is the featured one, is an athlete and swimmer of renown, bearing upon her chest numerous medals won in aquatic contests and possessor of numerous cups and trophies for swimming and feats of high diving.

De La Motte Foquet's fairy tale has not been followed literally by Henry Otto in producing "Undine," as the sequence of the story was not adaptable to pictures; but the theme has been employed with considerable faithfulness. Picturesque atmosphere was found on the Catalina Islands, coast of California, with the Pacific in which the nymphs and mermaids might disport themselves and the tropical forest to provide landscape.

"Hop, the Devil's Brew," fourth in the Bluebird series, tells an exciting story of opium smuggling along the west coast, its basis being fact and its details authentic. Many of its most sensational passages were worked out under the direct supervision of the Customs authorities in San Francisco.

General Manager M. H. Hoffman believes with apparent good reason that Bluebird photoplays have arrived at a time when the feature field was in need of presentations evenly high class, with star, scenario and production carried along on an even balance. He claims for Bluebird that well-adjusted details, so long as they make for excellence, mean more than a "name" that carries an inferior play or shoddy production.

Those who have witnessed the early showings of "Secret Love" declare the Helen Ware film to be right up to high standard as a "follow-up"; and when "Undine" is shown there is sure to be an equal, if not greater, public interest in the fairy tale and its sensational environment.

Florence Lawrence at Washington

Director Stuart Paton Secures Scenes for Screen Adaptation of Jacques Futrelle's Story, "The Elusive Isabel."

CONTRARY to first reports, we understand that Florence Lawrence's first picture is to be an adaptation of Jacques Futrelle's novel, "The Elusive Isabel." For the purpose of getting necessary scenes for several productions Miss Lawrence and her company, among whom is Inez Marcel, wife of the late William V. Ranous, and formerly of the Vitagraph Company, spent several days in Washington, D. C., where they secured some excellent scenes taken in the senate chamber, and at other points in and about the Capitol.

An amusing incident happened on the arrival of Miss Lawrence at the Washington depot. It was seven-thirty in the morning, quite too early for an artistic temperament to be aroused; so little Flo, still in her pajamas, failing in an attempt to make a proper exit, was obliged to back down two miles and a half into the car yards. A smile that brought a special engine and coach to the rescue forgot a little watch that slumbered under a pillow. Report has it that the watch was sent by special messenger to her hotel next day.

Other members of Miss Lawrence's company are Paul Panzer, Sidney Bracy, Wallis Clark, William Welsh, Curtis Benton and Paul Crampton.

"Claridge" for Quality

New State Rights Organization Enters the Field with Agnes Egan Cobb As General Manager.

IN the Long Acre Building, Forty-second street and Broadway, New York City, are situated the offices of the newly formed film organization, Claridge Films, Inc., of which Mrs. Agnes Egan Cobb is the vice-president and general manager.

Those familiar with the growth and development of the film business during the past seven years will have no difficulty in identifying Mrs. Cobb as one of the most industrious and successful personalities in the business. She has held secretarial and selling positions in about ten of the leading film companies of the United States, a circumstance which has brought her into relations with exchange men, state right buyers and motion picture exhibitors all over the country. The result is that Mrs. Cobb enjoys a very large measure of trust and esteem.

Claridge Films, Inc., is at present an expert buying and selling organization, composed of financially well supported film men, of whom Mrs. Cobb is the active head. The policy of the company is to offer to state right buyers and exhibitors none but clean and strongly dramatic pictures with well known stars and good stories that have a universal appeal.

The first release is "The Heart of New York," directed by Walter McNamara of "Traffic in Souls" fame. Robert T. Haines is the star of this picture.

RUTH STONEHOUSE.

MISS RUTH STONEHOUSE, an Essanay leading woman, was the hit of the evening at a benefit performance given recently by the Chicago Examiner. She interpreted several of her well-known dances, including one which she originated herself, "The Storm." This is a beautiful dance showing the spirit of the storm from its inception through its turbulent mood to its death. In this she wears a wonderful diamond headpiece which reflects the various lights, representing lightning. The dress is of white chiffon blending into a deep blue, giving a startling cloud effect. She also interpreted Mendelssohn's "Spring Song" and "Salome."

Ruth Stonehouse.

Miss Stonehouse was born in Victor, Colorado, September 28, 1895. After graduating from a Chicago high school, she took up aesthetic dancing. She appeared in amateur entertainments and was so successful that she soon went on the professional stage. The attention of an Essanay director was attracted to her grace and charm and he engaged her to play with Essanay in 1913. Since then she has played leading roles in scores of photoplays, her success being marked from the beginning. Among the notable features in which she has appeared are "The Slim Princess," "The Crimson Wing," "The Alster Case," "When My Lady Smiles" and "The Wood Nymph." She has beautiful light brown hair and brown eyes.

NEW PICTURE THEATER IN KARACHI, INDIA.

Consul James Oliver Laing, Karachi, India, writes in "Commerce Reports" that the Emperor Cinema, new and very complete, has been opened in Karachi. This gives the city two large up-to-date motion picture theaters. There is also a small house in the bazar for natives. The two modern theaters are doing a good business as there is practically no other amusement here in the evening. Two performances are given, the first at 7 p. m., the second about 10 o'clock. No shows are given in the daytime.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

IT is strange. So many people have become interested in the moving picture business! "Film men answer an editorial"; the next is "Declares Sunday Pictures Illegal"; the next, "Wish Theatres Open to Minors"; the next is, "First Blow Struck at Censorship Bill."

* * *

If a real friend of the moving picture business, why tumble blocks in the way?

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Why ask, "Why the National Board of Censorship" at this time? Why was the question not asked four years ago?

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Some one said some years ago, "O, Lord, save me from my friends?" So the appeal goes forward today. There are friends in the moving picture business today who would help us, but unfortunately they either do not know their way, or they are misled.

* * *

In the argument before the Congressional Committee—the Educational Committee—on the Federal censorship bill—the Rev. Dr. Crafts was put upon the stand. He is the chief in the movement for universal reform. How he escaped the vacation trip on the "Freelunch II" is for himself to explain. However, he felt it was his duty to remain on this side and fight the "devil's own." He is a crafty worker. He is the embodiment of his Brooklyn predecessor.

* * *

Representative Platt, of New York, asks him: "Why is there any more reason that films should be censored than the stage or the press?"

The crafty clergyman replies: "I have been working for years for a censorship of the stage."

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Will Rev. Wilbur Crafts present today a copy of a bill that he has presented against the stage?

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Rev. Wilbur Crafts is entitled to everything that was said against him before the committee. He is not fair. He said before that committee: "There are four murders in 'Hamlet' that never affected me. But every time I go to see a murder in a wild west picture show I want to kill somebody."

* * *

Mr. (or Rev.) Crafts does not tell the truth. When Cain swung the club that killed his brother, did the reverend gentleman have the same feeling?

* * *

I felt some satisfaction in the attention that the opponents to the Federal censorship bill gave to its promoter. Because I feel he is one of the men of the world who is seeking undeserved notoriety. He is at the head of international reform, yet he has not figured as a mere unit in the work of salvation of peace. He would rather "lobby" with Georgia, Alabama and Virginia for that which is giving him his salary than he would to go back into the pulpit and do honest, save souls work.

* * *

Who is the representative head of the international reform work? Why is he lobbying about Washington instead of being in the pulpit and trying to save souls? Motion pictures have closed saloons. Has he done as well?

* * *

Why the introduction of this censorship bill by a Southerner? Why the exclusive public endorsement of it by the State School Superintendent of Virginia and the Society of Friends of Baltimore? Is all morality absorbed by the south? For goodness sake, give the north a chance to prove that a little morality exists north of the Dixie line. If obscure pulpit pounders and Senate Satellites are to control them, let us drop a blank screen.

* * *

Understand me, I do not wish to say that the "bloody flag" shall be floated, but I do maintain that there shall be equal recognition. Hoke Smith's name has been mentioned in connection with the Federal censorship bill. Hughes is the father of the bill. It is up to Hughes to say whether or not Hoke Smith has anything to do with it. It is but a fair challenge. Hoke or Hughes? It makes no difference which is behind the bill. It is simply a question as to how to handle the promoter. We've handled this man, Hoke, before, but this man Hughes (we think he is a Welshman) is a comparatively new proposition. This man Crafts is also a keen one. He goes to the superintendent of Virginia schools for endorsement. He also goes to the Society of Friends. He has seen Booth and Barrett stab each other—he has seen the "Black Crook," but he has never seen anything to equal the pictures. Tell the truth, Crafts, what did you see in your student days? Did you ever see what Pankhurst saw? Do you see today, in the motion pictures, what you saw in your student days?

* * *

Don't quibble. You are trying to earn your salary, and I don't blame you. But don't oppress. I am willing to respect you as a clergyman, but you must sustain your pulpit. When you come out for notoriety, you must expect to get it. There is no such thing as "international reform," and you know it. You are a clergyman. Your work is to save souls. Your place is the pulpit. If you become a politician and a lobbyist, you must expect to be treated as such, and such you are in the public eye.

* * *

The writer cannot see how a man of such apparent ability can have the "brass" to come to the front in the halls of Congress and present bills with such a limited backing. And he has the "brass" to go and speak before the committee and say he has been trying to reform the stage for years. Where is the bill he had prepared?

* * *

How is that the murders that you saw in "Hamlet" never helped you in your work "for years for a censorship of the stage," and yet within the past two years you have been twice before Congress against motion pictures? Your very words condemn you. You are not fair. Personally, I feel you are but a figure-head for others.

* * *

Now, that I have paid my respects to the chief reformer, I want to say a few words to the men within the ranks. A superabundance of bravado has perhaps misled some of your most prominent and distinguished producers into an over-abundance of expression. Technically, no one connected with the motion picture business desires the operation of censorship. I say technically. Space will not permit a discussion of voluntary censorship at this time. But people who do not know how and why the National Board of Censorship was established should not be too promiscuous in their comments until they know what they are talking about. The existing Board of National Censorship can be endorsed by everyone without surrendering, in the least detail, their argument as to the constitutionality of official censorship. Even though that board, as has been claimed, was under the pay of the producers whose pictures were passed upon, there is abundant reason for its existence. The writer feels that he knows why the board was established. He knows the good it has done. If those less acquainted with the pioneer days of the business consistently differ with him he will be satisfied. But when the writer fills these columns again he will attempt to show that the inauguration of the National Board of Censorship was a movement entirely devoid of any intention to surrender constitutional rights, but for the betterment of the trade. Few of the men who are now writing and commenting upon the existence of the National Board of Censorship know of the conditions of the time. If they did, and knew the true conditions, they would not at this time precipitate a discussion which may have an important bearing upon the issue at Washington.

UNIVERSAL GETS AUGUSTUS PHILLIPS.

Augustus Phillips, late Edison star and director, has joined Universal. Manager Julius Stern has assigned him to a strong part in "Why Mrs. Kentworth Lied," which Director Matt Moore is producing and also appearing in, making two directors in the acting cast of one picture. Since Ben Wilson and Charles Ogle left the Edison studio, Mr. Phillips has been considered their most popular male player. He was with that studio for almost four years, has the legions of admirers that continued appearance in one firm's film gives the actor, and was really for this reason engaged by Mr. Stern, who is ever seeking actors whom the picture audiences know. "Why Mrs. Kenworth Lied," which is a comedy in two reels, finds the popular Jane Gail as leading woman.

"Down in Front"

(Moving Pictures and Moving Conversation)

By Hazen Conklin.

(Illustrations by Thornton Fisher.)

The McGabbs Enjoy a War Drama.

(Stout, red-faced Mrs. McGabb leading; short, thin, submissive-looking Henry, her husband, following, and red-haired, pug-nosed Willie fetching up in the rear, the McGabb family trails down the aisle in search of a seat; house in darkness, last hundred feet of a comedy flickering on the screen.)

Mrs. McG.—Here's three seats, Henry. You and Willie go in first so's I can have the aisle.

Willie—Aw, Ma! C'm on down front more! I wanna go down front where I c'n watch the pianna feller wiggle his ears!

Mrs. McG.—We'll sit HERE, young man! The pictures is easier to watch a little ways off.

Willie—But I wanna see the soldiers die, Ma!

Mrs. McG.—You can see 'em die just as dead here as you can nearer. There! It's a comfort to get off my feet.

Willie—Oh, goody! This is the war pitcher, now, Ma! "The Union Spy!" Tommy Jones says it's great! Oh, lookit, Pa—lookit the sojers on horseback! Are them real

sojers, Pa, or just actors? Hey, ain't the horses fat! Is that what makes the sojers legs stick out and makes 'em bounce so? Lookit 'em gallop. What makes 'em look so scared, Pa, is the enemy comin'?

Mrs. McG.—Not yet, I guess. I guess they're afraid they'll fall off.

Willie—Oh, lookit, Pa, there's gonna be a battle! Zowie! Lookit the sojers gettin' shot. Hey Pa, when they fall over

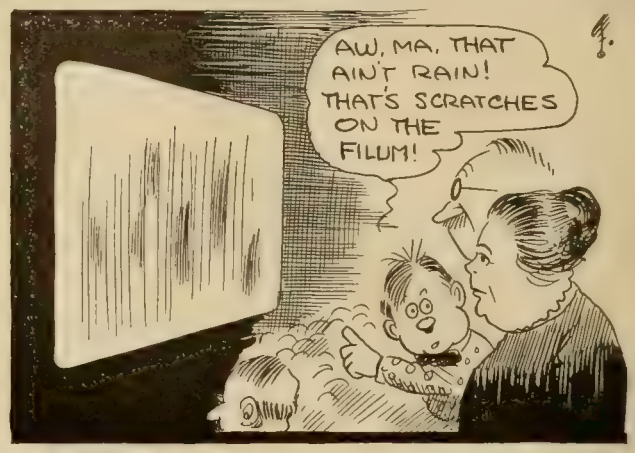
dead, ain't they supposed to stay dead? Didja see that feller die and then open his eyes when the horse almost stepped on him?

Mr. McG.—He didn't want to get hurt. He's got to fight again in the next battle.

Willie—Aw, Pa, them ain't real sojers. Why, they shoot without aimin' or nothin'. That skinny one shot way over the head of the one with whiskers and the one with whiskers fell right off his horse! Oh, lookit, they're gettin' licked. They're runnin' away. The general told 'em all to beat it! Say, Pa, I thought generals had armies of thousands and thousands of men and this one ain't got but forty—I counted 'em. And some of them is dead!

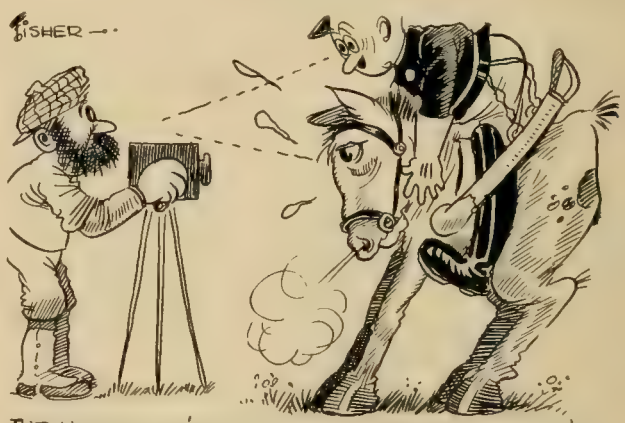
Mrs. McG.—I think it was a shame to make them actors fight battles in such a pourin' rain! The poor things might get pneumony and die in real earnest.

Willie—Aw, Ma, that aint rain! That's scratches on the filum—it's been used so many times it's got all scratched



up. Gee, I'd like to've seen it when it was new! Say, Pa, I wonder what makes 'em wheel their horses like that every time. Didja ever notice how every time the sojers get on their horses instead of ridin' right off, they wheel' em around on their hind legs and then go off lickety-larrup?

Mr. McG.—It ain't the soldiers, Willie, it's the horses themselves. Probably the camera man hasn't shaved for a week



and the horses don't recognize him. They think his face is a bunch of hay and then when they see it ain't they're scared to death!

TWO "VIM" COMEDIES A WEEK HEREAFTER.

The growing demand for Vim comedies has made it necessary to increase their output. Hereafter two Vims will be released each week, on Thursday and Friday, on the General Film Program.

Two added features on the Vim staff have been made in Fernandez Perez, a world-renowned comedian, who has made a remarkable record in Europe, as a star of the Ambrosia Film Company of Italy, and Elsie MacLeod, who was secured by the Vim Company, in competition with a number of other companies who made her very attractive offers. Miss MacLeod will support "Bungles" in a series of startling and decidedly unique slapstick comedies.

Burns and Stull, as "Pokes and Jabbs," and Babe Hardy and Billy Ruge, as "Plump and Runt," will continue to turn out their amazingly funny comedies.

LAEMMLE SENDS OTTO TO NEW YORK.

Henry Otto, Universal director who recently completed the beautiful photoplay "Undine," has been sent to New York by President Laemmle, where he is to direct feature productions for the Big U organization.

Otto will proceed directly to the new studios of the Universal Company at Leonia, N. J., which have just been completed at a cost of half a million dollars and which are known as "Universal City Junior."

Motion Picture Educator

Conducted by REV. W. H. JACKSON

CATALOGUE OF EDUCATIONAL PICTURES.

Released Between Oct. 1st, 1915, and Dec. 30, 1915.

Compiled by Margaret I. MacDonald.

THIS list does not include the various news periodicals issued from week to week such as the Pathe News, Hearst-Vitagraph, Selig-Tribune, Mutual Weekly, Animated Weekly, etc.

AGRICULTURE.

Bamboo and Its Use—Pathe Photocolor—Nov. 21, 1915.
Sugar Industry in the Mascarene Islands, The—Pathe—Globe—Dec. 6, 1915.
Tea Plantation, A (Java)—Pathe-Globe—Dec. 20, 1915.

ANIMATED CARTOONS.

Animated Grouch Chaser—(Barre cartoons)—Edison—Dec. 15, 1915.
Canimated Nooz Pictorial—No. 1—(Wallace A. Carlson cartoons)—Essanay—Oct. 13, 1915 (1000 feet).
Canimated Nooz Pictorial—No. 2—(Wallace A. Carlson cartoons)—Essanay—Nov. 17, 1915 (1000 feet).
Canimated Nooz Pictorials—No. 3—(Wallace A. Carlson cartoons)—Essanay—Dec. 22, 1915 (1000 feet).
Cartoons in the Country—(Barre cartoons)—Edison—Oct. 20, 1915.
Cartoons in a Sanitorium—(Barre cartoons)—Edison—Nov. 24, 1915.
Cartoons on a Yacht—(Barre cartoons)—Edison—Nov. 10, 1915.
Colonel Heeza Liar, Nature Faker—(Bray cartoons)—Pathe—Dec. 27, 1915.
Dreamy Dud in Love—(W. A. Carlson cartoons)—Essanay—Dec. 8, 1915.
Dreamy Dud at the "Ole Swimmin' Hole"—(W. A. Carlson cartoons)—Essanay—Sept. 29, 1915.
Dreamy Dud Up in the Air—(W. A. Carlson cartoons)—Essanay—Oct. 27, 1915.
Hicks in Nightmare Land, The—Edison—Dec. 15, 1915.
Police Dog to the Rescue—(Bray cartoons)—Pathe—Oct. 25, 1915.

ENGINEERING AND MINING.

Construction of a Gigantic Bridge by African Natives—Variety Films Corp.—Nov., 1915 (605 feet).
From Zambesi to Central Africa—(Showing African zinc mines as well as zoological subjects and scenic beauties)—Variety Films Corp.—Nov., 1915 (856 feet).
In the Realm of Diamonds—(Showing ancient and modern methods of extracting diamonds, also the various stages of manufacture through which they pass en route to the finished product)—Variety Films Corp.—Nov., 1915 (520 feet).
Savages Building a Railway line—(Showing the first train that ran into Broken Hill, two thousand miles from Cape Town. Scenic beauties are also included in this film)—Variety Films Corp.—Nov., 1915 (383 feet).

BIOGRAPHY.

Bonaparte, Napoleon—("The Corsican"; or "The Last One Hundred Days of Napoleon")—Sun Photoplay Co.—Oct., 1915 (5 parts).
Frietchie, Barbara—Popular Plays & Players—Nov. 29, 1915 (5 parts).
Nightingale, Florence—(Florence Nightingale, Founder of the Red Cross)—Ideal Film Service—Nov., 1915.
Poe, Edgar Allan—("The Raven")—V. L. S. E.—Essanay—Nov. 8, 1915 (6 parts).
Shore, Jane—("The Strife Eternal")—Mutual Masterpicture—Nov. 25, 1915 (5 parts).

FORESTRY.

History of the Big Tree—Edison—Dec. 15, 1915 (illustrating the various stages through which the tree passes up to the time of its transformation into useful articels for the convenience of man).

GEOLOGY.

Where the Trees Are Stone—Pathe-Globe—Dec. 27, 1915.

HISTORY.

Barbara Frietchie—Metro—Pop. Plays and Players—Nov. 29 (5 parts).
Campbells Are Coming, The—Broadway Universal Feature—Oct. 18, 1915.—(Siege of Cawnpore, Relief of Lucknow, etc.) (4 parts).
Corsican, The—Sun Photoplay Co.—Oct., 1915 (5 parts) (second rise and fall of Napoleon).
Martyrs of the Alamo, The—Triangle—Fine Arts—Nov. 1 (5 parts).
Palace of the King, In the—(Period 1540 to 1560—Philip II of Spain)—Essanay—Oct. 11, 1915 (6 parts).
Strife Eternal, The—Mutual Masterpicture—Nov. 25, 1915 (5 parts) (the story of Jane Shore, favorite of Edward IV of England).

HORTICULTURE.

How Winter Flowers Bloom—Globe—Pathe—Oct. 23, 1915.

INDUSTRIES.

Bamboo and Its Uses—Pathe—Photocolor—Nov. 21, 1915.
Government Poultry Farm at Beltsville, Md.—Dept. of Agriculture.
Manufacture of Coin, The—Edison—Oct. 9, 1915.
Tea Plantation, A—(Java)—Pathe—Globe—Dec. 20, 1915.
See America First, No. 9—(Contains views taken at a Massachusetts manufactory of fine writing paper)—Gaumont—Nov. 9, 1915.
See America First, No. 13—Gaumont—Dec. 7, 1915 (Mfg of silverware).
See America First, No. 14—(Contains interesting views taken at the steel mills of Pittsburgh, Pa.)—Gaumont—Dec. 4, 1915.
See America First, No. 5—Gaumont—Oct. 12, 1915—(Showing how paper money is made).
Sugar Industry in the Mascarene Islands, The—Pathe—Globe—Dec. 6, 1915.
History of the Big Tree—Edison—Dec. 15, 1915 (Manufacture of wooden articles).
National Pipe, from Ore to Finished Product—National Tube Co.—Nov., 1915.

LITERATURE

ADE (George)

Father and the Boys—(with Digby Bell)—Broadway Universal Feature—Dec., 1915 (5 parts).

ARMSTRONG (Paul)

Blue Grass—(with Thomas Wise)—World Film-Equitable—Oct. 11, 1915 (5 parts).
Bludgeon, The—(with Kathryn Osterman)—World Film-Equitable—Oct. 18, 1915 (5 parts).

BAILY (Waldron)

Heart of the Blue Ridge, The—(with Clara Kimball Young)—World Film-Schubert—Oct. 17, 1915 (5 parts).

BALZAC (Honore de)

La Peau de Chagrin—(The Magic Skin)—(with Sally Crute and Everett Butterfield)—Kleine-Edison—Oct. 13, 1915 (5 parts).

BARTHOLMAE (Philip).

Over Night—(with Vivian Martin and Sam B. Hardy)—World Film-Brady—Dec. 20, 1915 (5 parts).

BARTLETT (Frederick Orin).

Seventh Noon, The—(with Earnest Glendinning and Winifred Kingston)—Mutual Masterpicture—Nov. 4, 1915 (5 parts).

BERTON (in conjunction with Simon).

Zaza—(with Pauline Frederick)—Paramount-Famous Players—Oct. 4, 1915 (5 parts).

BOWMAN (William) (in conjunction with Fred J. Balshofer).

Rosemary—(with Margarite Snow and Paul Gilmore)—Metro-Quality—Dec. 20, 1915 (5 parts).

BROADHURST (George)

Price, The—(with Helen Ware)—World Film-Equitable—Oct. 27, 1915 (5 parts.

BROWNING (Robert).

Pippa Passes—(with Gertrude Robinson)—Biograph re-issue—Oct. 15, 1915.

BUCHANAN (Robert).

Alone in London—(with Florence Turner)—Ideal Film Service-Turner—Oct. 15, 1915 (5 parts).
Rack, The—(with Alice Brady)—World Film-Brady—Dec. 27, 1915 (5 parts).

CAMPBELL (Bartlett).

Galley Slave, The—(with Theda Bara)—Fox Film Corp.—Dec., 1915 (5 parts).

CARLE (Richard).

Mary's Lamb—(With Richard Carle)—Pathe—Gold Rooster Play—Nov. 19, 1915 (5 parts).

CERVANTES.

Don Quixote—(with De Wolf Hopper)—Triangle-Fine Arts—Dec. 12, 1915.

CHANDLEE (Harry).

Labyrinth, The—(with Gail Kane)—World Film—Equitable—Dec. 13, 1915 (5 parts).

CHATFIELD-TAYLOR (H. C.)

Crimson Wing, The—(with E. H. Calvert, Beverly Bayne, Ruth Stonehouse and Bryant Washburn)—V-L-S-E—Essanay—Nov. 1, 1915 (6 parts).

CLAY (Bertha M.)

Dora Thorne—(with Lionel Barrymore, Millicent Evans, Thomas Jefferson and William Russell)—Biograph—Nov. 3, 1915 (3 parts).

CRAWFORD (F. Marion).

Palace of the King, In the—(with Richard Travers, Arleen Hackett, Lillian Drew, Sydney Ainsworth, etc.)—V-L-S-E—Essanay—Oct. 11, 1915 (6 parts).

(DAVIS (Owen).

Family Cupboard, The—(with Holbrook Blinn)—World Film-Brady—Oct. 10, 1915).
Gambler from the West, The—(with Chas. Perley, W. J. Butler, etc.)—Biograph—Nov. 17, 1915 (4 parts).
Green Cloak, The—(with Irene Fenwick and Richie Ling)—Kleine-Edison—Oct. 20, 1915 (5 parts). (Written in conjunction with Henry K. Webster.)
Sentimental Lady, The—(with Irene Fenwick)—Kleine-Edison—Nov. 7, 1915 (5 parts).

DELANO (Edith Barnard).

Still Waters—(with Marguerite Clark)—Paramount-Famous Players—Nov. 4, 1915 (5 parts).

DE MILLE (Cecil B.).

Chimmie Fadden Out West—(with Victor Moore)—(written in conjunction with Jeanie McPherson)—Paramount-Lasky—Nov. 22, 1915 (4 parts).

DONNELLY (H. Grattan).

End of the Road, The—(with Harold Lockwood and May Allison)—Mutual Masterpicture-American—Nov. 11, 1915 (5 parts).

ELIOT (George).

Mill on the Floss, The—(with Mignon Anderson and Eugene Moore)—Mutual Masterpicture-Thanhouser—Dec. 16, 1915 (5 parts).

FAIRFAX (Marion).

Immigrant The—(with Valeska Suratt)—Paramount-Lasky—Dec. 20, 1915 (5 parts.

FORBES (James).

Chorus Lady, The—(with Cleo Ridgley)—Paramount-Lasky—Oct. 18, 1915 (5 parts).

FREDERICKS (Arnold).

One Million Dollars—(with William Faversham, Carlotta De Felice, Camilla D'Alberg, etc.)—Metro-Rolfe—Nov. 22, 1915 (5 parts).

GILLMORE (Rufus).

Alster Case, The—(with Bryant Washburn, John H. Cosser and Ruth Stonehouse)—V-L-S-E—Essanay—Dec. 6, 1915 (5 parts).

GRAY (Maxwell).

Reproach of Annesley, The—(with Herbert Barrinton, Louise Vale, Jack Drumier and F. Ritchie)—Biograph—Nov. 24, 1915 (3 parts).

Silence of Dean Maitland—("Sealed Lips")—(with Arthur Ashley)—Equitable-World Film—Dec. 20, 1915 (5 parts).

HAGGARD (H. Rider).

Mr. Meeson's Will—(with Florence LaBadie)—Thano-play—Nov. 6, 1915 (3 parts).

HENDERSON (Isaac).

Mummy and the Humming Bird, The—(with Chas. Cherry and Lillian Tucker)—Paramount-Famous Players—Nov. 11, 1915 (5 parts).

HICHENS (Robert).

Bella Donna—(with Pauline Frederick)—Paramount-Famous Players—Nov. 15, 1915 (5 parts). (Written in conjunction with J. B. Fagan.)

HOBART (George V.).

Yankee Girl, The—(Blanche Ring)—Paramount-Morosco—Oct. 25, 1915 (5 parts).

HORNUNG (E. W.).

Stingaree—(with True Boardman, William Brunton and Marin Sais, etc.)—Kalem—Nov. 24, 1915—(series of 12 weekly 2-act episodes).

HOYT (Chas.).

Black Sheep, A—(with Otis Harlan)—V-L-S-E—Selig—Oct. 18, 1915 (5 parts).

HUGHES (Rupert).

Canavan, The Man Who Had His Way—("The Danger Signal")—(with Arthur Hoops and Ruby Hoffman)—Kleine-Edison—Dec. 1, 1915 (5 parts).

JOHNSON (Owen).

Salamander, The—(with Ruth Findlay, Iva Shepard, J. F. Sainpolis, etc.).—B. S. Moss Corp.—Dec., 1915 (multiple reel).

JOKAI (Marcus).

Hungarian, Nabob, The—(with Charles H. Mailes)—Bigoraph—Dec. 1, 1915 (4 parts).

JONES (Henry Arthur).

Lydia Gilmore—(with Pauline Frederick and Vincent Serrano)—Paramount-Famous Players—Dec. 25, 1915 (5 parts).

Masqueraders, The—(with Hazel Dawn)—Paramount-Famous Players—Oct. 28, 1915 (5 parts).

KILDARE (Owen).

Regeneration, The—(with Rockcliffe Fellows and Anna Q. Nilson)—Fox Film Corp.—Sept. 13, 1915 (multiple reel).

KYNE (Peter).

Long Chance, The—(with Frank Keenan)—Broadway Universal Feature—Nov. 1, 1915 (6 parts).

LESTOQUE (W. H.).

Jane—(with Charlotte Greenwood)—Paramount-Morosco—Dec. 6, 1915 (5 parts).

LONG (John Luther).

Madame Butterfly—(with Mary Pickford)—Paramount-Famous Players—Nov. 8, 1915 (5 parts).

MAJOR (Chas.).

Sweet Alyssum—(with Tyrone Power, Kathleen Williams and Edith Johnson)—V-L-S-E—Selig—Nov. 15, 1915 (5 parts).

MARY (Jules).

Roger la Honte—("The Man of Shame")—(with Wilton Lackaye)—Broadway Universal Feature—Oct. 11, 1915 (5 parts).

MERIMEE (Prosper).

Carmen—(with Geraldine Farrar)—Paramount-Lasky—Nov. 1, 1915 (5 parts).

Carmen—(with Theda Bara)—Fox Film Corp.—Nov. 1, 1915 (5 parts).

McCUTCHEON (George Barr).

Nedra—(with George Probert, Fania Marinoff and Margaret Greene)—Pathe—Gold Rooster Play—Nov. 12, 1915 (5 parts).

McINTYRE (John C.).

Ashton, Kirke, Investigator—("An Affair of Three Nations")—(with Arnold Daily)—Pathe—Gold Rooster Play—Oct. 22, 1915 (5 parts).

Ashton Kirke, Investigator—("The House of Fear")—(with Arnold Daly)—Pathe—Gold Rooster Play—Dec. 2, 1915 (5 parts).

MOODY (William Vaughan).

Great Divide, The—(with House Peters and Ethel Clayton)—V-L-S-E—Lubin—Dec. 20, 1915 (5 parts).

NORTON (Roy).

And by These Deeds—(with Laura Lavarnie, Zoe Bech and Katherine Lee)—Biograph—Sept. 21, 1915 (2 parts).

OHNET (Georges).

Serge Panine—(with Ivan Christy and Edward Cecil)—Biograph—Oct. 13, 1915 (3 parts).

Woman of Mystery, The—(with Louise Vale)—Biograph—Dec. 29, 1915 (3 parts).

OPPENHEIM (E. Phillips).

Mr. Grex of Monte Carlo—(with Theodore Roberts)—Paramount-Lasky—Dec. 2, 1915 (5 parts).

PARKER (Sir Gilbert).

Jordan is a Hard Road—Triangle-Fine Arts—Dec. 19, 1915 (5 parts).

PARKER (Louis N.).

Joseph and His Brethren—Dormet Film Co.—Dec., 1915 (6 parts).

PARRISH (Randall).

Yellow Star, The—(with Kingsley Benedict, Marie Wolcamp, Frank Newberg, etc.)—Universal-Bison—Oct. 16, 1915 (3 parts).

PINERO (Sir Arthur).

Iris—(with Alma Taylor, Henry Ainley and Stewart Rome)—Hepworth—Dec., 1915 (5 parts).

POE (Edgar Allan).

Raven, The—with Henry Walthall)—V-L-S-E—Essanay—Nov. 8, 1915 (6 parts).

QUICK (Herbert).

Double Trouble—(with Douglas Fairbanks)—Triangle-Fine Arts—Dec. 5, 1915 (5 parts).

RAINE (Allen).

Welsh Singer, A—(with Florence Turner and Henry Edwards)—Hepworth—Dec., 1915 (5 parts).

ROWLAND (Henry C.).

Closing Net, The—(with Howard Estabrook, Bliss Milford and Kathryn Brown-Decker)—Pathe—Gold Rooster Play—Oct. 8, 1915 (5 parts).

SARDOU (Victorien).

Divorcons—(with Dell Henderson, Dave Morris and Gertrude Bambrick)—Biograph—Dec. 15, 1915 (4 parts).

SCARBOROUGH (George).

At Bay—(with Florence Reed)—Pathe—Gold Rooster Play—Nov. 26, 1915 (5 parts).

SEITZ (George Brackett).

The Spender—(with George Probert)—Pathe—Gold Rooster Play—Oct. 1, 1915 (5 parts).

SERVICE (Robert W.).

My Madonna—(with Olga Petrova)—Metro-Popular Plays & Players—Oct. 25, 1915 (5 parts).

Song of the Wage Slave, The—(with Edmund Breese)—Metro-Popular Plays & Players—Oct. 4, 1915 (5 parts).

SHELDEN (H. S.).

Daughter of the City, A—(with Marguerite Clayton and E. H. Calvert)—V-L-S-E—Essanay—Dec. 2, 1915 (5 parts).

SHELLEY (Mrs. Mary W.).

Frankenstein—("Life Without Soul")—(with Percy Darrell Standing)—Ocean Film Corporation—Nov. 22, 1915 (5 parts).

SIMON (in conjunction with Berton).

Zaza—(with Pauline Frederick)—Paramount-Famous Players—Oct. 4, 1915 (5 parts).

SPEARMAN (Frank H).

Girl and the Game, The—(with Helen Holmes)—(serial commenced Dec. 27, 1915)—Mutual-Signal Film Corp.—(2-part episodes).

STRINGER (Arthur).

Secret Agent, The—(with Robert T. Haines)—Mutual-Rialto—Dec. 15, 1915 (3 parts).

SUTRO (Alfred).

John Gladye's Honour—(with C. Aubrey Smith and Mary Lawton)—Pathe—Gold Rooster Play—Oct. 15, 1915 (5 parts) (made by Frohman Amusement Co.).

TARKINGTON (Booth).

Gentleman From Indiana, The—(with Dustin Farnum)—Paramount-Pallas—Nov. 25, 1915 (5 parts).

TERHUNE (Albert Payson).

Thief in the Night, A—(with Herbert Fortier, Ormi Hawley, Earl Metcalfe, W. H. Turner)—Lubin—Dec. 16, 1915 (5 parts).

THMOS (Augusta).

Colorado—(with Hobart Bosworth)—Broadway-Universal Feature—Nov. 15, 1915 (5 parts).

TOWNSEND (E. W.).

Chimmie Fadden—(with Victor Moore)—Paramount-Lasky—Nov. 22, 1915 (4 parts).

TURNBULL (Margaret).

Armstrong's Wife—(with Edna Goodrich)—Paramount-Lasky—Nov. 18, 1915 (5 parts).

Secret Sin, The—(with Blanche Sweet)—Paramount-Lasky—Oct. 21, 1915 (5 parts).

TURNBULL (Hector).

Cheat, The—(with Fanny Ward)—Paramount-Lasky—Dec. 13, 1915 (5 parts.

TWAIN (Mark).

Prince and the Pauper, The—(with Marguerite Clark)—Paramount-Famous Players—Nov. 29, 1915 (5 parts).

VAN LOAN (Chas. E.).

Buck Parvin and the Movies—(with Arthur Acord)—(series of three-part comedies)—Mutual-Mustang (commenced Oct., 1915).

VANCE (Louis Joseph).

Detroying Angel, The—(with Mabel Trunelle and Marc McDermott)—Kleine-Edison—Dec. 8, 1915 (5 parts).

New "Adventures of Terrence O'Rourke"—(with J. Warren Kerrigan)—Universal Special—(Series commenced Nov. 22) (2-part episodes).

WEBSTER (Henry K) (in conjunction with Samuel Merwin).

Comrade John—(with William Elliott and Ruth Roland)—Pathe-Balboa—Gold Rooster Play—Oct. 29, 1915 (5 parts).

WHITTIER (John Greenleaf).

Bay of Seven Isles, The—(with Frank Lloyd and Helen Leslie)—Universal-Laemmle—Mar. 28, 1915 (1000 feet).

WYLIE (I. A. R.).

Red Mirage, The—("The Unknown")—(with Lou-Tellegen)—Paramount-Lasky—Dec. 9, 1915 (5 parts).

MILITARY.

Battles of a Nation, The—American Correspondence Film Co.—Nov., 1915 (6 parts—showing Austro-German side of war).

Corsican, The—Sun Photoplay Co.—Oct., 1915 (5 parts).

Crimson Wing, The—Essanay—Nov. 1, 1915 (6 part military romance).

Fall of Warsaw, The—Victory Film Corp.—Oct., 1915 (3 parts).
German Battlefields—Chicago Tribune—Oct., 1915.
I'm Glad My Boy Grew Up to Be a Soldier—V-L-S-E—Selig—Dec. 13, 1915 (4 parts).
Martyrs of the Alamo, The—Fine Arts—Nov., 1915 (5 parts).
Nation's Peril, The—V-L-S-E—Lubin—Nov. 22, 1915 (5 parts)—(drama on preparedness).
Russian Battlefields—Indian Film Co.—Nov., 1915 (4 parts).
Warring Millions, The—American Correspondence Co.—Dec., 1915.
West Wind—Vitagraph—Sept. 14, 1915 (3-part military drama).
When War Threatened—Lubin—Nov. 4, 1915 (2-part drama in which government officials and members of the U. S. Secret Service appear).

MUSIC.

Carmen—Paramount-Lasky—Nov. 1, 1915 (5 parts).
Carmen—Fox Film Corp.—Nov. 1, 1915 (5 parts).
Madame Butterfly—Paramount-Famous Players—Nov. 8, 1915 (5 parts).

PSYCHOLOGY.

Coward, The—Triangle-Kay Bee—Oct., 1915 (6 parts).

RELIGION.

Joseph and His Brethren—Dormet Film Co—Dec., 1915 (6 parts).
Life of Our Saviour, The—(re-issue)—Pathe Exchange, Inc.—Dec., 1915 (7 parts).

SCENIC (including Peoples and Customs).

Between Lakes and Mountains—Mutual-Novelty—Dec. 22, 1915.
California's Rocky Shores—Pathe-Photocolor—Dec. 27, 1915.
California Scrap Book—Vitagraph—Nov. 8, 1915.
Cape Colony to the Transvaal—Variety Films Corp.—Nov., 1915 (935 ft.).
Children of the Netherlands—Pathe-Photocolor—Nov. 7, 1915.
Climbing Mont Blanc—Pathe-Globe—Dec. 13, 1915.
Delhi—A Ramble Through Hindoo Villages—Variety Films Corp.—Nov., 1915 (925 feet)—(Showing agricultural side of India, also Industries).
Fifteen Thousand Feet Above Sea Level on Skis—Variety Film Corp.—Nov., 1915 (514 feet)—(Ascent of Monte Rosa).
Giethorn, The Rustic Venice—(Picturesque Holland)—Pathe-Photocolor—Oct. 23, 1915.
In the Land of the Hindoos—Variety Films Corp.—Nov., 1915 (870 feet).
Iron Horse in Darkest Africa, The—Variety Films Corp.—Nov., 1915 (383 feet)—(railway to Broken Hill, 2000 miles from Cape Town).
Picturesque Hanoi—(French Indo-China)—Pathe-Photocolor—Dec. 6, 1915.
Scenes in the Canadian Rockies—Essanay—Nov. 17, 1915.
Science of Alpine Rock-Climbing, The—Variety Films Corp.—Nov., 1915 (370 feet).
See America First—No. 4—Gaumont—Oct. 5, 1915—(New York City—downtown section, showing bird's-eye view of the harbor).
See America First—No. 5—Gaumont—Oct. 12, 1915—(Washington, D. C.—also showing glimpses of how paper money is made).
See America First—No. 6—Gaumont—Oct. 19, 1915—(A trip up the Hudson from New York to Albany).
See America First—No. 7—Gaumont—Oct. 26, 1915—(New York Harbor, Statue of Liberty, Ellis Island, etc.).
See America First—No. 8—Gaumont—Nov. 2, 1915—(Boston and vicinity).
See America First—No. 9—Nov. 9, 1915—(Motor trip through the Berkshires).
See America First—No. 10—Gaumont—Nov. 16, 1915—(Trip through Portland, Me., and White Mountains).
See America First—No. 11—Gaumont—Nov. 23, 1915—(New Haven and Hartford, Conn., showing Yale College and surroundings).
See America First—No. 12—Gaumont—Nov. 30, 1915—(Lake Mohonk, N. Y.).
See America First—No. 13—Gaumont—Dec. 7, 1915—(Providence, R. I.).
See America First—No. 14—Gaumont—Dec. 14—(Pittsburgh).
See America First—No. 15—Gaumont—Dec. 21, 1915—(Lexington, Ky.).
See America First—No. 16—Gaumont—Dec. 28, 1915—(Chicago).
Sultan's Paradise, The—(Picturesque Turkey)—Pathe-Globe—Nov. 22, 1915.
Trip to the Argentine, A—Roy Chandler series of South American pictures—Nov., 1915.
Upper Bavarian Mountain Lakes—Variety Film Corp.—Nov., 1915 (337 feet).
Victoria Falls (South Africa)—Variety Films Corp.—Nov., 1915 (403 ft.).
Zambesi to Central Africa, From—(including the zinc mines and interesting views of wild animals)—Variety Films Corp.—Nov., 1915 (856 feet).

SCIENCE.

Animal Movements Analyzed—Pathe-Photocolor—Dec. 26, 1915.
Human Movements Analyzed—Pathe-Globe—Nov. 6, 1915.
Lone Game, The—Edison—Dec. 11, 1915—(A one-reel drama illustrative of the Red Cross efforts on behalf of the victim of tuberculosis, showing some views in the Bradley Sanitarium, Waverly, Conn.).
Part Played by Air in Respiration—Variety Films Corp.—Nov., 1915 (375 feet).
Radiography in Practice—Variety Films Corp.—Nov., 1915 (380 feet).

SOCIOLOGY.

Children of Eve—Kleine-Edison—Nov. 10, 1915 (5 parts)—(dealing with child labor).
Day in Sing Sing, A—Katherine Russell Bleecker—Dec., 1915 (showing interior and exterior views of the famous prison) (3 parts).
Making Over of Geoffrey Manning, The—Vitagraph Broadway Star Feature—Dec. 27, 1915—(Showing transformation of well-to-do young man from drone to worker) (4 parts).
Nightingale, Florence—(founder of the Red Cross)—Ideal Film Service—Nov., 1915.
Out of Darkness—Paramount-Lasky—Sept. 9, 1915 (5 parts).
Prison Without Walls, A—Katherine Russell Bleecker—Dec., 1915—(Showing Great Meadow Prison on a farm of 1000 acres—methods of dealing with prisoners, their recreations, etc.).
Rights of Man, The—V-L-S-E—Lubin—Oct. 25, 1915 (5 parts)—(from an original scenario by Louis Reeves Harrison, based on Thos. Payne's "Rights of Man").
Their Sinful Influence—(society drama)—Lubin—Nov. 4, 1915 (3 parts).
Within Prison Walls—Katherine Russell Bleecker—Dec., 1915 (illustrating the experience of Thos. Mott Osborne while he voluntarily underwent a week's imprisonment in Auburn Prison two years ago).

SPORTS AND HUNTING.

Army and Navy Football Game—Novelty—Dec. 8, 1915 (about 900 feet).
Climbing Mont Blanc—Pathe-Globe—Dec. 13, 1915.
Nature Man, The—Broadway Universal Feature—Dec., 1915 (5 parts)—(Experiences of Joseph Knowles while in the Maine woods).
Science of Alpine Rock-Climbing, The—Variety Films Corp.—Dec., 1915.
World's Championship Series—World Film—Oct., 1915.

TOPICAL.

Baby and the Boss, The—(Showing interesting incidents at police games in New York—sham battle—rookies' drill—fire drill, and work by police dogs)—Thanhouser—Nov. 23, 1915 (2 parts).
Fall of Warsaw, The—Victory Film Corp.—Oct., 1915.
Pendleton, Oregon, Roundup—Max M. Pullman—Nov., 1915.
For the Honor of the Crew—(drama, which includes the regatta at Poughkeepsie)—Vitagraph—Nov. 9, 1915 (3 parts).
Shipwrecked in the Arctic—(tragedy of Shroeder-Stranz Expedition)—Variety Films Corp.—Dec., 1915 (2 parts).
Uncle Sam at Work—"Where Uncle Sam makes his laws and keeps his relics")—Powers—Dec. 25, 1915.
With Europe's Warring Armies—Variety Films Corp.—Nov., 1915 (7 pts.).
World's Championship Series—World Film—Oct., 1915.
World's Championship Baseball Series—Mutual-Novelty—Nov. 15, 1915.

ZOOLOGY.

Actors from the Jungle—(a study of wild animals in captivity)—Victor—Nov. 11, 1915.
Fishing Expedition with the Maharajah of Karputhala, India, A—Variety Films Corp.—Nov., 1915.
Hippopotamus Hunting in German Southwest Africa—Variety Films Corp.—Nov., 1915 (810 feet).
Home Life of the Spider—Powers—Nov. 8, 1915.
Howard's Monarchs of the American Forest—(trained wild animals)—Powers—Dec. 23, 1915.
Insect Celebrities—Powers—Nov. 4, 1915.
Insect Oddities—(Ditmars)—Powers—Oct. 21, 1915.
Intimate Study of Birds No. 9—Pathe—Oct. 11, 1915—(web-footed birds—wild and domestic ducks, etc.).
Intimate Study of Birds No. 10—Pathe—Oct. 25, 1915—(barnyard fowl, kestrel, pheasant and sparrow hawk).
Intimate Study of Birds No. 11—Pathe—Nov. 22, 1915—(pelicans, sea parrots, swans and other water birds).
Life of the Salamander, The—(Ditmars)—Powers—Dec. 2, 1915.
Microscopic Pond Life—Edison—Dec. 4, 1915.
Nature's Monstrosities—(Ditmars)—Powers—Dec. 9, 1915.
Nature Man, The—Broadway Universal Features—Dec. 27, 1915 (5 parts)—Experiences of Joseph Knowles while in the Maine woods, including the treeing of a bear, a fight between a badger and a wild cat, etc.).
Spirit of Audubon, The—Thanhouser—Oct. 19, 1915 (2 parts)—(Study of birds—principal water birds)—(Taken in the interests of the Audubon Society).
Thinking Cockatoos, The—(performing cockatoos)—Powers—Nov. 4, 1915.
Our Feathered Friends at Dinner—Pathe-Globe—Nov. 20, 1915.
Wild Bird Life—Powers—Dec. 25, 1915.
Yardville Folks—Edison—Oct. 30, 1915—(animal study).
Zambesi to Central Africa, From—(including zinc mines and studies of wild animals)—Variety Films Corp.—Nov., 1915 (856 feet).

PICTURES SUITABLE FOR CHILDREN'S ENTERTAINMENTS.

Actors from the Jungle—Victor—Nov. 11, 1915—(study of wild animals in captivity).
And by These Deeds—Biograph—Sept. 21, 1915 (2 parts).
Baby and the Boss, The—Thanhouser—Nov 23, 1915 (2 parts).
Baby's Garden, In—Thanhouser—Nov. 14, 1915.
Baby and the Leopard, The—Selig—Dec. 11, 1915.
Bachelor's Christmas, The—Rex—Dec. 19, 1915 (3 parts).
Broth of a Boy, A—Edison—Nov. 13, 1915.
Christmas Memories—Gold Seal—Dec. 21, 1915 (3 parts).
Circus, The—Rex—Nov. 13, 1915 (juvenile).
Conquest of Constantia, The—Vitagraph—Dec. 2, 1915.
Faith of Sonny Jim, The—Vitagraph—Dec. 15, 1915.
Father and the Boys—Broadway Universal Feature—Dec. 20, 1915 (5 parts).
His Majesty the King—Than-o-play—Dec. 18, 1915 (3 parts).
Howard's Monarchs of the Forest—Powers—Dec. 23, 1915 (animal study).
Is Christmas a Bore?—Vitagraph—Dec. 24 (lesson in the joy of giving).
Joseph and His Brethren—Dormet Film Corp.—Dec., 1915 (5 parts).
Kingdom of Nosey Land, The—Rex—Nov. 28, 1915 (4 parts—Fairy story).
Let Katy Do It—Triangle-Fine Arts—Dec., 1915 (5 parts).
Little Captain of the Boy Scouts, The—Thanhouser—Nov. 9, 1915 (2 pts.).
Lizzie's Shattered Dreams—L-Ko—Dec. 12, 1915.
Lizzie's Watery Grave—L-Ko—Dec. 1, 1915 (Juvenile Comedy).
Little Mascot, The—Rex—Jan. 19, 1915 (2 parts).
Mill on the Floss, The—Mutual Masterpicture—Dec. 16, 1915 (6 parts).
Nature Man, The—Broadway Universal Feature—Dec. 27, 1915 (5 parts)—(Nature study).
One Plus One Equals One—Vitagraph—Nov. 29, 1915.
Parson's Horse Race, The—Edison—Sept. 29, 1915.
Police Dog to the Rescue, The—(Bray cartoon)—Pathe—Oct. 25, 1915.
Prince in Disguise, The—Vitagraph—Oct. 25, 1915.
Sonny Jim and the Great American Game—Vitagraph—Nov. 15, 1915.
Sonny Jim and the Family Party—Vitagraph—Nov. 24, 1915.
Sonny Jim's First Love Affair—Vitagraph—Dec. 8, 1915.
Sonny Jim and the Amusement Co., Ltd.—Vitagraph—Sept. 13, 1915.
Spirit of Audubon, The—Thanhouser—Oct. 19, 1915 (2 parts)—(Taken in the interests of the Audubon societies, and showing the spirit of Audubon conducting two children to the homes of the pelican, the tern, the laughing gull, the ibis, etc.).
Such a Princess—Rex—Nov. 7, 1915 (3 part fairy story).
Urchin, The—Lubin—Nov. 5, 1915.
Waif, The—Aurora Films Plays Corp.—Dec., 1915 (5 parts).
When Hooligan and Dooligan Ran for Mayor—Vitagraph—Jan. 5, 1916.

Orrall Humphrey, who scored a hit as "Marmaduke Smythe" in "The Diamond From the Sky," will head another American (Mutual) company. This will be a comedy company.

Mary Fuller has just completed "Madame Cubist," an eccentric play of two reels. It was eccentric in many ways, being an eccentric drama, with eccentric settings and Miss Fuller wore very eccentric and sensational gowns.

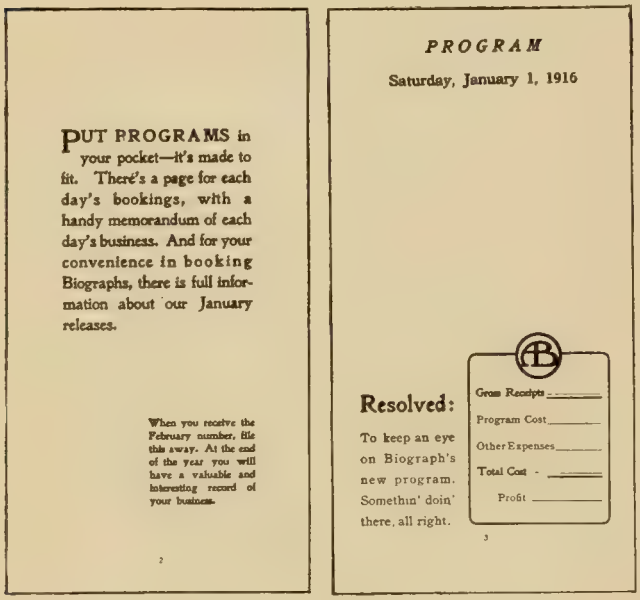
Harry Dunkinson, comedian of the Essanay Company, is recovering from injuries sustained by a fall from the second floor of the new studio last week. Dunkinson, while working in an Ade fable, climbed to the second floor in pursuit of an imaginary thief. There was no floor slipped between them. Luckily the ground was soft and he escaped serious injury.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Bully for A. B.

PERHAPS you have been the happy recipient of a safety razor and you with a luxuriant whisker on your face it took years to raise. Perhaps it was not that, but merely that you have been given something you do not want. Then hand it to whoever it was up at the Biograph who gave birth to the idea of the Program. If you are a G. F. exhibitor probably you have one, but if you are not, see if you cannot coax one out of the company, anyhow. In the


PUT PROGRAMS in your pocket—it's made to fit. There's a page for each day's bookings, with a handy memorandum of each day's business. And for your convenience in booking Biographs, there is full information about our January releases.
When you receive the February number, file this away. At the end of the year you will have a valuable and interesting record of your business.
2
PROGRAM
Saturday, January 1, 1916
Resolved:
To keep an eye on Biograph's new program. Somethin' doin' there, all right.
Gross Receipts
Program Cost
Other Expenses
Total Cost
Profit
3

first place it is handier than the traditional pocket in the shirt, for you have to send the shirt to the laundry. In the second place, it works about as hard as any piece of advertising we know of. The first, the January issue, consists of 64 pages and stiff cover 3¼ by six inches. It runs for one month. The first inside cover page gives the releases for January. The last white page and inside back cover give the lists for November and December; a three months' calendar that covers all you need to know. The handiness is shown by the two pages reproduced. They are facing pages, for the scheme of the book is two pages to a day, one carrying a blank space for your program, no matter what it is, and the other to advertise Biographs, though we have selected for reproduction the explanatory page.

It's chief appeal to this department, however, is not its utility, though it is useful in the extreme. It points an object lesson in making space work. It does not obtrude, but it works every minute. Take, for example, the first release, which comes on a Monday. Here the text for the Sunday sheet says "Tomorrow, the Lesser Evil." Then on Tuesday the advertising sheet takes the cast and synopsis and the record sheet reminds again of the release. You cannot overlook it. When there is no release immediate or impending, then the space to the left of the financial statement reads something similar to the entry for January 7th, which states that "Biograph posters bring people into the house and Biograph pictures bring them back again." In the same way there are such lines as "If you are getting a thirty-day service on the Three Reel Biograph, you ought to be putting up your paper for that wonderful picture, 'A Poor Relation with Thomas Jefferson.'"

In brief the Biograph starts out to give you a page a day for your program and financial record in a book that will go into the vest pocket easily. It never interferes with that space for its own talks, but it prints a lot of its own matter on each page, without interfering with the purpose for which the booklet is issued.

Can you say the same thing about your own house program? If you can, you belong, for that is just what you should do—talk all the time and yet never get in the way.

We do not know who started this Biograph stunt and we are not particularly interested, but we do rise to remark that it is about as fine an example of good advertising of any sort as we have seen in a long time. It's a hundred percent good from front to back. And write it down that it is good merely because it is mutually useful.

House Organs.

Editors of house organs should remember that their papers are to be used in advertising their own business and not the other man's. If the rival house is ramshackle and dangerous, you keep still about it. Let the building authorities and the local papers take notice. It does not look pretty in your own sheet and it will not be believed. It will naturally be supposed that you have other reasons than a kindly desire to be helpful to the community and the most certain way of helping the other man along is to create a feeling of sympathy for him. This is the most elementary proposition in showmanship, and yet we have three examples of attacks. Don't let your temper get the best of you. The other man may be all you say and think he is, but don't tell your thoughts. Swallow them, even though they do choke you. It doesn't help any to have a lot of people go around laughing and saying that Dash must be hurting you a lot to make you froth at the mouth the way you do. A house organ is to advertise your house and it is run on wind, but not on hot air.

Contest Schemes.

Here is a letter from a correspondent down South. The writer is not in any way connected with the exhibiting end, but is interested through her script work. It should make interesting reading for showmen:

> The Blank manager is running a prize scheme which I believe is handled by a company working this idea, in other parts of the state. The Dash man told me that his advice was for everyone to keep out of contests and that his business never recovered from the contest he ran last fall. He says there are people still mad with him who refuse to enter his place and that he has lost more in regular patrons quitting him than he made from the temporary interest in the contest.

Of course the contest was thrown off the track through bad outside management, but unless you can control every phase of a contest and can have the backing of business men who will assure a clean bill of health, keep out.

Real Money.

Startling indeed is the advertising of the Strand, Hoboken, N. J. It is odd in every way. In the first place the outside is a sheet of blue stock heavy weight 7½ by 12. This is folded twice to get a page 3¾ by 6 inches. From a slit in the front page extends part of a perfectly good one dollar bill with the legend in reproduced handwriting "There's Money in it—really." Inside is the announcement that the folder will be accepted as ten cents toward the purchase of any reserved seat, and pasted to the facing page is a folded form letter going more fully into details, this on white paper and in imitation typewriting. The only touch lacking is the printed head for the letter sheet.

Using portions of a dollar bill is a most novel touch. Presumably the answer is found in that fact that the Treasury will redeem at face two-thirds of a bill, but a few thousand of these cut up for advertising purposes is apt to result in a visit from the Secret Service men. The ruling is to provide against accident; not to encourage it. Apart from that the device is one of the most startling we have seen.

Mr. Chenoweth Changes.

H. A. Chenoweth has moved over to the Opera House, New Milford, Mass. He sends in an announcement of a potato and onion matinee, a potato or onion and one cent admitting a child to a morning matinee. The money and vegetables are to be turned over to the Salvation Army. The children have to be under twelve years of age. There is no reason why this scheme should not prove popular everywhere.

You Have To.

One of the Universal exchanges in the gulf section turns out a sheet to exhibitors. After five and a half inches of unleaded six point it breaks in with a boxed "Read the above over carefully, men." It must be read carefully if it is to be read at all. In addition to the tiny size it is all messed up with capitalized lines. And there is not just the five inches, but fourteen inches. It is too much of a job for the eyes. It would pay them to set in eight point and lead with two point. Then it would be read. As it is they set a bad example to the houses they serve.

Another Old-Timer.

It beats all how the old timers drop out for a time and then bob up again. Now it's William Barie, Jr., who comes to the surface. A year or so ago he was just getting away from Wichita, Kansas, and that's

a good place to get away from in hot weather. Now he gives the high sign from Dallas, Texas, where he is doing the advertising film stuff. He writes:

> Have been working for the Feature Film concerns since I left the show, travelling through Iowa, Nebraska, Missouri and Kansas, and came down here two months ago, after making arrangements in Chicago to handle this territory, on the Advertising Film, and have been very successful so far, both in getting into the best theaters and dealing with the largest and most reliable firms, I show in the Hulsey houses here, which, by the way, never before used an ad of any kind or description, so that in itself lends a great deal of merit to our film.
>
> Marty Williams, the oldest film man in Kansas City, recently resigned his position as manager with the Metro and will join me here after the holidays, he being my partner.

The advertising films seem to be getting hold of things. We are sorry to see it, but it seems to be here. Anyhow we are glad to see Mr. Barie back and hope that he will be more regular in his reports in future.

Chips from Carpenter.

George Editor Carpenter, in the latest Real Reels, complains that some people including trade journals swipe his ideas without credit. It didn't happen here. We would rather quit than steal because we can think of plenty new ideas of our own, which is why we and George E. remain friends. Just to help along note this from the Real Reels:

> A valued correspondent writes us that at first his mailing list worked fine, but now he fears it is losing its effectiveness.
>
> We imagine that he has been working along the same lines. Even roast turkey palls after two or three meals. Try something else, Mr. Exhibitor. Use your mailing list all the time, but dish something else on it.

That's the idea. If you have boiled eggs for breakfast every day in the year, they have to be bad to gain your notice. Try a steak or a finnan haddie for a change.

From the same source we draw this:

> A Heinecke, the live wire who operates the Judith Theatre, Lewistown, Montana, we opine, likes a modicum of praise as well as the rest of us, nevertheless he is out with a printed announcement wherein he solicits a few brickbats from the hands of his patrons. He says on a neatly printed card:
>
> "We feel that there is no theatre that can really be run in such a manner but there is a cause for complaint some time. The first of each month we will give away a $5.00 Judith Theatre coupon book to the party submitting the worst complaint. Our patrons need not hesitate to sign their names, as we assure you our friendship will continue just the same, although signature is not necessary."

We don't like it. "Most helpful suggestion" sounds better than "worst complaint," even if you subsequently show that the worst complaint is not very bad. Take it for granted that your house is good but that you want all the help you can have to make it better. Ask for suggestions, not kicks. It's all the same, but there is more in a name than Shakspeare seems to think. Be like Llewellyn and teach them to think in negative and not in positive roasts.

And you should see the nicely engraved card the Notable Feature Film Company sent out to its patrons for the New Year. It is more than self-respecting.

Right.

Tom North, of the Seattle Branch of the V-L-S-E, offered a gold watch to the exhibitor having the greatest number of votes in the contest for the most enterprising "Pal," which is what V-L-S-E exhibitors are called. The prize went to F. L. Stannard, of the Gem, Wenatchee, Wash., who offered a number of clever window displays, some of which we shall be glad to publish if he will send the photos. In commenting on the award Mr. North writes that the best features that the interest displayed in the contest brought out were stunts that made better business for the exhibitors. It is one of those things where even the losers cannot help but win.

From the same issue we take a new form of commutation ticket which may help others. It was devised by "Pal" McKee, of Everett, Wash., for the Orpheum. The text gives the matter on both sides.

	THE ECONOMY TICKET	10	5	5
	A Chance to Save at the	10	5	5
	ORPHEUM THEATRE	10	5	5
$1.20	Everett, Wash.	10	5	5
for		10	5	5
$1.00		10	5	5

This "Economy Ticket" will not alter the policy of this theater in any respect, but the holder of "The Economy Ticket" "Sees the show for less." This is to interest more people in photoplay entertainment and that the holder of this ticket may be kept in touch with what is happening every week at the Orpheum. The management requests the holder to write his or her name and address on this card. Programs will be issued at frequent intervals, and this co-operation will eliminate the difficulty of forming a desirable and appreciative mailing list. Do this.

This is a slightly different arrangement from the usual meal-ticket idea of bordering the text with the figures, and it particularly commends itself on that account. The tickets are disposed of through various church societies. Perhaps Mr. McKee has been reading his copy of Picture Theatre Advertising.

Part Of It.

B. B. Vivian, of the Pastime, Eureka, Cal., sends in this interesting post card and writes on the back "You ought to see these boys drill. They were some ad." Drill be darned. How was the scheme worked?

We can imagine that such a fine bunch of kiddies in working suits and with the title of "Neal of the Navy" on their cap ribbons could be worked to good advantage in may ways, but what is Mr. Vivian's way? Are they a Boy Scouts troop, local cadets or an improvised corps? With a long serial such as "Neal," it would be possible to organize a corps and parade them each time the film is shown. If they are boy scouts or cadets a donation to the troop would be better than individual payment, with a free admission thrown in, or a troop could be formed and paid, being given their uniforms at the close of the run of the series. By that time they could be changed over to a Pastime Drill Team or some such organization, and perpetuated to the credit of themselves and the theater. We should like to hear just what Mr. Vivian did.

Scott's Clansman.

The issues of the Clansman, sent in by L. J. Scott, have arrived. As stated in Mr. Scott's recent letter, this is issued in the interest of the V-L-S-E exchange in Kansas City. The sheet is six by nine, twelve pages, yellow paper, done in black. There is at least one page of reproduced advertising in each issue. It is issued monthly. In the first issue is a request for samples of advertising and the addition:

> The scrap book is open for your inspection at any time. It is loose leaf, so we can mail you the portion pertaining to any feature desired.

This is a valuable feature if the sheets are returned, and promptly. Another issue tells how a traveling representative of the exchange dropped into town to find the exhibitor decamped, a feature in the express office and the owner of the house afraid to open up. He took out the film, advertised it, made a profit of $50 on the day and did the same thing with the subject of another company to get the show going so it would keep going. That is what is called salesmanship.

The last issue has grown to twenty pages, but much cannot be done with a monthly issue. Better a smaller weekly sheet. We think Mr. Scott will if the boss will let him, and the boss should let him because it is good work.

Grew.

The Third Street theater, Easton, Pa., cut down to a four-pager because it was too much trouble to bother with the advertising, but when the Christmas season came around they just had to to the extent of double the size of any previous issue.

Summer in Winter.

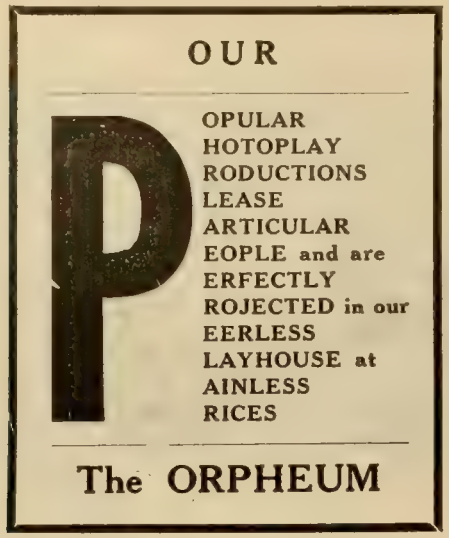
Philip Reich, of the Auditorium Summer Garden, Mayerdale, Pa., sends in a Christmas folder, which is a funny thing for a summer garden to have. He states that he wrote the copy and superintended the setting and ornamentation. With the exception of Mutual and Metro cuts the matter is all stock, but nicely put together, green and red on heavy cream color. The first page carries a greeting, the second a tabulated program, the third the underline and the fourth the special Christmas program. A better arrangement would have been the program on page three and the underline on two. The third or right-hand page is always better than the left-hand pages. The program should always appear on the important side since it is of greater immediate value than the underline, which later is to be taken up and featured. The days are not dated, but apart from this the layout is well planned and it makes a neat and pleasant issue, something that conveys the Christmas idea without overloading with holly and Santa Claus figures.

Free and—

The Rowland and Clark theatres, Pittsburgh, not only gave a free matinee for the kiddies Christmas, but offered souvenirs, as well, a nice touch that made the event doubly memorable. Lots of exhibitors would have considered the free performance sufficient. It was, and yet the slight additional cost of souvenirs will mean so much to the youngsters. It means more than twice as much as either alone.

Running Down the Line.

We are all familiar with "Pictures Perfectly Projected," all set to use one capital, but what do you think of this from A. E. Walker, of the Orpheum, Aberdeen, S. D.?



The Orpheum ran a free matinee for the children the Saturday before Christmas when all kiddies were invited to be the guests of the management, but at a morning performance by the regular two o'clock show, throwing away a holiday show but making many friends.

Mr. Walker says he localizes all of his clip stuff, which is a good plan, but he wastes a couple of columns on clipped jokes that might be put to better use.

How It Happened.

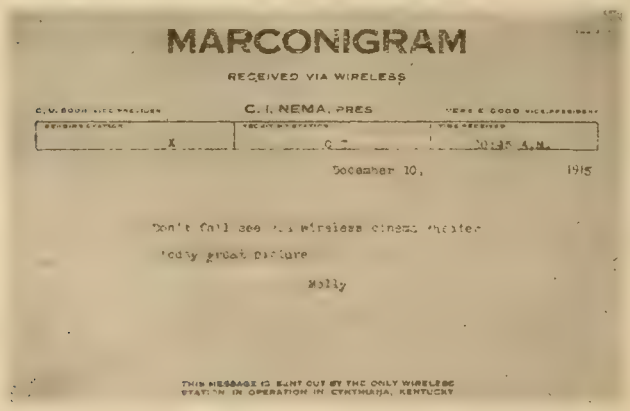
A. W. Walker, of the Walker Circuit, whose house organ for the Orpheum, Aberdeen, S. D., explains that the jokes run in a recent issue were put in to fill a hole caused by the removal of matter relating to a program which had been replaced by another. There was no time to prepare new copy so the hole was filled with jokes. His Christmas issue is notably good and meaty.

Getting Wise.

John F. Davied of the Cinema, Cynthiana, Ky., is finding out something that others have had to learn when he writes:

> Am enclosing my latest advertising effort, and my only late advertising. Have been too busy with my other business to give much time to the picture show—and while we are on the subject, running a moving picture show is a man-size job. You can't really manage a picture business and half a dozen others at the same time and do any of them justice, as yours truly is just finding out.
>
> But about the enclosed. Got these out for "Via Wireless." Had them filled out on typewriter, enclosed them in small manila envelopes like the Western Union telegrams with RUSH —By Messenger on one corner of the envelope and had them delivered by messenger. I rigged up a wireless sending station in the lobby, and the returns were very satisfactory.
>
> The idea might be adapted to some of those sensational rescue pictures and can probably be improved upon. However, I think it is a one-time stunt.

If you have a theater and want to keep on having it, you must watch it like a sick child. You cannot just run it nights. The advertisement Mr. Davied speaks of is reproduced here, but the color values of the black and the manila stock are too much alike. The sending of a telegram is a just once stunt, but making it a wireless when you have "Via Wireless" for an attraction gives it an aptness that makes it better than the usual fake wire. Worked in connection with the fake installation in the lobby, the underline to the effect that it is received at the only wireless station in the town becomes doubly apt. It would be better to call it an aerogram in case you use the idea. Marconigram may infringe the Marconi company's rights, and while they may not care, you cannot always tell.


MARCONIGRAM

RECEIVED VIA WIRELESS

C. I. NEMA, PRES

December 10, 1915

Don't fail see ... wireless cinema theater today great picture

Molly

THIS MESSAGE IS SENT OUT BY THE ONLY WIRELESS STATION IN OPERATION IN CYNTHIANA, KENTUCKY

Wants Copy.

J. W. Larned, the Victoria Theatre, Bloomsburg, Pa., says he will appreciate copy from brother exhibitors. Now that we have three pages instead of two we hope to use more copy in the departments as well as more cuts. How did you like your New Year's present, by the way? Anyhow, Mr. Larned sends in two of his own programs for comment. They are Hennegan covers printed to a Hennegan scheme, and as we have repeatedly said we like the layout suggested by the Hennegans, we do not see what more we can do. We will remark, however, that the time will never come when a program printed in red ink will be as easy to read or as appealing to the eye as one in black. It is not the use of color, but the judicious use of two colors in combination that makes for effect and for white stock you simply cannot beat a black ink. Of the two the red inked sample is the better because it carries more house information. As it is the second of the two issues, it would seem that Mr. Larned knows how to improve his text without assistance.

Being the Goat.

George Editor Carpenter, in his Real Reels, writes of an exhibitor in his territory and says:

> For the benefit of the small exhibitor who believes that everybody knows where his theater is hence "what's the use of spending money for advertising?" we submit that Pocatello, Idaho, is not a large town. Pocatello is the home of Alec Murray who operates the Auditorium and Princess theaters. Here is what Mr. Murray did along advertising lines last week and does practically every week:
>
> Posted in the business district, 40 one sheets, four three and three six sheets; ran 130 inches of display advertising in the two local papers; received over 200 inches of reading notices and cuts; gave out 2,000 Theater News Letters (house organ) and did some telephoning, and at that the newspaper ads often run to 300 inches weekly as in the case of "Carmen," "Madame Butterfly" and other big attractions.
>
> Does it pay to advertise?
>
> Ask Mr. Murray.

All right. We'll be the goat. Does it? We would like to hear from Mr. Murray. On general principles it should. Posted paper lays all over a lobby display of lithographs. Photographs for the lobby and posters where you can't show the lobby. That is what posters were designed for, and it is no longer necessary to brag about just one poster. Seventy sheets is more like it, however. Mr. Carpenter has done much to boom advertising in the inter-mountain district. He knows its value and he makes the Notable's clients see it.

Yes, But.

R. B. Wilby sends in a couple of pages on storing cuts. It was taken from a trade circular. The essential is that if you write in blue pencil on a cut and then shellac the pencil mark, it will not be covered by printing ink. The idea is good, but we like better our own scheme which has been explained in the System magazine. In this the markings are stamped into the wood with a steel die. It is better than marking and shellacking, as you do not number cuts very often and it is a nuisance to clean the brush after each use. If you do use shellac, try out scheme of sticking the brush through the cork of a wide-mouthed bottle, first soaking the cork in oil for a time. This keeps the cork from sticking and is better and cheaper than using the mimeograph varnish with its rubber stopper. A set of steel punch dies can be had for a dollar or so, and the mark is better than indelible if stamped into the end wood. We have used the scheme for a number of years, pulling an impression of the cut and numbering the proof with the same number, then wrapping the cut dust proof and filing by number. When we want to dig up a cut we look over the proofs and not the cuts.

Save Postage.

If you buy some special stuff from the film company and put your imprint on it, don't send it in to the department for criticism. We are interested in what *you* are doing, all by yourself.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Mechanics.

QUESTIONS seem to run in series, and just now inquirers are showing a feverish eagerness to discover how things are done. Not meaning it the way it sounds—it's none of your business how things are done. It is for you to devise effects and for the director to obtain these. On the other hand, of course, it must be admitted that a knowledge of how things are done is valuable in that it permits you to avoid those expensive effects that will affect injuriously your chances of a sale.

If you really want to know, obtain some book on the mechanical side of the art, such as the Talbot book. Study to know, but do not write the information into the script. You may irritate the editor and you certainly cannot aid him.

In the early days scripts used to be loaded down with fool directions. We remember one script in which a dozen men were to appear from a single box, large enough to contain but one. The author wrote:

> This can be done by having a box with no bottom and digging a hole in the ground large enough to contain twelve men. Then you put the men in the hole, cover it with the box, and they come out one by one.

That was all right as far as it went, but the cheaper way is to stop the camera after each appearance until another man gets in the box. It involves a cut in the film for the appearance of each man after the first, but this is far less trouble than digging a cellar. This is one of the worst examples, of course, but there are still not lacking scripts with such involved explanations that no one in the studio will bother over them.

Most trick effects are based either upon stop camera dissolve or double exposure work. In the first the camera is stopped while all action on the stage is arrested to be resumed at command. During the wait changes are made in the setting, objects or characters are introduced or withdrawn or other alterations made. Then the action is started from the point of its arrest. In the cutting room the action before and after the stop is matched up and is made to appear as continuous. In this way apparitions are introduced, things are vanished or abrupt substitutions made, as when the villain seeks to grasp the heroine and she suddenly changes into the corpse of her murdered father.

Dissolve brings the same result, but more gradually through the slow diminution of light in the camera that fades the film from full illumination to darkness. Then the film is turned back and the action recommenced, but now the actor playing the father will stand in place of the girl. At first his image on the film will be just as weak as was the girl's image at the end of the dissolve, but now the diaphram is opened at the same speed at which it was closed and gradually the image of the man grows stronger as the image of the girl disappears.

Straight double exposure is done either by exposing half of the film to the lens at one time and the other half on the second run through the camera or else the full scene is made and then a ghost is shown against a black ground, only the figure of the spirit registering on the film.

With these three devices almost any effect can be gained, but all extra manipulation of the camera means delay and generally an uncertainty as to result that increases the expense, so that any departure from straight photography represents an increase in cost that must be balanced by an increase in effect.

One common effect seems to be a demand that the picture on the screen shall be shown while characters view the film in the theater. This can, and has been, done, generally by double exposure, since the illumination of the screen is not so strong as the illumination of the stage itself, even in the supposedly darkened auditorium. The picture will be projected on the screen by the light from a single electric arc. Four to eight times as much light may be needed for the darkened stage. The better way is to show the screen and the auditorium alternately, flashing from one to the other. Then the action takes place behind a painted frame which is shown as part of the picture.

There are a lot of little tricks that can be worked in the same way, but it is seldom possible for the amateur to hit upon a new and cheaper way. The best plan is to leave intricate effects out of stories. Where they must be shown, then tell the effect you wish to obtain and leave the rest to the man who will produce the picture, if it is made.

Changing Over.

Several times we have spoken of brain fag as a cause of a slowing down in photoplay writing, but here is something with a new angle. The other day an author dropped in to announce that he had changed his work. It was still the same line of work but a new connection, and we told him not to worry if he found that for a time his plotting ability suffered. Now he writes:

> You told me to look out for a shock in changing positions and your dope was correct. I find my mind entirely upset and I am out of stride badly. I haven't had an idea in three weeks, but I feel now that I am coming back.

The mind is a very delicate piece of mechanism and any slight shock is apt to produce a commotion that is hurtful to imaginative work. But once an equilibrium is restored, the mind goes on as before and may even hustle to catch up, so do not be alarmed at an apparent stoppage in the flow of ideas. It will be but temporary.

A New Club.

Roy McCardell always starts something when he writes, because he always manages to shoot in something about the few editors who are on the level with authors; mostly meaning the ones who take his own stuff, though he does not realize that.

His latest is bringing in a lot of suggestions that the authors form a society for the prevention of cruelty to authors. It is a good idea, and we will form one if permitted to do so on needed lines, but the thickest plank in the platform will be a petition for a legislative enactment that will prevent authors from trying to sell their wares until they really are authors. That is what is needed more than any one thing. For the sake of the general good of the craft a person should not be permitted even to think himself an author until he has a real foundation of knowledge equivalent to the knowledge an apprentice is supposed to possess before he can become a journeyman in a trade. Most authors want protection only from themselves and their fool notions.

Definitions.

Hundreds of words are given popular definitions that are at variance with the late Mr. Webster, or Funk and Wagnalls. Perhaps you have seen a play with some such title as "His Lurid Past." That suggests a vivid and colorful past, doesn't it. Look it up.

We speak of the bosky dell, but what is a bosky dell? Get the book.

It does not matter in the script and perhaps not very much in the leaders, but look at a dictionary now and then and pick up a few words.

Details.

One of the strangest tales the newspapers have recently offered was the young woman who not only fabled a courtship and engagement, but actually brought home the supposed corpse of the man whom she had said she would marry. For months she had maintained the fiction of a surgeon who had saved her life through an operation. She sent herself flowers and candy by telegraph, arranging to have the telegrams sent from a Canadian city, and when, at last, she had to end the romance, either in a marriage or in some other manner, she sprang a tragic climax by bringing home the body of a man who had been killed in a railroad wreck. It was actually a body she had secured for the purpose, but the deception might have passed but for one thing. The family physician declared that the man never had been a surgeon as his hands were too coarse. At once other discrepancies were noticed, and the story was exploded.

Another, and much older, story tells of a man presumed to be a clergyman, who was being shown through a factory where a rubber preparation was made. He was given permission to take home a sample of the partly finished composition, but he wet the knife with which he sought to cut off the piece, and was exposed as a trade spy.

It is just the same with stories. You may be able to build up an elaborate and interesting structure, but if you are not careful you may make just one mistake that will kill the conviction of the entire plot. It will not longer interest because it is so palpably unreal. Be careful and look to the small things. They are as important as the great.

Names.

In planning your cast, avoid a similarity of names. A Universal was released last spring in which the heroine was named Nan, and the villain, an East Indian, was Nana. In the play the situation was not so bad, but merely reading the synopsis was confusing. Do not have Harry and Harriet, John and Joan, Ernest and Ernestine, or similar combinations. There are lots of names. Some careful authors will not even use two names with the same initial unless one name is long and one short.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

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Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost) will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 122.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

In your opinion is the long solid tension shoe, the long sectional tension shoe, or the limber tension spring best? Give reasons for your answer.

Roll of Honor on Question No. 116.

The Roll of Honor on Question No. 116 consists of Joseph H. M. Smith, Fort Worth, Texas; M. E. Larmour, Waco, Texas; W. C. Crawford, Brooklyn, New York; Wilson Hays, Barton, Maryland; Walter E. Bryner, Springfield, Illinois; Edward Marshall, Vancouver, British Columbia; Bert Carlson, Minneapolis, Minnesota, and M. Nosti, Tampa, Florida.

None of these replies, however, were sufficiently complete to be suitable for publication. I have therefore concluded to answer Question 116 myself.

Reply to Question No. 116.

By F. H. Richardson, New York, N. Y.

The Question:

Assuming the shutter to be just right, would there be any difference in the outside shutter dimensions where an 18-foot picture is being projected 50 feet, and where a 12-foot picture is being projected 100 feet? Assuming the same conditions, what difference would there be, if any, if the shutter be an inside one?

The Answer:

An 18-foot picture at 50 feet would call for a very short focal length lens—a lens the front factor of which would set far back in the lens barrel, therefore the light beam will have spread very appreciably before it emerges from the barrel. This means that a 50/50 shutter would not be possible, with the ordinary intermittent movement, and that the main blade would of necessity have a width which would throw the shutter out of proportion. And right here is a point which all those answering Question 116 entirely overlooked, viz: question 116 is not complete in that nothing is said about the speed of the intermittent. It would be theoretically possible to have just as well proportioned a shutter with a short focal length lens and very rapid intermittent movement as with a long focal length lens and a slow intermittent. Still another point that was overlooked by every one of those answering the question is that with a very long focal length lens the ideal point at which to set the shutter becomes lost in the spread of the light ray, so that you run into practically the same difficulty, in reverse, that you have with the short focal length lens.

Given the same intermittent movement, there would be a very considerable difference in the outside shutter under the two conditions named.

As to the second part of the question, assuming the same intermittent movement to be used in both cases, there would be absolutely no difference in the shutter requirement, because of the fact that the light beam would have precisely the same area of cross section in both cases.

Publicity Clock.

Some time ago we described the "Publicity Clock," which is a device which projects the hands and face of a clock upon the wall at any convenient point of the auditorium, and at the same time projects advertisements, These "ads" may either be one advertisement showing conconstantly, or may be twelve advertisements which change automatically about twice a minute.

At the time we described this clock, the editor recommended it. Since that time he has talked with several theater managers who have installed them, and has watched the operation of the clock, and is more than ever convinced that where the theater manager desires to show advertisements of local merchants this is *the* way to do it. The placing of an illuminated clock face in the auditorium is a convenience to the patron, and the advertisements do not detract to any appreciable extent from the picture on the screen; nor are advertisements placed in this way particularly objectionable, whereas, on the other hand, when thrown on the screen they are distinctly so. We again commend the Publicity Clock to the favorable consideration of theater managers.

A New Union.

The Gadsden, Alabama, stage employes and operators have organized. On December 19th they formed a local of thirty-five members, presumably under the I. A. T. S. E., though the secretary forgot to mention that fact. The roster of officers will be published at the head of the department in due time.

We wish the new local every success, and as has been our custom, we would voice a word of warning against expecting to accomplish anything very startling at least during the first year. Take it slowly, gentlemen, and first get your organization into *thoroughly* good working order before attempting to make any considerable demands on the managers. I would also suggest that you proceed with all possible speed to make membership in your union the synonym for competency, and that all necessary steps be taken to bring the entire membership up to the top notch, both in competency and efficiency. Having done this, you won't have nearly so much trouble in securing better conditions and better salaries.

Resistance.

Massachusetts says:

> How many amperes would you get at the arc if you connect two 3 ohm rheostats in multiple on a 55 volt supply? This may sound elementary, but if you can possibly send a carbon copy of your reply so that I may have it before next Tuesday, you will oblige me and the rest of our members who go to the union school. In closing I wish you a Happy New Year.

The problem is a simple one. You have a 55 volt supply, and will understand that the voltage of the D. C. projection arc may be anywhere from 45 to 60. Remembering that amperes equal voltage divided by ohms, let us first take 48 as the average arc voltage, and subtracting 48 from 55, we have 6 volts left. The problem, therefore, resolves itself into the question: how many amperes will 6 volts force through 3 ohms—always supposing that there is actually 3 ohms resistance in the rheostat—not 3 ohms in the combined rheostat and arc. Voltage divided by ohms would in this case mean $6 \div 3 = 2$ amperes for each rheostat, or 4 amperes for the two. In practice, however, it is more than doubtful that you could maintain an arc with that kind of a combination. It is in the nature of a freak connection, and I don't believe that ordinary rules would apply. The arc would necessarily be very very short, hence its resistance would be quite low. I think there would be only one way to answer your question correctly, and that would be by using an ammeter. If some of our electrician correspondents care to take issue with me on that statement I will be glad to have their views.

He Don't Knock.

Harry Bowman, Jr., Greensboro, North Carolina, writes:

> Once more I am coming in without knocking at the door, though I have no excuse for so doing, except to tell you that I am about as disappointed as a fellow can be at not meeting you while in the Big Village. Really, old man, you seem to be about as easy to find as snow in Hades. I called twice at your office and the nice, pleasant, little lady at the "word mill" told me you were out. Are you ever in? Saw some swell projection up your way, but comparing the size of the towns, they have nothing on us, for we have the real goods here in Greensboro. We have closed our road show, and are in winter quarters again. Expect to cut the vaudeville out next season, and use straight pictures. Can you give me a little dope on storage batteries through the department? We have a musical instrument, using a storage battery, and I have had but little experience with them.

Very sorry, Brother Bowman, that I didn't meet you, but I want to again tell all you boys you should write at least two days in advance and make an appointment, because I have many things to look after and my office hours are uncertain. I like to meet the boys when they visit Gotham, and will always make it a point to be present if they will tell me what day, and at what hour of the day they are going to make themselves manifest.

As to the battery, I don't know very much about them, but I guess all you need to know is how to re-charge. Will some charitably inclined brother kindly supply the dope?

Union Makes Provision.

G. Betz, Osgood, Indiana, writes:

> I Just can't keep from trying to answer those darned questions. I have questions in my brain when I wake up, and go to sleep thinking about them. Osgood is just a little one-horse burg, but we, nevertheless, try to give them the best there is in the projection line, and you may take it from me my manager knows what good projection is and demands it. He says: "I supply my operator with everything he needs and if he don't produce the goods on the screen raus mit 'im—out he goes," so you see it is up to me to produce the goods or be connected to a nice, little tin can. Does the union make provision for small town men? I would like to join.

It does. According to my recollection, the Seattle convention placed every bit of territory within the jurisdiction of some union. What particular jurisdiction you are in I do not know, but will try and have you informed. More power to your manager. I like the manager who not only knows what good work is and demands it on his screen, but having received it is willing to remember that fact when pay day arrives. As to the motor generator, I cannot advise you of things of this kind in the department—that is without creating a riot—by mail, yes. See paragraph near head of department.

A Matter of Courtesy.

Some time ago this department received a copy of the three year agreement recently signed between Local Union 181, I. A. T. S. E. and the theater managers of Baltimore, Maryland. The agreement was so very excellent that we wrote and asked permission of the union to publish the same in full. Brother Kingston Howard, president of Local 181, however, speaking for the organization, asked me not to, as he thought the publication of the agreement might work injury to the local. We, of course, complied with the request, only to be informed by the local a little later that another publication had published the agreement, without showing the union the courtesy of asking its consent.

The local, in view of these facts, gave the department the privilege of publishing the agreement. We feel that it can very well serve as a model for other unions. It was signed by the managers without any modification whatever, just as it was first presented to them, and, as we before said in commenting on this particular proposition, the Baltimore managers are to be complimented on having conceded to their operators at least a portion of those things which are their right. operators at least a portion of those things which are their right. The minimum wage is too small.

> Wage schedule and working agreement of Moving Picture Operators' Protective Union, Local No. 181, I. A. T. S. E. and M. P. M. O. of Baltimore, Md. Effective November 3, 1915. (This schedule governs moving picture operators only.)
>
> One operator, night work only, five hours or less daily, no relief, not less than $14 per week. With one matinee per week beginning at 2 P. M. or later, including less than one hour relief for supper, not less than $15 per week. Without supper relief, not less than $15.50 per week.
>
> Open-air theaters, night work only, five hours or less daily, no relief, not less than $14 per week, regardless of weather conditions.
>
> All matinees, opening at 2 P. M. or later, and closing at 5 P. M. or earlier, not less than $1 extra each matinee.
>
> One operator, eight hours or less, including not less than one hour relief for supper daily, not less than $1o per week.
>
> One operator, nine hours or less, including not less than one hour relief for supper daily, not less than $20 per week. This also applies to vaudeville or other houses playing two or more shows daily.
>
> One operator, ten hours or less, including not less than one hour relief for supper daily, not less than $22 per week.
>
> Theaters running longer hours shall require two operators and time shall be divided equally between them.
>
> Two operators, each working six and one-half hours or less daily, no relief, not less than $16 each per week. For longer hours operators shall be paid pro rata.
>
> Operators shall not work more than their regular daily shift without permission from this organization.
>
> Overtime, consisting of supper hour and all work performed outside of scheduled hours, except keeping operating room clean, not less than fifty cents per hour or fraction thereof. Operators shall report for duty at least 15 minutes before opening of show.
>
> Entertainments, such as churches, lodges, etc., one operator, five hours or less, not less than $3 each performance. For setting up machine, booth, etc., not less than $1 extra. For taking down machine, booth, etc., not less than $1 extra.
>
> Carrying reels, one way, $1.50 per week. Both ways, $2.50 per week. The members of this organization do not care to carry film at all and believe that this service can be performed equally as well by any other employe.
>
> A manager must give an operator one week's notice in writing before discharging him, otherwise he forfeits one week's salary, which is paid to the operator. This rule may be waived with permission in writing from this organization.
>
> An operator must give a manager one week's notice in writing before quitting, otherwise he forfeits one week's salary, which is to be paid to the manager. This rule may be waived by permission of the manager in writing.
>
> Managers insisting on less than five minutes intermission each show, will furnish a boy to rewind the film. Operators shall not rewind film while operating machine.
>
> Regular operators may lay off one night each week, providing they furnish Union substitute, at no extra expense to the management.
>
> Six week-days shall constitute a week. Sundays, double time.
>
> The union agrees to furnish sober, reliable and competent men.
>
> An authorized inspector of this organization shall be permitted to visit the operating room at all times while the house is open for business, to see that the operator is properly performing his duty.
>
> In the event that any conditions arise that are not covered by this agreement, a decision by the president or business agent of this organization shall be recognized until the next regular meeting of this organization.
>
> Should the undersigned management be declared unfair by the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, and same is endorsed by the Baltimore Federation of Labor, this agreement shall become null and void upon two weeks' notice in writing.
>
> We hereby accept this agreement until November 3, 1918, and further agree to employ only union operators, members in good standing of Local No. 181, I. A. T. S. E. & M. P. M. O.

Pitch in Projection.

James J. Waters, Jamestown, New York, says:

> Would it be possible to obtain a good, sharp picture with the lens 17.49 feet above the center of the screen on a 65½ foot throw? Could I, by tilting the screen, get a better picture? What size lens would be needed?

You did not tell me the width of the picture, Brother Waters, so how can I tell you what focal length lens you would require? By tilting the screen slightly (not too much or it will look bad), blocking the top of the aperture plate out slightly, and stopping down the objective lens, I think you can get a good, sharp picture under the conditions, provided the picture be not too large. You will, however, have keystone effect, which may be eliminated by filling in the aperture with solder and filing it out, but there will still be distortion. The picture will be too high for its width, and objects near the bottom of the picture will be out of proportion in size with objects near the top, though of course this will not be so excessive as to be discernible to the audience. The *general effect, however, will not be so good as where a level projection is used.* If you care to send me an elevation sketch of your theater, I will go into this matter fully, and see what, if anything, can be done, but in sending an elevation *be sure to send a complete one;* that is to say, the complete elevation along the center line of the house from screen to front (street) wall. I would refer you to page 1495 of November 20th issue, in which the effect of pitch in projection is illustrated and described.

As to lenses, I can tell you more about that when I know the width of the picture.

It Is Quite True.

J. P. Copeland writes from Detroit, Michigan, as follows:

> My home is in Boston, but am on a visit to Detroit. Recently went to Mt. Clemens, a village some distance north of Detroit, and while there started out to locate a movie shop. The location was made all right, but it was punk, so I looked for another and this time got into the Bijou. My sister and I got two seats up in heaven, close to the operating room door, and, accompanied by my nerve, I went in to see how and with what the operator was producing the splendid screen results. They have an operating room 12 x 14 x 8 feet high, with a 3-foot vent hole through the roof. There were two Power's Six B motor-driven projectors, and a new Hallberg motor generator. The man responsible for the excellence of the picture was Ben Garros. I asked him if he read the department, and with evident pride he replied: "You bet"; also he told me that he had the pleasure of meeting you personally in January, 1915, and that, together with yourself, Charles A. Strelinger, manufacturer of the Brush outfit; Charles E. Allinger, of Detroit, and A. J. Lang, of the Nicholas Power Company, he had lunch at the Prince George Inn, New York City. Maybe he was just romancing, but if he was, here is where he gets nailed to the cross.

No, I guess there is no romancing at all, because I remember the luncheon in question, in which friends Strelinger and Mr. Lang were present, though I am sorry to say I don't remember the names of the other gentlemen. However, I suppose Friend Garros was one of them, or he would not have known anything about it, therefore his reputation for veracity holds good, and I am glad to know he is producing the goods on his screen.

Pictures Not Bright Enough.

L. Kahn, South Chicago, Illinois, says:

> Have a curtainline coated screen; 75 foot throw and a Simplex machine, with plano-convex condensers. The pictures are not bright enough to satisfy me. The operator attributes the fault to dark films. I doubt this. He is using a compensarc pushed up to 60 amperes. Would the use of meniscus-biconvex condensers improve the light? Is there any fixed distance between front condenser and aperture?

Surely your operator cannot have all dense films. Possibly the coating of your curtain needs renewing. It should be pure white, and should be renewed at least once every three months. You may think the screen *looks* bright, but after it has been up for three months, go to a paint store and get a box of paper cleaner, price 10 cents, and after kneading it up thoroughly (the painter will show you how), down in one corner of the screen rub the cleaner lightly across the surface, and see what a difference there will be.

Yes most decidedly there is a fixed distance between the front lens and the aperture. Possibly your operator does not read the projection department. If he does, he should know just what effect the meniscus-

bi-convex would have, and could answer that question himself; also he would know exactly what distance there ought to be between the apex of the front condenser and the film. The chances are you are wasting lots of light in your objective lens. Send me the following measurement, and I will tell you exactly what you should have. (a) Exact diameter of your objective lens—its opening I mean. (b) Exact distance from the surface of the rear lens of your objective to the film tracks in the aperture plate of the machine *when the picture is in focus on the screen.*

I cannot say whether a meniscus-bi-convex would improve matters much without the foregoing data. Probably not, except that it will give you a more evenly illuminated spot, due to reduction of spherical aberration.

I would suggest that when the new Handbook comes out (about an 800-page book) you procure a copy from the Moving Picture World, and KEEP IT AS A PART OF THE REGULAR HOUSE EQUIPMENT. It will be worth many times its price to you.

In Appreciation.

The editor is in receipt of a very great number of Christmas postcards and letters containing their prototype in more costly engraved cards of various kinds and sizes. These remembrances came from a number of local unions, from theater managers, and from individual operators, and I trust you will understand that such marks of friendly feeling are duly appreciated. I was rather surprised at the number of greetings from local unions—about twenty-five.

How Utterly Foolish.

Recently there was a very pretty moving picture theater erected at the corner of 18th Avenue and West 6th or 7th Street, Brooklyn. This is not very far from the editor's wigwam, so one evening, accompanied by his own wife, he set forth on a tour of investigation, hoping that the new house would prove to be the real thing.

The outside and the lobby were neat and pretty, also the interior was, so far as architecture went, not subject to criticism, but, taken as a whole, this little house was a living example of the great number of blunders which can be perpetrated in one poor, little, lonesome theater. First, while the interior decoration was very pretty, it was totally and absolutely unfitted to a moving picture theater, being altogether too light, the trimming, in fact, being white. The picture would have been very materially improved by being reduced at least one, if not two, feet in width, and instead of being surrounded by a black band at least two or three feet wide, it had a little, narrow black strip which looked to be about six inches, but may have been as much as a foot. It was better than nothing; that is all that could be said of it. The light was quite dim part of the time and part of the time fairly good, but shadows were on the screen all too frequently. I am told the theater advertised that it had invested in a motor generator set, but if I did not hear an alternating current arc humming up in that operating room I am sadly mistaken, and if they had a motor generator set, there was absolutely no excuse under heaven for the poor illumination of the screen. In addition to this, every time the doors were swung open the white light from the lobby streamed in and murdered the picture in cold blood. Nor was this all. In fact, the worst is yet to come, so cheer up. At no time was the picture in sharp focus on the screen. This may have been due to dirty lenses, but I have a suspicion the fault lay in the screen.

Now here is a man who has invested quite a little money in building a theater and equipping it. Why in the name of Heaven didn't he go to some one who possesses the knowledge which he evidently lacks, and invest, fifteen, twenty, or twenty-five dollars in a little information? For the sum of twenty-five dollars he could have received advice as to all these various things, which, without any additional expense, would have enabled him to put a good picture on the screen instead of the out-of-focus, dim, shadowy imitation we looked at. Why is it, why, why, why is it that supposedly smart men will do such things as this?

On Saturday night the house was not more than half filled, if it was even that. Why? Well the answer is clear. The price was 10 cents, and the picture—well, I guess you know what it was from what I have already set forth, and in addition to that, they projected a five or six-reel production which was by no possible stretch of the imagination good. It was called "In the Hands of London Crooks," or something like that, but my view was that the audience was in the hands of—well, they were not getting very good value received for the money they had paid.

In addition to all this, the "operator" ran the tail-piece clear through each time and flashed the white light on the screen—crude work; also none too clean advertising slides were displayed on the screen.

Probably on Back Focus.

L Stinnitt, Waterloo, Iowa, says:

> Am using an Edison Exhibition Model on a 55-foot throw with a 6½ and a 7½-inch condenser. Cannot get a nice, round spot on the machine, and am up a stump to know where the trouble lies. What make of motor generator would you advise for our theater? I enclose patches received from the Universal Exchange, Des Moines, Iowa.

Why, Brother Stinnitt, according to the drawings you send, you have got your lamp pulled away back from the lens, and are working on the back focus. If the sketch is correct, your lamp ought to be shoved up towards the lens at least an inch. I would suggest that you line up your optical system as per Table No. 1, October 16th issue, or, if you will tell me the diameter of your objective, and the exact distance from its back factor to the film tracks on the aperture plate when the picture is in focus on the screen, I will tell you what you need. As to the patches, they will be sent to the headquarters of the Universal. See advertising pages of the Moving Picture World for information regarding motor generators. I cannot answer questions of this kind through the department.

Half and Quarter Size Lenses.

George F. Deutsch, Poughkeepsie, New York, writes at considerable length upon several topics, and criticises my reply to question 110. He says:

> I believe you are in error when you say that these terms were used with relation to the diameter of lenses. I think they were used to express the size of photographic plate covered by the lens. A quarter plate is 3¼ x 4¼ in size and at one time was the smallest plate made. Lenses for these plates had a circle of illumination just covering the plate. The half size lens was made to cover half a 6½ x 8½ plate, and the full size was made to cover the full size of a 6½-8½ plate. The word "plate" was eventually dropped. These lenses were made for tintype work, and now, since tintypes have disappeared, so also have the terms. How they entered the moving picture field I cannot understand.* * * One extremely important matter is "depth of focus." In strict projection (lens central with center of screen) depth of focus is unnecessary, as it is merely focusing from one plane to another, the conjugate points all over being balanced. As we introduce a pitch, however, depth of focus becomes necessary, and this is somewhat compensated or aided by tipping the top of the aperture out slightly. Stopping down the lens also increases the depth of focus, and right here I might say that it does not matter what type or what make the lens may be, depth of focus is governed by relative lens aperture and focal length. Stopping down increases depth of focus; also the shorter the focal length, the greater the depth of focus. A 2-inch M. P. camera lens at F 3.5 has a greater depth than a 5 at F 3.5. The swing-back of the aperture is provided for on every make of professional camera, and is especially necessary in banquet work in order to avoid a too great stopping down of the lens, which would otherwise be necessary to obtain depth of focus. The stopping down of a lens should, I think, be done somewhere between the elements thereof, when it is done at all. The careful worker might saw a slot in the barrel, and insert a metal stop flush with the barrel so as to be insertable in the focusing jacket. The lens tube should fit comfortably tight in its jacket, so as not to "walk," this "walking" being one of the reasons for necessity of refocusing. If the machine sets on an angle the lens will often "walk" through vibration. If the picture is out of focus in the taking, no amount of focusing of the projection lens will sharpen it. A lens tube which fits too loose in the jacket may be tightened by laying it across the edge of a piece of board and hitting it lightly across its back with the edge of another board, in order to throw the barrel slightly out of round.

Brother Deutsch we presume is correct as to the original meaning of the terms "quarter," "half" and "full" size, as applied to lenses, but the fact remains that, so far as projection be concerned, the application of these terms had wholly, and entirely to do with diameter. His remarks with regard to depth of focus are very good. I have not personally had the opportunity to experiment with the limit of practicability in tipping the aperture. It is quite possible that there is something that ought to receive attention by projection machine manufacturers. If it is practicable to entirely compensate for pitch by tipping the aperture, then that fact should be taken into consideration and incorporated into projection machines, because, no matter what we may do, we are always going to have the evil, pitch in projection, with us. I would certainly recommend that machine manufacturers investigate this matter, and see to what extent the scheme is practicable. I am not sure as to the advantage to be gained in stopping the lens between its factors. Frankly, I don't see what would be gained by that course as against stopping at the front, outside lens, and in any event it is not a practical thing for the average operator to attempt. As to bending the lens tube, well, I dunno. I think I would prefer pasting a thin piece of paper around the tube. It strikes me that bending the tube would make it difficult to remove and replace the combinations; also there would be danger of cracking one of the lenses, as flint (or is it crown) glass is very fragile.

More About Film Abuse.

The department is in receipt of the following self-explanatory communication:

> Mr. F. H. Richardson, Editor Projection Department, Moving Picture World, New York City.
>
> Dear Sir:—
>
> We have taken note of the discussion in the Projection Department concerning the condition of films, particularly as relates to poor inspection.
>
> This company would ask space to voice its approval of your attitude in this matter, and to call pointed attention to both operators and managers to the amazing amount of what can only be termed pure, unadulterated carelessness. We would like to ask the theater manager who does not take proper care of the film while in his possession, by what process of reasoning he is led to suppose that other managers and operators will take care of it. We would also, in this connection, like to impress upon both theater managers and operators, in the strongest possible manner, the fact that *there is and must be a strong community of interest in the handling of films; that each must necessarily suffer for every bit of damage done by the other, and that, while it is not to be expected that damage to the film will be entirely eliminated, still operators and managers will simply be serving their own interest by doing their share to reduce it to the least possible proportion.*
>
> Please understand that the foregoing is NOT in any way designed or intended to excuse or condone the failure of exchanges to properly inspect and repair films. This company is prepared to, and is literally "going the limit" to impress upon its exchange managers the necessity for thorough inspection and re-

pair of films. But it must be carefully remembered that conditions are such that it is sometimes impractical to either inspect or repair a film when it comes in from a theater; also under present conditions it is often necessary to "circuit" films. By this we do not make the claim that it is *impossible* to thoroughly inspect and repair a film every time it is returned from a theater, or that it is impossible to, by the concerted action of all film exchanges, stop circuiting, but most certainly, if these things were done, it would compel exchanges to purchase more copies of each subject, and this, in turn, would, of necessity, mean such a large advance in expense that the exchanges would be compelled to very materially raise the price of service. You will, therefore, understand that these things can only be accomplished through the concerted action of all exchanges.

We feel, however, that you will agree with us that even with the conditions as at present, if we all worked together, the exchanges doing the best possible under the circumstances, the operator doing his full duty in careful handling of the film, and *proper repairing of damage occurring while the film is in his possession*, conditions will be vastly improved, and if, in addition to this, the theater manager do HIS full duty in providing necessary repair parts for projection machines, and *the placing of skill and ability on a plane of at least equal importance with cheapness when it comes to the employment of an operator*, the complaints of poor condition of films, now so numerous, would dwindle rapidly to a comparatively insignificant number.

We fully realize that the product of our underlying producers depends to a very great extent for its favor with the public upon the manner in which it is presented on the screen—meaning, by this, the manner of its projection, and we fully realize that if the film be in poor condition the projection must of necessity suffer, therefore, we are vitally interested in your campaign for better inspection and repair of film; also, we will do anything within reason to help in the elimination of the faults complained of. Yours for Universal Success,

UNIVERSAL FILM MANUFACTURING COMPANY.

It is indeed encouraging to know that the really big film manufacturers are at last waking up to the importance of placing their films in the hands of the operator in the best possible condition. This department has been having a personally-conducted hair-pulling match with operators, theater managers, and exchange managers concerning this particular thing for almost six years. Problem. If it has taken that length of time to awaken two big manufacturers to the importance of backing us up in this work, how long is it going to take to wake up the rest of them? However, now that the Universal and the World Film Corporation have shied their hats into the ring on the film abuse proposition, I believe it won't be long before the exchange manager will wake up to the fact that the old shop-worn, slip-shod methods of the past are becoming unfashionable, and the operator and theater manager, on their part, will come to a realization of the importance—the *vital* importance—of taking the best possible care of the films while in their possession.

Shies His Hat Into the Ring.

L. J. Pratt, Geneseo, Illinois, says:

Have answered all the questions and then compared my answers with the one published, but this is the first time I've sent one in. Here goes, however, starting with 115. Am enclosing a few clippings from the film, "The Street Fakir," an Essanay comedy, received from the ——— exchange, Chicago, today, December 17th. One you will note was patched with either the son or daughter of the ten penny nail—a common pin. That certainly shows excellence in inspection—I don't think. You can send them where they will do the most good, if you will. In closing, I send my best wishes both to yourself and the department. May that helpful institution and its editor live long and prosper. I am enclosing "two bits." You don't smoke, I know, but—Oh, well, buy a Ford and take a joy ride on me!

Have bought the Ford, but you sent too much dough. What will I do with the extra seven cents? Send it back, or use it to buy gasoline? Glad to see you have come in with the bunch. The water, you will discover, is fine. Incidentally, you got yourself on the Roll of Honor the very first clatter.

Operators and Managers Read This—By All Means.

Allan F. Sparrow, manager Ideal Theater, Springfield, Vermont, writes:

Comparatively a new comer in the great game—only a little more than a year's experience—it seems incredible that there should be so many absurd statements made about the condition of operating rooms, the difficulties operators have, and the inability of theaters to pay for sufficient current to produce a good picture. How does the manager figure that it pays to attempt to save an inch of carbon, with the ever present danger of having to stop in the middle of a picture, and put in a new one. *If even so much as one patron is disgusted by this sort of performance, is there any real saving accomplished?* How many more dimes will come into the box office from pleased patrons if you use 60 amperes than if you "economize" (?) by using only 30 or 40? How much oftener will Mr. and Mrs. Jones, and their friends come if you have the proper lens combination, and the lenses be of high quality? Will not their increased patronage pay good interest on the investment? Are the people who run theaters where such improvements are lacking really to be pitied if they do go to the wall, and are forced to turn to ditch digging for a livelihood?

And there is a matter which is beyond my comprehension. Why do cities demand an examination as to the operator's fitness, and then allow the manager to force him to run two machines? Of course, he can run but one at a time, but he cannot even run one properly if he must rewind, patch and repair and thread up while the show is going on. I cannot understand the philosophy of attempting to run a two-machine operating room with a single operator. We would not do that even in this country town; also we would not even dream of trying to save on current at the expense of the picture, nor burn the carbons down to the least possible fraction of an inch, nor use lenses of any other than the best obtainable grade. The majority of lenses in use are so poor that the picture on the screen is very far from perfect. Is it not all rather silly?

One of your correspondents recently complained that he had to make patches almost by the hundreds in first run. We don't get many such reels. Had seven reels of first run this week, and do not recall where a single one of them has had to be patched during the entire past year. Take the reels as they come, we do not have a break once in a fortnight. Most of our pictures are twenty to forty days, and a great majority come from the Boston office of the General Film Company. (Will the manager of the Boston General Film Exchange kindly step forward and shake hands?—Ed.) The most trouble we encounter comes from elliptical hubs on reels, or those that are bent so that the film will bind in unwinding. (Will the manager of the B. G. F. E. kindly step forward and learn that reels as well as films ought to be in good condition?—Ed.) This we have taken up with the Boston office and firmly expect it will be corrected. We had a pin patch from the Kleine Boston office this week, and on running it received the thanks of the manager, who will, without doubt, see that there is no frequent reoccurence of the trouble. If managers would learn a little more about the operating end of the game, and look into the operating room frequently, allowing the operator such new parts as will keep the machine in first-class shape, and not try to make an operator do the work of two men, I believe it would be productive of largely increased receipts at the box office—more than enough to many times repay the outlay.

The foregoing letter is recommended to the careful and prayerful consideration of quite some several thousand theater managers. Beyond this I am not going to comment, except that my hat is removed in the presence of this progressive, up-to-date manager, who evidently possesses the faculty of reasoning from cause to effect. What Friend Sparrow says about the fake economies practised in all too many theaters is *absolutely* correct.

An Interesting Point.

R. W. Middlecamp, Allentown, Pennsylvania, says:

Why don't producers start sending out film on 2,000-foot reels? I gamble that films sent out on large reels would last longer than will those on small ones.

This opens up a topic for interesting discussion, and I would be glad to hear from operators as to their views with reference to the relative advisability of 2,000 and 1,000-foot reels.

Liars Do "Figger."

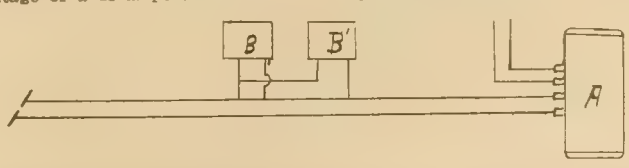
A. F. Stilson, Galesburg, Illinois, relieves himself of the following:

Noted in 12-11-15 issue that Mr. Dilley, Akron, Ohio, wanted an answer to the following brain exerciser. Well, here it is. Single-phase, 70-volt converter, 50-ampere capacity; two 110-volt rheostats at 45 amps., in multiple. What is the arc voltage?

Referring to the "pitchur," A is the said converter, B and B' the two rheostats, which are 110-volt, 45-ampere capacity each. By ohms law $110 \div 45 = 2.4$ ohms, which is approximately the resistance of one rheostat, and this, divided by two rheostats, equals 1.2 ohms resistance added to the arc circuit. The resistance of the wire from the converter to the arc is negligible, if of size to carry the current required. The output of the outfit is 50 amperes, then by ohms law E equals CR, or voltage equal current times resistance, therefore, $50 \times 1.2 = 60$, or the approximate number of volts at the arc.

I suppose the son-of-a-gun will go and test with a voltmeter and call me a liar, but "figgers" don't lie, although liars do figger.

Well, my brother, I don't know that the other fellow will call you a liar, particularly in view of the fact that you have not told us how much you weigh. If it is 110—mebby; if it is 180, well, that is something else again. However, I'm going to take the chance and call you a mistakener, because you are full of stewed prunes on one point. The voltage of a 45-ampere rheostat is *not* equal to 110 divided by 45, be-



cause of the fact that moving picture rheostats are made to work in series with an arc, and the resistance of a 45-ampere rheostat designed for motion picture work, instead of being equal to 110 divided by 45, is equal to approximately $110 - 48 = 62 \div 45$. Get me, Steve? Well, if you do, I won't tramp on your corns any more this time. I have found out since that the question was really a catch question anyhow.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Shutter Time and Aperture Speed.

R. A. F., New York City, propounds the following questions in regard to shutter openings and diaphragm numbers:

1. What are the different shutter openings?
2. Explaint the difference in time; how much faster each shutter opening is over various other shutter openings from the largest shutter opening down to the smallest shutter opening?
3. What is the shutter opening for straight work?
4. What is the time of exposure of each picture going at the rate of 16 pictures per second with the right shutter opening?
5. Explain how much faster F. 1.9 over F. 3.5—F. 3.5 over F. 4—F. 4 over F. 5.6—F. 5.6 over F. 8—F. 8 over F. 11—F. 11 over F. 16—F. 16 over F. 22—F. 22 over F. 32?

1. The shutter of a motion picture camera is the segment of a disk revolving in front of and parallel to the aperture or frame plate. It revolves once for each frame or picture taken; in synchronism, that is, in time with the movement which draws the film down for each successive picture. Its function is to cut off the light or image from the film during that period of time during which the film is drawn down in readiness for the next exposure. While the exposure is being made, the section of film in the gate and before the aperture plate is motionless and, just as the platen of a printing press must hold the paper to be printed firmly against the type without permitting it to move in relation to the type lest it smear the imprint, so must the film remain stationary while it receives the impression of the lens image or it will be blurred.

The type of the intermittent movement with which a camera is provided determines the greatest or maximum shutter opening. The instant that the claws or fingers of the intermittent movement commence to draw the film down to its position for the next frame, the aperture opening must be covered by the shutter and remain closed until all downward movement of the film has ceased. Should the movement of the film commence before the aperture is entirely covered by the shutter, such portion of the frame as remained uncovered will be blurred.

As the shutter moves continuously and uniformly around, it must be that fraction of a disk represented by the ratio between the time that it takes the claws to pull the film down and the time that it takes for them to enter the film at the top and return to that position again, plus a segment large enough to cover the aperture when the movement begins. If it takes one-half the time of a complete shutter revolution to pull the film down for the next frame, the shutter segment must be half a circle plus a segment wide enough to cover the aperture opening; for this extra segment portion must completely close the aperture before the downward movement takes place. For that reason a rod and pitman, or a crank which requires one-half the time interval for drawing the film can only have an open segment of approximately one-third, or one-third shutter opening, as it is termed.

The Lumiere type movement which uses the so-called harmonic cam for throwing the fingers, does not draw down in about one-fourth of the time interval and consequently can employ a shutter whose open segment is one-half.

No. 2. At sixteen pictures per second, each picture is drawn down and exposed in one-sixteenth part of a second; if the shutter is one-third open then the exposure time is one-third of one-sixteenth, or one-forty-eighth; if one-half opening, one-half of one-sixteenth, or one-thirty-second of a second. For any other shutter opening the speed or time is calculated in the same simple way. Thus, also, it will be seen that all shutter openings bear a simple arithmetical ratio to the time of exposure; a quarter opening is twice as quick as half opening, but only gives half the exposure that half opening gives.

No. 3. In still photography it is often necessary to use exposures as quick as one-thousandth part of a second to get an unblurred picture of a moving object, but in the motion pictures it is essential that a swiftly moving object should be blurred in each individual frame to reproduce on the screen the effect of a single moving object. If we close the shutter opening to a mere slit and photograph a baseball thrown in the sunlight, we will get a succession of clear images of the ball on the negatives, but when the picture is thrown on the screen, we get an impression of three or four balls chasing one another across the screen. The clean cut images are too far apart to blend correctly in the eye and produce the swish of the single moving ball.

No. 4. It is, therefore, advisable in almost all cases to use as wide a shutter opening as the intermittent movement of the camera permits. Also the larger the shutter opening the smaller the diaphragm opening and the smaller the diaphragm the greater the depth of focus.

No. 5. In the following list the area, that is, the measure of light passing capacity is twice that of each succeeding number. If it requires one second to expose a picture at F 11 it takes two seconds to get the same exposure at F 16, or if it takes one second at F 11 it takes one-half second at F 8. This is the list in proper order: F 1.9—F 2—F 3.5—F 4—F 6.3—F 8—F 11—F 16—F 22—F 32—F 44—F 64.

This holds good for all lenses marked in the F system and any lens will give approximately the same exposure as any other lens when used at the same F number. The only difference that two different lenses might have at the same F number, would be that a long focus lens would have a greater thickness of lens glass than a short focus one and would consequently absorb a very small per cent. more than the thinner glass of the short focus lens.

Contrast and Flatness.

J. B. B., Philadelphia, Pa., writes:

> I am sending two negatives, one taken with one camera and the other taken with another.
>
> Number one, the one of the parade, has lots of contrast and was taken on August 25, 1915.
>
> Number two, the other one, was taken not so long ago and does not have any contrast to amount to anything.
>
> Number one was taken under good light conditions for August, while number two was as good as could be expected for December. Has this got anything to do with it, if not, then why is one more contrast than other? What is the address of the Cinema Camera Club?
>
> I am using a brass handle and I am not getting any static, though I am not using back and am cranking about 600 feet a week at present and 2,000 a week in summer.
>
> In taking interiors how much candle power per square foot should be used, and how many more square feet should be added, as the space to be taken grows bigger and are flares good substitutes, and how many of them do you need per square foot, and where can you buy them?

The difference in the contrast of the sample films sent is due to several factors, the most important of these being that one was evidently taken on a bright day and the other on a dull day. Some lenses give much more brilliant negatives than others and development and exposure both have their influence on contrast.

The address of the Cinema Camera Club is 229 West 46th street, New York City.

For interior lighting enough lights to give at least 400 foot candles per square foot should be used, when working with an aperture of F. 4.5, that means for every square foot of stage space four hundred candle power is needed.

Flares are not recommended for work except where it is impossible to use electricity.

They produce too much smoke and can only be used successfully where there is a draught to carry the smoke away from the picture.

I. C. Newman, 257 Broadway, New York, is a manufacturer of aluminium flares and motion picture fireworks and ammunition.

Ray Screens.

H. D. A., New York City, asks:

> "Will you kindly give me what information you have relative to the use of ray screen in connection with the Cinematograph Camera in scenic and other outdoor subjects? Also please tell me where I can obtain the best 'blended' or shaded screen? My lenses are Carl Zeiss, 2 inch, and Dallmeyer Telephoto, 9 inch."

A ray filter and a graduated or sky filter are indispensable parts of a scenic photographer's outfit. Distant mountains, canyon and cloud pictures are almost impossible without them.

Distant mountains that are blue and purple and almost indiscernible against the sky, are brought out sharply by the use of a one-time ray screen slipped over the front of the lens. A so-called one-time ray screen requires twice the normal exposure; that is, if the normal exposure without the screen is F 16, then with the screen it is F 11.

Graduated screens are ray filters in which the screen is graduated from clear glass at one end to a deep color at the other, are placed before the lens, the clear glass at the bottom and the dyed portion at the top. This permits full exposure of objects in the lower part of the picture, while it cuts off a large portion of the light from the sky, which is generally much overexposed if full exposure is given for the foreground. The kodak sky filter can be adapted for the motion pictuer camera or more elaborate graduated filters of the Sanger Shepherd Company may be had from Allison & Hadaway, 257 Fifth Avenue, New York.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

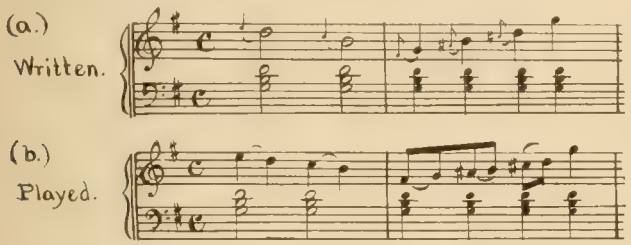
IMPROVISING.

ARTICLE V.

Auxiliary Notes.

By Clarence E. Sinn.

A LONG time ago when writers of music were more strict in some matters than they are now, a note called the "long approggiatura" was often used. It is a grace note *without* the little dash through the stem as written now-a-days. See example 15.



Ex. 15

The top line of Ex. 15 (letter "a") shows how such notes were written; the lower line "b" shows how they were intended to be played. Students were taught that these notes "took one-half from their principal notes." (The notes to which they were attached.) The idea being that these notes did not belong to the hormony of their respective measures, yet fell upon the accented parts of the measure—right on top of the chord—making a discord. This didn't fit the rules. So when they wanted to write a melody including such passages, these old fellows used to dodge the issue by writing the principal note (that would be the *harmonized note*) *in the accented* part of the measure—where it would lie right over the chord it was a part of—and those discordant notes which preceded them would be written as small notes. These small notes, as explained before, were called "long appoggiatura," and took their value from the notes to which they were attached. (See Ex. 15, Letter "b.") In this way they conformed to the rule (whatever it was) in the writing, and passed the buck on to the fellow who had to play or sing it. Apparently it wasn't against any rules to perform such phrases —only to write them. Now-a-days composers write their music just as they expect it to be played. If they wanted anything like "b," Ex. 15, it would be written that way. It is understood that the notes "D" and "B" in the first measure are the harmonized notes—that they belong to the chord and the little notes "E" and "C" do not. We can also comprehend without being hit with a club that in the second measure the notes belonging to the harmony are "G," "B," "D," and that F sharp. A sharp and C sharp do not harmonize with the chord of "G" (although accompained by this chord). But we also understand that the *principal* note is the one harmonized, even though it may not always lie upon the accented part of the measure.

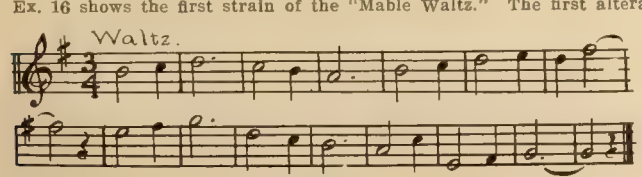
Those notes which used to be written small and called "long appoggiatura" (as in "a," Ex. 15) are now written out in full (as in "b," Ex. 15), and are called "Auxiliary Notes." They always lie one degree above, or one degree below the principal note; usually half a tone below, or either one-half or one full tone above.

The reason for dragging all this in is because the auxiliary note is a good friend in the elaboration of melodies, and you will find his acquaintance well worth cultivating. An easy way to find him is to write in a grace note where you think it might be effective—anyone can stick in a few grace notes—and then change the grace note to a big note, taking its value out of the note to which it is attached. If you have a gift of melody this will come without practice—if you haven't, you will have to try it over until it becomes easy.

Elaborating Upon a Theme.

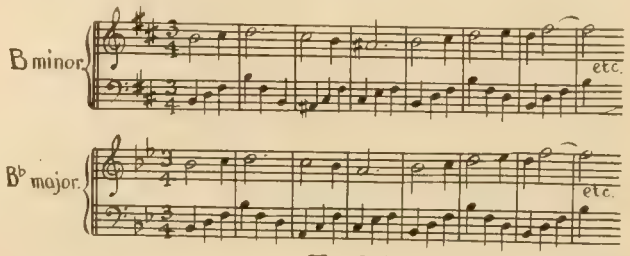
Perhaps you may select a single strain of some composition as a working theme for one of your characters. The whole composition may be useful as a "filler-in," but this one strain appeals to you as a good subject to work on for this particular character. As an illustration, take the old "Mable Waltz." (Ex. 16.)

Ex. 16 shows the first strain of the "Mable Waltz." The first alterations that occur to us are, First, a change of key; 2d, a change of tempo (and figure). By simply changing the signature we get an alteration of key without altering the position of the notes. See Ex. 17.)



Ex. 16.

Changing the tempo (and with it *the figure*) permits a greater variety of elaboration. The waltz, being in triple time, suggests an alteration to



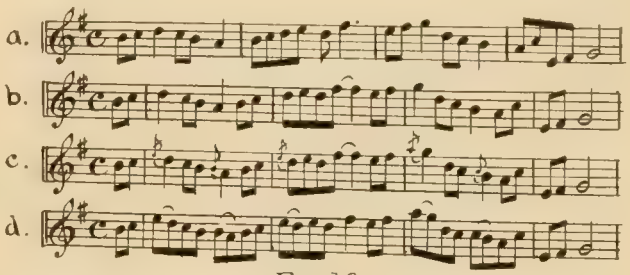
Ex. 17.

double or quadruple time. Let us choose the latter—not that it makes any particular difference—but just to illustrate. (See Ex. 18.)

Ex. 18 shows the subject changed to 4-4 time.

The first line "a" has no alteration except as to time and figure.

The second line "b" is the same as "a," with the accent changed. The



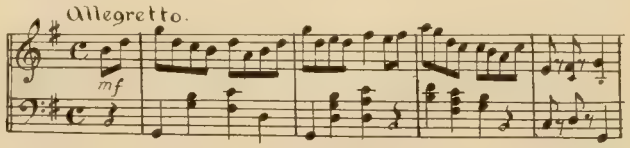
Ex. 18.

two first notes are now made preparatory, while the third note comes on the principal accent—the down beat.

The third line is the same as "b," with the addition of grace notes. (These grace notes are changes to full-sized notes in the fourth line; notice their value is taken out of the notes to which they are attached.)

The fourth line "d" is the same as "b," with the addition of *auxiliary notes.* (You can see where we get these auxiliary notes by observing the grace notes in the third line, "c.")

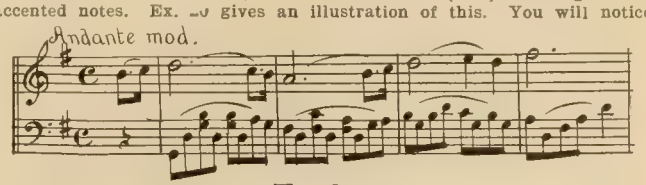
The last line in Ex. 18 (letter "d") gives a little gavotte which can be



Ex. 19.

further eloborated by extending some of the intervals as shown in previous examples. Ex. 19 will illustrate one way of extending some of the intervals, though your own fancy will doubtless suggest others. (See Ex. 19.)

The figures given in Ex. 18 should suggest many variations of the subject given. For example, take the second line ("b") and lengthen its accented notes. Ex. 20 gives an illustration of this. You will notice



Ex. 20.

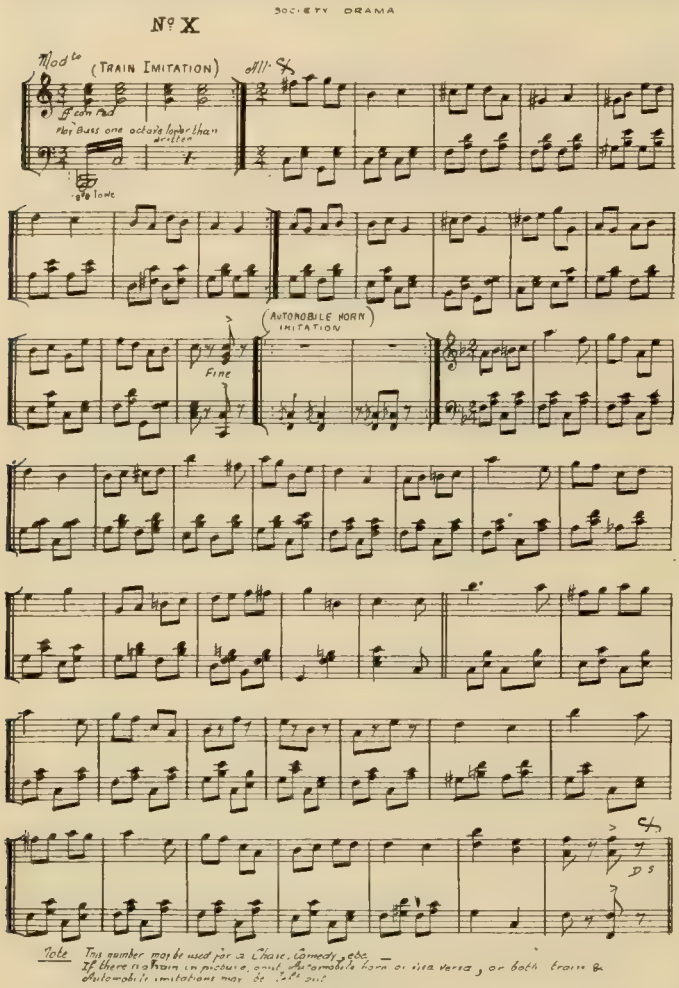
the character of the melody is considerably changed, though the melody itself is easily recognizable. (See Ex. 20.)

The accompaniment in Ex. 20 is a "running accompaniment"—legato; this gives the number a sort of a sentimental character.

Original Compositions for the Picture Theater.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following

score is an original composition—the third of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets



Original Composition No. 3.

will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

Mr. Simon is prepared to undertake original musical compositions or adaptations for any production or special occasion and may be addressed in care of the Moving Picture World.

Musical Setting for "As a Woman Sows"

Released January 24 by the Mutual Film Corporation.

Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual films the following suggestions for an accompaniment to "As a Woman Sows" were prepared by the photoplay department of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Further inquiries concerning any phase of the work of the orchestra leader in photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Loren Hayward, newly-elected mayor of Lynboro, is engrossed in a political house-cleaning and neglects his pretty young wife, Milly, who, hoping to arouse her husband's dormant affections, flirts with Robert Chapman. Unfortunately the flirtation is misunderstood, and divorce proceedings are commenced. After a series of exciting adventures, the mayor and his wife are re-united.

Particular care should be taken in following the cues given owing to so many changes of action. Note particularly the Agitatos and Hurries.

The THEME selected is "A Little Song"—Ambrosio.

Scheduled time: five reels (about 5,100 feet) 76½ minutes.

Time.		Sub-titles or descriptive cues.	Music.
0	D	Opening.	Little Song—d'Ambrosio. (Allegretto moderato) (THEME)
3¼	T	That evening.	Les Idoles—Allier. (Valse lento)
5¼	T	Robert Chapman, a society man.	
7½	T	Milly: "If I could only—"	Legende—Friml. (Moderato)
10¼	T	Milly: "I have just invited—"	
11¼	T	Next day. Joseph Willoughby—	Celtic Dance—Bullard. (Andante con moto grazioso)
15	T	Willoughby: My freedom depends—	
15¾	T	"I am no match for you."	Nocturne—Krzyzanowski. (Molto lento)
16½	D	Electric bell	
21¼	T	"We've been ordered—"	Serenade—Zerkowitz. (Allegro non troppo)
23¼	T	"I don't want to intrude."	
25¼	T	The fire begins to burn.	Repeat: Little Song. (THEME)
27½	D	When husband leaves chess table.	Agitato No. 2.*
29¼	T	"Don't tell me my eyes—"	Andante Pathetique No. 1.*
32	D	When Chapman embraces Milly.	Hurry No. 1.*
32¾	D	When Milly goes up the stairs.	Repeat: Little Song. (THEME)
34	T	Morning finds Milly—	
36¼	D	When Milly enters her husband's office.	Clarice—Loud. (Valse intermezzo)
38¼	T	Mother love asserts itself.	
39¼	D	When Milly steals Bobby.	Hurry No. 3.*
41¼	T	"She has robbed me—"	Repeat: Little Song. (THEME)
42¾	T	"I want my boy—"	Evening Devotion—Kohler. (Andante religioso)
45¼	T	"This is a respectable place."	
46½	T	"Your son has scarlet fever."	Lamento—Gabriel-Marie. (Calme et douloureux)
49½	T	"That—that—woman is coming here."	
51¼	T	"What are risks to me—"	Douce Caresse—de Fuentes (Valse lento)
54¾	T	"You are not the girl—"	
56½	D	When Chapman comes to Hayward.	Repeat: Little Song.
58	T	The reunion.	
60	T	"This fills my cup of happiness."	On the Beautiful Hudson.—Hermann (Waltz)
62½	D	The reception.	
63¾	D	Burglar alarm.	Hurry No. 2.*
66½	T	Detectives from headquarters.	Liselotte—Adam. (Tempo rubato)
69	T	Milly: "Was it a false alarm—"	
69¾	T	"My God, must I lose my husband?"	Agitato No. 1.*
72	D	Burglars.	
74¾	D	When Aunt Abbie and Georgia come up the stairs.	Repeat: Little Song.
76	T	The End.	(THEME)

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 847.

JACK COHN GETS DINNER.

In honor of the great scoop registered in procuring pictures of the Astor Cup Race after the exclusive privilege had been sold to another concern, and of showing his pictures of the race at the Strand Theater on Broadway three hours after the race started, Jack Cohn, editor of the Universal Animated Weekly was tendered a dinner party by the editors of the motion picture weeklies of New York City. The event took place in Murray's Restaurant on Forty-second street Wednesday night, January 19, and it was an occasion of congratulations, praise and a spirit of good feeling prevailed throughout the evening. Those who had charge of the affair were Pell Mitchell, editor Mutual Weekly; S. MacKean, Hearst-Vitagraph; Messrs. Mayell and Cohen, of Pathe's Weekly, and Fred Beck, of Paramount News-Pictures.

Mr. Cohn not only scored a beat in getting the pictures and being the first to show them, but also beat the exclusive privilege concern when they brought suit and an injunction against him, the court deciding that when a person purchases a ticket for any event, that it includes the rights to photograph it as well as look at it. This was such a great victory not only for the Universal and Jack Cohn, but for the entire industry as well, that the different editors gathered and decided to show Jack how they appreciated his efforts.

MACKENZIE'S "PRECIOUS PACKET" FINISHED.

Donald Mackenzie, the Pathe producer, has finished his Gold Rooster play, "The Precious Packet," and showed it privately in the Pathe showrooms. The picture made a most favorable impression and will probably be placed upon the program at an early date. It is adapted from the book by Fred Jackson and features Ralph Kellard and Lois Meredith.

New York Operators' Ball

Big Gathering Assembles at Central Opera House and a Good Time Is Enjoyed by All—Anita Stewart Leads Grand March.

ON SUNDAY evening, January 16, the Moving Picture Machine Operators' Local Union No. 306, I. A. T. S. E., gave their annual ball at Central Opera House, New York City. Now the Central Opera House hall is rather a huge proposition in point of size, yet large as it is, it was even more than comfortably filled by the gathering which was a very distinct credit to the organization.

The ball was preceded by an entertainment which lasted from 8 o'clock until 11, the artists appearing therein were, judging by the laughter and applause, all good.

Among the notables present were John Skerrett, general manager, and William C. Smith, assistant general manager of the Nicholas Power Company, (the latter being a member of the organization and chairman of the ball committee), Frank Cannock, the inventor of the Simplex machine, and Ernest C. Baerveldt, special representative of the Precision Machine Company; Howard Coles, president of the Coles Motion Picture Machine Corporation; Mr. Robin, sales representative of the Baird Motion Picture Machine Company; M. D. Kopple, president of the American Standard Motion Picture Machine Company; H. T. Edwards, president and treasurer of the Picture Theatre Equipment Company; Charles Shay, international president of the I. A. T. S. E., many actors and actresses of note, and last, but by no manner of means least, Miss Anita Stewart, of the Vitagraph Company, who led the Grand March with International President Shay.

The Grand March was directed by Harry Mountford, organizer for the White Rats, and splendidly done. The light effects were good, and the whole affair from the beginning of the entertainment at 8 P. M., till the last weary, happy couple left the hall, at 4 A. M., passed off without even the suggestion of a hitch. This, of course, did not happen by accident. It was due to the untiring efforts of the officials of the organization and the committee headed by Brother Smith, which had charge of the affair.

At the end of the Grand March Miss Anita Stewart, International President Shay, International Vice-President Higgins, Harry Mountford of the White Rats and Editor F. H. Richardson were called to the stage and introduced to the guests of Local 306, following which presentations were made as follows: International President Shay, a costly and beautiful wall plaque; International Vice-President Higgins, a loving cup; Joseph A. Crehan, president Local Union 306, a watch and chain, suitably engraved; Fred Stoffregen, secretary Local Union 306, a loving cup, all in token of the services these various officials have rendered, and of the love and esteem in which they are held.

And right here, I have been requested by the organization to express its sincere appreciation and cordial good will to Miss Anita Stewart. Miss Stewart had promised to be present. There is but one word that would adequately describe the weather condition on that night: that word is "beastly." Miss Stewart had had an extremely hard day, and, moreover, was not at all well; yet, accompanied by her charming mother, she, at very real and very great personal inconvenience, kept faith and did as she had promised.

I am sorry to say that this is something not always done, and the organization feels that Miss Stewart, under the conditions, is entitled to something more than a mere word of thanks.

Taken all in all, the ball was in every way a decided success. The accompanying photograph shows the line-up at the end of the Grand March. President Shay, Miss Stewart and the officers of the Union are in the front line.

The following Operators' Unions were represented: Paterson Local 362, Newark Local 244, Hudson County Local 384, by our old friend President Sherman, and Trenton, N. J., Local 359, by Benjamin Seigle. F. H. R.

LOUISE HORNER WITH HORSLEY.

A recent addition to the Cub (Mutual) Stock Company headed by George Ovey, is Miss Louise Horner, a comedienne of long experience and known to theatre-goers the country over for her interpretation of "slavey" types. Miss Horner was especially engaged by Director Milton Fahrney to play the "slavey" in "Jerry in the Movies," because of her peculiar fitness for the character. Her work in this release was so excellent, however, that Mr. Fahrney made her a proposition to remain with the company indefinitely.

Miss Horner's engagements on the stage were many, but the one in which she scored her biggest success was "A Knight for a Day," in which she played the "slavey," a part originated by Miss May Vokes. She played the role for several seasons.

COCHRANE TO DIRECT COMPANY.

George Cochrane, brother of Robert H. Cochrane, vice-president of the Universal Film Manufacturing Company, and who for the past few months has been acting as assistant director to Sydney Ayres, was this week placed at the head of a dramatic producing company of photoplayers at Universal City. The first picture which he will make is a one-reel story adapted for screen purposes by F. McGrew Willis from the story by Laura Oakley. In it Carmen Phillips and Douglas Gerrard play the leading roles.

McRAE TO DIRECT 101 BISON FILMS.

Abandoning for the time being the plan of touring the Orient, making pictures, Henry McRae is within a few days to commence the production of big, spectacular two-reel 101 Bison releases at Universal City. Regarding the proposed trip to the far east, latest developments indicate that it will be postponed until some time in the spring.

Frank Beal, Selig director, is producing "The Girl With the Lantern," a real railroad story. Kathlyn Williams, Harry Mestayer, Lillian Hayward, C. C. Holland and Guy Oliver are the principals.

Third Annual Entertainment and Ball of the Moving Picture Machine Operators' Protective Union, Local 306, at Central Opera House, New York, January 16.

Mutual Masterpictures

Second Week's Offering Contains Three Strong Subjects of Five Reels Each.

SECOND of the weekly group of three Mutual Masterpictures, Edition de Luxe, to be released by the Mutual Film Corporation, are announced as follows: "As a Woman Sows"—five reels—Monday, January 24; "Lord Loveland Discovers America"—five reels—Thursday, January 27; "Betrayed"—five reels—Saturday, January 29.

"As a Woman Sows," first of the feature releases for the week, is a Gaumont production, featuring the popular stage and screen star, Gertrude Robinson, supported by Alexander Gaden, equally well known for his many successes on the speaking stage and the screen, and an exceptionally powerful cast of regular Gaumont stock players. It is the initial release of the Gaumont studios under the title of Mutual Masterpictures, De Luxe Edition, and depicts the story of a young wife's folly, in which Miss Robinson portrays the part of the wife. The story is based on a man's fight for political supremacy, during which he becomes so obsessed that he neglects his wife, leaving her to the companionship of an unscrupulous friend.

"Lord Loveland Discovers America," second of the Mutual Masterpictures, Edition de Duxe, for release during the week of January 24, is from the famous story of the same name by C. N. and A. M. Williamson, whose various offerings to the world of fiction have won them wide acclaim. In this production from the American studios, Arthur Maude scores one of his greatest screen achievements in the role of "Lord Loveland." Constance Crawley, who has shared honors with M. Maude in a number of feature productions screened at the American studios for the Mutual, appears in Mr. Maude's support. Her portrayal of "Leslie Dreamer" is conceded one of Miss Crawley's most excellent screen characterizations. Others in the cast are William Carroll, Charles Newton, William Frawley, George Clancy and Nell Franzen.

"Betrayed" was written especially for Miss De Carlton and presents her in a role entirely new to her admirers. As the daughter of an old Indian chief who quits the Western reservation for the Eastern metropolis, this young star renders an exceptionally powerful characterization.

"Betrayed" is a drama full of adventure and throughout it runs one of the prettiest love stories imaginable. It is beyond doubt, one of the best pictures that has ever come from the New Rochelle studios.

William S. Hart in the Wilds

Noted Ince Star Making a Northern Canadian Film in Boulder Creek Locale.

WILLIAM S. HART, perhaps the most popular of all portrayers of virile roles, has been spending the last fortnight with his company in the wilds of the Boulder Creek region in Northern California. The accompanying picture shows them at luncheon near some log shacks which they use for sleeping purposes. Among the great quantity of equipment taken to Boulder Creek were a large number of sleighs and horses to depict the snow scenes in the story. It is laid in Northern Canada and involves several hazardous feats, among them being a fierce hand-to-hand combat beneath the surface of an icy lake. Another is a daring ride on horseback over a rope bridge that crosses a deep gully. The scenario was written by J. G. Hawks.

William S. Hart and Company in Northern California.

The company travelled in true theatrical style, having three sleeping cars and several baggage cars of their own. They were preceded by an advance agent, or rather a location man, who picked out the best scenes in the wild and rocky country for staging the story.

Each succeeding story filmed by Hart for Thomas H. Ince has shown even stronger than its predecessors. It is said that "Hell's Hinges," the coming Triangle release in which Hart is starred as a Western character, will prove a revelation of dramatic strength.

Betty Riggs Now Evelyn Brent

FROM now on Betty Riggs, the pretty seventeen-year-old ingenue appearing in Metro feature productions, will put aside that perfectly good, but homespun, name for the more euphonius name of Evelyn Brent. It was so ordained by the young lady herself, when after a brief, but successful career in motion pictures, she came into her own with the prominent role of Snowbird, an Indian girl, in support of Edmund Breese, in "The Lure of Heart's Desire." This marvelous story of the Alaskan wastes and New York society, has just been completed for Metro by the Popular Plays and Players.

Evelyn Brent.

Less than a year ago Miss Brent was a student in the Training School of the Normal College in New York City. Her folks would not listen to her entreaties to allow her to go on the stage. So she played hookey one day, and was successful in obtaining a very small part in "The Heart of a Painted Woman," with Mme. Petrova, at the Popular Plays and Players studio. Next she was given a better role at the same studio in "The Shooting of Dan McGrew," with Edmund Breese. After that she was put under contract with the Popular Plays and Players, and given the big role of Snowbird in the last production. She is to be featured shortly in a big Metro production.

Miss Brent was born in Tampa, Florida, but removed with her parents to New York when a child. Beside possessing a charming personality and rare dramatic ability, Miss Brent is an expert at horseback riding, swimming, dancing and skating. In "The Lure of Heart's Desire," Miss Brent, who is fond of all kinds of animals, learned to drive a dog team, and before the picture was completed she had become quite expert at that difficult task.

VAL PAUL BECOMES PROUD FATHER.

Who is the happiest man at the Universal City studios? Beyond the shadow of a doubt, it is Val Paul, heavy character actor with Lynn Reynolds' company of Universalities, for this week there was born in the Paul family a seven-pound boy, who is said to be the "living image" of Val, senior. Latest reports announce that mother and son are both doing well.

SHIELD AND McCRAY DIRECT JOKER COMPANY.

Ernie Shield and Roy McCray, both veterans with the Universal's Pacific Coast corps of photoplay builders, have this week been put in charge as co-directors of a company of comedians who will appear in the production of one reel Joker comedies, supplementing tha films of Allen Curtis's company of the same release brand.

Current Vitagraph Program

Releases for the Week of January 31 Feature May Robson, Mary Anderson and Edith Storey.

MAY ROBSON, Broadway's favorite actress, heads the cast in a new Vitagraph Blue Ribbon comedy that in turn heads the releases of that company for the week commencing January 31. "A Night Out" is the vehicle

Scene from "A Night Out" (Vitagraph).

in which Miss Robson endears herself to photoplay fans in an intensely amusing and original character role.

Among the other releases for that week is a Broadway Star Feature, "Bill Peters' Kid," that will send thrills through even the most hardened man. Mary Anderson, sweet and girlish, kills a rabbit and proceeds to skin it with a nonchalance that belies the tumultuous emotion in her heart. "Jane's Bashful Hero" gives a new view of Edith Storey as the village belle in a one-part comedy. "The Wrong Mr. Wright" is another comedy release, featuring Jewell Hunt, "the dance girl of the movies."

"A Night Out," written in collaboration with Miss Robson and Charles T. Dazey, who is known for his "In Old Kentucky," presents situations that enable Miss Robson to demonstrate her art. She is cast as Granmum to whom a girlhood has been denied and whose youthful heart is still filled with love of play and excitement. Miss Robson instills her youthful vigor into the role of Granmum, tangoes, runs and even climbs up an ivy vine to surreptitiously enter her home after the escapade. Assisting her are a capable cast of Vitagraph comedians, including Hughey Mack, Kate Price, William Shea, George Cooper, Arthur Cozine, Belle Bruce and others. George D. Baker produced the film, which is in five parts.

"Bill Peters' Kid," a three-part comedy from the coast company of the Vitagraph, is released on Saturday, February 5. It is a simple story, beautifully told under Rollin Stur-

Scene from "The Wrong Mr. Wright" (Vitagraph).

geon's directions, and shows Mary Anderson as a child of the desert.

Edith Storey, whose versatile talents have won for her fame and fortune under the Vitagraph standard, is seen in a new role in "Jane's Bashful Hero," released as a one-part comedy on January 31. Edith is Jane, and Donald McBride is Willie, a bashful young man. He is lacking in the nerve necessary to "pop the question," so Jane helps him out with the aid of a dummy silhouetted on the window blind.

In "The Wrong Mr. Wright" Miss Jewell Hunt plays the part of the daughter of a Mr. Wright who gets into the hotel room of another Mr. Wright. The comedy has splendid comedy situations, well brought out under the direction of C. Jay Williams. It is released as a one-part comedy on Friday, February 4.

Younger Keystoners

Louise Fazenda, Harry Gribben and Harry McCoy Making Names for Themselves in New Comedies.

THE past three months have witnessed the rise to artistic prominence of a dozen or more comparatively new Triangle-Keystone players. Such daredevil comedies as "A Submarine Pirate," "Dizzy Heights and Daring Hearts" and "Saved by Wireless" have brought out a new sort of reckless valor in the films. In comic character delineation, on the other hand, plays like "Her Painted Hero," "His Father's Footsteps," "The Hunt," and "The Great Pearl Robbery" have afforded unusual opportunities for the younger artists as well as the stars.

In particular Miss Louise Fazenda has developed a quite new line of eccentric comedy characters which has stamped her as a comer in the film world. In "A Game Old Knight" she played the ugly princess with a rare sense of humor. Then in "The Great Vacuum Robbery" she was the lady crook at the other extreme of looks from the ugly maid, extremely knowing and fascinating. Now in "His Hereafter," a burlesque of the Western type of story, she is fittingly described as "a sweet character in a faro frame," being the daughter of Harry Booker, who has the role of a gambling house proprietor. Her versatility has proven equal to each of these parts and she will no doubt get the lead in a forthcoming play. The young woman who is only 19, is a native of Lafayette, Ind., and undertook serious dramatic roles at the start. Her sense of humor and her love of grimaces inevitably led her into comics. After a short period with another film company she joined the Keystone about two years ago.

Louise Fazenda.

Harry Gribben, another young Keystoner, has been made use of during the Fall and Winter in a large number of more or less straight roles. Among these have been the artist in "A Janitor's Wife's Temptation," the bomb-thrower in "The Worst of Friends," the husband in "Perils of the Park," and the escort in "A Movie Star." Mr. Gribben is an extremely agile worker equal to all the strenuous demands of Keystoning. Another rising player is Harry McCoy, who is seen as the gardener in "Perils of the Park."

MOROSCO STUDIOS CONTINUE TO GROW.

The Oliver Morosco Photoplay Company studios continue to branch out in space and activity as well as enlarging its working staff. A spacious and well-equipped stockroom has been added to the plant which will enable this company to buy supplies in quantities when the market is right. The new stockroom is housed in a specially erected building of corrugated iron and faces the Council street lane through the Morosco colony, adjoining the carpenter shop.

Russel Stapleton, formerly head of the order department of H. J. Heinz & Co. in Los Angeles, has been engaged to take charge. Another addition to the working staff has been made in the person of Charles Stallings, formerly of the American in Santa Barbara.

TRAVERS VALE COMPLETES "THE CHASM."

Travers Vale, former Biograph producer, who recently joined the producing staff of the Universal forces at their Pacific Coast studios, has just completed his first release, a two-reel drama by Harvey Gates, entitled "The Chasm."

V-L-S-E Men Confer

Eastern Forces of Big Four Gather in New York for a Confab—Sales Methods Discussed.

EVIDENCE that the selling methods which V-L-S-E has instituted for serving and co-operating with the exhibitor, are fast gaining ground for this organization, was presented at the convention of the branch managers and representatives of the New York, Boston, Philadelphia and Washington offices, held on Sunday, January 15th, at the home office, 1600 Broadway, New York.

General Manager Walter W. Irwin, and Assistant General Manager A. W. Goff, defined in detail the company's policies of personal screen inspection, minimum and maximum price ratings, open-booking and the block and quota systems, and then placed these subjects before the meeting for frank open discussion from the exhibitor's viewpoint.

That the exhibitor can best judge a feature after seeing it screened, and then booking it according to the tastes of his individual neighborhood, was agreed to unanimously, and that such personal showing is of inestimable value in providing him with pictures which assure a profit.

It was pointed out that the only objections that could possibly arise from the minimum and maximum policy would be due to the fact that either the exhibitor did not fully understand the advantages that accrue to him by booking a subject on its box office drawing power—and not what it cost the manufacturer to produce—or that a salesman made the mistake of selling film instead of showing the exhibitor how the minimum and maximum policy assures him of a profit, whether a picture is good, bad or indifferent. "In other words," said Mr. Irwin, "the minimum and maximum policy resolves itself in selling the exhibitor any feature he wants at the maximum price at which he can make money, as measured by his house and business."

The flexibility of this plan as outlined, plus the advantages of the open-booking policy (which allows an exhibitor to book what he wants when he wants it, and as long as he wants it) brought forth the consideration of the possibility that the exhibitor in the large towns might have a shade the better of the small town exhibitor, because of the circumstances of booking the film over which no one has control. To obviate this possibility, V-L-S-E is inaugurating a system of rapid turnovers, which keeps the prints constantly working for the best interests of every exhibitor.

Special emphasis was laid on the "block and quota" system which brings the individual salesman in constant touch with every exhibitor in his territory, and which allows him more time to give to the needs and problems of each exhibitor in his "block." A "quota" which it does not intimately concern the exhibitor is a method the organization has of keeping the salesmen jacked up to top-notch efficiency, which means that the exhibitor receives more intimate and effective service.

Besides these ideas of sales policy, many questions for the handling of paper and cuts, and for the good and welfare of the industry as a whole, were discussed. Particular stress was laid upon the standardization of features to attain a continuously consistent program, which, in other words, brings the test value of each production right into the hands of the public and will ultimately make the motion picture patrons their own booking clerks.

Coming directly after Mr. Goff's western trip, where he visited all the exchanges on the Pacific slope, then Chicago, Pittsburgh, St. Louis, Kansas City, Cleveland and Detroit, this convention crystallized the fundamental idea of the V-L-S-E to help the exhibitor help himself make more money, by applying the policies of personal screen inspection, and open-bookings on a minimum and maximum price basis.

Those of the home office who participated at the convention were: General Manager Irwin, Assistant General Manager Goff; L. J. Bamberger, manager of the sales promotion department; E. L. Masters, advertising and publicity department; V. N. Shapiro, assistant advertising and publicity director; A. I. Siegel, Secretary to Mr. Irwin. The Boston contingent headed by Manager George Balsdon, brought Representatives Brady, Butler and Reardon. From Philadelphia came Manager J. S. Hebrew and his salesmen, Moyer, Mowery and Heenan. Washington sub-office was represented by Frank B. Spurrier and Mr. Bachrach. The new York branch had present Mr. F. F. Hartich, assistant branch manager, George Balsdon, Jr., and salesmen, Farber, Erichson and Clark.

WASHINGTON THEATER MANAGERS ELECT OFFICERS.

At a meeting of the Washington Theater Managers' Association held in Seattle, Wash., Dec. 31, 1915, these officers for the ensuing year were chosen: President, C. S. Jenson, Seattle; first vice-president, J. E. Ferguson, Wenatchee; second vice-president, B. W. Copeland, Spokane, Wash.; vice-presidents, Alexander Pantages, Fred Mercy, Eugene Levy, A. C. Anderson, A. W. Eiler, Harry Chanler; secretary and treasurer, James Q. Clemmer, Seattle; assistant secretary, E. J. Fisher, Seattle; executive committee, Eugene Levy, Seattle, chairman; H. E. Kennedy and E. J. Fisher, Seattle; George H. Reizner, Raymond; William Southern, Bellingham; legislative committee, H. E. Kennedy, chairman; E. H. Smith, Seattle; E. A. Zabel, Olympia; H. T. Moore, Tacoma; Herman J. Brown, North Yakima; entertainment committee, J. Rantz, chairman, Bremerton; W. Smythe, Seattle; M. Ring, Seattle; J. V. Lynn, Everett; L. Vegalis, Seattle; O. H. Allen, Seattle. Constitution and by-laws, Eugene Levy, E. H. Smith and H. E. Kennedy, all of Seattle.

JAMES AUBREY SIGNS LONG TERM CONTRACT.

James Aubrey, the original "Heinie" of "Heinie and Louie" comedy fame, has recently signed a long term contract to continue playing Heinie in the above mentioned comedies, with the Mittenthal Film Co., Inc. At a recent beefsteak dinner given by the Pathe Club, Mr. Aubrey was introduced to Charles Pathe, who would not believe Mr. Aubrey was Heinie. He could not be convinced and finally asked Mr. Aubrey to prove it by giving a specimen of his work. Mr. Aubrey at once opened fire with his inimitable facial expressions, dislocations of the nose, dislocations of the eyebrows, etc. Mr. Pathe, clapping him on the back, said: "Your face is your fortune."

V-L-S-E-INC. EASTERN MANAGERS.

From left to right: Bottom Row—J. S. Hebrew, Geo. Balsdon, W. W. Irwin, A. W. Goff, C. L. Masters. Second Row—J. C. Moyer, R. S. Clarke, H. Mowery, J. N. Crickson, A. I. Seigel, T. M. Butler, F. B. Hartich, V. M. Shapiro. Third Row—D. F. Hennan, F. B. Spurrier, S. P. Farber, F. A. Grady, Geo. Balsdon, Jr., L. J. Bamberger.

New Equitable Schedule

Later Productions Call for a Rearrangement of Releases—Good Subjects Announced.

THE newly-arranged schedule of releases of the Equitable Motion Pictures Corporation calls for the strongest consecutive list of features yet put out by that concern. The new arrangement of releases was prompted by the finished pictures now on the shelf and those almost completed being of such divergent nature and widely differing plots that a readjustment of releases made for the betterment of the program in its entirety and as units.

"Behind Closed Doors," in which Marie Empress debuts on the Equitable program, and which was to have been released December 10, will be the regular release for January 31. Following "Behind Closed Doors" will come Alice Brady in "The Woman in 47," a most extraordinary story of virile dramatic intent, in which Miss Brady is seen in a role entirely dissimilar to that portrayed by Miss Empress and yet is as sustaining in interest and suspense as it is possible to make a dramatic tale. "The Woman in 47" will be seen on the regular Equitable program February 7.

Roy L. McCardell's first contribution to the Equitable story staff will be noted in "The Question," which comes to the screen via Equitable on February 14 and which affords Marguerite Leslie her first opportunity in the silent drama field. Miss Leslie, formerly leading woman for Sir Henry Irving, Herbert Tree and other famous actors, will portray the role of the woman, undecided between a baby and her dog, chooses the latter. "The Question" is greatly different in every form from either "Behind Closed Doors," "The Woman in 47" or "The Clarion," which is the release for February 21 and which will see Carlyle Blackwell in his first Equitable picture.

"The Clarion" is based on Samuel Hopkins Adams' great journalistic tirade against patent medicines, which occupied the columns of important daily papers for several years and which was instrumental in the introduction of Dr. Wiley's pure food and drugs act. Mary Boland, formerly co-starred with John Drew in many of his biggest stage successes, will become Equitabilized February 28 in the Triumph Film Corporation's production of "Three Pairs of Shoes," in which she will be supported by an exceptional cast of well-known stage and screen players.

"Three Pairs of Shoes" is again entirely different from any of the aforementioned productions and fits into the program well as a fanciful story with dramatic and novelty situations.

Frank Sheridan, Arthur Ashley and a cast of noted artists follows on March 6 in "The Struggle" which is now being produced by John Ince and in which sensational climaxes run rampant. On March 13 Gail Kane, the leading Equitable star, will make her second appearance on the program in a novel, tense and picturesque production, "Her God," which is unlike anything heretofore screened by Equitable or any other concern and which gives talented Miss Kane unusual opportunities to display her varied histrionic abilities.

"Passers-By," C. Haddon Chambers' powerful story, comes on the program March 20 with the star who originated the leading role in the stage production back in the part. "Passers-By" represents the first work for the screen of a writer of the importance of Mr. Chambers. Bruce McRae has replaced Emmett Corrigan in "The Chain Invisible," which will be seen March 27 and which will be Frank Powell's first contribution to Equitable. Contrary to previous reports, Irving Cummings will not be co-featured in support of Jane Grey in "Man and His Angel," it having been decided to place Henri Bergman in the role.

SALES MANUAL AIDS EXHIBITORS.

R. W. MacFarland, of the Lubin Company, is preparing a series of beautifully colored sales manuals for each of the productions of that company, released through the V-L-S-E. These are printed on a highly coated paper, and reproduce in the exact colors, the posters which are available for each production. The illustrations include those of a half sheet, one sheet, three sheet, six sheet and twenty-four sheet. In addition, the sales manual contains a synopsis of the story with the cast, and the complete list of advertising, which may be obtained on the production.

In each of these manuals there is also enclosed 9x12 publicity folders, indexed for quick reference, and containing reproductions of half tones which the exhibitor can use in his press matter. In other words, the sales manuals give the exhibitor all the information necessary to the proper selection and exploitation of a film.

Vitagraph Increases Facilities

Will Build New Studio at Flatbush—Many New Ideas Will Be Incorporated.

IN KEEPING with the new policy about to be announced by the Vitagraph Company, plans are under foot to construct a new type of studio on one of the plots owned by the Vitagraph Company in Flatbush, New York. Construction engineers have been at work on these plans and within a short while ground will be broken for the new studio, directly behind the present plant. The new studio will approximate 150 by 200 feet, and it is planned to lay out this proposition in such a way that will enable at least ten directors to work at the same time.

A modern and unique lighting system will be installed, and from present indications it looks as though many revolutionary effects in this branch of the industry will be embodied in this system. The plans as outlined make provision for the rapid installation of sets, and it is intimated that a new method of scenic effects will be utilized by this company.

One of the most radical changes in studio construction is the fact that the new studios will contain ten separate and distinct studios. In other words, it is planned by the Vitagraph Company to have a bedroom, living-room, drawing-room, kitchen, bathroom, and in fact every style room, all on one floor of this studio. The partitions will be solid construction and each room will represent the ideal of its type.

One point of particular interest is the fact that the sets will be arranged in such a way as to give particularly long throws.

The structure will be modern steel and concrete, and particular attention has been paid to the ventilating and heating appliances.

James Young Goes to Lasky

Director of Vitagraph and World Film, Accompanied by Assistant and Cameraman, on Way to Coast.

JAMES YOUNG, one of the best known directors in the motion picture industry, started on Wednesday from New York for the studios of the Jesse L. Lasky Feature Play Company at Hollywood, Cal. In the party besides Mr. Young will be his assistant director, Edward Hollywood, and Mrs. Hollywood; head cameraman, E. C. Corwin, Mrs. Corwin and their child, and Mr. Young's servants.

One of Mr. Young's chief claims to fame has been by reason of the series of brilliant productions he has made in recent years in which his wife, Clara Kimball Young, has appeared as the star. Mr. and Mrs. Young were prominent in the Vitagraph studios for five years. He produced many one and two-reel subjects for this company, including the ever successful "My Official Wife" and "Goodness Gracious," the burlesque photoplay which was on the opening program of the Vitagraph theater, New York, and which attracted widespread attention, as it was the first successful use of the burlesque and satiric strain in motion pictures.

The unusual success that has come to Clara Kimball Young has been attributed in no small degree to Mr. Young's abilities as a director. "Hearts in Exile" is one of their collaborated efforts. Among other popular features he has produced are "Lola," "The Deep Purple," "Marrying Money," "Little Miss Brown," "Over-Night," "The Heart of the Blue Ridge" and others. Mr. Young prepared all of these for their photodramatic versions.

By reason of Mr. Young's experience both as writer and director, it is expected that he will be a valuable addition to the staff of Lasky directors, which includes Cecil B. De Mille, director general; William C. De Mille, Frank Reicher, George Melford, Paul Dickey and others.

ALICE BRADY BUSY WITH PICTURES.

Miss Alice Brady has been obliged to decline an advantageous offer from George M. Cohan to play the leading feminine part in his new review to be produced shortly at the Astor theater. Miss Brady's time for the past ten months has been constantly occupied in moving picture work, and her contracts in this field will have no cessation until late in the spring, when she will resume acting upon the speaking stage as the featured player in a new comedy to be shown in one of the Shubert theaters. She left recently for North Carolina to appear in the opening scenes of a new motion picture drama, having just finished the screen version of Compton Mackenzie's widely-read novel, "Carnival," which in its photoplay form is called "The Ballet Girl."

Schools Again

Leading Film Man Calls Attention to Another Phase of This Swindling Game—A New Bait.

By Epes Winthrop Sargent.

RECENTLY an article on schools of acting was printed in these columns and attracted wide-spread attention. It is evident that the schools are widely established, for from all parts of the country came stories of the local ventures. There must be hundreds of these traveling "professors," moving about the country and getting the cream of the business before they pass along.

Still more wide-spread is the reach of the correspondence schools. One of these is run from Chicago by a former photoplay actor, and there are several others; all making their appeal to the credulous, for it is absurd to suppose that any person really imagines that acting, either for the screen or the stage can be taught by mail. One "course" issued by a firm in one of the smaller cities consists of a series of pictures "registering" the various emotions. The would-be actor is told to practice the reproduction of these emotions in front of a mirror until perfection is reached, when he can get a diploma and go out and push Francis Bushman out of his job.

William Wright, of the Kalem company, calls attention to another school in a letter in which he says:

> Herewith find letter, applying for a position. This is a sample of thousands we have received in the last several months, indicating that some particular school is reaping an enormous harvest. Each of these letters begins the same:
>
> "I have made a very special and careful study of film acting."
>
> We have received such communications from all over the United States. Several times the writer has been inclined to send you one of the letters, but passed it up. However, here it is.

The letter, it should be understood, is the buffer that stands between the school and the Post Office Inspectors over the line "We show you how to get a position when proficient." The student does not stop to ask what this showing consists of. He takes it for granted that he will be fully instructed so that he can obtain work. It sounds almost like a guarantee that he will be given employment when the course is completed, but the showing consists of a form letter that is to be copied and sent to a list of studio addresses If someone says "yes" then the applicant has a position just as McIntyre and Heath might have had the roast beef in their vaudeville act.

Evidently this "actor" did not fully follow the form, but sought to improve upon it, for his letter runs:

> I have made a verry Special and Careful studdy of film acting and I Should like to have an opportunity of joining some of your extras at your Studio I am not afraid of hard work and I feel that I have enough talent and enough knowledge of the buisness to insure your Consideration I know that you are well filled with applications but I am sure that if you will give me a trial you will find a place for me among your regular extras I am willing to work and capable of working I enclose a Self addressed and Stamped envelope and ask that I may kindly receive a reply.

The letter is written from an Ohio town. Presumbaly he supposed that the Kalem company will make it worth his while to come to New York on his mere assurance that he will be found worthy of a place among the "regular extras." His lack of education shows in his handwriting, his spelling and his punctation, or rather a lack of it, for there is not a single punctation mark in the entire communication, which covers two sheets torn from a pad.

Presumably the same lack of education showed in his correspondence with the school, but they did not care. They were out for money and if some foolish boy or girl half starves to get the money for the course, they find that the money is just as spendable as that which comes from their more affluent pupils.

There was developed another scheme not long ago. Answering an advertisement in a daily paper for actors, the applicant was told to come to a Staten Island address. There it was explained to him that the advertiser was not in need of assistance, but that, from the desire to help others, he had inserted the advertisement. Directors, he was told, will not employ players until they know how to act. This advertiser was willing to make a hundred foot film of the applicant, showing him registering the various emotions. Armed with this can of film he could lay siege to the directors, who would at once take him into the projection room, have the film run off and presumably hire him on the spot. The cost was a dollar a foot. Here it seemed that the advertiser was willing to give something for the money, though ten dollars would amply cover the cost of the sort of film that would be made.

With New York studios crowded with actors willing to work for a starvation wage and with hundreds out of employment in Los Angeles, with these facts advertised in the trade press, it seems strange that the schools should have so many pupils, but it is always the same. Each applicant is certain that he is more clever than the rest and if he (or she) only had a chance they would at once advance to stellar honors.

It is bad enough to suppose that acting can be taught in a few lessons, but there is no use trying to argue with people who believe that they can become Chaplins or Pickfords merely through making faces at a looking glass. It may seem to be useless, but it would be a fine thing if the Motion Picture Board of Trade should enlist the aid of the daily press in educating the public as to these swindles, for swindles they are and nothing else.

Kate Davis Again at Large

Censorship Agitator Is on the War Path—Secures Publication of Fake Reports in Daily Press.

ABOUT two years ago a woman of the short-haired type, hailing from Wilkesbarre, Pa., named Kate Davis, attempted to organize censorship leagues among the women in a number of large cities. At that time she succeeded in stirring up considerable trouble for exhibitors. For a time her activities were cut short by some personal difficulties which she got into in her home town. But she is again abroad, working the old game in a new way. Her plan is to call a meeting of exhibitors under some pretense or other and then secure the publication of the alleged proceedings in the local press. She was first heard from in Cleveland, where, without even attending the meeting, she induced the daily papers to print many misleading statements of what she said occurred there.

The latest story of her activities comes from Philadelphia. The Moving Picture World correspondent sent in the following story of the affair:

"The story published in many of the leading newspapers of Philadelphia during the past week to the effect that Miss Kate Davis, head of the People's Aid Association, had read a paper before some seventy-five of the leading exhibitors at the headquarters of the Philadelphia Exhibitors' League, 1339 Vine street, in which address she described the moving pictures being exhibited in some 1,000,000 theaters scattered throughout the United States, as an insult to human intelligence, horrible, demoralizing and lurid, was purely a hoax, and as such should have received little attention from intelligent citizens.

"The truth of the matter was that Miss Davis did call at the headquarters of the league, that she did not make any such an address before an audience and that she was hand in hand in sympathy with the exhibitors. When she paid her respects to the exhibitors of Philadelphia there were only three or four gentlemen in attendance and she introduced herself and explained her motives, declaring that she was on her way to New York to visit the Motion Picture Board of Trade.

"How this story could have been published in responsible newspapers without having been verified is hard to explain, but the fact remains that it did appear and that it was read by thousands and thousands of Philadelphia's moving picture enthusiasts who were of necessity somewhat impressed with its contents. It would seem befitting that someone, somehow, forced one paper who gave the story a headline and in which paper possibly forty moving picture theaters advertise, to print a retraction. If the moving picture industry, like any other industry or trade, is to be respected by the press and by the public at large, it will come about through their own energies along that line and not through a general coincidence of affairs. It is distressing to think that Philadelphia moving picture men would let anything like that be put over without registering a comeback. To think that the story said that the talk was given before seventy-five local exhibitors, when truly there were but two present when Miss Davis called."

California Changes Marketing Policy

Alex Beyfuss, General Manager of San Francisco Concern, Announces Shift to State Rights Plan.

THE California Motion Picture Corporation will in the future release its subjects on the state rights basis. This was the announcement during the week of Alex E. Beyfuss, vice-president and general manager of the company. Mr. Beyfuss has been in New York for the past two months, and in that time he has done much investigating of conditions. He has interviewed many men and has carefully weighed what they have told him. He has reached the conclusion that the marketing of the productions of his company can be accomplished to the best advantage of all concerned by avoiding the restrictions imposed by the program method. He believes the present is the psychological time to return to the system that in the past yielded good results.

The first subject to be placed before the independent buyers will be "The Unwritten Law," the script of which was written by Captain Leslie Peacocke and which featured in the leading role Beatriz Michelena, the successful player who has been at the head of the cast in every picture produced by the California in its two years of existence. This production has already been privately shown in New York. For the privilege of purchase outright several alluring offers have been made. On the other hand, there have been so many applications for state rights that Mr. Beyfuss has determined that allotment by territories is the best plan. His decision has been ratified by the officers of his company.

"We have no quarrel with the program distributors," declared Mr. Beyfuss. "We believe that the average feature should be released through the program company. The exceptional feature, however, will earn more money for both exhibitor and manufacturer if it is handled by a state rights buyer who gives his entire attention not only to the selling, advertising and proper presentation, but who is not limited to a fixed program price. For instance, in San Francisco a certain theater offered us $1,500 for the first week's showing of one of our features, but because another house had contracted for the program we were releasing on we received only $500 for the same showing. Our prestige was not helped any by being in the "second" theater. On the other hand, the contract rate of our releasing company in certain smaller towns in the South was $25 per day, which was more than the drawing power of the picture in that territory warranted. This kept exhibitors from booking the picture. Whereas we might have received $15 per day, we did not get anything in the South. We lost money on the coast by the price being too low and in the South by the price being too high.

"The directors of the California Motion Picture Corporation are firmly convinced that the demand is for quality pictures; hence they will only release six pictures this year; but these six pictures must be **better than program** or they will not be released. **Better than program quality**—that slogan sounds good, doesn't it? Henceforth we will adopt it. We have not only the good intentions but the finances and the organization to carry this policy out.

"The California Motion Picture Corporation is now free to adopt this most unusual policy because it is not hampered by any set release dates or by contract with any program company. This policy is of especial interest to state rights buyers because it assures them not only of a great film dramatization with Beatriz Michelena in 'The Unwritten Law' but five other equally great pictures during 1916.

"As we have had considerable experience with program companies, we know how hard the struggle for existence is at this time. We are confident that those whose purse is long enough to withstand the strain of competition and constant improvement and who keep up with the procession will make a great deal of money in the end, because weak manufacturers who must sell one picture at any price to start making another one will not be in business ultimately. Then there will be fair profits and pleasanter business methods for the survivors.

"Many film executives will probably take issue with me, but I have heard that one of the directors of an important concern admitted they lost $50,000 by releasing an exceptional feature to strengthen their regular program. In that case a real big picture suffered by having weak pictures tied to its tail. Despite the sacrifice made by this film concern, it is doubtful whether the exhibitor really benefited, because the average exchange manager in any organization is almost sure to force the exhibitor to book two or three weak pictures at a higher price than they are really worth to get this one exceptional picture. A number of film companies are talking the open booking policy, but their managers out in the country, who must collect as many dollars as possible, are certain to carry on their methods of having the exhibitor take a few weak productions with every strong one.

"The California Motion Picture Corporation is composed of hard-headed and successful business men. They feel they have overcome the great theatrical hoodoo of 'chance and temperament.' We do not believe that this is a question of luck in producing **better than program** features. If a concern has the organization and starts with a strong story and a properly prepared scenario as the foundation, a director who uses common sense and he has capable assistants in his camera and laboratory force, and supplied with proper tools—namely, cast and players—then the production will be successful nine times out of ten. Of course, it is true some pictures may turn out somewhat superior to others, some may appeal to the public stronger than others, but we are positive that with us it is no longer a matter of luck in producing good pictures. Beatriz Michelena in 'Salvation Nell' made money for exhibitors everywhere. Every exhibitor who has seen 'The Unwritten Law' desires to book it. See if we don't prove this contention true by making our next picture, 'The Woman Who Dared,' on which we are now actively engaged, an equally good money-maker for the exhibitor also."

Henri Bergman

HENRI BERGMAN, the dramatic character actor, who recently completed the difficult role of the jealous husband in "The House of Tears," the Metro wonderplay in which Emily Stevens is starred, occupies a field all his own on both the speaking stage and on the screen. He is a master delineator of strong dramatic roles, and few can compare with him in the invaluable art of pantomime.

Henri Bergman.

Mr. Bergman has had a long and varied career on both the stage and screen. He has had the advantage of excellent training with a majority of the foremost stars of today. He has appeared as leading man in many notable Broadway productions, playing with Henrietta Crosman, Viola Allen, Nat Goodwin, Stuart Robson, William H. Crane and other prominent artists. He created the leading heavy role in such stage productions as "The Price of Peace," "The Prodigal Son," "The Daughter of Heaven," "Panthea," "The Henrietta," "The Senator" and other successes.

Since joining the Rolfe forces, who produce exclusively for the Metro program, Mr. Bergman has been seen in "The Right of Way" and "One Million Dollars" with William Faversham, "An Enemy to Society" with Hamilton Revelle and Lois Meredith, and in his last feature with Miss Stevens. He will appear again shortly in an early Metro release.

THE DREWS MAKING "SWEET CHARITY."

Mr. and Mrs. Sidney Drew, the popular, refined fun-makers of motion pictures, who recently signed a contract to appear exclusively on the Metro program, have begun work on their first feature which is called "Sweet Charity." The comedy, which is one reel in length, was written by Mr. Drew.

Besides writing the story, Mr. Drew is directing his own feature, and, being the author, he did not neglect to give himself a good part in the comedy, as he appears in thirty-four of the thirty-five scenes. Mrs. Drew is also prominent in the feature. Their second feature will probably be "The Swooners." These features, which will be released on the Metro program, will be known as the Metro-Drew comedies.

At Leading Picture Theaters

Programs for the Week at New York's Best Motion Picture Houses.

Dustin Farnum at the Strand.

DUSTIN FARNUM is at the Strand theater this week in "The Call of the Cumberlands," a photodramatic version of Charles Neville Buck's famous book of the same name, produced by the Pallas Pictures Company on the Paramount program.

The story deals with a feud war in the South, and Mr. Farnum has the part of a Southern artist who comes to New York and falls under the spell of a beautiful Northern woman, but returns to his old home and the sweetheart of his youth.

The Strand Topical Review, the latest fashions, travel and educational pictures, and a new comedy are also on the program. Grace Hoffman and Bruce Weyman are the new vocal soloists.

Triangle Program at the Knickerbocker.

The second week of the new policy instituted by Samuel L. Rothapfel at the Knickerbocker theater included a film version of a Mary Roberts Rinehart story called "Acquitted," with Wilfred Lucas as the featured player. The comedy companion of this dramatic piece was "Perils in the Park," with a typical Keystone cast. Beginning Thursday, these features were succeeded by Orrin Johnson in a screen adaptation of "The Three Musketeers," which Thomas H. Ince has named "D'Artagnan," and another Sennett farce, "A Movie Star." For his musical programme Mr. Rothapfel engaged Alfred de Manby, Alys Baldwin and Thornton D. Urquhart. New and authentic news pictorials were shown and the first of a series of "Seeing America First" views were also presented.

Blanche Sweet at the Broadway.

The Jesse L. Lasky Company are presenting Blanche Sweet in "The Ragamuffin," by William C. DeMille, at the Broadway theater. Miss Sweet has a unique role, and the drama contains many beautiful and interesting scenes. Since her first appearance in photoplays Miss Sweet by her dramatic instinct and charming personality, has become a prominent star in the photodramatic firmament. Wm. C. DeMille, who wrote "The Ragamuffin," is one of America's leading playwrights, and the author of "The Woman," "The Warrens of Virginia," "Strongheart," and many other successful spoken dramas. The usual special features complete the program.

Pauline Frederick in Dual Roles.

Pauline Frederick plays her first dual role since becoming a photoplay star, in the Famous Players-Paramount picture, "The Spider," which is scheduled for release on January 27. Although Miss Frederick appears in two characterizations, this is not a double exposure production, as the story is so constructed that the two characters are never brought face to face at any time. By clever cutting, the director, Robert G. Vignola, makes the women see each other without actually meeting.

Famous Players Four Weeks at Strand.

A new Broadway mark was established by the Famous Players Film Co. during the last month when four of that concern's features were shown in succession at the Strand theater in New York. These four productions were "Lydia Gilmore," "The Foundling," "Mice and Men," and "My Lady Incog," in which Pauline Frederick, Mary Pickford, Marguerite Clark and Hazel Dawn were respectively starred.

Though this company, as well as other producers, have had simultaneous exhibitions of two features on Broadway at different theaters, this is the first instance in which the foremost motion picture house in the country has been devoted to the productions of any one concern for an entire month.

GAUMONT PLAYERS MARRY.

Without notifying even their most intimate friends, Miss Kathleen Butler and Henry W. Pemberton were quietly married at Jacksonville, Saturday, January 8. News of the marriage came as a complete surprise to the friends of the couple at the Gaumont winter studio where both have been engaged in screen work. W. J. Butler, the bride's father, had only arrived a few days previous from the Pacific coast.

Thomas Santschi

"I'M TOO BUSY to be interviewed," said Thomas Santschi, the Selig star, when accosted the other day. And Tom Sautschi is too busy to be interviewed at that! It has been four or five years now since Tom Santschi has left the Selig studios for a vacation of any duration. He has been busy directing Selig photoplays and enacting those leading character roles that have endeared him to the photoplay public. Thomas Santschi's next appearance promises to be in "The Crisis," a spectacular drama to be filmed by the Selig Company from Winston Churchill's great novel of ante-bellum days. Director Colin Campbell expects to accompany Santschi, Bessie Eyton, Wheeler Oakman, Eugenie Besserer and other Selig stars from Los Angeles to Chicago within the next six weeks, where preparations for the filming of "The Crisis" will be completed under the direct supervision of William N. Selig.

Thomas Santschi.

Tom Santschi has never worked for any motion picture manufacturing company other than the Selig Polyscope Company. He spent some time with stock companies before beginning work for the Selig Company and has a thorough knowledge of the art of acting. He has appeared in many unusually excellent productions under the Diamond S trademark, including "The Spoilers," "Orders," etc. He is known as the "silent man" of filmland. He is an athlete and an unerring marksman.

Flickers

THE friends of Charles P. Stewart will be very glad to know that he can be found every day at the Triangle theater, New York. Mr. Stewart is assistant to S. L. Rothapfel in the management of the new theater, and owing to his past experience and genial personality, looks to be the proper man in the proper place.

* * *

With his hat at the proper angle and his general appearance showing that time and money had been spent in social "make-up," a tall, good looking young man has appeared amongst us. He just got off the train from the West Coast and he is billed around town as one of the greatest leading men in filmdom. Harold Lockwood has resigned from the American Film Company to accept a very good offer from Metro.

* * *

Charles Calehuff, Philadelphia's moving picture country gentleman, agrees that winter farming is not what it is cracked up to be, and is comfortably housed in the city till the heavy weather lets up.

* * *

They always come back. After a continued silence of over a year Sam Van Ronkle, president of the American Slide & Poster Company of Chicago, has come back more noisy than ever and is taking advantage of our nineteen thousand circulation to spread the noise over the country.

* * *

George Spink, Lubin's new publicity manager, is in town.

* * *

With a home in the country, a flock of automobiles and more than a dozen people at a week-end party, Billie Huffman demonstrated his ability at playing host for forty-eight hours. The demonstration was a success. Probably I should have called the gentleman Mr. William H. Huffman, for being president of the Standard Engraving Company probably deserves distinction. Hey, Eddie!

* * *

Charlie Ver Halen promised to let us in on the secret as to who the mysterious person is, but is hasn't come yet.

MAC.

Spokes From the Hub

By Marion Howard.

THANKS to the courtesy of Stanley Sumner, I paid my first visit to our new Fenway theater—a gem in every way, and strongly suggestive of the Strand in New York City. An air of hospitality prevails on entering when we were greeted by the comely matron, Mme. Le Favre, who has a corps of blue-uniformed girl ushers well trained and noiseless. Conscience troubled me for having so long neglected to see this dainty but commodious playhouse. Though supposedly a Triangle house, the bill was made up of that great success, "A Price for Folly," with the inimitable Edith Storey and Antonio Moreno; a dear little Thanhouser reel, called "The Fisherwoman," featuring Inda Palmer, H. E. Herbert and Geraldine O'Brien, and "The Secret Wire" with Harold Lockwood and May Allison, to say nothing of a splendid orchestra, a good vocalist and several Hearst-Vitagraph pictures presented under the title of "The Fenway Reviews." Alfred de Manby also sang and we heard him for the last time here as he left town for duty at the Knickerbocker under Mr. Rothapfel. The Fenway is attracting the best of the Back Bay (home of the "400"). The auditorium is on the street level and there is a spacious promenade upstairs with a circular balcony all done in soft red. The orchestra is so placed as not to interfere with one's view of the screen. The Hub is "de-lighted" with its new baby. Films are changed twice a week.

* * *

The Exeter is also giving us extra good films; and I went over the other night to again see Farrar in "The Temptation," which I saw at the Broadway. Scores of the opera-going set were there to admire the singer's pantomime work. This is a film to see more than once, the second time to watch the artistic work of de Cordova with his violin. He clearly shows his familiarity with that instrument and innate love of music. Again we see a good bit of work at the hands of Sessue Hayakawa, the cleverest Japanese actor here and a big hit in "The Cheat."

* * *

A Sunday night reel, "Brought Home," was a little gem, an Essanay offering featuring Ruth Stonehouse and Richard Travers. But why that title when you see the picture story telling of the temptation of the hero to commit suicide and the prevention by his friend who is made to say, "It is folly to take one's life because of losing a woman's love when there are others and there is nothing in the world that love cannot cure"? All very pretty; and he leads him out into the light of day for an auto ride. While spinning along, they accidentally run down a young girl who is a foundling and who has a live kitten in her arms. They take the girl to the bachelor apartment of the would-be suicide, who now finds something in life to occupy his attention, time and money, for he is very wealthy. Of course you know how it ends, but it is a pretty and consistent story, worth while. My idea of the title is "Found—By Accident." He did not "bring" her home but took or carried her there. It was the accident that changed the current of his life and made him find himself.

* * *

The Famous Players star, Hazel Dawn, appeared on the Paramount program at the Park in "My Lady Incog" and brought out a somewhat new plot. Sidney Olcott as director showed his skill on all sides, especially in the interiors. "Mice and Men" with dainty Marguerite Clark rounded out a most enjoyable afternoon. Score one for Manager Soriero who took up my suggestion on that "silencer" slide and who tells me that it has made a hit. I was glad to bring home that Broadway idea, which might be copied to advantage in many of the picture houses hereabouts. It might be strengthened to include sundry other nuisances inflicted on us.

* * *

Miss Alice H. Grady, private secretary to Louis Brandeis, has written the scenario of a picture play based upon savings bank insurance. In the cast are former Governor Walsh, a friend of the moving pictures, Mr. Brandeis and other prominent men, also well-known women. Miss Grady caught her idea when the popular ex-governor was offered a salary of $15,000 for a short engagement in a feature film, but which he had to decline. He is now en route south and then goes to the Orient for a needed vacation. I understand that the little play has been rehearsed.

* * *

Wish I could enthuse over the film version of "The Fourth Estate," but frankness forbids. The speaking version, so well recalled, was well nigh perfect, especially the newspaper office scenes, and the romance of it not too much in evidence. Charles Waldron has done nothing better than in this leading role which he created for the real play now distorted for the Fox producers, who must inject immorality—in this case a big dose of it for the judge; by the way, "Al" Hickman did the part well, and certainly had a "bad eye." Sam Ryan, too, the dapper Hibernian of the films, made a good confederate for Bertlemy. We were taken into the depth of a Chicago newspaper office and shown the modus operandi of the making of the matrix, which was "clear as mud" to most of the auditors and had no bearing on the plot. However, the play is a live one and gave Clifford Bruce a fine opportunity to illustrate the man with a clean mind. This was a redeeming feature. Ruth Blair and Aline Bartlett deserve a line for not overdoing their parts in resisting the amorous Judge, who could never hold down a job in any city with his tendencies so notoriously conspicuous.

* * *

The Hub has another theater, Loew's Orpheum, which opened with a flourish of trumpets and many guests. It is a vaudeville house, but a feature on opening night was the four-reel Metro picture, "The House of Tears," featuring Emily Stevens. It is by all odds one of the strongest stories ever filmed and I look to see it billed at leading picture houses everywhere. In the press accounts of that first night scant mention was made of it—more's the pity!

* * *

"Madame X" was the pet Gold Rooster offering at the Boston theater recently and drew many admirers of Dorothy Donnelly, a local favorite. I for one enjoyed the presentation quite as well as the spoken play, always excepting William Elliott's great plea at the bar of justice. No one has quite put that over as he did, and my one regret was that he could not have been induced to take the film part. Another thing we liked was the scene leading up to the marriage to Floriet and the wedding. We find ourselves making more excuses for her early indiscretion, in that we see the cold-bloodedness in the man and the craving for affection in the mother of his child. There were some inconsistencies, like doubling up of the antics of the two conspirators. It was no place for cheap comedy work. However, it is a virile play, bound to be a winner everywhere; and Miss Donnelly films well. Another Pathe offering that evening was "The King's Game," capitally done, the atmosphere well preserved, thanks to the artistic taste of Arnold Daly, who staged it. Comedy was skillfully injected by George Probert, and the kiddies were immense. Directors, put children into your reels whenever possible for they are sure to make good and add such a touch of nature.

* * *

Talk about atmosphere, "Vanity Fair" is full of it, and we find Mrs. Fiske immortalized on the screen in one of her best characters—Becky Sharp, that remarkable creation of Thackeray. This reminds me to mention the wonderful likeness to the great author as impersonated by Harold Hubert, whose name did not appear on the program. The play was put on for two weeks at Tremont Temple, a place of worship on Sundays by the Baptists. The audience was notable in quality, more of the old conservative set—"the Chippendales"—than seen anywhere for years. Then, too, so many of the scenes were laid in our own Louisburg Square, so like "Ole Lunnon." This is one treasure spot on Beacon Hill not yet invaded by trade or boarding house keepers. Families are there whose forbears first saw the light of day in those surroundings, so the interiors were a delight to the eye and needed no changes to produce the effect suited to the play. Somehow I did not miss the spoken lines, as Mrs. Fiske's by-play and expression conveyed the idea perfectly. "Vanity Fair" as a book lends itself readily to the screen when skillfully staged as in the Edison masterpiece now gone forth to delight millions and to set quite a pace.

* * *

"Excuse Me," one of the funniest farces ever, has been successfully filmed by the Pathe people, who were fortunate in securing George F. Marion and so many of the original cast. We had an hour of solid fun at the Boston theater while thousands enjoyed it equally at the new Fenway theater early last week. It is refreshing to have such good, clean comedy without slapstick. Marion is certainly some porter and the types were well drawn. All who have had experiences in Pullman cars find here something more or less reminiscent. On the same program at the Boston we had "The Alster Case," which proved a genuine treat for those who had not read the reviews or knew of the finale. It certainly is one of the very best detective plays seen in a long while, for not a hint is given as to the identity of the real criminal. John Cossar, Bryant Washburn and Ruth Stonehouse made a dandy trio and are always so dependable.

This ought to be a great seller for the "Big Four." Pathe gave us some colored fashions, evidently posed by models, so self-conscious are they and mechanical. It was refreshing therefore the other night to see Lillian Walker ("Dimples") posing for the new fashions, for she was dainty and graceful. Never will I forget her extremities in green stockings, as viewed on the opening of the film of that name in New York at the Vitagraph theater. I am telling all my friends (especially male ones) not to miss that unique unnamed title, a clever stroke on the part of someone.

* * *

On the Lasky-Paramount program we had a genuine treat in "The Golden Chance" with Cleo Ridgely and Wallace Reid, most ably supported by such finished artists as Edythe Chapman, Ernest Joy, Horace Carpenter and Raymond Hatton who is ever reliable. A feature was the setting—all indoor—and the gripping situations, never overdone. Hub society folks who saw it sat up for a moment to look again and again at Edythe Chapman who in this play bears so close a resemblance in face, carriage and by-play to our leading society editor, Mrs. C. H. Washburn, known widely in New York and on the other side. Mrs. Washburn, until recently, conducted the ablest society page anywhere and is absolute authority on matters concerning the "400," having been engaged many years in giving the public the cream of real society news. She is also a friend of moving pictures—the best.

* * *

We are getting into the heart of the "Strange Case of Mary Page," running in serial form at the Fenway theater and compelling attendance as well as interest. Henry Walthall and Edna Mayo make a good pair and are well supported.

* * *

The Hub congratulates Fannie Ward, the Lasky star, on her recent marriage to "Jack" Dean with whom she has played several seasons. When she first appeared here after resuming her stage career, Dean was the only American player in her company. At that time she was the wife of Joe Lewis. She has a lovely young daughter, a perfect replica of herself. Fannie Ward first appeared at the age of sixteen with "Harry" Dixey in "Adonis," then went abroad with the company, met Mr. Lewis and retired temporarily from the stage. In "The Cheat" she has given to the films a performance which elevates that play high up on the ladder of topnotchers.

* * *

Hub film fans are glad to note the acquisition of Katherine Grey, erstwhile wife of John (formerly "Jack") Mason. You may be sure she will make good as ever in the spoken drama. I wish they would film her in an early success, Cyrano de Bergerac, for there are plenty of men who can play the title role, men, for instance, like H. Cooper Cliffe who has made a big hit in "The Parisian Romance," seen here last week, produced by Fox. He was most realistic, and the elegant roue to his finger tips. In some ways he was, in my opinion, far ahead of Mansfield whose mannerisms did not appeal to all of us theatergoers. Fox has given us an admirable film version but "rubs it in" a bit on the naughty side. Dorothy Green was excellent as Rosa and the photography was great.

* * *

I was privileged to see Constance Collier in "The Tongues of Men" and congratulate the Morosco Company on securing such a capable actress to play Jane Bartlett. This play stands high on the Paramount program. You all know its story, but I wonder if you realize the neat little lesson it unconsciously conveys in its strain of narrowmindedness and petty prejudice, which too often rules the pulpit. Forrest Stanley had a good part, in that it disclosed his slow conversion from priggishness to the tolerant view of life through personal contact with the woman he had condemned publicly. It was good to see him take "back water" and make amends. The photography was especially well done, all through, and isn't Miss Collier fascinating without a particle of self-consciousness which spoils otherwise good work in so many players?

* * *

Thanks to Mrs. Marcellus Ayer, of the Exeter, for giving her public that distinct novelty, "Inbad, the Sailor," a delicious little fairytale, done in silhouette and most artistically. I wonder how they managed the trip skyward of the hero and his man on that rug! Some stunt!

On the same program was a neat little Thanhouser comedy. "The Conductors," well done, especially by the "Classy Companion" with Sandow muscles. The operation of the trolley car was natural, and there was no horse-play to mar the feature. Then we had Houdini in one of his thrilling stunts, quite edifying to those who have never seen him in the flesh.

* * *

Gustave Frohman, inspired by his ideas, which are bound to be adopted (as they are now respected), is to establish a clearing house for A1 films, chiefly educational, but not necessarily high brow. He has opened headquarters on Winchester street near the home of the World Film and around the corner from the V-L-S-E, Famous Players and other exchanges. The building is new, unique in all its details, and well appointed. Will tell you more of it after the housewarming. Mr. Frohman will be the guest of honor at the Film Club Sunday evening, February 6.

Australian Notes

DURING the past month two Australian pictures have been released. One was a topical drama, produced by Australasian Films, Ltd., and was only of topical interest. The other, produced by J. C. Williamson, was entitled "For Australia," was a three-reel drama written round the Sydney-Emden fight. It was a very good production.

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Australasian Films, Ltd., announce that they have secured the Australian rights to all the production of the Equitable Company, and are showing the first one at the Crystal Palace (the biggest show here) next week.

* * *

I notice in an American motion picture trade paper an interview with a Mr. Higgins, "who has produced 40 plays in Australia." Mr. Higgins has, to date, produced four pictures, including one topical, two scenics, and one drama. So it will be seen that there is a mistake somewhere. These productions were only good from a photographic point of view.

* * *

Film censorship has been established by the government in New Zealand. The government will choose a board of censors, who will see every picture, and it will be a penal offense to exhibit any film that has been banned by the board. A more refined censorship has also been established in Melbourne. The Chief of Police has given instructions that policemen are to visit every show each week and report on the class of films shown.

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Several Melbourne picture theater proprietors have been fined for showing pictures on Sunday.

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Features shown in Sydney during the past month include "Rags," with Mary Pickford; "The Crucible," "Up from the Depths," a Mutual Masterpicture, and "The Great Ruby," a V-L-S-E production.

TOM. S. IMRIE.

Sydney, December 15, 1915.

EDISON PLAYERS GO TO FLORIDA.

A large Edison Company, under Director Richard Ridgely, left New York Saturday, January the 22nd, for a three months' stay in Cuba where they will make several big five-reel features. The prime reason for the trip is to secure actual locations for the picturization of Elbert Hubbard's most famous story, "The Message to Garcia." That "message" has inspired more people to greater endeavor, and has probably been quoted more than any one article ever written in modern times. It gave the late Fra Elbertus some of his widest popularity. The scenes will be taken in and about Havana, Cuba.

The principals taken include Mabel Trunnelle who will play a role unusual to her—that of a Spanish girl spy. Robert Conness will be the lieutenant who takes the message to Garcia; Bigelow Cooper will play the heavy man; Herbert Prior who appears as a demented Cuban; Edward Earle, who is cast for a straight part, and Helen Strickland. "Garcia" will be played by a Spaniard now associated with Havana's leading theater. Many Cubans and Spaniards will be locally cast.

Director Ridgely will first finish the Kleine-Edison feature, "The Ladder of Ambition," in which Mabel Trunnelle and Robert Conness are featured. The play ranges from the Adirondack mountains to sunny Cuba. Many scenes will also be taken, for the several features, on the boat on the way down. A Cuban tragedy picture will also be filmed by the director.

Reviews of Current Productions

Exclusively by Our Own Staff

"Inbad the Sailor"

First of Bray-Gilbert Silhouette Pictures Is a Pleasing Novelty—To Be Released By Paramount.

Reviewed by Lynde Denig.

J. R. BRAY and C. Allan Gilbert have brought a new type of picture to the screen, the possibilities of which are large. It is quite likely that these two artists will develop their silhouette fantasies into delightful expressions of delicate fancy and imagination of a type not obtainable through the usual methods of photoplay production. There is a genuine need for intelligent humor and odd conceits, at once artistic and entertaining, such as those embodied in "Inbad the Sailor," the first of the Bray-Gilbert fantasies to be released January 20th, on the Paramount program.

Exhibitors may count upon the novelty of these productions. There has been nothing like them in the past and they will be of particular value to managers aiming to give tone to their

Scene from "Inbad the Sailor" (Paramount).

programs. As is generally known, Mr. Bray was a pioneer in the development of the comedy cartoon drawing, which is amusing enough, yet still has its limitations. The silhouettes are a distinct advance over the straight cartoon, for they utilize its best features supplemented by pantomimic acting. So carefully has the process of production been perfected that it is difficult to tell where the acting leaves off and the drawing begins.

We see the figures of men and women silhouetted against attractive backgrounds and suddenly they are whisked away on a trip to the moon, or some other equally fantastic adventure, for the drawings of Messrs. Bray and Gilbert make anything possible. Obviously, the imagination may be given free play in the writing of scenarios for these pictures that are just the thing to catch the spirit and atmosphere of tales from "Arabian Nights."

"Inbad the Sailor," in fact, is probably the nearest approach to an "Arabian Nights" story thus far brought to the screen. It is rich in fancy and has moments of charming humor, aided by Oliver Herford's sub-titles written in verse. The artistic quality of the picture cannot be commended too highly and those to follow may be awaited with interest.

Edgar Scott, "Decapitator."

Edgar Scott, who has had charge of the cutting room for the Universal's eastern studios, has been given entire supervision over the cutting of all eastern films, and from now on will be known as the "head cutter."

Paul Gilmore in "Houses of Mystery."

Paul Gilmore is featured in the leading role of the Knickerbocker Star Features, three-reel photo drama, entitled "Houses of Mystery," released on the General Film Program Friday, Jan. 21st, 1916.

"The Debt of Honor"

The Intense Acting of William Nigh Is Best Feature of Melodramatic Metro Picture.

Reviewed by Lynde Denig,

IN AN effort to produce a powerful drama, William Nigh, the director of "The Debt of Honor," likewise the interpreter of the principal role, rather overdid the unpleasantness of an unpleasant story. The final reels become a veritable delirium of depravity and it is doubtful if the shocks they contain are justifiable either on the score of art, or that of entertainment. However, the Columbia Pictures Corporation evidently thought that they were, and the picture will be released by Metro on January 24th.

If it is worth while to portray a degenerate, probably physicians would term him a paranoiac, Mr. Nigh has done a remarkable piece of work. In fact, it is remarkable in any event, but without prudery, there are sound reasons for wishing that he had expended his talent in less morbid activity. Olin Varcoe is not incidental to the story; he is the story, for the entire plot is quite obviously devised as a framework for his unsavory personality. A young woman afflicted with an almost unbelievably sensitive conscience, thinks that the only way to repay a financial obligation thrust upon her by her father, is to nurse the unspeakable Oliver during the last days of a useless life.

There is no need to trace the intricacies of the plot that accounts for the presence of Oliver, his volunteer nurse and a great number of his dissolute friends at an old mansion, presumably on the Canadian border. It is enough to know that they arrive safely and that the stage is set for a Bacchanalian revel planned by Olin as a suitable preliminary to his funeral. For more than a reel the stately halls of a really fine building are given over to festivities too abandoned to be called gay and accompanying them are unbridled passions. Mr. Nigh's performance during these scenes—his love, his jealousy, his anger, all made futile by mental and physical weakness—is

Scene from "The Debt of Honor" (Metro).

frightfully graphic, and through the horror of it all an audience may well be fascinated and at the same time shocked. Valli Valli puts plenty of emotional force and spirit into her playing of the severely tried young woman and the remainder of the company is of fine quality. Settings and photography are excellent.

Director Baggott.

King Baggott is soon to return to directing. He has already accepted three dramas which he will start work upon shortly. Director Harry McRae Webster, who has been directing Mr. Baggott, will direct Violet Mersereau in five-reel Red Feather Features.

"Fruits of Desire"

Robert Warwick Is Starred in William A. Brady Adaptation of Novel—Released by World Film.

Reviewed by Lynde Denig.

THE success of this five-part adaptation of Henry Russell Miller's novel, "The Ambition of Mark Truitt," depends largely upon the popularity of Robert Warwick. He has a congenial role as Mark Truitt, a character presented by him in convincing fashion, and it is quite possible that the performance of the star, combined with the acting of a reasonably well-balanced supporting company, will more than offset the short-comings of the picture.

Scene from "Fruits of Desire" (World Film).

"Fruits of Desire" lacks dramatic strength. Perhaps the scenario writer, in adapting the novel, followed the text too faithfully and evolved a narrative rather than a drama, save in occasional passages. The story of the rise, disillusionment and ultimate salvation of a man, is told from beginning to end, but the method is that of a story-teller instead of a playwright and the scenes tend to become episodic.

Barring this defect, by no means an uncommon one in photoplays, the production is of average merit and gives evidence of a praiseworthy effort to present things as they are, at least in their external aspects. Mark Truitt, one learns at the outset, is determined to become a great man. He dreams of the steel works that some day he will build on a site not far from his home in a village, and the more important steps in the realization of his ambition are pictured. We see how he starts as a laborer, becomes foreman by reason of his forceful personality and advances step by step, winning the love of a mill worker's daughter the while.

The love interest centers in the devotion of this strongly emotional young woman, who, when success is attained, is cast aside by Truitt in favor of an earlier sweetheart offering better social possibilities. But the steel magnate, for Truitt becomes no less, is made to repent his mistake and in time is allowed to enjoy the companionship of the woman more necessary to his happiness than unlimited wealth.

There are many unquestionably authentic scenes depiciting the activities in a steel mill and there are incidents of sympathetic appeal, always well handled by Mr. Warwick, Madeline Traverse and others in a numerous cast. James Mack, as the son of the mill foreman, is of particular value to the story.

Closing Episodes of Kalem "Stingaree" Series

"The Moth and the Star" and "The Darkest Hour," the Last Two Installments of the Australian Highwayman Stories.

Reviewed by Edward Weitzel.

"The Moth and the Star."

THE closing episodes of the E. W. Hornung series of photoplays built upon the picturesque career of "Stingaree," are full of excitement. The handsome and debonair young highwayman, whose method of relieving his victims of their valuables is so well bred as to make the operation almost painless, is enjoying the doubtful comforts of a prison cell at the opening of the eleventh installment of his adventures. Visited by an eccentric prison reformer, "Stingaree" fails to appreciate Mr. Lucius Brady's efforts in his behalf. With marked ingratitude and in a manner somewhat rough, he forces the reformer to change clothes with him and leaves the good man securely trussed up in the prison bunk. The bandit's escape is then an easy matter and, after helping himself to another gentleman's evening clothes he blithefully attends a concert and leads the applause when Miss Ethel, his former sweetheart, finishes her vocal numbers. His liberty is of short duration, however, and that night he is retaken and relodged in his old cell.

Such a string of startling events would make a fairly exciting day for the most venturesome of bandits, and the relish with which True Boardman carries off these episodes in the life of the Hornung hero, is good to behold. Mr. Boardman is the right man in the right place. The supporting cast is as reliable as ever, especially Paul C. Hurst as that engaging rascal Howie, he of the warlike whiskers and the childlike smile.

"The Darkest Hour."

In this number, the clock strikes twelve for "Stingaree" and the other characters by whom he is surrounded, and the highwayman leaves the shores of Australia and his hazardous profession behind him forever. The faithful Howie is the means of his making his last escape from prison. As a proof of his devotion to his honored chief, the bushwacker shaves off his beloved whiskers, and gets a position as keeper at the jail. "Stingaree" is quickly freed, and the generous conduct of his rival, John Kent, restores his sweetheart to him and clears the way for his return to England and to his old place in society. The final installment is full of interesting incidents, and forms a satisfactory conclusion to the series of two-reel photoplays founded upon the well-known stories of the writer who also gave "Raffles" to the public. The plea by which Mr. Hornung attempts to justify the criminal career of his hero will, naturally, not stand anything like an acid test, but the sophistry may be excused for the sake of the entertaining qualities of the yarns especially, as we are not expected to take them with any degree of seriousness.

The series is a creditable achievement for all concerned. True Boardman, Paul C. Hurst, Thomas Lingham, Frank Jonasson, Edward Clisbee, Marin Sais, Ollie Kirkby and producer James W. Horne have accomplished their several tasks with untiring spirit, and with excellent results. A special word of praise should be written for the carefully and correctly preserved Australian atmosphere, for the true to type impersonation of Paul C. Hurst of the unctuous "badman" Howie, and for the intelligence and grace of "Stingaree's" white horse.

"The Horrors of War"

Presenting in Three Reels, Horrors, Too Awful to Contemplate, That Follow in the Wake of the Great European War.

Reviewed by Margaret I. MacDonald.

THE most praiseworthy point about the Pathe series of war pictures is that it proves true to the title given it. There is every evidence that the pictures are authentic, and there is no padding such as we have seen in some of those that have been given to the public. The most repulsive scenes exhibited in this collection have been culled from among others obtained by the Pathe correspondent, too horrible for exhibition.

The opening scenes were photographed from the deck of a Russian battleship, and show the actual bombardment of a Turkish town on the coast of the Black Sea. There is also shown at the same place the sinking of a steamer that has tried vainly to escape. Then we are taken through scenes of desolation, and roads strewn with the bodies of corpses partially covered by a winding sheet of snow.

And again we see a trench being dug in the mountain side, and the dead being brought in wagon loads and roughly flung in heaps by their hardened pall bearers, later to be consigned to a common grave. Perhaps the most repulsive sight of all is a quick flash of a hungry dog feeding from a pile of frozen dead. At another place we see the body of a horse perched in a tree, its limbs partially shot away.

Scene from "The Horrors of War" (Pathe).

There appear also many other scenes of an equally depressing nature; and we venture to say that no stronger plea in favor of preparedness could be presented.

Marshall Neilan, the Selig director, has started a new three-reel feature entitled "The Cycle of Fate," with Edith Johnson, Bessie Eyton, Wheeler Oakman and Frank Clark as principals.

"The Wonderful Wager"

Raymond Hitchcock Has Ample Opportunity for Funmaking in Clever Two-Part Lubin Comedy.

Reviewed by Lynde Denig.

NO DOUBT George V. Hobart's comedy, written for Raymond Hitchcock and produced by the Lubin Company, might have been extended to five reels, but the strain on the resourcefulness of a capable comedian would have been severe.

Scene from "The Wonderful Wager" (Lubin).

As it stands in two reels, "The Wonderful Adventure" is an offering of the best caliber. There is enough action and it is never allowed to drag; moreover, Mr. Hitchcock manages to be funny just about all the time that he is on the screen. If audiences enjoyed his work in "The Ringtailed Rhinoceros" they will be doubly pleased with the picture in question, for it is the stronger of the two.

The story is next to nothing; the humorous situations developed from the slight plot and the playing of Mr. Hitchcock are everything. Under odd conditions, two sportsmen arrange an automobile race to Florida, the loser to pay the winner $10,000. Placing his fortune at the mercy of a Ford car, Mr. Hitchcock experiences every difficulty known to the driver of a machine, and he is many miles from Florida when the car runs off the roadway and settles in the bed of a river.

The driver, minus an automobile to drive, seeks shelter with a circus company and it is here that we find the most effective comedy in the picture. Mr. Hitchcock becomes a clown, he tries his hand at taming lions, he sleeps on the straw in a tent where his companions are a select assortment of animals from the Lubin menagerie, and he plays valet to an elephant. There is no resisting the humor of the actor's annoyance when the elephant inconsiderately steps on his foot and refuses to move. It is out of incidents such as this, cleverly handled by Mr. Hitchcock, that the picture is made.

"The Wonderful Wager" is a step above slapstick. Audiences will laugh heartily at a clean, entertaining comedy.

"Race Suicide"

Difficult Theme Is Made the Basis of Six-Reel Picture Distributed by Joseph W. Farnham.

Reviewed by Lynde Denig.

IT IS JUST conceivable that this production may impress a few easily influenced people with the value of leading normal lives and of giving due consideration to the perpetuation of the race. Such, apparently, was the laudable aim of the producer and if the picture falls short of the mark, why at all events it will do no harm. The most conspicuous shortcoming of the offering is a lack of conclusiveness, a failure to arrive at any definite point, unless the contention that a young married couple should have children as soon as possible, irrespective of their ability to support them, be taken as conclusive. The problems of propagation, mixed as they are with social and financial problems, are altogether too complex to be settled in an off-hand manner.

The first reel, giving a close study of the lower forms of animal life, is decidedly interesting in itself, though its pertinence to a study of race suicide is not easily discernible. The sub-titles, accompanying the pictures of various insects, seem to urge that the young of the species are not properly guarded, yet if this is true, certainly it is entirely in accordance with the laws of nature and not something to be frowned upon. Race suicide, if such a thing exists, presupposes a violation of natural laws.

Next comes the cave man and his violent wooing. This episode is an illustration of strong passions unchecked by kindly consideration of the rights of others. The mating instinct surely was powerful enough and occasional murders, as a direct result of its violence, did not seriously impede the growth of the human race.

In the episodes laid in decadent Rome and the dissolute courts of Europe, the emphasis is placed on misdirected sex energy and does little more than show the habits of philandering men in previous generations. Fortunately the spread of the human race never has been menaced by the selfishness of the few, who prefer to dodge the responsibilities of rearing children. And coming to the episode supposed to be typical of modern times, we meet a happily married couple who remain childless because the husband thinks it best not to increase their living expenses until his income is larger. When the time comes, when, as a sub-title puts it, they are in a position to realize their fondest dreams, an accident robs the wife of the ability to bear children. This tragedy is too personal to enforce a general argument.

Each episode in "Race Suicide" is complete in itself and there is no attempt at a connected photoplay story. Many of the settings are attractive and the chief characters are intelligently played by Ormi Hawley, Earl Metcalfe and Kempton Greene.

"Ham" Comedies Ready

Comedian Long Absent From Screen Makes Return Bow In February.

PHOTOPLAY fans will not have to wait much longer for a glimpse of Lloyd V. Hamilton on the screen once more. Two "Ham" comedies have been completed since the return of the popular Kalem comedian to active screen work and are announced for release in February. They are "Ham Takes a Chance," and "Ham, the Diver," both single reel subjects. Bud Duncan and Ethel Teare are once more the players featured with "Ham." Gus Leonard, the former Orpheum circuit star, is an addition to the company who has gained considerable popularity since "Ham's" lay-off because of injury. With Jack MacDermott, the juvenile, he will continue to appear in the "Ham" comedies, making the organization one deserving of "all star" claims.

"Ham takes a Chance," the one reel subject which will mark the comedian's return to the screen is scheduled for release on February 15. It takes "Ham" back to the atmosphere in which he was so favorably known to his followers in the past, that of a broken-down theatrical troupe. The theatrical organization numbers in its ranks Ethel, a dancer, Gus, a knife thrower, and Jack, the darkey man-of-all-work. One glance from Ethel's eyes and Ham and Bud decide to become members of the troupe. Bud's job is to exercise Fritz and Bertha, Ethel's pet snakes, while Ham is the target for the knife thrower. When Gus is suddenly taken ill Ham induces Bud to become the target while he throws the knives. With this basis the fun that follows may be imagined.

This single reel subject is followed on February 22 by a novelty in the way of screen comedy, "Ham the Diver." As may be guessed from the title, Ham, in this release, succeeds in getting a job as a diver. Bud is his assistant. But once

Scene from "Ham Takes a Chance" (Kalem).

Ham gets beneath the water the diminutive comedian finds the work of pumping air an irksome task and he scarce needs the urging of Ethel's dancing eyes to abandon the pump for a dip in the surf. It will be seen from these brief descriptions of the stories of the new "Ham" comedies that the Kalem subjects will continue to strive to live up to their claim of being" somedies with real plots."

"The Love Trail"

A Splendid Adaptation of Richard Dehan's Celebrated Novel "The Dop Doctor," Presented in Five-Part Gold Rooster Play.

Reviewed by Margaret I MacDonald.

TO THOSE who have read Richard Dehan's gripping story of the days of the Boer war, it will not be surprising that it should have been chosen as a fitting subject for a five-reel photoplay. The story is a many sided one, but deals primarily with the regeneration of a South African physician,

Scene from "The Love Trail" (Pathe).

who, having become addicted to "dop," a miserable brown whiskey, has sunk to the very depths of degradation. In the treatment given the theme in the Pathe production the life history of the heroine, Lynette Mildare, is given a little more than an equal share of attention, and the past of the "Dop Doctor" is left unrevealed. The angle of the story chosen must be admitted to be very interesting. The picture has been well produced, and the principal players, namely Fred Paul, Agnes Glynne and Booth Conway, have done commendable work.

The production has an historical value, and recalls conditions which prevailed in the Transvaal during the period in which the story is laid.

"The Iron Claw"

New Pathe Serial from Arthur Stringer's Story Presents Startling Situations in Opening Episode.

Reviewed by Margaret I. MacDonald.

THE first episode of "The Iron Claw" is due for release about the middle of February, and may be looked forward to with bright anticipation by exhibitors and public. The serial is to contain twelve two-reel episodes in which will

Scene from "The Iron Claw" (Pathe).

appear Pearl White, Creighton Hale and Sheldon Lewis.

This opening episode tells the story of the origin of the young woman whose fortune it is evident we are to follow. It shows how the villian enters the domestic peace of a certain household, threatens the wife of his host with a blackened reputation on her refusal to hand over the family jewels, and through his questionable actions, arouses the suspicions of the husband to the point of belief in his wife's falsity. The woman is thrust from the home, and the villian is cruelly punished, whereupon, on his release from his punishment he opens the gates of a waterway and floods the estate of the man he has wronged. During the panic caused by the filling of the houses with water the child of the separated couple is rescued by the perpetrator of the crime. In the second reel we come in contact with the child grown to womanhood, and escaping through the agency of a masked man from an unpleasant situation into which she has been thrown by her foster father. The flood scenes are tremendously realistic, and the entire episode is full of stirring action, giving promise of interesting developments to follow. Edward Jose is directing the serial from the scenario of George Brackett Seitz.

"The Island of Surprise"

A Vitagraph Drama Which Profits by a Fine Production and Forceful Acting.

Reviewed by Lynde Denig.

IT MAY be said at the outset that this is a first rate picture, presenting a pleasingly romantic story in an entertaining manner. The arrangement of the scenes, the acting, the settings and more especially the locations on what passes for a desert island, are of the best, and even if an audience does not take all of the happenings seriously, there can be no doubt about the genuineness of its enjoyment. "The Island of Surprise" apparently was written by Cyrus Townsend Brady and directed by Paul Scardon as straight drama, nonetheless it possesses moments of unexpected comedy at the most critical points of the story.

Just why there should be cause for laughter in the predicament of the man and the two women stranded on an island might be difficult to explain, but the fact remains that an audience finds humor rather than tragedy in the plight of the man embarrassed by the devotion of his companions—one his unacknowledged wife, the other the girl to whom he is sup-

Scene from "The Island of Surprise" (Vitagraph).

posed to be engaged. Also in the attack of the savages there seems to be a comedy element, and again it would be difficult to explain why.

But, however these passages of the picture are received, there is no break in the interest aroused in the first reel with Robert Lovell's impetuous wooing of his father's secretary, despite his parent's plan to have him wed the daughter of his business partner. Robert keeps his marriage a secret and is inclined to regret it after meeting the girl he hesitated to accept on his father's recommendation. All the people involved in the vexed romance meet aboard a yacht for an extended cruise, and the three most concerned are left on the Island of Surprise, while the yacht is driven out to sea by a storm.

Mr. Brady resorted to an old expedient in causing a blow to rob the hero of memory, which is restored by another blow when it is time for him to recognize his wife; but the convenient accident may be pardoned in view of the many interesting situations it makes possible. William Courtenay, Eleanor Woodruff and Zena Keefe carry the leading roles with spirit, and assisting them are such able actors as Charles Kent, Anders Randolf and Charles Wellesley. Mr. Scardon's production is picturesque and always in good taste.

Durkin Back in Flushing.

James Durkin, who is producing "The Clarion" for the Equitable Motion Pictures Corporation, and in which Carlyle Blackwell is to make his debut on the Equitable program, has returned from Jacksonville, Florida, where for the past month he has been busily engaged on the exterior and newspaper scenes called for by the Samuel Hopkins Adams' story. Mr. Durkin will complete the production at the Equitable Flushing studio.

"The Gods of Fate"

Lubin Drama Presents Strong Story and Offers Unusual Scenes in Spectacular Fire and Train Wreck.

Reviewed by Lynde Denig.

THE Lubin Company, Daniel Carson Goodman, the author of "The Gods of Fate," and Jack Pratt, the director, are to be thanked for a thoroughly good drama, in which the story rings true and natural acting brings out the human qualities of the characters. Seemingly, the producer determined to

Scene from "The Gods of Fate" (Lubin).

make this a strong five-part picture at any cost, for not content with the appeal of logically presented situations, he introduced two spectacular catastrophes that must have been a bit expensive.

Lubin has always been rather partial to fire scenes, but previous releases have brought nothing in the way of a factory fire quite so impressively vivid as the one shown here. The photography is surprisingly clear and the cameras were placed in a position to give a full view of the burning building with the flames shooting out of the rows of windows. These scenes are made to serve a legitimate place in the progress of the story, and the same holds true of the second spectacle reserved for the concluding reel of the picture. Here we have a head-on collision of two trains, followed by the rescue of the hero and heroine from the mass of wreckage. The collision is plainly pictured after a reasonable preparation to work up interest and excitement.

But after all it is the story that counts and on this score, especially in the opening reels, the picture merits favorable notice. Estey and Miller, men in a locomotive works, played by Francis Joyner and William H. Turner, respectively, appear true to type and the children of these factory employes are such as one might meet in the modest homes depicted. In the prologue, pains were taken to reveal the contrasting natures of the youngsters, who in later years develop according to the promise of their childhood.

The plot hinges on the theft of plans for a valuable invention, stolen by Miller when Estey dies, leaving a little daughter. Miller adopts the girl, but hides the fact that the money he received for the invention rightfully belongs to her. After the death of Miller in the factory fire, the conflict centers between the two sons, one determined that justice shall be done the girl whom he loves, the other equally set upon his own prosperity at the expense of others. The roles of the girl and her lover are convincingly acted by Rosetta Brice and Richard Buhler, whereas the trouble-maker is adequately presented by Arthur Housman.

"The Fourth Estate"

The Fox Adaptation of the Patterson Newspaper Story Contains Some Stirring Situations.

Reviewed by George Blaisdell.

THE Fox company released on January 17 "The Fourth Estate," an adaptation of the newspaper story by Joseph Medill Patterson. The picture will have much interest to the layman, to those who view it strictly on the dramatic side. It will have in that portion of it devoted to the technical side less interest for those who have participated in or are acquainted with the whirl and suspense that accompany big doings in a newspaper office. Many of the interiors are staged in the plant of one of the Chicago dailies. The scenes in the mechanical department are good. The workmen attend strictly to business and see not the camera. The atmosphere in the news room is far from convincing. We are given to understand that a big story is being prepared, but we see nothing of the lively routine that enters into the making.

The story is of the misdoings of a political boss and a judge, who in a prologue are seen committing a murder. That makes their interests one. There is a strike, and the boss calls on the judge to railroad Noland, the leader of it, to jail when the labor chief declines to take money and call it off. The leader, tipped off a warrant is out for his arrest, escapes to Canada, where in the course of a couple of years he strikes it rich and sells out his interest for $18,000,000. He returns, to search for his wife and to buy a newspaper, that he may the better punish those responsible for his hasty departure.

In the meantime the judge has attempted the seduction of the wife of the leader and has failed. The judge, by the way, is about the worst type of unspeakable villain to be conceived; the sort that gives rise to a consuming desire to kick him. The action of the boss, who seems to be the official procurer for the judge, in trying to throw into the power of the judge a girl he has under false pretenses lured from an employment agency furnishes the returned leader with a club that accomplishes the destruction of the two men. Through a convenient coincidence Noland finds his wife; while he is consummating the purchase of a newspaper the wife, waiting in a machine, extends sympathy to the girl who has just escaped from the judge. To Noland she tells the story that provides Noland with the evidence he is seeking—another rather singular coincidence.

From this point the action is swift and the suspense is marked. The trapping of the two criminals is attended by exciting incidents, including an attempt to murder the new proprietor and the death of the slayer. It is assumed the two are arrested for attempted abduction, but when the paper appears in the morning great headlines set forth they are guilty of the murder shown in the beginning, although nothing has been revealed to indicate how the knowledge of it was discovered.

"The Call of the Cumberlands"

Dustin Farnum Gives a Thrilling Portrayal of the Character of Samson South in Five-Part Pallas Production.

Reviewed by Margaret I. MacDonald.

THE literary work of Charles Neville Buck needs no introduction. "The Call of the Cumberlands" is the second of his books to be picturized, and with success. Its types, not all of them virile, but well contrasted, present a characterization of strength. You can't fail to be pleased with the Samson South of Dustin Farnum, or the Spicer South of Herbert Standing, while the Tamarack Spicer of Dick Le Strange is as despicable a character as we could wish to see. Winnifred Kingston as Sally Spicer and Myrtle Stedman as Adrienne Lescott give pleasant portrayals of their respective roles.

And yet the production is not an altogether perfect one, in spite of the fact that there are in it scenes that could scarcely be excelled, of their kind. For instance, the night when with broiling blood the Hollmans trail the slayer of their kinsman with bloodhounds. Or the scene at the country club near New York where Samson, now a full fledged artist, passes a blow for the first time, and with blood streaming from a wounded lip pulls his gun on the men whom his keen perception singles out as the chief movers in a plot to bring about the murder of a political adversary with him as the murderer.

In the action of the picture the relationship between Samson

Scene from "The Call of the Cumberlands" (Pallas-Paramount).

South and Sally Spicer has not been brought out quite clearly, and more than once there is a feeling that the action is dragging somewhat. At the same time the production is one that will be thoroughly enjoyed as a truthful portrayal of a family feud in the Kentucky mountains.

"The Strange Case of Mary Page"

Episode No. 1 of Essanay's Film Serial Creates in the Spectator a Fever of Interest, and the Tragedy at the Close Leaves Him in Tense Suspense Over the Trial That Is to Follow in Episode No. 2.

Reiewed by James S. McQuade.

THE CAST.

Philip Langdon, attorney-at-law....Henry B. Walthall
Mary Page, as Nora.....Edna Mayo
David Pollock, who backs the show..Sydney Ainsworth
E. H. Daniels, the manager.....Harry Dunkinson

AFTER viewing the first Episode of Essanay's serial, "The Strange Case of Mary Page," I was impressed that it was one of the most compelling two-reel photoplays I had ever seen. This opinion was uppermost in my mind at the time, notwithstanding the fact that I was clearly aware the two reels were but the first installment of a film story that would require 28 more reels to complete it.

Naturally I felt, after witnessing on the screen the mysterious tragedy in which David Pollock lay dead in a room in the Republic Hotel, beside the unconscious form of Mary Page, and the equally strange disappearance of her body in the twinkling of an eye, I felt, I repeat, an overweening desire (which every other spectator of the opening films will experience) to see the sequel. And this sequel, no doubt, will also have its concluding thrill that, in turn, will create a further desire to peer into the great mystery, and so on until the latter is laid bare.

Scene from "The Strange Case of Mary Page" (Essanay).

But, apart from the desire referred to, there was a well-defined satisfaction in my mind that I had seen a photoplay that had held me with overmastering grip—a live, red-blooded photoplay in which men and women loved, lived and fought as real entities, and not the first installment of a mere serial film story.

The characters mentioned in the cast given above are powerfully drawn. Mr. Walthall radiates artistic strength in the part of Philip Langdon, the accepted suitor of Mary Page, the rising star in histrionism at the Covington theater. And Edna Mayo as Mary in these opening reels of the serial mystery does some of the best work I have ever seen her do before the camera.

The scene in Mary's dressing room at the Covington, when Pollock enters and attempts to force his attentions on her, is thrilling; and it becomes a whirlwind when her lover Philip Langdon rushes in to her defense. The David Pollock of Sydney Ainsworth in this and other scenes becomes so fervidly real that one is seized with a positive aversion for the man. The plaything of his passions, Pollock is on a level with the brute, and Mr. Ainsworth by means of highly sensitive and expressive facial changes shows transparently the evil workings of the man's heart and mind until our aversion is turned into horror and hatred. This is especially so in the scene in a room of the Republic Hotel, when Pollock succeeds in luring Mary there by using the name of her fiance, Langdon. And in this room he is found dead—murdered. By whom? is the question that the remaining episodes will answer.

Harry Dunkinson makes a capital manager of a theatrical company in the role of E. H. Daniels. He is "on" to all the artifices that are wont to mollify the real or imagined ills of the star of the company, or to touch the tender spots of her heart by an appeal to her vanity. Note that scene in Mary's dressing room when Daniels orders the maid to throw out the roses and buy orchids to fill the vase. What a seemingly lavish display of expenditure have we here, as Mr. Dunkinson carries it off! One has to smile at Mary's opinion of it all, as expressed by Miss Mayo, who gives Mary an attitude of amusement at the contemplation of the manager's extravagance.

The stage and the orchestra seats of the Covington theater are seen in full realism, on the opening night of Mary Page in her new play. The Bush Temple theater, on Chicago avenue, was used for the scenes, and the theater was packed by a real audience that attended to see the film in the making. All the other settings are worthy of praise, the banquet in the Republic Hotel among them.

The release of the first episode is Jan. 24 through the General Film Co., and the others, in succession, on the Monday of every week thereafter until the end of the serial.

"A Fool's Paradise"

A Six-Reel Melodrama, Written and Directed by Ivan Abramson, and Produced by the Ivan Picture Company.

Reviewed by Edward Weitzel.

THE opening episode of this six-reel photoplay is a stroke of genius. As an aged woman is on her deathbed her newly-born granddaughter is brought to her and the woman's last earthly action becomes one of the leading motives of the picture and is closely linked with the life of the child. The baby's grandfather does not possess anything like his wife's amount of virtue, and is the dweller in the abode indicated by the title. The gentleman, who is old enough to know better several times over, behaves himself for five years after his wife's death; then marries a fine figure of a woman, who, to quote her own words, will "make his life an earthly paradise." The lady is a clairvoyant, but the completeness with which her prediction is reversed should go far toward shaking her husband's faith in fortune-tellers. There may be a grain of truth, after all, in "Old Hoss" Hoey's remark anent ladies of her profession: "They'll see anything—for two dollars!" At all events, the marriage is not a happy one. It causes the infatuated old gentleman to turn his daughter, son-in-law and grandchild out of doors, and lavish his wealth upon a woman who carries on an intrigue with a younger and handsomer man. The son-in-law is a dreamer and, without assistance, can not provide for his family. His wife, dreading poverty, is about to take determined means of preventing an increase in her household, but her husband arrives home in time and throws the rascally doctor through the door. The old gentleman soon has his eyes opened to his new wife's true character, and, with a firmness of decision that sends him up several degrees in the respect of all beholders, he bundles her out pronto, and wisely concludes to spend the rest of his days making his grandchild and her parents happy.

The moral of Mr. Abramson's play is above reproach, and, aside from overemphasizing some of the scenes, he has constructed his material into an effective screendrama. The motives that actuate his characters never rise above the obvious and never depart from the bounds of probability. The picture will appeal strongly to a large and thoroughly respectable section of followers of the silent drama.

Scene from "A Fool's Paradise" (Ivan).

The cast, save in one particular, has been well chosen. Joseph Burke is competent as the foolish gentleman and does not make his weaknesses unnecessarily offensive. Chrystine Mayo as the fortune teller gives the character the right amount of physical charm, and indicated her pseudo refinement without becoming coarse. Paula Shay doubles the wife and daughter of Wilfred Morgan, with excellent results. Jack J. Clarke is miscast as Morgan's son-in-law. Mr. Clarke is a capable actor but too energetic of build and method to fit the part of the dreamer John Lansing. He proves this emphatically when he throws the abortionist through the door.

"A Circus Romance"

Story of Circus Life Is Produced by Charles M. Seay for Equitable—Muriel Ostriche Starred.

Reviewed by Lynde Denig.

DIRECTOR Charles M. Seay went to no end of trouble in securing proper people and surroundings for this story of circus performers. For five weeks the director and his players travelled with a carnival company touring the small towns of Georgia and it is only natural that the results, in so far as they pertain to the experiences of a circus troupe, are realistic. We meet many oddly interesting types among these wanderers and catch something of the spirit of their restless existence—here one day, there to-morrow, facing the joys and the sorrows born of their unstable life.

Scene from "A Circus Romance" (Equitable).

There is a distinct romantic appeal in the picturing of these modern gypsies and it is made stronger and more personal by focusing the attention on two youthful members of the company, Babette, a dancer and Petey, the dare-devil performer of the show. Early in the production we learn something of the antecedents of Babette, how her mother, deserted and penniless, became a fortune-teller with the troupe, and how Babette became a typical product of the nomad existence, without, however, losing her girlish gaiety of spirit.

In developing the story, the author causes the death of the fortune-teller and permits the daughter to discover the whereabouts of her father, who has married again and is an influential citizen in a small town, one of the towns visited by the company. The sympathy, of course, is all with the girl, and her case is strengthened by the emphasis placed on the hypocritical natures of the gossipy townsfolk. Butterworth does not acknowledge his daughter openly, but he makes a place for her in his home and immediately the deacons of the church and the deacons' wives are scandalized. The girl's one true friend is the young minister, who wants to marry her, but the hypocrisy of a village does not appeal to Babette. She breathes more freely among her easy-going companions of the circus and is relieved on returning to them and her dare-devil lover, Petey.

Muriel Ostriche, small, vivacious and pretty, is precisely the type for the role of the dancer. In recent months she has had no part that suited her so well. George Larkin is appropriately cast as Petey, and Edward Davis is sufficiently dignified as the father.

"A Knight of the Range"

Universal's Red Feather Feature a Wholesome Five-Reel Melodrama—Break-neck Riding One of Its Big Points.

Reviewed by Hanford C. Judson.

ESPECIAL sensational riding marks the newest Red Feature picture, "A Knight of the Range." It is five reels long and except in one or two short spaces, it carries the spectator along with a decided sweep and with many an uncontrollable gasp as he sees horse and rider escape death, so it seems, only by the grace of Providence. The picture is also marked by the amply vigorous way it registers its unexpected climaxes, holding them for just the time that is needed and passing on. The love story is the kind the average wholesome person wants. It has a good old plot full of unexpected turns and the whole stands out clear and effective. I feel absolutely sure that it will make an acceptable offering.

Harry D. Carey has the titular role and does that good old, but delightful stunt, plays big brother to the weakling, just because he is preferred by the girl, played by Olive Golden. The heavy villain (William Canfield) is the gambler of the cowboy village saloon. He, too, wants the girl and is the means of working out the destruction of the weakling (Hoot Gibson) whom first he fools with a stolen ring, then gets him drunk and finally persuades him to help raid the coach, setting a trap so that he will be caught. "The knight" sees through the scheme with the help of a senorita (Peggy Coudray), who loves the gambler and doesn't want him to get the heroine. The cowboy hero has trouble in misleading the posse, for the sheriff has an interesting Indian trailer and the chase is a hard one. Some of the scenes in the girl's home when the badly wounded "knight" has taken refuge there and the weakling also comes to prove finally to her how much of a yellow dog he is, are particularly good. And the way the girl turns to the "knight" will certainly please the romantically inclined—the big majority. The death of the weakling during a fight among the rocks, and helped by a rattle snake is sufficiently astonishing. The gambler's end, too, comes with a sensational punch. A big bunch of star rough riders who never give a thought to broken bones, gives verve to many a scene.

Scene from "A Knight of the Range" (Red Feather).

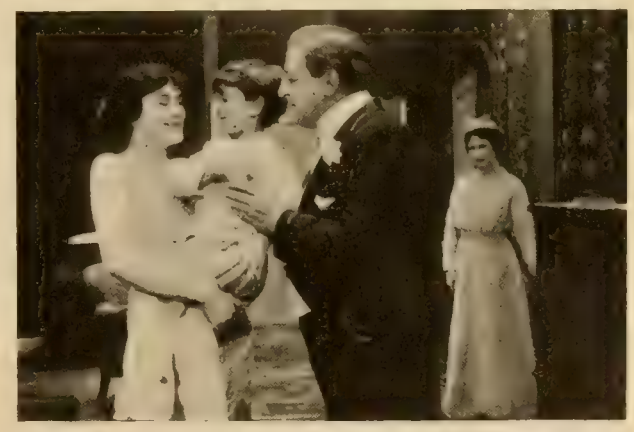
"The Writing on the Wall"

Splendid Five-Part Vitagraph Blue Ribbon Feature of Socialistic Trend.

Reviewed by Margaret I. MacDonald.

"THE Writing on the Wall" is an adaptation of a novel of the same name by William J. Hurlburt. The picturization by Marguerite Bertsch has been handled with skill by Tefft Johnson, with a cast consisting of Joseph Kilgour, Robert Gailord, Virginia Pearson, Naomi Childers, Bobby Connelly and other prominent Vitagraph players.

The story presents a peculiar mixture of human destinies, is broad in its scope, encompassing glimpses of several worlds within a world, in which appear of necesity a variety of types, similar and unsimilar, as they are affected by differences of environment or natural instincts.



Scene from "The Writing on the Wall" (Vitagraph).

The majority of the scenes of the picture take place in the luxurious home of Irving Lawrence, a prominent and wealthy man who owns considerable property in the tenement section of the city. At the request of his wife who is a tireless worker among the poor, he gives his private secretary orders to attend to the erection of new fire escapes in place of the rickety ones at present on his tenement houses; an order which he withdraws as soon as his wife's back is turned.

The old fire escapes repainted work a deception that proves fatal, not alone to a score of poor children and their parents, but to the social criminal himself when he dies with his victims in a horrible tenement fire.

The picture is a splendidly produced one, and the names of the players are sufficient to assure the best in the way of dramatic action. Sometimes we were conscious of either a badly focused camera or a discrepancy in projection; but apart from this no fault could be found. The production presents a splendid characterization.

"The Iron Will"

Three-Part Adaptation of Hungarian Novel Is Made by the Biograph Company in the West.

Reviewed by Lynde Denig.

THE charming locations used in this three-part adaptation of Jokai's novel, "The Plutocrats" are a great asset to a frankly romantic story. There is little pretense of realism in the characters introduced, or in the situations con-

Scene from "The Iron Will" (Biograph).

fronting them, rather a simple appeal to the liking for a tale of love and adventure in which the author is not greatly concerned about probabilities. For a picture of its type, "The Iron Will" does very well, largely because of the artistic taste displayed by the director in his choice of settings, and partly because of performances given by a nicely balanced Biograph cast.

Vera Sisson makes an attractive heroine in distress. She is Henrietta, the daughter of a stern father who has no consideration for her love affair with a young army lieutenant when a baron, imposing in appearance and manner, asks for her hand. True to the practice of stern parents since time immemorial, the father locks Henrietta in her room promising to keep her there until she consents to the marriage. He carries his point, never guessing that the pseudo baron is in fact a notorious bandit.

As a husband, the bandit-baron has few redeeming features. Not content with abusing his wife, he continues his unwelcome attentions to an earlier love, and remains a persistent trouble-maker until death removes him and there is nothing to prevent the union of Henrietta and the faithful lieutenant.

Raymond Nye has the commanding presence needed for a convincing interpretation of the outlaw, Jose Ruben makes a quite dashing lieutenant in the glittering uniform of a Hungarian officer and in lesser roles no fault need be found with Ivan Chrystie, Charles Mailes, Gretchen Hartmann and Jack Mulhall.

A Couple of "Bray" Cartoons

Paramount Gives Special Showing of Remarkable Offerings from the Bray Studios.

Reviewed by Margaret I. MacDonald.

DURING the past week press representatives were called by the Paramount Pictures Corporation to have a look at two particularly amusing contributions from the Bray studios. "Haddem Baad's Elopement," by L. M. Glackens, a well-known cartoonist, and "The Police Dog on the Wire," from the cartoon pen of C. T. Anderson.

The former shows in the most amusing fashion how Haddem Baad wooed and won the pretty daughter of Keepa Grouch, of his meeting with Gloom, under whose influence he labored until by sheer force of an indomitable will be shakes himself free from all abstract influences, and, taking advantage of a meiocene mail chute writes a love message to the maiden. The weight and numbers of the huge missives each bearing one letter in partial declaration of Haddem's love, falls with such force into Keepa Grouch's house that the occupants are lost to view. Following this comes the elopement, and the chase by the angry father, in a carriage drawn by an animal of the meiocene age.

"The Police Dog on the Wire" is also an interesting number. This remarkable dog has been promoted to share the police officer's desk and chair, and is kept appraised of what is going on by his lady love who takes her stand at the door of the corner saloon where the flighty police officer hangs out.

On the same reel with each of these is an interesting zoological subject of the Ditmars series. With the first number appears a life study of an anthropoid ape of the Bronx Zoo collection, and with the second an interesting and unusual treatise on the extraction of poison from the fangs of the snake.

Triangle Program

Five-Reel Fine Arts Film, "Acquitted," and Four-Reel Keystone, "A Modern Enoch Arden."

Reviewed by Louis Reeves Harrison.

"ACQUITTED," admirable adaptation of a short story by Mary Roberts Rinehart, presents Wilfred Lucas in a role seldom portrayed on the screen, yet one bound to enlist sympathetic interest if adequately interpreted, that of a kind-hearted everyday man of family, whose whole life has been one of unselfish devotion, who finds himself at the breaking point of human endurance through no fault of his own and attempts a last supreme effort for those he loves. Not a heroic career in a theatrical sense, it is the more effective because readily recognized by those who know anything about our common struggle for existence. It is truly of the life we are living.

Apparently a simple impersonation, it is really one of subtle characterization, requiring a nice attention to small detail that the illusion may be preserved. Wilfred Lucas responds so fully to the requirements of his role that one forgets the beauty of his performance in the interest he arouses, the interpretation of an artist rather than that of an actor. The story is unfortunately titled with one of those suspense-destroying forecasts which placard the plot, but it is otherwise well handled and attains moments of affecting pathos. It is clean, forceful and well worth while.

"A Modern Enoch Arden."

"A Modern Enoch Arden" has an actual story interest that lifts it out of the realms of farce at times, almost unwittingly,

Scene from "Acquitted" (Fine Arts).

to where the audience begins to take an interest in the leading characters and hope for compensating justice at the end. It is so crowded with sensational incidents that it makes lurid melodrama pale at times, there is even a little bit too much of this towards the end, as if the producers had worn themselves out in the effort to extend a three-reel story to larger dimensions, but it is too generally amusing and thrilling to be disparaged on that account. It keeps the audience on edge most of the time and it provides plenty of amusing material. One incident convulsed the entire audience at its first showing, that of Joe Jackson as the returned Enoch Arden and the child, a little girl, at the edge of a brook. While he is leaning over the water she extracts a full whiskey flask from his hip pocket, tastes it, makes a grimace as she goes a few feet up stream and then pours it into the water just as he is scooping it up to drink. He tastes the liquor in the stream and imagines that he has discovered a river of it with consequences to be imagined. The work of the entire cast is good, that of Jackson predominating, especially in his athletic feats. A success.

De Mille Working on Sweet Production.

Mr. Wm. C. De Mille is at work on the second Blanche Sweet production under his direction. Miss Sweet is supported by Charles Clary, Ernest Joy, William Elmer and other members of the Lasky all-star stock company.

Three Mutual Masterpictures

"Lord Loveland Discovers America" (American), "Vengeance Is Mine" (Horsley) and "The Idol of the Stage" (Gaumont).

Reviewed by Louis Reeves Harrison.

THERE is challenge in the word "Masterpicture," a challenge of comparison with other five-reel products, whether by the same producer or by others, a claim of chief excellence which compels critical investigation, not only on account of the exhibitor, but on account of those who have set up a high ideal for themselves. In this day of good scientific work the reviewer gives attention to the quality of story portrayed, to the capacity of its interpreters and to the director's skill. Has the author provided a soul and structure; has the actor responded to his opportunities, and has the director treated the subject in accord with its requirements? Is the composite result such as will command the attention of a mixed audience, one composed of refined and intelligent people as well as those of immature minds and unformed tastes? To people of deformed minds and tastes no tolerated art of expression is addressed.

"Lord Loveland Discovers America" depicts the amusing adventures of an English lord so besieged by creditors at home that he visits America with the avowed purpose of marrying an heiress. An unpleasant complication ensues. His valet, impersonating Lord Loveland, brings about a widespread distrust of the real nobleman, rendering it impossible for him to obtain money from his letter of credit. The genuine Lord Loveland is thrown on his own resources and proves that there is a real man beneath the artificial creature he has hitherto been, and the character is admirably impersonated by Arthur Maude.

The play gives Arthur Maude a role which suits him in every respect, in fact, the opportunity is so overwhelmingly his that there is almost nothing for the rest of the cast. Faint line of love interest is that of a lady he meets aboard ship, but his comical experiences are those of being turned out of his hotel in a dress suit for non-payment of board, his baggage being retained, and his glimpses of hardship in attempting to make his own living. The comedy is one of amusing adventure; it is clean, and it will probably be well-received. It is not, however, superlatively great.

"Vengance is Mine" affords Crane Wilbur a chance to appear in the limelight almost constantly after the first reel is over. Mr. Wilbur is a highly intelligent and capable actor in roles suited to his appearance and temperament, and he is probably able to give a good account of himself in roles that are not, but he knows quite as well as a critic that an actor becomes great in the interpretation of a role for which he is cast, or a dozen such, but not in having a role cast for him. "Vengance is Mine" opens up with the attempted seduction of an innocent young girl in a hotel room by a blackmailing young villain. The villain's violent struggles with the girl result in his discomfiture, but he tears out the hotel register page on which HE wrote his name "and wife," proof of nothing whatever, and preserves it for future misuse.

Crane Wilbur in his impersonation becomes a rather arbitrary Governor, one who announces that he favors capital punishment and he marries the girl whose seduction was once attempted. The villain returns and demands three thousand dollars from the Governor's wife for the hotel register page on which HE wrote. The innocent wife promises to meet the villain in HIS room, an outworn theatrical situation. The Governor's younger brother overhears the plot and follows in truly theatrical fashion to the room. Struggle. Girl shoots villain. Younger brother enables her to get away, but he remains and permits himself to be arrested for the murder, thus forever compromising the Governor, and he is finally convicted of murder in the first degree where no motive was proven.

Now we know what to expect, the same old last-moment pardon when the telephone wires to the prison are cut and the Governor drives like mad in his car to save the innocent victim after the real culprit has confessed. It was done in another Mutual feature about a month ago, and it has long been the stock in trade of the amateur playwright. The Chief Executive arrives in the electrocution room just as a lever was about to be pressed which would end the innocent man's life. The high-minded Governor, who would not before pardon his innocent brother, condones the murder committed by his wife, and the play concludes with his resignation from office. There are a lot of irrelevant scenes throughout, such as that of prison torture, which should be eliminated in the final editing, and the whole trend of the story is morbid.

"The Idol of the Stage." The story of an actor of good family, who marries a girl of good family and finally neglects her and their child to revel in opium smoking. We are treated to several views of a vile den, where "The Idol of the Stage" drags down another woman who loves him. In the weary course of time he becomes the regular thing, an innocent convict, but he is to be pardoned when cured, the object of keeping him in restraint in a veritable school of dope fiends is to cure him of the habit. The stage convicts wear stripes and sleep in a dormitory instead of cells. One of them, a "trusty," attempts the seduction of the Idol's wife when she visits him, drags her to an old mill and subsequently induces a reporter to print the news that she is visiting her husband on mere pretext, her real object being that of meeting the "trusty." Through thousands of feet of such stuff the "Masterpicture" drags its way.

It is occasionally claimed by salesmen that such stuff sells better than any other kind of play, an unproven statement and one possibly inspired by the fact that several powerful plays by talented authors have painted a dark side of life and drawn well, attracted wide-spread attention because they dealt with some perilous economic or social problem, where there was strong sincerity of purpose back of the proposition. If it is true that commercial success depends upon the constant lowering of motive and treatment, the end of moving pictures as an art is already in sight. Who creates a demand for the morbid if it is not those who produce the morbid? Is it not true that the production of splendid stories, treated with skill and interpreted with intelligence, reaching out to all that is fair and just and merciful in human nature, will truly provide masterpictures for millions who would love dearly to see them?

"The Innocence of Ruth"

Five-Part Kleine-Edison Drama, Featuring Edward Earle and Viola Dana, Is an Interesting Story from the Pen of William Addison Lathrop.

Reviewed by George Blaisdell.

THE Edison company released on January 26 a five-part drama written by William Addison Lathrop. It is a good picture. The story is of Ruth, a girl scarcely more than a child, who by her dying and penniless father is confided to the protection of Carter, a single man rather young for so great a responsibility. The inevitable happens, to be sure, but the course of true love, even when undeclared, proves to be unsmooth. The dramatic situations are centered about the efforts of Reynolds, an acquaintance of the guardian, who proves a crook in the end, to seduce Ruth.

There is a bit of improbability attached to the attendance at the charity ball of Edna, who lives in the home of Reynolds and is supported by him—plainly his mistress. Nor was it likely that at the denouement a detective would grapple with a desperate man who had a revolver on a table near him when the policeman very easily could have covered the criminal with his own weapon. It paved the way for the killing of the detective and the shooting of the escaping man by the companion of the former, but it constituted an unnecessary as well as an illogical mess of bloodletting. It was a bully struggle, however, and probably that was Director Collins' object.

Viola Dana is a charming Ruth, whether as child or youth. It is refreshing to see a screen character attempting a dance as an incident in the unfolding of a story and find one who really can dance instead of making a painful effort. Miss Dana adds to the illusion of the drama by her skill and grace in the "dance of the flowers" and as "Yama Yama." She displays ability, too, in the portrayal of coquetry, gayety and the sterner moods. Edwin Earle as Carter is strong, finished. He fits the part. Augustus Phillips is Reynolds and makes of him a ruthless man of the world who will be properly disliked. Mr. Tamamoto as Togo, the butler, makes his part stand out.

Scene from "The Innocence of Ruth" (Kleine-Edison).

The picture is finely staged. There are large sets, as, for instance, the theater scene and the ball that follows. There are situations of strength. The picture is well played; and it will make a release that will be enjoyed.

Rupert Julian in One Reeler.

"Arthur's Last Fling" is the title of a one-reel drama which Rupert Julian is staging at the Universal City studio. The story was written by Julian and in it he, Elsia Jane Wilson, Hal Cooley and Rena Rogers play the leading roles.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE LITTLE SISTER OF THE POOR (Lubin), Jan 17. In this one-reel drama, written by Julian Louis Lamothe and produced by Melvin Mayo, the hero, becomes infatuated with a woman of the under world and gives up a pure young girl in order to make the Magdalene his wife. The good woman becomes a nun, meets the girl, who has now abandoned her old life, and helps her. The picture will please the very liberal minded. It is well acted by Francelia Billington, Helen Wolcott, Donald Bradbury and Jay Morley.

THE SELIG-TRIBUNE NO. 5, 1916 (Selig), Jan. 17.—The feature item of this number is water sports at Isle of Jolo, P. I., on Thanksgiving Day. Chicago delegation at Washington; picking roses on snow-covered bushes, Portland, Ore.; crew of S. S. Thessaloniki, New York; Anchor line S. S. Perugia; exterminating moles and gophers, Salem, Ore.; laying corner-stone of American Federation Building, Washington; gas well, Corpus Christi, Texas; Representative "Cyclone" Davis, Washington; gale at San Francisco; Franklin Park Zoo, Boston; Black Hand explosion, Sacramento; cutting willow sapplings and repairing levees, Linwood Landing, Miss.; 17th U. S. Cavalry at San Antonio, Texas, completing the reel.

THEM WAS THE GOOD OLD DAYS (Vitagraph), Jan. 17.—Not the most humorous one-reel comedy from the typewriter of Mark Swan, but the picture has considerable merit, and is capably acted by John T. Kelly, Kate Price and Harry Fisher. The story contrasts the comforts of modern times with those of early Colonial days, and has been well produced by C. J. Williams.

THE TALE OF A COAT (Kalem), Jan. 18.—Sherlock Holmes is burlesqued in an amusing way during the action of this one-reel comedy. As a master cracksman, Bud Duncan employes his comic energy without restraint, and Ethel Teare, Charles Mulgro, Jack MacDermott and Gus Leonard do their best to keep pace with him.

CANIMATED NOOZ PICTORIAL NO. 4 (Essanay), Jan. 19.—The cartoons with which Wallace A. Carlson has supplied this number are surefire laugh-makers. The topics are all live ones and include conscription, Wilson, Ford, Bryan, baseball, etc. A Dreamy Dud episode and scenes in the Canadian Rockies and Victoria, B. C., complete the reel.

MISFIT BARON (MinA), Jan. 20.—As the title indicates, this one-reel comedy is founded on a case of mistaken identity. The usual complications take place, the valet being mistaken for the master. Spirited playing on the part of Bill Parsons, Carolyn Mitchell and the other members of the cast infuses the reel with a fair amount of fun.

THE SELIG-TRIBUNE NO. 6, 1916 (Selig), Jan. 20.—Ladies at Alamada, Cal., preparing supplies for war victims, opens the number. The feature item is fashion notes from Interior Africa. Death of Indian Chief Ogallala Fire; recruiting for "Continental" army, San Antonio, Tex.; prominent men of the U. S. and Mexico; Peruvian bark Callao at San Francisco; moving picture manufacturers at Washington; ice boating at Maldin, Mass.; accident in C. & N. W. yards, Chicago; revenue cutter Seneca at sea; pet animals, Boston; fancy skating, Chicago, complete the list.

THE SEALSKIN COAT (No. 13 of "The Ventures of Marguerite" Series) (Kalem), Jan. 21.—Otto Hoffman, the author of this number of the Marguerite series has devised a clever detective story and the producer has filled it with swift-moving "business." A diamond necklace and Marguerite's sealskin coat nearly get that young lady into serious trouble. Robert Ellis, Richard Purdon and Tom J. Evans are in Miss Courtot's support.

A TELEGRAPHIC TANGLE (Vitagraph), Jan. 21.—Maude Bonner has furnished the Drews with a one-reel scenario that is equal to the best of their material. The author shows a surprising familiarity with the failings of mankind and their petty sins, but presents only the humorous side of the question. The work of the stars and their support and the production by Mr. Drew are up to the old standard.

THE OPEN TRACK (No. 63 of the "Hazards of Helen" Railroad Series) (Kalem), Jan. 22.—A motorcycle and a wild leap to the handrail of a freight car supply the thrill in this number, and a band of counterfeiters supply the trouble, but Helen lands them in jail at the finish. R. Adams, Clarence Burton, Franklin Hall, George Robinson and Glen Gano are members of Miss Gibson's support.

INSOMNIA (Lubin), Jan. 22.—Mark Swan has written a one-reel comedy of errors that is vastly amusing. The mishaps that Billie Reeves goes through, in the leading role, are many and will prove the source of much laughter. Arthur Matthews, Charles Griffiths and Carrie Reynolds help Mr. Reeves to keep the reel moving at a lively pace.

General Film Company Specials.

THE MISER'S HEART (Biograph), Jan. 17.—This is good melodrama, a reissue, in which appear among the players at present prominent Robert Harron, Edward Dillon, Wilfred Lucas and Charles H. Mailes. A child, played by Inez Seabury, has a place in the story, and does good work. The subject contains moments of marked suspense. Review on page 254 of the January 8th issue.

THE EVANGELIST (Lubin), Jan. 17.—This four-reel Unit Program photoplay was adapted by Clay M. Greene from the drama of the same name by Sir Henry Arthur Jones, and produced by Barry O'Neil. The scenes are English and the plot deals frankly with several vital phases of life. It has been made into a strong photoplay and staged with liberality and skill. The cast is an excellent one and contains the names of Gladys Hanson, George Soule Spencer, Jack Standing, Peter Lang, Ferdinand Tidmarsh, George Clark, Arthur Mathews, Rosetta Brice, and Eleanor Dunn. A review of the picture was printed in the issue of Jan. 22 page 621.

WHY LOVE IS BLIND (Selig), Jan. 17—The acting of Jack Pickford in this three-reel drama, written by Wm. A. McGuire, is worthy the tradition of the family. He plays a hunchback boy who falls in love with a blind girl, and finds happiness through the sacrifice he makes for her sake. The story is out of the ordinary and strikes an undercurrent of real sympathy. It has been competently directed by George Nicholls. The other members of the cast include Guy Oliver, Wm. Scott, Lillian Hayward, Frank Clark and Betty Nathan.

THE ANGEL OF PIETY FLAT (Biograph), Jan. 18.—This two-reel subject is a good story of outdoors—of the primitive west, with atmosphere well maintained. It was reviewed in the issue of Jan. 8.

THE BOOK AGENT'S ROMANCE (Essanay), Jan. 18.—The part played by G. M. Anderson in this two-reel drama has considerable light comedy. The story deals with a gang of crooks and their efforts to secure a valuable necklace. Mr. Anderson, as the book agent, accidentally gets mixed up in the affair, helps to foil the thieves, and wins a bride. The play gives the star's admirers a chance to see him in a different phase of his art and is an interesting screen drama. Ruth Saville, Lee Willard and Eva Heazlett are the leading support.

A LIFE CHANCE (Biograph), Jan. 19.—A three-part drama containing strong situations. There is a good cast, containing Louise Vale, Franklin Ritchie, Gus Pixley, Jack Drumeir and Jose Reuben. The subject was reviewed on January 8.

A DUEL IN THE DESERT (No. 9 of the "Stingaree" Series—Kalem), Jan. 19.—The duel in this number is between "Stingaree" and Inspector Cairns. The highwayman and his partner, after escaping from prison, are again retaken and again escape through a clever trick of "Stingaree's." The desert scenes are well screened and the two reels are full of action.

THE LAW'S INJUSTICE (Lubin), Jan. 20.—Edward Sloman is the producer of this three-reel photoplay, written by Julian Louis Lamothe. A young Italian girl, who gets into the clutches of a loan shark and is forced to serve a term in prison, is the heroine of the story. The plot commands attention, the leading roles being played by Helen Wolcott, George Routh and L. C. Shumway. A review of the picture was printed in the issue of Jan. 22, page 621.

HOUSE OF MYSTERY (Knickerbocker), Jan. 21.—In this three-reel Star Feature picture, Paul Gilmore plays the part of a U. S. Secret Service officer. Mr. Gilmore has no difficulty in meeting the requirements of his role and becoming a satisfactory hero in an exciting melodrama that deals with smugglers, and a mysterious house where some of the most vigorous of the action takes place. The picture is a good specimen of its class and was produced by the Hockhimer Brothers. Peggy Hamilton, Philo McCollough, Dick Johnson and Adelaide Woods are members of the cast.

THE WHITE ALLEY (Essanay), Jan. 22.—A mystery is the leading motive of this three-reel melodrama, written by Carolyn Wells. The plot is somewhat slow in getting under way, but, after the keynote is struck, the interest is maintained to the end. Most of the scenes take place in or near a country home, the owner being murdered in a mysterious manner. The picture is well played. Harry Beaumont, Ernest Maupain, Edward Arnold, Hugh Thompson, Elizabeth Burbridge and Peggy Sweeney have the leading parts.

SECRET SEVEN (Vitagraph), Jan. 22.—This three-reel photoplay lives up to expectations inspired by its title. It is a detective story, in which a band of Italian counterfeiters make things lively for the other members of the cast. If the play has a fault, it is an oversupply of plot. Adolph A. Thomas, the author, has put his material together skilfully, however, and William Humphrey has been faithful to his reputation as a producer. Carolyn Birch, William Humphrey, Leo Delaney, Templer Saxe, Harry Northrup and Rose Tapley lead the cast. Miss Tapley is especially excellent as Rita Bellona.

Fox Film Corporation.

THE FOURTH ESTATE (Fox), Jan. 17.—This story of newspaper and political life contains good situations and will make a popular release. The picture is reviewed at length in this issue.

Kleine-Edison Feature Service.

THE INNOCENCE OF RUTH (Edison), Jan. 26. A Kleine-Edison feature in which Edward Earle, Viola Dana, Augustus Phillips and T. Tamamoto have the leading roles. It is a well-made and interesting picture, a review of which will be found on another page.

Metro Pictures Corporation.

HER DEBT OF HONOR (Columbia), Jan. 24.—The morbid tone of this picture will make it unsuitable for many houses, although there is no escaping the strength of a number of the scenes and the power of the acting of William Nigh, who also directed the production. He portrays a degenerate with remarkable skill. Valli Valli is a conspicuous member of an efficient cast. Settings for the picture are very good and they are well photographed.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 55 (Mutual), Jan. 20.—Running races in San Francisco, Federation building ceremonies in Washington, scenes during Youngstown strike, Pasadena rose tournament and views of the Ford peace expedition in Norway are shown in this interesting number.

A BABY GRAND (Vogue), Jan. 20.—This is not an especially commendable picture. It contains a good deal of slapstick business, and a considerable display of women's legs. The head comedian persists in trying to varnish the legs of the pretty young heroine in place of the legs of the baby grand piano.

THE GIRL OF HIS DREAMS (Cub), Jan. 21.—A fair sample of farce comedy with George Ovey featured. The comedian has a remarkable dream in which a beautiful young woman appears to him. The idea carried into real life has bitter mingled with the sweet.

MR. BUMPS, COMMUTER (Novelty), Jan. 21.—An escaped convict invades Mr. Bumps' home, steals his clothes and causes much trouble. There is no very definite plot and the situations are not very amusing. This is only a fair number.

SEE AMERICA FIRST, No. 19, "The Dells of Wisconsin" (Gaumont), Jan. 23.—"The Dells of Wisconsin" is the title of this excellent contribution to the scenic records of our country. On the same reel with "Keeping Up With the Joneses."

KEEPING UP WITH THE JONESES (Jan. 23).—In this number of these entertaining cartoons by Harry Palmer, the McGinnises go traveling. Pa McGinnis has his troubles in a Florida swamp.

SAMMY'S DOUGHFUL ROMANCE (Vogue), Jan. 23.—In this farce comedy which displays considerable dough slinging, the average audience will, regardless of this fact, find much to amuse them. Sammy is a baker who loves his employer's daughter, and has to resort to deceitful measures in order to gain the consent of the young lady's father.

A SANITARIUM SCRAMBLE (American), Jan. 28.—A comedy number, featuring Vivian Rich and Alfred Vosburgh. The girl, after being discharged as a nurse for paying too much attention to her lover, pretends her home is a private sanitarium. When the aunt comes unexpectedly, she has her guests pretending to be invalids. A familiar plot handled in quite an amusing way.

WALK THIS WAY (Beauty), Jan. 30.—A comedy number, by Jack Dillon, with Neva Gerber and Walter Spencer in the cast. There are some good contrasts between city and country types in this. The plot is light and quite entertaining. This makes a number of about average intere-t.

Mutual Film Corporation Specials.

THE BAIT (Mutual Masterpicture de luxe Centaur), Jan. 22.—A five-reel production featuring Betty Harte and William Clifford. The type of life depicted in this play is most unwholesome. Its types are interesting, and have been well portrayed by a competent cast. The majority of the scenes of the play take place in frontier gambling dens. A young girl is used as bait in one of these dens, and is afterward married to a trapper of good character. The element infused into this portion of the story is the saving grace of the production.

THE MAN IN THE SOMBRERO (American), Jan. 25.—A pretty love story told in two reels. The production is wholesome and not in any way inoffensive, but at the same time is not above the average in any other particular. Harold Lockwood and May Allison have the principal roles.

THE BURGLAR'S PICNIC (Thanhouser), Jan. 26.—A three-reel subject, with a pleasing juvenile interest, by Clinton H. Stagg. The Fairbanks twins are featured. They and their school girl chums go into the woods for a midnight picnic. The old professor follows, loses his glasses and gets into a deserted house where two burglars are making headquarters. The girls appear and the burglars are captured. The later scenes, on the wrecked train, contain more action and the close is satisfying. There is no effort at sensationalism, the pleasing results being obtained by a natural development of the story. The twins are very attractive in this.

LORD LOVELAND DISCOVERS AMERICA (Mutual Masterpicture de luxe American), Jan. 27.—A five-part production made by the American Film Co. Arthur Maude is featured and Constance Crawley plays opposite him. The picture is an adaptation of the novel by C. N. and A. M. Williamson, which has a plot well suited to screen purposes. Arthur Maude, the talented English actor, gives a splendid impersonation of the title role which is imbued with a delightfully refined vein of comedy. In the adaptation of the story to the screen there is evident a tendency to overload the play, a fact that interferes considerably with what should be an easy flow of circumstances.

VENGEANCE IS MINE (Mutual Masterpicture de Luxe Centaur), Jan. 31.—In this five-part Centaur production Crane Wilbur is featured. The picture has its points of merit, but it is a pity that more care had not been taken in the arrangement of the plot which has not the strength or consistency of development that could be desired. For instance, near the close of the story the governor refuses to pardon his brother for committing a murder of which he believed him guilty. But when it is discovered that his wife instead of his brother has committed the crime he makes a successful attempt to shield her.

THE BROKEN CROSS (American), Feb. 1.—A two-reel number, featuring Harold Lockwood, May Allison, Queenie Rosson, Rose Donnelly and Harry von Meter. This is a bright, well-acted picture, with a dash of adventure in the opening scenes, where the hero rescues the fisher girl from drowning. Later he finds himself between two strong affections. Propinquity leads him to take Helen, but on the eve of their wedding he tells her of his former love for Dora. Helen, recognizing the cross Dora had given him, sends him back to her. An unusually pleasing love story.

THE KNOTTED CORD (Thanhouser), Feb. 2.—A three-reel mystery story, by Clinton H. Stagg, featuring Bert Delaney, Mignon Anderson and others. The story is one that catches and holds the interest from the beginning. The appearance of a knotted cord means that the millionaire and the young detective are marked for death. The former is killed, but the detective outwits the gang after numerous adventures. This is well constructed and has several moments of melodrama which is enjoyable in this type of story. The ending contains a surprise. Altogether this makes a successful offering.

THE IDOL OF THE STAGE (Mutual Masterpicture de luxe Gaumont), Feb. 3.—In this five-part production there has been utilized a competent cast, with Malcolm Williams featured. The production is not in any way a commendable one. On the contrary, it is most unwholesome in theme, and contains more than one of those nauseating scenes which constitute the struggle of the male with the female too often presented in the present day film feature.

THE EXTRA MAN AND THE MILKFED LION (Mustang), Feb. 4.—A three-reel number, taken from one of the stories of Chas. E. Van Loan, featuring Art Accord as Buck Parvin. The offering as a whole is disappointing, as there is so much of the humor and general spirit of the story that does not get on the screen. It leaves too much to the imagination of the observer, and the scenes seem disconnected and lacking in meaning. The disappointment is the greater because the scenes themselves are extremely well handled and enacted by a large and pleasing cast. The boxing contest with the kangaroo and Tommy's blunder in the lion cage are the two best episodes.

Paramount Pictures Corporation.

HADDEM BAAD'S ELOPEMENT (Bray), Jan. 13.—An amusing animated cartoon from the Bray studios. This cartoon has been done by the well-known cartoonist, L. M. Glacken, and shows the remarkable incidents relating to Haddem Baad's courtship which happened in the meiocene age. On the same reel with "An Anthropoid Ape."

AN ANTHROPOID APE, Jan. 13.—An interesting study of one of the apes at the Bronx Zoo. In a dinner coat he sits at table and drinks from a bottle, into which at intervals he squints telescopic glances for the purpose of ascertaining just how much is left. This belongs to the Ditmar series.

POLICE DOG ON THE WIRE (Bray), Jan. 27.—C. T. Anderson is the artist of this cartoon which shows the police dog at his desk receiving the current news from his lady love, who takes her stand at the corner saloon to watch over the police officer. A very amusing number. On the same reel with "Extracting Poison from the Fangs of a Snake."

EXTRACTING POISON FROM THE FANGS OF A SNAKE, Jan. 27.—An intensely itneresting contribution from the Ditmar series. This shows the poison being pressed from the sack above the fang, through which it is precipitated into a small glass bowl.

Pathe Exchange, Inc.

RAILROAD CONSTRUCTION ON THE DARK CONTINENT (Photocolor), Jan. 17.—An interesting industrial showing how railroads are built in Africa with unskilled native workmen, and without proper facilities of any kind. On the same reel with "The Lizard."

LUKE LOLLS IN LUXURY (Phunphilms), Jan. 19.—An elaborately staged farce comedy, in which Luke gets into a harem and rescues a young girl from enforced slavery. The picture will be found very amusing in spite of the fact that a good deal of slapstick business is resorted to.

RIDING THE GOAT (King Cole), Jan. 22.—This is an amusing farce comedy which introduces an Elks' parade in Los Angeles. The story centers around a couple of simpletons who are treated to an amusing initiation, after which they insist on marching in the parade, from which they are roughly extricated.

Pathe Exchange, Inc., Specials.

THE LOVE TRAIL (Gold Rooster Play), Jan. 21.—A five-reel adaptation of Richard Dehan's celebrated novel, "The Dop Doctor." The scene of the story is laid in South Africa in the time of the Boer war. The principal roles are played by Agnes Glynne, Fred Paul, and the play which abounds in fine situations will be a welcome offering to an intelligent audience.

THE HORRORS OF WAR (Pathe), Jan. 24.—This picture presents in three reels some of the horrors of the great European war. There can be no doubt as to the genuineness of these pictures, and the scenes of awful desolation and death have been culled from among others too horrible to exhibit. There can be no greater plea for preparedness than these pictures present.

Triangle Film Corporation.

THE CONQUEROR (Kay-Bee), Jan. 23.—A society drama of the old school with an entirely new interpretation. A fine story well handled.

THE GREEN SWAMP (Kay-Bee), Jan. 30.—A powerful story of deterioration in the character of a young and loving wife when jealousy begins to destroy her happiness, jealousy of a most primitive kind, one without the slightest justification, yet shown as a natural outgrowth of intense affection at a critical moment. One of the most perfect plays of its kind ever shown.

BECAUSE HE LOVED HER (Keystone), Jan. 16.—An amusing farce-comedy, with Sam Bernard in the lead. Well handled and offering some ingenious episodes.

A MODERN ENOCH ARDEN (Keystone), Jan. 16.—A big and thrilling story, a real story, with a line of amusing incidents well calculated to keep any audience in a good humor.

Universal Film Mfg. Company.

ANIMATED WEEKLY, NO. 3 (Universal), Jan. 19.—Views of the Rose Carnival at San Diego; a California chicken farm; Canadian cavalry in fencing exercises, and the Ford peace party in Norway are included in this.

WHEN AUNT MATILDA FELL (Nestor), Jan. 31.—A comedy number, in which Al E. Christie has revised one of his better plots. The two hobo makeups are very funny and the action is pleasing. One of the hoboes plays the count and wins Aunt Matilda's heart. An amusing number.

IN DREAMY JUNGLE TOWN (Rex), Feb. 1.—A pleasing number for little folks, featuring Violet MacMillen. The girl dreams she is a jungle maid and has all sorts of experiences with animals and birds. The animal characterizations are amusing. Fine offering for children.

SEA DOGS AND LAND RATS (L-KO), Feb. 2.—A knockabout number featuring Gertrude Selby, Fatty Voss and Reggie Morris. Two sailors join in the park flirtations and some rapid fire competition takes place. The humor is of a rough sort. There is a laugh at the close.

BUILDING UP THE HEALTH OF A NATION, LESSON 3 (Powers), Feb. 3.—Bernarr MacFadden in a new series of exercises and breathing movements. This has an instructive side.

CAGED WITH POLAR BEARS (Powers), Feb. 3.—On same reel with above. Views of a trainer in a cage with eight full grown polar bears. The bears do some amusing tricks.

THE SOUL MAN (Imp), Feb. 4.—This number features King Baggot as a wanderer returning home after ten years. He is unknown to anyone, including his former sweetheart, who fails to recognize him. The latter is married and he saves her child. The number has not enough drama in it to be called strong, but it is thought provoking and different.

WANTED—A PIANO TUNER (Joker), Feb. 5.—A good low comedy subject, featuring Chas. Conklin, Wm. Franey and Gale Henry. The makeups of the piano tuner and detective are good. This has a string of laughs in it.

UNCLE SAM AT WORK, No. 7 (Powers), Feb. 5.—A diversified number, picturing the patent office department in Washington, scenes on Ellis Island, and many views of native pastimes in the insular possessions of the United States. Photography uneven, but an interesting and instructive number.

Universal Film Mfg. Company Specials.

THE PATH OF HAPPINESS (Red Feather Photo-Play), Jan. 31.—The first offering of this new brand features Violet Mersereau as a girl of the woods, a part which fits her like a glove and to which she brings much freshness and charm. The development of the story is excellent throughout, with the exception of the bathing scenes which were overdone and are to be cut down. Harry Benham and Sidney Bracey play the city man and the hunchback. The plot is a trifle conventional, but the story has many excellent touches and the production as a whole unusually good. The photography and scenic effects are very good.

OLD KING COAL (Universal—Special Feature), Jan. 31.—No. 8 of the "Graft" series. In this instalment Tom Lanigan takes his brother and mother to the country. While away The Fifteen plan to blow up his apartments on his return. A mouse causes a premature explosion. Tom then carries out an investigation of the coal trust in the face of numerous perils. He finally brings about the death of the coal king, thus taking away another from The Fifteen. This is one of the best constructed of the series. The scenes attending the coal strike are particularly good.

THREE-FINGERED JENNY (Gold Seal), Feb. 1.—The third episode of "The Journals of Lord John" series. This reverts in the first reel to the episode of "The Grey Sisterhood" and goes over numerous scenes previously shown. The new feature is the reunion of Paul Teano with his wife, a member of the Sisterhood. This is a nice little mystery in itself, but does not greatly advance the main plot. The instalment closes with Maida again in the clutches of the Egyptian and his sister.

THE WISE MAN AND THE FOOL (Laemmle), Feb. 3.—A two-reel number, by Lynn Reynolds, featuring Myrtle Gonzales, Fred Church and Val Paul. This is a story of the eternal triangle and the plot has no great novelty. The introduction of the parable in the second reel makes a pleasing feature. His vision, after reading the parable, inspires the hero to go back just in time to prevent his rival from marrying the girl. This is an offering of average strength.

FLIVVER'S STILL ALARM (Nestor), Feb. 4.—A two-reel low comedy number, featuring Charles Evans, the English comedian. This is a burlesque, in which the fire chief's rival abducts the girl and sets fire to the house. The fire company responds, with great deliberation, the wagon hauling passengers and selling milk en route. Not as funny as certain others in which this comedian has appeared, but has flashes of good humor at times. The photography is uneven, but generally acceptable.

PHANTOM ISLAND (Bison), Feb. 5.—A two-reel number, by Grace Cunard, featuring Francis Ford, Bert Wilson, Dorothy Davenport and others. Two lovers and their servant are cast upon a desert island, inhabited only by an old man lost there in previous years. The characters of cook and fiance are not very strongly drawn until the closing scenes, when the cook proves to be a villain at heart. This is conventional, but has pleasing atmosphere and is quite entertaining.

V-L-S-E, Inc., Specials

THE MISLEADING LADY (Essanay), Jan. 3.—Henry Walthall and Edna Mayo play the leads in this fine drama. The story is interesting and the settings artistic. The stars are ably supported by a good cast. This film makes a good offering. For an extended review see page 618 of January 22 issue.

THE WONDERFUL WAGER (Lubin), Jan. 20.—Raymond Hitchcock has done nothing better on the screen than his work in this two-part comedy, constructed from a slight story by George V. Hobart. There is a quantity of humor in his experiences while driving a Ford car to Florida to win a wager. This picture is in all respects a high class offering.

THE ISLAND OF SURPRISE (Vitagraph), Jan. 24.—A picturesque, romantic drama, written by Cyrus Townsend Brady and directed by Paul Scardon, with William Courtenay, Eleanor Woodruff and Zena Keefe playing the principal roles. The most dramatic passages of the production are laid on an island where the hero is stranded with two women. They are attacked by savages and narrowly escape death before being rescued. The picture makes excellent entertainment.

World Film Corporation.

THE CITY (Shubert), Jan. 17.—Clyde Fitch's celebrated drama was made into a picture by Theodore Wharton, who had an able cast at his disposal, with Thurlow Bergen, William Riley Hatch, Elsie Esmond and Edith Edney in the roles of first importance. The photoplay lacks much of the force of the stage production, but probably will be well received, a number of shortcomings notwithstanding. Exhibitors may safely count upon the drawing power of the title.

A CIRCUS ROMANCE (Equitable), Jan. 24.—Scenes showing a circus troupe traveling through the South contribute largely to the atmosphere of this five-part picture, in which Muriel Ostriche gives vivacity and charm to the character of a dancer. The story was well handled by Director Charles M. Seay, whose company included Edward Davis, Jack Hopkins, Catherine Calhoun and George Larkin.

FRUITS OF DESIRE (Brady), Jan. 31.—Robert Warwick is the star in this five-reel adaptation of Henry Russell Miller's novel, "The Ambition of Mark Truitt." The picture is not especially dramatic, but is not without interest in the telling of the life story of a man who realizes his dreams of wealth after a severe struggle. Mr. Warwick is ably supported by Madeline Traverse and others.

The War Film Syndicate

Paul Bush Has Been Appointed Eastern Representative and Will Make Headquarters in New York.

PAUL H. BUSH, who acted as New York manager for the Indian Film Company during the exploitation of the Tribune war pictures in the east, has been appointed to act as eastern representative for the War Film Syndicate of Chicago.

Mr. Bush will visit all the principal cities in the east, in the interest of the War Film Syndicate, before establishing himself in definite quarters in New York City. He left Chicago Saturday, January 22, for Detroit, and from that city will proceed to Toledo, Cleveland, Pittsburgh, Philadelphia and Boston and will arrive in New York about February 1.

The War Film Syndicate owns the exclusive rights to the Wilbur H. Durborough German war pictures, the state rights for which are now being sold.

"NE'ER-DO-WELL" IN LITIGATION.

Phillip and Lillian Klein, executors of the late Charles Klein who was lost with the Lusitania, have sought to enjoin the release of the motion picture, "The Ne'er-Do-Well," made by Selig, upon the claim that the author, Rex Beach, had previously sold the dramatic rights to Klein and that a play was written and produced by him based on the book. The action has been brought in the Federal Court.

Manufacturers' Advance Notes

"THE EXTRA MAN AND THE MILKFED LION" (American).

"The Extra Man and the Milk-fed Lion" is a three reel comedy belonging to the Buck Parvin series, produced by the American Film Company, Inc., at Santa Barbara, Calif.

When the Buck Parvin Company started to make this unique picture it was discovered that a wild animal circus was needed, but not obtainable. A big one in Los Angeles offered the right opportunity, but neither money nor persuasion could induce the

Scene from "The Extra Man and the Milkfed Lion" (American).

owners to have their precious charges pose for the camera. Arthur Howard, who is a man of resource, undertook to steal the circus. He could not carry it off bodily, but he did take a lot of it away in film form. Mr. Howard rode in a taxi to the circus, taking his camera and camera man with him, cautiously concealed, and secured some capital scenes.

UNIVERSITY STUDENTS IN METRO PICTURE.

To obtain several big and exciting scenes for "The Blindness of Love," a forthcoming Metro production, in which Julius Steger is starred, the entire campus of the University of Florida was used, together with hundreds of the students. The Metro company, headed by Director Charles Horan, were making the exterior scenes in and around Jacksonville, Fla., and had intended using a small seminary nearby for the college scenes.

On a chance, Horan communicated with the University officials, and asked if it would be possible to make some pictures there. He was surprised and overjoyed when word came back that they would be delighted to entertain the Metro company, and as for pictures, they could go as far as they liked.

Horan had his entire company at the University gates, near Gainesville, the next afternoon. They spent the remainder of the day rehearsing, and the students were given two holidays in order to participate in the scenes. Two foot ball teams were put in action, and they staged a hotly contested game the next day while hundreds of students in the grand stands rooted, and the camera clicked away.

LESSER OPENING NEW YORK OFFICE.

Sol L. Lesser, who controls the United States rights on Selig's "Ne'er Do Well," will open offices in New York, where he will make his headquarters for marketing the "Ne'er Do Well" on a national basis. E. M. Asher will precede Mr. Lesser a few days to arrange for suitable offices and complete various details so that everything will be in readiness when Mr. Lesser arrives. Mr. Asher will also act in the capacity of publicity manager.

MAURICE COSTELLO IN A NEW VITAGRAPH.

The Vitagraph Company has completed a five-part Blue Ribbon Feature, under the direction of Van Dyke Brooke, that provides a splendid vehicle for Maurice Costello. It is "The Crown Prince's Double," a story of unusual interest in which Costello is shown in costumes that set off his figure admirably. Costello portrays both roles, and through trick photography of a high order, is shown talking to his double. In the cast are Anders Randolf, Thomas Mills, Anna Laughlin, Norma Talmadge and others.

CORRECTION IN CAST.

Moving Picture World.

Gentlemen: I desire to correct an error in the various reviews of "The City." Dick Stewart is credited with playing George Hannock, Jr., "The Dope Fiend." This part was played by Allan Murnane and Mr. Stewart played George Hannock, Sr. I make this statement in justice to Mr. Murnane, without desire to detract in any way from the work of Mr. Stewart. Both gentlemen were excellent in their respective parts as the screen will show. Sincerely yours,

THEO. W. WHARTON, Producer.

"DESTINY" (Essanay).

How a young man ultimately triumphs over the curse of drink which has cost everything he held dear—sweetheart and ambitions—and finally wins a place as judge of the supreme court is the timely story told in this three act piece. The play offers many opportunities to Bryant Washburn and Ruth Stonehouse for the handling of stirring situations. It comes at a time when so much is being written concerning the evil of excessive drinking, and while it is distinctly a story and makes no effort to point a moral, it carries something to interest those on both sides of the liquor question.

Bryant Washburn is the young attorney whose one weakness is drink. Edmund F. Cobb, as his rival, gets him into a state of intoxication and calls the girl, played by Ruth Stonehouse, to gaze upon the man she is going to marry. The attorney sees his engagement broken because of the

Scene from "Destiny" (Essanay).

trap and abandons his practice and leaves the country.

His despondency drives him lower, but he is snatched from the depths by a former client, who in hope of repaying a debt of gratitude, brings about a reconciliation with the boy's father and a renewal of his engagement. Some years after he is found happily married and a respected attorney who realizes the height of his ambition—a seat on the Supreme bench.

V-L-S-E Program

Big Four Offers a Number of Strong Productions for February and March Release.

NEW releases announced by the V-L-S-E from each of their companies for the present period, are noteworthy in the strong heart-interest which predominates all of them. Lubin's first February release, scheduled for February 14, is "Dollars and Cents," featuring Ethel Clayton, who made such a favorable impression in "The Great Divide," and Tom

Scene from "Thou Shalt Not Covet" (Selig).

Moore, whose initial appearance on the V-L-S-E program will occur in this production. "Dollars and Cents" is an adaptation of the novel which has recently appeared in one of the prominent magazines, by Albert Payson Terhune. The play was directed by Joseph Kaufman, and in addition to being built upon a powerful story, is said to be replete with many novel effects. Following this release, Lubin will present, "Her Bleeding Heart," featuring Richard Buhler and Rosetta Brice, another story of intense sentimental carrying powers. It will be ready for booking February 28.

"Thou Shalt Not Covet," which is Selig's February release, scheduled for the 7th, is a story built on the old Biblical quotation, "Thou shalt not covet thy neighbor's wife," which, in itself, gives some conception of its possibilities as a heart interest play. One of the startling scenes of this production is the wreck of a large ocean liner. It features Tyrone Power, Kathlyn Williams, Eugenie Besserer, and Guy Oliver.

On March 6, Selig will release "Unto Those Who Sin," with Fritzi Brunette in the principal part. This is a drama written by James Oliver Curwood and directed by William Robert Daly.

Essanay's offering on February 14, is a five act feature, "Vultures of Society," written by Richard Goodall. The types of the under-world from the cocaine fiend, to the genial colored porter, have been well selected from the slum districts of Chicago by E. H. Calvert who is directing the picture. The principals of the production include Lillian Drew, Marguerite Clayton, Ernest Maupain and E. H. Calvert. For their second release in February, Essanay will present a modern day drama called "The Discard," by Charles Michelson. It is one which holds the attention from title to tail piece, picturing an exceedingly interesting side of life.

Vitagraph have re-arranged their V-L-S-E releases so that the schedule for February begins with "The Crown Prince's Double", released on the 7th, and is followed by "The Writing on the Wall" on the 14th; "Kennedy Square," on the 21st; and "One Night" on the 28th.

In March, beginning with the 6th, Vitagraph will put out through the Big Four, "The Hunted Woman," "Colton U. S. N.," on the 13th; "The Two Edged Sword," on the 20th, and "The Supreme Temptation" on the 27th.

More than seven hundred people are used in one of the big scenes of "The Crown Prince's Double," when the story pictures a movement to dethrone the king. Maurice Costello is seen in this production and Norma Talmadge.

"The Writing on the Wall," which follows "The Crown Prince's Double," was Olga Nethersole's starring vehicle, and is a psychological drama of greed. Virginia Pearson, Joseph Kilgour, Naomi Childers and Bobby Connelly are its principals. "Kennedy Square," next on the schedule, is an echo of the days when Baltimore was the social center of the South. It was written by F. Hopkinson Smith, and presented by S. Rankin Drew. It is noteworthy for its delightful southern atmosphere and lovable southern types.

"One Night," said to be an especially strong vehicle for Robert Edson, for whom it was especially written, is being produced under the direction of Mr. Harry Davenport.

Lumley Hare, the English leading man who has been seen in so many successful Broadway plays, is under contract with the World Film Corporation. His first screen appearance will be in support of Kitty Gordon in "As In A Looking Glass."

WORLD FILM OBTAINS HOUSE PETERS.

An acquisition of big importance is announced by the World Film Corporation in securing the services of House Peters as the star for the next picture to be made at the Paragon studio in Fort Lee. Mr. Peters is admittedly one of the screen's most brilliant and deservedly popular stars and in contracting with him for the new feature the World Film directors feel that they have scored a veritable triumph.

Mr. Peters will appear in a five reel drama written by Arthur Stringer, entitled "The Hand of Peril." Maurice Tourneur, the versatile World Film director who has become general manager of the reorganized Paragon studio, will direct the picture in person. Work will start this week. Mr. Peters' leading woman is to be Miss June Elvidge, whose work in the World Film productions of "The Rack" and "Love's Crucible" has convinced the heads of the organization that in this charming actress they have a player of stellar possibilities.

Under the direction of Edwin August, "The Yellow Passport" a new Russian picture in which Clara Kimball Young will make her next appearance, is rapidly nearing completion. Only a few minor interior scenes remain to be taken at the Peerless Studio. The picture has exceeded everyone's fondest hopes. Director August has built up scene upon scene of tremendous drama and his efforts have been highly successful.

"PEACE AT ANY PRICE" (Vitagraph).

Two Ford automobiles race at one another with every prospect of a head-on collision, in a new Vitagraph comedy, produced by and featuring Mr. and Mrs. Sidney Drew. Just as the collision seems inevitable, a bearded figure rises from a trench between the machines and announces, "Boy, there ain't no war; the soldiers all went home last Christmas."

As may be guessed, the plot is founded on a nightmare of a man whose brain cells had been wearied by newspaper notices of the wonder the Ford Peace Expedition was to have accomplished by Christmas. The film is called "Peace at Any Price," released on January 28.

"AROUND THE WORLD" (Cub).

For the Cub Comedy "Around the World," to be released January 28 through the Mutual, a line reading something like "a comedy with thrills" well describes the basis of this one reeler in which George Ovey is featured. The comedy part is very much in evidence throughout the one thousand feet, whle the thrills are supplied through a real aeroplane flight by George Ovey.

The story evolves around Jerry (George Ovey), who, buf-

Scene from "Around the World" (Cub).

feted about by the police, switches a white and a colored baby to avenge his wrongs. When the change is discovered the miscreant finds himself in a ticklish position, and to escape the pursuing policeman he jumps into a conveniently placed biplane and sails away.

His flight is of long duration and eventually lands him in a cannibal village. It is a queer looking place. The natives are cannibals of the story book type, but they are not far behind the times in other respects, for their village is equipped with telephones, wireless and other devices of the present era. They hold as captive a pretty white girl and, falling in love with her, Jerry contrives to effect her escape. He has a hard time putting his schemes into being, but at last luck favors him and he sails back home with the girl of his choice by his side.

The biplane flights were made by Ovey himself and have been done in a fashion of his own which is to say the least was a daring undertaking.

Miss Belle Bennett plays "the girl," and among others in Ovey's support are George George, Jefferson Osborne, Louis FitzRoy and a host of others.

"UNDINE" (Bluebird).

Bluebird Photoplays, Inc., offer as the third release in their new series "Undine," a spectacular production, in five reels, inspired by the fairy tale of the same title, written by De La Motte Foquet. The producer, Henry Otto, found that the scenario submitted by Walter Woods did not follow the written tale very closely; a fact that was greatly to the advantage of the screen production, for the original story could not well be exactly translated to pictures.

There is enough of the tale appropriated, however, to keep the theme intact.

Director Otto took his large company, headed by Ida Schnall, who plays Undine, to Santa Cruz Island, California, where beautiful and natural settings of forest, seashore and ocean were at hand to provide scenes for some wonderful photography.

The incidents in the realm of Queen Unda will be found particularly attractive. There are a score of maidens, clad mostly in wisps of seaweed, when they are not encased in nature's bathing suits, disporting themselves in the sea and upon the sands. Fancy swimming and diving feats are among the "close-ups," the most sensational plunge being made by Miss Schnall who precipitates herself into the sea from a measured height of 130 feet.

Beautiful spectacular effects are accomplished by photographing the dancing nymphs among the grottos and fantastic arches formed by the rocks of the rugged coast; the

Scene from "Undine" (Bluebird).

scenes in the enchanted forest are beautiful with another grandeur, and as a composite of land and water picturing "Undine" is sure to be an artistic success, independent of the various sensational features in which the fairy-photos abound.

"SEE AMERICA FIRST"—No. 18 (Mutual).

Milwaukee's real charms and picturesqueness have been overshadowed, perhaps, by the great industry which has made it famous. The pretty Mutual Traveler will attempt to bring some of Milwaukee's wonder spots to the eyes of motion picture spectators in the Jan. 11 release of the Gaumont split-reel "See America First" in the Mutual Program. The marvelous harbor, with its tremendous facilities for handling the freightage of the great lakes, the drives, parks and residential section, picturesque Water street, the Soldiers' Home and the new court house are among the places visited. A sight seeing trip would not be complete, of course, without a glimpse of the breweries, so the Traveler takes her spectators with her to see the production of Milwaukee's greatest commodity.

In the second half of the reel, Harry Palmer, the cartoonist, puts "Pa" McGinnis through his paces for "Ma" and "Julie" in the animated comic, "Keeping Up With the Joneses."

MANY ARC CONTROLLERS IN USE.

It is obvious that the merits of the Speedco Arc Controller, the machine manufactured by the Speed Controller Company of 259 William Street, New York, are rapidly being appreciated in all sections of the country. Some of the theaters that have recently been equipped with Speedco Arc Controllers are the following: Park, Columbus Circle, New York; Loew's Columbia, Washington; Loew's St. James and Loew's Globe at Boston; B. F. Keith's Boston; Coliseum, Seattle; Orpheum, Grand Rapids; Pantages, Winnipeg; City, Newark; Duplex, Detroit; City, Brockton; Strand, Akron; Alhambra, Utica; Auditorium, Baltimore; Gertrude McCoy, Baltimore; Cambria, Johnston, and Triangle, at Brooklyn.

"DIAMONDS ARE TRUMPS" (Selig).

"Diamonds Are Trumps" is a Selig multiple reel feature drama produced by Wm. Robert Daly. "Diamonds Are Trumps" is a detective story of an unusual type in which the sleuth does not occupy the center of the screen on all occasions, and is not the hero of the story. An all-star cast, including Fritzi Brunnette supported by Lillian Hayward, Frank Clark, Edward

Scene from "Diamonds Are Trumps" (Selig).

J. Piel and others contribute to the excellence of this production.

A clever crook is engaged in smuggling diamonds across the border, and is never detected. Tom Roach, a detective, in love with Kitty Randolph, is assigned to obtain incriminating evidence against the crook, but fails. Then it is that Kitty Randolph takes the case into her own hands and completes the undoing of the shrewd smuggler.

The photography, scenic investure and acting are all of high class. "Diamonds Are Trumps" will be released Monday, January 31st, through General Film Service.

LESSER RENEWS RIGHTS OF "THE SPOILERS."

Sol L. Lesser, president of the All Star Features Distributors, Inc., bought the California rights for Selig's new edition of "The Spoilers." In its original form "The Spoilers" was one of the most sensational pictures ever made. It has been expanded by the edition of many scenes serving to make clearer the action in this great production.

"THE HEARTBREAKERS" (Vim).

Owing to the great demand for comedy, the Knickerbocker Star Features will release on January 28, a Three-Part Feature comedy-drama. Far from the slapstick order, it is a comedy, carrying with it a bit of heart interest as well as fun. Indications are that the demand for this comedy will be great.

In this drama, Jackie Saunders, the famous screen star, takes

Scene from "The Heartbreakers" (Vim).

the leading part of the Heiress, and does herself great credit. She is supported by the well-known Fred Whitman, while other members of the cast are strong supports. Andrew Arbuckle, as the father; Frank Erlanger as the Count and suitor, with other suitors, Robert Grey, Daniel Gilfether and Eddy Peters.

"PIQUE," A BIOGRAPH FEATURE.

One of Broadway's greatest successes, by the most famous of all American dramatists, will become a picture feature on February 16, when Biograph releases its superb three-reel production of Augustin Daly's society drama, "Pique."

The piece is admirably cast, with Thomas Jefferson, Betty Gray, William Russell and Gretchen Hartman in the leading roles. The action of the drama provides opportunity for sharp contrasts in scenic effects, the exteriors including the

Scene from "Pique" (Biograph).

Brooklyn Navy Yard and the deck of a battleship, and the interiors ranging from a spacious cathedral nave to a thieves' kitchen. For the scenes preceding the embarkation of the hero on his mission in the Spanish war, a full corps of U. S. bluejackets was assigned by the Secretary of the Navy.

Completing the Biograph program for the week of February 14 are a spectacular single reel drama directed by D. W. Griffith, and a two reel thriller. "Just Gold," the re-issue, will be remembered by exhibitors as one of the most electrifying dramas of the Great Desert. Lillian Gish and Lionel Barrymore head a characteristic cast. "His White Lie" is the title of the two reel mystery drama, founded upon a man's assumption of the apparent guilt of his sweetheart, whose guardian is found murdered after an attack upon her. Claire McDowell, Gretchen Hartman, Charles Perley and Charles H. Mailes have the leading roles in an unusually strong cast.

"THE TRAGEDY IN VILLA FALCON" (Great Northern).

Announcement is being made by the Great Northern Film Company, 110 West 40th street, New York, that they are going

Scene from "The Tragedy in the Villa Falcon" (Great Northern).

to release a series of detective dramas of heretofore unprecedented action and interest.

Alfred Hertel, the well-known Great Northern actor, whose interpretation of the famous "Gar-El-Hama" pictures is known all the world over, plays the leading role in this series, the title of which is "The Man with the Missing Finger." On about January 25th the first episode, entitled "The Tragedy in the Villa Falcon," will be released. This, as all the other episodes, is a complete, independent story in four parts, and is replete with the most unusually thrilling scenes and daring feats.

"MARTYRDOM OF PHILIP STRONG" IS EDISON'S MASTERPIECE.

"The Martyrdom of Phillip Strong," an Edison feature, founded on the Rev. Charles M. Sheldon's famous work "The Crucifixion of Phillip Strong," scheduled for release through Kleine-Edison Features, February 9, is, in the opinion of the George Kleine forces, the most extraordinary production the Edison Company has ever made.

It was reviewed last week at the Kleine Studios before a representative audience of Kleine branch managers and prominent New York exhibitors, and, at the close of the performance, was unanimously declared the strongest subject of its kind they had seen. The subject features Robert Conness and Mabel Trunnelle who fairly covered themselves with glory in the respective roles of the minister and his wife. Lovers of Sheldon's beautiful story will remember the many situations offering a wealth of opportunity for the strongest kind of dramatic work. The death of the minister's child, his renunciation of a life of luxury, and all hope of material reward in his chosen calling, his battle against the organized forces of riches and vice, and his final defeat at the hands of death itself, are elements of a drama unrivaled for soul-stirring, tear-compelling power.

CLARA KIMBALL YOUNG IN "THE YELLOW PASSPORT."

The long expected forthcoming feature of the World Film Corporation starring Clara Kimball Young is announced for release on February 7th. It has now been definitely decided to call the picture, which was directed by Edwin August "The Yellow Passport." "The Yellow Passport" provides for Miss Young in the character of Sonia Sokoloff, one of the strongest

Scene from "The Yellow Passport" (World Film).

characterizations in which this beautiful emotional actress has appeared.

The World Film Corporation has provided for "The Yellow Passport" a most effective production both scenically and to the point of dramatic values. The scene showing the massacre of the defenseless Hebrews in the Russian village by the Black Hundred and the remarkably vivid and impressive character of the entire photo-drama bid fair from all accounts to make this one of the most worthy productions of the season.

The cast in support of Miss Young is also worthy of mention including as it does, Edwin August, John Sinpolis, Mrs. Edward Kimball, Florence Hackett, Nicholas Dunaew, Edward Kimball, Robert Cummings, Alec B. Francis, Adolph Lestina, John Boyle and others quite as well known.

UNIVERSAL STOCK CHANGES.

Joe Brandt, general manager of the Universal Film Manufacturing Company, has announced the following additions to the Western Universal companies:—Guy Hedlund, general stock; Lillian Peacock, C. Conklin and M. Morante, Curtis Company; Harry Morris, Thomas Jefferson, Thelma Francis, Billy Human and W. F. Musgrose, general stock; Bess Meredith and Galder Johnstone, scenario department, and Gilbert Warrenton, cameraman.

The following discontinuances have been announced: Barney Furey, Worthington Company; Walter Rogers, Jane Walle, Dixie Carr, Sydney Ayres, general stock; Edythe Sterling and E. B. Jackson, Hunt Company; W. H. Carer, Helen Reaume and Rex Hodge, Smalley Company; B. A. Molter and Joe King, Madison Company; L. T. Clapham, Ford Company, and Robert Rose of the McRae Company.

NEWMAN'S NEW CHICAGO ADDRESS.

The Newman Manufacturing Company, which manufactures a complete line of brass poster frames, easels, railings, ticket choppers, and other theater equipment, with factories in Cincinnati, New York and Chicago, report that its Chicago plant, located at 108 West Lake street, suffered a total loss by fire on January 14. Temporary quarters have been obtained at 68 West Washington street, Chicago. All of the contracts of its Chicago plant are now being executed by the Cincinnati factory of this company, where additional force has been put on in order to take care of the emergency, so as to cause no undue delay in filling their orders.

Mr. Walter J. Newman, who has charge of the temporary quarters in Chicago, states that there positively will be no interruption to business. He will be glad to receive his friends at the new location. The company reports an excellent business at its New York factory, located at 101 Fourth avenue, and at its Cincinnati plant, 717 Sycamore street, and the outlook for the year 1916 as more than encouraging.

LUCAS THEATER SUPPLY OPENS.

The Lucas Theater Supply Company is the name of a newly formed wholesale and retail supply house of Atlanta, Ga., which has taken over the entire business and holdings of Harry K. Lucas, better known as "The Supply King," who for the past ten years has been prominently identified with the motion picture industry of the South. Mr. Lucas has operated an exclusive supply house for several years, and will be actively at the head of the new organization, having been elected secretary and general manager. The Lucas Theater Supply Company has been appointed exclusive Southern distributor for the Simplex projector and is now making arrangements for territorial dealers. A tremendous stock of motion picture equipment and machine parts is carried, including an initial shipment of fifty latest improved Simplex machines, which is possibly the largest single order ever shipped to that section of the country.

HELEN HOLMES COMPANY IN NEVADA.

Helen Holmes and Director J. P. McGowan have taken their "Girl and the Game" company to the arid desert regions at Las Vegas, Nevada, where the work of producing Frank H. Spearman's thrilling railroad film play will be continued without interruption by unfavorable weather. This precaution has been taken to prevent delay.

For three weeks Los Angeles has been shadowed by dull-gray clouds. Sunshine has only been intermittent. Under these conditions, brilliant photography has been impossible. Rather than wait for good light, which is uncertain at this time of the year, the entire work of producing "The Girl and the Game" was moved across the Sierra Mountains on two hours' notice.

ARROW MAKES "THE WOMAN'S LAW" FOR PATHE.

The first Pathe Gold Rooster Play to be made by the Arrow is "The Woman's Law" in which Florence Reed, who has starred in Pathe's "At Bay" and "New York" will be featured. Supporting members of the cast are Duncan McRae, brother of Bruce McRae, the Pathe player, who appears in a dual role, and Anita Scott, Lora Rogers and Master Jack Curtis. "The Woman's Law" was adapted from the well known novel of American society life by Mrs. Maravene Thompson. The scenario was written by Harvey E. Thew and Albert S. Levino. Lawrence B. McGill is directing the picture. It is worthy of note that Miss Reed, Director McGill and Duncan McRae unite in saying that the scenario is the best they have ever seen or played.

PIONEER HAS BUFFALO BRANCH.

Announcement is being made by Nathan Hirsh, president of the Pioneer Feature Film Corporation, 126 West Forty-sixth street, New York, that the volume of their business has increased to such an extent that they found it essential to establish a branch office in Buffalo, at 39 Erie street. This branch will be supplied with new prints of all features purchased by Mr. Hirsh, thereby furnishing the up-state exhibitors with an unexcelled service.

MACHINE TRANSPORTED BY DOG TEAM.

G. A. Metcalfe, well known on the Pacific Coast as a distributor of motion picture supplies and located in San Francisco, California, recently sold a Power's motion picture projecting machine to a mining camp located 150 miles inland from Seward, Alaska. This machine will be sent to Seattle and from there by boat to the Far North. After reaching Seward it will be transported by an Alaskan dog team and sled over the snow and ice to its destination.

ROSENBERG SECURES "NE'ER DO WELL" FOR NORTHWEST.

A chance meeting at the Sherman House in Chicago between Sol. Lesser, who controls the United States rights on the "Ne'er do Well," and M. Rosenberg, manager of the Northwestern Feature Film company, with offices in Seattle, resulted in a deal whereby Rosenberg acquires the rights for Washington and Oregon on the "Ne'er Do Well."

NOVEL PUBLICITY STUFF.

The last word in newspaper display advertising is offered by the Triangle Film Corporation in the form of the so-called "Triangle Ad Sheet" which has just been issued. This is a sheet about the size of a newspaper, which contains 10 model ads. They are distinguished from the usual type of theatrical ads by these characteristics: (1) The characteristic Triangle border around each advertisement and a Triangle displayed somewhere in the ad; (2) plenty of white space; (3) the upper part a 65 screen half tone of two or three attractive characters in the play; (4) the name of the play in large type followed by a few paragraphs in 10 or 12 point type; (5) blank space at the bottom for name of local theater and address. The ads will attract because of the exceedingly lively pictures at the top. Then the name of the play is firmly impressed on the mind of the reader, following which he is drawn to see the attraction by the convincing short argument that follows, and finally the address tells him where to go.

BIG CABARET SCENE A FEATURE OF "THE DEAD ALIVE."

It will seem as if an entire restaurant had been requisitioned by the Gaumont company when its production of "The Dead Alive" is seen on the screen. In this five-reel feature Miss Marguerite Courtot makes her bow as a Gaumont star. She is being directed by Henry J. Vernot, the author of "The Dead Alive." Over a hundred diners are seen grouped about the tables, and a cabaret performance is in progress. For this Gaumont secured a women's orchestra from one of the Jacksonville leading hotels, as well as four professional couples for ball room dances and four professional classic dancers. In the cast of principals appear Sydney Mason, W. J. Butler, and Henry W. Pemberton. There is a great deal of confetti throwing, and at the end of the scene the restaurant has a carnival air.

NOTES OF THE TRADE

OTIS TURNER has concluded his production of F. McGrew Willis' film version of "The Pool of Flame," a novel by Louis Joseph Vance, and the last of the Terrance O'Rourke series. J. Warren Kerrigan plays in the stellar role of this with Lois Wilson opposite. The supporting cast consists of Bertram Grassby, Wadsworth Harris, Maude George and a number of the best known of the western Universal stock players.

* * *

Billie Reeves' latest comedy release, entitled "Insomnia," was written by Mark Swan. Billie is capitally supported in this comedy by Carrie Reynolds and a capable company.

* * *

Margaret Turnbull is now working on a story for Fanny Ward, in which the latter will be supported by Jack Dean, Sessue Hayakawa and his wife, Tsuru Aoki.

* * *

Henry Kolker, who created so favorable an impression in "The Warning," a Triumph-Equitable production, was to have begun work at once on his second feature. However, previous to his joining the Equitable forces he had entered into a contract which called for his association with Miss Billy Burke, and President Spiegel of Equitable, rather than embarrass him, has suspended his contract until May 15th, at which time Mr. Kolker will become an exclusive star for the Equitable.

* * *

Lynn Reynolds is completing a two-reel drama written by himself under the title, "The Wise Man and the Fool." Myrtle Gonzalez, Frank Newburg, Val Paul and Alfred Allen appear in the leading roles.

* * *

Posters issued with the first number of the Selig Tribune, the twice-a-week news film issued by the Selig Company and the Chicago Tribune, have caused much favorable comment. The posters are prepared to resemble the first page of a metropolitan newspaper. There are the headlines, text, etc., just like a newspaper with the exception of course, that the lay-out is greatly magnified.

* * *

The Signal Film Corporation is entering into negotiations with one of the best writers of rag time in America, for a musical number, "The Girl and the Game," to be played in every theater where this picturized novel by Frank H. Spearman is shown.

Cleo Madison is nearing the conclusion of her five-reel Universal feature entitled, "A Soul's Crucible." The story was written by Miss Madison and Kathleen Kerrigan and in its production the former is supported by Edward Hearn, Ray Hanford and William Mong.

* * *

William Robert Daly, the Selig director, is at present working on a Selig multiple reel feature entitled "His Brother's Keeper." Eugenie Besserer and Fritzi Brunette have very strong parts.

* * *

Burton King, recently of the directorial forces of the Famous Players Film Company, has joined the producing staff of the Equitable Motion Pictures Corporation, and has begun work on the feature, "Man and His Angel," in which Jane Grey and Henri Bergman are co-starring.

* * *

E. J. Le Saint has begun the production of the fourth episode in "The Journal of Lord John," which Harvey Gates is adapting for the screen from the story by C. N. and A. M. Williamson. William Garwood is featured with Stella Razeto, Laura Oakley, Albert MacQaurrie and Carmen Phillips supporting.

* * *

"Celeste of the Ambulance Corps," the three-reel war drama lately produced by the Edison company, was made under the direction of Burton George. The material used in the picture is out of the ordinary, and Mr. George has transferred it to the screen in a very creditable manner.

* * *

Los Angeles, Cal. (Special).—With the closing of the Edendale studio of the Selig Company the developing and projecting departments have been re-established at the Selig Zoo studios.

* * *

Harry Handworth, the latest acquisition to the Equitable directing roster, is at work on Marguerite Leslie's first screen effort, "The Pain Flower." George Anderson, Fritzi Scheff's husband, is supporting Miss Leslie.

* * *

Robert Leonard is at work on the production of a two-reel comedy drama written by himself under the title, "The Winning of Miss Construe." Leonard, Ella Hall, Mac Robbins and Kingsley Benedict appear in the leading roles.

* * *

Frank Sheridan, Arthur Ashley, eighteen other principals and the directorial staff, headed by John Ince, will go to Buffalo, New York, shortly to work out on the ice of Lake Erie several of the scenes in "The Struggle," Sheridan's first Equitable vehicle.

PICTURE THEATERS PROJECTED

HUNTSVILLE, ALA.—W. T. Hutchens will, it is reported, erect a modern moving picture theater at the corner of Jefferson and Clinton streets to be leased to C. L. Hackworth.

ANGELES CAMP, CALIF.—The Angeles theater has been taken over by J. L. Davis.

EUREKA, CALIF.—R. Kerby has taken over the management of the Sequoia theater.

LOS ANGELES, CALIF.—The Alhambra theater at 731 South Hill street, has been leased by Frederick Miller.

LOS ANGELES, CALIF.—J. C. Quinn, who recently purchased the interest of Edward Millard and Barney Cavanaugh, in the Isis theater, has made a number of improvements to the house.

SAN DIEGO, CALIF.—The Alhambra theater at 815 Fifth avenue is now being conducted by John R. Carlisle.

SAN FRANCISCO, CALIF.—Edward M. Evers has remodelled the moving picture theater at 2774 Diamond street.

ALBION, IDAHO.—A modern fireproof moving picture theater is being erected on the site of the Lewis property by Benjamin and James Mahoney.

BLOOMINGTON, ILL.—Lyons & Schnepp have opened their new moving picture theater, the Castle.

BLOOMINGTON, ILL.—Fred Wolkau has decided to erect a two-story moving picture theater, 66 by 125 feet, with foundation for four additional stories.

EAST ALTON, ILL.—A new moving picture theater has been opened by Thomas Vanpreter, with seating capacity of 300.

HAVANA, ILL.—A new addition has been built to the Castle theater and the seating capacity increased.

MACOMB, ILL.—L. L. Butterfield & Son have disposed of their interest in the Gem theater to J. P. Wilson.

GOSHEN, IND.—A pipe organ, costing $5,000, has been installed in the Jefferson theater.

MICHIGAN CITY, IND.—The Willard theater has been thoroughly renovated.

SIOUX CITY, IA.—Work has been started on the erection of a one-story moving picture theater, 50 by 125 feet, to cost $10,000. Those concerned in the project are A. Ortzon, Klass Brothers and I. Wigodshy Co., 1576 Dale street.

AGENTA, KANS.—A new moving picture theater has been erected here by Frank Yates and George Smith. It cost $7,000.

DODGE CITY, KANS.—The Beeson is the name of a new moving picture theater opened here.

ELLIS, KANS.—A new moving picture theater has been opened by Robert Maxwell.

EUREKA, KANS.—A new moving picture theater has been opened by W. S. Shively. It has been named the Princess.

STERLING, KANS.—The Empire theater has been leased by J. T. Peters.

BASTROP, LA.—C. J. Goodwin, who operates the Princess theater, has made extensive improvements to the house. New exits have also been constructed.

SACO, ME.—The Maine Theaters, Inc., is erecting a new moving picture theater, with seating capacity of 800.

BALTIMORE, MD.—William Freitag, Jr., 918 North Bond street, has the contract to erect a one-story moving picture theater for George Kusenhofer, 1517 East Eager street. The structure will cost about $10,000.

BALTIMORE, MD.—Henry Pfeil Manufacturing Company, 559-65 Robert street, will erect a one and three-story brick moving picture theater and apartment building, 60 by 70 feet, on Robert street, near Pennsylvania avenue; tin roof, wood floors, steam heat; cost $10,000.

BOSTON, MASS.—Grove Hall Theater, Inc., will commence work about April 1 in the erection of a $70,000 moving picture theater.

BROAD BROOK, MASS.—Max Black has opened a new moving picture theater here. It will be known as the Strand.

LAWRENCE, MASS.—The Star theater has been remodelled.

CARO, MICH.—Charles Montague is erecting a two-story fireproof moving picture theater, 48 by 100 feet, to cost approximately $30,000.

DETROIT, MICH.—Frank Farrington Company have the contract to erect a brick fireproof moving picture theater on Michigan avenue for Jacob Cohen and William Burnstein.

KALAMAZOO, MICH.—The Kalamazoo Amusement Company, which recently took over the Orpheum theater, plan extensive improvements to the house.

MORENCI, MICH.—C. F. Matthes & Son, of Adrian, Mich., have the contract to erect a fireproof moving picture theater on Main street, 20 by 120 feet, for M. L. Gay.

HARRISONVILLE, MO.—A new opera house is being erected here by Charles Schnell, to cost $10,000.

PALMYRA, MO.—Plans are being considered by the Commercial Club for the erection of a modern fireproof moving picture theater, to cost about $10,000.

ST. LOUIS, MO.—Edward J. Carroll and William T. Findley are erecting a two-story moving picture theater, store and office building at the corner of Hamilton terrace and Hodiamont avenue. There will be three stores on the ground floor. The cost will represent an investment of about $35,000.

NEW ROCHELLE, N. Y.—Benjamin von Ottinger contemplates erecting in the early spring a modern fireproof moving picture theater, 75 by 160 feet, to cost approximately $60,000.

NEW YORK, N. Y.—Estate of James McGuire are considering plans for a one-story moving picture theater, 63 by 160 feet, to cost $15,000.

SCHUYLERVILLE, N. Y.—The Olympic is the name of a new moving picture theater opened on Main street by T. Capron.

SYRACUSE, N. Y.—The store property at 117 Pond street has been converted into a modern moving picture theater. It is being operated by C. W. Allen.

POUGHKEEPSIE, N. Y.—More than $30,000 will be expended in the construction of a handsome four-story moving picture theater and office building by local interest. The theater will occupy the ground floor.

CLEVELAND, O.—Metter, Lloyd & Co., Hippodrome annex, have the contract for the erection of a one and two-story moving picture theater, 130 by 66 feet, to cost $30,000, for Prame Realty Company.

BEND, ORE.—W. P. Murphy is erecting a two-story concrete moving picture theater, to cost about $6,000.

CONDON, ORE.—The American theater has been leased by W. D. Ingles.

SALEM, ORE.—Stewart & Engstrom have the contract for alterations and improvements to the Grant theater. About $2,500 will be expended on the work.

MILWAUKEE, WIS.—Kroenig Construction Company, 708 Majestic Building, have the contract to erect a one-story moving picture theater, 50 by 115 feet.

Send for catalog of Niagara Gem Slides, any sample 10c., any dozen $1.75. Now is the time you need slides. Why not take advantage of this offer and order today?

Niagara Slide Co., Lockport, N. Y.

Trade News of the Week

Gathered by Our Own Correspondents

MONTREAL NEWS LETTER.

By G. Gallagher, Montreal Correspondent of Moving Picture World.

"Cabiria" Comes Back.

The Montreal public has been given a treat these last few weeks, when "Cabiria" was brought back to this city to play at more popular prices. This massive twelve-reeler played last year at the Princess theater in this city at prices equal to those demanded for large legitimate shows. The film is being handled in Montreal through the Kleine-Edison office, the man on the job being Mr. J. A. Darnaby. Mr. Darnaby states that the picture is meeting with fine success in this city. He further states that the subject has been booked solid for several months to come. We are not afraid to say that it is the finest film ever shown in this classic burg.

W. B. Naylor in Charge at Casino.

The Casino theater is now under the management of W. B. Naylor. Mr. Naylor is a newspaper man and showman combined. At one time he edited a local Sunday sheet. His theatrical activities have been seen in the Northern Ontario mining district, and in the city of Manchester, England. Mr. Naylor says that already the Casino has shown signs of improvement.

Maurice West Not Fox Booker.

The various friends of Maurice West, formerly manager of the Family theater, Montreal, will be interested to know that he is now connected with the Fox Corporation in the capacity of traveler. Mr. West is very popular and everybody wishes him success in his new sphere of activities.

IN ONTARIO.

Advance Deposit for Light.

Every moving picture theater manager in Toronto was visited recently by a representative of The Toronto Electric Light Company who notified the managers that all would have to make a deposit in advance for future service from the company. No reason is apparent for this move which is surprising in view of the fact that nearly every theater in the city also has wire connections for service with the Toronto Hydro-Electric Corporation which is a municipally-operated concern.

Two Hundred Long Distance Calls.

A very unique advertising feature for the Ontario Mutual branch with headquarters at Toronto, has been arranged by Manager Jack Harris. He has contracted with the Bell Telephone Company for two hundred long distance calls and he purposes having a personal conversation over the wire with that many moving picture theater exhibitors throughout the Province. The calls will be limited to fifteen minutes each and twenty calls will be made each day.

Toronto Theater Changes.

Mr. S. Fine, formerly with the Mutual Exchange at Toronto, has been made manager of the New York and Royal theaters in Eglinton, a Toronto suburb. These houses are owned by Mr. R. McClelland.

Ontario's New Theater Law

Makes Patriotic Shows Legal on Sabbath—No Restriction on Kind of Pictures Shown—Nothing Said About Terminating Privilege—Vaudeville in Picture Theaters—New License Schedule.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

A NUMBER of important regulations embodied in "The theaters and Cinematographs Act" which govern the operation of moving picture theaters in Ontario have been straightened out through changes which were announced by the Provincial Government on Thursday, January 12.

Sunday Shows Made Legal.

A startling innovation is the legalizing of Sunday shows, but in every instance these must be for patriotic purposes only. The nature of the films to be exhibited at a Sunday performance is not restricted in the slightest, however. Nothing is said, either, as to the necessity for patriotic shows after the termination of the present war.

Vaudeville With Film Shows.

Another important amendment restricts the amount of vaudeville which may be included as a part of the regular program at a moving picture theater. Under the old regulations, a theater manager was permitted to stage one vaudeville act and some, it is declared, took advantage of the general wording of the clause by putting on an "act" which occupied periods up to fifty minutes and which required changes of scenery and relays of principals. Under the re-worded clause, no vaudeville act in a moving picture theater can exceed fifteen minutes and the number of people in the act allowed is limited to a team of two. No change of scenery is permissible.

Censors May Recall Films.

Power is given to the Board of Censors to recall any film which they have approved and the recall can be made at any time and for any reason. An exception is made in the case of films which have been examined and passed by the Theatrical Board of Appeal, whose decision with regard to any reels is to be considered final and binding upon all parties. This rule has been adopted, undoubtedly, through the mix-up in connection with the authorizing of the showing of the Johnson-Willard fight pictures in Ontario last fall. These pictures were never exhibited because the films were "recalled." A question as to the legality of this move was made at the time.

New License Schedule.

A change in the schedule of license fees which greatly benefits the moving picture theater proprietors in small centers has been made. Under the former regulations the cost of a theater license in a town of 10,000 population or less was $50 per year. The new schedule is as follows: For theaters in municipalities of 8,000 to 10,000 population an annual fee of $50 is required; 6,000 to 8,000 population, the fee is $40; from 4,000 to 6,000 population, $36; from 2,000 to 4,000 population, $20, and the theater fee in a place having less than 2,000 people is only $10 per year.

Electric Inspection.

The electric inspection department of the Provincial Hydro-Electric Commission is given absolute control over inspection of electrical appliances and wiring before and after building construction.

Moving picture men of Ontario, in general, consider these changes to be just and reasonable in practically every respect.

NEW WORLD FILM MANAGER.

Another announcement contains the information that W. A. Campbell is to become the new Toronto manager of the World Film and Mr. Wright has left to assume control of the World business in the Canadian West.

TORONTO'S FILM BALL.

Academy Hall, Toronto, was crowded on Friday night, January 21, for the occasion of the Moving Picture Protective Association's ball, which was generously supported by many of Toronto's moving picture theater managers. It was the first event of its kind in Toronto.

STARFILMS OPENS NEW OFFICES.

Starfilms, Ltd., controlling Metro releases in Canada and formerly trading under the name of Metro Features, Ltd., have opened fine new headquarters for Canada at 7 Phillips Square, Montreal. The entire building is occupied by the company and the fittings throughout are elaborate as well as practical. One convenience is a private projection theater with a seating capacity of thirty-five. Outside a fifty-foot electric sign flashes the names of the latest release.

S. LOTZ TO MANAGE ONTARIO GENERAL FILM.

All the branch managers of the General Film Company in Canada met in Montreal recently for an important conference when a number of changes in the Canadian personnel were made. Among those who attended were Messrs. H. Law and W. Fenton, of Toronto. As a result of this conference Mr. Law continues as Toronto manager of the General Film Company, but Mr. Fenton relinquishes his position as manager of the Ontario district and is succeeded by Mr. S. Lotz, formerly Montreal manager of the Mutual, it is understood.

HAVE CLUB HEADQUARTERS.

The moving Picture Protective Association of Toronto decided recently to open office and club headquarters on the second floor of the Mary Pickford theater building, Queen street and Spadina avenue. The President of this association is Mr. W. J. Liscombe; the secretary, W. Westcott and the treasurer, Mr. Appleton. The association formerly held its meetings in Occident Hall, Queen and Bathurst streets. Advance deposits for light 8pt caps and lc

Films on Steamboats

Maine Exchange Men Worried by Notice That the Federal Regulation Against Carrying Films on Steamboats Will Be Enforced—No Danger in Film Packages As Now Shipped—Will Cut Off Many Places.

By John P. Flannagan, Maine Correspondent of Moving Picture World.

BANGOR, ME.—Maine exchanges are considerably exercised over the Federal regulation which went into effect last June and is now to be enforced, forbidding the shipment of moving picture films on steamboats. Up to the present time, this regulation has not been carried out by the powers that be, but the exchange men were notified last week that it is going to be carried out at once. Shipments by water is the chief reliance along the Maine coast and many inhabitants live on islands.

The exchange men assert that films, as they are now packed for shipment, are not dangerous by any means. They are packed in two containers, one within the other, and each fireproof. It is quite different from the old days when films were carelessly shipped with only a paper wrapper.

If the law is enforced, or if it cannot be modified, residents of the islands along the coast are going to be deprived of much amusement. Motorboats may be called to their assistance, it is true, but they are not dependable in rough weather and arrangements could hardly be made by the express companies for the use of small craft to deliver films. In some cases, stage lines may be used, especially for places not wholly isolated by water.

Places along the coast that will be affected by the law are Bar Harbor, Boothbay Harbor, Brooklin, Castine, Dark Harbor, Lubec, North Deer Isle, Seal Harbor, Sedgwick, Southwest Harbor, Sorrento, Southport, Squirrel Island and Sullivan, also inland points such as Kineo and Naples.

[Many of these coast towns are places of importance even in winter. Many more important towns might be named to which the direct and natural express and freight routes are by water. The regulation is another instance of half cocked official action. Legislators who don't like their work well enough to keep awake on it are a deadly nuisance to the people who honor them with positions of responsibility and pay them to be on the job. Well packed film is no more dangerous than a couple of barrels of kerosene on a ship.]

EXHIBITORS HONORED BY ELKS.

Moe Marks and Allen Newhall Presented with Life Membership.

By William Flynn, Boston Correspondent of Moving Picture World.

LYNN, MASS.—Moe Marks, proprietor of the Strand theater at Lynn, and his manager, Allen Newhall, were presented with life memberships in the Lynn lodge of Elks during the Elks' Night celebration at the theater on Wednesday, January 19. The affair was one of the most brilliant of its kind ever staged in Lynn and the two guests of honor were taken completely by surprise.

Members of the Lynn lodge of Elks bought 1,400 seats in the house on the night of the presentation and what few seats were left went to those of the public who discovered that something unusual was going to take place. A special show was put on in addition to the regular attraction and the house was packed. Prominent Elks from all parts of Massachusetts and New England were guests in box parties or attended on invitations extended by members of the Lynn lodge.

Manager Newhall and Miss Mary Perrault sang a song as a part of the special performance and they had just finished when Mr. S. Walter McDonough, past exalted ruler of the Lynn lodge of Elks, stepped upon the stage and walked toward Mr. Newhall. The latter, not knowing what was going to take place, stood motionless and awaited developments. Mr. Marks was called to the stage and in the presence of both men, Past Exalted Ruler McDonough made a speech in which he praised both men for what they had done for the lodge and for the city of Lynn, for the willingness they had always exhibited in offering the use of the theater for charitable purposes and for their all round good fellowship.

When Mr. McDonough concluded those in the audience burst into a riot of applause which lasted several minutes. Both Mr. Marks and Mr. Newhall responded briefly. They were too surprised to make an extended speech, but what they said filled the bill and when they were through they were greeted by more applause. Mr. Theodore Cuthbert, another member of the lodge, was presented with an Elk's tooth and a gold chain. It was the second time in the history of the Lynn lodge of Elks that the lodge as a body had ever presented a life membership to one of its members. After the show Mr. Marks and Mr. Newhall were given a reception at the Elks' Club, which was largely attended.

OPENING OF LOEW'S ORPHEUM.

Mayor Curley of Boston Attends—Interesting Details.

Mayor James M. Curley and a host of other notables attended the opening of Marcus Loew's new $2,000,000 Orpheum theater on Thursday evening, Jan. 20. The house was sold out a week in advance and thousands of persons who applied for admission at the opening performance were turned away.

The new house stands on the site of the old Orpheum and is a triumph in moving picture auditoriums. It has a seating capacity of 3,200, the lower floor seating 1,750, the balconies 1,250, and 200 seats in the boxes. The theater is also equipped with a library and reading room.

The new Orpheum theater is a combined picture and vaudeville house and exceptional beauty has been obtained in the decorating of the interior. Ivory and white combined with pastel shades of rose and blue make up the color scheme. The decorations are of an Adam period, which have been carried out under the supervision of artists from Paris.

Solid columns of white Alaskan marble divide the mirrored walls of the Washington street entrance, which are further relieved by the sparing use of gilt and blue on the ceiling. Marble valued at $78,000 has been used in the decoration of the theater, which is under the direction of Manager Victor Morris and his staff of assistants.

The rotunda and mezzanine promenade in the rear of the first balcony is copied from that of the Paris opera house. Gold boxes filled with vines and flowers surround the rotunda, and a marble fountain splashes in the rear. A small rest room opens off the promenade.

The proscenium is entirely of glass, set in small golded panes, behind which thousands of lights twinkle. The hangings are of rose damask silk, which blend with the general color scheme. The mural decorations suggest spring with fresh green tints in grass and trees with blue sky and sunlight in every scene.

The mechanical part of the theater has been designed and elaborated in keeping with the beauty of the decorations. One of the largest operating booths has been installed for the weekly motion picture features. The old Orpheum theater was always a favorite with Bostonians and Manager Morris predicts that the new house will be even more popular.

V-L-S-E EMPLOYEES PLEASED.

The second annual profit-sharing period of the "Big Four" recently closed and all the employees of the Boston office received their checks last week. The checks this year are about the same in amounts as they were last year and the Boston crew are very much pleased. George Balsdon, New England manager of the V-L-S-E, says the new Hearst-Vitagraph news weekly is going big in this territory. He has taken on forty-eight new accounts since the first of the year and says that the Emory Brothers, at Providence, R. I., have just closed a contract to take the entire output of the V-L-S-E for a whole year.

James Moore Goes to Portland.

Manager James Moore, who formerly directed the affairs of the Modern theater at Providence, R. I., will hereafter manage Keith's, at Portland, Me., according to reports received in Boston last week. Mr Moore is well known in New England and his many friends wish him success in his new berth.

J. SNELLENBERG TAKES CHARGE OF CRITERION THEATER.

Special to Moving Picture World from Philadelphia News Service.

J. Snellenberg, proprietor of the Virginia theater, Atlantic City, N. J., has recently assumed charge of the Criterion, at that place, and has added considerable new equipment to the former supply. He was a recent visitor to Philadelphia and while here paid his respects to the Calehuff Supply company, 1301 Race street, and purchased several Simplex projecting machines before leaving. Mr. Snellenberg is a live wire and is an experienced exhibitor.

CHAS. SEGALL IN WASHINGTON.

Charles Segall, president of the Philadelphia Exhibitors' League, headquarters 1339 Vine street, has been in Washington, D. C., attending the censorship hearings. His brother exhibitors in Philadelphia are anxiously awaiting his return in order to hear the full datails of the proceedings in the Capitol City.

Bad Storm Cuts Off Light Service.

During a recent storm in Philadelphia moving picture theaters in the vicinity of 52d and Market streets suffered considerable loss on account of the failure of the electric lighting system, which was totally disabled from 7 o'clock in the evening until 10 o'clock. The Nixon theater was the only house to show, this on account of having their own power plant. The Locust, the Fifty-second, the Grand and the Belmont theaters were all forced to remain closed and a large loss was suffered accordingly.

BUFFALO UNION INSTALLS.

Officers and Trustees of Local 229 Take Office.

(By Billy Bison, Buffalo Correspondent of Moving Picture World.)

BUFFALO, N. Y.—The Moving Picture Operators' Protective Union, local No. 229, has installed the following officers for the year 1916; Henry deVerneuil, Sr., president; J. Smith, vice president; M. Ostrowsky, treasurer; Leo Hager, financial secretary; Max J. Affachiner, recording secretary; Henry de Verneuil, Sr., business agent; H. Potter, sergeant-at-arms. The trustees chosen are M. Affincher, A. A. Geddis, Leo McGuire. The delegates to the central council are M. Affachiner, Leo Hager and DeWitt Martin.

New Rochester House Rumored.

Rumors have been current in Rochester, N. Y., that an option has been secured on the Second Baptist Church, at North

and Franklin Streets, that city, by men interested in the erection of a moving picture theater. Further details have not been given out.

Ticonderoga Theater Burns.

Dolbeck's Union Opera house in Ticonderoga was recently destroyed by fire. The loss on this and adjoining buildings totaled $40,000.

Against Federal Censorship.

The Buffalo Enquirer has printed interviews opposing the appointment of the national board of censors to pass on moving pictures. Among those interviewed were G. H. Christoffers, manager of the local Mutual Film, James K. Morgan, manager of the Pathe exchange, and George H. Verbeck of the Queen City exchange.

Dennis Shay Dies.

Dennis Shay, 70 years old, who for several years was employed at the Hippodrome theater, Oswego, N. Y., is dead.

Western New York Briefs.

In Ogdensburg, N. Y., Fred W. Gilroy, proprietor of the Star theater, has leased the Hippodrome theater to John J. Livingston, who has opened the house with moving pictures and vaudeville.

It is proposed to have the Crescent moving picture theater in North Aurora Street, Ithaca, completed by next September.

The Hudson theater in Schenectady has been sold to Charles F. Veeder for $13,714, to satisfy a mortgage.

An attempt was recently made to break into the safe in the office of Keith's moving picture theater, 261 Main street, Buffalo, but the intruder obtained no booty.

"BATTLE CRY OF PEACE" A HIT IN WASHINGTON, D. C.

The Strand theater is more or less noted for its unique entertainments and pleasing features, but Tom Moore somewhat outdid himself during the showing of "The Battle Cry of Peace," when he engaged Captain "Jack" Crawford to appear on the stage and give lectures on "preparedness." Captain Jack is a great hit. He was present at the premier of this film at the Vitagraph theater in New York.

At the right of the stage is a large tent in front of which there is what appears to be a campfire. The whole auditorium is draped with American flags. Another feature is the costumes worn by the attaches of the theater. Each of the eight girl ushers is dressed in a war nurse's uniform, while the male members of the force are dressed in army and navy uniforms in a most striking manner.

This production has been decidedly popular in Washington. So much so that Mr. Moore has extended his bookings so as to cover a full two weeks. Although Washington has a white population of only 245,000, it is a hard matter to get a seat in the Strand at this time.

The Lafayette Changes Hands.

The Lafayette theater, formerly operated by J. and W. S. Wickham, on E street, near Thirteenth street, Northwest, was closed recently.

F. C. Jackson, who recently purchased the Alhambra theater, at Seventh and F streets, Northwest, has taken over the active management of that house. The theater was formerly managed by Billie Airie, who is now at the Hippodrome theater, on New York avenue.

Books Four Houses in One Week.

Manager Frank B. Spurrier, of the V-L-S-E, is very much elated at having been successful in placing the productions of those companies in four of the large downtown theaters at the same time last week. He had booked the Cosmos, Garden, Strand and Crandall's and at each the attendance was very satisfactory.

Honest Business Bills

House Committee on District of Columbia Has Three Interesting Bills—A Bad Check Bill With a Prison Penalty—A Fake Auction Bill—A Fraudulent Advertising Bill—These Measures May Help Business.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—While Washington has had about all the contemplated legislation it desires for some time to come, and has not yet gotten over the strenuous hearings on the censorship bill, the members of the film industry here are very much interested in three bills which are soon to be introduced by Chairman Ben Johnson of the house committee on the District of Columbia. These bills are to curb the issuance of "bad checks," to eliminate "fraudulent advertising" and to eliminate "fake auctions." The last of these are not of such great interest, although the exhibitors along Ninth street would be very glad to have all auction sales prohibited along that thoroughfare. There is at this time one where free vaudeville shows are given to attract passers-by, and when the people get inside they remain there instead of visiting the theaters.

The Retail Merchants' Association is back of all of these measures. The "bad check" law which they favor would provide for the imprisonment of any person who passes a bad check within the District of Columbia, providing that payment on the check is not made good within five days after notice to the maker of the check. The exchangemen and others have had some little experience of late with checks which come back from the bank marked "insufficient funds," and it is believed that such a law would prove to be a deterrent to the man who unconsciously or otherwise overdraws his account and through carelessness perhaps fails to make good within the specified time.

The exhibitors are in favor of the fraudulent advertising bill, as it would tend to curb much in the way of extravagant statements which, although not so intended in many instances, work to the detriment of those who stick to the short and narrow path of truth. "The Greatest Show on Earth" would soon pass into oblivion unless such be a positive fact, and in the summer time "The Coolest Theater in Town" would have to keep up to the desired reputation.

In commenting upon these measures Harry M. Crandall, president of the local league of exhibitors, stated that he favored any sort of legislation that would improve conditions in this city. If there are men that sidestep their bills they should be made to pay for, for if they do not others in the same line of business are made to suffer and probably pay through increased charges the money that occurs as a loss to the seller, or in the case of the film business, to the exchanges. He also favored the fake advertising law, saying that it would place all exhibitors on a more equal footing without working a hardship on any.

Joseph Morgan, of the Princess theater, on H street, Northeast, proclaimed his advocacy of the fraudulent advertising law in no uncertain terms and pointed out a number of instances where matters were misrepresented in advertising, declaring that with such a law in force the sponsors of such advertising would be much more careful in their assertions than they have been. He stated that he hoped that the bill would be introduced and enacted at an early date.

EXPRESS COMPANY'S RULE 9.

Of Special Interest to Film Shippers by Southern Express Company.

In a letter addressed to the National Exchangemen's Association General Agent G. H. Killian, of the Adams Express company, informs the members of that organization of the adoption by the Southern Express company of a new rule regarding the transportation of motion picture films over the lines of that company which reads as follows:

"9. Moving Picture Films.

"Shipments from moving picture film exchanges generally bear printed instructions the shippers desire observed if the films are refused, or for any reason prompt delivery cannot be made.

"Every package of moving picture films has a schedule itinerary which, if interrupted, has a serious effect not only on the revenue which the film is expected to bring to the film exchange, but to the persons who have advertised it for display.

"If a package of films is refused or, for any other reason cannot be delivered the day of its arrival, it must be carefully examined and shipper's printed instructions, if any, must be complied with.

"If telegraphic advice of non-delivery is desired the message must be sent charges collect."

The non-compliance with instructions contained on the film cases by receiving agents of the express companies has caused a great deal of inconvenience to both exchange managers and exhibitors. The matter was taken up with the express companies in the hope that something could be done to bring about a remedy.

MADE EMPTY PLACE VALUABLE.

J. and W. S. Wickham, the brothers who operate the Dixie theater, at Eighth and H streets, Northeast, recently arrived at a very novel yet profitable way of utilizing a bit of waste space. The side wall on Eighth street as originally constructed extended outward for a distance of eight feet. This was blank and of absolutely no use except for retaining wall purposes and perhaps to shelter patrons at the entrance from winds and storms. Beyond this for some little distance to the street line is a grass plot. While the wall did not exactly constitute an eyesore, yet there was little or no need for it, so the brothers got together on a scheme to tear it out and build in its stead a sort of display window.

A glass box about eight feet square has been built with a base of marble and within it has been placed a motor-driven popcorn and peanut roasting machine. A display case has also been installed and shelves have been put in for the display of candies, tobacco, cigars and cigarettes. In addition to all of these things there is ample space for the showing of popular magazines, and the Moving Picture World is given a place of prominence. A door has been built in and arrangement has been made whereby a portion of the side can be opened in the summer season. There is a cash register and the store is presided over by a very attractive young lady.

In what was heretofore waste space a thriving business is now being carrier on. The stock consists of popularly known brands. In addition to adding to the attractiveness of the theater, it constitutes a convenience to patrons.

BOWLING DOWN DUCKPINS.

Tom Moore has become a duckpin fan and weekly he and his friends spend many pleasant hours on the duckpin alleys. He has organized what he is pleased to call the "Movie Duckpin League," and with Mrs. L. Trudy and C. Wylie represents the Garden theater, while L. Trudy, Mrs. Tom Moore and C. Plunkett hold up the honors for the Plaza theater. Garden beat Plaza to a standstill in last week's contest.

New Club Committees

Pittsburgh Screen Club Appoints Three New Committees—Arrangements for Coming Ball Promise a Brilliant Affair—Actors' Fund to Get Ten Per Cent. of Proceeds—Herrington Made Honorary Member of Club.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The Pittsburgh Screen Club Ball, which is to be held Feb. 14, will be a most successful affair if enthusiasm counts for anything.

Co-operation on the part of manufacturers, who promise to send their stars, has been assured, and arrangements are being made to make the forthcoming event one of the most elaborate and comprehensive demonstrations of the importance of moving pictures it has been her lot to witness. It is expected that the capacity of 6,000 persons of the Motor Square Garden will be taxed to the limit.

A special meeting of the Screen Club was held Sunday afternoon, Jan. 16, in its headquarters, 406 Cameraphone building. At this meeting committees were appointed and much other preliminary work was done in connection with the forthcoming entertainment. It was decided to donate 10 per cent. of the net profits to the Actors' Fund of America. The following committees were appointed:

On Concessions—M. Feitler, M. J. C. Kornblum, C. W. Eckhardt, Chas. Seltzer, David Simon and Mr. Ehrlich, manager of the General Film company.

Entertainment—Chas. Seltzer, G. E. Ainsworth, C. W. Eckhardt, A. W. Cross and John McAleer.

Reception—P. Antonoplos, I. Aronson, H. Goldberg, H. C. Simeral, Louis Sitnek, M. Feitler, John Smith, J. G. Long, W. A. Kay, H. V. Grelle, M. Teplitz, R. Solz.

Mr. Herring, official organizer, reported that he had received thirty applications for membership since the last meeting.

Mr. Patterson presented a proposition to assist in getting out the official program and souvenir of the entertainment, also a plan to handle life membership for the club and to increase the sale of tickets for the ball. His proposition was accepted on motion of Mr. Kornblum, seconded by Mr. Long.

On motion by Mr. Kornblum, seconded by Mr. Smith, the photoplay editors of the various Pittsburgh papers were elected honorary members of the Screen Club.

On motion of Al. W. Cross, seconded by Mr. Aronson, the club voted unanimously to elect Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, an honorary member of the Pittsburgh Screen Club.

TROUBLE IN DUPLICATE TITLES.

Exchanges Lose on Films When Censors Ban Others With Same Name.

The Pennsylvania Board of Censors last week issued a circular designating a list of subjects which had been rejected since the board was formed and in this list are included the titles of many which were approved. It appears that there are many duplicate names in this state and several owners of pictures which have been approved by the board have suffered accordingly.

"The Italian Austrian War" and "Shackled Souls," owned by the Liberty Film Renting company, of Pittsburgh, Pa., have both been approved by the censors, and can be used by exhibitors, in spite of the fact that these titles appear in the list of condemned subjects. Mr. Silverman, the manager, will guarantee protection to any exhibitor running the above subjects, providing, of course, that they exhibit on their screen the state seal thereon, as required by law.

"The Mixup" and the "Kreutzer Sonata," handled by the Specialty Film company, of Pittsburgh, are also placed in the same predicament. Mr. Teplitz, the manager, states that he has written the board of censors for a letter showing that the two questions have been passed by the board and that the pictures of similar names, when presented by other companies, had been rejected.

M. BROWARSKY HAS ANOTHER PICTURE THEATER.

M. Browarsky, manager of the Rex, in East Liberty, and the Victoria, in Center avenue, Pittsburgh, Pa., will add another theater to his chain in the early summer. The house is now in course of erection at Forbes and Murray avenues, by E. M. Diebold. It will be a $30,000 proposition, with a capacity of 400. A policy of high-class pictures with a daily admission of 10 cents will be inaugurated and special attention will be paid to music, the intention being to install a high-grade organ.

A. H. McClelland Heads Exchange.

Alfred H. McClelland, a well-known Pittsburgh film man, is now manager of the New Film Corporation, succeeding Leo F. Levison. Mr. McClelland is well known and popular among the exhibitors of western Pennsylvania and should make a success of the new firm.

Interesting Business Notes.

The Liberty Film Renting company, of Pittsburgh, Pa., has received another consignment of twenty single-reel Keystone comedies from abroad. These are different from anything they have heretofore had in stock and they are all accompanied with paper.

Charles F. Miller, manager of the Blue Bird Photoplays, Pittsburgh, Pa., has issued a comprehensive little booklet announcing the Blue Bird feature program. The book consists of 8 pages and cover and presents in compact form the policy of the new firm, the first four releases and a hint as to the future releases of the company.

A. A. Weiland, of the Weiland Film company, Pittsburgh, Pa., has just returned from the East, where he made arrangements for the handling of a lot of exceptionally high-class feature productions in this territory. These include well-known subjects in five and six reels, played by very prominent stars.

The report has been circulated that F. J. Dion, of Franklin, Pa., will tear down his Orpheum theater at that place in the spring and build a 1,000 seat up-to-date picture theater.

John Hoffman, for seven years treasurer of the Grand Opera House in Pittsburgh, Pa., has joined the forces of the Hudson Feature Film company as a road man. He started on his new line of work last week.

GOOD BUSINESS AT CRESCENT.

New Orleans House Recently Converted to Films Entertains Big Audiences.

(By George Cheney, New Orleans Correspondent of Moving Picture World.)

NEW ORLEANS, LA.—The Crescent K. and E. house recently converted to the pictures entered its second week January 13 with increasing popularity, indicating permanent success for the venture. The Crescent seats nineteen hundred people and at night the house has been uniformly well filled. At the matinees the crowds, except on Saturdays and Sundays, have not been so large, but, according to the management, profitable.

A great part of this popularity is credited to the excellent balance of the bill. In the opinion both of picture men and average film fans the Crescent management has not only put on the highest class productions in a first class manner, but has achieved a greater degree of balance than has any picture house in the Crescent City before.

The setting of the stage is proving a novelty, and a pleasing one to New Orleans. The lighting effects, disposition of the orchestra, etc., similar to that at the Strand in New York, have proven especially acceptable. W. F. Bosner, with a record of successful experience elsewhere, particularly in New York, is in charge.

The prices, 10, 15 and 25 cents, have not proven a deterrent to the crowds as was expected by some of the local picture men. Twenty-five cents has been charged on only a few occasions in New Orleans before. The management is advertising liberally.

The present program, the third offered at the Crescent, is typical of what may be expected, Mr. Bosner said. The show begins with two selections by the ten-piece orchestra, first the National Anthem and then "Poet and Peasant." Follows an educational, "Animal Movements Analyzed," then a travel picture. Then comes a soprano solo and a Nestor comedy. Then the feature, Mary Pickford in "The Foundling."

The matinee performances open at 2 and 4 o'clock, the evening performances at 7 and 9.

The following pictures with the dates on which they will be shown have been announced by the management: Marguerite Clark in "Mice and Men," Cleo Ridgley and Wallace Reid in "The Golden Chance," Blanche Sweet in "The Rag-Muffin," John Barrymore in "Nearly a King," Hazel Dawn in "My Lady Incog," Pauline Frederick in "The Spider," and Dustin Farnum in "The Call of the Cumberlands." This bills the house through February 5,

The Greenwall Becomes Triangle.

The Greenwall, some time legitimate house, but for the last several years given over to burlesque and cheap vaudeville, has been announced as the Triangle theater, to show first run of the Triangle pictures in New Orleans.

The Columbia Amusement Company, as told previously in the world, has launched the second big house in New Orleans. Announcement of which one of the old theatres would be used for the purpose was withheld for some days, though it was expected that this would be the house selected.

The pictures, it is believed, will change the luck of the house and bring it back to its old time good name.

It is one block off Canal and near the business center, but toward the bright light section, and its neighborhood is not above reproach.

The house is being refurnished and remodelled throughout and will, it is stated, be operated on the most modern plan. W. S. Hart and House Peters are to open the house January 16, with "Between Men."

V-L-S-E OPENS NEW ORLEANS OFFICE.

V-L-S-E has opened a New Orleans office at 316 St. Charles Street, R. King Evans, manager. The present office, it was announced, is only temporary. The firm will move as soon as a location with the necessary vault can be secured. New Orleans has been served from Dallas previously, but it was decided that New Orleans more central position made it more available for serving this territory.

BLUE BIRD'S LOCAL NEST.

The Blue Bird Photoplays, Inc., has opened a New Orleans office at 912 Gravier street, Maurice F. Barr, formerly local manager for the World Film, in charge. Sarah Bernhardt in "Jeanne Dore" will be the first release under Mr. Barr's management, it was announced. This picture will be seen on Canal street January 31.

Helen Ware in "The Secret Love," Ida Schnall in "Undine," the Smalleys in "The Devils' Brew," and Marie Walcamp in "The Flirt" will follow.

Start New Film Company.

The Southern Film Corporation, organized under the laws of Mississippi for the purpose of manufacturing and selling motion pictures, has begun business, headquarters at Biloxi. The corporation is the successor of the Dixie Film Company, which was organized a year ago, and which was unsuccessful. A number of officers of the former company will be connected with the new concern. D. W. McKinney, of Chicago, will be directing manager of the new concern, which will have a capital stock of $100,000 and offices and studios in Biloxi.

Visited Film Row.

E. V. Richards, Jr., general manager of the Saenger Amusement Company, of Shreveport, La.; William Oldknow, of Atlanta, president of the Consolidated Film and Supply Company, and C. A. Meade, manager of the V-L-S-E in Dallas, were prominent visitors in exchange row this week.

Gulf State Notes.

W. A. Pons has been named temporary manager of the local Fox office to succeed S. T. Stephens, who has become manager for Mutual. A permanent manager will be announced within a short time, it was stated.

Karl A. Bugbee, Metro manager, has announced that first, second and third run of Metro pictures has been contracted for by Josiah Pearce and Sons. The pictures will be shown in the Pearce houses, several of them in Canal street. Mr. Bugbee has recently returned from a swing through the Southern territory and reports himself enthusiastic.

The Nola Film Company, formerly the Coquilla Film Company, left last week for Gadsden, Ala., to make waterfall and mountain scenes. The picture is almost completed, most of the scenes having been made at its studios here.

"The Birth of A Nation," Griffith, repeated in Birmingham, Ala., its great record of popularity established in other Southern cities. It played past schedule. In Atlanta, Ga., it was to have spent one week, it remained three. In Richmond, Va., it also stayed longer by request. The picture ran for twelve performances in Birmingham, and according to advices from that city, it has created the greatest furor to date.

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of M. P. W.

Buys Grand at Salem.

SALEM, VIRGINIA.—Harry Webber, proprietor of the Grand theater, in Salem, Va., has recently sold out his interests in that house to C. E. Crockett and is now looking for a good location in a larger city in Virginia where he can exercise his wide awake and ambitious ideas to better advantage. Mr. Crockett will continue the operation of the Grand under the same policy as has heretofore prevailed with respect to service, etc.

Wells Take Another House.

The Wells' interests in Richmond, now controlling the Lyric, Isis, Bijou and Colonial theaters and the Academy of Music in that place, have taken over the Superior theater, located at 211 Sixth street, formerly operated by Mr. Turner. The new management will change the name of this latest acquisition and will also install a feature program with an admission charge of ten cents.

Norfolk Theater Change.

The coming of the new year saw the closing of the Photoshow which, for the past seven years, has been located on Main street, in Norfolk. This place is to be remodeled into a five and ten cent store. Markell and Johnson, former operators of the Photoshow, have taken over the management of the Wonderland, located on Granby street, which was formerly owned and operated by L. S. King.

Business Good Near Hopewell.

The continued activities at the Dupont Powder Works in Hopewell have had the effect of booming business both in the place and in Petersburg which is but a few miles away. It is said that the latter city is soon to have three new theaters for negotiations are known to be under way for suitable locations therefor. It is rumored that John A. Korman, of Washington, D. C., secretary and treasurer of the International Amusement Company, and conencted with enterprises in his home city, has leased a storeroom on North Sycamore street, opposite the Chesterfield Hotel, which he will have turned into a modern up-to-date theater. It is expected that it will be possible to seat about 350 people in this house as projected.

The Henry Pannill Company which was recently incorporated in Norfolk for the manufacture of motion picture projection screens reports that it is extremely busy at this time filling orders for a number of theaters in this section.

F. C. CARROLL SENTENCED.

LEXINGTON, N. C.—A couple who styled themselves Mr. and Mrs. F. C. Carroll, who left here about a year ago after going broke while running a picture show have submitted to a charge of grand larceny in Washington, D. C. Carroll gets 18 months in Levenworth and Mrs. Carroll will serve a like term in the Federal prison in Baltimore. Officers have been on their trail for a year or more and it is understood that they have been charged with stealing several moving picture films.

It is also reported that they are wanted in Clayton, N. C., and in several other places on charges of several kinds of fraud. Local attorneys have judgments aggregating several thousand dollars. Carroll is said to be originally from Lenoir, and his real name is alleged to be Phillips. During 1913 he operated the Art theater at East Radford, Va., under the name of F. K. Phillips.

To Educate Ohio Patrons

Cleveland Club Women Have Scheme to Boost Better Films—May Ask League to Lend Theaters for One Night a Week in Different Parts of the City—They Will Choose Programs, Managers Will Get All the Profits.

By Hurbert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—Club women of this city are about to embark in the motion picture business. They propose to operate a motion picture theater in a different section of the city one night a week for eight weeks in furtherance of what they characterize as the "better film" movement.

The civics committee of the Federation of Woman's Clubs, representing nearly half a hundred organizations, submitted their proposal to the executive board of the Northeastern Ohio Motion Picture Exhibitors' League at a meeting Friday, Jan. 21. The club women ask the exhibitors to give them the use of a different theater once a week for an eight-week period, they to select and pay for the films shown, the house owner to furnish the theater, lights and operator. The owner of the theater used is to keep the gross receipts of the day.

Members of the civics committee, of which Miss Bertle Lyttle is chairman, declare they hope to show the exhibitors that the so-called educational films can be made more profitable than others and to educate the public up to a better standard of pictures.

According to Miss Lyttle the Federation of Woman's Clubs will take the matter up at its bi-monthly session on Wednesday, when it is hoped to draft a definite program for the entire eight-week period to submit to the exhibitors. The latter will then be asked to designate the houses the club women will be permitted to use. Miss Lyttle admits that the organization she represents is depending largely on newspaper publicity to make the experiment a success.

BENJAMIN J. SAWYER ILL.

Benjamin J. Sawyer, attorney and president of the Northeastern Ohio Motion Picture Exhibitors' League, has been confined to his home for a fortnight by snow blindness. He had been in poor health from overwork and his eyes were seriously affected from sun glare after a heavy snow fall two weeks ago. He is expected to be back in his office in a few days.

SPECIAL SHOWS IN SUBURB.

Mrs. W. C. Moore, of Lakewood, a Cleveland suburb, has started a movement for special Saturday morning children's programs in picture theaters. Jack Greenbaum, manager of the Alhambra theater, has instituted children's matinees Saturday afternoon with films such as "Rumpelstiltskin," or "Robin Hood," combined with comedies and educational features.

"The reason we do not continue these fairy tale pictures for the children," says Manager Greenbaum, "is because we cannot get them. The supply does not appear to equal the demand."

Reserve Company Begins.

The Reserve Photo Play company has commenced the making of motion pictures in its studio at 717 Superior avenue. It will produce comedies until spring, when a location in Rocky River, a western suburb, probably will be chosen for permanent work.

Feature Hits.

The Triangle film "The Missing Link" was the feature the first four days of this week at the Metropolitan theater. "The Beckoning Flame" was featured during the remainder of the week.

The Fox drama, "The Fourth Estate," has been attracting good audiences to the Standard theater this week.

The pictures "Germany on the Firing Line," claimed to be the official German war pictures taken under the direction of the Kaiser, were shown last week at the Colonial theater under the auspices of the Cleveland News. By reason of the cosmopolitan character of Cleveland's population unusual interest is being displayed in the pictures and the theater was crowded at every exhibition.

The Reel theater has announced that it will show Paramount travel pictures every Monday and Tuesday as added features of the regular bill. A special appeal is being made to school children.

A private exhibition of three features of the new Blue Bird service, soon to be released, was given before the films were sent to the state censors. The exhibition was at the Alhambra theater.

Three new photoplays are "Undine," a picture similar to Annette Kellerman's "Neptune's Daughter;" an English mining story, "That Lass o' Lowries," and "Secret Love," starring Helen Ware.

While Wilton Lackaye is appearing in person this week at the Hippodrome he is also being seen in the photoplay "Trilby," at the Cleveland theater.

Grow Warm Over Zoo

In Cincinnati, a Difference of Opinion Over Disposition of the Zoo Develops—Two Local Film Companies Want It—Andreas Burkhardt Patriotically Resists Commercialization of the City's Exhibit of Animals.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, O.—The offer of the Highland Film Corporation to purchase the Cincinnati Zoo, as reported in these columns last week, was in itself a sufficiently interesting matter to both the general public and the film world in these parts; but the Zoo question, in connection with the possible use of the famous institution by a producing moving picture company, has since developed into a rather remarkable three-cornered fight, in which not only the Highland Film Corporation, but the Veritas Photoplay Company, another Cincinnati concern, and the Zoo Commission appointed to consider ways and means of preserving the Zoo in its present form, are all involved.

The Highland Company and the Cincinnati Traction Company, which controls the Zoo, were reported to be approaching an agreement regarding the purchase price and other terms, when the Veritas announced that it had been considering a similar plan for some months, and had finally determined to make a bid for the property. Hard upon this followed an announcement by Andreas Burkhardt, president of the Veritas company, who also happens to be a member of the Zoo Commission, that he would resign from the moving picture company if it persisted in its proposed plan to acquire the Zoo, as he was unalterably opposed to any attempt to commercialize the property. Mr. Burkhardt, who is a leading merchant of Cincinnati, stated that when his company, the Veritas, first suggested the plan of taking over the Zoo, several months ago, he fought the proposal as being, in his opinion, inimical to the best interests of the city, and that he will continue to fight any attempt by a moving picture company to acquire the property for business purposes.

However, the directors of the company have announced that they intend to secure the Zoo, if possible, as they believe it can be used to splendid advantage in the production of animal and other pictures. The Zoo Commission, as a body, has tentatively approved the proposed sale of the Zoo to the Highland Film Corporation, with proper safeguard to keep the property in its present condition and accessible to the public. And there, at present, the matter rests, with new developments extremely probable.

OPEN SUNDAY IN CINCINNATI.

Cincinnati exhibitors are not worrying in the least over the recent pronunciamento from a Cleveland judge to the effect that under the still existing blue laws of Ohio, moving picture shows cannot legally be operated on Sunday. Amos Foster, the attorney for the local league, pointed out that the statute in question applies specifically to theatrical performances, and that if it is to be strictly enforced, a strict construction will not permit it to apply to moving picture shows, as they are not theatrical performances. However, as a matter of fact, ordinary theatrical performances are shown regularly on Sunday in every theater in Cincinnati, as well as in other cities of the state, and no suggestion has ever been made that such performances should be stopped. Like censorship, it appears that special measures must be applied to photoplay houses in the matter of Sunday shows, but nothing of this sort is as yet looked for in Cincinnati.

Will Test Air in Theaters.

Chemical and other tests of the air in moving picture houses will be made by the health authorities of Cincinnati, as a measure in the fight against the spread of the grip and other diseases. Few complaints have been received on this score, however, as most of the houses are equipped with modern ventilating systems, which keep the air perfectly pure as well as comfortably warm.

The Lubin theater management is meeting with pronounced success in its exhibition of Triangle and Triangle-Keystone plays, houses being uniformly large during the first week's run of the program. The Family and the Lubin, it is announced, will have a monopoly on the Triangle releases in the downtown district, the Family getting the first run, and no other house save the Lubin having them in the business section thereafter.

The management of the South Side theater, of Ironton, O., started off "The Girl and the Game" by a clever advertising stunt, which had a peculiar appeal. At the first performance all children were admitted for the unusual fee of two potatoes, which were contributed to charity for distribution among the poor. Several bushels of tubers were piled up, and a big crowd of juveniles interested in the serial at the same time.

ATLANTA'S NEW LYRIC TO BE MUTUAL HOUSE.

Manager Wells Intends to Reach High Level in Exhibiting Good Pictures.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—As Manager Jake Wells announced Jan. 14, the Lyric theater was thrown open Monday, January 24, with a permanent policy of moving pictures; on the opening night a number of the Mutual Corporation's noted stars, including Marguerite Courtot, were present.

Two new machines, a new screen and unique scenic set have been installed, and the lobby is fashioned into an indoor palm garden.

The Lyric will be known exclusively as the Mutual picture house. The new Mutual franchise (a system of bookings, producing and advertising), has been awarded to it, and here will be shown the first Mutual masterpictures, de luxe edition. The performance lasts an hour and forty-five minutes. The admission is 5 and 10 cents. An eight-piece orchestra furnishes music.

NEW PIEDMONT THEATER.

Pete Mion announced Jan. 15 that the new theater he is erecting at Luckie and Forsyth streets will be named "The Piedmont," and will be opened the first week in March with a select program of vaudeville, drawn from the Marcus Loew circuit.

High class feature pictures will also share the Piedmont program. It will seat 1,200 persons and has been patterned after the most modern New York theaters.

MUSIC AT THE GEORGIAN.

The growth in the demand for music with amusements had led another Atlanta theater to install an up-to-date orchestra. Hank G. Cassidy, the newly appointed manager of the "Georgian" moving picture theater, has announced that an eight-piece orchestra will play at all performances of his theater in the future.

The Georgian organization will compare favorably with that of any other picture theater in the city. It will be under the direction of Whitney Hubner, one of the city's best known musicians, and programs embracing both classical and topical numbers will be rendered daily.

The Georgian is successful with its newly adopted feature-a-day policy. Last week's patronage was greater than that of any previous week in the house's latter day history.

Charity Show at the Alamo.

The woman's patrol, composed largely of members of the Order of Eastern Star, were in charge of Alamo No. 2 theater, Sunday from 10 to 10 o'clock. The proceeds are to go to charity.

R. G. Smith Takes Theater in Eastman.

The Princess theater in Eastman, Ga., which has been dark, opened January 10, under new management. R. G. Smith has taken charge and promises patrons a first class program of moving pictures.

CHATTANOOGA NEWS LETTER.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

Giving Sunday Benefit Shows.

CHATTANOOGA, TENN.—The moving picture theaters of Chattanooga, Tenn., were again open on Sunday, Jan. 16, when benefit performances were given in the afternoon and evening for the benefit of the Labor Temple Fund. During the past few weeks the theaters have managed to stay open nearly every Sunday by handling benefit plays of some kind. In this way the exhibitors do not violate the so-called Sunday closing laws and manage to obtain a part of the overhead operating expense of the week. The Sunday closing law case is now awaiting trial before the higher courts and it is hoped that a satisfactory decision will be handed down shortly.

Using Much Local Space.

The Chattanooga theaters are among the largest advertisers the local press has at this time, and are using full and half-page advertisements in announcing their bookings. The Lyric theater recently used a full-page spread in announcing "An Alien," and the "Battle Cry of Peace." The Picto theater used a half page in announcing "Camille," and "Tongues of Men." At the Lyric the two big productions divided a week, admission prices being 15 cents for children and 25 cents for adults at both afternoon and night performances.

Advertise Definite Programs.

The Strand and Royal theaters, of Chattanooga, make a practice of publishing the full week's program to be shown on Monday, giving the public choice of nights and plays, instead of merely advertising the plays to be seen in the next day or two. Among the poorer classes of people only a certain number of dimes can be spent each week on pictures, and if the program is advertised in advance they may wait to see their favorites instead of going to some other theater.

IN LOUISVILLE.

Levi Klineline Takes the Gem at Lagrange.

A. W. Vaughan, of Lagrange, Ky., recently sold the Grand theater to Levi Klineline, Jr., who has arranged for better film service and expects to put the house on a paying basis. Arrangements have been made whereby a high class feature will be shown each week.

G. H. Whittemore, of Louisville, recently sold his moving picture theater at 28th and Dumesnil streets, to Charles M. Knott, formerly of Hillsborough, Fla.

The management of the Alamo theater, of Louisville, has changed its policy in booking the serial "The Strange Case of Mary Page," at the playhouse. This is the first time the theater has shown a serial. The story will be run in installments by the Louisville Herald.

BLUE LAW UNCERTAINTY IN LEXINGTON.

At Lexington, Ky., the moving picture men have about decided to pay the $10 fines assessed against them by the jury which tried indictments returned against four of the theaters by a grand jury last summer. It is generally thought that the technical violation of the old blue laws will not be brought up again nor the laws enforced, and that the theaters will be allowed to operate in peace on Sunday. A number of picture houses now operating on Sunday were not open at the time the indictments were returned.

The four theaters fined were the Ada Meade, the Colonial, Orpheum and Gem. The indictments charged the theaters with violating the old Blue Law statutes forbidding the conduct of places of amusement or work on Sunday. It was at first thought that the theater men would appeal the cases and get a state ruling on the matter. However, it is far better to let a sleeping dog alone.

The authorities at Lexington, however, are trying to enforce the Sunday closing ordinance, and recently issued orders to all of the grocers that they must close on Sunday, and fruit stands handling canned goods or groceries on the side have received similar orders.

SMALL PICTURE HOUSE CLOSES.

The past week saw the passing of the second regular moving picture theater of Louisville when the Columbia, formerly the Bijou, went out of existence. The building has been closed for several months under orders of the city building inspector, as the theater failed to provide rear exits, which could not be arranged for. The theater was small, seating only about 200 people. The Bijou shortly followed the Dreamland theater, which was the first of the city, and one of the first in the country to have a regular "moving picture" entrance. This theater at one time was controlled by O. T. Crawford, of St. Louis, who operated a string of theaters in Louisville.

MAYFIELD'S PRINCESS BEGINS.

After numerous delays on account of scarcity of structural iron, etc., the new Princess theater, of Mayfield, Ky., has finally been completed and opened to the public. The opening was held on Jan. 6, and in spite of a downpour of sleet and rain every seat in the house was taken for the opening show, which was held at 7 o'clock in the evening. "Carmen" was the attraction, and delighted the audiences. A high class pipe organ orchestra has been installed to furnish music. The interior is handsomely fitted up with expensive lighting fixtures, mirrors, etc.

W. F. Grau, formerly manager of the Dixie, is running the new playhouse. Others interested in the management are Oscar George and M. J. Wright. The house was built and is owned by W. A. Usher and Edward Gardner.

Mayor for Sunday Shows

Mayor Rupert of Frankfort, Ky., Writes Letter to Councilman Declining to Act in Matter of Closing Sabbath Shows—Takes Up the Question from Standpoint of Reason and Accord With Public Opinion.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

FRANKFORT, KY.—Determined to take a stand that will have a tendency to put an end to the frequent controversies over the question of Sunday picture shows in Frankfort, Ky., Mayor Rupert, after a careful observation and inquiry convinced himself that a majority of the residents of the capital favor the Sunday show, and addressed a letter to Councilman C. F. Strassner as leader in the City Council on the fight against Sunday shows, in which he declines to take any action.

The letter to Councilman Strassner follows:

"Dear Sir:

"The agitation relative to the Sunday picture show again has become prominent. Antecedent events in police court and the county court are well known, and without entering into a discussion of past events I will take up this matter from the standpoint of reason, based upon my observation of public opinion.

"I have been waited upon by delegations favoring Sunday picture shows and also have given audience to those opposed. I have endeavored to give the matter earnest consideration and have, after mature deliberation, become convinced that a majority of the people of Frankfort favor the Sunday picture shows.

Why the Mayor Favors Sunday Shows.

"Arguments of many persons favoring the Sunday show urge that the pictures now being exhibited at all of the local theaters are of high class and tending to elevate the morals of the community. If pictures that point a moral and furnish elevating amusement are shown six days a week, why should they be prohibited on Sunday?

"Among the delegations that have visited me in behalf of the open Sunday show were many persons compelled to work throughout the week with only the Sabbath as a period of rest and recreation. Worn out with the days' labors, these persons cannot go out at night to seek their pleasures, but must respond to the demands of nature, and after a short evening in their homes retire that they may be restored for the next day's efforts. It therefore becomes imperative that they find their pursuits of pleasure confined to their only holiday.

Needed by the People.

"The man who works with the pick and shovel, no less than the man who bends over his desk, needs surcease from the daily grind; his physical and mental development demands recreation, else his intellect becomes stunted. Naturally he will spend his leisure in some manner calculated to enhance his mental activities. It may be a religious devotion, a ride with the family or a visit to the picture show.

"And that sounds the keynote. Constant attendance at religious exercises throughout the day, if such were possible, necessarily would become a monotonous grind. And how many of the people of Frankfort—the majority of whom are counted in the middle class—could afford to spend the afternoon or evening driving or riding about on the street cars with their families?

"It follows that if the doors of the picture shows are closed to them they must seek some other form of amusement. The result would be that men gradually would drift away from their homes and find amusement somewhere; somehow more than likely in a place far worse than a picture show.

Blue Laws Are Out of Date.

"The old Blue Laws long since have been abandoned. The people of Frankfort in many instances have registered their objection to closing Sunday picture shows. The law regulating labor on the Sabbath in my opinion was not designed to put a barrier in the way of innocent amusement. The law in Frankfort will be enforced, but with due regard to reason and justice. To enforce the law against Sunday picture shows would be to close up every drug store, soda fountain, livery stable, garage and many other conveniences necessary to the public welfare.

"The Sunday picture show in my opinion is as necessary to a majority of the people of Frankfort as any of these things.

"I trust that in the foregoing I have made myself clear, and I assure you my only interest now and during the remainder of my term of office will be for the interest of the masses.

"Most respectfully,
"JOSEPH RUPERT,
"Mayor City of Frankfort."

Mayor Rupert later expressed the hope that his position had been made so clear that agitation anent the picture shows would cease.

SMITH & NIXON BUILDING TO BE A PICTURE THEATER.

Local Capital Interested in Making a Fine Theater on Fourth Street.

T. J. Morrow, a local real estate man, and a number of local capitalists, are behind a new moving picture theater shortly to be constructed in the old Smith & Nixon building, 516-18 South Fourth street.

According to Mr. Morrow the plans have been completed for an edifice to cost about $100,000, and provide a seating capacity of something over 1,000 people. The building is a large one, substantially built, and the location is one of the best in the city. It was rumored a few months ago that the Keith interests were about to close a deal for the building, but the project did not materialize.

It is a question at this time as to whether or not the city can support another moving picture theater, some of the present houses barely making two ends meet, and it may be a question of the survival of the fittest. Some of the smaller houses will undoubtedly be doomed in event the new theater is built.

Kentucky Exhibitors Watching Two Bills

State Legislature Has Two New Measures—And Film Men Are Not Asleep as to the Dangers—Fire-Regulating Rule and Race Prejudice Measure.

LOUISVILLE, KY.—Kentucky exhibitors will probably be busy for the next few months in watching the activities of the State Legislature which is now in session. Hundreds of bills of one form or another have been introduced, including two bills aimed directly at the moving picture industry.

One of these bills seeks to make it unlawful to present plays based upon antagonism alleged formerly to exist between master and slave or such plays as have a tendency to excite race prejudice. This bill was introduced by Representative Hobbs.

Another bill introduced is for the purpose of regulating public safety in places of amusement and providing for the powers and duties of the state fire marshal in enforcement of its provisions. It was stated several weeks ago in the Moving Picture World that such a bill would be introduced, and the general provisions of the bill were given at that time. This bill was introduced by Representative Greene, of Carrollton, Ky.

The exhibitors have made arrangements to obtain copies of this latter bill and will take steps to have some of the unduly drastic provisions eliminated. It is said that some of the provisions of this bill would work a great hardship on the smaller exhibitors.

To Amend Building Code

In Detroit, Chief Building Inspector Dupont Has Prepared an Amendment to Present Ordinance—Creates Third Class of Theaters, Seating Between 400 and 600—Building and Fire Requirements.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—Chief Building Inspector Henry A. Dupont of this city has prepared an amendment to the building code, which will go before the ordinance committee of the city council, and which he says will simplify the regulations as to moving picture theaters. It provides that assembly halls, without movable scenery, used for motion pictures, may be built to accommodate as many as 600 people. They must, however, be of fireproof construction and comply with many of the regulations heretofore not imposed on assembly halls, in which no moving pictures could be shown. Formerly all play houses were classed as theaters and as minor theaters, the former seating more than 400 people, the latter less. Mr. Dupont's amendment would create another class, a theater which has no movable scenery, and is used for moving pictures alone, seating between 400 and 600 people. Theaters of this description would be built of brick, stone, concrete, terra cotta, tile or cement blocks. Minor theaters may be built of any material.

Under the proposed amendment moving picture theaters now erected to seat 600 people, without being of the specified type of construction, would not be compelled to close up. No minor theater wishing to increase its capacity to 600 could do so, however, if it were already of non-fireproof construction. The main exits of this new class of theater would be computed on a basis of 20 inches for every 100 seats, and there would also be two additional exits three feet wide or more apiece. No standing room tickets would be allowed. Axes, water pipes, hose, chemical fire extinguishers and one fire alarm box would be required. All theaters seating between 400 and 600 now erected would be forced to comply with these requirements in 60 days.

LOCAL 199 ELECTS OFFICERS.

At the annual meeting of the Motion Picture Machine Operators Protective Union of Detroit, Local 199, the following officers were elected for 1916: President, John A. McDonald; vice president, Sam Johnston; Corresponding and Financial Secretary, A. M. Booth; Recording Secretary, William G. Kennedy; Treasurer, Max Ruben; Sergeant-at-Arms, Abe Feldstein; Business Manager, Jack Edwards; H. G Brewer, press representative. The Detroit Local maintains permanent headquarters at 202 Sun building, and meetings are held on the first and third Wednesdays of each month at the Musicians hall.

WYANDOTTE'S MAJESTIC OPENS.

The new Majestic theater in Wyandotte, owned by the Caille & Guthard interests of Detroit, was formally opened on Thursday evening, January 20, to immense crowds, hundreds going from Detroit to see the new house. In the first ten days booking the following companies have been considered: Paramount, Metro, Big Four, Equitable, World, Pathe, Triangle and Blue Bird. The opening picture was "The Whirl of Life" with Mr. and Mrs. Vernon Castle, which Caille & Guthard control for Michigan. George P. Wilbur is the manager of the New Majestic, having come from the Grand in Columbia, Ohio. The Marx theater in Wyandotte closed Jan. 23. It will be entirely remodelled, redecorated and refurnished and re-opened sometime in February. This theater is also owned by Caille & Guthard. Mr. Guthard announces that the firm will also control a third theater in Wyandotte.

SUCCEEDS A. A. CAILLE.

At a meeting of the board of directors of the Ferry Field theater, Grand River avenue and the Boulevard, Thomas P. Penniman, a Detroit lawyer and former assistant corporation counsel, was elected president to fill the vacancy caused by the death of A. Arthur Caille. Work on the construction of the theater delayed owing to the sudden death of Mr. Caille, has been resumed and the building will be rushed to completion.

NO INJUNCTION IN TRIANGLE SUIT.

Every motion picture exhibitor and exchangeman in Detroit was very much interested in the suit filed by H. I. Garson in the circuit court of Detroit asking for a temporary injunction to prevent the showing of any Triangle film in Detroit. It consumed practically all of the week ending January 15, and which involved Harri I. Garson, of the Broadway-Strand theater, P. P. Craft, The Duplex theater and the Triangle Theater Corporation, as well as the Triangle Film Company, of New York City. On January 15 Judge Davis refused to grant a temporary injunction feeling that to do so would involve too many parties in a loss and would disorganize the theaters already showing Triangle films. The regular trial will now proceed without delay.

At the present time three theaters in Detroit are showing Triangle films: the Duplex, Grand Boulevard and Woodward; Forest, Woodward near Forest avenue and Triangle theater, Woodward and Jefferson avenues.

THEATER TAXES ARE DUE.

Collector of Internal Revenue James J. Brady, of Detroit, says that returns from special taxpayers under the emergency revenue law are coming in very slowly. Taxes are now due for the period January 1 to June 30, 1916, as follows: Theaters seating not over 250, $12.50; seating from 250 to 500, $25; seating from 500 to 800, $37.50, and seating over 800, $50.

Atlas Company Moves.

The Atlas Motion Picture Company, of Detroit, has moved its offices to 709-710 Peter Smith building, but will retain its laboratories in the Liggett building. This concern which started in business about a year ago is meeting with unusual success, and is the only one of seven film producing companies starting in Detroit that has survived. The Atlas produces comedies, two and three reel features and commercial film. The officers are: P. R. Upton, president and general manager; F. J. Schaffer, vice president and laboratory superintendent; F. L. Upton, secretary and treasurer; H. G. Brewer, manager commercial department; George Earle, director general; L. Earle, scenario editor, and E. J. Taylor, assistant scenario editor.

Tickets for Triangle, One Cent.

The Liggett Drug Stores of Detroit on January 19, announced that it had purchased 50,000 admission tickets to the Triangle theater and would sell them for one cent each. The announcement made was as follows: "We have made exclusive arrangements with the Triangle Theater of Detroit to offer our customers an admission ticket for one cent. Come to any of our stores, pay us the regular price for any 15, 25 or 50-cent Triangle theater ticket and we will sell you another, duplicate of the one you buy, for one cent—that, is two 15 cent balcony tickets for 16 cents, two 25 cent orchestra tickets for 26 cents, and two 50-cent box tickets for 51 cents. The sale will last for one week only. The tickets are good any time." There are three Liggett Drug stores in Detroit.

Name New House the Madison.

The new theater which John H. Kunsky will erect at Broadway, Witherell and Grand Circus Park, Detroit, is to be called the Madison, this being an easy sounding name, easily remembered and because of the location being just a stone's throw from Madison avenue. A company has just been organized with a capital stock of $20,000 and the principal incorporators are John H. Kunsky and George W. Trendle. We might add in this connection that Mr. Kunsky and Mr. Trendle are financing the construction of this building without the sale of one share of stock to the public.

Briefs and Business Notes.

Frank Rutledge, special representative of George Kleine, of Chicago, and the Kleine-Edison productions, is making many friends in Detroit and Michigan, where he spends considerable of his time.

Architect C. Howard Crane, Dime Bank building, Detroit, is taking figures on a theater to be built on Russell street, near Frederick avenue.

Mayor Marx of Detroit says that motion pictures are the only kind of amusement he will permit in the Folly theater, which license he recently revoked.

PRAIRIE STATES NEWS LETTER.

New Policy at York's Dean Theater.

YORK, NEBR.—The Dean theater at York has adopted a new policy with which it thinks it can please all its patrons. It does not want an all-feature program every night nor does it want to eliminate the multiple reel productions. One night there will be a feature and a one-reel comedy at 10 and 15 cents, and the next night, a mixed program at 5 and 10 cents. This plan of alternating will be followed and it is believed will insure a steadier and increased patronage.

An Omaha Studio?

Reports from Omaha say that J. de Labertouche, late of Pathe Freres of Paris, with I. W. Warren and A. Durran were in that city looking for a site for the erection of a moving picture studio.

Nebraska Changes, Etc.

Frank W. Jones has opened a moving picture show in the Opera House at Trenton.

The Garden theater, formerly the Elite, at 1418 Farnam street in Omaha, has been re-opened by J. H. Thornton, of Fort Worth, Tex. He has redecorated the place and installed an orchestra.

The Casino theater at Wymore will be open only on Saturday nights. H. H. Dummitt and R. W. Small have consolidated their interests.

IN THE DAKOTAS.

Dakota Changes, Etc.

GRAND FORKS, N. D.—A. L. Zacherel has announced the Royal theater at Grand Forks, N. D. He will operate it as a ten-cent house.

H. P. Blasdell has sold the Grand theater at Carrington, N. D., to H. E. Poole.

The Empress theater at Garfton, N. D., is now under the management of O. N. Vista.

Dakota Brevities.

Three reels of film and a machine were destroyed in a film fire at the Princess theater in Fargo, N. D.

Kronchnabel & Flury of the Dickinson Opera House at Dickinson, N. D., have installed projection equipment and added

moving pictures to the Sullivan & Considine vaudeville program.

The immigration department of South Dakota will start a moving picture and lantern slide show of scenes showing the resources of South Dakota, in towns of eastern Iowa and in Illinois for the rest of the winter.

The Lyceum theater at Fargo, N. D., has a bowling team which represents the theater in local contests.

I. B. Greengaard has sold his moving picture theater at Milbank, S. D.

L. L. Devereaux, who has completed a new theater at Rockford, N. D., will call it the Blackstone.

Melvin Pederson has purchased the moving picture theater at Hatton, N. D., from Joseph Anderson.

Benson Brothers have been preparing to open a moving picture show in their hall at Trent, S. D.

MICHIGAN NEWS LETTER.

Special to M. P. W. from Midwest News Service.

Preparedness Film Helps in Michigan.

GRAND RAPIDS, MICH.—"The Battle Cry of Peace" is proving a mighty attraction in Michigan. One of the advantages is the ease with which local aid may be interested for publicity purposes. A regular army instructor was at Grand Rapids with two machine guns to teach national guardsmen their use. He loaned the pieces to Gilligham & Smith to help exploit the films. The guardsmen in Grand Rapids attended the show at the Majestic Gardens two companies one night, another company and the band the next night, and another company and the field corps the next. As they paraded the streets considerable advertising was secured. Manager McLaren of the Majestic theater at Jackson had the film for Jan. 27-28-29.

Features at Escanaba's Delft.

The Delft theater at Escanaba, Mich., has a new policy of nothing but features. The following schedule will be used—Monday, Paramount; Tuesday, Triangle; Wednesday, Triangle; Thursday, Paramount; Friday, Fox; Saturday, Metro; Sunday, bookings from open market. Mondays, Tuesdays, Wednesdays, Thursdays and Fridays the price of admission will be: Matinee, 5c. and 10c.; evening, main floor 15c., balcony 10c., children 5c. Saturdays and Sundays: Matinee 5c. and 10c.; evening 5c. and 10c.

Got 'Em All to Holler.

Manager Thompson of the Alseium theater at Northville had a "yell festival" at a recent show for children and gave a prize to the youngster who made the most noise.

Owosso Theater Progress.

Three theater projects were rumored for Owosso, Mich., and one of them has taken definite shape. At an expense of $15,000 the old Owosso theater will be remodeled into a ground floor house. Eugene Brewer and Dr. Gaylord N. Finch who will take a lease on the house will book about fifteen theatrical attractions a year and the rest of the time will use principally moving pictures.

The Paul J. Schlossman Amusement Company of Muskegon, having just opened a new $75,000 vaudeville and dramatic theater, The Regent, in Muskegon, Mich., is contemplating replacing the Majestic theater of that place with a modern moving picture theater seating between 750 and 800 persons. The plan is to use part of the site of the Majestic as a foyer for the proposed theater and to cut off forty-four feet from the rear of the stores adjoining the film house and use the ground obtained for the body of the new playhouse.

Michigan Changes and Business Notes.

William C. Caldwell, one of the moving picture pioneers in Battle Creek, Mich., has sold the Majestic theater to Charles A. Brocens, A. Agarman and William Boget.

W. T. Kelly, who has leased the Empress theater property at Ironwood, Mich., from O'Donnell & Nolan has made a number of changes. The building has been remodeled and hereafter will be known as the Temple theater. Triangle service will be used on Mondays and Thursdays, Paramount service on Wednesday and Saturday and other high class features the rest of the time. Admission will be ten and twenty cents. A twelve-piece orchestra will be used in connection with the Triangle films. Manager Kelly has renamed the former Temple theater of Ironwood the Strand and will operate a five and ten cent show there.

Michigan Brevities.

The new Isis theater on Monroe avenue in Grand Rapids, Mich., which opened Jan. 22 will use Universal Film service and Sullivan & Considine vaudeville.

"Trilby" played a return date at the Wenonah theater in Bay City, Mich.

The Majestic theater at Jackson, Mich, has booked "The Birth of a Nation" for February 10-12.

The Butler theater at Ishpeming, Mich., will give bargain matinees—eight reels for five and ten cents every Saturday, Monday and Thursday.

More Children's Shows

Illinois State Normal School Teachers Organize Special Shows in Bloomington—Local Civic and College Organizations Help the Idea Along—Notes on the Movement in Other Cities of the State.

By Frank L. Madison, Illinois Correspondent of Moving Picture World.

BLOOMINGTON, ILL.—Thirteen hundred children saw "The Wizard of Oz" at the first Saturday morning "Children's Hour" at the Irvin theater in Bloomington and others cried because they could not secure admission. A second show was given at 1.30 to please the left-overs. Miss Minerva C. Hall of the music department of the Illinois State Normal University and Miss Nellie C. Thompson of the Illinois Normal Training School are behind the plan which was conceived last summer. They corresponded with cities in which the children's hour has been tried and in the course of the Christmas holidays paid a visit to the now-famed children's show at the Strand theater in Chicago and also visited twelve film exchanges. A number of civic and college organizations in Bloomington are aiding in the work. Miss Hall tells the stories of the pictures. Future attractions are "Little Lord Fauntleroy" and "Alice in Wonderland."

The Eagle theater at Princeton is using a special program on Saturday afternoons for children.

The Gem theater at Edwardsville invites bringing children to the Sunday matinee.

Manager D. A. Beston of the Court theater at Kankakee is co-operating with the Woman's Club of that city by giving special children's shows at 10 o'clock Saturday morning. The idea of the Strand in Chicago is followed, and talented local youngsters are used on the program. A five-cent admission is charged.

NEW EXCHANGE AT QUINCY.

The B. H. N. Film Service Company has been formed at Quincy to buy, sell, rent and exchange films, machines, etc. The concern will be incorporated with capital stock of $50,000. Headquarters will be at 236½ North Fifth street in Illinois.

Charles Kindt Back at Rock Island House.

Charles Kindt, owner of the Illinois theater at Rock Island, Ill., has resumed the management of the house following the departure of Jay Cox, representing the Metropolitan Amusement Company.

Illinois Changes, and New Houses.

Two young men of Highland, Illinois, J. Rickli and N. Nichlen, have opened the Opera House at Troy, Ill., and are running the Mutual program which they are enthusiastically boosting as "the standard of all programs." These young exhibitors are well thought of and, probably this is the beginning of two successful careers.

W. W. Watts, president of the Vaudette Amusement Company of Springfield, announces he will erect a $10,000 moving picture theater at Petersburg to replace the Rex theater, which recently was destroyed by fire. The new house will seat 700. Arthur Simons, who managed the former Rex, will be in charge.

Wallace Howell, who has been pianist at the Gem theater in Macomb, has assumed the management of that house, succeeding Jay Wilson, who has returned to Astoria.

The Million building at Springfield, in which the Savoy theater is located, and which was damaged by fire early in December, will be restored.

Charles T. Smith, former manager of the Star theater at Elgin, is said to be contemplating a lease on the Clark building at Spring and Division streets for use as a moving picture theater.

The local film, "The Dedication of the Madison County Courthouse," proved a profitable repeater at the Gem theater in Edwardsville.

The first anniversary week of the "K" theater in Clinton was observed by Manager Sudduth with a special feature program.

The Pastime theater at Homer did good business with home-made pictures.

The Majestic theater at Peoria had an extra Saturday morning matinee of "The Birth of a Nation."

The Wm. Fox "Sampson" was shown at the Isis theater in Roseville as a benefit for the Merchant's Band.

The Gem theater at Macomb is now using two pianos in connection with the pictures.

The Bijou theater at Mattoon has been remodelled. The improvements include a new floor and ventilating and lighting systems.

The Princess theater at Manteno has cut its operating schedule to three nights a week—Wednesday, Saturday and Sunday.

Patrons of the Star theater at Evanston were so insistent that the management returned "The Campbells Are Coming."

"The Pretty Sister of Jose" was used as a feature by the Majestic at Belvidere as a benefit for the high school basketball team.

Harry Meyer has named the new moving picture theater, which he opened at Mt. Sterling, the Majestic.

The Majestic theater at Peoria had "On the Firing Line with the Germans," January 16 to 23, in co-operation with the Peoria Star.

In order to assist in the control of an evident small-pox epidemic, Manager W. B. Sudduth of the K theater at Clinton voluntarily closed his house for several days.

"Carmen," with Geraldine Farrar, was sponsored at the Illinois theater in La Grange by the Young Women's auxiliary of the Congregational church.

Takes in Eleven Shows

St. Louis World Representative Stays Downtown for an Evening and Calls at Eleven Prosperous Theaters—Could Have Got into Four More Without Paying—Finds a Lot of People Enjoying Themselves.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—We went out on Delmar and Kingshighway two weeks ago and wrote a piece about the theaters out there, and when that letter was printed a downtown manager took us to task. "Looky here," he said, "you'll make a lot of folks get corns on their feet walking way out there to look at picture shows, when we've got eleven of 'em right down here in a bunch; and if you count the Grand and the Hippodrome, that serve a sort of cocktail mixture of pictures and vaudeville, there are thirteen. There may not be as many silk hats and automobiles as there are out on High Brow Hill, but there are a whole lot of people downtown. Drop around and take a look at our thirteen shows that are humming for a twelve-hour stretch every day of the year."

Calls on William Sievers.

We did. We went downtown and took in eleven shows in one evening. We stopped first at the Central on Sixth and Market. The Central was one of the first downtown picture houses, and was opened by William Sievers. Mr. Sievers gained the experience at this house that made him see the possibilities of the business in St. Louis, and prompted him to build the New Grand Central, one of the most magnificent picture theaters in the west. Mr. Sievers has become a national figure in moving picture circles and is one of the most tireless workers for the upbuilding and dignity of the business. The Central is under the management of J. J. Sweeney, an old-timer in the moving picture game. "Damaged Goods" is in its fifth week at the Central, and there was a crowded house when we were there.

The Downtown Triangle House.

After the Central we took a hop, step and a jump to the American, the downtown Triangle house, managed by David E. Russell, the fellow we caught with 73 automobiles out in front of his theater two weeks ago. There were not so many automobiles in front of the American, but there was a nice big crowd indoors, and when the American looks crowded it means something, because it is a big house with double balconies, and you can stow away a thousand people in it and hardly see them. Sam Bernard, Mae Bush, Norma Talmadge and Jos. Jefferson were among the stars that formed the fourteen reel program at the American.

Hears Big Orchestra at the Lyric.

After the American, we dropped in at the Lyric, J. W. Cornelius's downtown house. The Lyric is always crowded, but a bigger audience than usual was looking at Clyde Fitch's comedy, "Captain Jinks," and listening to the fine music of the orchestra. The Lyric claims to have the biggest and best orchestra downtown, and the reputation of its music, under the leadership of Dave Silverman, has spread until it is considered an attraction in itself and billed as a feature of the house. A word or two of praise may also be said for the attendants of the Lyric. Claire Keller, the superintendent, and his force of ushers work about as noiselessly and efficiently as any body of theater attendants in the country.

Finds Ritz Nice and Warm.

Half a block from the Lyric is the Ritz, the newest and one of the handsomest houses in the downtown district. The Ritz is a cosy theater, with flowers and Japanese dwarf trees in the lobby, and is as warm as toast. A Metro subject, Gail Kane in "Her Great Match," was being shown to a big audience. The Ritz uses a diversified program, showing General service as a rule, with an occasional big feature.

Pay-as-You-Enter at the Gem.

After the Ritz, we went down to the Gem. The Gem is one of the theaters that helped to make moving picture history in St. Louis. It was opened by Frank Talbot, and was the first house to show independent pictures in the west. The Gem fell into evil ways when the Hippodrome opened across the street, and has been dark off and on for two or three years, but was opened recently by Bromley and Goll, who operate the Duchess on Grand avenue. The Gem has a novelty in the way of a pay-as-you-enter system. Mr. A. D. Branham, vice president of the Automatic Register Company, who controls the invention, was at the Gem and explained the working of the system.

When a coin is paid at the box office it is dropped in a receiver. This immediately sets up an electrical connection and registers the money in the manager's office upstairs, and the usher is notified by a flashlight. The registering device records anything from five cents to $500. There is a large globe suspended over the street and at the same time the coin is registered in the manager's office upstairs, the globe lights up and a bell is rung. This part of the scheme is a novel sort of advertisement and will serve to attract attention to people up and down the street. Mr. Branham says the registering device ca be carried anywhere the manager may sit, even in another building, and count the money coming in at the door.

Films at the Hippodrome.

We stepped over to the Hippodrome, which was reopened in December, and which is doing a nice business with its diversified program. The Hippodrome is a vaudeville house now, playing Kurt Jones attractions, but they run several reels of pictures in connection with the show.

Grand Was Crowded.

The Grand, on Market street, was crowded, and was entertaining the big audience with a bill of vaudeville and pictures.

Dixie a Fine House.

We were half way to Broadway when we stopped at the Grand, so we kept on going and dropped in at the Dixie, which opened on the first of December. The Dixie used to be the Sun, and was closed for a year, when the present manager, J. H. Kientzle, rebuilt the place and made a fine house out of it.

The Dixie opens at 9 in the morning and runs until 11 at night, and the manager says he is considering making an all-night show of it.

Business Humming at the Astor.

Down the street a few steps is the Astor. The Astor is a house that has been humming along at a good steady gait for a number of years, and was doing the usual amount of business when we got there. After the Astor we got to George Angelich's Rainbow, in the next block on Broadway. This is another of the all day run houses. The Rainbow gives a big program for five cents and enjoys a fine patronage from the railway and bank clerks in the neighborhood.

Manager Schwartz's Houses.

The Broadway, which is not on Broadway at all, but on St. Charles street, was our next stop. The Broadway and the St. Charles, diagonally across the street from each other, are both of the W. J. Flynn circuit, and are under the personal care of Manager Schwartz. These two houses are right in the heart of the big store district, and have a fine tired-shopper patronage. "The Angel of Poverty Flat" was on at the St. Charles when we left.

Neat and Cosy Strand.

Just around the corner brought us back to Sixth street again, and face to face with the Strand, the only downtown theater with a Paramount program. The Strand is smack up against its big neighbor, the Columbia, a Keith and Proctor vaudeville house, and it is under the management of Henry Buckley, who also manages the Columbia. The Strand is one of the neatest and cosiest little houses in the country, and is one of the few downtown houses that does not change program daily.

Chosen Items of Interest.

An item in the Searchlight, a paper published by the Lears Theater Supply Company, says that every building in St. Louis that has ever operated as a moving picture theater is now open, with the exception of a small house on Kingshighway and Page Blvd. Mr. Sam Lears, president of the supply company, is in a position to know about the closing and opening of show houses, as he furnishes supplies to a large number of theaters in St. Louis, as well as through the entire middle west, and his statement may be regarded as authentic.

C. A. Maberry, manager of the Delmar theater, 4936 Delmar avenue, has been suffering from appendicitis for the past two weeks. Mr. Maberry has just recently been reappointed manager of the Delmar, when it was sold to P. Stromberg by the Crawford interests.

S. W. Hatch, manager of the V. L. S. E. Exchange at 3630 Olive street, has been absent from the office for several days owing to an attack of ptomaine poisoning. Mr. Hatch had an attack of the same kind last summer, which laid him up for a couple of weeks.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

Change in Management at Princess.

DENVER, COL.—An important change in the management of one of Denver's biggest and best motion picture theaters has been announced. As a result this district is robbed of one of its best liked and most capable exhibitors, while it reclaims the services of a beloved native son, who has made his mark in more than one branch of the photoplay industry.

On January 20, H. E. Ellison, manager of the Princess theater, resigned his post to take up the more important duties of executive head of the new Paramount theater at Salt Lake. He was succeeded here by S. Barrett McCormick, former newspaperman, film exchange man and scenario writer.

Doesn't Believe in Mixed Programs.

H. E. Ellison, recently appointed manager of new Salt Lake City house, has been identified with the exhibiting end of the Denver photoplay industry for four years, first as owner of the Colonial theater and later as manager of the Princess. It was in the latter connection that he won his greatest success. He made Paramount pictures "Go" in Denver. He was the first to introduce the "harmony" plan in this city. The Princess gets the highest standard admission price of any theater in Denver and under Mr. Ellison's management it has consistently played to full houses.

Mr. Ellison lays his success to the fact that mixed programs have found no place on the Princess screen. He believes that the moving picture patron either wants high class stuff or slapstick. None wants both. When he took charge of the Princess he chose the high class field and comedy has been completely barred except where it was of the high class society variety.

The best evidence of Mr. Ellison's success is found in the fact that L. M. Marcus has recruited him to take charge of his big Salt Lake Paramount theater.

"Billy" Ireland Gets Big Job.

Denver lost for the time being one of her oldest and best known theatrical men. It was announced this week that William A. "Billy" Ireland will become western manager of "The Birth of a Nation." For 20 years Ireland has been a familiar figure in the theatrical life of Denver. He started his career as an usher in the Tabor Grand under Peter McCourt. Later he became an office assistant, then treasurer and finally manager of the Broadway theater.

Clifford Boyd of Cincinnati has come to Denver to succeed Mr. Ireland as manager of the Tabor Grand, which will be operated as a ten-cent moving picture house.

Prohibition Helps Film Business.

Prohibition has proved a boom to the motion picture industry in the Denver district. One month of the dry era has passed in Colorado and almost, without exception, exhibitors of the photoplay throughout the entire state report an increase in business. And this, despite the fact that zero temperature has prevailed in all sections and weather conditions have been anything but favorable to the industry.

Victor Opera House to Show Films.

The photoplay has triumphed over the legitimate theater in another notable battle in Colorado. As a result of its victory, the Victor Opera House at Victor, Col., will be remodelled at once and turned into a motion picture theater. Hall Bros., former owners of the Fox theater in Victor, are back of the enterprise. They have sold the Fox to Jesse E. Jones, formerly of Canon City.

The Victor Opera House is one of Colorado's most famous playhouses. Some of the world's most famous stage stars have appeared there. In the early days of the gold excitement in this camp fabulous prices were paid for seats at the best attractions.

A Little Mountain Theater.

Milton Cohn, Denver exchange manager of the Notable Film Co. claims the distinction of knowing the smallest exhibitor in the world. He is D. D. Dodge of Vanadium, Colo. Vanadium is so young that it is not even on the map. It is the home of the rare mineral of the same name. It has one theater which is a makeshift affair with a seating capacity of only 75. Two Paramount pictures a week are shown there. Vanadium is located near Telluride in the mountains of Southwestern Colorado. It is not even a station on the railroad line and its films are thrown off on the mountain side while the train is in motion. To return the films it is necessary to carry them to the express office at Telluride by horseback.

Business Notes—New Theaters.

Harry Cassidy, travelling representative of the Mutual Film Corporation for the Denver district, has just returned after an extensive trip through Nebraska, Kansas and Eastern Colorado and reports a theater building boom.

W. H. McDonald of Terrington, Nebr., has broken ground for a $12,500 theater to be opened in the spring.

Nathan Desky of Brush, Col., has just completed work on his new $15,000 theater and will open with a high class motion picture show on February 1.

At Scott Bluffs, Kan., T. A. Bucy, who owns the Crystal theater, has completed plans for a new $25,000 playhouse. Work on the building will begin as soon as the weather permits and it is expected to be completed by early summer.

WISCONSIN NEWS LETTER.

Special to M. P. W. from Midwest News Service.

Suit Set for Spring Term.

CHIPPEWA FALLS.—The case of the Casino Feature Film Company of Milwaukee against the Elliott Sherman Film Company of Minneapolis, will be tried at the spring term of Circuit Court in Chippewa county at Chippewa Falls. The plaintiff brings suit to restrain the Minnesota company from exhibiting the "Unbroken Road," a five reel film, in Wisconsin.

Chosen Notes.

The Grand theater at Green Bay, Wis., is going after box party business by inviting societies and persons who are given to entertaining to reserve a box for Triangle plays several days in advance. Reports of these on the society page of local papers are good advertising.

Crushing and jammed business for motion pictures still continues at the Grand Opera House, Oshkosh, Wis. Riots calls for police to hold crowds back from breaking down doors for second shows is not a common occurence. Building next to theater has been rented for a rest room for patrons waiting for second shows. The "Birth of a Nation" recently played here to $6,619.50 in one week. Following one night stand attractions, "Mutt and Jeff," October 10, and "Seven Keys to Baldpate," October 11. Large advance sales.

Picture Show Zones

Minneapolis City Council Passes Ordinance Providing for Zones in Each Ward and Restriction of Shows to Them—No License for Outside Will Be Considered—Limits the Number of Theaters to 100.

By Grace L. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—An ordinance has just passed the city council of Minneapolis providing for zones in each ward to which motion picture houses must be confined. The ordinance was introduced by Alderman Williams and met with no opposition. Beside creating zones within which houses may be established it further provides that no applications for locations outside these zones will be considered, it limits the number of show houses in the city to 100 and provides that all applications for transfers must be advertised so as to give anyone who desires to do so an opportunity to object. There are at present 75 motion picture theaters in Minneapolis.

As several of the wards had not set their zone limits the limits on these are left open to be established later. The ordinance is indirectly the result of agitation in certain of the school districts in the residence part of the city to keep theaters from being established within certain limits of the neighborhood schools.

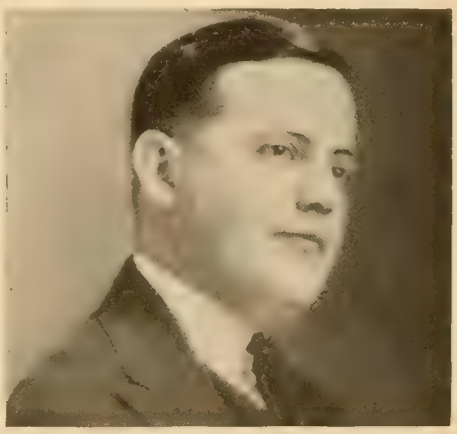
THE EXCHANGE ASSOCIATION.

Benjamin M. Goldman has been retained as attorney by the Associated Film Exchange Managers of Minneapolis. A circular letter was recently sent out to all exhibitors by the managers asking their co-operation in assuring protection against unscrupulous and unreliable exhibitors.

W. H. Stafford, president, Mutual Film Corporation.
D. D. Lederman, first vice president, Universal Film Exchange.
J. T. Van Meter, General Film Co., second vice president.
A. A. Hixon, secretary, Metro Pictures Service.
Bert Barnett, treasurer, Famous Players Star Features Film Service.
J. E. Moore, Nelson & Moore, sergeant-at-arms.
C. W. Sawn, V-L-S-E.
Fred S. Meyer, Western Kriterion Film Service, Inc.
E. A. Westcott, Fox Film Corporation.
J. A. Salter, World Film Corporation
J. E. Cubberly, Zenith Feature Film, Duluth.
Chas. Thall, Kleine-Edison Co.
Wm. Merrill, United Film Service.
Nelson & Moor, Independent Feature Film Co.
S. B. Sampson, Pathe Exchange, Inc.
Wm. A. Lochren, Northwest Weekly.
Benj. M. Goldman, counsel, Suite 509-14, 311 Nicolett Avenue, Minneapolis.

Van Meter to Manage Exchange.

J. T. Van Meter has become manager of the Minneapolis branch of the General Film Company. Mr. Van Meter succeeds H. H. Buxhaum, who was recently transferred to the Philadelphia branch. He has been with the General Film Company for more than five years, coming here from Milwaukee, where he was manager of the branch office. Previous to his Milwaukee experience he acted as booker for



J. T. Van Meter.

the same company in Chicago. One of the early improvements that Mr. Van Meter plans in the office system here will be unique in the city. This will be the regular showing a week beforehand of all film releases for the convenience of exhibitors. All film companies in the cities make occasional showings when requested, but so far none of them have regularly exhibited releases in advance. This will also give committees from the new censor board a chance to see films if there should be any question about them, and Mr. Van Meter says such committees will be welcomed at any time.

Will Show Local Post Office at Work.

A motion picture film showing the Minneapolis post office at work is to play a part in an educational campaign, which is shortly to be opened in the schools of the city to make school children acquainted with the work of the government. Lectures are to be given and the film shown in the eighth grade and high schools and in the night schools. Various branches of the work are to be set forth in the film which will be shown and explained by P. E. Foss, president of the Mail Clerks' Association. The association is paying for the making of the film.

Elaborate Stage Effects at New Strand, Indianapolis

Beautiful Settings and Music Add to the Effect of Films Shown at the Newest Picture Theater—A Credit to the City.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, IND.—The Strand theater, Indianapolis, opened with the Paramount photoplay, "Mice and Men" featuring Marguarette Clark. An audience that packed the house witnessed the photoplay and musical entertainment.

No attempt has been made to present photoplays in Indianapolis on as elaborate a scale as was seen at the Strand. Persons who saw the presentation of "The Birth of a Nation," at English's theater recently were given an insight of how interpretive music by a large orchestra enhances the value and pleasure of a photoplay entertainment. Indianapolis photoplay patrons have had an opportunity to witness the best photoplays that are being produced. Nothing new to them was offered at the Strand. But those who witnessed the performance Saturday evening realized how interpretive music with a novel stage setting, improved and added to the ordinary presentation of photoplays.

The first picture was "Seeing Panama," followed by a solo by Viva Ethella. A reel of curernt event pictures followed, and Albert E. Short, cornet soloist, played "A Dream." The program concluded with a comedy film.

One of the innovations at the Strand is the way the picture screen is handled. The audience sees the screen only just before time to present the pictures. Plush curtains in the rear of the stage setting draw together, the picture screen is dropped in place and the curtains are opened. At the end of the picture the curtains are drawn together the screen is taken up and the curtain open again.

A large delegation of Chicago business and professional men witnessed the first performance Saturday evening, and several hundred of the leading citizens of Indianapolis were guests of the management.

The Strand Theater Company, Indianapolis, has increased its capital stock by an issue of $50,000 preferred and an increase of $125,000 common stock, making the total capitalization $200,000.

BUY THE ROCHESTER THEATERS

Clyde and Sidney Wilson, brothers, Knoxville, Indiana, have bought the three motion picture theaters of Rochester, Ind. They bought the Paramount theater from Ray Blausser, and the K. G. theater from Roy Shank for a consideration said to be more than $7,000. The Shank theaters will be taken over Feb. 7th and the Paramount theater is now being run by the Wilson brothers. Both of the brothers will move to Rochester shortly. Clyde Wilson is an experienced picture theater operator having had a house in Argos, Indiana, for several years.

AGAINST FEDERAL CENSORSHIP.

The Evansville (Ind.) Journal News has come out in a strong editorial against the bill in Congress to create a Federal censorship of motion pictures.

The editor says, "The moving pictures are, in fact, a pictorial press performing in a modern and entertaining and instructive manner all the functions of the printed press. We base our objections to this censorship bill upon the wholly sufficient ground that such a censorship is a direct violation of the guarantee that every American citizen has a right to publish anything he pleases, either by speech, or in writing, or in print."

J. E. Whitely Buys Colonial.

J. E. Whitely, manager of the Colonial theater, at Kokomo, Ind., has bought the house from Charles Lyons. Mr. Whitely will make no changes in the theater. When Mr. Lyons bought the house it was not considered a paying proposition. He employed Mr. Whitely as manager and under his direction the house has been making money.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the *one* paper you need.

Indiana Business Notes—New Houses.

George L. McClaine and other west side merchants at Laporte, Ind., contemplate the erection of a $35,000 theater.

W. C. Meloy, Shelbyville, Ind., plans to open the Strand at that point on Feb. 14. A $5,500 organ is being installed.

Gilbert Cuthbert and Sam Floyd have bought the Irwin theater, Goshen, Ind., of William C. Burridge.

B. J. Vought and W. L. Pracht, Defiance, Ohio, have bought the George Brookins house at Columbia City, Ind., of Mr. Brookins. The new owners formerly ran houses at Defiance, Ohio and Hillsdale, Mich.

The Washington Theater company, Marion, Ind., has incorporated with $35,000 capital stock. The directors are J. R. Beaver, Frank B. Metcalf and Ed. Coolman.

Ray and Hobart Bishop have taken over the Victoria theater, at Lafayette, from Mrs. S. Remington. Ray and Hobart Bishop are sons of G. W. Bishop, owner of the building in which the theater is located. The new management will take over the bookings made under the Remington management, and will add such others as they think desirable from time to time.

The New Forrest theater, Boonville, Ind., was opened with "Camille." The New Forrest theater will run Fox, Paramount, and Metro releases regularly and in addition to this the output of other film corporations.

Wisconsin Brevities.

The Civics Club in Madison will discuss moving pictures at its meeting on February 6.

The Odeum theater, 707 Tower avenue, in Superior, was damaged by fire. Loss, $1,000. Five reels of "The Roundup" were destroyed.

DALLAS NEWS LETTER.

Private Showing of "The Girl and the Game."

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEX.—For the purpose of introducing "The Girl and the Game," to the exhibitors, advance showings were made for exhibitors only at five points over the state. Neat invitations were mailed out and the house managers invited to witness the showing. Charles M. Tetrick, special agent for the picture, was present at each showing and acted as personal host in conjunction with the managers of the house where the films were shown. Showings were at Dallas, Houston, San Antonio, El Paso and Amarillo. Mr. Tetrick is very much pleased over the results. Also, at San Antonio the Queen had a "Helen Holmes Day" with a free exhibition of the opening episode, and although it rained, the house was packed.

Accepts Road Job With Mutual.

Jas. G. Tomlin, an exchange manager, of the early days, who for the last few months has been local manager of the United Branch at Houston, leaves to take a road job with the Mutual in the Houston territory. Mr. Tomlin is widely known in the south and west, having had similar places with the Laemmle exchange and the Wagner Company at Memphis, Evansville, Salt Lake City and Shreveport, New Orleans and Houston. Mr. Tomlin boasts of always telling the exhibitors the truth and winning their confidence. He is looking forward to meet with big success in his new position The United customers were sorry to see him leave, but "what some lose, others gain."

Two Dallas Houses Becoming One.

Two adjoining theaters on Elm street, Dallas, the Palace and the Candy, are being overhauled and reconstructed into one house. These houses are among the several controlled by W. D. Nevills, and are in a group of 5-cent houses, and this break will certainly improve the appearance of that block. Mr. Nevills expects to make a strictly up-to-date combination house, which will be called the Folly, and will use pictures and vaudeville. A building permit was issued calling for the expenditure of $2,200, and it is understood that this does not include electrical and other special installations.

New House in Argenta, Ark.

Louis Rosenbaum is building a new house at Argenta, Ark., and it is reported will expend $75,000 on the building and equipment. He has purchased from H. K. Barnett, Dallas, equipment which includes two 1916 Motiographs, a motor-generator and a Minusa screen.

Fine Temple Theater Opens at Mishawaka, Ind.

Manager O. J. Lambrotte Opens New House With World Film, "Camille"—Seats 600 Persons—Some Interesting Details.

MISHAWAKA, INDIANA.—The Temple theater, Main street and Lincoln highway, Mishawaka, Ind., opened last week with "Camille," the World Film photo play with Clara Kimball Young in the leading role. The new theater is a great improvement for the busines district of Mishawaka. It is located on what was formerly the old post office site.

O. J. Lambrotte, former manager, is an experienced picture man and has a chain of theaters in Indiana.

The main street front of the building is of ornamental stucco with relief ornamentations. The entrance floor is of mosaic tile of black and white with a mosaic border. In the tile is the word "Temple." An electric sign over the entrance also carries the word "Temple." The selling booth is equipped with an automatic selling machine.

The interior of the house is finished in mahogany and cream. There is a beam ceiling finished in cream. In front of the screen to the right and left are electric fountains and from the basins emerge artificial fire-proof vines which climb up the sides of the screen. The seating capacity is 600, 100 of the seats being in the balcony.

The Lambrotte saxaphone orchestra of five pieces will provide music. On special occasions singers and musicians of ability will be engaged to help fill out the program. The orchestra pit is large enough for a much bigger orchestra and at times, it is expected to use more music. The Temple has contracts with the Triangle, the Fox, and World film exchanges.

Mention of Prominent People in Dallas Territory.

Paul Ginsberg, known as the "Universal Walker," who is walking from Kansas City to Dallas under the auspices of the Universal company, has passed Oklahoma City and is expected in Dallas this week (week of January 17-22.)

William Oldknow, general manager of the Consolidated Film and Supply Company, the Southern branch of the Universal is making an extensive business visit in Dallas.

C. R. Baxley, of the Dallas Fox offices, has returned from a holiday tour and is back at his old desk.

O. V. Randall is now traveling representative for the V-L-S-E, Dallas office, vice R. K. Evans, recently placed in charge of that company's New Orleans branch. J. E. Huey, formerly booking clerk here for the same company, has been advanced to the road work also.

E. J. Farrell, district representative of the General Film Company, headquarters at Atlanta, has just been in Dallas. Mr. Prince, Dallas manager, met him at Oklahoma City and accompanied him south. Mr. Farrell goes from here to Houston and other points in this business tour.

Dr. John W. Ruskin showed his "Close-to-Nature" pictures at the Dallas opera house week of January 9-16, and while he had to buck an unusually cold spell, the results were not unsatisfactory. The pictures were decidedly pleasing to those who did see them, being wonderfully educational as well as novel.

Mrs. J. Reed Finley has been appointed amusement censor by the Dallas City Commission. Mrs. Finley has been acting as censor for some time and has shown a very liberal attitude toward all kinds of amusements. She has as yet outlined no policy under the new consorship law, but it is expected she will display the same sensible broadmindedness as has characterized her work heretofore. Mrs. Finley has promised to expound her system to the Moving Picture World representative as soon as she has her plans formulated.

R. K. Cross of Cumby, Texas, has purchased a 1916 Motiograph to be added to the equipment of his house at that place. Barnett made the sale.

The Hippodrome Theater at Tyler, Texas, is now under the management of Emmett & Emmett.

Fred W. Pearce, of the firm of Josiah Pearce & Sons, New Orleans, is visiting in Dallas.

MAKING VILLAGE THEATER PAY.

Interesting Account of Manager Shean's Methods at Gardner, Kan.

Special to Moving Picture World from Kansas City News Service.

GARDNER, KAN., is a town of 500 population, and J. C. Shean has the only picture show there, his house seating 200. Mr. Shean is making a success that many of his brothers in the large cities might well envy. And he does it by careful service—and "pulling stunts." In the small towns there are always a goodly number of patrons who can be depended upon for the regular programs, and who, so they say, pay the expenses of the usual offerings. The profits of the business are made on feature nights, when the prices of 5 and 10 cents are boosted to 10 and 20 or 25 cents. The managers have a full week to advertise the features and prepare for them—the town has a week to talk about the coming pictures and work up enthusiasm. Because of this centering of local attention on the big night, it is possible and profitable to sell reserved seats far ahead, the buyers of such reservations becoming boosters for the show.

Mr. Shean has a fertile imagination in respect to working up his feature nights. An example of his ideas was his booking of five big features as a series, to be run one a week. Reserved seats for the series, the purchaser getting the same seat each week, were sold at $1 for the five shows. Mr. Shean sold $110 of these reserved seats before the first of the series was put on, and so was in the clear on his film rental. As usual the box office sales more than equaled the reservations, taking care of miscellaneous expenses and giving a very nice profit.

EMPRESS AT PAOLA OPENS.

Paola, Kan.—Fred C. Smith, the "magnate" of Paola, Kan., has opened his new Empress theater, a moving picture house, but is continuing to operate the Mallory opera house with road shows. Mr. Smith had been presenting pictures at the opera house while his theater was in process of preparation. The Empress building was entirely remodeled for his purposes, at an expense, including equipment, of about $10,000. There are fresco panels on the outside, the lobby is tiled and trimmed in brass, the seats are upholstered.

The Empress has been rented for Sunday evenings by Rev. O. B. Thurston, pastor of the Congregational church, and evening services of the church will be held there during the winter. One reel of moving pictures, religious subjects, will run every evening before or during the service.

EXCHANGE HOLDS CONVENTION.

Kansas City "Clan" of V-L-S-E. Meets and Lays 1916 Plans.

Manager E. R. Pearson of the V-L-S E. exchange in Kansas City calls his entire force together at least once every three months for a "two or three days 'pep meeting.'" So much enthusiasm and lovalty has been worked up among his "Clan" from the results of these conventions that no doubt in the near future this plan will be adopted by other Big Four managers.

Tuesday after Christmas the clansmen began rolling in and by noon the session was on. Every phase of the industry was discussed with a view to further developing the "partnership plan" between the exchange and the exhibitor. Particular attention was paid to the "definite policy" idea, which is being suggested to all exhibitors.

A pleasant surprise came with the arrival of Assistant General Manager A. W. Goff. This was the first visit ever paid this office by one of the New York officials, certainly conclusive proof of the confidence placed in Manager Pearson.

Those present were unanimous in their approval of the open booking system as the only possible method by which features 100 per cent. strong will be assured. In spite of the low prices placed on the two or three weak features turned out by V-L-S-E, Inc., they continue to be in the vaults, while the strong drawing cards are booked solid at the higher prices. This practically desolves into an automatic merit system as no manufacturer will release a subject now unless absolutely certain of its drawing power.

Those present were E. R. Pearson, manager Kalem Company; S. W. Hatch, manager St. Louis; Jno. Noehrn, St. Louis booker; Joe Gilinsky, representative; J. E. Storey, representative; F. F. Nine, Kalem Company booker; R. L. White, representative; H. E. Stahler, representative; A. J. Reed, representative; L. J. Scott, publicity department, and A. W. Goff, assistant general manager.

TO MAKE FILMS AT OVERLAND.

Company Formed to Produce Near Kansas City.

The Overland Park Film Mfg. Co. has been organized in Kansas City, and chartered in Kansas, for the production of motion picture films at Overland Park, about 25 miles from Kansas City. This place is a town on the Strang electric line, having lakes, medicinal springs, an aeroplane field where many exhibitions have been given, and numerous advantages for a moving picture settlement.

The prime movers in the project are William B. Strang, president of the Strang line, and Capt. Hubert H. B. Holland, a film producer. Captain Holland's chief aids, already arranged for, will be Kenneth D. Langley and Albert McGovern, formerly a producer for the Lubin company.

POPULAR HOUSE UNFINISHED.

W. W. Marsh, druggist of Kansas City, Kan., owns the major part of two or three blocks of property near his drug store on Central avenue, the center of a small community somewhat isolated by residence districts from the main business section of the city. He built the Midway airdome on a vacant bit of property about three years ago. So successful was the enterprise that last year he erected a handsome and substantial theater. This building is 18 feet high, with 18 inch walls and is 50 by 110 feet. Inclement weather last fall forced the use of the building before it was finished inside, and Mr. Marsh decided to postpone the completion until the airdome can be used next summer. The patrons have faken the present conditions good naturedly, and there has been no diminution of patronage. The walls, however, have not been decorated and instead of a suitable floor, the ground has merely been covered with four inches of cinders. Fortunately, the patrons have been used to the cinder floors in the airdome, and the winter has not disclosed any serious discomfort in them. The ceiling will remain as it is, with the great beams uncovered.

A distinctive feature of this theater is the balcony, at the front end of the theater building, from which windows overlook the street. This balcony will have 100 seats. The body of the auditorium accommodates 700. At present the benches from the airdome are used, but suitable theater chairs will be installed when the floor is finished.

The admission to the show has been 5 cents, and programs have been given every evening, including Sundays, with no matinees. When the balcony is put into service, however, 10 cents will be charged for the seats in it, and they will be reservable, the general admission downstairs remaining at 5 cents. Four reels are usually given, though on serial nights the program has six reels.

New Arkansas City House.

The Strand theater at Arkansas city, Kan., will open December 30, having made arrangements to use the Paramount releases. F. C. Fierce is the manager and W. D. Conrad, the owner.

Buys Equipment for New Omaha House.

R. D. Shipley was in Kansas City last week contracting for the equipment to be used in the new theater he is constructing in Omaha, Neb. Mr. Shipley offered a prize of $25 for a name for the house and finally selected "The Muse." It will have a seating capacity of 720 on the main floor and 250 on the mezzanine floor.

Chanute Has Another Picture Show.

Chanute, Kan.—D. O. Reese, formerly a traveler for the Paramount, is giving Chanute, Kan., another moving picture theater. He has leased the opera house, on the second floor of a substantial building, and he opened recently with "The Battle Cry of Peace." Chanute is a town of 10,000. Manager Johnson of the People's theater, has heretofore had the exclusive service of the public as to moving pictures.

Local Censoring in Atchison.

Atchinson, Kan.—An ordinance has been introduced in the city council of Atchison, Kan., providing for a welfare board of five members to be selected by the mayor and council, and serve without pay, whose chief duties shall be the supervision of moving picture shows and dances.

Would Repeal Censor Law

San Francisco May Get Rid of Censorship as Result of Movement for More Drastic Measure—Negroes Demanding a Stricter Censorship—Newspapers and Others Think Present Board Is Illegal.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CALIF.—The proposed amendment to the moving picture censorship ordinance now in effect in San Francisco, drawn up recently at the instance of a negro society and designed to grant additional power to the board of censors, occupied the attention of the police committee of the Board of Supervisors at its meeting on January 13th. This meeting was well attended by persons interested in the matter and it soon became apparent that not only would the lawmakers be requested not to pass this amendment, but that a strong effort would be made to repeal the present ordinance. After a short discussion A. P. Alberga, president of the Negro Welfare League, the organization which submitted the amendment, announced that this body had decided that the measure was too drastic and asked that it be withdrawn. Other negroes, however, insisted upon its passage and the entire matter was later laid over for a week, the police commission deciding in the meantime to see "The Clansman," the film that precipitated the trouble.

Why Censorship Laws Should Be Repealed.

Attorney Walter Rothchild, representing the local Newspaper Publishers' Association, advocated that the entire ordinance regulating moving picture exhibitions be repealed upon the following ground:

That censorship of anything in the nature of public expression is contrary to the letter and spirit of the constitution of California.

That the censorship provided under the existing ordinance is put in the hands of an extra-official body, the legality of which, as well as the propriety of whose acts, is questioned.

That the production of moving pictures has reached a stage where censorship is unnecessary, because producers have found it better to do their own censoring.

That if the present method of censoring were permitted to continue, and more drastic amendments be admitted from time to time, it is conceivable that the attempt might be made to extend the principle of censorship to all forms of public expression—books, magazines, newspapers, speeches and the legitimate stage.

Present Board May Be Illegal.

Irving S. Ackerman, himself a theater owner, representing the Allied Theatrical Managers of San Francisco, argued against the proposed amendment, showing how it could be made to operate against many films which it was not designed to reach. P. A. Peshon, a member of the board of censorship, told of the methods of inspection employed, stating that in no cases were private exhibitions demanded. Con Deasy, a member of the Supervisorial committee, admitted that he believed that the board of censorship was an illegal body, and John Dunnigan, clerk of the Board, said that the proposed amendment was too drastic a one to be passed. The leading feature of the meeting was the strong fight made by the newspaper interests against censorship in any form.

METRO'S NEW LOCAL MANAGER.

Louis Reichert, formerly assistant manager with the General Film Company, and identified with the film business for the past fifteen years, arrived here recently from New York to accept the position of manager of the San Francisco branch of the Metro Pictures Service. J. J. Unger, the special representative of the concern on the Pacific Coast, is making his headquarters here and returned this week from a business trip to the Los Angeles branch.

A POPULAR EXCHANGE MAN.

The accompanying picture is an excellent likeness of Leon Netter, first assistant to Sol Lesser, of the Golden Gate Film Exchange, and should not be confounded with that of Sydney Grant, who recently appeared in the Paramount release "Jane," and who has been appearing here with "So Long, Letty" company. Mr. Netter is one of the most popular film exchange men that San Francisco has produced, and is likewise one of the most successful. Contrary to the usual rule in this particular line of business he has limited his experience to one firm, that of which Mr. Lesser is the head, and through pains-taking work has raised himself to the position of first assistant to this rapidly rising film man.

Leon Netter.

Four years ago Mr. Netter entered the employ of the Golden Gate exchange as office man and his rise had been rapid. He has filled all of the positions offered him in the firm and when the All-Star Feature Distributors, Inc., was formed, he was made manager of this important branch of the business. Of late much of his attention has been devoted to the Kleine-Edison releases, but he is now preparing to devote his energies to a vigorous campaign on the "Ne'er-Do-Well."

During the frequent trips of Mr. Lesser to New York the business has been in full charge of Mr. Netter and the rapid growth of the concern is due in no small degree to the far-seeing business principles employed by him. He enjoys a wide acquaintance among exhibitors and his pleasing personality makes him a general favorite. He is a member of the Screen Club of San Francisco, in which he takes an active interest, and is always to be found in the lead in matters that tend toward the betterment of the moving picture industry.

NEW EXCHANGE PROMISED.

Charles Klopot, of Los Angeles, has just returned to the Pacific Coast from a business trip to New York on which he purchased about eight hundred reels of selected pictures. He states that within sixty days he will have an exchange in operation in San Francisco and that another is planned for Phoenix, Ariz.

INDEPENDENT TO MOVE.

The Independent Film Exchange, which for more than a year has been conducted at 114-116 Golden Gate avenue, in the heart of Film Row, is to move shortly to 124 Golden Gate avenue, where quarters will be shared with the Union Film and Supply Company. The space that is to be vacated will be occupied by the end of the month by the Apex Film Service recently purchased by Marion H. Kohn and Morris Levison.

Mutual Representative to Visit Coast.

J. J. Rotchford, a special representative of the Mutual is expected here shortly by Manager X. K. Stout, of the San Francisco branch, and before his return to the East all the Coast and Western branches will be visited. This branch received a short visit a few days ago from J. R. Crone, the former manager, who came up from Los Angeles for a brief stay. He stated that the Vogue Films, Inc., now had two companies at work and that a third was being organized.

Manufacturer Visits San Francisco.

E. R. Anderson, of the Minusa Cine Products Company, of St. Louis, Mo., was a recent visitor here calling upon members of the supply trade and conferring with the distributor in this territory, G. A. Metcalfe. He also took advantage of the opportunity to visit his former home at Benicia.

Fox Exchange Makes Improvements.

A number of substantial improvements are being made at the San Francisco branch of the William Fox Corp., among these being the installation of an elevator between the main floor and the basement. This is being put in to expedite the handling of film between the vault and the shipping room. The poster department is also being enlarged. Manager William J. Citron was recently accorded a visit from Harry Leonhardt and W. R. Sheehan, who have since left for New York.

Blue Bird Feathers Its Nest.

Blue Bird Photo Plays have fitted up attractive quarters at San Francisco at the Universal Exchange and the first release, Sarah Bernhardt, in "Jeanne Dore," will be made on January 24th. A manager for the local branch has been selected in the person of Charles I. Lunta, formerly of Los Angeles.

Camera Company Incorporated.

The American Movie Camera Company has been incorporated at San Francisco by W. A. King, A. J. Martin, H. S. Stern, F. C. Russell and A. B. Johnston, with a capital stock of $200,000. Offices and demonstrating rooms have been opened in the New Call Building.

New Theater at Turlock, Cal.

The new Turlock theater at Turlock, Cal., erected to take the place of the old Wonderland theater destroyed by fire some months ago, was opened the first of the year by George Bailey, proprietor of the former house. The new theater is of fireproof construction, of very pleasing design, and has a seating capacity of 700 in the main auditorium and 140 in the balcony. The opening attraction was "The Battle Cry of Peace" and this was presented in a very impressive manner, an orchestra having been secured for the occasion. Before the performance commenced Rev. F. M. Brooke delivered an address on preparedness and the meaning of the film that was to follow. The production was well received and capacity houses were the rule during the two-days' engagement.

Sol Lesser to Go East Again.

Sol L. Lesser, head of the Golden Gate Film Exchange, Inc., will leave for New York on January 22nd, and plans to remain in that city for six months disposing of rights to the "Ne'er-Do-Well," and attending to other business matters. He will make a short stop at Chicago on his way East.

San Francisco Business Briefs.

A new theater known as the M. & F. has been opened at Twenty-fourth and Castro streets, San Francisco. This house has a seating capacity of 400 and the operating room has been equipped with two Power's Cameragraphs No 6A and a motor-generator set by G. A. Metcalfe.

A Simplex projection machine has been installed in the Acme theater on Stockton street, near Broadway, by I. Marks & Son.

The Big "A" Poster Renting Company has opened offices at 120 Golden Gate avenue.

"Camille" has been booked for the Portola theater for next week and Manager Roth is expecting much of the production.

Miss Laura Marron, whose acquaintance in the local film field is equalled by but few in the business, and whose popularity is equally as marked, has accepted a position with the New Film Corporation on Golden Gate avenue.

Two late model Motiographs have been installed in the operating room of the Portola Theater, by Edward H. Kemp. This theater has been almost a continuous user of this make of machine since it was opened several years ago.

Joseph A. Huff is now acting as secretary of the Screen Club of San Francisco and is assisting to make the daily luncheon plan a success.

W. W. Lewis, who received a medal at the Exposition at San Francisco for the best projection, and who has been an operator here for several years, has joined the traveling force of the Nicholas Power Company.

K. S. Cashin, of Fresno, Cal., was a recent visitor here and purchased a Caille ticket selling machine and change maker from G. A. Metcalfe and arranged for the installation of a Baird projection machine in the new theater he is to open in the Raisin City about Feb. 1, and which will be known as the Klassay T. While here he discussed the proposition with officials of the State Exhibitors League of starting a local at Fresno.

A contract at about $70,000 has been awarded by I. Oppenheimer, A. Karski and I. Levy for the construction of a moving picture theater at California and Polk streets. The auditorium will be 75 by 137 feet and will be reached from Polk street through an entrance and lobby 25 by 80 feet. It will have a gallery and loges and will have a seating capacity of about 1800. Work will be commenced at once and it is planned to open the house about the first of July.

TOO MANY FEATURES.

For the past two months Astoria, Ore. has been in the throes of an epidemic of features. During that time nearly every brand of features made have been represented in the town. A few weeks ago there was not a mixed program to be seen and with the exception of a serial and the usual comedy at the end of the show, a five-reel feature was the rule. The competition for features put the prices of service up and the exhibitors in the seaport town are realizing that "all features" is not the thing and have gone back to mixed shows for several nights a week.

Oregon State-Wide Briefs.

C. F. Snider has opened a new house in Paisley, Oregon.

Jay Harrington, road man for the Mutual, recently returned from a successful trip through Eastern Oregon where he booked the "Girl and the Game." Mr. Harrington says he booked the picture in every house on the line.

S. C. Ayers, owner of the Globe theater, Albany, Oregon, has purchased the Palace theater, Roseburg, from W. J. Woods.

The National theater, Portland, will add musical numbers to its pictures. Estyll Ladd, former dramatic soprano of the Merry Widow, Pink Lady and other attractions is under contract with the National for an indefinite period.

C. M. Hill, from Seattle, has established temporary headquarters in Portland to promote his picture, "Smashing the Vice Trust."

S. H. Evans, owner of the Opera House, Walport, Oregon, was a recent visitor in Portland. This theater which has heretofore been closed during the winter months will remain open throughout the year.

S. Bernstein has purchased the Gem, South Portland.

G. A. Reed, manager of the Portland Mutual, recently returned from a conference of the Northwest Mutual managers held in Seattle.

Producers Invited

Portland, Oregon, Chamber of Commerce Wants Picture Industries in Oregon—Says Southern Oregon Is Ideal for Producing Photoplays—Film Men Ask Assurance of Fairer Treatment in the Matter of Censoring.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—Recently it became known that several large motion picture companies, now located in California, were contemplating moving their studios to new locations and the Portland, Ore. Chamber of Commerce has begun correspondence with the motion picture people to interest them in southern Oregon. The commercial body represents that the southern part of the state in the vicinity of Ashland is ideal for picture production by reason of the abundance of pictureable scenery and the fact that a goodly portion of the year in that locality is composed of clear days.

Local film men, representing large film concerns, discussing the move by the Portland Chamber of Commerce, said they believed that Oregon with its wonderful scenery should be the home of many producing companies, but from the treatment now being accorded the films and the industry by the Portland censor board, whose rulings are followed in many of the smaller towns throughout the state, they could not consistently make any recommendations to the concerns whose pictures they were marketing until they were assured that fair treatment would be given to the producers should they come to Oregon.

MAYOR ALBEE DENIES PLEA.

As anticipated, the recent conference of the Portland picture men with the city commissioners and Mayor Albee resulted in the denial by the mayor of their plea for an appealable censorship ordinance. The mayor still maintains his position taken when the question of appeals was first raised that the present board is a board of appeals. D. Solis Cohen, attorney for the film men; I. Leeser Cohen, of the Portland Amusement Company; Louis Christ, manager of the Picford theater; F. M. Simonton, of the Standard Feature Film Company, and others argued that the present board was an appeal board in name only and asked for a real appeal board independent of the censor board. Their plea was denied. Commissioner Baker championed the cause of the film men without avail, but Commissioner Dieck is apparently on the mayor's side. The mayor proposes to fight vigorously any attempt to create another appeal board. Mrs. E. B. Colwell contends that the board of which she is the secretary is an appeal board in practice if not in theory under the ordinance.

SNOW DEMORALIZES BUSINESS.

Nearly a foot of snow on the streets of Portland and a heavier snowfall general throughout the state, an unusual occurance, made the picture business in Oregon a losing proposition during the week of January 9. Business fell to a point where the receipts did not pay for the film service. The Majestic, at Kalama, Wash., remained closed during the storm as did the picture theaters in Clatskanine and many of the other Oregon towns and in the Portland suburbs. In Astoria, where most of the business houses are built on pilings, the theaters remained open, but enjoyed little patronage owing to the difficulty in keeping the houses warm. The only optimist on Film Row during the week was George Bligh, of Salem, who journeyed from the capital city to tell the news that "Inspiration" at Ye Liberty did S R O business with a snowstorm raging outside.

W. A. Van Scoy, local cameraman for the Pathe Weekly, drove out to Crown point on the Columbia highway and after battling with the east wind for several hours succeeded in obtaining excellent pictures of well-known scenes along the highway clad in the mantel of winter.

SALEM GETS ANOTHER THEATER

Judge P. H. D'Arcy, who owns two pieces of theater property in Salem, Ore., is erecting another theater on Court street, on the site of the Wexford theater, recently burned. The building will be 100 by 120 in size, and part of it will be occupied by stores. The auditorium will seat 800 and Judge D'Arcy intends to make the house the finest picture theater in the valley.

MADE A LOSING THEATER PAY.

W. A. Long, owner of the Star theater, Oregon City, Oregon, worked for 25 years in the paper mills on the Pacific Coast in the capacity of millwright before entering the picture field two years ago. He has made a success of his venture and the Star theater is now one of the best paying little houses in the Williamette valley. Mr. Long attributes his success in the picture game to the use of new pictures. When he took over the house he found it had been using films six months to a year old. He immediately demanded new pictures which increased his film bills from $35 to $120 a week, and today many of his pictures are shown on release date. Oregon City has a population of 5,000. Mr. Long says that many exchange men believe because a town is small, the local exhibitor can palm off films of ancient vintage on his patrons. But Mr. Long has found it otherwise, and says his audiences are composed of moving picture fans who read the papers and magazines and appreciate new pictures and the house that shows them.

W. A. Long

TEA AT THE COLUMBIA.

Manager E. J. Myrick of the Columbia theater, who has a habit of surprising Portland's moving picture fans, made the announcement to his audiences recently that a tea room had been added to the theater's comfortable conveniences and since its opening it has been liberally patronized by the afternoon shoppers attending the Columbia. The tea room is in charge of a Japanese maid in costume and is fitted with electric tea-making apparatus and the finest chinaware. The service is free to the patrons of the house.

INNOVATIONS AT THE SUNSET.

Since Charles E. Couch has taken active charge of the Sunset theater, Portland, the patrons of that pretty little house have enjoyed a series of surprises for pictures are being presented a la Strand, New York. Dimmers have been installed to handle the lighting effects and the house decorations are arranged to suit the pictures shown. The Sunset has closed a long term contract for first run Metro pictures, but will also use features from the open market. During the week of January 16, "Rosemary" was the bill and and the auditorium and lobby were decorated with daisies and rosemary. The ushers wore costumes of the period represented by the picture as did the quartette singing "Rosemary For Remembrance."

Peanut Shells and Popcorn Crunching Annoy

Manager Ruffner of Spokane's Liberty Theater Begins Campaign of Instruction in Picture Show Good Manners—Screen His Blackboard.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Rustling popcorn bags and the cracking of peanuts create an unpleasant state of mind in moving picture patrons, who are not partaking of same, and it is not conducive to the fullest enjoyment of pictorial entertainment, according to Ralph Ruffner, manager of the Liberty theater, Spokane, Wash., and he has started a crusade against these two common pests of picture show houses.

Manager Ruffner is attempting to nip the nuisances in the bud through the use of slides on the screen containing hints which even the most obtuse can assimilate. One slide reads as follows:

"If the rattling of a popcorn bag or the cracking of peanut sheels disturbs you, ask the usher for a hammer."

Another runs like this:

"What Sherman said about war includes the rattling of popcorn bags and the cracking of peanuts."

"If you must rattle popcorn bags or crack peanuts, first stop and think of conditions in Europe."

"Popcorn bags and peanuts are two of the biggest menaces the moving picture manager has to contend with," says Manager Ruffner. "You can't refuse admission to people merely because they carry popcorn and peanuts, yet the continual noise they keep up inside the theater is annoying, disturbs everybody nearby and takes attention from the picture. We are going to try education to change conditions. So far our slides have been received in silence, but we believe the results will come."

TELEPHONES AND PICTURES.

About 10,000 men and women and children of Spokane viewed the Bell Telephone Company moving pictures showing the construction of the transcontinental telephone of the Bell company and cities along the way, in the Auditorium theater, Spokane, Wash., January 11 to 13 inclusive. At each performance 500 persons had telephones in front of their seats so that they could hear singing through a graphaphone in the New York office of the company, also hear waves over the telephone a distance of 3,500 miles, as pictures of the Atlantic ocean were thrown on the screen.

Three performances were given nightly and several policemen had to be kept at the doors to handle the crowds which stood for an hour at a time packed into the street despite the fact that the thermometer registered little above zero.

Preceding the showing of these pictures a talking moving picture address, telling of the progress of the telephone since its inception March 10, 1876, to date, and showing the first telephone was given. The work of the graphaphone and the moving picture machine were worked out to perfection, the words being formed on the screen by the lips of the speaker at the exact instant the voice came from the graphaphone.

BUT, OH, YOU JANITOR!

The Pantages theater which has just finished showing the serial "Neal of the Navy," has contracted for the Mutual special feature, "The Girl and the Game," with Helen Holmes in the leading role. The first installment shown the week of January 9 drew well.

When Sarah Traux (Mrs. Charles S. Albert of Spokane), appeared at the Liberty theater in a Triangle production recently, Manager Ralph Ruffner got from Mr. C. S. Albert a number of pictures of her and had them in frames in the lobby. After taking them out of the frames the janitor burned them before Mr. Ruffner noticed them resulting in Mr. Albert losing a valuable collection of pictures of his wife covering many productions she appeared in on the speaking stage.

FILM HITS IN SPOKANE.

Pictures which drew well at the picture houses were: "The Mill on the Floss," with Mignon Anderson in the leading role at the Class A theater; "The Immigrant," with Valeska Suratt in the title role, at the Clemmer; "Father and the Boys," featuring Digby Bell, at the Rex; "The Man From Oregon," with Howard Hickman, at the Lyric; "A Submarine Pirate," with Syd Chaplin, and "The Edge of the Abyss, with Willard Mack, at the Liberty, and "Excuse Me," featuring George Marion and Vivian Blackburn in the leading roles at the Casino theater.

The Majestic theater has contracted for the second showing of the Pathe Gold Rooster plays in Spokane and will run one each week beginning January 19.

The Best theater showed the production "In Her Father's Footsteps," with Ethel Grandin in the leading role.

SEATTLE NEWS LETTER.

Special to Moving Picture World from Seattle News Service.

Anita King Makes a Stir in Seattle.

The visit of Miss Anita King, photoplay actress, known better as "The Paramount Girl," was a gala affair in Seattle. She arrived from Los Angeles Wednesday morning, January 5, to help in the dedication of the new Coliseum theater, which will feature Paramount-Lasky pictures. Immediately she was challenged by the photoplay editor of the Seattle Star to edit his page. She accepted, and her finished product in the issue of the Star Friday, January 7, was certainly a hit throughout the city.

Not only was she editor for a day, but she also induced Mayor Gill to pose for the camera with her. Sunday afternoon, January 9, she talked to a number of girls who, at her invitation through the newspapers, came up to her apartment at the Washington Hotel to discuss photoplays and the possibilities for girls. At the Coliseum theater, Miss King faced combined audiences of approximately 15,000, Saturday and Sunday during four appearances. She gave short talks which were very well received. Motion pictures showing her in various places in Seattle were also shown.

"Battle Cry of Peace" in Seattle.

With a brass band at the head, 400 members of the National Guard marched from the state armory in Seattle to the Moore theater, to witness the first performance of "The Battle Cry of Peace," at the Moore theater. They were the advance guard of thousands of citizens who saw the picture during the week preceding New Year's. Seldom has a picture created as much discussion as this one, and few photoplays brought out so large a number of representative citizens to the theater. "The Battle Cry of Peace" was first booked at the Moore theater by Tom North, Seattle branch manager, of the V. L. S. E. It was again booked at the Clemmer theater for an engagement beginning Saturday, December 8.

Fannie Ward in "The Cheat" won the distinction in a hot contest, of opening the new $500,000 Coliseum theater Saturday, January 8, 1916. Her chief competitors were Mary Pickford in "The Foundling," and Geraldine Farrar in "Temptation." Managers Jensen and Von Herberg of the Coliseum spent many hours debating the matter, but could reach no conclusion as between the three great actresses. Finally lots were drawn, and Miss Ward won.

In Front of Liberty Theater, Seattle, Wash., During Showing of "Submarine Pirate."

The Fight for a Modern Sunday

MOVING PICTURE THEATER
BEN HUR
SUNDAY PROGRAM
LIFE OF MOSES
QUO VADIS
SCENES IN CHINA
HISTORICAL PICTURES
NEWS EVENTS
SALOON
BIGELOW
FAMILY ENTRANCE
SUNDAY WITHOUT THE MOVING PICTURES
HYPOCRITE LET THE BOY SEE INSTRUCTIVE PICTURES INSTEAD OF DRIVING HIM TO THE STREET CORNER
OH! HOW SHOCKING, WHEN I WAS A BOY WE DIDN'T HAVE THOSE HORRID MOVING PICTURES TO CORRUPT OUR MINDS
MOVING PICTURE WORLD
PLEASE LET ME SEE THE PICTURES OF CHINA
BLUE LAWS
BIGOT
FREEDOM OF THE SCREEN

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Calendar of Daily Program Releases

Releases for Weeks Ending February 5 and February 12

(For Extended Table of Current Releases See Pages 854, 856, 858.)

General Film Company.

Current Releases

MONDAY, JANUARY 29, 1916.

	Serial No.
BIOGRAPH—When Kings Were the Law (Drama)	
Biograph—Reissue No. 35)	19971
LUBIN—A Reformation Delayed (Drama)	19972
SELIG—Diamonds Are Trumps (Three parts—Drama)	19966-7-8
SELIG—Selig-Tribune News Pictorial No. 9, 1916 (Topical)	19970
VITAGRAPH—Jane's Bashful Hero (Comedy)	19969

TUESDAY, FEBRUARY 1, 1916.

BIOGRAPH—The Chain of Evidence (Two parts—Drama)	19976-7
ESSANAY—The Rough Neck (Two parts—Drama)	19973-4
KALEM—Artful Artists (Comedy)	19975

WEDNESDAY, FEBRUARY 2, 1916.

BIOGRAPH—The Smugglers (Three parts—Drama)	19981-2-3
ESSANAY—Dreamy Dud Lost At Sea (Cartoon-Comedy)	19980
—A Scenic Subject on the same reel.	
KALEM—The Moth and the Star (No. 11 of the "Stingaree" Series) (Two parts—Drama)	19978-9

THURSDAY, FEBRUARY 3, 1916.

LUBIN—A Modern Paul (Three parts—Drama)	19984-5-6
SELIG—Selig-Tribune News Pictorial No. 10, 1916 (Topical)	19987
VIM—A Sticky Affair (Comedy)	19988

FRIDAY, FEBRUARY 4, 1916.

KALEM—The Lurking Peril (No. 15 of the "Ventures of Marguerite" Series (Drama)	19992
KNICKERBOCKER STAR FEATURE—The Crime of Circumstance (Three parts—Drama)	19989-90-1
VIM—The Getaway (Comedy)	19994
VITAGRAPH—The Wrong Mr. Wright (Comedy)	19993

SATURDAY, FEBRUARY 5, 1916.

ESSANAY—The Primitive Strain (Three parts—Drama)	19995-6-7
KALEM—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series (Drama)	20002
LUBIN—The Election Bet (Comedy)	19998
SELIG—The Desert Calls Its Own (Drama)	20003
VITAGRAPH—Bill Peters' Kid (Broadway Star Feature—Three parts—Drama)	19999-20000-1

General Film Company.

Advance Releases

MONDAY, FEBRUARY 7, 1916.

BIOGRAPH—Title Not Yet Announced.
LUBIN—Her Wayward Sister (Four parts—Drama—Unit Program).
LUBIN—The New Janitor (Comedy—Unit Program).
SELIG—The Dragnet (Three parts—Drama).
SELIG—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
VITAGRAPH—Betty the Boy and the Bird (Comedy-Drama).
VITAGRAPH—The Surprises of an Empty Hotel (Four parts—Drama—Unit Program).
VITAGRAPH—A Cripple Creek Cinderella (Comedy—Unit Program).

TUESDAY, FEBRUARY 8, 1916.

BIOGRAPH—Title Not Yet Announced.
ESSANAY—Title Not Yet Announced.
KALEM—Wurra-Wurra (Comedy).
LUBIN—The Last Shot (Two parts—Drama).

WEDNESDAY, FEBRUARY 9, 1916.

BIOGRAPH—Title Not Yet Announced.
ESSANAY—Title Not Yet Announced.
KALEM—The Darkest Hour (No. 12 of the "Stingaree" Series (Drama).

THURSDAY, FEBRUARY 10, 1916.

LUBIN—Sold to Satan (Three parts—Drama).
SELIG—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
VIM—Bungles Rainy Day (Comedy).

FRIDAY, FEBRUARY 11, 1916.

KALEM—The Trail's End (No. 16 of "The Ventures of Marguerite" Series) (Drama).
KNICKERBOCKER STAR FEATURE—Title Not Yet Announced.
VIM—The High Sign (Comedy).
VITAGRAPH—Freddy's Last Bean (Comedy).

SATURDAY, FEBRUARY 12, 1916.

ESSANAY—Title Not Yet Announced.
KALEM—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—Billie's Lucky Bill (Comedy).
SELIG—A Mix-Up In Movies (Western—Comedy).
VITAGRAPH—From Out of the Past (Broadway Star Feature—Three parts—Drama).

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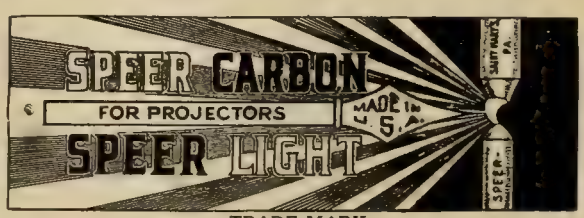

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Wednesday, February 9

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Calendar of Daily Program Releases

Releases for Weeks Ending February 5 and February 12

(For Extended Table of Current Releases See Pages 854, 856, 858.)

Universal Film Mfg. Co.

SUNDAY, JANUARY 30, 1916.

	Serial No.
LAEMMLE—No release this day.	
L-KO—Cupid at the Polo Game (Comedy)	01157
REX—In His Own Trap (Three parts—Drama)	01156

MONDAY, JANUARY 31, 1916.

NESTOR—When Aunt Matilda Fell (Comedy)	01160
RED FEATHER PHOTO-PLAYS—The Path of Happiness (Five parts—Drama)	01159
UNIVERSAL SPECIAL FEATURE—Graft (No. 8 "Old King Coal") (Two parts—Drama)	01176

TUESDAY, FEBRUARY 1, 1916.

GOLD SEAL—Lord John's Journal (No. 3 "Three Fingered Jenny") (Three parts—Drama)	01161
IMP—No release this day.	
REX—In Dreamy Jungle Town (Comedy)	01162

WEDNESDAY, FEBRUARY 2, 1916.

ANIMATED WEEKLY—Number 4 (Topical)	01165
L-KO—Sea Dogs and Land Rats (Comedy)	01164
VICTOR—Son O' The Stars (Three parts—Western Drama)	01163

THURSDAY, FEBRUARY 3, 1916.

BIG U—No release this day.	
LAEMMLE—The Wise Man and the Fool (Two parts—Human Interest—Drama)	01166
POWERS—Building Up the Health of a Nation, (No. 3) (Educational)	01167
—Caged With Polar Bears (Vaudeville Act)	01167

FRIDAY, FEBRUARY 4, 1916.

IMP—The Soul Man (Drama)	01168
NESTOR—Flivvers, in the Still Alarm (Two parts—Comedy)	01170
REX—The Little Thief (Drama)	01169

SATURDAY, FEBRUARY 5, 1916.

BISON—Phantom Island (Two parts—Mystery—Drama)	01171
JOKER—"Wanted, A Piano Tuner" (Comedy)	01173
POWERS—Uncle Sam At Work No. 7 "Uncle Sam's Children (Educational)	01172

SUNDAY, FEBRUARY 6, 1916.

LAEMMLE—No release this day.	
L-KO—A September Mourning (Two parts—Comedy)	01175
REX—One Who Passed By (Drama)	01174

MONDAY, FEBRUARY 7, 1916.

NESTOR—Mixed Kids (Comedy)	01178
RED FEATHER PHOTO-PLAYS—A Knight of the Range (Five parts—Drama)	01177
UNIVERSAL SPECIAL FEATURE—Graft No. 9 "The Insurance Swindlers" (Two parts—Drama)	01194

TUESDAY, FEBRUARY 8, 1916.

GOLD SEAL—Yust From Sweden (Three parts—Human Interest—Drama)	01179
IMP—Artistic Interference (Comedy)	01180
REX—No release this day.	

WEDNESDAY, FEBRUARY 9, 1916.

ANIMATED WEEKLY—Number 5 (Topical)	01183
L-KO—Her Naughty Eyes (Comedy)	01182
VICTOR—High Fliers (Two parts—Modern—Comedy-Drama)	01181

THURSDAY, FEBRUARY 10, 1916.

BIG U—No release this day.	
LAEMMLE—The Living Lie (Three parts—Drama of the Latin Quarters)	01184
POWERS—A Hot Time In Iceland (Comedy Cartoon)	01185
—Acrobatic Act (Vaudeville Act)	01185

FRIDAY, FEBRUARY 11, 1916.

IMP—The Trail of Wild Wolf (Two parts—North Western—Drama)	01186
NESTOR—A Quiet Supper For Four (Comedy)	01188
REX—The Missing Locket (Drama)	01187

SATURDAY, FEBRUARY 12, 1916.

BISON—His Majesty, Dick Turpin (Two parts—Drama)	01189
JOKER—Leap and Look Thereafter (Comedy)	01191
POWERS—Uncle Sam At Work, No. 8 "Uncle Sam-Fisherman-Postmaster-Health Officer" (Educational)	01190

Mutual Film Corporation.

SUNDAY, JANUARY 30, 1916.

	Serial No.
BEAUTY—Walk This Way (Comedy)	04437
GAUMONT—See America First, No. 20 "St. Paul and Minneapolis (Scenic)	04436
GAUMONT—Keeping Up With the Joneses (Cartoon-Comedy)	04436
VOGUE—He Thought He Went to War (Comedy)	04438

MONDAY, JANUARY 31, 1916.

MUTUAL MASTERPICTURE DE LUXE—Vengeance Is Mine (Centaur—Five parts—Drama) (No. 62)	

TUESDAY, FEBRUARY 1, 1916.

AMERICAN—The Broken Cross (Two parts—Society Drama)	04430-40
FALSTAFF—A Clever Collie's Coming Back (Comedy)	04441

WEDNESDAY, FEBRUARY 2, 1916.

BEAUTY—Billy Van Deusen's Wedding Eve (Comedy)	04445
THANHOUSER—The Knotted Cord (Three parts—Detective Drama)	04442-3-4

THURSDAY, FEBRUARY 3, 1916.

FALSTAFF—Harry's Happy Honeymoon (Comedy)	04447
MUTUAL MASTERPICTURE DE LUXE—"The Idol of the Stage (Gaumont—Five parts—Drama) (No. 63)	
MUTUAL WEEKLY—Number 57 (Topical)	04448
VOGUE—Sammy versus Cupid (Comedy)	04446

FRIDAY, FEBRUARY 4, 1916.

AMERICAN—Mammy's Rose (Southern Drama)	04452
CUB—Title Not Yet Announced	04453
MUSTANG—The Extra Man and the Milk Fed Lion (Three parts—Comedy Drama)	04449-50-1

SATURDAY, FEBRUARY 5, 1916.

MUTUAL MASTERPICTURE DE LUXE—The White Rosette (American—Five parts—Drama) (No. 64)	

SUNDAY, FEBRUARY 6, 1916.

BEAUTY—The Laird O'Knees (Comedy)	04455
GAUMONT—See America First No. 21 (Scenic)	04454
—Keeping Up With the Joneses (Cartoon-Comedy	04454
VOGUE—Fickle Madge (Comedy)	04456

MONDAY, FEBRUARY 7, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Drifter (Gaumont—Five parts—Racing—Drama)	

TUESDAY, FEBRUARY 8, 1916.

AMERICAN—Lillo of the Sulu Seas (Three parts—Society—Drama)	04457-8-9
FALSTAFF—Booming the Boxing Business (Comedy)	04460

WEDNESDAY, FEBRUARY 9, 1916.

BEAUTY—Won By One (Comedy)	04464
THANHOUSER—The Spirit of the Game (Three parts—Football—Drama)	04461-2-3

THURSDAY, FEBRUARY 10, 1916.

FALSTAFF—Snow Storm and Sunshine (Comedy)	04466
MUTUAL MASTERPICTURE DE LUXE—The Final Argument (American—Five parts—Society—Drama)	
MUTUAL WEEKLY—Number 58 (Topical)	04467
VOGUE—Title Not Yet Announced	04465

FRIDAY, FEBRUARY 11, 1916.

CUB— (Title Not Yet Announced)	04471
MUSTANG—According to St. John (Three parts—Western—Drama)	04468-9-70

SATURDAY, FEBRUARY 12, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Soul's Cycle (Centaur—Five parts—Pyschological—Drama)	

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Stories of the Films

General Film Company

VIM.

A SPECIAL DELIVERY (Jan. 27).—When Plump is informed that the stork is expected to visit his home shortly, he rushes to summon medical assistance. His peculiar actions and wild haste arouse the suspicion of the police officials, who have been on the lookout for some burglars who have recently been operating in the vicinity of the sanatorium.

Runt, the pride of the police force, follows Plump, but in the tussle is severely worsted. The nurses in the sanatorium are in a very nervous state owing to their dread of burglars and the least noises drives them into a panic. Plump reaches the sanatorium followed by Runt and other policemen, whom he has summoned to assist him. Plump's entrance at the sanatorium in a wild and dishevelled condition throws the nurses into a frenzy of fear, and they attempt to phone for help only to learn that a real burglar has entered the house during the excitement and has cut the telephone connection.

The screams of the nurses have been heard by Runt and his fellow-policemen and, rushing to the house, they overpower the unfortunate Plump and drag him off to the station, where the head nurse lodges a complaint of burglary against Plump. He begs the officials to release him and explains his predicament, and is finally able to convince them of the truth of his statements. On his release he rushes madly to his home, accompanied by the doctor and the head nurse and, as if Fate, desirous of making amends for his misfortunes of the earlier part of the night, Plump is rewarded by the appearance of the doctor bearing in his arms not one, but three bouncing boys.

KNICKERBOCKER STAR FEATURE.

THE HEART BREAKERS (Three Parts—Jan. 28). Bernice becomes an heiress by her sudden inheritance of a fortune and throws four ambitious men of doubtful ages into consternation. They invade her home with heart-rending proposals, each armed with a diamond ring. Bernice, taking a hint from her over-indulgent father, accepts them all. She then escapes to the beach home of her aunt, leaving Dad to adjust matters. He disposes of the heart-breakers by declaring that his daughter has run away, owing to mental breakdown brought about by the unusual excitement.

Jimmy Morris, a reporter, gets a line on the affair, loses his job and goes to his mother's home at the beach, chagrined and disappointed. Jimmy meets the heiress, believing her to be a maid, which belief she strengthens. While fishing, Jimmy plots with his supposed 'maid' to get the heiress' story about her strange suitors. Jimmy promises to divide the fee for the scoop.

Jimmy and his 'maid' have a startling romance, all of which is disturbed by the coming of the heiress' parents, who decide to take her home. Jimmy confesses his love to the heiress, though believing her to be a maid. The heiress at last finds herself in love. Bernice at home, tells her father of Jimmy. Father, who is a silent partner in the newspaper company, orders Jimmy installed in a good position.

The four heartbreakers, startled at the return of the heiress, gather at her home. Her plea of disinheritance and demand that her suitors fight duels for her hand, cause their departure in dramatic fashion, while Jimmy, coming to meet his 'maid,' finds he has won the heiress.

BIOGRAPH.

THE CHAIN OF EVIDENCE (Feb. 1—Two Parts).—The young villager stands his uncle's ill treatment as long as he can, then determines to seek his fortune in the city. Bidding his sweetheart good-by, he sets out. The next morning his uncle is found dead, and the city police, warned by telegraph, arrest the boy. At his trial the chief witness against him is the ticket agent at the station, who testifies that the accused purchased a ticket with a torn ten-dollar bill, which is offered in evidence. The bill is identified by a tenant of the dead man, who declares that he met his landlord on the street and paid him the money, receiving a receipt, which he produces.

In his own defense the prisoner testifies that he found the money in the street while on his way to the station. His story is not believed, and the jury brings in a verdict of guilty. At that moment the local blacksmith enters the courtroom, accompanied by his widowed sister, and asks to be sworn. He deposes that on the night in question he had called on the dead man in his home and aid him a sum of money, arrears of rent owed by the widow. Threatened with dispossession, his sister had appealed to him for help; and after paying the money he had told the old skinflint what he thought of him.

The old man, starting up in wrath, had been stricken with apoplexy and had fallen, striking his head. While riding for a doctor, the blacksmith had been thrown by his horse and had lain in a coma. He produces the receipt for the money as confirmatory evidence, and the prisoner, set free, is clasped in his sweetheart's arms.

THE SMUGGLERS (Feb. 2—Three Parts).—Captain Thorne places his motherless child in a boat and entrusts it to the waves when his ship founders at sea. The boat drifts ashore, and the child is found by a man, who rears it as sister to his own son. Reaching womanhood, the girl falls in love with a young secret service agent who is on the lookout for smugglers. She is persecuted by one Bill Hicks, a false friend of her brother, who is leader of the smugglers. The girl's adopted brother discovers in an old desk some papers which give a clue to his identity, and also bonds to the value of many thousand dollars.

He incautiously takes his friend into his confidence, and is killed by the smuggler. The secret service agent, entering on the trail of the smuggler, is arrested for murder. His sweetheart contrives his escape from prison, and is waiting for him in a boat. The boat is picked up by a yacht, commanded by Captain Thorne. Hicks, fearing lest suspicion overtakes him, has left the village after the arrest of his rival, and after various adventures has become a member of the yacht's crew. Recognizing the castaways, he denounces them. The captain does not credit his story, and in a fit of revenge, prompted by mania, he sets fire to the yacht.

The girl, locked in a cabin, is rescued by her lover, and they escape to a neighboring island. Hicks also succeeds in making his escape, and tries to kidnap the girl. Her screams bring rescuers, and while trying to escape Hicks is killed. The papers found on him are recognized by Captain Thorne and the girl, and through this documentary evidence father and daughter are reunited.

SELIG.

SELIG-TRIBUNE NO. 3 (Jan. 10).

Jerome, Ariz.—Teddy, a $10,000.00 sheep dog, displays almost human intelligence in herding 10,000 sheep.

Brooklyn, N. Y.—An explosion wrecks the engine room of the Norwegian steamer Aztec, lying in dry dock here, resulting in the death of eleven men and injuring seven others.

Juarez, Mexico.—Mayor Pristo, first of the Carranza officials to arrive here, declares war on vice and gambling, closing the resorts as his first official act.

Washington, D. C.—The loneliest man in Congress, Meyer London of New York, the only Socialist sitting in the House of Representatives; the Marquis of Aberdeen, formerly Viceroy of Ireland and later Governor General of Canada, is here attending the American Civic Association Convention.

New Orleans, La.—The winter race meet opens with the most tremendous crowd of turf followers gathered here in recent years.

San Francisco, Calif.—Mayor Rolph and other Californians unite in dedicating their new $5,000,000.00 city hall.

Los Angeles, Calif.—An impromptu bout between a hyena and a tiger at the zoo, though quickly stopped, enables the Selig-Tribune to show the struggle for existence occurring daily in the jungle.

Cincinnati Ohio.—At the office of the Times-Star, Charles P. Taft and Charles Schmalstig sell the Cubs to Charles Weeghman for a consideration of half a million dollars.

Lille, France.—Close to the battle line the German filled hospitals continue to care for the thousands of wounded who pass through these temporary hospitals to the base hospital far in the rear.

Boston, Mass.—Candidates for the Harvard track meet, called out by Coach Donovan, begin six weeks' winter training.

El Paso, Tex.—Fourth U. S. Artillery beat Eleventh Infantry in the stirring gridiron tussle for border championship—score, 13-7.

New York, N. Y.—Back from the Pacific with 45 pairs of sea legs, the training ship Newport arrives here with the December cadet class already placed with American S. S. companies.

SELIG-TRIBUNE NO. 4 (Jan. 13).

Kouts, Ind.—The accidental exhumation of human bones and Colonial firearms leads to the discovery of an old fort built by La Salle in the 17th Century.

Nice, France.—President Poincare is tireless in his efforts to alleviate the suffering of French soldiers by paying cheery visits from week to week to the numerous hospitals.

Cambridge, Mass.—After years of neglect Harvard athletes have again taken up scientific sparring, and now many students work daily outside the Hemenway Gymnasium.

Washington, D. C.—A delegation of Texans, accompanied by Senator Sheppard and Representative Slayden, arrive in the Capital to invite President Wilson to attend the Lone Star State Jubilee at San Antonio.

Nish, Serbia.—Field Marshal Von Hindenburg, the Idol of Germany, is here planning details of the proposed great drive toward the allies' well-fortified position at Saloniki.

San Francisco, Calif.—One hundred long-distance runners compete in the fifth annual cross-city race held here.

Washington, D. C.—A large volunteer army at an expenditure of $6,000,000.00, or conscription for America, is a warning sounded by Secretary of War Garrison as he leaves the House Military Committee meeting.

Washington, D. C.—Juan Domen'os of Brazil flies in his aeroplane from the White House grounds with his wife and loops the loop over Washington Monument.

Boston, Mass.—Samuel W. McCall is inaugurated with much pomp and ceremony as Governor of Massachusetts.

Youngstown, Ohio.—A reign of terror which results in one death, serious injury to forty and a property loss of $1,600,000.00 follows the strike of 6,000 steel workers here.

Los Angeles, Calif.—Lessons in camel mounting and riding are daily given at the Seliz Zoo to perfect the actors for parts in Oriental photoplays.

Winchendon, Mass.—Society revels in mid-winter sport at the "Joy Town Tavern" snow carnival, leaving in bobs, on skees and snow shoes for the "slide."

DIAMONDS ARE TRUMPS (Three Parts—Jan. 31). The cast: Kitty Randolph (Fritzi Brunette); Tom Roach (Earle Foxe); Ludwig Roth (Edward J. Piel); Mrs. Randolph (Lillian Hayward); Judge Randolph (Frank Clark); Herman Krantz (William Hutchinson). Written by A. M. Chisholm. William Robert Daly, director.

Ludwig Roth is a clever crook, who, although suspected of smuggling diamonds across the border, is never detected. Tom Roach, a detective, in love with Kitty Randolph, is assigned to obtain incriminating evidence against Roth. Although he follows Roth across the border and watches him closely, he cannot find evidence against the man for the reason that Roth hides the precious stones in cartridges.

Kitty, hearing of her lover's failure to convict Roth, urges her father to accompany her across the border. There she causes Roth to fall in love with her. He asks her to take across the border some valuable diamonds. She agrees, for the diamonds have been stolen from her aunt. She places the diamonds in a piccolo which she plays.

At her home Roth calls for the diamonds. Kitty Randolph shows him how she has smuggled them through the customs. She, however, refuses to give them up, and Roth attacks her, trying to obtain the diamonds. Detective Roach appears on the scene and, after a desperate conflict, he takes the crook into custody. And so it proves that the inventiveness of a woman causes a triumph for the detective.

THE DESERT CALLS ITS OWN (Feb. 5).—The cast: Vicky (Victoria Forde); Desert Joe (Pat Chrisman); Sheriff Billy (Sid Jordan); Old Mary (Ethylyn Chrisman). Produced by Tom Mix. Written by W. E. Wing.

Sheriff Billy goes on the trail of Desert Joe, an outlaw. Desert Joe lives in a shack with Old Mary and Vicky, her adopted daughter, who thinks Old Mary is her mother. Billy falls in love with Vicky, although he has suspicions regarding the character of Desert Joe. Desert Joe also loves Vicky.

The sheriff and Joe meet on the desert, and Joe believes that after a struggle he has killed Sheriff Billy. The sheriff recovers and finds Old Mary wandering—lost in the desert.

Desert Joe, while trying to cross the desert, finds a note in his canteen saying that the water is poisoned, and he finally dies of thirst. Vicky finds Sheriff Billy and Old Mary in the desert. She revives them and Old Mary places Vicky in the arms of the sheriff.

VITAGRAPH.

A number of changes has been made in the list of Vitagraph releases as published in THE MOVING PICTURE WORLD by that company. "When Lin Came Home," which was originally scheduled for shipment on Jan. 7, was postponed until Jan. 10. On Jan. 7 "His Wife Knew About It" was released and a description of this picture was published on page 2426 of the issue dated Dec. 25, 1915.

The Vitagraph Unit Program subjects entitled "The Surprises of an Empty Hotel," a four-part picture, and "A Cripple Creek Cinderella," a one-reel comedy-drama, which were announced in the pages of THE MOVING PICTURE WORLD to be released on Jan. 10, have been postponed until Feb. 7. Synopses of these pictures were published on page 128 of the issue dated Jan. 1.

Several other Vitagraph-Unit Program subjects were mentioned in the paper for release during the month of January. These have all been removed from the days of release announced and the only Unit Program pictures put out by the Vitagraph Company for January are those released on Jan. 3 entitled "Who Killed Joe Merrion?" and "When Holligan and Dooligan Ran for Mayor."

THE WRONG MR. WRIGHT (Feb. 4.)—The cast: Jack Wright (Garry McGarry); John Wright (Charles Wellesley); Alma Wright (Jewell Hunt); Hotel Clerk (Harry Fisher). Author, Fred H. James. Produced by C. Jay Williams.

Jack Wright, a lumber magnate, and Jack Wright, a lawyer, apply for rooms at the same hotel, and the clerk gets them mixed up, with the result that when Alma, the daughter of the lumberman, arrives at the hotel she finds evidences of a man's occupation, and as she is preparing for bed the stranger himself appears. She ducks behind a screen and many ludicrous incidents follow rapidly, during which the bell-boy appears with a tray of tea and toast which he tells Jack has been ordered by "his wife."

Jack finds "his wife" behind the screen and they introduce themselves. She becomes hysterical at her terrible predicament and sobs that she is utterly disgraced, but he comforts her and reminds her of when they were both school children, how he had a little sweetheart by the name of Alma Wright; she remembers and he proposes on the spot. She accepts him, and just as he is leaving her with a good-night kiss Pa Wright appears. Then there are some exciting moments until explanations and introductions clear up matters, and the Wrong Mr. Wright becomes the Right Mr. Wright, with Pa's blessings.

BILL PETERS' KID (Broadway Star Feature—Three Parts—Feb. 5).—The cast: Winnie Peters (Mary Anderson); Dick Stowell (William Duncan); Bill Peters (William Bainbridge); Sam (Fred Behrle). Author, Marie A. Wing. Produced by Rollin S. Sturgeon.

Brought up in the rough mining district without a mother's care, Winnie, known as "Bill Peters' Kid," has developed into a wild, unkempt, tomboy girl, with a liking for all sorts of strange pets, such as horned toads, turtles and Pedro, a young and tame timber wolf, but withal, is lovable and good. When Dick Stowell, a city man, comes to take the position of mine superintendent, and gets lost in the desert in a blinding sandstorm, where he is found and picked up by Bill Peters, his finer sensibilities receive a shock at the rude way in which food is prepared and eaten in the cabin.

However, he falls in love with Winnie and she with him, but he treats her as though she were a child, which makes her angry. After making Sam Duncan, who is in love with Winnie and jealous, apologize for certain remarks, Dick tells her "the women he knows do not kill rabbits, get angry and stamp on flowers." Old Man Peters is fatally wounded in a mine explosion, and his dying wish that Winnie be sent to the Frisco convent for education is carried out by Dick.

She returns a full-fledged young lady and Dick is more in love than ever, and when she mischievously dresses up in her old rags and tattered hat she wore when he first saw her he starts to reprove on the spot. But she impishly demands at the point of her rifle if he "likes little girls who kill rabbits and stamp on flowers," and at his "Yes" surrenders into his arms.

BETTY, THE BOY AND THE BIRD (Feb. 7). The cast: Betty (Zena Keefe); Jim Derwent (Gerald Gordon); Her Aunt (Mrs. Nellie Anderson); The Leading Lady (Josephine Earle); Stage Manager (George Stevens); Father (Tefft Johnson); The Boy (Johnny Cahill). Author, Wilfrid North. Produced by Tefft Johnson.

Betty, of the chorus, on her way to rehearsal, stops to rescue a bird from the clutches of a boy with a bean-shooter. Jim Derwent, son of the theater owner, is passing in his car and sees the girl boxing the boy's ears, while her aunt looks about for a policeman, and he stops to see what is the matter. He recognizes Betty and, after explanations, Jim drives them to her home, where the bird is cared for. On her arrival at the theater the stage manner gives the girl a "bawling-out," then fires her; but Jim gets his dad to countermand the manager's decree.

Next day Jim calls—more to see Betty than the bird—and a charming romance is soon under way. The leading lady at the theater has a "night out," reports sick, and Betty has a chance to take her place. She makes good, and the former leading lady is deposed. But Betty soon has the opportunity to become Jim's own leading lady, and when he promises to love her pets and herself, too, she becomes his bride.

FREDDY'S LAST BEAN (Feb. 11).—The cast: Freddie (William Dangman); McKann (William Lytell, Jr.); Longshoreman (Herbert Barry); Landlady (Helen Gurney); Longshoreman's Wife (Mrs. T. Talford). Author, Agnes C. Johnston. Produced by Frank Currier.

Freddy is reduced to his last dollar and the landlady has stated emphatically that unless he "comes across"—out he goes. Despite his gnawing hunger, Freddy is a true sport, and cannot resist taking a flyer on a 100 to 1 shot on the ponies, with the result that he goes flat broke. On his forlorn way home a longshoreman has a family row and slings a can of beans through the window, which hits Freddie on the head.

Happy once more, Freddy picks up the can and hastens home to enjoy his unexpected feast. But a chorus girl who rooms across the way weeps and weeps until poor Freddy can stand it no longer, and, before partaking of the lucious beans, he shares them with her, with disastrous results to the beans. Then a friend visits him, and before Freddy can take a mouthful starts in on a long tale of the delicious meal he had the night before, meanwhile quietly spearing beans with a toothpick and eating all but one lone, solitary legume.

Freddy shows him the door, then enjoys to the full that one little bean. Immediately afterward, McKann, a food expert, visits him, saying he must get up an article on beans right away. The stores are all closed and there is not a bean in the house. He offers the dazed Freddy ten dollars for one bean, and the poor lad collapses completely.

FROM OUT OF THE PAST (Broadway Star Feature—Three Parts—Feb. 12).—The cast: John Wilson (William Humphrey); Mrs. Wilson (Belle Bruce); Ethel (Jacqueline Brawn); Ethel, grown-up (Carolyn Birch); Jack (Bobby Connelly); Jack, grown-up (Garry McGarry); Helen Nash (Eulalie Jensen); Dr. Hudson (Harry Northrup); His Wife (Lillian Burns); The Man (Charles Wellesley). Author, Ruth Handforth. Produced by William Humphrey.

John Wilson, a prosperous merchant, resumes a liaison with Helen Nash, a woman he had known before his marriage, and cares for her and little Jack, her son, with the understanding that the child is his own. Ethel, the child of his marriage, and little Jack meet and become playmates. Wilson quarrels with Helen and leaves her forever. She dies from heart failure, and Dr. Hudson, hurriedly summoned, finds a letter which is to be opened by Jack when he is twenty-one. Dr. Hudson adopts the child, and he and his wife raise the boy as their own.

Later, meeting Ethel Wilson, now grown up, the two are attracted and become engaged. Dr. Hudson reveals to Wilson that Jack is not his son, but the son of Helen Nash, one of his patients, and the doctor gets a shock when Wilson confesses he is the father of Jack. This makes Jack and Ethel brother and sister; so they are at once separated—only Jack being told of the terrible fate he had so narrowly escaped. Then Jack's 21st birthday arrives and he opens the mysterious letter. It proves to be a confession from Helen that he (Jack) is not the son of Wilson, but the son of her husband, Dick Nash, whom she married very shortly after Wilson first met her. The barriers of blood relation being removed, Ethel and Jack are reunited, and receive the blessings of their respective parents.

Universal Film Mfg. Co.

RED FEATHER.

A KNIGHT OF THE RANGE (Five Parts—Feb. 7). The cast Cheyenne Harry (Harry Carey); Bess Dawson (Olive Golden); Bob Graham (Hoot Gibson); Gentleman Dick (William Canfield); Sheriff (Bud Osborne); Nick (A. D. Blake); Buck (Bill Gettinger); Dolores (Peggy). Scenario by Harry D. Carey. Produced by Jacques Jaccard.

Cheyenne Harry is the champion cowboy in Lariat. Boy Graham comes next. He is in love with Bess Dawson, the postmistress of Lariat. Gentleman Dick, the gambler of Lariat has long had his eye upon Bess, but has feared Dolores, his sweetheart, to such an extent that he had never openly showed Bess attention. Harry has long been in love with Bess, but has kept the matter a secret.

Gentleman Dick makes a secret call on the girl and tries to force his attentions upon her. In the struggle she drops the letter and the engagement ring she has just received from Bob. Dick finds the ring and puts it into his pocket. Dolores, in the distance, sees Bess apparently accepting Gentleman Dick's attentions, which causes her jealousy to flare up. After the round-up all the boys hurry up to Lariat to spend their heard-earned money. They all enter the saloon and accept a treat on the gambler, who tells them that a game will shortly open to all comers. Bob notes his ring on the gambler's finger and asks him about it, but is abruptly refused an explanation.

Harry tries to keep Bob from drinking and nearly succeeds until Bob again sees the ring. Bob then challenges the gambler to a game with the ring as the stake, and during the game he becomes almost drunk and loses his hard-earned salary. Harry sends for Bess, who arrives just after the game is finished. Meanwhile, the gambler, having won all Bob's money, gives him back the ring, telling him that he does not wish any hard feelings. Bob confronts the girl with the ring, but refuses to listen to her explanation.

Gentleman Dick has two pals in his crooked work—Buck and a Mexican—and they are determined to get Bob in with them, in order to let him "hold the bag." Bob, new penniless, drunk and on the outs with his girl, readily joins them in their plans to hold up the incoming stage. Buck, the Mexican and Bob leave camp to intercept the stage, and when Harry comes in search of Bob he is met by Dolores, who has heard of their plans to rob the stage. She tells him all, and Harry rides hurriedly after the men to save them if possible. The three hold up the stage and rob the passengers. In the division of the spoils the ring is dropped from Bob's pocket and the Mexican, in order to handicap him, succeeds in loosening one of the shoes on Bob's horse to such an extent that the animal becomes lame.

Harry comes upon the scene of the robbery and a short examination shows him where the bandits went. He hurries on and soon comes upon Bob with the lame horse. He denounces him, but tells him that because of the girl he will help him to escape. The sheriff and his men have made an examination of the place where the holdup took place and find the ring dropped by Bob, which is recognized by several of the men. Harry goes to Bess's home and while he is in the room the sheriff and his posse return and she hides him in a closet. Unable to get any satisfaction from the girl, they leave for another search. Bob returns to the girl's house and finding Harry there he accuses him of trying to "double cross" him. He tries to kill Harry, but is unsuccessful.

The sheriff meets one of the cowboys, who tells him that Harry did not take part in the hold up. The sheriff then shows the ring which he found and is told by Gentleman Dick that he gave Bob the ring that afternoon. Bess hides Harry in the barn to hold the posse for Bob's escape, but she is very bitter in her denunciation of Bob for allowing Harry to take the blame for his act.

Bob returns to the saloon and tries to kill Gentleman Dick, but the bullet strikes a pack of cards in his pocket. Bob leaves, thinking he has killed the gambler. The sheriff starts out in pursuit and soon overtakes the fugitive. In the fight which takes place Bob is killed. Bess takes Harry into the house and finishes binding up his wound. While there Gentleman Dick comes in, stating that she has lost her sweetheart, and that he has come to make application for the job. Harry hears the conversation from the next room. He enters and tells Gentleman Dick that the place is already filled. There is almost a fight between the two, but Bess holds Harry back. She realizes that she now loves Harry. The gambler returns to the saloon and tells the loungers they had better clear out as he has something to settle with "Cheyenne" Harry. They understand and he is left alone.

In spite of Bess's protests Harry returns to the saloon. In the fight that follows Dick is killed and Harry walks into the arms of the sheriff. While Dolores is weeping over the body of Dick, who was never faithful to her, the sheriff returns Harry's gun to him, telling him that he had better keep it. As the story fades Harry comes into his just reward for his long fight to give the girl what is best, and Bess comes to his eager arms.

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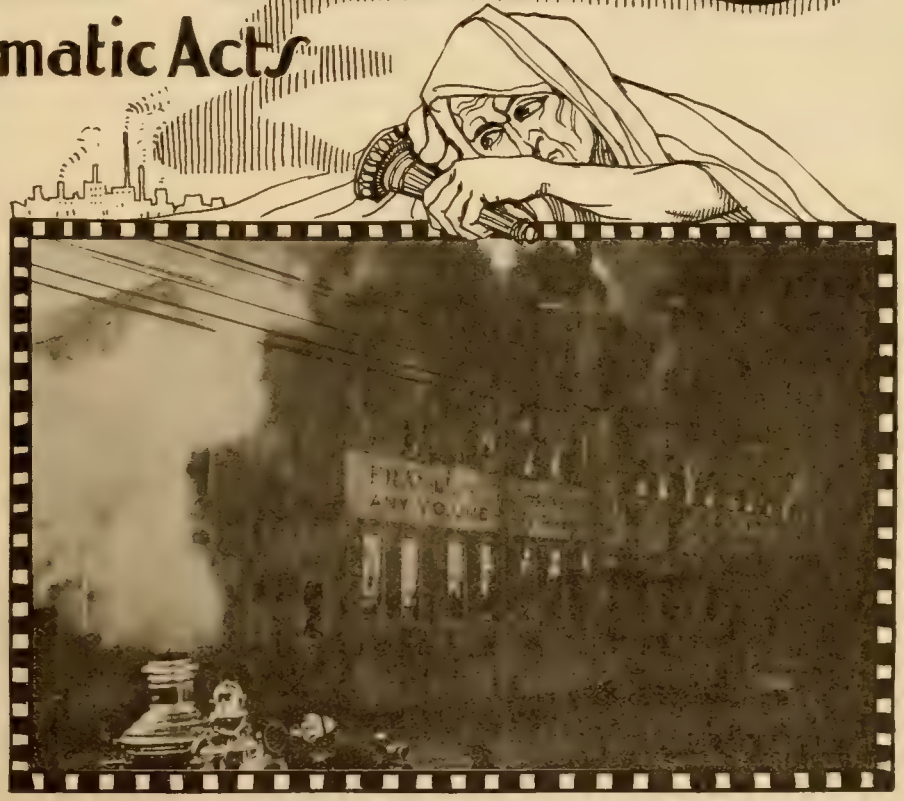

Directed by

JACK PRATT

Written by

DANIEL CARSON GOODMAN

V.L.S.E. INC.

UNIVERSAL SPECIAL FEATURE.

GRAFT—No. 8—(Old King Coal—Two Parts—Jan. 31). The cast: Tom Larnigan (Harry Carey); Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nannie Wright); Stanford Stone (Glen White); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); Kitty Rockford (Nina Cunard); Carl Weisner (Hector V. Sarno); Dunn (J. F. Evers); Ben Travers (Jack F. Connolly); Jack Stevens (Malcolm Blevins).

Before starting for Pennsylvania to investigate the coal conditions Tom takes his mother and Bruce for a visit to the country. During his absence from the New York flat Dunn has Bill Bean, the electrical genius, arrange a series of small infernal machines in the flat so that it is impossible for Tom to enter without being killed. Stone meets Tom on his return from the country and invites him to call and discuss the coal situation before he starts to the scene of activity. Tom promises that he will do so. Stone smiles, for he knows that Tom is on his way to the flat. Stone assures Weisner, head of the Coal Trust, that Larnigan will never start for Pennsylvania.

Weisner is skeptical and informs Stone that if he does go he may be killed, as a strike is in progress. Weisner, a little later in Maxwell's home repeats the statement of it being an easy matter to kill Tom should he come to the coal country. Dorothy Maxwell and Kitty Rockford overhear the conversation. They decide to go to the coal country and lend their aid to Tom.

Tom arrives at the flat and stops to talk to the landlord. He is saved from death by a cat which, in pursuit of a mouse, runs across the mat under which the key to the infernal machine is placed thereby closing the circuit which causes the explosion. The spies of Stone report the explosion and Stone in turn reports it to the trust. Stone, in his apartment, is congratulating himself that at last he is rid of the Larnigans, when Tom pays him the promised visit. Stone recovers from his surprise and insists on Tom spending the night in his apartment. Later, when Tom is asleep, Dunn calls to receive Stone's congratulations on the success of the infernal machine. He is astounded to learn that Tom has escaped and is asleep in the next room. Dunn is persuaded to climb in Tom's room by means of the fire escape and finish him. Stone goes to the office of the apartment and reports that a burglar has been seen in the hall.

When Dunn climbs in Tom's room he is captured and strapped to the bed. Tom then leaves for Pennsylvania and conducts a quiet investigation away from the scene of trouble. He finds hundreds of loaded coal cars on a siding and to prove that there is no intention of moving them the railroad construction gang has built their tool shanty across the track at the foot of a grade. This is proof that the shortage of coal ad the high price is not due to the strike. Weisner comes upon him taking notes of the situation and in the fight that ensues Tom is knocked unconscious and his body thrown into the shanty. The men who assisted in beating Tom and Weisner rush to the top of the grade in order to ascertain how quickly the cars can be moved, as Weisner wishes to refute Tom's report.

While the section hands are counting the cars Weisner glances down the grade at the little shed where Tom lies unconscious. A diabolical idea comes to his mind. He quickly uncouples the car nearest the edge of the grade from the train and begins to lever it with a crowbar towards the edge.

Meantime the strike breakers have been set upon by the strikers and in turn are charged by the militia. Dorothy and Kitty flee from the scene of battle and after a sharp ride come out on the track of the grade siding. Dorothy learns of Weisner's trick and with the aid of Kitty Tom is dragged out of the shanty just as the car crashes into it.

Weisner's foot was caught by the air brake as he started the car on its downward plunge and he was dragged to death. The militia quells the riot with the usual loss of life, but Tom's report starts government action and the coal situation is relieved. Tom reports his success to Bruce and another name is added to the victory book.

LAEMMLE.

THE LIVING LIE (Three Parts—Feb. 10) The cast: Annette (Nine Cunard); Morrell, (Malcolm Blevins); Forrest Stevens (Jack C. Livingston). Scenario by F. McGrew Willard. Produced by Leon D. Kent.

Morrell, a noted sculptor, meets Annette, a girl of the underworld. The two become well acquainted. At one of his studio affairs Annette attends with a number of girls of like caliber. The sculptor admires the girl's figure and is thinking of using her to pose for him. After several little affairs she goes to him and the two live at his rooms adjoining the studio.

Forrest Stanley, a rising young physician who has a reputation as a specialist in children's diseases, meets Annette. She had been present when a child was run over and assisted the doctor in caring for the child. Annette's sympathy for the child has aroused something within her which lifts her above her sort of life. When Annette returns to the studio the sculptor gets her to pose for a statue and speaks crossly to her. This determines her and she leaves.

She gets work at the children's hospital and later she and Forrest renew their friendship. The acquaintance ripens into love, but Annette, thinking of her past, refuses to marry him. He finally persuades her to marry him in spite of her past. A year and a half pass and Annette and Forrest are very happy with the baby. Through a friend Morrell and Forrest become acquainted. Morrell eventually comes to the house and is surprised to find Annette as Forrest's wife. He keeps the secret of knowing Annette from Forrest and tells her that unless she consents to pose for the unfinished statue he will tell her husband of their former relations. Annette, frantic, consents to go to his studio dressed only in a drapery. As soon as she gets inside she realizes the trap Morrell has set for her. He tries to thrust his advances upon her, but she holds him off. Her husband enters in the midst of the struggle and he accuses her of intimacy with the sculptor. She tries to explain, but Morrell tells Forrest his suspicions are justified.

Annette hurries home and a big scene follows between husband and wife, wherein she is ordered to leave home. She starts to take the child, but Forrest tells her she cannot take it. Torn with anguish because of her broken happiness she determines to have the child at any cost and tells her husband that the child is not his. He allows her to take the child with her. Some time later the child becomes very ill and Annette is told that the only hope for recovery is an operation by Dr. Stephens. She is in despair, but finally goes to him and tells of the child. He refuses her appeal and she, frantic for fear she will lose the child, seeks out Morrell and tries to force him to go to the office. The child is left alone with the doctor and his professional sympathy overcomes his scruples. His better nature asserts itself and he operates on the child with success.

Morrell refusing to accompany Annette to the doctor's office, is threatened by her with death, but he wrests the gun from her hands and as he looks at her cowering figure what little manhood is left in revived and he promises to go and clear her name. When the two arrive the child is pronounced out of danger. Morrell tells Forrest that Annette has been true to him since her marriage and he only accused her of wrong-doing to serve his own purpose. A reconciliation takes place between husband and wife.

ARTHUR'S LAST FLING (Feb. 13).—The cast: Arthur Batts (Rupert Julian); Fritz (Richard Sterling); Flora (Elsie Jane Wilson). Written and produced by Rupert Julian.

Arthur Batts is quite a man about town and has hundreds of love affairs to his credit. His bosom companion is Fritz, and the two friends are in the midst of a celebration on Arthur's approaching marriage to a wealthy young girl of the city. Confidentially, Arthur tells his friend that his girl is the brightest and best girl in the world.

That evening as the two friends are strolling down the street they see posters advertising the appearance of a well known actress. Arthur recognizes the picture as a girl to whom he had paid very much attention once before, and he decides that as this is the last night he has to be single he will celebrate the occasion by having a big party with the actress.

The party lasts all night, and the girl insists upon accompanying Arthur to his apartment. They arrive about 9 a. m., and Arthur is trying to make an excuse to get rid of the girl so as to prepare for his wedding, when matters are complicated by the arrival of Fritz with the wedding bouquet. The girl asks the meaning of the flowers, and Arthur is unable to give a satisfactory explanation.

Arthur takes the occasion of his friend's arrival to hurriedly get on his wedding clothes. When he returns Flora, the actress, gets a suspicion of where he is going. She previously had told Arthur that if he proved false to her, in spite of his evident affection, she would kill him, and Arthur, taking her at her word, leaves his friend Fritz to make his excuses while he hastens to the girl's house.

As soon as Flora finds that Arthur has gone she flies into a tantrum and the furniture of the apartment suffers as a consequence. Poor Fritz, unable to escape, makes the best of his predicament and calms Flora with an invitation to breakfast.

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GOLD SEAL.

YUST FROM SWEDEN (Three Parts—Feb. 8).—The cast: Karl Jensen (Robert Leonard); Hilda, his wife (Miss Ella Hall); Orvel Yorksen (Marc Robbins); the Ranger (Kingsley Benedict); Foreman Jones (Rex. De Roselli). Written and produced by Robert Leonard.

Karl Jensen and his wife arrive in San Bernardino, Cal., direct from Sweden with a letter of introduction to Orvel Yorksen, foreman of the Darnell & Imhoffen Lumber Yards. Being of the same nationality Yorksen is moved to do what he can for Jensen and accordingly sends him with a letter to Camp No. 1 of the lumber company. Jensen arrives and obtains a position from the foreman, who installs him and his wife in one of the vacant log cabins.

The Big Swede, as he comes to be called by the men, strikes a jarring note when he refuses to loaf along with the others and drink with them. His little wife strains every nerve to make the rough cabin comfortable for her big husband, who leaves early in the morning and returns late at night, the only real hard working man in the camp. Their evenings are spent with Swede Larson, one of the lumbermen, who gives them instruction in the language of their new country. In this way Jensen is enabled to overcome the great difficulty experienced upon his first starting to work.

Jones, camp foreman, is much given to the red liquor and at sight of Jensen's little wife is filled with unholy desires. More than once he tries to force his attentions upon her, but she succeeds in repelling him. Finally, he becomes so strenuous that she tells her husband, who promptly responds by seeking out Jones and delivering him a punch upon the jaw, thus winning his eternal hatred. Jones tries many plans to discredit Jensen and even sends Yorksen in San Bernardino a letter charging Jensen with drunkenness and idleness. the two very things of which he is the least guilty.

Yorksen, not believing this charge against his countryman, decides to investigate and arranges for a tour of inspection of the company's camps. Fearing Yorksen's visit may unearth the truth, Jones sees he must get Jensen out of the way. By his careful arrangement, a tree falls on Jensen severely injuring him and rendering him unconscious for several days. Jones takes this opportunity to again force his unwelcome attentions upon Hilda, Jensen's wife, and a terrific struggle ensues. Jensen gradually recovers consciousness. Jones is about to overpower the little woman when Yorksen arrives. Jensen, drawing a revolver, wings Jones, who flees into the woods at the sight of his superior. All comes out right and Jensen and his wife learn the joyful news that the Big Swede will be appointed foreman of Camp No. 1.

NESTOR.

MIXED KIDS (Feb. 7).—The cast: Mr. Gordon (Ray Gallagher); His Wife (Billie Rhodes); Mrs. Green (Stella Adams); Her Husband (Neal Burns). Written by Al. E. Christie. Directed by Horace Davey.

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The Gordons are a happy family in their bungalow, being blessed with a little girl and a small baby. In a shack in another part of town, happily dwells Mrs. Green and her husband. Although they live in the poorer part of town, they are happy in the possession of a baby pickaninny. Mr. Green works in a livery stable and his wife, to help out with the family income, takes in washing. Unable to do her work with the baby squalling, she has a little colored girl take the baby out for a walk.

Doris, the little girl of the Gordons, secures permission to take her dolly out for an outing and meets the colored child with baby Green. The little coon admires Doris' doll and the two exchange babies. Doris takes the coon baby home and puts it in bed beside the other baby, while the little negro returns with the doll. Mrs. Green misses her baby and goes on the war path looking for it. Mrs. Green finds the negro child with her own and almost has hysterics. The little negro girl asks Doris to give her a baby back and Doris trades her baby sister for the doll, thus complicating matters.

When Mrs. Gordon finds her baby gone and the negro child in possession of the bed, she frantically calls for her husband to hurry home as some one has stolen their child. Mrs. Green meanwhile gets her husband and they search for their child. Eventually the two searching parties come together and learn of the various transactions in baby trading. Explanations follow and each mother is happy in the possession of her rightful child. As the story ends, both Doris and the little negro girl get the punishment for their reckless trading "on the curb."

IMP.

"ARTISTIC INTERFERENCE" (Feb. 8).—The cast: Jack Wilmer (Robert Hilliard); Louis Blake (Bill O'Neill); The Miniature Painter (Edward Weins); Ethel Miller (Edna Pendleton); Her Married Sister (Nellie Slattery); Her Little Sister (Lois Alexander). Written by Anna D. Williams. Produced by Louis Henderson.

Jack Wilmer and Ethel Miller, sweethearts, are seated in the garden of Ethel's house when her married sister and little neice appear. They have come from the studio of an artist who has just finished a miniature portrait of the little girl. When alone Jack proposes and is accepted. As he is kissing her, Louis Blake, Jack's chum, who is also in love with Ethel, comes behind them unobserved. He is torn by rage and jealousy at losing the girl, but he congratulates them when they announce their engagement to him.

Ethel goes away for a short visit from town. During her absence Louis meets one day at the club the director of a moving picture company and is urged to act as substitute for a young man who has been taken ill. Louis refuses and suggests that the director offer the part to Jack. When the matter is explained to Jack he refuses, but consents at last when he is persuaded that it will be quite a lark. But when he is put to the test, and is directed to ardently embrace a pretty actress who rushes out of a cottage to welcome him, he balks and acts with such backwardness that the actress takes the initiative and throws her arms around him.

While in this compromising position they are photographed not only by the picture operator, but also by Louis who has brought a small kodak with him. Louis sends to Ethel by a messenger an envelope containing an anonymous communication and the snapshot he has secretly taken of Jack and the actress. Ethel decides that Jack is unfaithful to her and when he arrives that evening she sends down word that she cannot see him. Very unhappy, Ethel, while wishing that she had a portrait of Jack to put in her locket, remembers the charming miniature of her little niece. She hastens to the artist who promises to paint it from the photograph and deliver it very soon. The artist is led to believe that the miniature is a likeness of her departed lover.

Jack, by a curious coincidence decides to go to the same artist to have him paint a watch case miniature of Ethel from a large photograph in his possession. So to the surprise and amusement of the artist, there walks into his studio the next day the supposedly dead lover to have a portrait painted of a young lady who is supposed to have joined the angelic choir. The artist surmises that there has been a lovers' quarrel, and he determines to bring the two young people together.

When the two miniatures are finished he purposely mixes up the two portraits and the two bills with the result that Ethel receives her own portrait with a bill for same made out to Jack for $300. Jack receives his own portrait with a bill of $300 charged to Ethel. Each of the lovers is touched by the other's obvious devotion and unchanged affection, and in this softened mood they meet and are reconciled.

THE TRAIL OF THE WILD WOLF (Two parts—Feb. 11). The cast: Jim Dawson (Paul Panzer); Gerrier, the Wild Wolf (Wallis Clarke); Luke Campbell (Frank Smith); Doris Campbell (Sydell Dowling); Meg Campbell (Edith Roberts). Written and produced by Robert F. Hill.

Luke Campbell, a Canadian trapper, has two daughters, Doris and Meg. Gerrier, known as the Wild Wolf, comes to Luke's cabin during the trapper's absence. Doris repels his advances, but he kisses her. Luke encounters Gerrier and warns him to keep away from Doris. Meg rushes off to welcome Jim Dawson, who comes in and presents Doris with a fur cap.

The scene shifts to a logging camp. The cook comes over to Gerrier, and tells him that the woman upstairs is dying. Gerrier goes to the bed on which lies the corpse of a young woman, who has apparently committed suicide. She is another victim of Gerrier, who instructs the cook to get rid of the body by shoving it through a hole in the ice.

We next see the occupants of Luke's cabin engaged in shelling and popping corn. Presently Doyle of the Mounted Police arrives and he receives a cordial welcome. He tells Luke that several women have been stolen lately by Lumber Jacks, and warns him to watch out for Doris and Meg. Soon afterwards Doyle rides off and Jim, after bidding the sisters good night, walks down the trail. We next see Gerrier setting traps in the snow. Meg comes into the scene carrying a gun, and Gerrier shows surprise at seeing her. He tries to make love to her, but Meg makes faces at him and runs away.

As Gerrier is about to set another trap, he sees Luke coming along the trail with a gun and he runs behind a tree, not wishing to be seen by him. Luke falls into the trap and tries in vain to free himself. Gerrier approaches with a malicious smile. After telling Luke that he trapped him so that he can visit Doris, Gerrier goes away.

We next see Doris leaving the cabin. Gerrier sees her do this and crawls around to the cabin door and enters it. He goes to the mantle and takes down a shot gun hanging above it, and removes the charge. Then he returns the gun to its accustomed place. When Doris returns to the cabin, Gerrier closes the door, grabs her, puts his hand over her mouth and gags her. Then he throws her over his shoulder, and walks out of the cabin. Doris struggles violently and finally gets one of her hands free, which enables her to drop hairpins one at a time as Gerrier is carrying her off on his shoulder.

In the woods we see Meg shooting a rabbit. She meets Jim and dares him to catch her as she runs away. They reach the cabin very much out of breath and look for Doris. As they cannot find her, Jim tells Meg that something must have happened to her. Thereupon Jim removes the gun from the mantle, and Meg takes her own gun. On leaving the cabin, Jim finds the hairpins on the ground and they both follow the trail. Out in the woods, Gerrier, still carrying Doris over his shoulder, goes up to Luke and gloats over his capture. The old man struggles to free himself, to protect his daughter. Gerrier sneers at him and, in spite of the struggles of Doris, he carries her off.

Following the trail of the hairpins, Meg and Jim arrive in the woods. They hear Doris calling out for her father. They soon come upon Luke, and Meg starts to release him, while Jim, following the direction pointed out to him by Luke, sees Gerrier carrying Doris at some distance. Jim aims at Gerrier and fires, but as there is no discharge, he examines the gun and discovers the empty barrel. Disgusted he throws the gun away, and crawling up behind Gerrier, he throws the force of his body upon him. This causes Doris to fall from Gerrier's arms. Gerrier starts to draw a gun, but Jim wrenches it from his hand and a fierce fight ensues in the snow.

Doyle, of the Mounted Police, arrives just as Jim has succeeded in getting the best of Gerrier, who lies knocked out on the ground. Doyle takes charge of Gerrier as Luke and Meg arrive on the scene.

Mutual Film Corp.

MUSTANG.

THE EXTRA MAN AND THE MILK-FED LION (Three Parts—Feb. 4).—The cast: Buck Parvin (Art Acord); James Montague (Lawrence Peyton); William Jennings (Charles James); Ben Leslie (Joe Massey); Charlie Dupree (Hardy Gibson); Jack LaRue (Ashton Dearholt); Myrtle Manners (Dixie Stratton); Tommy (S. William Marshall). Directed by William Bertram.

Buck Parvin gets his friend, Tommy Dennis, a job as extra man, and Tommy's troubles commence with little loss of time. Promptly he falls in love with Myrtle Manners, charming leading lady, and dreams about her, sleeping and waking, until he just simply "can't tend to business." Buck, seeing how the land lies, tips Tommy to the fact that there will be no extra man in Myrtle's pictures while LaRue plays her lead, but Tommy just won't believe

him. Tommy leaves a bouquet at Miss Manners' door, but Buck happening along grabs the credit for it, of course. Thus, through several pictures, Tommy adores Myrtle from afar, and then, one wonderful day, he gets her a sandwich and is rewarded with a smile. Hope then springs up anew in his heart.

Monty gets orders from Seligman to "cut out the jungle stuff, but to get some sort of a scenario, using all the animals." Monty is in a quandary, but LaRue helps out with the suggestion that "you never see animals anywhere except in a circus" and so circus stuff goes. Monty bargains with a visiting circus to take the scenes. One of the scenes is to be a thriller, where LaRue rescues Myrtle from the lion's cage, but, even though it is a milk-fed lion, LaRue refused to take any chances with his precious hide. After the first scene they are "stumped."

Miss Manners sees her opportunity to register big, and is willing to take the chance, but she is just a little bit nervous. Lovesick Tommy, not far off, ever watchful, tries to reassure her. However, he is terribly anxious, and when the lion growls, and Myrtle becomes overalarmed, he madly breaks through and rushes to her release.

Of course, the scene is "crabbed," and Myrtle, far from appreciating his heroism, tells him what she thinks of him, in no uncertain terms. Poor boy, he tastes the cup of bitterness to the full—for Monty not only curses him roundly, but hands him his walking papers.

BEAUTY.

BILLY VAN DEUSEN'S WEDDING EVE (Feb. 2).—The cast: Billy Van Deusen (John Steppling); Bessie Footlights (Carol Halloway); Jimmie Flash (John Sheehan); Helen, Billy's Fiancee (Edna Frawley); Helen's Father (Hugh Bennett); Helen's Mother (Bessie Banks). Directed by Archer McMackin.

After the final rehearsal for his wedding with Helen Galsworthy, Billy Van Deusen is persuaded by the boys to have a last fling, and they all go down to a cafe. Helen's father, irresistibly drawn to the game of cards, breaks away from his family and on his way to the game drops in on Bessy Footlights and her company. The show is going badly and Bessie's press agent, Jimmy Flash, suggests that she create a little publicity, whereupon Mr. Galsworthy advises that Bessie select some rich young "Johnny" to be the "goat." Bessie agrees and after the show she picks Billy, still celebrating at the cafe. A note is dispatched to him, beseeching him to rescue a lady in distress at her apartment at twelve. The plot is all arranged, one of the men playing the part of nihilist and threatening Bessie with a bomb. Billy to the rescue! After putting the villain to flight, Bessie induces him to linger, and in the meantime Jimmy Flash rushes the sensational story to the paper.

Mrs. Galsworthy, rummaging through her husband's discarded clothes, finds a note in the pocket revealing the place where the card game is taking place, and starts out with Helen to "break it up." Galsworthy is just leaving, when he sees his "better half" and bolts into Bessie's apartment, where he hides under the shower in the bathroom, but not before Mrs. Galsworthy sees him disappearing through the door. She demands to see her husband, although Bessie tries to convince her that she is secreting no husbands. But Mrs. Galsworthy is insistent.

While Bessie is arguing, Billy recovers to some extent from the effects of the drink, and goes into the bathroom to ease his aching head. He turns on the hot water in the shower, to the intense discomfort of Mr. Galsworthy, who proceeds to vent his injured feelings upon Billy. The press agent arrives with a newspaper bearing an account of the story in glaring headlines. Mother and daughter Helen read the paper aghast. Billy and Galsworthy emerge from the bathroom fighting. Galsworthy is dragged off home and Billy turned down cold.

THE LAIRD O'KNEES (Feb. 6).—The cast: Charles Hampton (Orral Humphrey); Billy Barlow (Johnny Gough); Mrs. Bellegraham (Gladys Kingsbury); Rhoda, Her Daughter (Queenie Rosson). Directed by Orral Humphrey.

Vaudeville business has "sure gone to the bad," and Hampton and Barlow, a couple of vaudevillians, are down on their luck. Not so with the wealthy Widow Bellegraham, whose ambition is to marry her daughter Rhoda to a title. She reads that the Laird O'Knees, a Scotch baronet, is to arrive, and plans to capture him, if need be, by force. Leaving a vaudeville agent's office, where they find "nothing doing," Hampton and Barlow come upon a fellow sadly the worse for alcoholic refreshment dressed in Scotch kilts and in the enforced company of a "cop." Hampton follows and finds that the man has been advertising Highland Lad cigarettes. He is stripped of his regalia and Hampton, seizing the opportunity, applies for the job.

Hampton fares forth in his "kilties" distributing cigarettes and is discovered at the pier by Mrs. Bellegraham, who mistakes him for the Laird O'Knees and forthwith drags him away in her limousine. He doesn't know what it's all about, but discretion being the better part of valor, he humors the lady's fancy by accompanying her. When he learns what a personage he is, he telephones Barlow, who advises him to stay in the game and win the girl and her money. Barlow arrives at the Bellegraham home and is introduced as his traveling ocmpanion—the Hon. Fitzroy-Fitzgibbons.

Mrs. Bellegraham proudly presents her distinguished guests to society, and a write-up with their pictures appears in the papers. This comes to the attention of two interested parties—Mrs. Hallroome, minus her room rent, and the manager of the cigarette office, shy one advertising medium and kilts. Both arrive at Mrs. Bellegraham's at a most inopportune moment for the pseudo Laird, and embarrassing identifications follow. Hampton suggests that he tried to explain all along, but the lady wouldn't give him a chance, and departs with dignity, leaving Mrs. Bellegraham crumpled, and Rhoda enjoying the joke.

AMERICAN.

THE BROKEN CROSS (Two Parts—Feb. 1). The cast: Helen Brandon (May Allison); David Keightly (Harold Lockwood). Directed by Thomas Ricketts.

Helen Brandon and her sister Dora are orphans in moderate circumstances. Dora is ordered to the seashore for a change of air, and while there is saved from drowning by David Keightly, whose father has disinherited him. David, after the rescue of Dora, becomes a member of the fishing fleet, and while in that capacity woos and wins Dora. He is summoned to the death bed of his father. He inherits the old man's money, and returns to the seaside village. There he meets one Joe Badger, who, for interested motives, tells him that Dora has died and that the folks with whom she had been staying had gone abroad.

David returns to the city, and in rescuing Helen, a Red Cross nurse, from the fury of a gang of ruffians is wounded and taken to the hospital. He is nursed back to health by Helen, and subsequently becomes engaged to marry her. Dora, who has unavailingly sought tidings of David, busies herself in the preparations for her sister's wedding. During all this time she and David, by a singular chain of incidents, have not met. On the eve of the marriage David discovers a broken cross which had been given him by Dora as a love pledge, and he determines to tell Helen of his courtship of the girl whom he believes to be dead. The story ended, Helen recognizes it as that of her own sister. Realizing that she holds the happiness of her sister and David in her hand, she decides to insure that happiness and accepts service with the Red Cross section which is under orders to start for the seat of war. David and Dora are brought together, the strange mistake of the past is explained and the noble sacrifice of sister Helen is understood and appreciated.

MAMMY'S ROSE (Feb. 4).—The cast: Beth (Neva Gerber); Frank (Frank Borzage). Directed by James Douglass.

Mammy, a withered old colored woman, sits in her cabin dreaming of long past days, while outside the night is bleak and dreary and the rain is falling fast. Her eyes rest upon a picture of Frank and memory after memory flits through her mind. She recalls how she tended him when an infant; how, even as a boy, he loved Beth, living on a neighboring plantation. Then their engagement and how happy all who loved them were.

Vivid memory brings great sorrow into Mammy's face as she pictures the ravages of the war, which broke out shortly after Frank and Beth were married. Frank was called to defend the South. Then came the time when the little one was expected and Frank receives a letter from his mother asking him to hurry home. With all possible speed he hastens to Beth's bedside, but a stray troop of "Yanks" passing see Frank's horse.

Mose, old Mammy's husband, tries to prevent them from entering the house and is shot down. Frank, hearing the shot, endeavors to make his escape, but is apprehended and a bullet lays him low. From the balcony he falls to the ground, where Mammy finds him. With superhuman strength, Beth rises from her bed, while her mother struggles to keep her back, and rushes to Frank's side, where she and Mammy support him in their arms, and there he dies.

As Mammy lives over these memories a chill passes through her body and she falls back dead. Beth, who had been crazed by the tragedy, has gone to Frank's grave in the rain, when she sees a vision of him and beckons him to follow her to Mammy's cabin. Arriving there, she finds Mammy's soul flown, and the shock kills her. The spirit of Frank enters the cabin, and he and Beth and old Mammy are together at last.

MUTUAL.

MUTUAL WEEKLY, NO. 56 (Jan. 27).

New York City—"The snow birds" and "polar bears" swim in cold Coney surf. Annual winter swimming season opens.

San Francisco, Cal. — Storm-tossed bark reaches port. Peruvian craft "Callao," battered by storms and given up as lost, is towed through Golden Gate in safety.

Philadelphia, Pa.—Annual bowl fight at University of Pennsylvania. Wm. Lifson, freshman, is crushed to death.

Rockland, Maine.—New Dreadnought "Oklahoma" has speed trial. Exceeds requirements in gruelling test.

Washington, D. C.—Film manufacturers oppose Federal censhorship bill. Prominent screen producers arrive here to protest against unfair measure.

Sparrows Point, Md. — Steamer "Artisan" launched. Will go into American-Hawaiian service.

Washington, D. C.—Envoy of Chili resigns his post. Mr. Eduardo Suarez-Mujica will devote time to personal affairs.

St. Augustine, Fla.—Memorial to philanthropist unveiled. Great throngs honor memory of Henry M. Flagler at unveiling of statue.

Sacramento, Cal.—Dynamite bomb kills four. Blackhand plot suspected.

Seattle, Washington.—Liner carries locomotive on deck. Steamship "La Touche" sails for Alaska with railroad equipment for new roads.

Paris, France.—Some of the new war hats. Latest modes in milady's chapeaux. Subtitle: The American models show a close similarity. (Courtesy of J. M. Gidding & Co., N. Y. City.)

Long Branch, N. J.—Marking way to summer white house. This little city will be the mecca for politicians during 1916, and enthusiastic citizens place road signs so that none may lose his way

New York City.—Red ball calls skaters to park. Commissioner of Parks Cabot Ward dons skates and leads the crowd.

Sapulpa, Okla.—Rear-end crash blocks traffic. First passenger train smashes freight.

Chicago, Ill.—Woman invents successful motor sled. Has speed of 60 miles an hour and can carry four passengers.

Birmingham, Ala.—200,000 gallons of gasoline cause spectacular night fire. Several injured and property loss $250,000.

San Antonio, Texas.—Triplets born to cow. All normal size and healthy.

New York City.—Steamship "Celebes" sails with $300,000 cargo for Belgian destitute. Food and clothing donated by "Pittsburgh and Western Pennsylvania" citizens.

Guatemala, C. A.—Fiesta of the Virgin of

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Guadalupe. This Saint appeared to Juan Diego, the Indian.

Boston, Mass.—Percy Houghton, president of the "Braves," and Manager George Stallings.

MUTUAL MASTERPICTURE DE LUXE.

THE DRIFTER (Gaumont—Five Parts—Feb. 7).—The cast: Harold Derwent (Alexander Gaden); Faith Willis (Lucille Taft); Ed. Bracken (Albert Macklin); Madge (Iva Shepard); Eddie, a Jockey (Stockton Quincy). Scenario by John B. Clymer. Directed by Richard Garrick.

Despite the fact that Harold Derwent is a senior at a Divinity School and in love with Faith Willis, a co-ed, he cannot overcome his passion for gambling. He is a fortunate race-track gambler and pretends to himself that when he becomes a minister he will justify his conduct by giving part of his earnings to the poor. The gambling phase of his character is betrayed to the college authorities by a fellow student, and Harold is forced to leave college. Despite Faith's hope that he will redeem himself, he believes that he is unworthy of her, and goes out into the world alone.

Several years later Harold's success in "beating the bookies" has made him one of the spectacular figures of the American turf. He is found at all the race meets, accompanied by Madge, a scheming woman, who pretends love for him while he is on the crest of his gambling wave. However, fortune turns against Harold, now known as "Pittsburgh Hal," and his fortune ebbs away. Madge leaves him. Harold gives the last horse in his string to his faithful jockey and announces that he is through with gambling. At the railroad station he hands all his money in at the window, asking for a ticket for as far as his money will take him. Securing a ticket for Royalton, on the train he meets William Ashton, who is just going to take charge of the "Church of Our Faith" at Royalton. The men are struck by their remarkable resemblance to each. When the train is wrecked the minister is killed. Tempted by the opportunity to get back into the ministry, Harold takes the name of William Ashton and becomes pastor of the Royalton church.

He receives a letter from Ashton's wife, who had hurried to the bedside of her dying father. Later, Faith, who had married Ashton, comes to join her husband, and, of course, recognizes Harold. For his sake she remains silent, seeming his wife in the eyes of the parishioners. A thief confesses to the minister that he has committed a burglary. Harold goes with him to the hiding place of the jewels and finds them strangely familiar. When he returns the plunder he discovers that the jewels are Madge's. Madge immediately recognizes her former lover. Proceeding to blackmail him, she secures all the money he possesses. Finally she persuades him to bet $15,000 held as a trust fund on a race at the Royalton meet. Harold turns the money over to the jockey, not recognizing his old boy, Eddie.

Madge produces a child, which she claims is the son of Harold. The minister does not know what to do, but hopes that he will be able finally to purchase Madge's silence by his winnings from the race. His horse loses, the jockey being injured and taken to a hospital. A minister is sent for and Harold responds. He now recognizes Eddie, who tells him that he did not bet the money, but hid it in a stall. Harold recovers the money, and at the same time Eddie's mother comes to ask for the baby which she had lent Madge, the child being Eddie's little brother.

Thus Madge is foiled just when she saw her scheme successful. She plays her final card, declaring that the minister and the notorious "Pittsburgh Hal" are one and the same. Faith stands by the man whom the church knows only as her husband, and her word is believed against that of Madge. Faith and Harold go to a distant city and are quietly married. Then they return to the Church of Our Faith at Royalton and continue their good work, Harold having been forever cured of his passion for gambling.

BETRAYED (Thanhouser—Five Parts—Jan. 29.)—The cast: Indian Girl (Grace De Carlton); Her Brother (Robert Whittier); Brother's Friend (Roy Pilcher); His Sister (Gladys Leslie).

Heart-of-Oak, an Indian, shakes the dust of a Western reservation for a college career in the East. Heart-of-Oak is the son of a noted chief, and has taken the preservation of his race deeply at heart. His younger sister, Little Fawn, worships him. At college the Indian quickly becomes a favorite. He wins a place on the 'varsity crew, and finds a friend in a fellow oarsman, Granville Wingham, a young American of wealthy parents. Granville's sister, Carolyn, also has a high regard for Heart-of-Oak—though the attachment never becomes romantic, Carolyn being betrothed to a young man whom she has known since childhood.

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Little Fawn wins a scholarship in the Indian school in the West, and surprises her brother by announcing that she is ready to return East with him the second year to share his studies. Carolyn befriends Little Fawn in her strange surroundings. At the sophomore ball, dressed in an Indian costume, she innocently captures the admiration of Granville. On their return West for the summer Little Fawn secretly cherishes memories of the handsome white student who has covertly made love to her.

Wingham, the elder, owns a ranch near the reservation. His son and daughter visit the property. They see a great deal of Heart-of-Oak and his sister. With deep foreboding the Indian watches Little Fawn and his friend. He talks gravely with the girl, telling her that for the sake of her own people she should not think of marriage outside her ancestral race. The Indian puts his trust in his college friend, whom he believes to be the soul of honor.

When the disillusionment comes Heart-of-Oak tracks the runaways into the wilderness. The deep-rooted passion of the redskin for revenge takes possession of this educated Winnebago, who reverts to the type of his savage forebears. Ordering his sister into the hills, he closes in ferocious man-to-man battle with her lover—until the white man, bound and helpless, lies at the mercy of his erstwhile friend. Meanwhile, Carolyn has been summoned by the ruthless Indian. His vengeance is to be complete. But Little Fawn, driven back to the place by anxiety for the man she loves, is in time to sacrifice her own life for the safety of the white woman. His fury quenched by the sight of his sister, dead at his feet, Heart-of-Oak commands his victims to return to their own people—that he may be alone with his next of kin.

THE SOUL'S CYCLE (Centaur -Five Parts—Feb. 12).—The cast: Nadia, the daughter of a rich Greek, and later Agnes, the daughter of a rich American (Margaret Gibson); Lucian, a Greek nobleman, and later a rich Wall Street broker by the name of Arthur (John Oaker); Syrus, the Father of Nadia (George Claire, Jr.); Theron, a Grecian Senator who sells his soul to Evil and is condemned to roam the earth with the beasts—later the lion (George Stanley); Henry Kimball, rival for the hand of Agnes, and the Evil One of the later story (Roy Watson). Written by Theodosia Harris. Directed by Ulysses Davis.

In the ancient philosophies and religions the idea of reincarnation and transmigration of the soul played a large part. This photoplay is founded on the assumption that in the immortality of the soul many cycles must be re-lived to round out its perfection, and when one defiles the divine law he must go back to first principle, and even into the animal form, to work up again to his former estate.

The story involves two epochs. It begins in the old Grecian time and revolves around one Theron, a Grecian Senator who has grown old, and to whom honor has come, but not love. Nadia, the innocent young daughter of a Greek nobleman, inspires passion in his breast, and he sells his soul to the evil of hatred and revenge when she scorns his advances and gives her heart to the poetic Lucian. The father of Nadia is ambitious and connives with the Senator to crush youth and love. "Love laughs at locksmiths" and the young people elope. Then the Senator sets loose the dogs of hatred and has them brought by his slaves to a burning crater, into which he throws them. For this sin the unseen arbiter of souls condemns him to enter the body of a lion and to roam the earth even unto the end of time, unless he shall save youth and love even as he has killed them.

The story then switches to events of a century later. Youth and love have been reincarnated into a lovely young daughter of an American millionaire and into the soul of a young broker on Wall Street. The young broker has, as trophy of his African travels, a magnificent lion, which he installs in his mansion. When he and the young girl meet they seem to live over a dream of some olden time. Love draws them together and they are married, but the rival of the young broker allows hatred to possess him and sets about to ruin him.

In the meantime, the young wife has a profound influence over the magnificent beast. At the crisis of her husband's fortune a vision of a terrible abyss comes to her as a warning, and she persuades her husband to change his order for stock. This vision is the unseen message of the Senator, speaking through the lion. The other young broker, thinking to triumph over his helpless victim goes to the house and tells her that her husband is ruined. The husband returns and chastises him for an insult to his wife. Leaving the room, the villain

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enters the room where the lion is caged. A hideous revenge forms itself in his mind. He lets the lion loose, but instead of killing the young people the lion seems to have elected himself their protector, for he leaves the room at the young wife's command and returns to the other room and kills the rival, apparently stamping out evil and saving youth and love. His crime of centuries ago is thus atoned and the spirit rises for a moment triumphant; but the endless cycle of justice goes on and the modern man must work out his destiny even as has the ancient.

FALSTAFF.

LUCKY LARRY'S LADY LOVE (Jan. 25).—The cast: Larry (Boyd Marshall); Lulu (Louise Emerald Bates); Her Father (Riley Chamberlin); Lulu's Admirers (Bert Delaney and George Marlo).

In telling her neighbors how she became acquainted with her husband, Larry, the wife says: "Mr. Jenkins was calling on me, and up to that time I rather liked Mr. Jenkins. But a terrible bear escaped from its keeper, and got into the house. Mr. Jenkins should have protected me. but he proved to be a terrible coward.. Then Larry arrived. He calmly walked over to the bear, picked up its leash, and returned the animal to its owner.

"That same night he came to the rescue again. There was a burglar in our house, and Larry learned of it. He found the burglar and knocked him unconscious. But the money and jewelry belonging to my father which the burglar had stolen and which the police admitted they could not find, still remained a mystery. Larry said he would find it and he did; the money and the precious stones were at the bottom of the well."

The "Mr. Jenkins" referred to tells a different story. He is known locally as "Gloomy Jenkins," and he hates Larry. He tells this yarn:

"I made a fool of myself about that bear, but I knew it was a bear. Larry is very nearsighted and when he came into the house that day he dropped his glasses. He thought the bear was a dog, and nobody is afraid of dogs. That is how he scored the first time.

"I gave him the other chance by trying to play a practical joke on him. Lulu's old man hates music. I—I mean a friend of mine—tried to serenade the girl, and the old man threw shoes at him. I thought it would be fun to get Larry beaten up, and I let him know that the girl doted on music. So he got his flute and went around there to play.

"He scared the burglar nearly to death, and he tried to escape. Then he tumbled over Larry, and would have got away, only one of Larry's buttons caught on the other chap's sleeve. When Larry got free, the burglar fell against the well curb, and a handkerchief full of the old man's jewels dropped down. None of us saw it. Then Larry tried to escape, but he stumbled and the burglar fell over him, and the old man and the police arrived in time to believe Larry had done something noble."

But none of his neighbors believes the story of "Gloomy" Jenkins. He did not get the girl and he is bitter. That explains his hateful words.

A CLEVER COLLIE'S COME-BACK (Feb. 1). The cast: Wife (Frances Keyes); Husband (George Marlo); Mandy (Mattie Keen); Collie ("Lady").

The pedestrian smiled as he saw the group of dogs in the vestibule of the apartment house. One of the animals, a collie, was barking, the others seemed to be listening. And the spectator passed on, never dreaming of the little drama that was being enacted under his eyes.

The collie, as it later, developed, was telling his canine friends that he was going, very much against his will, to remove to the country. His owner, it seemed, had discovered a place in the rural district, and was taking his family there.

"I'll make them hate the country," boasted the collie, and the other dogs laughed. (It is very humiliating to make a bombastic statement, and hear the dogs laugh in consequence.)

Well, the family moved to the country, and found that they had taken a haunted house. The husband and his wife were not superstitious, their baby was too young to be, and the only person who worried at first was Mandy, their old darkey servant. Just the same it did not take them any time to believe in ghosts, and they soon moved to their city flat.

"My dear, it was terrible," the wife confided to an interested friend. "There must be something in Spiritualism after all. One night Mandy aroused us with her screams for help. She said a ghost had pulled all the bedclothes off her, and another ghost had blown out the candle. My husband and I laughed at that, of course, but while the dear boy stood in the corridor, some horrible thing blew out his candle. Then when we got back to our room, we found that the baby was missing. After a search we discovered him hidden in our bed. He never could have got out of the crib alone. The next day I left him in his carriage and it ran away. When I overtook the carriage it was empty. Then Mandy came in with a steak she had bought in the village, and somehow it changed into a pair of her corsets. There were other terrible things happened, and we moved."

As the hostess escorted her guest to the door, the latter glanced at a number of dogs in the lobby. The collie seemed to be addressing them. "What funny dogs," said the visitor, "they seem to be laughing."

She did not know that the collie was saying: "Well, didn't I make good?" and explaining to the other animals how he had starred as a ghost.

HARRY'S HAPPY HONEYMOON (Feb. 3).—The cast: Harry (Jay Yorke); His Bride (Isolde Illian); Her Mother (Lydia Mead); Mischievious College Boy (Charles Emerson); Matt, His Chum (Lord McCaskill).

A bride and groom escaped from their persecutors and boarded a train, free, for the moment, from pursuit. The wedding guests, however, learned the name of the town at which the couple intended to spend their honeymoon. The town also boasted a thriving college, whose students were noted as the "prize cut-ups" of the state. One of the guests, a former graduate of the college, wired the students, describing the honeymooners and asking the boys to make their stay in town as lively as possible.

The wedding guests, however, had not reckoned upon a baby, a very strenuous child, who got on the train with his proud mother. The bride took a great fancy to the child, much to her husband's disgust. The strenuous child managed to throw the bridegroom's hat out of the window, and later the child followed it with his nursing bottle, tore the flowers from the bride's hat and made a nuisance of himself generally.

The mother of the baby got off at a railway station to get some milk for her child and the train started before her return, so the bride and groom were left with the baby on their hands. At first it proved to be somewhat of a blessing, for when they arrived at their destination and discovered that the college boys were waiting for them, the devastation of their headgear by the baby, convinced the would-be hazers that they could not be the sought-for honeymooners, but merely a staid married couple. They went to the hotel and there their troubles began.

A child had been kidnapped several days before, and the description of the child and the man and woman suspect tallied very closely with that of the honeymooners and their little charge. The town constable called upon the bride and groom and placed them under arrest. At the psychological moment, however, the frantic mother turned up and claimed her child, while the college students made prisoners of the bride and groom and did their best to make their visit to the town as spectacular and memorable as possible.

BEATEN AT THE BATH (Jan. 27).—The cast: The Girl (Barbara Gilroy); Her Fiance (Jay Yorke); Wealthy Banker (Arthur Cunningham); Robber (Billy Swan); Maid (Francis Keyes).

The girl was the daughter of a prosperous business man, and the young man whom she promised to wed was a clerk whose salary was barely large enough to support himself. The two young people felt that "father" should help them solve their little problem by taking the young man into his office, but when the subject was broached to the elderly gentleman he refused. He had other plans for his daughter, as a wealthy and very desirable suitor had appeared. The new-comer was an elderly banker, and his possession of an ample supply of this world's goods was all that "father" desired for his child. The girl did not care for her elderly suitor, but another woman did. She was the elderly housemaid in the girl's home. She did not attempt to disguise her feelings, much to the alarm and dismay of the unwilling captor of her heart.

"Father" told the young man that if he desired to win his daughter he must show $1,000 in savings. He made this condition fully aware that the youth did not have anything like that amount saved. For two months the boy worked and saved, but was still eight hundred dollars short of the required amount. One day he went to a Turkish bath, and his visit there resulted in winning success.

That day a stranger jostled the wealthy banker in the street and disappeared with the elderly suitor's watch. The only clue to the robber was a brief glance of his back. The

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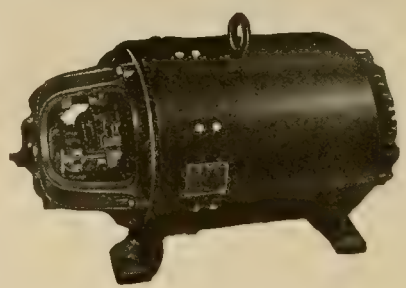

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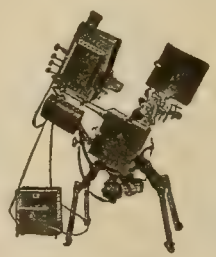

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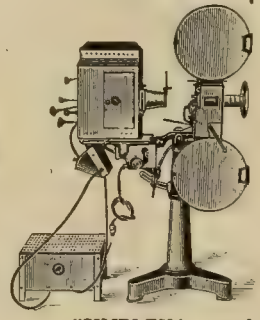

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vanishing back was clad in a coat of very loud checked cloth, and when the banker saw it disappear into a Turkish bath he felt sure that he had run his quarry to earth. The very unsympathetic clerk at the bath refused to let the banker search the establishment unless he first took a bath. The banker garbed himself in a sheet and entered the hot room. There he found the youthful suitor and another man whom he did not recognize, but who was really the owner of the loud checked suit and the man who had relieved him of his watch.

Inquiries made by the banker soon made the thief aware that he was in danger, and, watching his opportunity, he secured possession of the young man's key long enough to open his dressing room and secure possession of his clothes.

In the meantime the elderly banker was having a most agonizing time, for a burly bath attendant, bribed by his rival, had locked the doors of the hot room and turned the heat on full tilt. The elderly man danced up and down the hot room until his tormentors took pity on him and released him, but he was immediately seized by the attendant and rushed into another torture chamber.

When the young man went to his dressing room he discovered that his clothes had vanished and in their place was a suit of loud checked cloth. He complained of the disappearance at the office and then left the bath, but not before the elderly banker had recognized the suit and come to the conclusion that his youthful rival was the man who had stolen his watch. The youth met his sweetheart, her father, and the faithful housemaid on the street and was chatting gaily with the girl when the banker entered with a policeman. The young man was arrested and searched and the missing property found upon him. It would have gone hard with him if the real culprit had not been arrested, and the boy's innocence proved.

So the banker had to face a suit for false arrest which the boy could have brought against him, or settle out of court, and he wisely did this, giving the youth his check for $800. "Father" had to give his consent to his daughter's marriage to the man she loved—while as for the banker—well, he ran fast and far, but not fast and far enough to out distance the affectionate maid servant, who captured him and bore him off triumphantly to the altar.

THANHOUSER.

THE BURGLARS' PICNIC (Three Parts—Jan. 26).—The cast: Twins (Marion and Madeline Fairbanks); Their Father (Jack Gilmore); Professor (William Burt); Crooks (John Lehnberg, Billy Swan); Deputies (Everett Sullivan and Charles Turner).

The twins lead a midnight expedition from Miss Beardsley's into the woods to revel in a moonlight picnic. One of the professors sees them vanishing thither, carrying a big basket. In dressing gown and slippers he gives chase. The old, near-sighted professor loses one of his slippers and cuts his foot on his broken glasses. Discovering his plight, the girls take pity on him. They try to overtake him. Meanwhile, the professor comes upon a deserted house. He mistakes two figures on the porch for the runaway twins. One of them takes to the woods. The other darts indoors, followed by the professor When the twins reach the place they discover under a window a bag of loot, and on the sill a bloody footprint.

Realizing that burglars have got the professor, and feeling that they are to blame, Marian and Madeline bravely enter the house. Then is enacted a thrilling drama, in which the rest of the picnic party fortunately arrives to reinforce the twins, and by the time the police arrives the burglars are found suffocating under an avalanche of girls.

At Christmas time, going home on the train, the twins see their burglars again. They are marched on board by two deputies, taking them to state prison, and one of the crooks attempts to attack Marion and Madeline. The other one, however, seems so sincerely contrite, that the twins induce the deputy to loosen the shackle about his wrist. The train is wrecked. The two deputies and one of the burglars are killed. But the twins are saved. They conceal the identity of the other burglar from inquisitive reporters and take him home. Their father gives the man a chance on his estate. The governor is prevailed upon to pardon the former crook. Today he is the twins' father's chauffeur.

THE KNOTTED CORD (Three Parts—Feb. 2).—The cast: Detective (Bert Delaney); Millionaire (Ernest H. Ward); His Daughter (Mignon Anderson); Chief of Knotted Cord Gang (Yale Benner); Secretary to Detective (William Burt).

For months the Knotted Cord Gang left a wake of death. Two millionaires had been strangled and beside their dead bodies the police found a knotted cord. Neilson, a young detective, worked night and day on the case. One day he received the sign—the knotted cord that always warned of the death to come. That same day another millionaire was threatened with death. Neilson went to the chief of police and asked the supercilious head of the force if he was going to work with or against him. The chief said that he would accompany the young detective to the millionaire's house, but did not believe that any harm would be done, as the residence was surrounded with police. At the millionaire's home Neilson met the daughter of the millionaire—and the greatest incentive of all came into his life.

A policeman on guard before the library door told them that no one entered the library for two hours and the millionaire was at work inside. The young detective knocked at the door. There was no response. He burst open the door. And inside the millionaire was dead—strangled by the knotted cord of death. The police were baffled. But the keen eyes of the young detective found the clever way the murderer had secured admission. Under the great grand-father's clock in the corner the floor had been cut away. A furnace man was missing and he had been gone an hour before the police discovered the murder. Wildly they went on his trail. When the young detective left the millionaire's daughter, after doing all he could to alleviate her grief, to start upon the trail the crafty power of the gang was shown. The girl's maid was their agent. She told them all that had happened. The young detective's secretary carried word to the chief of the murderers. And when the detective, by clever work, almost trapped the maid the jealous chief of police frustrated him.

The plotters resolved on a bold stroke. They gave the maid instructions to imitate the daughter's voice, call the detective on the phone and lure him to the Old Hill shack. The young detective got the message. He rushed to his car and in. But in a sleigh that was waiting the arch criminals waited to see that their plan worked. They saw him rush from the house and into his car. His secretary came after, watched him off, then joined them. The snow and a shorter route gave the plotters time to set their trap. They caught him, and in the lonely shack prepared for him a crafty deathtrap that would enable them to be far away and out of danger when he was murdered.

But their desire for vengeance over-reached itself. The girl was to be told where to find the detective when it was too late. But she got the word in time and went hurriedly to the rescue. But at the last minute of time, she was thrown head-long from the sleigh, and lay unconscious on the road.

At the shack the detective's secretary burst in, released him, and then threw up his hands at the order of the police chief. The detective, smiled, and puts his arm around his secretary's shoulder. "He only pretended to betray me so I could round up the whole gang," he explained. "We had to be careful every minute for fear of spies."

Then the girl came in, her arm broken, her face white with fear for the safety of the man who had been the one ray of light in the darkness that had come into her life. He ran to her, put his arms about her. In her eyes he saw the thing he wished to see. In answer to her look of joyous surprise at seeing him safe he smiled.

"I knew it was a plant when they pretended to telephone from a place like this," he explained.

And in strong cells the members of the gang, who had been caught in the city by the secretary and the police before they came to the rescue, cursed fate—and the young detective.

SIGNAL FILM CORP.

THE GIRL AND THE GAME, NO. 6 ("Helen's Wild Ride"—Two Parts—Jan. 31).—Helen goes to Rhinelander's hut to deliver a telegram, and while the construction boss is reading it, she takes great delight in playing with the little black and white puppy which is Rhinelander's sole companion. Rhinelander is highly elated over the telegram which reads: "Monthly payroll on Number Four." When Helen returns to Signal, he accompanies her in high spirits, leaving the dog to "keep house a few minutes."

The canine sniffs around and finally grabs the telegram in his teeth. His attention is diverted by a squirrel which he chases outside a considerable distance. His course takes him past Spike, brooding over his misfortunes. The telegram drops at Spike's feet. He picks it up, reads it, and reports to Seagrue, who decides that the money must be held up until a general strike can be pulled off in Rhinelander's camp.

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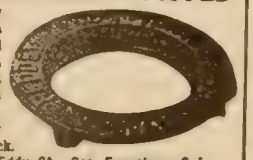
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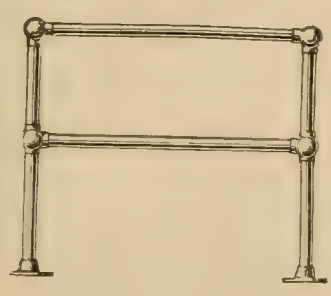
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Have You Read Page 825?

Spike telephones two confederates, Sykes and his chum by the name of Dan, and they arrive at Signal the following morning on Number Four, simultaneously with the package of money.

Rhinelander instructs the agent to keep the money in the station safe over night, as he has no safe place for it. Accidentally a bottle of ink is turned over on the money but Helen succeeds in cleaning off some of it before the money is put away. The two cracksmen are joined by a third, known as "the Bat." A consultation is held at Rhinelander's camp with Spike, with the result that that evening they break into the telegraph office, manipulate and open the safe and deliver the money into Seagrue's hands. Seagrue sends Bat, with the money, to Oceanside to keep under cover, while Spike and the two other thieves stir up a strike the following day after Rhinelander finds that his payroll has been stolen. Accidentally the camp is set on fire and great clouds of smoke envenlope the railroad line which runs past it.

Sykes and Dan buy railroad tickets from Helen at Signal and start back to Oceanside. Helen is astonished to note an inkstain on the money, which gives her a clue and she jumps on a little speeder car and follows the train. She dashes at a terrific speed through the great clouds of smoke coming from the fire, finally overtakes the train and springs on the rear platform. The conductor and brakeman aid her in searching for the thieves, but are too methodical. As the train crosses the bridge over the San Pablo, Sykes and Dan make a tremendous leap into the water below. Helen sights them and jumps off the train on the bridge. Too late she notices they are swimming for the nearest bank. The jacknife bridge is already opening to admit a waiting boat and she reaches the end of the draw after it has risen many feet above the abutment. She makes a daring leap and picks herself up, badly bruised and shaken, and catches a street car on which the thieves are endeavoring to elude further pursuit.

In the city she summons an officer and follows the thieves to the house where they join Bat. Bat rushes Sykes and Dan to the roof, slamming his door. A tremendous struggle on the roof results in one of the thieves falling from the building while the officer and Sykes crash through a skylight into Bat's room. Helen saves the officer by jumping into the room in time to level a revolver at Bat's heart. Practically all the money is discovered on his person and is returned to Rhinelander by Helen, via a swift automobile dash with the officer. Peace is once more restored in the half-burned camp.

VOGUE.

SAMMY'S DOUGH-FULL ROMANCE (Jan. 23).—The cast: Sammy (Sammy Burns); Lena (Lillian Hamilton); Mr. Schultz (Benjamin Horning); Baron von Swindleheimer (H. J. Richardson); Baker (Raymond Zell).

Sammy, expert baker, is in love with Lena Schultz, daughter of his employer. Schultz, however, aspires that Lena shall marry a title. He encourages the advances of the Baron von Swindleheimer. Lena becomes suspicious of the genuineness of the "Baron's" claims to the nobility. So she advises her sweetheart of her father's conspiracy. Sammy interferes and finds himself thrown out of a job. Schultz advertising for a new baker, the lovers concoct a scheme. Sammy, in disguise, obtains the position and proceeds to ruin Schultz's business by putting too much yeast in the biscuits, over-doing the baking-powder act, and kneading limburger cheese in the bread.

The customers riot. Schultz and the bogus baron go after Sammy with a gun. The baker, however, retaliates by browning von Swindleheimer to a fine crisp in the oven. Then he begins to shoot holes in the doughnuts. The baron is rescued, and shakes the flour from his soles forever. Lena persuades her father that the only way to save them now from bankruptcy is to reinstate Sammy. With the return of the expert baker, the same wonderful bakings bring back a bigger custom than ever. Sammy agrees to continue his services on condition that Schultz takes him into partnership and gives him Lena for his bride.

"HE THOUGHT HE WENT TO WAR (Jan. 30).—The cast: Bill Jenkins (Chas. H. France); Dorothy Fairfax (Lillian B. Leighton); General Fairfax (Russell Powell).

Bill Jenkins goes to sleep and dreams that he enlists as a soldier. He is a stupid subject and the commanding officer has to resort to violence to get him to obey orders. The general's daughter joins the regiment, much to the delight of Bill. When the call for mess is given, Bill is the first to arrive at the mess tent. As General Fairfax arrives with the troops. Bill is hastily devouring a pie. General Fairfax orders him to the guardhouse. Later the general notes a distant attack being made by one of the enemy's troops on his daughter. Bill, by a great effort, has parted the bars of his prison and volunteers to save the daughter single-handed. He dashes on horseback without weapons.

After traveling some distance, by driving the horse backwards at a terrific speed, he spies a cool spot under a tree. Leaving his horse to browse he lays himself down to slumber. The daughter works out her own salvation and returns to the camp. When Bill returns he starts to relate wonderful feats he has performed. The general, knowing his tale to be untrue, orders him to the guardhouse again, while the daughter pleads for him in vain. Jenkins is to be shot at sunrise. The daughter, visiting the tents, removes the cartridges from the rifles, extracts the bullets and replaces the cartridges. Bill is marched to the execution grounds. He is aware of everything that has happened.

The grave is dug. When the soldiers fire Bill pretends to be shot, and after dusting of the stretcher with his hat collapses upon it. Not wanting to be buried alive he springs away quickly and attempts to escape. Then he is put into the mouth of a cannon and shot into the enemy's camp. He escapes again and returns to General Fairfax, who decides to execute Bill himself. He starts to prod Bill with his sword when Bill wakes up from his dream and finds the saloon-keeper poking him in the ribs with a long stick.

CUB.

THE GIRL OF HIS DREAMS (Jan. 21).—The cast: Jerry (George Ovey); Father (Jefferson Osborne); Mother (Janet Sully); Gladys (Belle Bennett); Ragamuffin (Louise Horner).

Flirtatious Jerry "makes a mash on" pretty Gladys while both are viewing a billboard displaying handsome posters of Julius Caesar, advertised for production in a ten-twent'-thirt' house. Particularly impressed is Jerry with the resemblance of the picture of a beautiful Roman maiden to Gladys. Agreeing to meet again, they separate, Gladys for home, Jerry for a nap, which he proceeds to enjoy in a straw-filled packing case he finds in a nearby alley and (as it must happen for always-getting-into-trouble Jerry) alongside the cache of a lot of loot hidden there by a couple of burglars.

Jerry dreams he is a Roman emperor and that he and Gladys are having a great time, winding up with his slaves putting him to bed in the royal chamber. It is this handling of him, the patting of the royal bedclothes about him, that wakes him, and he discovers that some one is really handling him, for a couple of policemen are putting handcuffs on him, believing him to be the burglar they are looking for. This is not the end, however. He proves an alibi, his release, and joins in the search of the cracksmen.

Then follows some thrilling as well as comical scenes. Jerry discovers the robbers' den; valiantly attacks them; they knock him unconscious, set fire to the place, and escape. Jerry revives when a flood of water is poured on him from the firemen's hose, and the instant he escapes from the building there is a terrible explosion caused by combustibles in it. Jerry keeps going after the crooks, gets them; the loot is recovered; it had been stolen from Gladys' home, and Jerry makes himself solid.

AROUND THE WORLD (Jan. 28).—The cast: Jerry (George Ovey); Cannibal Chief (George George); First Cannibal (Louis FitzRoy); Second Cannibal (Jefferson Osborne).

Peacefully slumbering Jerry is disturbed, first by a cop and a nurse girl wheeling a baby, and then by a colored cop with a negro woman, who also has a baby. Incensed, Jerry determines to have his revenge and changes the babies. Jerry then comes upon a sargeant. He conducts him back to the park bench. Upon the appearance of the sergeant the two cops rush off. The negro woman exits with the white baby, while the white nurse leaves with the colored baby. Consternation reigns when the parents discover the substitution. The black cop and the white cop catch a glimpse of Jerry in the background. They soon catch him.

A fight ensues. Two white cops rush up and in the general mix-up Jerry makes his getaway. He soon comes upon an aeroplane, gets into the car and soars upward. Jerry arrives over an island inhabited by cannibals, who have all the modern improvements. The cannibals discover Jerry and notify their chief by telephone. Acting under the instructions of the chief, who arrives upon the scene in his racing car, the cannibals fire and the machine falls to earth.

Jerry is carried to a large kettle and forced to witness a cannibal dance. He knocks the chief into the kettle and dashes off. In his

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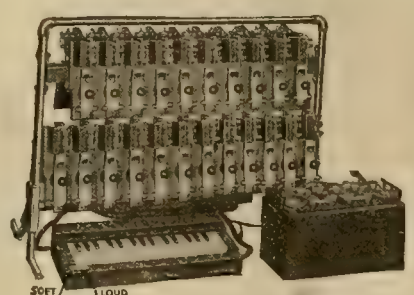

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mad dash for life Jerry comes to the chief's tent. Darting inside he comes upon a beautiful princess, whom the chief is holding captive. She hides him in a suit of armor. The chief enters the tent. While he is questioning the princess, Jerry prods him with a spear. The chief angrily accuses one of his men. Jerry then prods the other man and causes a general fight. Taking advantage of the confusion, Jerry escapes with the princess. The chief's racer is standing outside the tent. Jerry helps the princess into the car and drives safely away just as the chief and his men run out of the tent.

NOVELTY.

MR. BUMPS, COMMUTER (Jan. 21).—Bumps oversleeps. An escaped convict enters his room, attaches to Bumps' ankle his own ball and chain, the lock of which he has picked with a hair pin; exchanges his striped garb for the suburbanite's suit, throws the rest of Bumps' clothes out of the window—and makes a clean get-away. Bumps, no help for it, on hearing his train whistle, scrambles into the convict's costume and races for the depot

He soon has the constable and the prison guard at his heels. Missing the train, a hand engine is pressed into service. After many exciting adventures, Bumps reaches the office at 4:30. Caught flirting with the head stenographer, Bumps is uniquely punished by his employer, who forces him to take the young lady shopping and spend all his money on her. At the station he meets his wife. She has a ticket, but no cash for her husband's fare. He is obliged to foot it home—and carry all Mrs. Bumps' bundles.

GAUMONT.

SEE AMERICA FIRST (No. 19—"The Dells of Wisconsin"—Jan. 23).—In the summer time the dells of the Wisconsin River offer an ever-changing picture of vari-colored cliffs rising sheer from the boiling water of the river, of weird canyons and gulches and grotesquely carved rocks, of overhanging banks, green with foliage of trees and vines, and brightened by the presence of modest wild flowers, and again a panorama of rolling fields and meadows, from which, here and there, rises the smoke of a farmer's house.

In the winter time the winding river, the rocky crags, the tinkling waterfalls have been turned by frost and cold into fairy grottoes of delicately wrought ice. The vines hang dead and brown, and the trees, all but the pines, have lost their handsome summer gowns.

KEEPING UP WITH THE JONESES (On same reel as foregoing).—In the second half of the reel, "Pa" McGinnis will carry through some of his mirth-provoking attempts at "Keeping Up With the Joneses" in Harry Palmer's animated cartoon by that title.

Pathe Exchange, Inc.

PATHE NEWS NO. 5 (Jan. 15).

Coventry, England.—Military motor cycles are given a severe testing before being sent to the front.

The Mexican Problem.—Must the Policy of Watchful Waiting Be Abandoned? Subtitles: (1) A roving band of Villistas, such as recently killed a party of Americans, waiting to attack an approaching train; (2) Gen. Villa (left), who has announced a policy of "Death to all Gringoes"; (3) Victims of Mexican anarchy; (4) Gen. Carranza, whose government has been recognized; (5) American soldiers patrolling the Rio Grande boundary; (6) The man at the helm.

London, England.—Sailors of the Grand Fleet beguile the time of waiting by cleverly constructing and dressing dolls.

East Youngstown, Ohio.—Buildings damaged during the strike riots are dynamited preparatory to rebuilding the town. Subtitle: (1) Records of arrested strikers are examined.

Uncle Sam's Activities.—Pictures taken by special sanction of the Federal Departments. Subtitles: (1) Government revenue cutters brave the most violent storms to go to the aid of distressed vessels and keep shipping channels clear; (2) Crew of the Cutter Seneca on the lookout for a water-logged vessel (six sailors held the camera while this was photographed); (3) An explosive charge is placed on the wrecked ship which menaces navigation; (4) One hundred cakes of guncotton make short work of the sunken hull.

Bukowina, Russia.—The new Russian Army, now properly equipped with rifles, trudges through the snow to reinforce the attacking lines.

Paris, France.—Admiral Lacaze, Naval Chief, decorates some of the six hundred survivors of the Naval Brigade which went into battle in Flanders six thousand strong.

Cape Hatteras, N. C.—The fishing season is now at its height at the Cape and good catches of cod, bass and even salmon are being made. Subtitles: (1) The huge seines in which the fish are caught are laboriously dragged ashore; (2) Sorting the catch.

Topock, Arizona.—Arizona is linked to California by the erection of a huge steel bridge across the Colorado River. Subtitle: (1) The erection of the immense spans is a remarkable engineering feat.

PATHE NEWS NO. 6 (Jan. 19):

Chicago, Ill.—Edmund von Kaenel, thrill merchant, climbs 263 feet of rope while the mercury registers ten below zero. Subtitle: (1) What goes up always comes down—sometimes rapidly.

New York City.—Mrs. Emmeline Pankhurst, the English militant suffragette, has arrived to appeal for war-torn Serbia.

Washington, D. C.—Delegation of motion picture magnates visits Congress to protest at proposed Federal censorship of films.

Paris, France.—A Caudron aeroplane, captured from the Germans, is exhibited as a trophy of war. Subtitle: (1) The effect of the shrapnel which brought down the aeroplane is plainly visible.

Genoa, Italy.—Russian soldiers captured by Austrians, and afterwards freed by Italian troops, are sent back to Russia to fight again.

New York City.—The submarine E2 which was destroyed while in the Brooklyn Navy Yard by an internal explosion which killed five of her crew.

Are We Prepared?—Is the nation sufficiently protected according to the new standards of warfare? Subtitles: (1) We are proud of our army; (2) And of our navy, too; (3) But are our forces big enough? The pacifists say yes; (4) But others would have our forces second to none; (5) Meanwhile citizens can still rest secure.

New York City.—With more than 150,000 estimated grip victims in the city, the ordinances against unsanitary practices are being rigidly enforced. Subtitles: (1) Millions of leaflets are distributed to help check the epidemic; (2) Health department bacteriologists are making a deep study of the grip germ; (3) Children who generously "divvy up" their candy with their playmates sometimes help the germ along; (4) Another way of spreading infection.

Paris, France.—A blouse of satin covered with black tulle. Subtitles: (2) A walking dress of embroidered velvet; (3) A velvet dress trimmed with black satin, Georgette collar and cuffs; (4) Velvet hat trimmed with moire; (5) A tailored suit of English tweed, hat of velvet.

PATHE NEWS, NO. 7 (Jan. 22).

Le Creusot, France.—Many new blast furnaces have been put into operation by the government for the production of big shells. Subtitles: 1—After being cast the ingots are tempered in oil. 2—The shells are carefully examined and stored to await shipment to the front.

Red Bank, N. J.—Primitive Esquimau methods of eel spearing are resorted to by local fishermen when ice covers the Shrewsbury River. Subtitle: 1—The eel is routed from its winter hiding place, impaled on the spear and drawn to the surface.

Cazenovia Lake, N. Y.—The ice harvest is on in earnest and thousands of tons are being cut and stored against torrid times to come. Subtitles: 1—Releasing the ice floats. 2—The ice blocks are conveyed to the storehouse by mechanical means.

Nancy, France.—New Creusot guns have been made which are expected to outrival the famous Krupp "42's."

Pathe's Paris Fashions.—(In natural colors.) Subtitles: 1—A suit of gaberdine with fitch trimming. Large velour hat. 2—A serge suit trimmed with braid. Turban with rosette of ribbon. 3—Green sailor hat with velvet quill.

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You Should Read Page 825

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4—Garnet velvet turban with ribbon ruche. 5—An elaborate futurist effect. 6—White felt hat with broad brim, simple fur trimming.

Saloniki, Greece.—French troops arrive here to reinforce the allied expeditionary forces. Subtitle: 1—Vast quantities of supplies are landed and stored, preparatory to being sent to the front.

Passaic, N. J.—Several blocks in the business district are destroyed by the biggest fire in the city's history. Subtitles: 1—Firemen suffer from the intense cold as well as from the heat of the burning buildings.

Uncle Sam's Activities.—How the government serves the people of the United states. Pictures taken by special sanction of the Federal departments. Subtitles: 1—The tremendous increase in the circulation of money has rendered the old method of printing bills obsolete. Previously each operation was performed by hand. 2—But now a machine which goes through all the processes simultaneously has been installed in the Bureau of Engraving and Printing. 3—A marvel of intricacy is the newest type of geometric lathe, used to produce the scrollwork on treasury notes. 4—How many would you like?

THE RED CIRCLE (No. 6, "False Colors"—Balboa—Two Parts—Jan. 22).—Detective Lamar gets his first valuable clue in connection with the Red Circle in this chapter. Lamar is less suspicious of June than at any other time because June herself loses a valuable necklace through the operations of the person or persons with the "Red Circle" brand. This chapter shows June concealed after her theft of some terrible war secrets and the arrest of the victims charged with annoying women in their search for the hand with the "eed circle." At a ball that evening June and Lamar are seated on a settee when in a mirror before them they see a red circled hand come from behind some draperies in back of them and unfasten and successfully get away with June's necklace. Next morning Mary, June's old nurse and companion, points out to them a woman she had seen washing a red circle from her hand the night before. Lamar follows the woman to the city.

THE RED CIRCLÆ—No. 7—("Two Captives"—Two Parts—Balboa—Jan. 29). A red circle birthmark comes and goes on the hand of June Travis, who learns from her nurse that she is a member of the supposedly extinct Borden family of crooks. The secret is kept from Mrs. Travis, June's "mother." Detective Lamar, baffled by June's benevolent crimes, trails Alma La Salle, a society thief, who under orders from "Smiling" Sam, a jewel fence and reformed crook, robs guests at the Beach hotel ball, using a painted red circle as a blind. June, too, is a victim, losing a necklace.

Leaving the hotel the next morning Alma is arrested by Lamar on suspicion of being implicated in the thefts. His suspicions are confirmed when, at the police station, the officers find jewels hidden in the heel of an old shoe which she carries. Thus Lamar decides that "Smiling" Sam is implicated and raids the shop of the latter.

Meanwhile, on the beach near her home, June spies a monkey with an organ grinder and immediately while the master is asleep, releases the animal. Mary throws the officers off the scent and again June manages to escape. But Lamar is sorely troubled at the latest red circle crime. Interesting developments follow in the next chapter.

THE HORRORS OF WAR (Pathe—Three parts—January 24.)—The opening scenes show the bombardment of a Turkish town by the Russian fleet in the Black Sea. This view was taken from the deck of a Russian battleship and the details of loading the huge guns, firing them, and watching the results of their deadly accuracy are all horribly apparent. A whole town bursts into flames, and a new target is sought. A steamer is sighted in the distance making hurriedly for port, and at once it becomes the mark of broadside after broadside of volleys. The first shots tear up the water about the ship and the next instant the vessel is slapped as by a vindictive Triton—a cloud of smoke—she lists grotesquely—shivers and splinters as a few more shells find their mark, and then settles sickening, head first to her final port.

Another scene shows a narrow mountain pass walled on one side by unscalable cliffs and sheering off on the other into a gaping precipice, piled high with the dead of a whole Turkish force which, unable to advance or retreat, was cut to pieces by withering artillery fire. A touching scene is one where a mother and daughter of a dead soldier mourn beside his freshly turned grave.

The deadly French 75-centimetre gun in action, a giant steel bridge wrecked to prevent the advance of the enemy's troops, the throwing of hand grenades over the short distance that separates the French from the German trenches, a barbed wire entanglement designed to tear to pieces the advancing enemy, a single war missile powerful enough to kill a regiment, a horse hurled by a shell explosion high into a tree-top, the new French aeroplane gun in action trying to bring down an enemy aviator, and the decoration of those who gave their eyes as toll to Mars, are but a few of the vivid scenes that make up this film.

HEAD-DRESSES OF HOLLAND (Photocolor—Jan. 24).—This subject gives us a good idea of just what kind of millinery appears most pleasing to the Dutch women. In the country the women still wear the caps for which they are famous. To be sure, there are a great variety of these, some in lace, some trimmed with feathers, some with silver, and so on down the line of possible and sometimes impossible trimmings.

THE AU SABLE CHASM "Picturesque America" (Globe—On Same Reel As Foregoing).—Besides Niagara Falls, New York State has other natural wonders that the careful tourist does not fail to see. One in particular is worth every moment of the time spent in viewing it. This is Au Sable Chasm several miles from Port-Kent-on-Lake Champlain. The length of the canon from Rainbow Falls at the entrance to the "Sentinel" where the passengers take the boat through the Grand Flume, is something over a mile. The walls rise perpendicularly over a hundred feet on either side. Stone galleries and bridges make the trip a safe one.

HAZEL KIRKE (Gold Rooster—Five Parts—Jan. 28).—Hazel Kirke, daughter of Dunstan Kirke, a miller, is sent off to be educated by Squire Rooney, who has promised to marry her upon her return. All this in repayment for a small sum which Rodney advanced to save the old mill from the auction block. Five years later, near the end of her school years, she meets Arthur Carringford. At home again, she renews her promise to Rodney. Some days later, Arthur on a hunting trip, meets with an accident near the mill, and is confined there for some weeks, during which time a new friendship springs up between the two. Some time later, when Rodney and Dunstan see Hazel and Arthur embracing, Dunstan denounces them and sends them away.

Arthur's mother, to save the family fortune, wishes Arthur to marry Maude, her ward, who is loved by Pittacus Greene, and whose fortune was squandered by the elder Carringford before his death. She sends Pittacus and Arthur's valet to dissuade Arthur from marrying Hazel, and they arrive as the two are coming away. At a nearby village, the valet, thinking the ceremony is to be a fake, goes to a saloon for a "minister." He then notifies Mrs. Carringford by letter. A few weeks later that lady arrives during Arthur's absence and tells Hazel that she has been duped.

The girl, distracted, runs away and upon Arthur's return the panic-stricken mother tells of the plot and passes away from a heart attack. After a day or two's search for Hazel, Arthur rides toward home, stopping at a small church. The parson proves to be the one who married them and he tells of his good work in the slums of nearby towns disguised as a "tough." The two ride off to the mill hoping to meet Hazel. Unknown to the young people, Dunstan's terrible denunciation of them has left him sightless and it is before Hazel's blinded father that the two are reunited with parental blessing, only after Arthur has rescued Hazel from the icy millpond waters into which she had thrown herself.

SHOOTING AT RANDOM (Starlight—Jan. 29).—Heinie and Louie manage to steal a good-size gun from a local "three balls" shop and take it up the trail to Nimrod. Mrs. Flyhigh, a well-known society leader of the neighborhood, is out taking the air the same afternoon and runs afoul of a footpad. The latter is in the act of robbing the fair lady, when the gun, which Heinie happens to be cleaning at the moment, explodes and wounds the desperado, causing him to take to his heels.

Of course, Heinie "saves" the lady's life with a well directed shot, and although that was not his intention when the gun went off, he receives full credit for it. She takes him to her home and is giving him the proper adulation that heroes are wont to receive, when Louie, who has been left out in the cold, runs for Mr. Flyhigh, telling him that his wife is entertaining a stranger.

Friend husband runs for his gun and Louie, to help along the good work, buys a bomb at a local bomb factory. This he hurls into the once happy home and blows it to atoms.

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Have You Read Page 825?

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Miscellaneous Feature Film

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THE GODS OF FATE (Lubin—Five Parts—Jan. 24).—The cast: In the prologue—Little Kent (Thomas Koil); Little Jane (Rita Toofy); Little Gordon (Herbert Crothell, Jr.). In the play—Gordon (Richard Buhler); Jane (Rosetta Brice); Estey (Francis Joyner); Miller (William H. Turner); Mrs. Miller (Inez Buck). Written by Daniel C. Goodman. Directed by Jack Pratt.

Estey, a young widower, and the father of Little Jane, is employed in the locomotive works. Always of an inventive turn of mind, Estey invents a vacuum air brake which he intends to sell to the company. At the moment of the brake's completion, Estey is seized with an attack of heart failure, and falls dead at his work bench. Miller, Estey's bosom friend, also a widower and father of Little Kent, calls at Estey's home and, finding Estey dead, steals the drawings and the model of Estey's air brake. He buries them in the cellar of his own home. Later Miller, anxious that his child shall have a mother's care, and needing a housekeeper to manage for him, marries a widow named Luther, who is the mother of Little Gordon. Realizing that there is no one to dispute his claim, Miller claims Estey's invention as his own and sells it for a large sum to the railroad company.

Miller's conscience troubles him, however, and he tries to get right with himself by adopting Estey's little daughter, Jane. Thus we have a house divided, to wit: Miller and his son Kent, his wife and her son, Gordon, who has fallen in love with Jane that is now to live with them.

Twenty years after we see Miller still a workman, having spent all the money he falsely obtained from the sale of Estey's patent. Gordon is now grown to manhood, and is employed in the office of the locomotive company. Kent inherits his father's evil tendencies, and is a hanger-on at the saloons and dance halls. Jane has blossomed into a sweet young woman, beloved by all.

Gordon and Jane are still friends as they were in childhood and Kent, conscious of this mutual regard, resents the friendship. When his conscience troubles him, Miller looks at the plans that he has kept hidden in the cellar. Jane, suspicious of her stepfather's actions, follows him to the cellar and sees the plans, but is not conscious of what they are. Kent, who has come home intoxicated, watches Jane as she goes to the cellar, alone one night, and, sees her with the plans in her hands. He frightens her away, gets the drawings and learns of his father's theft of twenty years before.

In the meantime, Mrs. Miller, seeing the love of Gordon for Jane, and knowing their true relationship, pleads with Miller to tell all and give the children happiness that is rightfully theirs. Miller, fearing the consequences of his act, threateningly demands her silence. Kent finds employment as a switchman on the railroad, and one day sees in his mirror the reflection of the locomotive works on fire. Knowing thah his father is in the building, Kent rushes to see if Miller has escaped.

Miller, always haunted by his guilty conscience, thinks that this will be a good way to end it all, but he is rescued from the burning building and is carried to the hospital, where the doctor pronounces his burns fatal and tells him he has but a little while to live. Miller makes a hurried will and leaves everything to Kent.

Jan, finding the plans again, sees written on the back of them a note from her father saying that if anything should happen to him, all his inventions and everything he owned should go to her. Then Jane realizes who she is. Kent, upon learning that Jane is not his sister, tries to get possession of the plans. One day, as Jane and Gordon are on the limited train going to the city, Kent, knowing that Jane has the plans in her traveling bag, determines to get them at any cost, and deliberately throws the switch, with the result that the limited crashes into a freight and is wrecked.

Gordon and Jane, pinned under the wreckage, are found by Kent. He tries to get the plans and is arrested. Later Gordon and Jane are convalescent and we see them looking forward to a life-long happiness together.

THE CROWN PRINCE'S DOUBLE (Vitagraph—Five Parts—Feb. 7).—The cast: Prince Oscar of Ostrau and Barry Lawrence, a clerk (Maurice Costello); King Gustave (Howard Hall); Baron Hagar (Anders Randolf); Peter Hart (Thomas Mills); Minister of State (Thom Brook); Detective Brennan (Daniel Leighton); Shirley Rives (Norma Talmadge); Isabelle Hart (Anna Laughlin); Mrs. Wilmerding (Leila Blau). Produced by Van Dyke Brooke.

Oscar, son of Gustave, King of Ostrau, is saved from a forced marriage by a revolution in the kingdom, and leaves for the United States, accompanied by Peter Hart, his American friend and advisor. In New York he meets Barry Lawrence, a young bookkeeper, out of a job through the rascally work of a fellow clerk and Prince Oscar's perfect double.

The Prince has met and quietly married Isabelle, an American girl, and wishing to renounce his claim to the throne and become an American citizen, he changes identities with Barry. King Gustave learns of his son's marriage and, horrified, sends Baron Hagar, Chief of Police, to bring back Oscar, by force if necessary. Barry accordingly poses as the Prince in disguise and takes up his abode in the Hotel St. Albans, and Hart, let into the secret, sets Baron Hagar's henchmen on Barry's trail. After some startling adventures, Barry, bewildered by it all, is kidnapped; likewise, Shirley, niece of Mrs. Wilmerding, a wealthy woman, the detectives working on the case imagining she must be "the Prince's" wife.

Barry escapes and accuses Hart of causing all his troubles; then sets out to rescue Shirley. Hagar arrives to interview Shirley, whom he supposes to be Isabelle, wife of Oscar, and is stunned to confront a stranger. Complications and surprises accumulate rapidly when Barry arrives, and immediately after him Oscar. Every one is astounded as the two men, dressed and looking exactly alike, meet face to face. Then explanations are made which result in the chagrin of the baffled Hagar, the uniting of Barry and Shirley, while Oscar—Prince no longer—proudly announces that his American citizenship papers and his American bride more than recompense him for the kingdom he has lost.

THOU SHALT NOT COVET (Selig—Five Parts—Feb. 7).—The cast: I, or the Hero (Tyrone Power); My Neighbor's Wife (Kathlyn Williams); My Neighbor (Guy Oliver); My Wife (Eugenie Besserer). Colin Campbell, Director.

As I sit here alone reading in the pages of my diary I think of what might have been. I do not regret my love nor do I regret my final determination in connection with that love. Circumstances conspired toward my love for the most perfect woman, in mine own eyes. My home life was unhappy; their home was ideal; my wife was a vixen; his wife was all that is good. She came to me at nightfall as innocent and as trusting as a child—well, again I shall thumb the pages of my diary and recall to mind all the entanglements of those fateful threads which, for a time, bound her life with mine own. Back in the old days when my own wife consorted with others and made my home a hell on earth I was lonely and sought solace in the company of my Neighbor and his Wife.

She discovered the secret of my unhappiness and as time went on I knew that I loved her madly. My Neighbor was called to Africa on a business trip, and when I accompanied my Neighbor's Wife to the steamer dock to bid him Godspeed I went with a troubled and insincere mind, for I now realized that I would have my Neighbor's Wife to myself. My Wife annoyed me continually. Her companions, both men and women, frequented my house, and with wine and cards passed the time in riotous living, turning my home into an abode of evil.

Came a day when Fate gave my Neighbor's Wife into my arms. She was thrown from her horse in a runaway accident. One night I chanced to read in the Book of Books. The pages fell open at the chapter of Exodus XX—17. My eyes fell on this admonition in the Ten Commandments: "Thou Shalt Not Covet Thy Neighbor's Wife." Realizing the sin of my insane love, I determined to leave the country and my Neighbor's Wife. And one day I sailed away.

After many wanderings I found myself in Cairo, Egypt, and I decided to go to Africa. Then once again grim Fate gripped my hand, for again I met my Neighbor's Wife face to face! She explained the miracle of her presence. Her husband had instructed her to take the first ship and meet him in Africa, and so we sailed together from Suez. In the meantime,

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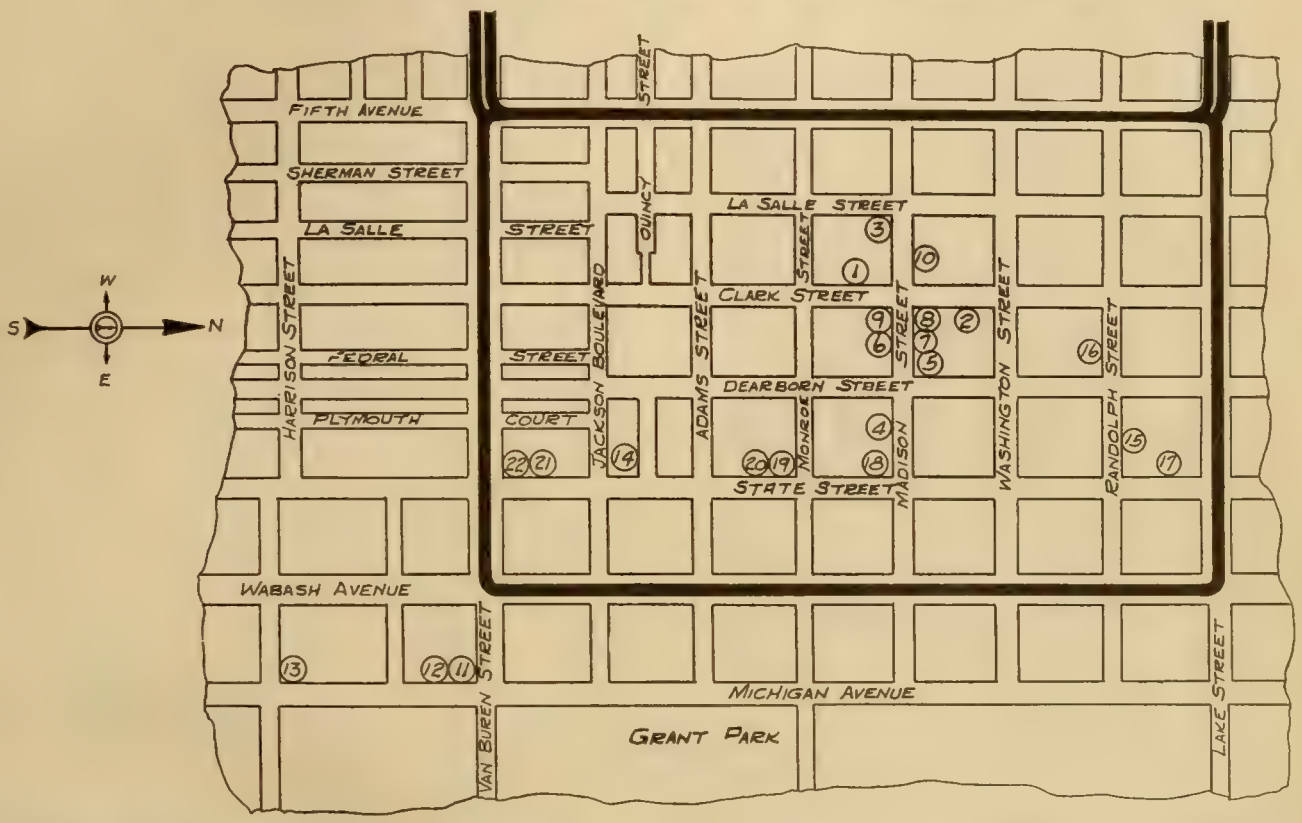

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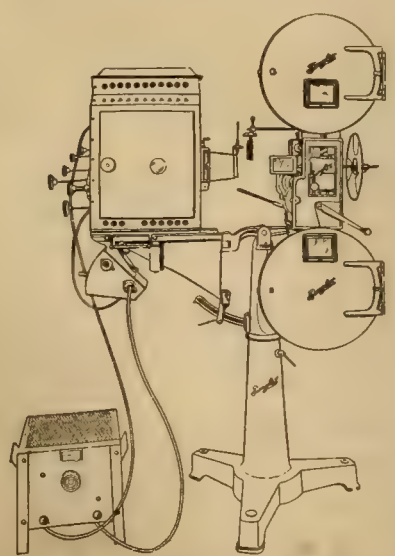

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my Neighbor in a village on the African Coast was eagerly awaiting his wife's arrival, and during barter and sale with the natives he had incurred the bitter enmity of an African chieftain.

Then the vessel upon which we were passengers was wrecked. The gigantic craft had collided with a derelict and the water poured into the ship from a great hole stove in its side.

As the great ship shivered and groaned like something alive I thought of my Neighbor's Wife. I rushed to her state room and there found her helpless. I took her into my arms and with her leaped into the sea. Later we were washed ashore on the African coast. When she awoke her mind was disarranged from the shock and she thought I was her husband. We made our home in the jungle and that night she came to me as she had always come to her husband, and I knew that I, too, was going mad. I prayed to God to strengthen me in my hour of dire temptation. I left my Neighbor's Wife alone in the rude shelter. When I awoke I found her in my arms.

Meanwhile my Neighbor received notification that the ship had been wrecked and to search for his wife along the African coast. As the days passed and my temptation became stronger, I determined to kill myself and save the honor of my Neighbor and his Wife. Just as I was about to take my life, I saw my loved one struggling with an immense leopard. I drove off the leopard just in time to save her life, and then for the last time Fate took a hand in the game. This time not for me, but against me. The shock of the leopard's attack, I found, had restored the reason of my Neighbor's Wife.

My Neighbor had also become a wanderer. Driven from his home by African tribesmen, his companions slaughtered, he had struggled along for many miles, finally falling in an unconscious condition. We found his almost lifeless body, and my Neighbor's Wife's endearments snatched back the soul of her husband. When the ship came my Neighbor and his Wife left the African coast for home and happiness. I, too, was to return to civilization with them. However, I stood and pondered. Again in flaming letters there leaped into my mind the Biblical admonition: "Thou Shalt Not Covet Thy Neighbor's Wife!" I left a message in the sand for my Neighbor, and from a secret spot I watched the boat leave the African shore carrying out of my life all that was near and dear to me.

And to-night, a wanderer on the face of the earth, I lay aside my diary and drink a toast to the happiness of my Neighbor and his Wife.

PARAMOUNT.

MY LADY INCOG (Famous Players—Five Parts—Jan. 17).—The cast: Nell Carroll (Hazel Dawn); Teddy De Veaux (Robert Cain); Rene Lidal (George Majeroni); Mrs. De Veaux (Dora Mills Adams); Chief of Police (Franklyn Hanna); Bull Rice (Frank Wunderlee).

Financial troubles force Nell Carroll, a thoroughbred, to seek employment in a detective agency which has just taken up the trail of a very baffling jewelry robbery in an exclusive summer colony. In order to work from the inside, she is sent to the place as the Baroness Du Vassey. Suspicion promptly fastens upon Teddy De Veaux, the son of the woman who first invites Nell to her home. Every evidence points to him until the leader of the crooks, suspecting the real identity of the "baroness," decides to present himself as the Baron Du Vassey, her husband.

The arrival of the "baron" causes consternation in the heart of Nell, who does not know whether she is facing an impostor or has chanced upon the name of a real nobleman. Trusting to chance to give her some hint as to the truth, she decides to face the man and attempt to outwit him. But more than wits are necessary to defeat the crook, with whom the butler is allied. It comes to a question of a steady hand and quick trigger finger when the thieves are caught red-handed and spring upon the innocent young Teddy.

THE CALL OF THE CUMBERLANDS (Pallas—Five Parts—Jan. 24).—Torn between a love for his mountain home and a mountain girl and a desire to work out a God-given talent with paint and canvas, Samson South, fighter and dreamer and a coming leader of the clans of the Souths, whose feudal activities with the Hollman faction in the Cumberland mountains have been halted by a truce, leaves for New York. Reluctantly he parts with Sally Miller, the sweetheart of his youth, and sighs at the prospect of lost association with nature's charms.

At the zenith of his success, his crude ways fading under the polish of etiquette taught him by the beautiful sister of his artist-benefactor, who discovered him in the mountains, he is prompted to return because of the breaking out of hostilities anew. First avenging his father's earlier death, Samson South leads his clan in a desperate battle with the Hollman faction, liberating four of the Souths from jail and finally forcing the enemy to ask for permanent peace.

Sally Miller improves the time of South's absence to add to her meager education with books, and she, taking inspiration from fashion magazines, improves as best she can her personal appearance. The absence of South has built a bridge of doubt as to whether his love for her has faded or his heart yielded to the pulchritude of the polished city girl. With Sally Miller again in his arms, doubt is dispelled and Samson finds his soul in the grip of a strong, heroic love and his yearning for the mountain fastness appeased.

KLEINE-EDISON.

THE FINAL CURTAIN (Kleine—Five Parts—Feb. 2).—The cast: Ruth Darrell (Alma Hanlon); John Lord (Arthur Hoops); Jane Lord (Florence Coventry); Herbert Lyle (Herbert Hayes); John Banks (Frank Belcher); Mary (Beryl Mercer); Henry Cole (W. C. Carlston); George Robbins (Frank Norcross); the Marvelous Sylvesters (Crimmons & Gore).

Lyle, a Broadway actor, is playing one-night stands in the West. One afternoon he drops into a small theatre where a repertoire company of the 10-20-30 sort is playing. He is struck with the beauty and talent of Ruth Darrell, a young member of the company, and sees in her just the type demanded by a new play in which he is to be featured the following season. He takes steps to meet the girl, arranges with his New York manager for an interview with her, and the following autumn finds her playing in his support in one of the new Broadway successes.

Here she is seen by Lord, a wealthy manufacturer of woolen goods, who falls in love with her and asks her to marry him, in spite of the protests of his maiden sister. Ruth accepts him. Ruth is a happy, carefree woman, and has earned the title of "Our Lady of Laughter." Lord, who is a hard-headed business man, is in great financial difficulties because he has spent a huge sum in filling a Government contract, for which he finds his business demanding most of his time.

One night she gives a dinner to her former friends of the stage, including Lyle, Banks, the Broadway manager, and her old friends of the theatrical boarding-house, prominent among whom are the Marvelous Sylvesters. Lord and his sister Jane are shocked by the antics of the theatrical people and insist that Ruth shall sever all connection with her former friends. This awakens her spirit and when she continues to find herself deprived of the company of her husband because of his application to business she goes back upon the stage and plays in support of Lyle. In the meantime, Lord, pressed more and more by his creditors, has made arrangements with Robbins, a bank president, for a loan to be made on the date when a number of his notes shall fall due. Cole, head of the woolen trust, sees an opportunity to wreck Lord's business completely. He brings pressure to bear on Robbins, and together they play to disappoint Lord at the last moment. When his notes fall due the loan from the bank will not be forthcoming.

One night Lord goes to the theatre to see his wife play. Lyle notices him in the audience and, being half drunk, plays the love scenes with Ruth with more than ordinary ardor. Lord notices this and becomes furious. When the play is over, Lord makes his way to Ruth's dressing room. Meanwhile Lyle has followed Ruth to her dressing room. He has her in his arms when Lord enters. The position of Lyle and Ruth is such that Lord is unable to see that she is resisting the actor. Mad with jealousy, he tears Lyle from her and knocks him to the floor. Ruth tries to explain, but he throws her aside and bursts out of the dressing room. Ruth, realizing that it is her love for the old theatrical life that has come between her and her husband, deserts the stage and seeks forgetfulness in a new environment. Lord buries himself deeper than ever in his business affairs.

Banks, who has taken a liking to Lord, learns from Lyle in one of the latter's tipsy confidential moods that Ruth was entirely innocent of any wrong in connection with the dressing room episode. He carries this information to Lord and finally succeeds in convincing him that she was not at fault. Sometime later we find Ruth a telephone operator. Accidentally cutting in on one of the lines, she hears one of Cole's henchmen talking to his chief, and in the conversation her husband's name is mentioned. She learns of the plot to double-cross him in the matter of the loan. She immediately sends him word of the impending disaster by messenger boy. Bank happens to be in Lord's office when the boy arrives with the news. He knows of a secret affair which Robbins, the banker, has had with an actress, and hastens to Robbins' office, threatening him with the exposure and scandal unless he carries through the loan as originally planned. Meantime, Lord has gone direct to Cole. Banks finds the banker more in fear of Cole and the money trust than he is of scandal. Robbins becomes defiant, and Banks is forced to leave without having accomplished his purpose.

Lord, however, meets with better success at Cole's office. He threatens the woolen magnate with prosecution for criminal conspiracy unless he instructs Robbins to make the loan as agreed. Cole hesitates. Lord seizes him by the throat and makes him 'phone to Robbins to make the loan. This is done and the situation is saved

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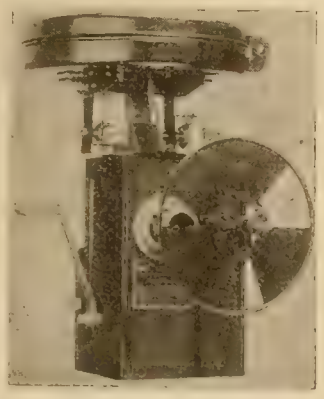

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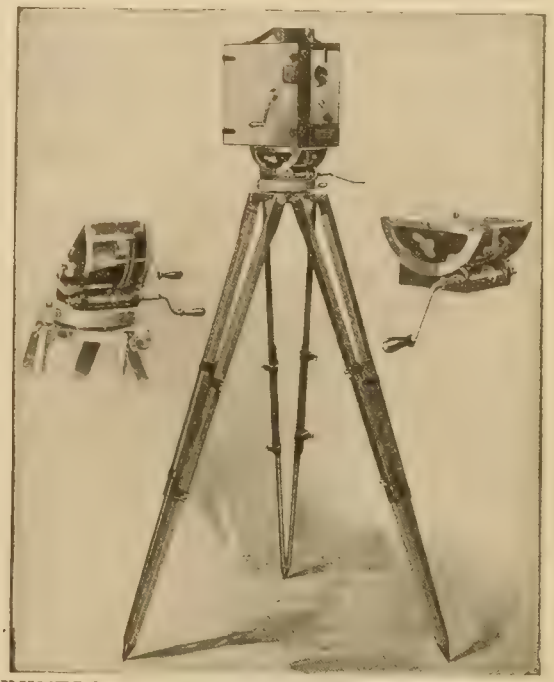

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CLEVELAND, O.

for Lord. Naturally his first impulse is to thank and reward the unknown telephone operator who supplied him with a knowledge of the plot. He calls at the station mentioned by the messenger boy, only to find that her relief is on duty. The other operator, however, gives him the address of his benefactress and he seeks her there. When he is brought into her presence he finds himself face to face with his own wife and they are reunited.

EQUITABLE.

A CIRCUS ROMANCE (Five Parts—Jan. 24).—The cast: Babette (Muriel Ostriche); Ezra Butterworth (Edward Davis); Rev. Albert Martin (Jack Hopkins); Zaidees (Catherine Calhoun); Petey (Geo. Larkin). Written by Betty T. Fitzgerald. Directed by Charles M. Seay.

Babette, the butterfly dancer of a big southern carnival show, is loved by Petey, another performer. She is the daughter of Ezra Butterworth, a church and business magnate of the town where she is playing, but neither knows of the relationship, as Butterworth's wife, who is Zaidee, the fortune teller of the show, had been deserted by Butterworth many years before.

Babette learns the secret of her birth through a box of papers, to which her mother carries the key always with her. The church people are shocked when Babette goes to Butterworth's house, makes known her claim, and is taken into the home, Butterworth acceding to her demand through fear that his present wife will learn of his previous escapade. She makes friends with Mrs. Butterworth, but the junior warden of the church, who attempted familiarities with Babette in the show, is her special destination.

The church people demand that Butterworth send the girl away or resign his church position. The rector and the girl overhear the committee. The rector asks her to marry him, but she declines, and Butterworth decides to resign. Babette goes to Mrs. Butterworth to say goodbye. Butterworth comes in and tells his wife the story of his early marriage and is forgiven, but Babette goes back to the circus, and Petey is welcomed in friendly fashion by the rector and Butterworth.

WORLD FILM CORP.

THE FRUITS OF DESIRE (Brady—Five Parts—Jan. 31).—The cast: Mark Truitt (Robert Warwick); Jeremiah Quimby (Alec. B. Francis); Thomas Henley (Robert Cummings); Roman Androskia (Ralph Delmore); Blair (D. J. Flannigan); Piotr (James Mack); Gracy (James Ewens); Rev. Courtenay (Adolphe Lestina); Dr. Graham (Philip Basi); Simon Truitt (George Moss); Bill Slocum (Harry C. Weir); Houlahan (Ezra Walck); Marcel (Adolph Parina); Kazian (Madaline Traverse); Johann (Harry DeVere); Unity (Dorothy Fairchild); Hanka (Julia Stuart); Mrs. Henley (Phillis Haseltine); Susan Martin (Mildred Havens). Directed by Oscar Eagle.

[We published a description of this picture in a former issue under the name of "The Ambition of Mark Truitt," which is the title of the American novel from which this subject is an adaptation. The title of the film is "The Fruits of Desire," and is to be released on January 31, and not on January 17 as previously announced. "The City," a five-part subject, was released on January 17. For the benefit of our readers we publish the story again.]

Truitt is a country lad who conceives an overpowering ambition to become a great power in the steel industry. In his day-dreams he often pictures the peaceful valley in which he has been born and reared filled with belching chimneys and vast furnaces under his complete mastery.

As a beginning he bids good-bye to his little country sweetheart and enters the employ of a steel mill in Pittsburgh. He starts in at the lowest form of manual labor, but quickly is raised to a position as gang foreman, and soon afterward becomes a skilled worker in the mills. He boards with the family of a shop foreman. The shop foreman's daughter falls in love with Mark and gives herself to him unreservedly.

Truitt fights his way on relentlessly. He becomes superintendent of the mill and then forms a new corporation with one of the younger partners of the firm. He deserts the girl of the mill, returns to his old home, marries his first love, and sees the realization of his life's ambition in the construction of his own great steel mills in the quiet valley in which he roamed as a boy.

His wife becomes a mere social butterfly and the couple are estranged. There is a divorce. Alone in his great mansion, monarch of all he can survey from his window's outlook, Truitt at length realizes how hollow a victory he had gained in a life of power without love. He seeks out the girl of his days in the Pittsburgh steel mill, finds her love still steadfast, and makes her his wife.

METRO PICTURES CORP.

HER DEBT OF HONOR (Columbia Pictures Corp.—Five Parts—Jan. 24).—The cast: Marian Delmar (Valli Valli); John Hartfield (William Davidson); Olin Varcoe (William Nigh); Crawford Granger (J. H. Goldsworthy); Doctor Glade (Frank Bacon); Mrs. Varcoe (Mrs. M. Brundage); Niatana (Ilean Hume); Pierre Leroux, her father (David H. Thompson); Kalatin, her lover (Frank Montgomery); Old Wolf (R. A. Bresee); Swiftwind (Jack Murray). Directed by William Nigh.

Marian Delmar's father, an architect, has died without an estate, though it seems to the girl that he has left a settlement of some sort on her. From the time of his death a certain Varcoe, a member of her father's profession, has sent her a monthly remittance, which enables her to live decently and study painting. Varcoe dies, leaving no instructions regarding the remittance and no reason why his son, Olin, should continue it. John Hartfield, whose father has been a lawyer of doubtful integrity but unquestionable shrewdness, is now the friend of Marian, to whom she goes when her remittance fails to arrive. He subsequently informs her that the remittance seems to have been a matter of charity on the part of the late Varcoe, and incidentally that his son Olin is dying from his wild dissipation and morbid excesses.

Marian's independent nature revolts at the idea that she has been an object of charity, and against the pleading of John determines to pay the debt by nursing Olin back to health. She offers her services as nurse and is engaged by Olin, who exhibits a wicked joy. All repair to the old Varcoe home on the St. Lawrence, where lives Mrs. Varcoe, whom her supposed son has never seen. Mrs. Varcoe has been for years an invalid. The old family physician has been her faithful attendant for thirty years, in a strong sort of house, with Indian servants and queer furnishings, that must have been the expression of a morbid brain.

When Olin meets Mrs. Varcoe, whose son

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he is supposed to be, he seems to inspire her with fear and misgiving. She is immediately impressed with Marian, whose attentions are now directed to the old lady's health. The aged doctor's jealousy of Marian in her efforts to relieve Mrs. Varcoe, creates frequent friction. Through the finding of certain plans in a secret compartment, John finds that Marian's father had been the real brains behind the elder Varcoe's success; hence, the remittance by agreement. Olin's morbid, wicked nature, and the realization that decent persons have never liked him drives him to take advantage of an Indian girl in his household, and the consequence is the exposure of the secret that he himself is the offspring of such an affair on the part of his father. He realizes at last why good women, especially Marian, will have no dealings with him.

John, meanwhile, is constantly trying to dissuade Marian from continuing in this atmosphere, and the finding of the plans, which established her father's share in the elder Varcoe's success, almost accomplishes that end. But between the kindly old lady and Marian a strong affection has developed and furnishes the incentive for her to remain. Olin is determined to have one more big fling before he passes away. He knows that an old Indian servant in the house, who is the father of the Indian girl, his mother, hates him for his father's crime. Olin invites a number of his dissipated friends from the city to spend a week-end with him. One of his friends, Granger, tries to outrage Marian and is killed by a knife, thrown by an Indian.

Then Olin traps her in a secret passage and tries to wrong her, but John and another Indian rescue her and wound Olin. Olin crawls to the Indian huts on the estate where the remainder of his mother's tribe dwell, and the father of the girl he has wronged, who has waited for him since the affair with his gun across his knees sitting in the doorway, raises his rifle and fires. Olin crawls back to the house and dies in the arms of his Indian grandfather. Marian then realizes that her devotion to what she deemed her duty in repaying the debt of Varcoe's charity should no longer stand between her and her heart's happiness. She and John determine to travel the road of life together, while the old doctor gives evidence that his devotion to his equally venerable patient was not purely of professional interest.

COSMOFOTOFILM CO.

HIS VINDICATION (Four Parts—London Film Co.).—Charles and George Faulkner are brothers. George Faulkner has a son, Edward. Captain Haverleigh makes their acquaintance and is invited to a game of cards. Haverleigh loses heavily, particularly to Charles Faulkner. During the game the latter flashes large sums of money. Haverleigh notes this. The play continues. Haverleigh loses further and pretends to be intoxicated. To George Faulkner's disgust, Charles Faulkner continues to bet with and win from the "unsober" Haverleigh. Haverleigh, apparently stupefied, is assisted into his room, where he drops the mask of drunkenness and changes into some other clothes belonging to the landlord. He then makes his way back to the gambling hall.

At the Hall, after Haverleigh's departure, a quarrel springs up between Charles and George Faulkner over Charles's transactions with Haverleigh and the two men separate for the night on bad terms. Haverleigh enters and secures a quantity of money. Charles is awakened, but before he can arouse the house is murdered by Haverleigh.

George Faulkner attacks Haverleigh. A fight follows and Faulkner is knocked senseless. Haverleigh makes his escape. George is suspected of the murder at the trial. George is found guilty and is sentenced to penal servitude.

In prison George is gradually converted into a ferocious, brutalized specimen of humanity. At the Hall his son, Edward, inherits at the age of twenty his murdered uncle's wealth. Haverleigh hears of this and slowly but systematically relieves the youngster of his wealth. Edward falls in love with Marjorie, the innkeeper's daughter, who is also loved by Dan, the village blacksmith. Edward persuades Marjorie to agree to elope with him to London, promising to marry her there, but on Haverleigh's suggestion, arranges that the marriage shall be a bogus one. The elopement is arranged for Christmas Eve.

George Faulkner escapes from prison and takes refuge in Dan's smithy. That night he appears at the Inn disguised as a fiddler and there sees his son Edward. Edward's coachman becomes too drunk to assist in the elopement. The convict volunteers for the post and discovers the contemptible trick Edward is trying to play on Marjorie. When Marjorie appears to keep her tryst, the old man warns her of her danger, and when Edward comes she turns on him and refuses to proceed with the elopement. Edward takes the convict, not knowing that he is his father.

The prison guards call at the Inn and Marjorie learns that they have become suspicious of Edward's new servant. They proceed to the Hall to arrest him. Marjorie takes a short cut and warns George Faulkner that he is about to be arrested. He hides in a secret panel known only to himself. Edward Faulkner surprises Marjorie in his room and thinks she has come to make peace with him. Marjorie has been followed by Dan, and when Dan appears Edward contrives to suggest that Marjorie's presence is a compromising one. Marjorie appeals to Dan to take her home.

The guards arrive at the Hall but find their man has flown. When they have left Haverleigh and Edward sit down for a game of cards. Edward loses heavily and Haverleigh, satisfied with his night's play, brings the game to an end by again feigning drunkenness. Edward, noting his condition, is tempted to help himself to some of the drunken man's notes. At this moment his father opens the panel and snatches the notes from the startled Edward before he can put them in his pocket. George Faulkner angrily denounces his son and points out that Haverleigh is only feigning drunkenness. Edward is incredulous, but when the truth of this is forced on him he attacks Haverleigh with a chair. Haverleigh wards him off and receives a smashing blow on the arm. The ex-convict intervenes. Haverleigh examines the wounded arm. As he does so George Faulkner's attention is drawn to an old scar on the forearm and he slowly realizes the connection between this scar and the fight in Charles Faulkner's bedroom ten years before. He accuses the discomfited card-sharper of the murder and at the critical moment draws attention to the scar. Haverleigh betrays himself by attempting to escape, but is captured and handed over to the police.

Edward, his idle dissipation cut short by the advent of his father, becomes a soldier, and succeeds in making his peace with Marjorie, who, at last recognizing Dan's worth, rewards him in the only way possible.

Have You Read Page 825?

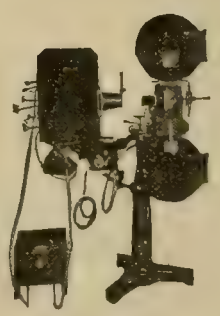
POWER'S 6B

STRAND THEATRE

The Triangle Theatre of

Portchester, New York

Showed Feature Productions of the Best
But Obtained Poor Screen Results



SIMPLEX

We Supplied The Remedy

Ask About Our Special Lens System.

New Machines, Our Own Special Condensing and Projection Lenses and Special Screen and Improved Their Projection 100%

We Equip Motion Picture Theatres Completely

Ask Them About it. We Can do the Same for You.

Picture Theatre Equipment Company

19 WEST 23rd STREET
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158 PEARL STREET
BUFFALO, N. Y.

PROJECTION ENGINEERS
CONSULT US FOR MODEL PROJECTION

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

SITUATIONS WANTED.

AT LIBERTY—A-1 violinist-pianist, man and wife. Experienced vaudeville, pictures, cafe work. Teachers. Man piano tuner. No tickets to reliable parties. First-class references furnished. Good repertoire. A. F. of M. Musicians, Box 256, Payette, Ida.

OPERATOR—Long experience, go anywhere, reasonable salary, first class references. Walter Milner, Ocean City, N. J.

MOVING PICTURE OPERATOR—Thoroughly experienced all machines. Strictly sober, reliable, go anywhere. Salary reasonable. Projection guaranteed. Write or wire. Henry Alsman, Backbusburg Ave., Mayfield, Ky.

MANAGER—Thorough knowledge of picture business, now employed, desires immediate change. Have been managing the present house for six years, can give owner as reference. Original advertising ability. Age twenty-eight. Married; strictly sober and reliable. Address Strictly Reliable, care M. P. World, N. Y. City.

LONG EXPERIENCED—And successful young man desires position as manager or to rent picture show, with intentions of purchasing same later. Can give reliable reference. Elmer R. Wilson, Canyon, Tex.

COMPETENT MANAGER—Desires location in or near N. Y. City. Three years last position. Sober, reliable. Best of references furnished. J. H. R., care M. P. World, N. Y. City.

DIRECTOR—At liberty after February 6th. Been producing large features and comedies. Knows the manufacturing and marketing thoroughly. Address Select, care M. P. World, N. Y. City.

WHO WANTS a high class pipe organist, graduate Yale Organ Conservatory of Music? Address Rogers, P. O. Box 519, Waterbury, Conn.

OPERATOR—And wife pianist. Joint salary $25. Long experience. Best references. Experienced, care M. P. World, N. Y. City.

ASSISTANT DIRECTOR, experienced as stage director and assistant in pictures, wishes position with established company. Capable handling all details, aggressive, hard worker; excellent education. Additional qualifications: scenario writer and expert stenographer. Address D. M., care M. P. World, N. Y. City.

WHO needs a director? Just arrived from Italy. Abbruzzi Director, care M. P. World, N. Y. City.

FILM MAN, three years' experience, desires position. Can handle salesmen. Is a forceful correspondent and qualified in office work. Address A. T., care M. P. World, N. Y. City.

PRACTICAL CAMERAMAN, with good amount common sense and long experience, desires connection reliable concern (commercial or studio) requiring constant results Use own equipment if necessary, which consists of best professional camera made. Address V. W., care M. P. World, N. Y. City

HELP WANTED.

AGENTS EVERYWHERE sell cartoon advertising titles to theaters. Ray, 326 Fifth Ave., N. Y. City.

BUSINESS OPPORTUNITIES.

A FILM EXCHANGE having several hundred reels of film, consisting of singles, doubles and three reelers with plenty of posters for each subject. Will sub-rent same to other exchanges on a fifty-fifty basis. Only those in position to furnish surety bond need answer. Answer S. F., care M. P. World, N. Y City

"AMBERLUX" Lens filters are business bringers.

FOR SALE OR RENT—Completely equipped **motion picture studio in New York City. Modern studio lighting system. Full line of equipment and scenery. For particulars address Marston & Co., 30 East 42d St., Tel. Murray Hill 540.**

FURNISHINGS FOR RENT—To producers. Odd pieces furniture, antiques, guns, pistols, swords, real Japanese armor, Oriental rugs, pictures, artistic decorations; also designs made to order. Just see me when you need something, your own price. Loester, 322 East 44th St., N. Y. City.

WANTED—A partner to take a war film to Honolulu, Hawaii. Big money in this enterprise. Ernest S. O'Hye, 489 Lincoln Ave., Detroit, Mich.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars' worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

MOVING PICTURE THEATER—Small town in New York or adjoining States. Chambers, 81 Romaine Ave., Jersey City, N. J.

THEATERS FOR SALE OR RENT.

A SACRIFICE—REX THEATER, 110TH STREET, NEAR EIGHTH AVE., NEW YORK CITY. LOW RENT, EQUIPMENT THE BEST. 600 SEATS. $3,000 REQUIRED.

LOOK—Moving picture men. For sale, two picture houses in one of Illinois' best cities. One house seats 600. One seats 700. Specially constructed. The best location you ever saw. Houses must be seen to be appreciated. Long leases. Houses located close together. Only men with cash need write for information. Nothing like this ever advertised in any paper. Best reason in the world for selling. Address Lock Box 786, East Moline, Ills.

MOVIE—In one of the most prosperous towns in Pennsylvania, population 7,000. The main thoroughfare. Admission five and ten cents, seating and standing capacity over 325. Using General, Triangle and Fox films. Long and favorable lease. Receipts $175-200 week. Expenses about $120 week. This business has been successfully conducted by the present owner for ten years. Actually worth $9,000, will sacrifice for $7,500. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

PHOTOPLAY HOUSE—One of the most beautiful medium-sized houses in New York State, in town of 15,000. Fully equipped with the latest scientific electrical machinery to show the most beautiful pictures on the screen. Fireproof booth. Leather upholstered opera chairs, motor driven machines; beautifully decorated; artistic front; running seven days and seven nights week. Admission ten cents. Actual weekly expenses to conduct this house $99.75. Receipts for the past twenty weeks will average $187.74 and we believe the coming twenty weeks will be better still. This house has made a fortune for previous owner and there is one waiting for you. No previous experience necessary; will teach you free. Positively worth $7,500, will sacrifice for $4,500 cash only. This is the greatest buy in the moving picture profession at the present day. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Moving picture theater in resident neighborhood of Chicago. Fully equipped with fine pipe organ, etc. Cheap, owner has other interests. Co-Operative Amusement & Supply Co., Gaiety Theater Bldg., Springfield, Ill.

FOR SALE OR LEASE—A theater, latest equipment; practically a new house, 1,000 seats, stage 65 x 35, playing combinations and photoplays; city of 25,000. Long and favorable lease, or outright sale of business and equipment. A profitable business partnership agreement, reason for house being on the market. Address S., care M. P. World, N. Y. City.

FOR SALE—Motion picture theater in an Illinois city of 12,000 population. 300 seats, two motor driven machines almost new, new side wall fans. A bargain for some one. Address 12,000, care M. P. World, N. Y. City.

MOVIE—In Ohio, completely equipped. Doing best business in town. Address Ohio, care M. P. World, N. Y. City.

EQUIPMENT WANTED.

SIX Oscillating Fans, 110 volts, sixty cycles. Must be cheap. Federicks, 3533 No. Thirteenth St., Phila., Pa.

WANTED—Standard make printing mechanism, must be steady. W. A. V., 435 Simpson St., Portland, Ore.

WANTED—To buy Simplex machine A-1 condition. A. B., care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Complete equipment, any quantity, new and second-hand for moving picture theaters, furnished at short notice. Specializing Powers' machines. W. H. Latimer, 808 Lackawanna Ave., Scranton, Pa.

"AMBERLUX" Lens filters protect your patrons from eyestrain. Price $3.50. W. D. Warner, Columbus, Ohio.

3,000 Opera chairs, steel and cast standards, from sheriff sales, factory close outs, etc.; from fifty cents up. I can save you half. J. P. Redington, Scranton, Pa.

FOUR—Power's 6a, never used, complete $240. Three No. 6 overhauled, in first-class shape $125. One No. 5 all complete $50. J. P. Redington, Scranton, Pa.

OPERA & FOLDING CHAIRS—350 lot opera located southern factory, brand new, strongest chair made for 90c. each. 400 maple folding 35c. each. 2,000 slightly used opera chairs and an electric sign reasonable. Write for catalog on new chairs. Atlas Seating Co., 501 Fifth Ave., N. Y. City.

FOR SALE—Power's 6a complete, one at $175, one at $165 and one at $160. Rebuilt and as good as new; condition guaranteed. Motiograph 1912, $100. 1910, $75. Edison Exhibition Model $60, $65 and $75. Power's 5, $75. All complete and ready for the reels. Write us for particulars. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

ORDER "Amberlux" lens filters today.

750 Mahogany veneer opera chairs like new, one style, 85c. Senate Wheel Co., Corning, N. Y.

CHAIRS—Lots 200, 210, 250, 325, 240 mahogany. Guaranteed perfect, now ready. Empire Business Exchange, Corning, N. Y.

FOR SALE—New Edengraph picture machine, used only three evenings; with eight reels film, slides, gas making outfit and high power burner. One 220 rheostat and electric lamp, 12 x 16 foot screen, two traveling trunks, etc. Cost $800, but will take $225 if taken soon. Box 94, Graettinger, Ia.

BARGAIN BULLETIN NO. 57—Fort Wayne Compansarc, 60 cycles, 110 volts, practically new, $30. Power's five machine with both magazines, both lenses, lamp and lamp house and rheostat, $65. Power's rheostat like new, 25 to 40 amp. $10. Power's rheostat like new, 70 to 75 amp. $20. This is the best line of bargains we've ever published. Carbons $5.25 hundred, delivered. Muncie Film & Supply Co., 202 E. Main, Muncie, Ind.

POWER'S 5—In A-1 condition. Complete with lenses, carrying case and shipping trunk. Worth easily $100. $50 spot cash first comer. L. F. G., care M. P. World, N. Y. City.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

SAVE MONEY—New latest model, 400 foot professional, automatic dissolve, F.3-5 lens, only $200. Bargains in tripods $15 upwards. Ray, 326 Fifth Ave., N. Y. City.

FILMS WANTED.

WANTED—Single reels, doubles, three, four and five-reel features. Must be in first-class condition, with or without posters, for export. Federal Feature Film Co., 119 East 23d St., N. Y. City.

WANTED—High grade one and two reel comedies. Chas. C. James, 1 Wall St., N. Y. City.

WANTED—Four, five and six reel features in first class condition with posters. State full particulars first letter. Weinberg's Features, 145 West 45th St., N. Y. City.

FILMS FOR SALE OR RENT.

100 SINGLES AND DOUBLES, American make, 12 posters with each reel. Shipped privilege screen examination. Federal, 119 East 23d St., N. Y. City.

FOR SALE—Moving picture films "Terrors of Russia," three reels, $75; "Perils of Atlantic," two reels, $60, including quantity posters. Single reel dramas, comedies, $5 reel. All subject to examination. 601 17th St., Portland, Oreg.

MULTIPLE REEL features for sale; also some one and double reel Chaplin comedies. Will sell, trade or buy films. P. J. Hall, 315 Gloyd Bldg., Kansas City, Mo.

EDUCATIONAL, scenic and interest films from three cents per foot. Job lines at one cent per foot. Donald Campbell, 145 West 45th St., N. Y. City.

OVER SEAS BUYERS should communicate with me; second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

MISCELLANEOUS

ENTER—"Amberlux"—Exit eyestrain.

SCENARIO WRITERS—Every moving picture director prefers scenarios written by the "Ascalon Loose Leaf System," send one dollar and fifty cents for the outfit complete, and get your scenarios accepted by the film companies. Ascalon Loose Leaf Scenario System, 542 Moore Bldg., San Antonio, Tex.

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"THE DRAGNET"

A strong and virile story of the Underworld, featuring HARRY MESTAYER, supported by such stars as WHEELER OAKMAN, AL W. FILSON, and VIVIAN REED. Released Monday, February 7.

THE SELIG-TRIBUNE

"The World's Greatest News Film"

Every Monday and Thursday, The Selig-Tribune Appears on General Film Service and Shows all the News Pictures and Shows Them First. READ THE POSTERS!

"A MIX-UP IN MOVIES"

A Western Comedy in Which TOM MIX enacts a leading role. Released Saturday, February 12

SELIG POLYSCOPE CO., CHICAGO

AND EVERYWHERE!

Thomas H. Ince

Regrets to announce that in the fire which on January 11 destroyed the administration building at Inceville several hundred un-read photo-play manuscripts and a quantity of unanswered correspondence were ruined.

Certain documents were saved but, owing to the destruction of records, identification has been made difficult.

He, therefore, takes this occasion to request that those authors and correspondents who have been awaiting decision and reply re-mail their stories and letters to him at the studios of the

New York Motion Picture Corporation

Santa Monica, California

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 826, 828.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—"U," Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Dec. 29—Number 199 (Topical).
Jan. 5—No. 200 (Topical).
Jan. 12—Number 201 (Topical).
Jan. 19—Number 202 (Topical).
Jan. 26—Number 203 (Topical).
Feb. 2—Number 4 (Topical).
Feb. 9—Number 5 (Topical).

BIG U.

Jan. 6—No release this day.
Jan. 13—"X 3" (Three parts—Detective—Dr.).
Jan. 15—Across the Rio Grande (Three parts—Western—Drama).
Jan. 20—No release this day.
Jan. 27—No release this day.
Jan. 28—Nan Good for Nothing (Drama).
Feb. 3—No release this day.
Feb. 10—No release this day.

BISON.

Jan. 22—Buck Simon's Puncher (Two parts—Western—Drama).
Jan. 29—A Daughter of Penance (Two parts—Mexican—Drama).
Feb. 5—Phantom Island (Two parts—Mystery—Drama).
Feb. 12—His Majesty Dick Turpin (Two parts—Drama).

BROADWAY UNIVERSAL FEATURES.

Jan. 3—Landon's Legacy (Five parts—Drama).
Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).
Jan. 24—A Soul Enslaved (Five parts—Dr.).

GOLD SEAL.

Jan. 11—The Boob's Victory (Two parts—Comedy—Drama).
Jan. 18—The Reward of Chivalry (Three parts—Drama.)
Jan. 25—Discontent (Two parts—Psychological—Drama).
Feb. 1—Lord John's Journal (No. 3, "Three Fingered Jenny"—Three parts—Drama).
Feb. 8—Yust From Sweden (Three parts—Human Interest—Drama).

IMP.

Jan. 11—No release this day.
Jan. 18—No release this week.
Jan. 21—Vanity Thy Name Is (Two parts—Comedy—Drama).
Jan. 25—Hired, Tired and Fired (Comedy).
Feb. 1—No release this day.
Feb. 4—The Soul Man (Drama).
Feb. 8—Artistic Interference (Comedy).
Feb. 11—The Trail of Wild Wolf (Two parts—North Western—Drama).

JOKER.

Jan. 15—No release this day.
Jan. 22—The Whole Jungle Was After Him (Animal—Comedy).
Jan. 29—Mrs. Green's Mistake (Comedy).
Feb. 5—Wanted, a Piano Tuner (Comedy).
Feb. 12—Leap and Look Thereafter (Comedy).

LAEMMLE.

Jan. 9—Blind Fury (Drama).
Jan. 13—No release this day.
Jan. 16—No release this day.
Jan. 20—Just Plain Folks (Three parts—Rural—Drama).
Jan. 23—Her Dream Man (Drama).
Jan. 27—The Red Lie (Three parts—Mystery—Drama).
Jan. 28—The Inner Soul (Two parts—Drama).
Jan. 30—No release this day.
Feb. 3—The Wise Man and the Fool (Two parts—Human Interest—Drama).
Feb. 6—No release this day.
Feb. 10—The Living Lie (Three parts—Drama of the Latin Quarters).
Feb. 13—Arthur's Last Fling (Comedy—Drama).

L-KO.

Jan. 23—Mr. McIdiot's Assassination (Two parts—Comedy).
Jan. 26—Knocks and Opportunities (Two parts—Comedy).
Jan. 30—Cupid At the Polo Game (Comedy).
Feb. 2—Sea Dogs and Land Rats (Comedy).
Feb. 6—A September Mourning (Two parts—Comedy).
Feb. 9—Her Naughty Eyes (Comedy).
Feb. 13—Firing the Butler or the Butler's Fire (Two parts—Comedy).

NESTOR.

Jan. 14—Flivver's Good Turn (Comedy).
Jan. 17—Mingling Spirits (Comedy).
Jan. 21—Flivvers Famous Cheese-Hound (Comedy).
Jan. 24—Her Steady Carfare (Comedy).
Jan. 28—Flivvers in the Dance of the Shivvers (Comedy).
Jan. 31—When Aunt Matilda Fell (Comedy).
Feb. 4—Flivvers in the Still Alarm (Two parts—Comedy).
Feb. 7—Mixed Kids (Comedy).
Feb. 11—A Quiet Supper For Four (Comedy).

POWERS.

Jan. 20—Building Up the Health of a Nation, No. 2 (Educational).
—The Aerial Buds (Vaudeville Act).
Jan. 22—Uncle Sam At Work (No. 5, "Protecting the Ships At Sea"—Edu.).
Jan. 27—Sammie Johnsin, Hunter (Cartoon—Comedy).
—Fishing River Lampreys (Educational).
Jan. 29—Uncle Sam at Work, No. 6, "Saving Wealth and Building Health (Educational).
Feb. 3—Building Up the Health of a Nation No. 3—Educational).
—Caged with Polar Bears (Vaudeville Act).
Feb. 5—Uncle Sam at Work (No. 7, "Uncle Sam's Children"—Educational).
Feb. 12—Uncle Sam At Work (No. 8, "Uncle Sam — Fisherman, Postmaster, Health Officers) (Educational).

RED FEATHER PHOTO-PLAYS.

Jan. 31—The Path of Happiness (Five parts—Drama).
Feb. 7—A Knight of the Range (Five parts—Drama).

REX.

Jan. 18—The Silent Member (Drama).
Jan. 23—No release this day.
Jan. 25—No release this day.
Jan. 30—In His Own Trap (Three parts—Modern—Drama).
Feb. 1—In Dreary Jungle Town (Comedy).
Feb. 4—The Little Thief (Drama).
Feb. 6—One Who Passed By (Drama).
Feb. 8—No release this day.
Feb. 11—The Missing Locket (Drama).
Feb. 13—No release this day.

VICTOR.

Jan. 19—Her Better Self (Two parts—Drama).
Jan. 21—A Sea Mystery (Drama).
Jan. 26—Across the Line (Drama).
Feb. 2—Son o' the Stars (Three parts—Western—Drama).
Feb. 9—High Fliers (Two parts—Modern—Comedy—Drama).

UNIVERSAL SPECIAL FEATURE.

Jan. 10—Graft No. 5, "Grinding Life Down" (Two parts—Drama).
Jan. 17—Graft No. 6, "The Railroad Monopoly" (Two parts—Drama).
Jan. 24—Graft, No. 7, "America Saved From War" (Two parts—Drama).
Jan. 31—Graft No. 8, "Old King Coal" (Two parts—Drama).
Feb. 7—Graft No. 9, "The Insurance Swindlers" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Jan. 10—Viviana (Two parts—Drama).
Jan. 14—The Secret Wire (Two parts—Drama).
Jan. 14—Spider Barlow Meets Competition (Crook—Drama).
Jan. 16—The Gamble (Two parts—Drama).
Jan. 18—The Silent Trail (Two parts—Sociological—Drama).
Jan. 21—The Thunderbolt (Drama).
Jan. 25—The Man in the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).
Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).

BEAUTY.

Jan. 11—The First Quarrel (Comedy).
Jan. 15—Getting In Wrong (Comedy).
Jan. 19—Johnny's Birthday (Comedy).
Jan. 23—Mischief and a Mirror (Comedy).
Jan. 26—Some Night (Comedy).
Jan. 30—Walk this Way (Comedy).
Feb. 2—Billy Van Deusen's Wedding Eve (Comedy).
Feb. 6—The Laird O'Knees (Comedy).

CASINO.

Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).
Jan. 28—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Jan. 14—Jerry In Mexico (Comedy).
Jan. 21—The Girl of His Dreams (Comedy).
Jan. 28—Around the World (Comedy).
Feb. 4—Subject not yet announced.

FALSTAFF.

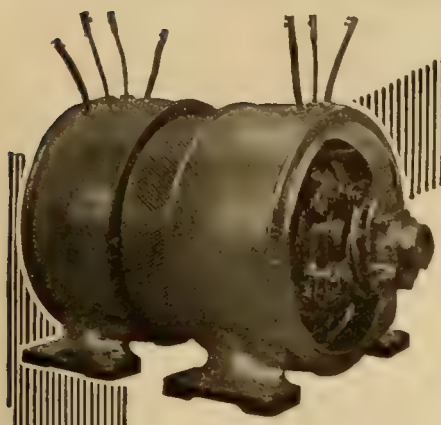
Jan. 6—Hilda's Husky Helper (Comedy).
Jan. 10—Belinda's Bridal Breakfast (Comedy).
Jan. 13—Reforming Rubbering Rosie (Comedy).
Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).

GAUMONT.

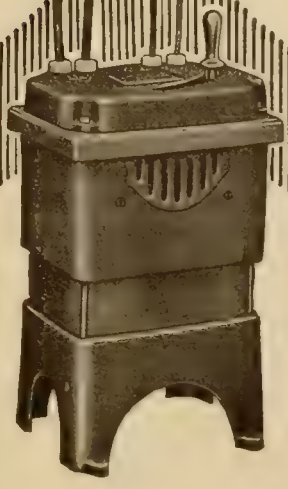
Jan. 11—See America First (No. 18, "Milwaukee, Wis.) (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 23—See America First, No. 19, "The Dells of Wisconsin"—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 6—See America First, No. 21 (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 856.)

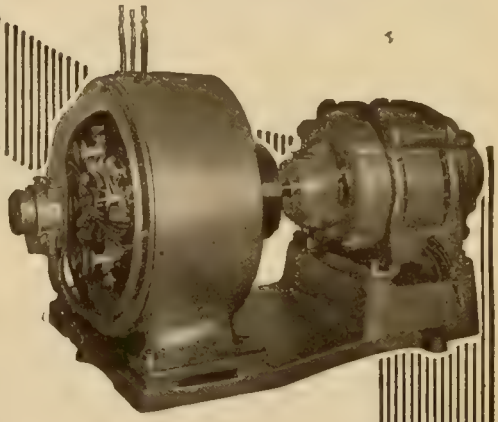
BETTER LIGHT LESS CURRENT



The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.



The AC Compensarc cuts ⅔ from your lighting bill if you use alternating current.



The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without needless waste.

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C-5

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 826, 828.)

(*Mutual Releases continued from page* 854.)

MUSTANG.

Jan. 21—Wild Jim Reformer (Two parts—Western—Drama).
Feb. 4—The Extra Man and the Milk-Fed Lion (three parts; comedy-drama).
Feb. 11—According to St. John (Three parts—Western—Drama).

MUTUAL WEEKLY.

Jan. 20—Number 55 (Topical)
Jan. 27—Number 56 (Topical).
Feb. 3—Number 57 (Topical).
Feb. 10—Number 58 (Topical).
Feb. 17—Number 59 (Topical).

NOVELTY.

Dec. 29—No release.
Jan. 21—Mr. Bumps, Commuter (Comedy).

RELIANCE.

Jan. 2—The Law of Success (Two parts—Dr.).
Jan. 5—The She Devil (Three parts—Dr.).

RIALTO.

Jan. 12—The Secret Agent (Three parts—Secret Service—Drama).

THANHOUSER.

Jan. 26—The Burglar's Picnic (Three parts—School—Drama).
Feb. 2—The Knotted Cord (three parts; detective drama).
Feb. 9—The Spirit of the Game (Three parts—Football—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Jan. 20—The Five Faults of Flo (Thanhouser—Five parts—Society—Drama—No. 57).
Jan. 22—The Bait (Centaur—Five parts—Drama—No. 58).
Jan. 24—As a Woman Sows (Gaumont—Five parts—Drama) (No. 59).
Jan. 27—Lord Loveland Discovers America (American—Five parts—Dr.) (No. 60).
Jan. 29—Betrayed (Thanhouser—Five parts—Race—Drama) (No. 61).
Jan. 31—Vengeance Is Mine (Centaur; five parts; drama (No. 62).
Feb. 3—The Idol of the Stage (Gaumont; five parts; drama) (No. 63).
Feb. 5—The White Rosette (American; five parts; drama) (No. 64).
Feb. 7—The Drifter (Gaumont—Five parts—Racing—Drama).
Feb. 10—The Final Argument (American—Five parts—Society—Drama).
Feb. 12—The Soul's Cycle (Centaur—Five parts—Psypchological—Drama).

SIGNAL FILM CORPORATION.

Jan. 17—The Girl and the Game (No. 4, "Helen's Perilous Escape") (Two parts—Drama).
Jan. 24—The Girl and the Game, No. 5, "The Fight at Signal Station" (Two parts—Drama).
Jan. 31—The Girl and the Game, No. 6 (Two parts—Drama).
Feb. 7—The Girl and the Game, No. 7 (Two parts—Drama).
Feb. 14—The Girl and the Game, No. 8 (Two parts—Drama).

VOGUE.

Jan. 20—A Baby Grand (Comedy).
Jan. 23—Sammy's Dough-Full Romance (Com.).
Jan. 27—Bungling Bill's Burglar (Comedy).
Jan. 30—He Thought He Went to War (Com.).
Feb. 3—Sammy versus Cupid (comedy).
Feb. 6—Fickle Madge (Comedy).
Feb. 10—Title not reported
Feb. 13—Title not reported.

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Jan. 8—The Red Circle (No. 4—Two parts—Drama).
Jan. 15—The Red Circle No. 5, "Weapon of War" (Two parts—Drama).
Jan. 22—The Red Circle, No. 6, "False Colors" (Two parts—Drama).
Jan. 29—The Red Circle, No. 7, "Two Captives" (Two parts—Drama).

GLOBE.

Jan. 10—Unfamiliar Fishes (Educational).
Jan. 17—Railroad Construction on the Dark Continent (Industry).
Jan. 24—The Ausable Chasm (Picturesque America (scenic).

GOLD ROOSTER PLAYS.

Jan. 7—The King's Game (Five parts—Dr.).
Jan. 14—Madame X (Six parts—Drama).
Jan. 21—The Love Trail (Five parts—Dr.).
Jan. 28—Hazel Kirke (five parts; drama).

KING COLE.

Jan. 22—Riding the Goat (Comedy).

PATHE.

Jan. 24—The Horrors of War (three parts; topical).

PATHE NEWS.

Jan. 1—Number 1, 1916 (Topical).
Jan. 5—Number 2, 1916 (Topical).
Jan. 8—Number 3, 1916 (Topical).
Jan. 12—Number 4, 1916 (Topical).
Jan. 15—Number 5, 1916 (Topical).

PHOTOCOLOR.

Jan. 10—From Kabylia to Constantine (Scenic).
Jan. 17—The Lizard (Colored—Educational).
Jan. 24—Headdresses of Holland (costumes) (colored).

PHUNPHILMS.

Jan. 5—Luke Leans to the Literary (Comedy).
Jan. 12—Luke Lugs Luggage (Comedy).
Jan. 19—Luke Lolls in Luxury (Comedy).

STARLIGHT.

Jan. 8—Ach! Such Crimes! (Comedy).
Jan. 15—From Bad to Worse (Comedy).
Jan. 29—Shooting at Random (comedy).

Miscellaneous Feature Releases.

AMERICAN BIOSCOPE.

January—The Making of Fulton (Three parts—Drama).

AMERICAN CORRESPONDENT FILM CO.

January—The Battles of a Nation (Six parts—Topical).

AURORA FILM PLAYS CORPORATION.

January—The Waif (Five parts—Drama).

B. S. MOSS MOTION PICTURE CORPORATION.

Jan. —The Salamander (Drama).

CALIFORNIA MOTION PICTURE CORP.

Jan.—The Unwritten Law (drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING. CO.

January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy).

EDUCATIONAL FILMS CORPORATION OF AMERICA.

Jan.—Where Footfalls Seldom Sound (Series No. 1, "The Film Hunters" (scenic).

EQUITABLE FILM CORPORATION.

Jan. 17—The Ransom (Triumph—Five parts—Drama).
Jan. 24—The Circus Romance (Five parts—Drama).
Jan. 31—The Clarion (Five parts—Drama).
Feb. 7—Her God (Five parts—Drama).

JOE. W. FARNHAM.

January—The Awakening of Bess Morton (Lariat—Five parts—Drama).

FOX FILM CORPORATION.

Jan. 16—The Fourth Estate (Drama).
Jan. 23—The Serpent (Drama).
Jan. 30—The Ruling Passion (Drama).
Feb. 6—Merely Mary Ann (Drama).

GREAT NORTHERN FILM COMPANY.

January—Sins of a Great City (Four parts—Drama).

ARTHUR S. KANE.

January—Somewhere in France (Five parts—Topical).

MEDUSA FILM.

Jan. —His Daughter's Second Husband (Five parts—Drama).

METRO PICTURES CORPORATION.

Jan. 10—The Turmoil (Columbia—Five Parts—Drama).
Jan. 17—The Lure of Heart's Desire (Popular Plays and Players—Five parts—Drama).
Jan. 24—Her Debt of Honor (Columbia—Dr.).
Jan. 31—Man and His Soul (Quality—Five parts—Drama).

WM. MORRIS.

January—On the Battlefields of France (Top.).

MUTT AND JEFF, INC.

Jan.—Mutt and Jeff, No. 1 (cartoon; comedy).

THE NEW YORK WORLD.

January—Fighting in France (Topical).

PARAMOUNT PICTURES CORPORATION.

Jan. 13—The Golden Chance (Lasky—Five Parts—Comedy—Drama).
Jan. 17—My Lady Incog (Famous Players—Five parts—Comedy—Drama).
Jan. 20—Nearly a King (Famous Players—Five parts—Comedy).
Jan. 24—The Call of the Cumberlands (Pallas—Five parts—Drama).
Jan. 27—The Spider (Famous Players—Five parts—Drama).
Jan. 31—Pudd'nhead Wilson (Lasky—Five parts—Comedy—Drama).
Feb. 3—Tennessee's Pardner (Lasky—Five parts—Drama).
Feb. 7—Madame La Presidente (Morosco—Five parts—Comedy).

TRIANGLE FILM CORPORATION.

Releases for week of Jan. 23:
The Wood Nymph (Fine Arts; five parts; drama).
Perils of the Park (Keystone; comedy).
The Conqueror (Kay-Bee; five parts; drama).
A Movie Stark (Keystone; two parts; comedy).
Releases for week of Jan. 30:
The Price of Power (Fine Arts—Five parts—Drama).
His Hereafter (Keystone—Two parts—Comedy).
The Green Swamp (Kay-Bee—Five parts—Drama).
Love and Lobsters (Keystone—Two parts—Drama).

WAR FILM SYNDICATE.

Jan.—On the Firing Line with the Germans (eight parts; topical).

WORLD FILM CORPORATION.

Jan. 10—Life's Whirlpool (Brady—Drama).
Jan. 17—The City (Shubert; drama).
Jan. 24—The Ballet Girl (Brady; drama).
Jan. 31—Fruits of Desire (Brady; drama).

V-L-S-E, INC.

Jan. 17—Captain Jinks of the Horse Marines (Essanay—Five parts—Comedy).
Jan. 17—My Lady's Slipper (Vitagraph—Five parts—Drama).
Jan. 20—The Wonderful Wager (Lubin—Two parts—Comedy).
Jan. 24—Gods of Fate (Lubin—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE.

Jan. 12—The Catspaw (Edison—Five parts—Drama).
Jan. 19—Wild Oats (Kleine—Five parts—Dr.).
Jan. 26—The Innocence of Ruth (Edison—Five parts—Drama).
Feb. 2—The Final Curtain (Kleine—Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 826, 828.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 5—The Skating Rink (Three parts—Comedy).
Jan. 10—In the Aisles of the Wild (Drama—Biograph—Reissue No. 32).
Jan. 12—The War of Wealth (Three parts—Drama).
Jan. 17—The Miser's Heart (Drama) (Biograph—Reissue No. 33).
Jan. 18—The Angel of Piety Flat (Two parts—Drama).
Jan. 19—A Life Chase (Three parts—Drama).
Jan. 24—An Adventure in the Autumn Woods (Drama) (Biograph Reissue No. 34).
Jan. 26—Stronger than Woman's Will (Three parts—Drama).
Jan. 31—When Kings were the Law (Drama) (Biograph—Reissue No. 35).
Feb. 1—The Chain of Evidence (Two parts—Drama).
Feb. 2—The Smugglers (Three parts—Drama).

ESSANAY.

Dec. 29—The Fable of "The Heir and the Heiress" (Comedy).
Jan. 1—The Prisoner at the Bar (Three parts—Drama).
Jan. 4—The Lesson (Two parts—Drama).
Jan. 5—Mile a Minute Monty (Cartoon—Comedy).
—A Scenic Subject on the same reel.
Jan. 8—The House of Revelation (Three parts—Drama).
Jan. 11—Angels Unawares (Two parts—Comedy—Drama).
Jan. 12—The Fable of "The Two Philanthropic Sons" (Comedy).
Jan. 15—Pieces of the Game (Three parts—Drama).
Jan. 18—The Book Agent's Romance (Two parts—Drama).
Jan. 19—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Alley (Three parts—Dr.).
Jan. 25—Folly (Two parts—Drama).
Jan. 26—Fable of Flora and Adolph and a Home Gone Wrong (Comedy).
Jan. 29—Destiny (Three parts—Drama).
Feb. 1—The Roughneck (Two parts—Drama).
Feb. 2—Dreamy Dud Lost at Sea (Comedy-Cartoon).
—A Scenic Subject on the same reel.
Feb. 5—The Primitive Strain (Three parts—Drama).

KALEM.

Jan. 11—Guardian Angels (Burlesque—Com.).
Jan. 12—The Purification of Mulfera (No. 8 of the "Stingaree" Series) (Two parts—Drama).
Jan. 14—The Tricksters (No. 12 of "The Ventures of Marguerite" Series (Dr.).
Jan. 15—The Haunted Station (No. 62 of the "Hazards of Helen" Railroad Series (Drama).
Jan. 18—The Tale of a Coat (Burlesque—Com.).
Jan. 19—A Duel in the Desert (No. 9 of the "Stingaree" Series) (Two parts—Drama).
Jan. 21—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series) (Drama).
Jan. 22—The Open Track (No. 63 of the "Hazards of Helen" Railroad Series) (Drama).
Jan. 25—Snoop Hounds (Burlesque—Comedy).
Jan. 26—The Villain Worshipper (Tenth of the "Stingaree" Series (Two parts—Drama).
Jan. 28—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
Jan. 29—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 1—Artful Artists (Comedy).
Feb. 2—The Moth and the Star (No. 11 of the "Stingaree" Series—Two parts—Drama).
Feb. 4—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series—Drama).
Feb. 5—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 8—Wurra-Wurra (Comedy).
Feb. 9—The Darkest Hour (No. 12 of the "Stingaree" Series—Drama).
Feb. 11—The Trail's End (No. 16 of "The Ventures of Marguerite" Series—Dr.).
Feb. 12—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Jan. 10—The Lost Bracelet (Drama).
Jan. 10—The City of Failing Light (Four parts—Unit Program).
Jan. 10—A Bath Tub Mystery (Comedy).
Jan. 11—The Old Watchman (Two parts—Dr.).
Jan. 13—The Bond Within (Three parts—Dr.).
Jan. 15—A Skate for a Bride (Comedy).
Jan. 17—The Little Sister of the Poor (Dr.).
Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).
Jan. 24—Two News Items (Drama).
Jan. 25—The Dragoman (Two parts—Drama).
Jan. 27—The Embodied Thought (Three parts—Drama).
Jan. 29—Cured (Comedy).
Jan. 31—A Reformation Delayed (Comedy).
Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—Her Wayward Sister (Four parts—Drama—Unit Program).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).

MINA.

Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 6—Caught With the Goods (Comedy).
Jan. 13—Title not yet announced.
Jan. 20—A Misfit Baron (Comedy).

SELIG.

Jan. 10—Selig Tribune News Pictorial No. 3, 1916 (Topical).
Jan. 13—Selig Tribune News Pictorial No. 4, 1916 (Topical).
Jan. 15—The Chronicles of Bloom Center No. 8, "No Sir-ee Bob!" (Rural Com.).
Jan. 17—Why Love Is Blind (Drama).
Jan. 17—Selig-Tribune News Pictorial No. 5, 1916 (Topical).
Jan. 20—Selig-Tribune News Pictorial No. 6, 1916 (Topical).
Jan. 22—Chronicles of Bloom Center No. 9, "When the Circus Came to Town" (Comedy).
Jan. 24—Tom Martin—A Man (Drama).
Jan. 24—Selig-Tribune News Pictorial No. 7, 1916 (Topical).
Jan. 27—Selig-Tribune News Pictorial No. 8 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center" (Rural Comedy).
Jan. 31—Diamonds are Trumps (Three parts—Drama).
Jan. 31—Selig-Tribune News Pictorial No. 9, 1916 (Topical).
Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).

VIM.

Jan. 7—This Way Out (Comedy).
Jan. 14—Chickens (Comedy).
Jan. 21—Frenzied Finance (Comedy).
Jan. 27—A Special Delivery (Comedy).
Jan. 28—Busted Hearts (Comedy).
Feb. 3—A Sticky Affair (Comedy).
Feb. 4—The Getaway (Comedy).
Feb. 10—Bungles Rainy Day (Comedy).
Feb. 11—The High Sign (Comedy).

VITAGRAPH.

Jan. 15—By Love Redeemed (Broadway Star Feature—Three parts—Drama).
Jan. 21—A Telegraphic Tangle (Comedy).
Jan. 22—The Secret Seven (Three parts—Dr.—Broadway Star Feature).
Jan. 24—The Cold Feet Getaway (Comedy).
Jan. 28—Peace at any Price (Comedy).
Jan. 29—The Ruse (Broadway Star Feature—Three parts—Drama).
Jan. 31—Janes Bashful Hero (Comedy).
Feb. 4—The Wrong Mr. Wright (Comedy).
Feb. 5—Bill Peters' Kid (Broadway Star Feature—Three parts—Drama).
Feb. 7—Betty, the Boy and the Bird (Comedy-Drama).
Feb. 7—The Surprises of an Empty Hotel (Four parts—Drama—Unit Program).
Feb. 7—A Cripple Creek Cinderella (Comedy—Unit Program).
Feb. 11—Freddy's Last Bean (Comedy).
Feb. 12—From Out of the Past (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 15—By Love Redeemed (Three parts—Dr.).
Jan. 22—The Secret Seven (Three parts—Dr.).
Jan. 24—The Ruse (Three parts—Drama).
Feb. 5—Bill Peters' Kid (Three parts—Dr.).
Feb. 12—From Out of the Past (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Jan. 7—Paying the Toll (Three parts—Dr.).
Jan. 14—A Daughter of the Woods (Three parts—Drama).
Jan. 21—House of Mystery (Three parts—Dr.).
Jan. 28—The Heart Breakers (Three parts—Drama).
Feb. 4—The Crime of Circumstance (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 24—The Evangelist (Lubin—Four parts—Drama).
Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).

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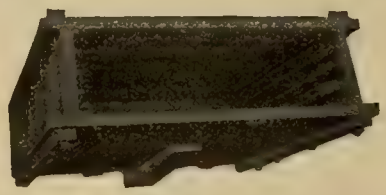

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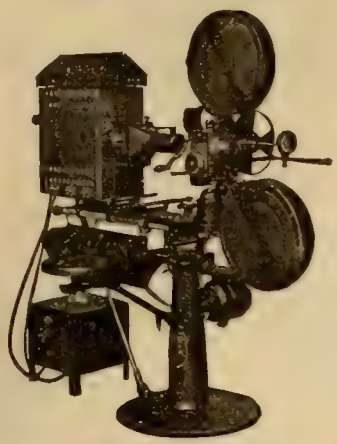

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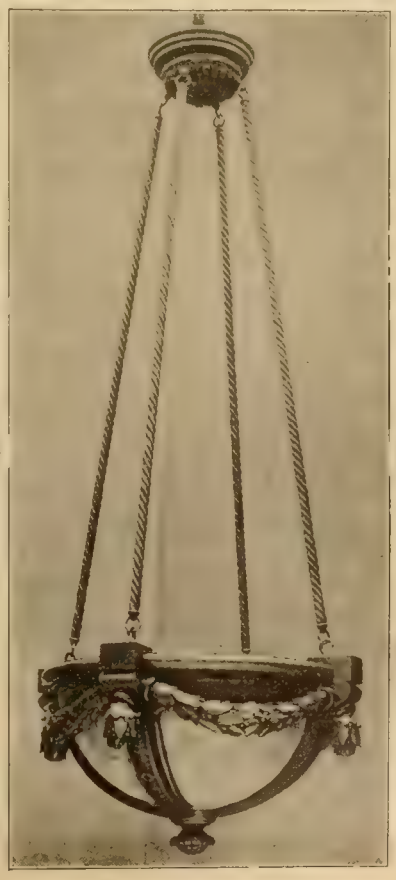

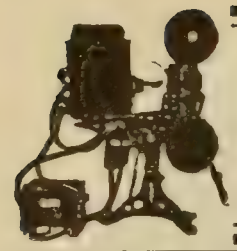

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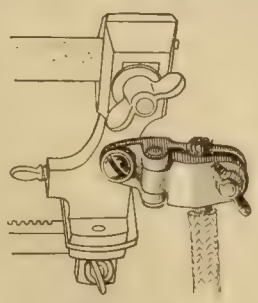

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Every Motion Picture Exhibitor in New York State is cordially invited

The One Object: To Protect Our Investment, *Large or Small*

PROGRAM

The meeting will be called to order at the Hotel Ten Eyck at 10:30 A. M., by State President Lee A. Ochs

Address of Welcome, by state or city official.

Organization of the meeting, election of officers of the meeting, appointment of committees.

Recess at 1 o'clock.

Address, "The Present Perils of Censorship in New York State," by W. Stephen Bush.—Discussion and Suggestions.

Address, "Constructive Legislation for the New York State Exhibitor," by Lee A. Ochs, State President.

Address, "State Organization," by Samuel H. Trigger, National Vice-President.

MARCH 2nd

10:00 A. M.—Address, "Organization," by Frederick J. Herrington, National President of the Motion Picture Exhibitors' League of America.

Discussion and Applications for Membership.

11:30 A. M.—Address, "The Sunday Entertainment in New York State," by a prominent clergyman whose name will be announced later.

Recess

2:30 P. M.—"The Needs and the Just Grievances of the Exhibitor." Address by Mr. L. F. Blumenthal, a New York Exhibitor.

On this subject general discussion is invited. Methods of payment, protection of exhibitor in contracts and other vital matters will be taken up and some definite action will be taken.

Meeting Will End With Banquet at 8 P. M.

There are Two Bills threatening the welfare of the industry in this State: Censorship and Sunday Closing

This Grand Meeting of Motion Picture Men will be proof to the lawgivers at Albany that the exhibitor knows his rights and will fight for them.

LEE A. OCHS,
President New York State Exhibitors' League

Shakespeare's Hunch!!

WERE WILLIAM SHAKESPEARE IN THIS WORLD OF OURS,
WE KNOW HOW "OLD BILL" WOULD SPEND HIS HOURS.
HE'D NEVER WRITE PLAYS, NIGHT, MORNING AND NOON,
BUT WOULD VIEW WORLD EVENTS IN THE SELIG-TRIBUNE

And Bill Shakespeare Was SOME Writer!

The Selig-Tribune

The World's Greatest News Film

Shows the News and Does It First!

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POWER'S CAMERAGRAPH

PANAMA-PACIFIC
INTERNATIONAL EXPOSITION
GRAND PRIZE 1915

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AMERICAN MUSEUM OF SAFETY
GOLD MEDAL 1913

NICHOLAS POWER COMPANY
NINETY GOLD STREET NEW YORK CITY

Vol. 27, No. 6 February 12, 1916 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

Scene from "The Unwritten Law" (California).

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MUTUAL PICTURES
EDWIN THANHOUSER
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IN
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1 REEL
RELEASED TUESDAY FEB. 8TH

RILEY CHAMBERLIN & WALTER HIERS
SNOW STORM AND SUNSHINE
1 REEL
RELEASED THURSDAY FEB. 10TH

PLUNK! PLUNK! NOBODY HOME!

THANHOUSER FILM CORP.
NEW ROCHELLE N.Y.

LILLIAN DREW
MARGUERITE CLAYTON
E.H. CALVERT
ERNEST MAUPAIN
are presented in

"VULTURES OF SOCIETY"

IN 5 ACTS
BY RICHARD GOODALL
DIRECTED BY E.H. CALVERT

A realistic presentation of a phase of metropolitan life of today showing the machinations of the masqueraders in society and the social outriders who hunt defenseless girls.

Marguerite Clayton

Essanay

1333 Argyle St., Chicago
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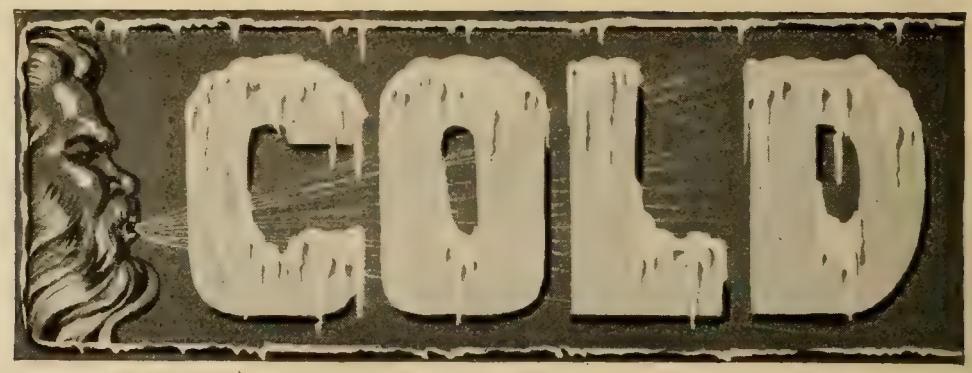


(No. 119--Straight from the Shoulder Talk by Carl Laemmle,

There is no program in the whole world which gives the exhibitors anything like the vast number of real screen and stage stars that the Universal program gives.

Nor is there any program which contains from one year's end to another, the tremendous quantity and fine quality of stories written by the best authors of the day.

Neither is there any program which gives employment to such a big staff of brainy and original stage directors.

We've reached out and secured also the greatest staff of scenic artists, expert drapers, interior decorators and high class camera experts ever gathered together by any company or group of companies in the film business.

We use and have always used better talent of all kinds in our one and two reel pictures than others have even attempted to use in big features.

During all the hubbub about features we have never for an instant neglected our shorter length pictures, because we knew as well as we knew our own name that the short picture is the basis of the picture business. The feature is the thing of a month or of a year, for example, but the one and two reelers are **for all time.** AND THE UNIVERSAL HAS ALWAYS BUILT FOR PERMANENCE, NOT FOR THE MONTH OR THE YEAR!

We have the **only** completely world-wide selling organization in the business. You may not think that this concerns you, but **it does.** Because every dollar's worth of goods that we sell in the foreign countries enables us to put that much more money into our product. We can afford to operate, and do operate, on a smaller margin of profit **per picture** than any other company because the volume of our sales is so much greater.

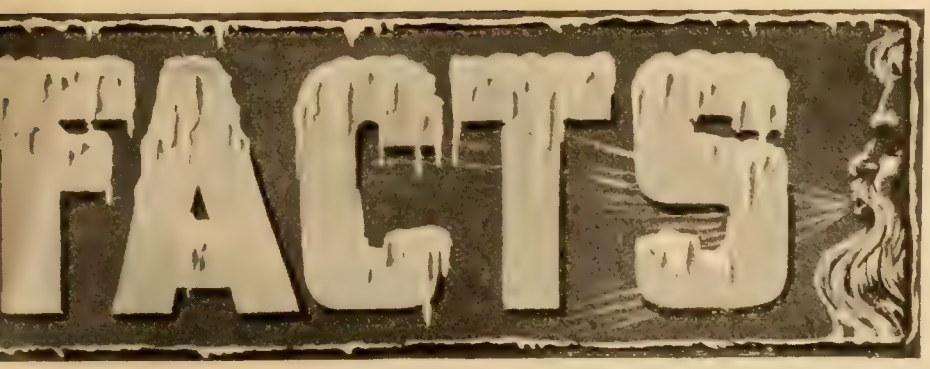
Think back! During the past two or three years you have been told many times that new organizations were coming into the field which would overtop even the huge Universal company. **WHERE ARE THEY NOW?**

And where would **YOU** be now if you had depended on any of them for your source of film supply? What prices would you be paying now if the tremendous resources of the Universal had not been used to hammer the business down to a commercial instead of a wild cat basis?

The only weak spot in our organization in the past was in our photography and in our laboratory work. This was because we had some poor cameras and about the most miserable laboratory in the world. We knew the trouble existed, even before you did and we fought like fiends to overcome it.

We finally accomplished it by spending HALF A MILLION DOLLARS in erecting in New Jersey the most perfect film laboratory and the finest glass studio in the world. It has taken a year to build it and we have been breaking in the new apparatus during the past few weeks, but IT IS ALREADY SHOWING THAT THE INVESTMENT WAS A GLORIOUS ONE BECAUSE IT IS GIVING US THE BEST PHOTOGRAPHY AND PRINTING EVER KNOWN TO THE TRADE!

We are paying more for stories and scenarios than we ever paid; and more than any other program has dared to pay. The result is that we are getting the cream of the market, instead of the skimmed milk!



President Universal Film Manufacturing Company)

Our buying power is so limitless that we are enabled to secure the very best things in the market for each and every branch of the business. Film producers in all parts of the world who through lack of organization have failed in their endeavors to market their own product are NOW SUBMITTING THEIR NEGATIVES TO US. Whenever a high class one is viewed by our committee of experts, we buy it for cash and thus get the pick and choice of all productions made by unattached concerns.

World famous playwrights, highly successful authors whom we formerly could not approach without a letter of introduction are now coming to us and giving us first chance to buy their brain-products. Men with original ideas, inventors, and all others who seek the greatest market for their ideas or inventions come to the Universal FIRST.

The pick and choice of the world's very best is at our feet—and **we've got the money with which to buy it.**

This is not idle boasting. There was a time when we had to scrape the very bottom of the exchequer to pay our bills. There was a time when our credit was not looked upon with overwhelming favor by some of our creditors. But we weathered the storm.

The result is that all these good things are at the beck and call of Universal exhibitors. You get the results of our supreme strength, not only in our unequalled features but also in our one, two and three reel pictures.

You've heard wild predictions during the past year or two, to the effect that programs were doomed and all that sort of bosh. But the fact remains that THE UNIVERSAL PROGRAM IS NOT ONLY STRONGER THAN IT EVER WAS BUT IT IS DOING A BIGGER BUSINESS; not only in this country but in foreign lands where our own representatives are turning in sums of money that we never expected in our wildest flights of imagination.

Talk didn't accomplish this sensational success. Advertising didn't do it. Bluffing didn't do it. Nothing on earth did it but CONSISTENTLY GOOD PICTURES, week after week and year after year.

These are all cold facts. Every one of them is susceptible of proof. They are things which every exhibitor should weigh with the most careful thought and consideration.

If you have ever had a shaky feeling with regard to the future of your own theatre, or if you have such a feeling now, THERE IS A REMEDY AT HAND! Tie up tight with the Universal—the strongest film organization in the universe—and cast fear and worry to the four winds!

UNIVERSAL

CARL LAEMMLE, President

FILM MANUFACTURING COMPANY

Largest Film Manufacturing Concern in the Universe

1600 Broadway NEW YORK

The UNIVERSAL PROGRAM

After all the Press Agent talk has subsided and you get right down to brass tacks in the cold grey dawn of the morning after, you'll find that NO program on earth begins to measure up to the Stars on the Universal program. You can substantiate this absolutely for yourself by looking into the FACTS. Not alone the greatest assemblage of Stars, but the cream of them all, ALL on the Universal Program.

Stella Adams
King Baggot
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Harry Benham
Mother Benson
Curtis Benton
Henry Bergman
Clara Beyers
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Harry De Carey
Harry Carter
Lon Chaney
Fred Church
Wallace Clark
Harry Coleman
Betty Compson
Peggy Coudray
Howard Crampton
Doc Crane
Juan De La Cruz
Grace Cunard
C. Conklin
Dorothy Davenport
William C. Dowlan
Carter DeHaven
Flora Parker DeHaven
Chas. W. Dorian
Harry Depp
Eugene Derue
Marjorie Ellison

Adele Farrington
Marc Fenton
Francis Ford
William Franey
Mary Fuller
Thelma Francis
Jane Gail
Ray Gallagher
William Garwood
Jos. W. Girard
Douglas Gerrard
Maud George
Olive Fuller Golden
Myrtle Gonzales
Ray Griffith
Ella Hall
Hobart Henley
Gale Henry
Allen Holubar
Jack Holt
Little Clara Horton
Alice Howell
John R. Hope
Geo. F. Hernandez
Guy Hedlund
Lee Hill
Billy Human
H. L. Hicks
Gilmore Hammond
Harry R. Haskin
Mina Jeffries
Rupert Julian

Thomas Jefferson
J. Warren Kerrigan
Yona Landowska
Florence Lawrence
Pathe Lehrmann
Robert Leonard
Gretchen Lederer
Louise Lovely
Ethel Lynne
Eddie Lyons
Cleo Madison
Edna Maison
Charles (Pop) Manley
Madame Marstini
Violet Mersereau
Matt Moore
Lee Moran
Harry Myers
M. Moranti
Harry Morris
W. S. Musgrave
Eva Nelson
Frank Newburg
Jane Novak
Laura Oakley
Charles Ogle
Louise Orth
Lillian Peacock
Paul Panzer
Val Paul
Peggy Pearce
Carmen Phillips
Dorothy Phillips

Eddie Polo
Victor Potel
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Herbert Rawlinson
Stella Razeto
Ned Reardon
Billie Rhodes
Billie Ritchie
Franklin Ritchie
Marc Robbins
Edith Roberts
Rex De Rosselli
Jack Scharrer
Gertrude Selby
Ernest Shields
Master Antrim Short
Phillips Smalley
Frank Smith
Richard Stanton
Rosemary Theby
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H. M. Wallack
Lule Warrenton
Lois Weber
Glen White
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HOBART BOSWORTH

Portraying a Great Character worthy of his undisputed genius

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An absorbing drama Lavishly produced

Communicate with your nearest Universal Exchange for Release Dates, and Immediate Booking

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You want pictures of consistent quality—pictures that please your patrons—then you need 90%+ or PARAMOUNT PICTURES

Each criticism blank report is included in the count. As long as the average of the reports shows 90%+ the producing companies making Paramount Pictures, will continue to furnish the Paramount Program—

Every Exhibitor has a voice in the choice of the pictures.

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You want pictures that average 90%+—Paramount Pictures.

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Get them now.

Paramount Pictures Corporation
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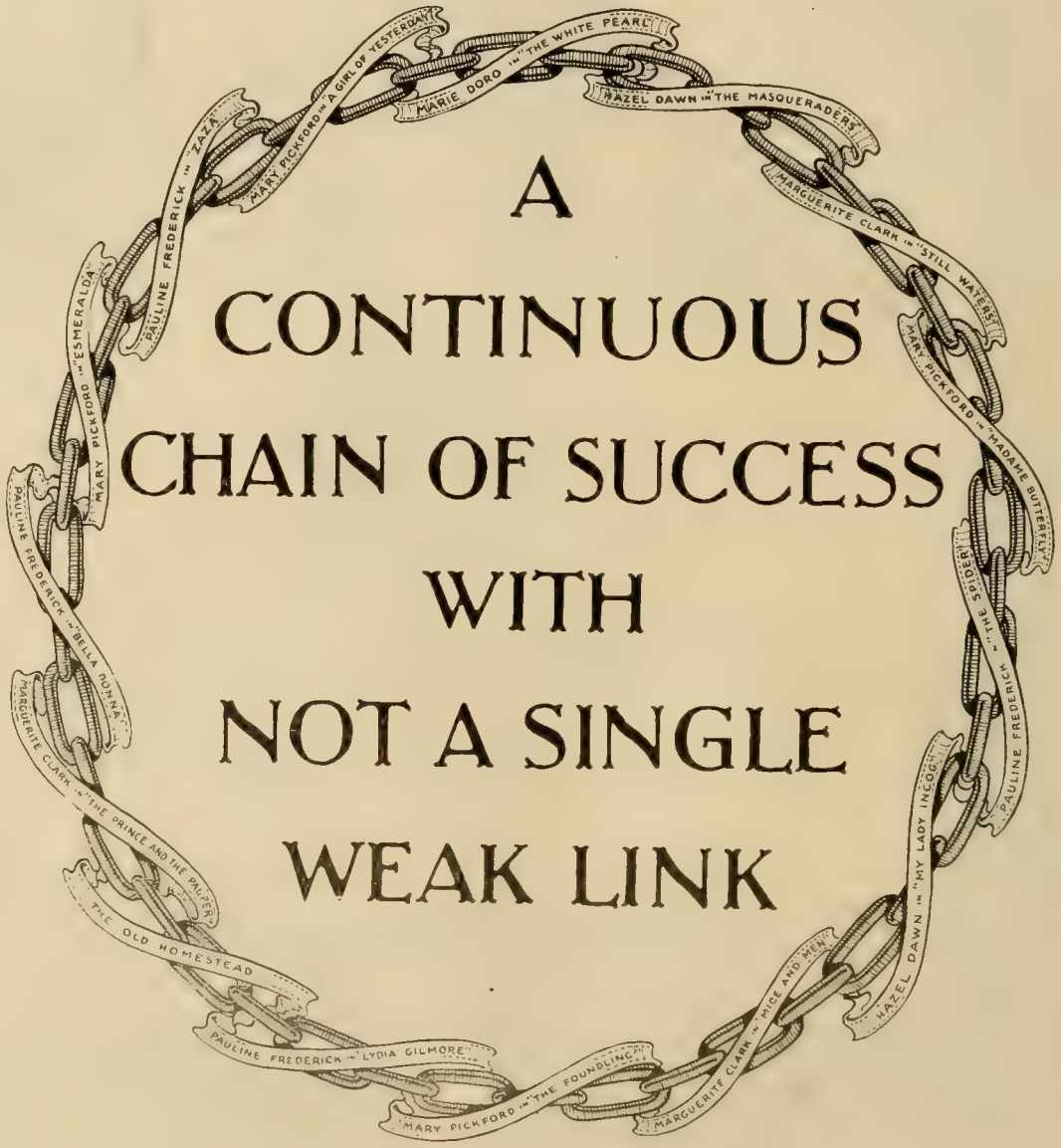
NEW YORK, N.Y.

Paramount Pictures

Paramount Pictures are the productions of Famous Players Film Co Jesse L Lasky Feature Play Co Oliver Morosco Photo-play Co Pallas Pictures
Paramount Pictures
What This Trade-Mark Means To You
—it stands for productions by the Famous Players Film Company, Jesse L. Lasky Feature Play Company, The Oliver Morosco Photo Play Company, and Pallas Pictures.
—it stands for worth while photoplays featuring celebrated stars—it is a guarantee of consistently high quality fifty-two weeks in the year.
—it means you need not worry about your pictures—run your theatre, that is a man's size job, but get Paramount Pictures so you can do it.
Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.
Paramount Pictures

PARAMOUNT


MARIE DORO in "THE WHITE PEARL"
HAZEL DAWN in "THE MASQUERADERS"
MARGUERITE CLARK in "STILL WATERS"
MARY PICKFORD in "MADAME BUTTERFLY"
PAULINE FREDERICK in "THE SPIDER"
HAZEL DAWN in "MY LADY INCOG"
MARGUERITE CLARK in "MICE AND MEN"
MARY PICKFORD in "THE FOUNDLING"
PAULINE FREDERICK in "LYDIA GILMORE"
THE OLD HOMESTEAD
MARGUERITE CLARK in "THE PRINCE AND THE PAUPER"
PAULINE FREDERICK in "BELLA DONNA"
MARY PICKFORD in "ESMERALDA"
PAULINE FREDERICK in "ZAZA"
MARY PICKFORD in "A GIRL OF YESTERDAY"

A CONTINUOUS CHAIN OF SUCCESS WITH NOT A SINGLE WEAK LINK

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ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director

8 FAMOUS FEATURES A YEAR

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THE FAMOUS PLAYERS FILM COMPANY

THE PIONEER AND PREMIER PRODUCING COMPANY IN THE PRESENTATION OF CELEBRATED STARS AND PLAYS IN MOTION PICTURES

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FILM COMPANY

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Famous Players Film Service, Ltd., Calgary—Montreal—Toronto

48 FAMOUS FEATURES A YEAR

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KANSAS CITY FEATURE FILM CO.

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ENTIRE SECOND FLOOR 922 OAK ST.

PLEASE ADDRESS ALL MAIL TO THE COMPANY AND NOT TO INDIVIDUALS.

Kansas City, Mo. Jan. 24, 1916

Jesse L. Lasky Feature Play Co.,
485 Fifth Avenue,
New York.

Dear Sirs: Attention: Publicity Department

We want to call your attention to some remarkable business that was recently done on a couple of your subjects. Last Friday night Mr. Wm. Andlauer Manager of the Benton Theatre, this city, a suburban house, was arrested while showing the subject Fannie Ward in THE CHEAT on account of over-crowding his house. He was compelled to turn away hundreds of people and the police were needed to suppress the people from fighting in an effort to get into the theatre.

Another good report was received this morning from Mr. Newman, our first run customer in this city, on the business he did at his theatre yesterday Sunday, with Blanche Sweet in RAGAMUFFIN. He played to the biggest day's receipts since he has been in business.

This for your information.

Yours very truly,

KANSAS CITY FEATURE FILM COMPANY

Pres.

EXCLUSIVE DISTRIBUTORS

Paramount Program

MISSOURI, KANSAS IOWA, NEBRASKA

LASKY

JESSE L. LASKY

485 Fifth Avenue,

Jesse L. Lasky *President* Samuel Goldfish

PROGRAM

Lasky Will Pay the Fines!

The Jesse L. Lasky Feature Play Company feels a certain responsibility for the arrest of William Andlauer, manager of the Benton Theatre, a Paramount house in Kansas City, Mo., on the charge of over-crowding his theatre when he exhibited Fannie Ward in "The Cheat."

The Lasky Company gave, and hereby repeats, the warning that "The Cheat" is such a great photoplay any Paramount exhibitor anywhere is liable to arrest because the public will not stay away when he announces this attraction.

It isn't the fault of the exhibitor!

Lasky assumes all blame!

The Lasky Company, therefore, because it produced "The Cheat," under the direction of Cecil B. DeMille, offers to pay the fines of Paramount exhibitors who are arrested for over-crowding their theatres when their attraction is Fannie Ward in "The Cheat."

LASKY productions in Canada released through Famous Players Film Service, Ltd.

FEATURE PLAY Co *Inc.*
New York City
Treasurer Cecil B. DeMille *Director General*

LASKY

Henry B. Walthall

and

Edna Mayo

HAVE MADE THE HIT OF THE YEAR IN

"THE MISLEADING LADY"

IN 5 ACTS

Adapted by H. S. Sheldon from the stage success of Charles W. Goddard and Paul Dickey. Directed by Arthur Berthelet.

EDNA MAYO

HENRY B. WALTHALL

BOOK ESSANAY'S GREAT MULTIPLE REEL FEATURES

"A Daughter of the City"
"The Alster Case"
"The Raven"
"The Crimson Wing"
"The Man Trail"
"A Bunch of Keys"
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"

TRADEMARK
Reg. U. S. Pat. 1907

ESSANAY

GEORGE K. SPOOR, PRESIDENT

BIG FOUR FEATURE PLAY V L S E

1333 Argyle Street, Chicago

Ask the Exhibitor
Who Knows Essanay

Listen to what he says of Essanay quality, Essanay's standards and Essanay's distinctive and fascinating photoplays.

ESSANAY-CHAPLIN

coming soon

"Charlie Chaplin's Burlesque on Carmen"

G. M. ANDERSON'S

great dramas have stirred the people of two continents. Don't miss one of them.

"THE ROUGH NECK"
2 act Drama—Feb. 1.

"DREAMY DUD LOST AT SEA"
By Wallace A. Carlson
Cartoon—Feb. 2.

"THE PRIMITIVE STRAIN"
3 act Drama—Feb. 5.

"THE FABLE OF THE GRASS WIDOW AND THE MESMEREE AND THE SIX DOLLARS"
By George Ade
Comedy—Feb. 9.

"GOLDEN LIES"
3 act drama—Feb. 12.

TRADEMARK
Reg. U. S. Pat. 1907

Essanay

GEORGE K. SPOOR, President

1333 Argyle Street, Chicago

The Strange Case of Mary Page

WITH HENRY WALTHALL AND EDNA MAYO

The Most Powerful Series Ever Produced

Look What the Critics Say!

"After viewing the First Episode of Essanay's serial, 'The Strange Case of Mary Page,' I was impressed that it was one of the most compelling photoplays I had ever seen. . . . I had seen a photoplay that held me with overmastering grip—a live, red-blooded photoplay in which men and women loved, lived and fought as real entities, and not the first installment of a mere serial film story."—James S. McQuade in *The Moving Picture World.*

"Leaves little room for improvement. J. Charles Haydon has used effective methods of direction. His theater scenes are real, and the back-stage atmosphere, always attractive to the uninitiated, is very good. The photographic effects are entirely effective."—Peter Milne in *The Motion Picture News.*

"Promises to be of unusual interest."—James A. Milligan in *The Billboard.*

"Should be a success. Edna Mayo acts with her usual skill. Her co-star (Mr. Walthall) plays the romantic young attorney with all the ability he showed in a somewhat similar part in 'The Birth of a Nation.'"—D. G. Watts in *The New York Morning Telegraph.*

"Roles well handled. Sure to attract."—Genevieve Harris in *Motography.*

In Every City Exhibitors Are Rushing to Book It

Broadway, New York, Is Twelve Glittering Miles of "Mary Page" Signs

RELEASED THROUGH THE GENERAL FILM CO.

Essanay

1333 Argyle St., Chicago

GEO. K. SPOOR, President

WORLD FILM CORPORATION

PRESENTS

CLARA KIMBALL YOUNG

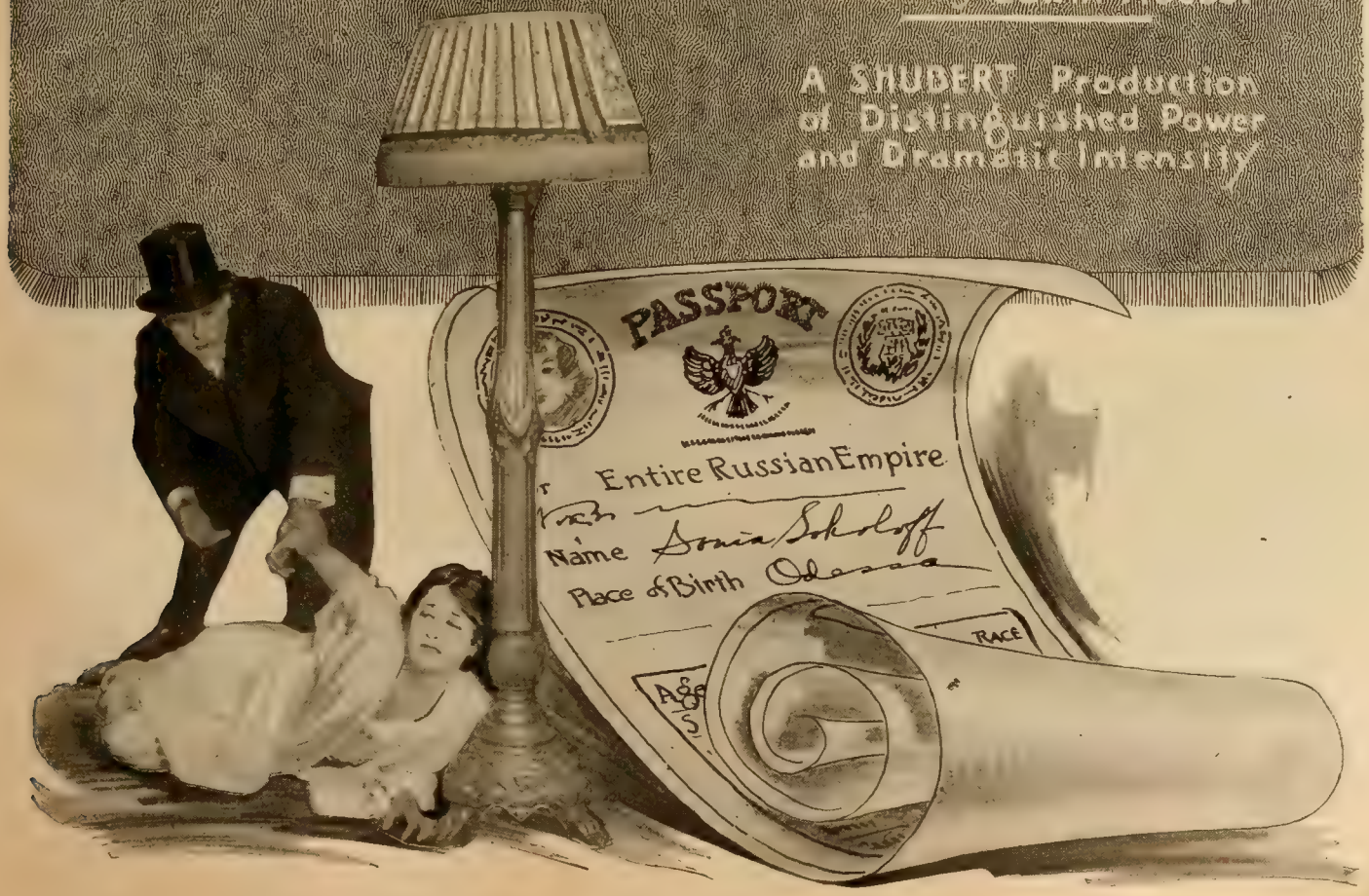
The Peerless Queen of the Screen

IN

"The Yellow Passport"

Written by Abraham S. Schomer
Produced by Edwin August

A SHUBERT Production of Distinguished Power and Dramatic Intensity



EQUITABLE

Presents

The Charming Ingenue favorite of stage and screen

MISS

ALICE BRADY

in Frederic Chapin's new told tale of the efforts of a beauteous maiden to foil plotter after plotter and her ultimate deliverance through one man's faith

"THE WOMAN IN 47"

RELEASED FEB 7

Produced by FROHMAN AMUSEMENT CORPN

EQUITABLE MOTION PICTURES CORPORATION

LEWIS J. SELZNICK, VICE PRES. AND ADVISORY DIRECTOR

RELEASING THROUGH

WORLD FILM CORPORATION

THE name *METRO* in front of a theatre is recognized by the public as a guarantee that inside there is a splendid entertainment. The name *Metro* stamps a production and a theatre as the Best

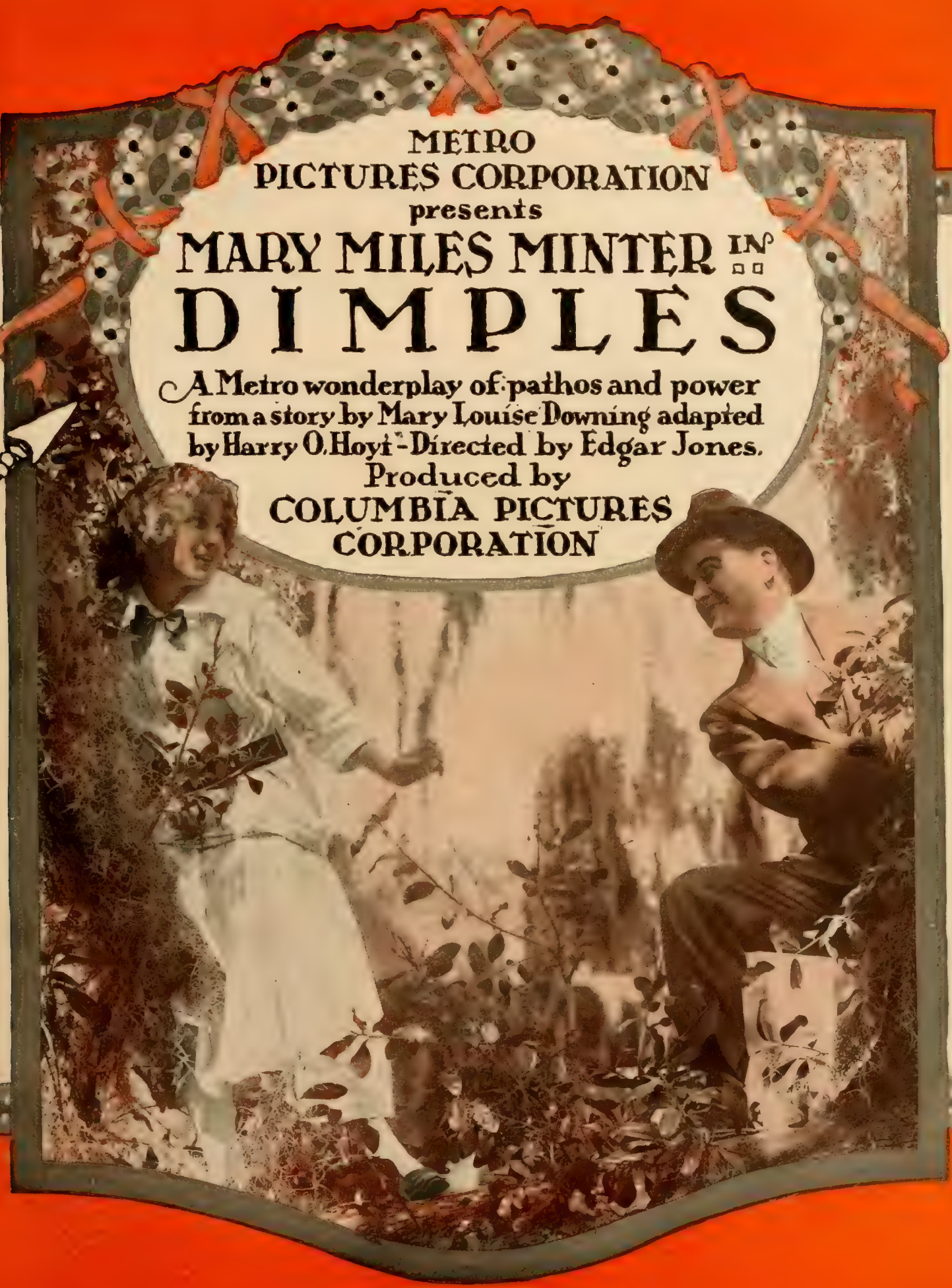
METRO
PICTURES
Released
on the
Metro Program
February 14

METRO
PICTURES CORPORATION
presents

MARY MILES MINTER IN DIMPLES

A Metro wonderplay of pathos and power from a story by Mary Louise Downing adapted by Harry O. Hoyt - Directed by Edgar Jones.

Produced by
COLUMBIA PICTURES CORPORATION



COMING EVENTS

METRO PICTURES

Metro—Drew Comedies

The laughs that last are in every one-reel feature comedy in which Mr. and Mrs. Sidney Drew appear. You as an exhibitor know this and so does your public.

Bookings Now for February Releases

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(Incorporated)

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the Fifth
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Carter De Haven
and
Flora Parker De Haven

In a 20th Century
Romance

"THE WRONG
DOOR"

Directed by
Carter De Haven

Booking Reservations now being apportioned in all the prominent cities throughout America

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PHOTO PLAYS

The World's
Finest
Screen
Productions

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PHOTO-PLAYS (Inc.)
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FOURTH PRODUCTION
"HOT"
"The Devil's Brew"
with Lois Weber and Phillips Smalley
and directed by them
BLUEBIRD PRODUCTION
Being a dramatic portrayal of the Secret Methods of the Opium Traffic
Smuggling Scenes and work of the U.S. Secret Service produced under the supervision of U.S. Government Officials

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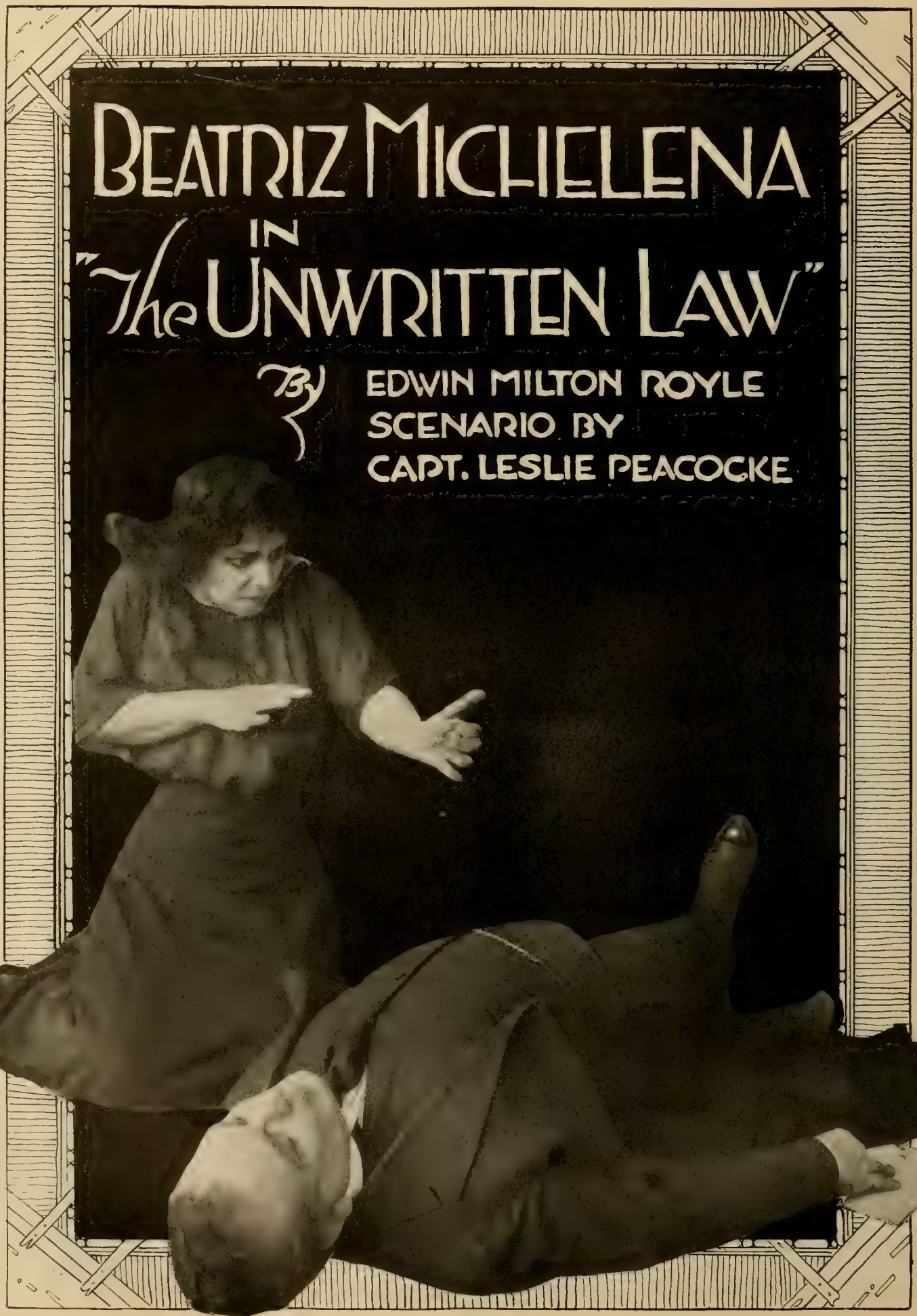

BEATRIZ MICHELENA
IN
"THE UNWRITTEN LAW"
BY EDWIN MILTON ROYLE
SCENARIO BY
CAPT. LESLIE PEACOCKE

EXECUTIVE OFFICE
CALIFORNIA MOTION PICTURE CORPORATION
SAN RAFAEL, CALIFORNIA

TO THE STATE RIGHTS BUYER AND EXHIBITOR

Great pictures must compete with ordinary pictures on the program system.

Salomy Jane, Salvation Nell, are the type of film dramatizations that exhibitors who demand quality want, regardless of program limitations.

So the California Motion Picture Corporation have decided to release

six BETTER THAN PROGRAM features

yearly on the State Rights basis, strong pictures with a strong star produced by a strong corporation with no limit of expenditure to insure quality-pictures beyond program limitations.

The first of the series under the new plan is
BEATRIZ MICHELENA in "THE UNWRITTEN LAW"

By Edwin Milton Royle, author of "The Squaw Man," from the scenario by Capt. Leslie Peacocke.

A feature of purpose and power of which F. R. Buckley of the Motion Picture Mail said--"This is a picture in which there are no flaws. It is wonderful. It goes into the exclusive class--in which we have placed only two other five reel features during the last six months---which we can recommend to any exhibitor as an absolutely certain success."

Announcement will be made next week of the date of a trade showing in New York.

CALIFORNIA MOTION PICTURE CORPORATION.

Wm. E. Berg

Vice-President & General Manager.

MUTUAL MASTERPICTURES
DE LUXE EDITION

Silas

FREDERICK WARDE
Greatest of all Character Actors in

The Motion Picture Version
of the classic novel by
GEORGE ELIOT

An all-star cast, including
Val-Kyrien (Baroness Dewitz)
Released February 19th.
Produced by Thanhouser

Marner

More New MUTUAL MASTERPICTURES
DE LUXE EDITION

The celebrated co-stars
ALEXANDER GADEN AND
GERTRUDE ROBINSON
in a wonderful five-reel drama-
"I ACCUSE!"
Released February 21st.
Produced by Gaumont

HARRIS GORDON
and
BARBARA GILROY
in a jewel of rare setting-
THE OVAL DIAMOND
A five-reel drama
Released February 24th.

Book through any
of the sixty-eight
Mutual Exchanges

MUTUAL PICTURES

A MODERN SPHINX

The veil of 3,000 years is lifted. An Egyptian beauty leaves a temple on the ancient Nile to be reborn into modern society—in her blind quest to learn, "What is Love?"

This enthralling, gorgeous three-part "Flying A" drama searches out all the human emotions—bares the soul of a woman so cold, so unresponsive that she is known as "A Modern Sphinx."

Thrilling adventures beset Asa's path—the poisoning of an Egyptian lover—the mysterious passage of three centuries—the modern occultist's visit—the modern lover's success in awakening her love and passion.

Superbly staged—swift-moving, *big with realism*—this stupendous production features the eminent abilities of

Winifred Greenwood — Edward Coxen

Directed by Charles Bartlett

Released Feb. 15

When the Light Came

Three-Reel "Mustang"
Drama, with Anna Little and Thomas Chatterton.

Released Feb. 18

Ella Wanted to Elope

Clever One-Reel "Beauty"
Comedy. Neva Gerber—Dick Rosson

Released Feb. 16

The Battle of Cupidovitch

Another Corking "Beauty"
One-Part Comedy. Carol Halloway, John Steppling, John Sheehan. A big round of amusing situations and surprises.

Released Feb. 20

All "Flying A," "Beauty" and "Mustang" productions are distributed thro'out the United States and Canada exclusively by Mutual Film Corporation.

American Film Co., Inc.
SAMUEL S. HUTCHINSON
President
Chicago, Illinois

MUTUAL MASTERPICTURE

DE LUXE EDITION

POWDER

Arthur Maude—Constance Crawley

These celebrated co-stars score a triumph in this electrifying five-reel "Flying A" Masterpicture De Luxe Edition—"Powder!"

A whirlpool of international intrigue results when two warring nations attempt to control a new American explosive. Moments are tense with terrors, suspense, thrills, bitter struggles!

The swift political plot uncovers sensations—the Woman Spy in the confidence of Three Nations—the Secret Service—the Scourge of Shells in the War Zone—the blowing up of the American Powder Mill. The fierce spell of it grips mind and heart!

Released February 10th.

All "Flying A" Productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Company, Inc.

SAMUEL S. HUTCHINSON, President
Chicago, Illinois

MUTUAL SPE

THE GIRL AND THE GAME

ELEC

"The Girl and the Game" is now *known* to exhibitors everywhere as a marvel of producing originality and sheer daring. Helen Holmes is Filmdom's most fearless heroine. Terrific leaps from bridges—from speeding trains—hair-raising fights—heretofore unattempted sensations cause spectators to gasp with astonishment. Climax follows climax in a stupendous succession of surprises!

The Story In Over 1000 Newspapers!

Millions are reading Frank H. Spearman's gripping railroad film novel in the leading newspapers of the country. Think of this record-breaking newspaper co-operation — over twice that given any previous serial! Your patrons want "The Girl and the Game"!

New York World
Pittsburgh Press
Atlanta Constitution
Omaha Bee
Buffalo Courier
Indianapolis Star
Chicago Evening Post
Detroit Journal
Baltimore American
Boston Globe
Cincinnati Times-Star
Kansas City Journal
Los Angeles Tribune
Dallas Journal
Milwaukee Sentinel
Louisville Herald
Philadelphia North American
Memphis Commercial Appeal
New Orleans Times-Picayune
San Francisco Chronicle
St. Louis Globe-Democrat
Seattle Post-Intelligencer
Cleveland Leader
and One Thousand Others.

Clinch Record Receipts For Fifteen Weeks!

Booking "The Girl and the Game" is *booking a certainty*—and not just a solid success, but *a monumental box-office triumph!* The keenest competition is snowed under—the slowest nights become the busiest. "The Girl and the Game"—beautiful Helen Holmes and her daring company—cause crowds to stampede your house.

Act Now! Make the *bumper profits* flood your cash drawer. Make *big money for fifteen weeks*—one two-act chapter released each week. WIRE your nearest Mutual Exchange today.

For booking information apply to "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 South State Street CHICAGO, ILLINOIS

CIAL FEATURE

TRIFYING!!!

The lightning thrills of "The Girl and the Game" are giant hammer strokes of success for exhibitors. Theatres which have been featuring special attractions for years announce "The Girl and the Game" has outstripped all previous attendance records! Chapter Seven is now appearing—and with over half the production shown, exhibitors realize that the power of this railroad film sensation is sustained to the limit in ***every chapter***. The daring exploits of Helen Holmes leave audiences breathless, shouting, wildly applauding! In Chapter Seven Helen is shot from a fast train—on a rope—to a speeding automobile—a thrill that creates a pandemonium of enthusiasm!

Every Chapter Guaranteed to Show Definite Thrills!

The thrills in each chapter are ***guaranteed*** to exhibitors by President Hutchinson. Every chapter has ***distinct*** exploits of Helen Holmes which strike the high mark for smashing climaxes.

Every chapter is a tremendous production costing over $33,000. Over half a million dollars have been spent on the fifteen chapters! "The Girl and the Game" is the ***greatest serial success of all film experience!***

MUTUAL PICTURES

Fickle Madge

Whirlwind fun follows the flirtations of "Fickle Madge"—she is as changeable as a summer breeze. Her lovers, laughable Vogue characters, stir up a riot of ludicrous situations. Another tremendous Vogue comedy with a unique plot providing "slapsticks with a reason." Another big box-office success!

Released February 6

Sammy vs. Cupid—Released Feb. 3

A convulsing gymnasium adventure that is as strenuous as its setting indicates. Five Thousand Laugh-Power Comedy!

Vogue Comedies bring the *big crowds — delight — enthuse!* They advertise your theater. They pour big profits into your box office. *Book them today!*

VOGUE FILMS, Inc.

Executives:
JOSEPH H. FINN
SAMUEL S. HUTCHINSON
Publicity Offices: 222 So. State St., Chicago, Ill.

Slapsticks With a Reason

VOGUE COMEDIES

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

MUTUAL PICTURES

EDWIN THANHOUSER

Presents

The SPIRIT OF THE GAME

(3 REELS)

A THANHOUSER EXTRAORDINARY.

Which term conveys a world of assurance to all who know the Thanhouser standard.

Featuring

EDWIN STANLEY

Supported by a cast of uniform power and excellence.

Staged by FREDERIC SULLIVAN

RELEASED WEDNESDAY FEB. 9

THANHOUSER FILM CORP.

NEW ROCHELLE N.Y.

MUTUAL MASTERPICTURES
DE LUXE EDITION

GAUMONT CO. PRESENTS

Beautiful **MARGUERITE COURTOT**
America's Greatest Film Star in

THE DEAD ALIVE

A Breathlessly Speetacular tale of Twin Sisters in which Miss Courtot plays both girls— one the pampered wife of a millionaire, the other a beauty of the stage in the clutches of an international crook

Written and Directed by HENRY J. VERNOT

RELEASED FEBRUARY 17

MADE IN AMERICA BY THE
GAUMONT COMPANY
JACKSONVILLE, FLA.. FLUSHING, N.Y.

"They Shattered the Sabbath Calm With Shrapnel Nuggets of Explosive Laughter"

remarked Kitty Kelly in the Chicago Tribune after a happy half-hour with that funniest of funny comedians—

HARRY WATSON, Jr.
of BICKEL and WATSON
in
The Mishaps of Musty Suffer

at the Ziegfeld Theatre.

Just a chuckling, bubbling rippling, never ending stream of laughs

that keeps them coming back, from week to week, for more—— That's the verdict of such representative houses as THE STRAND and BILTMORE, New York; THE SCOLLAY SQUARE and GORDON OLYMPIA of Boston; KUNSKY'S CIRCUIT of beautiful Detroit houses—THE STRAND at Hartford—THE TABOR GRAND at Denver—no finer picture theatres in all the world and none that cater to a clientele harder to please, more fastidious, more ultra-critical!

The Mishaps of Musty Suffer

are comprised in a one-a-week series of TEN COMEDIES for which we are accepting EXCLUSIVE SHOWINGS PRELIMINARY TO THEIR GENERAL RELEASE.

You don't have to speculate. See them first. If a glance at the list of theatres now playing them doesn't convince you, call the nearest KLEINE office for screen inspection. Then let the KLEINE man give you details of our new and novel plan for EXCLUSIVE ADVANCE-OF-RELEASE-DATE EXHIBITIONS.

GEORGE KLEINE, 805 E. 175th St., New York City

New York 226 W. 42nd St.
Chicago 166 N. State St.
Atlanta 71 Walton St.
Boston 14 Piedmont St.
Denver 405 Railroad Bldg.
Philadelphia 1309 Vine Street
Minneapolis 708 First Ave., N.
Pittsburgh 123 Fourth Ave.
Kansas City 209 Ozark Bldg.
Seattle 204 Orpheum Theatre Bldg.
San Francisco 234 Eddy Street
Cincinnati 138 West 7th St.
Dallas 1812½ Commerce St.
Los Angeles 514 W. 8th St.
Montreal 204 St. Catherine St., West
Toronto 96 Bay St.
New Orleans 103 Nola Bldg.

VIM

COMEDY FILMS

Vim Comedy, Thursday, February 10th

"Bungle's Rainy Day"

?-Who Is Bungles-?

BUNGLES is Fernandea Perez, a world famous comedian, recently from Italy, formerly known as "Tweedledum, the world-famous fun-maker."

One of the Funniest Men in Filmdom, long heading the list in largest European producing company.

"BUNGLE'S RAINY DAY" is one of the finest. There is a mixup from Bungles' love affair, to police force, fire department and villagers in general.

Bungles, ably supported by Elsie MacLeod.

Vim Comedy, Friday, February 11th

"The High Sign"

With POKES & JABBS

The MYSTERY of the MYSTIC SEVEN

JABBS, the lodge man, encounters domestic difficulties.

POKES, the Villain, treacherous and cunning, steps into the melee, gets the worst of it, but enjoys revenge on JABBS by revealing the terrible secrets of "The Mystic Seven."

A Film of Real Fun; Remember the date!

GENERAL FILM PROGRAM

THE TOP THOUGHT

The Standard Dictionary defines that much abused word, "Service" as follows:

> "To promote the interest of another--to contribute to the well-being of--to aid by useful offices."

We should like to find another term for this oft mishandled word—one which truthfully represents the honesty of purpose and effort we are putting behind it in the production of sterling pictures and in selling service.

But since a better term is not at hand, we ask you to accept the dictionary's definition as the top thought of this organization.

And, as evidence that this thought is one consistently at the forefront in all of our relations with exhibitors, we beg to offer a few excerpts from a weighty volume of appreciative expressions which our patrons have been good enough to voluntarily make.

> "We have run the V-L-S-E productions almost exclusively in our house, and it is indeed remarkable the success with which we have met, considering the fact that we ran most of the subjects after your first run account had run them a week, and in fact, even repeated on subjects we ourselves had run, and played to a good business each time.
>
> "Your suggestions have been of great help and benefit to us, although we will admit that we were very hard to convince as to the value of second runs. But once we got the idea, we went ahead with great success."
>
> PAUL HILLMAN,
> Manager Lyric Theatre, Cincinnati

> "We lost considerable money in this house. We did not consider that there was any chance of getting it back. But in the light of the service which you have rendered us, we are thoroughly convinced and with such cooperation any exhibitor can make a big success."
>
> GEORGE LIPTINCOTT,
> Manager Leader Theatre, Gloucester, N. J

> "***I also wish to take this opportunity to thank you for the cooperation which you have extended us, and to say that it is a great pleasure to do business with such an organization. The concern that has a management which takes as much interest in an exhibitor's business as if it were its own, is the one that the exhibitor can rely upon absolutely."
>
> S. E. GREENBAUM,
> Sec'y Treas's Garden Theatre Amusement Company, Davenport, Iowa

Just how comprehensive is the service to which these exhibitors refer, is illustrated on the last page of this advertisement by excerpts from an article appearing in the editorial columns of a recent issue of Harper's Weekly.

If you believe that co-operation of the fullest kind makes for your best interests you should not fail to read it.

V. L. S. E. Inc.

The Name

CYRUS TOWNSEND BRADY

is sufficient guarantee to
insure maximum attendance

CYRUS TOWNSEND BRADY

wrote

"THE ISLAND of SURPRISE"

which features the
famous stage star

WILLIAM COURTENAY

and other eminent
Vitagraph Stars

It is a sensational
tale admirably
acted

THE VITAGRAPH COMPANY OF AMERICA

Released through **V. L. S. E.** *Inc.*

LUBIN

NANCE O'NEIL

The Bernhardt of America

Starring in

"SOULS IN BONDAGE"

Written by

Daniel Carson Goodman

the author of the graphic novel

"HAGAR REVELLY"

Directed by

EDGAR LEWIS

A vivid, thought-stimulating play, in five dramatic parts, which carries heart interest and conviction.

LUBIN FEATURE

Released through V.L.S.E. Inc.

SELIG
Presents

Tyrone Power and Kathlyn Williams,

The Distinguished Stars of the Silent Drama, Supported by a Carefully Selected Company of Selig Players Including Guy Oliver and Eugenie Besserer in a Sensational Drama

"THOU SHALT NOT COVET"

A Selig Red Seal Play

Written by James Oliver Curwood

"Thou Shalt Not Covet Thy Neighbor's Wife." Exodus XX: 17

SELIG

Released through **V.L.S.E.** *Inc.*

CAPTAIN JINKS

of the

HORSE MARINES

in 5 Acts

Presenting

Ann Murdock

A brilliant satire of
the politics and frivolities
of the '70s.

Its fantasies, whimsical
periods, its airy lightness,
its heart free gaiety, its
spontaneous joy, open
the springs of
contagious laughter.

Clyde Fitch's fantastic
comedy, arranged
and directed by
Fred. E. Wright

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through **V. L. S. E. *Inc.***

BIG FOUR FEATURE PLAY
V L S E
LUBIN

SUCCESS

SIGN POST NO. 2

Excerpt Reprinted from January 1st Issue of

HARPER'S WEEKLY
A Journal of Civilization

The moving-picture distributor today is far-sighted enough to see that the marketing of entertainment is no different than the marketing of shoes, soap or any other commodity – that the same scientific merchandising methods that apply in the commercial field, apply to the sale of a moving-picture exhibitor's seats; and that it is just as essential for the photoplay producer to help the exhibitor make a profit on those seats as it is for the breakfast food manufacturer to help the dealer move the goods off his shelves.

Mr. Walter W. Irwin, who handles the distributing interests of one of the largest moving-picture concerns in the business, the V. L. S. E. Company, says: "*Our duty is only half performed when we have sold our goods to the exhibitor. The other half, equally important, is to see to it that he resells them to his own substantial advantage.*" In order that this may be accomplished the V. L. S. E. Company demands that an exhibitor spend as much for advertising, as he does for film, and that he must show the feature at least three consecutive days.

The experience of an exhibitor in a southern city is an illustration of the way in which these principles work out. This city has always been a "daily change" town, until the apostles of the new method struck it. After much persuasion the manager of one of the theatres was prevailed upon to run a feature for a whole week. Extensive advertising was done in the newspapers, and much billboard space was also used. The run attracted the largest attendance ever recorded in that city, more than six thousand seeing the feature on the last day it was shown.

Tabulated, the result of this experiment in dollars and cents as compared with the returns from the daily change program were about as follows

OLD SYSTEM

Average receipts per day for week	$300.00
Film rental per day	25.00
Advertising per day	50.00
Overhead expenses per day	100.00
Total expenses	175.00
Net profits per day	$125.00

NEW SYSTEM

Average receipts per day for week	$550.00
Film rental per day	50.00
Advertising per day	100.00
Overhead expenses per day	100.00
Total expenses	250.00
Net profits per day	$300.00

In other words, the net profits for the week were $2100 as compared with the net profits of $875.00 per week under the old system, or a gain of $1225.

All this is indicative of the new tendency in the moving-picture business. Chaotic and reckless at the start, it is fast being put on a safe and sound basis. In a business as well as artistic sense, the "movies" are on the rise.

"I know not how to govern our own course save by the proven experience of others."

RED SEAL SELIG PLAYS

V. L. S. E. Inc.

Knickerbocker Star Features
Friday, Feb. 4th

3 REELS

"The Crime of Circumstance"

FEATURING

Lewis J. Cody

The innocent suffer in the trail of circumstantial evidence; the guilty prove to be members of the family of the prosecuting attorney.

A Feature Drama with a heart pull; of social interest and founded on a growing sentiment today against too much reliance on circumstantial evidence, when a human life is at stake.

A strong cast—Good direction and an A No. 1 Release.

Special One, Three and Six-Sheet Posters

Coming February 11th

"The Big Brother"

General Film Program

Knickerbocker Star Features

NEW YORK

PATHE' Announces THE IRON

WHAT DOES IT

It means BIG BUSINESS come back

Because

This PATHÉ serial features the favorites of the "ELAINE" serials

PEARL WHITE
CREIGHTON HALE AND
SHELDON LEWIS

Because the story presents unparalelled opportunities for mystery and thrill.

and finally
IT WILL BE ADVERTISED

The PATHÉ

EXECUTIVE
25 WEST 45th ST.

CLAW MEAN TO YOU?

and AUDIENCES that week after week. Why?

Because

Arthur Stringer and Geo. B. Seitz are famous; the one for his novels, the other for his plays; and they wrote "THE IRON CLAW"

Because Edward José, Chief Director for the Feature Film Corp'n is producing it, and he produced "THE BELOVED VAGABOND" and other GOLD ROOSTER plays.

because

ALL OVER THE LAND.

EXCHANGE inc.

OFFICES

NEW YORK

LET THE SUN OF PROSPERITY SHINE ON YOU! IT WILL IF YOU SHOW

THE RED

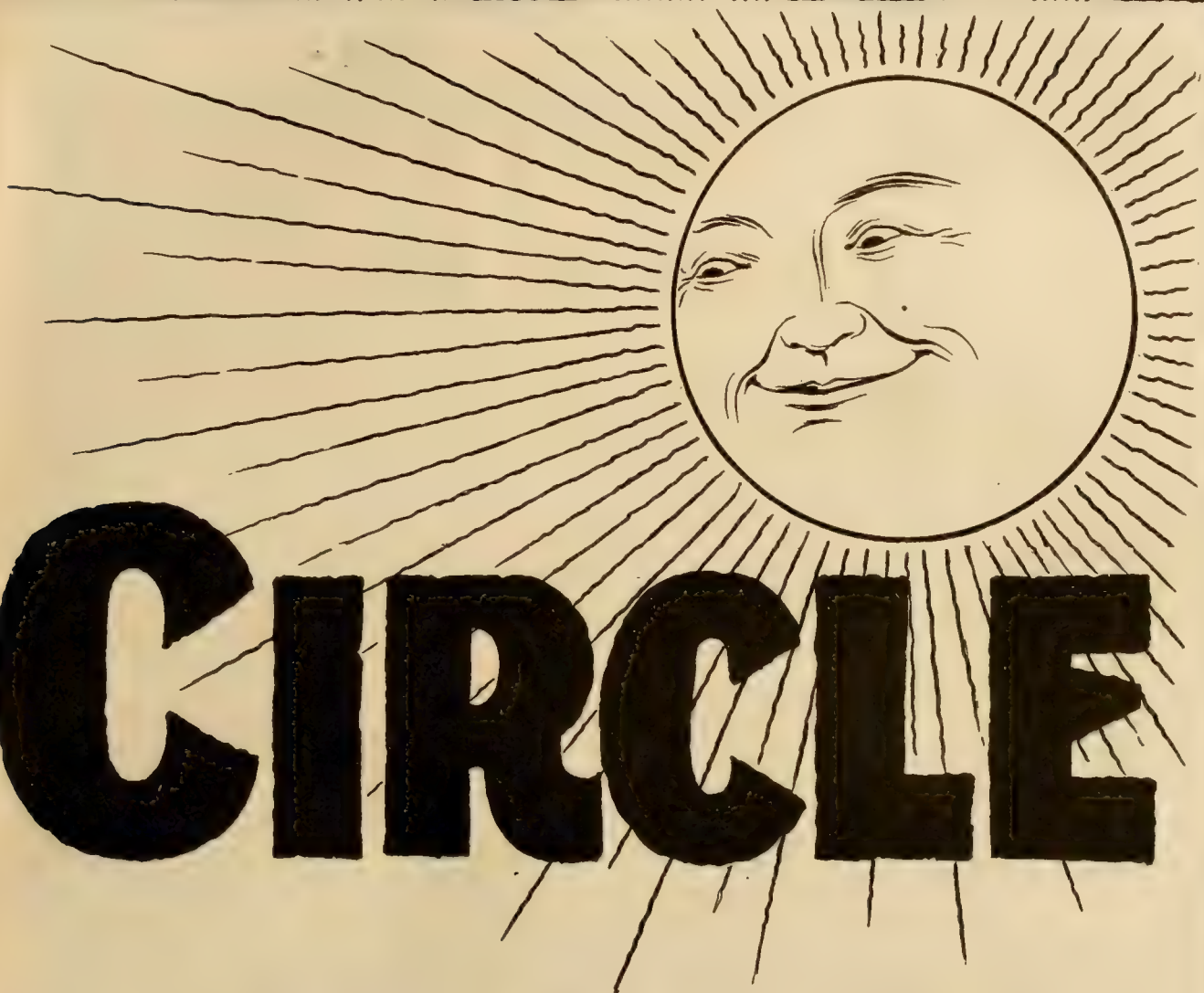
Scenario by WILL M. RITCHEY.

Newspaper stories by
ALBERT PAYSON TERHUNE.

Produced by BALBOA.

Great Newspaper
Advertising Everywhere!

The PATHÉ
EXECUTIVE
25 WEST 45th ST.



CIRCLE

Featuring the winsome

RUTH ROLAND

Supported by FRANK MAYO

EXCHANGE inc.
OFFICES
NEW YORK

PATHÉ and
FLORENCE
In the 5 part
GOLD ROOSTER
play
NEW
YORK
Released February 4th
The PATHÉ
EXECUTIVE
25 WEST 45th ST.

A.H.Woods present
RED
Adapted from
the stage
success of the
same name
and
magnificently
produced
by
GEORGE
FITZMAURICE.
EXCHANGE inc.
OFFICES
NEW YORK

LUBIN

THE UNIT PROGRAM FOR THE WEEK OF

FEB. 7TH 1916 CONTAINS

JUNE DAYE
IN
"HER WAYWARD SISTER"
(FOUR ACT DRAMA)

"THE NEW JANITOR"
DAVY DON COMEDY

ALSO

FEB. 7TH
"THE DIAMOND THIEVES"
(ONE ACT DRAMA)

FEB. 8TH
"THE LAST SHOT"
(TWO ACT DRAMA)

FEB. 10TH
"SOLD TO SATAN"
3 ACT DRAMA

FEB. 12
BILLIE REEVES COMEDY
(ONE ACT)
"BILLIE'S LUCKY BILL"

GENERAL FILM LUBIN RELEASES

VITAGRAPH

Words do not make
a good news reel.

———o———

Idle claims
Can be brought forward
by anyone.

———o———

But the constant
Beating of your competitor
In the news field
Coupled with
A prodigious advertising campaign
Is on what we base our claim that

Hearst-Vitagraph

Is the snappiest
News reel in the world.

———o———

Further comment is superfluous
A screen inspection of
Any number of

Hearst-Vitagraph

Will prove our contention.
Thru V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

Of all the releases on the
General Film program
Vitagraph Broadway Star Features and
Single reel comedies
Are the most consistent

★ ★ ★

Vitagraph releases
Are consistently good

They are the kind
You need

Book them
Thru General Film Co.

Regular Releases

"Bill Peter's Kid"

Three part drama—Saturday, Feb. 5th

BROADWAY STAR FEATURE

Featuring MARY ANDERSON, William Duncan, William Bainbridge, Fred Behrle

Produced by Rollin S. Sturgeon

"Betty, the Boy and the Bird"

Comedy-drama—Monday, Feb. 7th

Featuring ZENA KEEFE, GERALD GORDON, Mrs. Nellie Anderson, Josephine Earle, George Stevens, Tefft Johnson

"Freddy's Last Bean"

Comedy—Friday, Feb. 11th

Featuring WILLIAM DANGMAN, William Lytell, Jr., Herbert Barry, Helen Gurney, Mrs. T. Talford

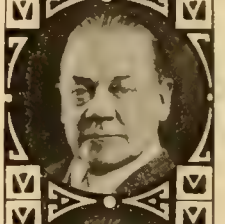
The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH



ANNOUNCEMENT EXTRAORDINARY!

Beginning in February

The VITAGRAPH will release

EXCEPTIONAL ONE REEL COMEDIES

Featuring

FRANK DANIELS

The funniest personality on the screen

Mr. and Mrs. Sydney Drew
and other distinguished

VITAGRAPH players

Thru the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

Following
My Lady's Slipper and
The Island of Surprise
Comes
MAY ROBSON'S
Famous screen play
"A Night Out"

—o—

At the Vitagraph Theatre
"A Night Out"
Played to capacity crowds
For one week

—o—

The dramatic critics
On the New York Dailies
Are high in their praise of this
Vitagraph
Superlative picture

—o—

The name
MAY ROBSON
Is sufficient unto itself
To pack your theatre
But you have the additional prestige of
The name
VITAGRAPH BLUE RIBBON FEATURE
To aid you

—o—

It is a combination of
The Superior
In both branches—
Acting and
Production
Thru V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"The Crown Prince's Double"

Is an extraordinary feature
That will be released February 7th

It is a story of mistaken identity
Clever acting and
Excellent photography
Make this picture
An ideal evening's entertainment

Ask for particulars at
Your nearest
V. L. S. E. exchange

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

The Most Stupendous

From East, West, North and South come reports of the "THE BATTLE CRY OF PEACE" history of motion pictures.

"Washington, D. C., Jan. 19, 1916

Commodore J. Stuart Blackton,
Vitagraph Co. of America,
E. 15th St. & Chestnut Ave.,
Brooklyn, N. Y.

We will most assuredly keep the Battle Cry over next week. The picture has literally taken the town by storm. It may make you feel proud to know that numberless comments of praise have been offered in behalf of this wonderful production. Verifying the people's approval the receipts of the Strand have each day passed those of former days.

Monday beat Sunday
Tuesday beat Monday
Wednesday beat Tuesday

Each day has set a new record for this house. Police were required to handle crowds since opening on Sunday. Crowds lined in front of theatre and for two blocks awaiting admission.

Tom Moore,
Garden Theatre."

If you have not already booked "The Battle Cry of Peace" go to

Preparedness is on the tongue of eve
ganda, and "The Battle Cry of Peace" is the

Every newspaper in every city is advertising pre
seeing "THE BATTLE CRY OF PEACE."

Spectacle Ever Screened

tremendous success of this film sensation of the year.
has established a precedent in the
Read these reports:

"Buffalo, N. Y., Jan. 27, 1916

Commodore J. Stuart Blackton,
Vitagraph Co. of America,
E. 15th St. & Chestnut Ave.,
Brooklyn, N. Y.

Battle Cry booked originally by us for one week was held over for three weeks, breaking all records for pictures in Buffalo, as to time, attendance and box office receipts; consider Battle Cry the ideal picture.

Isidore Moss,
Shea's Hippodrome."

—and this telegram from the Century Theatre, Brooklyn:

"Brooklyn, N. Y., Jan. 21, 1916

Commodore J. Stuart Blackton,
Vitagraph Co. of America,
E. 15th St. & Chestnut Ave.,
Brooklyn, N. Y.

Played Battle Cry; turned nearly two hundred thousand people away during week."

Glynne & Ward."

the nearest V. L. S. E. exchange *now* and make your arrangements.

ryone. It has become a national propo-
first film drama to promote preparedness.

paredness for you. The public are interested in
MAKE YOUR ARRANGEMENTS NOW!

READY!

On March 3rd Kalem Will Release

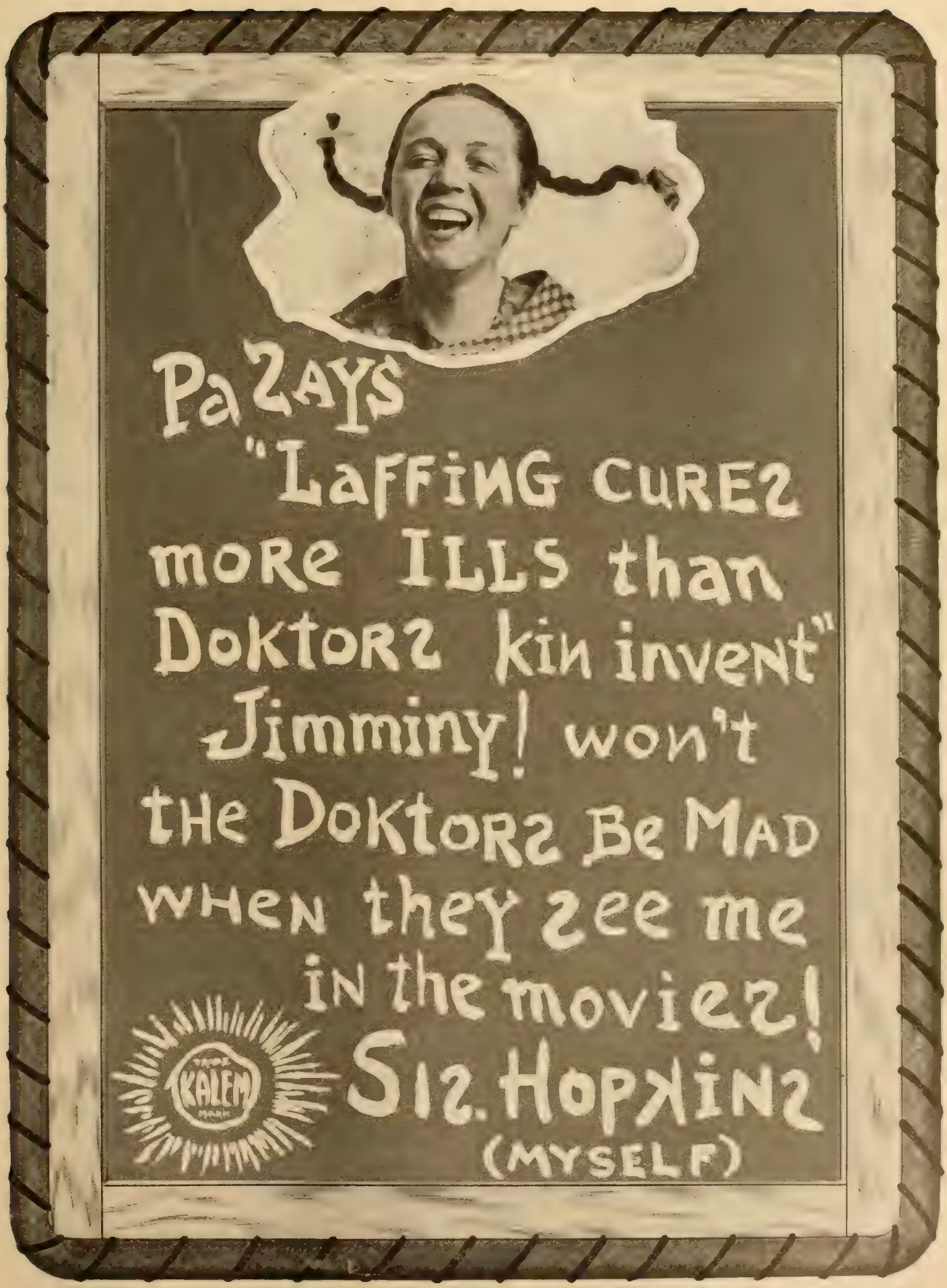
A Flock of Skeletons

First Single Reel Issue in The New Line of Comedies That Will Be

The Smashing Big Hit of the Year!

PRESENTED IN REGULAR GENERAL FILM SERVICE WITHOUT A PENNY OF EXTRA CHARGE!
After the showing of this first release the scramble for bookings on the one-a-week SIS HOPKINS COMEDIES will splinter all records. Something new in comedy at last. Slapstick? Well—yes, when legitimate. Refined? Of course. They are—no!—you can't describe them. They are laughs—LAUGHS—LAUGHS!

Sis Hopkins Needs No Introduction --Get Aboard at the Start!


PaZAYS
"LaffiNG CureZ
moRe ILLS than
DoktorZ kin invent"
Jimminy! won't
tHe DoktorZ Be MAD
WHeN they Zee me
iN the movieZ!
KALEM
SIZ. HopkinZ
(MYSELF)

You're Right! "Ham" is Better Than Ever!

"HAM THE DIVER"

Released Tuesday, February 22nd

Proves This Even More Strongly Than "Ham Takes a Chance," the Side-Splitting Comedy That Marked His Return to the Screen.

In "Ham the Diver," Ham and Bud succeed in bluffing their way into jobs as deep-sea divers. Ham does the "water stuff," while it is Bud's job to pump the air and pull Ham back to solid earth again. But you can't blame Bud for forgetting his job when pretty Ethel happens along—especially when the fix that Ham finds himself in provides a comedy with a chuckle and smile from start to finish.

Posters that "pull them in"—One and three Sheets on this comedy and a stock "Ham and Bud" three-sheet that is a never-failing business booster.

THE NIGHT WATCH

A compelling one-reel drama, big in theme and handled in striking fashion. A weak-willed youth lying at death's door, a physician struggling grimly to kindle into flame the last remaining spark of life, only to suddenly learn from the lips of his own erring daughter that this youth is the cause of his life's greatest sorrow—there are the materials that have made this tense one-reeler.

Released Friday, February 25th. One and three-sheet, 4-color lithographs of striking design.

EARNING HIS SALT

Second in the New Wednesday "Ethel Teare Comedies"

Fascinating Ethel Teare, of the dancing eyes and alluring dimples, is featured in these one-a-week comedies that will soon make Wednesday one of the most popular days on your calendar. In "Earning His Salt," vivacious Ethel finds her sweetheart a trifle too flirtatious, and, in addition, inclined to take business as a joke. Ethel cures his faults in a rollicking comedy.

Released Wednesday, February 23rd. One and three-sheet Lithographs of the Katchy Kalem Kind

There Are Some Surprises Coming to You in "The Hazards of Helen." Watch for Later Announcements of the Coming Sensational Episodes in the Original Railroad Series, Featuring

HELEN GIBSON

The Most Daring Actress in Pictures

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.
Published Weekly by the

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Saturday, February 12, 1916

Facts and Comments

OUR idea of conducting a publication intended both for the printing of the news and the rendering of service is to get and keep in the closest personal touch with the readers. Hence time and again members of the staff of THE MOVING PICTURE WORLD have hunted the exhibitor in his lair and mingled with him. The mingling has always been to good purpose, and has never failed to increase our capacity for serving him. Only by continuous visits to the firing line are we able to appreciate the difficulties and problems of the reader. Any advice or assistance offered to the reader to be of any value must be based on practical knowledge and experience. To sit enthroned on an editorial desk and view the world of films from a dazzling altitude of theory and speculation may constitute a picturesque form of in-door sport, but its worth to the exhibitor or to any other branch of the industry is absolutely nil

* * *

THE painted tongues of old Dame Rumor are wagging with unusual fervor in these days. If one believed even half of all the rumors lazily floating on the River of Doubt, one would have to despair of the future of the industry. We have had these "rumorous" epidemics before and they certainly do furnish forth most excellent food for gossip When all the rumors have died a natural death or are exploded the industry will go on pursuing the even tenor of its upward way.

* * *

HOW long will this era of adaptations last? The visualization of popular fiction was at first a delightful novelty, but the gloss of novelty is gone. Have we no playwrights who think in terms of the screen? Must the motion picture forever depend on light that is reflected or refracted? We are convinced that sooner or later the dramatic literature of the screen will be more than fifty per cent. original. When that day comes it will mark an era of new power and popularity for the motion picture.

* * *

RECENTLY we spoke of the too prevalent and indiscriminate use of "close-ups." Another evil complained of by not only exhibitors but likewise the patrons of motion picture entertainments is the introduction of too much "fading" at the beginning or the closing of a scene. "Fading" just like "close-ups" has its place on the screen and when used with good judgment supported by a sense of artistic value, it is quite effective. When it is overdone, however, it quickly becomes tiresome to the public and is a distinct imposition on the exhibitor who is paying for a large number of useless inches of film.

* * *

IT'S all very well for the reformers and agitators to fight the use of cigarettes on the screen. We ourselves have no use whatever for the abominations either on or off the screen, but how is the villainess in the melodrama to be indicated? We suspect any female character the moment she sits on a table, but we cannot be sure—mathematically certain as it were—until she begins to smoke her cigarette. Then we know.

* * *

MAY we ask a little question of those great men who censor the motion pictures in Ohio, Kansas, Pennsylvania and some other places? Isn't it just possible that they are trying to force their tastes on us? Of course their tastes may be so much better than ours, but you know how men will fight for their own way when it comes to a question of taste.

* * *

A LITTLE fact with just one comment: Crafts of Washington, the chief enemy of the motion picture, has sent us a little note accompanying a copy of the "revised edition of the Smith-Hughes Bill." This revised edition according to the same Crafts embodies "changes suggested by Messrs. Hodkinson, Myers, Lasky, Friend and others in motion picture business and Crafts, Chase, Barber and other welfare workers." What a mingling of names.

Criticising the Critic

By Louis Reeves Harrison.

A MAN who occupies two points of view, those of critic and playwright, may have a broader outlook than from one viewpoint, and, though this may not be advantageous as a critic, it certainly is as a playwright. One of the greatest of critics, also one of the greatest of playwrights, asks "Why should those who cannot create take upon themselves to estimate the value of creative work?" and he almost immediately answers his own question. "If not a single fragment of art-criticism had come down from Hellenic days, it would be none the less true that the Greeks were a nation of art-critics, and that they invented the criticism of art just as they invented the criticism of everything else. For, after all, what is our primary debt to the Greeks? Simply the critical sprit."

"This spirit, which they exercised on questions of religion and science, of ethics and metaphysics, of politics and education, they exercised on questions of art also, and, indeed, of the two supreme and highest arts, Life and Literature, life and the perfect expression of life, they have left us the most flawless system of criticism the world has ever seen." "All imaginative work is deliberate and self-conscious, and self-consciousness and the critical spirit are one." "An age which has no criticism is either an age in which art is immobile, hieratic, and confined to the reproduction of formal types, or an age which possesses no art at all." "**The tendency of creation is to repeat itself**—it is the critical faculty that invents fresh forms."

Very beautiful and possibly true, but the critic who sets out to review examples in an incomplete art, one lacking in tradition and examples selected through long centuries of creative effort, one merely in a state of evolution, is up against a difficult proposition. Of those unfortunate reviewers associated with this or that irresponsible publication, whose dictum is valueless, little need be said. That they are compelled to become mere adjuncts to one or another publicity department of producing concerns reflects, not on them, but on their employers.

But nearly every critic feels hedged in by conflicting responsibilities. In the interests of all, the art of production must improve, and manifestly there can be no classing the worst examples with the best. As a matter of common justice there must be discrimination, yet it does not seem fair to deal harshly with modest inexperience. While little consideration need be exercised toward the producer who makes extravagant claims for a product so decidedly inferior that it is below the average of quality, such extreme cases are rare. The critic is oftenest called upon to exercise judgment in sifting merits from faults in one composition.

To be a connoisseur, to be unbiased, to be fearless, to be all that he should be and be loved as well no critic need expect—the best he can hope for is to win the respect of high-minded men among exhibitors and producers and enjoy the purely secret satisfaction of having done his level best with all the courage and intelligence at his command.

From the point of view of a playwright I have felt the sting of seemingly-unjust criticism. Sometimes I have realized that the faults found were mine, and I have sought to remedy them in subsequent composition, but I do not recall having thanked any critic for telling me the bitter truth, not, at least, as I have thanked him when that truth was palatable. On such occasions I have openly declared his capability.

Sometimes the producer, especially when he is new in the game, rises in his wrath and threatens to withdraw his advertisement, cut off his best means of communication with the exhibitor, unless the author of an unfavorable comment is thrown out of employment, as if a contemptible wrong must be done to the writer who had the best interests of his paper at heart in order to atone for a possible error of judgment, more likely a bitter drop of tonic truth. But wise producers never attempt to bully the press. They even think it over, though it is hard to convince a mother that HER child has any faults, and they have even been known—this is no exaggeration—to thank the man who applied the caustic, thank him after the wound has healed.

There are plenty of producers today who realize that a critic could not exist as one if he sold his conscience. Not to be bought, not to be cajoled, not to be bullied, the capable critic devotes many of his best hours to generous appreciation, to unrewarded help, to kindly encouragement—who else in the entire business can be credited with more spontaneous efforts to do good? Art for the author may be merely expressive, for the critic it is ever impressive.

The critic who attempts deception, who imagines that he is fooling anybody, will soon be found out and scorned accordingly. There are perils enough in his work without his adding insincerity to them. It is his first duty to get at the truth. He does this through his impressions—his sensibilities become refined by constant application to his work. When he watches the public verdict to determine whether or not his judgment is keeping good time, he is most surely on his way to the realization of his ambition and to the ultimate release of the best that is in him. He is learning how to foretell.

Nearly every review from a dependable source is closely scrutinized by the exhibitor, so closely that he soon learns to rightly estimate each ounce of information he examines. On his support largely depends the advertising value of a periodical devoted to moving picture interests, and the critic who fails to consider him does not truly consider the best interests of his paper. The exhibitor wants to get at the truth. This does not mean that the public should not be considered, nor does it mean that criticism should not be creative for the producers' sake.

The highest criticism may well be "a creation within a creation." "The meaning of any beautiful created thing is as much in the soul of him who looks at it with full appreciation as in the soul of him who wrought it." It is even possible, especially in a composite art, for the completed product to achieve an effect beyond that conceived by either author or director.

Though the first requirement of criticism is ability to judge the quality of an artistic work, it is manifestly impossible for the critic not to reveal some of his own personality in what he writes, but that personality, if it be neither fawning nor fractious, often gives charm and variety to the review. We look at an object of art from differing angles, and its beauty—"beauty is the symbol of all symbols"—may have as many meanings as a man has models. An inspiring work of art has a new secret for each one of us, a secret to be revealed through criticism.

Motion Picture Men Greet President

Chief Executive of the United States Is the Guest of the Motion Picture Board of Trade at Big Banquet at Biltmore Hotel—In His Happiest Vein President Wilson Gives a Heart to Heart Talk to His Enthusiastic Hosts—All Branches of Trade Well Represented and Event Is Pronounced the Most Auspicious in History of Motion Pictures in America.

By W. Stephen Bush.

IT ALL came about in the eternal fitness of things—the President of the United States made a most graceful bow to the Motion Picture and said a lot of cordial and intimate things to a most representative gathering of motion picture men. The great assemblage in the Biltmore Thursday night, January 27, was far more than a meeting and far more than a banquet—it was a demonstration. It was a double demonstration. The chief magistrate of the nation demonstrated that the motion picture has reached its meridian in public favor and esteem—his attendance and his speech were the outward and visible signs of the prestige and the importance which the New Art has attained. The audience demonstrated its appreciation of the President's tribute to the screen, and, it must be said, likewise demonstrated its own quality. Some such thought as this surely was growing in the President's mind while he cast his eyes over the brilliant and lively assemblage. His scrutiny was extremely well-bred, but it was none the less thorough. Mr. Wilson has carried off some very definite impressions from the banquet hall on the 19th floor of the Biltmore.

The President At His Best.

It has been said that the great leaders in a democracy feel a renewal of their faith and take fresh impulse and courage from close contact with the people. Undoubtedly this was true of President Wilson on his last visit to New York. When the film men last saw him but two short weeks ago he looked care-worn and seemed to be buoyed up by a visible effort On Thursday night, on the contrary, there was discernible that clearness of the eye which is often the reflection of the clearness of the mind; his step was elastic, his manner suggested the distinguished scholar who had stepped forth from his closet and rejoiced to mingle with the red-blooded world. By the way, the President left us motion picture men in no doubt about the generous quantity of that fluid in his own veins. Indeed, one of the most charming things about his visit and his speech was the tone of frankness and even intimacy which crept into his utterance from the very first and which not only commanded our respect, but which instantly won all our hearts. Before other public bodies he may have discussed the momentous issues in our national life with greater gravity and with more formal words, and even with more deliberation. To us, however, he gave a glimpse of his heart; to us he addressed the utterances of his inmost soul. Beneath the vein of jest there ran a current of very strong and genuine and honest human emotion. When the film men were thus taken into the confidence of the President their response was immediate and sincere. There is the applause perfunctory, and there is the applause spontaneous, and there are many mixed grades. Thursday night the President's speech evoked none but the spontaneous kind. It was the tribute of man to man and much of it from woman to man, which made it all the more precious.

Woodrow Wilson

The committee which had been appointed by the Board of Trade to receive the President and Mrs. Wilson, consisting of J. R. Freuler, E. A. MacManus, J. W. Binder, William A. Johnston, Patrick A Powers and W. Stephen Bush, received word soon after 10 o'clock that the President had left the Waldorf-Astoria and was on his way to the Biltmore The committee, assisted by Mrs. J. Stuart Blackton and Mrs. Dudley Field Malone, immediately proceeded to perform its duty and semi-circled about the entrance on Forty-third Street, which had been specially reserved for the President and his party.

There was a brief wait presently broken by crashes of the national anthem and by the tread of soldiers. The Coast Artillery, the escort of the President, formed a guard of honor about the carriage containing Mr. Wilson and his party. The President alighted, helped Mrs. Wilson to descend to the sidewalk and then followed by his unofficial retinue entered the hotel. Mrs. Wilson, who knew Mrs. Malone, was escorted by the latter and Mrs. Blackton, while the President was taken in charge by Mr. Binder. There was no delay in reaching the elevators, but there was a moment's confusion when some employee of the hotel wanted to exclude a party of alert and active men in evening clothes who had appeared from no one seemed to know where. The elevator with the President in it ascended without them, and it seemed doubtful whether they would be allowed in the second elevator when some one stage-whispered "Secret Service," and there was no more hesitation.

The President and Mrs. Wilson lost no time in getting from their little reception parlor into the banquet hall. From the moment the chief magistrate entered the hall and the band began to play there appeared that remarkable mutual and sympathetic understanding between the honored guest of the evening and his hundreds of eager hosts. It resounded out of the cheers and toasts given with such sincerity, both to the President and to the First Lady of the Land; it shone out in the speech he made, it characterized every move of guest and hosts culminating in a close and friendly approach of the one to the others.

What Manner of Audience Met the President.

I have delayed the description of the audience too long. The story is not plain and no inferences are warranted until the reader has had a glimpse of this audience. I have characterized it as brilliant and lively. As the President said: "When you think of a great nation, ladies and gentlemen, you are not thinking of a visible thing; you are thinking of a spiritual thing," he responded subconsciously, perhaps, to the atmosphere of his audience.

There was a manifest spiritual force in that gathering. The women and the men kindled with enthusiasm for the

most democratic of arts—the Motion Picture; they were there to attest their loyalty and evince their joy, and something in that honest and contagious enthusiasm must have caught the President. The audience radiated with intelligence. The creative minds of the art were present; great writers and statesmen were present; the pioneers were present, no less enthused than the newest recruit. One splendid touch took this audience out of the common-place and redeemed it from the bane of the average—I mean the touch of Bohemianism. It was all-pervading just because it was all very subtle. An honest joy of living, a humble satisfaction with one's mission in life, a love of color and a worship of beauty—will you, gentle reader, allow me to offer you this as a substitute for a formal definition of Bohemianism. It's the creed of many motion picture men at any rate.

The scene in the handsome banquet hall at the rising of the President will never be forgotten by any of the nine hundred men and women who were lucky enough to witness it, indeed to be parts of it. When, in the course of an elaborated speech, Commodore Blackton said that every good American citizen ought to uphold the President, the applause of the audience rose in cyclonic waves. It heartened the President; I sat near enough to him to bear testimony.

The President spoke ex tempore. He is an extremely fluent speaker. Oratorical flourishes and melodramatic climaxes he obviously disdains, but in the coining of felicitous phrases and in epigrammatic eloquence no public speaker of the day may be compared with him. Mr. Wilson's best and most obedient servant is the English language. The driving power in all his public utterances is unmistakable sincerity. His voice is clear and smooth, his delivery not ungraceful, his gestures are few but natural and effective.

Gets in Quick Touch With His Hearers.

He put himself in symathy with his audience in his first four sentences: "Mr. Toastmaster, ladies and gentlemen: I wondered, when I was on my way here, what would be expected of me. It occurred to me, perhaps, that I would only be expected to go through the motions of a speech. And then I reflected that, never having seen myself speak, and generally having my thoughts concentrated upon what I had to say, I had not the least opinion what my motions were when I made a speech—because it has never occurred to me, in my simplicity, to make a speech before a mirror. If you will give me time, I will rehearse this difficult task and return and perform it for you."

The audience was surprised as well as amused. The very next words showed that the President was familiar by design and not at all by any accident.

"I have sometimes been very much chagrined in seeing myself in a motion picture," he continued when the laughter had spent itself. "I have often wondered if I really was that kind of a guy (great laughter and applause). The extraordinary rapidity with which I walked, for example (laughter), the instantaneous and apparently automatic nature of my motions; the way in which I produce uncommon grimaces and altogether the extraordinary exhibition I make of myself sends me to bed very unhappy." (Laughter.)

At this point Friend Richardson, the projection expert seated right across the hall from the President, gloated in obvious glee and mentally shouted, "Overspeeding."

Formality Thrown to the Winds.

This departure from the dry and formal simply captured the audience and it gave way to unrestrained merriment. The President continued:

"I often think to myself that although all the world is a stage, and men and women but actors upon it, after all the external appearances of things are very superficial indeed.

"I am very much more interested in what my fellowmen are thinking about than in the motions through which they are going, and while we unconsciously display a great deal of human nature in our visible actions, there are some very deep waters within which no picture can sound.

"When you think of a great nation, ladies and gentlemen, you are not thinking of a visible thing; you are thinking of a spiritual thing. I suppose a man in public office feels this with a peculiar poignancy because what it is important for him to know are the real, genuine sentiments and emotions of those people.

"I found out what was going on in Mexico in a very singular way—by hearing a sufficiently large number of liars talk about it. (Laughter). I think the psychological explanation will interest you. You know that the truth is consistent with itself; one piece matches another. Now, no man is an inventive enough liar not to bring in large sections of truth in what he is saying. (Laughter). And after all the liars have done talking to you about the same subject, it will come to your consciousness that long and large pieces of what they said match; that in that respect they all said the same thing; that the variations are lies, and the consistencies are the truth. (Laughter.)

"They will not all tell you the same piece of the truth, so that if you hear enough of them you may get the whole of the truth (laughter). And yet it is very tedious to hear men lie, particularly when you know they are lying. (Laughter.) You feel like reminding them that really your time is important to you, and that you wish they would get down to business and tell you what is really so; but they don't; they want this adventure of their invention; they want to give an excursion to their minds before they get down to business. And what I particularly object to is a very able man with a lot of invention coming to me and lying to me, because then the interview is very tedious and long before we get down to business. I got to know that story so by heart that the last time a deputation visited me about Mexico I thought I would save time, and I told them exactly what they were going to say to me (laughter), and they went away very much confused; they wondered how I had heard it (laughter), because they knew it was not so. (Laughter and applause.)

"And yet underneath all of this are those great pulses which throb in great bodies of men, and drive the great powers of state. And I wonder how men venture to try to deceive a great Nation. There never was a profounder saying than that of Lincoln's, that you can fool all the people sometimes, and some people all the time, but you can not fool all the people all the time. (Applause.)

"The best way to silence any friend of yours whom you know to be a fool is to induce him to hire a hall. (Laughter.) Nothing chills pretense like exposure; nothing will bear the tests of examination for a shorter length of time than pretense. At least so I try to persuade myself, and yet there are some humbugs that have been at large a long time. (Laughter). I suppose there is always a rising generation whom they can fool, but the older heads ought not to permit themselves to be fooled; and I should think that in a year like the year 1916, when there is to be a common reckoning for everybody, men would hurry up and begin to tell the truth. (Laughter). They are not hurrying about it; they are taking their time; but the American people are going to insist upon it before this year is over—that everybody comes up and is counted on the great questions of the day. They are not going to take any excuses; they are not going to take any pretenses; they are going to insist upon the goods delivered on the spot (applause), and anybody that declines to deliver them is going to go bankrupt and ought to go bankrupt. Everybody ought to get what's coming to them. But I came here to say that I hoped you would not believe that I am what I appear to be in the pictures you make of me. I really am a pretty decent fellow (laughter and applause), and I have a lot of emotions that do not show on the surface; and the things that I don't say would fill a library. (Laughter. The great cross of public life is that you are not allowed to say all the things that you think."

Delightful Presidential Confessions.

These presidential confessions were delightful, and the audience yearned for more. In a democracy the people love to see the great unbend, they hate perfection whether real or assumed. Hence the keen relish of the audience for the President's avowed human weaknesses. Mr. Wilson never before bared his heart so completely: a thousand skilled interviewers never drew from him a tithe of this insight into the feelings of a President who would like to get back at his pursuers. Mr. Wilson turned fully around and looked the men around the speakers table closely in the eye as he continued:

"Some of my opinions about some men are extremely picturesque, and if you could only take a motion picture of them, you would think it was Vesuvius in eruption. And yet all these volcanic forces, all these things that are going on inside of me, have to be concealed under a most grave and reverent exterior; and I have to make believe that I have nothing but respectable and solemn thoughts all the time; whereas there is a lot going on inside of me that would be entertaining to any audience anywhere."

Mr. Wilson had said something about a great statesman and a cocked hat, but that was before he became the official tenant of the White House. He went on:

"I am very much complimented that you should have allowed me to come in at this late hour in your feast, and without partaking of the pleasures of conversation, to make you all, whether you would or not, listen to me talk. My object in life is not talking. I wish there were less talking to do. I wish that not everybody had to be persuaded to do the right thing. I wish that the things that are obvious

did not have to be explained. I wish that principles did not have to be re-expounded.

"We all, in our hearts, agree upon the fundamental principles of our lives, of our life as a nation. Now, we ought to tax ourselves with the duty of seeing that those principles are realized in action; and no fooling about it. The only difficult things in life, ladies and gentlemen, are the applications of the principles of right and wrong. I can set forth the abstract principles of right and wrong; and so can you. But when it comes down to an individual item of conduct, whether in public affairs or private affairs—there comes the pinch! In the first place, to see the right way to do it; and in the second place, to do it that way. If we could only agree that in all matters of public concern, we would adjourn our private interests, look each other frankly in the face, and say, 'We are all ready at whatever sacrifice of our own interest, to do in common the thing that the common weal demands,' what an irresistible force America would be!

"I can point out to you a few men. Of course I am not going to name them now, whom every man ought to be afraid of because nothing but the truth resides in them. Men, I have one in particular in mind whom I have never caught thinking about himself. I would not dare make a pretense in the presence of that man even if I wanted to. His eyes contain the penetrating light of truth before which all disguises fall away.

"Now, suppose we were all like that; it would hasten the millenium immensely, and if Americans were always to do what, when the real temper of America is aroused, they do, the world would always turn to America for guidance, and America would be the most potent and influential force in all the world. So when I look at pictures, whether they move or whether they do not move, I think of all the deep sources of happiness and of pain, of joy and of misery that lie beneath that surface, and I am interested chiefly in the heart that beats underneath it all, for I know that there is the pulse and the machinery of all the great forces of the world."

The President ended abruptly but not inaptly and there were renewed thunders of applause. He smiled in recognition, as one who would say: "Well, friends, I have told you just how I feel, and I want you to feel with me."

He and Mrs. Wilson were escorted back to the reception parlor, where the President expressed his pleasure at the huge and artistic bouquet of flowers in the hands of his wife.

Scene of First Annual Banquet of the Motion Picture Board of Trade at the Hotel Biltmore, New York City, Thursday Evening, January 27, 1916.

wife. He chatted for just a minute or two with the members of the reception committee and then left for the Pennsylvania Station, where he took a special train for Washington.

The Banquet a Great Success.

The first annual dinner of the Motion Picture Board of Trade was held on the nineteenth floor of the Biltmore Hotel. Eight hundred and fifty tickets had been issued and not one was left on Wednesday afternoon. Requests by letter, by wire and in person came by the dozen all day Thursday, but they had to be declined. The gathering at the Biltmore, described more fully in another part of this report, surpassed in point of quantity and of quality any similar assemblage of film men in the past. The strong magnet of attraction was, of course, the presence of the chief magistrate of the nation, but the growing desire of film men to get together and be friends had a good deal to do both with the imposing attendance and the splendid spirit which prevailed all evening.

J. Stuart Blackton, Toastmaster.

Around the speaker's table on a raised platform on the southern side of the hotel were seen the toastmaster, Commodore J. Stuart Blackton, the president of the Motion Picture Board of Trade; Walter W. Irwin, general manager of the V-L-S-E, and chairman of the executive committee of the Motion Picture Board of Trade; J. W. Binder, executive secretary of the Motion Picture Board of Trade; Roy Howard; Bartow S. Weeks, Justice of the Supreme Court; Hudson Maxim, the famous inventor; Edwin H. Markham, the equally famous poet; Bainbridge Colby, the representative of the Hearst papers; Rev. Cyrus Townsend Brady; John R. Freuler, of the Mutual Film Corporation; J. P. Tumulty, secretary to President Wilson; William F. McCombs, George H. Bell, Hon. Martin W. Littleton, Robert Adamson, Fire Commissioner of New York; Joseph Engel, of Metro Films; Nicholas Power, David Bispham, Watterson R. Rothacker, Dudley Field Malone, Collector of the Port of New York; Dr. Carey Grayson, Hon. John Purroy Mitchel, Mayor of New York, E. A. MacManus, and W. Stephen Bush.

Splendid Music, Brilliant Scenes.

The music attracted early attention by reason of its excellence in the selection of its program no less than in its faultless and spirited execution. The guests began to discuss the offerings on the menu just a little after 8, prayer having been offered by the Rev. Cyrus T. Brady.

The toastmaster began the business of the evening by reading the following telegrams:

Commodore J. Stuart Blackton, President Motion Picture Board of Trade of America, 18 East 41st street, New York:

Am engaged in an important experiment, making it impossible for me to get away. Regret I cannot be with you to participate in the festivities of the evening. Please express my good wishes to all.

THOMAS A. EDISON.

J. W. Binder, Dodge City, Kans., Jan. 27, 1916.
Care Hotel Biltmore, New York:

Please accept heartiest congratulations for yourself and Motion Picture Board of Trade on progress made thus far towards strengthening and uplifting picture business and also upon having as guest of honor at its first banquet the chief executive of the greatest country in the world. Regret exceedingly my inability to attend, but will, with your permission, rise and drink a silent toast to our worthy President and for the continued success of the Motion Picture Board of Trade of America. Greetings.

CARL LAEMMLE.

Los Angeles, Cal., Jan. 26, 1916.

J. W. Binder, Executive Secretary Motion Picture Board of Trade of America, 18 East 41st street, New York City:

Regret exceedingly that the space of three thousand miles prevents my attending your dinner tomorrow night, particularly upon this occasion, when the workers of our beloved craft are to be honored by the presence of his excellency, the President of these United States. I send to you herewith my very best wishes and will forward my contribution at once. Sincerely.

D. W. GRIFFITH.

Los Angeles, Cal., Jan. 26, 1916.

J. W. Binder, Secretary Motion Picture Board of Trade, 18 East 41st street, New York City, New York:

Congratulations on securing as our guest of honor tonight the foremost statesman, scholar and historian of America, the President of the United States. It is high time the people of this country realized that motion picture photography is no longer a form of frivolous amusement, but is the last method of genius for recording human thought on parchment and is as great an advance on the old printing as Guttenberg's invention was over the quill pen. For this reason we are asking the reaffirmation of the guarantees of the constitution for a free press.

THOMAS DIXON.

New York, Jan. 27, 1916.

J. W. Binder, M. P. Board of Trade, Biltmore Hotel:

Only confinement to my bed prevents me from participating in the glowing demonstration of the progress of the mastodonic industry of motography. My sincerest congratulations to every atom in the trade and sincerest respects to the honored guests.

ARTHUR H. SPIEGEL.

Chester B. Beecroft, Motion Picture Board of Trade Dinner, Hotel Biltmore:

Following telegram just received at office from Denver: "Heavy snowslide so delayed train could not possibly reach New York before Friday night, therefore, abandoned trip and returning to Los Angeles. Please present my greetings and respects to members and guests of the Board of Trade and express my regret at inability to be with them tonight.

"DAVID HORSLEY."

Jacob W. Binder.

The Toastmaster's Eloquent Words.

Commodore Blackton made the introductory speech of the evening. The President was evidently one of his most attentive listeners. Mr. Blackton spoke as follows:

Mr. President, Our Honored Guests and Ladies and Gentlemen: It is my honor and privilege to welcome you here to this, the first annual banquet of the Motion Picture Board of Trade; and my pleasurable duty first is to ask you to give a standing toast to the President of the United States.

Banquets of boards of trade are usually grave and ponderous things. This affair tonight has been made charming by the presence of the First Lady of our land and of all these other charming ladies (applause); and so I want to propose another toast to the ladies, God bless them!

Mr. President and ladies and gentlemen: It is late, and I am going to speak briefly. The purpose of the Motion Picture Board of Trade is stated in its insignia which is printed on all the menus; the eagle without spread wings, bearing on his breast the words "Progression, Protection and Promotion." Protection in every branch of this great industry; Protection for every member in that industry; Promotion of harmony, of unity, and community of interests; Promotion of fair and honest business methods presented with malice toward none and with charity to all. (Applause.)

The purpose of the Motion Picture Board of Trade is to fight adverse laws which threaten our industry, and to see that the existing laws are maintained and properly administered. The purpose of this Board of Trade is to gather together the loose threads in the warp and woof of this many-sided profession, and to weave them on the loom of progress into a cloth of silver and gold for the mutual benefit and prosperity of all concerned. (Applause.)

Dudley Field Malone.

To hark back to the beginning of motion pictures is not so very far. We have to turn back time for about twenty years, and I know of no other industry that has grown with such wonderful rapidity and reached such startling magnitude as this industry. In perhaps ten years, one might say, because it is in the last ten years, the wonderful strides in this industry have been accomplished.

And it was when it was discovered that the picture could play upon human emotions, could evoke tears or laughter at will—it was then that other great art was enlisted, the art of literature; and so Shakespeare, Thackeray, Dickens, Victor Hugo, Dumas, became known to millions of people, who, before that, had never known even what those names meant.

You have perhaps heard of the man who was asked if he knew his Shakespeare, and who answered, "Yes, I have heard of the book, but I really forget who wrote it."

The Screen's Work for Humanity.

When standard and classic literature began to be shown on the screen in every city, town, village and hamlet in this country, and in every other country in the world, men like that learned who wrote Shakespeare, they learned that Les Miserables did not write Victor Hugo. They learned that things and places existed of which they had never dreamed, and a new and wonderful world full of marvelous possibilities opened up before the vision of all mankind; and it was the motion picture that presented that new world to their vision. What have pictures done for humanity? Rather let us say, what have they not done? Campaigns against disease have been conducted successfully through the motion picture—warfare against carelessness and campaigns for the prevention of fire have, I am told by our fire commissioner, resulted in decreasing greatly the destructive fires in this and every other large city. The widowed mothers' pension allowance was passed in the State of New York because of the widespread exhibition of a motion picture showing the need of such an allowance and through the efforts of one of the ladies who took one of these films to Albany and showed it in the Assembly Chamber.

Preparedness and the seeds of it are being sown to millions of American citizens now. The latent and perhaps dormant patriotism in their hearts is being aroused. The fear of God and the fear of the enemy is being implanted in their hearts, and the motion picture is doing it. I know that that is so, because I know of a certain manufacturer who received a letter from a certain very famous author, who shall be nameless because he is here tonight, and is very bashful, but he wrote: "I am a believer in preparedness. I have been married eight years" (laughter and applause). Pardon me; you did not let me finish. "I have been married eight years, and my wife does not believe in preparedness." (Laughter.) "At least, she did not, but now she has been converted. Last night she saw a preparedness movie and this morning she wants me to buy an aeroplane or a battleship or something." (Laughter.)

Dr. Cyrus Townsend Brady.

In the mining district of Pennsylvania ten years ago there were 4,000 saloons flourishing. Today in the same district there are less than 500, and the motion picture has driven the rest of them out. (Applause.) What has become of the common burlesque show, the low vaudeville, the cheap claptrap melodrama? The motion picture was so much better, so much more real and so much cleaner that it has put all of those very objectionable shows entirely out of business (applause). We hear frantic appeals from professional agitators and notoriety seekers about the need for censorship. What has become of the plays of two years ago, the indecent plays?

The Public the Only Censor.

The public, that great American public, censored them through the box office, refused to go to see them, and they died in anywhere from two weeks to less than a season. But remember, ladies and gentlemen, that the "Old Homestead" and "In Old Kentucky" have been running for from twenty to twenty-five years, and are still running and making money for their authors and owners. (Applause.) It is the public, the fifty million people who every week go to the motion picture shows, who are the real censors.

I was asked the other day to state what effect the motion picture has had upon the drama. My answer to that was, the motion picture today is the drama. (Applause.) The stage play will always be a power, but the power of the motion picture is a hundredfold. As an illustration, a popular stage favorite such as Maude Adams or E. H. Sothern plays to perhaps one thousand people a night, six nights in the week, and two matinees, or approximately eight thousand persons during one week. Multiply that by forty weeks, the average theatrical season, and you have three hundred and twenty thousand people who have seen that play and that player in one year. As a contrast, take the motion picture star or any one of the players. They appear in from thirty to fifty different pictures each year. Those pictures are reproduced in great numbers, and are shown simultaneously every day, in every city, town, village and hamlet in the United States. So that in one year the audience of a motion picture star is over 50,000,000 people, multiplied by as many times as the film appears in different towns. In other words—and to conclude, the motion picture shows to more human beings in one year than the star of the stage drama shows to in his entire lifetime, if he lives to be a hundred and starts in when he is one year old. (Applause.)

The greatest name in a nation is that of the head of the nation; and the Motion Picture Board of Trade and the industries it represents have been honored tonight by the presence of the Chief Executive of our nation, whose hands may every good American citizen uphold at this time. I have the honor, ladies and gentlemen, to present to you our honored guest, the President of the United States. (Great applause.)

The story of the President's magnificent response has been told.

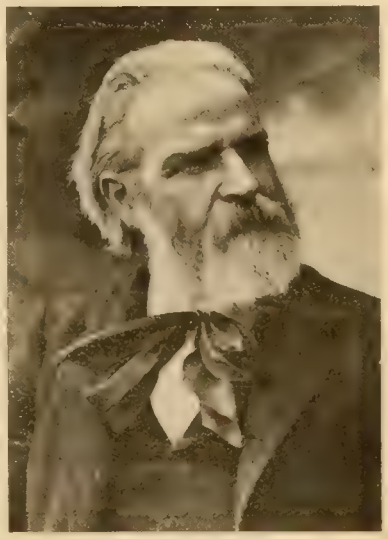
Mayor Mitchel Speaks.

After the President had gone, Commodore Blackton introduced as the next speaker Mayor Mitchel. The Mayor said in substance:

Together with my pleasure in attending this dinner and meeting you, was my gratification at the opportunity of listening to the profound philosophy of the speech of our President (applause), cloaked, as it was, and always is, in brilliant epigram and metaphor; but I just came to this dinner from another, where he spoke to representatives of the railroad business from every part of the United States upon this great paramount issue of national defense.

I wish that you could have heard what he said to the men and women at that dinner. I wish you could have heard him picture the ideal of America, the ideal of Peace, with justice and with progress; peace at home, justice toward other nations, and progress-making for the upbuilding of our democratic institutions, that they may be handed down as a heritage to posterity.

That he pictured as the ideal of America; and he pointed out to the men and women there that that ideal only can be achieved if America can be made while she is doing that work efficient to preserve the great institutions that she has built up here, and to maintain the ideal of democracy. (Applause.)



Edwin Markham.

He did not say, but I think is was the spirit of his speech that now in this Republic of ours where he, the leader of this people, is appealing to the men of America to pay that minimum physical tax which is required to make of them efficient units in the national defense, that there is on trial the very system and esence of democratic institutions.

Preparedness the Hour's Theme and Need.

What will it avail us, what will it avail posterity if we, in the United States, build up under these institutions, democracy to the highest conceivable point of efficient serviceability, if, at the same time, democracy should fail in the elemental and primal efficiency of self preservation? (Applause.) That is the issue and that is the test and the appeal is made by the leader of the American people, the President of the United States, to the citizenship of our nation, to the patriotism of our nation. It seems to me that we must say to one another that surely there was a time when that appeal could not have been made to the American people without an instant response. (Applause.)

Are we to admit that patriotism is languishing in this nation? Surely not! If there be any apathy upon this matter, it springs not of lack of patriotism, but of lack of appreciation and understanding of the facts. The President is now presenting those facts to the nation. Throughout the country there are ten thousand others who are trying to uphold his hands and to lend every aid to him and to the Government in bringing about an effective system of national defense. Surely, no more fundamental appeal could be made to our people than that which he is making in these days of the trial of the nation; and I think it is a privilege that New York citizens, citizens of this great commonwealth—I might almost call it—which perhaps, more than any other community in the United States, has a direct and immediate influence in the upbuilding of our national defenses, to have heard the President upon this great question tonight; and it should be a stimulus to all of us to renewed efforts to uphold his hands and to aid him in securing from the Congress of our country that legislation which is necessary to the upbuilding of the defense of the people of the United States. (Applause.)

Bainbridge Colby.

A Brilliant Speech by Malone.

The Mayor was followed by Dudley Field Malone, who spoke as follows:

Mr. Toastmaster, ladies and gentlemen, if I were sure that I was the last speaker, I would say it was eminently appropriate that, after the speeches you have heard, we should all depart peacefully to our homes. (Laughter and applause.)

But because I am in the belief that I am not the last speaker, I do not make any such suggestion (laughter); because I know what it is to intrude on the time of the following speakers, having had intrusions of my own (laughter), and I am always mindful of the very old story, which, in its ancient character, may have novelty to us of this generation, of the criminal who was brought before the English jurist, having been convicted of felonious assault, and the purist said, "You scoundrel, I give you ten years. Now what have you got to say to that?" He said, "All I have to say Your Honor, is that you are very generous with another man's time." (Laughter).

Ladies and gentlemen, this idea of having anything to do with the temporary care in a large city of the Chief Executive of the nation is a hectic job. (Laughter).

I have been on the firing line since ten minutes to six this morning,

having reached home at three o'clock the same morning, and I feel all of the vigor and enthusiasm which you hope I feel, and which may best speak an early conclusion: But I do want to say to you that I am very, very happy to have come here, and particularly happy just as an American citizen to pay my tribute of profound gratitude to a man who has proved in national opinion the practical national political and patriotic value of the moving pictures in the picture which is doing such tremendous work to arouse public opinion to national preparation and defense—your toastmaster and my friend, with his picture: Commodore Blackton and "The Battle Cry of Peace" (applause.), because, ladies and gentlemen, it is in no spirit of race prejudice, it is in no spirit pro anybody or pro anything European that the people of America are bespeaking the necessity of an adequate defense. We are preparing for a war against nobody, and we are preparing for a war of no particular duration and at no particular time, but we have decided as a common sense people that it were an act of supreme folly that America, dedicated in her benevolence to the service of mankind, shall not go out with the smile of Justice on her face and with olive branches in her hand, while the nations of the earth, armed to the teeth, may, in the future, be covetous of our institutions and the integrity of the nation.

Peace or War, We Must Be Ready.

And we do not know whether our country may find itself in the midst of a protracted peace or facing the necessity of war, but whether it be peace or war, we must have the men of the ready army and the ready navy sailing the seas to protect the shores of America and as an international police force to insist on the actuality of the statutes of international law, and we, of this country, intend to build out of the spirit of the citizenship the willingness to serve America in time of war as well as in time of peace, because, whether it be peace or war, the obligation of the citizenship will be there. In peace or war, on the bridge must stand a man with the grace of God in his hand.

"Meet fire with fire when duty calls,
Or melt his medals to rifle balls.
We are not yet free from the shades of night
In this age of man where might makes right."

"In that windswept realm of eternity
We may find that fable Arcady
Where Love is the King of the things that are,
Our peace is borne on our ships of war,
And to keep your war clouds abaft the sun,
You must bend the keel and cast the gun.
Posterity reaps what ye sow today,
And not kill the harvest need ye pay;
So fire your forges and dam the bills,
For the wings of peace must have iron quills."

(Applause.)

The toastmaster next called upon Walter W. Irwin as one of the men who did some of the strenuous fighting in Washington. Mr. Irwin spoke briefly of the principles and policies of the Motion Picture Board of Trade and of the memorable fight against the Crafts Bill at Washington. He was succeeded by Edwin Markham, the poet, who delighted the audience with many humorous autobiographical data and J. W. Binder, the executive secretary of the Motion Picture Board of Trade. He said it was a dangerous thing to talk. He therefore cut his remarks short, "newspaper fashion" as he put it.

A Picturesque Closing Incident.

The evening or rather the night was not to close without a picturesque incident, in fact it ended with just a little anti-climax. The Rev. Dr. Brady had been introduced by the toastmaster as a man who could ride to success on the waves of disaster or words to that effect. He added: "How much he will say depends upon how much you laugh at him and how much interest you show." The Rev. Doctor did not respond to this tactful summons as many a vaudeville performer might have. Instead he established a new record in after-dinner oratory. Here is the complete and literal transcript of his speech:

"Ladies and Gentlemen: How do you do? Good night."

Dr. Brady disappeared rapidly. The slowly departing guests lingered in animated groups and this was the consensus of opinion:

"It was the proudest and the gladdest day in motion picture history."

Prominent Guests Express Enthusiasm.

That the banquet is regarded as one of the most significant events in the history of motion pictures is indicated by these expressions of opinion given to the Moving Picture World by prominent men:

Nicholas Power, president of the Nicholas Power Company: "I have attended motion picture functions of all descriptions in years gone by; but never in my most optimistic moment did I dream of a gathering such as that at the Biltmore. It was a glorious testimony to the value and importance of our art."

Siegmund Lubin, president of the Lubin Company: "The Board of Trade is to be congratulated on having secured such a representative assemblage to welcome the President of the United States. As I looked around the room it seemed to me that every branch of the industry was represented at its best—the men who finance the pictures, the men who direct them, and the men and women who act in them. When I recalled our humble beginnings it all seemed unbelievable."

Edwin Thanhouser, president of the Thanhouser Company: "At last the motion picture industry is no longer 'in its infancy.' While I have always taken great pride in my connection with the art, I feel now as if my responsibilities have increased a hundred fold. The Wilson dinner has done more to give us the position which belongs to us than any other group of events that has marked our years of endeavor."

Arthur H. Spiegel, president of the Equitable Company: "It appears particularly significant to me that President Wilson thought the picture interests of enough importance to attend the Board of Trade banquet in preference to accepting the invitations of other organizations. In order to speak to the picture men he was obliged to disappoint at least six other gatherings. An event of this kind is indication enough of our importance in the life of the nation."

John Miller, Buffalo Times Syndicate: "I believe I was one of the first to recognize motion pictures as a great force that should be cultivated, not opposed by newspapers. But if somebody had told me a few years ago that in the year 1916 the picture men would give a banquet attended by the President of the United States and men representing the highest accomplishment in all of the arts, I would have confessed hailing from Missouri. I'm not from Missouri any more. These picture people can do anything."

Samuel Goldfish, executive head of the Lasky Company: "It is a wonderful testimonial to the motion picture industry when the President of the United States and the Mayor of the first city, attend a dinner such as that of Thursday night and meet on common ground the men and women responsible for the industry's growth. I only hope and earnestly pray that the men engaged in this business will put into actual practice some of the splendid and inspiring principles of conduct expounded by the President."

Joseph Engel, treasurer Metro Corporation: "In the history of motion pictures there has been no more significant event than the presence of President Wilson at the banquet of our Board of Trade. It was an honor that all of us must appreciate and we should work to keep photoplays up to a standard that will justify the esteem in which they are held today."

Adolph Zukor, president of Famous Players: "The presence of the President of the United States at the motion picture banquet indicates in the most definite manner the real dignity and prestige with which the film industry is now associated in the minds of the great leaders of thought and activity throughout the world. The moral support given the screen art by the presence of the nation's chief executive on this occasion is a manifestation of the remarkable advancement generally conceded to our great industry."

Daniel Frohman, of the Famous Players: "The first annual dinner of the Motion Picture Board of Trade, a brilliant success in itself, was enhanced by the presence of the nation's leading figure, President Wilson. The fact that the occasion was deemed important enough to induce the President to leave the weighty cares of office, reveals in a remarkable degree the estimation in which the motion picture is held by men of affairs of the first rank."

J. A. Berst, vice president and general manager of Pathe: "The Board of Trade has been given the consecration which it needed and deserved. If these banquets are to be continued, as hoped, they will take the place of the different gatherings held heretofore by certain classes of the industry. I believe that the dinners should be restricted to members of the industry."

LYNDE DENIG.

SIDELIGHTS ON A BRILLIANT EVENING.

Some of the Incidents Noted by World Men in and Around the Banquet Room.

ENTER the stenographer into the doings of motion picture men at play. For the first time in the history of the industry every word uttered at a banquet was set down by men who make shorthand writing a business. They worked in relays of from five to three minutes. The result was that few minutes elapsed between utterances and formal record in typewriting.

* * *

The reception accorded the First Lady in the Land was a hearty one. The applause broke before she had reached her chair midway the north balcony and exactly opposite the President's seat. She acknowledged the greeting by remaining standing and bowing to the enthusiastic diners. She carried a large fan of black ostrich feathers, but did not permit it to interfere with her view of the assemblage below her nor was it allowed to shut out sight of her. The day had been one Mrs. Wilson may remember, as it was her first visit to New York since becoming mistress of the White House.

Mrs. Wilson won the hearts of all when after passing out of the balcony at her departure she returned to the door

and waved to the applauding throng the mass of orchids which had been presented her as she entered the room. One of the newspapers told the story on the following morning how as the presidential party crossed the great station on Seventh avenue on the way to the train, the President offered to carry the huge bouquet for her. Mrs. Wilson declined to yield possession—an action which should afford gratification to those who had the forethought to present it.

* * *

One of the aspects of the dinner that had novelty for those unaccustomed to public affairs graced by the presence of the Chief Magistrate was the large number of Secret Service men in the hotel. Dispatches from Washington had intimated the President would be accompanied by three Service men and one capital city detective. There were literally dozens of husky guardians in evidence, although many of them may have been from the local force. There was to be seen in their faces an expression that revealed a lively sense of the responsibility that rests upon those to whom the President's personal safety is confined. There was about them a "don't monkey" atmosphere which was impressive. While there were many whose occupation was obvious, likewise an observer had the feeling there were many wandering around in evening dress whose general air of abstraction was very much assumed. It reminded one of the ancient reference to "the divinity that doth hedge a king;" a measure of safeguarding that is the result of bitter experiences in American history and a reflection, too, of the stirring days in which we live.

* * *

There was lively interest for the practical motion picture men in the reference made by the President to the subject of projection. It was in his opening sentences he confided that "I have sometimes been very much chagrined in seeing myself in a motion picture. I have often wondered if I really was that kind of a guy." It aroused the heartiest laughter; it brought his audience closer to him. It was proof the President was through with the more serious work of the day, and had dropped in for a bit of intimate social intercourse.

* * *

It is a coincidence that the two motion picture functions which stand out above the many that have marked the rise of the industry have taken place in the same room. The first was the banquet to visiting exhibitors in the summer of 1914. That was held on one of the hottest days of the year. The day of the President's visit, too, was the second warmest January New York day in the history of the local weather bureau. In Brooklyn open street cars were in use. One railroad man said in nine years he knew of no similar occurrence in January. In the afternoon the temperature registered 66 degrees.

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The hearty and prolonged applause that followed the reading of the telegram from Carl Laemmle caused eyes to sparkle and cheeks to burn at one table. There was no happier or prouder woman in the room than Mrs. C. L.

* * *

"Bill" Oldknow from the South was there, as he is always "there" when there is anything doing in film circles, whether on the Atlantic or Pacific. He remarked as he was leaving the Biltmore that the night was surely the "biggest yet—and the boys will have to go some ever to equal it."

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Lewis M. Swaab, the oldest supply man in Philadelphia, and well known in all branches of the trade, was welcomed by many of his friends at the gathering in the reception room preceding the banquet.

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Another popular guest was W. C. Carrick, who began his picture career with the well remembered concern of Williams, Brown & Earl.

* * *

"Tom" Moore, accompanied by his wife, came all the way from Washington to be present at the banquet and he didn't need a special train to make the trip seem worth while.

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Prominent among the exhibitors in attendance were Lee A. Ochs, president of the New York State League, and Samuel H. Trigger.

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Siegmund Lubin headed a large Philadelphia delegation including practically all of the officials of the Lubin Company.

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Veteran E. B. Dunn, who made motion pictures when the individual frames were higher than they were wide, beamed with pride. Mr. Dunn is a protagonist for the standardization propaganda. He has been for a long time. He remarked that as matters now stand there are prospects that the much needed reform will be carried through. If it can be accomplished the Board of Trade is the agency that will do it.

* * *

Edward Earl, treasurer of the Nicholas Power Company, who was present with Mrs. Earl, was busy greeting old friends and making new ones. It is said Mr. Earl possesses keen intuition as to the functions that will prove to be regular occasions. Certain it is he has the reputation of never having landed on a flivver. We met him early in the evening and felt assured the dinner was a "go."

* * *

J. A. Eslow came over from Boston with Mrs. Eslow. He was seated at a table with Universal players.

* * *

Roy McCardell, the writer who pulled a ten thousand dollar "Diamond from the Sky," left his jewelry in New Rochelle. He said he feared it would have been dimmed by the brilliance of the occasion. GEORGE BLAISDELL.

OUR PICTURE OF THE PRESIDENT.

The picture of President Wilson which appears on the first page of the story of the Board of Trade banquet, is from a painting made by the late Gustave C. Langenberg and was intended for the Emperor of Germany. Mr. Langenberg died in 1915 and his plans were never carried out. The deceased had a wide reputation as a portrait and landscape painter. The picture is now in the hands of Samuel Proskauer, representative of the administratrix of the estate of the deceased, Miss Elsie Foige.

WHO WERE THERE.

List of Motion Picture Men and Their Guests at the Board of Trade Banquet by Table Arrangement.

SPEAKER'S TABLE—George H. Bell, Martin W. Littleton, Robert Adamson, Joseph W. Engel, Roy Howard, Nicholas Power, David Bispham, George Eastman, Dudley Field Malone, Walter W. Irwin, Dr. Cary Grayson, J. W. Binder, J. Stuart Blackton, Woodrow Wilson, John Purroy Mitchel, John R. Freuler, Hudson Maxim, W. Stephen Bush, Edwin Markham, J. P. Tumulty, Bartow S. Weeks, E. A. MacManus, Dr. Cyrus Townsend Brady, William F. McCombs, Bainbridge Colby.

TABLE No. 3—Morton R. Cross, Tom Moore, Arthur Leslie, David Picker, R. T. Chatterton, Mrs. Tom Moore, E. B. Dunn, Mrs. David Picker.

TABLE No. 4—Charles N. Harding, Harry G. Sommers, J. F. Byrnes, Hugh Hoffman, E. J. Hudson, J. M. Shear, George L. Barrows, A. S. Gilligham.

TABLE No. 5—Mrs. Katherine Carter, L. N. Olmstead, L. N. Olmstead, F. E. Van Amberg, L. M. Olmstead, L. M. Olmstead, L. M. Olmstead, R. Hastings, George White.

TABLE No. 6—Philip Gleichman, A. Lichtman, Julien Loeb, Nathan Hirsh, Mrs. Philip Gleichman, Mrs. A. Lichtman, Mrs. Julien Loeb, Mrs. Nathan Hirsh, W. J. Moore, J. F. McElveen, H. S. McLeod, Kenneth Macgowan.

TABLE No. 7—Harry Rapf, Harley C. Knoles, Arthur Edson, Mrs. M. Goldsmith, Mrs. Harry Rapf, Lew Golden, George Kean, Charles Abrams.

TABLE No. 9—William M. Seabury, Mrs. William M. Seabury, Herbert B. Atha, Mrs. Herbert B. Atha, Edward L. Dohlny, Mrs. Edward L. Dohlny, Mr. Thurston S. Welton, Mrs. Thurston S. Welton.

TABLE No. 10—C. E. Beecroft, C. V. Henkel, C. W. White, G. H. Sheldon, H. H. Poppe, R. G. Garrick, T. H. Thompson.

TABLE No. 11—Mrs. S. M. Field, Roy L. McCardell, W. E. Shallenberger, Samuel M. Field, D. J. Sullivan, J. H. Finn, Mrs. W. E. Shallenberger, Mrs. D. J. Sullivan.

TABLE No. 12—Felix Kahn, Walter H. Jordan, William Brandt, Arthur M. Smallwood, William Devereau, George H. Jordan, Mrs. William Brandt, Theodore Roosevelt, Jr.

TABLE No. 14—Eugene V. Brewster, John H. McCooey, Miss Florence Herrington, Harry D. Brewster, Miss E. M. Heinemann, Frank G. Barry, Mrs. Frank G. Barry, Guy L. Harrington.

TABLE No. 15—Frederick E. Gunnison, Edwin M. LaRoche, Thomas Geistweit, Mrs. Thomas Geistweit, Miss Edith Geistweit, Mrs. Mary E. Hewitt, Miss Clara Herrington, George Herrington.

TABLE No. 17—William A. Johnston, E. Kendall Gillett, H. A. Wyckoff, Lesley Mason, J. H. Hallberg, Harry F. Thew, Mrs. Wm. A. Johnston, Mrs. E. Kendall Gillett, Mrs. H. A. Wyckoff, Harris Merton Lyon, Mrs. J. H. Hallberg.

TABLE No. 18—J. A. Berst, W. A. S. Douglas, P. A. Parsons, Mr. Mayelle, E. D. Horkheimer, M. Ramirez-Torres, George A. Smith, R. T. Furman, George B. Seitz, L. J. Gasnier.

TABLE No. 19—W. W. Hodkinson, Carl Anderson, Raymond Pawley, Kenneth, Hodkinson, T. S. Barrett, G. R. Meeker, H. E. Lesan, G. W. N. Clark.

TABLE No. 20—Adolph Zukor, E. E. Schauer, A. A. Kaufman, J. J. Allen, Daniel Frohman, B. P. Schulberg, J. Allen.

TABLE No. 21—Jesse L. Lasky, Samuel B. Goldfish, Whitman Bennett, Hugh Ford, Arthur S. Friend, John C. Flinn, Arthur Kane, Arch Selwyn.

TABLE No. 22—G. K. Dillenback, Louis A. Casanova, Horace Boucher, Harry S. Harkness, Mrs. Horace Boucher, Mrs. C. B. Ludwig, Mrs. G. B. Dillenbeck, Mr. Dillenbeck.

TABLE No. 24—J. C. Graham, J. V. Ritchey, B. B. S. Smith, A. F. Rock, Terry Ramsaye, Hunter Bennett, Mrs. B. B. S. Smith, Mrs. A. F. Rock.

TABLE No. 25—Robert W. Chambers, Mrs. Robert W. Chambers, Edgar Sisson, Mrs. Edgar Sisson, Louis Joseph Vance, Mrs. Louis Joseph Vance, Charles W. Goddard, Mrs. Charles W. Goddard.

TABLE No. 26—Rose Tapley, William Humphrey, Miss Carolyn Bertch, Jack Brown, Capt. R. A. Bartlett, Mrs. William Humphrey, Harry Davenport, Harry Morey.

TABLE No. 27—Belle Bruce, George Baker, Victor Smith, John W.

Grey, Virginia Norden, Mrs. V. B. Frophet, Mrs. Victor Smith, A. Popini.

TABLE No. 28—Jack Edwards, H. T. Edwards, George Cooke, Charles Kessel, J. J. McCarthy, Mrs. H. T. Edwards, John M. Riehle, Albert H. T. Banzhaf.

TABLE No. 31—Edwin Thanhouser, L. J. Rubenstein, Mrs. A. E. Jones, Miss Florence LaBadie, Mrs. Edwin Thanhouser, A. E. Jones, Miss Jones, Mrs. L. J. Rubenstein.

TABLE No. 32—Mrs. Bainbridge Colby, Basil Dickey, Arthur B. Reeve, Leo Wharton, Edgar B. Hattrick, Samuel Paquin, Mrs. Edward A. MacManus, Mrs. Basil Dickey, Mrs. Arthur B. Reeve, Mrs. Leo Wharton, Earl Gulick.

TABLE No. 33—Eulalie Jensen, Mrs. Nellie Anderson, Wilfred North, Louise Beaudet, Ralph Ince, Ethel Corcoran, N. Anderson, Lillian Walker, Evart Overton, Mrs. Ralph Ince.

TABLE No. 34—Antonio Moreno, Harold Bolster, Mrs. B. S. Daniels, Mrs. C. J. Williams, H. W. Williams, Frank Daniels, C. J. Williams, Wally Van.

TABLE No. 35—Winfield R. Sheehan, Sol E. Rogers, W. C. Toomey, Robert J. Shores, Lloyd D. Willis, Clarence J. Caine, C. B. Harmon, Mrs. Robert J. Shores.

TABLE No. 38—Mrs. Edwin Markham, Mrs. Owen Johnson, Mrs. Hudson Maxim, Earle Williams, Cleveland Moffett, Owen Johnson, Joseph Kilgour, Ronald A. Reader.

TABLE No. 39—Mrs. J. W. Binder, M. L. Haggerty, Rufus Steele, Mrs. Rufus Steele, Raymond S. Binder, Walton W. O'Hara, Mrs. Walton W. O'Hara, James M. Wood, Miss Margaret E. M. Wood.

TABLE No. 40—Anita Stewart, Paul Scardon, James Morrison, Elmer MacIntosh, Mrs. M. Stewart, Roger Lytton, Garry McGarry, Van Dyke Brooke.

TABLE No. 41—William Shea, William Stuart, Mary Maurice, Graham Baker, S. M. Spedon, Miss Mary Stuart, Kate Price, Jewell Hunt.

TABLE No. 42—L. W. Atwater, F. K. Cannock, J. E. Graef, L. T. Rogers, E. H. Harris, W. H. Donaldson, Mrs. W. H. Donaldson, Fred J. Beecroft.

TABLE No. 43—E. O. Weinberg, C. T. Bittner, Aubrey Mittenthal, Kyran A. Fisher, Harry Mittenthal, M. B. Clausen, M. B. Clausen, Mrs. M. B. Clausen, Mrs. M. B. Clausen, Mrs. M. B. Clausen.

TABLE No. 45—Mrs. J. Stuart Blackton, Mrs. Walter W. Irwin, Mrs. Dudley Field Malone, Mrs. William Cummings Storey, Howard Chandler Christy, Rex Beach, Penrhyn Stanlaws, Charles Richman.

TABLE No. 46—Dickson Watts, Miss Agnes Smith, Siegmund Lubin, F. W. Singhi, Miss Sarah Smith, Tracy H. Lewis, R. O. Moon, R. Sanborn.

TABLE NO. 47—Joseph W. Engel, Maxwell Karger, Lambert Guenther, Charles Maddock, Arthur James, Merritt Crawford, Lewis Hooper.

TABLE No. 48—Herman Jans, Dr. William Engel, Charles K. Stern, Harry J. Cohn, Edward M. Saunders, W. W. Atkinson, Fulton Brylavski.

TABLE No. 49—Max Spiegel, Edward Spiegel, B. A. Rolfe, Dr. J. Victor Wilson, Charles R. Condon, Miss Estelle J. Murphy, Capt. Harry Lambert.

TABLE No. 50—Marguerite Bertsch, Dorothy Kelly, Eugene Mullin, Henry Birrell, Alma Bertsch, Naomi Childers, E. A. Turner, Mrs. Henry Birrell.

TABLE No. 52—P. J. Morgan, Watterson R. Rothacker, P. D. Cochrane, R. H. Cochrane, Harry Wolff, Mrs. P. J. Morgan, Mrs. Watterson R. Rothacker, Mrs. P. D. Cochrane, Mrs. R. H. Cochrane, Mrs. Harry Wolff.

TABLE No. 53—J. E. Brulatour, Alfred Wattenberg, Charles Berner, Mrs. Charles Berner, Mrs. Alfred Hanan, Miss Dorothy Gibson, Alfred Hanan, Mrs. Alfred Wattenberg.

TABLE No. 54—A. MacArthur, H. B. Coles, Geo. Blaisdell, John F. Miller, Lynde Denig, A. O. Dillenbeck, Frank H. Richardson.

TABLE No. 55—John Wylie, J. P. Chalmers, Miss E. J. Chalmers, Mrs. George Blaisdell, L. J. Reynolds, J. F. Chalmers, Miss M. Effinger, Mrs. L. J. Reynolds.

TABLE No. 56—F. J. Bird, Edward Earl, Mrs. Edward Earl, J. F. Skerritt, W. C. Smith, A. J. Lang, William Barry, E. E. DeHart, Theodore Uhlemann, S. S. Cassard.

TABLE No. 59—P. A. Powers and seven guests.

TABLE No. 60—Ben Wilson, Harry Maillard, Julius Stern, Edward C. White, Henry Otto, Mr. Brown, Mrs. Carl Laemmle, Miss Farrin.

TABLE No. 61—Violet Mersereau, Jack Cohn, King Baggot, Edward Roskam, Mersereau, Mrs. Jack Cohn, Paul Panzer, Mrs. Edward Roskam.

TABLE No. 62—Felix S. Feist, Mrs. Felix S. Feist, Frederick Stine, Mrs. Frederick Stine, Harry L. Reichenbach, Mrs. Harry L. Reichenbach, Arthur Jacobs, M. H. Ellison, Joseph Golden, Edmund Lawrence.

TABLE No. 63—S. L. Rothapfel, Paul H. Cromelin, Walter E. Greene, Charles T. Cahill, Joseph Miles, Mrs. S. L. Rothapfel, Arthur S. Whyte, John A. B. Cromelin, Engvald C. Oes.

TABLE No. 64—A. C. Wyckoff, F. F. Hartich, Victor Shapiro, Leon J. Bamberger, R. W. MacFarland, R. B. Simonson, A. I. Siegel, George Balsdon, E. L. Masters, Henry Obstfield.

TABLE No. 66—Hy Mayer, Paul Gulick and four guests.

TABLE No. 67—William Oldknow, Joe Brandt, M. H. Hoffman, Burns, Nat W. Rothstein, Otis F. Wood, Mrs. M. H. Hoffman, Albert Tuchman.

TABLE No. 68—Lucius J. Henderson, Matt Moore, Jane Gail, Harry Myers, V. R. Carrick, Rosemary Theby, Mrs. L. J. Henderson, Lewis M. Schwaab.

TABLE No. 69—Carl H. Pierce, Peter Schmid, H. E. Willsie, Thomas G. Wiley, Mrs. Carl H. Pierce, Mrs. Honora Willsie, J. F. Coufal, J. Lamy.

TABLE No. 70—Samuel H. Trigger Lee A. Ochs, L. F. Blumenthal, Otto Lederer, Otto Krauss, John Miller, William Kilkemeier, William Bigall, M. Fischler, G. Koenigswald, Mrs. G. Koenigswald.

TABLE No. 73—Claude MacGowan, Allen Kander, John Ward, Ben Wells, Ben Goetz, Nomberg, F. G. Perkins, Stanley Kingsbury.

TABLE No. 74—J. A. Eslow, H. C. Weir, William Welsh, Harry Benham Mrs. J. A. Eslow, Mrs. H. C. Weir, Mrs. William Welsh, Mrs. Harry Benham.

TABLE No. 75—Mark M. Dintenfass, Telfane Stockton, J. J. Logan, T. B. Pound, W. R. Carter, Joe Rosenthal, Benton, Mrs. Benton.

TABLE No. 76—John A. Eckert, W. C. Graham, W. E. Lundgren, William Steiner, C. W. Deming, D. H. Lester, Jesse J. Goldberg, Felix Malitz.

TABLE No. 80—Lee Gainsborg, E. W. Kramer, H. Gainsborg, Walter Weinstein, S. B. Kramer, Zierler, Harry Cohn, Miss Edna Harris.

TABLE No. 81—Fred Hawley, J. Lamy, Carl F. Siemon, Harry A. Cochrane, D. M. Jones, J. A. Milligan, H. C. Levine, Mrs. Harry A. Cochrane.

WOOSTER, O., THEATER ROBBED.

E. P. Mott, manager of the Lyric theater of Wooster, Ohio, writes that a robbery was committed in his theater on the night of Jan. 10 and the heads of his two Power 6A machines with extra parts were stolen. The number of one of the machines is 18090-21666. Mr. Mott wishes to notify managers to look out for this number and to notify him if it turns up.

The Suratt Case Again

Supreme Court Decides That Star's Services Are "Exceptional and Unique"—Sustains the Lasky Company.

IF THE SERVICES of a star of the speaking stage are considered "exceptional and unique," it follows as a matter of course that the photographic reproduction of the same services is also "exceptional and unique," according to a decision handed down in the Supreme Court, New York, this week by Justice Hotchkiss. The actress involved in the proceedings is Valeska Suratt and the litigants are the Jesse L. Lasky Feature Play Company and the William Fox Vaudeville Company.

The decision by Justice Hotchkiss favors the contention of the Lasky Company and rules against the demurrer from the original complaint against the Fox Company in an action over the services of Miss Suratt. The Fox Company declared it was impossible to hold it liable to damage for various reasons, among them because Miss Suratt, contrary to her contract with the Lasky Company, appeared in a Fox production; her services as a star on the screen had never been established by a previous appearance in a photoplay. The Justice ruled against this point as against others raised, and the decision now permits the Lasky Company the right to proceed to trial.

By reason of the importance of the two big companies and the star, the case has been watched closely in motion picture circles. Justice Hotchkiss, reviewing the history of the proceedings and the statements, cites that in October, 1914, Miss Suratt signed a contract to appear in a Lasky production, beginning about June 15, 1915, for which she was to receive $5,000 for a four weeks' work, $500 of which was paid in advance. Subsequent to the signing of this contract, Miss Suratt acted in a Fox photoplay, "The Soul of Broadway." The decision says:

"Subsequently, Suratt proceeded to fulfill a contract with defendant (Fox), but, discovering the fraud which had been perpetrated upon her, she recognized her obligation to the plaintiff (Lasky) and is now engaged in performing her contract with it." * * * "Whether the contract between Suratt and the plaintiff (Lasky) was or was not enforcible for want of mutuality is not a question which can be raised by this defendant. At most, the contract was voidable, and so long as Suratt elected to recognize it as a binding obligation it is none of the defendant's business that she might have elected not to perform it. At least, until she made such an election voluntarily as distinguished from an election induced by illegal acts on defendant's part, the question of mutuality is one defendant cannot raise."

Persons intimate with the affairs in the motion picture industry recall that following her withdrawal from the Fox Company's studio Miss Suratt elected to act in the production of the Lasky Company which was "The Immigrant," a Paramount release. Meanwhile the Fox production was released.

Nathan Burkan appeared as counsel for the Lasky Company in the legal proceedings, in association with Arthur S. Friend, general counsel.

Australian Notes

SOME time ago J. C. Williamson, Ltd., the biggest "legit" concern here, announced that they were to produce pictures, and to date have released two three-reelers, entitled "Within Our Gates" and "For Australia," both dealing with the present war situation. They now announce that forthcoming releases will include screen versions of "Officer 666," "Get Rich Quick Wallingford," with Fred Niblo in the leading role, and "Madame X," featuring Muriel Starr.

Australian Films Ltd. are confining their efforts to producing motion picture songs, which are very popular here now.

The Co-Operative Film Exchange recently started a weekly news gazette, which is of moderate interest.

* * *

Muriel Starr did not like her first experience of picture acting. She said, in an interview, that it was her intention to have another try on her return to America.

* * *

Charles Chaplin is still filling houses here. His latest, "A Night in the Show," played for two weeks running in the three continuous theaters known as the Waddington circuit, each of which has a capacity of 1,000.

* * *

American journalists, when writing about this city, should kindly note that we spell it "SYDNEY," not "SIDNEY." This is an error that has occurred often lately in nearly all the M. P. publications, and the Sydneyites think more of our city than to let it go without protesting.

TOM S. IMRIE.

World Film Reorganizes

Acquires the Stock of the Equitable Motion Pictures Corporation and Elects Arthur Spiegel for Its President—Selznick Out.

FOR several weeks rumors concerning the World Film Corporation have been the principal topics of conversation in motion picture circles in New York. Negotiations that have been pending finally came to a head last week and on Saturday evening, January 29, they had reached the point where a definite statement was possible. This statement was issued by Milton C. Work, chairman of the Board of Directors of the World Film in the following language:

For some time we have been considering the acquisition of another film company, as it became apparent that by doing so we could greatly enhance our efficiency and make and distribute pictures more economically. The Board of the World Film Corporation has, therefore, decided, and their decision has been ratified by the Voting Trustees, to acquire the stock of the Equitable Motion Pictures Corporation. The majority of the Equitable shareholders have accepted this offer and we believe that all of the shares of the Equitable Corporation will be exchanged under the proposed plan.

Mr. Arthur Spiegel, president of the Spiegel May Stern Company, of Chicago, will head the new combination and take immediate charge of the active conduct of the business. Eight hundred thousand dollars of additional working capital has been provided. The Corporation will release two feature pictures each week. Mr. Spiegel was induced to come to New York only after he had become satisfied that the capital requirements of the new organization had been adequately taken care of, that the future of the company was assured and that it might be used as the basis of a world-wide organization.

Mr. Selznick has cancelled his contract as general manager and resigned as vice-president of the Corporation. He proposes, however, to engage in the manufacture of pictures and will thoroughly co-operate with the new management of the World Film Corporation in the future development of its business.

The new company will bear the name of the World Film Corporation, but the arrangement will continue whereby the two weekly releases will bear the individual titles of the Equitable and World Film. The gross releasing facilities at least for the forthcoming year, will aggregate one hundred and four features.

Mr. Spiegel, the newly installed head of the dual concern, as head of the Spiegel May Stern Company, Chicago, founded and developed to its present magnificent proportions the largest mail order and furniture enterprise in the world, simply through advertising, exploitation and the service he offered and maintained between his house and its customers. The two millions of buyers of Spiegel May Stern Company were won as permanent patrons through faultless, consistent, honest service. The same law of application is to father the future efforts of the great new enterprise Mr. Spiegel now heads.

Specialists are to be in active and sole charge of each of the important departments of the new World Film. Men who have accomplished enduring traits in screendom are to control, without restriction, the important ramifications of the president's office.

Isidor Bernstein will be in direct general control of the production department of both the World and Equitable. Mr. Bernstein, when he assumes command of the fourteen directors at present permanently engaged at the six studios of the company, will have the privilege of being a pioneer in that, from the beginning of the reorganization period, every foot of film created for either World or Equitable will be made from a purely sales standpoint.

Under the supervision of the production department heads the following noted directors will be actively engaged for World Film: Maurice Tourneur, Albert Capellani, Barry O'Neil, Emile Chautard, Frank Crane, and under the direction of these craftsmen these noted stellar players will work for the World: Clara Kimball Young, Holbrook Blinn, Robert Warwick, Alice Brady, Francis Nelson, Chester Barnett and June Elvidge, and for Equitable these noted directors will work: Frank Powell, James Durkin, S. E. V. Taylor, Edmund Lawrence, Harry Handworth, John Ince and Burton King, and under their direction these stars will work: Gail Kane, Carlyle Blackwell, Clara Whipple, Arthur Ashley, Mary Boland, Bruce McRae, Mary Charleson, Muriel Ostriche, Henry Kolker, Charles J. Ross, John Mason, Edwardes Davis, Edna Wallace Hopper, Gerda Holmes, Kitty Gordon and others.

Within a few weeks when the reorganization period is over, the new companies will launch the most wide-spread, comprehensive and logical direct advertising campaign ever instituted in the field of entertainment. The general magnitude and assured success of the campaign prevented Mr. Spiegel from outlining the plan in advance of its institution, other than to state with extreme sincerity that it was the most plausible direct aid to the exhibitor enterprise yet conceived and that its very originality and daring would carry it to a most successful issue.

With the exception of the branch managers and actual sales forces in the field, each of the heads of the numerous departments will have a vote and vote in the final selection of material to be visualized.

This policy will be a direct effort and ambitious desire to appeal to the ultimate consumer in behalf of the immediate consumer, or to help the exhibitor interest and appeal to his buyer.

Selznick Forms New Company

With a Million Dollars Capital He Organizes the Clara Kimball Young Film Corporation—Is President and General Manager.

SINCE the rumors that Lewis J. Selznick was to leave the World Film Corporation became a certainty there has been considerable speculation as to what he would do next. The answer is furnished in a written statement from Mr. Selznick, the substance of which is that he has organized the Clara Kimball Young Film Corporation with a capital of $1,000,000 and of which he will be president and general manager.

Studios of the new concern will be located in New York, Cuba and the South, and it is expected that the first release will be ready about October next and that they will follow at the rate of one each month. Mr. Selznick will personally supervise all productions which will be made from scenarios written especially for Mrs. Young, and in which she will be supported by a competent cast.

At Leading Picture Theaters

Programs for the Week of Jan. 31, at New York's Best Motion Picture Houses.

"Pudd'nhead Wilson" at the Strand.

"PUDD'NHEAD WILSON," Mark Twain's famous American story, was presented at the Strand Theater as a moving picture production under the direction of Jesse L. Lasky. Theodore Roberts, the well-known dramatic star, had the title role.

The scene of the story was laid in the South before the war, and the stage version made by the late Frank Mayo was a great success with Mr. Mayo in the name part. A murder trial in which "Pudd'nhead Wilson," the lawyer for the defense, clears his client by use of the finger-print theory—till then, unheard of in the community—is the big situation of the play, and the screen drama.

The Topical Review fashion pictures, travel and educational studies and a new comedy was also on the program. William Lowitz, the pianist, was one of the soloists, and Grace Hoffman and Bruce Weyman, both of whom are favorites at the Strand, were heard in vocal selections.

Triangle Program at the Knickerbocker.

Douglas Fairbanks was seen in the Triangle-Fine Arts play "His Picture in the Papers," for the first four days of the week, at the Knickerbocker theater. This is the third Fairbanks picture. Mabel Normand and Roscoe Arbuckle in "He Did and He Didn't" provided the Keystone comedy.

For the last three days of the week W. S. Hart appeared in the Triangle-Kay-Bee, "Hell's Hinges." This is a western play showing Hart at his best. A thrilling scene is presented in the burning of an entire western town. Fred Mace and Sennett, players in the Keystone comedy, "Love Will Conquer," were also on the bill.

"The Spider" at the Broadway.

Pauline Frederick was seen in two distinct roles in "The Spider," a production of the Famous Players Film Company, at the Broadway theater. The photoplay gives Miss Frederick unlimited opportunity, as she plays Valarie St. Cyr, a notorious beauty, and her deserted daughter, Joan. The work of the star and her supporting company did justice to the story. The usual Broadway theater bill was also given.

ALL PARTIES ENJOINED.

In mention of the action of Harper & Brothers and Henry L. Wallace against Klaw & Erlanger, which was brought before Judge Hough in the United States District Court to prevent the defendants from making a motion picture of "Ben Hur," it was noted that the court granted an injunction against Klaw & Erlanger. In fact, both parties were restrained from translating "Ben Hur" to motion pictures until such time as the questions in litigation should be passed upon by the court and the rights of the parties determined finally.

Lesser in New York

Pacific Coast Distributor Opens Offices in 218 West Forty-second Street—To Arrange Opening for "The Ne'er-Do-Well."

SOL L. LESSER, the young exchange man of the Pacific coast who recently purchased the United States rights of Rex Beach's ten-act motion picture production, "The Ne'er-Do-Well," from the Selig Polyscope Company, arrived in New York January 28.

Mr. Lesser stopped over in Chicago for a conference with W. N. Selig, where he was joined by his personal representative, E. M. Asher, both gentlemen coming on to New York together. Mr. Lesser was also accompanied by his wife and family.

Sol L. Lesser.

Offices have been permanently established at 218 West Forty-second street, where the entire floor is being occupied, and where "The Ne'er-Do-Well" will be exploited on a national basis.

This deal will in no way affect Mr. Lesser's western enterprises. His state rights on feature productions will be considered at these offices for the Golden Gate Film Exchange and the All Star Feature Distributors.

Negotiations are now pending with several theaters in Chicago and New York for the opening of "The Ne'er-Do-Well," but up to the present time nothing definite has been closed.

Mr. Lesser placed the production at Clune's Auditorium, Los Angeles, Cal., where it played a three weeks' engagement doing capacity business.

It also opened at the Portola theater, San Francisco, January 23, and Mr. Lesser was in receipt of a telegram from Manager Roth, en route Overland Limited, as follows: "Opening 'Ne'er-Do-Well' topped opening of 'Spoilers.' Public enthusiastic. Congratulations."

SUCCESSFUL SCREEN FEATURE DRAMATIZED FOR STAGE.

Maibelle Heikes Justice has been the first to dramatize a successful screen drama for the speaking stage. This is her own photoplay, "The Pay-As-You-Enter Man," the delightful comedy-drama produced by the Essanay Company two winters ago as their holiday feature and sent by them throughout Europe and the trenches last winter under another title. In this photoplay which had an unusually original plot, Richard C. Travers made his first big screen hit, ably seconded by Irene Warfield, who, like Mr. Travers, entered the silent drama from the stage route. Miss Justice has dramatized her photoplay under its original title, preserving all the same delightful surprises recorded by the screen, now in four acts. A well-known manager has already made Miss Justice an offer on the play, provided she rewrite some of her construction according to the old and long prescribed rules of the drama. This she has not consented to do so far, preferring to have her stage version passed upon still further as it stands. The author values her experience in the writing of her many successful photoplays most valuable and profitable, and after adding sparkling dialogue to her screen drama, feels that the stage can still gain something aside from cut-and-dried technique of old by adapting the newer and far more sprightly action of the screen. "I firmly believe," says Miss Justice, "if more screen technique of construction were instilled into the spoken drama so many theaters would not be dark."

HORSLEY RE-ENGAGES CLARE.

George Clare, Jr., a legitimate actor of more than twenty years' experience, who made his first appearance as a David Horsley player in the character of Syrus, a Grecian gentleman, in "The Soul's Cycle," has been re-engaged by Mr. Horsley for the part of Senator Thurston in "A Law Unto Himself," featuring Crane Wilbur, which is to be released February 28 as a Mutual Masterpicture, de luxe edition.

"Birth of a Nation" Gets $2 at Shelbyville

The Alhambra Theater at Shelbyville, Indiana, which has a seating capacity of six hundred, filled every seat for the "Birth of a Nation" on December 30th, at prices of $1.00, $1.50 and $2.00. This is the first time that the "Birth of a Nation" played in a regular moving picture theater in the United States and also in a city of 10,000 inhabitants.

The Alhambra is owned by F. J. Rembusch, the noted manufacturer of mirror screens. Mr. Rembusch is one of the oldest exhibitors in Indiana and is now operating six theaters in Indianapolis and other cities and has been one of the best workers and National officer in the Moving Picture Exhibitors' League and is now Exhibitors' Vice-President of the Moving Picture Board of Trade.

Alhambra Theater, Shelbyville, Ind.

NEW LIGHTING PLANTS AT LUBIN'S.

Extensive alterations are in progress at the Lubin studio, Twentieth street and Indiana avenue, Philadelphia, Pa., under the direction of Edward L. Simons. The old floors are being replaced by new ones; columns and abutments are being removed to enable the occupants of the studio at any time to extend their field of operation by combining three studios in one; a new lighting plant is being installed, and upon the completion of these alterations the Lubin Company will begin work upon several feature productions, safe in the knowledge that the weather will have no terrors for them in the future. They are also installing in the Sixteenth street and Glenwood avenue studio a new lighting plant and sectional glass roof. While the present winter has not been a severe one, the sun has been hidden a good part of the time and this has caused many expensive delays in the turning out of the required number of features, and it has been a troublesome problem at times to keep seven directors and their companies from getting in each others' way.

CALIFORNIA TO TRY STATES RIGHTS PLAN.

Alex. E. Beyfuss, vice president and general manager of the California Motion Picture Corporation, left for San Francisco on Tuesday, January 25, to supervise the launching of their state rights campaign which will include not only all exchange men, but a list of at least ten thousand motion picture theaters throughout the country. Just before departure Beyfuss said:

"We decided to release on the state rights plan because we are making 'better than program' features. The old saying about hitching your kite to a star works well for the hitcher, but it is rather rough on the star.

"We want California productions in the hands of every exhibitor who demands better pictures regardless of program limitations, and this is the only way in which we can accomplish that object."

The Motion Picture Exhibitor

N. Y. EXHIBITORS, REMEMBER THE FIRST OF MARCH!

The Great Exhibitors' Rally for the City and State of New York to Be Held at Albany.

DO NOT FORGET the great exhibitors' rally at Albany which is to take place March 1 and 2. It will be worth something to you to come. It will be worth something in knowledge that may be coined into dollars. Read the "prospectus" in the advertising columns of the Moving Picture World.

Organization is to be one of the great themes at this great rally. Now, what man is better qualified to speak on organization in the city and state of New York than Sam Trigger? He will be there and speak; so will Fred J. Herrington, the national president, who fought so nobly for the exhibitor at the great hearings on the Federal Censorship bill at Washington. Remember the program is not cut and dried. It's to be a live meeting; everybody is invited to come and to speak, whether his investment is small or large. THE DAY OF THE EXHIBITOR is coming, but he must himself strike the blow. Grievances will be talked over and ways and means will be sought and found to do away with them. You exhibitors in the city and state of New York owe it to yourselves to be present.

March 1 and 2 will be days held in grateful remembrance by the exhibitors of New York city and state. Don't you be the laggard. Exhibitors have shown their power last fall in the fight against censorship; March 1 and 2 and Albany are the time and place for showing their power for their own benefit and for the protection of their investment.

NEWARK EXHIBITORS ORGANIZE.

Big Meeting to Be Held on Sunday, February 6, at Achtelstetter's—Temporary Organization Formed.

THE exhibitors of Essex County, N. J., which contains the city of Newark, met on the morning of Sunday, January 30, at the offices of Nicholas La Vecchia, 189 Market street. The following exhibitors were present: Jack Amsterdam, Plaza theater; Martin Singer, president M. S. Amusement Company; Morris Feldman, Grand Palace; John Brouillier, Belmont Square; Joseph Stern, National; Philip J. Knobloch, Clinton Square; Philip Bornstein, Criterion; Herman Osterman, Play House; Pollock & Bratter, Lyceum Amusement Company; Salo Ansbach, Scenario, and Max Le Bow, Walnut theater. A temporary organization was effected, with the following officers: Salo Ansbach, president; Counsellor La Vecchia, secretary; Morris Feldman, treasurer.

Counsellor La Vecchia suggested that the forming of a permanent organization be deferred until next Sunday, February 6, when certain necessary legal steps will have been taken. A committee was appointed to wait upon the chief of police and interview him about Sunday opening. The position taken by the organization is this: Either all the places ought to be closed on Sunday or else all ought to be allowed to open. Several speakers declared that allowing one place to open and shutting another place was too much like discrimination. It was decided to hold another and bigger meeting next Sunday in Achtelstetter's on Broadway at 10 o'clock A. M. All exhibitors doing business in Essex County are urged to attend, as a permanent organization will then be effected. A vote of thanks was given to the Moving Picture World for its consistent support of the exhibitor.

It is expected that later the organization will seek affiliation with the national league.

TO OKLAHOMA EXHIBITORS.

Dear Sir and Brother:—February 14 and 15, Monday and Tuesday—the most convenient days for you—have been selected for the fourth annual convention of this organization.

National President Fred J. Herrington of Pittsburg, Pa., will be brought to Oklahoma City for this occasion. A most comprehensive exposition of film and supplies will be displayed by the various exchanges and their representatives. The entire sixth floor of the Lee-Huckins hotel will be devoted to the states banner meeting. You'll surely be here.

Nothing ought to prevent your coming. Many are planning to arrive Sunday the thirteenth. Things you will see will be invaluable in the conduct of your business. Brush up on the changes—Let's get together for our mutual welfare—These will be two big days for everybody—plenty of "surprises" are being planned, including a "Dutch" lunch Monday night and the Grand Annual Banquet Tuesday night.

This meeting is for every exhibitor in the state whether a member of the M. P. E. L. or not. Boost it to your neighbor—get him to come along. Advise the secretary today to expect you. Sincerely,

M. LOEWENSTEIN,
Secy. M. P. E. L. of A., Oklahoma Branch No. 23.

THE EXHIBITOR'S VIEWPOINT.

National President Herrington Talks at Length on the Censorship Situation at Washington, D. C.

PRESIDENT HERRINGTON of the Motion Picture Exhibitors' League of America, speaking of the recent events in the National Capitol regarding censorship, expressed his opinion of the situation as affecting the trade to a representative of the Moving Picture World in the following interview.

Looking at the situation from the exhibitor's point of view I am sorry for the bad turn at the last hearing on the Federal Censorship Bill in Washington. The bill had been fairly beaten by the sheer weight and merit of our cause. Look at the record of the hearings and you will be surprised at the many speakers who volunteered and who had no connection whatever with the motion picture business. Why, we had an Episcopalian minister, a Catholic priest, a Jewish rabbi and a free thinker appear before the committee and denounce the Crafts idea and the Crafts bill. At the last hearing at least six of the members of the committee were with us, two were doubtful and among the other seven there was not one who felt very strongly in favor of the bill. Even Judge Towner, who led the supporters of the bill, spoke approvingly of the motion picture. He seemed to have lost the prejudice that he had shown when the hearings opened. Rev. Dr. Thomas E. Shields, the distinguished Catholic educator, told some of our people that he thought the bill was beaten.

Now, judge of my surprise when on Wednesday night a young lawyer appears before the committee and tells the members that he represents the Paramount, the World Film, and the Equitable, and all these great companies were in favor of Federal censorship. I was even more surprised when I heard him say that these companies had never been notified of the hearing. They should not only have been notified, they should have been consulted. A caucus of all the film interests should have been called. That would have been the fairest way.

I believe that there is room in the industry for such an organization as the Board of Trade and the policies and principles of that organization may be all right. I do not believe that it is intended to claim the credit for the work done in Washington for the Board of Trade. Manufacturers, exchangemen and exhibitors all worked together in the common cause. Whether they belonged to the Board of Trade or to the National League or to the National Board or whether they were just working as individuals. The speakers outside the film circles, such men as Dr. Cranston Brenton, Hon. Rev. A. W. Simon, Rev. Thomas E. Shields; the two editors, Alonzo T. Hones and John P. Bradley; G. S. MacFarland, the editor of the Boston American; Frank Persons, of the Charity Organization, had nothing whatever to do with the Board of Trade, nor were their services secured by the Board of Trade.

From the best possible sources I learn that the Crafts Bill with certain minor amendments will be reported favorably by the committee.

It is the only big bill the committee has in its hands. There were no party lines drawn in the committee; there are Republicans for it and Republicans against it and the same is true of the Democratic members. Men who know something about the routine of business in the House tell me that the bill stands a good chance for being placed on final passage because it has been taken up so early in the session. It may be taken from the so-called "Union Calendar" on any Wednesday in the next nine or ten months and moved for final passage. A bare majority of the members present will pass the bill. There are 435 members of Congress, the average attendance on days when bills come up for final passage may be set down at about 225. Unless some very vigorous work is done at once the bare momentum of the congressional routine will get the bill through the house.

Talking for the exhibitor I want to say that we have fought the bill for many reasons. Not the least of these reasons is our fear that it will kill the moving picture business. Censorship destroys the entertainment value of the film. We can not get people into our theaters unless we have something that will stir them; patrons want to have their emotions touched, they want to laugh and to cry. The tiresome film drives them out of our theaters. If men like Crafts and women like the old ladies that appeared before the committee will get the power to regulate the public amusements of the country, I for one am going

to look for some other business. These ministers and religious spinsters and some legislators seem to think that exhibitors ought to conduct a nursery instead of a theater. The exhibitors do not want to run national kindergartens; they want to run theaters. People go to the theater because they expect to see true portrayals of life. Life is, always has been and always will be a struggle, the entertainment lies in watching the struggle. If the ideas of men like Crafts are written into laws of the United States moving picture shows will be dead in less than a year. The general public alone supports the picture houses and they want something more thrilling than scenes from Madeira or a pictorial description of a shoe factory.

It's now up to us exhibitors to do what we can to kill censorship on the floor of the House. I don't say it can be done, but I do say it's the only chance we have. I expect to write to all exhibitors in the organization to lend their aid. We must canvass every Congressional District in the country. We must get up petitions and we must make direct personal appeals to Congress. We have a fighting chance, no more.

In the meantime the admission of prominent film men before a congressional committee that there is an absolute need for censorship of motion pictures will do more harm than I like to think about. Censor cranks will become a perfect plague and we exhibitors will, of course, have to bear the brunt of it. Some people say that business is too strong to be censored to death. Perhaps so, but this reflection hopeful as it is, does not help us an awful lot. It won't protect our investment, it won't secure us against losses. On behalf of the exhibitors I want to thank all the manufacturers who have fought so nobly, and I want to thank the public spirited Americans who gave us their aid for the sake of principle.

Unless something is done at once we will groan under the yoke of Federal Censorship before 1917. I would be glad to get suggestions from the men who have so much at stake in killing the Crafts bill.

HERRINGTON GOES TO OKLAHOMA.

Fred J. Herrington, president of the Moving Picture Exhibitors' League of America, will leave Pittsburgh on the evening of February 9 for a trip westward, with his destination Oklahoma City, Okla., where he will attend the annual state convention of the Oklahoma exhibitors, February 14 and 15. Unusual interest is attached to this trip, as President Herrington comes fresh from the national censorship fight at Washington, D. C., and will carry his important message to the thousands of exhibitors he will meet in Oklahoma and points en route. President Herrington will go from this city to Chicago, thence on the evening of the 10th to Kansas City, Mo., where he has arranged to meet as many exhibitors as possible. He will then proceed to Oklahoma City. His headquarters during the convention will be the Lee-Huckins Hotel. On his return trip President Herrington will stop for a conference with exhibitors at St. Louis, Mo.

LEAGUE CONSIDERS PASSES.

The question of the extent to which passes should be issued for picture theaters and the action of exhibitors who charge only five cents admission to serial pictures, was taken up at the last meeting of the local league in Cleveland. It was suggested that passes be issued by the league for every Cleveland city official, and that any passes used in Cleveland should come from the league rather than from individuals.

The discussion on the five cent admission fee, which most exihibitors oppose, was long and spirited, this and the matter of passes finally was referred to the executive committee with power to make recommendations.

MEGOWN TO SPEAK AT YOUNGSTOWN.

C. A. Megown, special representative of the Northeastern Ohio Motion Picture Exhibitors' League, delivered an address at an exhibitors' banquet at the Ohio Hotel in Youngstown, February 3. Exhibitors from Youngstown, Niles, Warren, Girard and Struthers were present. Megown spoke on "The One Thing Needful—Co-operation."

LAMOTTE SMITH VISITS EXHIBITORS.

Lamotte Smith, of Alliance, State vice president of the Motion Picture Exhibitors' League, was in Cleveland last week to complete arrangements for a speaking tour in the interests of more perfect organization. He is to conduct a series of meetings at Alliance, Bellaire and East Liverpool and later in Columbus, Dayton, Springfield, Toledo and Cincinnati.

MEETING OF LUBIN BENEFIT ASSOCIATION.

The second regular business meeting of the Lubin Benefit Association was held on Wednesday evening, January 26. There were 112 members present. Jack Pratt, the newly-elected president, was presented with a basket of flowers and a gavel. Recording Secretary Miss Cozette Douglass made the presentation speech. The way things have started it looks as though this is to be the banner year of the association. An address by Mr. Pratt upon the future plans of the association received enthusiastic applause.

Treasurer Schwartz delivered an address upon the nature of the future entertainments contemplated to be given by the association, after which the president appointed an entertainment committee consisting of the following Lubin players: I. Schwartz, Richard Buhler, Wally Helston, George Spink, Miss Rosetta Brice, Miss Gertie St. Clair, Miss Arona M. Hubbard.

An informal dance followed the meeting.

New Kalem Comedies

Ethel Teare to Be Featured in New Comedy Line Taking Wednesday Date on General Film.

THE Kalem Company announces a new Wednesday release on the General Film Company programme. The space on the programme hitherto occupied by a two-reel drama will on February 16th be taken by a single reel comedy release. The subjects will feature Ethel Teare, who has been seen to such advantage for the past year in "Ham and Bud" comedies. Miss Teare has gained a large following among picture fans by her work in the "Ham" subjects and evidences of her popularity with exhibitors and patrons which reached the Kalem Company caused that firm to inaugurate the new line of comedies.

Ethel Teare.

A capable comedy company will support Miss Teare in the new subject, with Jack MacDermott among the well known Kalem fun-makers who will be seen. "A Molar Mix-Up" is the subject which will start the new line on February 16th. In this initial release Bud Duncan is also prominent. The story is one of mixed couples and jealousies wtih a dentist's home the seat of the trouble.

Ethel Teare came to the Kalem Company from the vaudeville stage, where she was a prominent Orpheum circuit headliner for several seasons. Her screen debut was made with Kalem. Alluring beauty and a charming screen personality are the factors that have raised her to stardom in a comparatively short time Miss Teare was born in Phoenix, Ariz., and is naturally a girl of the outdoor type.

ALL STAR WINS IN BANKRUPTCY SUIT.

In the bankruptcy proceeding against the Alco Film Corporation now pending in the United States District Court of the Southern District of New York, Stanley W. Dexter, referee in bankruptcy, has just handed down an interesting ruling. He finds that the All Star Corporation, represented in the bankruptcy proceedings by William P. Jeffery as trustee, is the owner of the films, "The Nightingale," "Shore Acres" and "The Education of Mr. Pipp." He further finds that the All Star Corporation is entitled to 60 per cent. of the rentals received by the Alco Corporation under a contract entered into on October 17, 1914, until full payment of $30,000 is made to the All Star. As the balance still unpaid is upwards of $32,000, the Alco trustee, Arthur Butler Graham, must account and pay over to the All Star trustee 60 per cent. of the rentals received by him from January 23, 1915 (the date of bankruptcy) to September 11, 1915, a total of $14,173.74, 60 per cent. of which is $8,505.24, together with 60 per cent. of rentals subsequently accruing and received by the Alco trustee.

"SIS HOPKINS" ON GENERAL FILM.

Rumors that the Sis Hopkins comedies would be made a special release were officially quieted this week by the Kalem Company. The announcement is made that the Sis Hopkins subjects will all be released through the General Film Company, taking the Friday date on Kalem's release schedule. There will thus be no extra charge for these comedies, and exhibitors will be able to secure them just as they book any other program release.

V. L. S. E. Men Active

New York Staff Holds Confab—Many New Men on the Job.

THE entire sales organization of the Big Four's New York Branch, which is under the management of Joseph Partridge, were called at the home office Sunday, January 23rd, for a discussion of the distributive policies which the V-L-S-E is promoting in the interests of their exhibitors. As in the case of the convention held of the Eastern representatives on the preceding Sunday, this discussion had to do principally with the "minimum and maximum" price rating, the "open booking" policy and the proper grading of the box office value of films.

The convention was attended by General Manager Walter W. Irwin; Assistant General Manager, A. W. Goff; J. J. Bamberger, manager of the Sales Promotion Department; Joseph Partridge, Manager New York Branch; F. F. Hartich, Assistant Manager, New York Branch; E. L. Masters, Advertising and Publicity Director; V. M. Shapiro, Assistant Advertising and Publicity Director; A. M. Webster, Manager Syracuse Sub-Branch; George Balsdon, Jr., Booker New York Branch, and Salesmen Erickson, Farber, Clark, Allen, Reardon, Sherry and Bradner.

Many New Faces in Big Four Family.

The V-L-S-E sales force has been materially augmented in practically all of the branches throughout the country. D. F. Heenan, who was formerly shipping clerk of the Philadelphia Branch, has been promoted to the sales force. Edward H. Freiberger, of that office, who was formerly an inspector, takes his place.

I. Van Ronkel in Chicago, has added several new men to his staff. These include Marmaduke McCaffrey, who specialized in publicity and sales development work, and who will travel Iowa and part of Illinois; Philip Dunas, formerly with Schiller's Film Company; Frank W. Redfield, formerly of the Fox Film Corporation, and the General Film Company; Owen C. Devine, formerly of Robert Stevenson Company, wholesale druggists, and Harry A. O'Brien, formerly of the Famous Players. Four of these salesmen will work out of Chicago, and the other four in the city.

In Cincinnati, S. E. Shurtleff has added J. A. Conant, recently of the Metro Exchange in Des Moines, to his office, and also James R. Beale, formerly of the Mutual Film Corporation. Mr. Conant will represent the Big Four on the firing line, and Mr. Beale will remain in the Cincinnati office. Mr. Shurtleff has divided his territory into blocks with the result that P. B. Elliott of that office will be responsible for Indiana and Ohio; Mr. Conant, for Ohio and West Virginia; and Mr. Beale, for part of Kentucky and the city of Cincinnati.

J. E. Huey, who has been the booker of the V-L-S-E Dallas office, has been advanced by Branch Manager C. A. Meade of that office, to the sales force, taking the position made vacant by R. K. Evans, manager of the New Orleans sub-office. The booking department has been placed in charge of F. J. Murphy, who was previously the shipping clerk in Dallas office. Edward Fogham, who was his assistant, has been promoted to shipping clerk. In this same office another change has been made, involving the withdrawal of J. B. Dugger from the sales force to the position of assistant branch manager. Mr. Dugger will also have charge of the advertising and publicity departments of that office.

Fred Solomon, formerly of the V-L-S-E Denver office, will represent that organization in Kansas City hereafter. In Pittsburg, two new salesmen have been put on, Edward C. Brown and C. D. Roche.

V-L-S-E Toronto Office Address.

The main quarters of the Big Four recently opened in Canada, are located at 15 Wilton avenue, Toronto. A large suite of offices has been obtained at this address and a complete sales and clerical organization established.

W. C. Gookin, who is in charge of the interests of the V-L-S-E in that territory, has placed local men on the sales force to represent the Big Four there. These men will cover every section of Canada.

V-L-S-E Opens Syracuse Office.

The constantly increasing demand for V-L-S-E features throughout New York State has necessitated that organization's opening an office in Syracuse.

This will be a sub-office under the management of Joseph Partridge, the branch manager of the New York territory, and directly in charge of A. M. Webster, who has been representing the Big Four in the Western and Middle part of the State, since last July.

The Syracuse office will serve Buffalo, Rochester, Ithaca, and all of the towns in that territory. Several additional salesmen have been added to the New York branch office of the Big Four, and these will travel directly out of Syracuse.

Triangle's New Home

Moves to Large Offices in Brokaw Building, the Heart of Film District.

WITH a five year's lease that provides that no other film company may have quarters in the building, the Triangle Flm Corporation moved Monday, Jan. 24, from 23rd street to the new Brokaw Building, in Broadway between 41st and 42nd streets, New York. The Triangle takes the entire upper section of the structure, occupying the eleventh and twelfth floors and the roof. On the eleventh floor are the executive offices of H. E. Aitken, president of the Triangle Film Corporation, and the vice-presidents in charge of production, David W. Griffith, Thomas H. Ince, and Mack Sennett. The various departments, exchanges, publicity and promotion, etc., are also on this floor.

Above are film storage vaults, projection rooms and an emergency studio for rush work on unfinished scenes. The Triangle is fortunate in obtaining quarters in this modern and centrally located building. The amount of rental involved in the lease is said to be between $75,000 and $100,000.

George De Carlton

GEORGE DE CARLTON severed his association with the Ocean Company during the past week.

Mr. De Carlton's career in the film industry has been a meteoric one. Beginning with his position as a character leading man with the old Reliance Company, he has in turn been associated with the Life Photo Company playing character leads and then with the Fox Film Company, where his work played no little part in the organization of that company. In this latter association he was a general utility man, acting in an advisory capacity to the management and being associated directly with Edgar Lewis in his various William Farnum productions. Severing that connection Mr. De Carlton became a part of the Ocean Film Corporation, organizing the company and supervising its productions. With Mr. De Carlton, at the time of his resignation from the Ocean Company, went Director Joseph Smiley and his assistant, Mr. Martin Faust.

George De Carlton.

GARRICK WILL DIRECT "ACCORDING TO THE LAW."

Richard Garrick, supervising director of Gaumont stock companies, will himself direct "According to the Law." In this big five-reel feature, which will be released as a Mutual Masterpicture, de luxe edition, Howard Hall will be starred. The scenario was written by Paul M. Bryan and Joseph H. Trant.

LIGHTS FOR UNIVERSAL STUDIO.

Banks upon banks of new Cooper-Hewitt lights this week arrived in Universal City, after a trip across the continent from New York. The new lights came as the next step in making ready the recently completed electric light studio. And, in spite of the number of these lights already in operation, still more have been ordered and are now on their way to the picture city.

Four Famous Players in March

Mary Pickford's First Seven-Reel Picture "Poor Little Peppina," Heads List—Big Stars in Others.

FOR the first time since the formation of the Paramount Pictures Corporation, the Famous Players Film Company will release through that distributing company during the month of March a seven-reel production "Poor Little Peppina," in which Mary Pickford is starred. This subject also marks the first film in which Miss Pickford has appeared since the organization of the Famous Players-Mary Pickford Company in the productions of which she retains a half interest. In addition to this seven-reel subject, the Famous Players will release three other photoplays, "The Man Who Found Himself," starring Jack Barrymore; "The Longest Way Round," starring Hazel Dawn, and "Audrey" in which Pauline Frederick appears in the title role.

"The Man Who Found Himself," which is scheduled for release on March 19, was written by Willard Mack, author of "Kick In." It is the story of an eminently respectable young man who, after being hit on the head, turns burglar. The story is full of action, the incidents following one after the other in quick succession.

"The Longest Way Round," which will be released on March 23, will show Hazel Dawn in the role of a young girl whose father is bitterly opposed to his next door neighbor. The latter has a son whom the girl has never seen. They meet and fall in love in the country, neither suspecting the identity of the other. But that is only the beginning of trouble for the lovers as their stubborn parents both become infuriated when they learn of the attachment.

"Audrey" is an adaptation of the celebrated novel by Mary Johnstone in the stage version of which Maggie Mitchell starred. Pauline Frederick will present it to the motion picture public March 26. "Audrey" is a story of the early eighteenth century which is full of romance, and contains a great deal of comedy and no little drama. Audrey is a far different type from anything which Pauline Frederick has done on the screen.

"Poor Little Peppina" is scheduled for release on the Paramount Program on March 2 but it is to be especially presented before that date in several of the largest cities. The story was written especially for Mary Pickford by Kate Jordon. Opening in Italy, the scene of action shifts to America where chance brings the same characters together again, to the sorrow of some and to the infinite joy of others. "Poor Little Peppina," is a tale of adventure with many a dramatic thrill during the course of which Miss Pickford plays a stowaway, bootblack, telegraph messenger and errand boy for a gang of counterfeiters, appearing in boy's clothes, during this portion of the action.

Because of the exceptional quality of the production, the

Scene from "Poor Little Peppina" (Famous Players).

Famous Players Film Company has arranged special advertising for "Poor Little Peppina" and is issuing a magnificent twenty-four sheet in addition to the regular line of sizes, threes and ones, there being three styles of the last-named. A distinctive cut-out for throw-away purposes has also been prepared and, like all other advertising matter, can be obtained from the various Paramount exchanges.

Appearing in support of Miss Pickford are Edwin Mordant, Eugene O'Brien, Antonio Maiori, Ernesto Torti, Cesare Grabina, W. T. Carlton, and Jack Pickford, in addition to a number of other well-known players.

Though the feature will be placed on the Paramount Program, it will be given special presentations in New York and several other large cities before the day of release.

"Poor Little Peppina" was directed by Sidney Olcott;

"Audrey" by Robert Vignola and "The Man Who Found Himself" by James Kirkwood, all of whom have contributed notable successes to the screen.

Kalem Series Has New Name

Title of New Series By George Bronson Howard Is Changed to "Social Pirates"—Early Episodes Completed.

THE Love Pirates have been rechristened. Marin Sais and Ollie Kirkby, who were to have shared honors in the new George Bronson Howard series of that name will be "The Social Pirates" instead. The change of title is the only variation made, otherwise the series will remain as before. George Bronson Howard is writing it, Kalem the producer, and Marin Sais and Ollie Kirkby will remain the same two clever girls using sharp wits and clever wiles at the expense of wealthy and sophisticated idlers.

The decision to change the title of the George Bronson Howard series was reached after long consideration. It is in keeping with Kalem's other plans for this big series, which call for careful advance preparation and a complete lack of haste. Kalem officials are of the belief that "The Social Pirates" will mark a new type of screen production and have the greatest of expectations for the series.

An official of the company explained this point last week. "George Bronson Howard," he states, "has written 'The Social Pirates' in his best vein, which means that while there is no lack of dramatic interest, there is also a delightful touch of satire running throughout the episodes. It is the style that made his 'Snobs' such a successful play. This blend of satirical comedy and dramatic action makes a production that will please all classes, but most of all, because of its welcome novelty, the picture-goers who demand intelligence and rebel at the crude and obvious thrillers that are forced on them so much. Of course, it requires direction of the highest type and players of more than ordinary calibre to handle a production of this class, but after a view of the first production received from the studios we are more confident than ever of the ability of those entrusted with the production. Marin Sais and Ollie Kirkby have always been known as players of unusual versatility, since, in their work for Kalem, both stars have gained favor in roles varying from farce comedy to highly emotional parts. This is true in no less degree of the other members of the company which includes True Broadman, Paul C. Hurst, Thomas Lingham, Frank Jonasson and Edward Clisbee."

UNIVERSAL PLAYERS MARRY.

Bertram Grassby, one of the best known of the character actors at the Universal's Pacific Coast studios, was last week married to Girrard Alexander, also a thespian, but one who makes that profession an avocation rather than a vocation, following it simply because of the fascination of it and not for the monetary end. The young couple met when Miss Alexander entered the ranks of the photoplayers at Universal City, and was cast for a role in a production in which Grassby was working. The friendship ripened as the picture progressed and later an understanding was reached, which resulted in the wedding.

German Trade Notes

THE Nordische Films Company has taken one more step toward monopolizing the German film market in the purchase of Bavaria's largest film institution, Carl Gabriel, Munich, which includes approximately 500,000 meters of film and all the Gabriel theaters. Inasmuch as Carl Gabriel was the Nordische's largest competitor in Bavaria, this deal puts the Danish concern in practical control of the South German market.

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A number of comic one-act films are being produced by Director Danuki. The pictures which have been completed are called: "A Ticklish Matter," "Soon Here, Soon There," "A Healthy Youngster," and "A Splitting Success." For the production of this series a number of well-known Berlin actors have been engaged, including Siegfried Berisch (Possen theater), Julius Falkenstein (Trianon theater), Viktor Janson (Residenz theater), Paul Westermeyer (Thalia theater) and Hanns Kraehly; also the following actresses, Misses Thiele, Jonde, Koehler and Berger.

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Wanda Treumann and Viggo Larsen, of the Treumann & Larsen Film Company, return this week from Copenhagen, after a very successful engagement with their sketch, "The Extremes Meet," in the Zirkus-Variete, and open this new year in the Berlin Cines Palast with an honorarium of 8,000 marks per month. An artistic three-act film, "Geschwister Lorris," is the latest film which has been produced by this popular pair.

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One of the season's most successful films in Hanewacker & Scheler's Christmas production was "The Conductress of Line 6." This film, which had its premiere in the Admiral's theater, deals with the story of one of the many women who have taken the places of men as conductors on the Berlin street cars. In addition to a very interesting tale, one is shown through every detail of that enormous organization, the Berlin street car system. The Greater Berlin Street Railways Company afforded Messrs. Hanewacker & Scheler every opportunity for producing a realistic picture, and the result is a film which has been playing to crowded houses and should prove of great universal interest as a true portrayal of one of the most interesting incidents of this epoch.

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"The Dancing Heart" is the name of a new film which Max Mack has produced for the Greenbaum Film Company. The author of this piece is Hans Brennert, and the leading roles lie in the hands of Maria Orska and Rudolf Schildkraut. This film is especially strong in inner decorations which were made under the direction of the well-known artist, von Osen.

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Notwithstanding the fact that Munich at present has fifty-four picture houses, Messrs. Heilmann and Litman are erecting a large moving picture theater upon their Wein street property. The Bavarian Kinematographic Association has now directed a petition to the Munich police-presidency, requesting that no more moving picture concessions be granted.

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A local film firm took pictures last week of the Berlin Christmas shopping. These films are for the purpose of showing to neutral countries the favorable condition of economic affairs in Germany. Owing to the great crowds in the shopping districts these pictures should make a very favorable impression.

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The Tauentzien Palast Lichtspiele, Berlin's most beautiful picture theater, which has been closed for some months, reopens New Year's Day under the management of Mr. Ludwig Klopfer, with the Imperator Film, "Satan Opium." Taking part in this film are Lupu Pick, Hermann Hellweger, Curt Brenkendorff, Lotte Erol and Claire Dessau. "Satan Opium" was produced under the direction of Mr. S. Dessau, and, as the title signifies, is mostly enacted in an opium den.

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The Board of Film Censorship in Duesseldorf (Rheinprovince) has prohibited the exhibiting of large film posters in the district over which this board exercises power of censorship.

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Georg Kaiser, the popular humorist, has written a film drama for Maria Carmi-Vollmoeller. The film will soon be produced by the Deutsche Bioskop Company. For the Luna Film Company, Mr. Kaiser is preparing one of his sketches in which the humorous film favorite, Anna Mueller-Lincke will appear.

"From the Diary of a Mastermindreader" is the title of a new film series which the Union Company is preparing and in which the Mindreader Labero, who is at present performing in Circus Busch, Berlin, will enact the principal part. The text of the first film, "The Man with the Green Eyes," was written by Hugo Renard. The Union will also soon film Hermann Sudermann's first novel, "The President's Favorite," which was published in 1886.

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The trade in Austria is at present very active. The Oesterreichische Filmindustrie Company is preparing Austria's first great detective film, "The Moore House Mystery." In addition to this feature, the same firm is bringing out an Alfred Deutsch-German comedy in which the three Guttmann brothers will appear. Fritz Gruenbaum, the popular Vienna libretto composer, is also working on a film for this concern.

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A new film factory is to be built in Vienna. The building is to be one of the largest and most complete in Europe. The Messter Film Company, the Sascha Film and Philipp & Pressburger are back of this undertaking.

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C. Münstedt, proprietor of the Kino-Palace in the Prater, one of Vienna's large amusement parks, has to date sent 50,000 Kronen to soldiers in the field. This amount was accumulated through benefit exhibitions in the Kino-Palace.

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The first Anzengruber film, "The Perjurer-Farmer," was recently presented with great success by the Vienna Kunstfilm Company, who are now working upon the remaining works of Anzengruber. The leading part in the first film was taken by Hermann Benke, formerly of the Kaiserjubilaeums-Stadt-Theater, Vienna. Mr. Benke has been engaged to also play the leads in the other films of the Anzengruber series.

J. A. FLEITZER.

Berlin, December 27, 1915.

Elsie MacLeod with Vim

ELSIE MacLEOD, the pretty little blonde who has been sought by many film companies, is now "putting over" comedies with vim, for it remained for the Vim Company to secure her. Miss MacLeod has done much dramatic as well as comedy work, having begun her moving picture career with the Edison Company playing child parts and shortly afterward becoming the youngest leading lady with that concern. The opinions of her admirers are varied, for while all agree on her aptitude for the humorous, her recent portrayal of Michaela in Carmen while she was with the Fox Feature Film Corporation will long be remembered.

Elsie MacLeod.

When Tweedledum, whose name is on the lips of every European picture fan and who now with the Vim Company is known as Bungles, came to this country a few months ago, Miss MacLeod played with him in his first American film. His vast experience has taught him to recognize intrinsic value in an artist immediately; thus it happened that they have played together since then, and at present, with the banner of the Vim Company flying over them, it is only reasonable to expect startling results from them in the not far distant future.

BUSHMAN AND BAYNE IN NEW METRO SUBJECT.

Francis X. Bushman and Beverly Bayne, the Metro stars who recently completed the stellar roles in "Man and His Soul," will begin work on two new Metro features. The first will be a picturization of the widely read novel, "The Wall Between," written by Ralph D. Paine. Their second vehicle will be "Boots and Saddles," adapted for the screen from the successful play of the same name by Eugene Walters, author of "The Easiest Way," "Paid in Full" and other notable stage plays.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

PURSUANT to a promise made in the last issue an attempt will be made to answer the question: "Why is the National Board of Censorship?"

* * *

Many men prominently identified with the motion picture business today have had the question directly applied to them and have tried to answer it. The writer has read the answers and credit for the nearest hit to the bull's eye must be given to Carl Laemmle. What is known today as the National Board of Censorship was not established or recognized as a censorship body. It had its origin in the People's Institute of New York City, the membership of which was recognized as the embodiment of principles that best served the people's interests. It was conceded that the best of nearly, if not all, creeds and classes was represented in that organization. A time came when the Institute offered a protest against certain motion pictures. The manufacturers of that time gave respectful attention and a conference followed, resulting in the organization of a supervising board, which, as Mr. Laemmle says, was to act in an advisory capacity.

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Mr. Laemmle's statement in this connection is worthy of more attention and respect than almost any other, for the reason that he was one of the first of the film industry to become independent and attack the so-called trust, which is saddled with the responsibility of creating the National Board of Censorship. All conditions tend to verify the honesty of his expression. The writer is not in a position to disprove his statement that he opposed the use of the word censorship in the creation of the present National Board, but knows enough about the situation to state that none in the movement had a thought that by the use of that word "censorship" anyone connected with the movement was adopting something that was contrary to and in defiance of the Constitution of the country.

* * *

Censorship, as instigated under this movement of supervision, was not based on the question of immorality. I think the reflections of those engaged in the moving picture business five, or six, or more years, will sustain me. Supervision was not suggested by any film of American manufacture. "The Great Train Robbery" received the keenest attention of the reformers after the National Board of Censorship was organized. Some say it led to the creation of the board. It did not. The first objection was made by public opinion represented by the audiences and managers, not by any reformer, or body of reformers. The first picture to arouse a protest was of foreign manufacture. It was one which showed the backing of a horse attached to a wagon over a precipice, horse and wagon alternating in the terrible fall down the steep incline until both landed at the bottom. The supposed driver was, of course, a dummy, but the horse was flesh and blood. American agents, distributors and exhibitors joined in condemnation of the subject and it was at this time that the question of supervision was taken up.

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Just about this time every motion picture machine operator, stereopticon worker, illustrated song singer and others acquainted with or who thought they knew how to take and develop a motion picture, got the notion that there was "money in it." The result was that some very questionable subjects soon oozed from questionable sources. Then those who were not in the business to make a quick turn and get-away again urged a permanent board of supervision Those who saw a future for the business were on the job. Where the reformers were at that time we cannot recall. They probably were not interested because the pictures at that time were only patronized by the poorer classes, and those classes evidently did not interest them. It was only when the picture houses loomed up under their eyes that they discovered moving pictures were a reality. They started to figure: "Why should not the people who go to the pictures come to our church?" they asked, and then a general condemnation of motion pictures followed. Met with the statement that the pictures had been properly supervised by a well authenticated body they then opened an attack upon the board of censors. The first attack was upon the secretary of the board, the equal of any of the reformers in point of intelligence, conscience and honesty. Because that secretary was paid for actual clerical services the reformers declared the whole board was subsidized.

* * *

That is where official censorship first took root. No reformer in New York or elsewhere has been able to successfully attack the integrity or good faith of the National Board of Censorship, but the foresight and shrewdness of the so-called reformer has found a basis upon which to build a source of revenue. The result was that these sanctimonious individuals have laid foundation for a wide-spread system for the squeezing of fees from the motion picture people under a claim that has no foundation in fact.

* * *

One very prominent moving picture producer has said there is no reason for the existence of the National Board of Censorship even as an advisory board and states that it would be as reasonable to establish such a board for the supervision of newspapers, books and other publications. "The public is the censor," says this producer. True, but the reformers do not give the public a chance on motion pictures. Newspapers and other publications are passed upon after publication. Motion pictures must run the gauntlet before publication. "But," says the wise man, "no well regulated and legitimate concern needs the advice of an advisory board. If the pictures are as they should be, the board of public opinion will endorse them." The motion picture business is rated as fourth in importance as to public benefit and capital invested. Take any of the three rated above it and see if it has not an advisory board connected with it. The most eminent jurists, scientists, statesmen and mechanics of the day have occasion to consult with others. Not that those with whom they consult and confer know more than they do, but they wish to attain perfection of judgment and plans as near as possible.

* * *

The motion picture producer feels that he has produced something that will win public approval, but at the same time feels that the judgment of others who have not been directly interested in that production is desirable, so he sends his work to the National Board of Censorship. To the open mind this would indicate a desire to give the best.

* * *

Let us go a step higher. If it is improper for the manufacturers to support an advisory board and the judgment of the manufacturer is to be conclusive, why have an advisory board for the President of the United States, the Navy and Army? Why have courts of appeals and revisions? To abolish advisory boards is to proclaim infallibility.

* * *

The claim by those who make it that the National Board of Censorship is not an organization for censorship is correct. The fact that it is maintained by monetary contributions by the makers of the subjects it passes upon shows that it is not a censorship board. The term censorship is a "misnomer," as Mr. Laemmle has stated. The fact that it is not a censorship board is established by the fact that the personnel of the board and not the organization behind it has no market price, which cannot be said of some reform organizations and their members. Another difference between the modern censorship boards and the National Board of Censorship is that when the latter passes adversely upon a film it notifies the producer of its objects and gives him an opportunity to justify the production or make corrections before public productions, while the others arbitrarily cut and slash, and then make the producer pay for the mutilated corpse.

* * *

Putting himself in the position of the manufacturer who desires to do the right thing, the writer would say: "I am unalterably opposed to national, state, or other official censorship, but I am prepared to submit any work to disinterested judgment in order that its standard may be fixed as close as possible to perfection; and I insist that producers who are not willing to follow the same course be ignored by the public." I made this contention during the early days of the National Board of Censorship and I still adhere to it although I am unalterably opposed to censorship.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

SOME NOTABLE TRAVEL PICTURES.

Old Unchanging Holland (Pathecolor).

TRAVEL pictures are enriched by the addition of scenes in Old and Unchanging Holland in colors. The land of picturesque canals and windmills as unchanging as the people, who, dressed as were their ancestors, go about their daily occupations, and to market just as we have read in the school-books of a generation ago. Whether the old Dutch paintings remind us of the pastoral scenes, or whether these scenes remind us of the old Dutch paintings is of no importance; to see again in real life the reproduction of the cows in the large level pastures and the familiar landscape is very refreshing and we are glad to have the present generation see with greater perfection and in true life that which so pleased us in still picture form.

The village of Staphorst, known for its musical comedies, with its appropriately clad natives adds to the value of the reel.

Climbing Mt. Blanc (Pathe).

In this picture we follow a party of climbers from the village of Chamonix, which is just north of the peak, progress being slow a small hotel offers a welcome shelter for the night. Starting again the next morning, the ascent becomes entrancing with the large vista; rare views of the small villages nestling in the valleys below are at once peaceful and beautiful.

A most highly interesting picture is one obtained by the photographer of the party who has so pointed his camera that he is enabled to take a most unusual and thrilling picture of an avalanche. Perseverance is finally rewarded, after many thrilling and hazardous experiences, such as crossing a human bridge, they reach the summit and congratulate each other upon attaining such an eminence in life. Mt. Blanc is a rugged snow-capped peak rising 15,781 feet into the heavens, being the highest peak in the Alps and affords more than usual interest to the traveller.

From Kabylia to Constantine (Picturesque Algeria).

This is another beautiful scenic in pathecolor. The region of Kabylia in northeast Algeria is one of the wonderlands of the earth, it is said that its natural beauty is not surpassed by any other country. A trip by automobile is taken from this garden spot of Africa through some of the most wonderful mountain scenery in the world. It is noticed that the roads are most modern, the tile-roofed villages are quaint all the way to Constantine. This is a most interesting picture and is a valuable addition to this class of film. A new country is opened up to us and we cannot fail to find interest in the peculiar native costumes and customs all of which are enhanced by the color process.

Quaint Dances of Japan.

The dances of Japan are certainly more picturesque than those of America. This series of dances includes, as explained in English, the scarf dance, the umbrella dance and the wedding dance. The "Hana Nomaki" and the "Nippon Benzai" are some of the names by which they are known. The "Hana Nomaki" is danced in honor of the spring-time and the cherry blossoms which fill Japan with beauty and fragrance. The "Nippon Benzai" is the most spirited of the dances and its performers always arouse the loyal subjects of the Mikado to enthusiastic demonstrations; these pictures are a pleasing addition to the manners and customs of the attractive Japanese.

Unfamiliar Fishes.

It is well-known that the waters of tropical countries are teeming with beautiful and peculiar fishes, a reel of these will always be more than attractive. The kinematograph has it to its added credit that it can produce pictures of this class which beforetime were impossible. The aquarium was of limited use to the schools at large, book illustrations were almost equally limited; now however we are able to see all kinds of fishes from the Amazon River, South America; the streams of India, and the waters of the West Indies. This film is as instructive as it is unique and will be more than cordially welcomed.

A Tea Plantation.

A small subject yet full of interest is this depicting a tea plantation in the Island of Java. Being one of the island's most extensive operations and from which it reaps its largest income it is an industrial of importance, it will therefore take its place with both Industrials and Travel pictures. The manner of picking the leaves, their sorting and drying is interesting.

AN EDUCATIONAL INDUSTRY.

A Pennsylvania newspaper has just made the discovery (long known elsewhere) that the "Moving Picture is a Giant Industry"; with some detail well known to the trade. What is at this time of more importance and needs to be more widely known is that the moving picture industry is the greatest Educational Industry of the day and hour. While of most recent growth and development it is a mightier factor for promoting educationalism than any other influence or power at present in operation. There is nothing to compare with the moving picture for the teaching of all kinds of subjects in the public schools; it is equally valuable in vocational, technical and industrial training. It is at once the great teacher of travel, history, science and art. It has suddenly become the picture newspaper of the day. And because it is seen by millions of people daily it has such a hold upon their lives that its responsibilities as an educator are as great as its powers. If the newspapers of the country would begin to take as much notice of the educational industry of which the picture is capable and press its positive advantages, free from belittling criticisms and repetitions they would be helping a good work.

CONCERNING CENSORSHIP.

That the educational picture is in no way interested in censorship being in itself immune, does not necessarily mean that the Educator should be entirely silent on the question. Believing, however, that there are readers of the Educator to whom the question of censorship comes, even if only in a secondary manner; to place an emphasis on the action of The Moving Picture World will surely be appropriate. The writer entirely agrees with no less an authority than the Rev. Thomas Dixon, author of "The Clansman," when he says:—

"The motion picture business in some parts of America is being subjected to the same sort of senseless persecution that drove the Hugenots and Pilgrims from Europe."

The rise and development of the moving picture is its own argument against any criticism demanding censorship in the form desired by hysterical—even though religious—reformers. Beginning amid troubled surroundings, and passing through trying times, with enemies within as well as without, the moving picture can be truly described today as being elevating as well as educational. That it is educational in itself is proved by the fact that it has driven out many vicious forms of entertainment, has curbed many vices, very seriously injured the drug and liquor traffic, has made enemies of a class of people whose enmity is an honor, while at the same time giving to millions of people a new and clean form of entertainment heretofore thought impossible; surely then its own history is its own best sponsor. If therefore it has thus behaved so admirably in its youth what will it do in its maturity?

Surely it is enough censorship against evil to know that the picture is on the same level as the book or paper or any other publication that is found guilty of anything even approaching the indecent. He is a libeller of a knavish kind, however, who dares to suggest that a curb should be placed only and especially upon the moving picture in the fear that it might in the future become guilty of evil.

The present contention of the writer is that the moving picture is such an inherent eduactional power, that to tamper with its liberties in any way is to hinder its growth and progress. It is an accepted theory that the best antidotes of evil are education and culture, these qualities the picture enjoys in no limited degree, and is using them in a marvellously progressive manner. When one looks beneath the exterior of the proposed censorship, one is forced to the conclusion that it has less of righteousness and nobility of purpose than appears on the surface, it is not based on logic or fact, but is only bolstered up by a species of narrow-minded reform which has lived so long as to become professional in its character, ravenous in its appetite, and literally goes about seeking what it may devour; its opposition to the moving picture is not directed against the moving picture as such but rather a continuous plan of attacking anything and everything which its self appointed and arrogantly assumed authority deems necessary, to a degree which becomes pharisaical and only earns for its agitators more contempt and less respect.

The moving picture is the outgrowth of the highest education in science, art and literature, it is really Illustrated Education, it has known nothing but progress and success, it is the marvel of the times, and while ready to be judged at any angle, it can prove itself nowhere more worthy than in its educational value historically and prophetically.

ANALYZING MOVEMENTS.

A new feature among the Pathe educationals is one in which the ordinary and special movements of men and animals are recorded. In the analyzing of human movements the actions of athletes are shown many times slower than in actual life, this enables it to be seen how the muscles are brought into use, as also how they differ in the varied actions of running, jumping and throwing weights. The pictures were taken with a Pathe extra fast camera at the rate of one hundred pictures a second; when shown upon the screen, the slowness of action causes every movement to be followed with studied attention.

The beneficial results of this picture will be many, not only as an illustration for the purpose of showing how the muscles are used, but also how they may be used and controlled, making them of additional value in physical training and culture. The movements of animals are also very interesting, years ago the Japanese were considered extravagant in their illustrations of animals in decorative art, instantaneous photography only revealed the fact that they had been closely observing their true and natural movements.

This latest method now confirms more than ever the truth of much that previously seemed impossible. The gait of a horse, the leg actions and changes are clearly seen; the same with dogs, cats and kangaroos, making the film an extremely instructive one, the value of them being enhanced by the fact that they are in natural colors; an extension of this series will be as welcome as it is instructive.

ECONOMY THROUGH SAFETY.

The "Safety First" campaign with all its advantages and lessons is also a campaign of efficiency and economy; the idea of safety is a great incentive to efficiency and as a result a promoter of economy. For these reasons—very worthy in themselves—the railroad companies while doing admirable work in promoting "Safety Moving Picture Lectures" are best protecting the public from common dangers and themselves from loss and damage suits, while at the same time securing better and more practical all around results in labor and travel.

The New York Central Railroad Co. maintains a traveling picture exhibit which very probably covers their entire route and by its constant exhibitions does a great deal of good wherever it goes. It consists of a car in which are pictures showing the right and wrong way of doing things; warnings and instructions relating to all possible contingencies under which their own employees or the travelling public may find themselves.

In a second car is a moving picture exhibit lasting 22 minutes in which a two-reel story entitled "Steve Hill's Awakening" is shown. This is a story of a railroad man who has many narrow escapes, and who wins the yardman's daughter by having an awakening to his responsibilities and consequently by never taking chances in railroading. The story was written by Marcus A. Dow, general safety director of the New York Central lines, and the exhibitions are given on schedule time, and are free to the employees and the interested public.

Employers of labor in the towns visited are also encouraged to send their employees to visit the exhibition and so increase the general good sought to be done.

PATHE'S "HUMAN MOVEMENTS ANALYZED" VERY POPULAR.

"Human Movements Analyzed" and its sequel "Animal Movements Analyzed," two single reel educational subjects, have received larger bookings than any Pathe one reel pictures in years. The newspapers everywhere have united in declaring them to be as interesting and instructive as any films that have ever come under their observation. At the Strand theater in New York every audience greeted them with long continued applause, a remarkable tribute for educationals.

F. Lumsden Hare

AN IMPORTANT World Film acquisition is F. Lumsden Hare, a leading English actor well known to the legitimate stage. He was born in Tipperary, Ireland, and educated at Saint Dunston's College in London.

He followed the sea four years before going on the stage. In London he appeared in important roles in such plays as "Ben Hur," as John Storm in "The Christian," and "The Admirable Crichton."

He has also appeared in South Africa and throughout the Orient, landing in America in 1904. Since then he has played leads with John Drew, Ethel Barrymore, Fay Davis, Amelia Bingham, Billie Burke, Gertrude Elliott, Maude Adams and Grace George. He is an ardent golfer and motorist and is a member of the Lambs and Players' Clubs. His favorite hobby is fruit-farming on his Long Island estate.

F. Lumsden Hare.

Mr. Hare is playing the leads in two World Film features —"Love's Crucible," with Miss Frances Nelson, and "As In a Looking Glass," in support of Miss Kitty Gordon.

IVAN AT WORK ON "THE IMMORTAL FLAME."

A new Ivan feature, "The Immortal Flame," is in process of production at the Ivan studio under the direction of Ivan Abramson. The theme treats of the immortality of true love and the sacrifices and heartaches one can undergo when imbued with the spirit of this divine fire. It was written especially to feature Miss Maude Fealy by Ivan Abramson. An especially strong supporting company, headed by Paula Shay, Joseph Burke, James Cooley, Edna Luby and Willard Case appear in the cast.

As soon as the interiors are filmed the entire company will leave for Washington, where some of the most important scenes in the play will be taken. Several of the official buildings will be used to give the drama the necessary color. It is expected that "The Immortal Flame" will be ready for release the early part of March as the regular monthly feature for that month.

CONSTANCE COLLIER IN SECOND MOROSCO SUBJECT.

Following her screen debut in "The Tongues of Men," the Oliver Morosco photoplay recently released on the Paramount program, Constance Collier has commenced work on her second production for this company, "The Code of Marcia Gray," especially written for her by Frank Lloyd, the well-known Morosco director. The chief support to the star is offered by Forrest Stanley, the talented Morosco idol of the stage, whose success on the screen has been instantaneous, and Harry DeVere, the talented player who has just become affiliated with the Morosco forces.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Udells.

DAVE UDELL comes in with a lot of stuff. In his letter he says:

The ads enclosed have brought me more business than anything I have ever written. Especially the one where the plays are listed for the patron's own selection. I receive letters every day from patrons wanting such and such a photoplay, and as I have the entire list booked it does not inconvenience me in the least.

May I suggest that exhibitors should write articles and press notices with a local flavor instead of relying on the film companies for this source of information. People are tiring of "a wonderful masterpiece," "beautiful gowns made by Lady Duff Gordon," "a great Broadway success," etc.

The advertisement offers thirty-one titles from which five are to be selected and since Mr. Udell had them cinched for the Majestic, Paxton, Ill., it follows that the selection will not put him in a hole. It does help as a guide to future bookings and as an index to the taste of his patrons and it does more immediate good in making the patrons feel that the house is trying to please.

The suggestion as to localizing the press stuff is a good one. A. W. Walker, of the Orpheum, Aberdeen, S. D., is localizing all his clips for his house organ. Mr. Udell's readers are still more purely local. Mr. Udell also adds a number of suggestions, many of which he has tried out and found good. They probably we be as useful to others:

An alarm clock is about the best investment for an Exhibitor who is troubled with "empty seats."

No Exhibitor is omniscient. Riding on a "high horse" will take you nowhere. Mingle with your patrons and be one of them.

Be your own censor. See your films before showing them and discard the ones you think suggestive. Tell your exchange about it.

Beware of "eye sores." Two large shining EXIT lights near your screen attracts the eye from the picture and annoys many patrons of nervous temperaments. Also the illuminated sign near your screen announcing coming features. There should be nothing near the screen which will attract the eye from the picture. Do not surround your screen with a gold, shiny border. There should be nothing in the theater for the light to reflect on.

You will not profit by having a candy slot machine on each seat. One patron does not like to hear his neighbor SMACK, SMACK, SMACK on a piece of candy, etc., when he is trying to enjoy the show.

Do not force your patrons to take any form of advertisement from your theater. Put your programs or any other literature on a shelf, table, etc., with a sign TAKE ONE. TOMORROW'S PROGRAM, etc.

Be original. Stop trying to outdo your competitor by imitating him and adding to. If your competitor is running a five reeler on Tuesday for 15c., don't try and gain more business by advertising seven reels for 10c. on the same night. That's babyish and weakening. Instead try these:

Advertise a tableau to be given every notable picture you have booked. Arrange the tableau in such a way that it will be a counterpart of the picture itself, or a vital scene in the picture. For example, "The Christian." I arranged a graveyard scene on the stage, had a curtain painted with an ancient city in the background. To carry out the perspective from the stage the wood drop also contained a few crosses, smaller tombstones, trees, a little pond, etc. The central figure on the stage was a large cross, made of pasteboard and green ivy hanging down the sides. By the cross knelt a man with a cassock to represent the Christian praying. A red light was placed behind the drop near the horizon and a blue flood thrown on the whole. The front drop commenced to rise and a chorus of voices in the wings sang "The Holy City." The audience was surprised at first but before the picture was thrown on the screen, they were one and all in a receptive mood.

You can make extra money and gain excellent advertising, at the same time convert people to attend your show by having a children's night, the old folks night, a comedy night, old soldiers' night, nights for different lodges, colleges, universities, societies, home culture clubs, parties, weddings, factories and everything decent under the sun. Put on a picture like "Guarding Old Glory." Have the school children march with flags to your theater, led by a band playing "The Star Spangled Banner." Try it once. Everybody in town will be out to see your show.

Try badges. Like they do on election days, conventions, etc. Imprint "I am going to see So and So at the Big Theater." "I saw a feature last night at the Big Theater. It was great." Some people will not let you put the badges on them. That's all right. Don't quit business because they give you a cold shoulder. If they say, "Don't you dare pin one of those things on me." You say, "We are going to show a great picture tonight at my theater. Here's some tickets, come and bring your whole family. The reason I'm giving you these tickets is because I want you for a patron." Don't let anyone escape.

Read the Moving Picture World from cover to cover and apply it to your business.

We particularly like that last suggestion because so few exhibitors get all this paper gives them. They look up the program in which they are interested and read a note here and there, but they do not read the entire issue and they cannot possibly hope to keep posted unless they do. The MOVING PICTURE WORLD is as necessary to your business as the house you run, for it is necessary that you know as much as possible of the business in which you are engaged. Many exhibitors read this department and yet do not read the news section in the back of the paper where are recorded advertising stunts sent in by staff correspondents. They are not as fully commented upon, but they supplement the work of this department.

That's all the Udells this trip, but there is more to come.

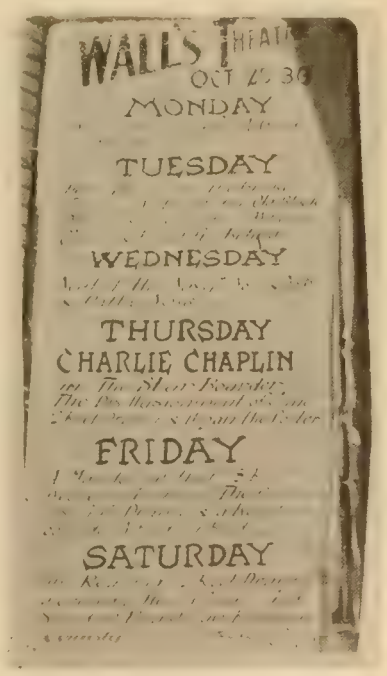
Here's An Old Friend.

S. E. Wall, away back in 1846 or thereabouts, wrote that he was going to write. At last he has. Mr. Wall is running in Plain City, Ohio, now and he has been making money, because he hustles for it. If you are a late comer to the department, know Mr. Wall as the man who went into a small town and got more people into a house for ten cents than the last man in could coax with a five cent piece. Mr. Wall writes:

It has been some time since I bothered you with any of my offerings, chiefly because I had nothing to offer that I considered worth while to your valuable department, but when you reminded me a week or two ago that I was rather slow starting that whooping big letter so long promised, I decided to let you know that I am still here anyway.

I am enclosing a couple of post cards that I use each week that I find very effective advertising, as I have an "honest-to-goodness" hand-picked mailing list that reaches everybody in town and on the rural routes.

The card advertising SCANDAL is one of 400 that I 'tuk my pen in hand' to and after much neck-bending and tongue-chewing I managed to get them out, but please advise your readers who are inclined to take things easy not to start that method of advertising for it sure is some job. The results, however, justify all the labor involved, and results are what I am interested in, and with that end in view I get out the advertising about every other week with pen and ink, alternating with the multigraph card like the one advertising JUNE FRIDAY. The multigraph card is very effective, but it does not have the personal appeal that the hand-written card has.



The weekly programs as shown on enclosed photos are painted on regular sign painter's cloth the size of a three sheet and I have permanent locations around town in conspicuous places entirely away from the theater.

Since inaugurating the mailing list I have discontinued the weekly program for general distribution and for that reason have nothing to submit for your inspection along that line.

Business has been very good, showing a nice increase over corresponding dates last year, but as may be expected things have been very quiet during the last three weeks, due to the Christmas shopping, but as that is over now, here's hoping.

Mr. Wall writes what, in an earlier day, would have been called a "clerkly" hand. It is not a copper plate script, for it is possessed of individuality, but it is as clear as script printing, and as easily read. He can get out hand-written cards and get away with it, but unless you can write almost as good as a press can print, don't try it, and even then it will be easier on you to have a line cut made of the message, print it a good black and fill in with any of the good carbon inks. Drawing ink is not what is meant, for drawing ink will dry down glossy where the printing ink dries flat; without a gloss. Your stationer or art dealer can get you an ink that will match the printing and greatly reduce the manual labor while preserving the effect. The handwritten card addresses the recipient. The multigraphed card does not. The three sheet sign is nicely lettered and, being on cloth, will stay up in a rain where paper will wash down. Mr. Wall does not date his days, which should be done. Let the man on his way home, in a hurry, note that Chaplin shows on the 28th. Do not make him take a second look to see that the week is the current one. Always give them day and date. If it only influences ten cents worth of trade, that will help. From the photograph we gather that two colors are used, and that the days are probably in red and the announcement in some less marked color, perhaps blue, which will fade in front of the camera. We think it would be better to have the signs done on cards, each for a day, with the days permanently lettered and the cards and dates to be slipped into grooves, the same as the window signs. The saving in cloth and work will soon repay the cost of the boards and presently also pay for glazing the signs, or for a pint of waterproof or spar varnish. If the sign is to be permanent, make it work to the best advantage by proclaiming its permanency. There is value even in the suggestion of continuance. The cards can be changed once a week or each day, the Monday date being taken out Tuesday morning and replaced with a new date and card. In this case a color should be used for each week and changed weekly for three or four weeks when a return to the first color may be made.

Right.

L. J. Scott, of the V-L-S-E exchange, Kansas City, sends in a New Year greeting that is neatly done, one oblong sheet and one that started off that way, but which was brought to a point on the bias. The feature is this sentiment:

We succeed
only AFTER
Our Customers Succeed

Any exchange worked on that plan will succeed, because it will help the customers to succeed and the V-L-S-E exchanges generally are notable for being run on that plan.

Mr. Ruffner writes:

It all came about this way: For many weeks prior to our taking on a triangle franchise we had been teasing the jitney hounds with a Saturday souvenir matinee for the kids and not wishing to disappoint our many little friends, we continued to offer a small gift as well as a show, all for a nickle.

Last Saturday we slipped 'em the Triangle candy.
In their tummies,
In their eyes—
That's the way to advertise.

And darn if it didn't break all previous Saturday matinee records. Called in a candy maker and put the buck up to him, and he made

good. It is pure sugar goods, "cut mixed" and is not painted. The "T" is cast right through the piece. Put one in your mouth now and at 5 o'clock day after tomorrow take it out and you'll still find the "T," verifying the statement that we do not use a moustache to deceive you.

This will furnish you with "stuff" for one issue and you can follow it with another one—that of carding all the autos. We have a giant footman out in front who takes care of the auto trade. He attends to every little detail that has for the comfort of our gasoline patrons. When they drive up and stop, the footman hangs a card on the radiator cap

"WE ARE IN THE LIBERTY.
COME IN."

It is 14 inches square, and if the owner of the car kicks about the card he is quelled with two passes. If that doesn't appease his wrath, we offer to buy him a tank of gas, and then if he hollers, we'll shoot holes in his tires. He just can't lose.

Mr. Ruffner asked us not to print his breezy letter, preferring to do the dignified, but he writes too brightly to be translated into coldly severe type. In the cut Mr. Ruffner is the one with the eyeglasses. He can look almost like a deacon of the church when he wants to, and he writes like a staff correspondent of the Police Gazette, also when he wants to, but he and Mr. Bagley both know how to hustle. Mr. Bagley was originally a window trimmer and got over into the show business in August, 1914. He was in Missoula, Montana. Then he and Ruffner, who started in Victoria, Wash., (not B. C., the latter is a larger town), and who worked over to Butte, Montana, got together and opened in Spokane. Also they are still opening Spokane. It is no reflection on them that the entire state went dry just after they moved in. It is purely a coincidence.

Joking aside there is not a more alert pair of wires anywhere in the show business than these two men. And they keep on hustling even now that they know they are good. Just for that matter what do you thing of a picture theatre that has its own candy made to order, and so help us heaven, every last piece of the four ounces they sent us (one package) had a Triangle trade-mark in the centre in proper colors, and it was good candy, for we did not get ill or even uneasy. To date that candy seems to hold the medal.

Much Advertising.

A. T. Shaughnessy, of the Morgan Grand, Sharon, Pa., sends in one of his regular house programs, trimmed up a little for Christmas. Five thousand are printed, of which a thousand are mailed and the rest handed out at the theater. The house seats 1,300 and Mr. Shaughnessy writes that in the two months he has had the proposition he has boosted the receipts more than two hundred dollars a week. That speaks for itself. At the same time, looking at this proposition from the usual angle, we think it could be made to do more work for the house and less for the foreign advertisers. The first inside page is the only one that runs house stuff on the right hand and then only about a third of a page to a day, which is not much when it is considered that the issue is twenty pages and cover. We think it would boost another hundred or so if there was a page of advertising dropped and replaced with some sound argument for the pictures and the house. It is nice to get a lot of income from the program, but the dollar that the advertisement brings in might be a dollar and a half if the space were given the house. You cannot see that dollar and a half as easily and a cartwheel or a greenback is something tangible, but the dollar fifty is there. It must be a good advertising medium or it would not be patronized so liberally, but because it is a good medium is just the reason why a house should invest in more space.

It is a clean and attractive issue, well set and printed, and the holiday cover in red and green is not garish, but a jeweler and a bank each get more of the front page display than the house does. Not counting liner ads, there are thirty-five advertisements in the issue, which is a lot when it is considered that some are full pages. Against this there are seven house spaces of about a third of a page each, six days and the underline. When Mr. Shaughnessy goes after advertising, he gets it.

From Brooklyn.

L. L. Levin, of the Regent and Colonade theaters, Brooklyn, sends in a joint program for the two houses. For the week in question they had the Castle film, and the cut for this shows the dancers against a black ground, Mrs. Castle's white dress standing out prominently. Printing on white paper would have been conspicuous, but Mr. Levin uses a vivid yellow that pulls it up even better. It is a strong canary color, not a sickly yellow and the dress catches the eye as far as the sheet can be seen. We like the yellow paper for the program, but if Mr. Levin will send in a program on white stock some time we'll reproduce the top and show how he gets a neat head for the two houses. We take it that the houses bicycle the films, since the single program is made to serve the two houses, but while this fact is probably known to the patrons it might be well to run a note explaining to the man who sees the sheet for the first time that this is the case.

The subjects are played up smartly, the house supplying the descriptive lines. Get Mr. Levin's Scotch:

> A grand mixture of haggis, porridge, thistle down and Black and White. Lads and Lassies from the lochs, doons, and braes, equipped with sporans, claymores and dirks, gambol over the heather, "'Tis a bra', brecht, moonlecht necht, the necht, on Loch Lomond."

This is for a comedy. For drama the lines have the proper dignity and in this announcement it will be seen that Mr. Levin takes advantage of the presence of the player at a city theater to help the feature:

> Miss Stevens, the brilliant stage and screen star, who created a sensation by her wonderful performance in "Soul of a Woman," will again make her bow on the screen, in the "House of Tears," another marvelous production. Miss Stevens is now appearing in the stellar role in "The Unchastened Woman," conceded to be the most successful play of the season on Broadway.

Perhaps you cannot always beat the company press agent, but you most assuredly can phrase your announcements in a way that suits your patrons best if you will give the matter a little study.

If you are interested in receiving The Swanson Circuit News regularly, leave your name and address at the American theater with 10 cents in postage and it will be mailed to you

THE SWANSON CIRCUIT NEWS

Published every week in the interests of Motion Pictures

American Rex Liberty

VOL. 1. SALT LAKE CITY, UTAH, DECEMBER 22 1915 NO 7

ADVENTURER'S LIFE STORY IS FILM SCENARIO

Experiences Have Been Such as Are Pictured in Four-reel Dramas of the West.

BEGAN AS PORTER; ENDS AS GAMBLER

Wins Fortune and Then Is Held for Murder That He Did Not Commit.

L

DOROTHY GISH WOULD ALWAYS BE YOUNGSTER

Discusses Her Work and Tells Interviewer That Perpetual Youth Is Her Greatest Ambition.

IS YOUNGEST OF FAMOUS SISTERS

Star of "Jordan Is a Hard Road" Outlines Future Possibilities of Photo-dramatic Art.

"O

WILLARD MACK AND ENID MARKEY

CONGRESSMEN INSPECT BATTLE FILM IN EAST

Picture Advocating Preparedness Seen by Senators and Representatives in Washington.

WILL BE SHOWN HERE IN JANUARY

Tremendous Interest Awakened by Lesson Taught in Photoplay on Timely Subject.

A

The S. C. N.

Either Bill Swanson sleeps or he snores with his eyes open. It was number seven instead of the number one of the Swanson Circuit News that came to our desk. The Movie Fan, from the Swanson house in Grand Junction, Colorado, has been a regular visitor for a long time, but the new sheet covers three houses in Salt Lake City, the American, Liberty and Rex. It looks very like a regular paper and for that reason it is reproduced in part. Most of the newspapers style organs forget they are trying to be like papers and so they look like house organs and nothing else. This looks like a newspaper and stays that way. We think that the booklet form is better than the newspaper style, though the latter is much cheaper, both as to stock and through the omission of folding and pasting. If you do get out a newspaper house organ, get out one that looks like a newspaper and not like a cross between a daily and a circular for a department store. Mr. Swanson may sleep, but it is at least with one eye open.

Ghastly Opposition.

J. W. Llewllyn, who is down in Georgia, sends in a postcard on the back of which is written:

> I have run up against all kinds of opposition—revival meetings, circus, lyceum, rep shows, carnivals, fires, prize fights, church fairs and big weddings, but this opposition last night skinned them all.

The opposition was a double lynching and the card shows two negro youths hanging from the same tree. It certainly does put business to the bad when the town is in a ferment. If Mr. Llewllyn will supply a permanent address, we would like to drop him a line.

A Schedule.

A. R. Lyon, of the Transcona, Transcona, Manitoba, sends in his first house program. It really is not so much a program as it is a new rate card, for Mr. Lyon had to add two reels of comedy to supplement the five reel features. This gets the show well under way before the feature starts and late comers can get the entire feature instead of missing the opening.

The issue is on brown stock, suggestive of kraft paper, but of better grade, about three by five inches. As Winnipeg is only seven miles distant with three trains a day, the program uses this fact to start off the argument for the raise. This reads:

> OUR BIG
> BLUNDER
>
> was trying to sell Amusement in Transcona cheaper than in Winnipeg. Big Features are in demand, but our patrons say if they come out these cold nights they must have a good laugh also; and most of them are broad-minded enough to admit they have been getting a little MORE THAN VALUE for their money EVERY FRIDAY AND SATURDAY lately. Now with the BEST TWO REEL COMEDY that money can buy, added to the Programme, making a Two Hours' Entertainment that may be equalled but not bettered here or in Winnipeg, no one will surely begrudge the extra Five Cents when they consider they are getting a Reel More and Quality the same as in Winnipeg for the same price. These are facts which we can substantiate. Think it over.

Facing this is the new schedule of time and cost. This is most distinctly a good idea and worth following. It runs:

Adults	15c.	Children	10c
Open at			7.15
Show Starts with Topical at			7.45
Two-Reel Comedy at			7.55
Big Five-Reel Feature at			8.25
Ready for Home at			9.45

Comedy and War Topical again
——for those who are Late.——

Mr. Lyon writes that in spite of the cost he would like to get out a program regularly and thinks it would pay, providing that he could make it readable. We think it will pay, and we think, too, that he can make it readable. We would suggest that he change to paper stock of fair grade, since this card is better than need be used. The schedule, in smaller display, should run on the first page, with the program on the third page, house talk, short and snappy, on the second and the underline on the back. For a time the house talk should partly concern the greater value, not in apologetic tone, but with the frankness with which he has already met the situation. If he can get a couple of advertisements for the back page, it will cut the cost considerably, and will not detract from the usefulness of the sheet to him.

He sends in some newspaper advertising that is well worked, the local paper coming out weekly. The proofreading is poorly done. Mr. Lyon should insist on having proof sent him for correction. They get a "clear photoplay" for "clear photography" and similar breaks in every advertisement.

Eight and Folded.

The Coliseum, Detroit, sends in some neat eight page folders well displayed and attractively printed. The two holiday issues carried a greeting in a holly border. They make good use of cuts, but use no house stuff whatever. It would be better to condense the program a little in order to steal a page. They are in line with the new Children's Matinee movement, but we hardly believe that Chaplin in "A Night Out" will win approval as a child subject.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others* It will help you Handsome clothboard binding *By mail, postpaid,* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Mother Love.

NOTHING is stronger in a story than mother-love, but the love of a mother and the love of an actress playing a mother are two very different things. Don't grab a mother by the hair of her head and jam her, shrieking, into your story. Have her there first and let her *be* the story and it will sell if it is new. If you drag poor old mother in again just because you must have heart interest and do not know how to get it otherwise, most spectators will resent the artifice and no one in an audience will feel the appeal. The real appeal to a mother-love story comes not from the fact that you have a mother in the story, but because the old lady acts like a real mother. Not alone in mother stories, but in all the sympathetic stories you write, the appeal must be genuine and sincere and not a palpable appeal to the conventional emotions.

The Reason Why.

"Why do you keep talking about one reels when the five reel is in demand?" questions a correspondent. We don't. We talk technique which is equally applicable to one reel and three reel stories. But when we speak of one reels it is because the one reel must be mastered before the multiple is taken up by most writers. Enough of them are writing five reel stories without the slightest encouragement.

Sure Thing.

A novice writer tells with hurt feelings that a company wrote him they were in the market for a certain style of scripts, and that, though it took him only a week to do one, it came back with the remark that they were overstocked. He seems to feel that he was being fooled and says:

> They are overstocked in the space of one week. Some writers must keep a stock of plays to send out on order like hose, shirts and underwear. When an editor is so hard up that he writes for material and yet one week later tells you he is overstocked, it gets my goat. .

Good-bye goat! It's gone, but the complainant is reminded that the editor probably did not send out one letter, but many, and it is to be presumed that many writers had a script or two on hand. In a week the editor can round up a couple of dozen and then he is overstocked. He does not have to wait for every one to come in. He gets the first check who first gets in with the required goods. Possibly, though, the editor was not really overstocked, but that the script was under standard and he was trying to save the feelings of the goat-giving author.

Judgment.

A Canadian correspondent writes for advice. He says that generally he can find the answers in Technique of the Photoplay, or in back files of the Photoplaywright, but he is getting letters than run something like these paragraphs:

Not enough comedy for a reel.

Not enough comedy in picture—lacks story.

Not enough plot.

We think that the correspondent will find a lot about not enoughs in back issues, but there have been other requests along the same lines, so it might be well to give a new paragraph.

Not enough means just that. You do not need as much sugar for half a cup of coffee as you do when the cup is filled. Comedy that will do for a split reel may not be sufficient for a full reel And you must have a little more than twice as much comedy, too. As the film runs down there is more expected of the story. It must get faster in its movement, the smashes or crises must become stronger and more frequent or the interest will drop because the story is not living up to its promises. It started out well, but it is sagging in action or plot, or both. Build up both the comedy action and the story that requires that action. Do not merely put in more business. Put in more business that tells the story. Perhaps you have John floundering in the creek. It gets a laugh or two. If you need more comedy do not keep him in the water. Get something that is even funnier and something, too, that belongs to the story. John in the water was funny. Do not keep him there or just throw someone else in. Perhaps John was running from an old maid when the auto struck him and tossed him off a bridge. Perhaps we can give the old maid a bath. Don't merely have her thrown in by another automobile. Let her come up to the bridge, she sees John's peril, cries out that she will save him and jumps, the water is only a few feet deep. but she performs a technical rescue and demands his hand as the reward. This development adds to the story as well as to the action. A couple of more points worked out from that will give the added action and the added story that the editor wants. It is simple when you know how, but like all the rest of the trick work, you must first learn how, and the way to learn how is to practice. Our correspondent writes that his technique has been praised, and he has some sales to his credit. It looks as though he had acquired the technique of form without getting the greater technique that enables him to make the story do tricks.

To a little child a box of building blocks is nothing more than some bits of wood or composition in various shapes. He may at first merely plan rectangles and squares, but as familiarity with their shape and possibilities comes to him, he will, through experiment, plan more pretentious structures. It is the same way with plot material. At first you can handle only the simple scenes and obtain only the simple effects. You are no more than the child with the untaught brains and hands. It is by experiment and observation that you will learn to build action into the more fanciful structures of complete story-action.

It is the same with drama. If you write a two reel idea in five reels of action, it will not sell. You have the proper length, but the thing is hollow, like a turkey stuffed with a toy balloon instead of oyster dressing. Learn to add story as you add action, or else keep the action to the story and you will write only two reels instead of five. It does not matter that you have 250 scenes. If only 80 of these tell the real story, you are not over two reels.

Answering Questions.

We are always glad to reply to questions about photoplay writing that are intelligently and legibly put, but we cannot spend an hour in trying to make a question out because a man writes on paper from a pencil scratch pad into which the ink sinks to the other side and then writes on the other side, neither can we reply to questions so badly expressed that we do not know what the writer is asking.

This department is to help those who require help, but you are supposed to acquire at least a foundation knowledge of your subject and not ask "what headline" to put on a scene of a ship about to be wrecked. It is the aim of this department to put on the finishing touches; not to communicate the knowledge of the fundamentals.

Making Breaks.

A correspondent, who seems to watch the pictures very carefully, evidently has a better sense of the fitness of things than one feature producer. A man has just committed a murder. It is, of course, not justifiable in the strict sense of the law or morality, but morally, in a way, it is a splendid act of sacrifice. Then the police come in and haul him away—handcuffed. The correspondent adds:

> The big scene falls flat. The spectator leaves with a bad taste in his mouth and a damn in his mind. A one-octave director, with assinine stupidity, handcuffs the man like Red Hogan or Mike the Bite. Can you beat it?

We can come pretty close to even if we cannot beat it; offhand, but the point is that the writer needs to realize that circumstances alter cases. Police do not treat the tough: the professional criminal as they do the man of standing. It is to be expected that Boston Mike will try to get away after a crime and it may be a wise precaution to handcuff him, but a man of standing and intelligence will not try to kill the officers and make his escape, and so he is not manacled. Write your action to fit your story and your people. It may be that a director will proceed to spoil it with some supposedly clever touch of realism, but do not have the crime on your own conscience. Fit the situation. Make your people act naturally.. You can if you give the matter thought. Possibly in this case the director thought it would add realism. He saw only the visual side and did not get the thought beneath the action, though always this is as important as the action itself and sometimes more so.

"Quick Diaphragm."

Seven letters have come in asking what a "quick diaphragm fade in" means. One of the letters explains that it is used in a sample script. A "quick dia. &c." is merely a quick fade. The diaphragm is opened quickly instead of slowly. Why in thunder will people worry over these tiny points of mechanics when they might be giving their time to plotting? Never mind the technical terms. They are useful, but not essential. GET AN IDEA and the director will attend to the quick diaphragming and the slow fades and the fades to vignettes and the irising and all the rest of the shop talk. That is his business. Yours is to write stories.

Scandal Note.

Marc Edmund Jones used to write poetry.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

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Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Operators' Union Directory, I. A. T. S. E.

NOTICE.—Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included and the address of regular meeting place, if any.

Local Union No. 229, Buffalo, N. Y.

Henry De Verneuil, Sr., president; J. Smith, vice-president; Leo Hager, financial secretary; Max J. Affachiner, recording secretary; M. Ostrowsky, treasurer; Henry De Verneuil, business agent; H. Potter, sergeant-at-arms.

Local Union No. 331, Temple, Texas.

James L. La Prelle, president; R. T. Darnwell, vice-president; Ross C. Rodgers, secretary-treasurer; P. O. Box 354; A. W. Tiemans, business agent; W. F. Tiemans, sergeant-at-arms.

Question No. 123.

Best answer will be published and the names of others sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high-class men will do well to watch the Roll of Honor.

What is a mercury arc rectifier? What is its purpose and how does it operate? What is the source of the light emanating from its bulb? Is the current it supplies true D. C.? Does it take A. C. direct from the line into its bulb?

Roll of Honor on Question No. 117.

The Roll of Honor on Question No. 117 contains the following names: Joseph H. M. Smith, Fort Worth, Tex.; Bert Carlson, Minneapolis, Minn.; W. A. Crawford, Brooklyn, N. Y.; Wilson Hays, Barton, Md.; G. Betz, Osgood, Ind.; E. I. Wilson, St. Joseph, Mo.; W. E. Bryner, Springfield, Ill.; O. J. Bean, New Bedford, Mass.; P. R. Dey, Winnipeg, Manitoba, and Mr. Nosti, Tampa, Fla.

Again I have decided to publish two answers, viz.: those of Brothers Crawford and Hays. These cover the various points very thoroughly, also briefly and concisely.

Reply to Question No. 117.

By W. C. Crawford, Brooklyn, N. Y.

The Question:

What is the ideal shutter? What test would you apply to determine whether or not the outside shutter of your new machine was of the right proportion? Is shutter proportion altered by local conditions? How would you proceed to determine the best place to place the outside shutter—how far from the lens?

The Answer:

So far as the elimination of flicker and the minimizing of light loss be concerned a 50-50 shutter would be ideal. But travel ghost all too frequently prevents the use of such a shutter and local conditions should decide the type of shutter to install, since the type suited to one condition may be unsuited to another. For example: Working with a lens of short focal length, one is compelled to use a shutter with a wider main blade than when working with a lens of longer focal length. To decide where to place the shutter on its shaft, proceed as follows: Place in the slide carrier a metal slide having a round hole about one-quarter of an inch in diameter drilled in its center and project the light to the screen. Blow smoke through the ray in front of the objective and set the shutter where the beam of light is narrowest. To test the shutter of my new machine, I would substitute one with blades made of cardboard and would trim down the main blade a little at a time until travel ghost appeared on both sides, whereupon, using the cardboard for a pattern, I would cut my main blade a little bit wider than the pattern. If, on the other hand, the blade was too narrow and there was already travel ghost, I would proceed in the same way, but instead of trimming off would add a little to the blade until the travel ghost disappeared, and then make the main blade of the metal shutter the same width. After doing this I would cut down or add to the flicker blades, as the case might require, making them as nearly as possible the same width as the main blade, always provided it seemed practical to do so, which would depend on the necessary width of the main blade. In making the test I would of course locate the shutter in the proper place on its shaft in the manner before described.

Reply to Question No. 117.

By Wilson Hays, Barton, Md.

The ideal shutter is one with three blades of equal width with each other and three exposure openings of the same width as the blades. Shutter proportion is altered by local conditions (focal length of lens, length of throw, size of picture, and whether A. C. or D. C. is used). The proper distance of the shutter from the lens is determined by the following process: Drill a hole one-quarter inch in diameter in the center of a piece of metal, the size of a stereopticon slide. Place this slide in the carrier and project the light through the objective. By blowing smoke into the ray in front of the objective you will find that it, the ray, will narrow down to a thin point, and again begin to spread out. The narrow place shows the proper location for the shutter.

Tired Knocking—Start Boosting.

George Kerrigan, Columbus, Ohio, writes:

> This is my first letter to our department, though I have been reading it for four years, and it certainly has done me a lot of good. That light ray dope was the real goods, though I am afraid some of the boys did not think so. Well, you should worry! When they get tired of knocking they will have to start boosting. Would like to know price of the new Handbook, and when it will be ready.

Yes, Brother Kerrigan, you are perfectly right. When they get tired of knocking they will start boosting; also you are correct in another way, for I am not doing the least bit of worrying about knockers. If it relieves their minds and makes them feel better, why, who am I that I should spoil their amusement. The sound of their hammers probably is music to their ears, and it don't harm me in the least, so—there you are.

One reason that "some of the boys" do not appreciate the light ray dope is found in the fact that they seriously object to anyone insinuating that their profession or trade consists of anything but making a splice, twisting a handle, and drawing a little, measley pay check on Saturday night. Their tribe (The Ancient and Accepted Order of Boneheads), is, however, on the decrease. Many of the Hammer Brigade have already deserted the anvil chorus, and are now enthusiastic boosters.

As to the Handbook, why I cannot tell you the price, and the present guess as to its time of issue is the latter part of February. We are doing all we can to get it out, but it is a slow job. However, it's going to be *some* booklet. You may take that from me as a fact.

Film Cement.

B. Crowe, Toronto, Canada, says:

> Following the advice of a brother operator I am writing with regard to film cement. Have tried ascetic ether and film, but find it fails to give satisfaction. True, it makes a good splice *for the time being*, but pulls apart as soon as it becomes thoroughly dry. Could you favor me with a formula for cement that will be O. K.?

No, I've given up, sworn off and raised the nothing doing signal on recommending film cement, or film cement formulas. It seems that none of them are *thoroughly* reliable, and this, so far as I can make out, is due to variation in chemicals. For instance: I send a certain formula to an operator in Wisconsin. He gets the drugs, mixes, them, and raises a paen of joy. "Eureka! Fine! Excellent! Great! Muchas Gracias," he cries. I send the same identical formula to another operator in Texas or Alabama, or somewhere else, and he gets the drugs, mixes them, and promptly writes back: "Thatsaheluvadoseyouhandedme" * * * and there you are. Nothing doing! I've back pedalled on film cement. The best formulas I know of will be found in the new Handbook, but—*but*—BUT—at your own risk, my boy, at your own risk.

Meniscus-Bi-Convex.

With reference to meniscus-bi-convex combinations, I wrote to Brother C. D. Armstrong, Ashland, Wis., asking him to make comparison between them and the plano-convex as regards their optical properties. I present herewith Friend Armstrong's reply:

> Replying to yours of the 7th inst., asking for dope on the comparative relationship of the meniscus-bi-convex and the plano-

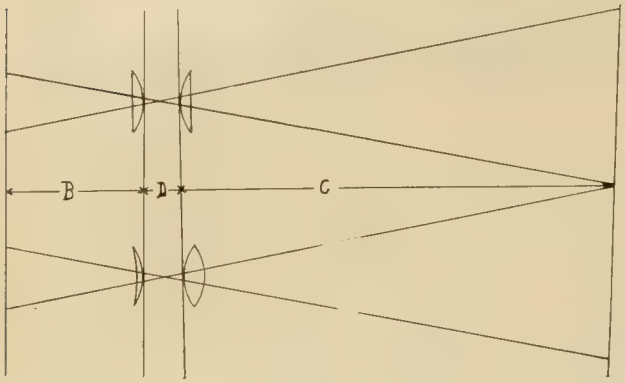


Figure 1.

> bi-convex combinations, would state that, in the instance you quote, their relationship would be equal—that is to say, if it was the intention to supplant a plano-convex with a meniscus, providing we do not alter the E.F. of the combination by altering the distance between the two convex faces of the lenses, or the distance of either conjugate foci point from the convex surfaces of the lenses. (See Fig. 1.) We could, however, substitute a lens of one kind and focal length for the other kind of a different focal length without altering the ultimate results, *providing we alter the distance of separation between their convex faces to maintain the same E.F. in each instance.*
>
> Now if we alter the distance from the crater to the convex face of the rear condenser, or the distance from the crater to the convex surface of the first condenser, or we alter the distance of separation between the two convex surfaces of the lenses, we therefore alter the E.F. of our combination.
>
> When a lens of one kind, and a certain focal length, is supplanted by a lens of another kind but of the same focal length, the distance of either point of the conjugate foci to a point bisecting the distance between their convex surfaces must remain the same (Fig. 1); that is to say, the distance from the crater to the apex of the convex surface of the rear lens must remain the same, and the distance from the focus to the apex of the convex surface of the front lens must remain the same.
>
> As I said before, if we disturb the distance between their convex surfaces we alter the E.F., and this is why I have always contended that the basic points in determining a condenser lens combination are the focus and the apex of the convex surface of the front condenser, and the crater and the apex of the convex surface of the rear condenser. When there is no separation, or distance between these convex surfaces, the dividing point is the same in each instance. The center of our condenser lens combination means a point that bisects the distance between their convex surfaces.

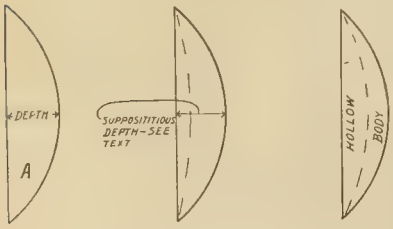


Figure 2.

> Now if we have a 7½-inch plano rear lens and wish to put a 7½-inch meniscus in its place without disturbing the focus or size of our spot, it is absolutely essential that the distances, "B," incidence; "C," emergence, and "D," separation, be in no wise altered. If it were possible to obtain a meniscus 7½-inch lens which was of the same depth as a 7½-inch plano-convex (see Fig. 2), we would but have to insert the one in place of the other, but a 7½-inch plano with a 4½-inch face has a depth of about 28/32 of an inch, whereas a like meniscus has about 31/32 of an inch, or a difference of about 3/32 of an inch, so you see we could not insert the meniscus in place of the plano without disturbing our distances of incidence ("B," Fig. 1), and our E.F., because we would alter the distance between the convex surfaces of the lenses.
>
> Again, we will assume that our plano-convex lens is a certain distance from our arc, and in changing to a meniscus we still wish to maintain this distance (here I mean the distance from the arc to the incident plane of lens) we will have to move our lamp forward a distance equal to the differences in the thickness of the body of the two lenses. Now this action would lessen the distance of incidence and alter the result of our combination at the spot.
>
> Summing up the whole matter, I will say that the comparative relationship between the two combinations is equal, providing the distance of conjugate foci points to convex surfaces of lenses remain the same.
>
> I do not know whether I have given you the exact information you want; if not, I would be only too glad to go further.

Just now I am head over heels in the last reading of the Handbook proof and cannot give this letter the careful going over it ought to have; moreover, I do not understand this particular thing very well myself. I will therefore refer it to our optical correspondents, asking them to check up Brother Armstrong's statements. Brothers Griffiths, Martin, La Grow, and Deutsch are appointed a special committee to clean Brother Armstrong's condenser clock—if it needs it. Incidentally an article dealing with the same matter has just been received from Neighbor Martin. It will be published later.

An Argument.

Brother John Griffiths, Ansonia, Conn., proceeds to land on Neighbor Martin of Los Angeles, Cal., as follows:

> Mr. Martin, on page 2175, December 18th issue, says: "The rays of light which actually pass through the film taking their direction from the condenser, cannot have any power to form the picture on the screen, but merely gives a quantity of light which carries no definition from the film, and is not focused at the screen."
>
> This statement is not true, because the objective lens, if corrected, is capable of focusing or directing any or all rays incident upon any portion of its rear surface from a point on the film to its respective point in the film image, so that our chief concern is to place the condensers so that all rays will enter the objective lens. When we introduce a piece of ground glass back of the aperture, however, we scatter the rays in all directions, so that only a small proportion reach the objective lens, and, as Friend Martin says, we duplicate the conditions of an opaque projector, *and get similar results on the screen.* The diagram accompanying the article is not correct as showing the conditions where ground glass is actually in use, since from each point of the film the rays would diverge at a very wide angle, instead of a limited angle as shown, therefore, in view of the tremendous waste of light, which would occur through diffusion, I would consider the scheme as being impractical, but, in any event, it is not a difficult matter to try out, and the proof of the pudding is in the eating.
>
> LATER: Since writing the foregoing I have made some experiments with ground glass and find that the results tally with the foregoing precisely. There is a scattering of the light rays, so that only a very small proportion reach the screen, and in addition to this it breaks up the two sets of rays. The ground glass is radiating rays in all direction, the same as the crater originally did, hence the first surface of the objective is receiving one set of converging rays and one set of diverging rays, the same as does the back condenser, and the result is entirely different in front of the objective lens. With the ground glass the image of the condenser in front of the objective entirely disappears, which is another proof that the image is formed by that set of rays crossing at the back-surface of the condenser.

So far as the statement Brother Griffiths quotes from Friend Martin's article is concerned, I cannot see but that Martin is correct, and Griffiths is wrong in saying it is not true. Certainly the rays of light which actually pass through the film cannot have any power to form the image on the screen without the aid of an objective, and these rays are not and cannot be focused at the screen.

So far as Brother Griffiths' argument on the ground glass be concerned, I had come to the same conclusion myself. Certainly the ground glass would operate to break up the condenser beam, and diffuse it in all directions, though I did not grasp that important fact at first.

Friend Griffiths has a very excellent grasp on the practical end of the projection optical system—better, I believe, at this time than any other one man in the country. Brother Martin has, however, sent in a series of articles, soon to be published, which, to my mind, proves him to have a most excellent knowledge of certain phases of light action as applied to the projector system, particularly with relation to chromatic and spherical aberration; also he brings in a new factor, namely: anastigmatism, though I am not certain as to how far his ideas along that line apply. You can judge for yourself when the articles are published. Incidentally, Brother Martin has sent in some really magnificent light ray drawings—by far the best work the department has ever received in that line. In fact, two of the drawings were so very beautiful that we have, at the request of Mr. Binder, Executive Secretary of the Motion Picture Board of Trade, presented them to that body for framing and display on the walls of that institution's offices.

Endorses the Handbook.

Local Union No. 626, Nashville, Tennessee, sends in a list of its newly elected officers, which will appear in the official roster, and says:

> Please advise me as to when I may secure the Handbook. The Union has endorsed it as the official text book.

Can't tell you yet, but I think we are entirely safe in saying not later than March 1—maybe sooner. It is all in type now, but the ways of the printer and binder are devious, and we can but wait.

Addresses of Traveling Exhibitors.

H. P. McElrath & Company, Benton, Kentucky, wants the addresses of a few men who are presenting open air picture shows traveling in southern territory. Will anyone who knows the addresses of such men kindly send them to the above firm at their earliest convenience.

Aldermanic "Wisdom."

Recently, as set forth in the department, the Department of Water Supply, Gas and Electricity of New York City introduced into the Board of Aldermen an ordinance which proposed to charge a fee of $2.50 for examination, and a further fee of $2.50 if license be issued, with an annual renewal fee of $1.00.

This department firmly believes that the entire cost of examination should be borne by the incompetent. It believes that if a man can prove his ability, and therefore his right to work, no charge should be made for permitting him to do so; this on the broad ground that the competent man has the right, which cannot justly be denied him, to pursue his calling in life, nor has society the right to compel him to pay for the privilege of so doing.

The ordinance was submitted to Local Union No. 306, and by that body was approved. It was also presented to this department, and though not entirely what we could have wished it to have been, was nevertheless approved, and the editor was at the open hearing and advocated its passage.

The aldermanic committee which held the open hearing recommended the passage of the ordinance, but the law makers, led, I am told, by Alderman Dowling, throwing aside the judgment of the committee which had conducted the hearing and acquired some degree of information by listening to the arguments of those who favored and opposed the law, promptly proceeded to vote the proposed ordinance down, at the same time informing the representative of the Department of Water Supply, Gas and Electricity that if it could be so amended that no fee would be charged against the man who failed to pass, but a fee of $5.00, with $1.00 annual renewal, for license, then it would probably pass. In other words, these highly intelligent (?) law makers *insist upon assessing the entire cost of examination upon the COMPETENT man,* and allowing the incompetent (who, according to figures of the board, exceed the competent by about ten to one) to consume the time of the board in taking examination after examination until they finally succeed in passing, without paying one cent in fees.

I cannot understand the weird process of reasoning which insists upon letting incompetency go scot free, and taxing competency not only with its own burden, but with that of incompetency also. The right law—the law which would spell *common sense,* would be one that would charge a fee for examination, *with the entire fee refunded if the man proved his competency,* but with no refund in event of failure; this on the ground, as before stated, while society has the unquestioned right to protect itself from incompetency, it absolutely has no right to charge the competent man for the privilege of working and, moreover, *charge the competent man with the cost of examining the incompetent.*

In this connection it might be said that these aldermanic Solomons could have, by passing this law, shut off the continual pouring out of a horde of incompetent school-taught "operators." The aldermen had a chance to do the moving picture industry of New York a splendid service, and fell down flat.

Structural Analysis of the Condenser Beam.

Ralph W. Martin, Los Angeles, California, has sent in a number of articles, and really magnificent drawings, the first of which is herewith submitted.

> In Fig. 1, the crater is shown focussed at the aperture by means of a bi-convex lens. It really makes no difference in the present case whether the condenser lens system is shown single or double.
>
> The resulting ray system is shown by drawing a great number of lines in order that the figure will represent actual working conditions as near as possible, so that, by sheer force of ink, it becomes evident that the entire beam is composed of an infinite number of intersections.
>
> Not only do the light rays cross at the rear and front surfaces of the condenser, but they cross in the middle, and in fact at every possible cross-section of the beam. If it were possible to draw an infinite number of light rays, instead of the few shown, the beam would be composed entirely of points of intersection; and the points would be arranged in lines according to the system shown in Fig. 1.
>
> Now, according to ideas set forth in a previous article by the author, the point O is a front focal point of the condenser, with an imaginary conjugate back focal point at an infinite distance back of the crater. Also, O is a back focal point of the objective with a conjugate focal point at the shutter. Again, P is a front focal point of an imaginary lens at or behind the crater.
>
> Also, P is a back focal point of the equivalent action of the condenser and objective, with a conjugate point in front of the objective, very close to the objective, and possibly between the two factors.
>
> Again, S is a front focal point of the condenser, with a conjugate point an infinite distance behind the condenser. Also S is a back focal point of the objective, with a conjugate point some distance in front of the shutter.

In this particular article, while Brother Martin is entirely correct in his analysis of the structure of the condenser beam, still if he has any design of applying this argument to the argument advanced by correspondents relative to where the light rays cross, he is to that extent in error, because the former contention on that point dealt with a very different matter. It is a fact that the whole condenser beam is made up of light ray crossing points which are literally numberless. The former argument, however, dealt with the point at which certain rays emanating from the condenser crossed each other, the idea, as understood by myself, being that rays emanating from different portions of the crater must of necessity meet and cross at the first plane of the first lens. That particular thing is, however, largely an academic discussion, which does not amount to very much one way or another. Friend Martin's drawing will, I think, make the actual structure of the condenser light beam plain to the average operator, but he must remember that points A, B, C on the crater are but three of many, many thousands of other similar points, rays from which are acting precisely the same as are the rays from the three points shown. The result of attempting to draw all these rays would simply result in a perfectly black surface, since as the black lines represent rays, and rays in the condenser beam are everywhere.

Distortion, Etc.

M. P. Williams, Attica, Indiana, has a 14 foot drop in 92 feet, presumably in a new house he is building. He wants to know: (a) Would projection at that angle shown be objectionable? (b) Would the distortion be too great? (c) How could the distortion be overcome other than by shaping the opening of the aperture plate? (d) Should you find any radical error in the plan of the house as shown I would appreciate your criticism. Sky-light in the building furnishes a place for the projection room. Could you suggest a better location? I write but seldom, but during the past five years have learned worlds from your department.

(a) Projection at any angle is objectionable, but in this case it would not be highly so. (b) Any distortion is "too great," however I cannot say whether it could be reduced or not in this case without having a drawn-to-scale elevation of the house along its center line. (c) The distortion can only be overcome by placing the projector more central with the screen. Filling the aperture does not affect distortion. It simply overcomes the keystone-shape outline of the picture. (d) As before said I could not criticise without having a scale drawing of the center line elevation; also I could not make any suggestions for change of operating room location without a scale plan. In sending in matters of this kind *it is absolutely essential that I have drawn-to-scale elevation along the central line of the house.* You have a 27 foot ceiling, and it is quite within the range of possibility that your operating room could be located practically central with the screen without seriously interfering with anything, and that, of course, would give you a very considerably improved projection. However, how can I tell about that when I don't know, for instance, how high the front end of that balcony is from the floor?

From Baltimore.

Baltimore, Maryland, says:

> I have all the projection departments from 1912; cut them out, paste the pages together and punch holes at the top, then put them in a stiff cover like a loose leaf binder. In that form they are as compact as a book. I am a member of local union 181.

And there are a great many who follow a somewhat similar plan in the binding of the department. When properly indexed such a volume forms a work of reference having a large value.

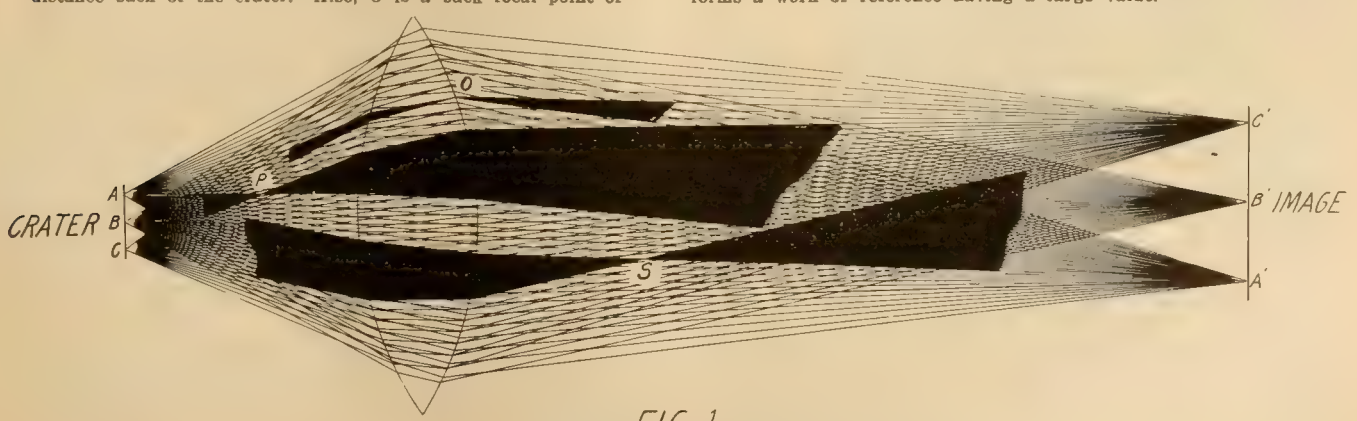


FIG. 1.

Structural Analysis of the Condenser Beam.

Report on Carbons.

G. D. Vandervoort, Milford, New York, writes:

> In December 18th issue you ask data on "Speer" carbons from operators who might be using them. I have been using 9/16 Speer for some time, and find they needle badly with 35 amperes A. C. Perhaps this is due to the fact that they are too small. I then used 5/8 Electra top and 9/16 Speer bottom and got a beautiful light. The Speer carbon is, in my judgment, a trifle too hard. Possibly my opinion won't carry much conviction, as by this time your experiments with these carbons must have proven something that will carry more weight than the opinion of an operator in a one-horse town where if we get into trouble we have to dig down to find it. Have been operator, manager, janitor, bill boy, and in fact the whole thing here. The house seats 200; use Paramount program, and get away with it. Current conditions bad; 25 cycle, 110 volt. By using a three-wing shutter we can get rid of most of the flicker by speeding up, but I don't like that, as things appear unnatural on the screen. Don't like to see people come through a door as though shot from a 16-inch gun.

From all I have learned, I think the Speer carbon is a very good article, but that, ampere for ampere, a little larger diameter is necessary when using the Speer than when using the foreign carbons; in other words, the Speer won't stand overloading. That, however, cannot be called a fault. The reports on the Speer have been for the most part very favorable. You are mistaken, Friend Vandervoort, it does not follow that because a man is in a small town his opinion is of no value. I have often found small town men to possess a remarkable fund of very accurate information. One reason for this is, I think, that he has to study; the small town man is literally compelled to hoe his own row. Another reason is he is shut out from all sources of information except those presumed to be at least fairly reliable. Many a mistake has been perpetuated through city operators meeting and discussing things at film exchanges and elsewhere. They learn many things, which are of service; also they learn many things they would be better off without knowing.

Yes, you are perfectly right in saying 25 cycle, 110 volt current is bad. You ought by all means to have a motor generator for that sort of juice. It is barely possible the needling is partly due to poor contact with carbon arms, though it would, of course, effect all makes of carbon the same.

Oh, Yes, You Can.

W. E. Campbell, Ringling, Oklahoma, says:

> I am projecting a 14-foot picture at 95 feet, with a 6½ e.f. and a 7¼ e.f. (which is supposed to be a 7½) plano condenser. Am using 40 amperes D.C. that I generate myself with a 6 K.W., 110 volt, 50 ampere Fairbanks-Morse dynamo. I cannot line up my system with the table in October 16th issue, owing, I think, to size of aperture of lens barrel, which is 1½ inches. The back focus is 4⅜ inches. Will certainly be glad when the new Handbook is on the market; also wish to express my thanks for help received through the department. I was in the railroad service for a number of years, and still a member of the B. R. T. Expect to join the I. A. T. S. E. in the near future.

In the first place, Brother Campbell, you are wrong when you say you have a "6½ e.f." and a "7½ e.f." condensing lens. A single lens has no e.f. Equivalent focus applies only to a combination of lenses. When you join a 6½ and 7½ you then establish an e.f., which means that the combination of the two lenses is equal to a single lens having the same refractive power as the two together possess. For instance: if the e.f. of your condenser combination is, say, 3½ inches, that means that it is equal to a single lens the focus of which is 3½ inches. No, you cannot line up your lens system with your present objective. As I understand you, when your picture is in sharp focus on the screen it is 4⅜ inches from the back lens of the objective to the film. Three-eighths of an inch equals .375, so that 4⅜ equals 4.375 written decimally, and looking down in the right hand column of Table No. 1, October 16th issue, in the fourth row, we find 4.52, which is near enough to 4.375 for practical purposes, or we can take the one above, 4.29, which is also close enough. In the latter case we find that the smallest permissible lens diameter is 1 13/16, and in the former 1⅞ inches, using two 7½ inch condensers with not less than 22 inches between the apex of the front lens and the film. However, that is the extreme condition, and you cannot get 22 inches between the film and the lens with all projection machines. Looking over in the sixth column from the right we find 4.466 in the twentieth row from the top, and opposite this in the right hand column 2⅛, which gives us a good working condition. In other words, with an objective 2⅛ inches in diameter we can use one 6½ and one 7½ inch condenser, with not less than 17 inches between the apex of the front lens and the film, and that is about the combination you need. By close examination of the table, however, you will find many other combinations, from which you can take your choice, remembering, however, that the closer your condenser is to the film the wider the light beam will be at the point where the shutter cuts it.

Light Trouble.

R. G. Perry, Waverly, New York, has trouble as follows:

> Please tell me what size condensers I ought to use, and what causes my trouble. Machine: American Standard Master Model; 4½ inch lens, 6½ and 7½ inch condensers, the latter in front; 14 foot 4 inch picture at 64 feet. Both new machines. Cannot get a clear picture, particularly on titles. Center is clear, and clean cut, but both sides of the picture is blurred, and the letters look to be shaded. Picture from one machine seems to be better than from the other, though not perfect. Using 110 volts A.C. through a Hallberg economizer. Have always used an Edison, and am quite familiar with same, but this machine was recommended to me, so I bought two motor-driven ones for my new place, which has just opened. The factory sent a man here and he remained two or three hours; said they were O.K. and that the trouble would work out, but it does not get any better. Sent for a new head, which arrived today; put it in, but the picture is just the same. Am using Paramount service, and don't feel the trouble can be in the picture.

No, and I do not think it is in the machine, either. Are you using the same kind of screen you did in the old house, or have you put in a polished aluminum screen? That ought not to set up the trouble you complain of, however, or rather if it did, it should be all over the screen, and not just at the sides. I would recommend that you very carefully examine your objective lenses. The American Standard Master Model is a good projector. Put your picture in exact focus on the screen, and then send me the following measurements. First: exact distance from back lens of objective to film tracks in aperture plate; second: exact diameter of your objective lens opening. I will then tell you what you need in the way of condensers, and what the distance should be from your condensing lens to the film. Meanwhile, as I before said, examine those objectives very carefully, taking them apart, and washing their interior surface with alcohol, polishing them afterwards with an old, clean, dry, soft handkerchief, or a perfectly clean chamois. That is as far as I can go until I have the other data.

Griffiths Corroborated.

Ralph W. Martin, Los Angeles, California, says:

> Have just read, December 18th issue of the department, Brother Griffiths' article entitled "Light Ray Corrections," and the same proved of much interest and profit. I was already quite familiar with Griffiths' theory of the "two sets of rays," but now the whole thing stands out clearer than ever; in fact, his whole system of reasoning is as clear as a bell, and I agree *almost* wholly with his conclusions.
>
> Several days ago I sent in some corrections as to Table No. 2, but the fact, as Griffiths explains, that the tables were arranged for the minimum front focal length and the sharp spot, instead of for the true focus, probably accounts for the difference between his figures and mine, as my experiments were made by using the true focus. Doubtless my articles on chromatic and spherical aberration will help out very considerably on this point. Naturally I am very anxious to have his ideas on "high lights and shadows" which he calls "ghosts." I don't quite get his idea as expressed in those terms.

Up to date I have had no reason to doubt the correctness of Brother Griffiths' deductions. In fact, everything so far has tended to corroborate them, and, as already remarked, I am beginning to believe that Table No. 1 is really a wonderfully elastic piece of work.

As to the corrections in Table No. 2, I don't believe I will disturb Griffiths' figures. Any way you put it there is bound to be considerable latitude, and I think he has taken the right course in selecting the sharp spot and minimum front focal length. In fact, as I understand the matter, it would be practically impossible to figure on the true focus unless you could eliminate spherical aberration, which we can do in experiments, but not in actual projection. Will Brother Griffiths kindly favor us with his idea as to "high lights and shadows," or "ghosts"?

Carbons.

G. Sago, Saginaw, Michigan, writes:

> For the benefit of operators, here is a report on National and Speer carbons. Am using 35 amperes through mercury arc rectifier, with ⅝ inch cored above and below. I find that when using National carbons the arc is easily handled, and does not sputter even when the tips are brought quite close together; crater burns evenly; carbons seem quite soft; also powder away, leaving a deposit on the bottom of the lamp house. Spot on cooling plate appears bright in center, with slightly discolored edges. With the Speer carbons the upper and lower both needle slightly, and better results are obtained by carrying a long arc. Notice many small, lengthwise cracks which sometimes cause the crater to be thrown to one side. There is very little deposit in lamp house, and the spot appears very bright, with well defined edges. I trust the foregoing will be accepted in the spirit in which it is written.

Yes, Brother Sago, we are glad to have letters on practical things such as this. I don't think the report requires much comment. So far as the National carbons be concerned, we have had a number of reports in which comment was made on the fact that they had a tendency to disintegrate, or "powder." This is the first time I have ever heard the claim made that cracks running lengthwise of a carbon did any harm. I have always regarded them simply as evidence that the carbons are well and thoroughly baked. If anyone else has experienced this trouble with longitudinal cracks, I would like to hear from them. The reports on Speer carbons are quite favorable. We have some fifty reports to date.

From Buffalo.

Buffalo, New York, says:

> This is my first letter, but I want a little help; also would like to tell you how the "game" is progressing up here by the Big Falls. First as to my trouble: Am working on the west side, in a fairly large house, using a 4½ K.W. Westinghouse generator, projecting with two Simplex machines, using Power Six A lamphouses. When I throw in the juice the armature revolves at normal speed, but can't get the voltage to corre-

spond. All connections seem to be O. K.; also commutator and brushes. It is beyond me. Have spoken to an electrician who tells me it is in the brushes. What is your idea? And now for conditions. The picture business in general seems to be fairly good here. There are about one hundred and twenty houses, and all but a few seem to be getting along very nicely with a handsome weekly profit. In the business section, on Main Street, the largest and best houses are to be found, and projection along the street is excellent. At the Academy, which runs continuous vaudeville and pictures, projection is in charge of L. Maguire, a very competent man. In Keith's Columbia, where General Film first run holds the boards, Art Miller has charge of projection, and that particular article in that particular house is very good. The Hippodrome runs sensational features, catering mostly to the foreign class. Projection is fair. Up the street a little further is the beautiful "Palace," with Triangle features. F. Taylor has charge of projection, which is very good. Next comes the Strand, showing features, the projection of which is high class, thanks to Brother Davison. The Happy Hour is a five-cent house, showing General films. S. Clark puts on the pictures, and does it in excellent shape. Shea's Hippodrome also shows features, with Charles Gail producing the very last word in perfection of projection.

Well, brother, it is a rather difficult thing to diagnose a generator trouble of that kind without being on the spot. First, I would recommend that you take all wire connections apart, examine them carefully, polish with fine sandpaper, and then try the machine. Next take a piece of No. 1 sandpaper and, placing it around the commutator, with the sand side toward the brushes, draw it back and forth several times until you grind off the face of the brushes. It sometimes happens that a brush will collect dirt, which, combined with the paraffine in the brush forms a semi-insulating compound. These two things are the most likely causes of your trouble. You have not really given me a fair show at this thing, because, for one thing you have not even said what kind of a machine it is. A 4½ K. W. Westinghouse generator may mean a generator pulled by a motor, or may mean a converter. I am not quite sure whether the Westinghouse people put out a converter or not. In asking questions of this kind you should be very careful to give all information possible. It is also possible that there is a loose joint in your magnetic circuit. The residual magnetism is O. K. or the armature would not start.

Some two years ago it was my pleasure to be the guest of the Buffalo Operators' Union for a day, and they did the job of entertaining up brown. The boys at that time impressed me as a wide awake bunch, and I am glad to know they are delivering the goods on the screen in the latest most approved fashion. If they care to arrange for a meeting about February first I will be glad to address the organization on projection.

Another Think Coming.

Lowell, Massachusetts, says:

In answer to the letter in December 25th issue, signed by "Hasco," while I have only been operating since 1902, and don't pretend to know as much as some folks, I certainly do know that Friend "Hasco" has another think coming as regards his argument on speed. Most emphatically cameramen do not take all scenes at standard camera speed. "Hasco" says that the cameraman "judges the action of the subject by varying the speed of the camera." Yes, I guess he does, and that is the cause of most of the trouble. For instance: Some time ago, while running a well-known Weekly, I projected one scene at correct speed, the next following being a parade, which the cameraman had so misjudged that I was compelled to hold my fire shutter up with one hand in order to run slowly enough to prevent the marchers from doing a puppet dance, instead of walking as they should. Three scenes thereafter was another parade, and if I had run my projector at correct speed there would have been a funeral march on the screen. Does "Hasco" claim that those cameramen ran their machines according to the action of the subject? Ridiculous! Another instance: In my travel picture last week the first scene was a square in a city in South America. By running the projector at sixty a minute the people would have been almost running, whereas they should have been shown as taking a leisurely stroll. Well, I make no pretence of being an expert on camera operations, but "Hasco" needs considerable schooling as to the needs of speed-governing in practical projection. In closing I wish you a happy and prosperous New Year, and want to place my order for one of the new handbooks.

Comment on this matter would, I think, be superfluous. Lowell is absolutely correct. The position taken by "Hasco" was absurd on the face of it.

Sure You Can.

Bishop and Bishop, Bridgetown, Nova Scotia, say:

We are thinking of putting the moving picture in towns where there are no electric lights, and wondering if a motor car could be fitted up with a dynamo so that it could be stationary in the car all the time, and it would not be necessary to remove the tires to run the dynamo. Can you make a dynamo for that purpose with the equipment for fitting it on the car? Do you think it would be practical, and would it give a good, steady light? Size of picture in some places about 14 feet—this would be the largest. If you could fit up a dynamo and all that goes with it outside the car, kindly let me have your price.

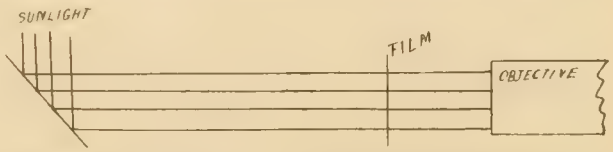
I am not in the supply business, gentlemen. I have nothing to sell except such knowledge as I am possessed of. I don't want to mix my writing with buying and selling of merchandise, because the minute you try that you are more than likely to become biased regarding the goods you deal in. That is only natural.

Yes, it is entirely practical to rig up such an outfit as suggested; in fact, several have done it. I am referring your letter to a large manufacturer, requesting him to take the matter of providing you with the necessary generator up with you direct; also I would suggest that some of our correspondents who are using outfits of this kind communicate directly with Bishop & Bishop, P. O. Box 36, Bridgetown, N. S., giving them such information as would seem to be of value.

Wants to Start Something.

H. H. Momyer, Great Bend, Kansas, says:

Have read your dope on projection with great interest, and now I am anxious to start an argument. Would not a bi-concave lens, placed as shown, be an improvement? As it is



impossible to produce a film without some thickness, every ray of light passing through it at an angle tends to diffuse or blur the finer lines of the photograph, just as with the old printing out photograph paper much sharper prints were obtained by direct sunlight than with diffused light. In my judgment this is really the reason why setting the arc back as you do gives better results. It is not so much that more light passes through the film, but that more rays strike the film perpendicular, or nearly perpendicular.

An interesting experiment in this connection is to take a mirror, a sheet of cardboard, and a lens, and arrange as shown. With the same lens you get a better picture than with the condensers. I find that it gives better results than even when the condenser is used to concentrate the beam of sunlight—I mean the quality of the picture.

Well, Brother Momyer, your proposition does not look unreasonable on the face of it, but I am not at all certain just how it would work out in practice. I would like to have the opinion of Brothers Griffiths, Martin, and Armstrong on this particular scheme. For one thing, it strikes me it would be extremely difficult to put into operation by reason of the fact that every varying condition would require a different bi-concave, though, on the other hand, it is possible, always supposing the plan to be really practical, that it would allow us to work with a standard arc position and condenser lens. Well, I will pass this up to the above named brothers, asking them to kindly favor us with the correct dope.

Focal Length.

J. I. Bujan, Jr., Naco, Arizona, says:

Why do they call a stereopticon lens "6 inch e.f.," "12 inch e.f.," etc? I don't understand these terms.

Brother Bujan, why don't you invest in a Handbook and study the technical side of your profession? The third edition will be out within a few weeks, and an investment of a few dollars in this book will enable you to study all these various things, and perfect yourself in the finer points of operating.

"Six inch e.f.," "12 inch e.f.," etc., refers to the equivalent focus of the lens. It means the distance from the screen at which the lens will focus the image of a distant object. Pin a piece of white paper on the wall of a room opposite a window, and, holding your lens in front of it, focus a *distant* scene on the paper. The distance in inches from the screen to a point half way between the two combinations of the lens, when the image is in sharp focus on the screen, will be the e.f. of the lens. If it be a single lens, then it has no e.f., but only a back focus (b.f), which is found in the same way.

Difficult to Say.

F. J. Campbell, Fairlee, Vermont, orders the question booklets, and says:

Do the booklets give diagrams of proper carbon sets? Can you tell me why the light seems at times to die down soon after starting? Am using 110 volt, 60 cycle A.C., through a Fort Wayne compensarc. After a few seconds it will work all right. One night the arc went out entirely. It began to turn purple, and then went out entirely, whereupon I struck the arc again and it was all right. This theater, the Star, was opened for the first time November 6th. Seats 550, and is equipped with Powers Six machines.

Your data is altogether too insufficient to enable me to answer your question with any degree of accuracy. According to your statements, I should say that just at that time a heavy short circuit occurred somewhere on the lines, which blew a fuse, probably at the power house, but that, of course, is only a guess, and may or may not be correct. Better have the power company hunt the trouble down. No, the booklets do not illustrate carbon sets. You can get that very fully in the Handbook, copy of which I would by all means advise you to invest in. It will be ready in a short while—about 800 pages. Don't know the price yet.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

QUESTIONS in cinematography addressed to this department will receive corbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

The Free Lance Photographer.

There has never been before in the history of motion pictures so big and broad a field for the free lance photographer as there is at the present time.

The increased output of programs has demanded a greater variety in choice of subjects than ever before. Every distributing company is looking for films that will help their brands to surpass all the others in novelty, attractiveness and popularity.

The picture business is a publishing business just as much as newspapers, books and magazines constitute a publishing business, and while nearly all of them employ their own staff writers, yet many of them depend, as many of the film companies are commencing to do, for much of their most interesting matter upon the free lance.

In the past the continental producers were the leaders in everything cinematographic; gradually they were surpassed in drama and comedy by the American producers, but they retained until the present great war their undoubted superiority in both quantity and quality of their educational and scenic subjects.

On account of a great aversion by the exchanges for anything scenic or educational the producers on this side have never given them adequate consideration, and when they did release any such, they were almost sure to be of inferior quality and little interest.

It requires interest, training, ability and time to make good scenic and educational pictures, and up to very recent times, none of the American producers would put any more of these qualities into an educational than was absolutely necessary to get some kind of a negative. The newest crank turner on the job was generally the man selected to go out and take a scenic, which was generally the most profoundly educational type of picture ever attempted by American manufacturers.

With a large percentage of the better class of film shows today, an educational film is considered an indispensable part of the program.

I wish it were possible for every exhibitor in the United States to see the audience in the Strand theater in New York when an interesting educational picture is being run. I am sure it would be a revelation to a great many of them.

With the advent of the war, we have the usual condition of a greatly stimulated demand and a very much decreased supply. The good houses are finding it difficult to supply themselves with good educational pictures.

That is the chance for the free lance man. What a chance for combining your hobby with a remunerative profession. We may not be big game hunters in Africa like Carl Akeley, Professor Garner, Lady MacKenzie, Paul Rainey, Cherry Kearton, Buffalo Jones, Jane Grey and many others. We may not be Polar explorers like Ponting, Fiala, Kleinschmidt, Mawson and others; but we are all of us interested in something that if pictured in an interesting way will be of interest to others also.

Edward Salisbury spent three years filming the wild game of North America, and is now in Central America with Rex Beach, the celebrated author, at the same kind of work.

China, Japan, India and the Orient have been filmed in a beautiful series by Dr. George A. Dorsey.

In a studio built at his home, Scarsdale, New York, Professor Ditmars, curator of reptiles at the New York Zoological Park, makes natural history studies with his wife as an able assistant. Toying with deadly cobras, tarantulas, Gila monsters, rattlesnakes and other venomous pets, puts the spice of variety into his work that may not appeal to some.

Professor Edward Wright in his home at Flushing, Long Island, introduces us to the many interesting wrigglers and curious plants that thrive in wayside ponds and streams.

George E. Stone, of Berkley, California, hunts grasshoppers and humming birds with a motion camera and telephoto lens and on days when this palls he blithely kinephotomicrographs the festive microcci and the twisty spirillum.

"Vic" Forsythe, cartoonist on the "Evening World," divides the film in his camera between animated cartoons of his comic characters "Axel and Flooey" and his young son.

Get your thinking cap on and consider what is there is natural history, scenic places, natural resources, industries, historical, etc., that has not been filmed yet? You must know of many.

Pyro Developer.

On account of the shortage of metol which has been almost universally used by film concerns for development of films, many manufacturers have reverted to the old drum system of development for their negatives.

On account of the rapid deterioration of pyro and consequent staining after being used for a short time, it is too costly for tank development, which requires many times the quantity of developer necessary for drum development.

Developing drums must be made more impervious to developing and fixing solutions than racks on account of the increased surface for absorption and the relatively small amounts of solution in which they are used. They should be kept well painted with an alkali and acid proof paint, such as Probus, unless they are of brass, in which case they should be run for some time before using in an old hypo bath until they acquire a good plating of silver. In an old hypo bath, brass acquires a plating of silver which is impervious to the action of the ordinary developing chemicals.

Pyro developing bath should be discarded after using once unless it is ascertained that the second drum to be run through it is considerably overexposed, when it may be used a second time to advantage.

Pyro may be mixed in very concentrated solution and kept for days or even a week in a large glass carboy if a layer of thick mineral oil be poured over it to protect it from the oxidizing contact of the atmosphere. A glass syphon tube and a glass funnel, with a long stem both reaching nearly to the bottom of the carboy, are placed through the stopper. The syphon may be kept continually full and ready to run by stretching a short piece of pure gum tubing over the discharge end and constricting it with a strong spring clothes pin. The long glass funnel is necessary to replenish this stock solution without disturbing the protective layer of oil which floats on top of the solution.

A solution of pyro developer may be made so concentrated that one quart of the stock solution may be diluted with twenty times its volume of water for ordinary use.

As pyro gives a much harsher print than a metol-hydroquinone negative of the same apparent visual density it requires considerable experience at first to get a negative that is not too contrasty. It is also hard to judge printing time of a pyro negative by inspection, therefore tests should always be made on the printer before going ahead on the first print.

Three to five gallons of developer in a properly shaped trough with drum development is enough for a two hundred foot drum. Each drum is thus developed in absolutely fresh developer and not, as with tank development, in a constantly deteriorating developer from each successive rack.

A Good Book on Lenses.

How to Choose and Use a Lens—Practical Photography Series No. 3. American Photographic Co., 221 Columbus Avenue, Boston, Mass. Cloth, 50 Cents; Paper, 25 Cents.

Perhaps no other department of photography occasions the beginner more perplexity in decision than the choice of the lens, and no other topic is the occasion of more correspondence indited to the editor, with the exception of the query, "How can I become a cameraman?" and none requires more lengthy replies. The factors are so numerous that it is next to impossible to give comprehensive and adequate information in the pages of an ordinary letter. It is, therefore, that we appreciate the publication of this little work on the subject of the choice and use of the lens, not only as a labor saving to ourselves, a book to which we may, with assurance of the correctness of advice contained therein, recommend to the study of our correspondents, but also as a valuable and trustworthy book of information on all matters relative to the lens in its application to photography.

While not confined to cinematographic lenses, the principles which govern the ordinary still camera lens are practically the same as those which relate to the smaller size motion picture lenses.

Mr. Exhibitor:—You will get more helpful information by carefully *reading one* trade paper weekly than by *skimming over three or four.* The MOVING PICTURE WORLD is the one paper you need.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Musical Setting for "A Man and His Soul."

(Released by the Metro Pictures Corporation January 31.)

Suggestions prepared by S. M. Berg by special arrangements with G Schirmer, Inc., Music Publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films the following suggestions for an accompaniment to "A Man and His Soul" were prepared by the photoplay department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

The story of a young college professor, John, who has a deep conscience. For his theories which they regard as dangerous, the wealthy trustees demand his resignation. After several discouraging attempts at other work he prevents a girl from committing suicide and together they seek positions with the same firm. The junior member of the firm proposes to the girl, and John, believing she has accepted, throws aside all his conscience and begins a fight for wealth. He becomes a power and crushes his former employers by unfair methods. Meanwhile the girl, having refused the marriage proposal, is working in one of John's mills. A fire breaks out and John rescues her. They are reunited and conscience again enters John's soul. The whole character of this picture is dramatic and the music should be subdued at all times.

Note particularly: Dancing scene 58¾. Fire Agitato 62¼.

The THEME selected is "A Little Song"—Erdody.

Time schedule: five reels (about 4,700 feet) 70 minutes.

Time.		*Sub-titles or descriptive cues.*	*Music.*
0	D	Opening.	A Little Song—Erdody. (Andante) (THEME)
1¾	T	Conscience and Christ.	Ecstasy Waltz—Baynes.
2½	T	The child grown to manhood.	
7	T	"Some day you may want to enter ..."	Idilio—Lack. (Allegretto grazioso)
7¾	T	John enters upon a series of sad experiences.	
11¼	T	Sympathy lends itself to tender tasks.	
12¼	T	Another position.	Arabian Night—Mildenberg. (Andante sostenuto)
14½	T	Selfishness has its beginning—.	
16¼	T	"Why am I a failure?"	Repeat: A Little Song. (THEME)
17¾	T	"My father said there was no place for me."	
18¾	T	"One place was just like another."	Caressing Butterfly—Barthelemy (Allegretto)
22	T	Mary decides to return home.	
23¼	T	"I will pocket my pride."	Love's Wilfulness..Barthelemy. (Andante appasionato)
25¼	T	"You will find those doctrines—"	
27¼	T	"I will hurry home and tell mother."	Repeat: A Little Song. (THEME)
28¼	T	"Love has softened the great loss."	
30¼	T	"Young Stephen Might loves you."	On the Beautiful Hud-on—(Waltz) Hermann.
32¾	T	"Meet me in an hour. I want to talk to you."	
34½	T	"This is for a little information you can give our firm."	Agitato No. 2.*
35	T	"A small donation."	Basket of Roses—Albers. (Allegretto)
40	T	"It wasn't my fault, sir."	
41½	T	"I didn't expect to find the grasping."	Repeat: A Little Song. (THEME)
43½	T	"I wish to announce the engagement."	
44½	T	"I will cast aside honor and principles."	Over the Waters—Hofmann. (Andantino)
48¾	T	Several years have elapsed.	Air de Ballet—Hille. (Allegro non tanto)
51¾	T	"Collect the rent or throw them out."	
53	T	Stephen Might calls on John Powers.	Repeat: A Little Song. (THEME)
54¾	T	"She disappeared at the same time as you did."	
56½	T	"You must work. There is a rush tonight."	Daffodils—Carvel. (Andante moredate)
58	T	"You made me a failure."	
58¾	T	"Come, I will show you real power." (Restaurant scene. Dancing.)	First Love Waltz—Edwards.
61	T	"Yes, your power to do good in the world."	
62¼	T	"Send for my architect." (Fire.)	Hurry No. 1*
65½	T	"Are you sure everybody is out?"	
66¼	T	Recognition.	Repeat: A Little Song. (THEME)
68	T	"My whole life is changed."	
70	T	The End.	

NOTE—For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet, is to be found in G. Schirmer's advertisement on page 1041.

THE THEME.

By S. M. Berg.

AS THE theme for the Metro release, "The Final Judgment," in which Miss Ethel Barrymore starred, "Elegie" by Massenet was selected. It was suggested to be played at the title "The Men by Whom She Is Loved," the action portraying the actress seated in her boudoir thinking of her three admirers. At the title "Evening" is shown the garden of her Long Island home where A, B and C (her admirers) are visiting. B, the banker, has proposed and been refused, while C is awaiting the opportunity. A, who is the favored one, is debating whether he dare propose in view of his poor financial condition, when she says, "Don't Be Afraid to Ask Me, John." At the title "The Kingdom of the Heart," A and the actress are happily married.

From this point the music must portray a tone of impending disaster. C, the criminal investigator, in jealous pique, has left for Russia to investigate a baffling mystery. So overpowering is his jealousy that he decides to return to America and kill A with a poisonous Oriental incense which he has found to be the solution of the mystery. To the Russian officials he says, "I Am Sorry, But I Have Failed in the Investigation. The Incense is Harmless. I Sail for America Tomorrow." Upon his return he carefully experiments with the poison, meanwhile visiting the happy couple. His plans mature and on A's birthday he sends him an anonymous letter which is impregnated with the poison. B, who is present on the arrival of the letter, opens it at A's request and thereupon meets his death. Owing to a little jealous quarrel, A is accused of B's murder and is tried and convicted.

The actress reads in the newspapers of the death of Kato, C's Japanese valet while he was supposed to be offering up some religious rite to his God. With a woman's intuition she suspects C and sets out to solve the mystery. She visits him under the excuse of loneliness and at an opportune moment searches his laboratory. She discovers some notes of experiments and by wiles and trickery she ultimately secures a confession from him. The picture closes with the title "Her Reward," with husband and wife happily reunited.

The only correct solution of the musical interpretation for a picture of this kind is the completed score. Then the theme could be arranged to portray the impending disaster, the grief of the wife, her utter despair, her resolve to save her husband closing with a maestoso joyous in character when they are reunited.

The productions of the Triangle Film Corporation in the few short months of their inauguration are being played in almost every town and city in America, including Canada and far off Australia. How much of this success, with all credit to their excellent production and acknowledgment of their enormous advertising campaign, can be attributed to the completed musical scores that are prepared for every film? Few realize what an enormous undertaking it is to prepare a musical setting. To assemble a quantity of music and print it with descriptive and sub-titles in the order of its playing is no easy task. But to prepare a score where each scene has its own musical interpreation, to select and rearrange a theme so that it will portray the emotions of joy or sadness, tragedy or disaster, at the story's bidding,

is a task requiring thorough musical knowledge and experience. This is what is being accomplished for the Triangle Films and the writer will state, without fear of contradiction, that musical scores have materially helped to place Triangle Films in the high notch of public opinion they are now occupying.

Greater opportunities are opening for musicians than ever was conceived by grand opera, which is limited to the range of human voices or even symphonic performances, owing to the absence of such musical intelligence that enables one to interpret the riot of expression and passions embodied. Just as the great artists interpret the story of the ballet by their dancing so will the motion picture in the near future explain to the masses the beautiful allegories bound in the symphonic poems. The highest conception of musical arts is the symphonic poem, which may be described as a theme elaborated with all the wealth of expression that the composer could conceive. It is only the favored few who have a thorough knowledge of music that have grasped these beautiful allegories. But in the near future it is most certain, from the constant ebb of standards towards the ideal, that motion pictures will portray for the masses the symphonic poem, and all will realize that the fitting accompaniment is the theme with all its variations.

The New Knickerbocker.

By S. M. BERG.

Considerable interest was awakened among managers and musicians associated with the motion picture industry, when it was learned that the Knickerbocker theater was to be closed for a week and reopened under the management of that wizard of presentation, Mr. S. L. Rothapfel. He stated: "In assuming the direction of this theater I will endeavor to give to the Triangle pictures my very best efforts and I will exert everything in my power to make it truly a model moving picture theater;" and the result reflects the greatest of credit upon him. The whole atmosphere of the theater appears to be changed and in fit keeping with the presentation of Triangle films. The place has been redecorated, the booth removed to the uper balcony and a beautiful stage setting representing a garden summer house with latticed roof entwined with flowers and a vista of trees and valleys through the back and sides are pleasing improvements. The screen is lowered and raised as required and a handsome pair of tableaux curtains complete the view. The orchestra pit has been built up and is now on a level with the orchestra floor.

Mr. Hugo Risenfeld wields the baton and there is under his direction an excellent orchestra of four first violins, two second violins, two violas, two cellos, two string basses, flute, two clarinets, oboe, bassoon, two French horns, timpani and drums, piano and harp.

At the opening week Miss Billy Burke was presented in "Peggy." As the curtain rose a voice off stage could be heard singing the incidental theme entitled "Peggy," which was dedicated to Miss Burke, composed by Victor Schertzinger, lyrics by Thomas H. Ince. As the song continued, the singer appeared and at its close the film was projected.

When Peggy decided to go to Scotland and ordered her maid to pack, the picture disappeared, and in the distance was heard the skril of bag-pipes gradually increasing in volume, then dying away. A mixed quartette was then heard singing Scotch airs, and when the picture was again shown at the scene in the Scotch village such a striking atmosphere was created that one almost called for a "wee drappie."

Mr. Rothapfel promises novelties in song and instrumental music at every change of the programme and in the week commencing January 23d, there was presented Alfred de Manby, late baritone of the Royal Opera House, Convent Garden, London, who sang "Tim Rooney's at the Fightin.'" Thornton D. Urquhart (late of the "Naughty Marietta" company) sang "I'm Falling in Love with Someone." Miss Alys Baldwin sang "Love's Own Kiss," assisted by Alfred de Manby. The way in which this last number was presented was another of those Rothapfel flashes of genius.

Mention must also be made of the excellent results that were obtained from the orchestra by Mr. Risenfeld. Such an entertainment as presented at the Knickerbocker theater reflects credit upon every one associated and will materially help to raise to the highest pinnacle of success the whole of the motion picture industry.

Children Are to Have Their Day

The Bunny and Morningside Theaters to Take the Initiative in Responding to an Appeal for the Children.

THE question of the moving picture theater and its moral influence on the child has long been a point at issue. Philanthropists and social workers have struggled with the problem in vain, and only in some communities and cities throughout the country has there been any attempt to set aside a couple of hours during the week when a program suited to the child mind might be exhibited.

Then there was the question of providing the kind of program that children like. It has been discovered that the American child at least is not going to be "bull-dozed" into seeing nothing but the purely educational film. It has been learned that they adore Charlie Chaplin and his competitors, none of whom are always to be relied upon to do exactly the proper thing; and it has therefore been found necessary to sprinkle the children's program with a goodly amount of comedy, when the clean sort is available, and other pictures with wholesome human interest plots, or harmless tales of adventure, etc.

Not until now has any distinct move been made to formulate a co-operative plan wherein exhibitors, manufacturers and exchanges may reap a financial benefit from the provisions of the once-a-week children's program. During the past few weeks a couple of enterprising women, namely, Mrs. Philip Speed, and Mrs. G. A. Dussez have been busy on just such a plan. As a result of their efforts the Bunny theater at Broadway and 145th street, and the Riverside theater at Broadway and 96th street, and possibly other neighborhood theaters throughout the city will give a selected program for children each Saturday morning from 10 to 12, commencing on Lincoln's birthday. Competent chaperons will be provided at these performances, one to every fifty children. The move is a good one and it is anticipated that theaters responding to the call will be taxed to capacity.

To Aid Crippled Children

A Successful Children's Program at the Strand Theater Morning Performance.

ON SATURDAY morning, January 29, a most delightful entertainment was given in the Strand theater. The Mark Strand Theatre Company donated the theater and its entire staff to a benefit performance for the Seaside Home for Crippled Children at Coney Island. Managing Director B. A. Rolfe had arranged a splendid program for children. The program consisted of about eleven reels of pictures, interspersed with musical numbers, which latter were all rendered by volunteers. The pictures consisted of a Pathe colored educational reel, the London Film Company picture, "A Christmas Carol," adapted from Dicken's immortal story; "The Foundling," the splendid Famous Players feature with Mary Pickford for the star, and a comedy produced by the Juvenile Film Company, a new concern which will shortly be heard from and which is under the aegis of Paul Cromelin. The films were all donated for the good cause.

The musical numbers consisted of a piano solo, played in masterly fashion by a tiny Miss of five or six, whose name is Constance Hulsmann; the recitation and dance from "Midsummer Night's Dream" by Sally E. Hamlin (Puck) and Betty Spence (Queen of the Fairies); a violin solo by Master Max Weinberg, "Meditation from Thais," and a finely rendered song, "In the Garden of the Gods," by Master Raymond Abrams. Weinberg, the clever violinist, and Abrams, the singer, are both amateurs and belong to the Strand's efficient corps of ushers. All the musical numbers were generously applauded, but none was received more enthusiastically than that of the dainty Miss Hulsmann, who, despite her extreme youth, carried herself with the grace and dignity of a prima donna.

The performance was keenly enjoyed by the large crowd of children and no doubt yielded a substantial sum for the Seaside Home.

A WELCOME FOR FAIRBANKS.

A miniature Lambs' Gambol was held in Los Angeles last week upon the arrival of Douglas Fairbanks in "the moving picture city" of the coast. The actor, who has just come out there on a long term Triangle contract, was met at the train by an enthusiastic delegation of fellow actors and carried off to a stag party in celebration of the occasion. There is quite a colony of exiled actors at the coast, and it is a great event to get news "right off the Broadway griddle," as it were—especially when it comes through such a proficient cross-continental newsmonger as Douglas Fairbanks. What the actor didn't know he promptly made up in answer to their questions, and, thanks to its being a very hilarious party, no one was any the wiser. Allan Dwan, who is to direct the new Fairbanks production at the Fine Arts studio, and John Emerson, under whose direction "The Lamb" was staged, were both at the party and amply aided and abetted the star's imagination.

SAILS FOR SOUTH AFRICA.

B. F. Clinton, formally with the General Film Company, sailed January 29 on the S.S. "New York" for London en route for Johannesburg, South Africa, where he will have charge of the studios of the African Films Trust, Ltd., with headquarters in Johannesburg. Mr. Clinton was preceded by Lorimer Johnstone who is in charge of productions. Mr. Clinton stated that in a short time the United States will have an entirely new line of films with all the local color of beautiful scenery in and about Johannesburg. Mr. Johnstone has just completed a three months' trip through Africa for the purpose of obtaining locations, and the results should be looked forward to with more than a passing interest, as the African Films Trust, Ltd., will do big things in a big way.

Chicago News Letter

By JAS. S. McQUADE.

Sol Lesser, the Young Napoleon of Picture Rights.

SOL L. LESSER, owner of the United States rights to Selig's "The Ne'er-Do-Well," accompanied by his family, arrived in the city Tuesday, January 25, and stopped over until the Thursday following, attending to business connected with the big feature, when he departed for New York, where he will make his headquarters until the bookings are completed.

This keen, young business man from the west, who has already shown remarkable ability and foresight in the distributing department of the business, having already established an efficient exchange system on the Pacific coast that has been in successful operation for some time past, is in nowise perturbed over the bigness of the task that now confronts him in the exploitation of "The Ne'er-Do-Well." He undertakes it with just the same poise and assurance that characterized his business methods when he asked Mr. Selig the price for the American rights of the picture and without any quibbling paid it. That the price was $150,000 did not cause him to hesitate, for he had not only seen the picture himself and estimated its value personally, but he had witnessed its remarkably popular run at the Clunie theater, Los Angeles, before he left the coast to make a bid for it. And now in a correspondingly systematic business way he will engage in its demonstration and in the sale of state rights.

In conversation with Mr. Lesser before he left Chicago for New York I learned that on his arrival in the metropolis he will arrange for an indefinite run of "The Ne'er-Do-Well" in one of the large theaters there and that another concurrent run will be made in a first-class theater in Chicago, these runs being made by way of demonstration to show the drawing power of the picture.

In the meantime Mr. Lesser will be ready to place the film for exclusive first-run privileges in any large first-class theatre in the United States on a rental basis for a run of not less than one week and upwards.

If any prospective buyer of state rights wants his territory clean, Mr. Lesser will consider any reasonable offer made in due time.

The Pacific coast territory is now being handled through his own established offices, already referred to.

Mr. Lesser guarantees that "The Ne'er-Do-Well" will have one of the most complete and efficient publicity systems ever prepared for a big feature, one that is in every way worthy of the prominence and artistic standing of the picture. A complete line of printing by the Goes Lithographing Company, of Chicago, has already been printed, and this has been supplemented by original and attractive lobby displays. Advance press matter, with cuts for illustration, has also been prepared.

Mr. Lesser told me that since his purchase of the United States rights of the picture he has been besieged with offers by telegram, by long distance telephone calls and by special and night letters. He has attempted to answer all of them, and if any have not received attention he desires to state that the oversight has not been intentional. He states that he will be ready to do business just as soon as he is settled in his New York office.

He will also open an office in Chicago just as soon as arrangements have been made for the Chicago run of the picture. Then he will be in readiness and fully equipped to handle the surrounding territory and all sections of the country.

While on board the Overland Limited on his way to this city, Mr. Lesser received the following telegram from Eugene Roth, owner of the Portola theater, San Francisco, where "The Ne'er-Do-Well" opened Sunday, January 23, for a run of two weeks: "Matinee topped 'Spoilers' by six dollars. Showed on the first day about same as first day of 'Spoilers.' Public much pleased with picture. Feel confident of successful two weeks' run." Mr. Roth paid $2,000 rental for these two weeks.

Mr. Clunie, of the Clunie theater, Los Angeles, paid $1,000 per week for a two weeks' run, and then held the picture over for an extra week, and since that time has rebooked it for two additional weeks.

Turner & Dahnken, owners of a chain of houses in California, offered $4,000 for the use of the picture on their circuit, which was accepted. In San Diego, Cal., which has a population of 90,000, the Pickwick theater paid $600 for one week.

Chicago Ordinance Passed Permitting Use of Slow-Burning Film in Churches and Schools.

An ordinance providing for the exhibition of moving pictures by non-licensed operators in schools and churches, where non-combustible film is used, has been fought tooth and nail in the Chicago city council for over six months past.

The ordinance was once recommended by the building committee of the council and was returned on the charge that it would create a monopoly for the manufacturer of the film used. That objection was met by the patentee of the film granting his rights to others; but the opposition of union operators led to the placing of the ordinance on file.

A minority of the building committee again recommended its passage, but it was re-referred. Again the same minority brought it back for council action, and on Monday night, January 25, the long-debated ordinance was passed by a vote of 37 to 26.

The ordinance permits the use of portable projection machines in churches and schools, without being placed in regulation booths, on condition that incombustible, or slow-burning, films alone are used.

The Board of Underwriters, after testing the film designated, pronounced it safe, and this had much to do with the passage of the ordinance.

Mayor Wm. Hale Thompson has promised to sign the ordinance, and it will become effective in about three weeks afterwards. Once before the council passed it, but the mayor vetoed it on the ground that labor leaders had not been given sufficient opportunity for a hearing.

Chicago has now followed the example set by New York, Boston and Los Angeles which for some time past have permitted the use of the film in question under conditions similar to those specified in the Chicago ordinance.

Premiere of "The Dumb Girl of Portici" on Sunday, January 30, at the Colonial.

"The Dumb Girl of Portici," with the incomparable Pavlowa, will be given its first presentation at the Colonial theater Sunday evening, January 30. The great artiste herself will be here in the flesh for the occasion, if she is successful in cancelling an engagement at Cleveland, O., for that night, and Chicago's film fans are on the tip-toe of expectancy to see her not only on the screen but in person. Carl Laemmle, president of the Universal, will also be on hand at the premiere of the big film.

Director Eugene Wayne, of the fine symphonic orchestra of forty pieces which has been engaged for nearly eight months in playing the accompanying music to "The Birth of a Nation," has spent all his spare hours for the past week in rehearsing the specially written score for "The Dumb Girl of Portici." The music is not the original score of Francois Auber but one that has been composed to interpret vividly the filmed opera after a careful study of the production on the screen.

The souvenir program, one of which is before me as I write, is a work of art from the literary, pictorial and typographical points of view. A brief history of Pavlowa's career in America and of her engagement by Universal to appear in the title role is contributed by Carl Laemmle. Then follows a short biographical sketch of the talented directress of the screen production, Lois Weber and a tribute by Phillips Smalley, her husband, who assisted in the production. Next is the cast, which is followed by the story, finely illustrated. An article on "The Greater Pavlowa" by Robert Grau with marginal illustrations showing scenes in the play comes next, and this is succeeded by an article entitled "Pavlowa and the Screen" by H. H. Van Loan, which

is also illustrated by interesting scenes from the production. The artistic merits of this program alone give one a foretaste of the beauties and excellence of the big nine-reel production.

Chicago Film Brevities.

E. M. Asher, special representative and publicity promoter of Sol L. Lesser, arrived in the city Saturday, January 22, where he transacted some preliminary work connected with "The Ne'er-Do-Well" before the arrival of Mr. Lesser and his family. Mr. Asher has been connected with Mr. Lesser for the past five years, representing his interests in sales and publicity of the various programs handled by Mr. Lesser in his own established offices. Mr. Asher accompanied Mr. Lesser to New York City, where he will assist in the campaign now begun for "The Ne'er-Do-Well."

* * *

A special meeting of the Reel Fellows' Club of Chicago will be held in the clubrooms, 17 North Wabash avenue, at 6:30 P. M. on Wednesday, February 2. Plans for the entire year will then be formulated.

* * *

Miss Clarice K. Rogalla has opened a studio in Suite 403, 102 North Fifth avenue, this city, where she will engage in manufacturing advertising and lecture slides and also in commercial photography. Miss Rogalla has had wide experience in all branches of this work. For three years she had charge of the art and advertising department of the Laemmle Film Service. She has also devoted three years of study to designing and water coloring and retouching negatives.

* * *

As a supplement to his regular series of travel talks at Orchestra Hall, Mr. Elmendorf is giving five interesting "Little Journey" lectures on five Sunday afternoons. The Nile journey was given January 16; Spain and Alhambra, January 23; Florence and Venice, January 30; famous paintings from the galleries of Europe, February 6, and a camera crusade through the Holy Land on February 13. These unusually beautiful pictures have been done in colors by Mr. Elmendorf personally. The series is proving very popular.

* * *

Glenn Aldrich, a Chicago moving picture theater promoter, who was part owner and manager of a chain of houses through Iowa and Nebraska, died of heart failure at his home in Clarinda, Ia., Monday, January 24. Mr. Aldrich was at one time connected with the Ziegfeld productions.

* * *

Mrs. Fairbanks, Douglas Fairbanks, Pauline Bush and Allen Dwan passed through the city on Sunday, January 23, on their way to Los Angeles.

* * *

The Essanay Film Manufacturing Company had two expert cameramen film winter sports at Quebec, recently. Pictures were taken of toboggan slides, fancy skating, hockey matches, curling matches, skiing and snow-shoeing, etc. Indians are shown making moccasins in the village of Lorette. A view of Quebec from the St. Lawrence river is shown, as well as a number of scenes in the narrow and crooked streets of the city.

* * *

Mrs. Leslie Carter (Mrs. Caroline Payne in private life) was witness in behalf of her son, Leslie Dudley Carter, in Judge John Stelk's court, this city, on January 25. The hearing was on an intervening petition brought by her son to restrain Attorney Daniel Levy from executing an attachment for $6,075 on Mrs. Carter's interests in the "Du Barry" film, in which she played the lead for George Kleine. The young man contends that his mother transferred her interest in the film to him two years ago. Attorney Levy obtained his attachment over a year ago and claims that the amount involved is owed him by Mrs. Carter for legal services. This Mrs. Carter denied, stating that she had made the transfer to her son in consideration for money he had loaned her to exploit the film. The son holds that the film cannot be legally levied upon by Attorney Levy.

* * *

Harold P. Brown, formerly director of the Northwest Weekly, Minneapolis, recently resigned to accept the position of editor and head cameraman of the Chicago department of the Hearst-Vitagraph News Pictorial. Fred C. Place, formerly of Chicago, resumed the duties of director of the Northwest Weekly. Mr. Brown has worked on newspapers for ten years, as reporter and photographer. The Hearst-Vitagraph News Pictorial will have four cameramen in Chicago and has appointed correspondents in all of the principal cities throughout the Chicago zone. Mr. Brown left Chicago Tuesday, January 25, to make a tour of the northwest cities in the interest of the Hearst-Vitagraph News Pictorial, and will be gone for about two weeks.

* * *

Louis Wm. Bass, scenario writer for the Eagle Film Manufacturing & Producing Co., has succeeded Clarence A. Frambers as president of the Photodrama Club of Chicago. Mr. Frambers has joined the western Lubin forces, so that the club will now be under the direct supervision and instruction of Mr. Bass. Mr. Bass tells me that the club has suffered in its membership during the past year by the departure of some of its most successful writers to other cities. Clarence J. Caine and A. W. Thomas were the first to leave, and now they have been followed by Mr. Frambers, who will be sadly missed. Maude Moore-Clement, S. A. Van Petten, Charles J. Buckley and Minnie Strehz are now the only prominent writers left; but Mr. Bass is cheered by the hope that there are several promising newcomers who will soon be heard from. The members of the club wish Mr. Frambers great and continued success with the Lubin Company.

* * *

The new screen attractions for the week beginning Saturday, January 29, at the Ziegfeld are "Man and His Soul," with Francis X. Bushman and Beverly Bayne; Muriel Ostriche in "A Circus Romance," and Harry Watson in "Whirl No. 4," another of the inimitable comedies in the series of "Musty Suffer."

* * *

No. 8 of the Selig-Tribune included a feature which marks an unusual use of moving pictures in the apprehension of criminals. This feature was the re-enactment of the robbery of the Thomas Cook & Son Tourist Agency, this city, and the accompanying murder of Policeman Bror Johnson. Through the description furnished by the manager of the Cook Agency, Chief of Police Healy was able to select a photograph from the Rogues' Gallery that fully resembled him. This photograph was one of a criminal by the name of La Trasse. The Selig-Tribune man in charge had La Trasse duplicated as closely as possible both in stature and facial appearance by a capable actor, and the robbery and murder were reproduced as closely as possible. Chief Healy asked the Selig-Tribune to undertake the picture in the hope that it would assist in leading to the capture of the murderer. "Criminals must not get the idea that they can kill policemen and go scot free," said the chief. "For this reason I urge the capture of Johnson's murderer. Every method should be used, and I think the moving picture camera is a huge asset. Not only is the picture valuable from the point of identification, but it will teach the public the hazards that a policeman encounters in the performance of his duties." This release of the Selig-Tribune was made in Chicago Wednesday, January 26, one day before the regular release date. It excited great interest, and wherever the picture was shown crowds were waiting outside for the next showing.

* * *

Moving Pictures were added to the list of studies in the high school in Joliet, Ill., on Friday, January 28. Travelogues and educational pictures generally will be screened for the students at noon daily.

* * *

The Chicago city council finance committee directed at a meeting Friday, January 28, that an ordinance be prepared increasing the fee charged for censorship of moving pictures from 50 cents to $1.00 a reel. The aldermen also decided that all exhibitions for censorship purposes should be given in the quarters of the censor board, in the City Hall. The reason for the increase of the censorship charge is owing to the excess of expenditures of the censor board over the revenues, such expenditures having exceeded the revenues by about $9,000 during the past year. It was at first proposed to increase the fee to 75 cents, but the committee finally decided on a $1.00 charge per reel.

* * *

Gilbert M. Anderson, of the Essanay Film Manufacturing Company, arrived in the city from the Pacific coast on Friday, January 28. This is Mr. Anderson's customary annual business visit.

* * *

After 482 screen presentations, "The Birth of a Nation" closed at the Colonial Saturday night, January 29. On June 5, last year, at the Illinois theater, the opening presentation was given after long legal wrangling in the courts. George Bowles, manager of the Colonial run, with his wife and daughter, will sail from San Francisco on Tuesday

February 8, for Australia, where he will introduce the big spectacular picture. New Zealand will follow, and then Mr. Bowles expects to show the picture in China, Japan and the Philippines. It may be also that he will attend to the presentations in the old world, including the British Isles.

* * *

Wm. D. Warner, United States distributor of the Amberlux Lens Filters, made a pleasant call at the office of the World Tuesday, January 25. Mr. Warner came to Chicago from Columbus, O., and spent three or four days in the city, during which time he made arrangements with the Enterprise Optical Company for the use of the Amberlux Lens Filters as a permanent attachment to all Motiograph machines. The Kleine Optical Company, of this city, is the regular agent for the Amberlux Lens Filters. The Amberlux lens has been highly endorsed by F. H. Richardson, editor of the projection department of the Moving Picture World, and is recognized as being a valuable improvement in projection.

Fifteen Reels of Vitagraph

Mixture of Comedy and Drama in Proper Quantities Marks the Releases of the Week of February 7.

FIFTEEN reels of well balanced drama and comedy will be released by the Vitagraph in the week of Monday, February 7. They comprise a five-part Blue Ribbon feature, "The Crown Prince's Double"; a four-part drama, "The Surprises of an Empty Hotel"; a three-part Broadway Star feature, "From Out of the Past," and three one-reelers—"A Cripple Creek Cinderella," "Betty, the Boy and the Bird" and "Freddy's Last Bean."

"The Crown Prince's Double," released on Monday, February 7, features Maurice Costello in a romantic drama that has its climax in his refusal to relinquish the true love of an American girl for a mere kingdom in Europe. He plays the character of the Prince and that of a young American who is hired to assume the Prince's identity. Costello is supported by an all-star cast of Vitagraphers, including Anders Randolf, Thomas Mills, Howard Hall, Anna Laughlin and others. The film was produced under the capable direction of Van Dyke Brooke, written by Gilbert Patten and picturized by Ann Mehring.

Picture fans will find a real thrill in "The Surprises of an Empty Hotel," a four-reel drama written by Archibald Clavering Gunter and produced by Theodore Marston, released on February 7. The 100-foot yacht, "Wayward," formerly the luxurious plaything of a New York millionaire, was blown to pieces in Raritan Bay to furnish a climax for the mystery that the play tells of. Charles Richman and Arline Pretty in the leading roles give their usual splendid performances, assisted by William Dunn, Leo Delaney, Robert Gaillard, Ethel Corcoran and Charles Eldridge.

In a lock reel with this film is a one-part comedy-drama

Scene from "Betty, the Boy and the Bird" (Vitagraph).

from the coast players of the Vitagraph, entitled "A Cripple Creek Cinderella." William Duncan, Alfred Vosburgh, Carleton Weatherby and others portray the principal roles. The girl in the play is a dance-hall beauty who loses her slipper. That article is found by a miner who uses it to mark a claim with, and when the mine develops a rich lead he determines to wed its owner. He is shocked to find that the girl works in a dance hall, but when she saves his life he decides that she is good enough for him.

Another Monday release is "Betty, the Boy and the Bird," showing Zena Keefe in a splendid comedy by Wilfrid North, produced by Tefft Johnson. Gerald Gordon, a new face among Vitagraphers, makes his bow to the motion picture public.

"Freddy's Last Bean," a one-part comedy produced by Frank Currier, written by Agnes C. Johnston, serves to show William Dangman in a new and successful type. Dangman played Freddie the Ferret in "The Goddess." Freddy,

Scene from "From Out of the Past" (Vitagraph).

through force of circumstances, is reduced to the last bean of a can which a 'longshoreman heaved at his head. He is saved from starvation by a food expert named McKann, who gives him money for the last food delivery.

An all-star cast of Vitagraphers is seen in the Broadway Star feature, "From Out of the Past," written by Ruth Handforth and produced by William Humphrey. The latter, Belle Bruce, Harry Northrup, Charles Wellesley, Garry McGarry, Bobby Connelly, Carolyn Birch, Eulalie Jensen and Lillian Burns are seen in the film. The story tells of the double life led by a wealthy man and the subsequent meeting of his daughter and a youth believed to be his son. It is released on Saturday, February 12.

Lasky Releases for March

Mae Murray, Fannie Ward and Blanche Sweet to Be Seen in Suitable Productions.

WITH three prominent women stars in the leading roles, the Jesse L. Lasky Feature Play Company in March will release on the Paramount Program some feature productions of exceptional interest.

The stars and the plays in which they will appear are: Mae Murray, her debut on the screen in Paramount theaters, in a picturization of Mary Johnson's "To Have and to Hold"; Fannie Ward in "For the Defense," and Blanche Sweet in "The Sowers." The first of the three to be released will be Mae Murray in "To Have and to Hold" on March 5. Miss Murray will take the role of Lady Jocelyn Leigh in this production, and Wallace Reid will play Captain Ralph Percy. Others in the cast are Tom Forman, Raymond Hatton, William Bradbury, James Neill, Bob Gray, Lucien Littlefield, Camille Astor and Bob Fleming.

Following her recent sensational success in the Lasky-Paramount photoplay, "The Cheat," Fannie Ward will be seen in another Lasky production, released March 12, entitled "For the Defense." Here again is the happy combination of author and star, as the story of the play is by Hector Turnbull who wrote "The Cheat"; Margaret Turnbull wrote the scenario and Frank Reicher is the director. Miss Ward will have splendid opportunities for her talents in "For the Defense," a stirring modern melodrama.

This is a story essentially written for the screen, and the action occurs at places as widely separated as France, from which a young woman, played by Miss Ward, flees when war is declared, to the far west of America.

The third play of the month will be Blanche Sweet in "The Sowers," a picturization of Henry Seton Merriman's story of the same name.

ARMSTRONG MAKES BOW IN CUB COMEDIES.

In the Cub Comedy release on the Mutual program for February 4, David Horsley introduces a featured comedian new to this brand. The newcomer is Billy Armstrong, recently an associate of Charley Chaplin in his releases with Essanay, and previously a member of Fred Karno's various pantomime companies in England.

News of Los Angeles and Vicinity

By G P VON HARLEMAN and CLARKE IRVINE

LOS ANGELES CENSORSHIP FIGHT NEARING END.

Public Welfare Committee of City Council Recommends an Ordinance Abolishing Local and Adopting National Censorship.

THE Los Angeles censorship fight is nearing an end. The campaign here has been hot and heavy. The picture interests have been opposed by crank reformers, church people and civic bodies. What "galled" the picture people more than anything else was the apparent indifference if not say unfriendliness of the commercial interests and administrative powers of the city, which did not seem to appreciate the millions of dollars spent yearly by the industry in Los Angeles. This attitude rapidly changed, when it was hinted that motion picture producers might remove to some other location where the surroundings were more congenial.

With the getting-together of the producers and the formation of the Motion Picture Producers' Association an added impetus was given to the censorship fight. Several meetings were held by the city administration and the local commercial associations to consider the motion picture interests and the censorship question. These meetings the producers attended in force and the outcome has been to great advantage for the motion picture industry.

The censorship question has been a paramount issue with the producers, and to have a meddlesome censorship board in Los Angeles, the very home of the motion picture industry, was to set a bad example for other cities.

The Los Angeles daily papers have taken an active part in the campaign and given considerable space to this burning topic. Especially the Examiner has been a champion for the rights of the picture community and a decided opponent to censorship of any kind. Several excellent editorials on the censorship question have appeared in this paper and one was reproduced in our columns quite recently. Says the Examiner on censorship this week:

> Censorship is still a live issue and will be until the ordinance establishing the board of censorship is repealed and there is the same freedom for pictorial expression on the motion picture film that there is for literature, the press and oral expression.
>
> Here are two quotations which have a direct bearing on the subject:
>
> Amendments to the Constitution of the United States.
>
> Article 1.—*Congress shall make no law * * * abridging the freedom of speech or the press.*
>
> Constitution of the State of California:
>
> Section 9, Article 1. *Every person may freely speak, write and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech or of the press.*
>
> That these guarantees are applicable to the drama, spoken, pantomimic, or pictorial, cannot be doubted by anyone of common sense. Freedom of EXPRESSION was in the minds of the authors of the federal and state constitutions, and moving pictures are a FORM OF EXPRESSION.
>
> If judicial decisions do not so codify public opinion, it is merely because the modern innovation of moving pictures has never been brought to judgment.
>
> Censorship in California is doubly unconstitutional.

That the press is taking considerable interest in the question of censorship is not surprising when we consider the close relation of the story told in pictures to the story told in print. From pictorial expression to printed expression is not such a long step. What is a danger to one might become a danger to the other if crank reformers and "would-be" legislators get the upper hand.

The campaign of the picture and the press against local censorship culminated this week in a meeting held Tuesday afternoon, January 24, at the City Hall, where representatives of the city, its various bodies and organizations, met the picture people for what we hope may prove to be a final hearing.

As a result of this conference the Public Welfare Committee of the City Council decided to recommend an ordinance for abolition of the local censor board and instead adopting the rulings of the National Board. It therefore recommends the appointment of a single commissioner, whose duties shall be to see that the eliminations recommended by the National Board are made and that no pictures except those passed by the National Board of Censors shall be exhibited in the city of Los Angeles. Current news pictures, however, will be exempted where they are presented for exhibition before the National Board has an opportunity to view them.

Under this arrangement, the authority of the police to suppress anything immoral will be the same as that power is with reference to the spoken drama.

The Public Welfare Committee will recommend that a salary be provided the commissioner that will insure the services of a competent man who is fully qualified for the place.

The report of the Welfare Committee has been referred by the council to the city attorney with instructions to draft the necessary ordinance.

Councilmen Wheeler and Betkouski made a strong fight against this action, and on the question of reference to the city attorney they were supported by the vote of Councilman Roberts.

Mr. Wheeler declared that he was surprised that Mrs. Lindsey, chairman of the Public Welfare Committee, should bring in such a recommendation in the face of a statement on the part of the city attorney that the action proposed was clearly illegal. He called attention to the provision that all pictures must have the approval of the National Board of Censors, characterizing it as so absurd that he was amazed that it should be given a moment's consideration. Many of the moving picture men, he said, were not affiliated with the national association, and the adoption of such an ordinance, he said, would merely tend to create a monopoly.

Councilwoman Lindsey and Councilmen Conwell and Topham strongly defended the recommendations, stating that one of the purposes was to shut out the "wildcat" pictures and that the plan proposed was similar to the one adopted by several of the large cities in the country.

The discussion at times bordered on the personal, as for instance, when Mrs. Lindsey called attention to the fact that Mr. Wheeler was violating one of his own New Year resolutions in that he was playing to the galleries, to which Mr. Wheeler made the warm retort that at least he "was not pandering to the baser elements of society and providing them with an opportunity to make money."

Councilman Wright said he was so tired of the present system of moving picture censorship in this city that he was ready to vote for almost anything. "We will get along better without any censorship at all," he said. Mr. Wright contended that the recommendation should be sent to the city attorney to see if an ordinance along these lines could not be drafted and he would undoubtedly report to the council as to whether this could be done or not.

The committee declared its belief that censorship of the national board is just and reasonable, and that the instinct of self-preservation will prohibit the showing of any picture that runs counter to public opinion.

Among those who appeared before the Council Committee were: E. G. Judah, president-elect of the Merchants' and Manufacturers' Association; Thomas Dixon, author of "The Clansman"; Frank A. Garbutt, L. M. John, Attorney Ray Nimmo for the Universal Film Mfg. Company; Mrs. Samuel Clover, of the Los Angeles Drama League; David Horsley, J. H. Pieper, of the Los Angeles Ad Club; J. A. Quinn, Mrs. E. K. Foster, City Mother; Mrs. Aletha Gilbert, L. M. Johnson, Mrs. Martha B. Law, of the W. C. T. U., and Mrs. E. R. Brainerd of the Woman's City Club.

In presenting his side of the case, Mr. Judah touched on the business and economic phases of the situation.

In part he said:

"The motion picture industry in Los Angeles is under an enormous expense and this expense is growing all the time. Our organization believes that this industry is worthy of the strongest support we can give it.

"We are especially opposed to the interference of so-called reformers and the local plan of censorship which is harassing the industry to its great detriment and without doing any meritorious service to any one."

Mr. Dixon maintained that common police power is sufficient in any city to prevent the exhibition of any improper picture. His remarks were frequently interrupted by applause.

In part Mr. Dixon said:

"When I was a preacher one of my sermons made such an impression on my audience that I revised it into lecture form. It was not censored as a sermon. It was not censored as a lecture, and I delivered that lecture in every State. Then the lecture was written in book form and it was read all over the world, but the book was not censored. Later the story was dramatized, and played in practically every important city of the country. Even then the spoken drama was not censored. In the course of time I wrote the story and it was reprinted for a motion picture play and I spent at least $75,000 fighting censorship.

"The motion picture industry will assist in seeing that the men who try to circulate obscenity are sent to the penitentiary where they belong just as all citizens should be interested in putting the circulator of obscene literature behind the bars.

"Every movement for federal censorship will fail and all laws for local or state censorship will be wiped off the books, but we want Los Angeles, the home of the motion picture industry, to take the lead in doing away with the useless interference of local censorship."

Fair treatment, Mr. Dixon maintained, would tend to bring to Los Angeles certain studios from New York and Philadelphia. If such a campaign were carried out the speaker said Los Angeles no doubt would have a population of 1,000,000 within five years. If certain eastern studios were brought here the committee was informed that there is no reason why the payroll should not mount to $1,000,000 in Los Angeles a week.

Mrs. Martha W. Laws, president of the W. C. T. U. Federation, disputed Mr. Dixon's position and declared that censorship is necessary to protect the morals of the youth from bad motion pictures.

Councilman Topham asked the producers if the national censor board could not be located here. He was informed that this was impossible because the board must be located close to the financial center.

The following resolution was adopted by the W. C. T. U.:

"Resolved, that we, the W. C. T. U. Federation of Los Angeles express our deep appreciation for the stand taken by members of the Los Angeles censor board, in their endeavor to protect the morals of our community, especially the youth, and declare our sincere desire in favor of the continuation of the city censor board."

Mr. Dixon filed with the committee a petition signed by producers, exchangemen and exhibitors and indorsed by the Chamber of Commerce, Merchants and Manufacturers' Association, and many other civic and commercial bodies asking for the abolition of the motion picture censors and the appointment of a single commissioner who would enforce the rulings of the National Board of Censors.

The Meeting of the Producers.

On Monday night the Motion Picture Producers' Association met at the Alexandria Hotel and outlined a screen campaign to arouse the American public against all forms of film censorship.

A committee of three was appointed to prepare "film editorials" and general protests to be used in the camgaign for the next thirty days. The committee consists of H. O. Davis, of the Universal Film Manufacturing Company, Thomas Dixon, author of "The Clansman," and David W. Griffith, the producer.

Twenty-five producers, comprising the new organization, signed an agreement to join in the battle for film independence. Incorporation and permanent organization of the association also was completed.

CARL LAEMMLE RETURNS EAST.

Given Jolly Birthday Dinner by H. O. Davis—Entire Producing Staff Present.

Carl Laemmle, president of the Universal Film Mfg. Co., who has spent the past month in Los Angeles, left Tuesday this week for New York. On Wednesday last week a dinner was given in his honor by Vice President and General Manager H. O. Davis, at the Los Angeles Athletic Culb.

It was Mr. Laemmle's birthday, and in addition to the chief of the big "U" organization there were present the directors of the twenty-six producing companies and the head of the various departments of Universal City.

Said Mr. Laemmle at the conclusion of the banquet:

"This has been a jolly dinner. I have been at many a festal board but none at which I enjoyed myself more. I certainly appreciate the compliment of Mr. Davis in making me the guest of honor tonight and I thank him most heartily for the pleasure that has been afforded me. Mr. Davis, in the presence of this large force of directors and heads of departments of the Pacific Coast studios, I want to take occasion personally to thank you for the efforts you have put forth during the past few months at Universal City for the advancement of the interests of our organization. I appreciate all you have done in the short time you have been handling the reins and will be happy to carry the good news back to New York with me."

Vice President Davis in responding to Mr. Laemmle, smilingly wished him "many happy returns of the day" and all the Universal success which he wished himself, and that, he said, undoubtedly was as boundless as the sea.

One of the pleasant surprises of the evening was the singing of several songs most charmingly by Myrtle Stedman, who accompanied Marshall Stedman, manager of production at Universal City. Another was the dancing in costume of eight-year-old Lena Baskette, who soon is to be featured by the Universal Company in several films.

Those present at the dinner were: Carl Laemmle, H. O. Davis, George E. Kann, Charles Rankin, H. H. Barter, Frank D. Ormston, H. R. Hough, Marshall Stedman, John M. Nickolaus, E. G. Patterson, Otis Turner, Allen Curtis, Joseph De Grasse, William C. Dowlan, Francis Ford, Jay Hunt, Jacques Jaccard, Rupert Julian, L. B. Carleton, Robert Leonard, Lynn Reynolds, Phillips Smalley, William Worthington, Richard Stanton, Roy Clements, Henry McRae, E. J. LeSaint, Henry Lehrmann, Abe Stern, Sam Behrendt and M. G. Jones.

LASKY STAR MAROONED.

Left on Island by Mistake, Mae Murray Passes Hours in Darkness Before Rescue.

Last week, with a number of other members of the company and a hundred or more extras, Miss Murray went to Catalina Island to participate in the filming of "To Have and to Hold," in which she is playing the lead.

After passing most of the night, exposed to wind and rain, alone on Church Rock, eight miles from Avalon, Catalina Island, she was rescued the next morning through a heavy sea and taken by power boat and automobile to her residence in Hollywood, where she is gradually recovering from the ill effects of her ordeal.

The affair happened this way. On Saturday, in two vessels, they went to Church Rock. Early in the afternoon the sky began to look like rain, and Director George Melford decided upon a return to Avalon. Those in each vessel thought Miss Murray was in the other and it was not until 8 o'clock that night, some time after their arrival at Avalon, that they learned definitely that she had not left the rock with either party.

Melford and Wallace Reid headed a rescue party in a launch. They reached the vicinity of the rock, but the sea was so heavy they could not make a landing. They beat about the rock for several hours and finally, in a skiff to which one end of the anchor line was attached, they managed to land.

By this time it was raining heavily and they found Miss Murray vainly trying to obtain some shelter from the storm as she crouched by the side of the rock.

She was so cold and wet and exhausted that they found it necessary to lash her to the skiff, which was then pulled to the launch by the anchor rope.

It was 5 o'clock in the morning when she was rescued. Her physician says that she will suffer no very great illness, but will have to rest a week or so.

PATHE NEWS MAN AT FRONT.

J. H. Buffum, Crack Cameraman, Filming Mexican War Scenes.

A card received from J. H. Buffum in El Paso this week tells volumes in a few short words.

"They wished me down here getting war stuff. Very dangerous work. Jumping tonight to the Arizona flood."

The fact is that he has already filmed many various thrilling and exciting scenes along the Mexican border, showing troops patrolling the Rio Grande, on the lookout for Mexican bandit raiding parties and Mexican refugees at Juarez.

United States troops maintain great vigilance along the border not only to stop Mexican bandits from crossing, but to prevent bodies of armed Americans from entering

Mexico for the purpose of seeking revenge. The camera man assigned to El Paso filmed Uncle Sam's soldier boys on the job, and also caught on his film the hundreds of Mexicans who fled from El Paso and other American border cities and towns when enraged Americans threatened reprisals against Mexicans for the murders of Americans in Mexico.

We have heard no further, but Buffum must have got some very good scenes of the big flood in Arizona.

REEL AND UNREEL ROBBERY.

Ince's Company Plans Robbery in City Bank and Actual Theft Takes Place Between Scenes.

While the office of the Culver City Commercial and Savings Bank in Culver City was hung with light reflectors and equipped with two cameras ready for the filming of a "bank robbery" after the lunch hour, a pale-faced boy who had been a hanger-on at the preparations returned to the bank alone, and held up the cashier, George McHugh, with a revolver, locked him in the vault, looted the coin cabinet of $600, and escaped.

In the forenoon a company under the direction of Charles Swickard had asked to use the bank. The idle of the town loafed in front of the place, watching the preparations. Among them was the boy, about twenty-two years old, five feet six inches tall, blonde, smooth shaven, weighing one hundred and thirty pounds, with slender and peaked face and wearing an olive fedora hat, a dark tan cravenette overcoat and new black shoes.

As the lunch hour approached Mr. Swickard and his camera man, C. Devinne, returned to the studio. They had just gone and Cashier McHugh was at work on his books, when he heard the door open. He started toward the window and looked into the unmasked face of the boy, who had a blue-barreled revolver leveled for action.

Without a tremor of speech or flutter of the fingers he said, "Hold up your hands, cashier, and be quick about it—this isn't any movie either."

Well, the boy got the money and made good his escape after locking the cashier in the vault.

And soon came the moving picture men, ready to start turning the wise old cameras that had looked unseeing upon the extreme expression of banditry, while the room was flooded with light ready for fiction to begin its glib tale.

FORTY-THREE ACRES FOR INCITY.

According to plans now being entertained by Thomas H. Ince and his staff, it is likely that two or three more stages will be built on the newly acquired tract of thirty-one acres. Should these plans be carried the company will have eleven stages at its disposal.

Negotiations for the purchase of this property have been under way for several months and with their termination a corps of more than a hundred men immediately were put to work, preparing the land for building activities.

The new tract will be used almost exclusively for the erection of particularly large exterior settings, such as streets, office buildings, churches and the like. Level in character, it offers unrivaled facilities for this kind of work, which was in a large measure hindered at Inceville because of the mountainous surface of the land.

Coupled with the disclosure of the deal, two other important announcements also were made, affecting the problem of transportation. The Harry H. Culver Company, which is responsible for the rapid growth of Culver City, has agreed to open a sixty foot street between Washington Boulevard and the car line, thus creating a new and convenient boundary line for the north side of the plant. On this boulevard the railway company will construct tracks, in order that cars from either Los Angeles or the beaches may be switched direct to the entrance of the studios.

Now that production of pictures is in full swing, work has commenced on the construction of twenty other structures that will be included in the group on the twelve acre tract. These are the carpenter shop, garage, receiving room, projecting room, cutting room, commissary, heating plant, directors' headquarters, factory, hot house, natatorium, stars' dressing apartments and the four stages.

Work on the construction of the pretentious administration building, is progressing favorably and the structure should be ready for occupancy within another month. The buildings now complete and in use are four stages, scene dock, wardrobe, dressing room, property buildings and the vault.

What are expected to prove two of the most unusual structures now in course of erection are the hothouse and the natatorium. The hothouse will be employed for the protection of plants and trees so frequently seen in the pretentious Ince society dramas, while the natatorium will serve for scenes requiring miniature coast cities, ocean settings, etc. The tank will have a capacity of one hundred and four thousand gallons.

Los Angeles Film Brevities.

R. E. Barron, who for some time past has been outside salesman for the local Fox Exchange, has been promoted. Mr. Barron left Los Angeles this week to take charge of the New Orleans exchange, where he will act as manager. He left hurriedly, having received a wire from Winfield R. Sheehan, Fox's general manager, to hurry to New Orleans.

* * *

Tally's theater, one of the most popular broadway houses, last week treated its patrons to a six reel feature free of charge. On Friday evening just before the regular projection of "The Great Divide," Mr. Tally flashed a slide inviting every patron to remain seated after the show and witness the preview of "The Beloved Vagabond," Pathe's wonderful hand-colored master picture. Then after the regular show was over he projected a slide, "Keep seated and see this picture the treat is on us this time," which caused great merriment and applause.

Mr. Tally says the news spread like wildfire and that the same night the following week people were turned away from the doors, and he said he thought it was because those that had seen the preview, thought it was a regular event and had told their friends and had come on the same night the following week expecting to see another show gratis.

* * *

G. A. Metcalfe, of the firm that bears his name, was a visitor in Los Angeles this week. He came down South to look after the new store which has just been established here under the management of J. A. Slipper. Mr. Metcalfe reports business has been very good both in this office and the San Francisco one, and says he expects the same from the new Seattle branch.

* * *

At the Universal Lynn Reynolds is directing a feature starring Myrtle Gonzales, in which she has to portray a society dope fiend. The story is a very clever one, and is admirably suited to the Reynolds company. This is a good chance for Miss Gonzales to demonstrate her versatile qualities by the transition from a sharp witted moral woman to the eccentric and high tension bearing of the woman who succumbs to the dreaded drug.

* * *

Last week at the Universal studio, Mr. Laemmle was standing on the stage when a terrible looking character passed by. Mr. Laemmle stared at the player whom he did not know, and the player nodded and spoke to Mr. Laemmle. The mysterious man was a terrible crook, a regular "hard guy"—with a bad scar across his cheek and one eye closed and other facial disfigurements. The actor smiled and shook hands with Mr. Laemmle, having to tell his name. It was needless to say that the player was our old friend Sanford Quest, known in private life as Herbert Rawlinson.

* * *

It is not often that a photoplayer is arrested, but Miss Gloria Fonda, a well known Universal player, was placed under arrest one evening last week while returning home from the city. The young woman was driving her big machine, when rounding a curve she was suddenly confronted by the flashing headlights of another machine, and two men in the road were hailing her. As it was getting late and she was alone she thought it best to keep going because the two men apparently did not have a broken machine, but wanted her to stop. She thought they might be hold-ups, so she sped past the car and they yelled at her. She hastened the car's speed and in a short time heard the other car approaching. It drew up alongside of her and a man yelled "stop that car." She obeyed and soon at the side of the road a big burly deputy asked her why she did not stop down the road when they yelled at her. She explained and then they told her that they were on the lookout for a stolen automobile. They apologized and Miss Fonda drove away.

* * *

The battle between Eddie Foy and Mack Sennett has been patched up for good. The fight grew out of the request that Foy and limburger cheese, it is said, should mix for the films, but that's where the shoe pinched. As a result the suit started by the comedian against the film company for one week's

salary will be dismissed, it was announced by one of Fox's attorneys.

* * *

In spite of the weather, James Davis completed a two reel story for "The Hazards of Helen" series for Kalem on schedule time. Many good scenes were filmed after the heavy rains of the floods and breakage which fitted into a story in making admirably. What might have furnished a greater thrill than intended was narrowly averted. To get a scene of Miss Gibson jumping from an engine on a bridge crossing a raging stream an engine was taken over a trestle, the jump was made, and the players were about to leave the location for other scenes, when the trestle that had carried the engine across the stream but ten minutes before was swept into the water. The camera caught the wreck, and the scene will be used in the picture.

* * *

William Beaudine has completed a one reel comedy featuring Ethel Teare with Jack McDermott and Victor Rottman in the cast. Miss Teare drives a big racer in two of the scenes. She drives the big car in the first one like a Barney Oldfield, but in the second scene she succeeded only in stopping the car after it had backed up on a neighboring lawn. The machine used was a 100-horsepower monster, and Miss Teare did well to even attempt driving it.

* * *

The "Ham Comedies" Company is producing a war burlesque comedy, burlesquing a very amiable war. The story was written by Lloyd Hamilton and Bud Duncan, and will amuse rather than offend any whose interest may be centered on the present European conflict. Ham is a general, and Bud also one, and the maneuvers they put their "armies" through form the nucleus for particularly funny situations. "Ham" will make an aeroplane ascension, taking the reluctant Bud with him, and the war ends when the two generals return to earth from the clouds, anxious for peace at all costs. Norma Nicholls, whose work in "The Ne'er Do Well" will be remembered, is playing opposite "Ham" in the production.

* * *

James Horne is now producing the fourth episode of Kalem's new series "The Love Pirates," by George Bronson Howard. A large stage has been built at the Glendale studios to accommodate the elaborate sets being built for the production of this series. Mr. Horne and his company leave soon for San Francisco and Portland, to film scenes on the boat en route and locations in and around Portland. Paul Hurst, technical director for Kalem Company, who is responsible for the high standard of artistic settings used in the past series produced by the company, has designed interiors to represent scenes made aboard ship. There will be an elaborate ballroom set and cabin for the fifth episode and special mechanical devices are being installed to give the affect of a storm at sea.

* * *

Members of the Static Club of America are planning for a number of novelty events at their third anual ball to be held in Rutherford's Hall, 1024 South Grand avenue, on Friday evening, January 28. Anna Held and Thomas H. Ince will lead the grand march, and many film celebrities and players will join with the cameramen in the annual event.

Ralph G. Rosher and Harry Gersted are on the ball committee, with Ralph Merollo acting as chairman, and more than five hundred invitations have been accepted by players at the various studios.

* * *

The citizens of Santa Cruz turned their little burg over to Cecil B. de Mille and his company, when they were there last week to film scenes for "The Lonesome Pine," the Lasky production, from John Fox, Jr.'s, popular story. Entertainments were given every night in their honor, and the Chamber of Commerce offered to build a studio for the Lasky Company, complete in every detail, if they would only move there.

* * *

Fight and a fall into the ocean nearly ended in the death of Harry De Vere of the Morosco Photoplay Co., Saturday, last week, when scenes in "The Code of Marcia Gray" were being filmed at San Pedro. Harry DeVere and Howard Davies pulled off a film fight on the pier, ending in a splash into the ocean. DeVere can swim; Davies can't. But DeVere's heart went back on him at the last moment and so it was Davies who had to hold up the other in the water with one hand, while his other arm clasped a pile until boats came to the actor's aid.

* * *

Reaves Eason has joined the Balboa company as assistant to Henry King. Mr. Eason has had extensive experience as a director with the American and other well known picture producing companies.

* * *

Frank Beal, a Selig director, and his company of players were marooned last week at Squirrel Inn during the heavy rain and wind storm. They were almost famished and nearly exhausted when finally rescued. The women particularly had suffered intensely from the cold winds.

* * *

The Universal Film Company purchased two big auto busses this week. These busses, which have a seating capacity of sixteen persons, are to be used for auto service between the studios and Hollywood at night, when there are companies working at the new electric light studios. They will run from six in the afternoon until one o'clock in the morning. Tickets for rides will be given out by the employment department to those players whose work extends into the night hours.

* * *

A school with a teacher, supplied by the Board of Education, has been established at Universal City. Miss Hazel Hunt has been employed to attend to the education of the youngsters, and a school room has been fitted out with blackboards and other necessary implements. Every child at work at the U studios of school age is enrolled for attendance and each has been examined and placed in the class to which he belongs.

* * *

Ben Corday, tallest man in this vicinity, has been added to the Rolin family of "queer ones," and is bound to make a pleasing member of the Phunphilms family. It is said that he can without assistance look over Harold Lloyd's head with Lloyd standing on Harry Pollard's shoulders. At any rate Big Ben is some tall and coupled to his length is his marked ability for good falls. He makes a good addition to the Rolin forces.

* * *

With the Exhibitors.

Tally's Broadway is successful in every way this week with "At Bay" starring Florence Reed. Here the open market is enriching the exhibitor who picks judiciously from the big field.

* * *

Majestic audiences continue big to see "The Wood Nymph" with Marie Doro. The comedy side of the show is Joe Jackson in "A Modern Enoch Arden."

* * *

Quinn's Superba as usual is doing well. This week "The Golden Chance," with Cleo Ridgley and Wallace Reid, is the attraction.

* * *

Manager Woodley, of the house that bears his name, is busily engaged in showing "Mice and Men" the second week. This Marguerite Clark feature is doing well.

* * *

Clune's Auditorium is dark as far as the screen is concerned for grand opera is there for three weeks. On the seventh of February "Ramona" will be given its premier here, the first time on any screen in the world.

* * *

Clune's Broadway is showing Elizabeth Burbridge in "The White Alley." As an added attraction a fine male quartette makes good music.

* * *

"The Conquerer" is at the Burbank with Enid Markey and Willard Mack starred. Two Sennett comedies foot the big bill.

* * *

The Symphony is running "The House of Tears" with Emily Stevens.

* * *

At Miller's Theda Bara is seen in "The Serpent."

* * *

Perkins's Garrick shows Our Mary in "Tess of the Storm Country."

The Alhambra shows Bill Farnum in "A Soldier's Oath."

* * *

Palace of Pictures shows "The Prince and the Pauper." Quite a singular combination of royal names!

DARMOUR BACK FROM FILMING FORD "PEACE" PARTY.

Lawrence Darmour, as assistant to Editor Pell Mitchell of the Mutual Weekly, has returned from Europe whither he went with the Ford Peace Party.

HORKHEIMER PLAYS ATTORNEY.

Gets Into Court to Defend Friend, and Poor Unfortunate Wins His Help.

We were unaware that the well known H. M. Horkheimer, head of the Balboa Company, was a gifted lawyer, but he is.

That the law lost a promising possibility when "H. M." identified himself with the amusement world was evidenced in Judge Underwood's court. He had gone there in the interest of a friend who had been taken on a speeding charge, and as he entered the court the case of a man who had been arrested on a charge of issuing a fictitious check was called. Unable to employ counsel the man threw himself upon the mercy of the court.

Knowing Mr. Horkheimer's benevolent nature, the judge told him the circumstances of the case and requested that he take charge of the defense of the prisoner. Although very busy, the motion picture producer was touched by the man's plight and agreed to assist him. As the trial proceeded, Mr. Horkheimer gained an advantage over the prosecuting witness. When he outlined his defense, the state's attorney moved to dismiss the case.

The court acceded to the motion on account of the logical way in which the defence was made. Mr. Horkheimer showed that his client had never been involved in a case of the kind before. Due to sickness in his family and the lack of facilities to provide for his loved ones, he drew a bad check on a bank where he had a small balance, without realizing the seriousness of the offense. To prevent the man from being sent to prison, Mr. Horkheimer personally redeemed the bad check, and gave him employment, in this way helping him on his feet again.

In dismissing the case, Judge Underwood not only commended Mr. Horkheimer for the manner in which he had handled the case, but also drew special attention to his humane character in coming to the rescue of one of his fellows who was on the downward path.

ANNUAL SNAKE YARN.

Every spring we present a reptile story. Last year the Lasky studio stampeded when a box of snakes arrived and became accidentally opened. The year before the—but for the spring of 1916 yarn—It "happened" as Doris Schroeder of the Hollywood Vitagraph says—on the lot at the new studio.

As you all know, warm weather and little blades of green glass denote spring. It's here now. This same spring is also denoted by several other little things. This was responsible for a rather exciting incident at the Vitagraph studios. The property is extensive and there are places on it that still retain a "wild and wooly" appearance in spite of the new buildings erected. Director Wolbert was staging a big "Bohemian Club" scene on one part of the great stage and Producer Sturgeon was engaged with a double-dozen of "free-traders" and "whiskey runners" at another. Suddenly from the direction of the Wolbert set came loud shrieks and a scurry to get on chairs and tables—the elaborately set tables were soon covered with ladies in evening dress, frantically staring at the floor—and young men sad to say just as scared as the ladies, endeavoring to persuade them out of their panic but at the same time climbing to the safety of the chairs themselves. Director Wolbert, tearing his hair looked for the cause of the excitement and discovered almost at his heels, a pretty little family of snakes, Mamma Snake, Papa Snake, and some cute wriggly little snakelets—out for a sunning on the stage.

Exit Director Wolbert gracefully.

By this time the alarm had been given to the wicked whiskey runners at the other side—and they stampeded—in spite of their formidable appearance. A brave property man, carefully following Mr. Sturgeon's orders, captured the happy family and consigned them to a box. Inspection by the combined forces, disclosed their identity as harmless gopher snakes, after which everyone went back to work. And the edict has gone forth that the "untamed" places on the property are to be visited by an investigating committee in the very near future.

Scene from "The Perilous Swing" (Kalem).

Bruce McRae

BRUCE McRAE, the noted Broadway leading man and recent star of several of the past season's successes, replaced Emmet Corrigan as principal player in the Equitable Motion Pictures Corporation's production of Richard Le Gallienne's "The Chain Invisible," which is now in the course of construction at a small town twenty miles inland from Havana, Cuba. Mr. McRae assumed the role in "The Chain Invisible" upon an hour's notice, he having been informed at noon that he must sail for Cuba at 2 o'clock the same day. Hurriedly packing, arranging his letters of credit and the required wardrobe, of which he has a score of trunks full, Mr. McRae made the steamer, just as the gangplank was being drawn aboard.

Bruce McRae.

Bruce McRae, an Englishman by birth, and nephew of Sir Charles Wyndham, was born at Bombay, India, and was educated at Boulogne sur Mer, France. He made his first professional appearance in 1891 in "Thermidor." From that year until 1912 he appeared in over two hundred different stage productions, gradually ascending from obscure roles to the leading or star parts. The most important of his many stage roles were in such plays as "Aristocracy," "Shenandoah," "The Fatal Card," "Camille," with Olga Nethersole, "A Coat of Many Colors," "Moth and the Flame," "Sherlock Holmes," "Barbara Freitchie," "The Country Mouse," and "Carrots," with Ethel Barrymore, was under the management of David Belasco in "The Lily," and with Charles Frohman in "The Commanding Officer," and "Alice Sit by the Fire."

During the past three years Mr. McRae played in "Nearly a Husband," "Years of Discretion," and "The Right to be Happy."

In "The Chain Invisible" Mr. McRae will handle the most difficult role ever given a motion picture actor. Le Gallienne and Roy McCardell are responsible for the scenario, while Frank Powell, one of the most exacting of directors, is in charge of production.

ANOTHER SOLAR SCREEN PATENT VICTORY.

Judge Mayer of the United States District Court for the Southern jurisdiction of New York, Thursday, Jan. 27, granted an order for a permanent injunction to A. H. Simpson, Inc., on that company's patent for metallic surfaced motion picture screens against the Vitalite screen, made by the J. P. Payor Company. This is the last of several similar injunctions that have been granted the Simpson Company against infringers of the Solar Screen patents. Other suits are pending and proceedings will be instituted against any who attempt to put out a metallic surfaced screen.

Metro Opposed to Censorship

Did Not Favor Hughes Bill and Is Against the Federal Brand of Supervision.

THE Metro Pictures Corporation is not and never has been for Federal Censorship of motion pictures. It's position is exactly what it always has been and Metro resents any suggestion that it has made a change of front in the censorship fight.

This, in brief, is the announcement made at the office of the Metro Pictures Corporation in the Longacre Building, following publication in several of the trade papers devoted to the industry, that Metro had broken away from its associates in the censorship fight. Metro's full statement is as follows:

"On Tuesday of last week Mr. Hodkinson, of the Paramount Pictures Corporation, requested that Metro give a written statement of its view on the matter of Federal Censorship and Metro readily responded with the following, which, it was understood, was to be taken by Mr. Hodkinson with him to Washington:

We have been opposed to the spirit and essence of censorship because it places on the few the responsibility of judging for the many, because censorship is often construed as an invitation to censoriousness and because in operation it bears fruit in rulings that are hampering, petty and needless. Such a condition makes against progress in any art.

On the other hand, we welcome regulation, not censorship, that will protect the producer of clean and entertaining pictures from the competition of salacious pictures.

In our opinion such regulation should in plan and operation be broad, sypathetic and designed solely for the protection of the public and the manufacturer against pictures that are indecent, obscene or inciting to crime.

The regulation should be free from the influence of the professionally virtuous, free from the whims of politics and operative in so hard-headed and sensible a manner as to solve the problem for the entire country.

We hope that this makes our position clear on the subject.

METRO PICTURES CORPORATION,
Richard A. Rowland, President.

Metro definitely stated that it was not for censorship, but that it did favor federal regulation and this view is in full record with the position taken by the Board of Trade and other opponents of the Hughes bill.

Apparently Metro's very definite letter was misconstrued because in the published reports Metro was lined up with those favoring Federal Censorship. This was diametrically opposite to Metro's position, as is shown by the following letter written by Mr. W. W. Hodkinson in answer to a request to sign a statement addressed to Chairman Hughes of the Committee on Education, which statement favored Federal Censorship:

Confirming our telephone conversation of this afternoon, we beg to advise, that after a careful reading of the letter addressed to the Hon. D. M. Hughes, Chairman of the Committee on Education, House of Representatives, Washington, D. C., we find ourselves opposed to its contents and therefore unable to sign it.

Metro Pictures Corporation stands by its previous expression in favor of regulation, not censorship, and believes the proposed amendment to the penal code, which includes motion pictures in the same class with and amenable to the laws governing magazines and newspapers, fully solves the problem nationally.

Metro Pictures Corporation regrets that it is forced to differ with the point of view of Paramount Pictures Corporation in this matter, but it cannot undertake to assume responsibility against its convictions in a matter of such vital importance to the welfare of the motion picture industry.

METRO PICTURES CORPORATION.
Richard A. Rowland, President.

Metro's attitude has been so firmly against the idea of Federal Censorship that it is making these letters public in justice to itself and its associates in the film industry.

EDWIN MIDDLETON DIRECTING "THE SORCERESS."

The first Mutual Masterpicture Edwin Middleton will direct for the Gaumont company at Jacksonville, Fla., is "The Sorceress," a five-reel feature from the pen of O. A. Nelson, Mr. Nelson is the author of many popular Gaumont successes, including two of the favorite photodramas, which are now on the screen, "The Ace of Death" and "As a Woman Sows." Mr. Middleton has been directing at the Flushing studios of the Gaumont company, but he will spend the rest of the season at the Jacksonville headquarters.

C. M. WHITE IN CHARGE.

While F. G. Bradford, general manager of the Gaumont company, is spending several weeks at the winter studios, Jacksonville, Fla., the main plant at Flushing, N. Y., is in charge of his assistant, C. M. White. In addition to directing the customary activities of the Flushing organization, Mr. White is also making the preliminary arrangements for the large building operations which will result in a new studio by the time the Gaumont companies come north in the spring.

Triangle's February Releases

Billie Burke, DeWolf Hopper, Douglas Fairbanks, Bessie Barriscale, Lewis S. Stone, William S. Hart, Lillian Gish and Orrin Johnson Featured.

EIGHT unusual Griffith and Ince dramatic features together with the usual quota of Keystone comedies from the Mack Sennett studios are announced by the Triangle Film Corporation for release to exhibitors during the month

Scene from "His Picture in the Papers" (Fine Arts).

of February. Of prime importance are the general film debuts of Billie Burke and De Wolf Hopper. Both stars have been shown in New York and "Don Quixote" and "Peggy" have received metropolitan approval. Douglas Fairbanks is due for his third Triangle release. Also in prospect is the first screen appearance of William Collier.

For the week of February 6th "Acquitted" with Wilfred Lucas, and Orrin Johnson in "D'Artagnan," a film adaptation of "The Three Musketeers" of Dumas, will be released. Griffith has provided a typical Fine Arts cast in support of Lucas, who in "Acquitted" is rewarded for his good work with Lillian Gish and Rozsika Dolly in "The Lily and the Rose" and with Marie Doro in "The Wood Nymph" by big type honors. "D'Artagnan" is proof of the belief of Ince that the country will welcome a revival of the good old swashbuckling drama of the days when knights were bold.

"His Picture in the Papers," the new Fairbanks comedy, and "Honor's Altar" follow. In the latter drama from Inceville Bessie Barriscale and Walter Edwards are featured with Lewis S. Stone, the well-known leading man of Broadway productions. Fairbanks made "His Picture in the Papers" under the direction of John Emerson in and around New York. It is a comedy from start to finish and shows the young star to be a versatile performer of seemingly impossible stunts.

The week of February 20th brings the long awaited Billie Burke picture, "Peggy." Thomas H. Ince spared no expense to obtain this favorite legitimate star, was extravagant in his staging of the play and assembled an unusually distinguished cast headed by the veteran character actor, William H. Thompson, and including Charles Ray, William Desmond, and Gertrude Claire. The Griffith contribution for that week is Lillian Gish in "Daphne." The French atmosphere of this piece is in marked contrast to the Scotch settings of "Peggy."

Right on the heels of this combination of star features is the general release of De Wolf Hopper in the picture play version of the "Don Quixote" of Cervantes. As Billie Burke is undoubtedly the biggest woman legitimate star snared by the Triangle, so Hopper is the most prominent male player taken from the American stage for film productions. Interest in "Don Quixote" is doubled by the appearance of the big comedian and the first pictorial presentation of the Spanish classic. The popular William S. Hart is joined with Hopper in the closing February releases. A powerful western play called "Hell's Hinges" is the medium in which this favorite actor is presented. Real spectacle is provided by the burning of an entire town. Ince has given his star a well-balanced cast.

EDYTH ROBERTS IN NEW ROLE.

"The Unconventional Girl" is the title of Bob Hill's Imp-Universal latest comedy drama in two reels, with Edyth Roberts playing the leads.

Field for Real Educational Films

Writer in Washington Times Suggests that Courses of Study Should be Illustrated for School Uses.

THERE has been more or less talk of late of the alleged lack of educational pictures and even of biblical productions in the local theaters. The agitators for these are really producing a false demand, for many of the Washington managers who have tried to comply with these limited requests have found that the public demand is for material of a much lighter nature. An occasional topical subject or a scenic is acceptable, but when fed as a steady diet it becomes another proposition. The exhibitors naturally are not in business for their health and must cater to the masses, yet the agitation continues. A merchant might buy a single bill of goods because three or four people asked for them, but he would soon discontinue the line if the merchandise proved unsalable: the exhibitor is much like the merchant and desires to handle only the films which take with all.

"The educational value of film has been only partially developed," says the Washington Times. "A motion picture enthusiast who has given some thought to the subject has recently suggested that great things would be accomplished by pictures in the schools if the educational film was changed from a passive to a positive quantity—meaning that instead of the hit-or-miss system that is now in vogue some regular course of study should be provided.

"It is the educational value of the film that spurred the pioneer inventors to the development of the motion picture camera and the projecting machine. The educational possibilities of the motion picture formed the attraction that drew the mind of Thomas A. Edison to the field. Mr. Edison is a self-educated man. What he knows he learned on his own initiative, and he values observation as an educational factor above everything else. He believed that photography of moving objects, if perfected, would permit the placing of the actual thing to be studied before the scholar. He believed that a motion picture of a State capitol would be a greater lesson to a school room full of children than an entire book of statistics.

"That is one of the reasons he devoted so much of his time to the development of the camera and projecting machine. In Washington, C. Francis Jenkins was kept at his work on projecting problems by the desire of the scientists of the Department of Agriculture to make pictures of growing plants as they grew which could be run off in a few minutes so that the process of growing could be watched.

"Despite the fact that these two pioneers in motion picture development—the two men on whom rests most of the credit for American progress in cinematography—had an educational incentive behind them, very little has been done in utilizing the film for popular educational purposes. Pictures without number of educational subjects have been made, but up to date the United States does not possess a single laboratory where special pictures can be made nor has there been any attempt to do aught but gather special feature pictures of travel or scientific subjects which were shown by themselves and had no relation whatever to each other.

"Courses of study in history, geography, botany, physics, sanitation, public health, elemental geology, or physical geography, zoology, biology, electricity, agriculture, and a host of other subjects might be prepared in a popular way that would make them invaluable in primary schools where more or less unsatisfactory books are now being used. The State of California, the cities of New York, Chicago, Milwaukee and several others, have made appropriations of large sums of money to secure motion pictures for schools, but there is no regular course in any subjects that the schools might purchase. Films that are used must be bought here, there and everywhere and a course of study pieced together. Or the schools must make their own pictures—which is practically prohibitive because of the cost, except in the case of purely local subjects.

"In Europe there are one or two film concerns that maintain elaborate plants for the filming of scientific subjects. There has been no attempt to take any one subject, however, and carry it through a regular course of illustrative study. The idea is, generally, to get simply some interesting feature of animal, or bird, or insect life, and make a picture of from 200 feet to 1,000 feet. Few of them, however, have exceeded 500 feet in length. In this country the Department of Agriculture has made a rather comprehensive set of films on road building and of one or two other branches of the department's activity. These films, however, are not for general circulation and are not being used in primary schools, usually because the picture studies are too far advanced for such use, although the road building films are easily understood and ought to make good film studies.

"The field is open, therefore, for some enterprising film manufacturer who has acquired a fortune which he desires to invest safely. The educational value of the film is only partly realized."

Miller Speaks for Better Scenarios

To the Editor of the Moving Picture World:

In every journal interested in the moving picture industry we read that the crying need of the business is for better scenarios, better stories, and that the manufacturer stands ready to pay handsomely for them, but cannot get them. I am a successful producer of photoplays and find my services in demand by manufacturers, apparently glad to pay me good money to handle their productions. My part of a five-reel feature usually runs up to about $2,000. I have several scenarios, which remain in my desk because they are worth $2,000, and the very men who cheerfully pay me that amount for direction will pay nothing like that amount for what is the more fundamental requirement of their business.

Even adaptations of plays and novels should be far better done than they are. We see splendid material wasted because it was given to unskilled, careless or low-priced writers. Good producers are not necessarily good writers or even good adapters. Recently I saw one of the best handled productions of the month, which failed to hold the people because the really brilliant director had framed his own story and was an illogical and a mediocre writer. Nor are all good writers even capable producers. My idea is that the writers who know the screen game and have the creative gift should be paid as much as the man who, like myself, handle their creations.

I believe we are coming to this point, and perhaps "the wish is father to the thought," for I feel that there is more glory and more genuine satisfaction in being the Hugo, the Dickens, the Barrie or the Jack London of the screen than even the very best producer of their work, and that this work should be at least equally well compensated. I am a producer and fully appreciate the importance of this end of the business, but I am also the writer of more than one "best seller" of the film world. I find myself in the peculiar position of being able to get a lot more money for what I regard as my less important work of the two branches for which I am equipped; I receive more for the production of just an average scenario than for the writing of a really good and original one.

How about this? Let's hear from the manufacturer!

Respectfully,
ASHLEY MILLER.

New Rochelle, N. Y.

MANGAN IN CHARGE OF CUMBERLAND.

Francis A. Mangan, lessee and manager of the Crescent theater, 167th street and Boston road, Bronx, New York City, has taken over the Cumberland theater, Cumberland street and Greene avenue, Brooklyn, N. Y. Mr. Mangan was at one time the manager of this house when it was a link in the chain of photoplay houses operated by the Photoplay Theaters Company.

Scene from "The Unwritten Law" (California).

Virginia Norden Now With Vitagraph

VIRGINIA NORDEN, an actress of considerable note on the American stage, has joined the forces of the Vitagraph and will lend her splendid screen personality to the success of that company's films. She is at present working under the direction of Ralph Ince at the Bayshore studio of the Vitagraph and will make her bow to the public in a Blue Ribbon Feature in which Anita Stewart will also appear.

Miss Norden will be remembered by theatregoers as the lead in Elinore Gates' "The Poor Little Rich Girl," which enjoyed a successful Broadway run two seasons ago. She also played in Guy Bolton's "Rule of Three." Although her screen experience is limited she is an actress of marked versatility and under Ralph Ince's guidance she is expected to take a high place among film luminaries.

Virginia Norden.

She is a Washington, D. C., girl, the daughter of Major William N. Dalton and Olivia Williams. Norden is a family name she has adopted for professional use. She was educated in private schools in Washington and has spent some time at a convent. Developing aspirations for a stage career, she was placed in the Empire School of Dramatic Acting in Manhattan, from which she graduated with high honors and was immediately cast in a well known stock company. Here she gained experience that added the finishing touches to her technique.

Interested in motion pictures from their very inception, she waited an opportunity to enlist with the Vitagraph and when the time came recently she was eager to begin her new profession. As a writer of short stories she has already gained quite a reputation and she plans to turn some of her attention to the writing of scripts.

Edward J. Brady

THE work that he has done in Balboa feature films during the past year has earned for Edward J. Brady the reputation of being one of the best "heavy" actors on the screen. In the old melodrama days he would have been able to play up to the contempt of the most exacting "gallery god."

But there is more finesse in the work of Brady than ever a ten-twent'-thirt' heavy displayed. Riding boots, gloves and a cigarette were their earmarks, together with a purring voice. The screen villain of today must be more subtle. He can't string out fine phrases or make the blood run cold with his mocking laugh.

Edward J. Brady.

In flickerland Ed Brady accomplishes all this and more with a cunning manner and an insolent leer. He first attracted attention to himself in the now famous "Who Pays" series, which was produced by Balboa. In this he portrayed a half dozen different villain types, each one of which was distinct.

Then came "Neal of the Navy," in which he played the terrible Hernandez. In this, he out-villained all past villains of the pursuing sort. Though he played an ungrateful role, Brady was generally credited with having made the biggest acting success of any player in this notable Balboa-Pathe release. The convincing note of his work was commented on everywhere.

Off stage, Mr. Brady is anything but a villain. When acting he might be described as a sheep in wolf's clothing, for his personality is mild and winning. There is no more popular member of the Balboa studio force for his social instincts are pronounced. His hobby is a Ford, every little movement of which has a meaning of its own. To hear him descant upon it is verily a rare treat.

"THE GUILT OF STEPHEN ELDRIDGE" (Biograph).

The strong contrast between two unusual female characters furnishes an absorbing human interest in the forthcoming Biograph feature, "The Guilt of Stephen Eldridge." Vera Sisson plays the role of the girl forced into marriage to protect her guilty father. Her prospective husband is in the power of an actress, who threatens to reveal her past relations with him. Gretchen Hartman is superb in the role of Marie D'Allot, the Frenchwoman.

To save himself, the man burglarizes his father's safe and discovers a signed confession which clears the name of his rival's father, long imprisoned for theft. The title role is admirably played by that sincere artist, Charles H. Mailes. Ivan Christy, G. Raymond Nye, Jack Mulhall and Jack Drumeir complete the cast.

Also on the week's program is a well-remembered Griffith production, "His Mother's Son." This will undoubtedly prove to be one of the most popular Biograph Reissues. Mae Marsh, Jenny Lee, Robert Harron, Walter Miller, and the grand old man of the screen, W. Chrystie Miller, form the cast of this appealing little drama, which is enhanced by touches of that gay comedy peculiar to the unfortunate.

PATHE'S "LONESOME LUKE" COMEDIES UNIQUE.

The Rolin Film Co., of Los Angeles, who make the "Lonesome Luke" comedies for Pathe, deserve more than passing notice because of the real and uniform excellence of their product. In Harold Lloyd they have a comedian of the first water and round him they have built a cast that is as able as any in comic-filmdom. It takes something to make a hardened film committee laugh, but when "Lonesome Luke's Double" was projected in the Pathe exhibition room the other day every one in the place was in laughter from start to finish. Harold Lloyd must be made of India rubber. The way he suffers himself to be kicked all over the map, hit on the head with a mallet and fall down a dizzy flight of stairs is marvelous. The "Lonesome Luke" comedies have fought their way to an important place on many exhibitors' programs, and it is because they are unlike anything on the market—they are unique.

OCEAN FILM WORKS COMBINATION POLICY.

The original policy of the Ocean Film Corporation to market its features under franchises to be awarded to independent exchanges covering definite territory upon an advance on account of a percentage, has been in part altered by the directors of the company, the new policy having been determined upon at a meeting held at the company's offices last Wednesday.

The franchise plan takes in the states of New York, New Jersey, Eastern Pennsylvania, Delaware, Maryland, District of Columbia, Virginia, Illinois, Indiana, Wisconsin, Iowa and the New England States, and the balance of the country is being disposed of on the states rights plan, being an outright lease on the Ocean Film productions.

The February release of the company, "The Fortunate Youth" by William J. Locke will be succeeded by "Driftwood, or the Wrong Way" in which Vera Michelena is starred, supported by Harry Spingler and Charles Graham.

Robert Edeson at Sag Harbor, L. I.

Producing Forces Getting Together

Equitable Discovers that Better Results Are Obtained When Author and Director Agree.

THE Equitable Motion Pictures Corporation, since the beginning of its newer program, is making a mighty effort for local color and the atmospheric detail so beloved by the exhibitor and patron alike. President Spiegel, of the Equitable Company, beginning with the release on December 6th of "The Warning," many of the scenes of which were staged in Luray Caves, Virginia, where the stalactitis and stalagmites added mysterious and sensational effects to the scenes in which Kolker appears as in Hades, has made one consistent and successful effort and maintain local color, detail and the effects procured through staging pictures in the locale called for by the authors.

"Authors, as a rule," said Mr. Spiegel, "know very much better than anyone else what atmosphere and environment they want to surround their plots and characters and we are submitting to responsible authors, the choice of locations. This is resulting in a remarkable improvement in every department of our productional end. C. Haddon Chambers, author of "Passers-By," went all the way to Nassau in the Bahamas to write the scenario for his play and then went into conference with S. E. V. Taylor and the star of the picture as to the most congenial surroundings in which to produce the play, with the result that five master minds were working on one detail, which heretofore was left to the choice of one man alone.

"Frank Powell and Richard La Gallienne concurred with Bruce McRae in choosing Havana and the surrounding Cuban atmosphere and the Caribbean Sea for the staging of "The Chain Invisible" and the company has been there two weeks now. They are taking their time in a harmonious atmosphere, selected by all the participating interests with the result that every foot of finished negative that comes in shows great effort, deep thought and earnest concentration.

"Frank Sheridan, John Ince, Arthur Ashley and Ethel Grey Terry concurred in picking Para, Brazil, as the most suitable spot in which to act and stage "The Struggle." "The Struggle" tells the story of a young doctor who contracts leprosy. We know little of this dreaded pestilence in this country. So, when it was learned that at Para, Brazil, there were large colonies of the poor unfortunates, it was thought atmosphere would be gotten there, while if staged in our own tropics, we would have to depend on what we could read about the terrible disease. Of course the picture has romance and intrigue and the other tangles in it, but the fact that the final reel is composed of an angle that treats on leprosy will more than repay us if we secure the atmosphere without being compelled to resort to morbid details such as we would have had to do had we depended on literature for our detail and atmosphere.

"Marguerite Leslie, Harry Handworth, Roy L. McCardell

Scene from "The Question" (Equitable).

and Mr. Stoermer all made a trip to Saranac Lake, two weeks before beginning the production of "The Question" and mapped out the precise spots they deemed best for the producing of McCardell's story. The company is now there and are getting such results that we are now more than ever certain we will eventually accomplish with a slightly greater expense what we deemed a most elusive ingredient—perfect atmospheric detail."

Many Sorts of "Bluebirds"

Will have a Variety of Subjects in Schedule of Releases—"Undine" Said to be Interesting.

THE diversity of subjects comprising Bluebird Photoplays is held to be one of the strong points in the program of features which began with the release of Mme. Sarah Bernhardt's "Jeanne Dore" production. Four more subjects have been prepared and set for regular release, and in none of the Bluebirds is there the slightest similarity in theme.

Helen Ware, in "Secret Love, "enacted a story of the coal mines; "Undine," based on the fairy story of that title, is a spectacular display of personal and scenic loveliness that is bound to create a commotion, and "Hop, the Devil's Brew," gives authentic and realistic details of the fight being vigorously waged by the government against the traffic in opium.

The interest Mrs. W. K. Vanderbilt has taken in the progress of restrictive legislation, starting with the Harrison-Bloch law, which prohibited further imports of opium, has resulted in a nation-wide crusade against habit-forming drugs, with Mrs. Vanderbilt foremost among the public spirited citizens who are engaged in the work. "Hop, the Devil's Brew," when exhibited in picture theaters through the country, is expected to greatly stimulate the efforts being made to suppress the traffic; and, likewise, to herald a warning against the evil effects of narcotics upon humanity in general.

Rufus Steele, famous writer of short stories, and widely popular because of his contributions to the Saturday Evening Post, provided the scenario of "Hop, the Devil's Brew."

Bluebird makes further announcement of its coming features, on a program that has received a most propitious start. Carter De Haven, with Flora Parker De Haven, his wife, as his leading lady, will be featured in the "Wrong Door," a thrilling detective story, full of sensations, ready for release, February 21.

The "Wrong Door" was produced from Olga Prinzlau's scenario and Mr. De Haven directed. There are many sensational features, the story is well constructed and interest cleverly sustained throughout.

Films on Sanitary Dairying Methods

Eight Reels of Film Reveal Methods Used by the Borden Company in the Preparation of Milk for the Market.

By Margaret I. MacDonald.

AT a meeting of the International Pure Milk and Food League held at the Hotel Astor on Friday, January 28, Dr. W. E. J. Kirk of the Borden Company exhibited an interesting series of films calculated to dispell any qualms that might be felt regarding the cleanliness of the milk we drink. This series of films, only a portion of which were shown owing to the limited time allowed Dr. Kirk for his interesting discourse and exhibition of pictures, cover eight reels. The first three reels give a detailed account of the manufacture of condensed milk, showing also the bringing in of the cattle to the stables preparatory to being milked, the clipping of tail, flanks and udder, the wiping off of the udder with a damp cloth before the process of milking is begun, and the discarding of the first milk taken from the udder.

The second set consisting of two reels shows the preparation and bottling of Grade A milk; the third set also in two reels, answers all inquiries on Grade B milk; and the fourth set of scenes comprising only one reel tells the sanitary story of certified milk.

In connection with these pictures scenes in the laboratory of the Borden company are shown where samples of milk, condensed and otherwise, are put through a thorough test to ascertain whether or not an excess of bacteria exists.

These pictures are obtainable at any time, free of cost, by applying to Dr. Kirk at the General Offices of the Borden Company, 108 Hudson street, New York City.

HERE'S THE REAL YOUNGEST STAR!

Violet Mersereau has lost the name of youngest actress at the Eastern Universal Studios to little Edith Roberts, a fourteen-year-old, who is really playing leads there. There is no question about Miss Roberts being the youngest star on the Universal or any other program. Her birth certificate bears the figures "1901" in indelible ink.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

DUPLEX THEATER, DETROIT, MICH.

First Photoplay House of This Type Opened in Country—Method Enables Patrons to See Beginning of Multiple-Reel Subjects No Matter What Time They Arrive—System Very Popular—Admission Prices Range from 15 to 50 Cents.

THE popularity of Detroit's Duplex theater is said to be exceeding every anticipation. Open to the public for about a month, the Duplex has been showing moving pictures to phenomenal business. The Duplex theater has many pleasing features, architecturally and otherwise, and its pictures have been of the highest order. Their drawing power, however, has been added to considerably by the Duplex method of exhibiting them, which lies in simultaneously projecting different pictures, alternately, in two auditoriums, one picture being a multiple reel subject, the other being one reel pictures. Patrons who enter while the feature is running in one auditorium see short pictures in the other one until the long play has been finished, when it starts in the auditorium where the short productions were, the short reels being then transferred to where the long play was.

When the long picture starts in either auditorium its doors

Duplex Theater, Detroit, Mich.

are closed, insuring patrons against the annoyance of others entering and leaving while the feature picture is running, as well as guaranteeing that the feature will be seen from start to finish, since one cannot miss the beginning of it when admission is not allowed to the auditorium where it has started. In this manner the Duplex method of exhibiting moving pictures remedies the one great fault with picture shows as ordinarily given, wherein patrons entering after a feature play has been started fail to understand its story or enjoy it to the extent they would if they had seen the beginning of the play.

Briefly described there are two auditoriums in the Duplex theater entered from one lobby, each auditorium having a stage, a picture screen and an operating room. The picture booths are intercommunicating, so that an exchange of reels between them can be readily effected. A unique feature is in regard to the pipe organ, which is located between the auditoriums and encased in a sound-proof organ loft, with openings into both auditoriums. These openings are closed by shutters so that the music can, at the will of the organist, be thrown in to either auditorium and excluded from the other one. The organ is operated in conjunction with one orchestra, which plays in the auditorium from which the organ music is excluded,—orchestra and organ effects being transferred with the picture from one auditorium to the other..

Compared with ordinary theaters it is not considered that the extra expense of operating the Duplex need be more than that required for an additional operator and assistant and additional ushers, items looked upon as relatively insignificant in the light of its comparative earning powers and in view of the fact that there is a considerable saving possible during afternoon performances when only one auditorium need be used to accommodate the attendance. The Duplex method of exhibiting moving pictures is set forth as the invention of Fuller Claflin, architect of Detroit's Duplex theater. Having handled as an architect and builder over seventy-five theaters in the United States and Canada, of which the Duplex theater in Detroit is one of his latest, he regards the Duplex as the natural result of an evolution of ideas as to how theaters should be built for exhibiting moving pictures.

The Fuller Claflin Company, of which Mr. Claflin is president, with offices in the Elks Temple, Detroit, claims it controls exclusive rights in connection with the Duplex method of exhibiting moving pictures, on which a patent has been applied for. In the Duplex theater in Detroit there is an initial working out of the idea, a model which may be duplicated with innumerable variations. Mr. Claflin states that, regardless of how any theater may be designed as to floor plan or otherwise, his company controls the disposition of all rights simultaneously to exhibit two or more pictures for what he describes as Duplex theater purposes.

The interior of Detroit's Duplex is finished in the Adams style of architecture, both as to relief work and fresco paintings. The color effects of this decoration are delicately blended in the most exquisite taste, old ivory, dainty rose, and blue predominating. Old rose tones are carried from the walls of the auditoriums into the upholstering of the chairs, the woodwork of which is finished in fumed oak. The aisles and the foyers are carpeted in harmonious colors. Elaborate stage settings are grouped about the picture screen in each auditorium with intricate lighting effects. The auditoriums are lit by eight main ceiling chandeliers, supplemented by side wall brackets artistically arranged in connection with the ornamental plaster treatment. The lobby is finished with a tile floor, marble base, and pilasters, with side walls surmounted by an ornamental plaster frieze and cornice, lighted by a series of chandeliers and brackets, all in the Adams style. A part of the lobby is covered with heavy carpet, and furnished with beautifully framed pictures and with easy chairs. The woman's room is supplied with every convenience, and a men's retiring room is conveniently located for each auditorium.

The heating and ventilating system of the theater is one of the most perfect which could be devised, immense exhaust fans continually changing the air in each auditorium. Particular attention has been paid to the installation of a thoroughly up-to-date lighting system, all of the lights in each auditorium and stage having a triple control, one from each picture booth and one from each stage, in addition to an emergency control near the entrance to each auditorium.

The investment in the Duplex theater is said to exceed $100,000. The seating capacity of each auditorium is 750. The building is located at Woodward avenue and the Boulevard, an exclusive residential section of the city, bordering on a business section. The Fuller Claflin Company secured a long lease of its site and then promoted its construction. It is said the company is now promoting other Duplex theaters on an extensive scale, and expect that eventually a number will be built throughout the United States and Canada.

H. M. Payne is general manager of the Duplex and Earl Heneszy is house manager. Pictures are changed three times a week. Prices range from 15 to 50 cents. Most of the seats at night are 25 cents in each auditorium. The Grand Boulevard Theater Company, which operates the Duplex, has about 800 stockholders. Downtown offices have recently been established at 602 Farwell Building. The Duplex was the first theater in Detroit to show Triangle films. It has an exclusive contract for first-run pictures.

LIBERTY THEATER, PITTSBURGH, PA.

New Photoplay House Embodies Every Detail in Scientific Striving for Beauty and Comfort in Theater Construction —Automatic Regulators Control Temperature of Auditorium—Patrons May Secure Box Seats by Telephone—Massive White Front Illuminated by Flood Light System.

THE East Liberty Theater Company, of Pittsburgh, Pa., has given to the motion picture industry in the erection and opening of the Liberty theater, situated at Shady and Penn avenues, that city, an institution devoted to the exploitation of motion pictures of which to be proud. The general manager of the company is R. H. Allen, and the manager of the theater is J. W. Helm. The structure was built at a cost of $260,000 and embodies all the improvements in the evolution of the motion picture theater. The Liberty is built on the principle that the public likes to be comfortable while it is being entertained, consequently the space between each row of seats is so broad that seated patrons need not rise to permit others to reach seats beyond them. This is only one of a number of features in the construction of the Liberty. For instance, of the 1,500 seats, 275 are box seats and the boxes extend from one side of the house to the other. They are situated right in front of the balcony. Naturally, they are very good seats.

Liberty Theater, Pittsburgh, Pa.

But what perhaps will be most appreciated by the public is that box seats can be reserved by telephone. The theater patron in his home, wishing to see the show and not caring to get into the scramble of those waiting in the lobby and foyer for seats, can telephone to the ticket office for seat reservations. This removes all discomfort and uncertainty. The patron knows whether he can reserve a seat or whether he can't and can govern his course accordingly. The first floor has 900 seats, the balcony 325 seats, and the boxes 275.

The operating booth is placed in front of the balcony between the ceiling of the first floor and the floor of the balcony. The throw is sixty feet. Baird projectors are used. In line with all other provisions for comfort, the heating and ventilating system in the Liberty theater is on a par with other modern systems. A recapitulation of all the systems in vogue brought the owners to a choice of the hot blast heating and cooling method. This means there will be no need for furs in the winter or fans in the summer. Automatic regulators will control temperature. Pure air will be forced in continually and over-head draughts will carry away foul air. Rest rooms for women and smoking rooms for men have been provided by the policy of giving the public everything that conduces to comfort.

Next to the comfort and ventilation particular study was given to installing an organ in harmony with the character of the house and the clientele it will attract. The organ is built on both sides of the small stage, in front of which is the orchestra pit, with a capacity for twenty musicians. An organ manufactured by the Austin Organ Company of Hartford, Conn. was installed. It represents an investment of $15,000. The instrument is presided over by E. J. Napier, an accomplished organist. Mr. Napier has for years been organist in one of the largest churches in Pittsburgh and many times has operated the great organ in the Carnegie music hall.

Considered architecturally, the Liberty theater is a triumph of the builder's art. It embodies every detail in scientific striving for beauty and comfort in theater construction. The front of the building is a great panel of the cream white terra cotta, not unlike a massive picture frame, crowned with a cornice of unusual beauty. A system of flood lights, concealed in the Marquise and not visible from the street illuminates this massive expanse of white. By setting it back from the fixed property line and having the front nearly at right angles with Penn avenue the owners of the Liberty theater have contrived to make it visible, both day and night, for a distance of more than a mile down Penn avenue. This was made possible by the fact that Penn avenue here turns sharply to the right and that the theater is placed on the outside of the curve.

The electric sign, announcing the productions, is placed at right angles to Penn avenue and extends across the entire face of the building. A handsome lobby, 32 feet wide, leads into the short foyer which has standing room for 300 persons. The auditorium of the theater is a beautiful, high-ceilinged room done in Canne stone with a handsome enormous light suspended from the center of the ceiling. This gives a soft light at all times without in any manner interfering with the projection of the pictures. Up stairways, upon the right and left of this room, access is gained to the landing from which one enters the boxes and the balcony.

Interior of the Liberty Theater, Pittsburgh, Pa.

The interior of the theater is distinctly Italian of the Renaissance period. The ceiling is old Italian, of wooden beams highly decorated, creating a perfect imitation of the ceilings one sees in the old castles of France and Italy. Special attention has been given to the side of the building closest to the Pennsylvania railroad tracks. Here there are no openings except fire doors, which will be opened only in case of necessity. Besides this precaution, sound-deadening materials have been used in the walls which are unusually thick. No sounds from the railroad will penetrate to the interior of the house.

Crane Wilbur makes his first appearance as a David Horsley star in a five-reel production on January 31 in "Vengeance Is Mine!" a Masterpicture, de luxe edition, the second of the Horsley Masterpicture productions to be released by the Mutual.

Stuart Paton, director of the Universal Film Manufacturing Company, has just returned from Washington, D. C., where he has been taking pictures with his Florence Lawrence Company. "The Elusive Isabel" is the title of this first Florence Lawrence production.

Spokes From the Hub

By Marion Howard.

WITH the name of Louis D. Brandeis in the public eye as the latest man to be honored by President Wilson in the appointment of Associate Justice of the Supreme Court, and in view of the fact that he has been filmed, I went over to Melrose the other night to see how he looked in the pictures. As I wrote last week, Miss Alice H. Grady, his financial secretary, who draws the largest salary for a woman in the "Hub," has written and directed a film illustrating in detail the value of savings bank insurance. She also appears in the flesh, as well as in the picture, and tells the story clearly to young and old, for she is now en tour appearing before large audiences. The film is decidedly good and effective in bringing before the wage-earners the way to save and invest without risk, as the plan has state indorsement. I was much pleased at the scene showing our former Governor David I. Walsh and Executive Secretary Hamlin administering the oath to an insurance representative. It was in the Executive Chamber of the State House, and the picture of the popular governor is the best likeness of him ever made. Many scenes are introduced of interest to the working people, and all are effective, especially those illustrating the man who would not insure, and the man who did, and what happened to both as a result. It was cleverly done all through, and told a big story of the need to guard against the future as well as old age. Very small children have taken out policies and they were shown, much to the delight of the "kiddies" present, for it was an audience of school children and their parents. The photography was done by Leon Dadmun.

* * *

Score another for the moving pictures here, for "Vanity Fair," which ran two weeks in the Tremont Temple, proved so successful that it was transferred to the Copley theater (the defunct Toy) on Monday last, much to the edification of all within walking distance of that effete playhouse, once the rallying place of the so-called smart set. I predicted long ago that some day it would become a home for first-class pictures and was promptly reproved for entertaining such a thought. "Why, the idea!" said one highbrow subscriber. Well, "he laughs best who laughs last," you know. This theater is a gem in every way, has a tea-room, a dance-hall and numerous attractive features. When it was built, Mrs. "Jack" Gardner presented it with a beautiful winding staircase which once adorned her music room in Fenway Court, a veritable Venetian palace. The location is ideal, diagonally across from the Copley-Plaza (our only New York importation, and called by many the "Costly Pleasure"), and convenient to the Back Bay railway stations. This will be our third picture house (minus vaudeville) in the neighborhood, the others being the Fenway and the Exeter Street.

Over in Melrose I saw "The Boss" and liked the work of Alice Brady and Holbrook Blinn, rather better than in anything yet seen with them, notably "The Ballet Girl," seen at the World Film run off the other day. Both are full of action and differ widely in theme. The photography in "The Boss" was excellent and the battle between capital and labor went over well. The merciless camera makes Blinn a bit too old for the lover of so young a heroine, but it isn't age after all that makes or mars a manly man, when we think of some things in life like old slippers, old wine and old friends. Another reel seen that day was "Love's Cross Roads," featuring Marie Empress, a most pretentious Equitable offering sure to be a winner. It disclosed a jury room where a squabble was on with the result of disagreement resulting in the release of the accused. There were some quite new situations introduced well worth while.

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What a splendid actor Theodore Roberts is in the pictures for all know of his work in the speaking drama. He seems so versatile and we are to enjoy his "Pudd'nhead Wilson" to the limit. This was first done by George Wilson of the old Museum company, and was revived annually at the historic playhouse. Then "Jack" Mason and others tried it in and out of stock. I recall stopping off in Denver some years ago and making a visit to Elitch Garden where Mason was playing in stock with his, then, wife, Katherine Grey, and this was the play, done so well that it lives in memory.

* * *

At the Kleine-Edison runoff last week I saw "The Innocence of Ruth" already released, and seen in New York. I heartily commend this film to all, for the novelty in the working out of a bit of a problem for the young chap who has had a ward thrust upon him unexpectedly, a pretty well grown up girl, too, but wholly unsophisticated in matters worldly. It is capitally done by Edward Earle and Viola Dana, a pair hard to beat in any company. Though fairly youthful they have dignity and considerable reserve force, all through. A neat little lesson is taught, unconsciously, by the young girl who wants to share "guardy's" cocktail and cigarette, much to his dismay. She says "if right for you, why not for me?" At this he thinks he'd better swear off, anyhow he gets to thinking about this and many things. The story is not quite new, but in their hands seem different from anything seen along that line in many a year.

* * *

Why say anything about "The Call of the Cumberland" when all that Dustin Farnum does is finished and "goes" with the audience. The Park theater is doing immense business and giving the public a good run of films and varied in theme. Marguerite Gallagher, a local favorite, made her re-appearance as a soloist last week. I had my first look at "Trilby" that day and I don't wonder it was preferred to the speaking version. It was good to see dear old Paris pictured in spots from across the Seine.

* * *

At the Exeter Sunday evening last I saw a dear little play put on by Thanhouser called "His Majesty the King," just the thing for young folks to see involving as it does a tiny baby suddenly saddled with the title of King. It is a fairy-like film, but has stirring features and is well staged all through. The punctilious court etiquette is well done and never once borders on burlesque as so often happened. That is a well behaved baby sure, despite the way it is whisked about to avoid cruel pursuers of the mother. One feature struck us all with wonderment. How on earth can that dear little girl ride rapidly here and there on that white steed. Some horse that! I noticed Col. Draper (now deceased) had more to do there than in other pictures and he made a gorgeous king.

* * *

A little friend in New York writes me that Mary Pickford is to cut her curls for her next play. Here is a chance for her friends in front to rebel. Cheer up fans, Mary can easily don a wig and the many plays now before us are good for years to come. Quite the prettiest picture seen of "Little Mary" of late is the first one shown in "Tess of the Storm Country," picturing her in evening dress, her arms laden with flowers, which she gracefully places in a tall jar. It is quite a contrast to all that follows for she wears her rags to the last. I hope Grace Miller White will give us another play as good as that.

* * *

Pathe's "Love Trail" at the Boston gave us our first glimpse of Agnes Glynne and in an important part of a heroine who endures much. The Boers are shown up realistically, and the work of Fred Paul was artistic. There was one of the most sensational scenes in this when the girl is tied to a horse and dragged along by the beast of a rider who finally meets a deserved end. It was exciting, virile and had atmosphere to burn. Especially beautiful was the fine character drawing of the Madonna like sister—the Mother—a singularly beautiful woman.

* * *

Florence Reed has done nothing quite so well as "At Bay," put on at the Fenway theater, which grows on me week by week. Being familiar with the story I sensed its possibilities for the screen, but was not prepared for the scenes which led up to the great one in the office of the rascal. This is a Gold Rooster offering of high character and sharing the honors with Miss Reed was Charles Waldron, an especially finished actor who, here, has the role of a young Irish officer from London. His quaint love making, typical of his race, makes the part stand out prominently. At the end the audience applauded which is a bit unusual, though I wonder why. Why not let the manager, who has given you such a treat, feel that you like a play—filmed or spoken? Wake up!

* * *

"I'm just crazy about it," said a friend at my elbow on leaving the theater. "About what?" "Why, 'The Strange Case of Mary Page,' of course." While I see no need to gush over it, let me say that it is going to pack the houses wherever produced, not so much for the mystery involved, but for the fine team work of Henry B. Walthall and Edna Mayo, both popular here, and more so, since the run of "The Misleading Lady," at two theaters.

* * *

"The Necklace of Pearls" is another Thanhouser offering to make a hit. It is one of the clever detective stories, with unusual working out, in this case through the children and animals winding up with a cat show and discovery of the

lost necklace wound around the neck of a cat which had been exchanged at the pier by a kiddie who mistook the basket belonging to the thieves for her mother's.

* * *

The Film Club meets Sunday the 6th and will be addressed by Gustave Frohman and Alice H. Brady. The latest to join it from among the players is Earl Williams of the Vitagraph who when here at the ball met the members.

* * *

A "Mary Pickford Week" served to call out large audiences at the Exeter Street theater, where "Foundlings" and "Tess of the Storm Country" gave pleasure to young and old. Although I had seen both films I went over to observe the work and detail more closely. As to "The Foundling" it grows on one, but we wish that the cast iron matron of the orphan asylum might have been punished. However, the play ends in the happiest manner and aren't those pups dears? This play ought to please all lovers of dumb animals, especially the scene where "Molly-O" releases all those captured dogs. There is one big inconsistency in making an undersized rat terrior, the mother, all of a sudden, of four fat bull pups. It was the one "fool thing" in an otherwise perfect production. I think "Tess" about the best thing Mary has done. Then too we had Jack Pickford in another reel, though not mentioned or anyone else in the cast of "The Man on the Case," very well done but too much horse play here and there, for it is hardly possible in real life amid such surroundings as in this play. We had a glimpse of Edgar L. Davenport as usual doing a fine bit of work in a small part. His clear cut face films well, and one understands every syllable uttered. A sub-title had the word "alright" to queer it, for there is no such word in the dictionary, and therefore no place on the slide. There was a worse error, however, on a title in the Drew play "By Right of His Might." The "sub" Harvard man is made to say "Oughter to Go Home." Perhaps it was meant to be so, but I fail to see any fun in illiteracy perpetrated by a college man. Mrs. Ayer, who directs her theater, always has music to please, singers and instrumentalists as solists who do not play to the gallery. Jarvis Jocelyn has returned to the piano after a holiday and gets a hand every performance for his solo.

* * *

Mrs. Langtry, otherwise known as "The Jersey Lily," and legally as Lady de Bathe, made her re-appearance here at Keith's and now we read that she has felt the lure of the films and signed with Tom Terriss for an early appearance. Strikes me her face ought to film well with such regular features and so few lines. Her beauty and figure make good assets.

* * *

So Lasky has secured Harold Lockwood! We are glad and hope he will be given parts not so "goody-goody" as those played here of late. Ever notice his graceful gait? We like him, especially in parts calling for quick action and heroics for he never overdoes it. We shall miss his former opposite, May Allison, whose contract has I see expired with the American.

* * *

The Hub is to have Ernest H. Horstmann again elected president of the Moving Picture Exhibitors' League, and Richard W. Drown promoted to the vice presidency. Col. Henry Kincaide of Quincy, one of the directors, is a well known military man, and a former member of the staff of the late Governor Guild. He is immensely popular, as well as executive.

* * *

"The Coquette's Awakening," a Selig masterpiece, was put on at the Exeter Sunday evening, and for the first time I saw Kathlyn Williams—that is, to notice her work. She is certainly a beauty and knows the art of by-play. It was a pretentious film and a bit fantastic in working out the dream. Most daringly did they treat Father Time who led the coquette about, illustrating in pictures many needed lessons to awaken her soul. It was a short reel and beautifully photographed.

McRAE STARTS BIG RAILROAD FEATURE.

Henry McRae has begun the production of his first film since returning to the producing staff at the Universal City studios. The story is a two-reel tale of the railroads written by Frank M. Wiltermood under the title "The Strife of the Iron Trails." Marie Walcamp and Lee Hill are to appear in the leading roles with a supporting cast chosen from among the best known of the stock players at Universal City.

Mildred Gregory with Gaumont

TO be able to fill any part from the ranks of its own players Gaumont is constantly strengthening its stock companies. Here Jacksonville, Fla., only five reel features are made, to be released as Mutual Masterpictures, de luxe edition. The latest addition to Gaumont forces is Miss Mildred Gregory, well and favorably known as a screen player of parts requiring youthful impetuosity and feminine fire.

Mildred Gregory.

Miss Gregory began her photodrama work with Lubin four years ago. At that time Edwin Middleton, now a director of Mutual Masterpictures for Gaumont, was directing for Lubin. He passed favorably upon the young and untried girl's application, and now she comes again under his direction as a finished player.

With Lubin Miss Gregory's talent was soon recognized, and it was not long before she was acting as leading woman for Romaine Fielding. Practically her whole career has been with this one organization. In the interim between her Lubin and Gaumont engagements, Miss Gregory appeared as the "dope fiend" in the Kleine production of "Bond Women," and with Cyril Scott in "Lords of High Decisions."

With Gaumont Miss Gregory will have a line of "adventuress" and "siren" parts that will give her unusual opportunities.

Maude George

MAUDE GEORGE is known to all Universal patrons as a forceful dramatic actress. She is an American by birth but her dark hair, olive complexion and expressive black eyes give her a very foreign appearance, which fits her for such roles as the Hindoo queen in "The Pool of Flame," or the Mexican adventuress in "Landon's Legacy." She likes these exotic parts best, and feels that they suit her personality.

Maude George.

She was born in Riverside, Cal., twenty-five years ago, and was educated in Los Angeles. She went on the stage as a young girl in the Burbank Stock Company of Los Angeles. She supported Nat Goodwin in "When We Were Twenty-One," and later played in vaudeville, replacing Valerie Bergere in an act.

Miss George is a tremendous worker, and a great reader. Her favorite books are the novels of Dickens and Alexander Dumas. But she enjoys all outdoor sports, and plays all games well. Her greatest ambition is to succeed in her work, and, although she has been with the Universal less than a year, her services are in constant demand among the directors of Universal City. She has original and striking ideas of costuming her roles.

BRITISH NOTES

MATTERS seem to be nearing the climax between the Essanay Company and the Exhibitors' Association. Arising out of the recent manifesto and statements issued by the association to its members and the trade generally, criticising the new releasing policy of the Essanay Company, Mr. Spoor has now issued a writ for libel upon the association, the committee and its secretary. While comment on a case that is "sub-judice" is a technical offence under English law it is not beside its application to mention that the case will be watched and followed closely by every American manufacturer. The Essanay Company forms the precedent, but it is no secret that a group of prominent producing units—I think that is the new and approved term—of the New World are simply waiting the result of Mr. Spoor's experiments before adopting varient methods upon the same basic lines of renting direct to the exhibitor. The Vitagraph Company, for instance, makes an important announcement this week in this respect, as outlined in the following paragraph. But whatever the Exhibitors' Association have done and notwithstanding the injunction obtained by them in the Scottish court to restrain exhibitors from showing Chaplin's, there is no one who can say the Essanay policy has been the failure that it was predicted it would be. And so far as the Exhibitors' Association is concerned, its success is due to one elementary fact, the weakness of human nature. A chain is only as strong as its weakest link and the weak links of the Exhibitors' Association were those showmen who were shown by the Essanay Company how to score a temporary success over their opposition by showing Chaplin exclusively. Particularly in the industrial districts of the north of England—and it is to these districts that every renter looks for a return upon his films—did the Essanay Company find exhibitors amenable. I asked the manager of a premier show in Leeds on Friday a certain question and this was his reply. "I wouldn't care if I can only run a Chaplin exclusively once in six weeks, instead of once in three, even considering that I have to take an Essanay program for each intermediate week. Look at this queue, estimate it at your own length."

"A quarter of a mile," I was bound to admit.

"And they," he added, "are for the shilling seats."

* * *

This week the Vitagraph Company enter the lines with a proclamation that they, in future, will operate their own renting exchange for films hitherto sold outright to private renters principally the Broadway Star and Blue Ribbon features. The handling in this country of the company's first serial, "The Goddess," has been a main factor in influencing George Smith to this decision, but here the departure both starts and finishes. There are to be no clauses in the Vitagraph contracts compelling the exhibitor to take other Vitagraph releases, he simply hires direct from the company—or rather a subsidiary associate company to be called the Vitagraph Renting Company—just what he wants and nothing more. The ordinary "six-a-week" program will as hitherto, continue to be sold to renters from the old offices in Charing Cross Road.

* * *

John D. Tippett, of the Transatlantic Film Company, Ltd., returned the other day from his flying visit to Universal City with news of the forthcoming Universal productions. "J. D." will probably follow on the current Universal serial in Britain, "The Broken Coin," with the "Terence O'Rourke" series and eventually "Graft."

* * *

The Chief Constables of Lancashire have an association and through it have been petitioning the respective authorities responsible for the licensing of moving picture theaters in that county to apply for a government censor of films. These chief constables are hardly to be blamed, for twelve of them have just been served with writs for libel by a certain film renter, whose wares they have been censoring on their own account.

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Joseph Darling, of the Fox Corporation, is still in London, but as yet has not decided upon premises for the company's London office. He says it is not improbable that his company may open in Britain both a printing plant and a producing studio.

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Miss Eve Balfour is among the first, if not actually the first woman in England, to start producing films on her own account. The lady's initial appearance on the screen is only a few months old, being in "The Woman Who Did," and she will shortly be seen again in an adaptation of Rathmell Wilson's novel, "When Woman Loves," and "The Life of Lady Hamilton." She and her Company are at present utilizing the Neptune studios in Hartfordshire.

* * *

I hear that a copy of the 10,000 foot army and navy film, the first of the war office official pictures will shortly be seen in New York.

J. B. SUTCLIFFE.

John William Kellette

AMONG men who have come through picturesque careers to occupy positions of importance in the motion picture industry, John William Kellette, newspaper man, scenario writer and director, deserves a high place. Mr. Kellette, now with the Pathe company in Jersey City, has done many things, and, what is more to the point, he has gained a reputation for doing them well. His school has been the world at large and his experience has been enlivened by many hard knocks, since, at the age of nine, he became a bootblack and newsboy in Boston.

From the newsboy he grew into a newspaper man, working up from a printer's devil to the place of star reporter on the Worcester Telegram in Worcester, Mass., later serving as war correspondent during the Spanish-American War. He enlisted with the Sixth Massachussetts Infantry, and after being mustered out took charge of the mechanical department of a newspaper in Rutland, Vt. His first experience as a scenario writer was with the Thanhouser Company where he succeeded so well that Lloyd Lonergan advised him to abandon newspaper work and devote all of his time to the preparation of scripts.

John William Kellette.

Last year Mr. Kellette joined the Universal Company as assistant to John G. Adolfi, leaving Universal with Mr. Adolfi to assist in the production of Fox pictures. He collaborated with his chief in adapting "Merely Mary Ann," from the Israel Zangwill comedy, with Vivian Martin as the star, which is soon to be released. Among Mr. Kellette's best stories may be numbered: "Justified Holdup," Universal; "When the Wheels of Justice Clogged," Thanhouser; "A Bad Tangle," Imp; "The Winner Loses," Reliance-Majestic; "Sid Nee's Finish," Thanhouser; "When the Cat Came Back," Princess; "His Winning Way," Princess; "Law of Humanity," Princess; "Cupid's Lieutenant," Princess; "A Circumstantial Nurse," Princess; "An Inside Tip," Thanhouser; "The Purse and the Girl," Princess; "When Paths Diverged," Princess; "The Grand Passion," Princess; "Her Way," Princess; "A Tangled Cat," Princess; "Billy's Ruse," Princess; "When Sorrow Fades," Thanhouser; "The Somnambulist," Thanhouser; "Getting Rid of Algy," Thanhouser; "Lost—A Union Suit," Thanhouser; "When May Rebelled," Princess; "Trail of the Lovelorn" (2), Thanhouser; "The Scrublady," Thanhouser, and "Algy's Alibi."

HESSER PROMOTING CANADIAN WAR PICTURES.

Edwin Bower Hesser, the well known film publicity man, has just been appointed general manager of the Official Canadian Government Film, "Canada's Fighting Forces," which began a transcontinental tour last week at the Princess Theatre, Montreal, where to "Dollar Top" prices they played a record engagement. Two companies will show the film, accompanied by lecturers who have returned from the front after active army service, in every city and town of the Dominion.

Reviews of Current Productions

Exclusively by Our Own Staff

"Hazel Kirke"

Old Play Given Effective Screen Presentation in Pathe Production—Pearl White Featured.

Reviewed by Margaret I. MacDonald.

THIS romantic old play by Steele MacKaye has thrilled many an audience in the days gone by. In the screen version, as presented in the five-part Gold Rooster Play, it may be more or less compelling than in the stage version; that is a matter of opinion. At any rate it is certain that the "Hazel Kirke" of the screen will be found palatable, and even delightful, to that large majority of the populace known as picture "fans."

Scene from "Hazel Kirke" (Pathe).

William Riley Hatch has the role of the old miller, father of the pretty, vivacious girl, whose name graces the title page. He plays it well. In fact there is nothing left to be desired in the character of the sturdy old man when William Riley Hatch gets through with it. Bruce McRae gives a fine impersonation of the unselfish character of Squire Rodney, and the wife of the miller offers a characterization that is worthy of praise. There will, however, be a difference of opinion with regard to the adaptability of Pearl White and Creighton Hale to their respective roles. Pearl White, who responded so readily to the strenuous calls of the role of Elaine in the memorable "Elaine" series, is not altogether flexible in her handling of the characterization of Hazel Kirke. Nor is Creighton Hale much in sympathy with a role that affords small opportunity.

Being an old play there is nothing new in its treatment of a subject that is both old and new. The story of the young girl, who, in spite of a sense of obligation to the man who has been her benefactor and expects her to become his wife at the end of her school days, finds a perfectly natural culmination in her yielding to the more youthful attentions of Arthur Carringford. There is a tactful handling of the plot by Arthur's mother and a servant of the family to bring about a fake marriage; a plan which, although it fails in its purpose, stirs up a "tempest in a teapot." And there is something especially pleasing about the screen presentation of "Hazel Kirke."

"The Ballet Girl"

Alice Brady Is Attractive in Story of Stage Life Released by World Film Corporation.

Reviewed by Lynde Denig.

WHEN it is remarked that Alice Brady is a pleasing figure in the title role of this Brady-World Film production, the most hopeful element of the picture is noted. To be sure, there is another star in the adaptation of Compton MacKenzie's novel "Carnival," no less an actor than Holbrook Blinn, in fact; but his opportunities are so limited that his appearance means little. From first to last Miss Brady is the center of interest and she acts well. In playing first the mother, a dancer abused by her worthless husband, then the daughter, who likewise becomes a dancer, she gives two admirable characterizations. Miss Brady's charm of personality is effective on the screen and she is sincere in her expression of feeling. If "The Ballet Girl" is a somewhat disappointing photoplay, the youthful star is in no way to blame.

With a better judged development of the story and a smoother production, this pictorial version of Mr. MacKenzie's very appealing novel probably would have realized a gripping force now lacking. But at least some of the opportunities have been fulfilled in depicting life behind the scenes, more particularly as reflected in the tragedy of La Syrena. She is devoted to her child and for mature companionship turns to Vergoe, a clown, who has loved her hopelessly for many years. Although their friendship is entirely innocent, her husband, in a fit of drunken jealously, cuts the rope by which she is suspended above the stage during a dance, and the fall makes her an invalid for life. La Syrena kills herself and after a lapse of fifteen years the story is continued with her daughter as the heroine.

There is good characterization in Miss Brady's depiction of the restless girl, who has inherited her mother's spirit and with it the taste for a dancer's career. One of the most natural scenes in the picture shows Jennie's delight when she finds her mother's ballet costume in a trunk in the attic and dons it in place of her gingham frock. Mr. Blinn has the role of a severely moral young man, strong in his opposition to the girl's stage ambitions and finally successful in making her his wife.

Scene from "The Ballet Girl" (World Film).

He puts plenty of strength into the handling of the few impressive scenes allowed him. Alec B. Francis gives an excellent performance as Vergoe. Whoever wrote the letters thrown on the screen should take lessons in penmanship or find less conspicuous employment.

"Love's Crossed Trail"

Marie Empress Appears in Triumph Production to Be Released on Equitable Program.

Reviewed by Lynde Denig.

THE similarity between "Behind Closed Doors" and other mystery melodramas released from time to time, is marked. The skeleton of the story is easily recognized and the incidents clothing it are not conspicuously novel, neither are they calculated to carry conviction with an audience demanding plausible motivation. The picture makes extravagant claims on the spectator's readiness to believe what he sees without asking questions, and at the same time offers a fair amount of excitement, enough, perhaps, for a popular production in houses where the artistic standard is not high.

Marie Empress, the featured player, is permitted to appear in various disguises and altogether she acquits herself creditably. As the decoy for a fashionable gambling house, she is moderately effective in striking gowns and one may credit her power to fascinate the men subjected to her wiles. The fact that Inez, usually immune to kindly feelings, happens to fall sincerely in love with one of her victims, accounts for much that happens after the fatal night in the gambling house. The

proprietor, posing as Inez's uncle, is shot, and, as might be expected, evidence points to King as the murderer.

Of course, there is a trial scene; the jury disagrees and King released on bail, is jealously watched by Inez, who fears his return to an earlier sweetheart. She even goes so far as to have him kidnapped and brought to the rendezvous of a band of crooks, where, attired as a gypsy, she urges him to escape with her and avoid another trial. For her first appearance among the crooks, Miss Empress is clad as a natty youth and later

Scene from "Love's Crossed Trail" (Triumph-Equitable).

she adopts the disguise of a ragged newsboy that she may follow King without being detected

It is here that Director Joseph A. Golden denies two of his characters the ordinary faculties of sight and hearing. While King and his sweetheart converse, Inez breaks through the bushes not two feet behind them and remains there without being discovered. This seems to be overworking the photoplay convention that people may be both blind and deaf when the director so orders. Prominent in support of Miss Empress are William Huntington, Marian Swayne and Regan Hughston. Settings for the picture are good. Photography varies.

"The Upstart"

Satirical Comedy Produced by Rolfe Photoplays and Released by Metro Is Novel in the Extreme.

Reviewed by Lynde Denig.

THE nearest approach to a character, such as George Le Guere draws in this adaptation of Thomas Barry's play, "The Upstart"—at any rate the comparison that first suggests itself—is the poet in Shaw's "Candida." An idealistic,

Scene from "The Upstart" (Rolfe-Metro).

erratic, impracticable person such as Coventry Petmore is a decided novelty among screen creations and he deserves a kindly reception for varying the monotony of conventional heroes. Probably most audiences won't know just how to take him for a while; they will be undecided whether or not to regard his views on love and marriage seriously, but after a time the producer leaves no doubt that he intends "The Upstart" to be a satrical comedy unburdened by weighty thought.

To be sure there is some pretense of advancing unusual beliefs, and at the very close of the picture Coventry is made to face the spectators with the statement that some day they, too, will accept the truth of his theories; but he fails to explain precisely what constitutes his theories. He is a bitter foe of divorce; he is equally disdainful of loveless marriage and between the two he is careful not to offer a solution for missmated couples.

Dropping any notion of a serious intent behind the carefully worded sub-titles and considering the production as a novel style of photoplay comedy, there is much to entertain in the acting of Mr. LeGuere, Marguerite Snow, James Lackaye and Frederick Summer, who are afforded the advantage of odd situations. Coventry Petmore is such a creature of impulse that he jumps out of bed in the middle of the night, leaving his wife and child that he may wage a fight against the divorce evil. In the household of the Mitchells he finds rich opportunities. The father is a judge whose specialty is granting divorces; the son is a minister, whose priggish spirituality has alienated the affections of his wife. Coventry arrives just in time to interfere with the wife's attempted elopement with the chauffeur. Seemingly he has no objection to the woman deserting her husband, but he insists upon directing the proceedings. Having been kicked into the street he returns home to find that his wife, in accord with the theories of love and happiness, has disappeared with another man.

Miss Snow, always an attractive figure on the screen, is well cast as the minister's wife, but first honors go to Mr. LeGuere for his spirited playing of a strange character. Edwin Carew supplied a good production.

"Souls in Bondage"

Nance O'Neil, Under Direction of Edgar Lewis, Does Some Effective Acting in Lubin Drama.

Reviewed by Lynde Denig.

IN COMMON with less experienced scenario writers, Daniel Carson Goodman is liable to make false moves. It might be going too far to say that a story is only as strong as its weakest part; but it is unfortunately true that a photo-

Scene from "Souls in Bondage" (Lubin).

play such as "Souls in Bondage" is seriously weakened by a well nigh impossible turn of events at a critical stage. If this five-part drama, accurate in detail and frequently impressive in characterization, maintained the promise of the first two reels, it would be considerably above the average feature. The contrasting characters of two sisters are faithfully portrayed from childhood to maturity, the acting is natural and the story is natural up to the point where common sense is too obviously ignored.

Author and director are at pains to show how, even in childhood, Rosa shoulders the blame for the misdeeds of her selfish, petulant sister. As young women the characters run true to form and the relationship in the household is not altered. Rita, jilted by her lover at a crucial time, goes to the city, finds companionship among people of her own stripe and does not send for Rosa until she is about to become a mother. Because Rita is disinclined to care for the baby, the self-sacrificing sister takes it to her home town and leaves it in charge of a poor family.

Now as the story is presented on the screen, it is not conceivable that Rosa's parents could think the child belonged to her, yet such is the belief attributed to them and on the strength of it, the daughter, refusing to disclose her sister's downfall, is driven from home. If the subsequent development of the plot demanded Rosa's banishment, as apparently it did, the author might have benefited the picture by supplying a plausible reason for suspicion. Barring this defect and the last half of the concluding reel—seemingly suggested by the case of Edith Cavell and not required to complete the story—the production is commendable.

Certain scenes, such as that at the boarding house table

where Rita, true to character, invites a flirtation with the only available man, are handled with marked skill. The inmates of the apartment, which the wayward girl selects in preference to the Y. W. C. A., appear at home in their surroundings, and in entire contrast is the country home of the Brenners. The emotional method of Miss O'Neil is admirably suited to the character of Rosa and she is given able support by Ida Stanhope, William Corbett, and Bernard Siegel.

"Thou Shalt Not Covet"

A Remarkable Selig Production Directed By Colin Campbell and Featuring Tyrone Power and Miss Kathlyn Williams.

Reviewed by James S. McQuade.

JAMES OLIVER CURWOOD has done some of his best work in the scenario line in the photo-dramatic story, "Thou Shalt Not Covet," which has been produced with remarkable realism by the Selig Polyscope Company, under the able direction of Colin Campbell.

The story treats of domestic life, in which married infelicity

Scene from "Thou Shalt Not Covet" (Selig).

in one case is powerfully contrasted with connubial bliss in another, bringing into fine prominence the noble character of a man who has drawn a vixen in the marriage lottery. But there is no place for hum-drum life in the story. It abounds with thrills that are melodramatic in their intensity; powerful situations that stir the heart and hold the mind with the grip of a vise. And amid it all we see that the man, who has been despoiled by fate of his heart's dearest desire, rises superior to the ordeals that confront him, and in the conquest of self finds a solace in contemplation of the happiness of his neighbor's wife, whom he loves devotedly.

Interest centers on four characters in the photodrama—I, the hero; his neighbor's wife, his neighbor, and his own wife. As I, the hero, Tyrone Power has made the hit of his career before the camera, thus far. At least I have been so impressed, and a close analysis of his characterization only strengthens my opinion.

The hero is no ordinary type of man, as Mr. Powers presents him. Were he possessed of less culture, less strength and dignity of character than is given him by Mr. Powers, his own wife could scarcely have escaped the adoption of seven measures by him—even to the extent of physical punishment at his hands; and his neighbor's wife, pure and ideal as she is, might have had reason to bemoan her friendly intimacy with him.

The screen shows this man bereft of all home joys, flouted and despised by his wife, who takes a fiendish delight in wounding his feelings and his heart. At the outset the screen gives an inkling of his distress, in a few words from his diary that we see him writing: "I was a dreamer and a student and my home life was unhappy," we read, and then we understood the tragedy of his life. And we understand still better when we witness how his wife drinks heavily and plays cards with members of her social set, scorning his literary pursuits and delighting to disturb him when thus engaged, disdaining to speak to him at other times, except when she needs money to pay her gambling debts. And through it all the big man with the grave face, studious habits and pained look in his eyes never forgets that he is a gentleman and that she is a woman and his wife. Once, when his good taste is outraged by the sight of the huge earrings worn by her, we see him sternly taking her to task, and that she throws the vulgar jewels aside. This is the only sign of temper shown by him, and we understand that he is jealous for her good name and his own.

Is it any wonder that this man, whose soul is yearning for sympathy and understanding, finds inward joy when in the presence of his neighbor's wife? Her husband is his good friend, and she is the soul of wifely devotion, beautiful of face and character. When his neighbor is called away to Africa on business and his wife is left alone, the big man discovers that he loves her. Fearing himself, he also leaves on a foreign expedition. Soon afterwards she sails to join her husband. At Cairo, fate brings the big man and his neighbor's wife together, most unexpectedly. At Suez they both take the same steamer for Bombassa, where the husband is in charge of a trading post, their common destination being purely accidental.

On the voyage the steamer is wrecked. The big man and his neighbor's wife are cast alone on the shore, she mentally deranged and believing her companion to be her husband. In this trying predicament, the big man's face, as the mirror of his soul and conduct, becomes set as adamant. The pained look is still there, but it is dominated by one of sternness, which at times is softened by keen sympathy.

One night she comes to him from the little cave home he has made for her sole use, and, calling him husband, she clasps him in her arms and is soon fast asleep. As soon as he can release himself from her embrace without awaking her, he rises with great trepidation and rushes off to another spot on the shore, where, from sheer weariness, he falls into a deep slumber. When he awakes he finds her again in his arms, and, horrified by even the semblance of disloyalty to his neighbor, he seizes his revolver and seeks a secluded spot to end his life. He is interrupted in the act by a prolonged scream from the woman he loves, and reaches her just in time to save her from a ferocious animal. After the animal's attack reason returns to her, and we see her face expressing doubt and fear and soul questioning, as she listens to the big man's story.

Unknown to the two castaways, the husband's trading post, situated farther inland, in the same section of country, had been attacked by the natives, and he at that moment had reached the shore nearby, after an exhausting flight. They discover him more dead than alive, but the tender ministrations of his wife bring him back from the borderland to her and happiness.

The same morning a boat's crew lands and bears the neighbor and his wife away, but the big man, stronger than ever in soul and in fealty to duty, remains behind, and his neighbor and his neighbor's wife fully understand him. The sternness of his face has given way to a look of lofty resignation and the pained expression of his eyes has been changed to one of patient suffering. Years afterwards, a wanderer on the face of the earth, he is seen, all alone, drinking to the happiness of his neighbor and his neighbor's wife, and then he fades out of the screen.

Miss Williams will gratify her many admirers the world over by the delicate art bestowed on her impersonation of the neighbor's wife. The tender scenes between the wife and her husband are charming in their sincerity. Those other scenes in which the wife and the big man are the actors are just as true. She understands the sadness of his plight, but never by look or manner does she give aught than the sympathy of true friendship. Miss Williams looks decidedly natty and attractive in riding costume, in the scene where her mount runs away and throws her; and I cannot recall having ever seen her more winsome than in the scene in the hotel at Cairo, where "the wife" meets unexpectedly the "I" of the story.

Miss Eugenie Besserer invests the big man's wife with such Vixenish and devilish propensities that the spectator is fairly seized with feelings of hatred for that abnormal creature. Note the peck she gives her husband in place of a kiss of goodbye, when the steamer on which he has taken passage is about to sail, and contrast that leave-taking with the parting scene between the neighbor and his wife on a similar occasion. As "My Neighbor," Guy Oliver, meets the requirements fully. That scrap with African natives at Bombassa is a thriller, and so is his flight to the shore. During his flight through the jungle he witnesses a terrific fight between a leopard and a hyena, to which the spectator is also treated, a scene that bears testimony to the wonderful wild animal resources of the Selig Zoo.

Director Campbell furnishes the most realistic ship wreck I have ever seen in moving pictures, in those films. We catch a glimpse of the huge derelict just before the steamer crashes into it. Then we see the awful panic aboard and are given a view of the engine room, where the stokers stick to their work while tons of water fall upon them from above. We watch the passengers jump into the sea by dozens at a time, some of them sinking immediately while others seize rafts or overturned boats to bear them up. Here and there we catch sight of weary swimmers giving up the struggle and disappearing beneath the waves. The big steamer has listed to port until the water is almost up to the rail. Another flash and all that can be seen of the vessel is the captain's bridge, at an angle which shows that the ship has gone down stern first. The captain stays at his post till the waters close over him, and shortly afterwards we see bubbles rising over the spot where he went down. There are various thrills in these films, but this one easily takes first place.

The release date is Monday, Feb. 7, through V-L-S-E, Inc.

Majou in "Three Pairs of Shoes."

Adolph Majou will play opposite Mary Boland in "Three Pairs of Shoes." In addition to Miss Boland and Mr. Majou, Marion Singer, Enid Francis, Charlotte De Felice, Albert Bechtel and Dave Wall have important roles. Edmund Lawrence, producer of "The Warning," is in charge of production, while the picture is being staged at Triumph's Bronx studio.

"Why Mrs. Kentworth Lied" is the title of a fine two reel Universal drama produced by Matt Moore, he playing leads in it with Jane Gail.

Triangle Program

Four Highly Attractive Features Presented at the Knickerbocker Theater—Good Work in All of Them.

Reviewed by Louis Reeves Harrison.

D'ARTAGNAN! There is magic in the word! Who has not read "The Three Musketeers," loved Athos, Porthos and Aramis and felt the thrill of bold adventure in traveling with D'Artagnan on journey of peril to save fair lady? He is

Scene from "D'Artagnan" (Kay-Bee).

as any one of us might be in supreme moments, as many millions of men are at this moment, ready to die for a good cause, a smile on the lips. Can we see him in the screen portrayal as we saw him when reading Dumas' great story? Not at first. There are moments of theatricalism at the outset, but the action warms when the fighting begins, and the fighting is good. There are things in trousers who might as well be vegetables so far as defending honor and principle are concerned, creatures who eat, sleep, reproduce themselves, rot and die, but there are some real men left, and they all sit up and take notice when the sword-play is active in the Kay-Bee production of "D'Artagnan."

Throughout five reels we follow D'Artagnan's career of hair-breath escapes, now stirred by his courage, now in accord with his practical nature, now smiling over his cleverness at intrigue. The impersonation of Orrin Johnson is not striking, but it is adequate and satisfying to a marked degree. The rest of the cast is good enough to make us forget them in our story interest, with some flashes of fine acting where an opportunity is offered. An attractive feature of the presentation is the artistic framework of screen imprints, appropriate and sustaining the mood of the play. A decided success.

"Fatty and Mabel Adrift."

"Fatty and Mabel Adrift" for three reels under the conduct of Roscoe Arbuckle win as no theatrical star of other days ever won in Keystone comedy. The old theatrical stars are like some of the books we used to read—they were good enough once upon a time—but "Fatty" and "Mabel" are real screen artists of today, survivals of a natural selection that brings the fittest to the front. We need not concern ourselves about what they might have been in days gone by in some other art. They are interesting now, and they float about in a medium of expression with which they have long been on intimate terms.

They float about in the picture. Married and settled down in a cottage by the sea, they look out one night of terrible storm with an ill-advised sense of security. The house is very near the sea, and a villainous rival, a disappointed suitor, conspires with some conspirators, who eat dynamite and drink gasoline, to slide the cottage into the ocean. When Fatty and Mabel awake in the morning they are in mid-Ocean, her bed has floated into his room, and it is bumping his in a friendly manner. They splash about until they are enabled to send a note by an intelligent dog for help, and their adventures continue to be highly amusing. The story rises above farce-comedy in both construction and nice finish. It is one of the best Keystone releases shown.

"His Picture in the Papers."

"His Picture in the Papers," a five-reel Fine Art, is a delightful comedy, and nicely balanced, though it would be difficult to find an actor who could successfully carry the leading role as does Douglas Fairbanks. His personality is so all-pervading that he is like the sun when it rises in a sky of morning stars, the light by which some of them glow, the light which causes them all to fade. He is apparently in a class all by himself, at once an athlete of resource and daring, and a subtle interpreter of the amusing side of human nature as revealed in everyday experience by plain ordinary man attempting to be a god.

The play not only affords him just the sort of opportunity that suits his qualification, but it is highly ingenious, cleverly constructed and a work of art in itself. It has an abundance of merit, especially in characterization, outside of the variety of chances it throws in the way of Fairbanks. Back of it is a theme and treatment tremendously convincing, though not thrust upon the audience, the puny and futile efforts of man, "glory, jest and riddle of the world" that he is, in his struggle with relentless environment in misdirected effort until what he has been vainly seeking is thrust upon him unexpectedly. A corking good story, bright subtitles, well handled and finely interpreted, what more can one want?

"He Did and He Didn't."

"He Did and He Didn't," two-reel Keystone, portraying the adventures of Fatty and Mabel, opens with a glimpse of their departure from the Pacific Slope for perilous New Jersey and, incidentally, the Isle of Manhattan. They are soon in trouble as newly-weds through two unexpected visits, one from a former beau who knew Mabel "when she was a little girl" and one from a jumping-jack second-story man impersonated by Al St. John.

The story, like other recent Keystones, preserves the animation of older releases, is replete with action for the "Hee-Haws," while offering an abundance of amusement for minds not primitive. The early scenes, almost purely those of mirthful mental revelation, depicting Fatty's state of mind, his boyish jealousy in a struggle with his big and kind heart, are a source of delight to intelligent members of the audience and make just as much of a hit with the "Hee-Haws." The improvement is welcome, and we all hope it has come to stay. "He Did and He Didn't" is none the less popular that some charming touches of artistry have been incorporated in its structure. A sure success.

"The White Rosette"

A Well-Produced Mutual Masterpicture from the Studios of the American Film Co.

Reviewed by Margaret I. MacDonald.

LOOKING back on this five-reel production the one person in the cast who stands out more impressively than any of the others is Eugenie Forde. The role which she handles is not always a well-balanced one, according to the characterization the author has placed on it, but in so finished a manner is the character of Frieda Carewe interpreted by Miss Forde that it is easy to imagine just such a warp in the nature of a woman of lax principles as the picture presents.

The production, which is in five parts, presents a love story of the eleventh century wherein a knight who loves a lady is pursued by the passion of a woman who is the wife of another. The affair ends in the death of the husband of the woman and the betrothed of the knight, and all through the machinations of the older woman.

When this has come to pass we are taken into the confidences of a love tale of modern times almost identical with the former. The man of the second story awakens in time to an understanding of his own case and is able to stave off certain incidents that might have happened.

The hero of the second story is in the employ of Pierpont Carewe, a railroad magnate. A conspiracy to ruin Carewe

Scene from "The White Rosette" (American).

affords considerable opportunity for interesting play which makes the wife of Carewe the unwitting tool of her husband's enemy in an attempt to gain power over the man whom she loves but who loves another.

Others of the cast are E. Forrest Taylor and Helen Rosson, who are featured in the production, and Harry Von Meter, Wm. Stowell and Richard La Rene.

The incidents of this production run smoothly; it is a well-dressed picture. It is altogether an enjoyable one and artistic in its method of production.

"Secret Love"

Helen Ware in Sympathetic Adaptation of "That Lass O'Lowries"—Six-Part Bluebird Photoplay.

Reviewed by Lynde Denig.

DIRECTOR Robert Leonard essayed a difficult task when he made a photoplay out of Frances Hodgson Burnett's "That Lass O'Lowries," a story of the collieries in England. He overcame most of the difficulties confronting him in finding appropriate locations, and his choice of players, physically and artistically capable of portraying the characters engaged in operating an English mine, was judicious. The total result, including as an important factor the acting of Helen Ware and Harry Carey, is a picture of exceptional merit at its best, and one that is passable even in its least memorable moments.

Scene from "Secret Love" (Bluebird).

Many of the scenes were photographed at a coal mine, and, as might be expected, the atmosphere in these is more convincing than that attained in the settings used for a primitive English town. There is the inevitable difference between that which is real and a clever imitation—a very clever imitation, in this instance, for the director achieved some extremely picturesque effects in his street scenes at night, with lights glowing in the windows and doorways of houses, hacks rolling over the uneven cobblestones and rough miners hanging about awaiting a brawl.

For sheer physical excitement, the outcome of sprited acting and expert direction, "Secret Love" touches a high mark in the prolonged fight between Harry Carey as Derrick, the engineer of the mines, and Jack Curtis as Lowrie, the trouble-making bully. It is just such an encounter as might occur between two powerful men, neither one of whom is ready to concede defeat as long as he has strength to lift an arm. The bully, beaten and disgraced in the eyes of his fellows, seeks new opportunities to be avenged and more than once Derrick's life is saved by Lowrie's daughter, who harbors a secret love for the young engineer.

Miss Ware makes a vital person of "that lass o'Lowries," a strong and temperamentally honest pit girl, a true daughter of the crude miner, save that she did not inherit her father's ugly nature. Joan is the first to sympathize with the foolish Liz, who is easily ensnared by the glib promises of the mine owner's promiscuous son, and we may even credit the force of character that makes possible the pit girl's advancement in the social scale, until she is a suitable wife for Derrick. The character is unusual and sympathetic, as interpreted by Miss Ware. In effective contrast is the girlish daughter of the village rector played by Ella Hall, whereas Mr. Curtis is entirely lifelike in his drawing of the brutal Lowrie.

"The Spider"

In the Famous Players Five-Part Subject Pauline Frederick Is Seen to Advantage in Dual Role.

Reviewed by George Blaisdell.

WITH "The Spider," the five-part production of the Famous Players, Robert Vignola makes his debut as a director for that company. In his initial work he has made an interesting picture. William H Clifford, the head of the company's scenario department, is the writer of the script. One of the notable factors in the subject, and one that as a general rule marks the difference between the original screen story and the stage play, is its short cast. There are but three principals—and around these the interest centers all through the picture. True, one of the three plays a dual role, mother and daughter.

Pauline Frederick is Valerie St. Cyr, the Spider, a woman who has left her husband and infant daughter to accompany Count Du Poissy to Paris, where she is installed in luxurious surroundings. The story opens years later, when the infant is grown to girlhood. Joan, the daughter, is employed in a flower shop. She is engaged to St. Saens, an artist just at the point of "arrival." Valerie, when St. Saens declines to paint her portrait, goes to the painter as a model under an assumed name. As the artist works on a commission for a painting of "Cleopatra" the model falls in love with him. Du Poissy sees Joan and when she repulses his advances and Valerie complains to him that the artist has insulted her—he has spurned her endearments—the Count kidnaps the girl. In a struggle she kills him. Valerie, too late, learns Joan is her daughter. She assumes responsibility for the crime and is executed without the daughter having knowledge of the relationship.

The simultaneous portrayal of mother and daughter is difficult under any circumstances. Miss Frederick has imposed on her the added handicap of interpreting two entirely dissimilar characters—the mother a woman the painting of whose portrait a reputable artist would shy at; the daughter a simple girl of straight living. That Miss Frederick establishes the illusion and maintains it is a tribute to her artistry. "The Spider" is a subject of strong emotions; and it is in pictures of this character that Miss Frederick is at the height of her power.

Thomas Holding is St. Saens. Mr. Holding splendidly portrays the man tempted by the charms of the woman of the gay world, frankly in love with him and accustomed to having her own way with men. It is a finely drawn characterization. Frank Losee is the Count. It is a far cry from his Denman Thompson, as he was last seen, to De Boissy. His conception of the Count is the antithesis of the melodramatic. He plays the part easily, naturally—to the life.

"The Spider" may in all truth be said to be played by a "star cast"; and the staging matches the acting.

"The Sphinx"

Five-Reel Red Feather Production, Featuring Herbert Kelcey and Effie Shannon, Supported by Clever Juveniles.

Reviewed by Robert C. McElravy.

A COMEDY-DRAMA of the better type, picturing an enjoyable and human episode in the lives of a father, his son and an actress. The latter is at first presumed to be a woman of the vampire sort, as all men love her and she will have none of them. Later the observer is relieved to find her a woman of the sweet, adorable kind, who has simply been misunderstood.

Effie Shannon is all that could be desired in the leading role. She never succeeds in looking very vampirish, it is true, but the weird Egyptian settings and her oriental costume help in the illusion. The father, portrayed by Herbert Kelcey, is already in love with the actress. He sends her flowers and comes nearer being the man of her choice than anyone else.

Then the son, Charles, comes under the spell of the actress. He goes with his sweetheart to the play, where he becomes wildly enamoured of the Sphinx. He forgets his sweetheart and all else but the actress, haunts the stage door and wings, and makes himself a nuisance generally. The son is an artist and induces the Sphinx to pose for him, at which time there is a good scene between the actress and the neglected sweetheart.

There is a strong dramatic situation when the relationship of father and son becomes known. Even the Sphinx had not suspected it. She accepts the father and turns the son back to his true love after many stormy scenes. Charles Compton does some very commendable work in the part of the son. There is perhaps too great a disparity in the ages of the actress and the son, but this is forgotten as the piece proceeds.

Scene from "The Sphinx" (Red Feather).

Louise Huff and Beatrice Noys are in the supporting cast; also Wm. A. Bechtel, who does much to keep things moving in the studio scenes.

"The Ragamuffin"

A Lasky Drama of Good Quality in Which Blanche Sweet Plays the Title Role.

Reviewed by Lynde Denig.

WITH pictures such as "The Cheat" and "The Golden Chance" the Lasky company has been setting a very high standard for itself of late, and it is not to be expected that each succeeding production will score so emphatically. "The Ragamuffin," starring Blanche Sweet, lacks the compelling force of the two productions just mentioned, nevertheless it is a first-rate picture certain to entertain, even if it does not stir enthusiasm. The technical excellence characteristic of the offerings of the DeMilles and Wilfred Buckland is pleasingly evident and Miss Sweet plays true to form—not the form of her early Biograph days, perhaps, for she has changed considerably since then—but true to the form that has many admirers.

Scene from "The Ragamuffin" (Lasky).

One might study "The Ragamuffin" closely, pronounce it an excellent example of photoplay workmanship, and find no sound reason for its failure to arouse the emotions mroe effectually. Surely, Jenny, the ragamuffin, a poor girl, and, owing to circumstances, a thief, reformed by the first human being who places confidence in her innate integrity, is an appealing character, according to precedents of sentimental drama. There is safe material here and if it does not quite realize expectations, the trouble probably lies in a story of too convenient coincidence. A sophisticated audience—and what audience is not sophisticated?—comes dangerously near to anticipating the action.

It does not require psychic power to foretell the upshot of Jenny's invasion of a wealthy home where a marriageable young man happens to be seated before an open fire at the time of her entrance. Her inevitable reformation begins with his belief in her trustworthiness, and her love, kindled at the same fortunate moment, can have but one conclusion. Of course, Mr. DeMille is far too adroit a craftsman to neglect introducing complications in his romance, and he turns the tables cleverly in giving Jenny an opportunity to prevent the hero from becoming a thief himself; but most of the time one feels that the obstacles are raised only that they may be brushed aside.

The thoroughly human notes in the picture are found in the bits of business giving point and character to many of the scenes; in sympathetic acting and in excellent sub-titles, such as that in which Jenny says to a negro boy who has adopted a stray dog: "Don't get him used to eatin' till I get a job." Tom Forman, Minnette Barrett and Mrs. Lewis McCord are seen to advantage in support of Miss Sweet.

"A Night Out"

Vitagraph's Blue Ribbon Farce That Ends in a Gale of Laughter—May Robson Plays a Good Sport Grandmother.

Reviewed by Hanford C. Judson.

OFFERED on the V-L-S-E program, this five-reel picture, "A Night Out," made by the Vitagraph Company, will, barring lockjaw, make those who see it laugh. It is especially funny at the close, when the "villain work" part in the plot begins to be cleared off and the residue has a chance to be light hearted in a very true way. Nothing can be wholly funny until it has forgotten every unpleasant thing and is wholly joyous.

The picture features May Robson as Granmum. She is also collaborator in the scenario with C. T. Dazey. George Baker directed it. Granmum is the pal of her two grandsons (Jack Story and Arthur Cozine); but she is henpecked by her daughter (Flora Finch), mother of the boys, straight laced and tyrannical. The old woman is rich, not her daughter; but the deacon (Charles Brown), skinflint grafter, thinks it is the latter. The deacon's son (George Cooper) is a one-dollar sport and a thief. Kate Price is a buxom widow with two daughters (Belle Bruce and Ethel Corcoran) and they do good yeoman service rounding out the situations. Hughie Mack plays keeper of "The Three Lights," a cafe, and the deacon is grafting on him. Eva Taylor, as his daughter, does dances at the cafe. William Shea is a cop.

The deacon, after making love to both Granmum and her bossy daughter, after bleeding Hughie dry, decides to have the "joint" raided. The boys have bought tickets to a special night there and Granmum wants to go. It is she who, by bribing the waiter to get her just one more claret lemonade after twelve, provides the evidence the deacon wants and the cops come piling in. Granmum with the boys escapes; but the papers get the story and report that the boys and their "mother" were there. A lost pocketbook, a lost key, an awful headache next morning (Granmum's), a couple of accusations which the police are interested in, and these capped by a big bouquet from Hughie addressed to "Mrs. Haslem," but meant for Granmum, make a situation that could hardly be improved upon for good fun. The picture seems a bit too long; but the reviewer got a good time while watching it. The closing scenes will surely make it acceptable.

"Should a Baby Die?"

A Five-Reel Screendrama Written by Charles K. Harris and Produced by the Hanover Photoplay Company.

Reviewed by Edward Weitzel.

THE title of this five-reel photoplay was evidently inspired by a recent case in Chicago, in which a doctor and an unfortunate infant figured. Persons who select "Should a Baby Die?" as part of the program at their favorite moving picture theater will be disappointed, however, if they expect the subject of eugenics to enter prominently into the story. It is barely touched upon, and not until the last reel does the author, Charles K. Harris, take the spectators into his confidence and reveal his reason for giving the picture its name.

During the first reel we learn that a wealthy young girl has married the man of her choice, in spite of her parents' objection to his poverty; that she wrote letters to them which were returned unopened, and, at the beginning of the story, all traces of her have been lost. A wealthy young chap who chooses to go to work in the iron foundry of the unfortunate woman's father is the hero of the tale. One day he saves a young girl from a serious accident and falls in love with her. She is the child of a Hebrew pawnbroker. The Israelite is won over to the match, although at the start he strenuously objects to his daughter's suitor being a Gentile. The usual misunderstandings and cross currents occur in the first four reels; in the last we learn that the heroine is the adopted child of the pawnbroker and the daughter of the unfortunate woman who married for love. She and her husband were killed in an accident and the baby injured. The question, If the infant has been permanently crippled who will take care of her? gives the photoplay its title. The pawnbroker and his wife answer this question by doing everything that love and care can suggest and are rewarded by seeing their adopted daughter grow into a strong and beautiful woman.

Charles K. Harris has told this story in an interesting manner and, for the most part, shown a keen appreciation of dramatic values. In one incident he has struck a false note—the opposition of the Hebrew to the hero upon religious grounds loses its force when the secret of the girl's birth is known. The spectator finds that one of the apparently strongest motives in the play has been used to mislead him.

Scene from "Should a Baby Die?" (Hanover).

Arthur Donaldson gives a fine performance of the pawnbroker. In makeup, action and grasp of the character he shows an understanding and sympathy that is always commendable. Other parts are well played.

"The Drifter"

Five-Reel Gaumont of the Mutual Program, with Alexander Gaden and Lucille Taft in Leading Roles.

Reviewed by Louis Reeves Harrison.

THERE is a good leading idea in "The Drifter," one which may have been built up in the scenario. The idea of the author seems to be that of showing how a man may drift, urged on by the powerful force of circumstances, from a favoring environment into one bound to ruin him in the end, from which he is turned just in time by mere accident, the accidental death of another man with whom he was not in close relations. The idea is confirmed in many a human experience, and it admits of many interesting developments, but the treatment in this case is hardly adequate.

There are some well-handled scenes, particularly those of double exposure and large ensembles, but psychology is missing where it would be most effective, and the backgrounds are not selected with that taste which indicates a love of the beautiful. Mr. Gaden does well as the drifter who is converted from divinity student to gambler and back again to the original direction of his training, and Miss Taft looks sweet and pretty at times, but the real honors go to the young lady who impersonates a lively adventuress. Her's is a touch of artistry that brightens up the whole portrayal.

Ovation to Anita King.

Anita King, the Lasky star and Paramount girl, was royally received when she went to Seattle to open the new Coliseum Theater there. A delegation of prominent citizens met her at the train. She edited the motion picture page of one of the newspapers, viewed the public parks, was a guest of the Mayor and managed to have a very busy time. She became so popular that the management of the Coliseum wired Mr. Lasky for permission to have her stay over three days longer. At the conclusion of the three days, the Paramount Theater at Spokane asked her to make them a visit, which she did and then on her way home, stopped off a day each at Tacoma and Portland. She will start rehearsals on her first production very shortly.

"The Crime of Circumstance"

Three-Reel Knickerbocker Star Feature Gives Strong Denunciation of Capital Punishment Based on Circumstantial Evidence.

Reviewed by Margaret I. MacDonald.

THE Knickerbocker Star Feature for February 4th features Lewis J. Cody and Madeleine Travers. The theme of the picture is based primarily on the eternal triangle, and resolves itself clevely into a revelation of what the title indicates. The play has been developed in an artistic manner and with an occasional exception is consistent in its flow of circumstance.

The story brings us into the domestic circle of a district attorney and his pretty young wife. The wife, goaded at the lack of attention shown her by her husband, and, furthermore, yielding to the affections of her husband's brother, one night leaves the scene of a dance at a friend's house and accompanies

Scene from "The Crime of Circumstance" (Knickerbocker).

her brother-in-law to a country inn. A friend acts as chauffer, and in a fight which occurs in the inn is killed accidentally by the man whom he has come to serve. A drunken man, who is a husband and father, and who has been unable to get work, wanders into the scene of the murder after the man and woman have flown. He is arrested, tried and electrocuted on circumstantial evidence, while the guilty ones stand by and suffer it to be so. The attempt to rectify a wrong done when the terrible secret becomes known to the district attorney reveals what a mockery such an attempt must be.

"Ham Takes a Chance"

A One-Reel Kalem Comedy in Which Lloyd V. Hamilton Returns to the Screen After His Accident.

Reviewed by Edward Weitzel.

THERE isn't the slightest doubt that the many admirers of "Ham," the Kalem comedian with the hesitating feet, Kaiserian moustache and retiring smile, will be glad to welcome him back after his serious accident, without regard to the merits of his vehicle. His abbreviated partner, "Bud," has been successful in keeping the fun moving in the photo-

Scene from "Ham Takes a Chance" (Kalem).

plays that have had his name in the cast for the last few months, but these two screen actors are at their best in team work. The big fellow just loves to knock the other about, throw him down and walk on him, and the little chap never appears to lose him temper, but bobs up serenely for the next onslaught. There is real humor in their efforts and it is never necessary for them to descend to vulgarity.

"Ham Takes a Chance" is a rapid-fire comedy in which "Ham" gives an exhibition of knife-throwing that is truly marvelous. He and Bud join a small road show, and Bud, of course, is the target when "Ham" displays his skill. The picture is equal to the best of the "Ham" comedies. Ethel Teare, Gus Leonard and Jack MacDermott help make the nonsense palatable.

NEW PRINTS OF BIOGRAPH COMEDIES.

The present demand for good comedies and the many requests from exhibitors for re-issues of the famous Biograph split-reel farce and burlesque comedies has resulted in the Biograph Company offering the General Film Company new prints of these subjects for their exchanges.

Altogether there are fifty-one reels selected, most of which were directed by Mack Sennet, featuring such players as Mabel Normand, Mack Sennett, Charles H. Murray, Fred Mace, Ford Sterling, Vivian Prescott and other equally popular comedy favorites. These subjects were selected from more than four hundred productions and have been carefully inspected as to negative and comedy quality.

No special release dates have been set on these comedies, nor will they be released in the regular service. Each exchange will be supplied with new prints for their stock and the exhibitors may book one or more reels a week, according to their needs.

"NE'ER DO WELL" OPENS AT PORTOLA THEATER.

"The Ne'er-do-well" opened for an indefinite run at the Portola theater, San Francisco, Sunday, Jan. 23, and from all appearances the production is destined to break the house record. At twelve o'clock noon opening day the line waiting to gain admission to the theater extended up Market street as far as Fourth, and hundreds were turned away during the evening performances.

Sol. L. Lesser who controls "The Ne'er-Do-Well" for the United States left San Francisco for New York on the Overland Limited Saturday, Jan. 22, and was unable to witness the successful opening.

ROBERT EDESON STARS IN PATHE'S "BIG JIM GARRITY."

The cast in Pathe's "Big Jim Garrity," adapted from the A. H. Woods play of the same name, has been selected by George Fitzmaurice, the producer. It comprises Robert Edeson, Carl Harbaugh, Lyster Chambers and Eleanor Woodruff. Mr. Edeson has just finished with another Gold Rooster Play, "The Light That Failed." Carl Harburgh used to appear in Pathe productions when that big concern had a stock company in Jersey City, Lyster Chambers played the villain in "At Bay."

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

TWO NEWS ITEMS (Lubin), Jan. 24.—The grim side of human existence is truthfully shown in this one-reel drama, written by Julian Louis Lamothe and produced by Edward Sloman. The author has told his story in a novel way and brought out the strong points with telling force. Adda Gleason is earnest and thoroughly competent as the heroine. L. C. Shumway, Jay Morley, Wm. J. Spencer and Adelaide Bronti complete the cast.

THE SELIG-TRIBUNE, NO. 7, 1916 (Selig), Jan. 24.—Chilean Ambassador leaving Washington; U. S. battleship Oklahoma at Rockland, Maine; Duke of Connaught leaving Parliament, Ottawa, Can.; J. A. Russell, 104 years old; Mrs. Pankhurst arriving at New York; Huerta dies at El Paso; novel motor sled, Portland, Ore.; German prisoners in south of France; German soup kettles, Liege, Belgium; trenches near Ypres, Belgium; bundle day, Chicago; C. R. Watson, murdered in Mexico, buried at El Paso; new owner of Boston Braves; Lillian Russell at San Francisco Press Club; an African belle (feature picture); week-end party at Yosemite Valley.

THE COLD FEET GETAWAY (Vitagraph), Jan. 24.—This one-reel comedy will be a treat to poker players and will also amuse those who cannot tell a full house from a bobtail flush. It introduces another of the wonderful inventions of the fertile Itsky, and is clever from start to finish. Harry Fisher and Albert Roccardi have the leading roles. C. Graham Baker wrote the scenario.

SNOOP HOUNDS (Kalem), Jan. 25.—Bud Duncan and Gus Leonard are the snoop hounds. In other words, they are detectives—and deadly rivals. The comic complications are many and as varied as the disguises which the two fly cops assume. A good burlesque comedy. Jack MacDermott and Ethel Teare are in the cast.

THE FABLE OF "FLORA AND ADOLPH AND A HOME GONE WRONG" (Essanay), Jan. 26.—The humorous side of a divorce case is dished up in the best Ade style in this one-reel fable. The subtitles overflow with wit and wisdom, and Charles J. Stine, Fred Wagner and Alice Edwards are cast for the judge and the mismated pair.

THE SELIG-TRIBUNE, No. 8, 1916 (Selig), Jan. 27.—Dead bodies of two Mexican bandits, Juarez, Mexico; transporting $5,000,000 in gold, Charlestown, Mass.; Belgium school children send presents to President Wilson; houseboat "Summer Girl" at New Orleans; playing hockey, Boston; New York "newsies" and Mayor Mitchel; new airship guns, Nancy, France; flood, Joliet, Ill.; feature item, friendship of monkey and cat; enacting the scenes of the hold-up of the Cook's Tours office, Chicago. This last item is both interesting and novel to a marked degree.

A SPECIAL DELIVERY (Vim), Jan. 27.—"Babe" Hardy as "Plump" and Billy Ruge as "Runt" are the leading funmakers in this one-reel farce, produced by the new Vim company. It bears a striking resemblance to the other Vim comedies—a twin brother, in fact—and is a succession of quick-moving antics by the entire cast.

CURED (Lubin), Jan. 29.—A Billie Reeves comedy, written by Mark Swan and directed by Earle Metcalfe. Scenes are laid in a doctor's office where Reeves, posing as a physician, has several amusing experiences with patients. Carrie Reynolds, Arthur Matthews and Jack Delson are in the cast. A fairly entertaining offering.

A REFORMATION DELAYED (Lubin), Jan. 31.—The conclusion of this drama by Julian Louis Lamothe and Melvin Mayo is especially well arranged to carry a surprise. At a masquerade ball two clever thieves are saved from arrest by the host's daughter and given a chance to reform. The picture is sincerely acted by William J. Spencer, Francelia Billington, Ronald Bradbury and Helen Wolcott. It is worth showing.

THE FATE OF AMERICA (No. 14 of the "Ventures of Marguerite" Series) (Kalem), Jan. 28.—This one-reel drama is the first of three episodes connected with an attempt to invade the United States, and was written by Howard Irving Young. The photoplay is full of action, and Marguerite becomes involved in a series of exciting adventures. Richard Purdon, Arthur Albertson, Robert Ellis, H. G. Hockey and Mae Miksecek are the star's support.

TOO CLEVER BY HALF (Vitagraph), Jan. 28.—This picture was released in place of "Peace at Any Price." It is a one-reel comedy with Mr. and Mrs. Sidney Drew in the leading roles, their principal support being furnished by a dictagraph. In the expert hands of the Drews the photoplay supplies fifteen minutes of excellent fun.

TAPPED WIRES (No. 64 of the "Hazards of Helen" Railroad Series) (Kalem), Jan. 29.—A band of crooks make things lively for Helen, during the action of this one-reel drama. They bind her in the station; she frees herself, hops into an auto and races after the train upon which the crooks escaped. Events move rapidly from then on, the end coming when the auto takes a leap into space and its occupants land in eternity. Robin Adair, George Robinson, Glen Gano and Franklin Hall are Miss Gibson's partners in the cast.

General Film Company Specials.

EVANGELIST (Lubin), Jan. 24.—In its original form this four-reel photoplay was a stage play, written by the well-known English dramatist, Sir Henry Arthur Jones. The plot is full of power and has been adapted to the screen with excellent results. Gladys Hanson has the leading female role and does it ample justice. The production and cast are both up to the mark. A review of this picture appeared in the issue of Jan. 22, page 621.

THE DRAGOMAN (Lubin), Jan. 24.—Edward Sloman is the author and producer of this two-reel drama, the scenes of which are laid in Egypt and the United States. The plot is highly romantic and involves an Arab guide, his sister, and American tourist and a young American girl. It is a tale of betrayal and vengeance and is effectively handled by Mr. Sloman. L. C. Shumway, George Routh, Adda Gleason and Violet MacMillan are seen to advantage in the leading roles.

TOM MARTIN—A MAN (Selig), Jan. 24.—Robert Mantell once starred in a play called "Monbars," in which he was bitten by a mad dog and the audience saw him cauterize the wound with a hot iron. This situation occurs in "Tom Martin—a Man," but the author, Wallace C. Clinton, has sacrificed the 'happy ending" in order to reach a big dramatic moment. The hero of the photoplay is a blacksmith. Finding that his drastic treatment has failed, he chains himself to his anvil, securing his fetters with a red-hot rivet, that he may not harm his sweetheart when madness overcomes him. Guy Oliver gives a fine performance of the title role. Two reels.

FOLLY (Essanay), Jan. 25.—H. Tipton Steck has written an interesting two-reel drama that is marred by an occasional false note. The story contains an excellent lesson to young wives and has been given a careful production. But what mother would make the unforgivable mistake of naming her child Folly? Darwin Karr fills every requirement of the leading male role and Ann Kirk is also properly cast. Richardson Cotton and Randall McAllister are useful members of the cast.

STRONGER THAN WOMAN'S WILL (Biograph), Jan. 26.—The story in this three-part Biograph drama is constructed along unexpected lines as the character of the selfish daughter of a mill owner is developed. There are strong scenes in the last reel, showing how the woman is kept from reducing the wages of the mill employees. Charles H. Mailes, Hector V. Sarno, G. Raymond Nye and Vera Sisson are in the cast.

THE VILLAIN WORSHIPPER (No. 10 of the "Stinagree" Series) (Kalem), Jan. 26.—This episode of the Hornung serial is filled with fresh material. A young chap, who admires the highwayman, gets himself up in the "Stinagree" style and attempts to rival the exploits of his model. The highwayman gets him out of a serious difficulty and sends him home to his mother. A review of the picture was printed in the issue of Jan. 22, page 619.

THE EMBODIED THOUGHT (Lubin), Jan. 27.—Two Hebrews and their families and a pair of thieves are the chief characters in this quite unusual three-part drama, written by Julian Louis Lamothe and directed by Edward Sloman. Many of the scenes are presented in a dry-goods store where one of the partners falls in love with a pretty model, never guessing that she covets his money. For the main situation of the story, in which the spirit of a dead man attempts to communicate with the living, the author quotes a passage from "The Law of Psychic Phenomena" to the effect that a phantom, or ghost, is the embodiment of an idea or thought. The picture is moderately interesting as acted by Edward Shoman, Hazel Neece, Melvin Mayo, Adelaide Bronti, L. C. Shumway and George Routh.

THE RUSE (Vitagraph), Jan. 29.—Written and directed by Eugene Mullin, this three-part story of business and society will be liked. In the leading roles are Joseph Kilgour, Harry Morey and Naomi Childers. The subject was reviewed in the issue of Jan. 15.

THE HEART BREAKERS (Knickerbocker), Jan. 28.—Jackie Saunders is the luminary of this three-reel Star Feature drama. It is a well sustained comedy, considering its length, and the story is bright and interesting. The scenes are varied, many of them having been taken at the seashore. Miss Saunders is vivacious and attractive in the character of an heiress who passes herself off as her maid, in order to be loved for herself alone. The rest of the cast is capable. The picture was produced by the Hockhimer Brothers.

DESTINY (Essanay), Jan. 29.—Wm. J. Bryan would, unquestionably, indorse this picture. It contains a powerful temperance lecture and is a rattling good picture as well. It tells the story of a bright young man whose one failing is drink. His life is nearly wrecked through his weakness, but he wins out at the finish. Bryant Washburn, Ruth Stonehouse and Charles J. Stine are the leaders of a satisfactory cast.

Fox Film Corporation.

THE SERPENT (Jan. 23).—A five-reel vampire picture with Theda Bara. That it is a well made picture cannot be denied; but it is a unwholesome offering and a vulgar one.

Metro Pictures Corporation.

THE UPSTART (Rolfe), Feb. 7.—In this satirical comedy, far removed from the conventional photoplay, George LeGuere gives a clever characterization of an erratic young idealist. Marguerite Snow is well cast as the discontented wife of a priggish minister and James Lackaye has comedy opportunities in the role of a judge. The picture is a humorous treatment of love and divorce.

Mutual Film Corporation.

BUNGLING BILL, BURGLAR (Vogue), Jan. 27.—A low comedy number, featuring Paddy McGuire as a burglar, who upsets life in a hotel. The action is fast and furious and all of a rough house character. It has moments of humor, but is not unusual except in the great rush of action throughout.

SEE AMERICA FIRST, NO. 20, 'ST. PAUL AND MINNEAPOLIS" (Gaumont), Jan. 30.—This film presents several interesting views of St. Paul and Minneapolis. On the same reel with "Keeping Up with the Joneses."

KEEPING UP WITH THE JONESES (Gaumont).—In this number of the McGinnises escapades, Pa McGinnis goes fishing in an alligator pond. His experiences with Ma at his side passing encouraging remarks are very amusing.

AROUND THE WORLD (Cub), Jan. 28.—This comedy will be found very acceptable. The comedian, George Ovey, in his usual role of Jerry, does very good work. Jerry changes the position of two baby carriages and their occupants, one white and the other black. In making his escape he takes advantage of a stray aeroplane, which is wrecked on the Cannibal Islands. One objectionable scene in the picture, we understood, was to be eliminated. This would leave the production a thoroughly enjoyable one.

HE THOUGHT HE WENT TO WAR (Vogue), Jan. 30.—A farce comedy in which the center of attraction has a remarkable dream. In the dream he has various unpleasant experiences as a soldier. This will be found quite an amusing picture.

A CLEVER COLLIE'S COME BACK (Falstaff), Feb. 1.—A comedy subject in which a collie dog is featured. The young married couple move to the country, where the discontented dog performs so many stunts at night that they fear ghosts and move back. The dog is well trained. The number will perhaps have special appeal to children.

BILLY VAN DEUSEN'S WEDDING EVE (Beauty), Feb. 2.—This is a farce comedy of an indifferent sort. Its people are distinctly not of the better class—a husband spending his evenings at poker, a prospective husband alluded to as "the fatted calf" who is to be "led to the slaughter," spends one of the last evenings of his single life in a drinking dive, and so on.

HARRY'S HAPPY HONEYMOON (Falstaff), Feb. 3.—In this comedy number, a young couple, just married, evade their friends and take the train. On board this a baby is left on their hands, which leads to amusing complications, among them a charge of kidnapping. The number is not very strong in plot, but quite pleasing.

SAMMY VS. CUPID (Vogue), Feb. 3.—Sammy Burns is featured in this low comedy number. He starts out for a stroll and has numerous adventures. Some of the scenes are taken in a gymnasium and a burlesque wrestling match is featured. Rough, but laughable in spots.

MAMMY'S ROSE (American), Feb. 4.—A one-reel picture founded on the well-known song, "Mighty lak a Rose." This will please the average audience, particularly because of its relationship to the song. The picture is not a remarkable one in any respect, and is at times inconsistent, but is pleasant in sentiment.

THE LAIRD O'KNEES (Beauty), Feb. 6.—Good entertainment can be obtained from this farce comedy, in which two vaudeville artists down on their luck fall briefly in pleasant places. A mistake made by a rich widow at the pier where she is expecting a Laird from Scotland establishes an amusing situation.

WON BY ONE (Beauty), Feb. 9.—A comedy number, featuring Neva Gerber, Hugh Bennet, Dick Rosson and others. The scenes occur in a country hotel and the plot is of a slightly burlesque character. It concerns a theft of jewels and the efforts of some amateur detectives to trace the thief. This does not get a very strong hold on the interest and is only fairly humorous.

Mutual Film Corporation Specials.

THE WHITE ROSETTE (Mutual Masterpicture de luxe), Feb. 5.—Made at the studios of the American Film Co., this five-reel production will be found to be an excellent sample of the Mutual Masterpicture de luxe. The finished acting of Eugenie Forde is one of the attractive points of the picture. The story presents a love tale first of ancient times and then of modern times, but identical in character, with the exception of the climax. A production that will please any audience by way of its artistic handling.

THE DRIFTER (Mutual Masterpicture de luxe), Feb. 7.—A five-reel production from the Gaumont studios. The story, written by John Clymer, treats of a young divinity student who has a propensity for racetrack gambling, and is expelled from the college before his term is out. Later he turns over a new leaf, and on his way home he takes the clothes from a minister, his exact double who has been killed in a railway wreck, and impersonates him, filling his office in a new pastorate with satisfaction. The story is somewhat improbable, but is at the same time entertaining.

LILLO OF THE SULU SEAS (American), Feb. 8.—A three-part drama featuring Harold Lockwood and May Allison. The story is a pleasant one of a romantic type, but not especially well constructed, and is therefore not at all times clear. It treats of the fortunes of a young man who was sent by his father to the south seas to get an understanding of the oyster industry. While there he falls in love with the daughter of an oyster gatherer, and later returns again to make her his wife.

THE SPIRIT OF THE GAME (Thanhouser), Feb. 9.—A three-reel college story, written by Clinton H. Stag. Morris Foster appears as a disconsolate substitute, who thinks he is to be left out of the game. The captain of the team goes on a "celebration" and the sub. is called upon to take his place next day. He wins the game by a touchdown at the last moment, and later gets the girl. The story is a pleasing one and handled with a fair degree of strength. It has no very dramatic moments, but there is a real football game pictured, taken on the grounds of Columbia University.

ACCORDING TO ST. JOHN (Mustang), Feb. 11.—Jack Richardson is featured in this three-part production, the moral of which works out very nicely in the end. The story portrays a rough western type of man being converted to the gospel through the sweet personality of the minister's daughter. When the minister's son, who has turned out to be a bandit, robs the stage coach, the convict sends a letter to the sheriff telling him to call at his cottage and he will find the robber and his plunder. Having found the cache of the thief he takes possession of its contents and gives himself up, in place of the other man.

Pathe Exchange, Inc.

PATHE NEWS NO. 6, 1916 (Pathe), Jan. 19.—One of the interesting items of this issue is a view of the submarine E2 which was destroyed by an internal explosion in the Brooklyn Navy Yards. Another touches on the subject of "preparedness," giving us glimpses of the U. S. Army and Navy. The various methods of educating the public how to prevent the distribution of the "grip" germ is instructive as well as interesting.

PATHE NEWS NO. 7, 1916 (Pathe), Jan. 22.—Views of the new blast furnaces put into operation by the Government, at Le Creusot, France, are interesting. There is also shown a primitive method of spearing eels through the ice, on the Shrewsbury River, at Red Bank, N. J., after the manner of the Eskimos. The ice harvest at Cazenovia Lake, N. Y., is also interesting.

HEADDRESSES OF HOLLAND (Photocolor), Jan. 24.—A quaint and interesting study of the various headdresses used in different parts of Holland. This is on the same reel with "Au Sable Chasm."

AU SABLE CHASM (Picturesque America) (Globe), Jan. 24.—Showing many beautiful views of one of the beauty spots in New York State and of the East.

SHOOTING AT RANDOM (Starlight), Jan. 29.—Another Heine and Louie comedy which is amusing. The plots of these comedies do not differ very materially at any time, but each one being treated in a somewhat different manner usually assures good entertainment for those who like farce comedy. The closing scenes show the blowing up of a building by a bomb placed near it through the vengeful disposition of Louie.

Pathe Exchange, Inc., Specials.

HAZEL KIRKE (Gold Rooster Play), Jan. 28.—This is a pleasing five-part version of the old play by Steele MacKaye, featuring Pearl White, with a supporting cast consisting of William Riley Hatch, Bruce McRae and Creighton Hale. The play has been produced by the Whartons, and will be found satisfactory in this respect. Pearl White does not fit as easily into the role of Hazel Kirke as she has into other roles that we have seen her play. Nevertheless the play is pleasing withal.

THE RED CIRCLE, NO. 7 ("The Third Degree") (Balboa), Jan. 29.—"The Third Degree" is the title of this episode of "The Red Circle." In it Alma La Salle (Lillian West) is put through the third degee on the accusation of a theft of jewelry from the ball at the seaside inn where she has stolen among other things a necklace from June Travis. The jewels are discovered at last hidden in the heels of a pair of old shoes with which Alma is on her way to "Smiling Sam," head of a gang of thieves. In this number the Red Circle again influences June Travis, and she liberates a monkey from his organ-grinding master who maltreats him. An interesting episode.

Signal Film Corporation.

THE GIRL AND THE GAME (Chapter 6, "Helen's Wild Ride"), Jan. 31.—"Helen's Wild Ride" is the title of this thrilling chapter of the serial. In her wild ride down the railroad track on a hand car she jumps on the back of the train on which a couple of safe robbers are trying to escape. Later in the game she leaps from a rising drawbridge. This latter feat is an especially daring one, and the wonder is that the young woman escapes without as much as a sprained ankle.

Universal Film Mfg. Company.

HER NAUGHTY EYES (L-KO), Feb. 9.—Another version of the familiar plot in which the leading lady has a winking eye. In this case Alice Howell is the victim of a hypnotist, who causes her to flirt

with every man she meets, including the minister when he is marrying her to another. This is not new but quite amusing.

ACROBATIC ACT (Powers), Feb. 10.—A half reel, featuring Miss Leizel, a well-known vaudeville performer, in work on the rings, rope and trapeze. The act is a good one of its kind.

LEAP AND LOOK THEREAFTER (Joker), Feb. 12.—One of the funniest low comedies made by this company for some time. Mrs. Bill Durham's efforts to cure her husband of smoking bring about laughable complications. Gale Henry and Wm. Franey play the leads. A good number of the type.

UNCLE SAM AT WORK, NO. 8 (Uncle Sam, Fisherman, Postmaster, Health Officer) (Powers), Feb. 12.—An exceptionally entertaining series of glimpses into the government seal preserves in Alaska and the way whales are harpooned and cut up. Also contains instructive views taken in the post office and public health departments.

Universal Film Mfg. Company Specials.

SEPTEMBER MOURNING (L-KO), Feb. 6.—A two-reel ecentric number, featuring Gertrude Selby, H. Pathe Lehrman, Gene Rogers and Chas. Wininger. The action of the first reel contains some laughable moments, centering about the usual park flirtations. In the second reel the two artists invade the grounds of a girls' school, where they watch the girls dancing and try to choose a subject to pose for September Morn. This, of course, is not in the best of tone, but it escapes any pronounced vulgarity and has enough amusing features to keep the observer interested. Some of the settings in the second reel are quite picturesque.

A KNIGHT OF THE RANGE (Red Feather Photo-Plays), Feb. 7.—A five-reel melodrama of the West with plenty of dash and rough riding. It is a pretty well made picture full of unexpected thrills. Harry Carey has the lead and makes a fine hero. Oline Golden is wholly acceptable in the role of ingenuous heroine. It is wholesome and we count it a picture to please the hearts of the majority.

THE INSURANCE SWINDLERS (Universal Special), Feb. 7.—No. 9 of the "Graft" Series. The weirdest and most sensational of this series thus far offered. Tom Larnigan, while investigating the insurance trust, is locked in a vault. He is taken out, presumably dead, and placed in a casket. Later Dorothy jars the casket so that it breaks the suspended animation with which he is afflicted, and restores him to life. He then paralyses the head of the trust by his appearance at a board meeting. The instalment is interesting, though hardly plausible. The situations are well handled.

YUST FROM SWEDEN (Gold Seal), Feb. 8.—A three-reel number, by Robert Z. Leonard, featuring the author and Ella Hall. They first appear as a couple just arrived from Sweden. He gets a job in a lumber camp. The two characters are finely handled. Marc Robbins is also pleasing as Orvell and Rex de Roselli as the foreman. The development is natural and holds the interest well. The foreman fells a tree upon Karl and while the latter is bedfast from the injuries tries to steal his wife. The situation is saved by the arrival of the manager. This is close to the soil and well presented in every way.

THE HIGH FLIERS (Victor), Feb. 9.—A two-reel number, featuring Harry C. Meyers and Rosemary Theby. This follows the style of George Ade's fables and is amusing throughout. The two leading characters, Miss High Life and Mr. Dude, are well portrayed, also those of Miss Plain and Mr. Honest. The first couple marries and comes to grief because they try to live in a $200 flat on $20 a week; the second couple fares better. The subtitles are full of modern slang and make entertaining reading. The close is not as strong as might have been expected, but the offering as a whole is pleasing.

THE LIVING LIE (Laemmle), Feb. 10.—A three-reel number, by F. McGrew Willis, featuring Mina Cunard, Malcolm Blevins and Jock Livingston. This deals with the life of a poor girl, born in bad surroundings. She becomes an artist's model, but longs for a better life. She eventually marries a doctor and then turns back to the old life in a moment of weakness. The influence of their sick child later reunites her with her husband. This lacks certain convincing qualities and goes over familiar situations. The settings are very ordinary. It is on the whole hardly up to the average.

THE TRAIL OF THE WILD WOLF (Imp), Feb. 11.—A fine two-reel offering of the outdoor type, featuring Sydell Dowling, Rollis Clarke, Edith Roberts, Frank Smith and Paul Panzer. The snow scenes are well pictured and good suspense is maintained in the last reel when the Wolf abducts Doris and is brought to his death by the hero after a hard hand-to-hand combat. A well presented subject of a familiar, but enjoyable, type.

V-L-S-E, Inc., Specials

THE GODS OF FATE (Lubin), Jan. 24.—In addition to presenting an entertaining dramatic story, this five-part picture, from a scenario by Daniel Carson Goodman, offers a number of spectacular scenes in showing a factory fire and a train wreck. Both are extremely well handled. Numbered in a well balanced cast are Richard Buhler, Rosetta Brice, Francis Joyner and William H. Turner.

A NIGHT OUT (Vitagraph), Jan. 31.—A five-reel Vitagraph Blue Ribbon farce on the melodrama plan. Mae Robeson is featured; but the cast is the best this studio has to offer, and couldn't be beaten very easily. Flora Finch, Hughie Mack, Kate Price, William Shea and a goodly bunch of juveniles are seen. The ending is especially amusing. It is a bit too long, but makes a good offering, and the laughs, not infrequent at worst, grow better toward the close.

SOULS IN BONDAGE (Lubin), Jan. 31.—This picture is very well acted by Nance O'Neil and those in her support and should draw, despite one obvious defect in the development of Daniel Carson Goodman's story and a few scenes in the concluding reel that might better be eliminated. The plot follows the lives of two sisters of contrasting character, and the production contains much interesting detail.

World Film Corporation.

THE BALLET GIRL (Brady), Jan. 24.—Alice Brady is the very pleasing star of this adaptation of Compton MacKenzie's novel, "Carnival." She gives a capital performance in a picture of varying merit, based on the tragedy of a dancer and the career of her daughter. Holbrook Blinn, co-star with Miss Brady, has a part of few possibilities. The character of a clown is sympathetically acted by Alec B. Francis.

LOVE'S CROSSED TRAIL (Triumph-Equitable), Jan. 31.—A mystery melodrama, directed by Joseph A. Golden and featuring Marie Empress in the role of the partner of the proprietor of a gambling house. The mystery centers around a murder and is not explained until the last reel. The story lacks plausibility in its development, but offers some exciting incidents. Miss Empress is only moderately effective on the screen.

Anna Held Photoplay Completed

Elaborate Film Presentation of International Stage Success "Madame la Presidente" to Be Next Morosco Release on Paramount Program.

ANNOUNCEMENT is made by the New York offices of the Oliver Morosco Photoplay Company that Anna Held's initial subject, "Madame La Presidente," has been completed at the Los Angeles studios of this company and will be released on the Paramount Program, February 7th.

In its endeavors to give the inimitable Held a suitable vehicle in which to make her first screen appearance, the Oliver Morosco Photoplay Company searched the market thoroughly for a subject with the idea in mind of obtaining a desirable play regardless of expense. As a result, through Sanger & Jordan, the exact story for Miss Held was purchased at a price which ranks foremost among the large expenditures made for the film rights to various stage successes during the past year. This then, represents an unusual expense already involved before the actual work of production had even been commenced. Staged with a lavish hand, Director Lloyd has succeeded in giving the production a distinct French atmosphere as displayed in the furniture used, in the replication of the immensely tall doors of the French chambers of Justice, the curious imported telephone and other items of detail all of which go to make up the desired realism. A large and accomplished cast is also presented in support of Miss Held, including such well-known artists as Forrest Stanley, Herbert Standing, Page Peters, Lydia Yeamans Titus, Helen Eddy, Howard Davies and Dick LaStrange.

"Madame La Presidente" is adapted from the play of the same name by Maurice Hennequin and Pierre Veber. In Europe the play enjoyed remarkable success and in this country it was

Scene from "Mme. Presidente" (Morosco).

adapted to the American stage by Jose G. Levy and staged by George Marion. It was first produced with Fannie Ward in the title role, here on Sept. 15, 1913, when it appeared on Broadway with great success.

MANY OFFERS FOR "NE'ER DO WELL."

According to reports from the San Francisco office of the All Star Features Distributors, the ten act production of Rex Beach's "Ne'er-Do-Well" is in big demand. The above concern who have recently bought the production from the Selig Co. are receiving many offers, a majority of which are from the legitimate houses who want to rent the production outright. "Of course the State right buyer is also in evidence," said Mr. Lesser, president of the company, "but I will not close for any territory until my arrival in New York."

Manufacturers' Advance Notes

"THE CRIME OF CIRCUMSTANCE" (Knickerbocker).

The Knickerbocker Star Features Company will release a strong three-part feature, February 4, "The Crime of Circumstance," featuring Lewis J. Cody, a popular screen star. The story is based on a popular sentiment of today which condemns too much reliance on circumstantial evidence in cases where the death sentence is possible.

"The Crime of Circumstance" shows a young attorney successfully bringing about the death sentence of a man innocent

Scene from "The Crime of Circumstance" (Knickerbocker).

of crime; the helpless victim goes to his death, while the unfolding of the drama shows that the crime was committed by the brother of the prosecuting attorney. There are many strong dramatic situations, much heart interest and a plot that will hold to the end. The release day is February 4th, on the General Film program.

KALEM'S HELEN MAKES "A PERILOUS SWING."

The combination of riding feats and railroad thrills which has been promised followers of the Kalem "Hazards of Helen" pictures should serve to make this popular series of even greater interest than in the past. It enables fresh material to be introduced into the stories and it also becomes possible to lift the stories into new channels.

"The Perilous Swing" is an excellent example of the combination of the popular railroad feats with the new element of interest. Helen Gibson contributes some daring riding in this episode of the series when she is pursuing a gang sought by the sheriff. There are a number of lesser thrills leading up to the smashing climax. The culprits reach the drawbridge before Helen, and after binding the gate-tender, raise the bridge. Helen has spurred her horse to breakneck speed and as she reaches the bridge and it rises there is a tense moment as she struggles to bring the horse to a stop, succeeding only on the very brink of the river bank.

Then the big punch comes. Unaware of its danger the Limited is seen rushing along towards the bridge. Helen faces a terrible problem, but her mind works quickly. Taking up the lariat at her saddle, she whirls it to the end of the bridge girder in mid-air. She then slips from the saddle and swings through space and succeeds in getting a hold on a bridge girder and crawling down to the gate-tender's shack she quickly lowers the bridge just as the train thunders across.

"THE RIGHT TO LIVE" (United).

A four reel production entitled "The Right to Live" will be released by the United Photo-Plays Co. of Chicago on February 1. The locale and basis of this picture are entirely Chicago. The wet and dry question is gone into, and special attention is given to the Sunday closing of saloons which was recently put in force for the first time in Chicago's history. A capable company have worked in this production under the direction of C. H. Ferrell, formerly connected with the Kalem company.

GYPSY O'BRIEN WITH METRO.

Gypsy O'Brien, who has a leading role in support of Mme. Petrova, in "The Soul Market," a forthcoming Metro wonderplay, makes her screen debut in this feature. It has been found from parts of the picture which have been run off at the Popular Plays and Players studio, that Miss O'Brien screens exceedingly well. She is a young woman noted for her singular beauty and Titian hair. Miss O'Brien began her stage career as one of the famous beauties of the London Gaiety Theater company in London. Within a season she was playing the ingenue leads.

PATHE'S "IRON CLAW" HAS SOME GREAT FLOOD SCENES.

In the forthcoming Pathe serial "The Iron Claw" director Edward Jose secured some very remarkable flood effects. He hired an island off the coast of South Carolina and with the aid of a gang of negro workmen built a dike which shut out the ocean from a little bay. Here he put up some buildings and then at the proper time broke the dike and let the water sweep over his houses. The result was that his flood scenes are remarkably realistic, and furnish some real thrills.

METRO ACTORS INVADE PRINCESS THEATER.

More than two hundred persons were used on the stage and in the auditorium of the Princess Theater, in Thirty-ninth street, New York City, to make the sensational theater scenes for "The Soul Market," the forthcoming Metro wonderplay in which Mme. Petrova is starred. Not only were scenes photographed of the audience, but interesting and pertinent scenes were staged in the boxes, dressing rooms, foyer and on the stage. A group of chorus girls from the Hippodrome were used in the stage scenes, and the audience was made up of supernumeraries in evening clothes. The scenes were directed by Francis J. Grandon and Virtus Scott, both of whom recently joined the Metro staff of directors producing with the Popular Plays and Players.

COLLIER IN "GETTING MARRIED."

William Collier, well-known stage comedian signed for the Triangle by the New York Motion Picture Corporation, has

Scene from "Getting Married" (Triangle-Keystone).

nearly completed his Mack Sennett comedy, "Getting Married," and is preparing to devote all his time to a new five-reel Kay-Bee feature which Walter Edwards is directing for Ince. Since his arrival on the Coast Collier has been dividing his time between the two studios. "Buster," Collier's step-son, has convinced Ince that he has ability far beyond his fourteen years, and is to have an important part in a forthcoming Kay-Bee production.

"THE DRAGNET" (Selig).

"The Dragnet," a Selig mutiple reel drama, produced by Frank Beal from the story written by Willard Mack, is to be released in General Film Service on Monday, February 7th. A noteworthy cast of Selig stars will enact in this drama, including Harry Mestayer, Wheeler Oakman, Al W. Filson and Vivian Reed.

"The Dragnet" is a story of the underworld in which James Durkin, carrying the stigma of a prison term, resolves to do the right thing and finally comes into his own. There is a

Scene from "The Dragnet" (Selig).

desperate hand to hand fight between a detective and the persecuted Durkin, and how the detective's hard heart is finally touched, contributes to the heart interest of a drama, which is replete with fine photography, talented acting and tense situations.

Harry Mestayer in the role of "James Durkin" does much the best work in his motion picture career, and Wheeler Oakman, Al W. Filson and Vivian Reed uphold the standards of talented motion picture acting.

"The Dragnet" carries a strong moral lesson and is worthy of presentation in any moving picture theater.

"THE PRIMITIVE STRAIN" (Essanay).

In "The Primitive Strain," a three-act drama of the north country, Essanay is continuing its policy of producing several stories of red-blooded, out-door life which afford an opportunity for romantic color and spectacular settings.

Edward Arnold and Nell Craig take the leads. The father of the young minister on his death bed confesses to his son that in the great north the boy has a half sister, daughter of a French-Canadian girl whom he wronged.

The young clergyman sets out to find her and make restitution, as was his father's last wish. He builds a mission near a dance hall and gambling den saloon. He meets the dance hall queen, Nell Craig, and is infatuated.

The saloon keeper is incensed when the inhabitants of the

Scene from "The Primitive Strain" (Essanay).

settlement prefer the mission to his saloon on Sunday and to keep the girl from attending services he locks her in her room and attacks her. She escapes to the cabin of the minister and tells the story of her life. She is his sister. The clergyman—now nothing more than a man willing to avenge his woman kind—kills the saloon keeper. When he returns to his cabin the girl is dead.

KLEINE FINISHES "THE FINAL CURTAIN" (Kleine-Edison).

"The Final Curtain," a story of business and the theater, formerly announced as "Our Lady of Laughter," has been set for release on the Kleine-Edison Program as the initial February production scheduled for February 2nd.

"The Final Curtain" features Arthur Hoops and Alma Hanlon, and aside from the splendid work of this pair, the subject is characterized by a story of unusual power destined to appeal

Scene from "The Final Curtain" (Kleine-Edison).

universally to all classes of photoplay enthusiasts. The central theme is the inevitable clash that occurs when the "artistic temperament" meets so-called "solid respectability," through the marriage of a dainty Broadway star to a magnet of the wool trust. In the role of the star, Miss Hanlon does what is unquestionably the greatest work of her career, ably supported by Arthur Hoops, whose portrayal of the business man is a delightful bit of character delineation.

"BUNGLING BILL, BURGLAR" (Vogue).

Jack Dillon, resourceful Vogue director, has produced another screaming one-reel Vogue comedy, entitled "Bungling Bill, Burglar," to be released January 27th. The play shows one big thrilling day in the life of Bill, in which he bungles his job so artistically that at bedtime he swears off on "bungling" entirely. His efforts to increase his treasury and "pad his pockets" result in the complete disturbance of a hotel full of people and particularly the plans of a pair of Newlyweds. Bill's attempt to rob a pretty bad article of his ill-gotten gains results in a terrific chase, during which Director Dillon arranges a number of exciting accidents.

Arthur Moon plays the part of the Western bad man against whose bags of gold Bill's bungling operations are directed. Patty McQuire is the grotesque, laughable Bill—always comic,

Scene from "Bungling Bill, Burglar" (Vogue).

always in a predicament, always apparently very serious. Russ Powell and Pricilla Dean enliven the action with some very fast work as the Newlyweds. One of their first exciting affairs is to elope, steal a minster and compel him to marry them in a speeding Ford—an exceedingly dangerous effort as the minister seemed to fully appreciate because he collapsed as soon as the ceremony was over.

"THE TRAIL OF THE LONESOME PINE" (Lasky).

Produced by Cecil B. De Mille, "The Trail of the Lonesome Pine," with Charlotte Walker as the star, in the role in which she achieved her greatest success on the dramatic stage, will be released by the Jesse L. Lasky Feature Play Company on the Paramount Program on February 14th.

The photoplay written by Mr. De Mille, is based on the dramatic version by Eugene Walter from the novel by John Fox, Jr.

Scene from "The Trail of the Lonesome Pine" (Lasky).

"The Trail of the Lonesome Pine" is a romance of the Cumberland mountains. Before Miss Walker appeared in the stage version under the direction of Klaw & Erlanger, she spent some time in the locale of the play.

In the cast of Lasky players who appear in support of Miss Walker are Theodore Roberts, Thomas Meighan and Earl Fox.

"BUNGLE'S RAINY DAY" (Vim).

"Bungles," the funniest of film fun-makers, makes his first appearance in the Vim comedies, on the General Film Program, February 10, in "Bungle's Rainy Day." "Bungles" is Fernandea Perez, recently from Italy, where he terminated a contract with an Italian Film Co., on account of the war. He was formerly known as "Tweedledum." In "Bungle's Rainy Day," we find Bungles studying the problem of carrying an umbrella for the protection of his new suit. His deliberations result in grave misfortunes, which grow in intensity until he is forced to forget his despair as he finds his sweetheart has jilted him. In his pursuit for his sweetheart, consternation reigns generally, piano movers are upset, enemies of Bungles

Scene from "Bungle's Rainy Day" (Vim).

rally their forces, and Bungles gets a beating out by a terrific drenching by the Fire Department.

Bungles learns that it never rains but it pours, and he learns how all might have been averted by a quick decision on the matter of an umbrella. Bungles is well supported by Elsie MacLeod. This film is but the forerunner of a series of funny Vim Comedies in which Bungles will have an important place.

LEWIS J. CODY, IN KNICKERBOCKER STAR FEATURE.

Lewis J. Cody, who has had a long and very successful stage career, will be seen in a current release of the Knickerbocker Star Feature, "The House of Mystery." He is especially remembered for his masterly work in "Pierre of the Plains," "The Virginian" and "Jimmie Valentine." One of his most successful screen dramas was "The Mating," in which he starred with Bessie Barriscale. In "The House of Mystery," Mr. Cody plays the part of the young prosecuting attorney, whose "butterfly wife," easily lured into the way of the bright lights by a wayward brother of the attorney, finds themselves in a mesh of circumstances which result in crime. Mr. Cody acquits himself with honors in the drama, which promises to be one of the strongest releases on the General Film Program January 21, from the Knickerbocker Star Features.

GADEN PLAYS TWO ROLES IN LATEST GARRICK FEATURE.

Alexander Gaden, leading man with the Jacksonville Gaumon Company, under the direction of Richard Garrick, plays two roles in Gaumont's latest feature, "The Drifter," to be released as a Mutual Masterpicture, February 7. The story is swiftly moving and unique, telling of two men and a girl—men who, both having been trained for the ministry, and both almost exactly alike in feature, fall in love with the same woman. And the woman finds love in her heart for both men, before the story is told.

Mr. Gaden, in the early part of the picture, is shown as a college boy, later, as the other character of the story, a young minister, and after that in ministerial garb only in the personality of the first man. The role taxes the artistry of Mr. Gaden to the fullest, but those who are familiar with his fin-

Scene from "The Drifter" (Gaumont).

nished methods, and intelligent impersonations are assured of a thoughtful, gifted dual characterization.

Scenes taken at Tulane University, in New Orleans, show the actor in picturesque setting, surrounded by students in the school who found picture-making well suited to their inclinations. And when after being privileged to talk, for the camera, to lovely Miss Lucille Taft, who plays the heroine in the story, the boys were each paid for their share in the scene, they voted unanimously to desert "law" for good, and take up screen acting.

Mr. Gaden is also shown in many interesting scenes in "The Drifter" taken at the New Orleans racetrack, scenes that are at all times the real thing in races, horse-flesh and enthusiasm. Director Garrick was shown every consideration by members of the sporting fraternity in New Orleans, and incidents of track and race shown in the forthcoming picture should prove of exceptional value.

PATHE'S "THE HORRORS OF WAR" MAKING FINE RECORDS.

Pathe's "The Horrors of War" has proved to be one of the strongest bookers of the past twelve months. Exhibitors who booked it for one day have had to arrange for longer runs owing to the great interest it has aroused. Manager Holah of Pathe's Cincinnati office, for instance, writes that the Alhambra, a large theater in the downtown district of that city, has booked it for a two weeks' solid run after the management had personally inspected it. Mr. Weigel, the well-known Cincinnati exhibitor, booked it at once on review, and will advertise the picture heavily. Mr. Holah reports that the Cincinnati exhibitors are unanimous in saying that it is the greatest war picture ever shown in Cincinnati.

BOOKING "THE BATTLES OF A NATION."

The Buffalo Times Motion Picture Department announces that it has just released to exhibitors "The Battles of a Nation" which, heretofore, has only been seen in the first-class legitimate houses throughout the country. John F. Miller (Mr. Norman E. Mack's personal representative) has decided to book the exhibitors direct from this territory, which will cover greater New York, New Jersey, Delaware and the New England states.

The exhibitors will be permitted, even encouraged, to view "The Battle of a Nation" in their projection room before booking. The picture is playing this week at the Majestic theater in Brooklyn, having opened there last Sunday to overwhelming business.

"BEHIND CLOSED DOORS" NOW "LOVE'S CROSS ROADS."

"Behind Closed Doors," the Equitable production which was to have been released Monday, January 31st, and in which Marie Empress and Wright Huntington co-star, will make its screen bow under an entirely new title.

The picture is to be known as "Love's Cross Roads," and will go over the Equitable program as the regular release and with no change other than the title. The change in title was made necessary by reason of the releasing, two weeks ago, by another producing company, of a feature which parallels the story, in a way, and which bore a title rather similar.

"Behind Closed Doors" consequently will be known as "Love's Cross Roads."

"HOP, THE DEVIL'S BREW" (Bluebird).

Government officials co-operated with the Smalleys in producing "Hop, the Devil's Brew," for Bluebird Photoplays. The basis of the scenario, furnished by Lois Weber, is the fight customs officials are making against opium smuggling and the traffic in other habit-forming drugs, as related in the writing of Rufus Steele, in the Saturday Evening Post and other papers.

Because they believe the multiple reeler will serve an excellent purpose in exposing the smugglers and their illicit traffic, Revenue officials in San Francisco gave every aid they could in making the scenes authentic and truly representative of the exciting conditions surrounding the desperate occupation.

The fight against the opium smugglers affords opportunity for numerous scenes and situations of a highly sensational nature. Very faithfully and true to actual conditions and circumstances are they recorded. Lively encounters and sensational "chase" incidents are pictured along the water front and among the wharves of San Francisco. Scenes incident to the search of an ocean liner for contraband drugs are shown, and the method and manner in which the smugglers secrete and deliver to Chinatown their store of opium are vividly protrayed.

The raid upon Chinatown, during which the Revenue officer discovers his wife in an opium smoking parlor and learns for the first time that she is a drug addict; pictures of San Francisco's underworld, and the evil workings of the "opium gang" are recorded in authentic scenes of a most sensational nature.

The Smalleys directed the picture and Phillips Smalley and Lois Weber enact the principal characters. These favorites have roles excellently suited to their artistic abilities, always

Scene from "Hop, the Devil's Brew" (Bluebird).

best exemplified when they have scenes together, as in the instance of "Hop, the Devil's Brew."

Lois Weber pictures the opium-stricken wife with a fine sense of the fitness of things; she makes the character a woman of noble purposes, stultified by the deady effects of opium, and still refrains from the temptation, always at hand, to overpicture the debasing results of narcotics. As the Revenue officer Phillips Smalley has a fine, manly part, robust and resolute, quite suited to both his physical and artistic qualifications.

"THE DEFECTIVE DETECTIVE."

The Cub Comedy release for February 4 entitled "The Defective Detective," presents as its featured comedian Billy Armstrong, who makes in this picture his initial appearance as a David Horsley player. Armstrong will be remembered as a former associate of Charles Chaplin, having played opposite that comedian in "By the Sea," "The Bank" and other Essanay productions.

The introduction of an Armstrong picture as a Cub release

Scene from "The Defective Detective" (Cub).

makes the first break in the long chain of productions of this brand made with George Ovey as the star. Ovey will, of course, continue to be featured in a company of his own, but his pictures will be alternated in the release chart for the time being with those made by the Armstrong company.

In the nature of its productions "The Defective Detective" is different than past Cub releases with George Ovey. The methods of the two comedians are entirely dissimilar so that a different type of comedy vehicle is required for each.

In "The Defective Detective" Armstrong is supported by an excellent comedy cast, including Tommy Hayes, an English comedian of considerable reputation, and Grace Gibson, who plays the leading feminine part.

Using the first subject as a criterion, the Armstrong releases should prove as popular as those featuring George Ovey.

NOTES OF THE TRADE

DURING the big factory scene, which was made in Jacksonville, Florida, for "Man and His Soul," the big Metro feature in which Francis X. Bushman and Beverly Bayne are starred, the Moyor, Chief of Police, Chief of the Fire Department, and other city officials, were the guests of honor. The officials gave Director John W. Noble and Assistant Director William Bailey every possible assistance, calling out the entire fire department and reserve police, to participate in the scene.

* * *

Blanche Sweet, under the direction of William C. De Mille, is at the Lasky ranch on location, filming the exterior scenes of "The Blacklist," a new production written especially for her by William C. De Mille and Marion Fairfax.

* * *

Ernest Warde, Thanhouser, director, has finished "Silas Marner," in which his distinguished father, Frederick Warde, is starred. The cast includes almost all of the Thanhouser stars, among them Valkyrien, the Baroness Dewitz. Mr. Warde pere says he thinks that his son started out to even up accounts for all the woodshed sessions of earlier days—and he succeeded. Fathers—beware!

* * *

King Baggot and Edna Hunter have just finished producing an Imp-Universal two reel drama, "Jim Slocan, No. 42393," being an automobile story, the scenario being written by Bob Hill.

* * *

Cecil B. De Mille, director general of the Lasky studio, Charlotte Walker and the rest of "The Trail of the Lonesome Pine" company, are up in the mountains doing the exterior scenes of the John Fox novel.

Mr. Edward V. G. Scranton, well known in the motion picture industry, especially as location man for a number of the most important American productions, sailed for Honduras and Mexico on January 27, to locate scenes for a novel production under the supervision of Mr. Curtis Dunham. The picture will feature Miss Helen Moller, the classic and interpretative dancer.

* * *

"Homing Pigeons" is the title of a two reel Universal drama just completed by Director Kelley with Clara Byers playing the leading role.

* * *

Reaves Eason has joined the Balboa company as assistant to Henry King. Mr. Eason has had extensive experience as a director with the American and other well known picture producing companies. Right now, he is helping Mr. King put on a five reel feature film.

* * *

Harry Benham has just finished a two reel comedy with Edna Pendleton, directed by Jack Harvey, called "Held for Ransom."

PICTURE THEATERS PROJECTED

CLOVIS, CALIF.—The Rex theater has been taken over by A. C. Weaver.

HERMOSA BEACH, CALIF.—Extensive improvements have been made to the Hermosa theater.

OAKLAND, CALIF.—The Alcatraz theater is now being conducted by Matthews and Chambers.

OAKLAND, CALIF.—Vance and Holton plan to erect a $100,000 modern fireproof moving picture theater at the corner of 17th street and San Pablo avenue.

SAN FRANCISCO, CALIF.—Extensive improvements have been made to the Electric theater, located on Church street.

WOODLAKE, CALIF.—The Idle Hour is the name of a new moving picture theater opened by O. Snyder.

DIVERNON, ILL.—The moving picture theater, conducted by William J. Beynon, has been remodeled.

ROCK FALLS, ILL.—August Johannsen has taken over the Grand theater.

STERLING, ILL.—C. A. Flinn and George D. Greenough, who recently purchased the Grand theater, plan to make extensive improvements to the house. These will include a new addition, redecoration of the interior and the installation of a modern ventilation system and pipe organ.

INDIANAPOLIS. IND.—A moving picture theater is being erected at 1830 Central avenue by the Bastian Realty Company. Lessee, Walter O. Rouse.

WARSAW, IND.—O. L. Winslow has purchased the Bell theater from C. A. Rigdon.

CLARION, IA.—The Hills building has been purchased by Lamfers and Wilson, who will convert it into a moving picture theater.

CRESCO, IA.—The opera house has been taken over by Dr. E. H. Allen. It is being conducted as a first-class moving picture theater.

WEST UNION, IA.—R. D. Fellows has purchased an interest in the Cozy theater.

ARKANSAS CITY, KANS.—The Lotus theater has been taken over by the Home National Bank.

AUGUSTA, KANS.—G. M. Smith has the contract to erect a moving picture theater for F. G. Yates. The structure will cost about $10,000.

HUTCHINSON, KANS.—C. B. Yost, 7½ North Main street, plans to expend about $5,000 in remodeling his moving picture theater.

TOPEKA, KANS.—A moving picture theater of stone and brick construction will be erected by Abe Jacobson, to cost $10,000.

DANVILLE, KY.—A number of improvements have been made to the Colonial theater. The house is conducted by M. G. Weiseger.

FRANKFORT, KY.—The Capital theater has been redecorated; gallery constructed; new heating and lighting system installed and additional exits built. The improvements cost about $10,000.

IRVINE, KY.—The opera house has been taken over by Algin Daniel.

LOUISVILLE, KY.—S. F. Ostrander is preparing plans for a modern moving picture theater at 12th and Walnut streets. It will cost approximately $25,000.

MAYSVILLE, KY.—Charles Triebel, who recently took over the Pastime theater, plans to remodel the house.

DONALDSONVILLE, LA.—The Happy Hour theater is now being conducted by James Von Lotten.

NEW ORLEANS, LA.—S. S. Levy has opened a new moving picture theater at the corner of Ursuline and Dorgenois streets. It has been named the Eugie and has seating capacity for 1,000 persons.

SHREVEPORT, LA.—The Dreamland theater, conducted by the Hippodrome Theater Company, has been thoroughly renovated.

SACO, ME.—The Colonial is the name of a new moving picture theater opened here.

BALTIMORE, MD.—Morris Klein, 1710 Eastern avenue, plans the erection of a one-story moving picture theater, to cost $20,000.

BALTIMORE, MD.—Consolidated Engineering Company has the contract to erect a two-story brick fireproof moving picture theater, 50 by 121 feet, at North avenue and 9th street, for the Walbrook Amusement Company. It will have concrete slag covered roof, wood floors, concrete sidewalks; cost $30,000.

MANISTIQUE, MICH.—The Princess theater is now being conducted by Laurence Boudin and Edward Garden.

OWOSSO, MICH.—B. L. Converse plans to build a one-story moving picture theater, 44 by 100 feet.

KANSAS CITY, MO.—A new moving picture theater is being erected by the Regent Theater Company at 107-09 East 12th street. The structure will cost $25,000.

LAMAR, MO.—The Airdome theater, conducted by D. A. Baker, has been remodeled.

ST. LOUIS, MO.—The Rialto theater, recently purchased by Benjamin P. Stromberg, has been remodeled and renamed the Delmar.

BUTTE, MONT.—A modern fireproof moving picture theater will be constructed by the Harrison Avenue Theater Company, to cost $40,000.

BERWICK, N. H.—Herbert Sharp has opened a moving picture theater on the second floor of the Davis and Clark building.

NEWPORT, N. H.—The armory building on Central street, has been converted into a moving picture theater by H. Robinson.

BOUND BROOK, N. J.—A moving picture theater is being erected on Main street by Milton A. Labaw.

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Gathered by Our Own Correspondents

Want Better Censorship

Toronto Exchange Managers Call on Provincial Treasurer and Press Abolishment of Clause in Censorship Act Relating to Recall of Films Already Passed—General Grievances Also Taken Up—Who Participated.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONTARIO.—A concerted move against the censorship situation in Ontario was made on Friday, January 21st, when the managers of four Toronto exchanges, accompanied by M. H. Ludwig, who is the legal adviser for the moving picture interests in Toronto, appeared before Provincial Treasurer, Hon. T. W. McGarry, to press for the abolishment of the clause in The Theaters and Cinematographs Act, which permits the Ontario censors to recall a film for further consideration after it has been once approved by the board.

Complaints were registered regarding the attitude of the censors and general grievances were aired. In answer, the government official promised to make observations with a view to changes, if needed, either in the act or in the board of censors. Mr. McGarry assured the film men that the personnel of the censor board would be speedily changed if the necessity arose.

The delegation was made up of Mr. P. Kauffman of the Famous Players Film Service, Mr. Lennon of the Canadian Univeral's Toronto branch, Mr. Z. M. Harris, manager of the Toronto branch of the Mutual, and Mr. D. Cooper of the Cooper Film Exchange, representing Kleine features.

TWO EXHIBITORS GET WARNING SENTENCES.

Recorder Geoffrion Imposes Limit Fine for Evasion of New Tax Law.

The first convictions for failure on the part of Montreal moving picture exhibitors to observe the new civic by-law, providing for the payment of one-cent tax by everyone entering a place of amusement have been recorded and the offenders were givn the maximum penalty of a fine of $40 and costs or two months in prison. The two theaters against which convictions were secured were the Maple Leaf, 390 St. Lawrence street, and the Midway Photo-Play, 335 St. Lawrence street. Recorder Geoffrion imposed the sentences, which were intended to stand as a warning to all amusement managers in Montreal.

WILL REMODEL OLD THEATER

Articles of incorporation for Ontario have been taken out for the Regent Theater Company, Toronto, with a capitalization of $250,000, for the purpose of rebuilding of the Majestic theater, Adelaide street West, for moving picture purposes.

It is planned to spend at least $75,000 in remodeling the house, which will be known in the future as The Imperial. The present building will be purchased outright from its present owner, A. J. Small, by the new company, one member of which is E. L. Ruddy, head of E. L. Ruddy Co., Limited, the sign and bill posting firm.

The plans include the removal of the entire upper gallery and relaying of the orchestra floor at a different angle. Work will be started immediately.

BUILD TORONTO NEST.

With the arrival of Mr. Spitzer of New York, representing the Blue Bird Photo-Plays, Inc., in Toronto, formal announcement was made from the head office of the Canadian Universal Film Company, Limited, Toronto, that Blue Bird features for Canada would be purchased and booked by the Universal, although a separate head office for the Blue Bird interests would be opened in the Toronto office of the Universal and distinct branches would be opened in Montreal and in the Canadian West.

Mr. Claire Hague, general manager of the Canadian Universal, will supervise the new company, but there will also be a traveling manager who will look after the bookings and general interest of Blue Bird films in Canada. A comprehensive advertising and publicity campaign in Canada is contemplated and this will probably be handled by the publicity department of the Canadian Universal.

Additions to Mutual Staff.

Jack Droy, one of the oldest moving picture men in Toronto, has left the Famous Players Feature Film Service in order to become booking manager with the local branch of the Mutual.

Maurice Kaffman and J. Davidson, the latter having been with the Grand theater, North Bay, Ontario, have been engaged as traveling representatives for the Mutual in the Ontario territory.

Children Can Come With Guardians.

After summoning several local moving picture theater managers for permitting the admission of children with adults other than their parents into their theaters, Chief of Police Whatley of Hamilton, Ontario, found, upon communicating with the Provincial authorities at Toronto, that the law permitted any adult to take a child into a moving picture house for a performance.

Another House in Tiny Village.

H. Kinley, formerly associated with Manager Winn of the Strand of Newmarket, Ontario, has started in opposition to that house by opening the Patricia theater in the same town which has a population of about 1,200. Mr. Kinley, whose new theater seats 350, has decided to use Mutual releases.

Manager Spence in Charge of Globe

An interesting change in the downtown theater circles of Toronto, Ontario, is that Manager W. Spence, formerly in charge of His Majesty's theater, Yonge street, is now manager of the recently opened Globe on Queen street. Metro and Fox features are being show at the Globe, which has been securing a nice share of business.

WASHINGTON DRY LAW HELPS.

Spokane Exhibitors Pleased With Substantial Increase.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Most Spokane theater managers are reporting increases in attendance since the inception of the Washington dry law Jan. 1. In spite of the zero weather, which has interfered with a full realization of their anticipations in this regard, they report satisfactory increases.

"The weather has been a drawback," said Manager Will T. Reed of the Casino, "yet our business shows a marked increase. We look to see the dry law bring good business to the picture shows, as we have argued all along that the nickles and dimes that once went to the saloons will now go to the picture shows."

Manager Ralph Ruffner of the Liberty is enthusiastic. He said: "Our business is just about all we can handle since the first of the year. There has been a very obvious increase in attendance. We are looking for business to improve still more."

The Clemmer, with a well established clientele, feels the effects of the dry law less than the other theaters, but business is reported good at the home of the Paramount features.

"Our business is good and is picking up right along," said H. J. Brown of the Hippodrome, a picture theater which runs two vaudeville acts.

E. Clarke Walker, manager of the Pantages, a vaudeville house which is running "The Girl and the Game," said: "Our business is fully 25 per cent. better than it was for the same weeks in 1915. Attendance at all our shows is better and we attribute it to the fact that people who formerly loitered in the saloons now come to the theater."

SPOKANE EXHIBITORS WANT NO FEDERAL BOARD.

Federal censorship of moving pictures has no friends among Spokane picture theater managers. The Amusement Managers' association of Spokane, comprising all the theater managers, but chiefly the picture show men, because there are more of them, has gone on record as opposed to the so-called Smith-Hughes bill now being threshed out before a house committee at Washington.

At a meeting of the managers a resolution of opposition was adopted and Ralph Ruffner, manager of the Liberty theater, and president of the association, wired the committee and the eastern Washington delegation the expression of the local managers.

"PEACE" FILM DRAWS MANY.

Patriotic and enthusiastic audiences have been witnessing J. Stuart Blackton's preparedness film, "The Battle Cry of Peace" at the Clemmer theater, which has now been running five days to date.

Capacity houses with standing room taken have witnessed the production daily. It is reported that the pictures are thrilling spectators as "The Birth of a Nation" never did.

On the opening night patriotic fever ran nigh and was stimulated by the presence of 100 members of the state guard.

Fight Film Appeal Lost

In Boston, the Court of Appeals Decides Against Kalisthenic Exhibition Company Which Sued to Compel the Customs Collector at Portland to Admit Films for Club Shows and Private Exhibitions—Opinion of the Court.

By William M. Flynn, Boston Correspon dent of Moving Picture World.

BOSTON, MASS. — Under a decision handed down by the United States Circuit Court of Appeals here on Friday, January 28, the moving picture films of the Jess Willard-Jack Johnson heavyweight championship battle, fought at Havana, Cuba, are excluded from the United States. Judges Dodge and Bingham concurred with Judge Putnam, who wrote the opinion based upon the general federal law barring fight films from the county.

The case is the outgrowth of an attempt by the Kalisthenic Exhibition Company, Inc., to import the films at Portland, Me. The films were held by W. T. Emmons, the United States Customs Collector at Portland, who was acting under the statutes. A request for an injunction restraining Collector Willis from interfering with the films, was filed with Judge Hale of the United States District Court by the Kalisthenic corporation, but the judge refused the petition and the corporation appealed the case.

In its decision the Circuit Court of Appeals referred to the existing federal law and its accepted interpretation and added: "It is plain that the film in any form, whether positive or negative, is barred until there has been some positive action on the part of the Treasury Department to regulate its use in some manner which the public morals would justify and support."

STATESMAN ACTS IN FILM.

Leading Citizens Make Film to Advertise Savings Bank Life Insurance.

Former Governor David I. Walsh has been landed upon the screen as an aid to a venture to which he pledged his support while he was chief executive of Massachusetts.

The former governor is appearing in a film which was taken for the express purpose of advertising the benefits to be derived from savings bank life insurance. Savings bank life insurance, which is said to be of incalculable benefit to the working classes, was one of his pet projects and mainly through his efforts a resolve was passed by the Massachusetts legislature last year authorizing the expenditure of $2,500 for the purpose of giving publicity to this kind of insurance.

Miss Alice Grady, secretary to Louis D. Brandeis, President Wilson's latest appointee to the United States Supreme Bench, wrote the scenario. Besides former Governor Walsh, several state officials and other prominent people of Massachusetts are included in the cast.

The success of this experiment is likely to establish a precedent for several similar movements in the state of Massachusetts and is another instance of the tremendous educational value and powerful influence of the film upon the minds of the public.

BAD BILL DIES.

The old "Birth of a Nation" bill, which was introduced into the legislature this year as an added section to the anti-African dodger petition, died a natural death. The proponents of the measure drew such a drastic bill that the hearing before the joint legislative committee on judiciary at the State House was a joke, although there was a respectable representation of film men on hand to meet the issue if the occasion arose.

Senator Robert Washburn of Worcester assailed the censorship section of the bill. He said it was dangerous as it not only served to create a censorship of films, but the theater and the press as well. Senator Washburn, who is looked upon in the legislature as a "king of satire," made it appear that ridicule was almost as essential to existence as the atmosphere.

Senator Washburn's text was taken up by Grenville S. MacFarland, New England representative of the Hearst interests, who elaborated upon the remarks of the Senator from Worcester and pointed out the dangers which were contained in that section of the bill. James H. Devlin, Jr., assistant corporation counsel of the city of Boston; Howard H. Trask, of Revere, and Attorney J. Albert Brackett, counsel for several theatrical interests, also attacked the censorship feature of the petition.

Trade Notes for Exchanges.

"The Strange Case of Mary Page" has been booked by the Scollay Square, Olympia and Fenway theaters in Boston and Mr. Lawrence J. Hacking, New England manager of the General Film Company, believes it will be one of the most popular films ever shown in this territory.

Manager Victor Morris of the New Orpheum is booking World features, and so are Mr. J. Berthuiame of the Star at Brookfield, Mass., and William C. Hewitt of the Mahaive theater at Great Barrington, Mass. Manager Frank Vine of the Boston office of the World Film is very much pleased with the way his releases are going. Manager J. H. Wood of the Globe theater at Brockton, Mass.; Robert H. McNeill of Dover, N. H.; Joseph Donahue of the Park theater at Woonsocket, R. I., have signed up for Equitable features, which are also distributed through Mr. Vine's office.

Having a Good Time in the South.

Cards received by his Boston friends indicate that Louis B. Mayer, New England head of the American Feature Film Company, distributors of Metro features in this territory, is enjoying his trip to Florida. Mr. Mayer is on a tour of the sunny state with his wife and a party of the company's stockholders. He was badly in need of a rest and from all accounts the trip South has done him a world of good. He is expected back at his desk in a few days.

Samuel Gardner with Loew's South End.

Samuel Gardner, who formerly had charge of the poster department in the Boston office of the American Feature Film, is now assistant manager of Loew's South End theater.

Tremont Theater Burns.

The Tremont theater, one of Boston's most famous playhouses and the one in which the "Birth of a Nation" was shown in this city, was destroyed by fire last Sunday, Jan. 23. The cause of the fire has not been ascertained and the state police are investigating it. A hearing was held by Deputy Chief Neal and among those present were Frank V. Orvitt, asistant treasurer of the theater; John Tighe, the watchman; George Morgan, the electrician; Wire Commissioner Cole and Captain O'Brien of the Boston fire department, but nothing conclusive regarding the origin of the blaze was uncovered. The theater is expected to be reopened about the first of April.

Glover Ware Buys the Peabody Theater.

Glover Ware, who owns the Larcon theater at Beverly, Mass., has bought out the Peabody theater at Peabody, Mass., and will hereafter conduct both theaters. The Peabody theater was formerly owned and operated by Kenney & Eckler. Mr. Ware change the name of the theater to the Strand on Monday and as such it will continue to be known.

The Troubles of Blue Sky.

Doing a lot of circus advertising for a moving picture house with an enterprising manager may be a good job and it may not. It all depends on what you run up against. At least that is what Chief Blue Sky says and this is why. The chief, who is a full-blooded redskin, is employed by the proprietor of an East Boston moving picture house to trod the streets in his full regalia, feather headpiece and all to advertise the theater.

Ordinarily the chief is docile enough, but he started out on his trip one day last week and a crowd of children trailed in his wake, shouting and whooping in Indian fashion. The chief trudged along paving no attention to them until the bolder ones commenced to torment him. The chief stood it as long as he could and then suddenly hurled his tomahawk at the ground at the same time giving verbal expression to his feelings.

The steel blade of the tomahawk broke and a piece of it struck a youngster in the head inflicting two slight scalp wounds. The chief was carted off to the police station, but after telling his story he was allowed to go. He hasn't yet decided whether he likes the job or not, but the police have decided he will cut out carrying a tomahawk.

Fine Picture House by Summer Lake

Acme Amusement Company Holds Trumps With Its Two Houses in Winthrop—A Winter One in Business Town, a Summer One by Lake.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

WINTHROP, MAINE. — Perhaps the largest string of moving picture houses in central Maine is that of the Acme Amusement Company, which has theaters at Kennebunk, Kennebunkport, Vinalhaven, Belgrade, Hallowell and Winthrop.

At Winthrop the company has two theaters, one for the summer on the shores of the lake, and the other in the business section of the town, which is used during the winter months. The lake theater is one of the finest places of the kind in the state. It is a handsomely designed structure, 75 by 90 feet, the interior of hardwood finish, attractively appointed, with plenty of exits and a stage 10 by 20. Five hundred people can be seated. For the convenience of the cottagers and others who come from the various parts of the lake, the town has erected a solid cement pier, 100 feet long, enabling boats to land directly at the dcors of the theaters. No, gentle reader, Venice has nothing on the Acme Amusement Company at its Winthrop, Maine, summer house.

OPERATORS' LICENSE.

Moving picture operators in Maine are now required to have a license in order to operate their machines. These licenses are granted on passing an examination, which, in Bangor, may be given, by the city electrician and chief of the fire de-

partment. The fee for operator's licenses varies throughout the state from $1.00 to $5.00.

TWO INTERESTING PROJECTS.

Among the new corporations recently organized in Maine are these two of especial interest to the moving picture fraternity in Maine:

Flynn & Co., organized at Portland, with capital stock authorized at $10,000, all common. The president and treasurer is Milton F. Flynn, of Haverhill, Mass.; the clerk is James R. Connellan, Portland; the directors are the above and Michael J. Garrity of Portland. This concern is organized to purchase, lease and operate theatrical and amusement enterprises and moving picture halls.

Rothacker Film Manufacturing Company organized at Portland. Its capital stock is $25,000, of which half is common and half preferred. Par value, $100. Nothing is paid in. T. L. Croteau, of Portland, in president; A. B. Farnum, of Portland, is treasurer; J. E. Manter, of South Portland, is clerk. The directors are A. B. Croteau, A. B. Farnum, of Portland; George I. Soule, of South Portland; C. G. Trapp and C. W. Hamilton, of Portland. This company will manufacture films, lenses and cameras and conduct a moving picture business.

Bangor.

Manager Murray, of the Morse Winter Garden of Bangor, has introduced the Movie Ball to Bangor, motion pictures while dancing. The floor is fine and the pictures excellent, making a combination that appeals to all.

Buy Old Ship for Iceberg Wreck.

One of Maine's most famous ships, the old coast guard cutter Woodbury, which was condemned and sold by the government some time ago, has been bought by a moving picture concern, which will have her taken into the far north to be run against an iceberg, while cameras click out a record of the scene.

Would Make Good Sheriff.

Manager O. B. Fernandez, of the New Bijou theater at Old Town, has announced himself as a candidate for the Republican nomination for sheriff in Penobscot county. He has a lot of friends in the county and they are all out to help him win.

LEO LEVISON IN NEWARK.

Popular Pittsburgh Manager Assumes Charge of Newark World Office.

By Jacob K. Kalter (501 Century Bldg.), Newark Correspondent of Moving Picture World.

NEWARK, N. J.—With the arrival here of Leo F. Levison, who takes charge of the New Jersey branch of the World Film, Newark has another expert film manager. Mr. Levison comes here from the Pittsburgh office of the World Film, where he had an excellent reputation as a defender of the rights of the exhibitors. At Pittsburgh it was largely through his efforts that the well-known Screen Club was formed. At the time of his appointment to the Newark office, Mr. Levison held the position of secretary.

Early last year Mr. Levison went to Dallas, Texas, to manage the Fox Film at that location. He afterward returned to Pittsburgh and on Dec. 8, 1915 opened up the new Pittsburgh office of the New Film Corporation, at 127 Fourth avenue, that city. After putting the enterprise on a firm basis, Mr. Levison came to Newark to take charge of this office.

Mr. Levison has already demonstrated his ability to make good. He reported to the Newark correspondent of the Moving Picture World that he has already booked many new contracts for World and Equitable programs.

LEE GAINSBORG, UNIVERSAL.

Lee Gainsborg, the popular manager of the Newark branch of the Universal, probably holds the record here for continuous service with one concern. He has been with the Universal since it opened its New York exchange, nearly five years ago, and has managed the Newark office for the past seventeen months.

Lee Gainsborg

Mr. Gainsborg started out as a solicitor from the old exchange on East Fourteenth street, New York, until by hard and consistent work, he became the right-hand man of Mr. M. H. Hoffman, who at that time was in charge of the exchange.

When the Newark office was left vacant by the promotion of Mr. Goldstein to the management of one of the New York exchanges, it was with a feeling of confidence in his ability to make good, that Mr. Hoffman selected Mr. Gainsborg to fill that important post.

He attributes his success to the wonderful organization of the Universal, and especially to the ability of Mr. Hoffman, whose protege he has been since the earlier days of the industry. Mr. Gainsborg is well liked by all exhibitors, and is known to fill every promise he makes.

FOX'S NEW MANAGER.

Another new exchange manager in Newark is David Rosengarten, who has assumed the management of the local office of the Fox Corporation. Previous to his advent here Mr. Rosengarten was connected with the Cosmos Feature Film Company. His last conection prior to coming here was with the Fox Brooklyn office. The Newark office of the Fox is at 43 Strand theater building.

MERBACH WITH ROYAL.

Otto Merbach joined the staff of the Royal Feature Film Company at 288 Market street on Jan. 21 as chief booker. Merbach was with the original Royal company when it first organized about four years ago, and later was connected with the Mutual's Newark office. Besides booking, Merbach will act as outside representative.

GREATER N. Y. DISSOLVED.

The amalgamation of the Greater New York Film Rental Company and the General Film has left the Greater New York concern's Newark office vacant. The Newark office was the scene of much hustling on Jan. 21, the date that the consolidation of the two firms went into effect. The belongings of the film rental company were all removed to the office of the General, at 16-18 Beaver street. When asked by the Newark correspondent of the World about their future plans, both John Blum and Charles Sanders, former managers of the Greater New York, stated that as yet they were undecided about their future course. The consolidation of these two important film exchanges is the talk of the town.

Film Stars at Park Place.

Several film stars from the Thanhouser studios of New Rochelle, N. Y., appeared personally Wednesday evening, Jan. 19, at Proctor's Park Place theater. Florence La Badie, Kathryn Adams, Edwin Stanley and Claude Cooper were present. They all made interesting little speeches which recived the marked approval of the audience. Manager Raymond S. Sayre of the Park Place also announced that he had several other novelties for his patrons, which will soon be published. The personal presence of film stars is always an attraction here and is eagerly awaited for by film fans.

Passaic Theater Destroyed.

Passaic, N. J.—The Passaic Opera house, owned by John J. Hobin, at 217 Washington place, Passaic, was destroyed in the big conflagration that visited Passaic Jan. 19. The loss to the theater was $65,000, and the insurance of $21,000 just covers the mortgage on the place. Mr. Hobin stated that he had no plans for building on the property. The fire was the biggest in the history of Passaic, the total damage exceeding $365,000.

Moody Plans New House.

The Orient Amusement Company, of which John E. Moody is president, has filed plans in the office of the clerk of Jersey City for the erection of a new motion picture house at 650 Ocean avenue, in the Greenville section of Jersey City. The approximate cost of the show house is placed at $27,000, and work upon it will commence shortly.

Newark Exhibitors

BE SURE TO ATTEND THE

IMPORTANT MEETING OF ESSEX COUNTY MOTION PICTURE EXHIBITORS

TO BE HELD

SUNDAY, FEBRUARY 6th, 10 A. M.

At Achtel Stetter's Newark, N. J.

No Permit in Lancaster

Mayor Trout Recalls Permission to Show "The Birth of a Nation"—Thinks Lancaster's Most Distinguished Son Criminally Libeled by Picture—Exhibitor Had Gone to Much Expense in Preparation.

Special to Moving Picture World from Philadelphia News Service.

LANCASTER, PA.—Much comment has been aroused in Lancaster, Pa., due to Mayor Trout's eleventh-hour revocation of a license permitting the exhibition of "The Birth of a Nation." Mr. Yecker, manager of Lancaster's leading theater, was informed by the mayor that he would not only lose his amusement license by showing the film, but that he would render himself open to prosecution for "criminal libel on the memory of Thaddeus Stevens," the great commoner of Civil War and reconstruction times. This is the most remarkable of all objections to the Griffith production.

Mr. Yecker declares that before booking the attraction at his playhouse, he obtained the consent of the mayor, whereupon he advertised the film extensively, spending a large sum of money, and engaging numerous additional employes at the theater.

Mayor Trout says that he was moved to withdraw his permission after an interview with City Solicitor Bernard J. Meyers. He seeks to justify his change in mind by asserting that he had been deluged with protests by leading citizens when it became known that the picture was going to show, with its scarcely veiled implications against a "distinguished citizen of Lancaster," who died shortly after the war. Mayor Trout's critics reply that the only persons to protest the film were some colored gentlemen and Congressman W. W. Griest.

J. Selzer Buys Bell Theater.

The Bell theater, Fifth and Cambria streets, Philadelphia, was recently sold by Messrs. Levick and Waldo to J. Selzer, former manager of the Great Southern theater, 2929 S. Third street, for a consideration said to have been in the neighborhood of $28,000.

Harry Burman Controls the Great Southern.

Harry Burman, vice-president of the Philadelphia Exhibitors' League, wishes to announce that he is now in full control of the Great Southern theater, in conjunction with the Penn theater.

Another Film Company Incorporates.

The People's Profit Film Corporation has recently been granted a charter under the laws of the State of Delaware for the purpose of engaging in the manufacture of moving picture films. The new concern has been capitalized at $150,000, George H. Jones, David C. Herndon and George F. Baright, all of New York City, being the principal incorporators.

SHAKE-UP AMONG MANAGERS.

D. J. Lynch, formerly with the New Film and Electric Theater Supply company, has accepted a position as manager of the Fairmount Feature Film exchange, and Mr. Greenberg has succeeded him in his former position. Mr. Lynch succeeds George W. Bennethum, who has decided to devote his entire energies to the Kleine Poster and Vaudeville Agency, in which concern he is part owner. It may be said at this point that many extensive improvements are being made to the home of the Fairmount exchange, 1304 Vine street. He is succeeded in his former position by Mr. Kinsler. Mr. Intineranti has given up his late position to become a canvasser for the General Film company.

DeSandro Buys the Hoffman.

The Hoffman house, a well known Philadelphia moving picture theater, located at 3911 North Fifth street, has recently been sold by Mrs. Hoffman to M. Charles de Sandro. Mr. de Sandro is a well known musician and for many years has directed orchestras in every section of the country. People patronizing his house will be assured of hearing some mighty fine music, as he intends to install an orchestra second to none in the city, and will personally conduct the musical program.

Charles Hildinger in Town.

Charles Hildinger, well known moving picture exhibitor of Trenton, N. J., was a recent visitor to Philadelphia and while here paid his respects to the local trade. He purchased some new equipment at the Swaab Film Service, including a new 6B motor-driven projecting machine.

A New House in Easton, Md.

J. E. Cahill, well known exhibitor of this section, has recently opened a new theater in Easton, Md., and announces that he has experienced considerable success with his latest undertaking. He purchased much of his equipment from local supply houses.

Business Notes of Interest.

The National Circuit of Theaters, Inc., was recently granted a charter under the laws of the state of Delaware for the purpose of conducting places of amusement, such as moving picture and vaudeville theaters. Joseph F. Curtin, Samuel B. Howard and S. A. Anderson, all of New York City, are the principal incorporators.

H. Schwalbe has experienced considerable success since he purchased the booking privileges for Triangle films in this city. At the time of the purchase Triangle pictures were being exhibited in only four local moving picture theaters and these were located in the center of the city within a radius of several squares of each other. The number of theaters showing these films has been increased to fourteen, including some of the leading theaters in the city.

More Censorship Fines in Pennsylvania

In Pittsburgh Thirteen Managers of Theaters and Exchanges Have to Pay Fines —Some of the Most Prominent Concerns Involved.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The censors again ran amuck in Pittsburg during the past week, securing the conviction of thirteen managers of local theaters and film exchanges for alleged violations of the state censorship laws. The fines totaled over $1,000, ranging from $5 to $325 each.

There were twenty-two informations made before Magistrate Louis Alpern by Inspectors Mrs. E. C. Niver and Miss Florence E. Wrenshall, charging that films unapproved and forbidden were being shown. The state inspectors were represented by Ellis P. Oberholtzer, secretary of the State Board of Censors, and Deputy Attorney General Horace W. Davis.

In the case of the exchanges, it was testified that certain pictures were exhibited without regard for the proper number of eliminations made by the board. This latest raid only serves to bring out that censorship, through excessive and unreasonable eliminations and long delays in passing upon films, has resulted in a deplorable state of affairs in Pennsylvania.

The convictions, which included a number of the most prominent theaters and exchanges, were as follows: Joseph Shirlboll, Metro Film Service, $50; M. F. Gibbons, George Kleine, $100 (two charges); Jacob Glowcki, Palonia theater, 1209 Carson street, South Side, $20 (two charges); C. C. McKibbon, Triangle Film Corporation, $50 (two charges); A. W. McClelland, New Film Company, $325 (three charges); B. F. Lyon, Pathe exchange, $25; J. Caspar, Regent theater, Penn avenue, $10 (two charges); C. W. Eckhard, Fox Film Corporation, $50; W. T. Kinson, Mutual Film Corporation, $30 (two charges); L. Snitzer, Greater New York Film Rental Company, $75 (two charges); J. S. Behan, J. Frank Hatch Film Company, $25; Charles Schwerin, World Film Corporation, $250 (three charges); F. Flynn, Eureka Film Exchange, $10 (two charges).

Cameraphone to Be Better.

The Cameraphone theater, East End, Pittsburgh, Pa., which was damaged by fire on January 20, is being rapidly repaired and handsomely remodeled by its owner, H. B. Kester. The origin of the fire is unknown, but is supposed to have been caused by defective wiring. The destruction of the house was averted by the early arrival of the firemen, who deluged the building with water, thereby confining the blaze to small proportions, but badly damaging the organ and also the wall decorations, carpets and some of the seats. The total loss was about $6,500. The work of refinishing is being pushed with all possible speed, as the house enjoys a large and exclusive patronage that must be taken care of. No expense is being spared in making the interior even more attractive than before the fire.

Famous Players Shake Up.

The general offices of the Famous Players service, now located in Pittsburgh, with P. S. Nordlie in charge, this week report a number of important changes recently in the executive departments of its various branches. The following appointments have been made:

J. B. Jameson, formerly of Seattle, Wash., has been named as manager of the Pittsburgh exchange, and has already assumed his new duties. A. W. Davis, who was temporarily in charge of the local office during the past two weeks, has been made manager of the Chicago office. W. Laws, formerly manager of the Cincinnati office, has been transferred to Indianapolis. It is understood that Russell Schmidt, assistant manager of the Pittsburgh exchange, is to occupy a like position at Indianapolis. W. C. Bachmeyer, who was in charge of the local office from the time it was opened until about six weeks ago, will be manager of the Cincinnati branch. Mr. Bachmeyer came here from Cincinnati. D. L. Dennison, who opened the Detroit office three months ago, but who was transferred to Chicago temporarily, is back in Detroit.

Buy Brushton Photoplay.

The Brushton Photoplay, Brushton avenue, Pittsburgh, has been purchased from I. W. Shearer by Horner Bros., who took possession of the house immediately and are remodeling it. New Simplex machines are being installed by Hollis & Smith, brass railings are being put in and the interior otherwise improved. Redecorating throughout is enhancing the appearance of the house, inside and out. The new owners purchased the lot, measuring 100x130 feet, on which the theater is located, and contemplate erecting a larger house soon.

Drinking Cup and Towel

Washington, D. C., Exhibitors May Not Have Common Drinking Cups or Towels for Patrons—Cups Must Be Sterilized Each Time Used—Roller Towels Also Must Go—Rule Went Into Force on February 1.

By Clarence L. Linz, Washington Correspondent to Moving Picture World.

THE Washington correspondent of the MOVING PICTURE WORLD has received a large number of inquiries concerning the new sterile towel and drinking cup regulations which went into effect on February 1, and has asked to have the provisions explained in these columns. The regulation regarding the common use of a drinking glass provides that "No person shall provide or expose any cup, mug, drinking glass or similar article for use by the public generally in any place under his control, or allow any cup, mug, drinking glass, or similar article to be provided or exposed or used there, unless such cup, mug, drinking glass or other article has been thoroughly sterilized since last used."

The regulation prohibiting the common use of towels provides that "No person shall provide or expose any towel or similar article for use by the public generally in any place under his control, or allow any towel or similar article to be provided, exposed or used there, unless such towel or similar article has been thoroughly cleansed since last used."

It has been noticed that in practically all theaters in the District of Columbia there is provided for the convenience of the general public the usual ice water tank which has an exceptionally large number of patrons especially in the summer time. Accompanying each is the so-called "common drinking glass." It is incumbent upon the theater managers to dispense with the latter for failure to do so (unless he sees to it that the glass is thoroughly sterilized after each time it is used) will make him subject to section 2 of the regulation which provides that "Any person who violates any of the provisions of this regulation shall, on conviction thereof, be punished by a fine not exceeding $25."

This same punishment goes with violations of the clause prohibiting the common use of towels—this means goodby to the old, familiar roller towel which has been in use for many years.

It is suggested that in order to avoid possible complications, all of those who have not already done so, put in the standard cabinets of sanitary drinking cups from which cups can be had by the insertion of a penny in the slot, and, if it is desired to continue the usual toilet facilities, to install a paper towel cabinet.

PAYS TEN PER CENT DIVIDEND.

It is interesting to note that despite the hue and cry of bad business in the District of Columbia, the Crandall Amusement Company has announced the payment of a ten per cent. divided on February 1. Conditions have begun to brighten up a bit in Washington. The weather is exceptionally fine and motion picture theater patrons do not hesitate to stand outside the doors for awhile waiting to get in. Thus it was that each day last week there was a line to the curb in front of a majority of the Ninth street theaters. At the Strand a more than capacity business was done for two weeks during the showing of "The Battle Cry of Peace;" at the Garden theater, Triangle films are big drawing cards and a fourth day showing of one of these features brought a full house; while at Crandall's theater, where an all-feature program is used, business was equally good. The houses in the residential sections also did well during the week.

Armat Co. Annual Meeting.

The annual meeting of the stockholders of the Armat Moving Picture Company will be held at the offices of the company, 42 Hutchins Building, this city, at 11 a. m., Thursday, February 3, for the election of officers for the ensuing year. Thomas Armat is president of the corporation.

New Company Remodeling Theater.

Articles of incorporation were recently filed with the Recorder of Deeds by Lawrence Gasenheimer, John A. Korman and Samuel Taylor, who have formed the International Amusement Company, with principal offices at 501 Thirteenth Street, Northwest. The company is to engage in the exhibition and production of motion pictures and has a capital of $3,000 divided into shares of a par value of $100 each.

The International Amusement Company is causing the remodeling of a building on Sycamore street, in Petersburg, Va., at this time and they expect to be able to open this as a first-class motion picture theater during the coming week. The new house is being modeled after one of the Ninth street theaters and will have a seating capacity of about 450. The alterations to the building are being made at an expenditure of $7,000.

W. S. Clime with Pathe News.

Winfield S. Cline, well known in this city by reason of his eleven years' connection with government work, has accepted the position of Washington camera correspondent of the Pathe News. Mr. Clime had charge of all of the motion picture exhibits of the government at the Panama-Pacific Exposition, and many of the films produced therefor were by him. For the various branches of the government he spent nearly six months in the field and was very successful in securing some very wonderful films which attracted considerable attention at San Francisco.

E. N. Mizell Booking a Serial.

Emmett N. Mizell, of the Keeley-Handy Syndicate, of Chicago, is traveling through this section placing the serial story "The Iron Claw," with various newspapers to be run in connection with the showing of Pathe films of that name.

Lou Simons with Hearst-Selig.

Lou Simons, formerly the local representative of the Pathe News, is now acting in a similar capacity for the Hearst-Selig Tribune.

A Young Man Who Is Getting Ahead.

J. Hesser Walraven, who for some time has been in charge of the publicity department of the Paramount Pictures Corporation for this territory, has accepted another position with this company which takes him to the New York office. Mr. Walraven started in with the company in a minor way by putting over considerable publicity on "Hypocrites" in Baltimore, where he was then located. He met with similar success with the "Eternal City" and his work stood out to the extent that he was brought into the local office. Mr. Walraven was born in Minneapolis, Minn., in 1885. He is a young man full of ginger and will no doubt meet with equal success on his new "job."

E. L. Phillips in Alexandria.

E. Lawrence Phillips is operating a motion picture show in the New Opera House in Alexandria, Va. Mr. Phillips is well known in Washington as the "country store man" and in sporting circles his fame is as great, for he is the original "baseball announcer."

Miss Bailey Booking for V-L-S-E.

Miss V. M. Bailey, formerly connected with the local office of the World Film Corporation, has accepted a position as booker for the V-L-S-E in this city. It is said that Miss Bailey is one of the cleverest women in executive film exchange work in this section of the country.

M. Rosenberg Visits.

M. Rosenberg, of San Francisco, who handles the "Spoilers," and the "Ne'er-do-Well" was a visitor in Washington last week accompanied by his wife and child.

VIRGINIA NOTES.

New Petersburg House.

Plans for a new theater are being drawn for Lavenstein Bros., who conduct a large dry goods business on North Sycamore street, near Washington avenue, Petersburg. It is the intention of this firm to erect the new house on a portion of their property at the rear of the store, and the entrance to the theater will be in the form of an arcade running through the center of the dry goods establishment. It is said that it is their intention to build the house of a size that will accommodate about twelve hundred people.

Bank Buys Petersburg Lyric.

The property occupied by the Lyric theater, at 58 North Sycamore street, Petersburg, it is reported, has recently been sold to the National Bank of that city which occupies adjoining land. It is said that the bank officials desire this additional space in order to enlarge their institution to handle their large and growing business. It is indicated that the theater will be merged with the bank property upon the expiration of the lease in the early part of next year. The Lyric is operated by W. F. Crall, one of the best known exhibitors in this section of the country. It was the first vaudeville and motion picture house in Petersburg, having been built in 1908.

Roanoke's Jefferson Reopens.

It has recently developed that for some time past E. D. Hines, who operates the American theater in Roanoke, has held the lease on the Jefferson in the same city. The latter house has been kept dark but has now been reopened with a first-class feature program. Exhibitions are given in the evenings only with a general admission charge of fifteen cents for adults and ten cents for children.

"Peace" Film at Lower Rates.

Kansas City, Mo.—The Kansas City National Security League has arranged for the rendition of "The Battle Cry of Peace" at the Willis Wood theater for another week. A feature of the arrangement is that the prices will be reduced from a top of 75 cents to 10, 25 and 35 cents. Instead of two shows daily there will be four shows every day, starting at 1 o'clock. The picture was seen by 60,000 persons during its first three weeks at the Willis Wood.

Contribute for School Projector.

St. Joseph, Mo.—The Southeast Improvement Club combined with the Parent Teachers' Association of the Hall school at St. Joseph, Mo., in the purchase of a moving picture machine for the school. The board of education furnished a fireproof booth and has made arrangements for educational films to be shown to the pupils, and at gatherings of the teachers and parents.

Reduces Admission to 5 Cents.

Starting Sunday, Jan. 17, the Gem theater, of Lexington, Ky., reduced prices prom 10 cents to 5 cents, and has arranged a very attractive diversified program which will be shown hereafter.

"Family Programs"

Cleveland Club Women's Organizations Are Co-operating With Exhibitors' League in Campaign for Better Pictures—Women Want Films Worth Remembering, Lively Enough to Interest and Comical Enough to Be Amusing.

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, OHIO.—Members of the Cleveland Federation of Women's Clubs are continuing their campaign for what they term "better films," while the Cleveland exhibitors are planning an educational campaign for the club women in particular and the public in general.

The Federation, representing more than fifty women's organizations, unanimously agreed this week to cooperate with the exhibitors in the presentation of "family programs" once a week in downtown theaters and every night at photoplay houses in the residence sections. This action was taken on a resolution introduced by Miss Bertelle Lyttle, chairman of the civics committee of the Federation, who is in charge of the "better film" movement.

Miss Lyttle describes the programs the women want as "entertaining, worth remembering and talking about in the family circle, educational, something amusing, lively enough to be interesting and comic enough to be amusing." She added that they are not "to overemphasize bad manners and bad morals."

In line with their efforts to "uplift" the motion picture business, the club women invited Professor Phillip D. Sherman, of Oberlin College, to address their meeting January 26.

"Motion pictures which have neither education nor artistic value are silly, stupid, futile, deadening and a stimulation of false emotions," Professor Sherman declared.

"The motion picture theaters which present low-toned photoplays are worse than the morgue, but you do nothing to protect young minds from these contaminating influences," he asserted. His reference to the morgue was occasioned by the action of the Federation a few minutes before in passing a resolution asking an ordinance to prohibit school children from viewing bodies at the county morgue.

"I would rather have my eight-year-old child see the wrecked human beings lying on marble slabs in your morgue than have her see motion pictures which will break her mind before it is formed," Professor Sherman continued. He is associate professor of English at Oberlin.

The first meeting of the civics committee of the Federation of Women's Clubs with the executive committee of the Northeastern Ohio Motion Picture Exhibitors' League, resulted in the club women agreeing to submit a new proposal to the exhibitors. They at first asked the theater owners to give them the use of a theater in a different section of the city one night a week for eight weeks to show "a model" program.

Censors Make Thoughts Come.

Friday, Jan. 21, C. A. Megown, proprietor of the Camerphone theater and special representative of the League, took the club women to the screening room of the General Film Company, where they were shown two Essanay films, "The City Grafter" and "The Unprotected Route," both of which have been barred by the Ohio Board of Censors. Miss Lyttle and her fellow committee members declared they heartily approved of both films and could see no reason why they should have been rejected by the censors.

"We are going back to our membership with a new thought on the motion picture problem," Miss Lyttle told the exhibitors.

Miss Lyttle's committee was taken to the same screening room for a second visit January 28, when they saw more films, some approved by the censors, but rejected by the exhibitors, and others the exhibtors want to show, but which the censors have barred.

"We want to show the club women that no given number of people are capable of making a fair criticism or saying what constitutes a moral or immoral picture," Mr. Megown said.

HOMESTEAD THEATER OPENS.

The Homestead theater, a photoplay house with a seating capacity of nearly 1,000, is the latest to be opened on the West Side. It is located at Detroit and Hird avenues, Lakewood, and will be operated by the Henn Brothers.

The interior is finished in canestone white plaster, with indirect lighting. Features are the most modern ventilating system obtainable and five exits leading to courts and the main entrance.

The house opened Sunday, Jan. 23, with Alice Brady in "The Rack," as the leading attraction. Monday "The Alster Case," an Essanay production, was the feature.

FILMS AT NEW MUSEUM.

Cleveland is soon to open a $1,250,000 municipal museum with a motion picture theater. It is to be the new Art Museum in Wade Park. Director F. A. Whiting of the museum, addressing the Cleveland Real Estate Board, declared that motion pictures of an educational nature would be a feature of the museum equipment. "The pictures will be educational but not 'high-brow,'" Director Whiting assured his hearers.

The purchase of a lot at the southeast corner of St. Clair avenue and Alhambra road by J. H. Greenberg this week is expected to result in the erection of a new motion picture theater.

ATLANTA NEWS LETTER.

Children's Film Movement Spreading Through South.

ATLANTA, GA.—Atlanta has maintained special exhibitions of pictures for children from October, 1914, to June, 1915. A list of seventy-nine films was selected by the local board of censorship.

This movement for better moving picture plays, especially for children, is being agitated thoroughly in Columbus, Ga., and a good beginning has been made. The women began by asking the questions: "What kind of pictures are we going to see?" and "What kind are our children seeing?" So far one day has been given the committee in charge of this work to censor the pictures appearing, with the privilege of making a special program for the children. "Sleeping Beauty" was the first picture selected in connection with the better films movement. The story was told in the schools, chaperones were provided, and despite the inclement weather 1,500 children witnessed the production.

Nola People at Noccalula Falls.

Nine motion picture actors and an operator for the Nola Film Company of New Orleans went to Gadsden, Ala., this week to take a scene at Noccalulu Falls. Notwithstanding the fact that the temperature was near freezing point, some of the actors posed in the water.

Nest Making.

The Blue Bird Film Company have opened their Atlanta branch in the Rhodes Building.

"Little Colonel" Strong in Dixie.

Ever since the "Birth of a Nation" was shown in Atlanta, Henry Walthall has had a firm hold on the hearts of Atlantians. Previous to that, he was looked upon as a necessary actor just to fill in the scenario. Wednesday he played "The Raven" at the Strand theater to crowded houses.

Sam Bullock Offers a Resolution

Cleveland Exhibitor Recently Bullied by State Censors Presents to Northeastern Ohio League the Following Resolution.

POLITICAL censorship laws were criticised, and clean and wholesome pictures declared for in a resolution offered at a meeting of the Northeastern Ohio Motion Picture Exhibitors' League, January 25. The resolution, introduced by Samuel Bullock, who has several times locked horns with the state censors, was seconded by Ernest Schwartz. The resolution was as follows:

WHEREAS, The motion picture theaters of Cleveland are now providing wholesome recreation; an unlimited fund of knowledge not obtainable through any other agency and clean amusement which now earns the approbation of over seven hundred thousand patrons weekly; and

WHEREAS, The motion picture business of Cleveland has attained its phenomenal popularity upon its merits as an ideal form of entertainment, endorsed by the patronage of its best citizens, rich and poor; and

WHEREAS, The success of the business as a whole has been built upon the idea that the best that is in mankind must be appealed to, or our business will crumble away; and

WHEREAS, There has been manifest recently a tendency by a few makers to produce photoplays which provoke unfavorable criticism and unwarranted abuse of our business as a whole by "those who are so blind that they will not see," therefore be it

RESOLVED, That the Cleveland Local No. 1, of the Motion Picture Exhibitors' League of America, District of Northeastern Ohio, heartily favor a continuance of clean and wholesome pictures such as we had before political censorship laws were enacted.

The resolution was referred to the executive committee and may be reported out next week. Some opposition to part of the resolution developed from exhibitors who contend that any photoplay exhibited in Ohio which causes unfavorable criticism places an additional burden on the censor board and not the manufacturers or exhibitors.

NEW ORLEANS' TRIANGLE.

Second Largest Picture House Begins on New Record With Much Promise.

By Geo. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—The Triangle, New Orleans' second picture theater of metropolitan size and appointments, opened January 16. "Between Men" was the feature, "The Submarine Pirate" the comedy offering. Both met with popular approval and the prospect for a permanent success in this new venture seems good.

One novelty for New Orleanians is the employment of young women ushers. Their well trained and pleasant manner is thought to add considerable to the attractiveness of the place. They are attired in uniform gray silk frocks with triangular caps and aprons.

Manager Ernst Boehringer's initial success is bringing him many congratulations, especially since the bad name of the house in its previous uses was thought to be a big handicap.

There is an air of smartness about the place as it is now operated and at the same time it is altogether comfortable. The screen itself is of the latest design, being set in a deep recess, the edges of which are dead black. There is little or no glare.

Ferns and other potted plants are set about the house in profusion.

Helen Ware in "Cross Currents" was the second feature offering at the Triangle.

BENEFIT AT THE TRIANGLE.

The Triangle theater has announced a special benefit performance for January 25 for the New Orleans Federation of Women's Clubs. This general organization includes a membership of more than 6,000 women and is rated one of the strongest women's organizations in the South. Tickets will be sold on the streets.

The pictures offered are Griffith's "Missing Link" and Sennet's "Because He Loved Her." Special musical selections will be rendered.

NEW LOCAL FOX MANAGER.

R. E. Barron, of New York, has been announced to succeed S. T. Stephens, resigned, as manager of the Fox Film Corporation at New Orleans. Stephens has been made manager of the New Orleans Mutual office. The Fox managership had been held by a temporary appointee pending action by the New York office. This action was taken after a lapse of three weeks on the arrival in New York of Sam Dembow, Jr., southern division manager.

SAENGER INCREASES CAPITAL.

Big Shreveport Amusement Company Makes Changes.

Following a meeting of the directors of the Saenger Amusement Co., at Shreveport, last week, it was announced that the capital stock of the company has been increased to $250,000. The charter provides that this stock be issued in shares of one dollar each, either for cash or for purchases to be made by the company. It is understood that the Saenger interests will be considerably extended following this move.

Transfers of Saenger house managers have been announced as follows:

Jack Manning has been brought back from Texarkana, Tex., to Monroe, La., from which point he was transferred to Texarkana last year. Mr. Depinet, in charge of the Monroe house, has been sent to Shreveport. Miss Vernon, who was in charge of the Monroe house, has been sent to Texarkana.

The Saenger interests are issuing a weekly publication in the interest of their own and the Hippodrome interests at Shreveport, Alexandria, Monroe, where the company has obtained control of all the picture and legitimate business, and Texarkana. It is called "The Picture News." E. V. Richards, Jr., is editor, Howard Swain business manager. This paper was issued first in 1913, but was discontinued in May of 1914. Complete programs of the Saenger and Hippodrome interests will be published in the paper weekly.

Owning one theater already in Monroe, the company, immediately following the increase of its capitalization, secured a four-year lease on Sugar's theater and followed this up with the purchase outright of the Lyceum from Mrs. M. W. Hoyt of Chicago.

Monroe has a population of something over twelve thousand and next to Shreveport, where the Saenger company has its headquarters, is the most important center of north Louisiana. All three houses are reported to be doing well.

Gulf State Notes.

The Triangle pictures, it is announced, will be shown at the Tivoli theater in Beaumont, Tex.

"The Birth of a Nation" is having a record-breaking run at the Grand theater in Shreveport.

Armand Reims, son of D. Reims, of Lake Charles, and well known in that section, has been appointed a director for Edison. Mr. George went on the stage fourteen years ago and has seen considerable service and is credited with knowing a bit about acting in general and the pictures in particular.

Can Run "Country Store"

Cincinnati Juvenile Court Decides That "Country Store" Stunt Is Not a Lottery—Holds That Persons Drawing Tickets Risk Nothing—Test Case Made When Exhibitor Was Arrested.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, OHIO.—A test case, involving the right of moving picture and other theaters to conduct "country stores" as a means of drawing patronage, was decided in the Cincinnati juvenile court last week, resulting in a victory for the exhibitors. George F. Hornung, proprietor of the Americus theater, at 4026 Hamilton avenue, was the defendant in the case, having been arrested by juvenile court officers on the charge of contributing to juvenile delinquency by operating a gambling device. A thirteen-year-old boy was selected as the prosecuting witness. He had drown a ticket at the theater in competition for a prize valued at $1.

The court held, however, that this competition, or drawing, was in no sense a gambling device, inasmuch as persons drawing tickets were risking nothing, receiving the "chance" in return for their admission, and the exhibitor himself risked nothing but the single prize offered. The Motion Picture Exhibitors' League fought the case on behalf of Mr. Hornung, Attorneys Miller & Foster, representatives of the League, having charge of the case.

Boreas Didn't Blow.

The management of the Orpheum was foiled in its intention to add an attraction which would have placed that big house right up with the best in New York, as far as novelty is concerned. The Orpheum roof, which is utilized in summer as "the coolest airdome in the city," on account of its great height about the street level, was to have been flooded and used as a skating rink, being amply large for that purpose, while the proximity of the winter garden, with its cabaret and excellent cuisine, and the Orpheum auditorium below, with its nightly change of program, offered a combination of unusual attractions. The zero weather at the time promised every aid in carrying out this program, but unfortunately it did not last, being succeeded by temperatures around sixty; so the rink project, for the time being, at least, had to be postponed.

Films Boosting Dayton.

Moving pictures formed a highly interesting part of the big Dayton Industrial Exposition, held at Dayton, O., last week, the Pyramid Film Co., of that city, staging a continuous series of displays fully in accord with the spirit of the affair. The object of the exposition was to illustrate the commercial and industrial importance of the city, and the film company carried out this object by showing a wide variety of industrial moving pictures, showing operations at the Westinghouse and General Electric plants, at the Federal mints, the National Cash Register Co., and other well known industrial enterprises. The Pyramid company conducted these exhibitions simultaneously on three different floors of the building where the exposition was held, in specially prepared auditoriums seating 100 people each.

Clifford's Balcony Seats at 5 Cents.

The Clifford, at Urbana, O., has inaugurated the policy of charging only five cents for admission to its balcony, Manager Clifford appreciating the fact that a higher price keeps away many desirable patrons. Regardless of the figure charged for the lower part of the house, therefore, he announces that five cents will be the regular price hereafter for balcony admission; and as the Clifford balcony is roomy and comfortable, the announcement met with wide approval. To introduce the new offer, Manager Clifford had a coupon printed in his advertisement, good for admission at the following Saturday matinees.

The management of the Dome theater, of Youngstown, O., has closed a contract with the Fox company for the exhibition of its features. Under the new arrangement the Dome will show Paramount pictures the first half of each week and Fox features the latter half.

Publicity Campaign Against Federal Censorship

Cincinnati Exhibitors Connected With City's Chamber of Commerce Urge the Defeat of the Bill Now Before Congress.

CINCINNATI, OHIO.—The exhibitors in Cincinnati who are members of the Motion Picture Exhibitors' League branch of the Chamber of Commerce, which means about ninety of those in the city, operating about 100 houses, are planning an organized compaign of publicity against the enactment of the proposed Federal law creating a national commission for the censoring of moving pictures, and they propose to utilize to the fullest the large advantage given by their affiliation with the Chamber of Commerce, the powerful organization which includes all of the big business interests of the city within its ranks.

The League sent telegrams to the entire Ohio delegation in Congress urging the defeat of the bill, which is known as House Resolution No. 456, informing them that a local campaign against it, which is part of a national campaign for the same purpose, is already begun. The screens of all local houses are to be used at every performance to secure the support of patrons in the fight on the movement, and resolutions will shortly be placed before the Chamber of Commerce, supported by the entire League, for adoption. As a recognized and organized business branch of the Chamber, the exhibitors feel that they have a right to ask this, and there is not likely to be any opposition to their wishes, so that the 3,000 members of the Chamber will thus be placed behind the League.

Detroit License Fees

New Ordinance Now Pending May Require Houses Seating More Than 600 Persons to Pay a License Tax of $100 a Year—Gilligham Talks on Censorship—Other Detroit Items of Present Interest.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—An ordinance was introduced into the Detroit common council and is now pending before the ordinance committee that, if passed, would require all moving picture theaters over 600 to pay an annual license fee of $100. Those under 600 would continue to pay only $25 as at present. Owners of larger theaters will strongly oppose the passage of this ordinance.

GILLIGHAM ON CENSORSHIP.

A. J. Gilligham, manager of the Detroit branch of the General Film Company, owners of the Empire theater, Detroit, and a chain of theaters in Grand Rapids, wants to go on record as absolutely opposing censorship in any form. "If exhibitors, the public and even public officials, will go into this subject with study and thought they cannot fail to realize that censorship in any form outside of the National Board would be unjust, unfair and unAmericanlike.

ARE THERE TOO MANY HOUSES?

Three Smaller Houses Close.

There have been an unusual number of small photoplay houses closing up in Detroit during the past few months. The latest to close are the Arbor, at Woodward and Harper avenues, and the William Penn and the Pallister theaters, out North Woodward. All three were comparatively new houses and were very beautiful. The sites will be used for business purposes other than theaters. This proves conclusively that the day is coming when there will be less theaters, especially of the smaller type, where competition is too keen.

An Opinion on the Weather's Effect.

During the past two weeks when Detroit had some extremely cold weather it is a fact some of the larger outskirt houses suffered a material falling off in business, while the downtown photoplay houses had as good, if not better business than usual. On this particular subject a man who operates a chain of theaters in this city, with theaters downtown and in the outskirts, said:

"This condition has convinced me that the outskirt houses are going to get less popular and that the day is coming when it will be pretty hard for such houses to compete with the big downtown theaters. The reason for this can be readily understood. When the weather is bad, rainy, cold or slushy, people who are at home are not going to venture out to the neighborhood theaters. But people downtown, changing cars, coming from restaurants, getting through work and just sightseeing, will naturally go to the theaters." This man said he would never build another outskirt theater, that he was through with them for all time to come.

New Houses to Open.

The new Stratford theater, at Dix and Ferdinand avenues, will open in February, while the new Drury Lane theater will open about March 1. Work is to be started at once on the construction of a large brick building containing a theater and stores on Gratiot avenue, near Iroquois, for John Owen. Feldman & Seeler are the architects.

A SUGGESTION ON POSTERS.

A downtown manager makes the following suggestion for manufacturers: "Why don't manufacturers play up on their 24 sheets and all their advertising matter the name of the star and the name of the picture instead of their name and the number of reels. The public is interested in only a small degree in who produced the picture and the number of reels, but they do want to know the star of the picture and its name.

All of the leading downtown theaters in Detroit are now omitting the captions "End of Part ——," or "Part ——," and are running their entire film through without stops.

LOCAL BLUEBIRD MANAGER.

Robert S. Bedell has been appointed manager in Detroit for Blue Bird productions. For the past few months he has been with the Majestic Features Corporation, and previously was associated with the Broadway Feature Film company, of Detroit. The first Blue Bird feature was shown the week of January 23 at the Grand Circus theater. It was "Undine."

Theater Changes and Business Notes.

The Grand Boulevard Theater company, who operate the Duplex theater, Grand Boulevard and Woodward avenues, has moved its general offices to 602 Farwell building.

Jack Miller has resigned as manager of the Family theater, Detroit, and returned to Cincinnati. Ed Kirchner has assumed the management temporarily.

"Everything will go along the same as before," remarked Henry Guthard, to the World representative, in discussing the future of the Caille & Guthard enterprises.

The Elden Small Corporation, formerly at 80-82 East Congress street, Detroit, has sold out to F. W. Williams and A. D. Mittinger, who have moved the business to Jefferson and Griswold streets and changed the name to the Detroit Feature Film company.

C. Howard Crane, architect, Dime Bank building, will ask for bids on a new theater for the Boulevard Theater company, at 1537 Gratiot avenue, to cost $50,000.

D. Leo Dennison is back in Detroit as manager of the Paramount branch. Welcome home.

Win Suit Over Poor Service

Quincy, Illinois, Managers, Sued by General Feature Film Service, Get Favorable Verdict from Jury on Poor Service Plea.

By Frank H. Madison, Illinois Correspondent of Moving Picture World

QUINCY, ILL.—A suit by the General Feature Film Company against Pinkelman & Morest, former proprietors of the Gem and Savoy theaters at Quincy, Ill., was won by the theater men.

It was stated at the trial the film company agreed to furnish a weekly film service each Saturday and Sunday, known as their $70 service. Instead, so claimed the defense, they furnished their $40 a week service.

During the four weeks in the life of the contract the defendants did not pay the full $70 each week, deducting some charges for printed matter that was not furnished on time. In the fourth week, they stated, they realized they were getting the cheaper service and so refused to pay the balance due.

Attorney Martindale, who represented the film company, claimed the contract was not for service specifically marketed as $70 a week service, "but for a film service which cost $70 a week and the comparative value of the service was not a question of the contract." The jury agreed with the contention of the defense, that the service rendered was not up to the standard promised and added $25 as an offset to the defendants.

BARKER-SWAN COLOR FILMS.

Get New Process and Will Begin in the Spring to Make Natural Color Pictures.

Colored films will be made by the Barker-Swan Film Service at Peoria, Ill., it is announced by President Barker. "We are going to produce some of our pictures in the natural tints and colors of nature," he said. "The process is entirely new, and we were able to get it because of my previous connection with the Kinemacolor company. Natural color photography has been the dream of the motion picture world. We have it."

The Barker-Swan company also will produce some pictures in which Eugene Laurant, the illusionist, will take part. This work will be done next spring when Mr. Laurant will take his company and carload of effects to the Peoria studio.

ILLINOIS CENSORS.

Consultation with managers will be one of the policies of the committee at Belleville, Ill., which has been named by the Federation of Catholic Societies to censor films. Programs will be secured in advance if possible. The censoring committee is composed of Julius Siefert, gas company superintendent; Joseph Herrmann, machinist, and John Nevener, mine manager.

The board of censors at Quincy, Ill., did not put an age limit on "Damaged Goods," considering that it would be morbid curiosity and only aid in advertising a picture as sensational.

Films in Civic Social Program.

A free moving picture show once a week as a sort of a social center and advertising medium is the plan in which merchants at McClure, Ill., and the farmers near that village will co-operate. The support is practically unanimous. The big night is aimed to improve the social life of the community and the church and give merchants a chance to exploit their wares. The first of these was held at the Methodist church on Saturday night.

Illinois Changes.

A moving picture theater will be opened at Johnsburg, Ill., it is reported.

The firm of Henry Haas & Son at Piper City, Ill., has been dissolved, the father taking over the Star theater and George Haas has become proprietor of the billiard hall and bowling alley.

The Lyric theater at Freeport, Ill., has been closed until spring.

E. A. Ash and S. Watson have opened a moving picture theater at Raritan, Ill.

George K. Brown, former manager of the New Majestic at Kankakee, Ill., has secured another lease on that house and will take charge about May 1.

Harold Crotts has opened a moving picture theater at Middle Grove, Ill., operating four nights a week.

Roefer & Wyeth sold Dreamland theater at Canton, Ill., to H. O. and C. L. Hughes, of Lewiston, Ill. They in turn sold it to A. E. Oswald. Oswald will operate it.

Chosen Illinois Items.

Picture shows, churches and all places where persons congregate were closed in Clinton, Ill., for ten days because of an epidemic of smallpox.

"Rain checks" were given out for a performance of "Rip Van Winkle," at the Strand theater in Evanston because hundreds of children could not be accommodated.

"The Bells" was used by Manager C. M. Fox of the Haish auditorium at De Kalb, Ill., for a free show for children. He also gave every child a bag of candy.

The Colonial theater in Urbana, Ill., has offered to put on pictures for children every other Saturday provided the women's clubs, teachers and parents help him. Programs will be selected by a committee from the various clubs.

A session of the Ford County Farmers' Institute was held at the Crystal theater at Paxton, Ill., and moving pictures on "Beautifying the Home," furnished by the University of Illinois were shown free.

John Bliss and Lee Ayers of Peoria, Ill., have been playing Colmar, Fandon and other small towns with a moving picture show.

The New Star theater at Clinton, Ill., showed free the Modern Woodmen of America film, "The Man Who Came Back."

The Chandler theater at Macomb, Ill., has changed its prices. The main floor is ten cents, the balcony five cents, and children, five cents.

The Majectic theater at Danville, Ill., gives away an electric iron every week.

Saturday afternoon business at the Garden theater in Canton, Ill., is being boosted by fourteen merchants who give tickets with each cash purchase.

The Theater Belvoir at Champaign, Ill., has passed into the control of the Theater Belvoir company.

The Central opera house at McHenry, Ill., has been running moving pictures only on Thursday, Saturday and Sunday.

WANTS FILMS IN FARM LANDS.

Governor Ferris of Michigan Would Make Use of Pictures.

Special to Moving Picture World from Midwest News Service.

KALAMAZOO, Mich.—The use of moving pictures to carry on educational work in rural communities was advocated by Governor Ferris, of Michigan, before the National Convention of Gleaners, at Kalamazoo, Mich. He would have the country schoolhouses in use daytime and evenings.

SOME NATURAL HISTORY FILMS.

"Out of Doors" will be brought into the Wild Life Show at Saginaw, Mich., February 23, 24 and 25 by means of moving pictures. Among the pictures which will be shown at this big game conservation congress are Carl Akeley's African Animal film, the Norman McClintock's, of Pittsburgh, water-fowl films, Alaskan Wild Life by Professor Osgood, of the Field Museum, and Michigan Game Birds in natural colors by the Michigan Game and Fish Department.

Michigan Changes, Etc.

John Connors & Co., who operate houses at St. Joseph and Hartford, Mich., have added the Majestic theater at Homer, Mich., to their string. It will operate four nights a week. Julius Wright has been manager.

J. A. Thompson has sold the Star theater at Niles, Mich., to John A. Shull, of Dowagiac, Mich. Shull formerly operated the Orpheum theater in Dowagiac, but more recently the Wallace theater at Peru, Ind.

Michigan Ideas and Doings.

The Temple theater at Petoskey, Mich., has a new policy of a feature every day and will use the following schedule: Monday—V-L-S-E; Tuesday—Fox; Wednesday—World; Thursday—V-L-S-E; Friday—Equitable, and Saturday—Metro.

The Temple theater at Sault Ste. Marie, Mich., gave away 1,000 Mary Fuller Vanitabs, when "Under Southern Skies" was shown.

The Bell theater at Benton Harbor, Mich., has booked the Chicago Tribune's three sets of war pictures.

The opera house at Ypsilanti, Mich., gave benefits two days for the local Masons, using five reels. In addition, there was an electrical spectacle, "The Fall of Antwerp."

Serials are going well at the Ishpeming theater in Ishpeming, Mich., and "The Red Circle" has been booked to follow "Neal of the Navy."

Manager Pelley of the Fuller theater at Kalamazoo, Mich., has cut the general admission to five cents and ten cents for reserved seats. Children under ten will be five cents. It is announced seven and eight reels from the Triangle, Metro and Pathe services will be used.

Manager Martin Thomas, of the Bijou theater, at Iron Mountain, Mich., has been experimenting with the special matinees for children on Saturday.

The Woodside theater at Bay City, Mich., will be open only on Sunday and Wednesday until spring.

Demands were so heavy that Manager De Noyelles, of the Temple theater, at Jackson, Mich., played "The Spoilers" again.

"The Birth of a Nation" played a three day return engagement at the Marinette theater at Menominee, Mich.

IN THE DAKOTAS.

Theater Changes.

MADISON, S. D.—M. H. Colgrove, representing the company which will erect a new theater in Madison, S. D., announces that tentative plans have been drawn.

The Empire theater at Two Rivers is now under the management of Hans Henrickson & Son.

Samuel Nelson has resigned as manager of the Armory theater at Two Rivers.

Manager Rice of the Unique theater at Marshfield will have an addition made to his house which will increase the seating capacity by 150.

Peter Schumann has sold the West Chicago theater at West Chicago, Ill., to Patrick Kennedy.

L. E. Perry, who has been operator at the Crystal theater in Sturgis, has purchased the Majestic theater at La Grange, Ind.

IN IOWA.

New Houses—Business Notes.

IOWA CITY, IA.—Saloons have gone from Iowa City and T. A. Brown's new $60,000 moving picture theater will occupy what was one a barroom and a store adjoining. He will have a theater, 40 by 110 feet, and seating 900 persons. He has taken a ten-year lease.

Carl Noltze, a wrestler, who has purchased the Royal theater at Le Mars, plans to stage some of his matches in the theater.

J. H. Johnson's Opera House at Stratford, Ia., was destroyed by fire.

H. H. Hammond of Des Moines, Ia., has purchased the Bon Ton theater at Clarinda from Miss Frances Groom. Miss Groom also has been operating the Delpheus theater, which will be discontinued. W. H. Osborn was manager of both houses.

Milwaukee Picture Ball Coming

February 12 Is Date Set for Fete of the Picture Exhibitors—Booths Where Producers Can Exhibit—The Committee.

Special to Moving Picture World, from Midwest News Service.

MILWAUKEE, Ia.—The 1916 ball of the Motion Picture Exhibitors' Association of Milwaukee, Wis., will be on a more elaborate scale than the event of two years ago. It will be held the night of February 12 in the main hall at the Auditorium.

A feature will be booths at the side of the main hall and in the adjoining halls, which producing firms can have exhibitions.

For the musical part of the program a band of twenty pieces and two orchestras have been engaged, insuring music continuously from 8 p. m. to 2 a. m.

The ball was not held last year and this gap, together with the increased interest the last year in the affairs of the association, assure the success of the fete.

The committee in charge is composed of Henry Trinz, Bert Fisher, Harry Graham, J. Lanheinrich, Otto Meister, George Fischer and A. Reise.

New Houses and Changes in Wisconsin.

Voters of Ripon, Wis., approved a bond issue of $30,000 for the purpose of constructing a municipal opera house.

J. R. McKinley, manager of the Ideal theater, at Stevens Point, Wis., will erect a new house, seating 800, on Main street in that city.

The Franke Amusement Company has opened a moving picture show in Rheingan's Hall at Thiensville, Wis. "Who Pays?" will be shown every Sunday.

Joseph Winninger will manage the opera house at Appleton, Wis., for the next year for the owner, Frank Winninger did not renew his lease.

R. D. Eustis, of Minneapolis, has purchased a moving picture theater at Iron River, Wis.

W. H. Stoddard for twenty-three years in the theater business has resigned the management of Henry Boyle theater, at Fond du Lac, Wis. A. E. Livingston, formerly of Spokane, Wash., the new owner of the house will assume the management.

O. L. Meister will erect a moving picture theater to cost $100,000 on Third street in Milwaukee, Wis.

H. F. Thiel will convert the building formerly occupied by the Rembs & Sturn furniture house, at Marshfield, Wis., into a moving picture theater seating 500 persons.

Wisconsin Brevities.

The Triangle program was switched to the Colonial in Green Bay, Was., while "The Birth of a Nation" was at the Grand.

The vestry of the Episcopal Church of the Intercession at Stevens Point, Wis., has purchased a moving picture outfit and will give shows every Saturday with a special matinee for children.

Manager E. G. Tunstall of the "Fighting for France" films and Manager Harvey Buchanan of the Broadway theater at Superior, Wis., donated the receipts for one night to the building fund of the Y. M. C. A.

Charles Toy of the Toy theater at Milwaukee, Wis., had as his guests at "The Melting Pot" the boy agents of the Curtis Publishing Company.

The Grand theater at Superior, Wis., was rented for a week by the railroads entering the city and 5,000 feet of "safety first" films were shown.

Eli Nelson of Chippewa Falls, Wis., is showing the Dietz Cameron Dam films in Minnesota.

De Nering & Kilb have opened the Olympus theater at Adell.

Plans of the Metropolitan Investment Company provide for a modern moving picture theater in a $100,000 theater building in the rear of the Metropolitan block on State street in Milwaukee. It will be one story and basement which will contain the largest billiard hall and bowling alley in the city.

The opera house at Spring Green was destroyed by fire.

BUYS MOUNTAIN CITY HOUSES.

G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

An Attorney Gets Theaters and Fixtures of Bankrupt Concern.

CHATTANOOGA, TENN.—The property of the Mountain City Amusement company, bankrupt, consisting of the fixtures, etc., of four Chattanooga motion picture theaters, the Alhambra, Colonial, Theato and Crescent, has been sold to W. E. Wilkerson, an attorney, for $1,925.

Some stock in the Southern Amusement company, a Birmingham interest, that was owned by the bankrupt concern, was sold to E. Y. Chapin for $25. The sale was later approved by J. H. Anderson, referee in bankruptcy.

Mr. Wilkerson stated that he purchased the shows for clients, some of whom are non-residents, but he did not feel authorized to give their names. He stated that for a time the theaters would be operated under his management as trustee. It was also stated that the owners would make some changes a little later on.

First Fifty Ladies Admitted Free.

In order to increase morning business and to introduce the Triangle plays, the management of the Lyric theater, of Chattanooga, advertised that during the week of January 24 the first fifty ladies and children admitted to the theater would receive free admission. A total of 100 seats was reserved for the purpose.

Features in Local Houses.

There was no lack of star talent in the Memphis theater during the week of January 24. Robert Warwick, in "Fruits of Desire," was shown at Majestic No. 1; Miss Geraldine Farrar appeared in "Temptation;" House Peters in "The Great Divide;" Marguerite Clark in "Mice and Men;" Elaine Terriss in "Society Wolves;" Mme. Petrova in "What Will People Say;" Mary Pickford in "Caprice." With all of these great pictures to select from Memphians had plenty of places to go, and the Majestic Amusement company, that owns all five houses, did an excellent week's business.

The Princess theater, of Memphis, Tenn., is now showing episodes from "The Girl and the Game" every Friday. Miss Helen Holmes is said to fill all expectations on the part of the public in this wonderful serial. "Graft" is another serial which is being shown weekly at the Princess to large crowds.

The Alcazar theater, of Chattanooga, recently announced that so many requests had been received for the return of the picture "The Cheat," a Lasky production, that the management had decided to show the picture during a return engagement of two days during February.

Announcement has been made by the management of the Parthenon theater, of Nashville, to the effect that a contract has been closed with the Mutual whereby the Nashville theater will show three Mutual pictures each week. Arrangements have been made to show a one-reel comedy with all five-reel features of the Mutual and Metro programs.

Starting Thursday, January 27, the Elite theater, of Nashville, started showing the picture serial "The Strange Case of Mary Page." An episode from this feature will be shown weekly at the theater.

NEW LOUISVILLE THEATER.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

Company Formed to Build New Picture Show for Colored People.

LOUISVILLE, KY.—Articles of incorporation of the People's Amusement company, capitalized at $30,000, have been filed. The stock is divided into 3,000 shares of the par value of $10. The incorporators are A. B. McAfee, 100 shares; A. E. Meyzeek, 85 shares, and T. C. Brock, A. S. Brock and William L. Sanders, each with 50 shares. The company has been getting ready for several months with the intention of building a large colored show house on West Walnut street. The debt limit of the concern is set at $25,000.

"PEACE" FILM CONTINUES.

The Mary Anderson theater, the Keith moving picture house of Louisville, had such a phenomenal run on "The Battle Cry of Peace" that it was decided by the management the film should remain in Louisville for a second week.

LOUISVILLE CENSOR PROTEST.

Louisville exhibitors are greatly concerned in the pending bill before congress prescribing a government commission to exercise strict censorship over moving picture plays. Members of the Louisville Photo Play Association are urging their representatives in Washington to vote against the measure on the ground that it would be curtailment of American rights.

CHILDREN AT THE WALNUT.

The Walnut Street theater, Louisville, held a picture party for children on Saturday, January 22. On the previous Friday evening a coupon was printed in the Louisville Evening Post which was good for admittance at the special attraction for children, which consisted of Jane Gray in "Let Katy Do It." The theater was packed early in the morning, but the youngsters apparently did not mind having to stand.

HARRY MITCHELL DISABLED.

Harry Mitchell, manager of the Paris, Ky., Grand opera house, recently suffered an attack of paralysis which has affected his entire left side and arm. Mr. Mitchell was formerly a conductor on a steam line and was injured in an accident. He later received a judgment of $15,000 in the Bourbon Circuit Court. The attack of paralysis is said to have been due to the old accident.

NEW GOLD ROOSTER MANAGER.

Following the resignation of R. A. Bertschy as representative of the Cincinnati office of the Pathe company, announcement was made that J. N. Gellman would hereafter represent the company in the Louisville district. Mr. Gellman recently made his first trip to Louisville.

Owensboro's Local Picture.

Henry Parrish, a photographer of Owensboro, Ky., recently filmed a local interest picture for the Interstate Film company. This picture was entitled "Owensboro Adopts a Baby," and the characters were all Owensboro people. The picture was later shown at the Grand theater. An arrangement was made whereby half of the proceeds of the picture over and above actual expenses were given to the Owensboro Associated Charities. Due to numerous delays, the bursting of steam pipe in cold weather at the Grand and other incidents, the entire net proceeds of the film amounted only to $21.60.

Wallace Hamilton Dies.

Wallace Hamilton, 35 years old, who for a number of years was well known to the theater going public, died recently at his home in Louisville following an illness of two months of Bright's disease. Mr. Hamilton started his career in the theatrical world at the age of 10, when he secured a position as program boy with the old Bijou, at that time located where the Kaufman-Straus department store now stands. He later occupied positions in the box offices at the Avenue, Masonic and Macauley theaters. He is survived by his wife, a daughter and a number of other relatives.

New Strand Prospers.

The ten-piece orchestra and Gold Rooster plays at the Strand theater have proved to be a good combination, and the new house is playing to nice crowds considering that it is the latest theater to join the moving picture ranks. The house is bright, airy, clean and commodious. The seats are comfortable, far apart and afford plenty of leg room between the rows. The stage has been very attractively arranged with fountains on each side, handsome curtains, trellis work, etc., and is undoubtedly one of the handsomest houses devoted to moving pictures in the South.

J. L. Roop Equitable Cameraman.

Joseph L. Roop, of Louisville, a sculptor, photographer and inventor of a moving picture camera, has accepted a position with the Equitable Film company, and has left the city to join a party at Jacksonville, Fla., which will shortly go to South America to take some special pictures. Mr. Roop will hold a position as cameraman.

Local Picture Hits.

J. G. Connor, a special representative of the Mutual corporation, was in Louisville recently from the Indianapolis office in the interest of the new serial "The Game and the Girl" and other Mutual attractions. Mr. Connor placed service in several of the downtown theaters while in the city.

The Blue Bird Film company's production, "Secret Love," featuring Helen Ware, was recently shown at the East Broadway theater at a special run for exhibitors. The film was later contracted for by the new Strand theater.

The patrons of the Buckingham burlesque house of Louisville were especially pleased with the recent showing of 2,000 feet of film picturing the Stecher-Cutler championship wrestling match which was held in Omaha, Neb., July 4 last. Many wrestlers well known to Louisville fans were shown in the pictures.

The first installment of the serial productions "The Strange Case of Mary Page" was shown at the Alamo theater on Sunday, January 30, and will be shown every week hereafter until every episode has been shown. The serial story is being run by the Louisville Herald in the daily editions only.

E. S. Boorkshore, of Mt. Washington, Ky., has his new picture house working nicely now and is playing to good houses.

The management of the Masonic theater, of Elizabethtown, Ky., has installed a new projecting machine.

IN NEBRASKA.

Theater Changes.

F. J. Buntmeyer has leased his moving picture theater at Deshler, Neb., to C. O. Engwall and A. F. J. Johnson of Cortland, Kan.

Vavra & Tinker have sold the Lyric at Crete, Neb., to Theodore Kempkes.

R. L. Ford and Dr. R. A. Hecox have leased the opera house at Cozad, Neb., for two years.

Axtell & Stearns, who have opened a moving picture theater in the Armory building, at Beaver City, Neb., have coined a name for it, "The Axstern."

J. A. Huffman has purchased the interest of his partner, Archie B. Jones, in the Crystal at Mitchell, Neb. Jones retires as manager.

The Optic is the name of the new moving picture theater opened in the Dean building at Minden, Neb., by Mr. and Mrs. Longtin.

R. Meyers of Germantown, Neb., has purchased the Joyo theater at Havelock, Neb., from W. C. Enrich.

Harry Jordan and Clarence Simonson have leased the Knights of Columbus opera house at O'Neill, and will conduct a moving picture show. R. A. Haskins will be operator.

Edward Blakeslee of Omaha, Neb., has purchased the airdrome at Nebraska City, Neb., and later will remodel it.

Nebraska Notes.

Only one feature a week will be used by the Home theater at Blair, Neb. A Broadway Universal will be run on Sunday night. The next three days the house will use General Film service and the last half of the week Universal service.

The Electric theater at Falls City, Neb., will have "The Birth of a Nation" about the middle of February.

The Empress theater at Kearney, Neb., had the showing of the Lincoln Highway film, which were made in that city. After paying for the making of the films, the surplus was turned over to the commercial club.

IN THE DAKOTAS.

Theaters Change Hands.

G. O. Johnson and son, Wallace, have opened a moving picture show at Fullerton, S. D.

A new moving picture theater will be opened at Courtenay, N. D., it is reported.

E. C. Cole and George Schwarting have purchased the moving picture theater at Mowbridge, S. D.

The Amusu theater at Geddes, S. D., has been sold to Otto Neilsen of Miller.

The opera house at Alexandria, S. D., is now under the management of P. G. Estee, of Parker, S. D. He is operating a picture show.

Joseph Brothers have sold the moving picture theater at Bisbee, N. D., to Matthew Gersen.

A. H. Hanson has sold the Crystal at Iroquois, S. D., to Mrs. Rachel Murray of Sturgis.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

IOWA BREVITIES.

"The Bridge of Gold," a 1,500-foot subject made in Ottumwa, Ia., was a two-day attraction at the Orpheum theater there.

The Princess theater at Iowa City is running Mutual pictures exclusively.

Green, to relieve eye strain, is the color scheme of the newly decorated Strand theater on Locust street in Des Moines. A new Minusa screen and two Powers 6B machines have been installed.

Moving picture shows at the Armory in Clarinda, Ia., closed in January, while union revival meetings were in progress.

John Barrymore in "The Incorrigible Dukane" was requested to return by patrons of the Palace theater at Burlington, Ia.

WISCONSIN NOTES.

The McKinley school, at West Allis, has purchased a moving picture machine.

The First Presbyterian church at Eau Claire is experimenting with moving pictures at Sunday evening services.

The Elite theater at Mishicot was closed "until further notice."

"The Birth of a Nation" played a return date at the Grand theater in Green Bay January 16-19. It returns to La Crosse the week of April 23.

The Grand theater at Superior reduced its admission for Triangle pictures from 25 cents to 10 cents.

ANDERSON, IND., NOTES.

By Leon Louiso, Anderson, Ind., Correspondent for the Moving Picture World.

Meridian Co. Buys the Starland.

ANDERSON, IND.—The Starland, the largest photoplay theater in Anderson, was purchased from E. E. Martin, of Cleveland, Ohio, by the Meridian Amusement Company, and the new management took charge on January 16th. The Meridian Theater of this city and the Fisher Opera House, at Danville, Ill., are also controlled by this company. The company is composed of Fort Wayne, Ind., and Anderson capital, including G. H. Heine, Judge W. J. Vesey, Arthur Beuke, W. J. Scheiman and F. G. Heine, of Fort Wayne, and J. G. Heller, of this city. Mr. Heller, who is an able manager, now has charge of both of the local theatres. The purchase price is named as $15,000. The seating capacity of the Starland is 547. Some new improvements are being made, including a change in the heating system and the installation of glass storm fronts. The lobby poster display will be augmented by the installation of some permanent display attachments. The policy of the theatre will include Fox, Metro and Triangle pictures. The Meridian will use Paramount, World and Equitable and both houses will use Mutual Masterpictures. Both houses will open on Sundays, from 1:20 to 7:30 P. M.

Elmer Howell, who managed the Starland, will leave. He will be associated with an enterprise in another city in Indiana. The music will be in charge of J. Russell-Robinson Bros.-John C., and they will have charge of the music at both houses. The Meridian company has met with signal success since Mr. Heller has had charge of the company's interests here and the new accession is no doubt partly due to Mr. Heller's foresight and business acumen.

Arrested for Open Sunday Show in Lafayette, Ind.

Misha Rubinoff, Manager, and J. M. Chamberlain, Operator, Taken Into Custody Three Times—Get Free on Habeas Corpus Proceedings.

Special to Moving Picture World, from Indiana Trade News Service.

LAFAYETTE, IND.—The Sunday law is to be given a thorough test in Lafayette, Indiana. The Orpheum theater owned by John M. Chamberlin was opened Sunday and Misha Rubinoff of Chicago, who had rented the theater for the day and Arthur Lyday, machine operator, Indianapolis, were arrested. The two men gave bond in the sum of $100 and returned to the theater and continued to run the pictures. There was a second arrest and they again gave bond and again continued the show. The police then went to the theater and without an affidavit against the two men took them before Judge Fred Prass of the City Court, and Judge Prass refused bail. They remained in jail for two hours.

Judge Vinton, of the Tippecanoe County Court, was then appealed to and issued a writ of habeas corpus on the sheriff for the release of the two show men. The picture men are confident of ultimate victory.

WILL BUILD THEATER.

Marion, Ind.—Incorporation papers have been filed in Indianapolis for the formation of the Washington Theater Company headed by B. F. Metcalf, of the Luna Lite theater, Marion, Indiana. Associated with Mr. Metcalf are a number of Marion capitalists. The stock in the company has been subscribed and negotiations have been closed for the site of the Mecca Club on West Fourth street where a $35,000 theater will be erected.

Mr. Metcalf has conducted the Luna-Lite theater in a most succesful way and had no trouble at all in financing the bigger theater.

HILKENE TALKS TO FILM MEN.

Jacob H. Kilkene, building inspector, told members of the Motion Picture Exhibitors' Association of Indianapolis, that the Indianapolis houses as a whole were as safe from fire hazard as those of any city in the United States. Mr. Hilkene made a number of suggestions that would improve conditions, but said that he wished to be understood as offering them merely as a criticism.

Mr. Hilkene suggested that where changes might seem advisable in the present building code relating to the motion picture houses that the matter be placed before the advisory commission recently appointed by Mayor Bell.

Joseph H. Gavin, president of the exhibitors' association, will name a committee to submit changes to the commission.

The motion picture exhibitors' association will hold a state meeting the latter part of next month in Indianapolis. It is probable that several film stars will be brought to Indianapolis to take part in the meeting.

Among Indiana Film Men.

Manager J. C. Loockwood, of the Princess theater, Frankfort, Ind., has contracted for the Triangle film service.

The Royal theater, Frankfort, Ind., has been sold by James H. Staley, who plans to locate in Colorado, having accepted a position as publicity man with the Pikes Peak Flm Company. L. E. Cox, of Peru, and W. H. Cox, of Ladoga, Ind., are the new Royal theater owners.

H. F. Burk, of New Castle, is planning a new theater on the site of the Phillips building in that city.

J. Shaw Grimes has brought the Corydon theater, Corydon, Ind. Mr. Grimes is from Leavenworth, Kan.

Walter Kyle and Hugh Rapp have leased the Ladoga opera house and will move their theater to the new location. James Mangus, manager of the house for the past three or four years will retire. Messrs. Kyle and Rapp have been operating a moving picture show in the Kyle Building. The change means but one picture show in Ladoga.

The Mystic theater, Albion, Ind., has added new chairs, and more seating capacity.

Several efforts to establish two picture shows in Tipton have failed. Arthur Haggerty, who made the last effort, has sold the equipment of the Habit theater to some Flora, Ind., investors and the Habit will go out of business. This leaves the field to Manager Jackson of the Martz theater.

The Union City Times and the Greenville Advocate on the Indiana border line are advocating Sunday shows. The Union City Times speaks of the Louisville, Ky., house for children as an excellent instance of the very great value and popularity of the moving picture when especially adapted for children.

Wright Huntington, who has been popular as an actor manager in a number of Indiana cities where stock companies have been maintained is now with the Triumph Film Company, which is making the most of the fact wherever its releases are being shown in Indiana.

The Starette and the Royal theaters, at New Castle, are recognized as regular donors to the New Castle visiting nurse fund.

The Violet theater, Brookston, Ind., has added a new silver fibre curtain.

Two more musicians have been added to the Blackstone theater orchestra at Martinsville, Ind., the house is growing in popularity and more features will be added.

Kanas Bars "Nation" Film

Both State Board of Censors and Appeals Board Forbid Showing "The Birth of a Nation"—G. A. R. Veterans Protested—Kansas Peculiarly Sympathetic to Negroes—An Injunction Will Be Asked.

Special to Moving Picture World, from Kansas City News Service.

KANSAS CITY, MO.—The Kansas State Board of Censors, and the Appeal Board, have rejected "Birth of A Nation." But the case will not rest there. The managers will seek an injunction in the courts, to prevent the interference with the showing of this picture in Kansas.

W. D. Ross, superintendent of public instruction, viewed the film Jan. 23, and put his ban upon it. The following day the appeal board, consisting of Governor Capper, Attorney General Brewster and Secretary of State Botkin, heard the argument of H. A. Sherman, manager of the film, sustained the head of the censor board. The governor and Mr. Ross had already received numerous objections from G. A. R. veterans, and C. A. Meek, commander in chief of the Kansas G. A. R., protested to the governor against what he alleged was a false impression given by the picture as to the union soldiers, and the Ku Klux Klan. Commander Meek filed the statement on the film published in the National Tribune, the official organ of the G. A. R. During the hearing, S. M. Brewster, attorney general, argued with Mr. Sherman against the historical accuracy of the picture.

The activity and sufferings of "Free State" Kansas before and during the Civil war in the union cause and in behalf of negroes, and the consideration that has been shown to negroes since in the state, Topeka having a large population of that color, have been mentioned as facts which contributed to the working up of sentiment against the "Birth of a Nation."

The injunction proceedings, Mr. Sherman said, would be brought later, before the film was brought to the state for showing.

Kansas Educator Now Wants to Censor Music

Thinks Exhibitors of Pictures Not Able to Choose Good Music—For Sake of the Young Minds of the State Would Censor Tunes.

KANSAS CITY, KAN.—So successful has been the censorship of moving pictures in Kansas, that the supervision of public entertainment and delectation may now be extended to the music that goes with the pictures!

The success of the Kansas censorship, it need scarcely be explained, consists in the fact that the censors have actually been able to enforce the law in a large number of cases, and have censored the pictures shown in many Kansas houses. They have been able to exclude from the state many pictures, and parts of pictures, that did not meet the approval of the censors. While the converse has not been also true—they have not been able to put before the people of Kansas their ideals of moving pictures—the net result has supposedly been the presentation of pictures that measurably meet the censors' standards. Theoretically, therefore, the people of Kansas have been edified and improved mentally and morally by the pictures shown.

It was inevitable that the attractiveness of this exercise of power should appeal to those who have authority and taste and culture in other subjects, and that the idea of censorship should quickly spread to other phases of public entertainment and recreation. There were hundreds of activities to which the censorship could be extended, but those easiest touched next by the censorship would naturally be those in connection with moving picture shows, where censorship is already established.

So now it is the music of the picture shows that is to be criticized by the state.

The first step towards establishing a censorship of music in moving picture shows has been taken by Mrs. Cora G. Lewis, a member of the state board of administration of Kansas educational institutions. Mr. Lewis has announced that censorship of music is necessary, and is preparing to present the subject to the board, and to agitate it among educators. Mrs. Lewis takes the position that most of the music heard at picture shows is demoralizing to the musical sense of the children, and renders them unfit to absorb appreciation of the best music in the schools. The state board of administration is seeking to develop the musical taste of Kansas children through the grade school courses; and the interference of these plans by the low grade of music at film shows, she insists, is a proper subject of action. Mrs. Lewis contends that if the music was censored, it would improve in quality, much to the benefit and delight of the patrons; that the patronage of the moving picture shows would greatly increase, and the proprietors would profit largely. This additional profit would more than compensate, she believes, for the cost of the censorship.

There has been a growing appreciation, in Kansas as well as elsewhere, of the value of good music for building profitable patronage of moving picture shows. But there is an inclination to think that the proprietors can more economically and safely select performers and music, than to pay state censors to make such selection.

Another Independence Theater.

Independence, Mo., was only for one day, without a moving picture show—and now the city has two. On the same day that J. E. Lewis reopened his show in the Keystone theater, after the fire that destroyed his building, the announcement was made of the establishment of a new moving picture enterprise. Edgar C. Hinds and Kenneth V. Bostian are the proprietors of the show, which was opened January 13 in Battery C Hall. Shows will be given every night but Sunday and Monday. Independence is nine miles from Kansas City, Mo., connected by street railways, and in effect a suburb.

SUPPLY SHOWS FOR CHARITY.

Denver Exchange Men Run Weekly Show for Consumptives.

By E. C. Day, Denver Correspondent of Moving Picture World.

THROUGH an arrangement all their own, the managers of local film exchanges take turns in supplying films for the Jewish Hospital for Consumptives. They clubbed together several weeks ago and obtained the moving picture plant that was installed in the hospital auditorium. Then they arranged a schedule whereby they take turns in giving the sick men a moving picture show in their own home free of charge. The exchangemen even furnish the operator and the carbons.

Milton Cohn, manager of the Denver branch of the Notable Film Co. lends his support to the plan, not only by supplying Paramount pictures for the free show but by operating the machine himself. Other managers who either do not understand the operating end of the game or are too busy to give the time supply an operator from among their employes.

It is the only amusement that the tubercular patients have and hospital attendants say that more good cheer prevails within the walls of the institution on a day following a moving picture display than could result from the purchase of thousands of dollars worth of medicine.

Miniature Theater for Exchangemen.

Harry T. Nolan, head of the Swanson-Nolan Supply Co. and owner of a string of motion picture theaters throughout the West has introduced a new feature for the benefit of Denver exchangemen and exhibitors. It is a minature moving picture theater built inside the Iris one of Denver's downtown playhouses.

This theater within a theater is fully equipped. It has two of the latest model Simplex projection machines, an up-to-date screen and 50 of the newest and most comfortable opera chairs. It was built for the purpose of allowing exchange men to exhibit their wares before prospective purchasers and to make it possible for exhibitors to learn for themselves the good and bad features of a photoplay before signing up for it.

The Minature theater has filled a long felt want in Denver. Up to this time it has often been impossible for an exchange to show its features to interested exhibitors unless a trial run is arranged at midnight or very early in the morning. The inconvenience resulted in the film distributors losing many customers and caused the exhibitor to pass up numerous features. Now trial runs can be had at any hour of the day or night and in fact most of the time that the regular show is in progress in the Iris a special film is being run off in the minature playhouse without interfering with the other.

Many Exhibitors Visit.

Many exhibitors took advantage of low railroad rates during Stock Show week in Denver to visit the various exchanges and lay in supplies as well as book new pictures. Among the visitors were: L. C. Shepherd of Pueblo; W. C. Lemaster of Victor; Charles Gunn of Cripple Creek; F. R. Kelly of Salida; A. A. Kelly of Ouray; E. M. Owen of Fowler; Carl Ray of Cheyenne, Wyo.; A. B. Sharp of Steamboat Springs, and A. B. Segerberg of Telluride.

E. Libscom of Cincinnati, one of the new owners of the Tabor Grand Opera House was in the city arranging for a permanent service for his house. The Tabor which for 50 years has been the home of high class spoken drama recently became the home of the photoplay. It has just completed a two months' run of "The Birth of a Nation" and will now run high class features with a general admission of ten cents.

W. B. Glasser Visits Denver.

W. B. Glasser, former booking agent in Denver for the "Diamond from the Sky" and now connected with the Mutual exchange in Detroit is in Denver, having been called home on account of the serious illness of his mother. Mrs. Glasser is reported much improved and will recover.

Theater Changes.

O. S. Taylor, manager of the Rex theater at Raton, N. M., has resigned his position and will be succeeded by Orin Studley.

Earl Briggs has sold his Majestic theater at Cripple Creek to Harry Goldstein.

A. B. Martin, former Denver exchange manager for the Universal Film Co., has purchased the Temple theater at McCook, Nebr., and will try his hand in the exhibiting game.

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Their Own State for Iowa Children.

MUSCATINE, Ia.—The A-Muse-U theater in this city is co-operating with the Iowa State College in a series of special shows for school children which will teach them about the State in which they live. Other educational pictures will be used. The first program included "A Visit to Grinnell (Iowa) College," "The Palmer Method of Penmanship," "An Iowa Picture," and "The Legend of King Midas." Manager Rudy Boston donated the use of his house, machine and operator so admission was free. These programs will be given every Monday and Tuesday, at 4:30 p. m., at the A-Muse-U, the schools of the city taking turns in attendance. The films are furnished free of all charge by the Engineering Extension Department of the State College at Ames, Ia.

Superior Films Mfg. Co. to Move.

The Superior Film Manufacturing Company of Des Moines, Ia., is negotiating with the Commercial Club of Hattiesburg, Miss., to move its plant to that city. The company has asked temporary quarters containing from 4,000 to 4,500 square feet of floor space, gratis for six months.

New Show at Manning, Iowa.

At Manning, Ia., George Dethlefs, Sr., and son, J. F. Dethlefs, opened their new house to big business on Dec. 29. The building is 130 by 27 feet and seats 475 persons. In lighting, heating and ventilation it is thoroughly modern. The program is made up of General service, V-L-S-E and Gold Rooster features. The house is called the Crystal and was modeled out of the old Crystal theater. The Dethlefs have been in this location for four years.

Iowa Changes, Etc.

R. E. Brown has sold his moving picture theater at Early, Ia., to Cecil and Basil Kelly.

Michael Kiegstin has purchased the interest in the opera house moving picture show at Onawa, Ia., from Frank Hatt.

F. J. Ingledue has sold the equipment of the Lyric theater at Marshalltown, Ia., to F. L. Keith, owner of the Colonial theater, 18 West Main street, in Marshalltown. He will operate both houses.

The Empress at Linn Grove, Ia., has been opened.

Roscoe Call and N. G. Rice are now managing the opera house at Algona, Ia.

W. H. Clausen of Gladbrook, Ia., has purchased the Grand at Toledo, Ia., from A. H. Erickson. Mr. Erickson and son, Ralph, probably will engage in the moving picture business at Waterloo, Ia.

William Hopps has leased the moving picture theater on Second street in Kingsley, Ia., and consolidated it with his theater on Main street.

The Eulberg theater at Granville, Ia., has been leased to Peter Pressman and George Kuhl.

The Princess at Webster City, Ia., has been leased to L. A. Furniss.

A. A. Merrill has purchased the moving picture theater at Center Point, Ia., from C. W. Collinson.

Carl E. Parker has started a moving picture theater in the Carr opera house at Lovilla, Ia.

The moving picture theater at Fenton, Ia., is now under the management of F. J. Weisbrod.

H. S. Robinson of Concord, Neb., has purchased a moving picture theater at Pacific Junction, Ia.

T. H. Swenson of Thompson, Ia., has purchased the Grand theater at Springfield, Minn., from F. M. Turner.

The Star theater building at Sioux Rapids, Ia., which was owned by J. A. Meadows, has been acquired by the Sioux Rapids Building and Improvement Asso.

George E. Smith has opened a moving picture theater in the Stillman building at Ricewell, Ia.

Grand Avenue Houses

St. Louis Correspondent of World Visits Water Tower Section of City—He Gets Cold Feet When It Rains, But Good Weather Invited—Talks With Manager Sievers on Good of the Business.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS.—We picked out Grand Ave- as a war path on our hunt for news this week.

New Grand Central.

The first stop was made at the New Grand Central, William Sievers' big house at Lucas Avenue. The New Grand Central is one of the largest and most elegantly appointed of houses, and compares with the Strand and Knickerbocker of New York. It is the first feature house to be built in the city. Some of the big dramatic houses have been made into feature houses after they failed with other programs, but the New Grand Central was erected solely for a first-class picture house, and has never been anything else. The theater enjoys high-class patronage, and on big nights automobiles from the fashionable residences of the west end are lined up and down Grand avenue and overflow on Delmar and other side streets in both directions.

Manager Wm. Sievers.

Wm. Sievers is a man that takes a keen and active interest in all phases of the moving picture business. He keeps in intimate connection with all the big things that are going on, and from his close touch with the New York and Chicago producers, he is a reliable authority on most any phase of the industry. We asked him the old question, "What is the matter with the picture business?" although deep down in our heart we don't believe there is much of anything the matter with it, and from Mr. Sievers' reply, especially the last part of his statement, he is much of the same opinion, that there is nothing the matter with the business that will not adjust itself in time.

Many Mediocre Features.

"There is an over-production of mediocre features," said Mr. Sievers. "There has been a cry for features, and features have been made that were features in name only. The public have been given too much, they see so many productions that they are scarcely able to judge between the good and the bad.

"Great amounts of money are spent on the pictures where oftentimes only a little art is needed. Pictures that should be classics give way to productions that have nothing more than a row of dollar marks and a string of big names behind them. The public is being spoiled to a certain extent. They are bombarded with features—every night in the week a new and costly production, till they will become bewildered after a while and not be able to tell art when they see it."

"Is there any remedy?" we asked.

"More Seats Than People."

"Wait," said Mr. Sievers, "there is one more thing the matter with the business. The seating capacity of the country is out of all proportion to the population. In other words, there are more seats waiting to be filled than there are people to fill them. As to the suggestion for a remedy, I will not prophesy, but the two conditions will remedy themselves, there will be an automatic readjustment, the result of a natural law, in fact—the best will survive, and when the business readjusts itself, and reaches a sane level, it will be of the greatest benefit to every one.

Mr. Sievers said that St. Louis will derive a great benefit from the fact that the Selig Company will come here in March to make the picture of Churchill's "Crisis." St. Louis is rich in history and romance, and the wide attraction that will be directed to the city when the pictures are shown will be of incalculable value.

At the Lindell.

After leaving the New Grand Central we went on out to the Lindell, at Grand and Herbert. The Lindell is another big place, seating two thousand, and equipped with modern heating and ventilating plants. The Lindell is now under the management of Wm. Goldman and Harry Koplar, who comprise the Consolidated Theater Company, and control besides the Lindell, the Montgomery and Imperial, across the street from each other at 15th and St. Louis Ave., the Maffit, at Vandeventer and St. Louis Ave., the Rex airdome at 13th and Warren, the St. Louis at Prairie and St. Louis Ave., and the Novelty at Grand and Easton. Neither of the managers were at the Lindell, but there was a good house full looking at the pictures.

North Grand Theater.

We crossed the street to the Warner Brothers' North Grand theater, and found the same condition, manager not at home, but a crowded house of patrons enjoying the eight-reel program.

The Eureka Near the Water Tower.

From there we took the car and went to the water tower and called in at the Eureka, the theater formerly managed by Miss Isabel Spear. The Eureka has changed hands, and a Miss Fargo is now the manager. The lady was also not at home, but there was a young man in charge who seemed to have excellent control of the place.

Finding three houses, one after another with the managers not at home, looked rather queer. It reminded us of the story of the man who went to a restaurant and asked for the proprietor and was told he had gone out to lunch. We do not know, but we strongly suspect that these three absent managers had gone to a picture show. We stayed a while at the Eureka because they had one of those old-fashioned one-reel programs, and we like that kind of a show.

The Eureka is one of the early neighborhood houses of the city, and the seats are chairs, real straight-backed chairs with perforated bottoms like lots of folks have in the dining room. The theater has always been under the management of a woman, and there are many little feminine touches about the place. One that is very pleasing is the lighting arrangement. The indirect ceiling lights are in the shape of big baskets and bowls of flowers and plants, each with trailing ferns and vines drooping over the sides.

ARSENAL THEATER TO OPEN.

The Arsenal Theater at Grand and Arsenal streets has been leased by the Arsenal Theater Company, a syndicate of five men living in the vicinity of the theater, near Tower Grove park, for a high class motion picture house. The Arsenal has a frontage of fifty feet on Grand avenue, and extends a hundred feet on Arsenal street, and has a seating capacity of about seven hundred.

The Arsenal company comprises Herman W. Fay, President; John J. Kleekamp, Edward Kleekamp, E. P. Craig and G. L. Loeffler, and it is said that the theater will become the third on a circuit, of which the American and King's are the other two members. The location of the Arsenal is an ideal one, although the house has been closed for more than two years, as the corner of Grand and Arsenal is one of the busiest in South St. Louis, and three car lines pass the door. The Arsenal will open early in February.

Censor Inconsistencies

Exhibitors of Dallas, Texas, Get a Good Working Sample of Censorship When Film Is Turned Down for One Reason and Appeal Board Orders Cuts for Entirely Different Objection.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, Tex.—This city has its first taste of the inconsistency so rampant in censorship disputes, showing the radically different angles from which different persons look at pictures.

On January 20, Mrs. Reed Finley, city censor, refused the Jefferson theater a permit to show "Life's Whirlpool," a World Film feature. Mrs. Finley said the picture was the most horrible and gruesome thing she had even seen. The theater, supported by the exchange, appealed from her decision to the appeals board.

The appeals board apparently did not say a word about the gruesomeness and horribleness that the censor discovered, but they wanted to support her, so ordered love scenes cut to five feet in some cases and in others eliminated entirely.

Mr. Graf of the World corporation will try to obtain a reconsideration of the turn-down given "The Lure" some weeks back, as the new board is not composed of the same members as the older one.

A special showing before the board will also be made of "The Miracle of Life," which was turned down when first released. The showing will be at the Old Mill theater, under the auspices of the Mutual corporation's Dallas branch. This picture was refused an exhibition on some minor ground; if the writer's memory is clear, because the wife in the story actually drank the poison in her dream. It was shown in other places in the state and won unstinted praise both for the beauty of the picture and the deep lesson carried.

FORT WORTH SUNDAY SHOWS.

Agitation for Special Election Is Receiving Generous Support.

The movement for a special election on permitting places of amusement to open on Sunday in Fort Worth is receiving generous support on all sides. Only the usual element seems to be against it. The labor unions are doing much for the work, the petitions having been presented to the city commission by C. W. Woodman, a prominent labor leader of that city, and, incidentally, Texas state labor commissioner. It was originally requested that the election be held on January 21, along with another election, and while the city commission does not seem opposed to the proposition in the whole, their desire is to have the election as an independent decision.

Andrew Zucarro, manager of the Queen at Fort Worth, was in Dallas this week, and says that although the exhibitors are very anxious to get quick action, they will do the best they can, in the meantime working for a favorable vote.

HIGH COURT TO DECIDE.

Court of Criminal Appeals Has Question of Free Exhibition.

The Court of Criminal Appeals has before it this week a case that will carry a strong precedent in the decision. The case of Spooner, from Tom Green County.

"Dad" Spooner operates the Crystal theater at San Angelo, and held an exhibition on Sunday. No admission fee was charged, but a collection was taken. After paying his operator and rent Mr. Spooner donated the balance to the State Tuberculosis Colony, near San Angelo. He was arrested and fined $20, but appealed on the contention that a benefit performance is not a violation of the Sunday closing law.

A la the Phoenix.

When the town of Wirt, Okla., was practically wiped out by fire early in January, D. W. Jennings' Colonial went with the rest, but Mr. Jennings at once started to rebuild and will be ready for opening about February 1. The whole town is rapidly being reconstructed.

New Cartoon Machine.

The Acorn Movie Cartoon Company has been chartered and will commence at once the manufacture of moving picture cartoons. The work will be done under a method invented by Charles L. Sudmann, an artist, of this city. By the Sudmann method the production of moving cartoons will, so it is reported, be greatly simplified.

Pay in Advance.

According to E. R. McDuffie, the Oklahoma City exchanges are doing away with all charge accounts and installing a strictly "pay in advance" system of delivering service. Results will be watched with considerable interest in Dallas.

Clegg to Address Rotarians.

C. A. Clegg, Dallas manager for the Mutual, will address the Rotary Club, of Fort Worth, at a special moving picture day, January 28. Mr. Clegg's subject will be "The Evolution of the Moving Picture Industry."

Would Enjoin Sunday Shows.

Considerable opposition has developed in Waco, Tex., to the proposed election designed to permit Sunday exhibitions, and an effort will be made to stop the election February 15 by injunction. It is believed that regardless of the outcome of the injunction suit, the matter will eventually reach the State Supreme Court.

Dallas Territory Notes.

The Empress, the only large house in Oklahoma City showing straight pictures, is doing a fine business. Jack Boland manages this house.

Charles D. Touchon, formerly in the office of the J. D. Wheelan Film Company, is now manager of the Newport, in Dallas, a fine second-run house under the control of Mr. Wheelan.

P. C. Crown, manager of the Crown at Houston, was in Dallas recently, and witnessed an advance showing of "A Wonderful Wager," at the Hippodrome, the guest of C. A. Meade, of the "Vaseline" office. Mr. Crown says Houston is a good place, but they have "some" censorship there.

J. Klein, of the World corporation, left January 17 for Atlanta, Ga.

W. M. Byrd, representative of the Fox interests in Dallas, made a flying trip to New Orleans, January 22, to be gone until the 25th.

Ben Halsell, manager of the Queen at Bonham, visited the Dallas Fox office, January 22.

Two Hulsey theaters, the Queen at Galveston and the Old Mill at Dallas, will show Gold Rooster pictures in future, along with their other service.

Jack Tars March to See Picture

"Submarine Pirate" Seen by 500 Apprentice Seamen—March Through Oakland Headed by Mayor and City Council and Band.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

OAKLAND, CAL.—The Triangle comedy feature, the "Submarine Pirate," has been the attraction during the past week at the Franklin theater, Oakland, Calif., and has been the motif for some excellent publicity work of a rather unusual character, which has been participated in by the Federal Government, City of Oakland officials and the Chamber of Commerce. Five hundred apprentice seamen from the United States naval training station on Goat Island, San Francisco, were given a holiday and were taken to the east bay city aboard two government tugs. The party was met at the Clay street wharf by Mayor John L. Davis and members of the City Council, and, headed by a band of forty pieces, marched up Broadway to the Franklin theater. More than one half of the house was reserved for the visitors and the program which had been arranged by Manager Rex W. Midgely was enthusiastically received. Besides the "Submarine Pirate," this consisted of pictures showing Swedish submarine manoeuvers, a Japanese torpedo boat destroyer in a storm and a Hearst-Selig News Pictorial, which showed scenes in San Francisco Bay.

The management of the Franklin theater worked hard to make the affair a success and was given the active co-operation of Manager Ben. F. Simpson, of the San Francisco office of the Triangle Film Corporation, and the local commercial bodies. Moving pictures of the march of the marines were taken by Ray A. Duhem, of San Francisco, and these were shown at the theater the following day.

BOARD OF TRADE ELECTION.

The annual meeting and election of officers of the Film Exchange Board of Trade of San Francisco was held on the evening of January 18 and was well attended. The work of the past year was reviewed and the members expressed general satisfaction with the results that have been accomplished. The officers chosen for the ensuing term are as follows:

President, Morris L. Markowitz, of the California Film Exchange; vice president, X. K. Stout, Mutual Film Corporation; treasurer, H. W. Oviatt, Pathe Film Exchange; secretary, Leon D. Netter, All Star Feature Distributors, Inc.; board of directors, Louis Reichert, Metro Feature Service; I. H. Lichtenstein, Globe Film Exchange; Morris L. Markowitz, California Film Exchange; H. W. Oviatt, Pathe Film Exchange; finance committee, John W. Allen, Progressive Motion Picture Company; I. H. Lichtenstein, Globe Film Exchange, and Louis Reichert, Metro Feature Service; membership committee, Robert E. Stebbins, Progressive Motion Picture Company; David Tompkins, United Film Exchange, and Fred W. Voight, manager of the Film Exchange Board of Trade of San Francisco.

HENRY DERNHAM PASSES AWAY.

Henry Dernham, president of the Popular Amusement Company, which conducts the Portola theater at San Francisco, passed away at Coronoda, Calif., on January 20th, following a brief illness. Mr. Dernham was regarded as one of the big constructive business men of the city, and for many years was general manager of the Emporium, the largest department store on the Pacific coast. He was fifty-five years of age at the time of his death and is survived by a widow and a daughter.

POSTER AND SUPPLY BUILDING.

Davis Bros., who conduct a large poster exchange on Eddy street, San Francisco, are completing arrangements for taking over a large building in the Golden Gate

avenue film exchange district and plan to move from their present quarters early in the spring. A large space will be reserved for their poster exchange business and in addition there will be a large supply department. Considerable space will also be set aside for desk room, where owners of films, and others desiring to keep in close touch with exhibitors, may establish headquarters. Many inquiries have already been received in regard to this innovation and most of the space will probably be reserved before the building is taken over. Arrangements are also being made to install a public demonstrating room, where concerns having no facilities of this character may display their film offerings.

Preparing for "Ne'er-Do-Well" Campaign.

Sol L. Lesser, who recently purchased the United States rights to the "Ne'er-Do-Well," left for New York this week to make a stay of at least six months and this great feature production will shortly be placed on the market. Just before his departure from this city the employes of the Golden Gate Film Exchange, Inc., and the All Star Feature Distributors, Inc., presented him with a handsome leather bound note book as a token of their regard for him, a gift that was deeply apreciated. E. M. Asher has also departed for New York, by way of Chicago, to act as publicity man for Mr. Lesser at the office to be established in the Eastern city.

Serial Draws Big at Vaudeville House.

The use of serial moving pictures as a drawing card for vaudeville has been given a thorough test by the management of Pantage's theater and the experiment has been very gratifying. Several weeks ago the Pathe production, "The Red Circle," was started here and despite the rainy weather the attendance has shown a great increase. The local police and detective force has become interested in the serial and there are but few who do not see it regularly. The newsboys on the streets have become regular patrons of the theater and many of them are to be seen with red circles painted on the backs of their hands. Both general manager J. J. Cluxton and house manager Robert G. Drady are delighted with the results that have been secured by the use of this serial and express the opinion that this class of film attraction appeals more to vaudeville patrons than long productions.

San Francisco Briefs.

The Independent Film Exchange is now well settled in its new quarters at 122 Golden Gate avenue.

The Picture Playhouse Film Company has received two war subjects that have aroused considerable enthusiasm here.

W. E. Shaffer is traveling through the California territory, south of San Francisco, for the Union Film & Supply Company, handling the "Fall of Przemysl."

W. R. Hart was here recently fitting up a road show and has left for San Joaquin Valley points, where he will show the "Mysteries of New York."

G. A. Metcalfe, of the supply house bearing his name, made a business trip to Los Angeles recently to inspect the new branch opened there a few weeks ago.

S. N. Kanner, formerly with the Comedy Film Company, has been made manager of the Elite theater on Market street.

W. Casey, formerly with the Sullivan & Considine Circuit, has been made house manager of the Tivoli, conducted by the Turner & Dahnken Circuit.

Robert Quive, manager of the San Francisco branch of the V-L-S-E, is looking forward to an interesting release at an early date, his broken arm having healed to such an extent that it will be released from the plaster cast shortly.

Louis Marks and John Di Stassio, prominent exhibitors of Sacramento, Calif., were here recently to look over late releases.

The All Star Feature Distributors, Inc., has secured the Pacific Coast rights to "Concealed Truth."

Conferences No Avail

Portland, Oregon, City Fathers Meet Film Men But No Relief from Oppressive Censorship Yet—More Snakes Cut from Film—City Commissioner Has Another Plan to Curb Vicious Pictures—Screen Club Interviews Him.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, OREGON. — The Portland Screen Club has taken hold of the fight against oppresive censorship with a will. Meetings of the allied film interests are being held several times each week and more enthusiasm has been shown than in the past when the picture theater men were united with the managers of the legitimate theaters under the name of the Portland Protective Association. Several conferences were had with the city commissioners during the week of January 16 and the film men now have clearly laid their side of the situation before the city fathers. These conferences have not yet, however, resulted in any relief in the cnsorship situation in Portland.

"Personally," said F. M. Simonton, manager of the Standard Feature Film Company, "I believe the city officials are 'stalling' on the censorship question. They are putting us off from time to time and decline to commit themselves one way or the other with regard to the situation. I believe they intend to drag the matter along expecting that we will get tired and lie down. Their expectations will not be realized."

An interview with Will H. Daly, commissioner of public utilities, appeared in the Portland Journal wherein Mr. Daly expressed himself against the censorship situation system in Portland and said he believed many injustices were being done. He believed, he said, in handling the situation under a law similar to the former model liquor law, namely, that an ordinance should be drawn specifying the kind of pictures not to be shown and if any such were shown, arrest the exhibitor. Mr. Daly declined to discuss the interview appearing in the Journal with the Screen Club committee or to reiterate his views expressed in the interview. He said, however, that he was framing a censorship ordinance which he would submit to the council.

Snakes are again demanding the censor board's attention. Manager Myrick, of the Columbia, seems to be the target of their shots of late and he has on his desk a good-sized roll of film cut from the Triangle Keystone film, "The Hunt," wherein a snake appeared in a scene.

Another picture that met official disapproval recently was "Smashing the Vice Trust." The people having charge of this picture say that Mrs. E. B. Colwell, secretary of the censor board, gave as the reason for condemning it that no conditions as it depicted existed in Portland.

THE YEAR'S PROSPECT IN OREGON.

Nineteen fifteen, especially the latter part, was a lean year for Portland's exhibitors. The reasons were presumably the inactivity of the lumber industry and the fact that very little money was spent in the development of Oregon's resources. Portland's banks, in fact, have been mere safe deposit vaults. The indications are that Oregon's lumber industry will open up within the next 30 days. At Bend, Oregon, one mill will employ 1,500 men. An enterprising exhibitor was in Portland recently negotiating for equipment to open a house there.

E. J. Myrick, manager of the Columbia, has an optimistic view of the prospects in Portland. With some of the state's biggest sawmills located here, with Portland's banks full of money and with the general commercial activity rapidly moving westward, he sees no reason why 1916 should not be the biggest year Portland has ever had.

MERRICK LEAVES PORTLAND.

J. L. Merrick, for several years road man for the General Film out of Portland and Seattle, has been transferred to Los Angeles. The change was made for the benefit of his wife's health. Mr. Merrick was one of the most popular road men in the territory and his departure from Portland is regretted.

P. M. Kershaw has been selected to take Mr. Merrick's place in Portland. He is an able salesman and has been a road man in commercial lines for many years.

STAY WITH PICTURES, JOE.

Joe Lucas, the genial proprietor of the Grand, Centralia, Washington, is in his home town an adept in the manly art of self defense, and nothing pleases Joe more than when he can take an evening off to witness an affair in the squared circle.

Recently a bout was to be pulled off in Tenino, a town near Centralia, between two husky loggers working in the woods thereabouts. Joe's first show was well under way and he was debating whether or not he should take in the event when the telephone rang. It was a friend of his at Tenino, who said the crowd was all assembled to view the fight, but that one of the lumber-jacks had failed to appear.

Joe has been in the theater game a long time and he knows the pangs of dismay that tug at the heartstrings of a disappointed audience.

"Hold the crowd!" yelled Joe over the wire. "I'll take the piker's place!"

A road man, who, by the way, is responsible for this yarn, called on Joe several days later and found him able to sit up and able to take nourishment, but that was about all. To him Joe confided that hereafter his efforts to please the public would be limited to the exhibition of high-class pictures in his theater.

Maple Goes to Lewiston.

George Maple, formerly manager of the Palace theater, Roseburg, Oregon, was a visitor in Portland en route to Lewiston, Idaho, where he has taken charge of the Star theater. Mr. Maple was in Portland a few weeks ago and at that time threatened to stay away from the film game at least a year.

Council Acts as Censor.

The city council at Enterprise, Oregon, recently sat in judgment on a picture presented at one of the eastern Oregon town's theaters and an edict was issued that all films of a suggestive or sensuous nature should be barred in Enterprise. The showmen are disposed to abide by the ruling of the council and have requested Portland exchanges to omit this class of films from the programs sent to Enterprise.

New Universal Bookers.

John R. Meldrum, recently special representative of "The Girl and the Game," is booking at the Universal exchange in Portland, vice S. S. Schubach, resigned. Mr. Meldrum was formerly booker for Universal at Seattle. Emil Ericksen, who occupied the booker's chair at the Portland Universal until recently, has accepted a similar position in Butte, Mont.

Big Legit House Turns

Western Canada's Leading Legitimate Theater Becomes a Picture House—Manager C. P. Walker Has Redecorated and Beautified Winnipeg Theater for Films—Special Music—Many Seats Reserved.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

WINNIPEG, MANITOBA.—The Walker theater in Winnipeg, the most important legitimate theater in western Canada, has gone over to moving pictures, and early in January began the presentation of feature programs. C. P. Walker, manager of the theater, recently returned from an extended eastern trip which included New York, Chicago, Detroit and Toronto, taken for the purpose of acquiring advanced ideas in conducting a moving picture theater. As a result of this study, Winnipeg theatergoers were treated to a surprise in the manner of presentation, which is on a scale never before attempted in Western Canada.

Charles L. Cadwalader, one of the leading scenic artists of the Lee Lash studios in New York, brought to Winnipeg by Mr. Walker, and painted a special stage setting for the house. This represents a beautiful scene on the Mediterranean, with special lighting and moving cloud effects. Mr. Caldwalader has also been commissioned to execute new settings for the Lougheed-Walker theaters in Calgary and Edmonton, and the Groves-Walker theaters in Regina and Saskatoon.

Particular attention is paid to the music at the Walker, and Henri Bourgeault, conductor of the Winnipeg Operatic Society, has been placed at the head of a symphony orchestra of sixteen musicians, who are partly concealed during the performance by a trellis of vines. Two high class vocalists have also been engaged, and add to the really fine music of the program.

Another departure is in the prices, which are higher than have ever before been attempted here for regular moving picture performances. All seats except those in the gallery are reserved, and may be secured one week in advance. In the evening orchestra seats are 50 and 25 cents; balcony circle, 25 cents; balcony, 15 cents; gallery 10 cents. Matinee prices are 25 cents for orchestra seats; balcony, 15 cents; with the gallery, as always, 10 cents.

At 11 o'clock on Saturday mornings a "Children's Hour" is given, with a specially arranged program of suitable pictures and music. Admission at this time is 15 cents.

Although the opening feature was Pathe's "The Beloved Vagabond," the Metro production, "My Madonna," was run the second half of the week, with two other Metros, "The Final Judgment," and "The Bridge," for the second week. These productions will hereafter be shown regularly, Mr. Walker having signed a contract for first run in western Canada for the Metro program. Two shows a day are given, and up to the present time the business done has been very good.

Legitimate attractions will play the house on the rare occasions when any are available, but as Mr. Walker said when announcing the change, "It happens for various reasons (which unfortunately I have not the time now to explain) that not so many are coming to Winnipeg as is usual about this time of the year."

Will Change Fire Escapes.

Vancouver, B. C.—After a long drawn out discussion, which for a time threatened the closing of the Avenue theater in Vancouver in the midst of the run of "The Birth of a Nation," the house was finally granted a renewal of its license for 1916 and will be further dealt with by the new city council, just elected.

The Avenue problem has been an annual one with city councils since 1913. It first arose when the Georgia street viaduct was projected, the aldermen realizing that the construction of the Main street end of the bridge would bring the fire escapes of the theater over city property. The Western Amusement Company, owners of the Avenue, were offered $15,000 to move the escapes and effect other changes "during the construction of the viaduct," and accepted the money. The difficulty arose over the interpretation of the word "during." J. E. Bird, council for the owners, contended that the word meant that this required them to make temporary alterations to remain during the time the bridge was being built, while the city held that the theater owners were bound to make permanent alterations, which should have been finished before the completion of the bridge. At the last meeting of the council a resolution was put through authorizing the building inspector to close the theater within twenty-four hours, if an agreement for new fire escapes were not signed. At a special meeting held the following day to consider the matter further it was announced that Mr. Bird had agreed to sign a personal bond for $2,000, guaranteeing that the required improvements would be completed by August 31, and the 1916 license was accordingly granted.

NEW METRO EXCHANGES.

Another program has invaded Western Canada, and it is expected that in the near future Metro pictures will be shown throughout the Western territory. A group of Montreal financial men are behind the venture, having formed the Metro Starfilms, Ltd., with the following officers: President, A. N. Brodeur; vice-president, Paul Galibert; secretary-treasurer, Hal MacBrown; managing director, Herbert Lubin.

Less Kauffman, western general manager for the company, has arrived in Winnipeg, and has secured quarters at 116 Phoenix Block, adjoining those of the Canadian Universal Film Co., Ltd. It is Mr. Kauffman's intention to make his headquarters in Winnipeg, and establish branch offices in Calgary and Vancouver, although as yet no definite announcement has been made in regard to the latter cities.

VANCOUVER UNION ELECTS.

Moving Picture Machine Operators' Union, Local No. 348, I. A. T. S. E. & M. P. M. O., last month held an election of officers in Vancouver for the year 1916 and the following were elected: President, W. E. McCartney; vice president, J. O. Thomas; secretary-treasurer, A. O. Hansen; recording secretary, Wm. Tenny; sergeant-at-arms, Wm. Woolridge; business agent, E. Huttlemayer; executive at large, Wm. Worby; examining board, W. E. McCartney, J. O. Thomas, Jos. La Chance; Trustees, P. Pitner, J. H. Leslie, E. S. Holdsworth; delegates to Trades and Labor Council, P. Pitner, J. O. Thomas; delegate to B. C. Federation of Labor, A. O. Hansen.

After the elections were over the members present, twenty-five in number, repaired to the home of P. Pitner, where the social committee had prepared a fine array of refreshments. An enjoyable evening was spent, with music, etc., and some extraordinary talent was uncovered.

The presence of E. Fortune, of Denver, Colo., Local No. 260, and Harry Lester, of Atlantic City, N. J., Local No. 310, operators traveling with "The Birth of a Nation," was greatly appreciated by those present.

TICKET SELLING CONTEST IN VANCOUVER, B. C.

The National Amusement Company has started a strenuous campaign to increase the business at four of its Vancouver theaters—the Globe, Maple Leaf, Columbia and Princess—and is conducting a contest similar to those often conducted by newspapers in subscription campaigns.

Contestants are required to sell books of admission tickets, ranging in price from $1.00 to $5.00, and containing tickets to a value of $1.10 to $5.50, or a 10 per cent. bonus of free tickets. A certain number of points is allowed contestants for each book of tickets sold with an additional number of credits awarded when the tickets are used for admission, provided the contestant's name is written on them by the user. The tickets are in denominations of 10 and 15 cents, with a different scale of points awarded on the different priced tickets as used.

The contest is short, closing March 11, and expensive prizes are to be awarded, totaling an amount stated to be $5,000. First prize is a touring car, or $1,000 in cash; second, a player piano or $500 in cash; and twelve other prizes of diminishing value. All persons taking part in the contest who do not win one of the principal prizes will be presented with a season ticket to the company's theaters, valued at about $15.

The standing of the various contestants is displayed from day to day on bulletin boards in the lobbies, and special credits for books sold within certain periods serve to keep up the interest.

The effect of this contest on the patronage of other houses will be watched with intense interest.

Basil S. Courtney.

Basil S. Courtney, general manager of the Basil Corporation, owners of the Canadian rights for "The Birth of a Nation," is a comparative newcomer into the moving picture field, but he has already established himself as an exhibitor who is thoroughly conversant with the proper method of presenting a picture in a high-class manner.

At a time when the "wise ones" deemed it a foolish venture, Mr. Courtney induced some friends to join him in the purchase of the Canadian exhibition rights at a high figure, and the business done from the first has completely vindicated his judgment.

Mr. Courtney was born in Glasgow, Scotland, but came to this country at an early age. He was educated at St. Paul's, Concord, N. H., and afterwards entered the insurance business.

"B. C. for the Empire" Films.

Cameraman A. D. Kean, of Vancouver, who has made pictures of all the local battalions which have gone to the front, has joined the forces with the Vancouver branch of the Red Cross Society, and has assembled four reels of military pictures dating from the beginning of the war up to the present time, under the title "B. C. for the Empire." A tour of the entire province is about to be undertaken in the interests of the National Red Cross, the opening date being played at the Avenue theater in Vancouver.

Will Remodel the Bijou in Victoria.

Arrangements have been completed between the owners of the Bijou in Victoria, B. C., and W. P. Nichols, general manager of the National Amusement Company, whereby the Bijou is to be entirely remodeled.

The new plans, which are now being prepared, will greatly increase the seating capacity of the house, and call for the installation of a modern heating and ventilating plant. Every arrangement will be made for the convenience of patrons, and a four-piece orchestra will be provided.

Admission will be five cents.

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Calendar of Daily Program Releases

Releases for Weeks Ending February 12 and February 19

(For Extended Table of Current Releases See Pages 1034, 1036, 1038.)

General Film Company.

Current Releases

MONDAY, FEBRUARY 7, 1916. (Serial No.)

BIOGRAPH—A Chance Deception (Drama) (Biograph—Reissue No. 36)..... 20009
ESSANAY—The Strange Case of Mary Page (No. 3 "The Web") (Two parts—Drama)..... .....
LUBIN—The Diamond Thieves (Drama)..... 20010
SELIG—The Dragnet (Three parts—Drama)..... 20004-5-6
SELIG—Selig-Tribune No. 11, 1916 (Topical)..... 20308
VITAGRAPH—Betty, the Boy and the Bird (Comedy—Drama) 20007
VITAGRAPH—The Surprises of an Empty Hotel (Four parts—Drama) (Unit Program).....U-1050-1-2-3
VITAGRAPH—A Cripple Creek Cinderella (Comedy-Drama) (Unit Program)..... U-1354

TUESDAY, FEBRUARY 8, 1916.

ESSANAY—The Man In Him (Two parts—Drama)
KALEM—Wurra-Wurra (Comedy) 20013
LUBIN—The Last Shot (Two parts—Drama)..... 20014-5

WEDNESDAY, FEBRUARY 9, 1916.

BIOGRAPH—The Iron Will (Three parts—Drama).. 20019-20-1
ESSANAY—The Fable of "The Grass Widow and the Mesmeree and the Six Dollars" (comedy)..... .....
KALEM—The Darkest Hour (No. 12 of the "Stingaree" Series) (Two parts—Drama)..... 20016-7

THURSDAY, FEBRUARY 10, 1916.

LUBIN—Sold to Satan (Three parts—Drama)..... 20022-3-4
SELIG—Selig-Tribune No. 12, 1916 (Topical)..... 20025
VIM—Bungles' Rainy Day (Comedy)..... 20026

FRIDAY, FEBRUARY 11, 1916.

KALEM—The Trail's End (No. 16 of the "Ventures of Marguerite" Series) (Drama) 20030
KNICKERBOCKER STAR FEATURE—"The Big Brother" (Three parts—Drama) 20027-8-9
VIM—The High Sign (Comedy)..... 20032
VITAGRAPH—Freddy's Last Bean (Comedy)..... 20031

SATURDAY, FEBRUARY 12, 1916.

ESSANAY—Golden Lies (Three parts—Drama)..... 20033-4-5
KALEM—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series) (Drama)..... 20040
LUBIN—Billie's Lucky Bill (Comedy)..... 20036
SELIG—A Mix-Up In Movies (Comedy)..... 20041
VITAGRAPH—From Out of the Past (Broadway Star Features) (Three parts—Drama) 20037-8-9

General Film Company.

Advance Releases

MONDAY, FEBRUARY 14, 1916.

BIOGRAPH—Just Gold (Drama) (Biograph—Reissue No. 37).
ESSANAY—The Strange Case of Mary Page (No. 4) (Two parts Drama).
LUBIN—A Song From the Heart (Drama).
SELIG—The Black Orchid (Three parts—Drama).
SELIG—Selig-Tribune No. 13, 1916 (Topical).
VITAGRAPH—You're Next (Comedy).

TUESDAY, FEBRUARY 15, 1916.

BIOGRAPH—His White Lie (Two parts—Drama).
ESSANAY—Gold Dust (Two parts—Drama).
KALEM—Ham Takes a Chance (Comedy).

WEDNESDAY, FEBRUARY 16, 1916.

BIOGRAPH—Pique (Three parts—Drama).
ESSANAY—Vernon Howe Bailey's Sketch Book (Cartoon-Comedy).
—A Scenic Subject on the same reel.
KALEM—A Molar Mix-Up (Comedy).

THURSDAY, FEBRUARY 17, 1916.

LUBIN—The Uplift (Three parts—Drama).
SELIG—Selig-Tribune No. 14, 1916 (Topical).
VIM—One Too Many (Comedy).

FRIDAY, FEBRUARY 18, 1916.

KALEM—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series) (Drama).
KNICKERBOCKER STAR FEATURE—The Child of the West (Three parts—Drama).
VIM—Pluck and Luck (Comedy).
VITAGRAPH—In Arcadia (Comedy).

SATURDAY, FEBRUARY 19, 1916.

ESSANAY—Politeness Pays (Three parts—Drama).
KALEM—The "Hazards of Helen" Railroad Series No. 67, "The Perilous Swing" (Drama).
LUBIN—A Temporary Husband (Comedy).
SELIG—Making Good (Drama).
VITAGRAPH—The Man He Used To Be (Broadway Star Feature—Three parts—Drama).

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Monday, February 14

Just Gold

Directed by D. W. GRIFFITH

The hunt for wealth and its tragic circumstances—a gripping desert drama.

Lillian Gish — Lionel Barrymore
Charles H. West — Alfred Paget

The Biograph Re-issue

Tuesday, February 15

His White Lie

Directed by WALTER COYLE

A vivid emotional mystery drama of politics and love

Gretchen Hartman — Claire McDowell
Charles H. Mailes — Charles Perley

The Two Reel Biograph

Wednesday, February 16

Pique

Directed by LAWRENCE MARSTON

Augustin Daly's famous play—a drama of woman's wounded pride.

Gretchen Hartman — Betty Gray
William Russell — Franklin Ritchie

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Calendar of Daily Program Releases

Releases for Weeks Ending February 12 and February 19

(For Extended Table of Current Releases See Pages 1034, 1036, 1038.)

Universal Film Mfg. Company.

SUNDAY, FEBRUARY 6, 1916.

	Serial No.
LAEMMLE—No release this day.	
L-KO—A September Mourning (Two parts—Comedy)	01175
REX—One Who Passed By (Drama)	01174

MONDAY, FEBRUARY 7, 1916.

NESTOR—Mixed Kids (Comedy)	01178
RED FEATHER PHOTO-PLAYS—A Knight of the Range (Five parts—Drama)	01177
UNIVERSAL SPECIAL FEATURE—Graft No. 9 "The Insurance Swindlers" (Two parts—Drama)	01194

TUESDAY, FEBRUARY 8, 1916.

GOLD SEAL—Yust From Sweden (Three parts—Human Interest—Drama)	01179
IMP—Artistic Interference (Comedy)	01180
REX—No release this day.	

WEDNESDAY, FEBRUARY 9, 1916.

ANIMATED WEEKLY—Number 5 (Topical)	01183
L-KO—Her Naughty Eyes (Comedy)	01182
VICTOR—High Fliers (Two parts—Modern—Comedy-Drama)	01181

THURSDAY, FEBRUARY 10, 1916.

BIG U—No release this day.	
LAEMMLE—The Living Lie (Three parts—Drama of the Latin Quarters)	01184
POWERS—A Hot Time In Iceland (Comedy Cartoon) —Acrobatic Act (Vaudeville Act)	01185 01185

FRIDAY, FEBRUARY 11, 1916.

IMP—The Trail of Wild Wolf (Two parts—North Western—Drama)	01186
NESTOR—A Quiet Supper For Four (Comedy)	01188
REX—The Missing Locket (Drama)	01187

SATURDAY, FEBRUARY 12, 1916.

BISON—His Majesty, Dick Turpin (Two parts—Drama)	01189
JOKER—Leap and Look Thereafter (Comedy)	01191
POWERS—Uncle Sam At Work (No 8 "Uncle Sam-Fisherman-Postmaster-Health Officer") (Educational)	01190

SUNDAY, FEBRUARY 13, 1916.

LAEMMLE—Arthur's Last Fling (Comedy)	01192
L-KO—Firing the Butler and the Butler Fired (Two parts—Comedy)	01193
REX—No release this day.	

MONDAY, FEBRUARY 14, 1916.

NESTOR—When the Losers Won (Comedy)	01196
RED FEATHER PHOTOPLAYS—The Sphinx (Five parts—Drama)	01195
UNIVERSAL SPECIAL FEATURE—Graft No. 10, "The Harbor Transportation Trust" (Two parts —Drama)	01212

TUESDAY, FEBRUARY 15, 1916.

GOLD SEAL—The Family Secret (Two parts—Comedy-Drama)	01197
IMP—Cinders (Drama)	01199
REX—The Strong Arm Squad (Drama)	01198

WEDNESDAY, FEBRUARY 16, 1916.

ANIMATED WEEKLY—Number 6 (Topical)	01202
LAEMMLE—As Fate Decides (Drama)	01200
L-KO—Elevating Father (Two parts—Comedy)	01201

THURSDAY, FEBRUARY 17, 1916.

BIG U—No release this day.	
POWERS—Building Up the Health of a Nation (Lesson 4—Educational)	01204
POWERS—Joe Boko's Adventures (Cartoon-Com.)	01204
VICOR—In the Night (Three parts—Modern Dr.)	01203

FRIDAY, FEBRUARY 18, 1916.

IMP—Plot and Counterplot (Two parts—Drama)	01205
NESTOR—Flivver's Dilemma (Comedy)	01207
REX—Borrowed Plumes (Drama)	01206

SATURDAY, FEBRUARY 19, 1916.

BISON—A Recoiling Vengéance (Three parts—Animal—Drama)	01208
JOKER—No release this day.	
POWERS—Uncle Sam at Work (No. 9, "Bureau of Weights and Measures"—Educational)	01209

Mutual Film Corporation.

SUNDAY, FEBRUARY 6, 1916.

	Serial No.
BEAUTY—The Laird O'Knees (Comedy)	04455
GAUMONT—See America First No. 21 (Scenic)	04454
—Keeping Up With the Joneses (Cartoon-Comedy	04454
VOGUE—Fickle Madge (Comedy)	04456

MONDAY, FEBRUARY 7, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Drifter (Gaumont—Five parts—Racing—Drama) (No. 65).	

TUESDAY, FEBRUARY 8, 1916.

AMERICAN—Lillo of the Sulu Seas (Three parts—Society—Drama)	04457-8-9
FALSTAFF—Booming the Boxing Business (Comedy)	04460

WEDNESDAY, FEBRUARY 9, 1916.

BEAUTY—Won By One (Comedy)	04464
THANHOUSER—The Spirit of the Game (Three parts—Football—Drama)	04461-2-3

THURSDAY, FEBRUARY 10, 1916.

FALSTAFF—Snow Storm and Sunshine (Comedy)	04466
MUTUAL MASTERPICTURE DE LUXE—Powder (American—Five parts—Society—Drama (No 66)	
MUTUAL WEEKLY—Number 58 (Topical)	04467
VOGUE—Paddy's Political Dream (Comedy)	04465

FRIDAY, FEBRUARY 11, 1916.

CUB—Jerry's Millions (Comedy)	04471
MUSTANG—According to St. John (Three parts—Western—Drama)	04468-9-70

SATURDAY, FEBRUARY 12, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Soul's Cycle (Centaur—Five parts—Pyschological—Drama) (No. 67)	

SUNDAY, FEBRUARY 13, 1916.

GAUMONT—See America First, No. 22 (Scenic)	
—Keeping Up with the Joneses (Cartoon-Comedy)	
VOGUE—Igorrotes' Crocodiles and a Hat Box (Comedy)	04474

MONDAY, FEBRUARY 14, 1916.

MUTUAL MASTERPICTURE DE LUXE—Life's Blind Alley (American—Five parts—Drama) (No. 68).	

TUESDAY, FEBRUARY 15, 1916.

AMERICAN—A Modern Sphinx (Three parts—Society—Drama)	04475-6-7
FALSTAFF—Ruth's Remarkable Reception (Comedy)	04478

WEDNESDAY, FEBRUARY 16, 1916.

BEAUTY—Ella Wanted to Elope (Comedy)	04482
THANHOUSER—Outwitted (Three parts—Drama)	04479-80-1

THURSDAY, FEBRUARY 17, 1916.

FALSTAFF—Perkin's Peace Part (Comedy)	04484
MUTUAL MASTERPICTURE DE LUXE—The Dead Alive (Gaumont) (Five parts—Drama) No. 69).	
MUTUAL WEEKLY—Number 59 (Topical)	04485
VOGUE—Title not yet announced	04483

FRIDAY, FEBRUARY 18, 1916.

CUB—Title not yet announced	04489
MUSTANG—When the Light Came (Three parts—Western—Drama)	04486-7-8

SATURDAY, FEBRUARY 19, 1916.

MUTUAL MASTERPICTURE DE LUXE—Silas Marner (Thanhouser) (Five parts—Drama) (No. 70)	

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Stories of the Films

General Film Company

SELIG.

SELIG-TRIBUNE NO. 5 (Jan. 17).

Washington, D. C.—Mayor Wm. Hale Thompson of Chicago and the "Chicago Plan" delegation arrived at the capital and are met by Congressman Madden of Illinois.

Washington, D. C.—
To Congress from the Lone Star State,
To sing with epic fire,
Comes "Cyclone" Davis tall and gaunt,
His whiskers are his lyre.

Portland, Ore.—A unique sight, such as only Oregon can furnish, is here presented. A woman picking roses from a snow-clad bush.

Salem, Ore.—Marion County pays over $7,000 to farmers for 30,000 gopher and mole skins in an effort to rid its section of these pests.

San Antonio, Tex.—The 17th U. S. cavalry give a good account of themselves at Fort Sam Houston. There's nothing the matter with the army except its size!

San Francisco, Calif.—One killed and eleven injured with a property damage of thousands of dollars, is the result of the worst gale experienced in this city in twenty-six years.

New York, N. Y.—Captain John Goulandis and his crew from the abandoned S. S. Thessaloniki, arrives here on board the S. S. Perugia after leaving his ship a derelict at sea.

Boston, Mass.—The elephants of Franklin Park Zoo act as hosts to Boston children on the occasion of their moving into their new quarters.

Washington, D. C.—Sam Gompers and Secretary of Labor Wilson officiate at the corner stone laying for the American Federation of Labor Building.

Corpus Christi, Tex.—Eighty million feet of gas daily is running wild from a gas well here and an attempt is being made to cap the "gasser" with a 5,500-pound lid.

Selig Tribune Special Feature Picture, Isle of Jolo, P. I.—Instead of turkey and cranberries for Thanksgiving, the Moro boys and girls celebrate President Wilson's proclamation with water sports and dancing.

Sacramento, Calif.—Three dead and another dying is the toll exacted by the Black Hand in a dynamite explosion at the home of Peter Apostol.

Linwood Landing, Miss.—Everyone in this section is cutting and shipping willow saplings to aid in revetting the banks of the Mississippi, already over two feet above flood level near Memphis.

SELIG-TRIBUNE NO. 6 (Jan. 20).

Alameda, Calif.—The Adelphian Club and other relief fund clubs gather enormous quantities of supplies for French and Belgian hospitals.

Chicago, Ill.—Chief Ogallala Fire, a Sioux chieftain, who fought with Sitting Bull in the Custer massacre, dies at 89 years of age and is buried from the Catholic Church.

San Antonio, Tex.—The militant spirit here results in the first recruiting station for what is termed the "Continental Army." The candidates take oath of allegiance.

Washington, D. C.—The murdering of 19 Americans in Mexico by followers of Villa again brings into the limelight many men prominent in American and Mexican politics.

San Francisco, Calif.—Storm-scarred and battered by wintry winds for months, the Peruvian bark Callao reaches port with the captain's wife, four-year-old daughter and crew exhausted from the terrible ordeal.

Washington, D. C.—Seeing in pending bill creating Federal censorship of motion pictures a menace to the constitutional rights, motion picture producers appear before the House committee to oppose the bill.

Malden, Mass.—Society here takes advantage of the cold wave and indulges in the exciting pastime of ice boating.

Chicago, Ill.—Two men are killed and a building wrecked in the C. & N. W. railway yards by the explosion of two gas tanks, one of which is hurled eight blocks.

On Board U. S. Revenue Cutter Seneca.—At Sea.—The Seneca, after a futile search of six days for the abandoned S. S. Thessaloniki, turns about and heads for New York.

Boston, Mass.—Persian Russies, Pelicans and other pets are attracting wide attention here.

Selig-Tribune Special Feature Picture—
Here's fashion notes from Africa,
A skirt in perfect taste;
It's made like Eve's
From bamboo leaves—
Without the slightest waste.

Chicago, Ill.—Grace Helaine Chappelle, sister of Billie Burke, and Eddie Bassett execute figures in fancy skating for the Selig-Tribune.

THE DRAGNET (Three Parts—Feb. 7).—The cast: James Durkin, alias Red Durkin (Harry Mestayer); Bill Avery (Wheeler Oakman); Detective Schulte (Al W. Filson); May Vernon (Vivian Reed). Written by Willard Mack. Directed by Frank Beal.

James Durkin, alias Red Durkin, leaves the prison bars behind him with the resolution to do the right thing. No sooner has he reached the city than he is recognized by Detective Schulte, who resolves, after the manner of many detectives, to keep an eye on James Durkin. Durkin meets Bill Avery, who was a fellow convict. Bill has no conscientious qualms and endeavors to coax Durkin to commit a crime, but his efforts prove unavailing.

Both are summoned to the detective bureau where Durkin tells Detective Schulte that he will live straight. His attitude angers the sleuth, who tells Durkin that he will sooner or later "get him." Durkin obtains a position in a cigar store, but his record comes up through the instrumentality of the detective, and he leaves the position. Durkin meets May Vernon, a homeless girl, who has been deserted by a racetrack attache, and who has enticed her from her uncle's home. She is about in desperation to take her own life when Durkin arrives opportunely and saves her, thus winning her gratitude.

Bill Avery again coaxes Durkin to engage with him in burglary, but Durkin refuses. As they consult together, a raid by the police occurs and both are jailed. Then both are released and Durkin again looks for the girl whom he saved, and to whom he is attracted. Durkin later gains a position as a deliverer of ice. In the meantime May Vernon secures a position as a servant in a wealthy home. Money belonging to the lady of the house is stolen by her son. Detective Schulte is summoned. His suspicions are directed toward May, and when Durkin appears his suspicions are confirmed. However, the lady through the confession of her son, frees the girl.

Bill Avery is arrested for a holdup, and to protect his pal, says that James Durkin was his confederate. The newspapers exploit Avery's alleged confession. Durkin sees it in the morning papers and, with May, whom he has married, escapes to South America. Durkin is making good in the South American country, but one day is recognized by a detective. The one redeeming trait in the hardened heart of Detective Schulte is the love of wife and family. He is assigned to go to South America and arrest James Durkin. He arrives there and enters Durkin's home. There is a desperate conflict between the detective and the persecuted Durkin, and then it is that the detective sees the happiness in the Durkin home. His heart is touched and he wires back to the detective bureau that the wrong man has been suspected.

A MIX-UP IN MOVIES (Feb. 12).—The cast: Tom (Tom Mix); Pat (Pat Chrisman); Sid (Sid Jordan); Banker (Joe Simkin); Leading Lady (Babe Chrisman). Written and produced by Tom Mix.

Tom, Pat and Sid, three cowpunchers, arrive in a small Western town, and seeing a motion picture company at work taking scenes in front of the bank gives Tom an idea. That night Tom and his two companions steal the movie camera, and the next day they start a fake scene in front of the bank. While Tom grinds the camera, Pat and Sid enter the bank, get a bundle of money and the onlookers think it is a scene. The three cowpunchers then escape into the hills with the money.

The real movie company form a posse after the sheriff refuses to interfere, thinking the whole thing a joke. The company follow the boys into the hills, accompanied by the leading lady. She discovers the boys, tells them they are real good actors, and can make more money in the movie business, and so the boys follow the leading lady's advice and return the money to the bank.

KALEM.

ARTFUL ARTISTS (Feb. 1).—The cast: Marion Moore (Ethel Teare). Buddy (Bud Duncan), Jack Rox (Jack McDermott), Prof. Haebus Corpus (Gus Leonard). Produced by William Beaudine.

Bud is an art student with much art and no money; Jack, his rival, with little art and lots of money. In a moment of despair Bud sells his body to Prof. Haebus Corpus for five dollars. He gets the money but when the time comes for the professor to get his end there are all sorts of ludicrous complications, before Ethel and Bud find peace and happiness.

THE MOTH AND THE STAR (No. 11 of the "Stingaree Series"—Two parts—F b. 2).—The cast: Stingaree (True Boardman); Howie (Paul C. Hurst); Ethel (Marin Sais); Kent (Edward Clisbee); Lucius Brady (Thomas Lingham); Governor (Frank Jonasson); His wife (Ollie Kirkby). Written by E. W. Hornung. Produced by James W. Horne.

Out of jail and in again is Stingaree's experience in the one day. He escapes by changing places with the crank prison reformer who comes to hear the tale of his life. After helping himself to a change of clothing Stingaree that evening attends a concert at which Ethel, his former sweetheart, sings, but his audacious daring results in his recapture and the closing scene finds him in the same position as the opening one.

THE LURKING PERIL (No. 15 of "The Ventures of Marguerite"—Feb. 4).—The cast: Marguerite (Marguerite Courtot); Peter Enright (Richard Purdon); Fred Randall (Arthur Albertson); The Wolf (Robert Ellis); Zarth (H. G. Hockey); Queenie (Florence Pendleton). Author, Howard Irving Young. Producer, Robert Ellis.

Still seeking the code book which Marguerite has in her possession. The Wolf schemes so that his tool, Zarth, is installed in her home as butler. Discovering the true identity of Zarth, Fred, Marguerite's admirer, pretends to fall into the trap. Leaving the code book in the safe, he takes a duplicate with him and, as he expected, Zarth informs his master. Queenie, The Wolf's accomplice, inveigles Fred, who pretends to be deceived, to her home.

A struggle with The Wolf ensues after he discovers that he has been tricked. Leaving Fred bound, The Wolf hastens to Marguerite's home. Meanwhile the police, summoned through the fact that the telephone was shot to pieces in the struggle with The Wolf, have freed Fred. As The Wolf is terrorizing Marguerite to secure the code book the police and Fred rush into the house. The Wolf and Zarth make their escape by exploding a gas bomb in the room as the officers rush in.

THE BROKEN WIRE (No. 65 of the "Hazards of Helen"—Feb. 5).—The cast: The operator (Helen Gibson); Crooks (Franklin Hall and Robyn Adair); Conductor (Clarence Burton). Author, E. W. Matlack. Producer, James Davis.

When the Limited is forced to stop because of an obstruction on the tracks, the passengers alight for a stroll. In the excitement of boarding again one of the passengers loses a handbag containing her jewels and money. Two crooks aboard the train hear of this and at Helen's station they alight.

When a trackwalker finds the bag and turns it over to Helen they wait until he has passed on and then attempt to hold the plucky operator up. She flees down the track, and when caught between two fires by an approaching train takes refuge on a telegraph pole. The crooks climb after her, and when the messenger wire on which she crawls out snaps because of her weight she is swung across the track barely brushing in safety the onrushing train. On the rebound she is thrown in a huddled heap on a flat car. The train is soon brought to a stop and the crew captures the thieves.

WURRA-WURRA (Feb. 8).—The cast: Bud (Bud Duncan); Mac (Jack MacDermott);

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Queen (Ethel Teare); The King (Charles Inslee); The Missionary (Gus Leonard). Produced by William Beaudine.

Bud and Jack find themselves on a cannibal isle where Ethel is the power behind the throne. They gain her favor and have a great time for a while but it is not long before they face the steaming pot as a possible meal for the King.

THE DARKEST HOUR (No. 12 of the "Stingaree Series"—Two Parts—Feb. 9).—The cast: Stingaree (True Boardman); Ethel (Marin Sais); Howie (Paul C. Hurst); Prof. Brady (Thomas Lingham); John Kent (Edward Clisbee); Governor (Frank Jonarson); His Wife (Ollie Kirkby). Written by E. W. Hornung. Produced by James W. Horne.

Stingaree escapes from prison through the assistance of Howie, who shaves off his picturesque beard to secure a post as keeper. Passing as the valet of Kent, who is Ethel's fiance, he succeeds in getting aboard a boat for England. He learns on the way that he has been cleared of the charge of murder and his happiness is later made complete when Kent, seeing that Ethel has always loved Stingaree, gives her up to him.

THE TRAIL'S END (No. 16 and last installment of "The Ventures of Marguerite"—Feb. 11).—The cast: Marguerite (Marguerite Courtot); Peter Enright (Richard Purdon); Fred Randall (Arthur Albertson); The Wolf (Robert Ellis); Zarth (H. G. Hockey). Author, Howard Irving Young. Producer, Robert Ellis.

Through his mirror vocograph The Wolf learns that Marguerite is carrying the code-book with her to a reception at the home of Col. West. The Wolf and his confederate there make a strenuous effort to secure the valued book but they are frustrated by Fred Randall, Marguerite's sweetheart, and all ends well when the soldiers of the fort pursuing. The Wolf engage in a skirmish in which the international crook is killed and his confederate captured.

THE PERIL OF THE RAILS (No. 66 of the "Hazards of Helen"—Feb 12).—The cast: Operator at Lone Point (Helen Gibson); Conductor Lawton (Robyn Adair); Engineer (Clarence Burton); Leader of the Crooks (Franklin Hall). Author, E. W. Matlack. Producer, James Davis.

Apparent carelessness causes Conductor Lawton and his train crew to be laid off for thirty days. A gang of car thieves, pursued by police, jump aboard a freight, and after a stiff combat, succeed in throwing the crew off the speeding train to the ground. The engine is then allowed to run wild, the thieves not knowing that a passenger train is approaching on the same track. Helen is warned of the danger, and she runs to the camp of the suspended men and asks for their aid. As the train passes the men succeed in boarding it and engage in battle with the thieves. Before they gain control, the passenger train appears around the bend and a collision seems certain. Her plucky exhibition in the face of this danger completes one of the most thrilling episodes in this railroad series.

BIOGRAPH.

A CHANCE DECEPTION (Feb. 7 Reissue 36). The cast: The wife (Blanche Sweet); the husband (Charles H. Mailes); the crook (Harry Carey); his wife (Mildred Manning).

The jealous husband suspects his wife of flirting with a man in a restaurant. The man is a crook. Coveting the woman's jewels, he follows her home and is discovered in a closet by the jealous husband. To effect his escape the crook poses as the wife's lover. She is cast off by her husband and loses her mind. The crook's wife, learning that the woman is about to become a mother, pleads with him to tell the truth, and he does so. The wife, brought home by the police, recovers her senses when shown the baby clothes on which she has been working in secret.

THE IRON WILL (Three Parts—Feb. 9).—The cast: Henrietta (Vera Sisson); Fatia Negra (G. Raymond Nye); Lieut. Szilard (Jose Ruben); Mariora (Gretchen Hartman); Her father (Jack Drumeir); Kalamon (Jack Mulhall); Old Lapuzza (Charles H. Mailes); Jion (Ivan Christy).

The army officer's sweetheart, forced by her father to wed the wealthy baron, discovers that her husband is in reality Fatia Negra, the notorious masked bandit. The bandit and his men attack a treasure train and seize the gold. The soldiers, guided by a peasant woman whom the bandit has persecuted, attack his stronghold and recover the treasure. Fatia Negra kills himself, and his widow is reunited with her soldier lover.

VITAGRAPH.

YOU'RE NEXT (Feb. 14).—The cast: Cutey (Wally Van); Polly (Nitra Frazer); Gorgem (Charles Eldridge). Author, Aaron E. Bishop. Produced by Wally Van.

Cutey is some little latherslinger. He shaves and hair-cuts in Gorgem's barbership for a pittance, and falls in love with Polly. Cutey cannot make love and shave at the same time, so he neglects the latter—with disastrous results to the customers. He finally gets fired, and not having money enough to elope with Polly, he is in sore straits until he lands a job as an agent for safety razors. He is a popular little fellow, and he makes such a hit selling razors that the men all stay away from the barbershop and shave at home. This puts Gorgem out of business, and rendered desperate, he advertises for a pretty lady barber to attract trade.

Cutey dolls up as a sweet thing and gets the job. Then he certainly does start things. All the men in town go wild over his beauty, and he becomes a regular heart-breaker. Gorgem doesn't care, for he is getting the money, but the wives of the men patrons do, and they hold an indignation meeting. It is decided to run Cutey out of town. A great rumpus follows and after an exciting chase, Cutey's makeup comes off and old Gorgem cannot say a word when Cutey walks off with Polly, past the still dazed men and women.

IN ARCADIA (Feb. 18).—The cast: Eric Younglove (William Dangman); Etta Younglove (Ethel Corcoran); Bridget Blaney (Kate Price); Walker, Agent (Edward Elkas); Charles Wray (James Dent); Clerk (William Dunn). Author, W. A. Tremayne. Produced by Courtlandt Van Deusen.

The Youngloves have a cozy little apartment, and a jewel of a cook, Bridget, and are very happy, until the landlord raises the rent. Then they are beguiled by a poetically-worded ad into taking a lease on a "beautiful bungalow," which they are shown on paper by the slick Agent; in Arcadia, "the modern Paradise." A long and wearisome train ride, which lands them in the midst of a wild and lonely section of the country, a two-hour wait for the next branch train, and an apparently endless walk across muddy fields and the Youngloves, with Bridget, arrive at "Eros Villa"—their new home. Some Villa! Tumbled-down old shack with a scrubby hedge running around it.

As the moving van has broken down, their furniture does not arrive, so they spend a veritable nightmare of a night trying to sleep on hard beds hastily made up and being nearly scared to death by huge rats scampering through the rooms. Next morning, Younglove rushes to the Agent's office, who suavely agrees to tear up the lease for two month's rent, and Younglove, his wife and Bridget, all sadder and wiser, go humbly back to a Harlem flat, in peaceful thankfulness.

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THE MAN HE USED TO BE (Broadway Star Feature—Three Parts—Feb. 19).—The cast: Robert Landy (William Dunn); Laura Bicknell (Belle Bruce); Virginia Merrill (Naomi Childers); Her Mother (Mary Maurice); Her Father (Charles Kent); Mr. Bicknell (Logan Paul); Mrs. Bicknell (Edwina Robbins); Mrs. Watson (Kate Price); Phil Marquardt (Arthur Robinson). Author, John S. Kelly. Produced by Eugene Mullin.

Robert Landy, a gentleman of refinement, meets Laura Bicknell, a highly sensitive girl, and they are attracted to each other. Two months later, Laura and her parents are touring in Virginia, when they are caught in a violent thunderstorm and take shelter in an old mansion, of which the housekeeper and old negro servant are the only occupants. Laura become nervous at the situation and between the terrific storm outside and the eerie surroundings, she becomes hysterical with fear.

During the night she wander out of her room and stumbles into another, where, by the light of a single candle, she sees a man kneeling by the bed in prayer. It is Landy. She is greatly shocked and terrified, but he reassures her and asks her consent to tell the story of his being there. She trusts him and he tells her how, years before, he had met and married Virginia Merrill, allowed drink to get the better of him, and went rapidly down the ladder until she had finally died of a broken heart, leaving him broken in mind and spirit.

After a long, hard fight against the liquor habit, he finally conquers it entirely, after which his father forgives him and takes him into business with him. He becomes owner of the old mansion where his wife had died, and every year he had come there to keep his lonely vigil of sorrow and repentance. Laura returns to her room greatly affected by his story and when later they meet again at her home, he asks her if, knowing the man he used to be, she will be his wife, and she says "yes."

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 2 (Dec. 24).

In San Francisco are shown the members of the Seventh Cavalry, just home from duty at Manila, leaving for service on the Mexican border.

In New Orleans the film shows the first race meeting of the 1916 of Business Men's Racing Association.

Soldiers of Carranza's army, headed by General Obregon, are seen taking over the government from Villa's army.

At sea off the Texas coast, the Swedish schooner "Carolina," carrying contraband cargo, is shown after it had been abandoned as a total loss. The wreck is shown floating in the Gulf.

From New York comes pictures of the new vogue in skating. In the Maine woods, Mr. and Mrs. Walter Estes are seen emulating Adam and Eve, living the simple life in their new Eden.

From France comes scenes of the Belgian troopers going into action near Havre, and the Canadian cavalry are shown in strenuous sabre practice in a "Balaclava melee," at Shornecliffe, England.

In Chicago, Miss Lucille Todd demonstrates her demountable suit case carrier. Famous automobile drivers, including Barney Oldfield, are seen racing their machines at the Ascot Park Speedway, Los Angeles, Cal. President Wilson and his bride are shown on their honeymoon at Hot Springs, Va.

T. E. Powers, the famous cartoonist, shows the triumph of "glooms," over "joys" in "Her Busted Romance," a series of animated drawings. *S*

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 3 (Dec. 31).

East Youngstown, O.—Strike rioters wreck and burn buildings in East Youngstown and troops are called out to guard the city. Remarkable pictures showing ruins which look as though the city had gone through bombardment in European war.

Boston.—Samuel W. McCall is inaugurated Governor of Massachusetts while guns on the Common roar salute.

San Francisco.—Members of the Olympic Club dash across sand and enter the Pacific for their annual water carnival.

New York.—Steamer Patris brings in passengers taken from disabled and abondoned liner Thessaloniki.

Dumbarton, N. H.—Novel moving pictures show scenes on the big goat farm of J. J. Nassakis, where dairy products are made for Greek colonies in the United States.

New York.—Latest fashions from leading Fifth avenue designer.

Boston.—Special naval commission watches test of sea sled, designed to make 75 miles per hour, carrying torpedo.

Cambridge.—Harvard track team starts on practice. Runs over track banked by snow drifts.

On the Western Front.—German marine artillery sweep into action in an engagement near the coast of Belgium.

(*Continued on page* 1010.)

Second Triangle Night Better Than First

Now comes the report from Florida that the receipts for the second night on which TRIANGLE PLAYS are shown are even better than the first. Probably it is because the first nighters are so impressed that enthusiastically they recommend TRIANGLE PLAYS to their friends.

Tallahassee, Fla., Jan. 22nd, 1916.

Mr. A. C. Bromberg, Mgr.,
Triangle Film Corporation,
Atlanta, Ga.

It seems impossible that my second night of TRIANGLE PLAYS should do even greater business than the first night. My patrons have nothing but praise. After checking up my receipts it occurred to me how nice it would be with every night to show TRIANGLE PLAYS.

C. E. DAFFIN.

To the Exhibitor who is skeptical about the advisability of running TRIANGLE PLAYS more than one night this kind of evidence should make a decided impression. Many exhibitors have started with TRIANGLE one-night showings and found it necessary to keep the pictures two or three nights in order to meet the demands of their patrons.

TRIANGLE FILM CORPORATION
1459 BROADWAY-NEW YORK

Triangle Releases of February 6th

For real forceful pictures, photoplays that impress the public to the extent of producing the highest praise, the TRIANGLE PLAYS this week are supreme.

Orrin Johnson, the popular actor who already has so many successes to his credit, will star in "D'Artagnan"—a thrilling and exciting filmization of that well known story, "The Three Musketeers." For real adventure, quick action and tense moments there are few pictures that will equal this one. Exhibitors and public alike will appreciate and applaud.

"Acquitted" is the title of the play in which Wilfred Lucas has the principal role. The terrors of the terrible third degree which is imposed upon suspected criminals is one of the many absorbing scenes that make you hold your breath. Your warm sympathy is aroused for the kindly old man in his troubles and you boil with anger at the injustice of his plight.

For the Keystones, the two this week are great—"His Hereafter" and "His Pride and Shame." Both keep the audience doubled up with laughter and furnish more than their share of merriment. Real laughs—big laughs—predominate throughout.

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Feet Is Feet.—A phable by T. E. Powers, in which the joys triumph in a heavy engagement with the glooms.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 4 (Jan. 7).

Remarkable movies: Bowl rush, University of Pennsylvania, in which one student was killed, three others expected to die and sixteen in hospital possibly fatal injuries.

U. S. Revenue cutter at sea in search for abandoned liner Thessaloniki, making very striking sea picture.

Exciting scenes dyanmiting walls left standing in East Youngstown, Ohio.

Newest Fifth avenue fashions with Miss Lillian Walker, Vitagraph star, in striking gowns.

New York society people in winter sports, Napanock, N. Y.

Winter sports near Christiania, Norway.

Rebuilding earthquake stricken city of Evezzano, Italy.

Thousands of chickens on farm near Los Angeles.

Germans in Belgium dynamiting buildings in paths of guns.

U. S. battleship Oklahoma, largest in world, passing under Brooklyn bridge.

Wind storm in San Francisco destroys much property.

Animated cartoon by famous cartoonist, T. E. Powers, showing young man saying goodbye to bride before going to business.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 5. (Jan. 14).

Rockland, Me.—Dreadnaught Oklahoma in first speed trial established new record.

San Diego.—Midget horse lassoed in mountains six months ago, is taught many clever tricks by little Margaret Butler.

Washington.—Leading producers and manufacturers of motion pictures throughout the country appear before Congressional Committee to argue against proposed National Board of Censorship.

New York.—Federal officers permit Italian liner Guiseppe Verdi to sail with guns mounted for submarine defense.

Chicago.—Steeple-Jack Edmund Von Kaenel climps rope to top of seventh story, Ft. Dearborn Hotel.

San Francisco.—The Ninth Cavalry, colored troopers, relieved from duty along Mexican border, board trains for Manila, where they will do service in the Philippines.

New York.—Leading Fifth avenue designer shows new spring and Palm Beach fashions.

Los Angeles.—Ludy Langer, national champion middle distance swimmer, trains for the coming international champidnship in Honolulu.

On Western Front.—German soldiers used tower of shot-wrecked cathedral as post for sentry. Search lights are used to signal from one station to another.

Washington.—Following the slaughter of a number of American citizens by Mexican bandits, Senator Works of California, introduced a resolution in the Senate calling on President Wilton to intervene in Mexico and establish a staple government. Interesting motion pictures showing Senator Works and Secretary Lansing, who is struggling with this interesting problem. Scenes along Mexican border, where the outrages were committed.

The Phable of the Phat Woman.—Another laughable cartoon by T. E. Powers, famous cartoonist, in which glooms triumph in the last scene.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 6 (Jan. 21).

San Diego.—Bluejackets of cruiser Milwaukee man lifeboats in "man overboard drill."

Boston.—A novel feathered family. Rabbits, cats and pelicans are gathered together at Boston poultry show.

Chicago.—Outdoor sport lovers, heedless of zero weather, take advantage of park toboggan slides for sail over ice.

Charlestown, Mass.—Longshoremen get 35 cents per hour hustling $6,000,000 in gold off steamer Corfe Castle.

Summit, Cal.—Worst snow in 28 years piles monster drift across railroad tracks in Sierra mountains and snow plows fight to rescue stalled trains.

Boston.—Percy D. Haughter, former Harvard football coach, becomes president of the Boston Braves and confers with Manager Stallings.

New York.—Latest fashions in evening gowns and new spring suits by leading fashion artist.

Chicago.—Penniless men get beds on credit at municipal lodging house and pay for them the next day by working at the city woodpile.

El Centro, Cal.—Great irrigation project has turned Imperial Valley from desert to immense garden.

On Western Front.—Germans erect huge sand forts along coast of Belgium. These fortifications are designed especially to withstand attacks from battleship batteries. Coast guard repels aeroplane attack.

Cooks Against Chefs.—A laughable cartoon by T. E. Powers.

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WAR

well, we are experts in that line, and—by the way—while on this subject, don't forget that **"The Battles of a Nation"** is **some** war picture and in a class by itself. Also remember that

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HEARST-VITAGRAPH NEWS PICTORIAL, NO. 7 (Jan. 28).

Joliet, Ill.—Hickory creek jammed with ice after heavy rain fall and break in zero weather, overflows and sweeps through streets, causing heavy damage.

Chicago.—Heavy rains flood streets impeding traffic.

Washington.—Baron Zwiedinek, Austrian Charge d'Affaires, and Count Von Bernstorff, German Ambassador, pose for the Hearst-Vitagraph News Pictorial, with members of the Austrian Embassy staff.

Cambridge.—Members of Harvard Hockey Club play fast practice match on ice in stadium.

New Orleans.—Historic Hotel St. Louis, where kings and queens have been entertained and where Mrs. Stowe was inspired to write "Uncle Tom's Cabin," is condemned as unsafe.

New York.—Dainty spring fashions by leading Fifth avenue designer.

Washington.—P. H. Chadbourne of the Belgian Relief Commission, calls on President Wilson and delivers trunkful of toys from Belgium children.

Cambridge.—Harvard's students enlist in newly-formed preparedness regiment.

Red Bank, N. J.—Zero weather and a brisk breeze tempt ice yachts out for first sail of season on Shrewsbury River.

On Western Front.—German civilian workers build portable houses for officers quarters, repair forts and erect entanglements in sections out of fighting zone.

London.—Hong Kong police march to Whitehall recruiting officers, at end of 12,000 mile journey to join colors.

El Paso.—Americans murdered by Mexican bandits are buried with signal honors while hundreds follow to the cemetery to pay respect to them.

Bang go the rifles of the glooms and the joys fall over dead in another amusing cartoon by T. E. Powers.

LUBIN.

THE NEW JANITOR (Unit Program—Feb. 7).—The cast: The New Janitor (Dave Don); Zelda (Patsy De Forest); Owner of the Apartment (Fred Douglas); Baby's Mother (Florence Williams); Baby (Baby Weiser). Written by George Spink. Produced by Edwin McKim.

Otto calls on his sweetheart Zelda, who is very anxious to get married. He sees an advertisement in the paper, answers it, and gets a position as janitor in an apartment house belonging to Mr. Ongley. No sooner does Otto begin his labors, when something goes wrong in every flat in the building, and Otto is called upon to fix the trouble.

One of the tenants leaves her baby in charge of Otto while she goes shopping, and Zelda, calling later to see how Otto is getting along, discovers him with the child. She immediately becomes suspicious of Otto and thinks that the child is his. The belief is further strengthened when the mother of the child returns and demands her child. Otto has a hard time convincing Zelda that he was only the baby's guardian, but finally succeeds. After a series of amusing incidents, Otto is fixing the furnace in the cellar when the boiler explodes. He is taken to the hospital, where he is married to Zelda.

HER WAYWARD SISTER (Unit Program—Four Parts—Feb. 7). The cast: Little Joan (Blanche Burns); Little Mary (Elizabeth Bobbs); Little Basil (Mimi Yvonne); Rev. Joseph West (George Clarke); Mary (Helen Greene); Hugh Dean (Francis Joyner); Joan (June Daye); Basil Forde (Clarence Jay Elmer); Gay Boy (Arthur Forbes). Written and produced by Clay M. Greene.

Joan and Mary are the daughters of Joseph West, pastor of the village church. Mary is wild; Joan is the reverse. Among the school children is Basil Forde, a hunchback, timid and gentle, but subject to much abuse from the other children because of his deformity.

Pity has drawn Joan and Basil together, while Mary, whom Basil loves, loathes him. Mary is cruel to Basil and is commanded by the teacher to apologize to him. She refuses, and when the teacher attempts to chastise her Mary fights back and is expelled. When this is brought to her parents, Mary is punished, and develops a loathing for Basil that follows her through the coming years.

Time passes and we see Mary and Joan grown. Basil is deeply in love with Mary, who despises him. Joan has never changed toward Basil. In his devotion to Mary, Basil never sees the wistful look in Joan's eyes. Basil lays the little fortune he inherited at the feet of Mary, who only laughs and taunts him about his crooked back. Comes now a Tempter. This Hugh Dean, son of a classmate of the pastor's, is received into the family. Hugh pays court to Mary, who has been promised in marriage by her parents to Mr. Bolton, the young rector of a neighboring parish. Mary is easily fascinated by Dean and he is requested to keep away from the parsonage, and they meet in secret.

Mary and Dean are surprised on one of their secret meetings by Basil, Joan and Rev. Bolton, who decide that Mary's parents should be told. Joan makes the disclosure and Mary elopes to the city with Dean, and they are married. They quarrel and she finally leaves him and obtains a job on the stage. Basil follows Mary to New York. He meets Dean and learns from him that Mary and he (Dean) have separated. Basil determines to effect a reconciliation. Mary refuses to see Basil, and he follows her to a cafe, where he finds her. Mary will not listen to Basil's pleadings, so he sends for Joan to come to the city. When Joan comes to Mary's apartment with Basil she is not the Joan of old; instead she is the gayest of the crowd, and drinks and smokes like the rest. Basil sees that all this is only a sacrifice of her self-respect for her sister's sake. He also discovers that Joan has loved him all the time. Mary and Joan return to the parsonage and Basil tells Dean that Mary is repentant. A reunion is effected. Later Basil and Joan are married.

THE DIAMOND THIEVES (Feb. 7).—The cast: Dr. John Hawthorne (L. C. Shumway); Ruth, his daughter (Francelia Billington); Jim Clowes (George Routh); Nurse (Adelaide Bronti); Dr. Grover (Ronald Bradbury); Doris (Helen Wolcott). Written by Frank D. Genest. Produced by Wilbert Melville.

Dr. John Hawthorne, a brain specialist, is hard pressed financially. His assistant, Dr. Grover, is in love with Ruth, Hawthorne's daughter, but he is told that he must accomplish a worthy task before thinking of marriage.

Jim Clowes and Doris Weyland, London jewel thieves, arrive in the city, and immediately plan a haul. Doris goes to Dr. Hawthorne and tells him her brother is afflicted with paresis. The doctor advises her to bring the brother to his office the following day at 3 o'clock. Doris visits a jewelry store, and under the name of Dr. Hawthorne's daughter orders a costly selection of diamonds sent to Hawthorne's office the next day at three o'clock on approval.

The pair of thieves arrive at the office immediately after the doctor has received and signed for the diamonds. Jim exhibits one of the symptoms of paresis, and the doctor proceeds with the examination. When he turns his back Jim seizes the diamonds. The doctor catches him in the act. He demands their return; a struggle results, and the doctor is finally overcome by chloroform administered by Doris. The crooks rush out, but they are seen by Grover. When the doctor is brought to, he learns that Ruth did not order the diamonds. He calls up the jeweler, and learns that the stones are worth $9,000. Having signed for them, he is responsible. Grover would call the police, but the doctor prevents him.

A private detective is acquainted with the facts, and they trace the thieves to San Diego, but there the clue is lost. Grover, anxious to establish himself in the doctor's good graces, determines to do a bit of detective work. He leaves for San Diego, and by accident, sees Doris, follows her, and learns that the thieves are planning to rob another jeweler. Accordingly, he informs the jeweler, and takes up a place in the store as a clerk. Doris enters shortly afterward, looks at some diamonds, and cleverly conceals one under the counter with chewing gum. The loss discovered. She is searched, but nothing is found. Then Jim arrives for his part in the theft. He leans against the counter, and deftly removes the diamond. But Grover is watchful this time, and the two thieves are soon in the coils of the law. The other diamonds are found on Jim, and restored to Grover. At home, the jeweler is demanding the diamonds or his money when Grover comes in and saves the doctor's integrity. The doctor gladly consents to Grover marrying Ruth.

THE LAST SHOT (Two Parts—Feb. 8).—The cast: James Nering (Arthur Matthews); Lieutenant Thomas (Earl Metcalf); Italian (Wm. H. Turner); Enid Lang (Ormi Hawley); Rose LaMotle (Eleanor Barr). Written and directed by George W. Terwilliger.

James Nering, a young lawyer, and Lieutenant Thomas are suitors for the hand of Enid Lang. An unfortunate quarrel between the men results to the disadvantage of Thomas, and Nering seizes the opportunity to press his suit with Enid. He wins her consent to marry. The district attorney is bent on the closing of a certain disreputable road house run by Rose LaMotle, a client of Nering's.

Manning's automobile injures a little Italian girl and the father vows to get even. Thomas learns his ship is called to other waters and he goes to see Enid before leaving. She tells him of the engagement, but he succeeds in getting her to take a last ride with him that evening before sailing. The road they take passes the disreputable road house and when the car breaks down a short way beyond it. Enid sees Manning, who is in the vicinity to gain evidence, attacked and left for dead by the Italian.

It being time for Thomas to be aboard his ship they hurry away and it is only in the morning, after Thomas has sailed, that Enid learns that LaMotle is accused of the crime with complete circumstantial evidence against her. Knowing Nering to be her attorney, Enid tells him what she saw, admitting at the same time that she was with Thomas. Nering is infuriated, thinking his fiancee false to him. He accuses her of being at the disreputable road house late at night with Thomas. Enid returns his ring. Securing the sheriff, Nering goes to the Italian's house and accuses him of the crime. A mild third degree forces the truth from him without involving Enid as a witness. Thomas returns, learns of the insult and confronts Nering. Nering in preparation for some such event, has been practicing daily with his duelling pistols. He shows Thomas his accurate marksmanship and then repeats the insult. Thomas accepts the challenge and wins first shot. He wounds Nering, but the latter keeps the fact from him and gets Thomas to sign a paper enabling him to take his, Nering's shot, at any time and anywhere he pleases.

Years later Enid and Thomas are living happily with their two young sons when Nering reads an announcement of the promotion of his former rival. The time he has so long waited for is at hand and he goes to Newport to confront Thomas and take his second shot as agreed upon years ago. Thomas receives him and is about to submit when Nering looks off and sees Enid with her two boys. His heart changes and he fires in the air. Enid comes running on and Nering explains that he came to tell Thomas about a new fire arm.

SOLD TO SATAN (Three Parts—Feb. 10).—The cast: His Majesty (Edward Sloman); John Merrill (L. C. Shumway); Mr. Ashton, the banker (Ben Hopkins); his sister (Adelaide Bronti); his daughter (May Cruzo); his son, Archie (Alan Forrest). Written by Capt. R. P. Rifenborick, Jr. Produced by Edward Sloman.

John Merrill, an outcast, finds himself, on New Year's Eve, outside a gay cafe. He goes to his garret room and declares he would give his soul for youth and gold. Then appears His Majesty, the Prince of the Nether Regions, who agrees to grant his desires if, in return, Merrill delivers to him one soul each year. Merrill consents, and the bargain is on.

Merrill meets Ruth Ashton, daughter of a banker, and falls in love with her. Ruth's brother, Archie, is weak-willed, but good at heart. A year goes by. Merrill receives a communication from His Majesty, demanding Archie's life. He is in a quandary, but decides to obey. Through Merrill, Archie is found cheating at cards and feels disgraced before the club members. Merrill takes the boy into the next room, but there his manner changes and he advises suicide as the only way out. The boy takes the revolver and His Majesty claims his first victim.

Ruth, grieved at her brother's death, postpones the marriage, and Merrill begins to be troubled by visions of Archie. The end of the second year comes and His Majesty demands Ashton as the next victim. Ashton's bank is weathering a panic by the assistance of Merrill's promise not to withdraw his funds. But Merrill forgets his promise, and soon there is a run on the bank. Ashton tries in vain to reach Merrill, and finally chooses the same death as his son. His Majesty has claimed the second victim. The memory of the part he played in the death of the two men soon preys on Merrill's mind. He begins to drink. Ruth, although poor now, will not think of marriage.

As the end of the third year approaches, he is in a state of collapse. The dreaded letter again falls into his lap. He opens it. On it is the name of Ruth Ashton. Merrill looks up and sees the leering face of His Majesty. He defies him, but His Majesty merely mocks him. Finally Merrill sinks into a chair and now he changes to the old man again in the garret room, where he dies, while His Majesty laughingly claims the soul of his latest plaything.

BILLIE'S LUCKY BILL (Feb. 12).—The cast: Wilkens (Billie Reeves); Uncle Toby (Peter Lang); Hunter (Arthur Cunningham); Evelyn (Carrie Reynolds); Scott (James Cassady); Parley (Jack Delson). Written by Mark Swan. Produced by Earl Metcalfe.

Wilkens has a rich uncle named Toby, whose heir he is. He is in love with Evelyn Hunter, daughter of Uncle Toby's partner. Toby and Hunter need certain land for a factory site and they keep it a secret. Unknown to them, Scott and Parley, two real estate men, have obtained an option on the land, thinking they can sell it. Thinking Wilkens has influence with his uncle, they offer him a quarter interest in their land company. Wilkens is popular with his friends at the club until his uncle won't give him any more money. When he can't get money his friends all turn him down. Hunter tells him that he cannot go with Evelyn, and he is down and out as Scott and Parley give up on their business proposition.

Hunter is counting thousand dollar bills at a window when a heavy breeze blows one out

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the window. Hunter never misses the bill, and it is found by Wilkens. He goes to advertise that he found the bill, but has no money to pay for the advertisement. He offers the clerk the thousand dollar bill. The clerk almost falls dead and gives him credit for the ad. When he sees what an effect it has, Wilkens determines to use the big bill to raise his credit. Evelyn sees this, and tells her father Wilkens has lots of money.

Wilkens shows the bill at the club and his credit goes up. Scott and Parley see the bill and take him in on their deal. He never has to spend the bill—just show it—or offer it—and everything is all right. Wilkens dines at a restaurant where the proprietor has taken in a lot of small bills. He is glad to get the big bill and changes it so Wilkens can pay for his dinner.

Next morning Wilkens reads that counterfeit $1,000 bills are being passed and that the counterfeiters have dropped them on the street to be rid of them. The restaurant proprietor decides he has a counterfeit bill and has Wilkens arrested. Wilkens offers a check for the bill, but the policeman won't let the proprietor take it. Then Hunter says the bill is real. The land deal goes through and Wilkens' fourth interest makes a handsome profit.

ESSANAY.

A CORRECTION.

In the synopsis of the Essanay three-part picture entitled "Destiny," released on January 29, which was published on page 656 of the issue dated January 22, it was announced that Edmund F. Cobb played the part of Robert Gray. This is an error; Sydney Stone portrayed that character.

THE ROUGH NECK (Two Parts—Feb. 1).—The cast: Jimmy Dugan (Harry Beaumont); Elsie McGraw (Alton Goodrich); Dan McGraw (Ernest Maupain).

Jimmy Dugan and Elsie McGraw are boy and girl sweethearts, their families living on the same floor in a tenement. Dan McGraw, Elsie's father, wins to fame and fortune. They move into an aristocratic neighborhood. Jimmy sees Elsie no more, for his father is a confirmed drunkard and he is forced to knock about the streets earning his money by selling papers. He grows to be a sturdy and honest young man. In a saloon Jimmy overhears some conspirators plotting to send McGraw to jail on a trumped up murder charge. He goes to McGraw's home to tell him of the plot.

He meets Elsie in the hallway. Not recognizing him she calls him a "rough neck." Despite Jimmy's warning, McGraw is arrested. Because of his love for Elsie, Jimmy confesses the crime in order to save her father. He is convicted and sentenced. Before the sentence is executed, however, Jimmy's father is found dying and tells how he himself had committed the murder. Elsie goes to Jimmy, her heart overflowing with gratitude for what he has done. He tells her of his love. Smiling she puts her arms about his neck and as she draws his head down to her, whispers "rough neck."

DREAMY DUD LOST AT SEA (Cartoon by Wallace A. Carlson—Feb. 2).—Dreamy Dud and his dog, Wag, go for a spin in the good motor boat, "Wow." When they are miles out at sea the engine stops. Dreamy Dud attempts to fix it, but has no success. Soon all sorts of sea monsters begin to appear around the boat. Finally the little vessel is sunk when a whole school of sawfish appear and saw great holes in it. Dreamy Dud, after swimming all day, sights what he thinks is an island. After finding refuge on it, he discovers he is on the back of a whale. He is finally rescued by an eagle, that swoops down and carries him away. The eagle drops him on an island, inhabited by cannibals. A big fat cannibal throws his boomerang at Dud. Dud ducks, the weapon circling around strikes the cannibal in the back of the head. When he falls, Dud jumps on top of him and is pounding him on the face when he awakens to find himself madly hammering his pillow.

The remaining five hundred feet contain scenes taken around Albuquerque, New Mexico.

THE PRIMITIVE STRAIN (Three Parts—Feb. 5).—The cast: John Harris, a minister (Edward Arnold); Marie, his half sister (Nell Craig); Dan McGraw, a saloonkeeper (Jack Meredith).

On his death bed, the father of John Harris, a minister, confesses the unpardonable sin of his life. Years before he had betrayed a French-Canadian girl called Annette. Before dying she had become the mother of a baby girl. The dying man requests his son to go up to the Great North, find his half sister and make restitution. The young minister goes to the barren North as his father requested. He builds a mission, much to the disapproval of Dan McGraw, owner of the dance hall.

While in McGraw's place he meets Marie, the dance hall queen. He is infatuated. On Sunday the people, including Marie, attend church instead of patronizing McGraw's gambling den. He is furious and when Marie returns locks her in a room and attacks her. She finally escapes to the cabin of John Harris where she falls in a faint at the door. Harris revives her long enough for her to tell the story of her life. She proves to be his sister. Seeking revenge he goes to the dance hall where a terrible fight occurs in which he kills McGraw. He then returns to Marie only to find her dead as a result of McGraw's attack.

THE STRANGE CASE OF MARY PAGE (Episode No. 1—"The Tragedy"—Two Parts—Jan. 24).—The cast: Philip Langdon, attorney-at-law (Henry B. Walthall); Mary Page, as Nora (Edna Mayo); David Pollock, who backs the show (Sydney Ainsworth); E. H. Daniels, the manager (Harry Dunkinson).

Mary Page, actress, is playing the leading role in "The King's Daughter," in rehearsal at the opening of the story. The show is secretly backed by David Pollock, man about town, who is in love with the girl. Mary is in love with Philip Langdon, a young lawyer.

Pollock attends every rehearsal. He is really watching Mary. Philip Langdon, attorney-at-law, one day, keeps an appointment with Mary. He is talking to her on the stage when they are discovered by Pollock. Pollock is overcome with rage and orders the manager to show Langdon out. Langdon smilingly leaves the theater and waits outside. Mary goes to her dressing room. Pollock follows and attacks her. He is worsted in a fight by Langdon, who hears Mary's cries.

On its premier, the play is declared a huge success and Mary attends a banquet given for the company. She is accompanied by Langdon, who waits in the hotel lobby. Pollock also goes to the hotel and engages a room, drinking heavily. He sends a bellboy to Mary with the message that Langdon wants to see her and she comes to the room. There she discovers herself trapped. Langdon, meanwhile, sees Mary leave the dining room and follows her. While he is trying to find out where she went, he hears a scream and a shot. He leads the crowd to Pollock's room, where he finds him dead. Mary is arrested.

THE STRANGE CASE OF MARY PAGE (Episode No. 2—Two Parts—"The Trial"—Jan. 31).—Mary Page is placed on trial for her life for the murder of David Pollock. She is defended by Philip Langdon. The first witness to go on the stand is the bellboy whom Pollock sent to summon Mary from the banquet table to his room. He tells the jury how Pollock had bribed him to tell Mary it was Mr. Langdon who wished to see her. The hotel detective is next to take the stand. He tells of the finding of Pollock's body with Mary in a dead faint beside it, and of the pistol which lay at her side. The theater carpenter's testimony is damaging to the State's evidence. Mary Page, the defendant, finally takes the stand. When asked why she took a pistol to the banquet, she explains that she intended to give it to Langdon. It was the pistol Langdon wrested from Pollock in their fight in her dressing room. After giving her testimony, Mary Page falls in a faint and court is adjourned.

THE STRANGE CASE OF MARY PAGE (Episode No. 3—Two Parts—"The Web"—Feb. 7).—The leading man in Mary Page's theatrical company has just created a sensation in the courtroom, where Mary is on trial charged with the murder of Dave Pollock. "Langdon was either in the room or at the door when Dave Pollock was murdered!" is the accusation made by the witness. The courtroom is quickly quieted and the charge seemingly is forgotten.

Ruth Pollock, sister of the murdered man, takes the stand. Her startling testimony carries the spectators back to the time when Philip, Mary and Dave Pollock were young people together in a country town. Mary, it seems, had been engaged to Pollock. Her father, a heavy drinker, had forged Pollock's name to a check and to save her father from prosecution, although she loved Philip, she promised to marry Dave. The announcement was made at a dance.

Philip, not knowing of the forgery, believed Mary had jilted him and went into the bar and began drinking. Mary tried to get him out of the place and as she stood there, her arms around Philip, Pollock appeared. Mary announced that she could marry no one but Langdon and Pollock, enraged, produced the check bearing the signature forged by Dan Page, Mary's father. Langdon, for the first time, realized the power Pollock had over Mary, and seized the check and destroyed it.

The check proved to be only a copy and Pollock browbeats Mary into promising again to wed him. "But," Mary threatened Pollock, "you will regret this to the end of your life." Brandon, the reporter, who testified to the scene at the dance, swore that during the struggle he saw on Mary's shoulder finger prints that came and faded away in an uncanny manner.

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Brandon was another of the young people in Mary's home town who went to New York. He was in police headquarters the morning after the murder, discussing the mysterious affair when Mary Page, in evening gown, without hat or coat, was brought in by a policeman who had found her wandering in the street. As Brandon stood there and heard Mary murmuring incoherently again he saw on her shoulder those uncanny finger prints. As he approached Mary the door opened and Langdon entered.

"I give myself up," said Mary to the sergeant and turned and fell into Langdon's arms.

THE FABLE OF THE GRASS WIDOW AND THE MESMEREE AND THE SIX DOLLARS (Feb. 9).—The cast: The Grass Widow (Warda Howard); The Keen Business Man (Carroll C. James); His Wife (Marion Skinner).

One day a keen business man, who thought nobody could show him, was sitting at his desk when a classy grass widow floated in and stood smiling at him. Had it been a man book agent, the K. B. M. would have shouted "Sick 'em," and reached for a paper weight, but when the agent isn't so poor to look at, well, he only yammered when he tried to tell her he couldn't be interested. She kept to her little song and smiled and sat a little closer.

He got so dizzy he had to lock his legs under the chair to keep from turning turtle. She pushed her jewelled pen into his mitt and showed him where to sign. When the seven-pound copy of "Happy Hours With Poets" was delivered, and he paid out six silver pieces, he hated himself worse than ever. K. B. M. carried the book home to his wife. She flagged him and said all her women acquaintances had received these same books—that a crowd of married men must have been given a club rate. He refused to talk about it any more. Meanwhile the grass widow is living at the finest hotel on Michiban boulevard. Moral: Those who are entitled to it, get it sooner or later.

GOLDEN LIES (Three Parts—Feb. 12).—The cast: Edward Devlan (Bryant Washburn); Vera Walton (Elizabeth Burbridge); Tom Devlan (Patrick Calhoun).

Thomas Devlan, a good-for-nothing, becomes engaged to Vera Walton. Edward, his brother, is a postman, and an honest, hard-working chap. Edward secretly loves Vera also, and realizing his brother would never be a worthy husband for her, he tries to give Tom advice, but he refuses to listen. One night Vera gives a birthday party. A fire breaks out and all escape except Vera. Edward rescues her, but not until she has been blinded. Tom's interest in her begins to wane and finally he leaves the country. Vera pines for him and wonders why he does not write.

Finally her mother requests Edward to write letters daily to Vera and make believe they are from Tom. He does so, and Vera immediately begins to improve. Somehow she suspects the ruse and continually asks for Tom. Edward is again called upon to impersonate his brother, and marry her. He does so. For several years they live happily together, Vera, being blind, thinks she married Tom. Finally Tom returns to her, but she sends him away, telling him that she had known of the deception, but had really grown to love Edward.

VIM.

A STICKY AFFAIR (Feb. 3). The home of Prof. Perkins, the inventor of a wonderfully adhesive glue, is under the supervision of Lena Brown, who has a penchant for brass buttons. Plump and Runt, the pride of the local police force, are rivals for Lena's hand, but Lena refuses to accept either one until they have proven themselves heroes. Each one strives to outdo the other in deeds of bravery in order to win the affections of Lena, but without success.

The city is visited by two famous crooks, who after looking over various suitable locations, finally decide to rob the house of the professor. While they are engaged in burglarizing the house, both Plump and Runt are enjoying the hospitality of Lena. The love-making is interrupted by the appearance of the professor, and Lena hides both Plump and Runt in the closet. They try to make their escape from there disguised in women's attire, but are discovered by the irate professor, who has also summoned the police to come to his assistance.

Plump and Runt followed by the professor and their fellow policemen are chased through the house to the roof-tops from which they try in vain to escape. In the meantime an explosion has occurred in the laboratory of the professor, causing the glue to run over the floor, firmly entrapping the two burglars at work on the safe. They find themselves stuck fast to the glue and unable to extricate themselves from their plight.

On the roof-tops Plump and Runt after having been chased by the other policemen and the professor, hide behind the skylight through which the professor in his rush to seize the two offenders, falls through, which mishap causes Plump and Runt to follow him headlong in his descent. They fall through the entire three floors of the house and finally land on the floor of the laboratory where they also find themselves stuck fast in the glue beside the two burglars. When they recover from the shock of the fall, Plump's first thoughts are to rescue Lena who has also been stuck fast in the glue. He succeeds in saving her thereby causing Lena to acknowledge him as her hero to the chagrin of Runt.

THE GETAWAY (Feb. 4).—When Mrs. Pokes, the ruler of the Pokes domicile, intercepts an invitation for her better half to sit in a friendly little card game, she marches the unfortunate bread winner of the family off to bed. Thinking that since Pokes is now safely enthroned in bed and his clothes safe in her possession, Mrs. Pokes ceases to worry. Pokes, however, escapes via the window route and, joining his pal Jabbs, they make their way to the card game. Here Pokes' hard luck again visits him, for just as he is about to scoop in the banner pot of the session, the house is raided and Pokes and Jabbs have a very eventful time making their escape.

In trying to reach the street in safety they become bewildered, and instead of locating the door to the street, succeed in only disturbing the other occupants of the house. Their retreat being cut off both from the street and the fire escape, they finally take refuge in the chimney of the house of the very police official who had raided the card game. After an eventful period of hiding in the chimney, during which time the two friends are subjected to the delightful sensation of being roasted from below and stunned from above, they are finally dislodged, and to crown their misfortunes find themselves in the presence of their respective wives.

BUNGLES RAINY DAY (Feb. 10). Not being anxious to have his new suit spoiled, Bungles was greatly worried over the important question of whether he should carry his umbrella or not. But because of his in bility to arive at any decision, he allows himself to be influenced by trivial circumstances, the result of which is that Bungle starts off the day disastrously to himself. Added to his misfortunes of the morning, he finds his sweetheart being beset by two tramps who are trying to rob her of her purse. After he puts the tramps to rout, he is amazed to discover that his sweetheart has deserted him, and he wanders through the city in a vain search of her. Finally, when he does find her, in his eagerness to be with her again, he succeeds in incurring the hostility of some piano movers, who swear to get revenge on poor Bungle.

The tramps also plan to avenge themselves on Bungle, and when they see the poor fellow being driven from his sweetheart's home by her irate mother, who has been insulted by Bungle, they join forces with the piano men. In the resultant melee that follows, Bungle is the recipient not alone of a beating, but of one of the most complete drenchings at the hands of the fire department.

THE HIGH SIGN (Feb. 11).—Although one of the leading bankers of the city, Jabbs, is also a member of the Mysterious Seven, an organization that passes out regular cash dividends to its members.

Pokes has incurred the enmity of Jabbs by attempting to perform the wonderful mystic egg trick in Jabbs' new silk hat. Poor Pokes not knowing that his new sweetheart is the daughter of Jabbs, purloins from Mrs. Jabbs the new necklace that her husband has recently given to her. Pokes thinks only of re-establishing himself firmly in his sweetheart's affections and to further his suit, gives to Ethel the very necklace that he has stolen from her mother.

When Jabbs and his wife meet Pokes, they quickly recognize him as the man who has caused them so much annoyance and Jabbs summons his trusty fellow members of the secret organization. They chase unfortunate Pokes up through the house to the roof-tops from where Pokes succeeds in escaping, but only to stumble into the meeting rooms of the society. Here Pokes succeeds in turning the tables on Jabbs and his fellow conpirators and completely routs the entire society.

KNICKERBOCKER STAR FEATURES.

THE CRIME OF CIRCUMSTANCE (Three Parts—Feb. 4).—Myra Traverse, wife of Warren Traverse, the prosecuting attorney, departs for a ball with her husband's brother, John, a dissipated youth. Old Tom Mason, much the worse for drink, accosts Tony Peters as Myra and John enter the hall. Tony, infuriated, throws him aside. Mason shambles off and is later seen at the Clifton Roadhouse. After the dance Tony, John, and Myra drive away, and

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Tony procures a private room and leaves them a moment to telephone. Tom, half drunk, sees and curses him, but Tony passes upstairs. When he opens the door he finds Myra in John's arms. A fight ensues. Tony drops, hits his head on the table and is killed. Myra and John escape through a side window and rush away in the dark. Tom, weanwhile, goes upstairs, pushes open the door and sees the dead man on the floor. With a cry of horror he staggers. The bartenders and others rush upstairs and see the dead man and Tom. Despite Tom's protestations of innocence, he is led away.

Meanwhile, Myra and John enter the library as the telephone rings. Traverse answers the call and tells them of the murder at the roadhouse. He says they have the murderer. Startled, Myra asks who it is. Traverse says it it an old drunken man known as "Old" Tom Mason. Later the trial is shown. Traverse, the prosecuting attorney, confuses the old white-faced man. The witnesses are called. Myra, in agony, unable to stay home, goes to the trial and, not knowing it, sits beside John. The verdict is guilty.

Two months elapse. The day of Tom's death is at hand. Tom bids farewell to his wife, and is led, still maintaining his innocence, to the death chamber. Meanwhile, Tom's wife is destitute and when one child dies from lack of nourishment the woman determines to kill Traverse.

She goes to his home and forces her way in. John is also present, talking with Traverse. She fires at Traverse but John jumps in and receives the shot. Myra rushes in. John confesses all. As he finishes he dies. Traverse takes his wife in his arms. He says they must tell all to exonerate Tom and then they will try to devote their lives to rectify their wrong.

Fade out of Moses pointing to the Sixth Commandment.

Universal Film Mfg. Co.

BISON.

PHANTOM ISLAND (Two Parts—Feb. 5).—The cast, John Harding (Francis Ford); Robert Law (Jay Belasco); Pearl Jeffries (Dorothy Davenport); Mr. Jeffries (Bert Wilson); The Phantom (Bobby Mack). Scenario by Grace Cunard. Produced by Francis Ford.

In order that his daughter, Pearl, may become better acquainted with her fiancee, Robert Law, Mr. Jeffries, a wealthy man, has sent them in his private yacht for a cruise in the South Sea. Robert takes his servant, John, along.

Jeffries has just received a letter from his daughter stating that they were leaving Cuba and that she thought his suggestion of taking the trip to become better acquainted with Robert was a good one. Hardly had he finished reading this letter before one of his clerks brought in a newspaper telling of the wreck of the Mary Anne, the boat in which the young people had sailed. The paper advances the theory that all were lost. Jeffries is stunned by the blow and does everything possible to find out if there were any survivors.

On an island in the South Sea a piece of wreckage is thrown upon the beach; clinging to it are three people, Robert, Pearl and John. As time goes on Robert neglects the girl more and more and she learns to rely upon John for everything. Several times John has discovered a strange creature watching them and the three begin to think that the island is haunted, as they can never get but a glimpse of the phantom.

One night the phantom slips into the primitive hut in which Pearl sleeps and tries to take the girl away. John hears her screams and rushes in and frightens the intruder away. He tracks the creature to a cave and they have a fight. John finds that the phantom is really an old man, half crazed from the solitude and in the fight which follows, John throws the old man over a cliff. John sees a cave nearby and wandering in he finds a chest full of gold and silver. John realizes that with the wealth he has, he has an equal chance to win the girl, but in the greed for wealth, which follows, he forgets everything but the sight of money. He is recalled to the present by the arrival of Robert and Pearl and he tries to hide the chest of wealth.

The old man, however, had not been killed, but only stunned, and he makes his way back to the cave. John tells Pearl that she belongs to him, now and attempts to carry her away. He and Robert have a fight, during which John is knocked out. Pearl then realizes that she has been deluded in John and has cared for Robert all the time. The old man then returns and lays claim to the chest, which John thought was his own. The story ends happily when a passing vessel sees their distress signal and takes them off the island.

L-KO.

SEA DOGS AND LAND RATS (Feb. 2).—The cast: Gertie (Gertrude Selby); Reggie (Reggie Morris); The Stranger (Dave Morris).

Gertie's father forbids her to encourage Reggie, who is a dashing young barber. Reggie writes her that the father hates him on account of his shutting off his credit at the barber shop and the old man determines to thrash Reggie at the first opportunity.

Gertie goes to meet Reggie in the park and while waiting for him is annoyed by an eccentric sailor and stranger who has followed her from outside her home. She manages to get rid of him and two sailors from a man of war try to flirt with her and she flees home in terror.

Her father does not wish her to have any followers and when she returns home followed by two sailors and the stranger his rage blazes forth and he falls upon them and a free-for-all fight ensues. Reggie arrives and tries to save his beloved, but in the general mixup the floor gives way and the fighters fall on a bridal couple on the floor below and as that floor gives way they find themselves in the cellar.

A SEPTEMBER MOURNING (Two Parts—Feb. 6).—The cast: The Artist (Ray Griffith); The Girl (Gertrude Selby); Art Dealer (Pathe Lehrmann); Father (Gene Rogers).

The artists were trying to paint September mornings one September morning, but it soon developed into a September evening with a good night attached, when one of them tried to sell a bum painting to a shrewd dealer and the other tried to paint a model against her will. This unpleasantness was soon over, however, and the artists got into a Grecian garden where some dancing girls were running around with a smile and some jewelry on, and a gentleman was trying to take snap shots with a camera.

The gentleman and the artists tried to look at the ladies simultaneously and as there was only room for one spectator there arose a dispute as to who should gain the vantage point. This dispute was not polite and the three gentlemen start to chase one another about among the poison ivy and whortle berry vines. The dancers remained unembarrassed, but some conscientious policemen thought they were indecent and attempted to hold overcoats over them out of respect for the public morals.

The ladies thought different, however and ditched the policemen in the cold lake and went back to dance in the sunlight. Things were almost smooth and delightful again when the art dealer appeared and insisted with a Krupp gun the artist could hardly refuse. Also the other artist was confronted with some little past professional dirty work and he indulged in it at one time, and this little affair was unpleasant. The only ones who remained unruffled were the dancing girls who continued to sport in the sun.

HER NAUGHTY EYES (Feb. 9).—The cast: The Girl (Alice Howell); Her Fiance (Harry Coleman); His Rival (Dick Smith).

Harry and Alice are engaged and Dick, who loves her, vows that his detested rival shall not have her. Harry is called from town and sadly parts with his beloved.

Dick hires a hypnotist to swerve her love in his direction and the hypnotist gets his wires crossed and instead of affecting her heart he affects her eyes and the result is an uncontrollable and naughty little wink that drives men to desperation.

Harry returns with his uncle and is horrified to see his formerly demure sweetheart is now a brazen flirt and his head swims as he sees all mankind, from his dignified uncle to the pompous English butler, racing after her and indulging in wild fights in order to see who shall possess her.

Finally as matters reach the boiling point the hypnotist fights with Dick for his fee and the truth is disclosed. Alice is relieved of her

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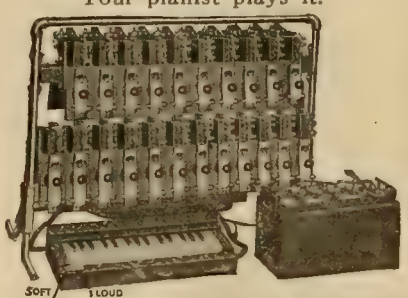

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annoying affliction and Dick is severely punished.

FIRING THE BUTLER (Two Parts—Feb. 13).—The cast: Hubby (Reggie Morris); His Wife (Gertie Selby); His Father (Gus Leonard); the New Butler (Dave Morris).

During a kitchen love romance jealousies are aroused and Hubby discharges the butler. He hires another at an employment agency and the order coming in the possession of an awkward Dutch butler he enters the house and is mistaken by the wife for her father-in-law whom she has never seen and who is expected that day.

In the meantime the real father has arrived at his son's office and finding him busy has started for the house while the son remains at his desk. Upon the old man's arrival he is taken for the butler while the real butler is lavishly welcomed by the young wife. The father is dismayed when the wife rebuffs his tendered affection and when the maid refuses to allow him a drink of wine and he is sent to the kitchen he is quite heartbroken.

Finally he asserts himself and telephones to his son, for the old man has become wrathy upon seeing the young wife kiss the butler. The butler goes to the kitchen and by his blundering sets the house afire. The son arrives and with difficulty and after a series of ludicrous adventures manages to save the wife and his father. She is consoled for the ruin of her beautiful house when hubby displays an insurance policy. Explanations are made and Hans, the new butler, seeks seclusion amid the smoking ruins and calmly finishes his luncheon.

UNIVERSAL.

ANIMATED WEEKLY, NO. 4 (Feb. 2).

Is He in Your Pocket?—Stormy Cloud, whose face is on U. S. gold coins and Buffalo nickels, poses for Carnegie art students.—Pittsburgh, Pa.

$500,000 Fire.—Spectacular view of desolation left by midnight blaze that destroyed big section of city.—Passaic, N. J.

Real Rapid Transit.—Brooklyn's new ten million-dollar subway carries New Yorkers 12 miles in 18 minutes.—New York City. Subtitles: 1—Passengers on first train. 2—New York starts new third track "L" expresses.

Undertakers Make Merry.—Jolly time at convention during inspection of latest styles in coffins. Long Island City, N. Y.

Tramps Work to Sleep.—Hoboes kept busy cutting wood to gain shelter in winter.—Chicago, Ill.

How Milady Ornaments Her Hair.—Newest American styles in Tasmania shell. By courtesy Samstag & Hilder Bros. Subtitles: "La Pichel," studded with Kimberley brilliants. "Louise," inlaid with gems. "Marie," Spanish back comb now so much in vogue. "Le Clare," worn on right or left, under any style hat. "Lucille," enamelled fan-shape side effect. "Nouvelle,' inlaid with jewels.

Mexico's Wholesale Murderer.—General Villa, who ordered recent slaying of 18 Americans. Subtitle: Mob cheers President Carranza, who ordered bandit's arrest.

One of the "E" Submarines.—Type of undersea craft which exploded, killing and wounding many.—Brooklyn Navy Yard, N. Y.

Wrestling Champion.—"Strangler" Lewis, world's best catch-as-catch-can artist, in action.—New York City.

Cartoons by Hy. Mayer, world famous caricaturist.

ANIMATED WEEKLY, NO. 5 (Feb. 9).

Flood sweeps Country.—Many millions of damage done from Illinois to coast. Subtitles: California. Many bridges carried away near Los Angeles. Arizona storm's ravages—Phoenix. Fighting to save bridge. Illinois. Floods cover city—Joliet. Wet driving—Ottawa.

Boy Scouts' Anniversary.—Second Class Private Davis repeats scout oath on eve of organization's 6th birthday.—New York City. Subtitles. "On my honor I will do my best— 1—To do my duty to God and my country, and to obey the scout law; 2—To help other people at all times; 3—To keep myself physically strong, mentally awake and morally straight."

Winter Sports in "Summerland."—Society folks quit Coronado bathing beaches for Sierra sports.—Truckee, Cal.

Advance Styles in Hats.—What the girls will wear this spring and summer. By courtesy London Feather Company. Subtitles: Black hemp, trimmed with aigrettes. Large sailor bent, with natural paradise, satin facing. High-folded hair straw, trimmed with roses and velvet ribbon. Paradise head-dress and genuine ostrich feather fan effect.

Whole City Writes Letters.—Using giant mail box in campaign to bring tourists and cash—Portland, Ore.

Elephant Helps Auto.—Giant beast easily hauls stalled machine when gasoline fails.—Universal City, Cal.

Peace Pilgrims in Europe.—Ford's peace delegates strike cold weather in Scandinavian countries. Subtitles: The King's palace, Stockholm. Changing Royal Guard. Off to the mountains. Skiing. How they turn. Some jumps! Leaving liner at Copenhagen.

President Starts Preparedness Fight.—Thousands cheer nation's executive, beginning speaking tour for defense.—New York City. Subtitles: Leaving hotel. Enthusiastic greeting after first speech.

Cartoons by Hy. Mayer, world famous caricaturist.

NESTOR.

WHEN AUNT MATILDA FELL (Jan. 31).—The cast: The Boy (Eddie Lyons); The Girl (Ethel Lynn); Aunt Matilda (Stella Adams); Weary William (Lee Moran); Tired Ted (Gus Alexander). Written and produced by Al. E. Christie.

William and Ted, two experienced knights of the road, are put off their "side door pullman" and set out for the residence district to seek a "hand out." Eddie is in love and the girl reciprocates his affection, but a man-hating aunt stands in the way of their ultimate happiness. Crossed in love many years before, Aunt Matilda is well known for her sentiments and for this reason it is a hard matter for anyone to see the girl.

Weary and Ted arrive at the Aunt's house and their pitiful tale is about to bring forth a pie from the cook, when Aunt Matilda sees them and angrily orders them begone. Eddie, seeing there is no chance to see his girl about the house, persuades her to slip off and go for a picnic with him the following day. Arrangements are made and Eddie drives up in his machine for the girl. The girl meanwhile has been preparing a big lunch and just as she starts to leave, Aunt Matilda comes in. Ethel "pulls off" a faint and while Aunty runs for the smelling salts, Ethel beats it for the auto.

Aunt Matilda sees Eddie and the auto and sets out in pursuit. She is successful and jumps in too. Eddie and the girl are unable to get rid of her and are then forced to take Aunty along. This, of course, spoils all chance for a quiet spoon, and about the only excitement left, is to eat lunch.

Weary and Ted, rambling around, come across the auto and investigate. Weary puts on the coat and goggles, while Ted rummages in the tool box and finally toots the horn. Eddie runs up to them. Eddie sees a way to get rid of Aunt and through the medium of a ten dollar bill, persuades Weary to make love to Aunt Matilda (disguised in the auto coat and goggles).

Ted gets jealous and starts a fight; in the melee which follows Weary is shown up in his true colors. Eddie and the girl come up in time to accuse Aunty of making love on the sly, and she cannot offer any legitimate reason to prevent them from following her example. Weary and Ted, seeing it is no place for them, make good their escape and Aunt Matilda is forced to consent to the engagement of Eddie and the girl.

JOKER.

WANTED—A PIANO TUNER (Feb. 5).—The cast: Mr. Spots (Milburn Moranti); Mrs. Spots (Lillian Peacock); Mr. Spyer (William Franey); Mr. Bumtone (Charles Conklin); Mrs. Largo (Gale Henry).

Bumtone, the piano tuner, has a case on Mrs. Spots and comes every day to tune her piano, despite her continued protestations against him. Mr. Spots, suspicious of his wife and this persistent piano tuner, hires Spyer, a detective, to investigate matters.

Unknown to Spots, Spyer disguises himself as Bumtone and calls to tune Mrs. Spots' piano. Meantime, Mrs. Largo, a neighbor, receives word that Professor Pounderalloutski, a great pianist,

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is coming to play for her. Her piano is in a frightful condition, and, hearing a piano tuner next door, rushes over and demands Spyer, the supposed piano tuner, to come and tune her piano.

Now Spyer, although he had never before seen the inside of a piano, makes a bold attempt to tune it. He gets it all apart and then cannot get it back together again. Fearful of Mrs. Largo, he makes his escape, going back to Spots' home. Spots, returning home, has hidden himself behind the piano; whereupon Spyer entering, Spots puts things in a general confusion, setting Mrs. Spots at her wit's ends. Spyer now reveals his identity to Spots, and at the same time assures him that Mrs. Spots is all right.

Mrs. Largo, discovering the condition of her piano, rushes immediately over to Spots' home. Spyer, seeing her, ducks and hides in a clothes press. Bumtone, in trying to make his escape from behind the piano, runs into Spots, who, thinking him the detective, bids him sit down and have a smoke. Mrs. Largo, spying Bumtone, rushes upon him, grabs him by the ear, leads him over to her house and bids him to do his best. Bumtone knocks the piano over, causing it to crash through the floor to the basement.

Mrs. Largo, horrified, chases him down the street and again runs into Spyer. Thinking she is seeing things, she decides she had better consult a doctor. Professor Pounderalloutski and Viola Tremolo meantime call and finding the door open, go in to amuse themselves upon the piano till their hostess returns.

LAEMMLE.

THE WISE MAN AND THE FOOL (Two Parts—Feb. 3).—Myrtle Elliott (Myrtle Gonzalez); Fred Hunt (Fred Crurch); Ray Willis, Jr. (Val Paul); R. W. Willis, Sr. (Alfred Allen). Written and produced by Lynn Reynolds.

Myrtle Elliott, a young debutante, is very much interested in Fred Hunt, an enginner employed in a copper mine, owned by a firm of which R. W. Dillis is the head. Willis has long hoped that his son would become sufficiently interested in the business to become a partner; but Ray, the son, likes nothing but pleasure. Finally, Willis tells his son that if he will settle down and marry within six months he will be made a partner in the business. The father then remarks that he would like to see Myrtle Elliott become the wife of Ray.

Hunt is very backward in his suit for the hand of the girl, but finally summons up enough courage to propose. Myrtle tells him that she cannot give him a definite answer until he settles down as she can never marry a man who is liable to be sent off at a moment's notice. Ray calls upon Myrtle and sees the feeling she has toward Hunt and persuades his father to transfer Hunt to the mines, not telling the real reason for his request.

With his rival out of the way Ray improves his opportunities and soon has the girl so that she encourages his suit to a certain extent. He remonstrates with her for thinking of Hunt occasionally and resolves to so disappoint the girl in Hunt that she will entirely forget him. Ray goes to the mines and secures a picture of Hunt and his sister, which he carries back and shows to Myrtle, telling her that Hunt has a sweetheart at the mines. Shortly afterward Hunt receives the letters he has written to Myrtle back unopened and cannot understand the girl's treatment of him. Through pique Myrtle listens to Ray's proposal and finally a wedding day is set.

To take away the sting of the girl's treatment of him Hunt becomes very much interested in the little book of parables which Myrtle gave him when he left, especially so in the one concerning the "Wise Man and the Fool." This parable deals with the Fool in search of happiness who overlooked the important point and the Wise Man had secured the happiness of which the Fool is in quest. He takes the lesson to fit his own case and determines to take matters into his own hands. He returns to the town to seek out Myrtle and demand an explanation. Ray learns of his arrival and persuades Myrtle to marry him immediately.

Hunt goes to the mining company's office and thus learns that Ray and Myrtle are on their way to get married. He follows them to the little town and finally locates them in front of the chruch. He believes the marriage has already been performed, but rather than go away without learning why the girl has slighted him, asks her this question. She tells him of the picture incident and the stories that Ray had brought back concerning Hunt and his supposed sweetheart. Myrtle flies into a rage, declares that she has been deceived and refuses to have anything more to do with Ray. Hunt is still under the impression that the two have been married and starts to leave the scene, but Myrtle laughingly tells him that they had missed the minister and the marriage had not yet been performed. Ray receives his just deserts, while Hunt comes into the reward which he justly deserves.

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UNIVERSAL SPECIAL FEATURE.

GRAFT (No. 9—"The Insurance Swindlers"—Two Parts—Feb. 7).—The cast: Tom Larnigan (Harry D. Carey); Bruce Larnigan (Hobart Henley); Mrs. Larnigan (Nanine Wright); Stanford Stone (Glen White); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); Kitty Rockford (Mina Cunard); Ben Travers (Jack Connelly).

The insurance companies, organized in one mighty trust, have been using the policy holders' money to speculate with. Tom Larnigan has announced that he will investigate and proceed against the trust. Stone has an article inserted in a trust newspaper denying the charge of irregularitiy in the use of insurance funds, and inviting an inspection of the books, business and vaults of the Providential Insurance Company.

Maxwell is the president of this concern, as well as being president of the trust, therefore, when he reads the article he is much disturbed, as he explains to Stone, the business at that time will not bear inspection. Stone assures him that everything will work out right. The pick of Dunn's gunmen have been stationed at different points where Tom will be obliged to pass. This is the most desperate plan that Stone has resorted to.

Tom has his suspicions aroused by seeing a couple of crooks outside the hotel where Ben Travers is staying. Tom changes places with a jitney bus driver and gets in the hotel, where he finds that Travers has purchased the Independent, to aid Tom in his fight. Tom leaves the hotel in the jumper and cap of one of the porters, jostles a policeman and is taken to the station where he reveals his identity and borrows a policeman's uniform. (His position as special examiner allows him to do this.) He proceeds to the Providential Insurance Company's office unrecognized. Once inside he demands to see the books. Barnett, the manager, allows him to proceed with the investigation, meanwhile phoning to Maxwell for instructions.

The latter, prompted by Stone, tells Barnett to have the vault door accidentally closed when Tom is inside—it is equipped with a time lock. The plan is carried out and Tom is locked in the vault. Experts are summoned and after several hours' work the vault is opened. Tom has been slowly suffocating; he falls heavily, striking the back of his head on a sharp projecting handle of a safe box. He is rendered unconscious and the injury at the base of the skull causes suspended animation. The doctor who is on hand when the vault is opened pronounces him dead. The body is turned over to the heartbroken mother.

Bruce, just able to be about, has called on Dorothy and is about to propose when the news of Tom's death is received. While Tom's body is stretched in the coffin his astral body appears to the members of his family and friends, urging them to bind his neck in a certain way that consciousness may return to him. All get the suggestion in a vague way, but none of them get it strong enough to act upon.

Maxwell is suffering from an accusing conscience, which is intensified when Tom's actual body appears to accuse him. He does not see Tom but feels his presence. To relieve his mental strain, he writes a full confession of the graft in the insurance game, puts it in an envelope and sends it by messenger to the Larnigan cottage, with instructions to deliver personally only to Tom Larnigan; failing to do this, to return it.

Kitty Rockwell has called at the cottage and gets Tom's suggestion strong enough to act on it. She twists his head and he recovers. The joy of family and friends can be imagined. About this time Maxwell's messenger arrives with the confession. Tom receives it and hurries at once to the directors' room of the insurance companies, where a meeting is in progress. He tells them of the reforms that must be made. Surprised at the knowledge of their affairs, they summon Maxwell. The latter enters the room and sees Tom with his confession. The combination is too much for his nerves and he collapses. He suffers a stroke of paralysis. The reforms are promised.

Bruce has called at the Maxwell home to urge Dorothy to marry him. Maxwell is brought in helpless. Dorothy sees that a union between her and Bruce would be impossible, and in sorrow she bids him goodbye. Tom adds the name of "Roger Maxwell—helpless" to his book.

VICTOR.

SON O' THE STARS (Three Parts—Feb. 2).—The cast: Son o' the Stars (J. Warren Kerrigan); Robert Reynolds (Nobert A. Myles); Marie Lacouvrer (Ethel Phillips); Madeline Brent (Helen Leslie); John Brent (Buck Connor); Wapita (Will E. Lloyd). Scenario by Nell Shipman. Produced by Jacques Jaccard.

Ever since Son o' the Stars was an infant, Wapita has been his guardian. Now he is a young man twenty-five years old, and because of the color of his skin, which has been browned by his outdoor occupations, and the shape of

his eyes, he is taken for a half-breed. Wapita, who is a dumb Indian, has taught the young man the Indian sign language, and the two have lived happily all these years. One day Son returns after a protracted visit at the trading post presided over by Brent, and he tells Wapita that while there he met Madeline, the daughter of the trader, and that in order to be in her presence he made a lot of purchases. He continued to make purchases until he saw Madeline bestow her affection upon Poleron Dore, when he made his departure.

Son is always at the post thereafter. This provoked Dore, and he asks Brent if he would permit the affectionate advances made by Son, whom he characterizes as a half-breed, towards Madeline to be continued. Brent voices his objections, and with Dore goes home to look for his daughter. She is not there, however, for Son had been there, proposed, was accepted and then took her to Wapita. Brent and Dore trace them to Wapita's cabin, where Brent tells Son that if he is ever caught with his daughter again that he will be killed. Heartbroken, and after heaping curses upon his race, Son falls asleep. Son's extreme sorrow and his denunciation of the Indian race brings memories of the past to Wapita.

In the visualization we are shown how Son came to be the charge of the Indian. Marie Lacouvrer is loved by two men. Jack Reid, an artist, and Robert Reynolds, a millionaire. Marie marries the rich man, an incident which breaks the heart of Jack. Time passes and Jack becomes a famous artist. He meets Marie while on a mountain trip and learns that she is greatly disappointed in her husband, who has become brutal. Then Marie receives news that her husband is drowned, and several months later Jack and she are married. Their union is blessed with a baby boy. Suddenly one night Reynolds returns and demands his wife. In the duel that is fought, Reynolds fires before the count, wounding Jack. He, his wife and baby manage to escape to the tent of Wapita. They are trailed by Reynolds, but before he can kill Jack, the latter fires and instantly kills the intruder. The next day the soldiers arrive and take the body away. Fearing that he will break down at the trial and reveal who committed the murder, thereby breaking his promise to Jack not to tell, as he could see the justice of the act, Wapita cuts out his tongue. He is thereby unable to make any statement and Jack is set free. Not long after this incident, Marie dies. Jack, leaving his baby son in the care of Wapita, goes to the hilltop where his wife is buried to give vent to his grief. There he is attacked by Weana, the sweetheart of Wapita, who blames him for the sacrifice her sweetheart made. She thrusts her knife into his breast and he dies.

The visualization fades out upon Wapita gazing at the sleeping young man who has been condemned because he is thought to be an Indian. Wapita knows that Waena can prove his parentage, and he goes to get her. While he is gone, Son decides to go out of the life of Madeline forever, but before leaving he determines to see her once more. Preparations at the post are in progress for the wedding of his beloved and Dore. He locates her in her room and claims her, and together they flee down the river. Meanwhile Wapita has found Waena. The lovers are pursued by Brent and Dore. They all meet at the cabin of Wapita, where Waena produces evidence that Son is a white man. Madeline and Son are later married.

IMP.

THE SOUL MAN (Feb. 4).—The cast: John Rhoades (King Baggot); Hetty White (Marie Weisman); The Sheriff (Ned Reardon); William Wilton (William Bailey); The Child (Lois Alexander). Written by William Addrian Lathrop. Produced by Harry McRae Webster.

John Rhoades, a tramp, after a lapse of years, returns to his native village. There is an ordinance posted on the outskirts of the village giving warning that unless tramps leave within fifteen minutes they will be put to work for ten days on the rock piles. Rhoades comes to a gate and the dog barks at him, and as he leans against the gate his thoughts are of his happy youth. Then follows a visualization of Rhoades as a young man, bidding goodbye to his sweetheart, Hetty White.

Rhoades wanders down the road, comes to an open gate and walks in. Hetty, who is married now, comes out of the house but fails to recognize Rhoades. Hetty brings food for Rhoades and her child asks him what makes him so sad. As Rhoades is telling her that through a terrible mistake he lost the love of an angelic woman, the sheriff and a lot of people arrive and order the tramp to leave the village.

Next we see Rhoades sitting on the grass near a fire and thinking over his ill-past life. Presently there is a visualization of how it all came about. We see young Rhoades after his arrival in the city in partnership with William Wilton, both from the same village. His partner appropirates all the money in the safe and throws Rhoades into bankruptcy. Then Hetty, owing to Rhoades failure, breaks her engagement. This crushes him and he starts to lead the life of a tramp. The visualization fades out and Rhoades is seen still sitting near the fire.

Later we see Hetty bending over her child, who is in a delirious fever. Meanwhile Rhoades has tramped back to this vicinity and is sleeping in an open field. Hetty leaves the bedside of the sick child to go for the doctor and the little girl in her delirium, gets out of bed and wanders away, towards the field where Rhoades is sleeping. Rhoades awakens and rushes to the child and taking the child up in his arms he starts to take her back to her mother. The mother, meantime, returns and finding the bed empty, is frantic with anxiety. When she sees Rhoades she rushes towards him and cries with joy over the recovery of her child.

The child is put to bed, but keeps calling for the tramp. The doctor, who has arrived, warns Rhoades that the little girl has scarlet fever, but Rhoades disregards the warning. After days of constant devotion on his part the crisis is past, and the little girl is on the road to recovery. Wilton, Hetty's husband, who has been away on a business trip, returns. Hetty brings him into the room and tells Rhoades she wishes to introduce her husband. Rhoades sees that her husband is no other than Wilton, his ex-partner. He is about to denounce Wilton, then he sees the baby and bows his head. He cannot bring any more sorrow to the home of his old sweetheart by destroying her faith in the father of her child.

He lifts the baby in his arms and kisses her tenderly. Wilton is in terror, for fear of exposure of his villainy, but Rhoades simply gives him a look of scornful contempt and goes off. He bids Hetty goodbye without betraying his own identity.

GOLD SEAL.

LORD JOHN'S JOURNAL (NO. 3—Three Fingered Jenny Three Parts Feb 1). The cast: Lord John Haslemere (Wm. Garwood); Dr. Rameses (Albert MacQuarrie); Maida Odell (Stella Razeto); The Head Sister (Laura Oakley); Nickie (Master Holbrook); Paul Teano (Sampolo); Richard Wayne (Malcolm Blevins); Jenny (Carmen Phillips). Scenario by Harvey Gates. Produced by Edward Le Saint.

In his room at the Monumental Hotel, Lord John recalls the stirring events of the night before and makes clear just what happened when he rescued Maida Odell from the Gray Sisterhood. Maida insists on rejoining the Gray Sisterhood. Lord John, convinced that a mystery is to be solved, delays his departure for Europe. He calls in Paul Teano, the Bertillon expert, and instructs him to make photographs of certain finger prints, he, Lord John, has discovered on a strange box found under his bed. Lord John also explains to Paul that two nights previous, two strange women, dressed in the garb of the Gray Sisterhood, occupied a room across the hall from him, and that someone invaded his room, stealing from him certain diagrams to the electrical wiring of Maida Odell's mummy.

Lord John leaves to visit Miss Odell and to urge her against rejoining the Gray Sisterhood. The Gray Sisterhood, supervised by a strange, unknown woman, is chartered as a charity organization, with certain secret orders. It is also known that this strange woman is the sister of one Rameses, an Egyptian seer and hypnotist. It is also suggested that Rameses is the person who is exercising the strange, untraceable influence over Maida Odell's mummy, which Rameses knows contains valuable jewels, and also to work the death of Maida Odell, without, however, endangering himself in the slightest degree to the police.

Lord John arrives at the Odell home, but is refused admittance to Maida. Simultaneous with Lord John's arrival, the Head Sister arrives and is admitted to Maida. Lord John tries to pass a note in to Maida, but the Head Sister steals this note, which informs Maida that he has reasons to suspect the integrity of the Gray Sisterhood. Meantime, Paul Teano has made a startling discovery. In the room across the hall

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he has found the print of a woman's hand with but three fingers. This he photographs along with the finger prints of a child's hand inside the strange box.

Lord John enters with the angry motorcycle policeman, his captive. Paul Teano studies the fake policeman for a second and then leaps for his throat. The fake cop is locked in the bathroom while Lord John demands an explanation from Paul. Paul proceeds to tell him his story.

In Italy, Paul's wife, Jenny, was taken away by an interpreter, one Tony. She took with her their child, Nickie. Paul came to America to search for the girl and to forgive her, and to be revenged against the man, Tony. Jenny had lost one of her fingers. It was the discovery of the strange hand in the adjoining room that first agitated Paul. The fake con is the man Paul has been searching for.

And so it is Jenny, as a member of the Gray Sisterhood has been used as a tool by the Head Sister to carry out her brother, Rameses', work. The false cop escapes. Disguised as Coast Guards and preparing with a speedy motorboat, Lord John and Paul invade the Gray Sisterhood that night. Lord John fails to rescue Maida, but between the two men they succeed in rescuing Three fingered Jenny. A short distance from the Gray Sisterhood Jenny is more than willing to return to Paul, but explains that they hold her son, Nickie, a captive, and that he will suffer unless she returns.

Lord John observes Rameses with Nick emerging from a secret underground passage leading to the Gray Sisterhood and attempting to escape with the boy. Lord John, with Paul and Jenny, gives chase. Rameses, forcing Nickie along with him, takes refuge in one of his own speedy motorboats in a bay a mile away. Lord John, with the others, follows in the boat he has prepared for such an emergency. Rameses' boat is finally overtaken. There is a struggle and in making good his escape. Rameses returns to his secret den, there to find the cringing Tony, who realizes his punishment to be severe for his failure to keep Lord John out of the fracas.

REX.

A CHILD OF CIRCUMSTANCES (Feb. 4).—The cast, the old bachelor (Marc Robbins); the little thief (Ella Hall).

Although surrounded by wealth and luxury the old bachelor is denied the pleasure of any one to care for him and share his wealth during his old age.

In another part of the city a gang of thieves are plotting to make a haul that night. Among them is a girl, almost a child, a victim of circumstances, who has fallen in with the crooks and is unable to escape their clutches. They tell her that she is selected to pull off the haul that night and that it will be the last "job" she will do.

That night, as the old man sits alone in his darkened library, he hears movements in the room and flashing on the lights, finds the intruder, who proves to be a girl. Her crook companions have accompanied her and are keeping watch outside. The old man is struck with the tragedy in the girl's eyes and in a fatherly manner remonstrates with her for being in such a nefarious business.

The child tells of her sad story and the old man asks her to share his wealth. She consents. The crooks outside are seen by policemen, who take them into custody, while the old man sees that the little girl is safely put to bed and he dreams of the many happy moments which are to follow.

ONE WHO PASSED BY (Feb. 6).—The cast, Willard Wright (Ben Wilson); Agnes, his wife (Lila Barclay); Jed Hawkins (Joseph W. Girard); Mary, his wife (Dorothy Phillips). Written by M. B. Havey. Produced by Ben Wilson.

Willard Wright is a rich broker who has a wife upon whom he lavishes much money and care. But one day she finds this life of idleness and luxury too slow and she runs away with a ne'er-do-well. This breaks Willard's heart. He pays no attention to business and travels the road to oblivion and disgrace.

He finally becomes a tramp, begging for his food from the farm houses and inns that he passes along the route. One day he stops at the home of Jed Hawkins, a rich but miserly farmer. Mary, Hawkins' wife, feeds Wright. Her husband come home and tells Wright he must work for his food and orders him out to the wood pile.

To please the woman and to make it easier for her, Willard agrees to do this. He hears Mary pleading with her husband to buy her a new dress at a sale they are having in town; he also hears Hawkins refuse, as he folds a heap of bills into his pocket. Seeing how miserable the woman is, Willard determines to get the dress for her. He follows Hawkins, holds him up, extracts twenty dollars from the roll, and going off to town, he buys the gown and sets back with it.

Hawkins has been found by the constable and a posse starts out after the tramp. He is spotted, a bullet strikes his arm, but he keeps on until he reaches Hawkins' home. He deposits the dress on the steps and steals off. The posse, tracing the drops of blood, come up to the house. Hawkins sees the parcel, and, as he picks it up angrily, the dress falls out. Mary comes from the house and sees her husband standing there with her much longed-for dress in his arms. She takes it from him and thanks him and calls him the best husband in the world.

Dismissing the posse, Hawkins, who now understands why the tramp took the money, accepts Mary's thanks and says nothing. And Willard, watching this from the other side of the house, shakes his head and goes his way.

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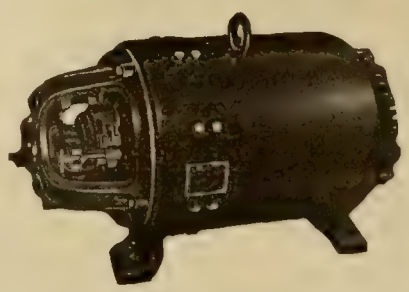

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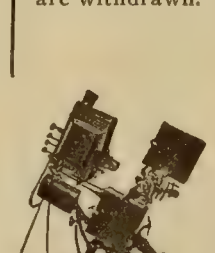

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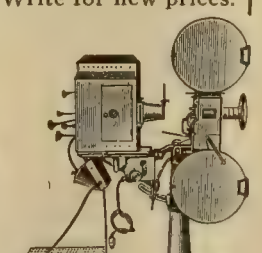

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AMERICAN.

LILLO OF THE SULU SEAS (Three Parts—Feb. 8).—The cast: Ralph Holt (Harold Lockwood); Lillo (May Allison); Jeb Foster (Wm. Stowell); Pahui (Perry Banks); Capt. Rand (Harry Von Meter).

Jeb Foster persuades Capt. Rand's wife to elope with him and they take with them the little baby daughter. For a number of years Capt. Rand endeavors to find some trace of the runaway couple in order to get back the child. His search is fruitless and he finally retires to an island, where he lives the life of a recluse, his only associate being his faithful native servant, Pahui. Rand had never seen Foster, the latter having inflicted the wound which caused the loss of Rand's arm at the time he ran away with Rand's wife. Rand, however, retains a vivid picture of a tattooed arm thrust through his window at the time he was shot, and it is by this tattooing he hopes to identify Foster.

Sixteen years elapse. Rand's daughter has grown to womanhood believing herself the daughter of Foster. She is known as Lillo, and as she has become an expert diver for pearls she is useful to Foster, who is the master of a pearl-fishing schooner. Her mother is dead.

Ralph Holt, junior member of the firm of Holt & Son, pearl merchants of New York, goes to the South Seas to study the fisheries end of their business and purchase new stock, and he falls in with Foster, who invites Ralph to make an expedition with them with evil intent. Ralph falls under the spell of Lillo.

Towards the end of the cruise, a typhoon overtakes the schooner and the party is wrecked. Foster makes his escape in a small boat with three of his crew, leaving Ralph and Lillo to their fate. They all land at Capt. Rand's island, Ralph and Lillo drifting in on some floating wreckage, and Rand takes care of the shipwrecked party. Foster immediately recognizes Capt. Rand as the man he had wronged, but seeing no sign of return recognition he feels secure.

A steamer is due at the island the next day and the party is informed that they can take passage and return to civilization. Under a pretext of borrowing money, Foster learns that Rand has accumulated a tidy sum, and that night he comes to the house to attach it. Pahui, however, discovers him and he is forced to fight his way out. Just at this moment Rand enters and recognizes the tattooing on Foster's bared arm. He offers Foster an even fight for life, who tries to take advantage of Rand's infirmity and is killed by Pahui.

The men of Foster's crew, in the meantime, have stolen rum and are almost insane from liquor. They threaten Lillo's safety. Ralph overpowers the men and takes Lillo to Rand's house for safety. Here they come upon the scene of Foster's death. Capt. Rand explains the situation and relates the incidents of his early life. In the telling he realizes that Lillo is his daughter.

Ralph permits one steamer to pass and finally decides that in duty he must return to his father. Returning to New York, he finds his heart back in the islands with Lillo. Events transpire that make it necessary for him to take up the work of permanent representative of the firm at the source of supply, and in great joy he returns to the girl whom he could not forget.

BEAUTY.

WON BY ONE (Feb. 9).—The cast: Connie (Wallace MacDonald); Louie (Dick Rosson); Fanny (Neva Gerber). Directed by Archer McMackin.

Connie and Louie, representing rival "fake jewelry" concerns, arrive in Souedunk and their rivalry goes even deeper than the selling of "paste jewels" for both fall in love with Fanny, the belle of the town. There is no question in Fanny's mind about the one she likes best, for Louie has a way about him which has won her heart. Each of these ardent admirers, in their efforts to outdo the other, overwhelm her with jewelry.

Then a big jewelry robbery occurs in New York and Connie, reading of it in the newspaper, at once sees his chance to be rid of his

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rival. He tells Jeff, the over-suspicious town constable, that Jeff must have perpetrated the crime, and together they sneak into Louie's room where Jeff sees the assortment of jewelry. Immediately he is convinced of Louie's guilt and places him under arrest. They start for New York and the town turns out en masse, to applaud their valiant protector.

When Louie is taken to headquarters, they discover that his jewelry is "fake stuff." His concern reads in the newspaper of his arrest on suspicion of being the perpetrator of the big robbery because the jewelry which he carried was so like the "real thing" that it fooled the police, and when Louie reports at the office he is given a big raise in salary because of all this free publicity.

Meanwhile back in Squedunk, Connie has been making violent love to Fanny, who, convinced that Louie is a thief, tries to forget him and promises to marry Connie. He insists on being married without any delay, and preparations are immediately under way. At the last moment, he recalls that he has forgotten his wedding present for Fanny and hastens back to his room in the village hotel, where he gets the long fake pearl necklace. As he passes through the lobby, the necklace breaks, all unknown to him. Jeff, ever on the job, finds pearl after pearl, and scenting mystery he follows the trail, arriving finally at Fanny's home where the ceremony is about to be performed. He bursts into the house just as Connie takes from his pocket the empty string, and places him under arrest.

Louie, returning, sees Connie, followed by Fanny and the procession of wedding guests, being taken to jail. He grasps the situation and prevails upon Fanny to marry him then and there. At Louie's suggestion, Connie is compelled to act as "best man" and then marched back into his cell.

BILLY VAN DEUSEN AND THE VAMPIRE (Feb. 13).—The cast: Billy Van Deusen (John Steppling); Johnny (John Sheehan); Carol (Carol Halloway). Directed by Archer McMackin.

Carol, on a shopping tour, togged out in all her splendor, drops her perfumed handkerchief. Walking along, the two pals, Billy and Johnny, spy it and both make a rush for it, each gaining an end, with the result that the little white square is torn in two. Carol pacifies the two young gentlemen and gives each one of her cards, but the friendship between the two is "off."

The eventful night of their call upon Carol finally draws round and Johnny, going to the florist's to purchase some flowers, comes upon Billy already in the florist shop. One will not be outdone by the other and when they have completed their purchases Johnny finds himself the possessor of an immense bower of roses, while Billy has secured a young palm tree. By opening both doors of the shop they manage to squeeze out. Then comes the problem of getting into their respective taxis, which is finally solved by opening the tops.

Arrived at Carol's home, each tries his best to gain her favor, and she informs them that when one proves untrue she will marry the other. Billy comes upon an advertisement lauding the claims of a certain vampire person, who guarantees to break any heart for the nominal sum of five dollars. Immediately he "looks her up" and the result of the mysterious interview is that Johnny receives a note to be at a certain apartment at a certain time. Carol also receives an anonymous message to be at the same place, where she will see the perfidy of her lover.

Johnny arrives on the minute, quickly followed by Carol. The vampire's charm "works like a charm" and Johnny falls under her spell to the great sorrow of Carol and the boundless joy of Billy, who rushes out to commend the vampire. She straightway works the charm on him. This is too much for Carol, who denounces the vampire and calls her a cat. But the vampire professes violent love for Carol, tears off a wig and before Carol stands a man. Billy and Johnny fall into a dead faint and the "vampire" embraces the surprise-loving Carol.

MUTUAL.

MUTUAL WEEKLY NO. 57 (Feb. 3):

Latest War Pictures.—Aviators leaving the Dardanelles. Subtitle behind the first-line trenches. The soldiers make themselves comfortable for the long winter siege.

Jacksonville, Fla.—Movie actress "loops the loop." Lucille Taft, Gaumont star, takes hazardous flight.

Cambridge, Mass.—Harvard's crack hockey team in action.

San Francisco, Cal.—Famous stage star honored. Miss Lillian Russell, only woman member of Press Club, is presented with golden key.

Paris, France.—Killing the demon alcohol. The absinthe crop is burned.

Washington, D. C.—Police and Fire Departments train boy scouts.

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Truckee, Cal.—Heaviest snow in 25 years buries this little city. Crowds enjoy winter carnival.

Boston, Mass.—"Old Ironsides" to be saved from destruction. School children to raise $150,000 for permanent resting place for old frigate "Constitution."

Paris, France.—Dressmakers display fashions on dolls.

San Francisco, Cal.—Portola cafe opens ice rink. Skating between courses now popular pastime.

Cape Henry, Va.—British steamer "Princefield" goes ashore near here.

Los Angeles, Cal.—Death and loss in wake of deluge. Traffic halted and many homeless because of floods.

Brooklyn, N. Y.—Prize-winning babies at recent show here.

New York City.—Liner rams schooner in fog. The steamship "Brazos" with hole in bow reaches this port safely.

NEW YORK CITY.—Society girls skip rope to keep slim. Social buds on roof of Hotel Majestic brave early morning cold to take off flesh and keep their figures lithe.

Nashville, Tenn.—Wind storm kills 3. Property loss, $500,000.

FALSTAFF.

BOOMING THE BOXING BUSINESS (Feb. 8).—The cast: Professor Biff (Frank E. McNish); His Helper (Claude Cooper); Champion Pugilist (Billy Swan); His Sweetheart (Isolde Illian); Mrs. Henpeck (Carey Hastings); Mr. Henpeck (Jim Murray).

Biff's Fistic Academy was in trouble. Pupils had fallen off to an alarming extent, and Prof. Biff was unhappy. Hence it was with delight that he welcomed a suggestion from Jim, his faithful helper.

Jim's plan was this. He would go out in disguise, and insult respectable citizens who apparently had bank rolls. At the proper moment the Professor would stroll on, defend the victim, thrash Jim and drive him yelping away. He would then give the man one of his cards, talk about how necessary it was for every man to know how to defend himself, and, if lucky, land a pupil.

The scheme worked like a charm in some cases, although they did strike a snag when Jim tackled a meek looking man, and his wife, a determined suffragette, proved conclusively that she did not need any boxing lessons.

Disaster came, however, when the helper met a pleasant young man in the park, talking to a pretty girl. Jim flirted with the girl, threatened to punch her companion, and was driven away by Biff, who came bustling up just in time. Then things went along for a time as Biff liked to see them. The young man lamented his weakness, and simply yearned to take a boxing lesson. And at the appointed time he arrived at the Academy.

Without warning, conditions changed. The young man beat and battered Biff until he howled for mercy. Then, most untruthfully, he accused the helper of 'sneering" at his kind-hearted employer and polished him off also. After which he wrote a note, left it on a side table, and departed.

The two bruised gladiators got the note and read it. Here's what it said:

"You Poor Boobs:

"I spotted you rehearsing your plot before you tackled me, and I jollied you along. Thanks for the exercise." And it was signed by a well-known member of the fistic fraternity.

SNOW STORM AND SUNSHINE (Feb. 10).—The cast: Constable (Riley Chamberlin); Tramp (Walter Hiers).

To be arrested for fighting is not an unusual thing, but causes alter cases. Weary Willie in this case is standing in an orange grove in the sunny South, throwing oranges at a man in the arctic region, who in turn is pelting Willie with snow balls. The law of compensation works out, for the frigid man sucks the luscious oranges, while thirsty Willie in Florida fairly drinks the snow balls. But this only happens until the law gets Willie.

The law is said at times to be peculiar, but it was never as peculiar as its particular minion, for as constable he pinches Willie, as judge he tries him, and as jailer he jugs him, thus falling victim to these three graces. This looks bad for the knight of the road until his strange fate leads him again into adventure which helps him make good his escape.

He goes back to zero climate and just as his star threatens to ascend he finds himself right where he fell asleep at the beginning of our story, shivering alongside of a brother tramp.

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MUSTANG.

ACCORDING TO ST. JOHN (Three Parts—Feb. 11).—The cast: Bessie (Anna Little); Ben Wolf (Jack Richardson); Dick, the Sheriff (Tom Chatterton); Bob, Bessie's Brother (Ward McAllister). Directed by Tom Chatterton.

Up in the hills Ben Wolf, hard drinker and general all around "bad man," spends most of his time. Bessie Gray, the daughter of the pastor of the one church, is engaged to Dick, the sheriff. Bob, her brother, is a source of great concern to his family as he has fallen in with the rough element of the little frontier town. Then a fake promoter comes to town and Dick is caught in the whirlpool of those who invest in the oil stock. He induces Bessie's father to invest his frugal savings also, believing it to be a "sure thing."

Bob gambles and loses everything and he appropriates the church funds which his father keeps in trust for the church. He loses all his money to Wolf. In the evening Pastor Gray has asked Wolf to come to church, but he refuses. As he rides away from the saloon, however, he decides to accept the pastor's invitation and mounted on his horse he rides through the open door of the church; but as he starts up the aisle he pauses, for Bessie starts singing the solo. He gazes at her a moment then slowly backs out and rides off.

Bob returns home early the following morning and replaces the money he took from his father. Shortly afterward the stage arrives, bringing the state treasurer, and Dick is informed that it has been held up and robbed by a masked bandit who took the treasurer's money and bags. They have a clue in a cuff button which the robber dropped. Dick's suspicions rest on Wolf, but he finds no evidence against him. Wolf, unobserved, sees Bob off in the hills the next day, caching a mail pouch, papers and money under a rock.

Bessie and Dick are riding along the trail when they learn that Wall-Eyed Bill and his gang are coming to shoot up the town. Dick sends Bessie hurrying home and he goes to intercept the raiders. As Bessie gallops madly on, she falls from her horse. Wolf comes upon her and assists her to remount. Wolf's nature changes and he fights against drink. He goes to town to catch glimpses of Bessie and lurks outside of the church to hear her sing. He finds her Testament, which she has dropped, and takes it home with him. Opening the book, Wolf is deeply impressed by the passage: "Greater love hath no man than this, that a man lay down his life for his friends."—John 15: 13.

In town Wolf sees the placard announcing reward for the bandit, and is tempted to disclose his secret, but at thought of Bessie he changes his mind. Dick receives a staggering blow in the smash of the oil company, and at the same time is called to account by the governor for not apprehending the bandit. At this time he discovers the mate to the cuff button in Bob's possession and is torn between love and duty.

Ben Wolf, realizing that there is but one way in which to spare Bessie, goes to his cabin and writes an unsigned letter to Dick, telling him that Ben Wolf is the man he wants and that if he will come to his cabin he will find the money. Ben then goes to Bob's cache, takes the plunder, places it in a hollow log behind his shack and waits for the sheriff.

MUTUAL MASTERPICTURE DE LUXE.

THE WHITE ROSETTE (American—Five Parts—Feb 5).—The cast: Eric (E. Forrest Taylor); Joan Long (Helene Rosson); Frieda (Eugene Forde).

In the romantic days of the Eleventh Century, the prologue of this picture shows us, Sir Errol, a victorious knight, returns to the castle of his liege lord, the Baron Edward, where he renews his vows with Lady Maud, his betrothed mistress. During Sir Errol's absence from the realm, the Baron has married Lady Elfrieda, daughter of an impecunious nobleman. Edward loves Elfrieda, but for her the marriage was solely one of expediency. She loses her heart to the handsome young knight. Learning that Errol and Maud are affianced, Elfrieda banishes her lady-in-waiting by sending Maud home to her father, Sir Longson, a retainer of the Baron's. The lovers meet secretly on the eve of Maud's departure, and she pins over Errol's heart a small, white rosette. He pledges to remain always her true and loyal knight.

No sooner is Maud out of the way than the Baron's bride lays siege to Sir Errol. She plots with Lord Kerrigan and his followers to have the Baron murdered and Errol installed in the baronetcy. The conspiracy finds its way to Lady Maud's ears. On the eve of the night appointed for his death, she determines to warn Edward. Disguised as a maiden knight, she reaches the Baron's chamber—just too late. Maud is fatally wounded by the assassins. On recognizing his dead love, Sir Errol, renounces the Lady Elfrieda, and plucking the white rosette from his breast, swears on the hilt of his sword that he will atone for his dishonored life, be it now or a thousand years to come.

The picture then introduces us to Pierpont Carewe, a railroad magnate, whose wife, Frieda, has married him solely for his wealth. Thomas Eric, a young civil engineer in Carewe's employ, returns to New York after a successful survey for a new road, and Carewe rewards him with a block of stock in the company. Frieda falls in love with Eric. The young engineer already is engaged to be married to Joan Long, daughter of Carewe's head engineer. Frieda schemes to get the Longs exiled to Bermuda, and then plots with Van Kerr, an unprincipled grafter, to place Eric in a position involving both his financial and his personal honor, the only solution of which shall be that he yield to the implorations of his inamorata, the wife of his chief.

A few days later, Frieda traps the young man in her boudoir, declares her love, and begs him to run away with her. Finding his loyalty to his absent sweetheart still unshaken, she informs him that the stock which she recently borrowed of him, she tricked out of him, the better to have him in her control now.

Eric, left to choose his course, is visited by a vision of his mediaeval forbear, Sir Errol. The life of that blasted flower of ancient chivalry passes before his inner eye in a series of vivid pictures until, over the dead body of the Lady Maud, in the character of Errol, he swears to atone for his faithlessness. Coming to himself, the young man recognizes in the present situation the opportunity for expiation which the restless soul of his ancestor has been seeking for nine hundred years.

That night he attends the Carewe's fancy dress ball, costumed as the knight of old. Frieda is robed as the faithless Elfrieda. And Joan, mysteriously returned from the Southland, appears as Lady Maud. Eric is discovered by his temptress, renewing his vows to Joan. Frieda turns over the block of stock to Van Kerr, and Carewe, entering, demands an explanation. A quarrel ensues. Eric is just in time to save Carewe from being choked to death by his enemy. Frieda, check-mated, sobs out her bitter rebellion against Fate.

CUB.

AROUND THE WORLD (Jan. 28).—The cast: Jerry (George Ovey); Cannibal Chief (George George); First Cannibal (Louis FitzRoy); Second Cannibal (Jefferson Osborne); Third Cannibal (Arthur Mund); Fourth Cannibal (Harry Jackson); Fifth Cannibal (Gordon McGregor); Sixth Cannibal (Robert Kenyon); the Captive Princess (Belle Bennett); Her Slave (Janet Sully). Directed by Milton Fahrney.

While slumbering on a bench in the park Jerry is disturbed, first by a cop and a nurse girl wheeling a baby, and then by a colored cop with a negro woman, who also has a baby. The two couple sit down on the same bench with Jerry, who is shoved back and forth by the two cops and finally kicked out of the scene. Greatly incensed Jerry determines to have his revenge and while the two couple are too much engrossed with each other to notice, he changes the babies. After walking a short distance he comes upon a sergeant and conducts him back to the park bench where the two couple are spooning. Upon the appearance of the sergeant the two cops rush off and the negro woman exits with the white baby, while the white nurse leaves in much haste with the colored baby. Consternation reigns when the parents discover the substitution. They all rush to the park and there the parents receive back their own offspring.

The black cop and the white cop catch a glimpse of Jerry in the background, and realizing he is the cause of all the trouble, they start after him. They soon catch him and a fight ensues; two white cops rush up and in the general mix-up Jerry makes his getaway. Fortune favors him for he soon comes upon an aeroplane, which the aviator has deserted for a few minutes; he gets into the car, starts the machine and soars upward. The three white cops and the black cop run up to the aviator whom they find gazing after his fast disappearing machine, arrest him for allowing Jerry to escape, refuse to listen to his protests, and drag him away.

Meanwhile Jerry flies through the air at such a high rate of speed that he soon arrives over an island inhabited by cannibals, who have all the modern improvements. The cannibals discover Jerry, gazing at him through field glasses, notify their Chief by telephone. Acting under the instruction of the Chief, who arrives upon the scene in his racer, the cannibals fire at Jerry; the shot hits his machine and he falls to earth amid the wreck of his machine. Crawling out from under the debris and catching sight of the cannibals, he faints away. He is carried near a large kettle and forced to witness a cannibal dance. Jerry pleads with the Chief to let him go and when he will not do so Jerry knocks him into the kettle and dashes off. A chase takes place and in his mad dash for life Jerry comes to the Chief's tent. Darting inside he comes face to face with a beautiful princess, whom the Chief is holding captive. She takes pity on him and hides him in a suit of armor. The Chief and his followers soon arrive and, bidding all his men except two go in search of Jerry, the Chief enters the tent with his two retainers. While the Chief is questioning the princess, Jerry reaches out and prods him with his spear. The Chief angrily accuses one of his men, who denies it. Jerry then prods the other man and thus causes a general fight. Taking advantage of the confusion Jerry escapes with the princess. As luck would have it, the Chief's racer is standing not far from the tent. Knocking the chauffeur insensible, Jerry helps the princess into the car and drives away just as the Chief and his men run out of the tent. Thus we leave Jerry, with the princess beside him, racing away to safety.

THE DEFECTIVE DETECTIVE (Feb. 4).—The cast: Luke Sharpe, a detective (Billy Armstrong); Jiggers, his aide (Tommy Hayes); Wild Bill, who escapes detention (William Welch); John Littleford (Charles Atkins); Evelyn, his daughter (Grace Gibson).

Wild Bill, an inmate of Prof. Nutt's asylum, weary of confinement, escapes detention by climbing down the side of the building wall. His actions, once he has gained freedom, are unconventional and terrorize the peaceful citizens of the city in which the Nutt institution is located. Bill reaches the Littleford mansion and peers through one of the windows. The contortions of his face as it is pressed against the glass frightens pretty Evelyn almost into hysterics and she calls to her father for help.

Littleford, to protect his daughter against possible harm, phones to Luke Sharp, the human bloodhound, and enlists his services to catch Bill, offering him a reward of $5.000. Seeing a chance to make money easily and quickly, Sharpe returns to his rooms and has Jiggers, his aide, make-up as Bill. He orders Jiggers to meet him at the Littleford home, to which he precedes the impostor. After he has made his little speech about catching the terror, Sharpe goes to the door to bring in Jiggers. That worthy, however, is late. Bill, the real quarry, is seen climbing through the window of the house next door and Sharpe, believing him to be Jiggers, crosses the lawn and goes after him. Once face to face with Bill, Sharpe sees that he has a madman to deal with, and makes an ineffectual effort to escape.

Meantime Jiggers has arrived and enters the Littleford home via the window. Making himself perfectly at home, he jauntily stalks into the room where Evelyn is taking a nap. She awakens at his strokes over her hand, screams and brings upon the scene her father, who is armed with a revolver. Littleford chases Jiggers, who rushes from the room and hides behind a chair. Littleford sees Bill in the house on the other side of the areaway, and believing him to be the man who was in his home but a moment before, fires away. Sharpe, who is with Bill, gets most of the effect of the fire.

When the smoke of battle has cleared away Sharpe pounces upon Bill and succeeds in landing him. He carries the unconscious form to the door-step of the Littleford home and then steps in the house alone to tell his client that his quest is successful. Meanwhile Jiggers escapes the house and comes face to face with Bill. The two begin a fight which ends with

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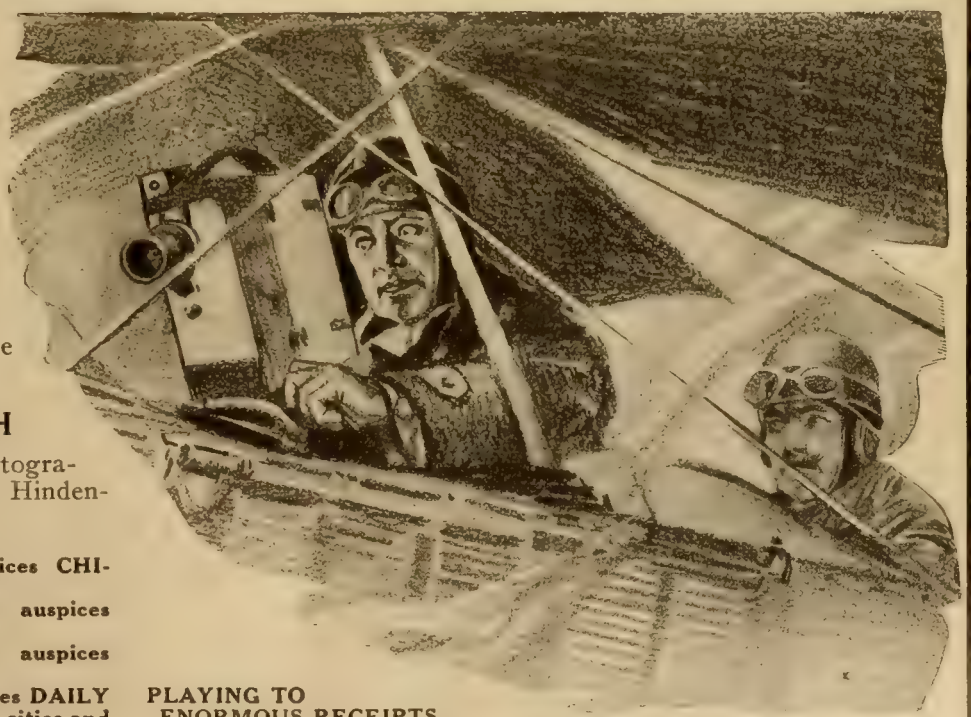

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Jiggers being vanquished and left behind in Bill's place. Sharpe, of course, turns over Jiggers as the real madman, collects his money and is about to depart when a policeman enters with Bill. The jig is up. Sharpe's little scheme is exposed, Littleford takes back his reward and turns it over to the policeman, while Jiggers, followed by Sharpe, exits in sorrow.

VOGUE.

BUNGLING BILL, BURGLAR (Jan. 27).—"Bungling Bill" is discovered asleep in his dingy quarters. He arises, breakfasts on salted onions, washes and exercises with a couple of empty wine bottles. He then turns to his morning paper and notes the arrival at the local hotel of the Western "Bad Man" who is reputed to be carrying a large quantity of gold nuggets. At the same time the young couple elope from the girl's home, escaping in an automobile, hotly pursued by the girl's irate father and a policeman, both mounted on motorcycles. The couple stop long enough to kidnap a minister, who is forced to marry them. The ceremony concluded, the couple release the minister and proceed on their way to a local hotel.

Meanwhile the father and the policeman have had a bad spill: The motorcycle refuses to provide any more locomotion and in desperation they set out after the couple on a dead run. The next scene finds the young couple and the "Bad Man" registering at the same hotel. The view shifts to the room of the "Bad Man," who sits before a table assorting his nuggets with the barrel of his huge revolver. The call of a "mighty thirst" takes possession of him and with his revolver he fires at the bell, which registers a strong call for refreshments at the clerk's desk.

"Bungling Bill" has taken time by the forelock and climbed up the fire escape of the hotel, invading the room of the young married couple long enough to carry away some rather startling articles of the bride's trousseau. Then going to the window of the room of the "Bad Man" he reaches in for the drinks just deposited by the bellboy and replaces them with the delectable articles of apparel. Refreshing himself, he seeks further adventure. A general mixup follows the "Bad Man's" discovery of the loss of his drinks. During the excitement "Bungling Bill" enters the "Bad Man's" room and obtains a large bag of the nuggets. Returning via fire escape he enters the married couple's room and secretes himself in the closet. He disguises himself by putting on one of Mrs. Newlywed's outfits.

While he is doing so, a general chase and search is made for the unknown thief. An accident occurs in the closet and "Bill" catches fire. In trying to escape he encounters a policeman. They struggle and fall through two floors to the hotel lobby on the main floor. By clever dodging "Bill" gains the street, then turns into an alley closely followed by the whole company. He finally eludes his pursuers. Arriving at his "residence" he lunches on salted onions and by raising his left hand high over his head, registers the time-honored resolution, "Never again!"

SAMMY VERSUS CUPID (Feb. 3). Sammy can't make Sally, his sweetheart, love him because she is athletically inclined and Sammy is a little runt whose biceps are not up to her standard. He is in despair. But learning that the professor of the local gymnasium is hard up, he makes him a mysterious proposition, involving the exchange of a roll of bills. Sammy goes into training and in a few weeks has developed an astonishing amount of muscle. Sally, passing the gym., is surprised to see a large poster announcing the championship match between Sammy, "the wrestling wizard" and Nabisco, "the terrible Turk." Sammy happens to come out at this minute and he hands Sally complimentary tickets to the bout. The night of the great event, Sammy completely flattens out the Turk. Sally is convinced. She marries Sammy next day.

FICKLE MADGE (Feb. 6).—A paperhanger, much in love, arrives at the home of Madge, his sweetheart, to find another man defending her from a white rat. He immediately challenges the intruder to a battle. Art, the other man, is thrown out of the house and jarred up against his own lady love, Alice, who happens to be passing. Art schemes to get even by inducing Alice to pretend to flirt with the paperhanger. That evening the latter gentleman starts out to call on Alice. By mistake he enters the apartment of a Mr. Mack, a bibulous person, who happens to be out just then, but who on returning and finding a stranger in the company of his wife, draws his gun and shoots up the innocent manipulator of paste and paper.

Meanwhile, Madge has written the paperhanger that at last she has father's consent to marry him. The note falls into the hands of the vengeful Art who attempts to forestall the wedding. The paperhanger, escaping from Mr. Mack, is waylaid by his other enemy and divested of his trousers. He manages to reach safety, however, via a dumbwaiter. Despite his undignified appearance, Madge receives him with open arms, and they are married, the groom's person draped in a convenient table-cloth.

GAUMONT.

SEE AMERICA FIRST (No. 20—Minneapolis and St. Paul—Jan. 30).—Minneapolis and St. Paul, the "Twin-Cities" and "The Gateway of the Northwest," with their wonderful background of lakes, hills and woody plains, form the subject of the twentieth half-reel scenic "See America First." In her personally conducted tour in search of interest-spots in these two cities, the pretty traveler visits the flour mills, the University of Minnesota, the State capitol, Minnehaha Falls, Lake Minnetonka, and the old soldiers' home. In an automobile she takes Mutual spectators for a ride along the city's marvelous parkway around the chain of lakes which are connected by channels, and along the Mississippi river, pointing out to the spectators the thousand and one beauty spots to be found in this section of the country.

KEEPING UP WITH THE JONESES (Jan. 30).—In the second half of the reel, "Pa McGinnis" is put through a number of screaming stunts by Harry Palmer.

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PATHE NEWS NO. 8, 1916 (Jan. 26).

Ossining, N. Y.—Episcopal ministers visit Sing Sing and study criticised reforms, guided by prisoner members of the Mutual Welfare League. Sub-titles: (1) The convicts, or rather "inmates," at work in the shoe shop. (2) Visiting the new cells where sunlight is no stranger. (3) The Mutual Welfare League ball team practices during recreation periods. (4) The warden, George W. Kirchwey, gives his impressions of his new job.

Juarez, Mexico—The bodies of Jose Rodriguez and Miguel Baca Valles, supposed to have participated in the killing of seventeen Americans at San Ysabel, are put on public exhibition by order of General Carranza. Sub-titles: (1) General Gabriel Garvia, Carranza leader, watches the departure of troops despatched to clear up the bandits. (2) Fourteen thousand Villistas who had surrendered to Carranza forces, are released and sent to their homes. (3) One of the little daughters of the regiment.

Spring Hat Fashions—By courtesy of Rawak, New York. Sub-titles: (1) A parasol set of awning linen. Jockey shaped hat of delft straw trimmed with white kid belt. (2) Watteau hat of horsehair lace intertwined with jet and trimmed with wreaths of flowers. Wide Alice blue ribbon tied to form streamers. (3) A sport hat with alternating rows of porcupine braid and felt with Jersey silk facing. Chin strap and bow of Jersey silk. (4) A beach set of orange milan and striped Jersey silk. Hat trimmed with nickle buttons. (5) Large drooping brimmed sailor of porcupine braid, crown and facing of pussy-willow taffeta. (6) White Milan braid hat trimmed with poppies.

Pinehurst, N. C.—Champion marksmen meet for annual mid-winter handicap shoot. Sub-titles: (1) Mrs. Harold Almert, Chicago, Ill., winner of world's women's amateur championship in 1915. (2) The Chicago delegation from the Lincoln Park Traps (left to right), E. G. Burneister, C. W. Irgang, Mrs. Almert, C. E. Otter and Hardy Wolfe.

West Hempstead, L. I.—Scaling ten-foot walls is part of the work at the "Canine College," where dogs are trained to be guardians of the law. Sub-titles: (1) Poisoned meat does not tempt the college dog when he is guarding a handbag or any other valuable. (2) Trees are no haven for crooks when the trained dog is about. (3) The reward of "attention in class."

Ottawa, Ill. (except Chicago).—Houses are partly submerged and residents take to the boats when the Illinois river overflows and floods the town. Sub-titles: (1) Dynamite is used to clear the car tracks of large chunks of ice.

Chicago, Ill. (Except Chicago and Washington copies)—Municipal tobogganing thrills young Chicagoans when free slides are erected in the city parks.

Watertown, Mass. (except Boston)—Three thousand horses gathered from Massachusetts farms are shipped to French ports for the Allies.

Winchester, Mass. (except Washington, Portland, Seattle, Los Angeles and Boston)—The delights of ice yachting induce many to forsake their skates and try the faster sport.

Washington, D. C. (Washington only)—Sewing for the destitute Belgians is occupying capital society under the leadership of Mrs. John A. Logan.

Washington, D. C. (Washington only)—Boy Scouts train to aid in fighting flames, taking part in practice drill of local fire department.

New York City (except Washington)—Society women champion striking East Side cloakmakers in fight for better pay and shorter hours. Sub-title: (1) Punching picket cards.

New York City (New York City only)—Mrs. Amos Pinchot (right) and Mrs. J. Sergeant Cram do picket duty in strike of East Side cloakmakers. Sub-title: (1) Punching picket cards.

PATHE NEWS, NO. 9 (Jan. 29).

Saltillo, Mexico.—Peon peddlers drive a precarious trade in the market square when the regular stores are closed by the march of revolution.

New York City.—President Wilson opens nation-wide preparedness campaign with three stirring speeches during whirlwind tour of this city. Subtitle: 1—His new policy of "War Before Dishonor" invokes a tremendous demonstration.

Tokio, Japan.—Yoshito, the newly-crowned Emperor, formally opens Parliament with all the ceremony of state. Subtitle: 1—The sacred relics of the empire are borne in state from the palace.

Camado, Queretaro, Mexico.—Carranza and cabinet banquet with Governor Frederico Montes and form plans for the capture of bandits accused of killing Americans. Subtitles: 1—The "First Chief" addresses the diners. 2—Jesus Acuna, Carranza's Secretary of State.

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Evansville, Ind.—The freight steamer Bowling Green strikes a submerged rock and founders, her crew narrowly escaping death.

Uncle Sam's Activities.—How the government serves the people of the United States. Pictures taken by special sanction of the Federal departments. Subtitles: 1—The tremendous increase in the circulation of money has rendered the old method of printing bills obsolete. Previously each operation was performed by hand. 2—But now a machine, which goes through all the processes simultaneously, has been installed in the Bureau of Engraving and Printing. 3—A marvel of intricacy is the newest type of geometric lathe, used to produce the scroll work on treasury notes. 4—How many would you like?

Portland, Ore. (Ex Portland and Seattle).—Coldest weather in twenty-seven years almost entirely freezes the famous Multnomah Falls.

Dayton, Ohio (Ex Boston, Chicago, Portland, Seattle, Los Angeles).—Old Gloom's hammer, coffined in Syracuse, N. Y. Prosperity Frolic is sped to its resting place in the Pacific Ocean. Subtitle: 1—The nail that Dayton drove.

Boston, Mass. (Ex Boston).—The historic frigate Constitution is falling into decay and local school children have begun a movement to save her.

Cincinnati, Ohio (Cincinnati copies only).—Joe Rivers, who recently defeated Richie Mitchell, the Milwaukee lightweight, at the Music Hall, with his manager and trainer.

Phoenix, Arizona (Ex Boston, Chicago, Los Angeles).—Towns are entirely marooned, several persons are drowned, and enormous damage is done to property when the Salt River over flows its banks. Subtitle: 1—Bags of cement are placed in a vain effort to stem the tide of destruction.

Atlanta, Ga. (Atlanta only).—Al Jennings, ex-bandid, arrives to "revive" Atlanta and is greeted by Dr. J. L. White, pastor of the Baptist Tabernacle.

Lake Placid, N. Y.—Ice sailing, skiing and motor sledding thrill Snowshoe Club pilgrims from Syracuse in winter sport carnival here. Subtitles: 1—The motor cycle sled can speed at eighty miles an hour. 2 (For Chicago and Boston only)—Eddie Collins, of the Chicago White Sox, and Herbert Pennock, of the Boston Red Sox, are pilgrims.

LUKE, THE CANDY CUT-UP (Phunphilm Jan. 31).—Lonesome Luke, Jack of all Trades, master of none, is now practically the confectioner's art. As a maker of pastry, cream puffs, taffy and other dainties, Luke is without a peer. As the star employe, Luke goes to spend a part of his lunch hour on the shaded park walks and to prance on the lawn. He scrapes up a "swatting" acquaintance with a chap and steals his watch and fob. Just his luck, the fellow comes to the candy emporium at which he is employed and when Luke comes from his stand before the ovens to mix a cherry-flip for a fascinating Miss, the fellow "spots" the fob and goes to hail an officer. He and the officer get mixed up in the door and the angry bluecoat gives vent to his pent up wrath, occasioned by some other unfortunate incident, by swatting the victim. The happenings in the emporium are truly indescribable; they are fast and furious, Luke and his co-workers in sweetness successfully routing the enemy.

MOVEMENTS THE EYE MISSES (Photocolor, Jan. 31).—The eye of the average person fails to note many interesting events. What perhaps seems totally uninteresting to the average observer is in reality posessed of a marked degree of interest.

Taking for example the muscular action of the human. People walking, climbing, vaulting, running and engaged in other physical activities are not unusual sights, but the average eye is not trained to note the interesting movements in detail. Pathe's "Ultra-Rapid" camera has analyzed the movements of many animate objects and living things, a few of which are given in their colored educational subject called "Movements the Eye Misses."

GLIMPSES OF JAVA (Globe, On same Reel as Foregoing).—The area of Holland's colonial possessions is several times that of the mother country. Richest of these colonies is Java, an island in the Indian Ocean, famous for over three centuries for its coffee and spices. The natives are Malays, who live in bamboo huts and a majority live a most primitive life. Buitenzorg is a city in the mountain district. The world famous botanical gardens, located here, were laid out in 1818, and contain examples of all the wonderful vegetation of Java. All construction work requiring any skill is supervised by Dutch engineers. Many other scenes are shown in an excellent Pathe scenic called "Glimpses of Java."

NEW YORK(Gold Rooster Play—Five Parts—Feb. 4).—The story concerns itself with Oliver King, a patrician who becomes interested in a chorus girl who "works" him. Learning her true character, he gives her up, but is thereafter blackmailed with a baby. Later the girl dies. King raises the child, a boy, but refuses to acknowledges his parenthood. He marries a girl who knows nothing of this incident. Wendell, the boy, now a young man, is expelled from college and takes up his residence at the former home of King's wife. He is visited by Mrs. King, and in a maudlin drunken state attacks her. In the struggle she kills him. The coroner finds a verdict of suicide. Next day, Mrs. King confesses to her husband. Thinking the murdered boy his, he turns from her. The chorus girl's mother comes to collect her "hush" money, and when King refuses, she tells him that the boy was not his own, and threatens to tell the world of his ridiculous position. Her story, however, has just the opposite effect. King is glad the boy was not his son. He goes to his wife, who has become a mother, and a touching reconciliation follows.

THE RED CIRCLE—NO. 8 (Peace at Any Price—Balboa—Two Parts—Feb. 5).—Stealing a monkey from a particularly abusive organ grinder, Jane Travis sends a telegram to Detective Lamar, who is in the city, telling him that a circle branded girl has perpetrated the crime. On the beach she meets newlywedded friends quarreling over a hat which the woman is wearing. When an opportunity presents itself, she steals and buries the hat in the sand, thereby quelling the argument. That evening Lamar calls to return a stolen necklace and almost betrays his love for her.

"Smiling" Sam, a fugitive from justice "blows" into town at the end of his freight car journey and is "spotted" by an officer. Lamar returning home sees the man with the officer in pursuit and joins in the chase. He overtakes Eagan at the summit of a towering cliff where they stand facing each other preparatory to a tremendous struggle.

The next chapter will be called "Dodging the Laws." Watch for it!

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Miscellaneous Feature Film

V-L-S-E, INC.

SOULS IN BONDAGE (Lubin—Five Parts—Jan. 31).—The cast: Rose Brenner (Nance O'Neil); Rita Brenner (Ida Stanhope); Julian Forbes (William Corbett); Mrs. Forbes (Mrs. Stuart); Mrs. Coombes (Mrs. Carr); Mr. Brenner (Bernard Seigel). Written by Daniel Carson Goodman. Directed by Edgar Lewis.

Rosa and Rita Brenner, the daughter of Mr. Brenner, are sisters of directly opposite temperaments. Rosa, the eldest, is quiet, homeloving and industrious; Rita is impulsive, headstrong, and prefers to be anywhere but at home. One day Rita leaves her family and goes to the city, saying that she prefers to work and support herself, but the real reason is that she prefers the gay life of the cafes and dansants to the quiet humdrum of the country.

Rita writes to her sister Rosa, and tells her that she is in a serious condition. Rosa answers at once and promises to be on hand when the important event takes place some time later. Rosa goes to her sister and Rita upon her recovery again plunges into the gaiety of the cafe life. Upon learning Rosa has written her father that she is bringing Rita home with her, Rita leaves the city, and forces Rosa to take care of the child. Rosa returns to her home, taking Rita's child with her, and leaves the child in the care of a neighbor saying that she has adopted it unbeknown to her parents, and asks that the facts be kept a secret.

Mrs. Coombes, Rosa's aunt, is housekeeper at the Brenner home, she becomes suspicious of Rosa's actions, and as Rosa goes to visit the child one day, Mrs. Coombes follows her and through the window of the neighbor's house, sees Rosa rocking the child. She at once accuses Rosa of being the child's mother, and Rosa does not deny the accusation. Mrs. Coombes then tells Rosa's father what she has seen. Brenner rages and asks Rosa if what he has heard is true. Rosa refuses to answer, and her father turns her out of the house. Taking the child with her, Rosa returns to the city to the house where the child was born, but finds that Rita has left for parts unknown.

Rosa gets a position as companion to a lady of wealth, whose son eventually falls in love with Rosa, and later marries her. Shortly after their marriage, Rosa's husband tires of her, and seeks amusement in the night life of the city. Rosa follows her husband on one of his night revels, and in a cafe, Rosa comes face to face with her sister Rita. The following day Rosa leaves the child at Rita's apartment, and thoroughly sick at heart of the world and everyone in it, goes out to devote her life to the cause of charity.

THE WRITING ON THE WALL (Vitagraph—Five Parts—Feb. 14).—The cast: Irving Lawrence (Joseph Kilgour); Schuyler Lawrence (Robert Gaillard); Barbara, his wife (Virginia Pearson); Muriel, Payne's wife (Naomi Childers); Payne (Charles Wellesley); Harry Lawrence (Bobby Connelly); Trainor (George Stev-

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"The Birth of a Nation" carries with it, all of its own apparatus. For the production, a special booth house was erected and the company's own screen was hung, an hour and a half being spent in the hanging. When the picture was first shown, Manager Taylor expressed the opinion that his own screen in the Academy would give better results.

Whatever skepticism there may have been over this, the managers of the show gave the Academy screen a trial, with the result that the Academy screen was used in all of the performances since. One of the big features of the photoplay has been the attention given to perspectives in the photography. Many persons have commented on the clearness with which troops in the far distance could be observed marching.

To bring out clearly, those things in the distance, and at the same time to preserve the idea of distance is one of the great merits of the Academy screen, which is of the Mirroroid type, manufactured by the J. H. Genter Co., of this city. Aside from this, the screen shows the nearer views more clearly. Recognized as the last word in motion photography, "The Birth of a Nation" in this substitution of a local product for its own especially selected screen is an endorsement which ought to prove of great value.

"The Birth of a Nation" will break all local records for receipts and attendance. It is anticipated that when the theatre closes to-night, 10,000 persons will have seen the show. Nothing in local theatrical records even approaches this. The average will exceed 1,500 persons for each of six performances given here.

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ens); Meta Delatour, adventuress (Josephine Earle). Produced by Tefft Johnson. Picturized by Marguerite Bertsch.

Irving Lawrence, prominent and wealthy, owns a large number of tenements in the poor section of the city which are among the city's most objectionable dwelling places. His wife, Barbara, and his brother, Schuyler, are interested in social uplift, but are unable to secure Irving's co-operation for the betterment of conditions. Irving's disregard for others and his blind selfishness are also displayed in his daily life and affairs with other women. When Payne, Barbara's brother, arrives with his bride, Muriel, it evolves, after a painful meeting, that Muriel is one of the victims of Irving's disregard for others, in the past.

Realizing Muriel will keep the past a secret from her adoring husband, at all costs, Irving torments the girl unmercifully. Barbara, meanwhile, has learned that her husband's mode of living is not all it should be, and, misunderstanding a situation between Irving and Muriel, openly accuses them. Then the truth comes out and Muriel proves her innocence in the past. Irving, enraged, trumps up a countercharge of scandal between Barbara and Schuyler.

An estrangement at once follows between all concerned. At this time a terrible fire breaks out in Irving's tenements, in which Barbara is holding a party for the slum children, which little Harry is attending. All rush to the scene, and in his mad attempt to rescue Harry Irving needlessly sacrifices his life, for the boy had already been carried out in safety. His death is a just atonement for the lives lost when his rusty old fireescapes crumpled up under the weight of the mad rush of tenants and crashed to the ground. Barbara effects a reunion between Payne and Muriel, and a brighter future seems in store for herself and Schuyler.

KLEINE-EDISON FEATURE

THE MARTYRDOM OF PHILLIP STRONG (Edison—Five Parts—Feb. 9).—The cast: Phillip Strong (Robert Conness); Sarah Strong, his wife (Mabel Trunnelle); Irma Strong, their child (Janet Dawley); Brother Man (Bigelow Cooper); Mrs. Alden, Sarah Strong's mother (Helen Strickland); William Winter, Sarah Strong's uncle (Frank Lyons); Dunn, a saloonkeeper (William Wadsworth); Hikes, a derelict (Herbert Prior); May Hikes, his daughter (Olive Wright); Loreen, a consumptive derelict (Edith Wright); Hooks, a saloon bouncer (Brad Sutton).

"Man, you are a living lie." Thus is Phillip Strong, the rising young pastor of a fashionable Calvary Church, addressed by Brother Man (symbolizing the Spirit of Christ on earth). Surrounded by luxury, lionized by a wealthy congregation, Phillip Strong suddenly realizes the force of these words. He has been preaching the doctrines of Christ, but his work has been the work of bare words only. To prove the truth of what he says, Brother Man leads Phillip to the slums, and shows him the misery and squalor of a world which he has never known. The starving women and children, the kitchens of Hell where whiskey ruins the lives of men, impresses Phillip deeply. He sees his real mission in life. He must help the downtrodden.

Sarah, Phillip's wife, wrapped in her social ambition, is horrified when Phillip announces his determination. She refuses to permit her little daughter, Irma, to play with an orphaned child of the slums, whom Phillip has brought home to shelter. She pleads with Phillip to give up his new work. It means ruin and social ostracism. She scolds and bursts into a rage of fury—but Phillip is firm. Goaded on by her mother, who pictures the disgrace of Phillip's close association with the slums, Sarah leaves the home, taking Irma with her.

Time finds Phillip living in the slums, immersed in his work. Fighting the battle of the downtrodden, he arouses the hate of powerful forces. The rich of his congregation, owning the properties which house saloons, and the owners of these saloons, combine to bring about his down fall. Undaunted by threats of personal harm, he wages his war. Cheered by Brother Man in the moments when things seem most hopeless, he fights his battle with new energy. His friends gone, his little daughter dead, the wife whom he loves opposing him, he fights on.

Scenting an opportunity to discredit him, the interests cause Sarah to believe that Loreen, a consumptive derelict, whom he has redeemed and sheltered in his home, is his mistress. The story is disproved and Sarah relents—but too late. The body bearing the spirit of Phillip, is not equal to the task. Wrecked by worry and ill-health, he gives up his life and his soul passes to the One Whose work he has been doing, and like Whom he has been crucified.

EQUITABLE.

LOVE'S CROSS ROADS (Triumph—Five Parts—Jan. 31).—The cast: Inez Valenti (Marie Empress); Elsa Montford (Marian Swayne); Grant Thorne (William Huntington); Hugh

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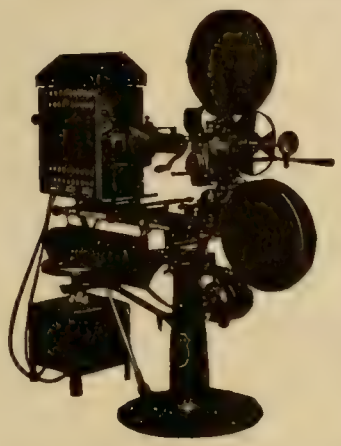

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WILL CLOSE MONDAY, FEBRUARY 7th

It Is Imperative That All Advertisers Desiring to Use Space in This Issue Should Have Copy for Their Announcements in Our New York Office Before the Close of the Current Week.

CINE MUNDIAL is the only American Monthly published in Spanish and devoted exclusively to Moving Pictures and Indoor and Outdoor Amusements in all the South American and other Spanish Speaking Countries. It offers an unparalleled opportunity for advertisers in these lines to present their trade announcements to a hitherto undeveloped field of great purchasing strength. The January issue was mailed to more than 7,000 addresses.

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Montford (Paul Irving); Judge Montford (Thomas Tracy); Barry King (Regan Hughston). Directed by J. A. Golden.

Inez Valenti is the niece of Grant Thorne, who runs a gambling house. She acts as a lure for her uncle's den. Barry King becomes infatuated with her, and this gives her a violent aversion to the life she has been living "behind closed doors."

Elsa Montford, daughter of the Judge, is saddened by King's attentions to Inez. Thorne also becomes jealous of King. They fight in the gambling house; Thorne is shot, and King throwing the pistol away, runs, but is caught. Elsa has seen the affair and tells her father who takes her to the police station, where she identifies Barry among the other prisoners.

Inez is in despair when she learns that there was a witness to the affair whom the State has in charge, and refuses to leave the city while he is in danger. She sends for Elsa, and tries to bribe her to keep silent, but on refusal offers her a glass of wine which has been drugged, but Elsa breaks the glass and escapes.

Inez tries to get Barry to jump his bail, but Elsa pleads with him to stay and fight it out. He agrees and writes to Inez telling her he loves Elsa. Inez, in despair, writes out a full confession of her life, and declares that she and not Barry killed Thorne, Barry having kept silent as to having taken the pistol from her in order to avoid incriminating her. Elsa reads the confession. When she has finished she phones to the district attorney and together they go to Inez's room where they find her a suicide.

PARAMOUNT.

THE SPIDER (Famous Players—Five Parts—Jan. 27).—The cast: Valerie St. Cyr and Joan Marche (Pauline Frederick); Julian St. Saens (Thomas Holding); Count Du Poissy (Frank Losee).

Valerie St. Cyr is the beauty who ran away with Count Du Poissy, leaving her baby daughter and her impoverished husband to shift for themselves. When the little girl, Joan, matures, she becomes engaged to Julian St. Saens, a puritanical young artist who, never suspecting the relation of Valerie to his fiancee, refuses to paint the former's portrait because she does not come up to his moral standards. Piqued at the artist's snub, and equally ignorant of Joan's identity, Valerie contrives to become his model by pretending to be penniless. She falls in love with Julian but when he repulses her, she seeks vengeance for the insult.

The Count has taken a fancy to Joan and they plan to abduct the girl. The Count takes her to one of his private haunts but when she realizes her danger, Joan stabs him and escapes. Fatally wounded, the Count summons the police. Meanwhile Valerie has learned that Joan, the girl whom she has just been instrumental in handing over to the Count, is her own daughter. Rushing to the Count's rendezvous she finds him dying and as the gendarmes enter she decides to make final reparation to her daughter by declaring herself guilty of the crime.

Convicted by her own statements, Valerie goes to her death with an expression of almost heavenly contentment upon her face, happy in the belief that she has made atonement for her early desertion of the helpless infant.

PUDD'NHEAD WILSON (Lasky—Five Parts—Jan. 31).—The cast: Pudd'nhead Wilson (Theodore Roberts); Tom Driscoll (Alan Hale); Chambers, his Quadroon Slave (Thomas Meighan); Roxy, his Mulatto Nurse (Jane Wolff); Rowena Cooper, from "Up North" (Florence Dagmar); Judge Driscoll (Ernest Joy); Mrs. Driscoll (Gertrude Kellar).

Lawyer Wilson, a young man, comes to a small Missouri town to practice. On his first day in town, angered at a dog snapping at his heels, he remarks, "I wish I owned half of that dog. If I did, I would kill my half." The subtlety of this remark passed over the heads of the townspeople as they couldn't figure out what would become of the other half of the dog, if Wilson killed his half. This remark, his eccentric speech and his habit of securing thumb-prints from everyone with whom he came in contact, induced one of the town wits to call him "Pudd'nhead." This nickname blighted his career as a lawyer, but he managed to eke out a fairly good existence.

With his small glass slips, he secures, among others, the thumb-prints of Tim Driscoll, age six months, and at the same time, the prints of Chambers, the six and a half months old baby of Roxy, the mulatto slave owned by the Driscoll family. These babies have the same father and look much alike. Roxy, angered at the head of the Driscoll house, changes the babies and passes off her child as the heir to the Driscoll fortune and makes the rightful heir the son of the slave.

Twenty years later the false Tom Driscoll returns from college, accompanied by Chambers, his negro valet, who, in reality, is the real Tom. His father having left him bankrupt and being unable to obtain money from his uncle, Tom sells his real mother as a slave and later, when caught trying to rob the cash box, murders his uncle.

Tom falls in love with the beautiful Rowena Cooper, who has come down from "up North" for a visit with the Driscolls. "Pudd'nhead Wilson" also takes an interest in the fair Yankee girl, but she becomes interested in the slave, Chambers. After murdering his uncle and jealous of Rowena's attention to Chambers, Tom tries to fix the crime on him and Chambers is about to be lynched by the indignant whites when "Pudd'nhead" announces that he is the slave's attorney and insists upon a trial.

Until the night before the trial, Wilson is unable to find any clue as to the identity of the murderer. With but a few hours to spare, he suddenly discovers that there is a tangle in the finger-print records of the two men. In the courtroom all evidence points toward Chambers' guilt. Suddenly, in spite of the laughter, "Pudd'nhead" advances his queer finger-print theories and convinces the jury that they are undeniable. He forces Roxy to confess that she changed the children in their cradle and that Chambers is the real heir to the Driscoll fortune and white, while Tom is in reality the slave. While Chambers goes to tell Rowena of his love, Tom is led away to jail.

FOX FILM CORPORATION.

THE RULING PASSION (Five Parts—Jan. 30).—The story of this picture tells in brief of the adventures of Claire, born in the London slums, who upon the death of her mother, goes to India to live with her aunt. Here she meets Harvey Walcott, aide de camp to the governor or an Indian province, and they are attracted to each other. Their married life is a happy one until Claire's beauty attracts Prince Ram Singh, Rajah of Mawar. The prince is possessed of the power of hypnotism and when he finds that Claire will pay no heed to his advances, exerts his unusual powers to make her do his bidding. Under the influence of the prince, Claire seemingly encourages his advances until her husband casts her off.

She becomes an inmate of Ram Singh's harem, but because of his brutality puts into execution a plan of escape. She takes up her abode in the hut of a dancing girl, where her baby is born. Discovering there is a plan afoot to sell her child, she darkens her face to resemble a native and takes flight. With her baby she arrives at the home of Walcott's sister, where she is recognized, taken in and cared for. When she asks for her husband, she is told that he has been killed in an engagement with the followers of the prince who incited them to revolt against the British. Realization of the sin she has committed overcomes her and she falls back dead.

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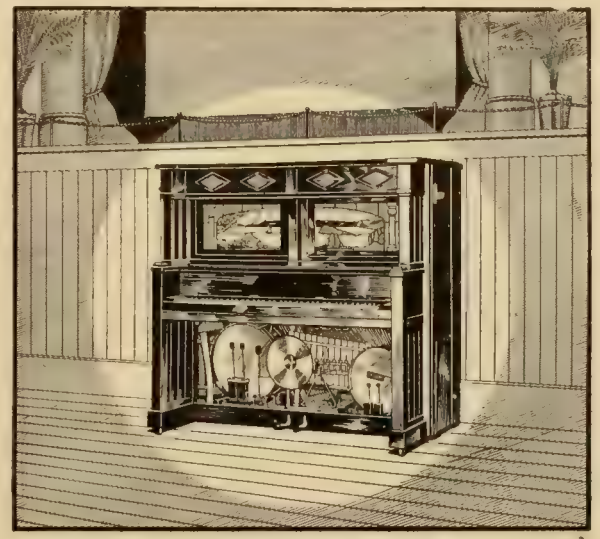

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1002, 1004.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—"U," Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Jan. 5—No. 200 (Topical).
Jan. 12—Number 201 (Topical).
Jan. 19—Number 202 (Topical).
Jan. 26—Number 203 (Topical).
Feb. 2—Number 4 (Topical).
Feb. 9—Number 5 (Topical).
Feb. 16—Number 6 (Topical).

BIG U.

Jan. 13—"X 3" (Three parts—Detective—Dr.).
Jan. 15—Across the Rio Grande (Three parts—Western—Drama).
Jan. 20—No release this day.
Jan. 27—No release this day.
Jan. 28—Nan Good for Nothing (Drama).
Feb. 3—No release this day.
Feb. 10—No release this day.
Feb. 17—No release this day.

BISON.

Jan. 29—A Daughter of Penance (Two parts—Mexican—Drama).
Feb. 5—Phantom Island (Two parts—Mystery—Drama).
Feb. 12—His Majesty Dick Turpin (Two parts—Drama).
Feb. 19—A Recoiling Vengeance (Three parts—Animal—Drama).

BROADWAY UNIVERSAL FEATURES.

Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).
Jan. 24—A Soul Enslaved (Five parts—Dr.).

GOLD SEAL.

Jan. 18—The Reward of Chivalry (Three parts—Drama.)
Jan. 25—Discontent (Two parts—Psychological—Drama).
Feb. 1—Lord John's Journal (No. 3, "Three Fingered Jenny"—Three parts—Drama).
Feb. 8—Yust From Sweden (Three parts—Human Interest—Drama).
Feb. 15—The Family Secret (Two parts—Comedy—Drama).

IMP.

Jan. 21—Vanity Thy Name Is (Two parts—Comedy—Drama).
Jan. 25—Hired, Tired and Fired (Comedy).
Feb. 1—No release this day.
Feb. 4—The Soul Man (Drama).
Feb. 8—Artistic Interference (Comedy).
Feb. 11—The Trail of Wild Wolf (Two parts—North Western—Drama).
Feb. 15—Cinders (Drama).
Feb. 18—Plot and Counterplot (Two parts—Drama).

JOKER.

Jan. 22—The Whole Jungle Was After Him (Animal—Comedy).
Jan. 29—Mrs. Green's Mistake (Comedy).
Feb. 5—Wanted, a Piano Tuner (Comedy).
Feb. 12—Leap and Look Thereafter (Comedy).
Feb. 19—No release this day.

LAEMMLE.

Jan. 16—No release this day.
Jan. 20—Just Plain Folks (Three parts—Rural—Drama).
Jan. 23—Her Dream Man (Drama).
Jan. 27—The Red Lie (Three parts—Mystery—Drama).
Jan. 28—The Inner Soul (Two parts—Drama).
Jan. 30—No release this day.
Feb. 3—The Wise Man and the Fool (Two parts—Human Interest—Drama).
Feb. 6—No release this day.
Feb. 10—The Living Lie (Three parts—Drama of the Latin Quarters).
Feb. 13—Arthur's Last Fling (Comedy—Drama).
Feb. 16—As Fate Decides (Drama).
Feb. 20—No release this day.

L-KO.

Jan. 30—Cupid At the Polo Game (Comedy).
Feb. 2—Sea Dogs and Land Rats (Comedy).
Feb. 6—A September Mourning (Two parts—Comedy).
Feb. 9—Her Naughty Eyes (Comedy).
Feb. 13—Firing the Butler or the Butler's Fire (Two parts—Comedy).
Feb. 16—Elevating Father (Two parts—Comedy).
Feb. 20—Twenty Minutes at the Fair (Comedy).

NESTOR.

Jan. 24—Her Steady Carfare (Comedy).
Jan. 28—Flivvers in the Dance of the Shivvers (Comedy).
Jan. 31—When Aunt Matilda Fell (Comedy).
Feb. 4—Flivvers in the Still Alarm (Two parts—Comedy).
Feb. 7—Mixed Kids (Comedy).
Feb. 11—A Quiet Supper For Four (Comedy).
Feb. 14—When the Losers Won (Comedy).
Feb. 18—Flivver's Dilemma (Comedy).

POWERS.

Jan. 27—Sammie Johnsin, Hunter (Cartoon—Comedy).
—Fishing River Lampreys (Educational).
Jan. 29—Uncle Sam at Work, No. 6, "Saving Wealth and Building Health (Educational).
Feb. 3—Building Up the Health of a Nation No. 3—Educational).
—Caged with Polar Bears (Vaudeville Act).
Feb. 5—Uncle Sam at Work (No. 7, "Uncle Sam's Children"—Educational).
Feb. 12—Uncle Sam At Work (No. 8, "Uncle Sam — Fisherman, Postmaster, Health Officers) (Educational).
Feb. 17—Building Up the Health of a Nation, Lesson 4 (Educational).
—Joe Boko's Adventures (Cartoon—Comedy).
Feb. 19—Uncle Sam At Work; No. 9, "Bureau of Weights and Measures (Educational).

RED FEATHER PHOTO-PLAYS.

Jan. 31—The Path of Happiness (Five parts—Drama).
Feb. 7—A Knight of the Range (Five parts—Drama).
Feb. 14—The Sphinx (Five parts—Drama).

REX.

Jan. 30—In His Own Trap (Three parts—Modern—Drama).
Feb. 1—In Dreary Jungle Town (Comedy).
Feb. 4—The Little Thief (Drama).
Feb. 6—One Who Passed By (Drama).
Feb. 8—No release this day.
Feb. 11—The Missing Locket (Drama).
Feb. 13—No release this day.
Feb. 15—The Strong Arm Squad (Drama).
Feb. 18—Borrowed Plumes (Drama).
Feb. 20—Dolly's Scoop (Two parts—Drama).

VICTOR.

Jan. 21—A Sea Mystery (Drama).
Jan. 26—Across the Line (Drama).
Feb. 2—Son o' the Stars (Three parts—Western—Drama).
Feb. 9—High Fliers (Two parts—Modern—Comedy—Drama).
Feb. 17—In the Night (Three parts—Modern—Drama).

UNIVERSAL SPECIAL FEATURE.

Jan. 17—Graft No. 6, "The Railroad Monopoly" (Two parts—Drama).
Jan. 24—Graft, No. 7, "America Saved From War" (Two parts—Drama).
Jan. 31—Graft No. 8, "Old King Coal" (Two parts—Drama).
Feb. 7—Graft No. 9, "The Insurance Swindlers" (Two parts—Drama).
Feb. 14—Graft No. 10, "The Harbor Transportation Trust" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Jan. 14—The Secret Wire (Two parts—Drama).
Jan. 14—Spider Barlow Meets Competition (Crook—Drama).
Jan. 16—The Gamble (Two parts—Drama).
Jan. 18—The Silent Trail (Two parts—Sociological—Drama).
Jan. 21—The Thunderbolt (Drama).
Jan. 25—The Man in the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).
Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lillo of the Sulu Seas (Three parts—Society—Drama).

BEAUTY.

Jan. 19—Johnny's Birthday (Comedy).
Jan. 23—Mischief and a Mirror (Comedy).
Jan. 26—Some Night (Comedy).
Jan. 30—Walk this Way (Comedy).
Feb. 2—Billy Van Deusen's Wedding Eve (Comedy).
Feb. 6—The Laird O'Knees (Comedy).
Feb. 9—Won By One (Comedy).
Feb. 13—Billy Van Deusen and the Vampire (Comedy).

CASINO.

Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).
Jan. 28—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Jan. 21—The Girl of His Dreams (Comedy).
Jan. 28—Around the World (Comedy).
Feb. 4—A Clever Collie's Comeback (Comedy).
Feb. 11—Jerry's Millions (Comedy).

FALSTAFF.

Jan. 13—Reforming Rubbering Rosie (Comedy).
Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).
Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).

GAUMONT.

Jan. 23—See America First, No. 19, "The Dells of Wisconsin"—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 6—See America First, No. 21 (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First; No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 1036.)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1002, 1004.)

(*Mutual Releases continued from page* 1034)

MUSTANG.

Feb. 4—The Extra Man and the Milk-Fed Lion (three parts; comedy-drama).
Feb. 11—According to St. John (Three parts—Western—Drama).
Feb. 18—When the Light Came (Three parts—Western—Drama).

MUTUAL WEEKLY.

Jan. 27—Number 56 (Topical).
Feb. 3—Number 57 (Topical).
Feb. 10—Number 58 (Topical).
Feb. 17—Number 59 (Topical).
Feb. 24—Number 60 (Topical).

NOVELTY.

Dec. 29—No release.
Jan. 21—Mr. Bumps, Commuter (Comedy).

RELIANCE.

Jan. 2—The Law of Success (Two parts—Dr.).
Jan. 5—The She Devil (Three parts—Dr.).

THANHOUSER.

Jan. 26—The Burglar's Picnic (Three parts—School—Drama).
Feb. 2—The Knotted Cord (three parts; detective drama).
Feb. 9—The Spirit of the Game (Three parts—Football—Drama).
Feb. 16—Outwitted (Three parts—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Jan. 27—Lord Loveland Discovers America (American—Five parts—Dr.) (No. 60).
Jan. 29—Betrayed (Thanhouser—Five parts—Race—Drama) (No. 61).
Jan. 31—Vengeance Is Mine (Centaur; five parts; drama (No. 62).
Feb. 3—The Idol of the Stage (Gaumont; five parts; drama) (No. 63).
Feb. 5—The White Rosette (American; five parts; drama) (No. 64).
Feb. 7—The Drifter (Gaumont—Five parts—Racing—Drama) (No. 65).
Feb. 10—Powder (American—Five parts—Society—Drama) (No. 66).
Feb. 12—The Soul's Cycle (Centaur—Five parts—Psychological—Drama) (No. 67).
Feb. 14—Life's Blind Alley (American—Five parts—Drama) (No. 68).
Feb. 17—The Dead Alive (Gaumont—Five parts—Drama) (No. 69).
Feb. 19—Silas Marner (Thanhouser—Five parts Drama) (No. 70).

SIGNAL FILM CORPORATION.

Jan. 24—The Girl and the Game, No. 5, "The Fight at Signal Station" (Two parts—Drama).
Jan. 31—The Girl and the Game, No. 6 (Two parts—Drama).
Feb. 7—The Girl and the Game, No. 7 (Two parts—Drama).
Feb. 14—The Girl and the Game, No. 8 (Two parts—Drama).
Feb. 21 The Girl and the Game (No. 8—Two parts—Drama).

VOGUE.

Jan. 27—Bungling Bill's Burglar (Comedy).
Jan. 30—He Thought He Went to War (Com.).
Feb. 3—Sammy versus Cupid (comedy).
Feb. 6—Fickle Madge (Comedy).
Feb. 10—Paddy's Political Dream (Comedy).
Feb. 13—Igorrotes' Crocodiles and a Hat Box (Comedy).
Feb. 17—Title not yet anounced.
Feb. 20—Title not yet announced.

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Jan. 15—The Red Circle No. 5, "Weapon of War' (Two parts—Drama).
Jan. 22—The Red Circle, No. 6, "False Colors" (Two parts—Drama).
Jan. 29—The Red Circle, No. 7, "Two Captives" (Two parts—Drama).
Feb. 5—The Red Circle, No. 8 ("Peace at Any Price"—Two parts—Drama).

GLOBE.

Jan. 17—Railroad Construction on the Dark Continent (Industry).
Jan. 24—The Ausable Chasm (Picturesque America (scenic).
Jan. 31—Glimpses of Java (Scenic).

GOLD ROOSTER PLAYS.

Jan. 14—Madame X (Six parts—Drama).
Jan. 21—The Love Trail (Five parts—Dr.).
Jan. 28—Hazel Kirke (five parts; drama).
[illegible] New York (Five parts—Drama).

KING COLE.

Jan. 22—Riding the Goat (Comedy).

PATHE.

Jan. 24—The Horrors of War (three parts; topical).

PATHE NEWS.

Jan. 8—Number 3, 1916 (Topical).
Jan. 12—Number 4, 1916 (Topical).
Jan. 15—Number 5, 1916 (Topical).
Jan. 19—Number 6, 1916 (Topical).
Jan. 22—Number 7, 1916 (Topical).

PHOTOCOLOR.

Jan. 17—The Lizard (Colored—Educational).
Jan. 24—Headdresses of Holland (costumes) (colored).

PHUNPHILMS.

Jan. 12—Luke Lugs Luggage (Comedy).
Jan. 19—Luke Lolls in Luxury (Comedy).
Feb. 2—Luke, the Candy Cut-Up (Comedy).

STARLIGHT.

Jan. 8—Ach! Such Crimes! (Comedy).
Jan. 15—From Bad to Worse (Comedy).
Jan. 29—Shooting at Random (comedy).

Miscellaneous Feature Releases.

AMERICAN BIOSCOPE.

January—The Making of Fulton (Three parts—Drama).

BLUEBIRD PHOTOPLAYS.

Jan. 24—Jeanne Dore (Five parts—Drama).
Jan. 31—Secret Love (Six parts—Drama).
Feb. 7—Undine (Five parts—Drama).
Feb. 14—Hop, the Devil's Brew (Five parts—Drama).

CALIFORNIA MOTION PICTURE CORP.

Jan.—The Unwritten Law (drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING. CO.

January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy)

EDUCATIONAL FILMS CORPORATION OF AMERICA.

Jan.—Where Footfalls Seldom Sound (Series No. 1, "The Film Hunters" (scenic).

EQUITABLE FILM CORPORATION.

Jan. 24—The Circus Romance (Five parts—Drama).
Jan. 31—Love's Cross Roads (Five parts—Dr.).
Feb. 7—The Woman in 47 (Frohman Five parts—Drama).

JOE. W. FARNHAM.

January—The Awakening of Bess Morton (Lariat—Five parts—Drama).

FOX FILM CORPORATION.

Jan. 23—The Serpent (Drama).
Jan. 30—The Ruling Passion (Drama).
Feb. 6—Merely Mary Ann (Drama).
Feb. 13—Fighting Blood (Drama).

GREAT NORTHERN FILM COMPANY.

January—Sins of a Great City (Four parts—Drama).

ARTHUR S. KANE.

January—Somewhere in France (Five parts—Topical).

MEDUSA FILM.

Jan. —His Daughter's Second Husband (Five parts—Drama).

METRO PICTURES CORPORATION.

Jan. 17—The Lure of Heart's Desire (Popular Plays and Players—Five parts—Drama).
Jan. 24—Her Debt of Honor (Columbia—Dr.)
Jan. 31—Man and His Soul (Quality—Five parts—Drama).
Feb. 7—The Upstart (Rolfe—Five parts—Dr.).

WM. MORRIS.

January—On the Battlefields of France (Top.)

MUTT AND JEFF, INC.

Jan.—Mutt and Jeff, No. 1 (cartoon; comedy).

THE NEW YORK WORLD.

January—Fighting in France (Topical).

PARAMOUNT PICTURES CORPORATION.

Jan. 24—The Call of the Cumberlands (Pallas—Five parts—Drama).
Jan. 27—The Spider (Famous Players—Five parts—Drama).
Jan. 31—Pudd'nhead Wilson (Lasky—Five parts—Comedy—Drama).
Feb. 3—Tennessee's Pardner (Lasky—Five parts—Drama).
Feb. 7—Madame La Presidente (Morosco—Five parts—Comedy).
Feb. 10—Nearly a King (Famous Players—Five parts—Comedy).
Feb. 14—The Trail of the Lonesome Pine (Lasky—Five parts—Drama).

TRIANGLE FILM CORPORATION.

Releases for week of Jan. 23:
The Wood Nymph (Fine Arts; five parts: drama).
Perils of the Park (Keystone; comedy).
The Conqueror (Kay-Bee; five parts; drama).
A Movie Stark (Keystone; two parts; comedy).
Releases for week of Jan. 30:
The Price of Power (Fine Arts—Five parts—Drama).
His Hereafter (Keystone—Two parts—Comedy).
The Green Swamp (Kay-Bee—Five parts—Drama).
Love and Lobsters (Keystone—Two parts—Drama).

WAR FILM SYNDICATE.

Jan.—On the Firing Line with the Germans (eight parts; topical).

WORLD FILM CORPORATION.

Jan. 10—Life's Whirlpool (Brady—Drama).
Jan. 17—The City (Shubert; drama).
Jan. 24—The Ballet Girl (Brady; drama).
Jan. 31—Fruits of Desire (Brady; drama).

V-L-S-E, INC.

Jan. 24—Gods of Fate (Lubin—Five parts—Drama).
Jan. 31—Souls in Bondage (Lubin—Five parts Drama).
Feb. 7—Thou Shalt Not Covet (Selig—Five parts—Drama).
Feb. 7 The Crown Prince's Double (Vitagaph—Five parts—Drama).

KLEINE—EDISON FEATURE SERVICE

Jan. 19—Wild Oats (Kleine—Five parts—Dr.).
Jan. 26—The Innocence of Ruth (Edison—Five parts—Drama).
Feb. 2—The Final Curtain (Kleine—Five parts—Drama).
Feb. 9 When Love Is King (Edison—Five parts—Drama).

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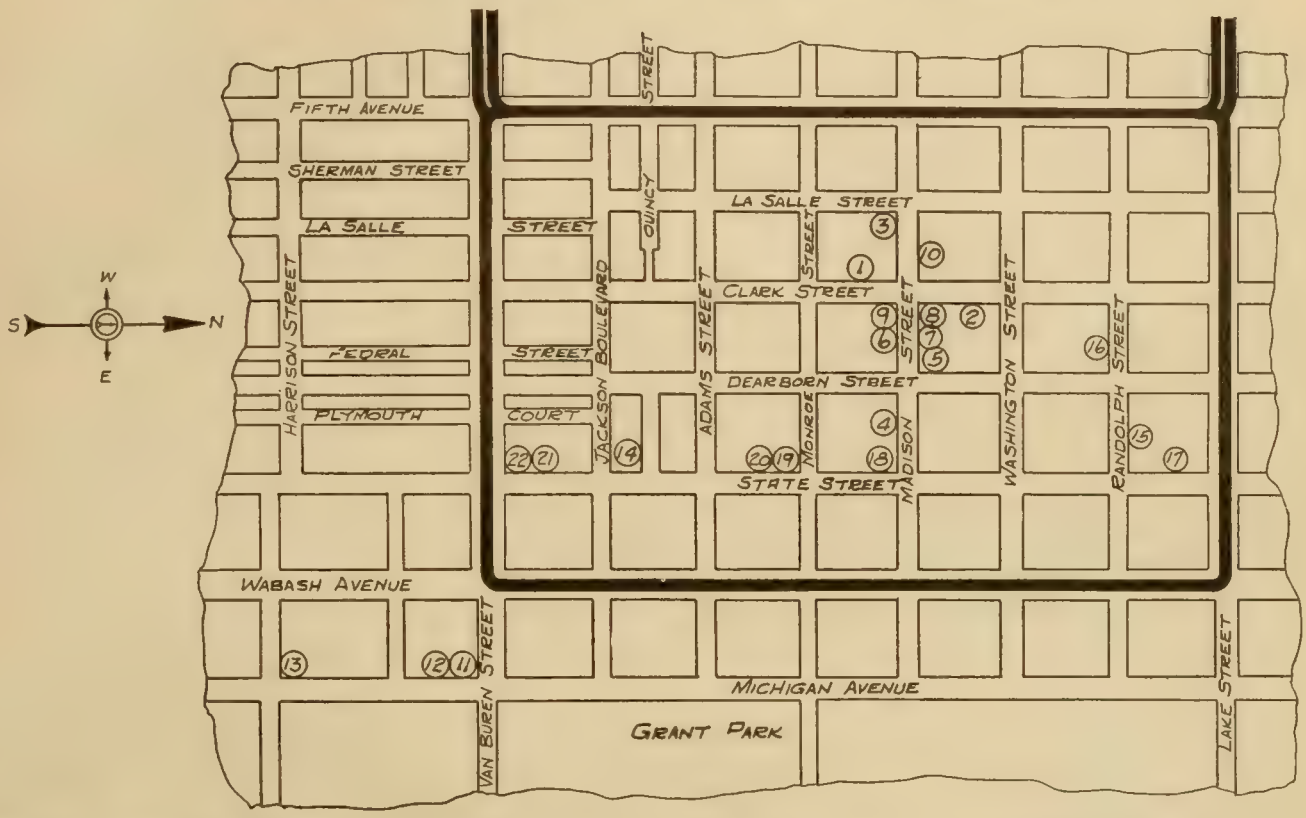

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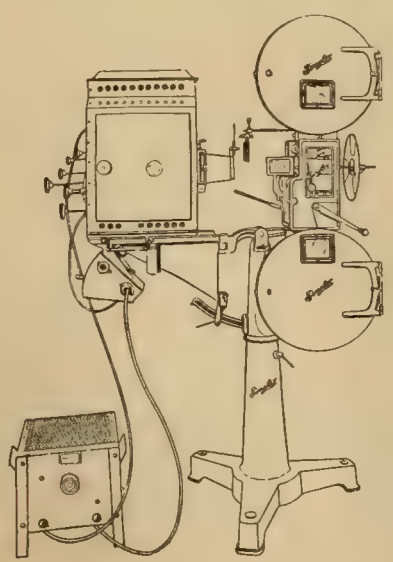

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No. 9—Alcazar Theatre
No. 10—La Salle Theatre
No. 11—Fine Arts Theatre
No. 12—Studebaker Theatre
No. 13—Ziegfeld Theatre
No. 14—Gt. Northern Hippodrome
No. 15—Colonial Theatre
No. 16—World Theatre
No. 17—Theatorium
No. 18—Castle Theatre
No. 19—Orpheum Theatre
No. 20—Bijou Dream Theatre
No. 21—Premier Theatre
No. 22—Lyric Theatre

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1002, 1004.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 19—A Life Chase (Three parts—Drama).
Jan. 24—An Adventure in the Autumn Woods (Drama) (Biograph Reissue No. 34).
Jan. 26—Stronger than Woman's Will (Three parts—Drama).
Jan. 31—When Kings were the Law (Drama) (Biograph—Reissue No. 35).
Feb. 1—The Chain of Evidence (Two parts—Drama).
Feb. 2—The Smugglers (Three parts—Drama).
Feb. 7—A Chance Deception (Drama) (Biograph Reissue No. 36).
Feb. 9—The Iron Will (Three parts—Drama).
Feb. 14—Just Gold (Drama) (Biograph Reissue No. 37).
Feb. 15—His White Lie (Two parts—Drama).
Feb. 16—Pique (Three parts—Drama).

ESSANAY.

Jan. 19—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Alley (Three parts—Dr.).
Jan. 24—The Strange Case of Mary Page (No. 1, "The Tragedy") (Two parts—Drama).
Jan. 25—Folly (Two parts—Drama).
Jan. 26—Fable of Flora and Adolph and a Home Gone Wrong (Comedy).
Jan. 29—Destiny (Three parts—Drama).
Jan. 31—The Strange Case of Mary Page (No. 2, "The Trial") (Two parts—Drama).
Feb. 1—The Roughneck (Two parts—Drama).
Feb. 2—Dreamy Dud Lost at Sea (Comedy-Cartoon).
—A Scenic Subject on the same reel.
Feb. 5—The Primitive Strain (Three parts—Drama).
Feb. 7—The Strange Case of Mary Page (No. 3, "The Web"—Two parts—Dr.).
Feb. 9—The Fable of the Grass Widow and Mesmeree and the Six Dollars (Comedy).
Feb. 12—Golden Lies (Three parts—Drama).
Feb. 14—The Strange Case of Mary Page (No. 4—Two parts—Drama).
Feb. 15—Gold Dust (Two parts—Drama).
Feb. 16—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
—A scenic subject on the same reel.
Feb. 19—Politeness Pays (Three parts—Dr.).

KALEM.

Jan. 19—A Duel in the Desert (No. 9 of the "Stingaree" Series) (Two parts—Drama).
Jan. 21—The Sealskin Coat (No. 13 of "The Ventures of Marguerite" Series) (Drama).
Jan. 22—The Open Track (No. 63 of the "Hazards of Helen" Railroad Series) (Drama).
Jan. 25—Snoop Hounds (Burlesque—Comedy).
Jan. 26—The Villain Worshipper (Tenth of the "Stingaree" Series (Two parts—Drama).
Jan. 28—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
Jan. 29—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 1—Artful Artists (Comedy).
Feb. 2—The Moth and the Star (No. 11 of the "Stingaree" Series—Two parts—Drama).
Feb. 4—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series—Drama).
Feb. 5—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 8—Wurra-Wurra (Comedy).
Feb. 9—The Darkest Hour (No. 12 of the "Stingaree" Series—Drama).
Feb. 11—The Trail's End (No. 16 of "The Ventures of Marguerite" Series—Dr.).
Feb. 12—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 15—Ham Takes a Chance (Comedy).
Feb. 16—A Molar Mix-Up (Comedy).
Feb. 18—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series—Drama).
Feb. 19—The "Hazards of Helen" Railroad Series (No. 67, "The Perilous Swing"—Drama).

LUBIN.

Jan. 11—The Old Watchman (Two parts—Dr.).
Jan. 13—The Bond Within (Three parts—Dr.).
Jan. 15—A Skate for a Bride (Comedy).
Jan. 17—The Little Sister of the Poor (Dr.).
Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).
Jan. 24—Two News Items (Drama).
Jan. 25—The Dragoman (Two parts—Drama).
Jan. 27—The Embodied Thought (Three parts—Drama).
Jan. 29—Cured (Comedy).
Jan. 31—A Reformation Delayed (Comedy).
Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—Her Wayward Sister (Four parts—Drama—Unit Program).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).
Feb. 14—A Song from the Heart (Drama).
Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).

MINA.

Dec. 16—When the Show Hit Watertown (Comedy).
Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 6—Caught With the Goods (Comedy).
Jan. 13—Title not yet announced.
Jan. 20—A Misfit Baron (Comedy).

SELIG.

Jan. 20—Selig-Tribune News Pictorial No. 6, 1916 (Topical).
Jan. 22—Chronicles of Bloom Center No. 9, "When the Circus Came to Town" (Comedy).
Jan. 24—Tom Martin—A Man (Drama).
Jan. 24—Selig-Tribune News Pictorial No. 7, 1916 (Topical).
Jan. 27—Selig-Tribune No. 8, 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center") (Rural Comedy).
Jan. 31—Diamonds Are Trumps (Three parts—Drama).
Jan. 31—Selig-Tribune No. 9, 1916 (Topical).
Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune, No. 13, 1916 (Topical).
Feb. 17—Selig-Tribune, No. 14, 1916 (Topical).
Feb. 19—Making Good (Drama).

VIM.

Jan. 21—Frenzied Finance (Comedy).
Jan. 27—A Special Delivery (Comedy).
Jan. 28—Busted Hearts (Comedy).
Feb. 3—A Sticky Affair (Comedy).
Feb. 4—The Getaway (Comedy).
Feb. 10—Bungles Rainy Day (Comedy).
Feb. 11—The High Sign (Comedy).
Feb. 17—One Too Many (Comedy).
Feb. 18—Pluck and Luck (Comedy).

VITAGRAPH.

Jan. 28—Too Clever by Half (Comedy).
Jan. 29—The Ruse (Broadway Star Feature—Three parts—Drama).
Jan. 31—Janes Bashful Hero (Comedy).
Feb. 4—The Wrong Mr. Wright (Comedy).
Feb. 5—Bill Peters' Kid (Broadway Star Feature—Three parts—Drama).
Feb. 7—Betty, the Boy and the Bird (Comedy-Drama).
Feb. 7—The Surprises of an Empty Hotel (Four parts—Drama—Unit Program).
Feb. 7—A Cripple Creek Cinderella (Comedy—Unit Program).
Feb. 11—Freddy's Last Bean (Comedy).
Feb. 12—From Out of the Past (Broadway Star Feature—Three parts—Drama).
Feb. 14—You're Next (Comedy).
Feb. 18—In Arcadia (Comedy).
Feb. 19—The Man He Used to Be (Broadway Star Feature—Three parts—Dr.).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 22—The Secret Seven (Three parts—Dr.).
Jan. 24—The Ruse (Three parts—Drama).
Feb. 5—Bill Peters' Kid (Three parts—Dr.).
Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts Drama).

KNICKERBOCKER STAR FEATURES.

Jan. 21—House of Mystery (Three parts—Dr.).
Jan. 28—The Heart Breakers (Three parts—Drama).
Feb. 4—The Crime of Circumstance (Three parts—Drama).
Feb. 11—The Big Brother (Three parts—Dr.).
Feb. 18—The Child of the West (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 24—The Evangelist (Lubin—Four parts—Drama).
Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).

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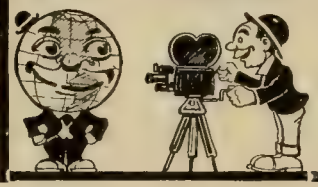

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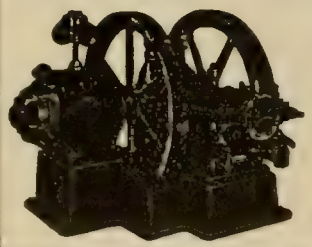

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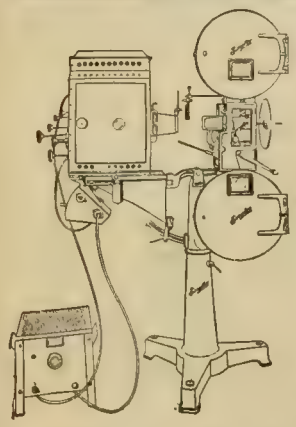

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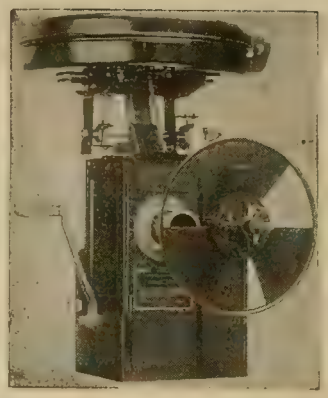

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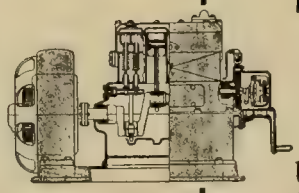

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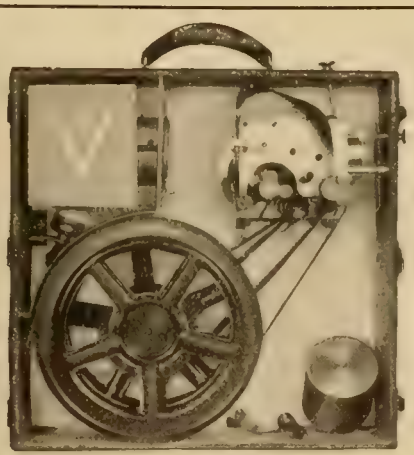

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BY EXHIBITORS, FOR EXHIBITORS

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THE GRAND EXHIBITORS' MEETING at Hotel Ten Eyck, Albany, N. Y., March 1 and 2

Every Motion Picture Exhibitor in New York State is cordially invited

The One Object: To Protect Our Investment, *Large or Small*

PROGRAM

The meeting will be called to order at the Hotel Ten Eyck at 10:30 A. M., by State President Lee A. Ochs

Address of Welcome, by state or city official.
Organization of the meeting, election of officers of the meeting, appointment of committees.
Recess at 1 o'clock.
Address, "The Present Perils of Censorship in New York State," by W. Stephen Bush.—Discussion and Suggestions.
Address, "Constructive Legislation for the New York State Exhibitor," by Lee A. Ochs, State President.
Address, "State Organization," by Samuel H. Trigger, National Vice-President.

MARCH 2nd

10:00 A. M.—Address, "Organization," by Frederick J. Herrington, National President of the Motion Picture Exhibitors' League of America.
Discussion and Applications for Membership.
11:30 A. M.—Address, "The Sunday Entertainment in New York State," by a prominent clergyman whose name will be announced later.

Recess

2:30 P. M.—"The Needs and the Just Grievances of the Exhibitor." Address by Mr. L. F. Blumenthal, a New York Exhibitor.

On this subject general discussion is invited. Methods of payment, protection of exhibitor in contracts and other vital matters will be taken up and some definite action will be taken.

Meeting Will End With Banquet at 8 P. M.

There are Two Bills threatening the welfare of the industry in this State: Censorship and Sunday Closing

This Grand Meeting of Motion Picture Men will be proof to the lawgivers at Albany that the exhibitor knows his rights and will fight for them.

LEE A. OCHS,
President New York State Exhibitors' League

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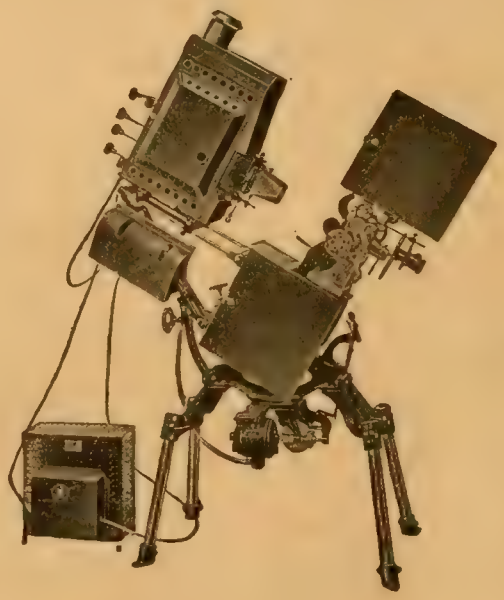

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MOVING PICTURE WORLD

THE FILM INDEX

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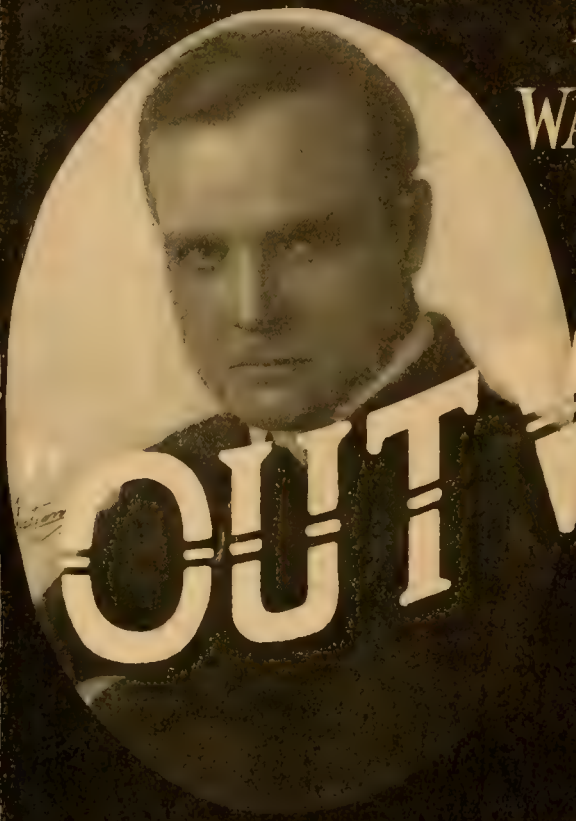

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FOR WEEK OF FEB. 28th

Wm. Garwood and Stella Razeto
Victor Potel and Eileen Sedgwick
Loise Orth and Dan Russell
Myrtle Gonzales and Fred Church
Douglas Gerrard and Carmen Phillips
Gale Henry and Wm. Franey
King Baggot and Edna Hunter
Elsie Alberts and Baby Early
Neal Burns and Billie Rhodes
Edna Maison
Ben Wilson and Dorothy Phillips
Rupert Julian and Elsie Jane Wilson
Gertrude Selby and Reggis Morris
And scores of other well known and popular players in brilliant supporting casts.

Gale Henry
Allen Holubar
Jack Holt
Little Clara Horton
Alice Howell
Geo. F. Hernandez
Billy Human
H. L. Hicks
Gilmore Hammond
Harry R. Haskin
Mina Jeffries
Rupert Julian
Thomas Jefferson
J. Warren Kerrigan
Yona Landowska
Florence Lawrence
Pathe Lehrmann
Robert Leonard
Gretchen Lederer
Louise Lovely
Ethel Lynne
Eddie Lyons
Cleo Madison
Edna Maison
Charles (Pop) Manley
Luella Maxin
Violet Mersereau
Matt Moore
Lee Moran
Harry Myers
M. Moranti
Eva Nelson
Frank Newberg
Jane Novak
Laura Oakley
Charles Ogle
Louise Orth
Paul Panzer
Doris Pawn
Val Paul
Lillian Peacock
Peggy Pearce
Stafford Pemberton
Carmen Phillips
Dorothy Phillips
Eddie Polo
Victor Potel
William Quinn
Herbert Rawlinson
Stella Razeto
Ned Reardon
Billie Rhodes
Billie Ritchie
Franklin Ritchie
Marc Robbins
Edith Roberts
Rex De Rosselli
Dan Russell
Jack Scharrer
Eileen Sedgwick
Gertrude Selby
Ernest Shields
Master Antrim Short
Phillips Smalley
Frank Smith
Richard Stanton
Rosemary Theby
Agnes Vernon
Fatty Voss
Marie Walcamp
H. M. Wallack
Lule Warrenton
Lois Weber
Glen White
Ben Wilson
Elsie Jane Wilson
Lois Wilson
William Worthington
William Welch

Have You a Definite Plan and Policy then— Team Work Between You and the *Paramount Pictures Corporation* Means Your Permanent Success

The foundation on which the Paramount Pictures Corporation was built was a definite plan and policy.

Good pictures is our part, so that your time can be spent in the great task of building your theatre so strongly in the hearts of your people that they will come to your theatre and **keep coming.**

The pictures are good—you cannot get eight pictures of the same quality in the same month for the same money or **five** times the money, for that matter—they are not to be had.

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Paramount Pictures Corporation
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NEW YORK, N.Y.

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are pictures that will attract all your picture public

DANIEL FROHMAN

presents

JOHN BARRYMORE

in a truly great photoplay—a comedy of romance and adventure, by William H. Clifford. In five parts.

Nearly A King

gives Mr. Barrymore great opportunity to inject his personality into a part which will do much to increase his already great popularity with Picture Patrons. Produced by

The Famous Players Film Co.

This picture is another link in a chain of successes and photographically it is supreme.

OLIVER MOROSCO

presents

one of the world's famous stars, coaxed into films for the tidy sum of $25,000.

ANNA HELD

in

A Photo comedy distinctly different portraying the height of her charm and fascination.

"Madame La Presidente"

By Maurice Hennequin and Pierre Veber, produced by the Oliver Morosco Photoplay Co.

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Paramount Pictures

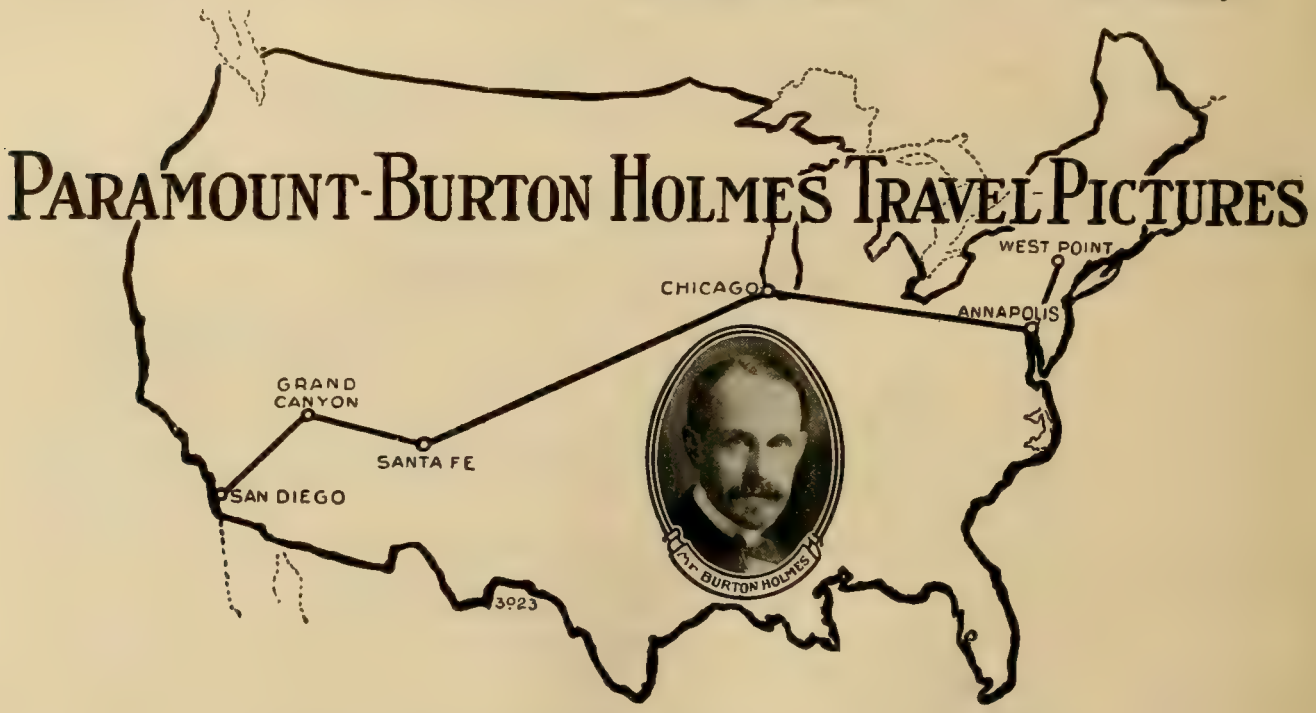
Does This List Mean Anything To You?

These two-dollar theatres have been filled to capacity during the last few months to see the Burton Holmes Travel Pictures.

Orchestra Hall.....	Seating	2580..	Chicago
Odeon Theatre.....	"	1890..	St. Louis
Carnegie Hall.....	"	1968..	Pittsburgh
Academy of Music....	"	2662..	Philadelphia
Albaugh's Lyceum.....	"	1338..	Baltimore
Candler Theatre.....	"	1056..	New York
New National Theatre.	"	2000..	Washington
Pabst Theatre.....	"	1752..	Milwaukee

IN JANUARY AND FEBRUARY HE APPEARS AT

Carnegie Hall.....	Seating	2662..	New York
Symphony Hall.....	"	2569..	Boston
Academy of Music.....	"	2350..	Brooklyn



ALL SUBJECTS PERSONALLY PHOTOGRAPHED
ASSEMBLED AND EDITED BY BURTON HOLMES

Instalment No. 1: Released February 7.—**"The Cliff Dwellers of America"**
Instalment No. 2: Released February 14.—**"The Grand Canyon"**
Instalment No. 3: Released February 21.—**"A Day With a West Point Cadet"**
Instalment No. 4: Released February 28.—**"Our Middies at Annapolis" and The U. S. Aviation School**

Book these travel pictures in one reel instalments at any Paramount Exchange. They are unusual attractions, and can be secured at a very low price.

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Isn't that preparedness?

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Paramount has made a careful study of the most successful magazines of this country and has analyzed the fundamentals of their success. The Pictographs will be a magazine on the screen.

Subjects of the most vital importance will be discussed by the leading minds of the country—like preparedness.

Subjects will be picturized in such a manner as to clearly edit the thought conveyed by the contributor.

In corroboration of this we offer:

Preparedness—Edited by Frederick Palmer and Henry Reuterdahl, and contributed to by Theodore Roosevelt, Major General Leonard Wood, John G. Hibbens, President of Princeton University; Robert E. Peary, John Hayes Hammond, Jr., and others of national repute.

Psychology—Edited by Dr. Hugo Munsterberg. Dr. Munsterberg discusses in a practical and humorous way, the great problem of the day, "Are You Fitted For Your Job?"

Better Babies—Edited in conjunction with the Woman's Home Companion. This publication has made a great feature of this series and is picturizing what they have printed and what has caused great interest amongst mothers. Inquiries have been received by the Woman's Home Companion in regard to where these pictures may be seen, and these will be referred to us.

Science and Invention—Edited by Waldemar Kaempffert, Editor of the Popular Science Monthly. One of the early contributions will be putting a gyroscope to work by Elmer G. Sperry, Inventor. Here you see an aeroplane held erect by a gyroscope, while a passenger walks out on one of the wings and the aviator holds up both hands.

Paramount Fashions—Created exclusively for Paramount by Zalud, and presented in an original manner.

It is a one reel picture which is going to make more talk throughout the country than any other ever produced. **They are their own best advertising.**

These are broad statements—but see for yourself at the nearest Paramount Exchange.

First Release date, February 7th.

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3025

Paramount Pictures

PARAMOUNT

OUR MARCH RELEASES

BEST DEFINE THE TRUE MEANING OF
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MARY PICKFORD
IN
"POOR LITTLE PEPPINA"
THE FIRST SEVEN-REEL PRODUCTION IN WHICH THE IDOLIZED STAR HAS EVER APPEARED
RELEASED MARCH 2nd

JOHN BARRYMORE
IN
"THE MAN WHO LOST HIMSELF"
AN EXTRAORDINARY BARRYMORE PRODUCTION
RELEASED MARCH 19th

HAZEL DAWN
IN
"THE LONGEST WAY ROUND"
A REMARKABLY APPEALING PHOTO-PLAY
RELEASED MARCH 23RD

PAULINE FREDERICK
IN
"AUDREY"
AN ELABORATE ADAPTATION OF MARY JOHNSTONS' CELEBRATED NOVEL AND PLAY
RELEASED MARCH 26TH

A series of productions
that are certain to worry your competitor!

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THE SYMBOL OF SCREEN SUPREMACY

THE SIGN OF THE HIGHEST AND MOST CONSISTENT PHOTOPLAY STANDARD IN THE WORLD.

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48 FAMOUS FEATURES A YEAR

PARAMOUNT PROGRAM

THE NAME OF

LASKY

MEANS

PERFECTION

IN

PHOTOPLAY

PRODUCTIONS

R. E. Pritchard in the New Orleans, La., DAILY ITEM, writes:—

"In 'The Cheat' and 'The Golden Chance' Lasky has created two of the strongest moving pictures that the world has ever seen. 'Pudd'nhead Wilson' ranks with them. The material film wears out, but these three should be made everlasting, for it is a long time before they will be surpassed."

LASKY PRODUCTIONS EXCLUSIVELY ON THE **PARAMOUNT PROGRAM**

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FOUR EIGHTY-FIVE FIFTH AVENUE, NEW YORK CITY

Jesse L. Lasky Pres.

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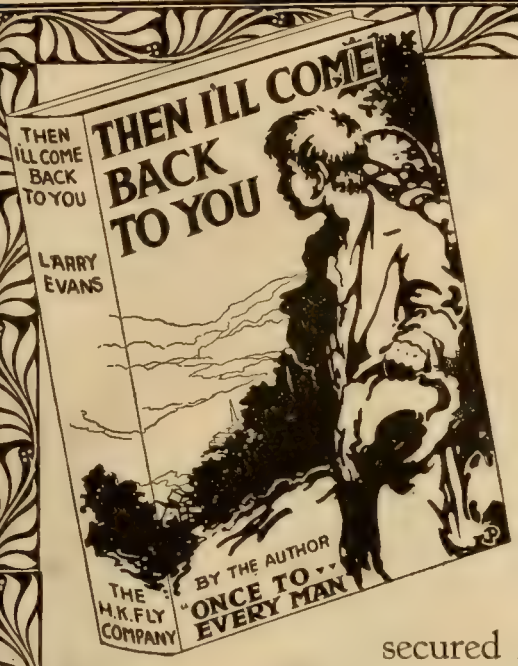
THEN I'LL COME BACK TO YOU
LARRY EVANS
THEN I'LL COME BACK TO YOU
LARRY EVANS
BY THE AUTHOR "ONCE TO EVERY MAN"
THE H.K.FLY COMPANY

A BOOK YOU'VE SEEN ADVERTISED

WITH the presses still rolling out the fiftieth thousand, this vivid "best seller" of the season's fiction has been secured in record time for a fascinating picture production of quaint and unusual possibilities.

"THEN I'LL COME BACK TO YOU"

From the fascinating novel by

LARRY EVANS

The story of love and resolve, centering in beautiful Adirondack surroundings, is in itself a superbly descriptive scenario. The wealth of situations and variety of action, separate it from the type of book which must be "adapted" for the screen. The thousands of readers of this book will find a camera presentation fully realizing their fondest mental pictures.

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THE FROHMAN AMUSEMENT CORPORATION

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Henry B. Walthall

and

Edna Mayo

HAVE MADE THE HIT OF THE YEAR IN

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IN 5 ACTS

Adapted by H. S. Sheldon from the stage success of Charles W. Goddard and Paul Dickey. Directed by Arthur Berthelet.

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"A Daughter of the City"
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"The Slim Princess"
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Reg. U. S. Pat. 1907

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A Film Drama of Distinctive Power And Interest Based Upon Jules Eckert Goodman's Broadway Success "The Point of View"

The Story of a Girl Artist's Proving in the Fiery Furnace of New York Life. How Myra Dymsley Discovered the Golden Metal of Her Soul in the Melting-Pot of Good and Evil—The City.

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A Radically Different Society Screen Play Visualized from Samuel Hopkins Adams Internationally Discussed Novel

Sounds a Stirring Trumpet Call of Unmistakable Significance Against a Crying Evil of the Day. How Nothing Else Mattered to a Woman Adoring a Man Who Blindly Worshipped the Great God "Success."

CORPORATION EXECUTIVE OFFICE 130 W. 46th ST. N.Y.

THEY ROSE LIKE ONE MAN

LEWIS J. SELZNICK

Congratulates The Far-sighted, Level-headed Exhibitors Of The Nation Who Have Responded, As One Man, To The Announcement Of The Formation Of

The Clara Kimball Young Film Corporation

Mr. Selznick's Recent Notification That Franchises Are Ready For Ratification Resulted Overnight In A Veritable Flood Of Telegrams, Long Distance 'Phone Messages And Special Delivery Letters.

The Reproduction Below Of A Wire Sent By Mr. H. M. Crandall, President Of The Crandall Amusement Company, Washington, D. C., Owner Of Four Splendid Theatres, Is A Fair Sample Of The Way The Exhibitors Of The Country Have Risen To The Biggest Money-making Opportunity Ever Laid Before Them.

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The Clara Kimball Young Film Corporation

Unless He Fully Believed, And Was Prepared To Back His Belief With His Money, That In So Doing He Was Offering Exhibitors Not Pictures Only, But

A POSITIVE GUARANTEE OF BIG BUSINESS.

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FRANCHISES For One Picture A Month With Each Exhibitor DIRECT

The Clara Kimball Young Film Corporation

LEWIS J. SELZNICK, President and General Manager

126 West 46th Street - New York

A CORNER IN COTTON

SEE PAGE 4

Released on the Metro Program February 21.

METRO PICTURES

Released
on the
METRO
Program
Feb. 21.
METRO PICTURES CORPORATION
presents
HAMILTON REVELLE
in
The PRICE of MALICE
with BARBARA TENNANT and a
brilliant supporting company
5 Acts of the newer, bigger, better Metro
wonderplay, directed by O.A.C. Lund and
produced by ROLFE PHOTO PLAYS INC.

METRO PICTURES CORPORATION
presents

MARGUERITE SNOW
in
A CORNER IN COTTON

A supreme Metro wonder play of romance, finance and power in 5 Acts - Directed by F. J. Balshofer

Cast includes: Frank Bacon, Lester Cuneo, Helen Dunbar-William Clifford, J. W. Goldsworthy and Zella Call.

Produced by
QUALITY PICTURES CORPORATION

METRO PICTURES

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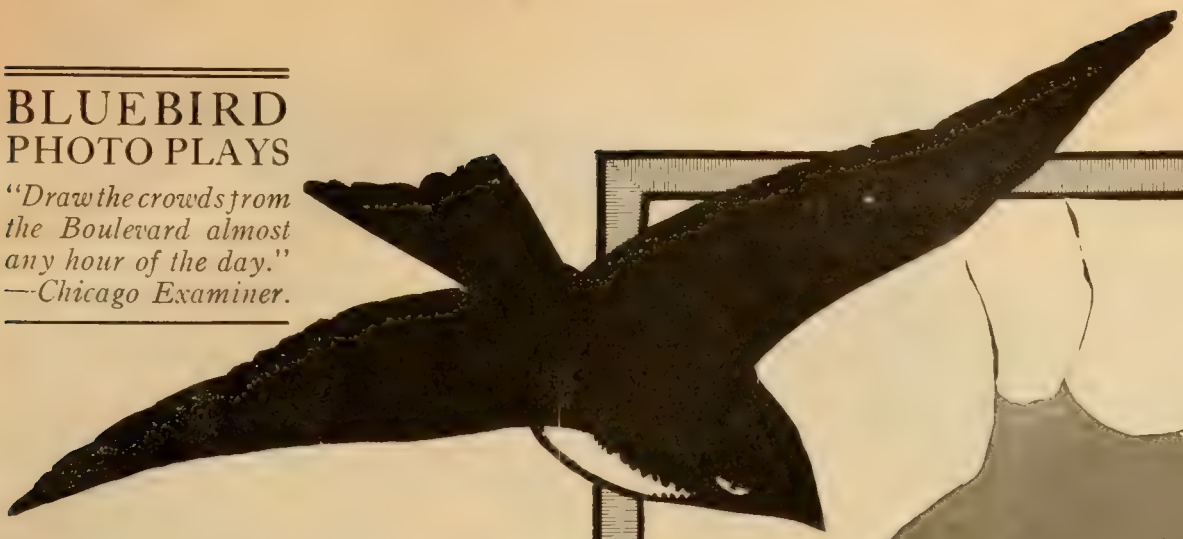
"Draw the crowds from the Boulevard almost any hour of the day."
—Chicago Examiner.



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ANNOUNCE
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"THE GRIP of JEALOUSY"
A Romance of the Old South
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LOUISE LOVELY
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LON CHANEY
Directed by
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ANNOUNCE AS THE
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PRODUCTION
CARTER DE HAVEN
and
FLORA PARKER DE HAVEN
in
"The Wrong Door"
A Sparkling Drama of Youth and Romance
Directed by CARTER DE HAVEN

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PATHÉ Announces

THE IRON CLAW

The most sensationally interesting photoplay serial ever produced, with

PEARL WHITE
CREIGHTON HALE and
SHELDON LEWIS

Like Miss White, Mr. Hale was chosen for this serial because of insistent public demand. No stronger cast could be chosen than this.

Story by Arthur Stringer; Scenarios by Geo. B. Seitz; Produced by the Feature Film Corporation and directed by Edward José. 12 chapters of 2 parts each.

RELEASED
FEBRUARY 28th

The PATHÉ EXCHANGE inc.
EXECUTIVE OFFICES
25 WEST 45th ST. NEW YORK

The Cry of the Day is—
"Make Good!"
THE RED CIRCLE

PATHÉS great serial, has MADE GOOD with exhibitor and public alike! Why? Because the story is absolutely new with the ending forever in doubt; because

RUTH ROLAND

and FRANK MAYO satisfy every requirement as to good acting and because BALBOA has produced it RIGHT!

Scenarios by WILL M. RITCHEY; Newspaper stories by ALBERT PAYSON TERHUNE.

WIDESPREAD NEWSPAPER ADVERTISING.

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300 PERSONS STORMED THE DOORS OF THE BIJOU THEATRE, CHICAGO, TO SEE THE PATHE-HENRY W. SAVAGE PRODUCTION OF

MADAME X

In Pottsville, Pa., at the Hippodrome, this wonderful six part Gold Rooster Drama played to 3800 people in one day!

All over the country newspapers and exhibitors unite in declaring it to be

The Greatest Picture Ever Shown!

Featuring Dorothy Donnelly of the original cast. Produced by George F. Marion who put on the original play.

Show it in your theatre and then count up the house!

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The Horrors of War

Has been booked for two weeks solid in the Alhambra Theatre, Cincinnati. The unanimous opinion of exhibitors in that city and elsewhere is that this is

The Greatest War Picture Ever Shown

Exclusive startling scenes of history in the making from the French, Belgian and Russian fronts, containing also

WONDERFUL VIEWS OF A RUSSIAN FLEET IN ACTUAL ACTION!

"The Picture That Will Stop the War."—*Henry Ford*

Book This Big 3 Reel Money Getter—**NOW**

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The PRECIOUS

A Five Part

GOLD ROOSTER

play, adapted by GEORGE B. SEITZ from the book by FRED JACKSON, and produced by DONALD MACKENZIE

Featuring

RALPH KELLARD

AND

LOIS MEREDITH

A romantic tale, full of action, of a younger son with neither fame nor fortune, who acquired both and a wife as well.

RELEASED FEBRUARY 11th

The PATHÉ EXECUTIVE
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Presents PACKET

EXCHANGE inc.
OFFICES
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PRES

Frederick

"SILAS"

IN

FROM GEORGE ELIOT'S UNFORGETTABLE NOVEL

AN UNUSUALLY CREDITABLE CONCEPTION OF DRAMATIC PERFECTION, TYPIFYING UNMISTAKABLY THE HIGHEST IDEALS OF THE SCREEN ART.

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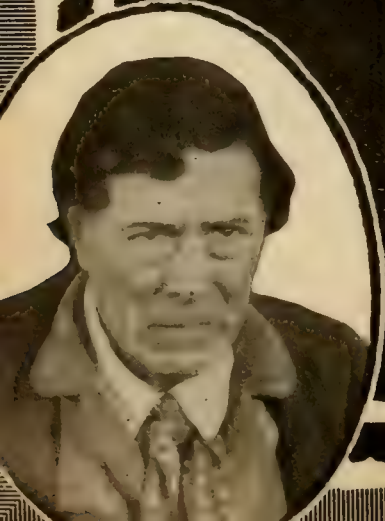

THANHOU

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EDITION

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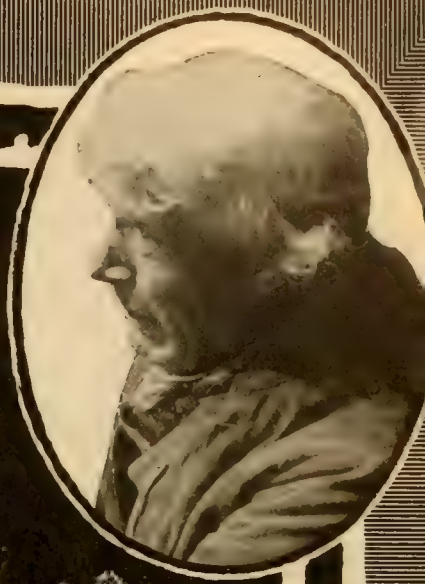


Warde

AMERICA'S MOST EMINENT TRAGEDIAN

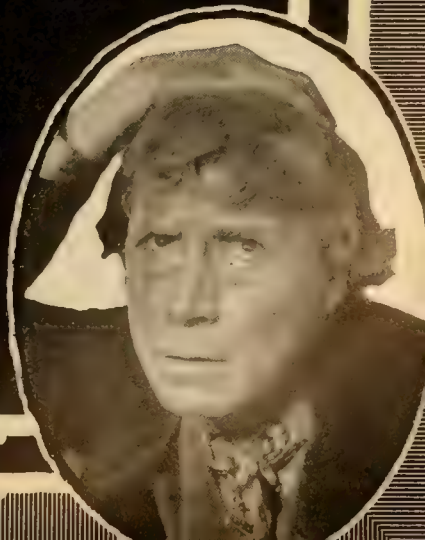
MARNER"

WITH AN EXTRAORDINARY CAST OF THANHOUSER STARS, INCLUDING THE INTERNATIONAL ARTISTE AND BEAUTY,

VALKYRIEN

(BARONESS DE WITZ)

STAGED BY ERNEST WARDE



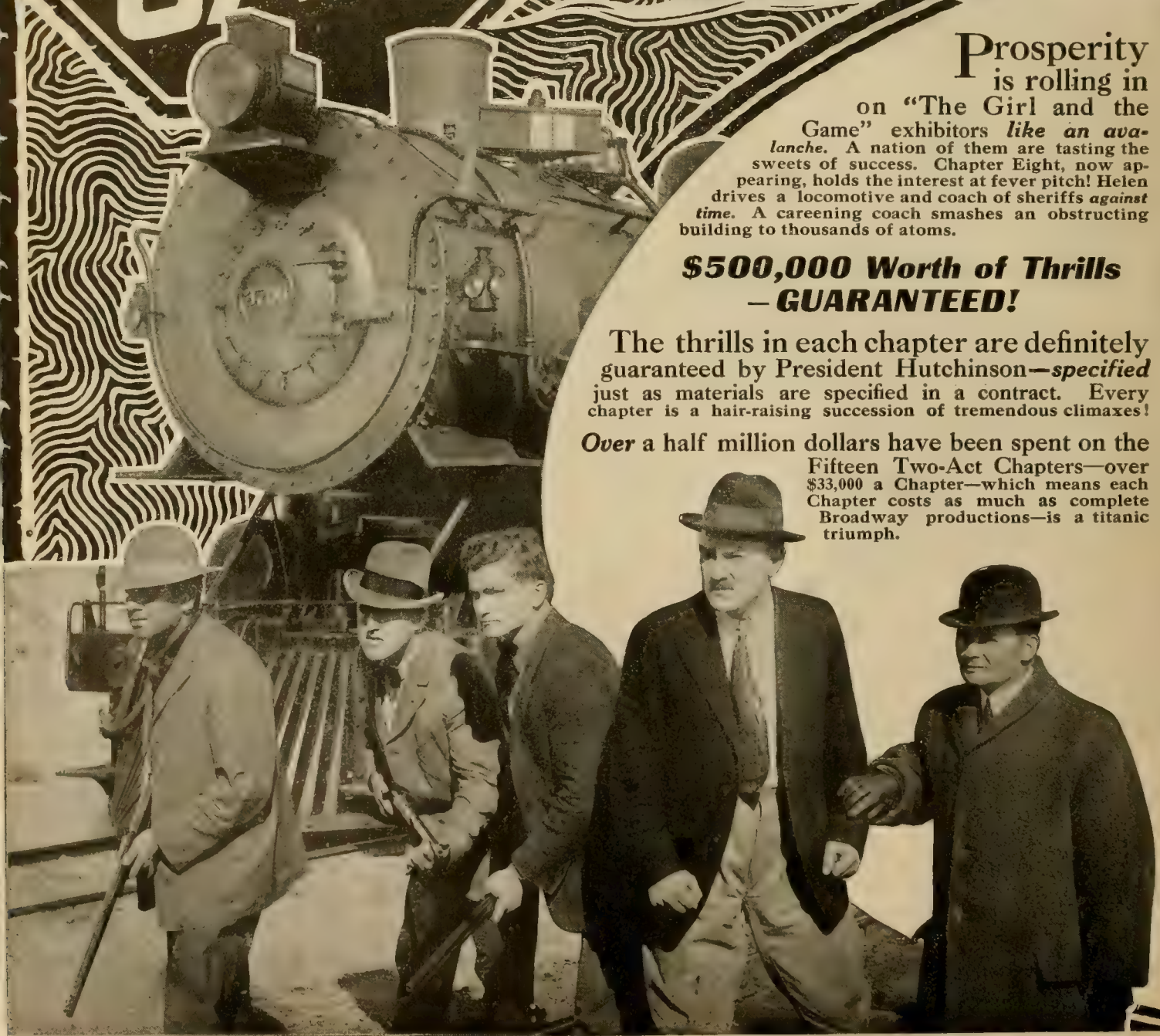
SER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL SPE

THE GIRL AND THE GAME

The THRI



Prosperity is rolling in on "The Girl and the Game" exhibitors *like an avalanche.* A nation of them are tasting the sweets of success. Chapter Eight, now appearing, holds the interest at fever pitch! Helen drives a locomotive and coach of sheriffs *against time.* A careening coach smashes an obstructing building to thousands of atoms.

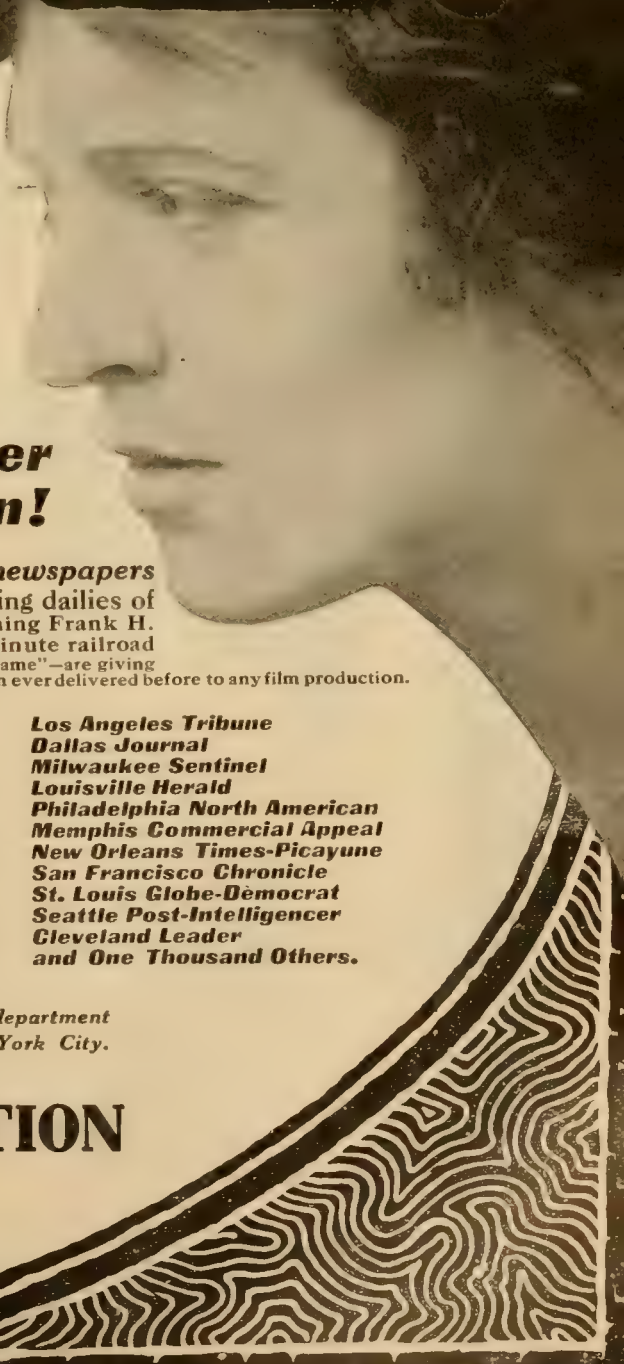
$500,000 Worth of Thrills —GUARANTEED!

The thrills in each chapter are definitely guaranteed by President Hutchinson—*specified* just as materials are specified in a contract. Every chapter is a hair-raising succession of tremendous climaxes!

Over a half million dollars have been spent on the Fifteen Two-Act Chapters—over $33,000 a Chapter—which means each Chapter costs as much as complete Broadway productions—is a titanic triumph.

CIAL FEATURE

Box Office UMPH!



A rousing reception greets each new chapter of "The Girl and the Game" everywhere. Exhibitors have called the police to handle the big crowds. "This breaks all house records after six years of business"—writes a big exhibitor of Cleveland. Unheard-of scenes of enthusiasm follow each thrilling exploit of Helen Holmes, the fearless film heroine. Death-defying leaps on speeding trains—from cliffs and bridges—sudden, sensational turnings of apparently hopeless situations into triumphs—simply stampede thousands of audiences into great demonstrations of delight.

A Flood of BIG Money for Fifteen Weeks!

Pile profits high *every day* you show "The Girl and the Game." Book this smashing success and let wild-fire popularity pay you enormously. Usual money-making successes look small beside this one. Stunning Helen Holmes and her great company simply blast open the flood-gates of a river of gold!

Book fifteen weeks of these high-tide profits — one two-act Chapter released each week. Boom your business! WIRE your nearest Mutual Exchange *now*.

A Newspaper Sensation!

Over one thousand newspapers —numbering the leading dailies of the country—are publishing Frank H. Spearman's two-mile-a-minute railroad film novel, "The Girl and the Game"—are giving more than twice the co-operation ever delivered before to any film production.

New York World
Pittsburgh Press
Atlanta Constitution
Omaha Bee
Buffalo Courier
Indianapolis Star
Chicago Evening Post
Detroit Journal
Baltimore American
Boston Globe
Cincinnati Times-Star
Kansas City Journal
Los Angeles Tribune
Dallas Journal
Milwaukee Sentinel
Louisville Herald
Philadelphia North American
Memphis Commercial Appeal
New Orleans Times-Picayune
San Francisco Chronicle
St. Louis Globe-Democrat
Seattle Post-Intelligencer
Cleveland Leader
and One Thousand Others.

For booking information apply to "The Girl and the Game" department of any Mutual Exchange, or at Mutual Home Office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 South State Street
CHICAGO, ILLINOIS

MUTUAL PICTURES

Life's Harmony

Vivian Rich—Alfred Vosburgh
George Periolat

The potent spell of this great three-part "Flying A" drama lays hold on the heart—***throbs*** with the trials and tragedies of plain folk. Beautiful Vivian Rich touches the ***responsive chords*** again and again. Alfred Vosburgh moves like the shadow of fate through each gripping situation! George Periolat portrays the old organist—a ripe character that ***lives!*** Romance wins!

Directed by Frank Borzage

Released Feb. 22

Double Crossed

Three-Reel "Mustang" Drama

Anna Little—Thomas Chatterton
Jack Richardson

How a broken man was taken into a strong man's confidence—and betrayed him. The wife's battle! A red-blooded drama of the West—with the "punch"!

Directed by William Bertram

Released Feb. 25

Too Much Married

How a matrimonial agency nearly broke up his home!

One-Reel "Beauty" Comedy *Directed by Jack Dillon*

Carol Halloway—John Steppling—John Sheehan—Released Feb. 23

Cooking His Goose

Laughable One-Reel "Beauty" Comedy—Full of Fun

With Orral Humphrey *Directed by Nat Watt* **Released Feb. 27**

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American Film Company, Inc.
Samuel S. Hutchinson, President
Chicago, Ill.

MUTUAL PICTURES

Paddy's Political Dream

A MINT of merriment! Paddy has a ***whopper*** of a dream. It's a scream from start to finish—Paddy's finish! Every time he turns around there's a new side-splitting mix-up. The comical Vogue comedians invent ***new laughs*** every instant. Fun by the ton!

Directed by Jack Dillon **Released Feb. 10**

And Another—

Igorrotes, Crocodiles and a Hat Box

Convulsing — uproarious! Pretty girls and funny Vogue acrobats on a rampage.

Directed by Jack Dillon **Released Feb. 13**

Pack your house with Vogue Comedies. Tremendous drawing power! Unique! Sure-fire hits! Book Vogue comedies *today*—for prosperity.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE COMEDIES

VOGUE FILMS, Inc.

Executives
JOSEPH H. FINN SAMUEL S. HUTCHINSON
Publicity Offices: 222 So. State St., Chicago, Ill.

MUTUAL MASTERPICTURES

DE LUXE EDITION

"THE DRIFTER"
Released February 7

ALEXANDER GADEN

What Happens When the Gambling Passion Seizes a Divinity Student

"THE DEAD ALIVE"
Released February 17

MARGUERITE COURTOT
America's Greatest Film Star

Is She His Wife? Two Lovely Courtot Parts in One Production

"I ACCUSE!"
Released February 21

ALEXANDER GADEN

Love, Murderous Intrigue and Revenge Woven Into a Stirring Story of Modern Life

GAUMONT CO.

FLUSHING, N.Y. MADE IN AMERICA JACKSONVILLE, FLA.

THE MEASURE OF MERIT

IN his book, "With Lincoln at Gettysburg," Dr. Junius B. Reinensnyder declares that the immortal speech of the great emancipator was "not appreciated at anything like its true value at the time, evoking no applause and but brief press notices."

> *"But age, which is the true standard," concludes the writer, "has assigned the address a place foremost among the utterances of men."*

All worth-while things, like Lincoln's speech, are measured by the yard stick of time.

Therein lies, in part, the explanation for the substantial box office value of Big Four features. ***The public through long experience, has learned to associate their names with merit.***

As evidence that this confidence is fully warranted, we have only to refer to the releases of these producers during the past few months through this organization, including as they do, such widely known successes as:

PRODUCTIONS	STARS	PRODUCTIONS	STARS
Battle Cry of Peace	*Charles Richman*	*Blindness of Virtue*	*Edna Maye, Bryant Washburn*
The Misleading Lady	*Henry B. Walthall, Edna Mayo*	*The House of a Thousand Candles*	*Grace Darmond, Harry Mestayer*
The Juggernaut	*Anita Stewart, Earle Williams*	*The Great Divide*	*Ethel Clayton, House Peters*
Graustark	*Francis X. Bushman, Beverly Bayne*	*The Nation's Peril*	*Ormi Hawley, Earl Metcalfe*
The Island of Regeneration	*Edith Storey, Antonio Moreno*	*No Greater Love*	*Regina Badet*
The Rosary	*Kathlyn Williams*	*Souls in Bondage*	*Nance O'Neil*

That this confidence will be even further warranted in the future is indicated by the schedule of releases to come—some of which are described on the succeeding four pages, and others of which include

PRODUCTIONS	STARS	PRODUCTIONS	STARS
Vultures of Society (Essanay)	*Marguerite Clayton, E. H. Calvert*	*Writing on the Wall (Vitagraph)*	*Virginia Pearson, Joseph Kilgour*
Unto Those Who Sin (Selig)	*Fritzi Brunette*	*Dollars and Cents (Lubin)*	*Tom Moore, Ethel Clayton*

The exhibitor seeking productions of consistent high general average and sustained strength which will increase his prestige and profits, would do well to consider carefully the worth in dollars and cents of such *time-tried* reputation.

V.L.S.E. Inc.

AN OPPORTUNITY

To give your patrons

The Famous Broadway Star

MAY ROBSON

The release of Jan. 31st

"A NIGHT OUT"

was written by

MAY ROBSON

and

CHARLES DAZEY

It is a unique, original comedy in five parts

THE VITAGRAPH COMPANY OF AMERICA

Released through **V. L. S. E.** *Inc.*

LUBIN

A Great Actress

NANCE O'NEIL

in her

Greatest Triumph

"SOULS IN BONDAGE"

An epic of self-sacrifice, in which love, abnegation and nobility are matched against viciousness, greed and iniquity

Specially written for her by the widely known author

Daniel Carson Goodman

And directed by that master of screen technique

Edgar Lewis

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

SELIG

Offers

TYRONE POWER

and

KATHLYN WILLIAMS

America's Most Popular Stars, supported by an Exceptional Company of Selig Players including GUY OLIVER and EUGENIE BESSERER in

"THOU SHALT NOT COVET"

Written by James Oliver Curwood

A Spectacular Drama in Five Sensational Reels Which Includes the Wreck of a Liner in Mid-Ocean, While Thousands of Men, Women and Children Battle Desperately for Life.

SELIG

Released through **V.L.S.E. Inc.**

"Captain Jinks of the Horse Marines"

in 5 Acts

Presenting

Ann Murdock

A brilliant satire of the politics and frivolities of the '70s.

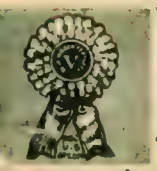
Its fantasies, whimsical periods, its airy lightness its heart free gaiety, its spontaneous joy, open the springs of contagious laughter.

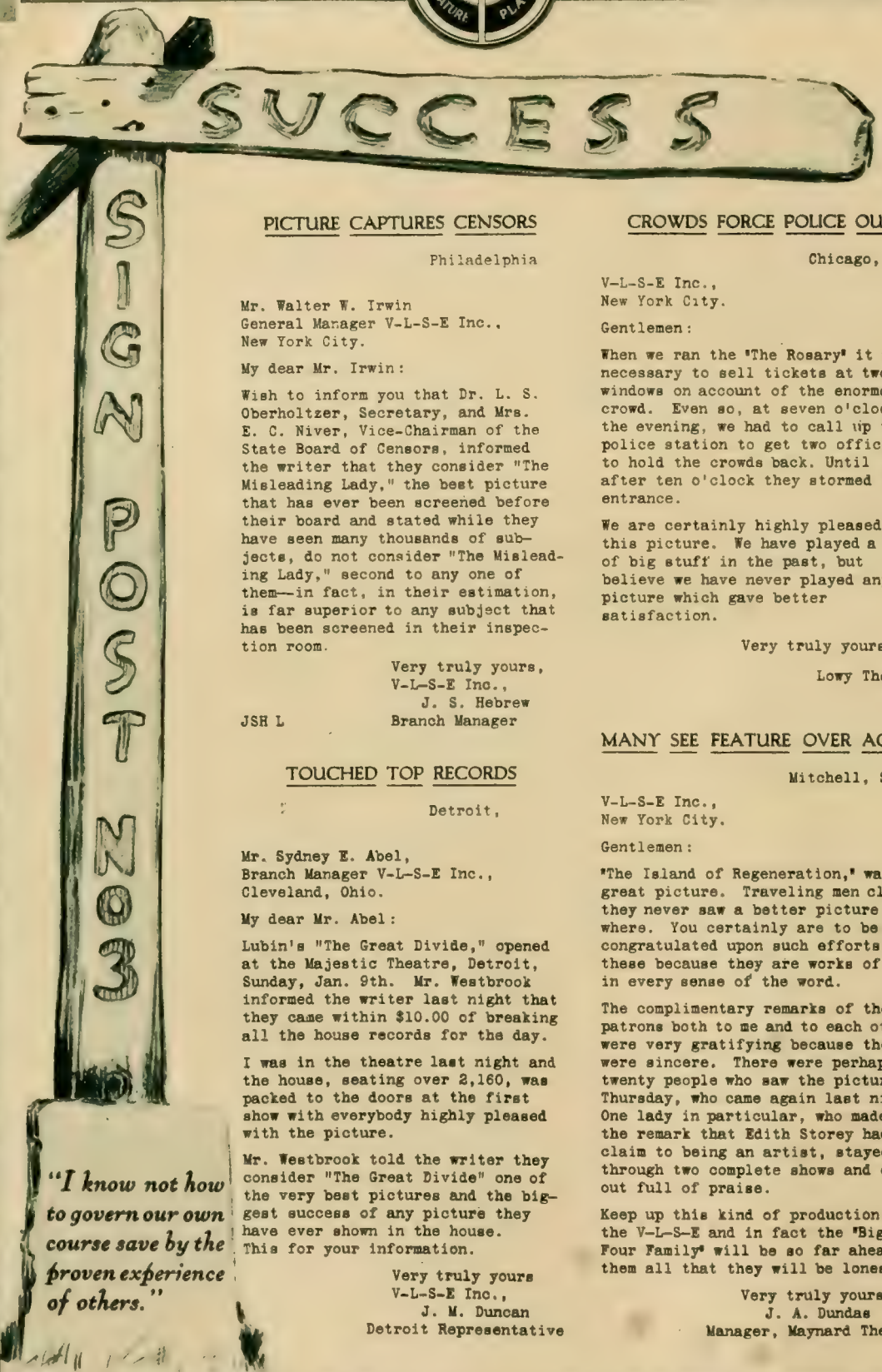
Clyde Fitch's fantastic comedy, arranged and directed by Fred. E. Wright.

Essanay

"First to Standardize Photoplays"

Released through V. L. S. E. Inc.





PICTURE CAPTURES CENSORS

Philadelphia

Mr. Walter W. Irwin
General Manager V-L-S-E Inc.,
New York City.

My dear Mr. Irwin:

Wish to inform you that Dr. L. S. Oberholtzer, Secretary, and Mrs. E. C. Niver, Vice-Chairman of the State Board of Censors, informed the writer that they consider "The Misleading Lady," the best picture that has ever been screened before their board and stated while they have seen many thousands of subjects, do not consider "The Misleading Lady," second to any one of them—in fact, in their estimation, is far superior to any subject that has been screened in their inspection room.

Very truly yours,
V-L-S-E Inc.,
J. S. Hebrew
JSH L Branch Manager

TOUCHED TOP RECORDS

Detroit,

Mr. Sydney E. Abel,
Branch Manager V-L-S-E Inc.,
Cleveland, Ohio.

My dear Mr. Abel:

Lubin's "The Great Divide," opened at the Majestic Theatre, Detroit, Sunday, Jan. 9th. Mr. Westbrook informed the writer last night that they came within $10.00 of breaking all the house records for the day.

I was in the theatre last night and the house, seating over 2,160, was packed to the doors at the first show with everybody highly pleased with the picture.

Mr. Westbrook told the writer they consider "The Great Divide" one of the very best pictures and the biggest success of any picture they have ever shown in the house. This for your information.

Very truly yours
V-L-S-E Inc.,
J. M. Duncan
Detroit Representative

CROWDS FORCE POLICE OUT

Chicago, Ill.

V-L-S-E Inc.,
New York City.

Gentlemen:

When we ran the 'The Rosary' it was necessary to sell tickets at two windows on account of the enormous crowd. Even so, at seven o'clock in the evening, we had to call up the police station to get two officers to hold the crowds back. Until after ten o'clock they stormed the entrance.

We are certainly highly pleased with this picture. We have played a lot of big stuff in the past, but believe we have never played any picture which gave better satisfaction.

Very truly yours,
Lowy Theatre

MANY SEE FEATURE OVER AGAIN

Mitchell, S. D.

V-L-S-E Inc.,
New York City.

Gentlemen:

'The Island of Regeneration,' was a great picture. Traveling men claim they never saw a better picture anywhere. You certainly are to be congratulated upon such efforts as these because they are works of art in every sense of the word.

The complimentary remarks of the patrons both to me and to each other, were very gratifying because they were sincere. There were perhaps twenty people who saw the picture on Thursday, who came again last night. One lady in particular, who made the remark that Edith Storey had no claim to being an artist, stayed through two complete shows and came out full of praise.

Keep up this kind of production and the V-L-S-E and in fact the 'Big Four Family' will be so far ahead of them all that they will be lonesome.

Very truly yours,
J. A. Dundas
Manager, Maynard Theatre

"I know not how to govern our own course save by the proven experience of others."

V.L.S.E. Inc.

A FOOL'S PARADISE

An IVAN Production

Written and Directed by IVAN ABRAMSON

Truly, a "Better Than Program" feature, this Six-reel picture should properly be classed as a SPECIAL PRODUCTION.

It contains all the elements which go to make a Masterpicture. Acclaimed by critics as the most noteworthy feature of the month, it is destined to receive still greater praise from the photoplay theatre patrons.

Edward Weitzel, in "The Moving Picture World," says: **"The opening episode of this six-reel photoplay is a stroke of genius."**

We repeat, get in touch with the Ivan exchange in your territory and book "A Fool's Paradise," the Ivan February release.

Ivan Film Productions, Inc.

126 West 46th Street, New York City

IVAN EXCHANGES

NEW ENGLAND—E. W. Lynch Enterprises, Boston and Worcester, Mass.

NEW YORK AND NORTHERN NEW JERSEY—Merit Film Corp., New York City.

WESTERN PENNSYLVANIA, WEST VIRGINIA—Liberty Film Renting Co., Pittsburgh, Pa.

OHIO—Standard Film Service Co., Cleveland and Cincinnati, Ohio.

MICHIGAN—Standard Film Service Co., Detroit.

INDIANA AND KENTUCKY—General Feature Film Co., Mallers Bldg., Chicago, Ill.

ILLINOIS AND SOUTHERN WISCONSIN—General Feature Film Co., Mallers Bldg., Chicago, Ill.

MINNESOTA, NORTH AND SOUTH DAKOTA, AND NORTHERN WISCONSIN—Zenith Feature Film Co., Lyceum Bldg., Duluth, Minn.

IOWA, NEBRASKA, MISSOURI, KANSAS AND OKLAHOMA—Monarch Feature Film Co., Kansas City, Mo.

CALIFORNIA, NEVADA AND ARIZONA—All Star Features Distributors, San Francisco and Los Angeles.

TEXAS, LOUISIANA AND ARKANSAS—Central Feature Film Co., Waco, Texas.

FOREIGN RIGHTS—Winik-Brock, New York and London.

NINE CRITICS REVIEWED

BEATRIZ MICHELENA IN "The UNWRITTEN LAW"

By Edwin Milton Royle
Author of "The Squaw Man"

The "Unwritten Law" will be the first of a new series of

SIX A YEAR

"BETTER THAN PROGRAM"

FEATURES

To be released on the State Rights Plan. A trade showing of "The Unwritten Law" will be held in Wurlitzer Hall, New York City, on Thursday, Feb 24th, at 10 A. M. and 2.30 P. M.

CALIFORNIA MOTION PICTURE CORPORATION

SAN RAFAEL, CALIFORNIA

THIS IS WHAT THEY SAID ABOUT IT

REVIEWED BY OSCAR COOPER IN THE MOTION PICTURE NEWS:—"This picturization of Edwin Milton Royle's stage play affords Beatriz Michelena opportunities for strenuous emotional acting which she realizes well, presenting an impersonation which is convincing in itself. In externals—that is, in photography, lighting, and sets—'The Unwritten Law' is thoroughly acceptable."

JACK EDWARDS IN THE BILLBOARD:—"Volumes might be written of the clever characterization of the well-known Broadway success, 'The Unwritten Law,' and still it would be inadequate to properly describe her wonderful portrayal of The Woman."

GEORGE BLAISDELL IN THE MOVING PICTURE WORLD:—"The subject is well acted and well staged. The picture will interest all the way. There are situations of real strength, and these are handled in a manner to bring out their power. The story is clearly told. 'The Unwritten Law' should be a popular picture."

T. O. ELTONHEAD IN THE NEW YORK DRAMATIC MIRROR:—"Beatriz Michelena scores another emotional triumph in Edwin Milton Royle's 'The Unwritten Law.' Miss Michelena is called upon to go through a wide divergence of emotions and it is needless to say that she does it in a thoroughly capable manner."

WID GUNNING IN WID'S:—"Miss Michelena makes this a 'worthwhile' production. The story gives her a chance to do some very good emotional work and she holds the interest nicely in all her scenes."

HARRY ENNIS IN THE CLIPPER:—"As an out-of-ordinary type of picture play 'The Unwritten Law' should draw distinctly on its merits. In addition to the asset it possesses in Beatriz Michelena as a stellar drawing card, there is also an excellent acting cast and a well played and produced dramatic entertainment incorporated in the five reels. Any of the better class of houses can safely advertise this feature to the limit. It is of the type that should draw as well on a return date as the initial engagement."

THOMAS C. KENNEDY IN MOTOGRAPHY:—"'The Unwritten Law' has a uniformly effective cast, supported by good directions. The direction is easily one of the picture's strongest points. The fire scenes are handled admirably."

F. R. BUCKLEY IN THE MOTION PICTURE MAIL:—"To sum up, this is a picture in which there are no flaws. It is wonderful. It goes into the exclusive class—in which we have placed only two other five reel features during the last six months—which we can recommend to any exhibitor, anywhere, as an absolutely certain success."

DICKSON WATTS IN THE MORNING TELEGRAPH:—"Too much cannot be said in praise of Beatriz Michelena's acting. It is at all times natural and in the strong scenes, of an emotional quality rarely seen. No glycerine tears are needed to heighten the effect of her art, for some of the close-ups, which show real tears coursing down her cheeks, are quite harrowing enough."

VIM

COMEDY FILMS

TWO REAL FEATURE FILMS OF FUN, EACH WEEK

"Vim Comedies head the list"—THEY say.

THURSDAY
FEBRUARY 17

"ONE TOO MANY"

featuring
BABE HARDY
AND
BILLIE RUGE

Two clean, fun-making slapsticks that have plots with points that please.

NO [redacted]
PROGRAM
COMPLETE
WITHOUT

A VIM

FRIDAY
February 18
featuring
ROBERT BURNS
AND
WALTER STULL
in
"PLUCK & LUCK"

Some unusual one and three sheet posters designed by real artists. Posters that Pull

Vim Comedies are obtainable at all General Film Branch Offices

KNICKERBOCKER STAR FEATURES February 11

"I've married Ollie myself—the steamer leaves in an hour, GO!"

A Three-Part Feature

"THE BIG BROTHER"

Featuring

HENRY KING

The "Big Brother," a United States Consul on a distant isle, proves himself "big" as he passes through tragic experiences in his defence of his younger brother. In the distant country among strange people, the brothers battle with unusual customs and with trying problems. As all seems lost to the "Big Brother"—all proves gain.

Next Knickerbocker Star Feature Release, Feb. 18

"CHILD OF THE WEST"

Artistic One, Three and Six Sheet Posters for All Features

GENERAL FILM PROGRAM

Knickerbocker Star Features

NEW YORK

STATE RIGHTS

WALTER McNAMARA

WALTER McNAMARA'S

POWERFUL TALE OF LIFE EMOTIONS AND PASSIONS

"THE HEART OF NEW YORK"

SEQUEL TO HIS RECENT SUCCESS

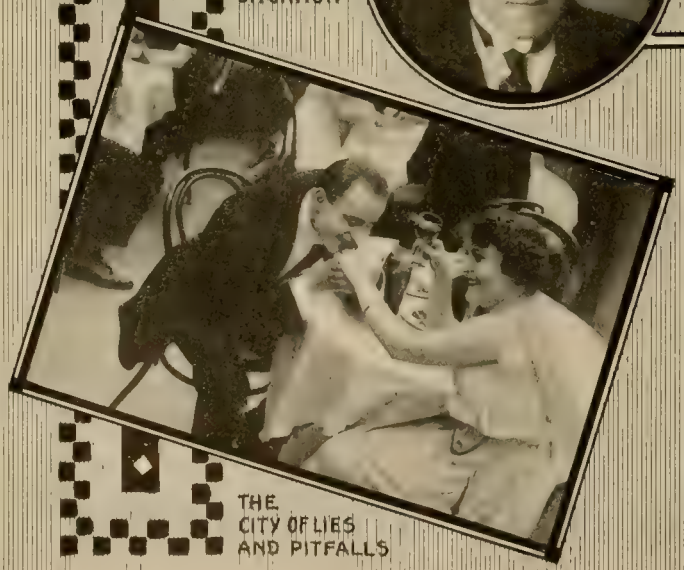
"TRAFFIC IN SOULS"

WITH

ROBT T. HAINES

AND SPECIAL CAST OF NOTED PLAYERS

A REAL THRILLING SITUATION



THE CITY OF LIES AND PITFALLS

"THE HEART OF NEW YORK" IS MORE VIVID, POSSESSES GREATER THRILLS MORE STIRRING CLIMAXES AND GRIPPING SITUATIONS THAN "TRAFFIC IN SOULS"

IT'S AUTHOR TITLE STAR ADVERTISING MATTER MAKE MONEY FOR BUYER & EXHIBITOR

UNSOLD TERRITORY NOW PROCURABLE TO RIGHT BUYERS

Claridge Films, Inc.

AGNES EGAN COBB, GEN'L. MANAGER

LONGACRE BUILDING

1476 BROADWAY, NEW YORK CITY

BRUCE F. BUNDY

PRESENTS

EL DORADO

FEATURE PRODUCTIONS

MASTERFUL IN EXECUTION

CONSISTENT IN QUALITY

PRODUCED BY

HARRIS L. FORBES

FIRST RELEASE NOW IN PREPARATION

ADDRESS ALL INQUIRIES TO

HARRIS L. FORBES, Managing Director

EL DORADO FEATURE FILM CO.

STUDIO AND EXECUTIVE OFFICES

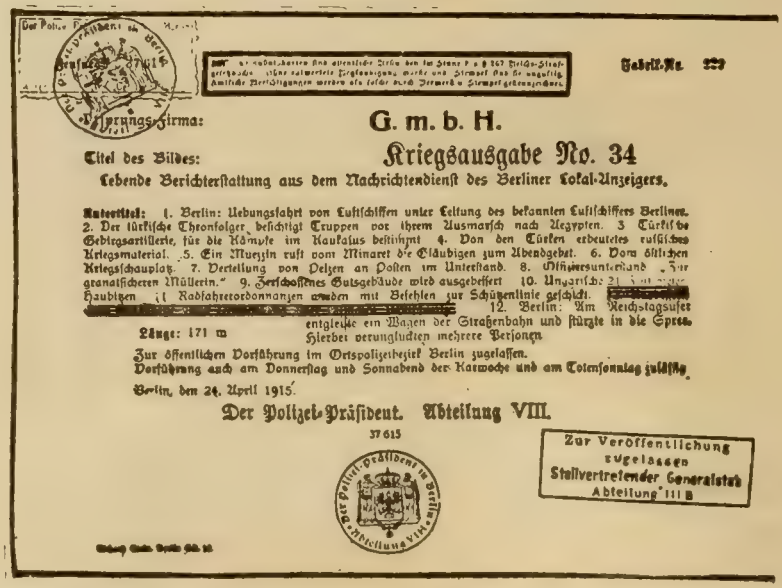
40 WEST MOUNTAIN STREET, PASADENA, CAL.

"GERMANY ON THE FIRING LINE"

is the celebrated war picture that broke all records in New York City. It ran six weeks at the Park Theatre to bigger business than any war picture ever shown

It Is Official

Here is the proof



Der Polizei-Präsident in Berlin

Fabrik-Nr. 229

Firma: G. m. b. H.

Titel des Bildes: Kriegsausgabe No. 34

Lebende Berichterstattung aus dem Nachrichtendienst des Berliner Lokal-Anzeigers.

Untertitel: 1. Berlin: Uebungsfahrt von Luftschiffen unter Leitung des bekannten Luftschiffers Berliner. 2. Der türkische Thronfolger besichtigt Truppen vor ihrem Ausmarsch nach Aegypten. 3. Türkische Gebirgsartillerie, für die Kämpfe im Kaukasus bestimmt. 4. Von den Türken erbeutetes russisches Kriegsmaterial. 5. Ein Muezzin ruft vom Minaret die Gläubigen zum Abendgebet. 6. Vom östlichen Kriegsschauplatz. 7. Verteilung von Pelzen an Posten im Unterstand. 8. Offiziersunterstand „Zur granatsicheren Müllerin." 9. Zerschossenes Gutsgebäude wird ausgebessert. 10. Ungarische [illegible] Haubitzen [illegible] Radfahrerordonnanzen werden mit Befehlen zur Schützenlinie geschickt. [illegible] 12. Berlin: Am Reichstagsufer entgleiste ein Wagen der Straßenbahn und stürzte in die Spree. Hierbei verunglückten mehrere Personen.

Länge: 171 m

Zur öffentlichen Vorführung im Ortspolizeibezirk Berlin zugelassen. Vorführung auch am Donnerstag und Sonnabend der Karwoche und am Totensonntag zulässig.

Berlin, den 24. April 1915.

Der Polizei-Präsident. Abteilung VIII.

37 615

Zur Veröffentlichung zugelassen Stellvertretender Generalstab Abteilung III B

Don't be misled by similar titles—make them show you the official authority.

It has played the following theatres:

Park Theatre, New York
Colonial Theatre, Baltimore
Lyceum Theatre, Buffalo
Pitt Theatre, Pittsburgh
Majestic Theatre, Brooklyn
Colonial Theatre, Cleveland
Orpheum Theatre, Milwaukee
Metropolitan Opera House, Minneapolis
Metropolitan Opera House, St. Paul
Lyceum Theatre, Duluth
Shubert Theatre, New Haven
Park Place Theatre, Newark
Park Theatre, Bridgeport

Wire the managers of these theatres—they will corroborate our statement 6000 FEET OF REAL FIGHTING PICTURES—NO FAKES OR MANEUVRES. It pleases every one—No propaganda. Just a thrilling, interesting history of the war. Every celebrated character shown on the firing line. No war correspondent collection, Taken by 106 official camera men operating under government supervision.

Wire or write for territory or bookings

KULEE FEATURES, 220 West 42d Street NEW YORK CITY

Hundreds Turned Away

Triangle Theatres Are Playing To Big Business

When the Triangle Theatre of Detroit, Michigan, was opened, the crowds were enormous.

Mr. P. P. Craft, of this theatre, reports on the business of January 26th last: "In spite of inclement weather, the crowds lasted all night, and hundreds were turned away on the final night's showing of 'Let Katy Do It.'"

Mr. Craft is interested in securing the class of pictures that insures appreciative audiences.

At the Liberty Theatre of Seattle, Wash., people waited in the rain to see a TRIANGLE performance

And this is nothing unusual. This house plays to large audiences night after night. Their business is successful because their audiences demand and appreciate the best in motion pictures.

There is a reason for the success of TRIANGLE Theatres.

The Reason is——

Because—

Bessie Barriscale, who has appeared in so many successful Thomas H. Ince productions, nas proved herself a wonderful drawing card.

Because—

Mabel Normand, the popular Keystone comedienne, draws the crowds into your theatre like a magnet.

Because—

It is actors like **W. S. Hart** that the public appreciates and will pay money to see.

And—

Because—

Douglas Fairbanks, who is starring in Triangle Fine Arts Productions, has that indefinable personality that gets over and has already made a big hit.

Because—

Lillian Gish has established a reputation in such famous photoplays as "The Birth of a Nation."

Because—

When the public knows that **Roscoe Arbuckle,** the man who makes the millions laugh, is to appear in a picture, you can't keep them away.

Also——

***Because*—TRIANGLE Plays, like "The Corner," in which Willard Mack stars, compel instant approval.**

***Because*—**

"Let Katy Do It," a typical **TRIANGLE** Production, in which **Jane Grey** and **Tully Marshall** appear, is the kind of a play the moving picture public love—and talk about.

***And*—**

Because —

the favorite Keystone Comedies can only be secured as a part of TRIANGLE Releases. Such plays as "Fatty and Mabel Adrift" will surely pull crowds.

This is the class of stars and these are the kind of plays that make your audiences leave with the thought that they have received more than their money's worth. Unrequested they heartily endorse TRIANGLE Plays to their friends and increase the number of your regular patrons — the moving picture lovers that never miss a night.

This is the reason TRIANGLE Theatres are continually playing to capacity houses.

But, TRIANGLE Service goes further and offers more than just the best talent, and the best pictures —

It means —

Fatty and Mabel Adrift

Roscoe Arbuckle — Fatty of Keystone Fame — with his broad trousers, his broader smile and inimitable mannerisms, and the popular Mabel Normand, may be seen together tonight in what is without question their richest and funniest picture — a TRIANGLE PICTURE entitled "Fatty and Mabel Adrift."

A Rollicking Comedy

If you are looking for comedy of the rip-roaring, side-splitting, ten-laughs-a-minute variety, there's not a better combination than these two wonderful stars, and when tonight you see the pile of fun, the swift-moving action, and go away with the happy memory of the realms of laughter, you will agree with the critic who pronounced the picture "the best yet."

If you want oodles of joy and such an amount of merriment that your sides will ache for a week, come over tonight and be really and truly amused.

Name of Local Theatre
Address

The Corner

—the gripping TRIANGLE Play, with Willard Mack and George Fawcett, touches the very heart strings as you watch the tense and exciting moments of this wonderful play.

So true to life is the story, so realistic is the acting, and so strong are the personalities flashed on the screen, that you almost feel yourself an integral part of the thrilling drama as you watch the powerful financier build up a wonderful money making machine only to crush himself beneath its weight.

The powerful theme, the gripping manner in which it is told, and the marvelous acting combine to make one of the strongest TRIANGLE Pictures. See it tonight without fail!

Name of Local Theatre
Address

Let Katy Do It

You should see this marvelous TRIANGLE PICTURE to appreciate the way these seven little kiddies—bright, live red-blooded American youngsters—act when they leave their comfortable New England home for the dangers that surround existence in a Mexican Mining Camp.

You'll be thrilled as you watch their bravery when they are put to the test to defend their lives and home against the ravages of the savage Mexicans. You can feel your blood run cold as you watch the stealthy manner in which the raiders creep up upon the house. And when the enemy is finally put to route by the daring children, you'll not be able to refrain from breaking into spontaneous applause.

This wonderful picture, featuring Jane Grey and Tully Marshall, may be seen at this theatre NOW.

Name of Local Theatre
Address

THAT you have at your disposal all the facilities of a thoroughly equipped organization that can help you solve your individual problems.

The Publicity Department is ready to supply you with advertisements of current releases for your local newspapers, which will take into the homes of your patrons the message of **TRIANGLE** Plays.

It will help you meet local conditions and has ready for use all manner of attractive slides, heralds, lobby display and other advertising material. Many **TRIANGLE** Exhibitors are securing our assistance with great advantage to themselves.

All over the country **TRIANGLE** Theatres are a success. Why don't you communicate with

Triangle Film Corporation

1457 Broadway, New York

Branches: **Los Angeles, San Francisco, Denver, Atlanta, Chicago, Boston, Minneapolis, Kansas City, St. Louis, Buffalo, Cincinnati, Cleveland, Philadelphia, Pittsburgh, Dallas, Seattle.**

LUBIN

Will offer the following during the week of FEB. 14TH

Feb. 14TH

"A SONG FROM THE HEART"

(ONE ACT DRAMA)

Feb. 17TH

"THE UPLIFT"

(3 ACT DRAMA)

Feb. 19TH

BILLIE REEVES COMEDY

(ONE ACT)

"A TEMPORARY HUSBAND"

GENERAL FILM LUBIN RELEASES

VITAGRAPH

Your patrons recognize
And appreciate sincere efforts.
Give them the best—

THE REGULAR VITAGRAPH PROGRAM

Vitagraph releases
Are popular because they
ATTRACT
Large audiences
DELIGHT
Them and give
IMPRESS
To your theatre, with
PROFIT
To the exhibitor.

BOOK THEM!

Regular Releases

"From Out of the Past"
Three part drama—Saturday, Feb. 12th
BROADWAY STAR FEATURE
With WILLIAM HUMPHREY and other eminent Vitagraph Players.

"You're Next"
One part comedy—Monday, Feb. 14th
Featuring WALLY VAN.

"In Arcadia"
One part comedy—Friday, Feb. 18th
Featuring William Dangman, Ethel Corcoran, Kate Price, William Dunn, Edward Elkas.

"The Man He Used To Be"
Three part drama—Saturday, Feb. 19th
BROADWAY STAR FEATURE
Featuring William Dunn, Naomi Childers, Belle Bruce, Mary Maurice, Charles Kent.

RELEASED THRU THE GENERAL FILM CO.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

Announcement Extraordinary!

Beginning in February
The VITAGRAPH
Will release
Exceptional One Reel Comedies
Featuring
FRANK DANIELS
The funniest personality
On the screen.

MR. and MRS. SIDNEY DREW
And other distinguished
VITAGRAPH PLAYERS.

First
FRANK DANIELS COMEDY
Released week of Feb. 20th.
Thru the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"The Writing On the Wall"

Is not the writing
Which spelled ruin
For Belshazzar
But the writing
Seen by an
Oppressor of today.

Adapted from
Olga Nethersole's
Famous Broadway
Success.

"The Writing On the Wall"
By WILLIAM J. HURLBURT

Is a gripping story
Of an owner of fire trap tenements—
A woman's
Unselfishness—
And the love of a
Little child.

It is a
Vitagraph Blue
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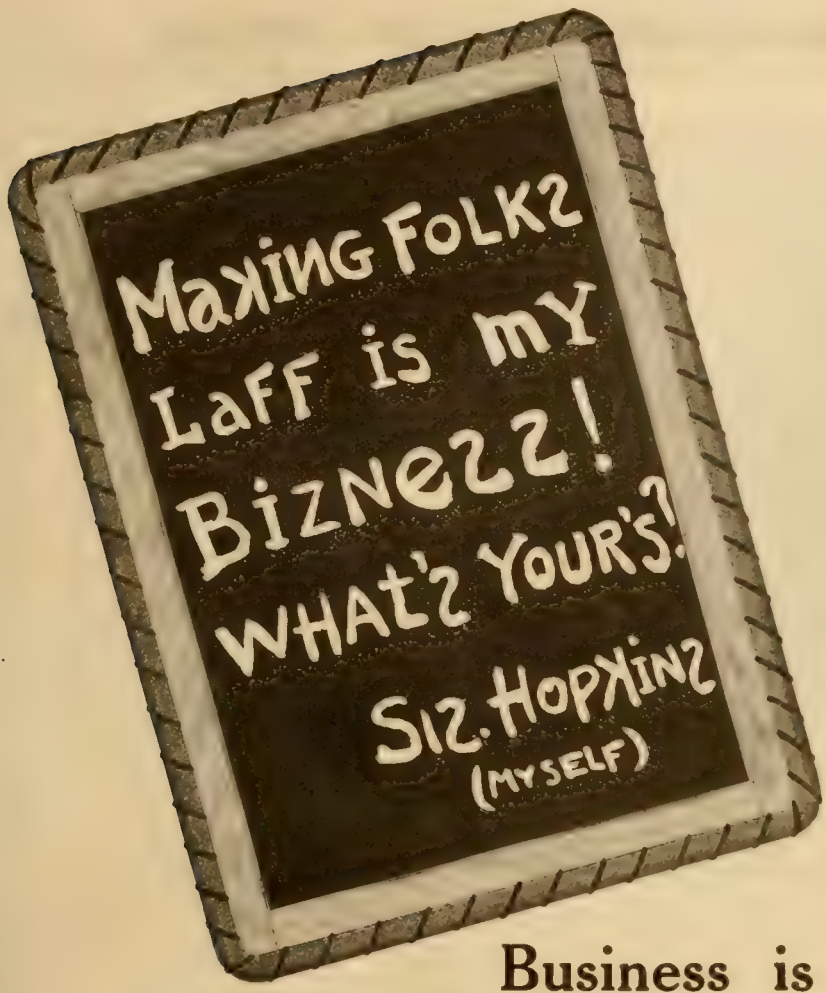

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These pictures obtainable at all General Film Company branch offices

KALEM COMPANY

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX — EXHIBITORS' GUIDE

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(The Index for this issue will be found on page 1204)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, February 19, 1916

Facts and Comments

SPEAKING of a great feature film rejected by the Kansas State Censors a leading journal of the State says that "even the wives of the censors failed to see any immorality in the films" and that "others of the highly exclusive audience to which the showing was made concurred in the opinion of the wives." In trying to account for the supercensoriousness of the censors our esteemed contemporary is forced into the belief that the "morals squad" may have been flirting a little with "the God of Politics." Wait until the censorial engines are all oiled and geared by politicians and you will see some mighty new and startling things in American political life.

FOUR times now has the Grand Jury of Hudson County, N. J., refused to indict the motion picture exhibitors who had been arrested in Jersey City for keeping open their theatres on Sundays. On one occasion the Grand Jury submitted a presentment emphatically favoring the opening of motion picture houses on Sundays. In spite of this plain manifestation of an overwhelming local sentiment for open picture houses on Sunday the police authorities threaten arrest and prosecution for any exhibitor daring to respect such public sentiment. In all fairness it must be admitted that the police really have no option in the matter. They are sworn to enforce the State law while it remains on the statute books. There is but one way to change the situation. The law now on the statute books must be amended. We are glad to learn that steps looking toward that end are under way. A bill will be introduced at Trenton which will allow every municipality within the State to decide this question for itself. If such a measure can be passed it will solve the whole question. It stands to reason that public sentiment on this problem will vary in different localities. An old rustic settlement in the interior of the State and a modern manufacturing town on the banks of the Hudson in the shadow of the metropolis are two obviously different communities.

* * *

EATING sawdust or masticating chaff are just about as pleasant pastimes as looking at overcensored pictures would be. Somewhere in the Good Book a story is told of a confection made of fat and hair. The dainty morsel produced acute indigestion in the entrails of a dragon, causing that unlucky beast to go into a sudden decline. Censorial flavoring of pictures has about the same effect. If Crafts and his crowd are allowed to censor the motion pictures of the country motion picture houses will be visited by an epidemic of public disfavor which none will be able to survive.

* * *

EXHIBITORS who are opposed to censorship have an important and immediate and practical duty to perform. All along the borders and yes even a good ways beyond the borders of the censorship States films are displayed bearing the legend "Approved by the Pennsylvania censors" or "Ohio censors." The writer has seen these hideous tails on films displayed in non-censorship States. New Jersey and Delaware and Maryland are bad offenders in that respect. In Camden, in Atlantic City, in Trenton, in Wilmington, in Dover, in Baltimore, in Washington there are altogether too many motion picture houses advertising the censor boards of Pennsylvania and Ohio. West Virginia and Virginia are not much better. The stamp of censorial approval has been seen even in some theaters in the Bronx. Of course, the exchanges are to blame in the first place, but they plead lack of time. It's a poor excuse for such a serious offence as disseminating the dangerous microbes of censorship. There is no excuse for the exhibitor. Let him use his scissors freely. Cut the censorship "ad." out of your film and if you haven't a pair of scissors handy use your pocket knife or tear it out. They have no right to send it to you in the first instance. The writer personally knows of one case where this constant display of the censor board advertisement has resulted in local censorship. Exhibitors, in the name of common sense, stop advertising your own worst enemies. Use your screens for better purposes.

* * *

FROM the diary of a press agent having had experience: "Publicity is a coy maiden. When you try to force her she disappears. She may be won by waiting."

Sex Drama*

By Louis Reeves Harrison.

EXACTLY what is meant by "Sex Drama" awaits the lexicographer. The term is subject to wide difference of interpretation, but the significance most generally understood in this country has probably grown out of our attitude toward French plays, particularly those of the "eternal triangle." If we were to judge France by the work of her dramatists, we could not help thinking that French people lay too much stress on sex. Much that their playwrights have to say on the subject in their outspoken way disturbs us as much by its frankness as it does by an ethical standpoint somewhat opposed to our own.

"Love is the one subject," says Donnay, "which every member of the audience understands, and a dramatist must, of course, appeal to the masses." He is reflecting French life as he finds it, and he is probably sincere in writing a play such as "Amants." That he is able to treat the subject of conjugal infidelity with grace and charm, beautifying it with delicate sentiment, dignifying it by subtle character analysis, is because he is a veritable artist, but that beauty and dignity would be lost in translation, what is gross remaining, an unpleasant residuum.

While an artist of rare ability may handle a perilous subject with such skill as to strip it of offence, the clumsy artisan, hammering out an adaptation, may only thrust into prominence whatever is repulsive. At best he would be a follower of Strindberg, who says, "Let us have a theater where we can be shocked, where we can have revealed to us what has hitherto lain veiled behind theological or esthetic preconceptions." Such a theater would necessarily be devoted to the presentation of what is unnatural in our social structure or to the emphasis of what is morbid in human nature.

To brutalize French drama in one or another process of transformation is not to reflect French life, nor can it be honestly claimed that any such gross transformation reflects American life and ideals. Sex impulse the world over furnishes the teller of stories with a rich field of varied material, providing the central line of interest in a very large proportion of novels and plays. Any author of intelligence is aware that "love is the one subject which every member of the audience understands," but that does not imply a limitation to the monotonous eternal triangle of husband, wife and lover.

"Sex Drama," in a broader and more varied sense, offers much that is tragic and even more that is comic in the clash between all that is masculine on one side and all that is feminine on the other, but it is not so easy to differentiate the sexes as is commonly imagined. It is extremely difficult—it is ordinarily impossible—for a scientist to determine whether a human skeleton is that of a male or of a female being, and authors soon find that a careful examination of masculine and feminine characteristics reveals a confusing similarity of structure. The difference is largely that of individuals.

Nearly all stories consider men and women as *types* of the race, not of one or the other sex, unconsciously recognizing the old empirical dual sexuality, the presence in man of a womanish strain, or in woman distinctly paternal characteristics. Such stories do not clear the way in the matter of sex discrimination, but lead us deeper into the jungle. Given exactly equal conditions of heredity and environment, it might be reasonably doubted that character differences exist.

They do exist. Possibly the secret of all of them is to be found in the maternal instinct. A splendid woman can become completely and contentedly occupied with children, identifying herself only with what her husband creates simply for the love she bears him, but not really interesting herself in those creations further than that they bear upon the welfare of her children. This is often true of her home, especially when she is childless. She becomes so absorbed in its regulation that his irregularity of arrival perpetually jars her sense of fitness.

She especially aims to beautify with cleanliness and taste the common dwelling-place. In her intense desire for affection and her love of beauty lie qualities not insistently masculine. The average small boy hates to have his face washed, and the average man, living where there are only men, will wear a shirt until it *drops* off. The fact that a man's sensibilities become more or less indurated by intense devotion to work seldom meets with woman's approval—for her, love is ever the well-spring of existence. She *must* love some animate thing, even if it is only an old cat, to the last days of her life.

Heart hunger with man is intermittent. It *occurs* to him at all kinds of unexpected moments. The flash of a bright eye beneath a half-lowered lash, the faintest dimple of a feminine smile, and he forgets the business engagement he intended to keep. There is a lot of comedy in his erratic heart-hunger and a lot of tragedy in the heartache it causes. Close analysis brings to light many sex differences, most of them suggesting stories of infinite variety, nearly all interesting to the average audience, hence it seems unnecessary to use the coarser elements of sex relation for any form of drama.

Of course there are plenty of weaklings and warped minds in any mixed crowd. Some of them revel in penny-ante and fairly glow with excitement over losing sixteen cents in one night's play. Others grow positively devilish when they first burn brandy on the sugar of a demi-tasse at a fifty-cent French table d'hote. Their idea of having a good time is often confused with an odor of stale beer and they will gloat over a lurid poster promising either a chamber-of-horrors performance or one reasonably sure to call for action by the authorities.

Screen presentations appealing to low taste, produced to brutalize rather than beautify love, are often called examples of "sex drama," whereas many of them are but examples of the limit of a decadent mind, one which measures all humanity by its own imperfect standard. In process of deterioration, such minds are intent only on the demoralization of human life in its flower. They have no effect on the normal and fully matured taste, no other effect than that of nausea.

Our baser impulses need refining rather than stimulus We have *learned* to idealize love, to sweeten and beautify it through all the arts of expression. This does not mean that our blood shall not run red with intense feeling, but that our very passions shall grow more beautiful with our unfolding of character. Love can be all that love ever was and a thousand times more. Human nature may be superb in breasting a torrent of desire—it is pitiful when wallowing in the mire. The dramatist who lowers and cheapens the supreme sentiment which brought him into the world must surely forget the world's dearest gift, the benediction of a mother's eternal love.

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The Trend Is Upward

By W. Stephen Bush.

MANY thanks to Melvin G. Winstock, who has favored us with a most interesting and readable reply to the Cassandra-like wailing of our esteemed correspondent, Mr. Hoskins of Chicago. Mr. Winstock says:

"I make it my business every week personally to view every real feature on the market, selecting as I do the attractions for six big theatres. I must candidly confess that I would write down as most exceptional any human being who cannot find in most of the current releases an inexhaustible mine of intellectual and moral inspiration."

Now this is expert testimony and the testimony of an eye-witness besides. I think it is entitled to great consideration. Another telling point in Mr. Winstock's letter is his contention that the purveyors of public entertainment would quickly starve to death if they depended on the patronage of reformers and captious critics. He drives his argument home in this compelling fashion:

"A national photodrama cannot depend for its inspiration upon any small portion of the people. It must derive its inspiration from and make its appeal to the psychology of the multitude. That our art has become the fifth largest industry in the United States is a direct result of the fact that producers are striving earnestly and honestly for higher and better things. Of course, there are exceptions. I have seen a flock of buzzards in a field of lilies. They did not stay long. The company was not congenial."

Writing from Seattle, Wash., Mr. Winstock comments upon the all-pervading popular interest in motion pictures. Says he:

"With us there is no topic so upon the tongue of the multitude as the drama of the screen. You cannot go to club, hotel corridor, barbershop or church without finding many quite willing and even eager to discuss pictures. The subject has even been touched upon by our local board of censors."

Mr. Winstock fastens the epithet "Puritanical" on Chicago. We leave it to Mr. Hoskins to shake off this sharp-pointed and vibrant arrow shot at his good old home town.

We cannot help enjoying Mr. Winstock's optimistic conclusion which is to this effect:

"American photodramatic art is in process of evolution. Its trend is upward. If newspapers, magazines and the people will but help, the silent drama will do more toward shaping national destiny than any other one force in our national life."

No Surrender and No Compromise

By W. Stephen Bush.

ON this question of Federal Censorship there will be no surrender and no compromise. One of the companies which was claimed to be in favor of Federal Censorship has since emphatically disavowed any intention of favoring the Crafts Bill or any similar measure. The president of the Paramount Pictures Corporation, William W. Hodkinson, says that he has never heard any solid substantial arguments against Federal Censorship. If this is so the fault does not lie with the opponents of censorship. They have made their faith known and they have given the reasons for their faith night and day, in season and out of season.

We are opposed to censorship as a matter of principle. Censorship muzzles free expression. That reason is enough for any American. There are special reasons, however, why the motion picture men oppose censorship. National President Herrington objects to it because it robs the motion picture of all of its entertainment value. I would only send my very worst enemies to a motion picture show which had been censored by Crafts and his tribe. The motion picture thus censored might be a soporific of the highest quality, but as an entertainment it wouldn't be worth two cents. Really, the exhibitor is in a position to judge. Business has not increased in the censorship States. On the other hand we have noticed no marked moral improvement in any of the censorship States. The people of New York and New Jersey, for instance, see, day after day, the very pictures which Breitinger will not allow his Pennsylvanians to gaze at. In spite of all, the average of morality is not a bit affected when the train crosses the Delaware, whether it's going east or west.

No use wasting many more words about the new Crafts bill, which we are told has the explicit approval of the president of the Paramount. We have pointed out that in some respects it is worse than the old one and that is saying the limit.

We don't have to tell our readers that we have nailed the Anti-Censorship Slogan to the mast of the good old ship "Moving Picture World." It's been flying there for some time in good weather and in bad. It will stay there. Thanks to the many friends and readers who have taken the trouble to write us commending our stand.

Directors, Please Take Notice

By W. Stephen Bush.

AN ESTEEMED friend and reader of The Moving Picture World, a Catholic clergyman in Montana, voices a very just complaint against the misrepresentation of the priests of his church on the motion picture screen. Here is one part of his vigorous protest:

"Why do some producers of moving pictures persist in slapping their Catholic patrons in the face, when intentionally or otherwise they make the curé, the padre or the parish priest perform acts on the screen entirely at variance with the teachings of the church or their every-day mode of living? Now you'll see a Franciscan monk dressed in the penitential gown of his order harboring a 'ward,' an attractive young lady on the screen and bestowing 'fatherly attentions' on her, caressing her, etc., which if known to his superiors would be sufficient reason for his being unfrocked and sent out into the world in disgrace. Don't these producers know that no monks or members of Catholic orders are allowed to have female wards or even permit their entrance into the sacred confines of their monastery beyond the parlor? Again we see the priest on the screen impersonated by a so-called actor who has not the least idea of how a priest looks or acts in every-day life. Either you see frivolity or abandon written on his face with an utter lack of clerical decorum in his behavior, thereby ridiculing the sacred calling of the Catholic clergy, or you'll find him fashioned after a type of pharisaical and affected 'gentleman' of the funny papers with eyes rolling in holy terror, hands folded downwards in a holier-than-thou attitude and trying to bless himself in such an awkward way that it is apparent his impersonator has only a long-distance acquaintance with the character he represents. Then again, we'll see him perform ceremonies and rites that are either absolutely impossible under the circumstances, or against all the teachings of even the little catechism taught the six-year-old tots in our Sunday schools. Take the figure of the curé in "Hélène of the North," the beautiful play with Marguerite Clark in the title role. Apart from the fact that the priest in the story is a 'Deus ex machina,' and might well have been left out of it only for the ridiculous part he was scheduled to play in the last act, we see him perform a marriage ceremony that is no contract whatever in a legal, moral or ecclesiastical sense. He is seen 'marrying' Hélène to a Canadian constable when the girl in question is under the impression that she is marrying Pierre, the Canadian half-breed. In order to do this he performs the ceremony in Latin, which, curiously enough, is understood by the constable. He alone is aware of the contract he is entering into. Since when is a contract valid when one of the participants or contractors is ignorant of the essentials

of the contract? It is not necessary to be able to quote the theological impediment of error to see the absurdity of a marriage ceremony like the above; common sense should have told the author of the play and its producers that they were not only insulting Catholic intelligence, but styling themselves as incompetent to picture life in its more serious aspects.

Our esteemed correspondent calls attention to the friendly attitude of the Catholic church toward the motion picture and also to the fact that Catholics "constitute a considerable element of the theatre-going public." "We are not complaining," he says further, "about the motion pictures emptying our churches on Sunday evening. The church that cannot compete with the theatre in holding her people to the practice of their religion had better take stock of herself to determine what's wrong in her own vitals rather than try to eliminate competition by smothering the other fellow."

The remedy of our correspondent for these constant blunders and misrepresentations is very simple. It is described in such convincing and vigorous fashion that we reprint it in full:

"Let non-Catholic authors and actors, when dealing with topic or persons Catholic, study their subject as they would any other, by seeking advice there where it can best be had—the local clergy. In impersonating a Catholic clergyman let them remember that the priest is just an ordinary human being, and that any gentleman with common sense and decency, by simply turning his collar around and dressing and acting conservatively, is bound to make a good priest on the screen. Yes, let him smoke a cigar in his study or walk around his garden in his shirt sleeves, rather than go to the other extreme to which our Lord referred when He spoke of 'plastered graves, hypocrites and vipers.'"

The Historic Event

By W. Stephen Bush.

WE ARE still near enough to the Great Event of January 27 to make congratulations timely. The Great Event, of course, is the annual dinner of the Motion Picture Board of Trade and the now historic visit of the President of the United States. The President showed a statesmanlike shrewdness and vision in according so much attention to the motion picture. The motion picture was honored, but it was honored upon a basis of merit rather than upon an assumption of favor. We would much rather have it so.

One lesson stands out pre-eminently: The industry dare not for a moment forget its vast and growing responsibilities to the public. The recognition by the President of the importance and dignity of the New Art makes it more than ever our duty to keep the screen free from all that is objectionable on moral grounds.

In whatever achievements we have attained equal shares of credit go to every branch of the industry. Producer, distributor and exhibitor all have done their part. The credit for the arrangement of the dinner goes to J. W. Binder, the executive secretary of the Motion Picture Board of Trade.

ZOE BECH, CHILD ACTRESS, WITH UNIVERSAL.

There's another pretty blue-eyed blonde at Universal and she is attracting a lot of attention. Blondes with blue eyes and blessed with good looks are numerous at the Universal Company's big picture plant. But the one in question is a real beauty and an actress of proven ability, even though she is only five years old.

The pretty blue-eyed blonde about whom we are writing is little Zoe Bech, who hereafter will be known as the Universal baby. Zoe, who formerly lived in Chicago, has been appearing in motion pictures since she was a year old, making her debut with the Selig Polyscope Company. She has appeared in more than thirty-five pictures produced by the Biograph company, in each of which she played child leads.

A Week of Mutuals

Masterpictures De Luxe for the Week of February 14 Offer Some Good Numbers.

WITH the week of February 14 the Mutual Film Corporation's new six features a week policy—three Mutual Masterpictures, de luxe edition, and three three-reel features—will be in full swing, although a departure from the general rule will be made in the release of "Silas Marner," a seven-reel feature, instead of the usual five-reel length.

"Silas Marner" is one of the most pretentious feature pictures ever presented by the Mutual. In the leading role, as the classic weaver-miser, is Frederick Warde, the celebrated Shakesperean actor, who makes his bow to Mutual audiences. George Eliot's novel has been ably translated into picture form by a splendid cast of Thanhouser players, under the direction of Ernest Warde, the son of the star. "Silas Marner" will be released on February 19.

This same week will serve to introduce a second new Mutual star to the motion picture world. On February 17 Marguerite Courtot, the charming little Gaumont star, will appear in her first Masterpicture, de luxe edition, in "The Dead Alive," a story of quality, written especially for her.

The remaining Masterpicture, de luxe edition, of the week is "Life's Blind Alley," which really leads off the week, being released on Monday, February 14. This picture, which is one of the most human dramas ever put on the screen, was made by the American Film Company and features May Allison and Harold Lockwood.

The three three-reel dramas for Tuesday, Wednesday and Friday are "A Modern Sphinx," "Outwitted" and "When the Light Came." There is always something alluring about the colorful atmosphere of Egypt and the mystery of the Sphinx. Winifred Greenwood, the American star, is seen in one of her most fascinating impersonations as Asa, a maiden of the Nile, in this American drama.

"Outwitted," a drama in which Lady, a clever collie, outwits two villains in their plot to steal a goodly sum of money along with a young lady's affections, will be the Thanhouser three-reel offering of Wednesday, February 16. Aside from the valuable dog, there are in the cast Wayne Arcy and Hazel Kirk, popular Thanhouser players.

Thomas Chatterton is responsible for the excellently produced American drama of Friday, February 18, entitled "When the Light Came," and Anna Little is responsible for some charming acting in her role of Martha Merrill, the leading lady. Mr. Chatterton himself plays the hero role—that of Jim Morton, ranchman.

The Vogue comedies of Thursday, February 17, and Sunday, February 20, are funny pictures of that quality which the name Vogue alone stands for. "At the End of His Rope" features Rube Miller and Madge Kirby, who are supported by Alice Neice and Arthur Travares. The picture is directed by Rube Muller. "Heaven Will Protect a Working Goil"—and it might be added help her escape in a "flivver"—is a screaming farce comedy which features Russ Powell and Priscilla Dean. It was produced under the direction of Jack Dillon.

The Beauty comedies for the week of February 14 are "Ella Wanted to Elope" and "The Battle of Cupidovitch," both of them stirring picturizations of life when Cupid's arrows have struck home. Ella in the former picture is looking for romance with a capital R. She is dying to elope. Her mother knows it and tries to fix it up with her attorney so that the child may have her little elopement but be deserted before the minister has tied the knot. The affair is fixed up and results in a tangle such as Neva Gerber, the American star, only can untangle. Appearing with Miss Gerber are Lucille Ward, William Carroll and Richard Rosson. Dick Rosson, Carol Halloway, John Steppling, John Sheehan and Mary Talbot are in the cast of "The Battle of Cupidovitch."

Mutual Weekly No. 59, showing glimpses of world events, and "See America First" No. 20 and "Keeping Up With the Joneses" will complete the list of Mutual releases for the week of February 14.

ABANDONS EDITORIAL FOR SCREEN WORK.

John Sacker, former editor of the Photoplayers' Weekly, and who for several months past has been playing juvenile leads with the Malibu company at Santa Monica, has joined the Universal's forces at their western studios, where he has been cast for a character part in Francis Ford's production of "The Madcap Queen of Corona," in which Grace Cunard enacts the leading role.

Knickerbocker vs. Triangle

Effort to Oust Motion Pictures as Inferior Grade of Amusement Meets With Stout Resistance—Motion for Injunction Adjourned Until Thursday, Feb. 10.

ON TUESDAY, February 1, papers were served on the Triangle Film Corporation as lessees of the Knickerbocker theater, Broadway and 38th street, New York, in a suit brought by Robert W. Goelet, owner of the property and others, to enjoin them from conducting what was alleged to be third class performances in showing pictures continuously at popular prices and thus damaging the character of the theater which was alleged to be first class. A hearing was set for Friday, February 4.

The allegations of the plaintiffs that a motion picture exhibition at popular prices tended to degrade the theater has precipitated a contest between the motion picture and the theatrical interests and the former have flocked to the support of the Triangle without regard to affiliations. This was proved when the matter came up in Part II. of the Supreme Court on February 4. The answer of the defendants was submitted by W. N. Seligsburg as counsel. It was voluminous and included affidavits from a large number of motion picture men, all tending to show that there had been no violation of the terms of the lease as viewed by the motion picture fraternity and by theatrical managers and producers, who have entered the latter field while retaining their position in the realm of the spoken drama.

Among the signers of affidavits were Harry H. Aitken, president of the Triangle Film corporation; Lawrence Anholt, manager of the Park theater; Alexander Lambert, musician and principal of a musical school and studio at 792 Lexington avenue; Henry J. Brock, who conducts a chain of theaters in New York, Buffalo, Toronto, Ottawa and Montreal; Henry I. McMahon, Boston manager for "The Birth of a Nation;" Leon Langsfeld, manager of the Broadway theater, Broadway at 41st street; Lyman O. Fiske, manager of the Dramatic Mirror; Frederick F. Schrader, playwright and dramatic critic; Harry R. Raver, manager of "Cabiria," and S. L. Rothapfel, manager of the Knickerbocker theater and of the new Rialto theater, under construction and now nearing completion.

Affidavits by Messrs. Al. Hayman and Daniel Frohman in connection with previous litigation of a similar character were introduced through filing certified copies. Harry G. Sommers, author of the only affidavit filed by the plaintiff, was quoted in support of the defence through the filing of letters over his signature in which he advocated the reduction of prices, which he subsequently swore constituted a cause for declaring the terms of the lease violated.

Messrs. Cary and Carroll, 59 Wall street, counsel for Mr. Goelet, declared themselves unprepared to proceed after viewing the avalanche of evidence introduced by Attorney Seligsburg, and were given until Thursday, February 10, to file answering and opposing affidavits. Argument of the motion for an injunction was set for Thursday, February 10.

Mr. Aitken, in his affidavit, makes known some of the inner secrets of the motion picture business, for instance, that the standard of seat valuation is reversed when that form of amusement follows the spoken drama. "The front rows of the ground, or orchestra floor, are the best seats for spoken plays," he avers, while "at motion picture plays these seats are too near, and the best seats are those at the front of the balcony."

Mr. Aitken goes into the history of the lease of the Knickerbocker theater from Mr. Goelet to Messrs. Klaw & Erlanger, Al. Hayman and Charles Frohman, and from the latter to himself. Mr. Sommers was manager of the theater at the time he secured it, he swore, and continued in that capacity until on or about January 8, when his services were dispensed with and Samuel L. Rothapfel was installed as manager.

"Plaintiff made no objection to the presentation of motion pictures while Mr. Sommers was continued as manager in charge of the Knickerbocker theater," continued Mr. Aitken. The latter cited the fact that "Cabiria" played a long engagement at the theater with $1 as the highest price charged for admission; that Mr. Sommers advocated and endorsed in writing a reduction of the prices charged under the Triangle management, and that there was no complaint of any kind until Mr. Rothapfel readjusted the prices in accordance with moving picture standards, charging $2 and $1.50 for box, loge and the choice of balcony seats and 50 and 25 cents for the rest of the house.

He then delved into theatrical history to show that the Astor, Liberty, Criterion, New York, Strand and Broadway and other Manhattan theaters had enjoyed a fling of moving picture operation without having had their class altered or their renting value impaired. The upward trend to the north in affairs theatrical and not the presence of films, he averred is responsible for a diminished rental value for the Knickerbocker theater.

S. L. Rothapfel gave a detailed review of the performances he is presenting at the Knickerbocker, declaring them first class in every respect "and equal to any entertainment of their nature given anywhere in the United States or abroad, and patronized by the same class of patrons who patronize the other first class theaters of New York." The remainder of his affidavit is devoted to an analysis of the performance and of the prices charged.

Al. Hayman, as general manager for the late Charles Frohman, is then quoted as having deposed as follows: "The producing of photo drama in a 'first class theater' is not calculated to in any way diminish the value of such theater, or to injure its reputation as a 'first class theater.' The price of admission to a theater does not determine whether or no it be a 'first class house,' this is regulated solely by the manner that the same is conducted and managed, and not otherwise."

The evidence, as introduced, is believed to indicate the full position of the moving picture interests as a whole, although the defendants will have further opportunity to amplify their defense after the introduction of the plaintiff's evidence at Thursday's hearing.

New Jersey Threatened With Censorship

Bill Introduced in Trenton at the Instance of the Holy Name Societies.

AT the session of the New Jersey Legislature opening for the week of February 7, a bill has been introduced proposing to create a state board of censors whose approval will be necessary before films may be shown in the State, probably will be introduced in the Legislature Monday night. The bill was drafted by a committee of the Essex County division of the State Federation of Holy Name Societies and has received the indorsement of representatives from other divisions and of P. A. Dwyer, of Paterson, president of the State Federation, at a meeting in this city.

Those who attended the meeting were Hubert J. Rowe, Robert Powers and Rev. M. P. Corcoran, rector of St. John's Catholic Church, the three representing the Essex Division; Frank J. Reardon of Jersey City, representing the Hudson County Division; Charles McCarthy of the Passaic County Division and Mr. Dwyer. The bill was drafted by Mr. Rowe and Michael J. Tansey.

Regulation of the character of pictures shown, even though passed by the informal national board of censors, is considered necessary by representatives of the Holy Name societies.

The New Jersey exhibitors are thoroughly aware of the dangers which threaten them if this bill were enacted into a law. Following the plan of the New York exhibitors they propose to hold a state convention at Trenton, the State capital, in order to impress the Legislators with their numbers and their power. A committee has been appointed to make the necessary arrangements. It is believed that the sponsors of the bill and its supporters are animated by sincere motives and have the best of intentions. An effort will be made to get into touch with them and convince them of the earnest desire of all producers and exhibitors to have none but clean pictures.

JAMES YOUNG SUES SELZNICK.

James Young, husband of Clara Kimball Young, has commenced an action in the Supreme Court against Lewis J. Selznick for alienation of the affections of his wife. He claims damages to the amount of $100,000. Mr. Selznick, in his answer, denies all the allegations in Mr. Young's complaint and says that the trouble of the Youngs commenced long before he became interested in the artistic success of Mrs. Young.

JACK GRAY WITH NICHOLS-FINN COMPANY.

Jack Gray has resigned from the Vitagraph Company to accept a position with the Nichols-Finn Advertising Company, and will be in charge of the company's offices at 200 Fifth avenue, New York. George H. Sheldon, who was in temporary charge of the offices since the resignation of Mr. Kuhn, has turned the affairs of the company over to Mr. Gray and returned to Chicago.

Censorship Threatens New York

Assemblyman Ahearn, of Brooklyn, Introduces Vicious Measure in Albany—Unless State Meeting March 1st and 2d at Albany Acts, New York Will Have Censorship by July 1st.

By W. Stephen Bush.

NEW YORK is now actually threatened with the worst posible form of censorship. Assemblyman Ahearn, of Brooklyn, has introduced a State censorship bill at Albany, which has been referred to the Committee on Codes. The bill is much worse than the censorship laws in Kansas, Ohio or Pennsylvania. Appointment of the State censors is made by the Governor "with the advice and consent of the senate." This phrasing makes it sure that the appointments will be purely political. No appeal from the decisions of the censors is allowed. Their findings are absolute and the exhibitor or producer must abide by them, no matter how unreasonable they may seem.

The act is to take effect on the first of July of this year. This means that in a little more than four months we will have the worst censorship in the country, unless the organized and the unorganized exhibitors rally in one grand impressive protest against the measure.

Motion pictures in the censorship states have lost much of their popularity. The butchering and mutilating of films by the censors simply spoils the motion picture entertainment and results in direct losses to the exhibitors.

Exhibitors Must Act.

The exhibitors can beat this measure if they will get busy at once. A grand rally of motion picture exhibitors is proposed FOR MARCH 1ST and 2D at ALBANY. Albany is the place for a strong demonstration of motion picture men. At Albany the legislature is in session. It will be in session March 1st and 2d. These days have been chosen to make sure that the legislators will be in Albany when the grand rally of exhibitors takes place. Shake off your indifference and prepare for the great state meeting at once. Write either to State President Lee A. Ochs or to the Moving Picture World of your intention to be there.

The advocates of this measure will make a desperate fight for its passage. For them the defeat or the victory of this bill will mean nothing but notoriety, to you, exhibitors, the failure or passage of the measure is surely a question of life and death. With all the life and humor and sensation censored out of your films the public will stay away from your houses. Act without delay. Remember the time, March 1st and 2d, the place, Albany, Ten Eyck Hotel. Get busy.

Full Text of the Bill.

The full text of the proposed censorship measure is printed below:

AN ACT

to amend the state boards and commissions law, in relation to creating a state board of censors to regulate moving picture exhibitions.

SECTION 1. Chapter fifty-six of the laws of nineteen hundred and nine, entitled "An act in relation to state boards and commissions constituting chapter fifty-four of the consolidated laws," is hereby amended by inserting therein a new article one, in place of such article inadvertently repealed by chapter six hundred and forty-seven of the laws of nineteen hundred and eleven, to read as follows:

ARTICLE 1.

Short Title.

SECTION 1. Short title. This chapter shall be known as the "state boards and commissions law."

SECTION 2. Such chapter is hereby amended by inserting therein a new article two, in place of such article repealed by chapter six hundred and forty-seven of the laws of nineteen hundred and eleven, to read as follows:

ARTICLE II.

STATE BOARD OF CENSORS; MOVING PICTURE EXHIBITS.

SECTION 5. State board of censors.
SECTION 6. Powers and duties of the board.
SECTION 7. Description of moving picture films or reels to be furnished by vendors, lessors or proprietors.
SECTION 8. Unapproved films, reels and views not to be exhibited; penalties.
SECTION 9. Salaries of censors.
SECTION 10. Records and reports.
SECTION 11. Examination fees.

SECTION 5. State board of censors. The state board of censors is hereby established, to consist of three members, to be known as moving picture censors. Such censors shall be appointed by the governor, by and with the advice and consent of the senate for a period of six years, from the first day of January, on which the term of office of one censor shall expire on January first, nineteen hundred and eighteen; one on January first, nineteen hundred and twenty, and one on January first, nineteen hundred and twenty-two. The board shall elect one of its members to be president, to act as such during the term of his appointment as member of such board. The members of such board shall be persons duly qualified for performing its power and duties.

The board may employ a secretary, and such clerks and agents as it may deem necessary or proper to carry out the provisions of this article.

SECTION 6. Powers and duties of the board. The board of censors shall examine all moving picture films or reels, and approve such as shall be moral and proper, and shall disapprove such as are sacrilegious, obscene, indecent or immoral and as shall tend to debase or corrupt the morals. Upon each moving picture film or reel approved by the board, the board shall cause to be placed the words "Approved by the New York State board of censors," accompanied with the date of such approval.

The board shall have general power and authority to supervise and regulate the display of all moving picture films or reels in all places within the state. Such power and authority shall include the power to inquire into and investigate, and to have displayed for the benefit of the board, the moving picture films or reels intended to be displayed.

SECTION 7. Description of moving picture films or reels to be furnished by vendors, lessors or proprietors. It shall be the duty of every person, firm, association or corporation intending to sell, rent or exhibit any moving picture films or reels within the state to furnish to the board whenever the board shall so require a description thereof, including a description of the scenes and purposes of such moving pictures and to display the same for examination by the board, with reference to its approval or disapproval thereof.

SECTION 8. Unapproved films, reels and views not to be exhibited; penalties. It shall be unlawful for any person, firm or corporation to exhibit or use any moving picture film or reel unless such film or reel shall have been approved by the board of censors under this article. A person, firm, association or corporation exhibiting or using any unapproved moving picture film or reel, shall be guilty of a misdemeanor, and punishable by a fine of not more than fifty dollars for the first offense and not less than fifty dollars nor more than one hundred dollars for each subsequent offense. The unlawful use or exhibit of any such film reel or view, shall be deemed and held a separate violation as to each separate film or reel for each day that the same is exhibited or used. All fines recovered under this section shall be paid into the state treasury.

SECTION 9. Salaries of censors. The members of such board shall each receive an annual salary of five thousand dollars, together with the actual and necessary expenses incurred in carrying out the provisions of this article. Each member of such board shall give a bond to the people of the state in the sum of three thousand dollars, to be approved as to sureties, by the state comptroller. Such bonds shall be conditioned upon the faithful performance of the duties of the censors executing the same. Each bond shall have two or more sureties, or in lieu thereof, a surety company authorized to transact business in this state. Each such bond shall be filed with the state comptroller.

SECTION 10. Records and reports. The board shall keep an accurate record of all examinations made by it, noting such pictures as shall be disapproved with the reasons for withholding approval. It shall report annually, on or before the fifteenth day of January, to the legislature and governor and shall file a duplicate with the state comptroller. Such report shall show: A record of its meetings and an abstract of its proceedings during the preceding year; the results of any and all examinations or investigations made by it, such statements, facts and explanations as will disclose the actual workings and operation of the board. A statement in detail of the necessary traveling and other expenses and disbursements of the members of the board and its employees, expenses of the board in carrying out the provisions of this article and the amount of examination fees received by the board and paid over to the state treasurer during such year.

SECTION 11. Examination fees. For each examination made by the board of censors under this article, the vendor, lessor or proprietor of the film or reel examined shall pay to the board a fee of two dollars and fifty cents for each such film or reel so examined. No film or reel shall be examined, or any picture shown therefrom examined, until such fee shall have been paid. Such fee shall be paid over monthly to the state treasurer as provided to the state finance law; but the legislature shall appropriate annually the necessary moneys for paying salaries and expenses under this article.

SECTION 3. This act shall take effect July first, nineteen hundred and sixteen, except as to the appointment of censors under section five of the state board and commissions law as added by this act, and as to such provisions, this act shall take effect immediately.

SOME BLUEBIRD BRANCH MANAGERS.

General Manager H. H. Hoffman, of Bluebird Photoplays, has began the announcement of managers lately appointed to represent Bluebird interests in various territories. Sol J. Berman is the New York manager, established in commodious offices on the seventh floor of the Mecca Building.

Boston offices have been opened at 205 Pleasant street, with Frank Jaques in charge. Mr. Jaques was formerly connected with the Boston Photo-Play Co., and later was manager of the Globe theater, Brockton. He will supervise operations in the New England territory around Boston.

C. G. Sidney, formerly manager of the United Film Service, in Albany, has been made representative for Bluebirds in Eastern territory, with headquarters in Albany.

In Detroit, Robert S. Bedell will represent Bluebird interests. He has lately been with the Majestic Feature Corporation and was formerly with Broadway Feature Films Co., in both instances located in Detroit.

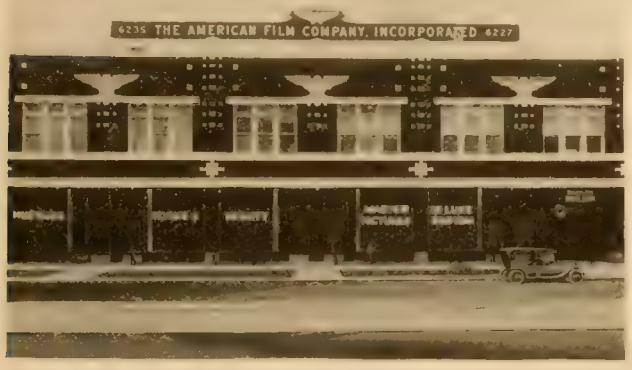
MISS NILSSON SEEKS LOCAL COLOR.

Anna Q. Nilsson, the motion picture actress, spent an entire week in a lower East Side settlement house in New York City to gain local color for the photoplay, "To Him That Hath," in which she is appearing opposite Robert Warwick for the Premo. Miss Nilsson is cast for the role of a young society girl who wearies of her artificial life and goes into settlement work. The young Swedish star had never been inside of a settlement house, so her director gained permission for her to live in one for seven days. She attended sewing, cooking and dancing classes, and even assisted the dramatic coach in putting on a play. Miss Nilsson was so fascinated by her glimpse into settlement life that she has consented to give one evening a week to the coaching of amateur dramatics.

American's New Chicago Home

"Flying A" Company Occupies $200,000 Establishment—Handsomely Appointed Offices and Work Rooms.

AMERICAN FILM COMPANY, Incorporated, now is "at home" in a spick and span and spacious new building at 6227-35 Broadway, Chicago. At a cost of approximately $200,000, an entire new plant has been erected in



New Home of American Film Company, Inc., Chicago.

Chicago to house the American and its ever-growing activities. The new structure is of brick and terra cotta, two and one-half stories in height, and each floor has an area of 9,000 square feet. Work of construction was begun April 1, 1915. President Hutchinson and his army of co-workers expected to occupy the new home some weeks before the holidays. An extensive strike, which tied up building opera-

S. S. Hutchinson, President American Film Company, Inc., at Desk in New American Offices, Chicago.

tions in Chicago for a period of nearly two months, proved a severe blow to the hopes of moving in before Old Man Winter closed his fist on the Windy City.

The buildings formerly occupied by the American are moved back close to the "L" tracks and are being used as store rooms and for other activities in connection with the greatly increased output of the American.

The former projection room still is in use, but a new one also is in operation. It is in this new projection room, fitted with four Motioscope motor drive projectors, that representatives of the trade press sit weekly on Thursdays to review forthcoming American releases.

The new projection room is some 60 feet long by 20 wide. It is fitted with comfortable chairs and tables, over which are bent well shaded electric lights. A specially constructed screen is built in. The new projection room is modern in every respect.

The new building houses the general office, the assembling room, the dry room, the negative room and three spacious storage film vaults. The general offices are on the second floor facing Broadway. President Hutchinson's suite is finished in heavy, dark walnut, and a unique beamed ceiling effect has been worked out. Adjoining Mr. Hutchinson's offices is the room of Manager R. R. Nehls, and adjoining Mr. Nehls' room is Mr. Ziebarth's. These offices are finished in the same general material and design as those of Mr. Hutchinson.

The year of 1915 saw a tremendous increase in the output of American Film Company, Incorporated. Early in the year it was seen that new offices and factory rooms were absolutely necessary. Accordingly, Mr. Hutchinson laid plans for a structure modern in every way, which he ordered constructed along lines best suited to the motion picture industry.

Practically all of the mechanical work, in connection with

R. R. Mehls, Manager American Film Company, Inc., at His Desk in New American Offices.

American films, is now done in Chicago. The large studios in Santa Barbara and elsewhere in California supply the reels and reels of film. In all there are nineteen American companies at work producing screen entertainment for the millions of picture lovers in all parts of the world, and the film dramas, comedies and tragedies produced by these

Drying Room—New American Plant at Chicago.

nineteen companies are more than sufficient to keep the big force in Chicago working at top speed day after day.

PREMO APPOINTS JERKOWSKY MANAGER.

Louis Jerkowsky, formerly of Harry Rapf's vaudeville offices has been appointed by the Premo Film Corporation, 11 East 14th street, as the manager of the office and studios in the old Biograph Building.

"BRONCHO BILLY" IN THE EAST.

Gilbert M. Anderson, of the Essanay Company, better known to some as "Broncho Billy," is visiting New York City.

Big Four's New Quarters

Home Offices in the Mecca Building, Broadway and Forty-Eighth Street, Model of Convenience.

ALTHOUGH the V-L-S-E moved its home office and the New York branch office from the seventh to the sixth floor of the Mecca Building several weeks ago, workmen have been constantly employed in the new quarters, putting the final touches on their appointments and it was only last week that the undertaking was declared completed.

One thing noticeable is the efficiency with which the new offices of the Big Four have been laid out, and the convenience and comfort which has been provided, not only for the executive force of the Big Four, but for those who call at that office as well. For instance, the poster display room and the projection room in which the exhibitors and the press are entertained by the showing of new Big Four releases offer unusual facilities for consideration of those factors which go to make for successful presentation of features.

Office of General Manager.

The projection room is the most commodious in the city, with a throw of fifty feet. It is tastefully and comfortably furnished, and a great deal of care has been exercised to insure perfect projection. The poster room is as large as the entire office space of many representative organizations.

The arrangement of the New York branch lends itself ideally to the convenience of visiting exhibitors. All the departments are adjacent so that after making his selections, an exhibitor can go right down the line to the cashier and stock department, and complete his whole transaction with a minimum amount of effort.

John McAlier and P. A. Mansfield, representing the Pittsburgh Screen Club, were in New York City the past week seeking to obtain the promise of players to attend the big ball of their organization on February 14.

Office of Manager New York Branch, V-L-S-E.

Kleine Outlines Billie Burke Novel

Actress Will Appear in Twenty-Chapter Story and Will Be Supported by Henry Kolker.

"I DO not believe that I have ever seen a production so lavishly treated—so carefully handled as to cast and details—as the new Billie Burke novel." This is the statement made by George Kleine, of the Kleine Feature Service, in response to queries regarding the new Kleine Burke novel.

"Exhibitors have sought detailed information about this new play through our various offices, but until now we have been unable to give out any information," continued Mr. Kleine. "This new production is by Rupert Hughes. We will endeavor to establish the fact that the motion picture is a logical medium for original literary activity. We intend to demonstrate that a modern work of fiction can be presented quickly and clearly through the medium of the screen—that the novel in picture form is easily interpreted, entertaining and interesting.

"We have been fortunate in securing our cast. Billie Burke is a great favorite. Her charming manner makes her an ideal screen subject. Her method of interpreting the emotions is distinctive. I cannot recall any screen subject so admirably fitted to portray the heroine's role in the new novel. From the first scenes made I am convinced Miss Burke will prove extraordinarily appealing. Our leading man is Henry Kolker. His successes on the speaking stage, as well as on the screen, are numerous.

"Much attention has been paid to the minor parts in the new novel. In order to interpret the roles properly, we had to have certain types. We have given considerable time to our selection of these players. David Powell will be cast as Richard Freneau. William Roselle is to play the part of the heroine's brother. William T. Carleton will have the role of the heroine's father. Miss Jule Power will interpret Marcia, the sister of the heroine.

"As to the story, it will be a society drama, for which Rupert Hughes has become so well known. Miss Burke will be seen in the role of a youthful society girl whose father is a wealthy banker. Her engagement to a rich Wall Street broker and her subsequent love affair with a dashing young doctor form the basis of a mystery plot that is excitingly interesting. Throughout the play Miss Burke will wear gowns especially designed for this production. It is our intention to make the gowns a sort of 'fashion bazaar.'

"The action of the new novel will be logical. There will be numerous stirring adventures throughout to maintain strong interest. The play will have all the attention-holding elements that usually are found in the most successful magazine stories. The films are now being made at my studio in New York City, which is thoroughly equipped with every modern convenience and invention.

"To insure proper direction of the pictures, I have appointed my chief director, Walter Edwin, as director. Mr. Edwin has many novel photographic treatments in view for the new play and I am sure we will see great results from his effort."

The new novel will be presented in twenty chapters of two reels each. It will be released to exhibitors through the Kleine feature service exchanges. No release date has been set.

Office of Assistant General Manager, V-L-S-E.

The Motion Picture Exhibitor

CLEVELAND EXHIBITORS HAVE PLAN.

Suggestions Made to Manufacturers Calling for Selected Pictures and Subjects Suited for Children.

MUCH of the activity of the Northeastern Ohio Motion Picture Exhibitors' League for the past fortnight has been devoted to a discussion with Cleveland club women, of a plan which the women contend will improve the standard of pictures shown in local theaters and draw bigger and better audiences.

Club Women's "Better Films" Campaign.

A week ago the club women, in the person of members of the Civics and Legislation Committee of the Federation of Women's Clubs, conferred with the Executive Committee of the Exhibitors' League with the idea of securing permission to operate a picture theater in a different section of the city one night a week for two months, to present selected films. Following this conference the entire Federation, comprising half a hundred women's organizations, endorsed the civics committee plan for holding "family nights," at theaters in residence districts and defined the class of pictures they deem proper for family night programs.

The definition of what a good film is, was submitted to the exhibitors in a letter signed by Mrs. Elmer G. Derr, secretary of the committee and now the exhibitors have arranged to have the club women view films they believe fit the definition, at an open meeting in the screening room of the General Film Company. This meeting is scheduled for February 9, and the club women promise to have at least 125 members present.

Their letter addressed to C. A. Megown, special representative of the Exhibitors' League, is as follows:

On Jan. 6, the Federation of Women's Clubs, composed of fifty clubs, heartily endorsed the plan of the Civics Committee for co-operating with your league, in giving, on stated nights, special programs for families which will be, as we have already stated, "entertaining, worth remembering and talking about in the family circle, educational, something amusing and nothing to emphasize bad manners and bad morals." The Federation voted to aid and stand back of the plan, leaving the working out of details to this committee and your committee.

We accept your invitation to view pictures accepted and rejected by the censors, at an open meeting at the General Film Company's building, 2200 Superior ave., and at your suggestion, have chosen Wednesday, Feb. 9, at 2 P. M., as the most convenient time for this meeting. We will endeavor to have 125 women present. If we do not finish in one afternoon, we are willing to give more time to it later.

Trusting the composite committee will be able to arrive at something definite and practical in the near future, I remain Yours Truly,

MRS. ELMER G. DERR, Secretary.

According to Mr. Megown, many pictures which fit the definition given by the women have been run from time to time in Cleveland theaters without any particular recognition, and others have even been rejected by the Ohio Board of Censors for reasons not clearly explained.

Benjamin J. Sawyer, president of the League and Special Representative Megown of the League, believe the series of meetings with the club women will go far toward eliminating much unfair criticism which has been made of the motion picture business.

League's Letter to Manufacturing Companies.

In line with the agreement of the members of the Exhibitors' League to co-operate with the club women in presenting "family programs," Special Representative Megown is seeking to enlist the aid of every film manufacturer in the country. To this end, the following letter has just been sent to film manufacturers by Mr. Megown, on behalf of the League:

The Question of Censorship.

The question of censorship has not proven satisfactory in Ohio, even to those who advocated it two years ago, and there has arisen, as a result, a strong demand among a certain element for local censorship, and this has been particularly true in Cleveland.

The policy of the Exhibitors' League of Northeastern Ohio is quite capable of handling the situation, and we have met all the different societies that have been talking of the same in open debate without losing any ground. But to my way of thinking, this is but one of the things that should be done in reference to the question, and to the other things that should be done, I am addressing myself, in behalf of the League, to all manufacturers of regular service, who must constitute the backbone of all advancement in the film business, for the reason that if we are to depend upon the fly-by-night, we can never reach anywhere.

First, remember that the mere stopping of agitation does not accomplish anything, if there is left any reason, good or bad, in the minds of agitators, for a propaganda. Again, we must recognize that the easiest way to convert an agitator of censorship is to make a fan of him.

It must be recognized by all observers of the film industry the one great fact, that to keep up an interest in the business, there must be something new and something different done all the time. We cannot show the same old stories in the same old way to the same people week in and week out, and expect the business to keep up.

Children Patrons Important.

Again, we must recognize that while the business does not depend upon the amount of money paid in by children, that the children are still the real advertisers and interest-creators in the general run of films. Certain films may create an interest among a certain class for a certain time, but take the child life and the child interest out of the business and it will soon die and go into decay.

The child must be fed wholesome and interesting pictures in order to interest the parent, and the agitator of censorship must be brought to a full realization of this fact and of the further fact that there are hundreds of wholesome films made and exhibited in order to get them interested and make them see the question more from our standpoint than from the standpoint of an idealist.

Now we recognize as exhibitors, the fact that there have been any number of films made that will accomplish the above results, but they have been lost in the lock system that made it impossible to call the attention of the general public to the fact and to interest those who do not attend shows.

Special Shows for Friday, Saturday and Sunday.

One other further fact in this connection I wish to call to your attention, and that is, that few children attend the shows from Monday until Friday night, that their attendance of Friday, Saturday and Sunday is being made, more and more, a reward for good work in school, and we must recognize this fact and we are so doing in this city.

Now it is our proposition, which meets the approval of a class of people who have not given great attention to picture shows, to try and arrange a week-end program that will create a general public demand by both young and old, to get a better understanding for the picture business.

This will be an impossible task if we were to ask you to do it in your regular releases, and realize it could not be done that way, but we believe that this could be done in another way and that the experiment would be well worth trying.

Would Get Up List of Good Pictures.

We would get up a list of certain pictures that have been run, that we know of, and if you would reprint them, we could get enough exhibitors to try the experiment in different sections of the city, behind which movement we have the promise of the support of the papers and different civic bodies, and if we find that it creates a proper sentiment and meets with popular approval, we could then formulate a plan whereby each manufacturer could make film for that purpose, that would only be released on Friday, Saturday and Sunday, and do it in such a way as not to interfere with or change your regular program.

Whoever is in the film business that does not recognize the confidence of the public as one of the assets of the business, must fail in the end, and if the average exhibitor, in the house of five hundred or less, cannot run his show with a regular program, he must sooner or later go out of business.

Now we want your immediate reply as to your willingness to comply with our request, upon a cost basis to start with, then we will send you a list of subjects that you have made in the past and that we desire to have reprinted, assuring you that in this locality we, who have fought our way through every struggle with success, will succeed in turning all agitators of censorship against any form of the same.

HUDSON COUNTY (N. J.) EXHIBITORS ORGANIZE.

Will Start Campaign for Sunday Referendum.

A MEETING of the exhibitors of Hudson County, N. J., had been called for Thursday, February 3, in the offices of Frederick C. Henn, in the Spingarn Building, Five Corners, Jersey City. About fifteen exhibitors responded. Among them were Moody & Higgins, who control a chain of theaters; Louis Blumenthal, Peter Steup, M. S. Schlesinger and J. M. Brennan of the Orpheum theater, Jersey City; A. M. Robinson, Dr. Hespe, A. Calibrati, L. Lowenthal, Edward Dougherty of the Rex theater. A temporary organization was effected by the election of Dr. Hespe as chairman and Mr. Robinson as secretary.

It is proposed to have Senator Eagan and Assemblyman Henn introduce bills for either a total repeal or a substantial modification of the present Sunday laws. The modification aims at submitting the question of Sunday opening to the various cities or counties of the state. A committee was appointed to confer with Senator Eagan, Mr. Henn and W. S. Bush to draft the necessary bills. A resolution was passed

pledging Senator Eagan the support of the motion picture men in his efforts to promote liberal Sunday legislation. A further resolution which was passed unanimously provided for a conference with the Newark exhibitors for co-operation in the anti-blue-law campaign. Steps were taken for the forming of a state organization and for the holding of a state convention at the state capital. Upon motion of Mr. Blumenthal it was decided to seek affiliation with the national league at the earliest possible date.

Mr. Robinson made an able address, in the course of which he said that now was the psychological moment for the exhibitors to organize. He said that exhibitors today had more at stake than ever before. Their investments were greater than ever before and the need of organization correspondingly greater. A vote of thanks was given to the Moving Picture World for its loyal and consistent support of the exhibitor. Another meeting will be held next Thursday, February 10, at the offices of Mr. Henn, Spingarn Building, Five Corners, Jersey City. The meeting will be called to order at four o'clock. It is very important for all the exhibitors of Hudson County to attend. While Sunday legislation will be one of the important topics of the meeting, there will be other matters of great and vital interest to the exhibitor. The spirit of organization among the exhibitors is in the air, and it is hoped that the gathering at Mr. Henn's offices in the Spingarn Building, Jersey City, at four o'clock Thursday, February 10, will be a very large one. Several important committee reports will be received, among others the result of the conference with the Newark organization.

It was decided to call the organization the Hudson County Exhibitors' Association.

Newark Exhibitors Meet

Special Session Held Wednesday—Difference of Opinion on Sunday Shows—Effected Permanent Organization.

AT a special session of the Essex County Motion Picture Owners' Association, held Wednesday morning, February 2, at Achtel-Stetter's, Newark, N. J., it was decided to map out a definite program on the Sunday picture question this next Sunday. The entire city will be canvassed for members, and permanent organization will be effected. The temporary organizations, as stated in last week's Moving Picture World, was formed last Sunday with about a dozen charter members.

The Wednesday morning meeting was called for the purpose of hearing the report of the committee, that visited Chief Long in regard to Sunday opening. Joseph Stern, owner of the National theater, Belmont avenue, Newark, gave the report for the committee. Mr. Stern said that Chief Long did not object to giving permits for Sunday shows, providing there was no complaint from the neighborhood, and that fifty per cent. of the net profit should be assigned to some charity designated by him. The gist of Mr. Stern's report was "let well enough alone."

There were many present at the discussion who were content with the present conditions. Mrs. Charles Webb, the only woman present, emphatically opposed opening on Sunday. Mrs. Webb is the mangeress of the Goodwin theater, Broad street, Newark.

The prevalent opinion, however, was that either all the houses should be opened, or all closed.

Newark Exhibitors Strongly Organized.

In response to urgent invitations and to the "ad" in the Moving Picture World, more than 60 per cent. of the exhibitors of Essex County, N. J., attended the meeting of the new organization which was held on Sunday, February 6, at Achtel Stetter's Restaurant on Broad street, Newark, N. J. The following new members were received into the organization: Putnam and Jacobs, Paramount theatre; H. Austerman, Playhouse; Arnold Davis, Park theater, J. Boyland, City theater; J. Crawford, Crawford theater; C. J. Straehle, Star theater, John J. Whelan, Central theater, A. J. Besson, Victoria theater; A. and B. Nussbaum, Colonial theater. The following committees were appointed: Legislative committee, Jacobs, Crawford and Putnam; Committee on By-Laws, Boyland, Lebow and Amsterdam; Local Welfare Committee, Amsterdam, Eckstein and Nussbaum.

Louis Blumenthal made an address on the just grievances of the exhibitor. His remarks were followed with close interest and were heartily applauded. The Legislative committee was authorized to take steps toward holding a State convention at Trenton in the near future. The permanent organization and election of officers resulted as follows: President, Joseph Stern; secretary, Philip Bornstein; treasurer Morris Feldman. The next meeting will be held at 11 P. M., Thursday, Feb. 10, in the Paramount theater. There will be regular meetings either once or twice a month. Announcement of date and place will be made later. A vote of thanks was given to the Moving Picture World for its consistent support of the exhibitor.

PITTSBURGH LOCAL GROWING.

The Pittsburgh local of the Motion Picture Exhibitors' League continues to grow by leaps and bounds, as brought out by the large and enthusiastic gathering held on Tuesday, February 1. Many new applicants for membership were enrolled, as is the case at every meeting. Secretary James Delves, who is also national secretary, states that the affairs of the Pittsburgh branch are in a flourishing condition and that its recent progress has been highly gratifying and profitable to the members. He says, furthermore, that he would like to have reports of the progress of the other locals everywhere, as it is essential that they co-operate more closely than ever in view of the big questions now involving the exhibitors large and small throughout the country.

INDIANA EXHIBITORS TO MEET.

The Indiana Motion Picture Exhibitors Association will hold its first annual banquet and convention in Indianapolis at the Hotel Severin, March 3. The committee on arrangements is holding weekly meetings just now to get the program under headway.

F. J. Rembusch is chairman of the general committee. Ernest P. Hunter is secretary, Joseph H. Gavin, treasurer; Fred Sanders, in charge of entertainment and publicity; J. C. Lockwood is chairman of the reception committee; John B. Huber is arranging the ball; Bingham, Crose and Cohen have charge of the program. Hugh O'Donnell is president and general advisor. Already there is word of a number of exhibitors who will make a showing of new apparatus for the benefit of the visiting picture men.

DETROIT EXHIBITORS PROTEST.

The Detroit Motion Picture Exhibitors League held a special meeting Monday, January 31, for the purpose of expressing opposition to the proposed new order of the public lighting commission to the effect that all theaters must have electric wires placed in underground conduit. Those theaters erected within the past eighteen months are so constructed and the order, if enforced, would effect particularly the smaller houses built previous to that time, putting them to considerable expense. The Detroit Motion Picture Exhibitors League believe such an order is unnecessary and out of reason at this time.

NORTH CAROLINA EXHIBITORS CONVENTION CALLED.

Secretary H. B. Warner of the Motion Picture Exhibitors League of North Carolina, has issued a call for a convention of exhibitors of that state to be held at Greensboro, February 13 to 15. The Guilford Hotel has been selected as headquarters and the first session will be held in the Piedmont theater at ten o'clock Monday morning. Questions affecting the trade will be considered and a full attendance is requested.

A 1000% INVESTMENT FOR EVERY EXHIBITOR.

Exhibitors throughout the country write in to say that the Moving Picture World's free pamphlets, "The Motion Picture and the Modern Sunday," and "The Great Arguments Against Censorship" have helped them immensely. We send you these pamphlets free of charge upon request. All exhibitors should have them. These brochures mean preparedness in the war for motion picture peace and motion picture prosperity. Just drop us a line and your two cents will bring you an interest of a thousand percent and maybe more. Send for them now.

FAMOUS PLAYERS MOVE OFFICES AGAIN.

Announcement is made by the Famous Players Film Company that the executive offices of the company, which have been located at 507 Fifth avenue ever since the fire which destroyed the company's plant in West 26th street, have been moved to 130 West 56th street, New York, where the company's studio is also located.

Chicago News Letter

By JAS. S. McQUADE.

Pavlowa Acclaimed in "The Dumb Girl of Portici."

THE first presentation of "The Dumb Girl of Portici," at the Colonial, on Sunday, January 30, was viewed by a gathering of moving picture lovers that taxed the capacity of the "theater beautiful" to the utmost. The night was one of the most forbidding of the winter season, as the cold spell had been succeeded by a thaw and the heavy drizzling rain was swept with such penetrating effect as to make umbrellas useless and hermetically closed autos and taxis the only refuge from the storm. But the turnout was a magnificent triumph over all the discomforts, and President Carl Laemmle, who has so much at stake in the great spectacle, had a face that was wreathed in smiles. The talented artiste, Pavlowa, who had succeeded in canceling her operatic engagement at Cleveland for the night, was present in one of the boxes, modest and retiring, and not all the spirited ovations that were extended to her personally could move her to appear on the stage to acknowledge them. She was content to rise in her seat and bow profoundly on several occasions, preferring to let the screen tell its story and the spectators judge her by her artistry before the camera.

This is not a review of the subject, but it is only fitting that the renowned artiste who has fixed a new standard in terpsichorean art should be acclaimed for the success of her first essay before the camera. One is surprised that she succeeds so well in her first attempt as an actress on any stage. The death scene, in which Fenella receives a mortal wound at the hands of her beloved brother, is most affecting and well acted. Another is that where, in her pure maiden simplicity, she succumbs to the wiles of the courtly Alphonso and becomes the cornerstone of the revolution that follows.

In the screened views of the revolutionary mob that attacks the ducal palace we are given a series of the most stirring and awe-inspiring spectacles yet taken by the camera. True, captious criticism may find fault—and with reason—with the too-prolonged run of the mob's violence; but the terrifying atmosphere carries its lesson just the same, and we are taught that the frenzy of a people justly aroused is one of the most fearful forces that can be called into being, that of the earthquake and of the whirlwind not excepted.

With more easily read announcements and a careful pruning of redundant action, this most imposing—and, in many respects, artistic—spectacle will be considerably benefited.

I nearly overlooked to give due credit for a praiseworthy innovation in the leading announcements in this subject. The spectator will notice in an inclosed space at the top of these announcements a flashing picture of an object (or objects) which indicates the main feature of the action in the pictures immediately following. This is really startling in its significance, for it gives the first promise I have ever had brought to my notice of a substitute for typed or written announcements, one that is in complete harmony with moving pictorial art. What a boon and triumph it will be to and for the moving picture if the future will reveal a way to make intelligible the dark places in a screen drama by means of these flash pictures, or something akin to them!

Captain Boening Should Be Elected Alderman for the Twenty-eighth Ward.

Exhibitors in the Twenty-eighth Ward of this city have it in their power to elect Captain Louis A. Boening for Alderman in the coming election. Captain Boening has been connected with the moving picture business in various capacities for a long time, and he is well posted on the opposition in this city to the business by overzealous reformers. It is a good thing to have a friend at court in cases of emergency, and it will be wise to use all justifiable means to elect Captain Boening.

February 29 is primary day, and the election will be held April 4.

On January 27 the following resolutions, favoring the nomination and election of Captain Boening, were drawn up and signed by R. R. Nehls, Richard C. Travers, Wm. J. Sweeney, Watterson R. Rothacker and George Berg, all officials of the Reel Fellows' Club of Chicago:

WHEREAS, It has come to the notice of the members of the Reel Fellows' Club of Chicago that several reform or uplift societies are endeavoring to have laws passed which, if put into operation, will seriously interfere not only with the motion picture manufacturers and film exchanges, but with the motion picture theaters of the city of Chicago. These laws if passed will make it almost impossible for an exhibitor to conduct his business at a profit

THEREFORE, BE IT RESOLVED, That the board of governors of the Reel Fellows' Club of Chicago, in executive session, do hereby unanimously indorse the candidacy of Captain Louis A. Boening as Republican candidate for Alderman of the Twenty-eighth Ward.

Our great trouble has been that we have had no one to represent the motion picture interests in the City Council, who is thoroughly familiar with all of the requirements of the motion picture industry, and we earnestly request that all theater owners and managers who are operating within the jurisdiction of the Twenty-eighth Ward assist and cooperate in every way possible toward the election of Captain Boening, as we need him in the next City Council.

Kindly assist him by allowing his slides and motion picture films to be operated in your theaters free of charge, as the time has come for us to put a stop to the practice of unqualified officenoiders from using our motion picture business as a football to be kicked around at their pleasure. With a man like Captain Boening in the City Council, we can be assured of intelligent action on the censorship question.

Thrilling Story of Difficulties Encountered in Securing Views for the Selig-Tribune.

The Selig Polyscope Company has just received a letter from E. B. Lockwood, one of the cameramen on the staff of the Selig-Tribune, describing his thrilling experience in getting views of the train wreck on the Great Northern Railroad near Corea, Washington, which was caused by a snowslide. Four lives were lost and three passenger coaches were wrecked by the avalanche. Exclusive pictures of the catastrophe were taken by Mr. Lockwood and will appear in No. 11 of the Selig-Tribune, released February 7. The railroad authorities were opposed to the filming of the scene of the wreck and herded five cameramen in a coach, taking exceptional care that this coach was kept far away from the scene. Mr. Lockwood, however, was wise from previous experiences and contrived to get on the spot. How he did it is told best in his own language.

"I had an idea that the cameramen would not be welcomed with open arms, and when our train reached Skykomish I quietly dropped off the train and cached my camera," writes Mr. Lockwood. "I then went to the hotel and posed as a timber cruiser. There I became acquainted with a poolroom proprietor and through his assistance and that of a Seattle newspaperman I was able to get a guide and two packers.

"Knowing that we would not be allowed to reach the scene of the wreck over the right-of-way, we took the trail overland, leaving Skykomish at four o'clock in the morning. We had only three pairs of snowshoes, and as I was the lightest and carried only the grub I did without them. The snow was about eight feet deep on the level and we expected to make the eleven miles to Scenic, Wash., by three o'clock Monday afternoon. As a matter of fact, we did not reach Scenic until six o'clock, and our grub was all gone. At one place near Scenic we crossed a big slide, and it took us just forty-five minutes to make seventy-five feet.

"Reaching Scenic, I again posed as a lumber cruiser and was able to deceive the railway officials and the detectives who were in the hotel there to prevent cameramen from getting pictures. Tuesday morning we left early for the scene of the wreck, and on the way I struck a bad spot and was carried 250 feet down the mountain before I was able to grab a sapling and stop my progress. Later I fell into a hole in the honeycombed snow and was rescued by the packers.

"We reached the scene of the accident at one o'clock Tuesday afternoon, and I made my first set-up 300 yards from the scene of the accident. Between this point and 200 feet of the wreck I made four pictures, and each time it was necessary to knock down, pack, carry and then set up the machine. The last picture was made about 200 feet from the wreck and just off the right-of-way.

"I am now feeling the effects of my trip. When I slid down the mountains, my leggings were ripped off and the skin was stripped from my legs from the knee to the ankle;

but at that I was fortunate, as I secured about 280 feet of film. My belongings are scattered from here to the Coast, my overcoat being at Scenic and my grip at Skykomish, so I have been recuperating in Spokane."

Pacific Coast newspapers describe the fate of the other moving picture cameramen, who were placed in a coach near Skykomish and sent back, being denied the right to walk on the company's property. In view of the fact that the railroad was flanked on one side by a high precipice and on the other by a deep chasm, the cameramen succumbed gracefully and returned to the Coast.

Chicago Film Brevities.

Invitations have been sent out by Mr. and Mrs. George Kirke Spoor for the marriage of their daughter, Miss Gertrude Keith Spoor, to Lieut. Douglas L. Weart, on Saturday evening, February 19. The marriage will be solemnized at the Fourth Presbyterian Church, Lincoln Parkway and Delaware Place, this city. The ceremony will be followed by a reception at the home of the bride, 908 Argyle avenue.

* * *

Mme. Marguerite Beriza, the Chicago grand opera soprano who recently joined the Selig forces as a star, has presented the manuscript of a book which details some very interesting incidents in her life to the Selig Polyscope Company. Among these is a story of her husband, Andre Bacque, to whom she was married in France four years ago. "He is not only a great actor but also a talented painter," says Mme. Beriza in her work, "and his productions are bought at Paris by the most critical art lovers. * * * He was honored recently by the French government by the purchase of one of his paintings. Since the beginning of hostilities in Europe, nineteen months ago, he has been in the trenches of France, contributing all the relief in his power to the wounded soldiers."

* * *

It is with great regret and sorrow that I announce the sudden death of Nathaniel F. Sawyer, vice-president of the Industrial Moving Picture Company, this city. It was only a few days ago that I paid a visit to the plant of the company on West Erie street, and was conducted throughout it by Mr. Sawyer. He was an enthusiast in his work and thorough in everything. The installment of the machinery had been made under his supervision, and I could not help noticing that he was up to date in every particular. He spoke with high hopes of the opening of the company's new plant at Diversey Parkway, Ward street and Southport avenue, this city, and was already arranging for the transfer of the machinery and its installation there. Mr. Sawyer died on Tuesday morning, February 1. He had complained a little of indisposition on the Saturday previous, but had thought nothing of it. A post-mortem examination showed that death was primarily due to appendicitis, the appendix having suffered rupture shortly before his death, which resulted in peritonitis. Mr. Sawyer was a young man, not yet in the prime of life, which makes his sudden taking off all the more deplorable. He had been vice-president of the company for the past two years, since its last incorporation. The funeral took place Friday morning, February 4, and his remains were laid at rest in Graceland Cemetery.

* * *

About four or five thousand feet of negative has been received by the Selig Polyscope Company from the battlefields in Poland. These films are said to show the true war conditions in that unfortunate country. They will be in readiness for release in about two weeks, I am told. The films present almost every aspect of war's devastation. The starving population, largely composed of grief-stricken women and little children; the marching columns of soldiers, and scenes along the lines of battle are vividly pictured. The leaders of Polish societies in the United States, who are working to alleviate the suffering among their helpless countrymen and women in Poland, are taking great interest in these war films.

* * *

At the special meeting of the Reel Fellows' Club of Chicago, in their clubrooms at 17 North Wabash avenue, on Wednesday, February 2, the discussion of plans for the year was limited by the fact that the election of officers will take place in March. The members fixed Wednesday, February 16, as the date of their annual beefsteak dinner.

* * *

Charlie Chaplin made a short stopover in the city Friday, February 4, on his way from the Pacific Coast, and then left for New York City to join his brother, Syd. When questioned about his future plans, he replied, "To sign up with the film company offering me the most money, unless my brother Syd and I free lance."

It appears that on the last day of the run of "The Birth of a Nation," at the Colonial theater, the Appellate Court handed down an opinion dismissing an appeal taken by the city from an interlocutory decree in the Superior Court, enjoining it from interfering with the exhibition. The city failed to perfect its appeal to the upper court within the period prescribed by statute. It will be remembered that on June 5, last year, Superior Court Judge William Fenimore Cooper granted a petition for an injunction restraining the city from interfering with its exhibition, after which the city took an appeal to the Appellate Court.

* * *

A novel use of the moving picture has been made by J. H. Harlow, of this city, who has been engaged since May 9, 1915, in showing the work of tearing down a fourteen-story building on State street and the erection of a nineteen-story structure on the same site. The film is in two reels and required 32,000 exposures in its making, daily exposures being made to show the progress of the work. The last snap was taken on Sunday, January 30. The film bears the title, "Magic, or the Busiest Corner of the Loop."

* * *

Out in Evanston the new moving picture censor board is having troubles of its own. The board has thus far taken in $215.90 in fees, while the city has been obliged to pay $482.25 for the censorship of films. It is now intended to increase the inspection fee from 30 to 50 cents, and the moving picture theater managers have come back with the announcement that at least a nickel more for theater tickets will be charged.

* * *

E. C. Divine, president of the Strand Theater Company, this city, announces that, beginning Sunday, February 27, Mutual Masterpictures will be used in the Strand theater here and at the Strand, Indianapolis, instead of Paramount programs. John R. Freuler, president of the Mutual Film Corporation, arrived in the city Wednesday, February 2, and completed arrangements with Mr. Divine.

* * *

The Studebaker will supplant the Triangle program by a Paramount, beginning Monday, February 28. An orchestra of 25 pieces has been engaged to interpret the pictures. Soloists of prominence will also appear during the intermissions. The prices will be: afternoons, 25 cents; nights, 25 and 50 cents.

* * *

The La Salle theater, beginning Saturday, February 12, will offer Paramount programs. The opening feature will be Mary Pickford in "Poor Little Peppina."

* * *

On Sunday, February 27, Triangle programs will hold the screen at the Colonial and will continue for an indefinite period. S. L. Rothapfel, the Belasco of moving picture presentations, will be in the city one week before that date, and will remain for four weeks, supervising the presentations in his own inimitable way.

* * *

W. E. Weinshenker, who has acted as special representative for the General Feature Film Company, this city, for the past three years, has resigned his position to accept that of special traveling adjuster for the Metro Pictures, Inc., working out of the Chicago office, under Harry Weiss. Mr. Weinshenker has a wide acquaintance with exhibitors throughout middle western territory. Previous to his connection with the General Feature Film Company, he was engaged in the exhibiting end of the business, acting as manager for the Ideal theater, this city.

* * *

Alfred Hamburger recently completed negotiations with Metro to present one of their features each week at the Ziegfeld theater. The first feature will be "Man and His Soul," in which Francis X. Bushman and Miss Beverly Bayne are featured. The second will be "The Upstart," featuring Marguerite Snow, supported by George Le Guere, James Lackaye and other prominent players.

* * *

C. A. Ziebarth, superintendent of the Chicago laboratories of the American Film Company, Inc., is now out at the Santa Barbara plant of the company, installing some new equipment there. He will return in about two weeks.

* * *

Aaron A. Jones, one of the biggest heavyweights in the exhibiting end of the moving picture business, is out for the Republican nomination for Alderman in the Sixth Ward. I hope he will get the nomination and win out in the election on April 4. Exhibitors in the Sixth Ward can do a great deal in securing the nomination and election of Mr. Jones. They should get busy right away, as nomination day is February 29.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

FURTHER DEVELOPMENTS ON CENSOR BOARD QUESTION.

Opposing Councilmen Agree to Vote for New Ordinance Providing That Proposed Film Commissioner Is Given Power to Overrule National Board.

As stated in these columns last week Los Angeles has decided to abolish the local board of censors and appoint a film commissioner. The ordinance to be drafted on this matter was opposed by some of the councilmen but principally President Betkouski and Councilman Wheeler. The chief opponents have now agreed to vote in favor of the ordinance providing that certain changes are made in the drafting of the same.

As a result of this, the Public Welfare Committee has decided to amend its recent report favoring the abolishment of the motion picture censors, and the creation of a single commissioner to enforce the rulings of the National Board of Censors, and will recommend a new plan.

Under the new plan the film commissioner will have the authority to overrule the National Board of Censors' rulings on films, but in general will be guided by the action of that board. He will also have power to approve a film produced here or elsewhere that had not been passed on by the national board.

In case of doubt or dispute the commissioner will be authorized to call on the council and the police commission as an advisory board. This authority to overrule the national board's rulings will give the moving picture commissioner the power to reject any film that for special reasons is objectionable here, but which the national board might approve.

The commissioner is to be appointed by the Mayor, subject to civil service rules, and is to receive a salary fixed by the council.

By these changes the chief objections of several members of the Council will be met. One of these objections has been that any proposal to make the National Board of Censors supreme will be to delegate Los Angeles police powers to an outside body. The other objection to the first proposal of the committee, it is stated, was that if only pictures passed upon by the national board should be permitted in Los Angeles this might amount to recognition of any combination of motion-picture producers that perhaps would control the national board. This complaint will be eliminated by a provision which says the local commissioner may pass upon and permit the showing of film not submitted to the national board.

The ordinance will be drafted along these lines and submitted to the council some time this week.

There is also a possibility that the controversy over the proposition to abolish the board of moving picture censors may be put up to a vote of the people at the special election to be held next June.

Mayor Sebastian has expressed the opinion that this matter is of so much importance and one upon which there is such a wide difference of opinion that it would be well for the council to obtain an expression from the people themselves before taking action.

MUNICIPAL MOVING PICTURE THEATERS FOR LOS ANGELES.

Mayor Sebastian Proposes Free Film Shows for Children of the Poor—Says It Would Solve Juvenile Problem of the City.

Free municipal moving pictures for the boys and girls of Los Angeles, who are so situated that they cannot enjoy motion pictures under proper guardianship, was suggested by Mayor Sebastian this week. The suggestion was made to a committee of teachers in the public schools, who called on the Mayor to ask his advice, as to methods for exerting a beneficial influence on the children of the city. The Mayor said with reference to the moving picture problem that he believes that a free motion picture theater for children, who are unable to pay their way to procure the amusement and instruction they crave, will go a long ways towards solving the juvenile problems of Los Angeles.

The Mayor's plan, as outlined to the teachers, is to provide moving picture entertainments regularly in various districts of the city where the children may be entertained under chaperonage and guardianship of the city, instead of being allowed the freedom from restraint which often leads to mischief or worse.

"Don't call upon or expect the police to look after the boys and girls any more than is absolutely necessary, but see that the parents are made to assume proper responsibility for the conduct of their children," was the advice given by Mayor Sebastian to the delegation of teachers.

The Mayor said he believes the proper enforcement of the curfew law is dependent upon getting more patrolmen for the residential districts, but that police regulations should not be depended upon so much as home influences. Children, the Mayor said, should be accompanied by parents or responsible guardians when attending picture shows.

RAILWAYS BAR FILMS.

Order Issued by Railroad and Steamship Lines That Films Shall Not Be Carried as Ordinary Baggage.

War between Los Angeles motion picture interests and the railroads become imminent this week when an order was issued by the railroads and steamship lines that films shall not be carried in passenger steamers and trains as ordinary baggage.

The order also prohibited the shipment of films in baggage cars.

The railroads claim that the films are liable to explode and point out a recent accident in Chicago where thirty-eight passengers were burned.

Motion picture men declare the order to be nothing less than a move to benefit the express companies, as under the new order they will be the only concerns qualified to handle the shipment of films.

The Western Pacific, Southern Pacific, Northwestern Pacific, Salt Lake and Santa Fe roads have announced that the order will go into effect at once.

INCE TO START SCHOOL.

But Not for Acting—He Will Instruct and Elevate the Indians Used in Ince Pictures.

The tribe of Redskins employed at the canyon studios of the New York Motion Picture Corporation are to be polished and refined, by being sent to a new school at Inceville, according to what Mr. Ince told us the other day.

The initial step toward this plan was taken immediately following Ince's decision, when a corps of men was put to work erecting a two-story building adjacent to the tepees on one of Inceville's hills where the Indians live. This will be used as the instruction hall and will be divided into various departments after the manner of the modern school.

Already the task of grading the redskins has begun. This is being done by W. A. Brooks, showman and student of the West, who is now with the Ince forces. Under the supervision of Brooks, each Indian is being examined with a view to ascertaining just how much he or she knows of elementary subjects. Records are being kept and when the "school" goes into full swing the matter of assigning the aborigines to classes will then be easy.

Among the subjects to be taught the redskins will be reading, writing, arithmetic, geography, spelling, history, and grammar. A number of the Sioux already are adept in these subjects and they will begin their respective courses in the Inceville School as advanced students. The tribe boasts several Carlisle graduates among its bucks and it is not at all unlikely that these young men will be made assistant instructors after they shall have demonstrated their fitness for such positions.

In all, there are one hundred and twenty-one Indians at

Inceville and seldom does any of them devote more than three or four hours a day to work before the camera.

The Indians have received the news with jubilation. Old Chief Two-Lance, the ninety-two year old warrior, who is reputed to be worth approximately a quarter million dollars in property holdings, was the first to whom the announcement was made. Brooks declares he executed a tribal dance and then hastened to spread the news to his people in the tepees.

"There is no reason in the world," Ince is quoted as saying, "why these Indians should not be given an education. We are going to provide the facilities for it and hope that in the course of two months a full fledged institution of learning will have begun activities. We don't expect to teach the Indians philosophy and economics, but we do intend to instill into their minds the rudiments of the elementary subjects. Their minds are susceptible to development along these lines and we are going to do our best to bring about the development."

STATIC CLUB BALL.

Los Angeles Cameramen Entertain With Notable Affair—Thomas H. Ince and Anna Held Lead Grand March—Many Stars and Players Present.

The third annual ball of the Static Club of America was held in the beautifully decorated Rutherford Hall on the evening of Friday, January 28, with several hundred moving picture people present. The Static men are to be complimented upon their ability to make a good time for everyone and at the same time engineer the event. The affair was even better than former ones, and the officers and committees deserve much credit.

President Edward G. Uhlman was on duty every minute, greeting the many visitors, superintending the floor and looking after the whole business. He was no busier, however, than Secretary Charles G. Rosher, who flitted about with his big reception committee which was composed of E. G. Uhlman, Harris N. Ensign, Albert E. Cawood, Ira H. Morgan, James A. Crosby and W. F. Alder. The ball committee was made up of Ralph Morello, who was executive director before and during the function; Charles G. Rosher, Harry Gersted, and Harry McGuire. S. S. Norton, treasurer, and William J. Piltz, vice president, were also on the floor. On the committee which ran the dance were J. D. Jennings, George W. Hill, E. J. Vallejo and Fred L. Granville, R. D. Armstrong and K. G. McLean. The man who used his voice to good advantage and who patched up the little things that went wrong, and who was the buff between committee and guests, was the knightly H. L. "Buck" Massie, erstwhile traveler, and who is well known at the Universal studios as the host.

The grand march, with Miss Anna Held and Thomas H. Ince, as leaders, was a line of gorgeous color and finery. The officials of the club participated, as did members of the committees and their ladies. The line was made up of many prominent directors, stars, players and guests of the Statics. Among those who marched were Ella Hall and Daddy Manley, Herbert Rawlinson and Caroline Arnold, Victoria Forde and Tom Mix, Glen Cavender and Mrs. Cavender, Wheeler Oakman and Mrs. Oakman, P.D., and Mrs. Gold, John M. Nickolous and Mrs. Nickolous, Sesseue Hayakawa and Miss Tsura Aoki, Edna Maison and Beverly Griffith, Harold Lloyd and Beebe Daniels, Mabel Condon and Clem Pope, Grace Cunard and Francis Ford, Charles Parrott, Gus Inglis, Gene Lowery, Ray Gallagher, Allen Davey, Rhea Haines, Billie Rhodes, Raymond B. West, Jerry Jerrard and Fred Leroy Granville.

UNIQUE STAGE LIGHTING.

Live Wire Exhibitor Uses Auto Lights When Storm Wrecks Electric Wires.

Mr. H. G. Hyde, manager of the Rink theater in Lindsay, Cal., used a novel system for retaining his house at the same time giving the audience an evening performance, instead of pictures, when the lights went out, caused by the heavy storm last week.

Mr. Hyde ran his automobile into the theater and lit the stage by means of the powerful electric lights of the car. It happened that C. E. Hudson was billed to appear along with the program to do some legitimate entertaining. The manager naturally had to give the show, so he impressed the veteran actor into some character impersonations and the show went on, while the rest of the town was in darkness.

HORKHEIMER LANDS STAR.

Balboa to Feature Lois Meredith.

The petite and girlish Lois Meredith is the latest addition to the galaxy of stars at the Horkheimer beach studio. Upon her arrival at the busy studio she started work on a five reeler under the direction of Harry Harvey.

During the past half year, Miss Meredith has filled a number of screen engagements and now President Horkheimer has a number of specially written feature plays built to her requirements. Lois Meredith is young, pretty, vivacious and an actress naturally endowed.

Third Annual Ball of the Static Club of America, at Los Angeles, January 28, 1916.

How H. M. Horkheimer happened to engage Miss Meredith is a bit out of the ordinary. He saw her in a screen production in which the part she played did not show her to an advantage. But she made such an impression that he arranged for an interview.

Her winsome personality and bright manner impressed the producer as having wonderful possibiltiies, particularly in view of the girl's notable stage career. Miss Meredith is one of the youngest stars, in fact so young that her mother must sign her contracts to make them legal.

When she decided to go on the stage, Miss Meredith obtained a hearing from H. W. Savage and was immediately cast for the part of "Modesty" in the original production of "Everywoman." Next she followed Laurette Taylor in "Peg o' My Heart." Later she was selected for the New York opening of "Help Wanted" to do the feminine lead. In theatrical vernacular, she "got over big" in all three of these parts. For a girl not yet of age, this is certainly a record.

RAOUL WALSH BACK TO COAST.

Former Griffith Director, and Present Feature Producer for Fox Arrives in Los Angeles to Make Pictures.

Manager Robinson of the local Fox exchange met R. A. Walsh at the depot in the rain last Friday morning upon his arrival from New York. Mr. Walsh is to direct some big pictures here with Theda Bara and an all-star cast. While

Exchange Manager Robinson, R. A. Walsh, George Benoit.

waiting for the rest of his company Mr. Walsh is putting on a true Western picture. He and Mr. Robinson and Mr. Walsh's cameraman were busy discussing plans and locations for this picture when the World man visited the studio this week.

After doing the Western picture he will make a monster feature production using many people and going miles for locations. Walsh is accompanied by his brother, George, his cameraman, George Benoit, and James Marcus, who was seen in many of the releases. Mr. Walsh is the producer who made the Fox version of "Carmen," the "Regeneration," and "The Serpent," Miss Bara's latest success.

PREPAREDNESS AT LASKY'S.

Here is something that ought to come before the War Department. According to the father of Pete Props of the Paramount studio, the Jesse L. Lasky Yachting and Rowing Association has proven such a success during the recent rains that the members are now seriously considering organizing a Naval Reserve, and are having the property department build a couple of battleships and submarines to serve as an auxiliary fleet to the more or less well known United States Navy. The command of a vessel will be given each of the directors and the manoeuvers will commence as soon as stage room is available. During the present downpour the stage has been used exclusively for swimming and fancy diving contests. It was planned to hold the manoeuvers in the lot, but the Admiral decided it was not advisable for the fleet to cruise so far away from its base as without competent pilots the vessels are liable to strike a submerged and unchartered set.

All songs pertaining to "Sunny Southern California" have been barred from the Lasky dressing rooms.

Los Angeles Film Brevities.

Criticism of a motion picture play was one of the subjects given the pupils of a Los Angeles High School class, last week. Some twenty of our future citizens went to Tally's Broadway and reviewed "The Beloved Vagabond," with the result that young Miss Dorothy Kerr was given the highest mark of the class on her composition. C. Percival Garrett, the organist, was highly edified at the following "boost":

"The man that plays the organ at Tally's is an entertainment in himself and is well worth listening to, especially on a rainy afternoon."

* * *

The moving picture as an advertising medium has proved its efficiency to Manager Chester W. Kelley of the Manx hotel, San Francisco. It seems that upwards of one year ago Director Robert Leonard of the Universal Film company came to San Francisco for the purpose of taking scenes for the "Master Key," a four-reel Universal feature. Leonard and his crowd stopped at the Manx, and several hotel scenes required in the production were staged in the lobby of the hotel.

The picture has since been released throughout the United States with the result that a number of former patrons of the Manx have recognized the lobby and Manager Kelley, who was filmed several times during the process of securing scenes. Several communications to this effect from various sections of the country have been received by the management.

Kelley says he believes the moving picture to be an excellent publicity medium.

* * *

A fair imitation of the European war broke out in a San Pedro picture theater this week, when fifty or more Italians and Austrians in the audience attempted to emulate the fierceness with which their countrymen were fighting on the screen.

The film first showed Italian soldiers gallantly at war on the Italian-Austrian front. The patriotism of the sons of Italy in the audience was aroused and they applauded so vigorously that the Austrians present took umbrage.

Then followed a battle royal in which the Italians, who were in the majority, forced the Austrians to retreat.

But the Austrians retreated only to gather reinforcements. That accomplished, they returned to the theater. The previous "battle" was nothing to what followed. The glass front of the theater was broken before the police arrived and dispersed the "armies," while the Acting Desk Sergeant stopped the further showing of the film.

No arrests were made and no serious injury was reported.

* * *

Recognizing the possibilities of motion pictures as a means of spreading propaganda, the Morals Feature Film Corporation has been organized with headquarters in Los Angeles. W. A. Hoesgens is president and general manager and F. W. Emerson, national committeeman of the Prohibition party of California, is vice-president.

While the active organization is not yet complete, it has been definitely decided to immediately produce a twelve-reel feature, "The Beast," for use in Prohibition campaigns throughout the country, and to follow this up with other features of a moral uplift nature, not necessarily confined to Prohibition propaganda.

Contracts, it is stated, have been signed by a number of prominent film artists to appear in "The Beast," which will be released in May.

For the making of this photoplay one of the studios already established will be leased; but it is the intention of the new company to build its own plant and produce pictures on a large scale.

* * *

James Young, director of note, has arrived at the Lasky studio where he will start production on a big picture. He brought his own assistant and cameraman.

* * *

Thomas Dixon is busy at the Hollywood studios and is finishing the erection of a large glass structure. The contract calls for thirty thousand dollars worth of buildings.

* * *

Albert W. Hale, producer, manager, writer and author of many stories has shaken the dust of the West from his feet and has boarded a train for the East.

* * *

De Wolf Hopper, ever a story teller (not what you think I mean—real stories) put over a good one the other evening in showing how busy he is acting before the camera.

"I am as busy," he smiled, "as the young man in Washington who hung up his shingle as 'attorney-at-law' and had not yet been overwhelmed with clients. A friend, entering the office one day, observed on the desk a cheap alarm clock.

"Taking it home, eh?" he observed. "Good thing at this time of the year. Everyone is liable to oversleep these mornings."

The lawyer smiled. "I have not purchased that clock for the reason you mentioned. I keep it here to wake me when it's time to go home."

* * *

Owing to the set-backs and delays caused by Southern California's recent attack of "unusual" bad weather, the Rolin Film Company has practically completed arrangements for the building of a glass studio measuring eighty by one hundred and twenty feet. Final arrangements are pending decision of the company as to the proper style of electric lights to be installed for night work, and assisting the natural light on dull days.

* * *

When it rained the roads went into the surging waters and Cecil B. DeMille, the Lasky director general, at the completion of the picturization of "The Trail of the Lonesome Pine," who hied himself to his ranch in the southern part of the State, has been there ever since. Owing to the washed out condition of the roads he has been unable to return.

* * *

The other night Ed Brady of the Balboa "motored" into town for dinner. After the feast he went for his car and it was gone! They disappear almost as fast as they are made.

* * *

Allan Dwan, the producer, who departed recently for the East to stage two Triangle plays, has completed his mission and is home again at the California studio.

The two Eastern plays Dwan produced are "Betty of Greystone," with Dorothy Gish, Owen Moore and George Fawcett, and an untitled light comedy with Douglas Fairbanks. The latter has also started on his return journey to the Western Fine Arts studio.

* * *

As father used to say:

"Early to bed and early to rise makes a man healthy, wealthy and wise." If that is so William Duncan, leading man with the Hollywood Vitagraph forces, is a very strong man physically and morally too, for that matter. He dearly loves a joke and while the company stayed for refreshments in one of the small towns on the way home from Bear Valley, he stopped at the blacksmith's shop and quietly raised a one hundred and eighty pound anvil. He then deliberately yawned and turned away. Soon after he saw several men go to the anvil and one after another try to lift it without success. As his auto left he looked around and the men were still gazing after him wondering who the dickens he was. Bill must go to bed early alright.

* * *

Director Billy Cabanne, while filming snow scenes in and around Truckee, California, for use in Lillian Gish's latest Triangle play, "Marja of the Steppe," by W. E. Wing, and his company encountered a terrific snow storm that continued for three consecutive days. Cabanne took advantage of the storm and secured some very picturesque snow scenes. From reports the snow was twenty-two feet deep in spots, and the weather was 12 below zero.

Included in the party who journeyed with Cabanne to Truckee were Lillian Gish and her mother, Mrs. W. C. Cabanne, Walter Long, W. E. Lowery, Cameraman Billy Filden, and a staff of stage carpenters and property boys.

Miss Gish thoroughly enjoyed the trip, it being the first time she had seen snow for three years, since leaving New York.

Raoul Walsh, Fox's big director, who arrived here this week, says he is certainly glad to be back in the West again.

* * *

This week at the new Hollywood Vitagraph studio when Nell Shipman was introduced to the man who was to play the part of her father in the Blue Ribbon feature, "God's Country and the Woman," she incidentally met, for the second time in her life, the man who is her god-father. Her first meeting with William Bainbridge was in Victoria, B. C., on that occasion when the baptismal waters were poured upon the head of the baby Nell, and Mr. Bainbridge thereupon undertook the honor and responsibility of being her god-father. And it was a mutual pleasure and a unique circumstance, the bringing of William Bainbridge and Nell Shipman together in the roles of father and daughter in the Curwood drama of the frozen north.

* * *

The other day, while visiting the Biograph studio, we overheard a little conversation which illustrates the word "coincidence" better than a dictionary. It is an odd little incident and is worth repeating.

A visitor from the American studio at Santa Barbara was greeted by Albert Russell of the Biograph Company with the inquiry, relative to his brother, William F. Russell.

"Did you see Bill up there?"

"Yes," replied the visitor, "he's got a new car."

"He has?" exclaimed Albert in surprise, and added, "so have I. When did he get his?"

"Yesterday."

"Huh! So did I. What kind?"

"Purgeot."

"So is mine!" came the weak response from Albert, with a limp gesture toward the speaker's newly acquired car.

* * *

Herbert Rawlinson has blossomed out this week at the Big U studio in a pair of very nice puttees and breeches—the conventional attire of the moving picture director.

Herbert is to put on some immense stuff, the nature of which has not yet been disclosed, but it is known that Francelia Billington has joined the U and is playing leads opposite Herbert Rawlinson under his direction.

* * *

Charlie Chaplin left for New York. He has many offers with his "big salaries" attached, to appear in various concerns, it is said. So long Charlie.

* * *

Our hats are off to Roscoe Arbuckle, if this news is correct that he, "Fatty," is shortly to appear on the stage at the Orpheum. He has a monologue which the vaudeville people feel is a sure-fire success. Fifteen hundred dollars will be "Fatty's" weekly stipend. Think of it!

* * *

Miss Jane Waller, Miss Buster Gould and Mrs. I. J. Lamore, mother of Miss Waller, narrowly escaped injury one day this week when Miss Waller's automobile, in which they were riding from Universal City to Los Angeles, was struck by a street car at Hollywood.

The machine turned on its side, throwing the women to the street. The two younger women escaped unhurt. Mrs. Lamore sustained slight injuries.

* * *

Mr. C. A. Ziebarth, Superintendent of the American Film Company in Chicago, was a visitor to the World office Sunday afternoon accompanied by Mrs. Ziebarth. He has been spending a few days at the Santa Barbara studios of the Flying "A" and will return East next week.

* * *

For the exhibitor life is just one * * * thing after another. Now Japanese of this city have filed a protest against showing Lasky's "The Cheat" with the city council, but sentiment of the public welfare committee is that the council can no nothing, as the film has been passed by the National Board of Censors.

Japanese associations in San Bernardino, Riverside, Santa Monica and other surrounding cities have vigorously protested against this picture play, declaring that the film scene of a Japanese branding an American woman on the back with a branding iron would embitter the American people against Japan.

No action has been taken by the local boards in the cities mentioned.

"POP" ROCK AT PALM BEACH.

W. T. "Pop" Rock and Mrs. Rock left New York on Saturday, February 5, for a few weeks' sojourn at Palm Beach and other points along the Florida east coast. Both "Pop" and Mrs. Rock were in the best of spirits and looked forward to a delightful vacation in the salubrious climate of the southern resort.

CHARLES CHAPLIN IN NEW YORK.

Charles Chaplin arrived in New York City on the evening of February 4. It is his first visit to the metropolis since his entrance into pictures two or more years ago. The comedian came east to take up business matters and to consult his brother and business confidant, Sid Chaplin, formerly of the Keystone.

Does the Picture Appeal?

Director Taylor Says the Critics Should Answer That Question First.

THAT many of the so-called failures in motion pictures which do not meet the demand from exhibitors which their producers expected, are due to lack of proper care and skill in handling lighting effects, is the opinion of Director S. E. V. Taylor, who is now completing his second picture for the Equitable programme. And he goes further than that in asserting that the stock descriptions in publications pretending to be edited by "experts" fail lamentably in not paying due attention to that very important part of the finished picture.

"Lighting Good," "Lighting only Fair," "Lighting Poor," Mr. Taylor says, convey no information except to the technical reader, and he knows how widely views may vary. His contention is that in a motion picture which appeals to the eye first of all, the way that appeal is presented is fully as important and deserving of as much attention from the critics as any other feature of the production.

"The best efforts of the actors and actresses," he says, "are often and easily nullified by a slight defect or oversight in the proper use of lights. The cameraman may do his best, the artists give all that is in them, the settings be all that they should be, and when the picture turns out to be only mediocre in its drawing power, even though it carry a vital story, the critic will say 'Lighting Poor,' and let it go at that, without either showing wherein the lighting was faulty, or pointing out where it was good. The average critic knows what he likes when he sees a picture, but when it comes to explaining why he likes or dislikes it, that is another story, and the effects of the laws of optics, and the refraction, reflection and diffusion of light, are generally far beyond his ken."

Mr. Taylor won his spurs under David Wark Griffith, and the points he makes seem to be up to the critics to answer. His work in "Her Great Hour," in which Molly McIntyre and others did some exciting business under peculiar light conditions, is cited as an example of what he is driving at, for what everyone else considered a vital point the critics passed over in silence.

Grace Cunard

"I HAVE just one wish," says Grace Cunard, actress-director of the 101 Bison Universal, "and that is that the days were forty hours long, instead of twenty-four. I've pretty nearly succeeded in learning to do without sleep, but even if I stayed up all night long, I should not find time for all that I want to accomplish. You see, I write almost every scenario which is used by Mr. Ford and myself. I play the feminine lead in some of them, and I direct some of them besides!

Grace Cunard.

"Then, I am a great believer in the importance of costuming on the screen, and I spend hours planning and choosing my gowns and trying them on. Besides that, I am a perfect devotee of motoring, and simply must take time for a spin in my Lozier car. No speed is great enough to please me, and I have been severely reprimanded several times already!"

Miss Cunard is a fearless creature, and has taken so many risks in her work that she has been forced several times to succumb to an injury and take some time off in the hospital. She was born in Paris, France, and educated in Columbus, Ohio. She went on the stage at the age of thirteen, in stock, and was starred in 1910 in "College Days." Four years ago she joined the Biograph and since then has played with the Lubin, Republic and Kay Bee companies, finally ending up with the Universal, where her many admirers hope that she will stay for many, many years to come.

Annulment of Service Legal

Texas Supreme Court Says It May Be Done to Enforce Payment of Rental for Pictures.

THE legal right of a local exchange to enforce payment of rentals on contract by annulment of service is established by decision in favor of the Mutual Film Corporation just handed down by the Court of Civil Appeals, of the Second Supreme Judicial Court of Texas, Ft. Worth. Litigation was begun September 5, 1914, when Morris & Daniel brought suit against the Mutual Film Corporation of Texas for $10,600 in the District Court of Taylor County, Texas.

Morris & Daniel conducted a theater at Abileno, Texas. They had a contract with the Mutual Film Corporation for service. The Mutual defended on the ground that Morris & Daniel left C. O. D. shipments in express offices and that after having become delinquent in payment, service was cut off. Further, it was charged by the Mutual that payment was stopped on checks sent in remittance by Morris & Daniel.

In a suit, the exhibitors set up the claim that they had contracted for service from the Mutual to them so long as the theater and the Mutual Film Corporation remained in existence. Mutual responded by a plea that the contract was unilateral and lacked mutuality. On this showing, the case was dismissed. A series of amended complaints was filed by Morris & Daniel and at last in a trial before a jury, they received a verdict for $1,500. The Mutual fought the case and through appeal won the victory of the Ft. Worth decision. This will have an important bearing on film rental and collections in the state of Texas.

Henry King With Knickerbocker

HENRY KING, who starred a hit in the "Who Pays" series, also made himself well liked in "Should a Woman Forgive," and many other big dramas, will be seen in the coming release of the Knickerbocker Star Features, "The Big Brother," a three-part feature, uniting Virginia with a distant Island Kingdom in the Pacific.

Mr. King is a screen star who is making a careful, conscientious study of his work, and with each release, it is seen that he is a little higher up in his art. Besides being a finished actor, Henry King is a capable director, having put on a number of big dramas.

Mr. King is a Southerner, he works with his company, and because of his tact and considerate treatment of his fellow actors, he has been fittingly dubbed, "the gentleman."

Henry King.

In "The Big Brother," Mr. King does some excellent work, which will readily take its place in the front ranks of the General Film Company's releases for the coming week. "The Big Brother" will be released February 11.

EARL O. SHENCK NOW WITH GAUMONT.

Earl O. Shenck, who has become well known as a leading man for the Pathe company, has joined the Gaumont company at Jacksonville, Fla. He will play opposite Miss Iva Shepard in the first Gaumont Mutual Masterpicture in which he will appear. This is a story with an East Indian setting which is now being filmed under the direction of Edwin Middleton.

COLONEL BRADY WRITES NOVEL.

Colonel Jasper Ewing Brady, recently appointed manager of the Vitagraph Scenario Department, has written a novel entitled "The Pharisee," which Small, Maynard & Company, of Boston, will publish in book form.

Spiegel to Install Service Department

New General Manager of World Film Corporation Plans to Introduce New Ideas in Film Business.

IN a short talk amplifying the statement printed in last week's Moving Picture World, as to the changes in management of the World Film Corporation, Arthur H. Spiegel, the new general manager of the Forty-sixth street concern, intimated that he was not at the moment anxious to add to what had been printed. He said he preferred to work out the plans he had in mind and let the exhibitors and the public judge for themselves. He had no doubt the plans would be made good. He said he had not given up his interests in Chicago, where he is president and general manager of the Spiegel May Stern Company. His organization in that city, he said, was so well perfected he intended to devote but a couple of days each month to matters there.

Mr. Spiegel said he would continue as president and general manager of the Equitable and that the identities of that company and the World Film would be preserved in so far as the producing brands were concerned. He added that the executive offices of the two probably would be consolidated on one floor, not as a measure of economy primarily, but in order to increase efficiency and convenience. It was possible the accounting department might be removed to the first floor, where the shipping room now is. Harry Drum will be assistant general manager, Felix Feist sales manager, Harry Reichbach publicity manager and John Goldfrap advertising manager. Producing and releasing arrangements would be continued practically without change. Each company would have one release each week.

It was brought out in the conversation that one of the innovations would be a service department, on which the officers of the company were strongly banking. Mr. Spiegel was inclined to be reserved as to details, saying that while the plan was thoroughly worked out the executive of the department had not as yet been chosen. It was intimated the annual appropriation for this special service would run to six figures.

When Mr. Spiegel was asked in regard to the status of Lewis J. Selznick he said the former general manager of the World Film Corporation was still a director and member of the executive committee. Asked as to how the formation of the new company of Mr. Selznick in which Clara Kimball Young would be starred, would affect the World Film, Mr. Spiegel said she was under contract with the World Film until August 31 next, and that he expected for the company a goodly number of subjects in which Mrs. Young is featured before the expiration of the agreement.

Paramount Pictographs

Latest Thing in Pictures Is Modeled Along Lines of Popular Magazine—First Issue a Success.

Reviewed by Lynde Denig.

PARAMOUNT PICTOGRAPHS are not intended to invade the province of news weeklies, any more than newspapers are intended to cover the field of magazines. The daily prints report events as they happen; the weekly and monthly publications, at least the more significant of them, discuss the social problems arising out of these events and act as a guide to public opinion. Such is the function of Pictographs, designed to reflect the big movements of the day as seen through the eyes of leaders of thought in all branches of politics, sociology and science. It is an excellent idea, and judging from the first issue of this novel screen publication, it is destined to be fulfilled in a most interesting fashion.

One is struck by the completeness with which the policy of a progressive, popular, yet thought-provoking magazine is carried out in the contents of this single-reel release. The contributors are men of world-wide fame, such as Frederick Palmer, Henry Reuterdahl, Hugo Munsterberg and Elmer G. Sperry, and the film is composed with a view to providing something to attract all elements in an audience, just as a magazine that goes beyond the million mark aims to reach every class of reader.

Considering the state of the public mind at present, the leading article in the first issue of Pictographs is quite properly devoted to a plea for preparedness, with pictures and text compiled by Frederick Palmer in support of the slogan: "Millions for defense, but not one cent for tribute." In the next issue, Theodore Roosevelt will present his views on this subject. Henry Reuterdahl offers a strong plea for a large navy and Elmer G. Sperry is responsible for a clear and interesting scientific article entitled, "Putting the Gyroscope to Work."

But it remained for Professor Munsterberg to devise the most ingenious contribution to the first number, with his mental test by which he asks the spectator to decide whether or not he is blessed with a constructive imagination. Letters are thrown on the screen from which words may be made, if one is alert enough to transpose the letters in the limited time allowed. The Woman's Home Companion gives the initial installment in a department devoted to the better care of babies, and J. R. Bray supplies an effective cartoon based on the preparedness issue. Then there are some clever trick pictures calculated to please children, also a few glimpses of the latest fashions, without which no popular magazine would be complete.

Universal to do Booth Novel

Famous Prison Reform Story, by Maud Booth, "Was It Murder?" a Timely Subject—Other Adaptations.

THE Universal Film Manufacturing Company has procured the rights to picturize Gen. Maud Ballington Booth's famous novel, "Was It Murder?" which made the Salvation Army head one of the most talked-about writers for some time. Newspapers and magazines the country over spilled column after column of comments on this great work, and its sale reached into the millions. Without a doubt this is the greatest scoop in the line of adaptation that has been scored in many a month, coming as it does right upon the prison reform period which the State of New York is now undergoing. Gen. Booth's great novel was one of the very first published dealing with prison reform, which makes it all the more important today because many of the prophesies and remarks which were made at the time by the writer have become actual facts, according to revelations made in the testimony given at the investigations conducted by the State of New York in regard to the management of the prisons and its so-called reforms. This wonderful novel will undoubtedly be done in pictures by King Baggot under the direction of Henry Otto, immediately following the filming of "The Honorable Peter Stirling." It has also been arranged by the Universal to take scenes for this picture in and around Gen. Booth's home in the Adirondacks.

But great as this scoop may be, the Universal did not stop there, but went to several of the most widely-known writers of the day and purchased their original material for early releases on the Universal program. The first of these great writers whose best works will be seen on the screen, will be Paul West, formerly editor of the New York Sunday World. His first contribution is now being done by Harry Myers and Rosemary Theby being entitled "Object—Matrimony." This is an excellent two-reel comedy, to be followed immediately by another two-reel comedy to be done by Matt Moore and Jane Gail, entitled "The Society Sherlock." Another celebrated writer of the present day whose efforts will be filmed by the Universal is Thomas Hardy, managing editor of Snappy Stories, whose first contribution, "Behind the Curtain," is now being made by Henry Otto with Alan Holubar as the star before Mr. Otto starts directing King Baggot. Seymour Galland, another well-known author, has written a fine society drama which is going to be done in a five-reel feature by the eastern studios, called "The Crucible of Life." These authors will continue to contribute to the Universal program, and some exceptionally fine pictures may be expected from them in the near future.

Among the adaptations from popular magazines, will be a story by Wallace Irwin, "Nags," which appears in the February McClure's, and Norman Duncan has contributed a story of the Labrador ice fields, "Doctor of Afternoon Arm," which is now being made by Director Bob Hill, the story of which will appear in the Ladies Home Journal simultaneously with the release of the pictures.

HOLLISWOOD HALL TO BE SEEN IN PICTURES.

Holliswood Hall, a famous restaurant familiar to Long Island motorists, will soon be shown on the picure screen in a new feature production of the Vitagraph Company. The restaurant stands on the heights above Hillside avenue, Jamaica, and its architecture and interior decorations offer splendid scene settings for motion pictures. Theodore Marston is directing the film for the Vitagraph and will stage a huge ball scene in the dance room.

"Sis Hopkins" Films Here

Kalem Announces "A Flock of Skeletons" as Initial Release in New Comedy Line on March 3d.

SIS HOPKINS is here! "A Flock of Skeletons," the first release in the new line of Kalem comedies featuring Rose Melville, creator of the famous character, is now ready for release and will probably be given its advance showing to the trade papers this week. The initial production is scheduled on the General Film program for March 3d, following which there will be a single reel release every week, taking the Friday date on the Kalem calendar.

Scene from "A Flock of Skeletons" (Kalem).

"A Flock of Skeletons," the initial release in the new line, gives a good idea of the type of work that will be found in the Sis Hopkins comedies. Sis will be seen in the familiar character that made her nationally known a decade ago on the stage. She will be the same gawky girl of the farm, with the same ludicrous pigtails, gingham apron and straw bonnet. The stories vary from exaggerated farce to the quiet comedy of character, and occasionally the quaintly lovable character of Sis is used to bring in a touch of heart interest that is quickly followed by a laugh. Each single reel release tells an entirely distinct story.

The opening scenes of "A Flock of Skeletons" finds Sis at home on the farm. The slavery life tires and she pines for the easy ways of the city. Her arrival in the metropolis isn't very auspicious, for she has Mr. Newlyrich arrested for mashing after he had considerately offered to help her with her bulky green carpet bag. The fun begins when Sis later finds herself the girl-of-all-work in the Newlyrich home. She blunders into a knowledge of the secret escapades of each member of the family and is soon the guardian of the family's skeletons. Their efforts to keep her knowledge from the other members of the household make life a whirl of excitement for Sis. Mother is a would-be song-bird, under the tutelage of a professor who is hard of hearing, daughter is in love with a matinee idol, and the sudden acquisition of wealth hasn't cured the son of the family of his love for the rolling dice. Life on the farm never appealed to Sis as this does.

Kalem believes that the excellence of the supporting cast in the Sis Hopkins Comedies will prove a more than welcome surprise to film followers. Frank Minzey, who played the principal male role in the play "Sis Hopkins" since its first stage presentation, has been secured by Kalem, and will make his screen debut in these subjects. Arthur Albertson, who secured popularity in Kalem multiple reel offerings during the past year, is another member of the company, as is Richard Purdon, the Kalem "Daddy." Olive West and Henry Murdock are two players drafted from the stage who are well known for their character comedy work for many seasons past. Miss West will be remembered for her appearances on Broadway in "Mrs. Wiggs of the Cabbage Patch," "Rebecca of Sunnybrook Farm," and such attractions. Murdock is an acrobatic comedian whose work has delighted the critics of the private projection room. Mary Kennedy, a pretty Jacksonville girl, is another Kalem player added to the Sis Hopkins company. In preparing for the Sis Hopkins Comedies the Kalem officials insisted upon securing the best players obtainable and giving them stories of the finest quality.

Pyramid Pictures Makes Bow

New Producing Company Formed by Arthur Smallwood. Who is President and General Manager.

ARTHUR N. SMALLWOOD, president and general manager of the newly organized Pyramid Pictures, Inc., 220 W. 42d street, New York City, announces it as the policy of the new concern to act as contracting producers in the making of feature productions and serials with possibly an occasional industrial feature. The new company will assume full charge of production including the preparation of script and casting of players when so desired.

Mr. Smallwood has been identified with the film industry as an independent producer since the beginning of the independent movement. Early in 1908 he was associated with the United States Film Company, which began operations in Cincinnati by making Western. Later he operated the business in the same company in New York, establishing an office in the then "film row" on 15th street, where the Champion, Defender, Lux and Yankee offices were located. The company then specialized in industrial, advertising and educational films, in which field Smallwood was one of the earliest pioneers.

When the Smallwood Film Corporation absorbed the United States Film Co., in 1913, Arthur N. Smallwood was made president and general manager of the company. The Smallwoood Corporation made features for Warner's Features, Inc., and later when the United Film Service was inaugurated, the company produced two brands for that program, one featuring Edwin August and Ruth Blair and the other Ethel Grandin.

Helen Greene

IN HELEN GREENE the Lubin Manufacturing Company has a star acknowledged to be one of the most versatile women players on the screen. Miss Greene, being born into a theatrical family, comes by her success naturally. Her father, Clay M. Greene, was one of the old troopers and production manager, a newspaper man and more recently a recognized playwright of no mean ability.

During the past two years Mr. Greene has devoted most of his time to writing photoplays for the Lubin Company, and a short time ago took over the direction of his own features.

Helen Greene.

Following the advice and experience of her father, Miss Greene rapidly rose from one of the lesser lights of the stage and developed her talent to such degree that she was accorded leads in some of the prominent stage productions, during which time she devoted her spare time to study.

About five months ago and just at the time when public recognition was hers, her father induced her to join his company of photoplayers and she made her debut on the screen in Lubin Films. Under the personal direction of Mr. Greene, this pretty and vivacious young lady has won for herself in a very short space of time, a wonderful following. Admirers of versatility have always found Helen Greene to be "just herself," whether playing the vampire, the heroine, a society matron, the fond mother or any of her ingenue parts. She is at home and at her ease on a horse, behind the wheel of a snorting speed car, in the water or on it.

The pictures in which Miss Greene shows herself to advantage are "Heartaches," "Beyond All Is Love," "Her Wayward Sister," "The Uplift," "Revenge" and another four-reel feature which is now in the course of completion.

Among young actresses who have come to the front in pictures, Miss Greene deserves a place by right native ability and hard work.

Essanay Releases for February

Will Have a Number of Good Subjects on the Programs of General Film and V-L-S-E.

ESSANAY offers an exceptionally strong program in February, both through the General Film Co., and the V-L-S-E. Two multiple reel features, five acts each, will be released through the V-L-S-E. These are "Vultures of Society," released February 14, and "The Discard," released February 28. "Vultures of Society" features Lillian Drew, Marguerite Clayton, E. H. Calvert and Ernest Maupain, and is directed by Mr. Calvert. "The Discard" was written by Charles Michelson, war correspondent and former editor of the Chicago American, and features Virginia Hammond, the former Frohman star and for four years leading woman with E. H. Sothern; Ernest Maupain, former leading man for Sarah Bernhardt, and Harry Beaumont.

"The Primitive Strain," on the General Film program, is one of the best north woods stories produced. It ends with a fight that is a fight. In fact, it was so realistic, and the players fought in such dead earnest that a doctor had to be called to treat two of the participants and an innocent bystander. One actor had a rib broken, another broke a blood vessel in the nose and a woman was knocked down and badly bruised by the overturning of a table. The play features Edward Arnold and Nell Craig.

"Beyond the Law," a three-reeler by Henry Oyen, is another strong release. This is a sequel to "The Snow Burner" and was published in Adventure magazine under the title of "The Snow Burner Pays." E. H. Calvert takes the part of the snow burner, Hell Camp Rivers, which he played in "The Snow Burner," while Marguerite Clayton takes the leading feminine role.

The story is of the northwest—a red blooded tale of lumber camp life. Mr. Calvert took a company of players to Virginia, Minn., where the play is being staged in the exact part of the country Mr. Oyen wrote about.

Among the other strong releases are: "The Rough Neck," featuring Harry Beaumont and Alton Goodrich; "The Man in Him," featuring G. M. Anderson; "Golden Lies," featuring Bryant Washburn and Elizabeth Burbridge; "Politeness Pays," featuring John Junior; two of George Ade's fables; a cartoon of Wallace Carlson on "Dreamy Dud Lost at Sea," and a cartoon on Chicago by the famous cartoonist, Vernon Howe Bailey.

Activities of Gaumont Directors

What the Producers of the Mutual Ally Are Doing—Many Productions Under Way.

THE month of February will see unusual activities at the winter studios of the Gaumont company at Jacksonville, Fla. The policy of giving a director time to prepare for a new production is meeting with unqualified success. Three big feature photoplays are always in work, and the fourth director is planning his new production.

The first three February releases have of course been completed in "As a Woman Sows," "The Idol of the Stage," and the first Marguerite Courtot photoplay, "The Dead Alive."

Director William F. Haddock is just filming the last scenes of "I Accuse," the Marjorie Howe story picturized by George D. Proctor, Gaumont scenario editor. It will be released February 21 with Alexander Gaden in the leading role. Miss Helen Marten is playing opposite him.

The first March release Gaumont will make as a Mutual Masterpicture, de luxe edition, will be "According to the Law." For this production, which will be directed by Richard Garrick, supervising director of Gaumont stock companies, Howard Hall has been secured. Mr. Hall is an actor of forceful personality who has only recently turned to the screen. He has been featured in numerous Broadway productions and has starred at the head of his own company for years. "According to the Law" was written by Paul M. Bryan and Joseph H. Trant.

An East Indian village is now rising on the water front along the St. John's river opposite the city of Jacksonville. Here Director Edwin Middleton is already taking scenes of East Indian life, which is the setting for a story written by O. A. Nelson.

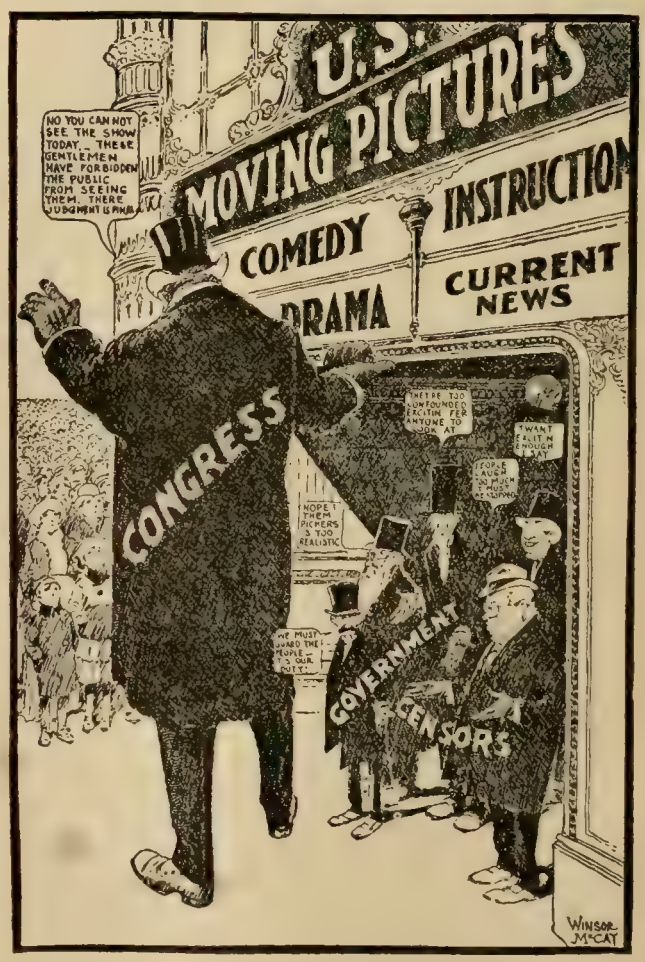
Beautiful Marguerite Courtot will be the star in the next photodrama to be directed by Henry J. Vernot for Gaumont. Paul M. Bryan, who wrote "The Idol of the Stage," has written the new play with Miss Courtot in mind. It is called "Feathertop," and the influence of the story of this name by Nathaniel Hawthorne upon the persons in the photodrama is so strong that they are vitally affected.

"Most Extraordinary"

Story That a Kalem "Ham" Comedy Makes a Dumb Soldier Speak.

FROM England comes one of the most amazing stories of the motion picture in war times that has yet been chronicled. Had it been the creation of a publicity man the story could not have been more startling. It tells of a wounded British soldier, robbed of his speech by a gas bomb, and invalided home. He attended a picture theater where a "Ham and Bud" comedy was being shown and was so amused by the comedians that his speech was suddenly restored. The account of the event as printed was given in a letter from Mr. Arthur Tench, lessee and manager of the Norbury Palais de Luxe.

"'It will interest you to hear of another instance of the usefulness of the picture theater in the stirring times of the present day. Cyclist J. Hopkins, of the 9th Div. Army Cycle Corps, now at the Stamford Road War Hospital, Norbury, was badly gassed at Ypres. He entirely lost his power of speech, and was invalided home. It was feared he would be dumb for life, and things looked pretty black for the poor fellow. A good angel, however, in the form of one of my lady patrons, brought him along one evening to my theater to see the pictures, and he was so affected by the eccentricities of Ham and Bud in a comedy I was then showing that his speech was entirely and at once restored, and although the gallant fellow came into the hall absolutely dumb and had been so since the fateful day in Flanders, he went out, to the astonishment of the hospital authorities, chatting merrily. Additional interest is perhaps lent to this case by the fact that Cyclist Hopkins has had some years' experience of the moving picture profession, his most recent post having been that of chief operator and electrician at the St. George's theater, Kendal. He is now going back to the front, and I am sure carries with him our best wishes.'"



STRIKING ANTI-CENSOR CARTOON.

The above engraving is a reproduction of a cartoon which appeared in a recent issue of the New York American and which illustrates in a most graphic manner the evil of Federal Censorship as proposed by the Crafts bill.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

IF any prediction ever made in these columns proved true, it is the one that the old-time theatrical people have never and never will, become reconciled to the conditions established by the advent and progress of motion pictures. We are told that "film men are split on the proposed Federal censorship bill." The truth is there is no split. We read of certain moving picture makers and handlers fawning and crawling upon the lap of Chairman Hughes of the Committee on Education at Washington and offering him a practical—in fact, a decided—surrender of their constitutional rights, while nearly all motion picture people stand upon principle. It is a remarkable fact that the fawners are people who three years ago derided and detested motion pictures. It is also a fact that the children who have crawled upon the knee of Chairman Hughes for ground-floor recognition and free publicity are not as numerous as they appear to be. One corporation signing the paper is the distributor for at least two of the most prominent of other signers. Two other signers, although separately inscribed, are covered by one organization, so that, instead of having four very prominent penitents upon his knee Chairman Hughes has but two.

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To be plain about the matter, let us take indisputable facts. One party which practically surrenders to the Federal Censorship movement is the Paramount Picture Corporation. It is followed by the Famous Players Company, the Lasky Feature Play Company, the World Film Corporation and the Equitable Motion Picture Corporation. Now, first, the Paramount Picture Corporation is not a manufacturing concern, but a releasing company which handles the productions of both the Famous and the Lasky companies, so that the Paramount really sits in the lap of Chairman Hughes for itself, the Famous and the Lasky companies—a representation of one. Mr. Hughes is told the World Film Corporation and the Equitable Motion Picture Corporation want to be good. He counts two more converts, while in fact there is but one, as the Equitable productions are released through the World Film Corporation, so that he has in all but two converts upon his knees.

* * *

On the other hand we find arrayed against Federal censorship the Universal Film Company, the Metro Pictures Corporation, the American Film Company, the Mutual Film Corporation, the V-L-S-E., representing four of the best known moving picture manufacturers, the International Film Service and the Nicholas Power Company. With them are representatives of notable motion picture publications, organizations of exhibitors and the Motion Picture Board of Trade. Does this indicate that "film men are split on the censorship bill"? If a percentage of 100 to 20 can be called a "split," then we must recede. The last named companies are on record against pre-publicity censorship and stand ready to support any measure that may be framed to hold them repsonsible under the criminal laws if they produce or exhibit anything that does not comply with the laws.

* * *

A representative of one of the organizations that has become servile to the Federal bill agitators says there are many persons in the moving picture business who look upon it as a means for a quick clean-up and a get-away for profit. All of which is quite true. But such people are the bandits of the business. They are the people who flourished some years ago, but can now only be found skulking in the darkness, producing for and marketing their products to the unwary and depraved exhibitors. Despite the opinions of many and the rulings of the courts in recent years regarding the existence and operations of moving picture trusts, one truth stands out boldly. If it were not for the establishment of some of the combinations the moving picture business would not have the world-wide standing it has to-day. Twelve years ago the country was flooded with interloping motion picture producers who were, as the representative says, "get-rich-quick artists." The first thought of combination was directed against the class who gave attention to quantity rather than quality and the effectiveness of that campaign is shown by the fact that not one of the guerrilas is represented in the ninety-five per cent. of motion picture business. The five per cent. is composed of the people for whom the agitators hold the entire business responsible.

* * *

To reach the outlaws the agitators would shoulder the responsibility and expense upon the innocent, without according them their constitutional rights to a day in court. The legitimate producer must abide by the delay and cost attending the pre-adjudication of his subject and support the supervising body for considering the subjects of the irresponsible producers who abandon their subjects when they find they cannot "get away with it." The honest man is put on all fours with the culprit without a trial. That is a true picture of pre-publicity censorship. Ordinarily all persons accused are entitled to the benefit of a doubt. Not so with the motion picture producers and exhibitors. They are first condemned and then tried. As a prominent director of pictures said the other day, "This censorship is one of the greatest insults to American manhood ever contrived. I am a respectable American citizen. I am raising a family and am as jealous of the spiritual and moral welfare of my wife and children as any man who ever attempted to teach the gospel. I would not allow myself to picturize anything that would contaminate the mind of man, woman or child, yet I am branded by these censorship people as one of degraded inspiration. Why, because I produce a picture showing a policeman accepting a bribe. The police say it unduly reflects upon the police departments. I am condemned because I show a clergyman who has become involved in unfortunate mercantile speculation because it tends to diminish respect for the cloth. I dare not produce a picture showing a man pointing a revolver at a burglar who has entered his home at night, because it is contrary to the commandment, 'Thou shalt not kill.' I dare not expose the conduct of a libertine, because the mind might otherwise remain ignorant of the existence of such affairs. In brief, I dare not tell the truth, no matter how delicately I may do it, because the 'holier than thou' feel that such affairs should be kept under cover, and yet the newspapers, magazines and novels of unlimited circulation, teem with such stories, the stage tells them day after day, and not a protest comes from these censors. Many of the newspapers and periodicals reek with filth, and I'll stake my reputation, together with my salary for a year, that the so-called reformers cannot find a filthy photoplay in any part of the country. The answer comes back, clear and distinct. The foundation for the censorship of moving picture films is pure, unadulterated graft. The condition of affairs in the moving picture business is terrible and I blame the manufacturers for it. They have given these 'holier than thou' people too much rope. They have lacked backbone enough to fight them inch by inch and have the courts determine how far sanctimonious interference with legitimate business shall be tolerated. 'Cut out the drinking scenes' is one of the injunctions issued to us. How in the name of all that is good are we to show the degrading effects of the liquor habit if we do not show its indulgence and results? If John B. Gough were alive to-day he would be one of the foremost moving picture exhibitors with his programme filled with drinking scenes. He went the picture one better and showed terrible examples in flesh and blood on the lecture platform. So did others in his time. Many of the so-called reformers of to-day will stand in the pulpits and upon the platforms, ranting about wine being a mocker, yet they deem it an honor to sit at festive boards surrounded by uplifted glasses, flowing over with bubbling wine. I always admired President Rutherford B. Hayes and William Jennings Bryan for their consistency in this respect. That is more than I can say of nine-tenths of the so-called reformers with whom I have come in personal contact. What do I think of censorship? I answer in the legal definition of the term 'fraud.' It is a dishonest or illegal artifice by which undue advantage is taken of another, or by which the interests of that other are unjustly prejudiced. My profession is an honorable one and I follow it accordingly. I take pride in it; and when anyone, whether he be of the cloth, or otherwise, says I make a business of contaminating the mind or impairing the morals of the young or old, he is deliberately guilty of a falsehood. By his reckless declaration he prejudices the interests of my employer, my family and myself. By his blanket charge against my profession as a whole, he commits the meanest act man can do. His artifice in besmirching all for a few is a fraud upon the intelligence of all. I am heartily in favor of penalizing any manufacturer or exhibitor of an improper moving picture, and that cannot be done until offence has been committed against the public and the offender given a trial. You cannot collect damages against a newspaper, or imprison the editor, before a libel is published."

Real Stories from Reel Studios

By Thornton Fisher.

FAMILIAR phrases:—"I've written three scripts better than that play and got 'em all back!"

* * *

Successful authors we have known—Rex Beach, Bob W. Chambers, Charles Dickens, Homer, Conan Doyle and Joe Brandt. Joe had a hand in "Graft."—P. S. We mean he was co-author of that story.

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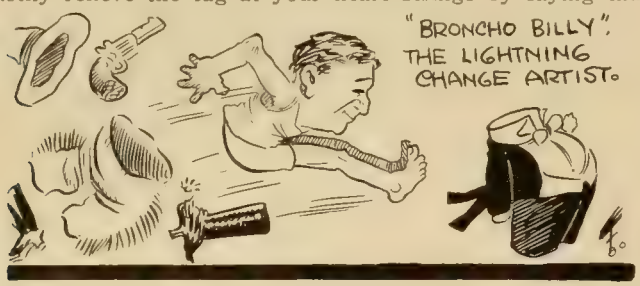
Have you heard of the recent metamorphosis of Gilbert Anderson?

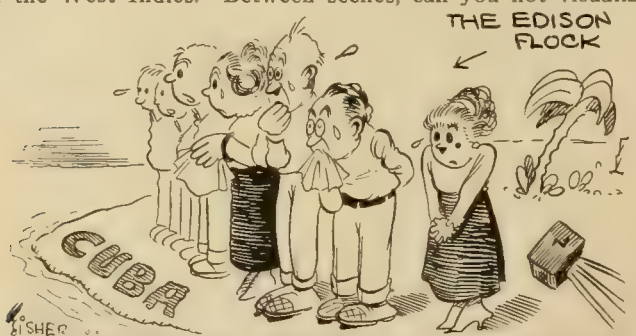
Right away now you think he's in bed with it, but let us hastily relieve the tug at your heart strings by saying that



Broncho Billy has shed the old cowboy garb and discarded his trusty "gat" for the less dangerous evening costume in which he will make perilous ventures into society pictures. So passeth Broncho Billy. How western villainy will flourish now.

* * *

Our tenderest sympathy goes out to that brave little band of Edison pilgrims led by Dick Ridgely as they languish among the Havana cigar makers and list to the drone of the tobacco bug as it flits from leaf to leaf. Words tremble on our lips as we think of the sleety, rainy, snowy weather of New York, from which they have been so unceremoniously yanked to be compelled to bask in the balmy, lazy atmosphere of the West Indies. Between scenes, can you not visualize



that heroic flock standing on the silvery beach, sadly gazing across the vast expanse of blue and sobbing to the accompanying of the wailing waves—"I love the "L" and subways, but this is the life."

* * *

The Motion Picture Board of Trade entertained the President of the U. S. A. the other night. Also the Mayor of N. Y. Those present were Mrs. Ne——(What do you think this magazine is? A directory of the United States?—Editor.)

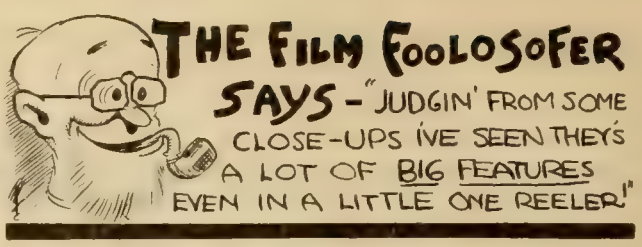
* * *

Hurray! This is the month, too, that the Motion Picture Board of Trade gives a dinner to the cartoonists of New York. A sign painter has been engaged by the committee to make some of the following notices to be hung: "Cartoonists will please not push! There will be room for all." "Don't get excited—if there isn't enough in the kitchen we can send out for more."

"Speak kindly to your competing cartooner. He too might be hungry." "Don't hit your fellow diner in the head with the dishes—remember good dishes are expensive." We can't think of the rest.

* * *

And also besides being the month in which Abraham Lincoln and G. Washington were born—(of course, those events didn't happen this particular month)—it is also the month of the Screeners and Exhibitors affair. There'll be a lot of peaches in Madison Square Garden that evening. The band will play and quips and pranks and merry jest and men of chest will all hold sway (did you get the poetry?). Anyhow, let's make it a big night.



Australian Notes

Hoyt's, Ltd., a Melbourne company, is about to erect a fine picture theater in Sydney, with a seating capacity of over 3,000 people. It will be the largest of its kind in Australia.

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Australasian Films, Ltd., have secured the sole rights for Equitable Features in Australia. The first one shown here was "Divorced," with the Australian actress Hilda Spong in the leading role.

* * *

A new theater, the Piccadilly, has been opened in Sydney. It is rather small, only seating about 600, but is well fitted up. The management is at present showing Alliance Features. The prices of admission are six-pence and one shilling (10c. and 25c.) while private boxes can be obtained at one and six pence (35c.) per person. The latter is an innovation in photoplay theaters in Sydney, but promises to become very popular.

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"My Old Dutch," is playing to capacity houses at the Crystal Palace here this week. The attendance so far has broken all records.

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Fraser Films, Ltd., and Australian Feature Films, two prominent exchanges here, have amalgamated. The former has the agency for Universal pictures, while the latter are the sole agents for Paramount features.

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The Clement Mason Cine. Co., the agents for Essanay, have just released the first of the Henry B. Walthall pictures, and are widely advertising them. Three have been released, viz., "Temper," "The Woman Hater," and "The Circular Path." Walthall is very popular in Australia, because of his work in "The Avenging Conscience."

* * *

During the past month the following features have been shown in Sydney:—"Divorced" and "Should a Wife Forgive," Equitable features; "The Morals of Marcus" and "Stolen Goods," Paramount; "Alias Jimmy Valentine" and "The Boss," World Film. TOM S. IMRIE.

LESSER BOOKING DIRECT TO EXHIBITORS.

Sol Lesser, who holds the United States rights on "The Ne'er-Do-Well," the ten-reel adaptation by Selig of the Rex Beach story, announces that for the present he is not ready to talk states rights on his big subject. Aside from the territory controlled by Mr. Lesser's California offices, all bookings will be made direct from his office at 218 West Forty-second street, New York City. It is the intention of the western film men to consider first the principal picture houses in the larger cities. Ten prints will be in circulation for the first showings.

It is Mr. Lesser's intention later to take up the question of territorial rights. Already owners of larger houses all over the country are manifesting lively interest in "The Ne'er-Do-Well." Mr. Saxe, of the three-thousand-seated Alhambra of Milwaukee, wants the subject for two weeks. In the only two cities where the picture has been shown to the public, San Francisco and Los Angeles, Manager Roth of the Portola, in the former city, ran it for two weeks, and Manager Lloyd Brown of Clune's Auditorium, Los Angeles, kept it before the picturegoers of the southern city for three weeks and has made application for a return.

J. A. KOERPEL TAKES VACATION.

"I have not had a vacation in two years," said J. A. Koerpel, who has just resigned his position as manager of the Washington, D. C., branch of the General Film Company. "That's why I am in New York just now." Koerpel dropped into the Moving Picture World office to say "how do you do" last Tuesday. He has not decided what connection he will make, but is considering several advantageous offers. Mr. Koerpel has been very successful in organizing the selling end of the film game and in efficiency work and should have no trouble making a connection.

BRITISH NOTES

THE Lancashire Chief Constables' Association remains insistent in its petition to the authorities to appoint a Government Censor of films, and their proposal is also meeting with alternative opposition and endorsement from the chiefs of police in other counties. A British parallel to official censorship as known in the States is, however, upon the Government's own admission, hardly within the bounds of possibility. Existing statutes would in the first place have to be altered and this would mean the introduction of a special Parliamentary bill for the purpose. Special legislation for anything not directly nor indirectly connected with the prosecution of the war is not likely to get a hearing in the House for some time to come.

* * *

The displacement of male labor in the commerce of the country and the growing substitution of female employment has become a noticeable tendency during the last four months of the old year, more especially so in the provinces than in London, and the application next month of the first of the conscriptive measures will impose still stronger demands upon the manhood of the country. The moving picture trade of Great Britain has already a roll of honor of men who have gone to the front proportionately as large, if not larger, than that of most callings, but the number of men whose livelihood depends upon motion pictures to be called up under the "group system" is much greater. Operators, attendants, electricians, managers, film salesmen, renters, exchangemen and every branch of the trade are represented, while the gradual incursion of women into these vocations is daily becoming more apparent. So far as the exhibitor is concerned there is little novelty in the situation. He has always employed women and girls as cashiers and attendants (or ushers) and at some of our best shows, those of Provincial Cinematograph Theaters, Ltd., for instance, female operators are well established. But women as renters, film travelers, theater managers, commissionaires and producers, to select a few diverse departments that have already been initially invaded, certainly present a futurist prospect.

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Regarding the woman operator I am informed by the manager of a modern picture theater in the north who himself has trained and placed in good situations close upon one hundred women that, given adequate training and facilities for study, they have proved in every way as competent as their brothers of the lantern. "Don't you find the natural hypersensitiveness of the sex a disturbing factor?" I ventured as a query to this compliment. "I did at first," he replied, "but it is all a question of training and familiarity to the new environment. My first pupil ran out of the box in hysterics when her first film fired, but now, having selected a likely, level-headed candidate, I make it a point that no disturbing incident shall happen until, so to speak, she has become thoroughly acclimatized to her new surroundings. Then we arrange a little fire expressly for her benefit. If she survives it with prompt action and presence of mind, she passes for complete training. If not, the ordeal is repeated until she does."

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Joseph R. Darling, of the Fox Film Corporation, has this week been making a tour of the provinces. There is every indication of a separate organization being inaugurated with a head office in London and several provincial branches to handle the productions of the Fox Company.

* * *

"Is there any wonder that a decent dramatist refuses to write for the cinema?" is a poignant question asked this week by a well-known British melodramatist. "Five guineas a reel is considered princely remuneration. A guinea is common payment for a plot. As for the royalty system, it is unsatisfactory, being reckoned on the sale of films by the manufacturer and not upon their exhibition. There is a vast difference between five per cent. on the gross receipts of a theater and five per cent. on the sale of a film. The latter royalty is quite contemptible; a successful play would do quite well for its author if it yielded him £50. And £50 is exactly one week's royalty at the lowest rate in a West End theater, based on average business."

* * *

And as to the scenario writers' conditions in America some very astonishing information comes to hand this week through the Society of Authors from its American correspondent. Here are a few excerpts from his despatch: "The trade is very unscrupulous in its methods of doing business. It is very difficult (for authors) to get accounts and royalties beyond the amount paid in advance. It is important, therefore, when dealing with an American firm, to see that a large advance is paid. * * * American manufacturers demand not only world rights but also rights covering the whole term of the copyright." Furthermore, American manufacturers are openly accused of giving away to the distributing companies half of the author's royalty and paying him only the other half and of appointing nominees or middlemen to absorb the author's profits in return for "handling the film." But for disingenious romancing, the gem of this communique (which is given in the organ of the "Authors' Society') is the following: "In the United States an author is allowed very little say with regard to the production of his scenario. This lies in the hands of the producer who is generally hopelessly inartistic, illiterate and illiberal."

* * *

London Trade Topics.

Paul Kimberley, who presides over the Thanhouser destinies in London, writes this week to say that Thanhouser Films, Ltd., the European headquarters of Thanhouser and Falstaff releases, will henceforth release its exclusive productions under amalgamation with the Thomas Thompson renting exchanges in the north country. The new concern, which will in no way interfere with the open market policy of Mr. Kimberley for the shorter productions, will be known as the Thompson-Thanhouser Films Company, with Messrs. Kimberley and Thompson as joint managers. Anything over three reels is an impossible proposition for the open market in England, so, following the tendency of the times, coupled with the fact that the recent large creations from the New Rochelle studios are yet to appear in England, new facilities for their exploitation had to be considered, with the result stated.

* * *

W. C. Scott, of the Flying A and Beauty products, left town in a hurry for the States and will no doubt return with the first serial picture from the Santa Barbara studio, which, by the way, is assured of a good booking list here.

* * *

What qualified and independent reviewers describe as the finest effort of British film production was shown in London the other day under the auspices of the London Film Company. It is a version of Hall Caine's play, "The Christian," and is certainly the best work done by George L. Tucker since he came over here.

* * *

"The Birth of a Nation" finishes its run at the Scala theater this week-end to make room for the first series of the official war films. King George himself attended a private show of these last week.

* * *

The American trade is presumably acquainted with Alma Taylor, the Hepworth player. Through a servant's carelessness, her home at Sunbury, only a few miles up the river from here, was entirely destroyed by fire the other evening. The house was an historical treasure, being at one time the home of Anne Boleyn.

* * *

The Exhibitors' Association is making a little experiment in renting. A patriotic film produced by the London Film Company and sufficiently strong in plot and cast to draw the public is to be exploited upon co-operative lines. The exhibitors purchases the film for £14 and gives an agreement to show it as widely as possible over given territory.

* * *

J. D. Tippett announces this week that the next line of special features to emanate from Universal House will be the Bluebird series. The Trans-Atlantic Company is one of the most ardent champions in the country of the open market cause and even on the current releasing calendar are many subjects in the 15,000 feet per week which, length not considered, are comparable in quality to many so-called exclusive features.

J. B. SUTCLIFFE.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Alive and Kicking.

HAVING wasted a perfectly good obituary notice on Frank D. Stanton, the same is hereby retracted. Mr. Stanton writes that he is not dead, so the notice will be put in the hold-over galley, and we hope the metal stays there a long time. Mr. Stanton's death was announced in apparently good faith by a former acquaintance, but Mr. Stanton was not dead at all, he was simply out of the picture end and fooling with some musical comedy productions. Now he is with the Franklin Square, Boston, and perhaps he is advertising the shows with his usual skill. If he is, he has to prove it, for he sends nothing but his letter. We'll wait and see. Perhaps he will take the hint. Anyhow, he is where he can take the hint.

Advertising for Fair.

Do you recall the time when all the help you had from the manufacturer was his bulletin, his trade paper advertising and the right to buy one-sheets for fifteen cents apiece? That is not so terribly long ago, but long enough to have seen wonderful changes. Now the national advertising is looked upon as a part of the regular campaign of the feature companies and the booming the news films are getting will be even more with the Chicago Tribune-Selig and the Hearst-Vitagraph combinations running. Imagine a four page supplement to a Sunday paper being given over entirely to one advertisement of a news film. Four pages in one of the biggest newspapers in the country and this but part of a campaign that covers the country! Of course the newspaper itself is back of this particular advertising, but even at that it costs important money. There should be more money in news films than there seems to be. One trouble is that exhibitors in many sections decry them merely because they are not photoplays. Some of them object because the news film ninety days old does not look so very newsy, but a news film has no business being ninety days old. You can get them first run if you pay the price and if you handle it right you'll make a big profit even on first run price. Just because you do not care for them personally, do not decry them. Use them and get your money back. They'll bring people to your house you never knew lived in the same town with you, but the pictures must be up to date and properly advertised as well. Because you make money with photoplays, it does not follow that you can make money with nothing else. You can, if you will, but you must give them the same booming and use the national advertising that comes to your hand to back up your own efforts. The grocer finds it profitable to push the nationally advertised lines. Why not you?

Seeing the Handwriting.

One of the best New Year's resolutions came in the other day in the form of the January first issue of the Orpheum Herald, Aberdeen, N. D. In passing it might be noted that A. W. Walker has pulled in his front page heading with good results. Mr. Walker, speaking for the Walker Circuit, writes:

> Believing that the theater goers of Aberdeen appreciate and demand the best there is to be had, and realizing that they attend the theater to be amused—to laugh with the comedians and to enjoy the plays of romance and adventure, of the better class rather than to see films depicting intrigue, murder and bloodshed, Manager Walker has decided to discontinue showing productions released by ———.
>
> It is a fact that ——— Films are splendid from a standpoint of photography and scenic detail. They have produced a very few pictures that were really enjoyable. But the majority of them are gruesome—horrible, ghastly tragedies where the cast is gradually eliminated either by murder or else by some awful mishap until when the last scenes flash on the screen, there is scarcely anything left to look at but the scenery and several subjects for the undertaker.
>
> Furthermore, such pictures as "—— —— ——" do not leave a good impression upon the people. They are not fit for women and children to witness.

Here is one management that has found that it does not pay to be decadent. It has made the Great Discovery that at bottom the American people are clean and decent and prefer clean and decent amusement as a steady thing. Sensation will take you just so far and then it must stop. You can go no further on account of the police. People will come to see the picture in which a woman takes off part of her clothes just as they will flock to see a man lynched or press in to look at the mangled remains of the victim of a premature blast. They are not interested; they are fascinated and they will remain fascinated only so long as the horror grows. When this stops they suffer the inevitable reaction. Nudity in plays is artistic if it is offered as something artistic and not as something sensational. Sensational nudity must inevitably reach the point where having stripped a woman to her skin, you must skin her to provide a new sensation. You are pandering to a debased sentiment that feeds on growing intensity. Offer normal entertainment for normal people and you can make money regularly if you adhere to standard. Pander to the sensation seeker and you must constantly whet jaded appetite. There are comparatively few offensive films, but these do untold damage. Were there more managements like the Walker Circuit the photoplay screen would be cleaner and better and photoplay theaters would be better attended.

Celebrating.

Mart Cole, of the Dreamland, West, Texas, gave out an eight page program for the holidays, covering two weeks and making a page comment on a raise in prices. Mr. Cole did better on his part than did the printer who tried to work a photo brown with not very good results. Unless your printer can show you some work he has done that is good, it is better to trust to black and be sure of a reasonably good job than to let him try color work and fail to get away with it.

Browns and greens and reds should be used only when it is reasonably certain that the printer will turn out a good job. If he does not the effect will be spoiled. Mr. Cole has gotten out some good copy, but the printer failed. One novel idea is to take two entire pages for a display of the program for Christmas and Christmas eve. If Mr. Cole would make his printer work with him, we think that with his frank way of putting things he could raise the prices even higher and be thanked for doing so.

Simple, But Informative.

The Ideal, Springfield, Vt., tells all about itself in a four page program. It is not an ambitious effort. There is no straining for fanciful effect, but it tells and tells clearly all it has to say, and that is far more important. Not all books in leather covers are worth reading and the paper cover may be used for a book worth while. It is the same with programs. It is not so much what you spend as what you say and how you say it that makes money for you. The front page starts off well. The top third is given to the house name. The word "Program" is set in light face. It is there but it does not overshadow the "Ideal Theater" that follows in a modified Gothic. Then it tells that the program is the Week of and the two inclusive dates, not the starting date alone. Next it gives the matinee days and the time the matinees start, then the night shows and the times they start. The last division tells all about the admission prices. You have to guess at nothing. Inside they give three days to a page with a big, black day and a black date, with a few lines about each film or more lines about one feature. Each day is cut off from the others by white space and a two point rule. If the program had been offered as the answer paper to a question as what points should be covered by a program it would be marked in the nineties. It would be the full hundred if the question of decoration did not enter. There is practically no ornamentation such as box work, save the front page panel. It is all straight job work with no frills, but the type faces are well chosen and are put up by a man who has a sense of proportion, the impression is black and clean and it is a program that no one need be ashamed of. If you want an example of a cheap, but thoroughly good small four pager, perhaps the management will send you one if you make your request with a stamped return envelope enclosed.

More Celebrating.

There was an anniversary at the Majestic, Columbus, Ohio, the week of January 16th. There were, of course, special attractions, but the feature of the celebration that was a feature is suggested by this excerpt from the back page:

> In Honor of the Occasion a Special Performance Will Be Given Each Morning During the Week Except Saturday. We Will Have As Our Guests:
>
> ON SUNDAY—The Newsboys of Columbus.
>
> ON MONDAY—St. Vincent's Orphanage.
>
> ON TUESDAY—Hare Orphans' Home, State School for the Blind, The Convent of the Good Shepherd.
>
> ON WEDNESDAY—The Franklin County Children's Home, Special School for Boys.
>
> ON THURSDAY—State School for Deaf and Dumb.
>
> ON FRIDAY—State Institution for Feeble-Minded.

That sort of a celebration means something and will attract more attention than souvenirs to the patrons.

On the same lines and even more important from an advertising point of view is this:

> A decided innovation, to be inaugurated this month, is a series of motion picture entertainment for children to be given every Saturday morning for a period of ten weeks, each per-

formance to be for the benefit of some Columbus charitable or educational organization. Those which have already been granted a place in this series are the Home and School association and the Friendly Visitors, which will likely be the beneficiaries of the first performance; the Children's hospital, the Penny lunch, the District Nursing association, the Anti-Tuberculosis society and the Baby camp. It was expected, as this publication went to press, that the first performance would be arranged for Saturday morning, January 8.

The films will consist of special programs, formulated by the Pathe company, which is famous the world over for its educational department. Travel pictures in different countries of the world, bird pictures, dramas written especially for children, educational films of various kinds and selected cartoon comedies will be among the matter that will be supplied for these entertainments. The best that the photoplay world affords in this kind of production will be shown.

On the mornings, to be announced definitely in the daily press of Columbus, the Majestic box office will be open at 9.45 and the shows will run until 12 o'clock. Anyone, therefore, buying a ticket up to 11 o'clock will be sure of seeing the complete entertainment, as the performance hours are thus made 10 and 11 o'clock. The admisison price will be 5 cents to the children and any adults who may wish to accompany children will also be admitted on extra tickets at the same price. The committee will have complete charge of tickets and money. Its own cashier will be stationed in the ticket booth and all courtesies possible to extend will be furnished free by the Majestic Management. The entire receipts from every performance, so given, will be at the disposal of the committee.

This movement for special shows for the kiddies is gaining ground rapidly. Get into the current and beat your opposition to it. You must come to it sooner or later, for much of the development of the business will hinge upon educational and cultural advantages to the children.

About the best advertising a house can possibly have is that it figures in the times and does its share toward improving general conditions. The Majestic keeps on the firing line.

Another good advertising point the Majestic offers is that whenever a new field inspector is appointed by the State he is taken to the Majestic that he may use that as a standard in inspecting other houses.

Simple and Good.

The Raymond Amusement Co., Ocean Park, California, sends in a photograph with this letter:

> We are enclosing you a photograph of our latest advertising device which we send out on our big pictures.
>
> The body is mounted on an ordinary express wagon and may be taken apart and stored away in fifteen minutes.
>
> To attract attention we use sleigh bells fastened to the wagon and these are kept constantly ringing by a simple adjustment from the hub of the wheel.
>
> What do you think of it? Possibly this picture in the World may suggest the use of a similar "frame up" to other exhibitors. The whole proposition cost us under fifty dollars and we would be glad to furnish particulars of construction to any exhibitor wishing the information.

If you write for particulars, be sure to enclose a return stamped and addressed envelope, but the photograph should speak for itself. It is a float recessed to frame the paper and with permanent advertising for the house. The cost is trifling, and yet the touch this gives the usual bill matter will more than repay the investment in a short time. It is no more than an advertising float, yet a float arranged

to give a suggestion of care that unconsciously communicates the same idea to other features of the house. It pays to do things well and Mr. Raymond generally does things in that way. Witness many other suggestions he has made in the past few years. He speaks of a device for jangling the sleigh bells working from the hub. We think that if they were placed on the false wheels no adjustment would be needed. If Mr. Raymond will send in a drawing of the device we will be glad to reproduce it.

Good Work.

The Majestic, Grand Junction, Colo., is most nearly always doing something. The latest is its own special cut-off. This takes the place of the usual printer's rule. In this particular case it is a white on black slug. But to make it work to the best advantage they should

use it to break all paragraphs, the same as the always competent Tom North uses V-L-S-E slugs instead of dashes in his Pals. The Majestic has it made up both single and double column widths. Get a really good slogan, one that you can live up to, and have it work on all your paper. You do not have to copy the Majestic, but get some one catchline you can stick to and plaster it over everything. As a matter of fact we would prefer a column slug that ran only half the column to the full column or two that the Majestic uses. The Majestic used a special children's matinee Dec. 28. For that matter it uses about everything that will make for business and invents some of the ideas, indeed many of them. He's so good that we'll run a half column cut of Manager Decker if he has the nerve.

And for another suggestion, give the once over to this use of the corner cut for Paramount. You know you do not HAVE to put it in the exact and geographical center of the advertisement. Use it where it will show best. It may be the center or the corner or somewhere else, but wherever you think it will be shown best, put it *there*.

Dates Needed.

The Temp-Star is the title of a four page sheet issued by J. B. Hubbard for the Temple and Star theaters, Houston, Texas. Evidently it is a daily, but a scrutiny of the issue to hand does not disclose a trace of the date of issue. It speaks of "Today's Star Bill," but it does not tell which day is referred to and you are not certain if it is the current issue. There should at least be a covering date. The sheet is 8 by 10½ well gotten up, but some advertising readers of a jeweler in the issue sent are in very poor taste and the advertiser should be asked to change his copy and his style of copy. There is no particular humor in bed bugs and the advertiser should be so advised. It is a blot on an otherwise good issue and cannot but be hurtful to the house that stands for it.

Ruff Stuff.

Ralph Ruffner had a whole lot of fun advertising "Matrimony" when it came to the Liberty, Spokane. Even with an extra page we cannot reproduce his 3-21's, but if you can imagine the copy below spread over a space three columns wide and the depth of a twenty-one inch page you can get the idea.

ARE YOU
TIRED OF
YOUR
WIFE?
if so
LOOK OUT!
DON'T
let her
SEE
MATRIMONY
at the
LIBERTY
or she'll
know how
to handle
YOU

Remember you'll have to keep her away from the Liberty for four days, starting today, Because "Matrimony" will be there until Midnight Saturday.

For the last two days he used two columns and split the display into three parts, the rest being about eighteen point. The banks are

IMAGINE		
8000	GOOD	DOUBLE
WIVES	Night	TROUBLE

The eight thousand wives went to the Liberty to see how to manage their husbands, so it is Good Night to them. On Sunday they started with Double Trouble, which rounded out the advertising very nicely. There are times when such display will bring more people than the best descriptive advertising ever written.

Mr. Ruffner also prides himself on the insertion in a local labor paper of a letter received from "some workman" praising the house. If the workman had a name and address the letter would look less like a fake. If Jove can nod, why Ruffner can take a nap now and then, but it is unlike his usual alertness to put out an anonymous letter, and there are any number of workmen who would have stood for the signature.

Takes T.

The Regent, Buffalo, has gone over on the Triangle service and uses the standard Triangle program. It was to be expected that they would

PROGRAM

Monday, Tuesday and Wednesday Evenings

Thursday and Friday Evenings and Saturday, New Year's Day

INTRODUCTORY—Topical, Scenic and Travel — Pathe

MUSICAL—Hungry or Rhapsody No. 2 — Liszt

REGENT CONCERT ORCHESTRA AND ORGAN

DRAMATIC—The Coward — Triangle

FEATURING THE NATIONAL FIRED ACTOR

FRANK KEENAN

COMEDY — Triangle Keystone

"A Janitor's Wife's Temptation"

THE CAST

INTRODUCTORY—Animated News and Educational — Pathe

OVERTURE—"Merry Wives of Windsor" — Nicolai

REGENT CONCERT ORCHESTRA AND ORGAN

DRAMATIC—The Golden Claw — Triangle

THE CAST

COMEDY — Triangle Keystone

"The Best of Enemies"

THE CAST

SUNDAY PROGRAM ON NEXT PAGE

TRIANGLE AND REGENT

do it nicely. They did. They use the stock Triangle covers, which has a mortise in which the house name may be set. The Regent had a block made white letters on a black ground to match the rest of the front cover, but like others they have trouble in matching the ink they use to the lithographic ink on the cover proper, just as Mr. Wilby had trouble matching their lithographic brown on the heralds with the home printed sheets. The Regent can do a little better using a glossy black, but the cover will be a hard match, at best. They offer so good a program arrangement that this is reproduced here to help others, not alone with the Triangle but with any service. Lay out your program to make it look like something. Make it look like the program of the dramatic theaters. It can be done if you will take the trouble to lay it out properly. This is about the best arrangement we have seen yet.

Wants Advice.

C. H. Colby, of the Mirror theater, Dennison, Texas, sends in a Hennegan cover and wants advice as to changes that might be made. The front page is neatly done, the added type matter fitting its space nicely, though we might suggest a plainer face for the name of the house. Inside he runs three days to a page, apportioning the space evenly. Where each day always takes the same space (and this makes for a neater effect than where the program runs as it will) it would not entail much cost to have three rule boxes made instead of carrying it all in one panel. This will separate the days at very small loss in space that is more than met by the improvement in the appearance of the sheet.

Mr. Colby does not use very good lines. In the program in question he has a "Good MinA Comedy," Friday there is a "Corking Vitagraph Comedy," and on Saturday a "Good Essanay Comedy," as well as a "Good Vitagraph Comedy-Drama." It would be more convincing if he would use some of the reference systems suggested in Picture Theater Advertising and tell what there is to it that makes him think these plays good. A program serves two purposes. It tells the titles and it makes you want to see the plays so titled. The last end is gained only where the titles are made to look attractive. "Good Drama," or "Good Comedy" is not argument and it will not only lose force through iteration, but it may even lead the reader to suspect it is all you have the heart to say about the subject, which may not always be the case. For a V-L-S-E he has a time table, showing the hours at which the subject starts. This could be used with advantage with all subjects in three or more reels.

The program is attractively set and well printed.

Udell's.

Several have asked for some more of those freak letters that Dave Udell used to write and which came in so handy for other advertisements. We print the only one we have with a suggestion to that gentleman from Paxton, Ill., that the supply is out.

DEAR OSWALD:

Your gittin to be a regular old nut. Why didn't you answer my last letter? I hunted all day and night; woke Snicckles up from a sound sleep; spilt gravy on that roses stamped rug Aunt San gi' me last October; broke the baby's new Ford (an' pretty near broke his heart) you know how he liked to drink out of a tin cup anyway. Well, I did all this for you, just trying to find that false tooth coupon (I knew I layed it sommers) you've wanted for uncle Ashpole. You can't guess where I found it. Well, you know where Hank? who use to room with us, use to take off his undershoes before going to hay: after he left I stock a large vase on the same spot (with fragrant flowers in it) some how those false teeth coupons got in there and I never would have found them if the flowers had been artificikal. Well, you can easily see the trouble I've been to, all for a gink that never writes. I'm sore. Good-bye. Inclosed you will find that ankle watch you gave me last Xmas. I don't want any of your old stuff. You don't need to write if you don't want to.

Yours sincerely,
Maggie.

—

Today, Dec. 15, 1915.

Well Dear Maggie:

Well Maggie, Maggie. You have been communicating with yourself wrong. Let me have just one word. Explanation. I lost my lead pencil and the store burnt down and couldn't buy any, so how in the Dickens could I write to you. I am writing this on a typewriter I got for saving blue attendance ribbons in Sunday school. I had the best attendance this year. The other feller got sick.

To square things with you I've incloseted ten tickets for the Crystal Theater tonight, where you can see: J. Warren Kerrigan in "The Adventures of Terrence O'Rourke" No. 2; "When a Queen Loved O'Rourke," just like I love you, yet, Maggie, and "Murdock MacQuarrie in "The $50,000 Jewel Robbery" and a good Han Mann Comedy.

Yours Uncrutingly,
Oswald.

From S. A.

The Carlton theater, Johannesburg, South Africa, has a good advertising man. He puts an attractor in his advertising that causes people to hunt them up. Sometimes it is "nonsensical." Two of these are shown:

In England just now they send you to jail
If you stand an old friend a small bottle of ale;
But here in South Africa treating's all right,
You can treat your best girl to the CARLTON to-night.

Willie's latest "Hymn of Hate"
"Gott strafe the British and the French
And strafe their men in every trench;
Strafe Russia, whose retreat's a plant,
And strafe the CARLTON—
(bursts into tears)—No! I can't."

Another clever line is:

Two advantages, wet or fine.
(1) Out of the car into the Carlton.
(2) Out of the Carlton into the car.

That makes a strong bid for the automobile trade, particularly on a wet night.

Four Pages.

The Theaterette, issued by the house of the same name in Fort Scott, Kansas, is a four-pager, printed on news stock. The program in detail runs on the back page and the rest of the issue is taken up with film notes and a fair sprinkling of trade ads. There should be a little more house talk to balance the film chat, for a paper such as this will be read and it is good advertising to say a few things about the house now and then. The sheet is not costly, but it makes for business because it creates interest. It's best feature is the avoidance of extremes of puffery. It does not sicken the reader with overpraise of the subjects.

Three to Two.

The Burland theater, New York City, offers a new arrangement of program with three attractions to two pages. It takes the two inside pages as a whole and runs one attraction across the entire space for about a third of the page. The other two each get the remaining two-thirds of one of the pages. This solves the problem of advertising three changes on two pages without making a turn and at the same time each of the three is more distinct than had all three been run straight across. A little figuring will sometimes make for novelty and effect. Try it on your own program some time.

Cards and Colors.

After using a post card program for a week the Third Street theater, Easton, Pa., went over to Hennegan covers, getting a very nice display. They are always up to something down in those parts. Just now they are splitting between Triangle and Paramount service, which should keep them pretty well supplied.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. By mail, postpaid $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Warning.

EXHAUSTING the possibilities of the old school schemes and looking for new ideas with which to beguile the money from the unwary writer of photoplays we have come at last to what is technically known as the book publishing swindle. Since the latter part of November letters similar to the following have been received by many writers whose names appear to have been sold to mailing list dealers:

> Why continue to write scenarios and have them returned when you know they are worthy of production or sell them for a few dollars when the market is paying as high as $1.50 a foot or $1,500 a reel for negative print or finished film?
>
> We produce all film scenarios for writers who wish to market their own product at a cost of a little more than $300 a reel, thus enabling you to make an enormous profit, whereas you would only receive a few dollars if you merely sold your scenario as a manuscript.
>
> The demand is big! You have the ideas! Now is the time to have them produced by us and reap the just reward of your efforts.
>
> Scenarios sent to us for production will be given our personal consideration with a view to their immediate success.

Doesn't that listen well? Wouldn't you rather make a profit, of, say, $1,100 than to sell a script for $25, or not even sell it at all? Should you not be graceful to the nice, kind man who will make the picture and let you sell the film for $1.50 a foot? Bless his kind heart, you'll mortgage the farm for a few weeks to make that much, and you *know* that your picture is better than the rot you've seen on the screen. We know you *know* because you've written and told us so.

Now listen. The largest and most liberal buyer of film from the open market pays from sixty cents to a dollar and twenty-five cents a foot *for the stuff it wants*, and for that only. There are records of sales, by contract, for larger sums, but the higher figure quoted represents the open market price for the best goods.

Working under this scale—and not at the top figure—one company lately had 15,000 feet of its product turned down cold.

The head of a large concern recently stated that he could buy all the negative he wanted at an average of thirty dollars a reel, which is three cents per foot; less than perforated negative stock will sell for. What he said was that he could buy half a million feet at that figure. Most of this stuff was produced at a cost of more than $30 a reel, and was expected to sell for more, but some failure in the story or the ability of the director to get it over caused it to be offered at less than the cost of negative stock in the hope of at least getting something back.

Now! Dealing with an unknown company and with an unproved script, what chance do you stand with a $300 production?

If you get stung, on your own head be it. Don't ask for sympathy, for you will not deserve it.

For the Luva Mike.

Harry O. Hoyt, who has changed from Fox to Rolfe, sends in some scenes from a recent play submitted by a well known author with the comment, "Pour de l'amour de Michael, be definite." Passing over the French, these are the scenes:

> 1—LIERARY AT HAZELDENE. Lord Mountjoy at desk looking over papers—taps bell—butler enters—Lord Mountjoy, etc., speaks . . .
>
> CUT IN—*Tell John, my son, I wish to see him at once.*
>
> Back to scene—Butler out.
>
> 2—John Leighton's room. Foils, gloves, guns, etc. Leighton and friend boxing.
>
> 3—A hall. Butler enters and knocks.
>
> 4—Leighton's room. Lively bout on.
>
> 5—Hall. Butler knocks—listens—enters.
>
> 6—Leighton's room. Bout on. Butler enters as Leighton knocks his friend down. Butler speaks . . .
>
> CUT IN—*The Governor wishes to see you in the library.*
>
> Back to scene, etc.

The point is that the first spoken insert is unnatural and the second is superfluous. Have Lord M. instruct the Butler to say something and then see him go to the son and tell him: *Your father wishes to speak to you in the library.* Nine out of ten writers use one extra subtitle in a case like this and usually force the situation for the sake of explaining that John is the son of the Lord. It gets over the way I suggest without difficulty.

I might mention that four successive paragraphs in the synopsis read about like this:

> "By a devilish ruse John is taken prisoner."
>
> "In a very novel manner John escapes from jail."
>
> "By a set of curious circumstances John meets Mary again."
>
> "The property is secured by a daring expedient."

Building up on Mr. Hoyt, we fail to see that *either* leader is required. The man with the title speaks to the Butler; the latter gets the son. The situation is plain. There might be a better chance, earlier or later, to explain the title. The scenes might be played 1-5-6 and not with the elaboration shown, and it is assuredly safe to say that any butler who refers to his title's employer as "The Governor" would be looking for a job without credentials from his last place. It does not appear that Mountjoy is a titular governor.

If professional writers do these things, perhaps the beginner may feel that he is in safe company, but why should any one, beginner or practiced hand, make such inexcusable breaks?

Criticism.

With about a tenth of the photoplay aspirants wailing that editors will not be helpful in pointing out their errors, a correspondent writes:

> Some time ago a certain editor wrote, "Miss ....., I could offer you a helpful suggestion on the enclosed script if you would not come back on me as some writers do."

Let that sink in a moment. The editor was not only willing but anxious to help, but he feared to speak because he knew, from sad experience, that any comment might lead to an extended and acrimonious correspondence. And in spite of this the correspondent adds:

> What I would ask is this: Would you advise ignoring the editors as a class—merely acknowledge checks?
>
> You seem to feel more for the hard-worked editors—but are we not equally tried by some of these notional men, as often, very often, I throw ugly notes I write into the waste paper basket?
>
> Won't you please put in your paper a plea for us—haven't we our patience tried, too?
>
> Please advise how the editor should be treated. Should I ignore all advice from those who really seem to be willing to extend the glad hand?

Can you wonder that the editor writes as he does! He offers words of advice and the recipient of his letter wants to know if editors "as a class" should be ignored save as a source of checks.

Undoubtedly authors have their trials. We know more than one studio that holds scripts for six months or more, and one editor of which is constantly in the process either of falling behind or catching up. This is not pleasant, nor is it at all fair to the writer, but editors "as a class" are helpful when they feel that courtesy will not be abused and they should be listened to if they show they know what they are talking about—which is not always the case.

Literary Work.

Down beside the typewriter is some stuff left over from the Advertising for Exhibitors department, and one of these is a program with a George Ade fable as one of the attractions. It is "The Men at the Women's Club" and below is the explanatory line, "The only literary men are those who have to work at it." Like most of the Ade humor, there is more sense than nonsense, and there is the text for a whole sermon in these simple words. The only literary people are those who *work* at it. The men and women who pose are not literary people. They are imitative apes. The people who make good are the ones who keep so busy that they have no time to stick around and show off. They are too busy writing to have time to complain and before that they were too busy learning to write to have time for complaint. The pests are the people who pose as writers, or who want to be writers because it sounds like earning money easily. They do not want the work; they want the checks. They do not know what it is to work all day and half the night because something must be done before the spirit changes. They want to sit down now and then and dash off something for which they will receive a large check that they may show their friends and brag about. The real literary man does not call himself a literary man any more than a real newspaper man ever describes himself as a journalist.

Take the suggestion to heart and be a worker and not a poseur.

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Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive cerbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 124.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high-class men will do well to watch the Roll of Honor.

When you change connections and increase the amperage of your mercury arc rectifier, what is it really occurs which causes the increase? What size fuses would you require on the A. C. supply lines of your mercury arc rectifier, using 40 amperes at the arc?

Roll of Honor on Question No. 118.

The Roll of Honor on question 118 consists of Joseph H. M. Smith, Fort Fort, Texas; Wilson Hays, Barton, Maryland; W. C. Crawford, Brooklyn, New York; G. Betz, Osgood, Indiana; Walter Collins, Tiffin, Ohio; Manuel Nosti, Tampa, Florida; Leon Grantley, Nacogdoches, Texas, and P. R. Dey, Winnipeg, Manitoba.

I have selected the reply of Brother Betz for publication.

Reply to Question No. 118.

By G. Betz, Osgood, Ind.

The Question:

Are there any circumstances under which an inside two-wing shutter is to be preferred? What is likely to happen if a three-wing outside shutter is used when the current is 60 cycle A. C.?

The Answer:

Yes, in my opinion, there is one circumstance in which the two-wing shutter is to be preferred, viz.: when on the road using mostly alternating current. It is also my opinion that a well-designed inside two-wing shutter would be at least as good, if not superior, where a very short focal length objective is used, since the light ray would spread rapidly, and an outside shutter would, of necessity, have to be, due to the rapid spreading of the light ray, a very poorly proportioned affair in order to avoid travel ghost. As to the three-wing shutter and 60-cycle alternating current, why, it will work all right, always provided the current be not less than 60 cycle, and the crank speed of the projector does not exceed 65 revolutions per minute. Above that speed the shutter blades are likely to get into synchronism with one side of the alternations, producing a waving effect in the light, meaning that the light will die down and flash up. The only remedy is to either lower the speed of the projector, equip the machine with a two-wing shutter, or, best of all, install a mercury arc rectifier, moter generator, or rotary converter.

[All of which is a tolerably complete reply to question 118. There were a considerable number of answers which said no, pointblank, and they were knocked out through the fact that when one is on the road, using mostly alternating current, the two-wing inside shutter is to be preferred, since it is much less liable to damage and not in the way in shipping; also the results, if the shutter be properly proportioned, will almost equal those of the two-wing shutter.—Ed.]

From Edmonton.

C. S. Stuckey, Edmonton, Alta., Canada, says:

Power's machines are used almost exclusively in this city. I would like, however, to make a suggestion, viz.: that the mechanism be raised a little off the machine stand by four small legs. To my way of thinking ½ or ¾ of an inch would be just fine—just enough to allow us to get a cloth underneath to wipe off oil which may work down on the base of the mechanism. Other operators have also spoken to me of this. We are anxiously awaiting the appearance of that Handbook. I think I might say that projection in most of our houses is fairly good, considering the conditions and handicaps some of the boys are obliged to work under. However, there is plenty of room for improvement with us all.

That, my brother, is always the case. When a man or a local gets to the point where he or it gets the idea that there is no room for improvement, the usefulness of that man or that local will very quickly cease. As to the suggestion, it is most respectfully referred to the Nicholas Power Company for their consideration. I think it might be accompanied with only a slight change in the base casting of the mechanism. I would, however, like to suggest to Brother Stuckey and other operators that if you oil your machine as it *ought* to be oiled, viz.: *one drop of oil on a bearing*, no oil will work down to the base of the mechanism, except in cases where oil works out of the oil well along the cam shaft or intermittent sprocket shaft, and I don't think there is much of that any more. My compliments to the Edmonton men. They seem to be a live, progressive bunch, and that's the kind we need.

President of the United States Endorses the Editor's Position

At the Motion Picture Board of Trade dinner on January 27th, President Wilson, who, by the way, can express more hard, rock-bottom sense with a given number of words than any man it has been my privilege to hear speak, unconsciously, but, nevertheless, most emphatically took sides with the position this department has occupied for lo these many years in the matter of overspeeding the projection machine. And more than that, this was the one important point, so far as motion pictures be concerned, he made in his entire address. The president said in substance:

"It has often been my privilege to see myself in moving pictures, and I have been deeply chagrined at the spectacle. I note the extreme rapidity with which I am made to walk, the way in which I produce uncommon grimaces, and the extraordinary exhibition I made of myself has since caused me unhappy moments. It impressed me that I was viewing some sort of puppet or automaton which resembled me in appearance."

I trust theater managers and operators who are guilty of overspeeding will at least take this statement, made by the President of the United States, somewhat to heart; particularly those who pretend to conduct high-class houses, and yet commit this most heinous offense. To the speed-em-up manager and operator nothing is in any degree sacred. They are just as ready to take liberties with the chief executive of the nation as of anyone else. But the best part of this whole thing is, that the President made the point without any knowledge or consciousness of what he was doing. In all human probability he did not know why he was made a spectacle; he did not know it was due to the overspeeding of the film. He simply knew that moving pictures did, all too often, place him in an utterly ridiculous light. But I can tell him that, as you, I, and everyone else connected with the moving picture industry knows, it is entirely due to a practice which is totally, entirely, and absolutely unnecessary, viz.: running the films above the speed which will give naturalness of action.

The presence of the President at the Motion Picture Board of Trade dinner was, it seems to me, a matter of much importance to the moving picture industry. Viewed in the cold light of reason and common sense it seems a rather absurd statement to make, but it is, nevertheless a fact that the President's acceptance of the hospitality of the representative organization of an industry stamps that industry indelibly with the word "important." More than this, the very fact that the chief executive has, in his official capacity, been entertained by the representative organization of the moving picture industry lends to that industry a certain dignity, and gives to it a certain standing which it did not before possess.

The Motion Picture Board of Trade dinner has been amply covered by my good friend, Stephen Bush, but the unconscious protest made by the President with regard to the overspeeding of projection is too important a matter to not be made special note of in this department. This is the more true because the President, in voicing his own objection to this most obnoxious practice, also voiced the protest of millions of people who are daily outraged without knowing how to make effective protest, or in fact, knowing that there really is anything wrong; meaning by that that unless they saw the picture which is placed before them at race horse speed projected at proper speed, they don't know or realize the fact that they are being cheated.

S. O. S.

W. H. Stricker, Tulsa, Oklahoma, orders both question booklets, sends in a subscription to the World, and says:

Hurry up the new "Bible," because the rats got into the first and second edition and spoiled a lot of the pages.

Fighting the Arc.

A paragraph in a letter from H. E. Gonder, Wichita, Kansas, says:

> Best results are obtained with present adjustment by keeping the carbons close together—just open enough to arc. This requires the constant attention of the operator; in fact, it seems that when using A.C. the operator must be continually fighting his arc to keep a uniform light on his screen, regardless of what the conditions are.

Right you are, Brother Gonder, unless you increase your amperage to not less than 80. With 40, 50, or even 60 amperes, in order to secure a good spot it is absolutely necessary that the carbons be separated not more than ⅛ of an inch, and usually even less than that. The operator who gets good illumination with anything less than 70 amperes A.C., will have to be right there on the job every second of the time, and to approach D.C. results you must use from 80 to 90.

Chromatic Aberration of the Condenser Beam.

Ralph W. Martin, Los Angeles, California, contributes the following exceedingly interesting article on chromatic aberration of the condenser beam. If I understand this matter correctly, and Neighbor Martin has set forth the conditions correctly, then it seems to me that diagram No. 3 is the best explanation we have ever had for the appearance of the ghost on the screen which always accompanies a too great advancement of the condenser toward the film.

In Fig. 1 a crater is constructed by cutting an aperture in a piece of cardboard and placing a piece of ground glass behind it. Back of this is placed a 100 C. P. incandescent lamp. The crater and screen are placed at conjugate foci of the condensers. The screen corresponds to the aperature plate of the machine. A piece of cardboard pierced with a pin hole is shown in Fig. 1

The results as observed upon the screen Fig 1 are: The crater is focused in full definition on the screen, but is colored with the tints of the spectrum as shown. Now it has been demonstrated by the Kinema-color process that all the colors of the spectrum can be reduced to approximately two shades, viz: a reddish-orange, and bluish-green, which, for the sake of clearness, we will call orange and green.

In Fig. 2 are shown the same conditions described in connection with Fig. 1, except that the colors of the spectrum have been reduced to the two primary shades, viz: orange and green. Notice at the screen (aperature) that the colored rays combine and form white light.

Now, if the process shown in Fig. 2 be continued, and a very large number of rays be drawn, using orange and green ink, the result will appear as per Fig. 3.

In Fig. 3 it is observed that the beam is enclosed by an orange envelope, which is thickest toward the central part of the beam and comes to a point, or disappears entirely at the aperature and the condenser. The beam has a core in the center, which same is composed of the violet, blue and green shades of the spectrum. The white part of the beam is the result of mixing the other two primary shades, but the *mixture is not perfect at all positions.* At the section AA, Fig. 3, the the white light is most pure, but as it approaches the position BB, the colors at the violet end of the spectrum commence to predominate, so that at Section BB the white zone has changed to a dirty purple. In view of this condition it is not difficult to understand why a ghost appears on the screen when the aperature is brought back too far toward point BB. When properly located all the colors of the beam finally combine at the aperture to form pure white light, and since it passes from aperture to objective, all light beyond the aperture is pure white. It is also noted that the light at section AA is pure white.

Now it must be remembered that the results shown in Fig. 3 can only be approximately true, since all the colors of the spectrum, which are infinite in number, have been reduced to two shades.

Even if only seven colors had been used in the drawing, the straight lines in Fig. 3 would show as curves, and more closely resemble the true shape of the actual beam. Nevertheless, when a small screen is placed a different sections of the actual beam, the results show a very close agreement with the theories set forth.

In photographing the beam, only the white and green zones are actinic and show in the photograph, and by observing the actual beam it is seen that the theoretical shape of the combined white and green zones agrees very closely with the photograph. But even to the eye the beam has a curved shape, probably due to the existence of infra red at the outer edge of the orange envelope. It is finally seen, as a further point in practical application, that *one of the important functions of having the crater in true focus at the aperture is to*

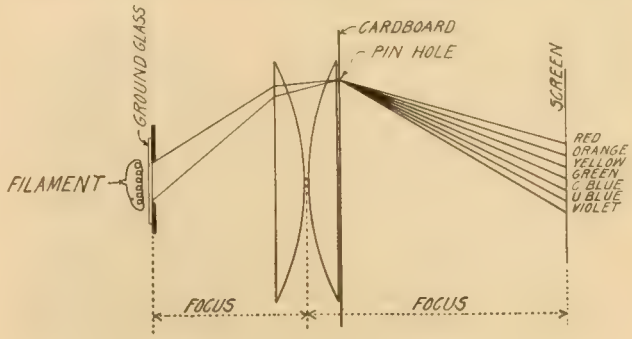

FIG. 1.

purify the light from color effects. The aperature may be placed a little forward of the focal plane (Front conjugate foci point of condensed system, Ed.), but should *never be behind it.*

It will be observed that in Fig. 1 Brother Martin has taken a line of argument well calculated to make clear the exact action of light when it is passed through the outer edge of the condensing lens. You will observe that in their order the colors are pulled down into the light beam by chromatic aberration, plus spherical aberration, which is a corrobation of the statement I have already several times made that chromatic and spherical aberration simply amounted, in effect, to a discoloration of the light ray, and hence a diminution of its brilliancy. There are other and exceedingly interesting articles from Friend Martin on the editor's desk, one of which deals with anastigmatism, and still another with spherical aberration. There are in hand at the present time quite a number of the articles, all accompanied by exceedingly well made drawings. We recommend them to the careful consideration and study of our readers, and invite discussion thereon. It really looks now as though the work we started a year ago in going to end in the complete understanding of the pro-

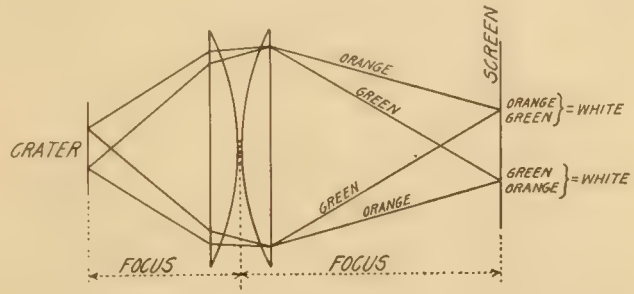

FIG. 2.

jector optical system, and in its very great improvement in a number of different ways.

When Professor Wall to all intents and purposes told the editor he was an ignoramus and a fool, the editor was not absolutely certain that events would not prove the professor to be right at least in-so-far as the light ray proposition be concerned. In other words, the ground under our editorial feet seemed at that time to be rather shaky and decidedly wobbly, but we nevertheless stuck by our guns, and the result has even now fully vindicated our position in this matter. This is not the first time the editor has had the "last laugh"—said to be the best one.

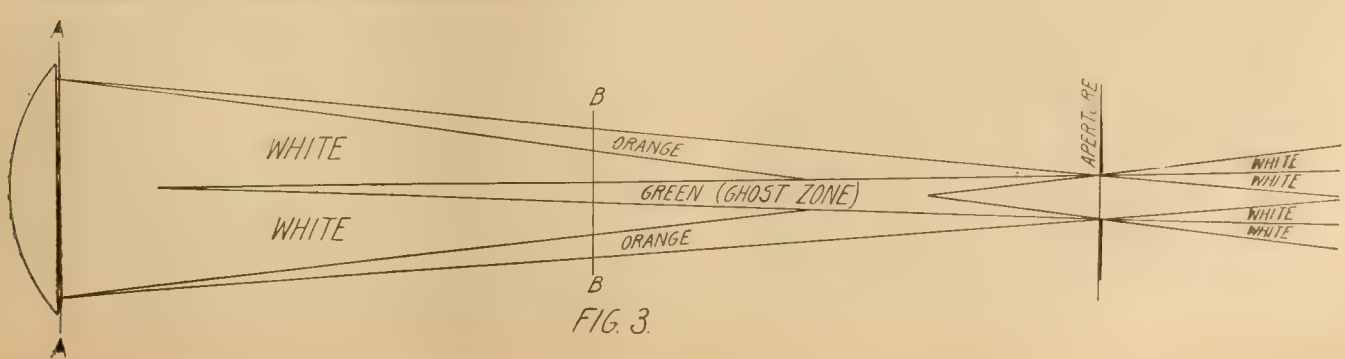

FIG. 3.

A New Screen Process.

From Philadelphia comes news of a screen process known as "Luna-Lite." The managing director of The Luna-Lite Company called at my office and finding me absent, left the following description, which is given without comment, just as Mr. Turner dictated it to my secretary. I shall examine into this matter carefully at the earliest opportunity, and then will tell you what I think of it personally. Mr. Turner's claims are rather large. Let us hope, however, that Luna-Lite will fully justify him in his statements. The following is a description of Luna-Lite.

> An efficiency process has been perfected which in turn perfects the actual showing, or exhibition, of moving pictures or photoplays. This process is chemical, optical, and actually luminous—it shines in the dark. The projection, instead of being thrown upon an ordinary screen surface is thrown into what is called an ultra violet or stereoscopic field, or cushion of ultra violet rays actually pouring out from the screen surface to meet the light of projection. To accomplish this the screen surface must first be chemicalized, so as to appear snow-white in daylight or under projection, but actually luminous in the dark with the intense ultra violet colored rays. When the chemicalization has been completed, and when the chemicalized screen surface is fairly baptized before projection begins, the ultra violet rays are developed with great intensity, and is maintained in the picture presentation thereafter by the light of projection resulting first: In marvelous depth of detail, appearance and dimension or body. In a word, with stereoscopic effect, which has not been hitherto obtainable. Two: Snow-white brilliancy of the curtain for the picture showings. Three: Actual correction of acute and oblique distortion as ordinarily occurring from the forward and side seats and angles. Other minor perfections are accomplished, but the above are the most important, thus making it actually possible for the first time to standardize the photoplay house throughout.
>
> The defined processing of the curtain to derive the product "Luna-Lite" is covered by the basic first and six claims of the U. S. Letters Patent No. 1,166,569 of January 4, 1916, and its trade-name is its technical and duly registered trademark.

There is one very remarkable feature in connection with the foregoing, viz.: here is a company which actually proposes to create and use the much abused "ultra violet" rays which up to this date every one has slandered, vilified, cursed and muck-raked. The violet ray has heretofore been accused of about every crime in the dictionary, from eye strain to pimples on the nose of the office cat, and there has been none to voice defense in any degree. Personally, the editor feels that if he were to make a date on the street corner (a thing he, of course, never does) with Miss Ulta V. Ray, he would of necessity request that she wear a Scotch plaid skirt, French slippers, a sun-bonnet, and carry a blue-bordered handkerchief in one hand and a turnip in the other, so he would know her. Well, here is a company who proposes to bring the coy U. V. R. out right in front of the curtain and introduce her to us all. Thanks! We'll look the lady over mit bleasure.

Never Too Old to Learn.

Frank Olson, and Bob Woodworth, Mitchell, S. Dakota, writes:

> We notice in December 16th issue request for reports from operators who have tried the Speer carbons. We have, and have found them to be very good—in fact fully equal to any other of several brands we have used. Our current is not the best, as the plant is quite old and the voltage at times very unsteady. We are pulling from 50 to 60 amperes at the arc, using Bell-Howell inductors. Are constant readers of the department, which has been of great benefit to us. A fellow never gets too old to learn, especially in this profession. A few days ago we received a set of the Hawkins' Guide, and found them to be O. K. in every respect. We also have the Handbook, which is something we would under no circumstances be without. As soon as the new one is ready we want one.

Your name has been put on the list to be notified when the new book is ready. As to the Speer carbons, your experience corroborates that of many others who have reported. The only criticism we have had on the Speer is that it is a trifle harder than other carbons (which may or may not be a fault), and that they don't stand overload very well, though, as I have before said, the latter does not necessarily constitute a fault either.

Jimmy, the Usher, Is Costly.

J. H. Anderson, Carroll, Iowa, says:

> Enclosed find clipping from local paper concerning a fire at the Star Theater. It was a case where Jimmy,-the-Usher runs the machine, with an ordinary fan motor for power. You will notice the clipping says that this could not have occurred when the show was in operation. Some joke, don't you think? The fact is there was a lack of oil in the friction case of the automatic fire shutter, and the thing stuck from the night before. But Mr. Jimmy-the-Usher operator did not notice this trifling circumstance, and struck the arc, with fire works as a result. Possibly the manager of this particular house may conclude it is cheaper to hire an operator when he re-opens. I am happy to say it was not a member of local 85 I. A. T. S. E., to which I belong.

The clipping in question pulls the old, time honored yarn about the "explosion" of a reel of film. Says the accident occurred partly as a result of carelessness on the part of the operator, or rather the operator's assistant, who was alone in the building at the time the fire occurred. Also says the accident was one which could not possibly have occurred while the show was in progress, as "the thought of fire is then uppermost in the operator's mind, and precautions against it are taken, which were neglected while the operator was there alone."

One gets really tired of commenting on such idiotic propositions as this. It seems, both from the paper and from Brother Anderson's letter, that there was no competent operator on the job, but merely a "Jimmy-the-Usher," and therefore I cannot see that the theater manager is entitled to any sympathy whatever. The lesson is a somewhat costly one, but will be worth the money if it teaches Mr. Manager that it is cheaper to pay out money in salary to a competent operator than for fire loss. Next time he might not be so lucky and death might be added to the property loss.

New Handbook.

R. S. Slagle, La Rue, Ohio, says:

> About what time will we get that new Handbook? Also put my name down on your list, for I want one. I noticed recently where some chap asked you to put your "John Hancock" on the front page. I wish you would put a picture of your "mug" there also. By the way, what would you think of a man who served one and a half years' apprenticeship, and has had one year's actual experience as operator, who tried to use solid carbons above and below with A.C.? His idea was not a success, and I told him the difference pretty quick.

Your name has been added to the list of those to be notified when the new book is ready. As to my picture on the front page, why that does not appeal to me. I do publish a map of my mug in the department about every two years, because the new men like to see who they are talking to, but to put it in the book—well, I dunno; that always looked queer to me. You may perhaps say there is no difference, and quite likely you are correct; but it does not seem that way to me. As to the operator in question, why I am not surprised. He probably is just one of those self-satisfied boneheads who don't believe there is any necessity in studying. Books and the department probably represent to him the very height of absurdity. I am glad to say that the ivory top tribe is decreasing in numbers, but they nevertheless are still with us.

Proposes to Improve.

E. I. Wilson, St. Joseph, Missouri, orders the question booklets, and says:

> I have been operating something more than six years, but never having encountered any trouble I could not remedy, have never purchased a Handbook, neither, I am sorry to say, have I done much of any studying, meaning that I have never gotten down to the real "meat" of the subject. In the future, however, I intend to absorb all the knowledge I possibly can. Suppose a man to have mechanical ability, the questions, the "Bible," and Hawkins' Electrical Guide, and, oh yes, several years' experience, can he, by hard study, become a really honest-to-gosh operator? If there are any optical books or anything else that will help, please give me a list of them, as I am sure going after the right to tack that R. O. (Real Operator) sign after my name. The reason you have not been bothered with outbursts from me before is because I know I had no business in the fast company you keep. However, after I do a whole lot of hard work on those books will probably hear from me regularly.

Welcome to our city, Brother Wilson. You will find, after you get wet all over, that the water is fine; also I am very sure that the more you dig down into the finer points in your profession the more interested you will become, and I am quite sure, old man, that you will have more pride in associating with men of knowledge and attainment, such as are hundreds of our correspondents I could name, than with the down-with-knowledge tribe.

Sawdust and Pool Balls.

G. Betz, Osgood, Indiana, sends in reply to Question 117, and says:

> With reference to the article by "Hasco" of the Sterling Camera & Film Company, most likely he imagines moving picture machine operators to have a discarded pool ball filled with sawdust, in place of a head. Well, all I have to say is that probably if operators did not regulate projection speed, the picture would in many instances be a sadly jumbled up affair. Could you recommend a good coating for the inside of the lens barrel to eliminate reflection? In closing this letter let me wish you a happy and healthful New Year, and that when 1917 rolls around the projection department will still be doing business at the old stand, with Brother Richardson at the wheel.

Well, Neighbor Betz, I used to myself think a goodly number of the boys had something in the nature of a pool ball filled with sawdust, but most of them have traded that brand of bean for something better. True, we still have the solid ivory variety with us, but they grow less in number year by year. Possibly "Hasco" himself found one of the pool balls an operator had discarded, though, judging by his letter, he must have spilled the sawdust out when he substituted it for his own head, and you can't expect very much from a hollow cavity.

I think you will find that "coach black (ground in Japan) will fill the bill on interior of lens barrel, the idea being to get a perfectly dead black, without any gloss. Get it at any paint store.

Dissolving With a Rectifier.

George Benner, Lima, Ohio, writes:

Am using a Westinghouse 40 ampere rectifier, and wish to dissolve one picture into the next. The way I am connected up now one arc goes out as the other is struck, and it takes several minutes for the arc to settle down. Have tried rheostat on A.C., but it causes too much flicker, and the crater has to be burned for D. C. Can you suggest any way of burning two lamps at once on this rectifier? The Westinghouse Company say it cannot be done, but I have more faith in Richardson than in them, because it was through you we found out that our rectifier, from which we were pulling 30 amperes, could be made to have a 30, 40 or 50 ampere capacity by changing bulbs. Some time ago the company told us we could not get more than 30 amperes, but after you wrote them they concluded we could, and we are now pulling 40. We are thinking of changing lenses. Have 5-inch E. F. lenses, having a 1 7/16 diameter and working at 2½-inch back focus. Lenses of both machines supposed to be 5-inch E. F. What diameter would you recommend? Cannot get lamp of one machine far enough back to use combination as per Table No. 1.

As to the rectifier, no, Brother Benner, there is no way in which you can burn both arcs from a rectifier tube. It simply cannot be did. You can use heat-up-with-a-rheostate scheme, but I don't like it. The only practical thing for you to do, I think, is to do just what you are doing, viz.: Wire in multiple and fade one into the next by stealing the current. That, of course, does not give the best possible results, nor does it give you any opportunity to burn in new carbons, but it is that or the rheostat. As to the lens proposition, always assuming that the new lens will work at the same back focus, you have only to examine Table No. 1. I think that a 1 7/16 opening with one 6½ and one 7½ condenser and not less than 18 inches between the apex of the front lens and the film will be a good condition, or a 1½ opening with the same condenser combination and the same distance. It would place your arc about 3.5 inches from the lens. I would suggest, however, that you get a lens a little larger than that while you are about it, say 1⅝ or even 1¾". One thing I must caution you all about, however, is the distances given in Table No. 1 are minimum. These distances are not intended to be fixed distances, but merely minimum. In other words don't have your condenser any closer to the film than that. It may be found, however, that greater distance will give better results.

That is one disadvantage of the rectifier. With the motor generator set you can overload it as much as 100 per cent for a short time without hurting anything, but you can't do that with the rectifier tube. If you could succeed in overloading your tube 100 per cent you would probably be out one tube.

Grounding.

A. H. Robbins, Rockland, Massachusetts, writes:

Well, I see you are going to try that Go-Devil again and make more business for the "Saw-bones." In January 1st issue I notice one or two points concerning which I think you and I are due to "chew the rag." With regard to the grounding of a machine with bell wire, presuming it to be No. 16 or 17 B. & S., while it will carry away any static charges which may develop, it seems to me that this wire may, under certain circumstances, be called upon to carry the machine current. If we are taking current from one side of a three-wire system, the neutral of which is grounded, and should develop a ground in our lamphouse, the wire which grounds the machine will then have to carry the current through the rheostat, or shunt circuit, depending upon the method of connecting the rheostat. It would seem to me that this ground wire should be at least No. 10 B & S, and should preferably be of such size as will be properly protected by the fuses supplying the machine.. With regard to the electrical trouble referred to on page 82, why I agree with the statement made by Mr. Hill, and, furthermore this trouble may be due to crossed wires: that is to say, a 550 volt system which has developed a partial or temporary ground may be crossed with the 220 volt system supplying power to the machine, which would explain the existence of the 550 volt difference of potential between the ground and the machine. The electric light company should be notified immediately in a case of that kind, and if they haven't a man who can promptly find and remedy such a trouble they had better go to the National Electrical Association for information. Meanwhile, Friend Operator, don't get your body between the live machine wires and the ground, or you may have something beside burned film in the operating room.

Don't know what you mean by "trying the Go-Devil again." Could not very well "try it again" because I haven't stopped trying it yet, except a couple of days I was laid up in bed. Am going to make a trip to St. Louis in February, and my one regret is that it is the wrong time of the year, so I cannot travel by the gasoline route.

As to the grounding proposition, why I cannot agree with you. If a ground of such strength develops that it would require a No. 10 wire to carry it, I would rather see Mr. Bell Wire smoke, shut down and remedy the trouble, than to undertake to pump 25 to 40 amperes through the iron of the operating room frame. Of course under certain conditions, with the three-wire system, it would be entirely possible to do that very thing, but it might be a very dangerous thing to do; also if the rheostat be on the neutral wire there would be a dead short circuit. Nope, I cannot agree with you there. If there is a ground that pulls sufficient current to make a bell wire smoke, better shut down and remedy the trouble.

He Came Back.

The writer is always glad to be able to chronicle the "come back" of a really good man. One year ago Brother William Franke (the "e" is silent, as in clam) was defeated for re-election as business agent of Boston Local Union No. 182. Instead of sitting down and howling at the moon, or putting in his time bewailing his misfortune, Billy, old boy, promptly proceeded to grab off a job of crank twisting, utilising his spare moments rebuilding his union political fences. So well did he succeed in the repair process that at the last election he defeated his opponent and was re-elected to his old position. He is now business agent of Local 182.

This department wishes to congratulate not only Brother Franke, who is the livest kind of a live wire, but also the local. We firmly believe that, while Franke may make his mistakes (most of us do that little thing), still, when all is said and done, he is pre-eminently the right man in the right place. Who says a business agent can't come back?

Patiently Waiting.

Bert Carlson, Minneapolis, Minnesota, says:

I am working on several kinks for the Power's, which I will send as soon as I can try them out. Where can I get literature on the Vanoscope? I know the principle, but there is nothing like knowing the whole thing. Projection in Minneapolis is very good, except where the managers think the General Electric and the exchange have too big a bill, but these places are very few. Of course, I have the usual compliments to make on the department; in fact I take the World only for the projection department and motion picture photography. Am not going to ask when the Handbook will be out, but just patiently wait.

That is the best scheme, Brother Carlson. It is exactly what I am doing—patiently waiting and, incidentally, also working—reading page proof. I used to live at 2323 Nineteenth Avenue, South, Minneapolis, when I was on the Chicago, Milwaukee and St. Paul Railroad, between Minneapolis and North La Crosse. I don't quite remember, but think it was in 1885. As to the Vanoscope end of your question, why I really don't know where you can get the dope now. I am not even certain that the company still maintains an office in New York City.

100 Per Cent. Organized.

J. M. Alexander, Ottawa, Canada, sends for the two question booklets and says:

I am a little late in beginning, but nevertheless will try and catch up with the procession. Come along with the new Handbook quickly. Have the second edition and the Hawkin's Guide, but am patiently waiting for the new one. Am glad to be able to say that we operators here in Ottawa are 100 per cent. organized. In closing, I wish you and the department all the luck in the world.

Yes, mam; thankee, mam! The booklets have gone forward, and I am glad that you have joined the procession of progress in knowledge. My compliments to the Ottawa men, yourself included. May your troubles be few, and your joys many during the coming year.

THE NEW HANDBOOK

In reply to many inquiries received from our friends, we beg to announce that the third edition of the Motion Picture Handbook will be ready for mailing to purchasers early in March. The price has not yet been determined.

Definite information as to price and exact publication date will be given in an early issue.

THE CHALMERS PUBLISHING CO.
17 Madison Ave., New York City

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Wants to Become an Amateur Cinematographer.

R. H. Hyde, Oklahoma, writes:

I am an operator with fifteen years' experience, starting my career with one of the first long length subjects made, Edison's "Train Robbery," and, in the last few years, I have done a little slide work which has been very successful, and now I am in the market for a motion picture camera.

Noticed that you mentioned a $35 camera, but you did not comment on it. Do you think that it would be at all practical for first simple amateur and experimental work at that price? I do not expect much from it.

I also wish to have you answer some questions through your department. 1st. Is there any difference in kind of film used for positive and negative stock? 2nd. What is the average time of exposure and intensity of light in printing, provided negative is of average density? 3d. Can the ordinary developer tubes put out by Kodak firm be used in developing negatives and positives? I have a good Power's 6 head that I wish to use as a printer. What would you suggest towards framing it up as a printer? Give me the easiest and least expensive method of making titles where only one print of each is wanted.

I did not comment on the $35 camera, as I thought it superfluous to say that a $35 camera compares with a professional camera in the same ratio as their prices. However, if one is limited as to capital and cannot afford to invest in a better instrument or does not feel justified in going to greater expense in what they may regard as an experiment in the field of cinematography, it is about as low in price as one can go and obtain an instrument that will actually take motion pictures, unless one is extremely fortunate in securing a very low price on a second-hand camera.

There is a very great difference in positive and negative stock. Negative stock is used in taking the negative and positive stock is the stock used for making the prints from the negative.

In using a projection head for printing, use a half opening single blade shutter and fasten the head to the inside wall of the dark room where you intend to work; first cutting a hole in the wall just opposite the lens opening in the head.

Fasten a small turning handle on the balance wheel shaft, or any shaft that will make a one-picture shift at each turn. Cut a small hole in the wall above the projection head and a little to one side, so that you can put a stiff rod through it about three feet long. Put a small bracket on the end which projects outside the dark room, fastening to it an ordinary sixteen-candle power bulb on a flexible cord connection, so that the lamp is directly opposite the first hole in the wall. By means of this rod you will be able to move the light close or far away from your improvised printing machine from inside the dark room. If you have no electricity you can use a gas jet with a gas tube connection or use a small lamp. By cutting some notches in the rod, it is possible to determine the distance of the light without leaving the dark room.

Above the printing machine, place a wooden arm with two pegs or studs directly over the feed sprocket of the machine head. Place your roll of negative on the peg nearest the wall, and a roll of positive stock on the other peg; pull down the ends of the two rolls and place them evenly together, being sure that they are placed with the emulsion or dull surfaces in contact. Thread up the machine with the two films, at the same time, giving the positive film a little larger loop than the negative at the top and the negative a little larger loop at the bottom. You can put a spool on the take-up and take up the positive as fast as printed, but this is not necessary, as both negative and positive may be run into a cloth rack or into cloth-lined boxes. You will find cloth-lined boxes or kegs very handy in many ways in handling film, and it is a good plan to have at least three or four of them. With these you can run the positive and negative into separate boxes and thus avoid the risk of snarling and scratching when the two are run into one receptacle.

Now, with the lamp close to the machine, run off a few turns at a regular rate, making about two turns to the second; move the light away about half the length of the rod and repeat, then take the short strip that you have printed and develope it. From this test you can determine just what distance you need to place your light to get the correct exposure. If this test strip is too light, get a stronger light or turn more slowly; if too dark, move the light farther away.

You will find your last two questions answered in another article which appears in this issue.

Drying Drums.

E. C. W., Conneaut, Ohio, writes:

I have built a plant for myself here converting a barn building by lining it throughout with building paper. I sealed all of the windows shut and made the doors tight so as to get away from the dust as much as possible.

I have a Universal camera and a Hansman step printer and have been very successful so far, considering the fact that I did not know anything about the business, except ordinary photography a year ago.

I do developing on pin frames in trays, but do not like to dry the films on the frames as it makes buckles in the film where it passes around the pins. Where can I buy drying drums or how would I go about making them?

I have never worked for any company and all that I know about the business is what I have picked up and the help I have received from the Motion Picture Photography Department in the World.

A good way to make a drying drum is to get two old carriage wheels of equal diameter and mount them on a gas pipe fastened between two posts about four to six feet apart. Get a sufficient quantity of three-quarters or inch half round beading from the lumber yard and, with the two wheels acting as the ends or heads of the drum, nail the flat side of the half round sticks, cut the proper length for your drum, at each end to the felloes of the wheels leaving a three inch space between the lath as you nail them on. If you cannot get carriage wheels, you can have circular forms made on a scroll or band saw at the lumber mill. If you wish a drum more than six feet long, a third wheel should be added to the center to prevent the slats from bowing or bending in the middle.

It is needless to warn you that you must exercise great care in unwinding from a pin frame not to scratch the film. It is a good plan to have a stand about thirty to thirty-six inches high with an inclined spindle which fits a hole bored in the center of the pin frame. This is a very handy arrangement not only for winding off but also for winding onto a pin frame. Nevertheless, it is desirable that one have an assistant to turn the frame and help in the winding off onto the drying drum.

As film shrinks considerably in drying it is well to have one or two of the slats on the drum mounted on springs which will give as the film shrinks in drying. This is not absolutely necessary, as the slats, unless unusually stiff, are sufficiently elastic to give enough to allow for the shrinkage.

Do not pin the ends of the film directly to the drum but fasten a strong rubber band to each end and loop them over the fastening tacks.

A Book for Topical Cameramen.

A booklet entitled "Hints to Newsfilm Cameramen," by P. D. Hagen, has been sent to this department by Eric E. Mayell, Editor of the Pathe News, 1 Congress Street, Jersey City, N. J., with a note saying that they would be pleased to send free copies, as long as they lasted, to any free-lance camera man who cared to write asking for a copy.

This little booklet of only sixteen pages is crammed full of meat of great value to any cameraman. It is a concise epitome of what every good news and scenic operator should know. It tells briefly what to take and what not to take, how to take it and the best way to send it for submission to the news weeklies. It gives tables and times of different shutter openings.

The booklet ends with this golden rule, 'Make as good a picture for others as you would like others to make for you."

Nothing but the very best is good enough. Think and think hard, how you can make the best pictures. Put it all down in writing in advance; plan your scenes: first I shall stand there, to get the best effect. Then I shall walk around the crowd to this spot, which will be held for me by friend So-and-So, and make a close-up. I shall want my two-inch lens for this scene and my six-inch for the other. The event will take place at such and such an hour; therefore the sun will be there, and I must turn my camera thus and so to get the best lighting and composition. That tree will mash the sky nicely and artistically; I must take my position so as to include that branch in the picture. I will have everything ready to slip the film at once.

There is plenty of room at the top of your profession, but you will not get there by standing about or just grinding away. Brain work is ultimately the only way to big money.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

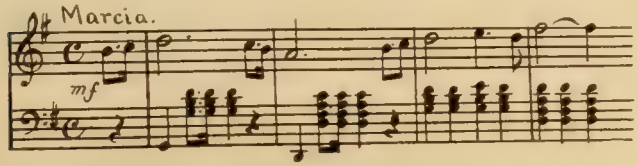
QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Improvising.

ARTICLE VI.

BY CLARENCE E. SINN.

Example 20 (Article V.) gives an alteration of the subject by lengthening some of the notes and changing the tempo. It has a "running accompaniment," giving it a flowing character—something of a sentimental nature. The character of this (as in many themes) can be materially changed by altering the accompaniment. Example 21 gives the same melody as Example 20, but the accompaniment—played risoluto and strongly accented—gives the melody a decided martial character. (See Ex. 21.)



Ex. 21.

"Theme" and "Subject."

As Mr. Berg so aptly points out in the Moving Picture World, January 15th, page 427, some new interpretation of the word "theme" must be accepted among moving picture musicians. The interpretation of music when used as a setting or accompaniment to moving pictures often depends upon conditions entirely different from those governing the interpretation of the same music in the concert room. For this and other reasons moving picture music is developing along certain lines which are entirely its own, and in time must have a nomenclature all its own. Some of the accepted definitions of well known terms do not always convey the exact idea intended to be conveyed, and no other terms are available to express oneself in.

Mr. Berg, after quoting accepted authorities in definition of the words "theme," "subject" and "aria," gives the viewpoint he intends to follow regarding the word "theme"—namely, a complete *melody* or *strain of music* selected for its fitness to accompany a certain scene (or character). You will find his idea exemplified in Mr. Berg's well planned "cue-sheets" for various pictures as now appearing in this department, and I think we can do no better than take Mr. Berg's acceptance of this term.

In the future I shall use the word "theme" to describe a strain, melody or complete musical idea capable of describing (or in improvising, being *made to describe*) a certain scene or character.

When I say "describe" I mean, of course, being *musically appropriate* to the scene or character.

Subject.

As to the word "subject," I shall be compelled to use it (in these articles on improvising) to mean the few measures from which a *theme* is developed. And this in spite of the text book definitions because I don't know of any better word to convey my meaning. For instance, in Article V. Example 15 ("The Mable Waltz") the first two, measures might be taken as the "subject" (inverted in the next two), the first 8 measures an incomplete sentence or phrase, while the full 16 measures—completing the musical idea—is the *theme*.

Imitation.

A correspondent chides me for using the word "repetition" (Article II, page 1824, Dec. 4th) instead of the more correct term "imitation." I plead guilty. It was a slip which I didn't notice until I saw it in print. When the same identical measure or phrase is repeated, that, of course, is repetition and needs no comment. But when a *figure* or a subject is reproduced—no matter whether it is in the same position or not, just so it is the same *shape*—that would be *imitation*.

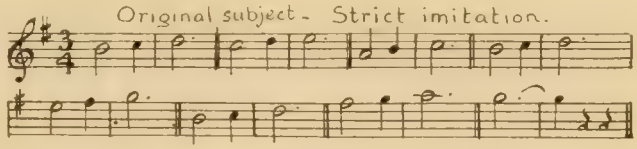
The subject of Example 15 (first two measures) consists of a half note, a quarter note and a dotted half ascending. Had the next two measures been also ascending, the imitation would have been *strict*. The figure is the same—a half a quarter and a dotted half note—so it is *imitation*, but the movement is not in the same direction. It is called "free imitation." See "a" and "b," Ex. 22.

Ex. 22.

(In Ex. 22 "a" is the original subject. "b" is the same thing *inverted;* the same as being turned upside down. The figure is the same—the only difference being that it is descending instead of ascending as in the original subject—"a.")

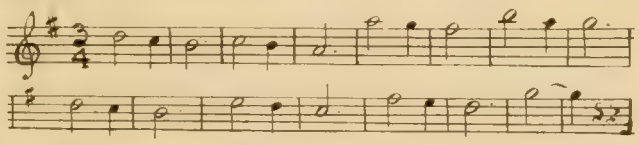
Example 23 gives an illustration of *strict imitation*.

You will notice the original subject in the first two measures. The next two are in exact imitation—ascending one degree at a time as in the original subject.



Ex. 23.

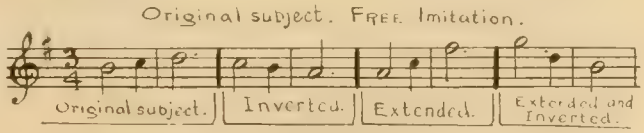
Suppose we take for our subject an inversion of the original. We now have a new subject to work on. The figure is the same, but the motion is different; it now descends one degree at a time. Developing this subject in strict imitation would give a result like that shown in Ex. 24.



Ex. 24.

Notice that each two measures is an exact imitation of the first two in everything except position. Each group is a half, a quarter and a dotted half note, descending one degree at a time—*strict imitation*.

In Example 25 the original subject is shown in the first two measures; a half, a quarter and a dotted half note ascending one degree at a time. The next two measures contain the same *figure* but inverted. This is imitation, though not strict—not exact. The next two measures also contain the same figure as found in the original subject, likewise *ascending*, but the itnervals are more than one degree apart. These intervals are *extended*, and in that respect they differ from the original subject. The figure is the same—a half, quarter and dotted half note. The last two measures give the subject altered by inversion and extension—it still imitates the figure, though not exactly in all respects. These different groups in Ex. 25 are all illustrations of free imitation.



Ex. 25.

In Article III (page 2178, December 18th), at the bottom of the first column, it says "look at the following illustration." I should have written "see Illustration 1." The next cut (Illustration II) should have been placed just before "Music for Carmen." It refers to the "mysterious character with a configuration in the bass" mentioned at the end of the paragraph.

Announcement.

Miss Carrie Hetherington, the Photoplayer expert formerly with Miller's theater, Los, Angeles, California, has accepted a call from St. Paul, Minnesota, where she will be located with the Starland theater, one of the leading photoplay houses in that city. Every moving Picture exhibitor knows of the Photoplayer, and Miss Hetherington, being the originator of the idea which led to the invention of this wonderful instrument, has been in demand for the past five years by exhibitors running first class houses. Besides being the highest salaried operator, she holds the honors for the longest experienced operator, making all minor repairs on the instrument under her

charge, also selecting and arranging a proper and correct musical program for each feature, many of which have been published in the Moving Picture World. Let us offer congratulations to Mr. William Richmond, owner of the Starland theater, St. Paul, Minnesota.

Musical Setting for "The Yellow Passport."

(Released by the World Film Corporation, February 7.)

Suggestions prepared by S. M. BERG.

(By special arrangements with G. Schirmer, Inc., Music Pulishers, New York.)

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of World films the following suggestions for an accompaniment to "The Yellow Passport" were prepared by the photoplay department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

Sonia, the daughter of a Jewish family in Kiev, is ambitious to become an opera singer. While studying, a terrible massacre of the Jews occurs. In order to complete her education she applies for a Yellow Passport which is the badge of the "women of the night." On board a ship to America she meets and falls in love with Adolph, son of a famous impresario. Later she is denounced as a holder of the infamous passport, but the proof of her innocence is produced and all ends happily.

Note particularly: Massacre scenes 13 to 20½. During the picture there are several scenes of Sonia (Clara Kimball Young) playing and singing at piano.

The theme selected is "Song of the Boatmen of the Volga."

Timet schedule: five reels (about 4,965 feet), 74½ minutes.

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Song of the Boatmen on the Volga. (Andante sostenuto.) (Theme.)
2	T	Sonia's uncle threatened with expulsion.	
3¾	T	"Sokoloff's brother-in-law is here."	Cossack Lullaby—Jiranek. (Moderato.)
6½	D	Sonia playing piano.	
8	D	When the butler molests Sonia.	Agitato No. 1. (Very short.)
8¼	T	Dinner.	Moszkowskiana—arr. by Langey.
11½	T	To further his own designs.	
13	T	Then follows the worst massacre.	Furioso No. 2.
18½	D	When the spy enters Sonia's hiding place.	Furioso No. 1.
19¾	T	"Save me from this beast."	
20½	T	The aftermath.	Repeat: Song of the Boatmen. (Theme.)
22¼	T	Her uncle's home where she—	Hungarian Dance Hofmann. (Adagio.)
25¼	T	"Well, you can't stay in Kiev."	
26½	T	At the end of two weeks—	Repeat: Song of the Boatmen. (Theme.)
28	T	Her only way.	Gems of Tschaikowsky -arr. by Langey.
32	T	Sonia finds lodging.	
33¾	T	Monthly reports concerning suspicious persons.	
36	T	Sonia's uncle having spent months.	Slavic Dance No. 10—Dvorak. (Allegretto grazioso.)
40	T	"I have a right to remain here."	Agitato No. 2.
41	T	"One moment. This gentleman is mistaken."	
42½	T	"You are right, uncle. I will go with you to America."	Repeat: Song of the Boatmen. (Theme.)
45½	T	Two weeks later in the steerage.	Krakowiak—Statkowski. (Allegretto.)
46	T	Carl Rosenheim, a great impresario. (Piano only.)	
47½	D	In the steerage again.	Agitato No. 3.
48	T	The story of Sonia's singing.	A Polish Dance Theme—Scharwenka. (Moderato.)
50	T	Interest turns to admiration.	
51¾	T	The last day on board.	Repeat: Song of the Boatmen. (Theme.)
53	T	". . . When we get there I want you to be my wife."	Slavic Dance No. 16—Dvorak. (Lento grazioso.)
56	T	Two months later in New York.	
56¾	T	A record attendance. (Theatre scene)	Salvic Dance No. 15—Dvorak. (Allegro Vivace.)
60½	T	"Oh, no. She occupies that corner suite."	
61¼	T	Midnight.	Hurry No. 2.
65¼	D	When Adolph leaves.	Repeat: Gems of Tschaikowsky —arr. by Langey.
68½	T	"I believe there is some mistake."	
71½	D	When Adolph comes to Sonia.	
73	D	When Fedia visits the nihilists.	Hurry No. 2.
73¾	D	When Sonia telephones.	Repeat: Song of the Boatmen. (Theme.)
74½	T	The end.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1211.

MAUDE FEALY IN "THE IMMORTAL FLAME."

Picturedom is once again to be favored with the pleasing personality of Maude Fealy, one of the first stars of the legitimate to grace the screen. Several years ago Miss Fealy appeared in multiple reel films, then a new thing to the market, and in these special releases scored an instantaneous success, second only to the fame accorded her on the speaking stage.

Miss Fealy first won distinction by her portrayal of "Eunice" in "Quo Vadis," and her success was such that she was engaged by William Gillette to support him in "Sherlock Holmes." Later Miss Fealy enacted the roles theretofore portrayed by Ellen Terry in the support of Sir Henry Irving and completely captivated the London public.

Returning from her foreign triumph, Maude Fealy was starred under the direction of John Cort in such well known successes as "The Illusion of Beatrice," "The Stronger Sex," "The Right Princess" and others. She left Mr. Cort's management to enter filmdom, and the great success she achieved is now screen history.

An original drama was created especially by Ivan Abramson in which to star Miss Fealy. "The Immortal Flame," which will be her vehicle, is fortunate in its supporting cast. Edna Luby, a headliner in vaudeville; Paula Shaw, star of "Forbidden Fruit"; Joseph Burke, featured in "A Fool's Paradise"; James Cooley and Willard Case are some of the stars who appear in Miss Fealy's support. "The Immortal Flame" is the regular Ivan monthly release, scheduled for March.

ALICE BRADY IN "THE BALLET GIRL."

The extraordinary versatility of Alice Brady is emphasized by the altogether remarkable success of her performance in the new photoplay "The Ballet Girl," screened from Compton Mackenzie's novel, "Carnival." It will have further impetus when Miss Brady returns to the speaking stage this spring in a new comedy in which she is to be the featured player.

This young actress had fully established her claim to the highest of recognition in light opera, comedy, ingenue and emotional roles when the demand for her services in the movies became insistent, and she yielded to it, more for experience than anything else, although the emolument at which she started was of large dimensions.

Since this beginning Miss Brady has acted as star before the camera in "As Ye Sow," "The Boss," "The Rack," "The Woman in 47," "The Ballet Girl" and a new piece now being prepared in the Carolina mountains. The financial conditions under which she plays for the moving picture magnates have steadily increased until she is at this moment one of the highest paid actresses in the screen world, with her services in active demand the year around.

Yet in spite of almost fabulous offers, she declines to tie herself up with any contract for a long term. "Who knows," she inquires, "but that if I were to stick to the pictures indefinitely I might forget all about the other kind of acting—for the two are very different. This is my main reason for arranging to appear in a speaking play shortly."

JANE GAIL, A BLUEBIRD STAR.

General Manager, M. M. Hoffman, of Bluebird Photoplays, has made arrangements to present Jane Gail in a series of Bluebird releases, the start to be made with the release of the screen version of Anthony Hop's novel, "Rupert of Hentzau," on March 6. In this picture Miss Gail's leading man will be Henry Ainley, who will impersonate the dual characters of the King of Ruritania and Rudolf Rassendyll. Other releases will present Miss Gail in a variety of characters suited to her emotional talents.

CRANE WILBUR, HORSLEY STAR.

Crane Wilbur, makes his first appearance as a David Horsley star in a five reel production on January 31 in "Vengeance Is Mine!" a Masterpicture, deluxe edition, the second of the Horsley Masterpicture production to be released by the Mutual.

EDYTH ROBERTS IN IMP COMEDY.

"The Unconventional Girl" is the title of Bob Hill's Imp-Universal latest comedy drama in two reels, with Edyth Roberts playing the leads. As the unconventional girl Edyth does cut some capers, and those who will be fortunate enough to see her will appreciate her efforts in a little comedy that has a real tinge of originality.

World-Equitable Players

List of Stars Contains Many Big Names—All Busy on Productions.

NOW that World and Equitable are combined and the dual releasing plan about to go into effect, the largest array of stage and screen talent controlled by one releasing concern comes under the direct control of the World Film Corporation.

The greater the roster of stars and players, the greater the opportunity for diversity of types; hence, with the two producing concerns under the direct management of one head, productional activities controlled by the one executive staff and plays and stars allotted and timed from one point of command, the opportunity for variance of subjects, diversity of types of stars and leading players is immeasurable.

Edna Wallace Hopper.

Under the direction of the two concerns are two-score noted artists—Clara Kimball Young, Robert Warwick, Holbrook Blinn, Alice Brady, George Beban, Mollie King, Francis Nelson, Kitty Gordon, Johnny Hines, Chester Barnett, June Elvidge and Douglas MacLean of the World Film staff, and Gail Kane, Bruce McRae, Charles J. Ross, Jane Grey, Marguerite Leslie, Mary Boland, John Mason, Henry Kolker, Mary Charleson, Muriel Ostriche, Carlyle Blackwell, Frank Sheridan, Arthur Ashley, Gerda Holmes, Clara Whipple, and Edna Wallace Hopper to be seen in Equitable vehicles. Cast in such noted plays and stories as are the property of the World and Equitable, from such noted producers as William A. Brady, Messrs. Shuberts, well known authors and playwrights as Rachael Crothers, Rennold Wolf, Channing Pollock, C. Haddon Chambers, Emmet Campbell Hall, Roy L. McCardell, Eve Unsell, Richard Le Gallienne and others, the numerous players can be so alloted as to afford the variety exhibitors desire.

No greater or more attractive program arrangement can be imagined than Clara Kimball Young in "The Feast of Life," Holbrook Blinn in "The Unpardonable Sin," Gail Kane in "Her God," Robert Warwick and Francis Nelson in "Velma," Carlyle Blackwell in "The Shadow of a Doubt," Kitty Gordon in "As in a Looking Glass," George Beban in "The Pawn of Fate," Marguerite Leslie in "The Question," Frank Sheridan in "The Struggle," Bruce McRae and Gerda Holmes in "The Chain Invisible," Mary Boland in "The Price of Happiness," Edwin August in "The Social Highwayman," Muriel Ostriche in "Molly o' Pigtail Alley," and John Mason in "The Reapers." While this is not the actual consecution, no definite statement having been given of rearranged program dates, the above list represents stars and plays actually at work for the World and Equitable and the forthcoming program will contain a great majority of the above named.

Mr. Blinn is at Jacksonville staging two plays. Gail Kane is enroute back to New York after three months on the Arizona deserts, Clara Kimball Young and Bruce McRae and their respective companies are at Havana, Cuba; Frank Sheridan is at Miami, Florida; Edna Wallace Hopper and Charles J. Ross are in the mountains of Canada, while the various other World and Equitable companies are working interiors at the six studios.

Definite release dates for the forthcoming quarter will be issued within the next fortnight for both concerns.

ALEC LORRIMORE HEADS COLONIAL.

Alec Lorrimore, formerly with the Gaumont Company and since handling certain independent motion picture projects, has been elected president of the Colonial Motion Picture Corporation, succeeding James D. Law. Mr. Lorrimore is well and favorably known to the motion picture trade of the country.

Counselor Friend Explains

Says There Is No Factional Fight in Industry.

ARTHUR S. FRIEND, general counsel of the Jesse L. Lasky Feature Play Company, has issued a statement explaining the position of his client in regard to the Crafts bill and to Federal Censorship. The statement follows in detail:

Speaking on behalf of all those associated with me and for whom I spoke in regard to the proposed Federal legislation looking toward regulation of the motion picture industry, I want to say that we are extremely sorry that anybody connected with the industry should have attempted to make of our refusal to accept the views set forth by the Motion Picture Board of Trade a factional fight. As a matter of fact, there is no factional fight. We have the highest regard for many of the people who are in and who support the views expressed by the Board of Trade, and feel that they are entitled, as we are, to independent thought on any matter affecting the industry at large.

In my statement to the Committee on Education, at the last public hearing of the Smith-Hughes bill, I said very distinctly that I opposed the amendment to the Penal Code suggested by the Board of Trade, because it was unnecessary and because unnecessary legislation was bad legislation. When, however, the suggestion to amend the Penal Code was adopted by Congressman Towner and a bill introduced in Congress by him, we immediately advised Mr. Binder, the executive secretary, and Mr. Seabury, general counsel of the Board of Trade, that we should not oppose the Towner bill. This was at a conference held at the Paramount office on the 22d day of January, four days before Mr. Seabury's brief on behalf of the Motion Picture Board of Trade is dated. Mr. Seabury knows, as well as we do, that the Towner bill is unnecessary, except, perhaps, to clarify the law. Under Section 245 of the Penal Code, as it now exists, there is little doubt but that the same result can be obtained in prosecuting the persons who send "obscene, lewd or lascivious or any filthy" motion picture through interstate commerce, as could be obtained after the enactment of the Towner bill. The point we made and which the Motion Picture Board of Trade very well understands, is that the Towner bill is not a substitute for the Smith-Hugh bill, and does not undertake to reach any of the ills with which the industry is suffering. Our attitude is not a "holier than thou" attitude, but rather the sane attitude of men who are convinced that the industry will survive only if it is conducted along business lines, based upon clean artistic product.

Mr. Seabury and his associates must know that the kind of picture which is injuring the industry at present, will never be stopped under the Towner bill. It was suggested because it looked like a substitute, although in reality it was not, and never will be.

In so far as the change of heart of Metro Pictures Corporation is concerned, we are perfectly willing to concede the right on the part of that company to change its views as often as it pleases. However, at the time of the hearing, I had with me, a letter actually signed by Richard A. Rowland, the president of the Metro, which was clear enough on its face and which was written after a long conference with W. W. Hodkinson, president of the Paramount Pictures Corporation, who explained to Mr. Rowland and to Arthur James of Mr. Rowland's office, exactly what position we proposed to take and just why we proposed to take it. The [illegible] on truction on our part, although, obviously, there was a change of heart on theirs.

At Leading Picture Theaters

Programs for the Week of February 7 at New York's Best Motion Picture Houses.

Anna Held at the Strand.

ANNA HELD made her photodramatic debut in the comedy, "Madame La Presidente," which was produced by the Oliver Morosco Photoplay Company, at the Strand theater. The picture, adapted from a successful stage play, tells of the troubles started by the fondness for gaiety of three mature French judges. An escapade with the leading lady of a theatrical troupe, Mlle. Gobette, lands the three judges on the carpet for a severe reprimand and leads to a number of amusing complications. Miss Held's sartorial display was a fashion show in miniature. The Topical Review contained news pictures taken by Pathe, the Universal and Paramount Animated News Companies. European War pictures and the latest fashions were also shown.

Fanny Ward at the Broadway.

"Tennessee's Pardner," a photodrama made by the Jesse L. Lasky Co., from Scott Marble's western stage play, was shown at the Broadway theater last week, with Fanny Ward in the title role. The scenes of this drama are laid in the days when the "forty-niners" crossed the continent, lured by the promise of great riches in the gold regions. Some of the scenes in the production were made in San Fernando Mission, built about 1800; other portions were taken in the Great American Desert. The remainder of the program consisted of Pathe latest events, selected comedies, colored scenics, and another of the Charlie series cartoons, "Charlie, the Animal Trainer."

Triangle Program at the Knickerbocker.

"Hell's Hinges," with William S. Hart in the star part, was the serious offering on the Triangle program at the Knickerbocker theater. Mr. Hart was as effective as ever, and the entire picture furnished excellent entertainment. "His Hereafter," a Keystone comedy, was also on the bill.

New Plays and New Titles

Revised List of Triangle Releases for February and March—Some Strong Features.

SEVERAL changes have been made in the Triangle releases for the next eight weeks whereby the interests of exhibitors will be safeguarded, and carefully balanced programs will be presented. For February 13, the releases are : Douglas Fairbanks in "His Picture in the Papers," a Fine Arts comedy, and "Honor's Altar," a serious Kay Bee play, featuring Bessie Barriscale, Lewis Stone and Walter Edwards.

Scene from "Daphne and the Pirate" (Triangle-Fine Arts).

For the week of February 20, William S. Hart in the powerful Western, entitled "Hell's Hinges," is strikingly contrasted with Lillian Gish in the romantic costume story, "Daphne," the titel of which has just been changed to "Daphne and the Pirate."

The entertaining, but somewhat long filmization of Don Quixote, starring De Wolf Hopper, has gone out to the Coast for revision, and has been sent back lopped of superfluous material, so that it is now a compact five reeler. It will be released on February 27, in conjunction with the new Kay Bee play, "The Last Act." The latter is a story of a young woman of the stage who gets down on her luck and is befriended by a young married couple. The husband falls in love with her, and as she is playing a somewhat similar situation on the stage she contemplates stealing the husband from the wife and running away with him. But the good wife's plea finally prevails over her bad impulse, and the actress takes instead the good angel role of bringing husband and wife together. It is a part that affords Bessie Barriscale splendid opportunities, and she will be capably supported by Clara Williams and Harry Keenan.

Scene from "The Raiders" (Triangle-Kay-Bee).

A splendid vista of March attractions opens up for Triangle exhibitors beginning March 5, with Billie Burke in "Peggy," and Dorothy Gish in "Betty of Greystone." Both are love stories, but one is laid in a Yankee, and the other in a Scottish environment. These will be followed on March 12 by John Emerson's stirring war play, "The Flying Torpedo," and a serious Kay Bee drama, "The Moral Fabric." On March 19 takes place the long expected advent of Mae Marsh in Triangle films, her vehicle being a delightful domestic story entitled "Hoodoo Ann," in which she is supported by Robert Harron. Along with this will be presented a romantic Slav play, "Bullets and Brown Eyes," starring Bessie Barriscale, aided by William Desmond. March 26th's dramatic attractions are Norma Talmage and Seena Owen, in "Martha's Vindication." The Fine Arts' small-town story has a counterpart in the stirring H. B. Warner Kay Bee drama, "The Raiders."

As there are now ten companies working for Mack Sennett on as many Keystones there will likewise be a plentiful supply of these celebrated comedies. Some of the most notable that are promised are William Collier with Mae Busch in "Better Late Than Never," (working title "Getting Married"); "His Auto Ruination," featuring Mack Swain and Harry Gibbon, and a genuine new dog story entitled "Fido's Fate," in which the irrepressible Charles Murray will be starred.

Speaking of titles, the descriptive and ornamental letterings used by Thomas H. Ince in connection with Kay Bee plays have come in for the warmest praise from exhibitors and the trade press. It is rightly called the most artistic work that has been shown on the mechanical side of title making.

President Kleine Promotes for Merit

Three Employes of the General Film Company Made Branch Managers Because of Efficient Service.

THREE promotions in the ranks of the General Film Company were announced this week from the executive offices, 200 Fifth avenue, New York. The promotions were made in accordance with President George Kleine's policy of advancing employes who have done efficient work for the General Film Company. The three promotions are: A. J. Nelson, from traveling auditor to branch manager of Washington, D. C.; E. H. Wells, from solicitor to branch manager of Montreal, Canada; William Conn, from a minor position in the Southern Division to branch manager of the new office at Charlotte, N. C.

Mr. Nelson began with the General Film Company four years ago as a clerk. His abilities and fidelities soon pushed him through the varying grades until he became an auditor, charged with country-wide responsibilities. His performance in this capacity won the confidence and eventually the substantial recognition of the General Film Company's executives with the result that Mr. Nelson takes full charge of the General Film Company's branch in the nation's capitol.

The promotion of E. H. Wells is one in which every solicitor of every film company will be interested. Mr. Wells, when he began his salesman activities did not waste any time in telling anyone how difficult it was to sell goods—he sold them. The general Film Company has a special system of knowing constantly the progress of its solicitors. Consequently, quick advancement or retrogression in salesmanship is instantly noted. Mr. Wells was so successful as a solicitor that President Kleine felt that it would be an injustice to the salesman to keep him from a larger sphere of action. Hence his promotion followed.

William Conn was very successful throughout the South in the General Film Company's exchanges. He was employed in the booking department of the Atlanta branch, and also has done considerable soliciting. His knowledge of the southern territory is extensive. Hence, when it was decided to open a branch at Charlotte, N. C., Mr. Conn was chosen as branch manager.

MARGARET TURNBULL VISITS NEW YORK.

Margaret Turnbull, of the photodramatic staff of the Jesse L. Lasky Feature Play Company, was in New York last week, her first visit east from the studios at Hollywood, Cal., in more than a year. In addition to the dozen photoplays which Miss Turnbull has written during the year, including several original and the most recent Lasky production of Mark Twain's "Pudd'nhead Wilson," she has found time also to write a novel entitled "Handle with Care," which has just been published by Harper & Bros. After a few weeks in the east Miss Turnbull will return to the Lasky studios and to her work in the photodramatic department.

Vitagraphs for February 14

Several Good Features Will Be Released During the Week —One on Fire Prevention.

THE Vitagraph releases for the week of February 14 include a powerful sermon-drama, "The Writing on the Wall," in five parts; a Broadway Star Feature, "The Man He Used to Be," in three reels and two one-reel comedies, "You're Next," and "In Arcadia."

Of particular interest at this time is "The Writing on the Wall," pertaining as it does to the inadequacy of fire prevention laws and the criminal neglect in their non-enforcement. That the scenes in the film are not overdrawn was shown by the recent Diamond Candy factory fire in Brooklyn in which many lives were lost. The fire records daily contain lists of fatalities due to the failure of landlords to properly safeguard the lives of their tenants.

Scene from "The Man He Used to Be" (Vitagraph).

It is on this theme that the Vitagraph film treats—and it presents it in a series of powerful, awe-inspiring scenes, in which the wealthy man, too late sees the "writing on the wall," and falls a victim to his own disregard of human life.

Joseph Kilgour, Naomi Childers and Virginia Pearson portray the principal roles in their usual capable way. Little Bobby Connelly is effective as the host of three hundred school children and other Vitagraphers give good accounts of themselves. The film was produced by Tefft Johnson, written by William J. Hurlbutt and picturized by Margurite Bertsch. It is a Blue Ribbon Feature, released Monday, February 14.

An all-star cast of Vitagraphers will be seen in "The Man He Used to Be," released on Saturday, February 19. This is the second picture directed by Eugene Mullin. Naomi Childers, William Dunn, Mary Maurice, Charles Kent, Kate Price, Belle Bruce and others are cast in the production.

Scene from "In Arcadia" (Vitagraph).

The play tells of a man who breaks his wife's heart and goes down to the very depths. He conquers his bad habits after a long fight and falls in love with another woman who accepts him despite the 'man he used to be."

"You're Next" is one of Wally Van's comedies with himself and Nitra Frazer in the leading roles. It is released on February 14. Cutey is a barber and Polly is a manicure girl. Cutey neglects his business for love-making, is fired and sells safety razors in revenge. The boss barber, in desperation, advertises for a lady barber and Cutey dresses up and gets the job. He creates a sensation, but the wives of the customers raise objections. He is finally exposed and elopes with Polly.

"In Arcadia," released on February 18, features William Dangman in a one-reel comedy produced under the direction of Courtland Van Deusen. Ethel Corcoran, Kate Price, William Dunn and others are in the production. The story tells of the efforts of a couple in Harlem to find Arcadia in the suburbs, believing the tale told them by a real estate agent. They are sadly disappointed and return satisfied to their Harlem home.

Clara Whipple in "The Reapers"

CLARA WHIPPLE, the beautiful leading woman of the Equitable Motion Picture Company, has been loaned, after considerable negotiations, to the Triumph Picture company to appear in the leading support of John Mason in "The Reapers."

Clara Whipple's work with the Equitable, during her connection with the company, since last summer, has established a tremendous following among picture fans. In "The Bludgeon," "Blue Grass," "A Daughter of The Sea," she did excellent work, appearing in all of them as a vampire woman.

Clara Whipple.

In Miss Whipple's most recent picture, "The Question," which has just been completed, the charming actress plays for the first time in a long while, the role of the ingenue.

In a recent interview with Miss Whipple, she was asked what was her most recent novel experience.

The pretty actress laughed and replied, "I have always in my past work been given the temptress type of character to portray—the siren who sings men on to their destruction. In 'The Question' I am the unsophisticated maiden, the wooed one. I assure you this is a most novel experience for me, for alas and alack, despite my 'baby stare,' I have been called upon to portray Kipling's 'rag and a bone and a hank of hair.'"

Clara Whipple is ideally suited for her role in "The Reapers" with Mr. Mason. The part calls for great dramatic and emotional ability, and Miss Whipple has proven herself again and again one of the most versatile and talented of the younger screen stars.

The screen fans who are watching Miss Whipple's career with interest will look forward to her appearance in "The Reapers."

THOMAS R. MILLS FORSAKES STAGE FOR SCREEN.

The legitimate stage is the loser by the determination of Thomas R. Mills to appear in motion pictures for the Vitagraph Company. Few actors of to-day have had a more varied experience on the stage than Mills, and his versatile talents trained through years of foot-light experience will be used to splendid advantage in films. He is widely known for his work with such stars as Richard Mansfield, Henry Miller, Harrison Grey Fiske and others.

The screen work of Mr. Mills will be seen in the Vitagraph features, "The Man Who Couldn't Beat God," "The Crown Prince's Double," and "A Man's Sacrifice."

"NE'ER DO WELL" AT CANDLER THEATER.

A trade showing of the Selig production of Rex Beach's story "The Ne'er Do Well," will be given at the Candler theater, West 52d street, New York, Thursday afternoon, February 10 at three o'clock sharp. The picture is in ten parts.

"Doping" It Out

Some Theatrical Past Performances That May Have a Bearing on the Future of Motion Pictures.

By Epes Winthrop Sargent.

IT IS admitted that many things are happening in the business of making and exhibiting motion pictures, and it is conceded that other and perhaps more unpleasant things are likely to happen, but just what will happen, and just what will happen after the things that are going to happen have happened, is more or less of a mystery. A really first-class fortune teller could make a snug sum by circularizing the trade right now.

But when the earnest-hearted citizen who seeks to improve the blooded stock of this country by the painful method of supporting some bookmaker seeks to peer into the future he pulls out his well thumbed "dope" book and studies past performances. The past performances of the horse will show what he should be capable of doing if his jockey and owner leave him alone. That and a little "racing luck" is all that stands between the man who wagers and the immediate fortune.

But even granting that the race of to-morrow does not always run as the race of the past, it is the most reliable source of information and it may be interesting to compare past performances in amusements with what we are going through.

Turn back to about 1890. Abbey, Schoeffel and Grau were running the Metropolitan Opera House. Grand opera was a luxury indeed and most of all the impresario. It cost more than it brought in and this was in large measure due to the star system carried to excess. There were stars for the Wagnerian operas, and other stars for the operas of the French and Italian schools; almost a double company. Each was guaranteed a certain number of appearances at a fabulous figure for those days. Something had to break. It was the managers.

Starting afresh, the star system was slightly reduced until Oscar Hammerstein came into the game with his opera houses in New York and Philadelphia. He lost more money than his tobacco handling machines brought in on royalty and he had to quit. The Metropolitan was glad to buy him out. He was glad—for the moment—to quit. The Metropolitan, running under smaller expense and to larger takings, must be well content with the deal. Grand opera, with grand opera stars, done on the scale demanded by New York is a luxury still, and is financially profitable when it has the field to itself and enjoys the financial support of all the fashionables. There is not room for two ventures of this sort.

Notwithstanding all this, there are several troupes of the type best represented by the San Carlos company that make grand opera a cold commercial venture and make money season after season. They are seldom heard of in the great centers, but they give a pretty good performance at reasonable prices, and the singing is as good as we used to get from the old American and Juch companies. There are no famous stars but a reasonably good ensemble and fairly well drilled chorus. There is no pretentious ballet, no hundred-piece orchestra, but an acceptable rendition of the works of the masters.

Motion pictures became an exhibition factor about 1895, and in that year vaudeville started to expand. In New York Koster & Bial had formed an affiliation with Oscar Hammerstein and moved into the white palace on Thirty-fourth street that was the first Manhattan Opera House. In those days they paid what were then large salaries to imported acts on condition that they played nowhere else or, at least, only at the Orpheum, in San Francisco. The acts must be exclusive.

As an offset, the Keith managers; notably J. Austin Fynes, sought to procure the services of dramatic stars and in the fall of that year the ice was broken by Charles Dickson and Lillian Burkhart, Sydney and Gladys Rankin Drew and John Mason and Marion Manola.

In those days the Keith circuit prided itself on the fact that it never paid less than $35 to the act that opened the performance. Other managers could pay $20 and $25 if they wished for the opener, but they wanted at least a $35 act. They would pay up to $70 for a double. Two and three hundred dollars for a headliner was hardly to be thought of. If players wanted that much money they took out their own shows, as Weber and Fields did. But dramatic players asked more than that and they got it. They started at $250 and ran up to $500. At once the vaudeville actors, the people who really made good for these name-acts, put their prices up. One man who a few months before had said that he would be content if he could ever work his salary up to $150 a week, later refused $800 because he wanted an even thousand.

All too late, the managers realized that a $400 salary to one act did not mean merely an increase of that much in the weekly expense. It meant that each act on the bill wanted more, even the $35 opening act. As Nick Norton, then the booking agent for the Hyde and Behman houses, once said, there was a steady advance in salaries while the admission fees remained stationary, and it was only a question of time when the steadily advancing payroll would exceed the stationary income. At that time, about 1903, the yearly advance in the bills was about $100, but this proportionate increase became larger each year.

Some of the managers were more than eager to cut prices back, but certain of the others, who owned large houses and catered to a prosperous clientele, were willing to pay the increase for the sort of show they required, and it was not possible to make a general cut until Percy G. Williams was induced to sell out. Then the regulation of salaries began in earnest and business was brought back to a basis that permitted the managers to retain a portion of the money that passed through their hands.

Just one more past performance. Around 1905 the dime museum started to fail. George Huber, who owned the largest and last of these places in New York, declared that every eight or ten years the dime museum would come into its own because a fresh crop of "freaks" would be ready, but in the intervals the interest would die down because there was not enough novelty to keep things going. The supply of doubled-bodied boys and two-headed girls did not keep pace with the demand and the public turned away until there was something fresh to see. The dime museum prospered because it was cheap and interesting for a time. It has gone because better forms of cheap amusement have replaced it. There will always be pit and side shows, but it is not probable that the dime museum of Huber and Kohl and Middleton will be ever be revived.

Now to dope it out. Grand opera shows that an extraordinary expense requires a practical monopoly, but that a product proportioned to the probable return will show a profit. Vaudeville shows that a lavish outlay for stars will bring a general increase in expense in other departments. The museum business shows that new attractions, new interests must constantly be provided.

In pictures we have the vaudeville condition of a star whose work is rendered passable only through the efforts of his or her companion players, who presently will require that their salaries be increased. There is the sameness of offering that wrecked the museums and there is the grand opera condition of lavish expenditure minus the grand opera monopoly of position. The condition must be remedied or the failure that vaudeville and grand opera averted and the dime museum could not, will inevitably occur.

It must be admitted that the presence on the screen of well known players of the dramatic stage has brought to the theaters the patrons of the dramatic houses just as Keith paid the late Marshall P. Wilder $600, not because he could be as entertaining to the patrons as Fred Niblo, at a small figure, but because Mr. Wilder brought to the house a class of persons who knew him through his lyceum and Sunday-school work and who came to see him and remained to enjoy the performance in general. They came back after he had gone on to another engagement. He gave a return for his salary. When he had drawn all the people he could, and became merely an entertainer, he was no longer of use at that figure. It has paid to coax some of the dramatic stars into the pictures, but not at the idiotic salaries that they actually receive, though these are far less than the announced payments as a rule. To an old showman some of the salaries now being paid are criminally foolish. No manager is willing to drop the star system until the others do. None will be the first. They must get together, as the vaudeville managers did; not in a trust, but as an association; not for the oppression of the exhibitor but for the regulation of the trade. This may be accomplished by the Motion Picture Board of Trade or through some other body, but there must be a gradual change to the old system in which film players are starred, and shopworn and has-been dramatic players are not put forward above the men and women who hold the interest of the photo-playgoer from week to week, through the months and years.

There must be an improvement in the stories; a marked and radical departure from the repetition of the old stories. Re-

vivals are one thing and rehash is another. There must be a greater variety to the stories and a greater dependence upon the story and less upon the mechanical effects.

In a word, the business must be put upon a business basis and run by business men and not commercial gamblers, if there is to be any business at all. Grand opera did not prosper until it was put upon a business basis and the employment of stars was made a matter of business and not merely of display. Vaudeville, once past its initial and spontaneous prosperity, did not make money until steps were taken to hold the expenses to a level that permitted a margin of profit.

To save the pictures something must be done to stop the indiscriminate and unintelligent expenditure of large sums and to lay out what is spent with an eye to probable returns not alone in money, but in artistic effect and entertaining value. There was a time in vaudeville when any stage star could pull people into a vaudeville house. Now there must be something besides a name. We are still in the stage where we pay stars as much in a month as many of the players could earn on the stage, under present conditions, in a year, and yet we say, "thanks" when they sign the contract and again "thanks" when they take the money they do not earn. Dope it out.

Shakespeare Wrote Screen Plays?

Sir Herbert Tree and Director Emerson Think He Did—Cite Macbeth as Example.

DID Shakespeare write for the screen?

The obvious, historically verifiable answer is that he did not, but internal evidence disclosed in the plotting of "Macbeth" for the Sir Herbert Tree film version now in production at the Fine Arts studio in Los Angeles, bears remarkably the other way.

Certainly the master dramatist foreshadowed the photoplay type of dramatic continuity much more accurately than he did the present-day stage play. Infinitely more violence is done to his scene plot in any modern stage version of the plays than may be necessary in photo-dramatizing them.

In the case of "Macbeth" Sir Herbert and John Emerson, his director, found after several weeks of exhaustive study and rehearsal, not only that the tragedy could be told in pictures without loss of dramatic pungency, but that Shakespeare had written an almost perfect photoplay "continuity."

"He will play the drama almost scene for scene as the dramatist wrote it," said Mr. Emerson in explaining the discovery, " and that is something that the stage has not done, except in the case of one or two sceneless revivals, since modern stage scenery was invented. Shakespeare, of course, wrote for the stage without scenery, so he did not have to meet the mechanical problems of scene shifting. And those are precisely the problems that the photoplay has solved. Stage waits are unknown to the photoplay.

"So we can go straight back to the multiple short scenes of the original text, and in the case of 'Macbeth' we found it impossible to make any important rearrangement that would be of the slightest added value in developing a picture narative.

"We found also that the demands of the story, looked at purely from the standpoint of modern photoplay making, were not for a multitude of short scenes broken by 'flashes,' except in one or two cases, as in the siege of the castle. The natural and dramatically effective way to play most of the rest is in unusually long scenes, reaching, perhaps, 300 feet. Thus, with an entirely practical and unsentimental approach, we have returned to a treatment that closely resembles the traditional stage treatment. This, if we succeed in doing it well enough, should produce a picture play with no little of that impressive dignity that is associated with dramas, especially the tragedies, and with their best stage productions.

"We had from the beginning no intention of sacrificing dramatic vigor to any traditional form. We meant to tell the story of Macbeth—and a wonderful story it is—in the most vivid and moving way we could. That this way is so closely that of the dramatist is a great satisfaction to us. I know that Sir Herbert, whose reverence for the text is naturally of the highest, is greatly pleased and his enthusiasm over the production is steadily mounting.

"In the matter of costume and settings we found that the accumulated stage traditions were full of inaccuracies and anachronisms. After a great deal of work we discarded them entirely and turned to historical sources. 'Macbeth' is related quite definitely with a historic period—the eleventh century—but stage producers have set it all the way up to the fourteenth century and not always been accurate in their reproduction of any. That was why we turned to history and the result, while it may seem strange to many who are acquainted with the Shakespeare of the stage, will at least be reasonably true to the right century."

Howard Hall Now a Gaumont Star

WHEN the Gaumont Company releases "According to the Law," early in March, Howard Hall will make his first screen appearance as a Gaumont-Mutual star. He has been a well-known Broadway actor for a number of years and is of interest to exhibitors also because of his starring activities of more than ten years, principally in his own big melodrama, "The Man Who Dared." It is therefore certain that he will be a good drawing card, since his remarkable work is well remembered by theatergoers who enjoyed that class of entertainment which gave the same, if not as many, melodramatic thrills as one now secures from motion pictures.

Howard Hall.

Only recently did Mr. Hall turn to the screen; in fact, this is only his fifth picture. "According to the Law" is a five-reel feature by Paul M. Bryan and Joseph H. Trant which will be released as a Mutual Masterpicture, de luxe edition. Mr. Hall has just finished playing the lead in "The Clarion." Other pictures were "The Crown Prince and His Double" and "The Governor's Pardon." On the stage he is famous for his professional parts. He has to his credit seven Broadway productions in which he has played the part of doctors. Among these are "The Poor Little Rich Girl," originating the role; "Damaged Goods," "The Unborn" and "The Natural Law." He has played two engagements with David Warfield, in "The Grand Army Man" and "The Music Master."

"According to the Law" is now in work at Jacksonville, Fla., under the direction of Richard Garrick. Opposite Mr. Hall, Miss Mildred Gregory is playing. Others in the cast are E. K. James, Albert Macklin, Allan Robinson, John Reinhard, Charles W. Travis, Helen Marten and Mathilde Baring.

MacMAHON A FREE LANCE.

Henry MacMahon is no longer connected with the Triangle Film Corporation and invites offers from film companies that want good press service. Mr. MacMahon's newspaper list which he personally selected contains thousands of names of leading publications and represents a thorough acquaintance with journalistic managers and motion picture editors in all parts of the country. He has likewise many friends in the trade press. His most recent work for the Triangle has been writing up first run houses, which has put him in touch with the publicity needs of many exhibitors. On the sensational side, he managed "The Birth of a Nation" publicity campaign in Boston from April to August of last year, thereby assisting the Epoch Producing Company in securing record breaking receipts. He can be addressed at 321 West 55th street, New York City; phone Columbus 2969.

LEE HILL JOINS McRAE COMPANY.

Lee Hill, well known in photoplay circles as director and actor of unusual ability, this week joined the forces of the Universal at their Pacific Coast Studios, where he is to work under the direction of Henry McRae in his production of 101 Bison productions. Prior to his advent into the Universal ranks Hill was a member of the Vogue Film Company's forces, where he was engaged in making comedies.

Webster Campbell now with Vitagraph

WEBSTER CAMPBELL is one of the latest members of the Vitagraph stock company and is now in pictures at the Hollywood studios. Few players of his age have attained so enviable a reputation in a brief screen career, and few leading men receive more letters from their admirers.

Mr. Campbell was born in Kansas City, January 25, 1892. He is of French ancestry, and many of his relatives are Canadians. His early education was received in public schools and in the Central High School of Kansas City, and, although he spent three years at Michigan University at Ann Arbor, he left before obtaining his degree, to take up the theatrical profession. He started his stage career as a member of a stock company at Kansas City and then travelled with a road company to the Pacific Coast. The show which he was in closed in Los Angeles. He was engaged by the Vitagraph Company, and in their films has attained distinction as a screen player of ability. He is a prolific writer of photoplays and has sold over twenty scripts. He is unmarried, fond of outdoor sports, and is a favorite among his fellow-players at the Hollywood studio of the Vitagraph.

Webster Campbell.

He has appeared in "He Got Himself a Wife," "Bittersweet," "The Hoyden," "Pansy's Papas," and is now working in a three-reeler soon to be released.

Arthur Hoops

ARTHUR HOOPS, one of the best-known leading men in the country, both on the speaking stage and in motion pictures, has signed an engagement to appear in Metro wonderplays, and has begun work on the first feature, "The Soul Market," in which Mme. Petrova is starred. Mr. Hoops began his stage career as a juvenile and leading man with Nat Goodwin, with whom he appeared in this country and on Mr. Goodwin's world tour.

Mr. Hoops was with the Famous Players for nearly two years, and appeared as leading man with Mary Pickford, Marguerite Clark and other well-known screen stars. He appeared with Miss Pickford in "Such a Little Queen," "Mistress Nell" and other productions, and with Miss Clark in "Gretna Green."

Arthur Hoops.

Later he was starred by George Kleine in "The Danger Signal" and "The Final Curtain." He was also starred with Betty Nansen in "The Song of Hate," and played the lead in "Should a Mother Tell" in Fox pictures.

Before going into motion pictures, Mr. Hoops played the lead with Virginia Harned in "Alice of Old Vincennes," also the lead with James K. Hackett in "The Prisoner of Zenda," and afterward appeared in several Frohman stage productions on Broadway and on tour.

Flickers

POSTAL cards from Joe Smiley and George De Carlton show that Jacksonville, Florida, is still some place and affords more than good surroundings for picture making.

* * *

Our friend, J. C. Graham, general manager for the Mutual Film Corporation, must have walked into something in the dark from all appearances.

* * *

The friends of A. L. Haase, advertising manager for Motography, will be surprised to learn that he has tendered his resignation to that publication to take effect Feb. 15.

* * *

Edgar Lewis with his company of Lubinites, headed by Nance O'Neil, are meeting with great success in Thomasville, Ga. The forthcoming release, "The Fires of St. John," necessitated their going South in order to get the proper atmosphere for the production.

* * *

Sol Lesser is a regular New Yorker now, having thrown his trans-continental commutation book out of the window. Sol promises to stay with us for an indefinite period and can be seen at his office, 218 West 42d street.

* * *

Eef Asher, representative of Mr. Lesser, came on from the coast with the rest of the Lesser outfit, but spends a lot of his time abusing the weather. Asher saw his first snow in many years, last week, and needless to say don't like it. A suit of fur lined would probably make him change his mind.

* * *

Under the present system of management, the Knickerbocker theater is certainly packing the people in. Triangle pictures only are shown.

* * *

With a large bank roll and good bank references to back him up, J. W. Anderson of London, Eng., will stay at the Waldorf-Astoria long enough to get in touch with whatever film manufacturers not represented in the United Kingdom, but desirous of doing so, communicate with him.

* * *

Say, fellows! our projection editor, F. H. Richardson, leaves New York this week for about a four weeks tour of the Middle West. He's a regular fellow, so look him up.

MAC.

Virginia Hammond

AN EXAMPLE of how a distinct prejudice against motion pictures could be turned into a genuine enthusiasm for them is given by the instance of Virginia Hammond, former Frohman leading woman. Miss Hammond makes her first appearance as a screen star in "The Discard," Essanay's latest five-reel feature.

"It was not until I had seen 'The Birth of a Nation' with Henry B. Walthall's great acting that I realized the possibilities of the motion picture work. From a real dislike of pictures I became highly interested in them. When I received an offer from Essanay, I was delighted, and accepted it without hesitation, even though I had scorned like inducements before."

Virginia Hammond.

Miss Hammond was born in Stanton, Virginia, and was educated in a Chicago school for girls. Her father was a Confederate major in the Civil War.

Her stage career has included four years with Frohman as leading woman for E. H. Sothern, and three years with the Shuberts. She was Ophelia to Sothern's "Hamlet," and also appeared with him in "If I Were King," "Don Quixote," "Richileu" and other plays. She was for a time leading woman for William Courtney.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

CONCERNING THE YOUNG PEOPLE.

TO no class of the community at large is the moving picture of more interest and importance than to the young people. It is at once their educator and entertainer, it is their teacher, instructor, director, traveler and most legitimate amusement provider. To so great an extent have these facts been impressed upon all to whom the question is of interest that many feel it incumbent upon them to express some opinion concerning the best means whereby the most desirable results can be obtained. The first and most important step in this valuable subject—and one which seems to have been generally overlooked—is that those to whom the care and interests of the young people are first committed are the very ones who really ought to be the first movers in the matter. The authorities in the daily and secular schools, as also those in the religious schools are the ones to whom the first great opportunity presents itself. It is an opportunity they have only partially come to realize, when they are fully awake to the great possibilities before them they will no doubt rise to the occasion, it is not to their credit that slowness for the being marks their progress. Meanwhile, many are asking, "What shall we do for the people?" The old indolent excuse of "The Lion in the Path" in the form of Censorship, is constantly put forward. Here is where all kinds of censorship is of no avail, all kinds of educational picture and pictures suitable for children are immune, giving the maker a wide field for productions without the bugaboo of the censor hovering over him. It is only when the relation of the adult picture to the children is considered that the question of censorship comes in on their behalf, this, however, should not be allowed to interfere with the question of pictures for young people in the way in which many seem to consider necessary, if makers and users of juvenile pictures of all kinds would only come together on some common meeting ground, they would both find the field large enough for their most intense activities. Mr. Orrin G. Cocks, secretary of the National Board of Censors, is inclined to put much of the blame on the parents when he says: "Parents have been criminal in their negligence in failing to see the tremendous effect of motion pictures on the mind of the child." It is a question whether the criminality does not rather rest with those to whom the general question of child culture is a life work, study and duty.

Have they not rather missed their opportunity? The power is certainly more vested in them than in the parent; true, the parent "hands out the nickel," but all in authority "direct their steps." Mr. Cocks further says: "My work for the next few months will be to stir up parents and children's societies against the indiscriminate attendance of children at moving picture shows."

Their is a little good in the work which Mr. Cocks has laid out for himself, but is there not a greater work to be found in promulgating plans whereby the whole world of young people shall be given special and careful attention, with a thorough provision for satisfying all their longings whether at school or at home or in the outside world, be it pleasure or entertainment. No one can truly say that the wonders of the moving picture have been properly brought to bear upon the best interest of the most valuable part of our population, i. e., the next generation. The writer does not claim to be commercially wise, but that does not restrain him from being wishful, therefore he longs for the day when there shall spring up a producer dedicated to the production of pictures solely for the young people, such a firm even if it is found necessary to subsidize it, would prove one of the greatest powers for good, while solving many of those questions now so unnecessarily vexing to the community at large. By common consent, the care of the child life is one of the most important duties forced upon every form of governmental control. If then, this care is so valuable, by all means let all of us who are alike interested in both the young people and the pictures, do our best to bring them together for good.

Apropos of the development of the special attention demanded for the welfare of children and young people, for whom there can be no doubt the moving picture has its greatest benefits; it is interesting to know that, in several different quarters, men of the requisite ability are concentrating their best endeavors upon the production of both projectoscopes and films that can be depended upon to fill all the many requirements of the Church, School, Classroom and Home uses. It is interesting to note the requirements which form the basis of all endeavors. A projectoscope smaller than those used in the theater and well adapted to the uses named above as well as being within the minimum cost such requirements require. A film robbed of all its present dangers of fire and consequently enabling all users to come well within all fire precautions without an unnecessary expenditure of money. A well supplied library of films at such a price, either for rental or purchase, as shall secure for all users a most thorough supply always ready at hand and meeting all requirements.

That these are now well on the way to the front the writer can testify, although at present any details would be premature, the time, however, is not far distant when this page will gladly present to its readers a review of the results so far obtained, it being the wise desire of those responsible to withhold particulars until it is well assured that all the specific conditions are met and also to be in readiness to meet the demands which would immediately follow. It is worthy of special note that the most important gap in the power of the moving picture cannot long remain open. Too many of the right sort of people are at work. The results are so far satisfactory that the future is secured and a bright and instructive outlook stands before the young people.

TROY PARENT-TEACHER ASSOCIATION ACTIVE.

In Troy, N. Y., the Parent-Teacher Association is trying a "New Departure" in the exhibiting of pictures in connection with the local work for benefit of the schools and young people generally. Each Saturday morning, afternoon and evening, exhibitions are given. The subjects will be of as wide interest as can be expected to include, and include history, geography and travel; industrial, commercial and manufactures form another series as do also suitable fables and stories. Such pictures as "David Copperfield," "Paul Revere's Ride," "The Story of the Star Spangled Banner," are a sample of other films shown. A committee of ladies take charge of each exhibition and only five cents is charged to secure expenses. Troy is thus added to the list of towns awake to the interests of the young people.

WILLIAM DOUQUE DIES.

William Douque, a Utica, N. Y., exhibitor, and former secretary of the New York State League, died at his home on Saturday evening, February 5, of pneumonia. The deceased was thirty-four years of age and leaves a widow and three children. The funeral occurred on Tuesday, February 8, at Herkimer, N. Y. Mr. Douque was an earnest and efficient worker in behalf of the State League and was one of the most popular exhibitors in the state.

WHO WANTS REPRESENTATION IN HOLLAND?

Vermeulen Brothers, whose address is Ochterveltstraat 39a, Rotterdam, Holland, are in position to represent some reliable American motion picture manufacturer in that country. Correspondence addressed to them will receive prompt attention.

FRED BECK RETURNS TO 20TH CENTURY CO.

Fred Beck, who has been with the Paramount since that company was organized, has resigned and returned to the 20th Century Film Company as general manager. This company is at present making a number of productions which will be released on a state rights basis.

Reviews of Current Productions

Exclusively by Our Own Staff

"New York"

Screen Production of Famous Broadway Success Equals Expectations—Florence Reed the Star.

Reviewed by Margaret I. MacDonald.

FLORENCE REED does not make her entrance until the third reel, and when she does appear lives up to her fine reputation as an emotional actress. From the third reel to the fifth and last she smiles or weeps "real tears," moving from sunshine into shadow, treading paths of deepest despair, resolving into the calm of happy motherhood in the closing scenes of the picture.

"New York" is the initial contribution of A. H. Woods to the program of Pathe Gold Rooster Plays. The play from the pen of William Hurlbut was produced for the screen under the direction of George Fitzmaurice, who has to his credit more than one successful screen production, notably "At Bay" and "Via Wireless." The Hurlbut play has suffered nothing at his hands, and it is easy to believe that it has gained something through the added advantages of screen over stage. It is a play that casts the searchlight on the whirlpool section of the great metropolis, and edges ever so gently into the purer element that really does exist in spots. Its first two-reels are somewhat shocking from the moral view point. Its last three reels contain also a vestige of the violet hue which is overcast and in a way out-distanced by the charm of the character of the newly-made wife of Oliver King (Florence Reed.)

William Hurlbut has handled a subject that involves many complications, and has woven a plot that throughout carries its own ballast. The play contains opportunities for elaborate staging that has been well looked to in the screen production; its cabaret scenes being especially remarkable.

In the cast is also Fania Marinoff who does exceptional work as Edna Macey, the chorus girl, whose downfall originates in the necessity of supporting a drunken mother. The fall which

Scene from "New York" (Pathe).

Edna Macey takes from the top of a restaurant stairway to the bottom where she meets her death is one of the big scenes of the picture. Others appearing to advantage are John Miltern, Jessie Ralph and Forrest Winant.

"Man and His Soul"

A Drama With a Moral is Released by Metro With Francis X. Bushman and Beverly Bayne in Leading Roles.

Reviewed by Lynde Denig.

THE beauty of this picture is that the moral uplift, made as plain as A B C, is not allowed to overshadow the dramatic story. It requires skill to preach goodness, to champion the cause of a militant conscience and avoid becoming wearisome, yet the Quality Pictures Corporation, with John W. Noble as the director and Francis X. Bushman and Beverly Bayne as the stars, has succeeded in doing just this in "Man and His Soul."

The story of John Conscience is so thoroughly in accord with Christian doctrines that it might be shown in a Sunday school, and at the same time the production possesses the essential qualities of good photoplay entertainment for audiences of quite another caliber. It has movement and life in the development of a human narrative, the acting is better than ordinary, every now and again there are charming light effects to attract the eye, and for a stirring climax there is a realistic factory fire.

The purpose of the story is set forth in a brief, prettily staged allegory, showing the birth and troubled career of conscience in bygone ages. The modern manifestation of the spur to righteousness is found in the person of John Conscience, who would make a first rate socialist. As a university professor he violates traditions by urging the practical need for kindly unselfish behavior, even in the world of commerce, and the trustees of the university conclude that he is a dangerous influence for immature minds. Conscience is asked to resign.

In business, the reformer finds it equally impossible to be of service without sacrificing his ideals and he loses one position after another. He meets a young woman as she is on the point of jumping into the river and finds in her a sympathetic spirit, at least so he believes, until it appears that she is going to marry for money. This causes an upheaval in John Conscience. Casting all scruples aside, he determines to have money, too, and the next thing we know he is John Power, the head of a great factory. But in due time he returns to his

Scene from "Man and His Soul" (Quality-Metro).

original state of goodness and the moral victory is complete.

Those acquainted with Mr. Bushman know how successfully he can radiate manly benevolence; moreover, he is enough of an actor to make a sharp differentiation in the character when he becomes John Power. Miss Bayne is attractive as the heroine and John Davidson makes a distinct figure of Stephen Might, Jr. Director Noble's handling of the students at the university, and the girls in the factory at the time of the fire, merits favorable comment.

"The Yellow Passport"

Clara Kimball Young Plays Russian Jewess in Shubert-World Film Production of Good Dramatic Quality.

Reviewed by Lynde Denig.

EVIDENTLY intent upon giving Clara Kimball Young a vehicle in which she might duplicate the success scored in "Hearts in Exile," the World Film selected another photoplay concerned with Russian life in its most brutal aspects. In dealing with persecutions in Russia it recalls the earlier work; but it is even more unmistakably reminiscent of "The Yellow Ticket," the sensational stage melodrama that gave the hitherto uninformed American public a knowledge of the Russian government's method of dealing with unfortunate women. The similarity is not in detail, rather in the use of the official license as the basis of the plot. Probably this is the first photoplay to introduce this particular phase of the social evil, and obviously it is rife with opportunities for dramatic situations.

"The Yellow Passport" is best described as a picture of persistent punches. Very little that could be expected to reach the emotions, produce excitement, or appeal to an ever active interest in sex relationships, has been overlooked. It almost goes without saying that a photoplay of this type will succeed, granting an adequate production, such as it received, and the more than adequate acting of Miss Young.

Playing Sonia, a beautiful Jewess whose family, barring a

devoted uncle, is slaughtered in a massacre at Kiev, Miss Young has a character allowing no end of opportunity for emotional expression. Even before the massacre she is placed in a trying predicament, owing to the amorous attentions of Fedia, a police spy, and afterwards, when she must leave Kiev, or remain under the sanction of a yellow passport, her difficulties become appalling. The chief weakness of the plot at this point is the failure to give a convincing reason for Sonia's determination to remain in Kiev under such frightful conditions.

Scene from "The Yellow Passport" (Shubert-World).

Her wish to continue a musical education is hardly sufficient, for competent instructors might be found elsewhere.

At all events, the girl and her uncle, following especially harrowing experiences that need not be described, sail for America and on the boat she meets a producer of opera and his son. Fame, love and the punishment of the perfidious Fedia, all come in good season.

Director Edwin August put plenty of spirit into scenes such as the massacre of the Jews, and with a few exceptions the players supporting Miss Young gave convincing performances. John Sainpolis was a good type for the police spy, although he rather overworked a sardonic smile. "The Yellow Passport" is not without defects, but they are more than balanced by merits of a popular nature.

"The Lottery Man"

The F. Ray Comstock Company Adapts Popular Stage Comedy for the Screen—Thurlow Bergen Starred.

Reviewed by Lynde Denig.

LACKING much of the humor of the stage comedy from which it was taken, the photoplay version of "The Lottery Man," produced by the F. Ray Comstock Photoplay Company, is not without redeeming features in the acting of

Scene from "The Lottery Man" (Comstock).

Thurlow Bergen and the situations developed from a first rate farcical plot. It is hardly a picture for audiences accustomed to the niceties of expert studio workmanship, but for those who are not over particular, and who respond to comedy and sentiment in their elementary forms, there should be entertainment in the Comstock production.

Mr. Bergen, in the role of Jack Wright, played by Cyril Scott on the stage, suggests the dash and spirit of wholesome young manhood. He is the star football player at his university, and after graduation, being finely appreciative of his mother's sacrifices that he might have an education, he is determined to earn money with the least possible delay. As a newspaper reporter his income is meagre, so he hits upon the idea of offering himself as a husband to the woman who draws the lucky number in a lottery, the chances to be sold at one dollar each.

No sooner has Jack's proposition been launched by a newspaper than he falls in love with the sister of his chum. He is ready to do almost anything to cancel the agreement, but it is too late, for the residents of the town have taken kindly to the lottery. Some of the most laughable scenes in the picture show the rush for the coveted tickets in which many types of marriagable women take part. There are spinsters of long standing, stout cooks, even colored servants, and all the while Jack and his friends are trying to corner the lottery market that he may not be deprived of the opportunity to wed the girl of his choice.

Lizzie Roberts, an important comedy role in the picture, as in the play, is acted reasonably well by Carolyn Lee, Elsie Esmond brings charm to the part of Helen and Allan Murnane is a good selection for the character of Foxey Peyton. Lottie Alter appears too youthful in the role of Mrs. Wright. State rights will be sold for "The Lottery Man."

"The Woman in 47"

Alice Brady Plays a Much Wooed Girl in Frohman Production Released Through Equitable Corporation.

Reviewed by Lynde Denig.

INSTEAD of possessing a questionable past, Alice Brady, in "The Woman in 47" is a pleasing girl with a perpetually dangerous present. Viola Donizetti is ever so much more loved than loving. Her long train of admirers commences in Italy and steadily increases during the months of her life in New York, for Viola no sooner eludes one masculine adorer

Scene from "The Woman in 47" (Frohman-Equitable).

than another appears to fill his place. But all the while she remains true to Tony, and when he re-appears after a long separation she becomes his wife, thereby, one supposes, ending her troubles as well as the picture.

If the title of Frederick Chapin's photoplay is a bit misleading, suggesting a detective story more than anything else, no serious complaint need be urged, for the picture catches the attention and holds it without the mystery of an intricate plot. There is a large enough element of doubt in wondering what new episode will be devised for the unhappy Viola. Her charm is equally potent with all types of men.

The Frohman Corporation is to be congratulated, in particular, on its success in staging the scenes of Italian life in the first reel, and showing how Viola, looking extremely pretty in the costume of a peasant girl, narrowly escapes being forced into a distasteful marriage. The settings for these scenes are in excellent taste and the actors really look like Italians. In America, where Viola goes to visit her beloved Tony, the girl receives a liberal education in the perfidy of mankind. She is told that her lover is dead and Tony's cousin insists, more forcefully than tactfully, upon being accepted as a substitute.

Viola finds shelter with a friendly organ grinder until he is run over by an automobile and once more she is at the mercy of wolves in sheep's clothing. Her last affair is the most serious of all, for the man, taking his failure very much to heart, commits suicide in the room adjoining that selected for the marriage of Tony and Viola. It seems a bit cold-blooded to go ahead with the ceremony while the body of the dead man lies only a few feet away, but such is the spirit of youth. Viola's troubles, keen enough while they last, always are readily forgotten. Because she is weeping in one scene does not indicate an absence of laughter in the next.

Miss Brady becomes more likable with each new picture and this time she is given good support.

"The Modern Sphinx"

Three-Reel American Offering Abounds in Beautiful Scenes and Is Well Enacted by a Capable Cast.

Reviewed by Robert C. McElravy.

THIS fascinating subject has a strong imaginative interest and, while containing a tragic note, is given a light, graceful handling that makes it very appealing. It is called a "love story of the ages" and the plot is one of pronounced mysticism.

The opening scenes occur in Egypt. Asa, the daughter of Ram, an astrologer, becomes jealous of a servant in the house because he loves another. She poisons him, but the father restores him by speedy use of an antidote. The astrologer then puts his daughter to sleep for 3,000 years, to be awakened only when she has been redeemed by true love. These Egyptian scenes are artistic and attractive and at once place the production on a high level of interest.

Scene from "The Modern Sphinx." (American).

In the modern scenes the same artistic care has been used. Asa is reborn and appears as a girl named Zalda. She is cold-hearted and has not yet felt the power of love. At a garden fete she meets a young artist named Francis Passmore, who awakens the divine passion in her breast. She gives herself to him and learns too late that he is married. She then takes poison and dies. In the closing scenes, the cycle of 3,000 years having passed, her father reawakens her in Egypt and her entire nature has been transformed.

Winifred Greenwood and Edward Coxen do appealing work in the leading roles. Robert Klein and George Field also appear in minor parts. The production as a whole is remarkable for its sheer beauty of presentation and capable handling throughout.

"Sons of Satan"

Five-Reel Red Feather Production Provides Many Thrills in a Screen Story of Crime and Detection.

Reviewed by Robert C. McElravy.

THERE is a tradition that judges of the supreme bench and other men of high station are fond of reading detective stories of the old-fashioned thriller type. It is easy, if this is the case, to imagine an eminent jurist having a most enjoyable time while watching this five-reel production entitled "Sons of Satin." It was produced by George Leone Tucker from a story by Wm. Le Queux, and is enacted by a company of English players, including Gerald Ames, Blanche Bryan and others.

Scene from "Sons of Satan" (Red Feather).

No pains have been spared to keep the observer in a constant state of excitement of an enjoyable sort. All of the old tricks are employed—false walls, secret panels, jewels, murder, frame-up, arrest of innocent girl, clash between rival detectives, two bound in house, fire, hero comes! It is all in this offering, sooner or later, and there is no slackening of interest from the commencement to the close. All manner of disguises are worn during the course of the story.

The narrative begins by picturing the career of a small boy, who yields to wrong impulses early in life. He grows up and becomes a master criminal who poses as a detective in order to carry on his work. He conducts the business of criminality on a big scale, having a large band of office assistants and strong-arm men.

The theft of the Littleborough jewels leads to the undoing of this individual and his followers. The attending story is complicated and well-handled. The hero and a detective named Fenton bring the clues together and round up the gang. The abduction of the girl, while the criminals posed as a moving picture company, made a good feature.

While some of the devices employed are theatrical in the extreme, the story at the same time manages to maintain a convincing quality that saves it from the taint of burlesque.

The presentation is faulty at times, some of the scenes being short and the photography being slightly uneven. But as a whole it makes a successful production of its type.

Biographs Ready for Issue

"Pique" in Three Reels, is Taken from Play, "His White Lie," a Two-Part Drama.

Reviewed by Lynde Denig.

WHILE there is nothing startling about this three-part adaptation of Augustin Daly's play, "Pique," the picture has enough good points to warrant its recommendation as an acceptable offering. In matters of production, perfect photography and artistic settings, the film is practically flawless, and the story will pass as a very fair romance of the type to be expected from one of Daly's plays. Particular note should be made of the excellent scenes made aboard a man-o-war, and the few bits of action photographed in a navy yard give the picture some of its more realistic touches. Now that audiences are so actively interested in the American navy it might have been wise to include more glimpses of life aboard a battleship.

Scene from "Pique" (Biograph).

But probably Director Lawrence Marston, whose first concern was a clear presentation of the story, made the most of the opportunities offered by the scenario, and the fact that the hero was a lieutenant in the navy. William Russell appears quite at his best in uniform and altogether gives a manly, effective performance of Arthur Standish, who finds that the girl he loves has married him out of pique. Franklin Ritchie plays Lessing, the fortune-hunting trouble-maker, who weds Mabel's pretty stepmother because of her large bank account, and then it is that the disappointed girl accepts Standish, intending, however, to avoid the obligations of a wife. Love for her husband is not kindled until after the birth of a child.

In the role of the discontented wife, Gretchen Hartman is called upon for acting in dissimilar moods, first in a display of coldness, and later in the indication of strong emotion and grief over the loss of her child, kidnapped by the hirelings of Lessing. Miss Hartman acquits herself extremely well, as does Mr. Ritchie in the character of Lessing. Others who contribute materially to the picture are Isabel Rea and Jack Drumeir.

In "His White Lie," a two-part drama, we find a plausible treatment of a familiar plot showing how a self-sacrificing man assumes guilt for a crime he did not commit and afterwards, under a different name, rises to a position of importance, only to have his reputation threatened by a disclosure of the past. This time he is a candidate for political office and his

chances of election seem small, indeed, until a full confession from the woman who committed the murder clears him of suspicion.

Scene from "His White Lie" (Biograph).

As in other Biograph pictures, the production is excellent and able performances are given by Claire McDowell, Charles Mailes, Gretchen Hartman and Charles Perley.

Three Kalem One-Reel Releases

"Ham the Diver," "The Night Watch," and "Earning His Salt," a Trio of Excellent Photoplays.

Reviewed by Edward Weitzel.

"Ham the Diver."

THERE may not be anything new under the sun, but if a man gets inside of a diving suit and starts to explore the waters under the earth, he will, undoubtedly, have a novel experience. He may even find a plot for a screen drama. Ham does not discover one, in the present case, but the scene of one of the episodes in "Ham the Diver" is laid at the bottom of the ocean, and the big comedian learns that a firm friendship is as a rope of sand when a pretty girl is pitted against it, and that even Bud forgets the call of duty once he spies Ethel on the stringpiece of a dock and catches sight of her smiling face and the clocks on her silken hose. There is capital fooling all through this one-reel farce. With Ham inside the diving suit, and Bud at the airpump and a pretty girl winking at him, at least one of the two male beings is bound to get into trouble. Bud deserts his post, but Ham arises from the "vasty deep" and goes in search of him, clad in his submarine walking suit,

Scene from "Ham the Diver" (Kalem).

and creates a sensation at every step. Ham and Bud are credited with the authorship of the scenario. Come again, gentlemen!

"The Night Watch."

Howard Irving Young has written a tense one-reel drama that is without a single foot of unnecessary material. "The Night Watch" tells of a physician who is doing everything his skill can suggest to save the life of a patient, when he learns that the young man has caused his daughter's downfall. His struggle between his professional duty and his desire to avenge his child forms a powerful motive, and the author has handled the theme with a keen eye to dramatic effect. The climax is brought about skillfully, and the acting of the cast is earnest and competent. Robert Ellis, who produced the picture, plays Dr. Crawford. He does not realize the character physically, but acts it with feeling and understanding. Dallas Tyler is especially capable as the girl, and Richard Purdon and Arthur Albertson could not be improved upon in their respective roles.

"Earning His Salt."

One of the important features of this one-reel comedy is Ethel Teare's wardrobe. It may not boast the label of a foreign modiste, but it is a collection of nifty frocks, for all that. Ethel impersonates a daughter of wealth and wears her hair done up high. She is the sweetheart of a young chap with more money than brains, who tries to prove that he can earn his salt by running his auto for hire. Ethel proceeds to make

Scene from "Earning His Salt" (Kalem).

his life miserable and is aided by Victor Rottman and Louise La Salle. Jack MacDermott is the gentleman chauffeur. Comedy and cast O. K.

"Undine"

Bluebird Five-Part Subject, an Adaptation of Fouque's Fairy Tale, Contains Many Scenes of Beauty.

Reviewed by George Blaisdell.

BLUEBIRD Photoplays released on February 7 "Undine," a five-part adaptation by Walter Woods of the fairy tale of Fouque. Henry Otto is the producer. For the greater part of the exteriors of the tale Mr. Otto has traveled to one of the Santa Barbara group of islands, which lie twenty-five miles off the coast of California. The location is ideal. The shore line of the island is marked by volcanic cliffs. In places the waves have pounded out deep caves which in the picture are used to full advantage, forming the backgrounds for scenes that in the entirety are rarely picturesque. The story is of the sea and forest, with its nymphs and mortals.

Being a story of the sea and of nymphs Mr. Otto has been

Scene from "Undine" (Bluebird).

bold enough to make his character approximate the conception of the average mind as to what constitutes a nymph—as that average mind is taught by artists and writers to picure it. While it is true these denizens of the deep are not clothed

In overalls it cannot be said "Undine" is a subject children should not see. For children will be delighted with it. It will appeal to them as a vizualization of many pages out of their own books. As to the reception of the picture by adults it can be said it is purely a matter of mind. Or if you like you may shift about the phraseology of the last half-dozen words. The vital fact is the picture is a thing of beauty.

The story is told in narrative form. A man reads to his little daughter the tale of Undine. Five or six times the story dissolves back to the pair. In the course of the unfolding of the tale the father and child as well as the mother are seen as characters. The illusion would have been materially enhanced had the story been told straight away, without the shifting back and forth. The appeal of the subject is to the eye rather than in its dramatic quality.

The acting is adequate. The role of Undine is intrusted to Ida Schnall, a swimmer of real ability who also portrays her part skillfully. Associated with Miss Schnall in the aquatic scenes—and there are many of them—are a score of girls who in the grottoes dance as gracefully as in the ocean they disport with pep. The photography is unusual. While most of it is in black and white, the exceptions are marks of laboratory judgment. Especially true is this statement of the coloring in the sunset call. It is the sunset.

Two Lubin Releases

"The Last Shot," a Two-Reel Melodrama, by George W. Terwilliger, and "The Diamond Thieves," a One-Reel "Crook" Play, by Frank D. Genest.

Reviewed by Edward Weitzel.

"The Last Shot."

THE main motive of this two-reel photoplay, and the one from which the picture derives its title, is romantic enough to have been taken from the pages of the elder Dumas. Two men, who are in love with the same woman, fight a duel. One of the combatants is an expert pistol shot. His adversary fires first and wounds him. The expert reserves his fire and gets his opponent to sign a paper agreeing to let the other take his shot when and where he pleases. Waiting until the doomed man is happily married and the father of two children, the revengeful rival calls upon him and demands the fulfilment of his pledge. The man, an officer in the United States Navy, does not falter. The sight of the lieutenant's wife and her two children changes the expert's purpose, however, and he fires in the air. The other situations in the drama include a murder outside of a disreputable road house, and the heroine a witness to the crime. George W. Terwilliger, who wrote and directed the picture, has woven the threads of his story together with due regard for plausability, and constructed an interesting, if not thoroughly convincing, photoplay. Happily, the duello has been relegated to the limbo of discarded things in company with a false code of honor and the motion that a gentleman proved his right to the title by drinking his neighbor under the table. We may still be "sudden and quick in quarrel," but we use the weapons nature gave us and do not aspire to drill holes in each other with lead bullets. For proof, kindly recall that little affair in Washington the other day between an ex-Secretary of the Navy and another prominent citizen.

The most artistic performance of the cast is that of Wm. H. Turner in the character of an Italian. The part is not a long one, but Mr. Turner brings it well to the fore. Arthur Mat-

Scene from "The Last Shot" (Lubin).

thews, Earl Metcalfe, Ormi Hawley and Eleanor Barry are also members of an evenly balanced cast.

"The Diamond Thieves."

Ingenuity of plot is the most commendable feature of this one-reel "crook" drama, written by Frank D. Genest and produced by Wilbert Melville. The efforts of Jim Cloves and his daughter Doris, two expert jewel thieves, to obtain possessions of a number of valuable diamonds, keep the interest of the picture at a firm tension, and the author has worked out his theme along fairly original lines. L. C. Shumway, Ronald

Scene from "The Diamond Thieves" (Lubin).

Bradbury, Francelia Billington, George Routh, Helen Wolcott and Adelaide Bronti fill the different roles in a highly successful manner.

"The Final Curtain"

A Photodrama in Five Parts by George Kleine That Should Rank With "Stop Thief" in Popularity; the Big Favorites, Arthur Hoops and Alma Hanlon, in the Leading Roles, With Strong Support.

Reviewed by James S. McQuade.

CHANNING POLLOCK has given us a ripping, good photodrama in "The Final Curtain." It has a well-knit story that lends itself admirably to the screen; strong dramatic interest that ends most happily, and a sprinkling of rich farce-comedy that forces laughter of the good old type that aids digestion.

One feels at home with all the characters, for they are men and women of our own day and country, and we know their types so well and are so familiar with what may be expected from them that we sympathize with them, laugh at them or cuss them in the most unrestrained manner as their varying moods and actions stir us. Some of us may not be at all familiar with such scenes as take place at the dinner table in Mrs. Keene's theatrical boarding house, in New York, but that rather heightens the fervor of one's mirth, for I consider them among the most novel and most spontaneous laugh-makers of a perfectly clean type, that I have yet seen on the screen.

Little Ruth Darrett (Alma Hanlon) is a type that appeals to us from the very first view we get of her, which is in a small country town theater where she is playing the lead with a ham-fat opposite, when she attracts the attention of a Broadway star, Herbert Lyle (Herbert Hayes), who chances to be among the audience. Lyle immediately wires his friend John Banks (Frank Belcher), a Broadway manager, that he has made a great find in Ruth, with the result that she is engaged to play the lead in "Bluebird" on Broadway.

Ruth is duly installed in Mrs. Keene's theatrical boarding house during the rehearsal of the "Bluebird" company, where she meets the Marvelous Sylvesters (Crimmons and Gore), the Tragedian (H. H. MacCollum), the Dancer (Joe Scott), and the Juggler (Prince Sutton). The antics in which these worthies engage at the dinner table form a whole show, condensed, it is true, for Ruth's benefit and to permit the performers the necessary interludes to snatch and bolt some of Mrs. Keene's table delicacies. The dexterity of the juggler as he juggles with everything on the table, from soup to nuts, not forgetting plates and other utensils—will be a rich treat to every one that sees it. A great guffaw of laughter is certain to greet the supposed accidental breaking of a plate on the lofty dome of the tragedian, whose superior attitude at the frivolity of it all receives a splintering shock.

With this brief introduction Ruth Darrell is brought to the opening performance of "Bluebird," which places her at once among the ranks of the most favored stars on Broadway. And with this pronounced success begins the absorbing story of her courtship and marriage, the temporary separation from her husband, John Lord (Arthur Hoops), her successful intervention in his business interests that saved him from ruin, and their happy reunion.

Through all these changes Miss Hanlon's Ruth Darrell never fails to rally the spectator to her support. Even in the scenes between Ruth and her husband, where the whims of the girl distract and disturb the developed mind and staid purpose of the man of the world, there are delicate little shadings of character that reveal a heart loyal and true, little shy outbursts of womanliness (and some that are very determined indeed) that demand from the husband what the wife's love depends upon—attentions and still more attentions. To me this is Miss Hanlon's best essay before the camera. She ap-

pears utterly unconscious of the fact that her every look and gesture is being registered to the life; and that she appears so easy and life-like in the part results from an absorbtion of the character that makes her forget the camera.

Mr. Hoops has already proved himself a photodramatic actor of fine ability and versatility, but I must confess a preference for his finished impersonation of John Lord. The strong virility of the impersonation of this self-reliant young business man among big business men cannot fail to command the attention and respect of every spectator. That John Lord carries the same sturdy manliness to the defense of his wife—

Scene from "The Final Curtain" (Kleine).

as shown in the dressing room scene in the theater, where Herbert Lyle, the leading man, is taking unmanly advantage of Ruth Darrell—was only to be expected. This is a terrific scene in its intensity and swift punishment. But the tender scenes between Ruth and her husband are none the less tender because of it. The bravest are ever the most tender, though in passion they may overshoot the mark.

John Banks, the Broadway manager, is ably impersonated by Frank Belcher, and Herbert Hayes sustains the part of Herbert Lyle most creditably. The remaining members of the cast are in worthy keeping.

The release date was Feb. 2, throught George Kleine's offices.

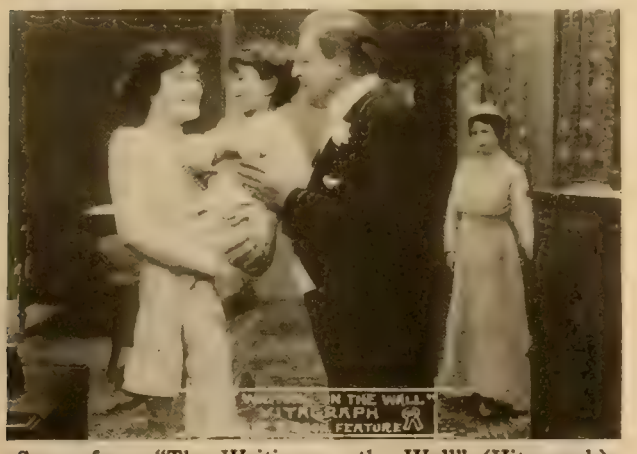
Vitagraph Drama and Romance

"The Writing on the Wall" Is Finely Acted—Maurice Costello Does Good Work in "The Crown Prince's Double."

Reviewed by Lynde Denig.

"The Writing on the Wall."

THE title of this drama, admirably produced by Tefft Johnson from a scenario by William J. Hurlburt, is appropriate in more ways than one. An audience reads "the writing on the wall" quite as clearly as do any of the



Scene from "The Writing on the Wall" (Vitagraph).

characters and is fully prepared for the denouement of the story—the fire in the dangerous tenement where the children of the slums are congregated, also the narrow escape of the son of the man responsible for the tragedy. This much appeared inevitable long before its occurrence, but it should not be gathered that the picture loses interest on that account. There is no clumsy, premature revelation of the plot, in this instance, rather a deft handling of the story that gains in strength because of the hints at what is to happen.

Far more than most productions, "The Writing on the Wall" reveals the possibilities for powerful character delineation when the roles are entrusted to suitable actors. It is not the introduction of unusual people or situations that gives the picture distinction, but the really convincing handling of material that might almost be termed old. For his central character, Mr. Hurlburt uses a wealthy man, immoral in his personal life and unmindful of his obligations to society, as manifested in his refusal to replace the useless fire escapes on his tenement property. His wife is a woman of fine instincts, devoted to their son and willing to forgive almost anything rather than bear the humiliation of a public scandal. Then there is the wife's brother, married to a woman, who in earlier years had an affair with the unscrupulous Irving Lawrence.

Bringing all of these people under the same roof the author evolves an intimate tragedy of domestic life in which the performances of Virginia Pearson as the wife and Joseph Kilgour as Lawrence, the husband, stand out by reason of their lifelikeness and emotional force. Naomi Childers and Robert Gaillard are almost equally effective as the second married couple, whereas the little boy is played by the ever lovable Bobby Connelly. The production is brought to a thrilling climax in the tenement house fire in which Lawrence meets death in the trap he left as a menace to others.

"The Crown Prince's Double."

The first reel of this five-part Vitagraph production indicates a story laid in one of the mythical kingdoms of Europe, so popular with writers of picturesque romance, but the scene soon shifts to America where the crown prince is allowed to work out his problems in democratic surroundings. There is enough royalty in the first reel, however, to establish Maurice Costello's right to a cream-colored, gold-trimmed uniform and to account for his wearing a monocle, as becomes the son of

Scene from "The Crown Prince's Double" (Vitagraph).

the King of Ostrau. During his American experience he discards the uniform, but retains the monocle and with it the bearing of princely dignity. Mr. Costello makes a very engaging Prince Oscar and easily assumes the personality of a humble American bookkeeper, who chances to be his physical double.

If an exhibitor wants a wholesome, entertaining picture, one entirely free from questionable sex disturbances and likely to appeal most strongly to young women whose dreams of ideal romance have not been dissipated, "The Crown Prince's Double" is just the thing. Gilbert Patten wrote a story for the story's sake and made an altogether palatable mixture of love and adventure, the spirit of which is best summed up in the concluding statement that "the love of a true woman is more precious than a crown."

A revolution in Ostrau drives the king and the crown prince into temporary exile, and Prince Oscar, visiting at the home of a friend in America, is indiscreet enough to marry an American girl, although his royal father has planned an alliance with the princess of a neighboring kingdom. When efforts are made to return the prince to Europe, he has the good fortune to meet a penniless clerk, his duplicate in appearance and willing to obey instructions as long as expenses are paid. As a result, the emissaries of King Gustave trail the wrong man and cause complications in two love affairs. The plot is so diverting that one does not stop to question its plausibility.

Norma Talmadge is winsome as the sweetheart of the clerk, who has wealth thrust upon him, and Anna Laughlin makes a very likable person of the prince's wife. Other able performances are given by Anders Randolph, Thomas Mills and Howard Hall. Director Van Dyke Brooke took advantage of opportunities for picturesque settings in the first reel and for the rest supplied a production of even merit. Although Mr. Costello played a dual role, scenes were so arranged that only one double exposure was necessary.

"When Love is King"

Romantic Photoplay in Which American Money Triumphs Over European Royalty—Kleine-Edison Feature.

Reviewed by Lynde Denig.

FOUR parts romance, one part comedy, is a fair estimate of this Edison production, introducing a king whose blood is red as well as blue. During four reels the picture is romantic drama, of the kind made possible by the fiction writer's own geography, showing how Europe is divided into a great number of small kingdoms, always open for revolutions and royal alliances. We expect costly trappings, sentiment and adventure in a photoplay called "When Love Is King" and presenting Felix, King of Wallonia, but there is no reason to anticipate such a humorous glorification of Yankee aggressiveness, at the expense of aristocratic snobbery, as enlivens the concluding reel.

The story is such a frank exaggeration, at times almost on a par with a musical comedy plot, that criticism on the score of probability is disarmed. To say that things don't happen that way would be quite as much beside the point as to question the existence of the kingdoms of Wallonia and Trebizond. Moreover, there is a suggestion of American methods in the deeds attributed to J. P. Morton, the wealthiest man in the United States.

This multi-millionaire, who, to meet particularly large expenditures, merely raises the price of oil, gets what he wants with unfaltering directness. It happens that his daughter falls in love with a king and that the king is not free to marry her because state policies require his alliance with a neighboring princess. Morton has never heard of either of the kingdoms before, but, having located them, his course is simple. He buys the kingdom which stands in the way of his daughter's happiness and, having given the deposed ruler a check for five million dollars, sends him to Paris or Monte Carlo. An audience

Scene from "When Love Is King" (Kleine-Edison).

may find a satirical quality in these scenes, or accept them as the inevitable triumph of downright Americanism.

Preceding reels offer an acceptable narrative of a king's adventures, when, traveling incognito in the United States, he falls in love with an heiress. He is trailed by men engaged to kill him, hence an opportunity for moments of physical excitement with which to vary the sentimental passages. Richard Tucker, in appearance, carriage and manner is just about the most kingly actor that we recall, and his authoritative acting gives genuine individuality to the character. Carrol McComas brings spontaniety and grace to her interpretation of Marcia, whereas Morton is made entirely lifelike by Bigelow Cooper. The important role of Baron Tarnow, the king's companion, is exceedingly well presented by Harold Meltzer.

"Silas Marner"

Seven-Reel Thanhouser, Adapted from George Eliot's Novel —Released Through Mutual Program.

Reviewed by Louis Reeves Harrison.

ARTISTRY of treatment, sense of what is both appropriate and attractive to the eye, is fast becoming a Thanhouser characteristic, a general quality to be highly appreciated, especially in view of the fact that the regulation old studio director, the kind that drifts from one studio to another, usually lacks both imagination and good taste. Besides its charm for the eye, "Silas Marner" shows consistent and careful work in the scenario. Because of its many lapses of time, the story is not an easy one to tell on the screen, and it presents many other difficulties of contsruction, those of an involved plot, but the author of the screen version has done his work with rare skill, and a very interesting story is the result.

The greatest pleasure one experiences in watching this portrayal, however, lies in what is commonly known as "atmosphere." We are taken out of the life we are living and transported, as on a magic rug, to other lands and other times, and then our intelligence is assumed—we are not carefully informed that Cupid is the God of Love, as is done in another release shown at the same time. From the beginning of his career in motion-picture production Thanhouser has assumed the intelligence of Americans, and he has won out on those lines. Any example that aims below that intelligence does not on that account satisfy the mentally weak, while it only dis-

Scene from "Silas Marner" (Thanhouser).

gusts millions of refinement and education, including the young generation, brightest of any America has ever known. The Thanhouser company is to be congratulated on this successful adaptation.

"Hell's Hinges"

Five-Reel Triangle Kay-Bee, Featuring William S. Hart, on Triangle Program.

Reviewed by Louis Reeves Harrison.

GOOD enough actor not to require a perpetual repetition of the Western Bad Man, desperado, outlaw or tough, reformed through the sweet and humanizing influence of a pure-minded girl from what is vaguely known as the East, William S. Hart should try himself out in some other role, or, at least, in some more decided variation of story in which he quite regularly appears. Then, too, he might well be a little more human and less heroic with no loss of sympathy in the average audience. The old fashioned theatrical hero fails to win with a large percentage of the modern audience. Hart is a fine type and capable of picturing imperfect man as he really is and long has been, a composite being, "the riddle of the world."

"Hell's Kitchen" could not be a failure, coming from the versatile Gardner Sullivan and resourceful Tom Ince. Bril-

Scene from "Hell's Hinges" (Kay-Bee).

liant in subtitle, strong in treatment, with occasional notes of true pathos, the marks of creative ability and sure craftsmanship are there, but more of the material is outworn—the genius of author and director barely save it—and the fire scenes, elaborate as they are, finally cause interest to flag from too much repetition. The cast is without flaw. Every one of the principals: Clara Williams, Louise Glaum, Jack Standing

and Alfred Hollingsworth, utilizing every atom of opportunity given them to the utmost. Ince wins through selective ability. He gets the plays, the best that is in them and the right actors for their clear and effective interpretation. He is at his best when holding close to revelations of the human mind and heart.

"The Strange Case of Mary Page"

"The Trial," "The Web" and "The Mark," Three Episodes of the Essanay Serial Which Bring New Factors into the Story and Keep the Interest at the Fever Point.

Reviewed by Edward Weitzel.

"The Trial."

TO RECALL, even in the most casual manner, the first four episodes of "The Strange Case of Mary Page" is to be impressed with the fact that the author has realized the importance of keeping undiminished the interest of the story. By every device known to the skilled dramatist, he has maintained his hold upon the attention of the spectator, without sacrificing the natural order of events or giving a false dramatic value to any of the scenes or incidents. If it will be possible to write of the remaining episodes of the serial in the same terms of praise, the scenarioist of the Essanay serial will have established an unique record for photoplays of this class.

The second episode of "The Strange Case of Mary Page" is given over mainly to scenes at the accused girl's trial. The events brought out by the testimony are those which took place on the evening of the murder, the scenes being acted out so as to recall vividly the damaging nature of the evidence against the actress. As Mary's lawyer, the manner in which Langdon conducts her defense shows that the man is putting forth every effort that his keen brain and his love for the girl can suggest. In this installment no hint is given as to how Mary escaped from the room after the murder. The leading man of her company, and also her maid, are put on the stand, and the testimony obtained from them by the prosecution goes far to establish the fact that the crime was the result of premeditation.

The excellent judgment shown by the director in his choice of groupings and the use of "close-ups" during the trial deserves a word of praise. Courtroom scenes are among the most difficult problems a director is called upon to solve.

"The Web."

The third episode of "The Strange Case of Mary Page" contains an inkling of how the actress got away before the officers could arrest her, on the night of the murder. Most of the action is devoted to the trial, and the fact is brought out through the testimony of a reporter that the girl, still attired in the costly evening gown of the night before, had passed the night in a police station, her dazed condition being mistaken for drunkenness. Mary is unable to recall anything that

Scene from "The Strange Case of Mary Page" Episode 3 (Essanay).

happened during her wanderings, and the reporter takes her to Langdon, who has her give herself up to the authorities.

"The Mark."

The mass of evidence submitted at the trial during the fourth episode of the story is along new channels and of great interest. The motive for Mary's hatred of the murdered man is shown. Her father, after forging David Pollock's name to a check, promises to use his influence with Mary in Pollock's behalf if he (Pollock) will not prosecute him. In order to save her father from prison, Mary consents to dismiss Langdon and accept Pollock.

Another important fact is brought out. Mr. Page is abdicted to liquor, and while under its influence, goes into paroxysms of rage. Just before Mary's birth, he returned home one night, maddened with drink, and began to abuse his wife. When the child was born the print of a hand showed on her left shoulder, and, in after life, she was subject to violent outbursts of temper. Another important point: Mr. Page assaulted his wife shortly before the murder, and Mary flew to her rescue. As her father seized her by the left shoulder she became dazed, acting in the same manner as when found by the reporter at the police station. It is also shown in this episode that she was

Scene from "The Strange Case of Mary Page" Episode 4 (Essanay).

overheard declaring to Pollock that she could kill him! With such highly spiced food for reflection, the spectator's interest in Mary's fate becomes stronger than ever.

The acting if Edna Mayo, Henry B. Walthall, Sydney Ainsworth, Harry Dunkinson, Thomas Cummerford and their associates, and the work of Director J. Charles Hayden are sustained at the same high level that marked their efforts in the opening episode.

A touch of nature, which will appeal to all feminine beholders, occurs during the trial. A lady in the front row of spectators calmly opens her vanity box, takes out a powder puff and puts it to its proper use. If the ruling passion be strong in death, will not the parting injunction of the present day slaves of the puff soon run after this fashion: "Give my tango pumps to sister Sarah and be sure, when you lay me out, not to forget to powder my nose!"

Stuart Paton Returns.

Stuart Paton, director of the Universal Film Manufacturing Company, has just returned from Washington, D. C., where he has been taking pictures with his Florence Lawrence Company. "The Elusive Isabel" is the title of this first Florence Lawrence production.

"The House That Jack Built"

A Three-Reel Photoplay, Produced by the New York Central Lines as an Object Lesson in Their "Safety First" Campaign.

Reviewed by Edward Weitzel.

THAT a great railroad system like the New York Central, with its vast experience and resources, would be able to produce a superior quality of railroad wreck, was a foregone conclusion. The smash-up shown in "The House That Jack Built," the three-reel moving picture drama written by Marcus A. Dow, the General Safety Agent of the road, goes far beyond anticipation and sends a real thrill through the beholders as the two trains meet and the wreckage is sent flying in every direction. This is the most dramatic episode of the photoplay, which is intended as an interesting object lesson and a means of education to the general public and to the employes of the road, in connection with the Central's safety campaigns.

The first picture used in this way was "Steve Hill's Awakening." An old dining car was fitted up as a traveling theater and the picture was shown from one end of the line to the other. The same method has been pursued with "The House That Jack Built," and the working forces of the company have been given a well acted, technically correct railroad drama which tells a good "heart" story and illustrates by forceful examples the many dangers that railroad employes needlessly subject themselves to by not obeying the common-sense slogan, Safety First.

Mr. Dow has made a brakeman, Jack Foster, the hero of the story. Foster is happily married and the father of two children, but his lack of caution while following his dangerous calling is a constant source of worry to his wife and also to

his close friend Jim Stevens, a conductor. The risks that Jack is continually running are pointed out to him by Stevens, and pictured in detail on the screen. Scenes are introduced showing what leads up to the wreck, how the brakeman lost his leg, another man an eye, and how a third man was knocked from the roof of a box car when making a coupling. The lessons work the desired effect upon Jack, and he becomes a model of caution and efficiency.

The picture is a creditable example of the art of the screen, and was produced by Charles E. Davenport. Al Thomas, George

Scene from "The House That Jack Built."

Henry and Iva Shepard have the leading roles and all the characters are played by professional actors. Playing before spectators made up largely of experts, the fact that the cast has invariably earned their respect speaks volumes for the ability of its members.

Biograph Comedy Reissues

Mack Sennett, Fred Mace, Mabel Normand and Charles Murray Figure in Productions Made Several Years Ago.

Reviewed by Lynde Denig.

FOUR or five years ago the Biograph Company had more than its share of photoplay comedians. At that time the names of Mack Sennett, Mabel Normand and Fred Mace, among others, were just beginning to mean something to the public. Mr. Sennett was directing, not quite in his Keystonian manner, to be sure; but always with a sure sense of comedy values, and the pictures he made are as good today as they were at the time of production. They are in many moods, from mild humor to out-and-out burlesque, and, judging from the batch selected for redistribution, and shown for review, they are well worth reviving.

Having several hundred subjects from which to choose, it was possible to exclude all save the strongest of the comedies. In making the selection, the Biograph officials were dealing

Scene from "An Interrupted Elopement" (Biograph).

with known quantities, for the popular appeal of the pictures chosen had been proven during earlier runs. And apart from intrinsic merit, there is reason to expect an additionally keen interest in these productions, owing to the vogue of Mr. Sennett and several of his players. An exhibitor advertising a Sennett picture with Mabel Normand and Fred Mace in the cast, or perhaps Ford Sterling and Charles Murray, is bound to attract attention.

Short, snappy comedies were in favor when these productions were made, consequently most of the reels contain two subjects. In bracketing the pictures the policy was to combine a light comedy, in which story and characterization predominate, with a rapid farce, or burlesque. "The Fickle Spaniard," acted with fine spirit by Miss Normand and Mr. Mace, has as a companion piece "Because of a Hat," featuring Mr. Murray in a prolonged fight, starting in a theater and terminating in a boxing club, where the combatants give a ludicrous exhibition of pugilistic prowess unrestrained by rules.

Mr. Murray again predominates in "A Ten-Karat Hero," issued with "Their First Divorce Case," a cleverly devised story presenting Messrs. Sennett and Mace as burlesque detectives, unsuccessful disciples of Sherlock Holmes. A story more subtle in its suggestion and Frenchy in tone is "An Evening with Wilder Spender." This picture occupies a full reel and deserves every foot of it. Miss Normand and Mr. Sterling are the particular attraction in "An Interrupted Elopement." Mr. Murray is thoroughly amusing in "Skelly's Skeleton," whereas in "The Speed Demon," made during automobile races at Santa Monica, Mr. Mace gets plenty of fun out of a ridiculous car driven by hand power. In this picture we see Jack Pickford as a small boy. Considering the shortage of good comedies, new prints of these worth-while negatives should be welcome.

"Seeing America"

The Greatest Miracle of Motion Picture Photography—The Author Is Edward S. Curtis, Famous for His Films of Indian Life and Lore.

Reviewed by W. Stephen Bush.

IT IS not in the power of words—it certainly is not in my power—to describe the glories and beauties of these pictures according to their deserts. They are nothing less than a revelation in motion picture photography when applied to the artistic depiction of marvelous natural scenery. The maker of the pictures, Edward S. Curtis, is, of course, no stranger in the motion picture field. His picture "In the Land of the Head-Hunters" and his screening of Indian lore and Indian life have

Gateway to Yosemite (Curtis).

won for him the grateful admiration of all friends of screen art and screen beauty.

In these pictures he has applied his unequaled skill to new topics. He has transferred to the screen the living, breathing, eternal beauty of Yellowstone Park and of the Valley of the Yosemite. He has thus widened the appeal of his pictures and has brought the miracles of Nature to the eyes of the whole world. Forget, if you please, any previous effort to film these silent sermons of the Almighty. There can be no comparison. You, dear reader, will understand what I mean when I tell you that in photographing the glories of America's wonderland not a jot of the original has been lost. Indeed, I venture to say that something has been added. So happy have been Mr. Curtis' selections, so skilful has been his work that we see what is most wonderful and most entrancing portrayed in a manner which suggests that the maker has been "thinking the thoughts of the Creator after Him."

Mr. Curtis is the master of light and shade. I must compare his eye to the lens which the Creator puts in the eye of the artist and the poet. He seizes the beauty of a scene and then makes you see it. A small but highly critical audience sat through the running of the two thousand feet of film and they were quickly charmed into the profound silence of admiration. Now and then a half broken exclamation of wonder and delight would make itself heard.

How can I tell of the marvels that I saw? There were the immortal trees, among them standing forth the "Grizzly Giant"; there were the cliffs and canyons; there were the scenes of bewitching beauty caught in the majestic solitude of the forest; there were the glorious rocks, which have

stirred the fancy of the Indians and the early explorers and upon which old legends have bestowed such picturesque names as "El Capitan" and "The Three Frogs"; there are unforgetable sunsets, there are exquisite and priceless pictures of cloud and sky and of the animals that now roam the grand solitudes under the protecting hand of Uncle Sam; and there are the waterfalls, the cascades with their pearly showers and the mighty geysers and strange craters. The way the waterfalls, cascades and geysers have been made to live on the screen is a miracle of photography. Whether we look at the

Herd of Buffalo in Yosemite National Park (Curtis).

sparkle in the geyser's crater, with every drop bewitchingly beautiful in its crystal roundness, whether we look at the gushing of the mud-crater, suggesting the vivid picture of Dante's "gente fangosi," whether we look at the young pelicans, withdrawing in babyish bashfulness and distrust from the presence of the camera and its alarming click, whether we watch the noble herd of buffalo fording the stream with the playful calves flanking the line of guard, whether we gaze upon the volumes and columns of steam that come spouting, hissing and trembling from the troubled bosom of the earth—we meet the same art, the same skill, the same inspiration, which makes all past performances look puny and awkward. It is the water, which in its various shapes and motions gives the author a rare opportunity for the display of his art. Now we see the water churned into a thick white mass like buttermilk driven by invisible forces, next we see it hanging like huge curtains of spray upon the steep and pendant rocks, and again we see it like floods of liquid silver suggesting to the simple poetic mind of the Indian the apt name of "Silver Apron."

One picture of undreamed beauty follows another in bewildering succession and every scene is a climax. Who can paint the flight of the birds? Imagine hundreds of prettily marked and graceful birds now soaring in swift flight and now poised and resting in the air; imagine these wild yet dainty creatures sailing through clouds, shot through with the beams of the sinking sun; imagine the quickly alternating contrasts of light and shade and you have what? But a very faint idea of the surpassing beauty of the original. Of all the beautiful things I have seen—including the mass of heavenly color in the Duomo at Milan and the serene, sublime over-powering beauty of Capri—none was more inspiring than the painted flight of these birds at sunset.

There is a place in the Valley of the Yosemite called Inspiration Point. It is well named. A mind as keenly sensitive to the lines of beauty as that of the author must have drunk deeply of the precious font. Here his art was justly spurred on to its greatest efforts. Verdi walked past a plain blacksmith shop; transmuted by the alchemy of genius the strokes of the hammers were fashioned into the most popular of melodies. Wagner was caught by the winds that sweep the Swedish fjords and he translated the music of the storms into articulated music. The maker of these films wandered through America's wonderland and has enriched the world's possessions by the sweetest symphony in films.

Mr. Curtis calls these pictures "Seeing America." He has just touched the edges of his great subjects. He is entitled to the thanks of every exhibitor and to the lasting gratitude of the American public.

"Madame La Presidente"

Anna Held in Amusing French Farce Written by Maurice Hennequin and Pierre Veber—Produced by Oliver Morosco Photoplay Co.

Reviewed by Hanford C. Judson.

AFTER a model plainly cut out by a pair of sharp French scissors "Madame La Presidente," a five reel farce offered by the Paramount people and produced by Oliver Morosco Photoplay, can safely be called a diverting picture. Especially toward the end, when the situations become more broadly farcical, it will bring laughter from any audience. The story develops slowly giving play to the kind of humor that appeals to the intelligent and experienced rather than to the simple minded and leads to a climax in which the human embarrassment will be open to the appreciation of the one equally with the other. It is not exactly the kind of a farce that makes American audiences roar with laughter; but it will easily make one forget the time and leave in him the feeling that he has been entertained. Most people, I believe, will be glad to see it and will say that they got their money's worth from it.

Anna Held comes into the picture as an actress en tour and in a smaller French city. The wife of the chief magistrate of the place has gone to Paris to ask the Minister of Justice to advance her husband who, and this is continually harped on, is a man of scrupulous moral integrity. But the minister, passing through, has stopped off to visit the chef magistrate. The three subordinate magistrates have got their names in print as being uproarious in a cabaret while entertaining the actress. The chief berates the three and then orders the police to put her out of the hotel. She comes to demand that the chief find a place for her and the three conspire to have her secreted in the room of the chief's wife. The Minister comes and to save his reputation, the chief says that she is his wife. There are bits of amusing business strung through these scenes that get over sufficiently. The Minister is quite taken with the charming wife of the city's chief magistrate who promises to visit him in Paris. What happens when both the real and the supposed wife reach the office of the Minister of Justice and the husband too gets there is certainly amusing. The picture has a well chosen cast and as a production is very praiseworthy.

MATTERS IN THE COURTS.

Judge Julius M. Mayer of the United States District Court dismissed the suit in equity filed by Richard Watson Tully against the Triangle Film Corporation and others for alleged infringement of the play, "A Bird of Paradise."

Justice Neuberger of the Supreme Court of New York has denied a petition for an injunction against the American Correspondent Film Company to prevent it from exhibiting "The Warring Millions."

The Cort Film Corporation has commenced a suit in the Supreme Court against Leo Rosengarten over the "Melting Pot." The complaint alleges that the Cort Film Corporation was to receive 60 per cent. of the net receipts of the exhibition of the picture for three years from June 10, 1915, and that an improper statement was sent them; also, regarding the agreement covering the New England territory it is alleged that a statement of recipts up to January 15, 1916, has been refused. The plaintiff demands an accounting and an injunction preventing Rosengarten from showing the picture on account of the alleged violation of contract.

The Amercian Bank Note Company has commenced an action against the Universal Film Manufacturing Company in the Supreme Court for $2,575, alleged to be due on a contract for printing tickets to be delivered to the Robyn-Kander Movie Ticket Corporation.

FLORENCE ROCKWELL IN NEXT PALLAS OFFERING.

What is considered to be one of the best photoplays yet produced by Pallas Pictures will be released on the Paramount Program on February 17, when Florence Rockwell will make her debut under this trade-mark in "He Fell in Love with His Wife," an adaptation from the novel of the same name by E. P. Roe and dramatized on the stage by H. S. Sheldon.

In a sympathetic part that also demands more than ordinary

Scene from "He Fell in Love with His Wife" (Pallas-Paramount).

dramatic ability, Florence Rockwell is given unusual opportunities to assert herself as an artist, and one of the chief reasons attributed to the high merit of this production is the success with which she has portrayed her role. Supporting Miss Rockwell is an exceptional cast, including the popular Forrest Stanley, who appears at his best in this subject, Page Peters, Lydia Yeamans Titus, Howard Davies and other artists.

This is the initial Pallas subject produced by William D. Taylor, the well-known director of the West Coast.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

BUSTED HEARTS (Vim), Jan. 28.—"Babe" Hardy enacts the plump and beauteous maiden that fractures the hearts of Pokes and Jabs in this one-reel farce. Bobby Burns and Walter Stull find a worthy confrere in "Babe" and the trio hop friskly from one bit of funny business to the other. Vim is the watchword for every one concerned in the farce.

SELIG-TRIBUNE, NO. 9, 1916 (Selig), Jan. 31.—Ice yachting on Mystic Lake, Mass., starts this number. Other items: Snowplow at Mohawk, Cal.; students drilling at Harvard; bathing in snow, Truckee, Cal.; fatal accident, Buffalo, N. Y.; Boosters Club, Portland, Ore.; Sioux Indian policeman, Washington, D. C.; flood, Phoenix, Ariz.; shipping horses to Europe from Watertown, N. Y.; searchlight near Paris, France; trench gun, Hazebroucx, France, U. S. troops, Corpus Christi, Tex.; Indian chief kills buffalo with bow and arrow (feature picture); Boy Scouts, Washington, D. C.

JANE'S BASHFUL HERO (Vitagraph), Jan. 31.—Edith Storey once more demonstrates her versatility and her disregard for fine frocks by appearing in this one-reel comedy as a simple village maiden whose friends would never advise her to enter a beauty contest. Miss Storey is capital and Donald MacBride is equally amusing as her bashful beau. Billy Bletcher and Edward Elkas are excellent in character parts. Paul West is responsible for the scenario.

ARTFUL ARTISTS (Kalem), Feb. 1.—Ethel Teare, Bud Duncan, Jack MacDermott and Gus Leonard keep the comedy ball rolling in this one-reel photoplay. Bud, as usual, is the underdog of the plot, a scarcity of coin causing him to sell his body for five dollars. When it comes to delivering the goods, he rebels, and that which is death to him is fun for the spectator. William Beaudine made the production.

DREAMY DUD LOST AT SEA (Essanay), Feb. 2.—Another Wallace A. Carlson cartoon comedy, the adventures of Dud & Wag in the good ship "Wow" are wonderful to behold. Mr. Carlson's skilfully drawn pictures are full of humor and make an amusing half reel. The remaining five hundred feet are devoted to scenes around Albuquerque, New Mexico.

SELIG-TRIBUNE, NO. 10, 1916 (Selig), Feb. 3.—Elephants at work piling logs in India is the feature picture of this number. Other items: The old battleship "Constitution"; petition for an embargo on arms, Washington; Senator Kenyon of Iowa; anti-aircraft guns, Sissons, France; Helen Hays Gleason decorated by the King of Belgium; Equestrian Carnival, Washington; James Whitcomb Riley and Col. Henry Watterson at Miami, Fla.; horse racing at Juarez, Mexico; President Wilson in New York.

A STICKY AFFAIR (Vim), Feb. 3.—"Babe" Hardy and Billy Ruge impersonate a pair of comedy cops in this one-reel farce and make love to the hired help of the inventor of a wonderful glue. The picture lives up to its title, when a large quantity of the adhesive liquid is spilled on the floor. The supply of "rough house" comedy does not run short during the reel.

THE LURKING PERIL (No. 15 of the "Ventures of Marguerite" Series) (Kalem), Feb. 4.—Another instalment of the Howard Irving Young contribution to the Marguerite series is contained in this one-real drama. The Wolf and his accomplices keep up their endeavors to secure the code book, and Zarth becomes the butler in Marguerite's house. Excitement aplenty fills the reel. Marguerite Courtot, Richard Purdon, Arthur Albertson, Robert Ellis, H. G. Hockey and Florence Pendleton are in the cast.

THE WRONG MR. WRIGHT (Vitagraph), Feb. 4.—Fred H. James has written a one-reel comedy of errors that contains a number of ludicrous situations, and the picture is played right merrily by Garry McGarry, Charles Wellesley, Harry Fisher and Jewell Hunt. C. Jay Williams made the production.

THE BROKEN WIRE (No. 65 of the "Hazards of Helen" Railroad Series) (Kalem), Feb. 5.—The stunt that Helen performs in this one-reel drama is novel to a pronounced degree and lands her in a heap on a flat car of a moving train. She also foils two thieves, during the action of the picture, and keeps the interest on a keen edge from start to finish. Franklin Hall, Robyn Adair and Clarence Burton are Miss Gibson's associates in the cast.

THE ELECTION BET (Lubin), Feb. 5.—Starting with a capital idea, Mark Swan's one-reel comedy is quite the best thing that Billie Reeves has appeared in for some time. The situation where Billie is forced to roll a walnut along the street, makes excellent moving picture material. He apparently enjoys himself hugely, and is aided by James Cassaday, Arthur Mathews, Pete Lang and Carrie Reynolds.

THE DESERT CALLS ITS OWN (Selig), Feb. 5.—This one-reel drama, written by W. E. Wing and produced by Tom Mix, has the genuine western flavor. It deals with an outlaw, the sheriff who runs him down, and a girl who is loved by both men. The story is handled in a dramatic manner and the desert is used to bring about the climax. Pat Chrisman, Sid Jordan, Victoria Forde and Ethylyn Chrisman constitute a competent cast.

General Film Company Specials.

DIAMONDS ARE TRUMPS (Selig), Jan. 31.—The title of this three-reel drama suggests a "crook" play, and such is the case. The author has the thieves rob the sweetheart of a detective, which complicates matters in a most interesting fashion. The young woman proves that she is the right wife for a sleuth, by tracking the principal crook and recovering her diamonds herself. The picture was produced by Wm. Robert Daly and is well acted by Fritzi Brunette, Earle Foxe, Edward J. Piel, Lillian Hayward, Frank Clark and Wm. Hutchinson.

THE CHAIN OF EVIDENCE (Biograph), Feb. 1.—With scenes pleasing in their rural atmosphere and some good character drawing of village types, this two-part drama has more to offer than the usual picture constructed around a plot presenting the danger of circumstantial evidence. The parts are well carried by Jack Drumeir, Jack Mulhall, Vola Smith and Claire Macdowell.

THE ROUGH NECK (Essanay), Feb. 1.—This two-reel photoplay is a well constructed story of a young fellow who lifts himself above the sordid environment of his early life and makes a great sacrifice for the woman he loves. Matters come out right at the final situation. Harry Beaumont Alton Goodrich and Ernest Maupain have the leading roles. Miss Goodrich is somewhat inexperienced but is pretty and earnest. Messrs. Beaumont and Maupain act with their customary skill.

THE MOTH AND THE STAR (No. 11 of the "Stingaree" Series) (Kalem), Feb. 2.—The instalment opens with "Stingaree" in jail, shows his escape, his attending a concert at which Ethel sings, and closes with him safely behind the bars again. Such a series of adventures results in plenty of action and gives True Boardman, Paul C. Hurst, Marin Sais, Edward Clisbee, Thomas Langham, Frank Jonasson and Ollie Kirkby excellent opportunities for acting. The picture is in two reels.

A MODERN PAUL (Lubin), Feb. 3.—The subject of this three-reel drama is the application of Christ's teachings to daily life. The leading character in Julian Louis Lamothe's work is an evangelist who goes among the fallen and preaches to them and helps them in every possible way. The evangelist is also a healer and gives a demonstration of his power when the child of a dance hall woman is badly hurt. Several Biblical tableaux are used to illustrate the story. The production reflects credit upon Melvin Mayo, but his make-up as the evangelist fails to be impressive owing to a badly-fitting wig. The picture is very well acted.

BILL PETERS' FIGHT (Vitagraph), Feb. 5.—This three-part subject, which was reviewed in the issue of Jan. 22, is a story of the west, of the desert. It will make good entertainment. At the head of the cast are William Duncan and Mary Anderson. Rollin Sturgeon is the producer.

THE CRIME OF CIRCUMSTANCE (Knickerbocker), Feb. 4.—There is a strong, well worked out plot in this three-reel Star Feature photoplay, in which Louis J. Cody has the leading character. It is written as a plea against convicting a man upon circumstantial evidence and the author presents his theme with a great deal of force. The production and the acting of the cast are of excellent quality.

THE PRIMITIVE STRAIN (Essanay), Feb. 5.—The striking contrast of characters in this three-reel drama is one of its best features. The scenes are laid in the North, a minister, a saloonkeeper and a dance hall girl who turns out to be the minister's sister, form a strong dramatic trio, and are ably acted by Edward Arnold, Jack Meredith and Nell Craig. The situations are powerful and the climax seems the only answer to the author's problem.

Fox Film Corporation.

THE RULING PASSION (Jan. 31).—A five-reel picture of India. The story will hold interest; but it is neither novel nor brilliant. The direction and most of the acting put grace and beauty in many scenes. Claire Whitney plays an European woman in the East, wife of a British officer. William Shay plays an Indian prince endowed with hypnotic ability. He gets the white woman into his power; but once in his harem she rebels and in a rage he has her shoulders stripped and lashed—hardly a good scene for the South, though we don't see the strokes. It seemed, as a whole, to take pretty well at the Academy of Music in New York.

Metro Pictures Corporation

MAN AND HIS SOUL (Quality), Jan. 31.—Although the moral of this picture is made very plain, it is not allowed to overshadow the

story, which is frequently dramatic and well told, under the direction of John W. Noble, with Francis X. Bushman and Beverly Bayne in the leading roles. The principal character is called John Conscience, a man who dares to put Christian teachings into practice. The picture closes with some stirring scenes of a factory fire.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 57 (Mutual), Feb. 3.—Among the interesting items of this number are Harvard's crack Hockey team in action, the burning of the absinthe crop in France, Truckee, Cal., almost buried in snow, "Old Ironsides" at Boston to be saved from destruction by fund raised by school children, and the opening of the Portola Cafe ice rink at San Francisco.

FICKLE MADGE (Vogue), Feb. 6.—An indifferent sort of farce comedy, neither very good nor very bad, in which Madge discovers that she likes the paperhanger better than her first love. A good deal of slapstick business exists in the picture.

BOOMING THE BOXING BUSINESS (Falstaff), Feb. 8.—An amusing farce comedy in which a couple of men conspire to attract pupils for their boxing academy. This comedy has been very well handled and will be found very acceptable.

SEE AMERICA FIRST, NO. 21, "A Trip Through Duluth, Minn." (Gaumont), Feb. 6.—Showing a panoramic view of Duluth, and also the iron mines of Hibbing, Minn., where hydraulic lifts and steam shovels convey ore from mines to flat cars. These carloads of ore are then taken to the harbor and dropped into track hoppers which precipitate the ore into the holds of the Great Lake steamers. On the same reel with "Keeping Up With the Joneses."

KEEPING UP WITH THE JONESES (Gaumont), Feb. 6.—In this number Pa McGinis tries his pen hand but finds it impossible to create anything that censorship does not "can." On the same reel with the above.

SNOW STORM AND SUNSHINE (Falstaff), Feb. 10.—A comedy number, relying more on pictorial effects than plot. Two tramps witness a young man taking a bath amid snow and ice. This is the best feature; it has been done before, but is astonishing and unusual. The contrasting scenes are taken in the South. A fairly strong novelty.

PADDY'S POLITICAL DREAM (Vogue), Feb. 10.—A hodcarrier dreams that he has become a political boss, collecting graft from saloonkeepers, poor widows and others. The action seemed jerky and somewhat disconnected, though some of the scenes are quite interesting.

JERRY'S MILLIONS (Cub), Feb. 11.—This farce comedy will be found very amusing to the majority of audiences. Jerry arrived at the point of expulsion from his boarding house on account of non-payment of rent, receives notice that he is about to become the possessor of a fortune amounting to three millions of dollars. The picture's climax depicts the arrival of a telegram stating that he is the wrong Jerry, and that the right Jerry has been found.

BILLY VAN DEUSEN AND THE VAMPIRE (Beauty), Feb. 13.—John Steppling and John Sheehan appear in this smart comedy as the "Bon Ton Bromides." They become rivals over a girl, whose lover poses as a professional vampire and shows them up as common flirts. This is unusually well presented and contains some amusing situations.

IGORROTES, CROCODILES AND A HAT BOX (Vogue), Feb. 13.—An eccentric comedy number, featuring Paddy McGuire, Priscilla Dean and others. Beach and bath house scenes are shown. The one-piece bathing costumes worn by the women and still scantier attire of the Igorrotes gives a breezy character to the production, though there is no actual vulgarity in the action.

RUTH'S REMARKABLE RECEPTION (Falstaff), Feb. 15.—A bachelor girl of charitable heart gives a party to a large number of children from a settlement house. They proceed to have a high time, breaking statuary, getting into the flour and the like. The subject is one that will probably appeal to children, though it leans a little too strongly toward the mischievous.

ELLA WANTED TO ELOPE (Beauty), Feb. 16.—No matter how amusing this picture might be to the mature mind, it could not be recommended for a program to be presented before young people. Ella, filled with the romantic idea of eloping with a real man, is easily persuaded to run away with her mother's lawyer, who has previously conspired with the girl's mother in order to cure her of this foolish idea. The lawyer leaves the girl alone over night at the hotel and in the morning the mother comes for her. The girl's lover has also been on hand to have the lawyer arrested.

Mutual Film Corporation Specials.

THE SOUL'S CYCLE (Mutual Masterpicture de Luxe—Centaur, No. 7), Feb. 12.—A production in five reels, made at the Horsley studios. This picture is rather tiresome because of its containing an ancient and a modern version of the same story, a story which, although it is based on a conceivable idea, does not carry sufficient interest in its outline or incident. The first part of the picture contains many beautiful exterior scenes, and a commendable attempt at the artistic. Margaret Gibson in the feminine lead handles a role that would require the services of a competent teacher of classic pantomime dancing to enable anyone to do it full justice. The production is at the same time a move in the right direction, and gives evidence of attention paid to the old adage, "Hitch your wagon to a star."

THE MODERN SPHINX (American), Feb. 15.—A very attractive three-reel offering, featuring Winifred Greenwood and Edward Coxen in what is called a "love story of the ages." The Egyptian settings at the beginning are artistic, and in fact the settings and costuming all through are exceptionally pleasing. The photography is of the best and the story one of an engrossing sort. It pictures a young Egyptian girl whose father puts her to sleep for 3,000 years until her cold, scheming nature is redeemed by the power of love. This contains imagination and feeling. A strong offering.

OUTWITTED (Thanhouser), Feb. 16.—A three-reel production, written by Lloyd Lonergan. The Thanhouser dog, which has appeared so often in pictures, is featured in this. He twice saves his master from disgrace in handling the company's money, and exhibits a well-trained canine intelligence of great appeal. The story is well-constructed, of simple elements, and is one that will be enjoyed by old and young.

WHEN THE LIGHT CAME (Mustang), Feb. 18.—An excellent three-part western production featuring Anna Little, Jack Richardson, and Frank Borzage. An interesting story of a young woman who becomes entangled with an actor who is on a vacation in the west. The story is worked out nicely, and is not guilty of unclean suggestion. The matter of the girl being lured to the east on a pretense that her singing will make her a fortune, is merely the outcome of a rivalry between two men for the hand of the girl.

SILAS MARNER (Mutual Masterpicture de Luxe—Thanhouser—No. 70), Feb. 19.—This seven-part adaptation of Silas Marner arranged for the screen by Philip Lonergan and made at the Thanhouser studios, is an especially commendable one. The picture follows the story remarkably well, the detail has been carefully attended to, and as a visualization of George Elliot's novel can be relied upon by exhibitors and educators as being authentic and entirely worth while. Frederick Warde plays the role of Silas Marner, doing an excellent piece of work.

Paramount Pictures Corporation.

THE RAGAMUFFIN (Lasky), Jan. 20.—An entertaining drama by William C. DeMille, in which Blanche Sweet plays the title role. The story is a trifle conventional, but profits by a most artistic production, capable acting and effective human touches in the presentation of the scenes. Miss Sweet, as a girl rescued from the life of a thief, is supported by Tom Forman, Minnette Barrett and Mrs. Lewis McCord.

Pathe Exchange, Inc., Specials.

NEW YORK (Gold Rooster Play), Feb. 4.—This play marks the initial contribution of A. H. Woods to the Pathe Gold Rooster Program. The play, which is a Broadway Success by William Hurlbut, makes a splendid screen production. It is a daring production, and in its first two reels rather shocking to the ordinary mind. Its last three reels bring with them a moral balance and the splendid screen personality of Florence Reed. Others of the act are Fania Marinoff, John Miltren, Forrest Winant and Jessie Ralph.

THE RED CIRCLE, NO. 8 (Balboa), Feb. 5. "Peace at Any Price" proves to be an interesting episode with a grain of comedy in its make-up. June meets two newly-married friends who are having a dispute over the feathers on the bride's hat. The husband, who belongs to the society for the protection of birds, objects to the plumage used as a hat decoration. This incident takes place on the seashore, and while the bride, leaving her parasol and hat on the sand goes to seek her angered husband, June, under the influence of the "Red Circle," buries the offending hat in the sand. The hunt for the "Red Circle" girl continues with her help.

Pathe Exchange, Inc.

PATHE NEWS, NO. 8, 1916 (Pathe), June 26.—Interesting items of this issue show a visit paid by a number of Episcopal ministers to Sing Sing, 3,000 horses from Massachusetts to be shipped to France for use in the army, scenes of ice yachting, and also illustrations of the barefoot dancing that has become a fad in certain social circles throughout the country.

MOVEMENTS THE EYE MISSES (Photocolor), Jan. 31.—Another interesting and instructive treatise on the parts played by the various muscles of arms, legs, and back in walking, running, climbing the rope, leaping the bar, climbing a rope ladder, etc. A remarkable illustration made possible by the use of a rapid camera. On the same reel with "Glimpses of Java."

GLIMPSES OF JAVA (Globe), Jan. 31.—Showing its people, costumes and habits. An interesting study of a valuable possession of Holland. On the same reel with "Movements the Eye Misses."

LUKE, THE CANDY CUT-UP (Phunphilms), Feb. 2.—An exceedingly amusing slapstick farce comedy, in which Luke makes havoc in the candy kitchen. A considerable amount of taffy, caramels, flour, pulverized sugar, etc., is utilized in the making of the comedy.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 7, Feb. 7.—This chapter of the serial, "The Girl and the Game," is not quite as praiseworthy as some of the earlier chapters have been. There is evidence of forced circumstances in the development of the story, especially where the pursuers of Helen for the purpose of gaining possession of certain papers belonging to Rhineland, board the train and chloroform her. This is all too easily accomplished to be impressive.

Triangle Film Corporation.

HE DID AND HE DIDN'T (Keystone), Jan. 30.—Fatty and Mabel in new and exciting adventures. This lively team have never had a better vehicle for their antics.

ACQUITTED (Fine Arts), Feb. 6.—A very strong story of a noble

husband and father driven, by injustice and force of circumstances, to a desperate sacrifice, one which carries him to the edge of death, from which he is relieved by the invisible hand of destiny and restored to deserved happiness.

HIS PICTURE IN THE PAPERS (Fine Arts), Feb. 13.—One of the most popular stories of its kind yet shown on the screen. Douglas Fairbanks, in the leading part, excels any impersonation hitherto attempted.

Universal Film Mfg. Co.

ANIMATED WEEKLY, NO. 5 (Universal), Feb. 2.—Chief in interest in this number are scenes taken on President Wilson's trip, views being shown in New York and Pittsburgh. The peace pilgrims in Europe are also pictured and there are other entertaining features.

WHEN THE LOSER WON (Nestor), Feb. 14.—A comedy number, by Warren and Mae Frost, featuring Betty Compson, Eddie Lyons, Ethel Lynn and Lee Moran. The guests at the house party try to make the young married couple jealous, but the tables are turned on them at the masquerade ball. A good light subject.

CINDERS (Imp), Feb. 15.—Edith Roberts appears in this number as a girl waif, who is adopted by an elderly man. She shocks his callers and later, when the old fellow pretends to die, supersedes his relatives in his affections. The plot, while not entirely new, has a clever twist in it. The number is pleasing.

AS FATE DECIDES (Laemmle), Feb. 16.—A new version of a familiar plot, in which an escaped convict, returning home to find his wife in love with another, is shot and killed by a gun on which an inventor is working. There is a touch of the dramatic in the main situation and the picture is quite well presented. Rupert Julian, Elsie Jane Wilson and others are in the cast.

FLIVVER'S DILEMMA (Nestor), Feb. 18.—This features the English comedian, Chas. Evans, in an amusing number. His father and the curate find him entertaining half a dozen girls in his apartments. He flees and returns only to discover that his visitors have fallen victims to the feminine charmers. Well handled and quite laughable in numerous places.

UNCLE SAM AT WORK, NO. 9, "Bureau of Weights and Measures" (Powers), Feb. 19.—This number is strong in educational value. In fact it would be hard to collect a more enlightening and instructive series of views than these taken in the bureau of weights and measures at Washington, D. C. Everything in it is worth seeing and remembering.

Universal Film Mfg. Company Specials.

HIS MAJESTY, DICK TURPIN (Bison), Feb. 12.—A two-reel offering of the romantic type, featuring Francis Ford, Grace Cunard and Jack Holt. The story is entertaining, though not staged with any great care. Francis Ford plays the part of a young prince who masquerades as a bandit and terrorizes the countryside. He is finally rounded up after an exciting chase. The death of the old king comes at a cruel moment, making the prince king. The story is worthy of a more artistic presentation in some respects.

FIRING THE BUTLER, OR THE BUTLER'S FIRE (L-KO), Feb. 13.—A two-reel farce comedy, featuring Dave Morris, Gertrude Selby, Reggie Morris and others. This is well constructed and enjoyable throughout. The home settings are particularly attractive and the low comedy free from offense, though the kissing scene seemed inappropriate considering the difference in make-up of the two characters. The plot itself is clever and a step ahead of this company.

THE SPHINX (Red Feather), Feb. 14.—A five-reel number, featuring Herbert Kelcey and Effie Shannon, two of the best known legitimate actors. They are assisted by three interesting juveniles, Charles Compton, Louise Huff and Beatrice Noys. The production is a comedy drama of the better type, well-constructed and artistically handled throughout. It pictures the way in which a father and son fall desperately in love with an actress known as the Sphinx. She accepts the father and rejects the son. Charles Compton does a good piece of work in depicting the mental agony of the youth whose love affair goes so hard with him. In the end, through the sympathetic understanding of the actress, he returns to his own love. The production is an enjoyable one.

THE HARBOR TRANSPORTATION TRUST (Universal Special Feature), Feb. 14.—No. 10 of the "Graft" series. This number, in which Bruce and Tom Larnigan join forces in fighting the shipping trust, makes another exciting instalment. Dorothy and Kitty are made prisoners in the basement of an animal store, and have an unexpected visit from some young lions. Tom is shanghaied and Bruce almost meets death in his work of rescuing the girls. Fisher, head of the trust, is killed in the lions' den. A strong production of the sensational type.

ELEVATING FATHER (L-KO), Feb. 16.—A two-reel knockabout comedy, featuring Louise Orth, Roy Griffith and Dan Russell. The first reel does not develop much plot. The second is better and contains some amusing moments. On the whole this is only fairly strong. The elevator scenes make the best feature.

IN THE NIGHT (Victor), Feb. 17.—A three-reel subject, by Helmar Bergman, with Harry C. Myers, Rosemary Theby and L. L. Hall in the cast. There is a fine unity of action in this, all of the scenes being taken in a single night. The story is accordingly well knit and continuous. The plot concerns a busy, but trusting, husband who enters his home to find his wife about to elope with another. The other man is hiding behind some curtains and there is a thief behind an adjoining one. The husband fires into the curtains, hits the would-be home-wrecker, and a good dramatic situation results. This is an absorbing story throughout, well-constructed, well-acted and convincing.

PLOT AND COUNTERPLOT (Imp), Feb. 18.—A two-reel offering, featuring Matt Moore, Jane Gail and Howard Crampton. It is an office yarn and pictures the way in which a crooked broker tries to get his clerk in trouble because he will not stand for his methods. He has the clerk imprisoned for forgery, but the girl in the office succeeds in getting her lover out. This is hardly strong enough to be called drama, but it makes an entertaining production of a lighter sort.

A RECOILING VENGEANCE (Bison), Feb. 19.—A three-reel number, by Edward Ferguson, featuring Edward Hearn, Rositta Marstini, Betty Schade and others. The story is one of intrigue in India. Sufficient care has been taken with the costuming and settings to give a pleasing atmosphere. The story itself is unevenly developed, containing much that is enjoyable and certain scenes that are merely ordinary. The escape of Helene from the harem, aided by Martha, a former opera singer, is an entertaining feature. Wild animals are employed in the latter part. Loosely constructed, but still quite strong.

Bluebird Photoplays.

SECRET LOVE (Jan. 31).—Helen Ware gives an excellent characterization of an English pit girl in this six-part adaptation of Frances Hodgson Burnett's "That Lass O'Lowries." The picture was well staged and ably directed by Robert Leonard, who had a first rate company at his disposal, including Harry Carey, Ella Hall and Jack Curtis. "Secret Love" is a meritorious offering.

UNDINE (Feb. 7).—A five-part adaptation of the fairy story of the same name. Much attention has been given by Director Otto to the nymphs who disport on shore and in the waters. There are many charming scenes finely photographed. A review will be found in another column.

V-L-S-E, Inc.

THE CROWN PRINCE'S DOUBLE (Vitagraph), Feb. 7.—In this pleasing romance, Maurice Costello plays the crown prince of a mythical European kingdom, also an American clerk, who happens to be his physical double. The first reel contains some attractively staged court scenes, after which the action shifts to America. Mr. Costello is ably supported by Norma Talmadge, Anna Laughlin, Thomas Mills and Anders Randolph. The picture makes consistently good entertainment of a wholesome character.

THE WRITING ON THE WALL (Vitagraph), Feb. 14.—The strong emotional acting of Virginia Pearson and Joseph Kilgour is of great value to an interesting domestic drama, written by William J. Hulburt and given a fine production by Tefft Johnson. For a stirring climax there is a thoroughly realistic fire in a tenement building. Naomi Childers and Robert Gaillard are important members of an excellent cast.

World Film Corporation.

THE WOMAN IN 47 (Equitable-Frohman), Feb. 7.—This five-part feature opens with prettily staged scenes representing a picturesque part of Italy where the principal characters are introduced. The action soon shifts to America, and we follow with interest the adventures of an Italian girl, played by Alice Brady. Well acted and carefully staged this production will make a safe offering.

THE YELLOW PASSPORT (Shubert), Feb. 7.—Clara Kimball Young has opportunities for effective emotional acting in this story of Russian life. She plays a Russian Jewess, who rather than leave Kiev, remains there under the sanction of a permit issued to unfortunate women. The picture has many dramatic moments and Edwin August's production is adequate.

Miscellaneous.

THE LOTTERY MAN (F. Ray Comstock), State Rights, February.—A fairly amusing version of the popular stage comedy of the same name, in which Cyril Scott was starred. In the photoplay, Thurlow Bergan plays the character of Jack Wright with considerable spirit, and he is given adequate support by Elsie Esmond, Carolyn Lee and others. The picture should appeal to audiences not over particular about the artistic qualities of a production.

BLANCHE SWEET IN "THE BLACKLIST."

The Jesse L. Lasky Feature Play Company has just completed an elaborate feature production on the subject of capital and labor. The play is entitled "The Blacklist," suggested by the system under which certain big industrial firms exercise an unfair advantage over discharged employees by interchanging information between the companies, and was written by Marion Fairfax and William C. De Mille.

The production was directed by William C. De Mille, who also directed Blanche Sweet in her recent success, "The Ragamuffin." Much of the material used in "The Blacklist" as a photoplay was obtained by Marion Fairfax at first hand.

Just as the light of publicity in newspapers and magazines exposed the innermost workings of the capital and labor organizations in Colorado during the strike, "The Blacklist," as a result of Marion Fairfax's exceptional information and investigation, will go a step further in exposing the cruel misunderstandings which existed at that time and which in various forms still exist in different parts of the country.

There will be practically reproduced on the screen the series of frightful incidents which led up to and included the massacre of innocent women and children in the camps of the striking miners in the green hills of Colorado.

In support of Miss Sweet, the cast includes Charles Clary, Ernest Joy and Billy Elmer.

Manufacturers' Advance Notes

"POLITENESS PAYS" (Essanay).

On the theme of the poor young man wedding the heiress, "Politeness Pays," Essanay three-reeler, is constructed. But it departs from this track to give the lad a fortune of his own and to guess how he and the young lady of wealth will make out. Of course he marries her in spite of his wealth and her own.

The daughter of the town's wealthy citizen decided to do charitable work. This leads her to the slums and she is insulted frequently by gangsters. The same gang torments an old recluse, "Santa Claus."

Scene from "Politeness Pays" (Essanay).

After the girl accidently steps into the home of the young man and sees him ill and cold, they become great friends, and it is he who protects her from the hoodlums. That he protected the recluse also was incidental, but when the gang killed the old man it was discovered that he owned most of the tenement buildings in that side of the town and had left everything to the boy who was polite to him. There is more action than is usually crammed into three reels. John Junior is the juvenile lead.

KLEINE'S WATSON COMEDIES PROVE GENUINE INNOVATION.

"The Mishaps of Musty Suffer," a series of ten one-reel comedies, featuring Harry Watson, Jr., of Bickel & Watson, which George Kleine is offering a list of better class theaters for exclusive advance of release date showings, has more than lived up to the expectations of the manufacturer. Already a considerable number of the most representative houses in America are playing the series, the list including the Strand and Biltmore, New York; the Scollay Square and Gordon Olympia, of Boston; Kunsky's circuit of beautiful Detroit houses; Alfred Hamburgher's Chicago circuit; the Strand, at Hartford, Conn; the Tabor Grand, at Denver, and many others.

Critics everywhere hail the series as most novel and unusual comedies, an opinion apparently well attested by the sudden increase in bookings and the numerous letters received at the Kleine offices lately from pleased exhibitors.

Harry Watson has developed a brand new style of fun-making, according to the critics, which seriously challenges the Chaplin laurels. The films themselves are noteworthy examples of a very evident determination on the part of George Kleine to insinuate a new idea into the manufacture of one-reel comedies, producing them on an elaborate scale and revolutionizing in many ways all former notions of the humble one-reeler. The result has been the completion of material in one-reel form offered by the best picture theaters in the country as a feature attraction. They have been in course of making since the second week of last June, which fact should furnish sufficient evidence of their extraordinary character if proof were needed.

"We are offering these subjects for preliminary showing to a few of the big houses," said George Kleine. "They represent a great deal of work on the part of the entire staff, not to mention a costly outlay of money. In a way, they are experimental, and will demonstrate just how far the single reel subject can go. I am much gratified at the splendid showing in such theaters as the Strand, Scollay Square and Tabor Grand, where audiences are apt to be coldly skeptical and ultra-critical in matters of comedies bordering on the slap-stick. Also I am glad to say that these Watson pictures are the only comedies of their kind that ever played so high a class of houses. That's pretty good evidence that we were right in believing the public likes slap-stick when they can get it without vulgarity."

"THE SHRINE OF HAPPINESS" BEAUTIFULLY COLORED BY PATHE.

"The Shrine of Happiness," the Pathe release for February 18, is the second Gold Rooster play to have been colored, "The Beloved Vagabond" having been the first. Judging from the reception which the latter received, "The Shrine of Happiness" will attract widespread attention. The play was produced in Southern California by Balboa, and the locations chosen were so beautiful as to lend themselves particularly well to Pathecolor. Jackie Saunders is featured in the kind of a part which she has always preferred—that of an unsophisticated, ingenuous country girl.

PRESIDENT COMPLIMENTS SELIG-TRIBUNE.

President Woodrow Wilson has personally complimented the Selig-Tribune, the news film issued twice weekly by the Selig Polyscope Company. On Tuesday morning, February 1, just before the President and Mrs. Wilson left Chicago, Jack Wheeler, editor-in-chief of the Selig-Tribune, was granted an exclusive interview by the President. Mr. Wheeler has known President Wilson for years and has accompanied him on past tours. They chatted together for five minutes while not another news writer or cameraman was permitted to intrude.

President Wilson mentioned the enterprise of the Selig-Tribune and complimented the attractiveness and worth of such an educational film.

"Mr. President," said Editor Wheeler, "after your present tour is over The Selig-Tribune will present you with a complete film showing every detail of your present journey." The President and Mrs. Wilson both expressed their thanks and spoke of the value of such a gift.

Jack Wheeler.

A special cameraman representing the Selig-Tribune accompanied President Wilson on his recent tour. This cameraman was Lewis J. Simons and his work was praised by President Wilson to Editor Wheeler.

The Selig-Tribune filmed thousands of feet of exclusive film of President and Mrs. Wilson, and of scenes in connection with their recent tour of the Middle Western States.

"THE BIG BROTHER" (Knickerbocker).

The Knickerbocker Star Features offers an unusual release for February 11 in its Three-Part Drama, "The Big Brother," in which Henry King is to be featured. The story united the East and the West; Virginia and a distant Island kingdom in the Pacific. The "Big Brother" is a U. S. Consul, whose younger brother at home is his rival in love. A vacation trip home for the "Big Brother" ends tragically for him. Troubles develop for the Big Brother, who permits the younger brother

Scene from "Big Brother" (Knickerbocker).

to accompany him to his Island Consulate. The girl left at home, engaged to the younger brother, has her heart struggle as she thinks only of the "Big" brother, whom she loves.

On the Island, the brothers have their increasing problems; with the younger boy, it is a case of love affairs with the native girls. During a crisis, when the younger brother is about to marry a native, the big brother is subjected to a severe temptation; to let the boy marry the native, clears his way to the girl left behind. The brother proves his mettle, marries the native himself, sends the young brother home. The deed of brotherly devotion proves no tragedy, and all ends with gain for the big brother. Supporting Henry King is Margarette Nichols, a woman of strong personality and convincing dramatic ability. The younger brother is taken by Eddy Peters, who does excellent work.

"THE DEAD ALIVE" (Gaumont).

Miss Marguerite Courtot, a star in Gaumont Mutual Masterpictures, now playing under the direction of Henry J. Vernot, has added another success to her long list of screen

Scene from "The Dead Alive" (Gaumont).

triumphs through her unusually keen, clear-minded delineation of dual roles in the five-reel feature, "The Dead Alive," just completed as a Mutual release of February 17. Miss Courtot plays twin sisters in the story, and makes each character a distinct personality. As one of the sisters, the pretty star is called upon to enact scenes on the stage as a member of the chorus of a musical comedy, also to suffer as the subject of a wicked hypnotist's art. As the other sister, she appears as a young girl madly in love with a wealthy young mother, who was buried at Los Angeles on January 28th.

man. Through her marriage to him with the sudden aquisition of great riches, she loses her head for a while.

Two big court room scenes, one five years later than the first, employed the services of over a hundred extra people in Jacksonville, Florida, recently, where the five-reel Masterpicture "I Accuse," is being made. The feature is a Gaumont production under the direction of William F. Haddock.

The work of the extra people required more than the usual duties of the filler-in, for a great many of the same people were used in both court room scenes. The story and trial are laid in the small village, where the same people would naturally be present on both occasions. Each extra was required to appear with two distinct styles of dress, one for each period.

The make-ups, many of them tellingly clever, promise to cause favorable comment when "I Accuse" is released February 24. Alexander Gaden and Helen Marten play the two leads, with Charles A. Travis appearing in a strong dramatic character role.

"A LAW UNTO HIMSELF" (Horsley).

Crane Wilbur's second appearance in a five-reel Mutual Masterpicture de luxe edition, is scheduled for February 28 when "A Law Unto Himself," a David Horsley production, will be released.

The story of this picture is the work of Miss Lillian V. Brockwell and is laid in the West. The central figures are Allan Dwight, a sheriff and Jean Belleau, a French Surveyor, whose resemblance is so close that one can hardly be distinguished from the other. The two characters are portrayed by Crane Wilbur, who gives further evidence of his rare versatility by interpreting the two distinct types with an understanding that brings out his work as one of the outstanding features of the production.

While essentially highly dramatic, the play has a fine blend-

Scene from "A Law Unto Himself" (Horsley).

ing of pathos and quaint humor and the interest is well sustained throughout.

A production well in keeping with the locale has been given the story and the scenes of the Western villages, and in all their uniqueness, reflect an expenditure that adds to the entertainment of the viewer.

In the cast besides Mr. Wilbur are Carl von Schiller, Louis Durham, E. W. Harris, Francis Raymond, Steve Murphy and George Clare, Jr. The production was made under the direction of Robert B. Broadwell, who has displayed uncommon ability in staging film plays by his efforts in the last three Crane Wilbur releases.

SELIG PRODUCTIONS UNDER WAY.

A rollicking single-reel comedy from the pen of James Oliver Curwood, entitled "The Beauty Hunters," is now in course of production at the Selig Zoo studios. James Bradbury, Martha Mattox and Cecil Holland all have exceptional opportunities. William Robert Daly is the producer.

Producer T. N. Heffron is making extensive preparations for the forthcoming production of Hallie Erminie Rives' remarkable story of Southern life, "The Valiants of Virginia." The wonderful book has been picturized in five reels, and an all-star cast has been selected.

Plans are progressing for the production of the Selig spectacular drama, "The Crisis." Producer Colin Campbell is knee deep in Civil War atmosphere. Costume prints and books dealing with the days of '61 are being carefully studied to insure absolute correctness in every detail.

Al Green's friends at the Selig Pacific Coast studios sent many large and beautiful floral tributes to the funeral of his

"Bullets and Brown Eyes"

William Desmond Does Some Daring Stunts in New Triangle-Ince Play Starring Bessie Barriscale.

WILLIAM DESMOND, who was Billie Burke's leading man in her first film play, "Peggy," made by Thomas H. Ince for the Triangle, has developed into a stunt performer in his newest role, Prince Carl in "Bullets and Brown Eyes," with Bessie Barriscale. In many of the scenes Desmond leads a company of cavalry against a squad of motorcycle militia. Both horsemen and cyclists made the thrilling falls in which they are expert, but it remained for Desmond to outdo them all in reckless daring. Known always as a courageous rider, he surprised the entire Inceville colony when he leaped from the ground to the back of a horse, knocked the rider from the saddle and rode away out of range of a volley of shots.

Scene from "Bullets and Brown Eyes" (Triangle-Kay-Bee).

All this will be shown in the new Ince-Triangle play. Another feat that possibly saved his star from serious injury was not in the scenario and will not be preserved on film. Through a mistake Miss Barriscale had mounted a horse that has a considerable reputation as a bucker and for becoming unmanageable at times. Desmond discovered Miss Barriscale's error and started in pursuit. The young woman cleverly kept her seat in the saddle until Desmond reined alongside and ended her unpleasant ride by a clever twist of the bucker's bridle.

"Bullets and Brown Eyes" was really named by the star. That was her suggestion after reading the scenario. J. G. Hawks, the author, has placed his story in the mythical kingdoms of Bothalia and Marsow and tells of the romantic quest of the reckless prince of one for the beautiful countess of the other. Ince has assigned the principal parts to Wyndham Standing, J. J. Dowling, J. Barney Sherry and Roy Laidlaw.

PRISON REFORM MOVEMENT IN PICTURES.

Harley Knoles, along with Lionel Belmore, who is the director in the big feature "To Him That Hath," Robert Warwick and other members of the Premo Company recently journeyed to Sing Sing and made some of the most intimate prison studies which have ever been taken.

They went into corridors, in the cells, took the men at work, at mess, took close-ups of "lifers," murderers, burglars, went into the death house—all this was to bring out a point of the story "To Him That Hath," which treats the prison reform question in an unprejudiced manner.

"To Him That Hath" serves as a vehicle for the eminent star, Robert Warwick, who, as in few other pictures of his career, has had the opportunity given him here to depict such varied emotions which carry him from the tremendously wealthy man to the convict in disgrace. In the cast supporting Mr. Warwick is included Miss Anna Neilson.

"HAUNTS FOR RENT" (Bray-Gilbert).

With all the charm of fantasy and fairy tale visualized in living form on the screen, "Haunts for Rent" follows "Inbad the Sailor" as the second release of Bray-Gilbert Films, through the Paramount Pictures Corporation, February 9.

L. M. Glackens, the animated cartoonist, who is connected with Mr. Bray in the production of his cartoon comedies, made the drawings in connection with this combination of penned and real character.

The story deals with two gentlemen, not colored—born black—who love the same girl. She agrees to marry the one who shows the fewest ill-effects after a night in the haunted chamber of a road house. Each engages the aid of a spirit expert in frightening the other.

In the end, after many an adventure, Jim wins Lilly and Sam is left to his fate of batchelordom.

OCEAN FILM COMPLETES "DRIFTWOOD," AND GOLDBURG WILL VISIT EXCHANGE MEN.

The third release of the Ocean Film Corporation, "Driftwood, or The Wrong Way," adapted from the stage play of the same name, written by Owen Davis, has been completed by Marshall Farnum, one of the producing directors of that company. At the first running of the picture, after the print of all the takes were assembled in consecutive scenes and before the final cutting, a favored few were admitted to view the production, and it was pronounced to be one of the most entrancing and interesting features ever made.

"Driftwood" follows the releasing of the second production of the Ocean Film Corporation, entitled "The Fortunate Youth," adapted from the popular novel written by William J. Locke. "The Fortunate Youth" is to be released February 7. "Driftwood" will be released February 15.

Following out the recently announced policy of the Ocean Film Corporation of disposing of its productions in certain territory on a percentage basis and in other territory on a state rights basis, Mr. Jesse J. Goldburg, vice-president and general manager of that company, will leave next week, visiting the principal independent exchanges in every state of the Union, disposing of "Life Without Soul," "The Fortunate Youth" and "Driftwood," the three feature releases of that company. Contracts have already been entered into for certain territories; the productions will be sold outright on a state rights basis in the remaining states.

Mr. Goldburg's trip, it is expected, will consume about six weeks, and upon his return, dependent upon his report of conditions throughout the country, the policy of the Ocean Film Corporation with respect to the character of future releases will be definitely determined.

"THE WRONG DOOR" (Bluebird).

Carter De Haven, with his wife, Flora Parker De Haven, as his leading lady, will be the star in the Bluebird release for Feb. 21, under the caption of "The Wrong Door." Not only does Mr. De Haven enact the leading role, but he furnished the scenario and directed the production. The feature will be in five parts, and is promised to reveal a thrilling detective story of keen interest.

Flora Parker De Haven has been happily cast in the role of a musical comedy star, a line of work which brought her fame upon the stage. In her present screen-acting she is courted by a young millionaire steel operator (Mr. De Haven) and this attachment forms the principal thread of sentiment running through the action of "The Wrong Door."

The unraveling of a mystery that involved a job of safe-cracking by a band of yeggmen who successfully operated on the young millionaire's strong box constitutes the detective work involved in the film. Spirited scenes of a most sensational nature show a raid upon the secret den of the yeggman, with an attendant rough-and-tumble conflict that makes exciting photoplaying.

Other sensational incidents include the safe-cracking episode,

Scene from "The Wrong Door" (Bluebird).

the covert operations of the robbers in the steel plant itself, and there are pretty scenes of life upon the stage, behind the footlights and in the dressing rooms, that lend an added charm and will excite public interest in the sensational release.

Carter De Haven has a role in "The Locked Door" that brings to light the many talents that made him a favorite in vaudeville and musical comedy, and revealing some hitherto undiscovered abilities as an athlete that will be a surprise to those who have known him only as a light comedian.

"THE BLACK ORCHID" (Selig).

"The Black Orchid" is a Selig multiple reel drama released through General Film Service on Monday, February 14th, and exploits an all-star cast, including Kathlyn Williams, Wheeler Oakman, Edith Johnson, Harry Lonsdale and Lillian Hayward.

"The Black Orchid" exploits British army life in India. There is a strong and unusual plot dealing with a charmer of men who applies her talents in a British army post. How finally

Scene from "The Black Orchid" (Selig).

her toying with love proves her undoing, is convincingly portrayed in this drama. There is a wild animal punch in this story, which will be found most unusual and most exciting.

Miss Kathryn Williams performs one of the best character roles in her career, and in the character of Viola Morton, she becomes a victim of her own plot, and a Royal Bengal tiger is the medium of revenge which justly comes to the woman who causes disaster and sorrow. There is a series of beautiful scenic backgrounds proper to the environment in which this drama is cast.

ADVANCE BOOKINGS ON "A FOOL'S PARADISE" BIG.

Impelled by the success of "Forbidden Fruit" as a box office attraction, the Merit Film Corporation, the exchange distributing Ivan Feature Productions in New York, reports a large number of bookings on "A Fool's Paradise," the new Ivan feature, in advance of its release. Prominent among the owners of circuits of theaters who have booked this feature in advance are the Marcus Loew and William Fox houses.

"CINDERS" (Universal).

"Cinders" is the title of a wonderfully clever one-reel comedy drama written and produced by Robert Hill with Edith Roberts in the leading role, very ably supported by William Courtleigh, Jr., which will be released shortly on the Universal program.

This picture gives Director Hill opportunities to show Miss Roberts, the new little leading lady of the Universal, and who, by the way, is now the Universal's youngest leading lady, to

Scene from "Cinders" (Universal).

her best. Although in pictures but a comparatively short while, Miss Roberts has shown to good advantage in several wonderful photoplays produced by Director Hill, especially in "The Trail of the Wild Wolf" and her work in "Cinders" has convinced her director that the Universal made no mistake in signing this young lady to appear in her own company, making a specialty of one and two-reelers for the eastern studios.

"COOKING HIS GOOSE" (American).

Orral Humphrey is very fond of well roasted goose. This clever actor, who made a big name for himself in "The Diamond from the Sky," never loses an opportunity to enjoy a well prepared goose dinner—but he had a sore disappointment recently.

He appeared in a convulsing "Beauty" comedy directed by Nat Watt, entitled "Cooking His Goose," where he saw a rare opportunity to satisfy his keen appetite. It was necessary for

Scene from "Cooking His Goose" (Beauty).

the actual operation of cooking a goose to be performed in this play and Mr. Humphrey saw to it that a well fattened and prepared goose was supplied by the local butcher, and cooked purposely for the play. After he had completed his scenes, he immediately repaired to the improvised kitchen and dining room to devour the bird.

But he had been forestalled. Nat Watt had just completed the job, assisted by a number of his friends. Mr. Humphrey now says that the next goose used in a Watt-production will be chained to the table.

VIVID SCENES IN KLEINE'S "THE SCARLET ROAD."

Competent judges who viewed George Kleine's "The Scarlet Road," featuring Malcolm Duncan, Anna Q. Nilsson and Della Connor, pronounce it one of the best, if not the very best production of the big Bronx studio. There is no time lost in arousing interest—action begins with the first scene flashed on the screen, and there is no let-up until the final picture fades. The titular role in "The Scarlet Road" required an actor of great strength of character, remarkable poise, coupled with unusual dramatic ability, and Malcolm Duncan supplies all these requisites, and his achievement in this particular picture will stamp him as one of the best in the film world. His co-stars, Anna Q. Nilsson and Della Connor, are credited with adding much to the picture.

A New Year's Eve cabaret scene in a palatial Broadway hotel, requiring the services of more than three hundred men and

Scene from "The Scarlet Road" (Kleine).

women, is one of the features in "The Scarlet Road," and will certainly attract attention because of its accuracy and vividness in presenting the festivities that generally attend he ushering in of a New Year.

There are many other situations fully as dramatic as the above in "The Scarlet Road," adding to its power and fascination. It is scheduled for release February 16.

GERMAN WAR PICTURES WITH THE OFFICIAL STAMP.

The Kulee Features Company, which is handling the German war pictures known as "Germany on the Firing Line," says that of all the war pictures showing the progress of the struggle in Europe none has displayed the intimate view of the great conflict that is shown in the six thousand feet of pictures under the title mentioned. Kulee company also says that every foot of "Germany on the Firing Line" is authenticated by the German government, who have given with these pictures the vise of their official character by cards signed, sealed and stamped by the German General Staff. This mark of identification cannot be shown by any other war picture dealing with the German side of the war. Their pictures are not official, and in consequence, cannot have the official recognition that is given only to those films that were taken by the German Government itself.

The pictures have been shown so far outside of New York as Minneapolis and St. Paul, under the auspices of the Minneapolis Tribune; in Cleveland at the Colonial theater under the auspices of the Cleveland News; in Pittsburgh at the Pitt theater under the auspices of the Pittsburgh Press; in Baltmore in connection with the Baltimore News; in Newark, N. J., under the auspices of the Newark Star; in Buffalo under the auspices of the Buffalo Times; in Paterson, N. J., under the auspices of the Paterson News; in New Haven, Conn., under the auspices of the Courier; Bridgeport, Conn., under the auspices of the Post.

Any purchaser or exhibitor of a German war picture should insist on being shown the Kreigsausgabe or war cards. Without these, the films are not official, the Kulee Company says.

THE BIOGRAPH PROGRAM.

"The Indian," a spectacular three-reel drama, is the feature of the Biograph program for the week of February 28. The action of the piece shifts from Washington society to the government reservation, where the Indian makes his last stand against civilization's forces. The unusually strong story abounds in military scenes and is admirably interpreted by a brilliant cast.

One of the most remarkable Biograph Reissues is scheduled on this program. "The Burglar's Dilemma" is a striking presentation of the abuse of the police method known as "the third degree." Robert Harron plays the role of a burglar's tool who is trapped in a room with a dead body and subjected to a severe ordeal before the supposedly dead man comes to life. Henry Walthall is splendid as the craven who stands by and hears another accused of his "crime." Lionel Barrymore and Lillian Gish complete the unusual cast.

"What Happened to Peggy," the two reel Biograph, is a breezy romance centering about a girl who, on her way to meet her appointed husband, is caught in the police net spread for a daring adventuress. Vola Smith, Jose Ruben and Claire McDowell head the cast.

"A CORNER IN COTTON" (Metro).

Three distinct parts of the United States, in as many different directions, were used for the locales in the production of "A Corner in Cotton," a forthcoming Metro feature produced by the Quality Pictures Corporation. The first scenes were photographed in California, the interiors made in New York, and the final scenes made in and near Savannah, Georgia. Marguerite Snow, the charming Metro artist, has the stellar role in this production, and is supported by an all-star cast including Frank Bacon, Lester Cuneo, John J. Goldsworthy, William Clifford and Helen Dunbar.

"A Corner in Cotton" was produced under the direction of Fred J. Balshofer, one of the most capable producers in the country. Howard Truesdell cooperated in the direction. This production will mark an innovation in Metro's policy of releasing one five-reel feature every week. "A Corner in Cotton" will be a special release, and will be presented to the public for the first time the same week that "The Price of Malice" is shown.

TOPNOTCH MOTION PICTURES, INC.

In a great many quarters recently curiosity has persisted among exchange men and exhibitors concerning the Topnotch Motion Pictures, Inc., and numerous questions have been asked relative to the activities of this new company.

It will not be betraying a trade secret to mention that a picturization of Alexander Dumas' greatest play of human emotions, "Denise," will be the headliner of the first offering. A great many others that will be welcome because they are "different" will follow at regular intervals.

The Authors' Film Co,, Inc., 1432 Broadway, is the sole and exclusive agent and distributor for the Topnotch Motion Pictures, Inc.

THRILLER IN METRO'S "THE PRICE OF MALICE."

There are scores of big scenes in "The Price of Malice," the forthcoming Metro wonderplay in which Hamilton Revelle is starred and Barbara Tennant is featured, but perhaps the most spectacular will be the sinking of a large yacht after it crashes into an iceberg in the waters of the frozen north. The setting for making these scenes was off the coast of Labrador, where the entire company of Metro palyers were transported by special steamer.

WATSON, WELL AGAIN, RETURNS TO WORK.

Harry Watson of Bickel & Watson, featured in George Kleine's comedy de luxe, "The Mishaps of Musty Suffer," has returned to work and will be busy during the next few weeks completing this much talked about picture. Watson, six weeks ago, was seized with illness that necessitated a surgical operation. This took place in a Montreal hospital and since then the noted comedian has been recuperating at his parents' home near Montreal. He has entirely recovered and is as enthusiastic as ever over "The Mishaps of Musty Suffer," which he regards as the crowning achievement of his professional career.

ANCIENT BABYLON SHOWN IN "THE SOUL MARKET."

More than half a score of artists and experts were employed in the making of a Babylonian scene which will be one of the features in the forthcoming Metro feature, "The Soul Market." Mme. Petrova, the gifted Polish actress, is starred in this production, and others in the notable cast include Wilmuth Merkyl, Arthur Hoops, Gypsy O'Brien, Evelyn Brent, Fritz De Lint. It is being produced by Popular Plays and Players.

FILM STAR APPEARS WITH PICTURE.

While the Bluebird Photoplay, "Undine," is being shown at the Moss & Brill theaters in Greater New York, Ida Schnall, the famous athlete and swimmer, who played the name-role for the photoplay, will appear as an added attraction, introduced by M. B. Haas. Following the display of the five-reeler, Miss Schnall will do an appealing little vaudeville "stunt," showing her dimensions in skin-tights and demonstrating the benefits of physical training, and pointing out the particular good that follows swimming when pursued as an exercise.

RELEASE DATE OF KLEINE-EDISON FEATURE CHANGED.

"The Martyrdom of Philip Strong," the remarkable Edison drama announced for release on the Kleine-Edison program February 9, has been changed. In its place the romantic drama "When Love Is King," recently completed by Edison, will be released February 9. "When Love Is King" features Carrol McComas and Richard Tucker.

NOTES OF THE TRADE

KING BAGGOT and Edna Hunter have just completed "Jim Slocum No. 48393," a chauffeur story, written by Robert Hill and directed by Mr. Cummings, for the regular Universal program.

* * *

Iva Shepard has finished her latest picture with the Gaumont Jacksonville company, entitled "The Drifter." This is a five reel production which has just been completed by Director Richard Garrick, and will be released on the Mutual program. Miss Shepard has been playing vampire parts recently for the Gaumont company. The Gaumont players made a special trip from Jacksonville to New Orleans to get some racing scenes during the regular racing season.

* * *

Harry Myers and Rosemary Theby are putting on another of their domestic tangles in "Object, Matrimony!" a two reel Universal comedy.

* * *

Miss Mabelle Henry, late of the Elizabeth Marbury "Nobody Home" company, has joined the Thanhouser Film Corporation. and will be seen in "The Fugitive," Edwin Stanley playing the leading role.

* * *

Mary Fuller is working in Wallace Irwin's story, "Thrown to the Lions" in which over one hundred people are used in the cafe scene. Director Lucius Henderson is working day and night in getting the proper scenes. It is expected that in another week the five reels will be finished. It will probably be released as a Red Feather feature.

* * *

Winifred Greenwood, Edward Coxen and George Field are seen in "The Suppressed Order," a thrilling Civil War picture play shortly to be announced by the American Film Co., Inc. Director Tom Ricketts staged the drama.

* * *

Arthur Donaldson is at present in the midst of a five reel production being made at the Erbograph studio, New York, for Roland West. The production is not named as yet, but it is to be a story of Italian life.

* * *

Five pupils of Mrs. Arend Van Vlissingen, the noted dancing teacher, danced in Essanay's five act feature, "Vultures of Society." It will be remembered that it was Mrs. Arend Van Vlissingen who discovered and placed before the public the world-renowned dancer, Isadora Duncan. In the production the dancers entertain the guests of a ball which takes place in the home of a millionaire.

While playing in the role of bare-back rider in William C. Dowlan's production of "Lavinia Comes Home," Marcia Moore, one of the best known ingenues at Universal City, was thrown from her horse last week and narrowly escaped serious injuries.

* * *

Frank Reicher is filming the exterior scenes of the new Fannie Ward picture in which she will be supported by Jack Dean, Tom Forman, James Neill, Camille Astor and other members of the Lasky all star organization.

* * *

William Worthington has completed his production of the one reel drama, "After the Play," adapted for the screen by Ben Cohn from the story by Robert McGowan. Herbert Rawlinson is featured in this production with a supporting cast of Edna Maison and George Berrunger.

* * *

Otis Turner is nearing the conclusion of his five reel comedy-drama featuring Carter De Haven and Flora Parker De Haven, "Get the Boy." The cast of principals includes Maude George, Bertram Grassby, Howard Holland, Harry Carter, J. Hope, Harry Depp and Hart Hoxie.

At the same time, Turner is superintending the production of F. McGrew Willis' screen adaptation of Houghton Townley's novel, "The Gay Lord Waring," featuring J. Warren Kerrigan. Harry Carter is directing the work of Kerrigan in this film.

* * *

Shortly after his return from New Orleans, Billy Sherwood was engaged by Director Kirkwood of Famous Players.

* * *

"The Illegal Bucket Shops," the eleventh episode of the "Graft" serial as arranged for the screen by Walter Woods, is this week occupying the attention of Richard Stanton and his troupe of "grafters." The leading roles are filled by Hobart Henley, Jane Novak, Jack Abbot, Glen White, Marc Fenton and Director Stanton himself.

* * *

Pauline Frederick, her director, Robert Vignola, and a company of Famous Players are now in Jacksonville, Fla., where they will film an adaptation of Mary Johnstone's celebrated novel and play, "Audrey," for the Paramount Program. Miss Frederick has been a frequent visitor to the Florida City, her last sojourn there being occasioned by the filming of "Bella Donna," in the film version of which she scored such a great personal success as to win praise from Paramount exhibitors all over the country, as well as from press and public.

PICTURE THEATERS PROJECTED

TEMPE, ARIZ.—R. W. McCrackin plans to open a moving picture theater with seating capacity of about 500 persons.

Orange, Cal.—Alfred E. Tiede, who recently took over the Starland theater, has made extensive improvements to the house and reopened it under the name of the Electric.

Whittier, Cal.—The Berry-Grand theater has been taken over by L. Uhlig.

Moline, Ill.—A new addition has been built to the Avoy theater.

Pawnee, Ill.—A new moving picture theater has been opened here by Earl Drone.

Pekin, Ill.—Ellis Bostick, who conducts the Court theater, has added 150 new opera chairs to the seating capacity of the house.

Anamosa, Ia.—The opera house recently leased by Clifford Niles, is now beign operated as a first-class moving picture and vaudeville theater.

Cedar Falls, Ia.—M. H. Gribble has sold the Grand theater to George Still.

Harlan, Ia.—The Lyric theater recently purchased by Morgan Brothers, has been remodeled and additional seats installed.

Ida Grove, Ia.—The Princess theater now operated by Johnson Brothers, has been remodeled and a new addition constructed.

Independence, Ia.—The Lyric theater is now being conducted by A. H. Brooks.

Knoxville, Ia.—The Star theater has been taken over by H. A. Spencer.

Paola, Kan.—The New Empress is the name of a moving picture theater opened here by F. C. Smith.

Pineville, Ky.—The Uno Moving Picture Company has leased the skating rink here and will convert it into a first-class moving picture theater.

Portland, Me.—Work has been started on the construction of a fireproof moving picture theater for the Elm theater corporation.

Holyoke, Mass.—The Strand is the name of a new moving picture theater opened here.

Brainerd, Minn.—The Brainerd Theater and Amusement Company has taken over the lease of the opera house.

Columbia, Mo.—Work will soon be started on the erection of a $35,000 moving picture theater for T. C. Hall.

St. Louis, Mo.—A new moving picture theater has been opened at 1907 South Broadway. It has been named the Peerless and has seating capacity for 1,000 persons.

Helena, Mont.—The Purcell theater has been taken over by the Inter-Mountain Photoplay Company.

Lincoln, Neb.—D. Eager has disposed of his interest in the Alpine theater to Hillman & Sandlovich.

Lincoln, Neb.—William Burne, who recently purchased the Lily theater from F. C. Armstrong, has made extensive improvements to the house.

Minden, Neb.—Oscar Persons has disposed of his interest in the Dreamland theater to D. C. Doyle.

BROOKLYN, N. Y.—Bay Ridge Theater Corporation, Third avenue and 72nd street, plan to erect a commodious vaudeville and moving picture theater, to cost about $250,000.

BROOKLYN, N. Y.—Abraham Taffelstein, 430 Saratoga avenue, is having plans prepared for a one-story moving picture theater, 65 by 97 feet, to cost approximately $20,000.

FILLMORE, N. Y.—The opera house has been leased by N. R. Robinson, who will conduct it as a first-class moving picture theater.

GOUVERNEUR, N. Y.—The Wonderland theater is now being conducted by William Lee and William Smith.

Mohawk, N. Y.—A moving picture theater has been opened here by Frank A. Bennett.

NEW YORK, N. Y.—J. M. Felson, 1133 Broadway, is preparing plans for a one-story moving picture theater, 54x100 feet, to cost $20,000.

NEW YORK, N. Y.—Surprise Amusement Company, 350 West 44th street, plans to convert a six-story loft building into a modern moving picture theater. There will be a number of stores on the ground floor.

NEW YORK, N.Y.—The Paramount Corporation, 485 Fifth avenue, and William L. Sherry Company, 126 West 46th street, have purchased a site at Beacon, N. Y., and are considering purchasing a site or leasing a building in Newburg, N. Y., for moving picture theaters.

TROY, N. Y.—The building on King street, leased by Weinstein Brothers, has been converted into a moving picture theater.

EDMORE, N. D.—The opera house has been converted into a moving picture theater.

CHICKASHA, OKLA.—Lislo-Dunning Construction Company, Oklahoma City, Okla., have the contract to erect a brick moving picture theater, 25 by 150 feet, for B. F. Johnson and J. L. Olive. The structure will have tin roof, concrete and tile floor, steam heat, electric lights; cost $15,000.

Oklahoma City, Okla.—A new moving picture theater has been opened on Robinson street. It is called the Liberty.

Astoria, Ore.—The Crystal theater has been purchased by J. D. Strauss and H. W. Dean.

Philadelphia, Pa.—The Tulpehocken theater located at the corner of Tulpehocken street and Germantown avenue, has been renamed the Rialto.

Franklin, R. I.—Quarters have been leased in the music hall by Leon Campire for the exhibit of moving pictures.

RAPID CITY, S. D.—The People's theater has been completed and opened to the public.

ALICE, TEXAS.—J. R. Chandler, Kingsville, Texas, has let the contract for the construction of a building for the Isis theater.

GALVESTON, TEXAS.—Joy Palace Amusement Company plans the erection of a modern fireproof moving picture theater.

Wortham, Texas.—Allie Jones has disposed of his interest in the Yale theater to a company of local business men.

CLARKSBURG, W. VA.—Frank R. Moore is having plans prepared for a $30,000 moving picture theater.

LOGAN, W. VA.—Logan Loan and Surety Company will erect a moving picture theater, with seating capacity for 500 persons.

Marshfield, Wis.—Herman F. Thiel, who owns a store property at the corner of Central avenue and Third street, plans to convert the building into a modern moving picture theater with seating capacity for about 500 persons.

MILWAUKEE, WIS.—The Toy theater has been taken over by Thomas Lee.

SLIDES

Niagara Gems, $1.75 per dozen. Any sample 10c. If you want something right, send for sample and catalog.

NIAGARA SLIDE COMPANY Lockport, N. Y.

Trade News of the Week

Gathered by Our Own Correspondents

NEW ONTARIO THEATER.

A company is being organized in London, Ontario, with a capitalization of $100,000 of local money, for the purpose of building a large moving picture theater on a site which has already been secured. The plans call for a seating capacity of 1,350 and there will be no balcony or gallery of any kind. Although the frontage will be 110 feet, no posts or pillars will be necessary. Two stores will be constructed on each side of the entrance to the building, which is to be erected at Dundas and Wellington streets, opposite the federal square.

John Nelson Booking for Mutual.

John Nelson, formerly manager of the Grand Opera house at Sudbury, Ontario, is now a member of the road force for the Mutual Film Corporation in North Ontario.

On Road for General Film.

C. Wilber, previously manager of the Picture Players Film Company, Toronto, a feature film exchange, is now on the road for the General Film Company. He is working out of Toronto. Mr. Sault, formerly with Kleine, is also now with the General Film Company's road staff.

E. A. Fenton to Distribute Triangle.

E. A. Fenton, of Montreal, has made arrangements to become the Canadian distributor for the Triangle. Branch offices are to be established in Toronto and other Canadian cities, it is understood.

Blue Birds Come.

An important event in the history of the moving picture business of Toronto was the first local visit of Mr. N. H. Spitzer, of New York, as special representative of Blue Bird Photo Plays, Inc., recently. Mr. Spitzer brought with him the first three features to be marketed by this company, namely, "Jeanne D'Or," in which Sarah Bernhardt appears in the leading role, "Secret Love," and "Undine." Exhibitors in the Toronto territory were invited to private views of the features which are to be sold through the branches of the Canadian Universal Film Company, Limited.

Among Managers in Ontario.

Ed. Butler, manager of the Griffin theater, Chatham, Ontario, has moved to Owen Sound, where he takes command of the theater on the Griffin circuit in that place. Mr. Hutchinson, of Toronto, replaces him at Chatham.

It is repotred that the manager of the Famous Players Film Service, Ltd., Montreal, has just closed with the Imperial theater of this city, the largest and handsomest picture house in Canada, for two Paramount Pictures per week, for one year, at what is said to be the largest price ever paid for film service in the Dominion of Canada. The Imperial has a capacity of 2,000 and charges admission of 10c. and 25c. They are organizing an extensive Moving Picture Campaign on Paramount Pictures. Paramount Pictures will be shown in this house commencing February 13th, 1916.

Mr. H. Hackett has purchased the Cosmopolitan theater, one of the long established downtown houses of the city.

Mr. J. Hill has purchased the Queen's Palace, College street, from Mr. S. Gang.

The Regal theater, Bloor and St. Clarens avenue, has been closed temporarily, pending a new managerial arrangement.

Recall of Passed Films

Toronto Has Interesting Censor Case—Censors Passed Picture Two Months Ago—Member of Appeal Board Sees It in a Theater and Disliking a Scene, Orders It Cut Forthwith—Trying to Get Privilege Revoked.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONT.—An early instance of employment of a new privilege under the amended moving picture law of Ontario was seen recently by the manager of a Toronto theater when a member of the Theatrical Appeal Board ordered a further cut in the stabbing scene of the Fox "Carmen," after viewing the picture as a spectator in the theater. This particular picture had been passed by the censor board at least two months before and the photoplay had been seen by thousands of Toronto people in a dozen or more local houses. Yet, at this late date, a government official decided that further trimming of the film was necessary. The question has arisen as to whether the member of the Board of Appeal has the power to chop a film at any time—particularly after the censor board had formally approved the picture. One of the new clauses in the act governing the showing of moving pictures provides that the censors may recall any film at any time after it has been passed by them, but the members of the appeal board are not censors, it is pointed out, and have power to act only in case an exchange manager makes an appeal from a decision of the censors, it is argued.

The privilege of recall, as now provided, has already aroused Toronto film distributors to action. Hon. T. W. McGarry, the provincial treasurer, has already been interviewed on the subject and further efforts are to be made to have the objectionable amendment revoked at the earliest possible moment.

EXHIBITORS HELP RAISE FUND.

To assist the Toronto and York County Patriotic Fund Association to raise $2,000,000 in four days for the benefit of dependents of soldiers who have gone across the sea to fight, Mr. W. A. Bach, publicity manager of the Canadian Universal Film Company, Toronto, made arrangements for the showing of two slides and for the display of posters and banners in each of the local moving picture theaters without cost to the managers thereof. Practically every Toronto exhibitor permitted his house to be used in this way to help the campaign and a Boy Scout with a collection box stood at the entrance to each theater on the four nights. To relieve the theater managers of all trouble or inconvenience, the campaign decorations were delivered and collected afterward by representatives of the fund association. Thousands of people were reached in this way and the picture houses proved a great help in collecting the money, the total amount of which was $2,350,000.

AT THE NEW V-L-S-E OFFICE.

When the Toronto representative of MOVING PICTURE WORLD paid his first visit to the new Canadian headquarters of the Big Four, V-L-S-E, Mr. W. C. Gookin, the recently-appointed Canadian general manager, had just taken his seat at a table around which were gathered the officials and employes of the company. The latter included H. E. Feldstein, for four years with the General, Mutual and United companies in Canada; H. W. McCollum, formerly manager of the Universal branch exchange in Montreal; L. H. Watrous of New York; T. G. Cassels of New York, and Sam Harris, formerly of the General Film Company's branch in Montreal.

Although the offices, which are located in the Hermant building, 15 Wilton avenue, had been occupied only two days and no announcement of their occupation had been made, Mr. Gookin showed the business cards of nine exhibitors who had already taken the trouble to seek him out.

Announcement was made that a second Canadian branch would be opened in Montreal in the near future and H. W. McCollum will probably be placed in charge of that office.

Another visit from Mr. J. Partridge of the New York office of the V-L-S-E is expected very shortly when further arrangements will be made for the permanent establishment of the Toronto headquarters.

V-L-S-E. Official Visits Toronto.

A flutter of excitement passed through moving picture circles in Toronto on January 10, when the announcement was made that Mr. J. Partridge, of New York, assistant general manager of the V-L-S-E, was looking over the ground with a view to opening exchange offices in Toronto for his company. Mr. Partridge knows the Canadian field because he was formerly a prominent officer of the General Film Company for Canada. Mr. Partridge was accompanied by Mr. W. Goshen, another official of the V-L-S-E. It is the intention of Partridge to return to Toronto in a few days, it is declared.

CANADIAN PARAMOUNT MOVES.

The headquarters of Canadian Paramount Pictures, Incorporated, capitalized at $2,500,000, are being transferred from Calgary, Alberta, to Toronto, Ontario, and the two chief officers of the company, Messrs. J. and J. J. Allen, have already taken up residence in the Ontario capital in order to look after the affairs of the concern. The Allens own and operate a number of large theaters in the Canadian West, but whether they intend to start another wheel in the East is not yet known.

The third floor of the office building at 12 Queen street East, Toronto, has been remodeled throughout to provide accommodation for the office requirements of the Canadian Paramount. This accommodation consists of two private offices for the Allen brothers, a board room for meetings, several film and storage rooms and an accounting department.

EXHIBITOR CHILTON DIES.

Mr. W. Chilton of Brantford, Ontario, a pioneer exhibitor of Canada, died suddenly on January 26th after a short illness. At the time of his death, the late Mr. Chilton was manager of the Apollo theater, Brantford, which has been temporarily closed pending new arrangements.

A Gross Receipts Tax

Massachusetts State Senate Has Most Astonishing New Tax Measure to Apply to Moving Picture Theaters—Would Levy Two and One-Half Per Cent. on Gross Receipts Regardless of Whether House Were Losing or Not.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—The attention of the moving picture men of Massachusetts is centered this week upon an expected battle in the state Senate over the admission of a bill providing for a tax of two and a half per cent. upon the gross receipts of admission at all theatrical or moving picture exhibitions in Massachusetts except those held for charity.

A Legislative Bomb.

The bill is one of the most far reaching legislative bombs that has ever been hurled at the moving picture interests of this state and its only redeeming feature from the film men's standpoint is the fact that it is not likely to get by.

Practically nothing was known of this bill until it came up for a hearing at the State House last week before the joint legislative committee on taxation as it had escaped the notice of many of the followers of film legislation on Beacon Hill. The bill went before the legislature on the petition of Frederic T. Fuller, who for a long time was prominent in the ranks of the Progressive Party in Massachusetts. Mr. Fuller was also one of the dissenting members of a special recess commission appointed to revise the taxation system of the Commonwealth

The petitioner was the only person who appeared before the committee in favor of the measure and although he made a strong appeal the committee reported the petition "leave to withdraw." When the question of accepting the report of the committee came up in the Senate, however, Senator Charles L. Gifford of the Cape, requested that consideration of the matter be put over for a week and the request was granted. It is believed that influence has been brought to bear from some source which will probably precipitate a verbal war in the Senate, with the fate of the measure hanging in the balance.

The Bill as Heard.

The bill which accompanies the Fuller petition reads as follows:

"Section 1. Proprietors of theaters, and proprietors or agents of other public exhibitions or shows where moving picture films, productions or theatrical scenery are used and a charge of admission is made, shall, unless the entire proceeds of such charge is devoted to charitable or religious purposes, pay for the use of the commonwealth a tax equal to two and one-half per cent of the receipts of admission, deducting from such tax all local taxes paid by them upon the real estate and tangible property employed in such exhibitions and also deducting any local or state tax upon the income derived therefrom levied under the provisions of any law for the general taxation of business incomes.

"Section 2. This act shall take effect on and after the first day of January, 1917."

Films Escape Taxation?

In urging favorable action on the petition Mr. Fuller told the members of the committee that it had been introduced for the purpose of reaching the hundreds of valuable films that annually come into Massachusetts through the various exchanges, which are escaping taxation. He said it was impossible to estimate the value of those films as some are worth only a few dollars and others several thousands of dollars. The best way to get at it, he thought, was through the medium of the box office in the houses where they are shown. He said the same rules would apply to scenery in theatres.

The petitioner told the committee that he had been talking with the assessors of Boston and they had informed him that they could not tax films on account of the great difficulty they encounter in trying to find them. Mr. Fuller stated that films and theatrical scenery come under the head of personal property and that the assessors told him they tax them as such on April 1 whenever they can find them.

All Amusements Involved.

Mr. Fuller was subjected to a cross-examination by members of the committee and Representative Charles F. Rowley of Brookline, a member of the committee, told the petitioners that if his bill became a law a tax would have to be levied on all baseball games, boxing matches, bicycle races or any other sport or amusement that the public was charged an admission to witness and Mr. Fuller admitted he would not object if it did.

The bill was opposed by James H. Devlin, Jr., Assistant Corporation Counsel of the City of Boston and Judge J. Albert Brackett, who appeared at the hearing as counsel for several theatrical interests. Attorney Devlin stated he appeared before the committee as the representative of the city of Boston and it was part of his duty to protect the interests of its citizens and business men. He said he was doing this in spite of the fact that the attitude of the theatrical managers was none too favorable to the existing municipal administration.

Mr. Devlin opposed the bill principally on the ground that it was giving the state more money to spend and exhausting one of the outside revenues to increase the general fund and not some special fund. He said the argument advanced by Mr. Fuller that the increased income from this source would reduce the tax rate and the state debt was untenable as statistics have shown that in spite of the direct tax and the collateral tax the state debt has climbed from less than $2,000,000 to $10,000,000 in ten years.

Running at a Loss Even Now.

The corporation counsel told the members of the committee that although he had not put his foot inside of a theater for four years he understood from comment in the papers that some of the theaters in Boston were running at a loss and he doubted the advisability of putting any further burdens upon them. Representative Allison G. Catheron of Beverly asked Mr. Devlin if he would object to the bill if it provided that the taxes obtained in this manner should go to the various cities and towns in which the theaters were located and the attorney replied that he had not given that phase of the question any thought.

What If Each Spectator Were Taxed?

Representative Drury, of Waltham, another member of the committee then started a lively discussion as to what would happen if every person who entered a moving picture house or a theater should be called upon to pay an excise tax according to the amount he paid for a seat. Representative Catherton stated that this was a common practice abroad where in some of the countries the theaters are an integral part of the government and the government has the right to tax the public in that manner whenever money is needed for specific purposes.

Judge Brackett delivered a masterful argument in opposition to the bill, covering every feature of the theatrical and moving picture industry which the provision of the bill touched unjustly. He explained in detail the manner in which the big theatrical productions come into Boston, what the per centage system was and the small profit the Boston theaters were deriving this season. He told of the general condition of theatrical affairs throughout the country and applied his same line of reasoning to films and moving picture houses.

Lost Money on Gross Receipts of $300,000.

Judge Brackett declared that one Boston house last year that handled gross receipts amounting to $300,000 lost money and said that 90 per cent. of the productions in New York last year also went behind. He cited an instance of another Boston theater that did a gross business last year of $200,000, and at the end of the season was $8,500 in the hole. He said if such a law as the one proposed by Mr. Fuller had been in effect at that time the owners of the theater would have been compelled to pay the tax and their losses would have amounted to something like $16,000. The attorney stubbornly maintained that taxation where it meant a loss was manifestly unfair. He said that if any tax was levied at all it should be levied upon the profits of a theater or moving picture house and not the gross receipts as it is often the case that the margin of profit to the owner or person running the house is practically nil.

Continuing his same line of argument Judge Brackett showed the members of the committee where the Boston theater proprietors were paying taxes to the city of Boston on real estate and other property, to the state in the shape of a corporation tax and a war tax to the United States. He then explained how difficult it was to fix the value of a film or the scenery of a theatrical production. Scenery which may have cost $100,000 for one production may not be worth $20 for any other purpose, he said, and the same is true of films. A film today, he declared, may be worth thousands of dollars, but in a few weeks from now it may not be worth anything.

A gross receipt tax, Judge Brackett declared, would be a burden upon the manager or owner of a house and a tax upon the public, who attend theaters and moving pictures shows, would be extremely hard to handle and decidedly unpopular.

Not In Sympathy With Measure.

"A tax is always unpopular with the person who has to pay it," commented Rep. Catheron and the remark brought a laugh from those gathered at the hearing. From the outset it was apparent that a majority of the members of the committee were not in sympathy with the measure and shortly after the hearing was over they went into executive session and voted it down. The surprise came in the Senate the next day, however, when Senator Gifford hung up the sign of impending trouble by asking for a postponement.

The Other Bills.

There is considerable mystery concerning the whereabouts and the delay upon the thirty and twenty-five minute intermission bills. These were among the first bills to be referred to the joint committee on mercantile affairs, but that is as far as they have gone. No action has been taken on either of them, and up to this week a date had not been fixed for a hearing on either one of them. The legislative committee of the Moving Picture Exhibitors' League of Massachusetts has been on the lookout for these bills and the opposition is so strong and so safely entrenched behind facts that it is not at all unlikely that both of these bills will be withdrawn.

A CHURCH THEATER.

St. Peter's at Dorchester Opens Picture House.

St. Peter's Roman Catholic Church, Dorchester, Mass., one of the largest parishes in the archdiocese of Boston, has

opened a moving picture theater. The house is under the immediate direction of the Rev. Mgr. Peter Ronan, pastor of St. Peter's, and has proved to be one of the most successful enterprises of its kind in Boston.

Since the theater was opened a few weeks ago the attendance has grown from nothing to nearly 2,000 at each performance, and this, it is claimed, without interfering with private enterprises of the same kind in the same neighborhood. Father Ronan started the enterprise to furnish clean entertainment for the boys and girls of the parish on Saturday afternoon and the idea became so popular that it was decided to run a show in the evening for the benefit of the adults.

The films were carefully selected. The latest releases were shown and the grown-ups became as enthusiastic as the youngsters. As a result the Roman Memorial, a large auditorium erected a year or two ago by the parishioners of St. Peter's, is filled every Monday and Wednesday evening, and it is now planned to run a show every night.

The enterprise has attracted a great deal of interest in and about Boston and the pastors of churches of all denominations are watching the experiment of creating and solidifying a parish spirit through the medium of an amusement enterprise run on business principles under the auspices of the church authorities.

NEWARK NEWS LETTER.

By Jacob Kalter, Newark (510 Century Bldg.) Correspondent of Moving Picture World.

Arrest in Jersey City.

For opening his place last Sunday in defiance of the Blue Laws of New Jersey, Manager Aaron Lowenthal, of the moving picture theater at 131 Brunswick street, was arrested.

Up to Lodi's Chief.

Lodi, N. J.—A request for permission to run Sunday moving picture shows at the Star theater, Lodi, N. J., from the St. Joseph's Catholic Church, was referred to the police committee.

Glauber with Universal.

Lee Gainsborg, manager of the local Universal Exchange, announces the appointment of Samuel Glauber as chief roadman for northern New Jersey. Mr. Glauber already reports excellent bookings.

Theater Incorporation.

The Newark Heights Theater Corporation, Inc., with an office at 53 Fairmount avenue, Jersey City, filed articles of incorporation with the county clerk last week. William C. Mundt is named as resident agent. The capital is $10,000, of which $1,000 is paid in. The incorporators are Charles C. Moskowitz, Leopold Friedman and Henry J. Hoebel. The company will run theaters and other amusement enterprises.

New Theater for Hackettstown.

The old Star theater, Hackettstown, N. J., is being torn down, and in its place will be constructed a modern up-to-the minute moving picture theater seating 650. The population of the town is only 2,715, but the owners, Klotz & Ackley, expect to make it a paying venture. They will either operate it themselves, or lease the house when it is completed.

Hoboken's New Theater.

The new Liberty theater, the pretty little moving picture house now in construction at corner of First and Grand streets, Hoboken, N. J., will be ready for occupancy about March 1. The building is very attractive, and although the house seats but 350, it has a small balcony. The house has been built under the direction of F. Tiscornia, the owner.

Newark Salesman Leads.

William Osborne, the salesman for the Newark branch of the General Film, 16-18 Beaver street, led the list of film salesmen for the last two weeks, according to "General News," the publication of the General Film. The Newark man is exceedingly proud of his feat, and says that it will be quite a time before he will relinquish his first-place position.

Lyceum, Orange, Closed.

The Lyceum theater, Main street, Orange, was recently closed because of alterations, and the installation of new opera chairs.

Another Paterson House.

The beautiful new playhouse, now in course of construction on Main street, Paterson, will be opened March 1. The new showhouse has contracted for World and Equitable programs.

De Luxe Changes.

The De Luxe theater, 404 South Orange avenue, is now under the management of L. Miller, formerly manager of the Ridgewood Opera House, Ridgewood, N. J.

Observes First Anniversary.

The U. S. Palace, Main street, Orange, N. J., of which D. J. Shepherd is the manager, observed its first anniversary during the week of Feb. 7. The Palace is owned by the U. S. Amusement Company, Frank G. Hall, president.

Singer Secures Features.

Samuel Singer, new manager of the Royal Feature Film Company, has secured the exclusive New Jersey state rights to two well-known features, "The Waif," a five-reel Aurora Film, and "Life Without Soul," also five reels, of the Ocean Film.

G. W. ERDMANN PROMOTED.

By Billy Bison, Buffalo Correspondent of Moving Picture World.

BUFFALO, N. Y., Jan. 29.—Film men will be interested to know of the appointment of G. W. Erdmann as manager of the Cleveland, O., office of the Victor Film Service Company.

G. W. Erdmann.

Mr. Erdmann is a well known film man, having served in the capacity of manager of the Bijou Dream in Buffalo during the early days of motion pictures. Later Mr. Erdmann was chosen to open and manage the Elmwood theater, Buffalo's beautiful neighborhood house. Mr. Erdmann severed his connection with the Elmwood last summer and since that time has been acting as road man for the Buffalo office of the Victor Film Service, selling Broadway Universal Features (now Red Feather Features).

Mr. Erdmann has already assumed charge of the Cleveland branch and his many friends in Buffalo and throughout [illegible] be glad to hear of his advancement.

More Censorship Arrests

Norristown, Pennsylvania, Managers Charged With Exhibiting Picture Not Approved by State Board of Censors Deny the Accusations—Will Vigorously Defend Themselves—Censors Playing With Dangerous Rope.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—The State Board of Censors have once more resumed activities in this section of Pennsylvania, with the result that the proprietors of five moving picture theatres in Norristown, Pa., are defendants in an action charging them with exhibiting pictures not approved by the Board. The exhibitors have denied the accusations to a man and are preparing to vigorously defend themselves against the charges. We simply must hand it to our great board of censors, as they are on the "job" at all stages of the game, and in fact, they are all over the "job." It is a scientific fact that poison counteracts poison and maybe some day these uncalled for activities will porve to the public at large what a joke our board of censors are proving themselves to be.

KLINE POSTER CO. MOVES.

The Kline Poster Rental and Booking Office, George Kline, manager, has moved from 1305 Vine Street to 1307 Vine Street. The new office is decorated in a most elegant and elaborate manner and is at present the talk of the moving picture industry in Philadelphia.

In addition to the poster rental business, a vaudeville booking office for theatre circuits, banquets, clubs, hotels and the like, is conducted in conjunction with the picture trade, George Bennethum, a well-known moving picture man, handling this end of the work. A vast opportunity is presented to this concern and it would not be at all surprising if it expanded until it became one of the largest offices of its kind in the country. Messrs. Kline and Bennethum have the good wishes of the local trade.

Swaab Has Speer Carbons.

Mr. Swaab, of the Swaab Film Service, 1327 Vine street, wishes to announce to the exhibitors of this locality that he is now the agent for Speer carbons.

Wilmington, Del., Has New Theater.

Mr. J. N. Ginns, of the Wilmington Amusement Company, was a recent visitor in this city and announces the opening of a new theater in Wilmington. While here he paid a visit to the Swaab Film Service and before departing purchased a quantity of equipment, including several 6 b motor driven projecting machines.

New Theater at Pleasantville, N. J.

Exhibitor Zimmerman, well known in local moving picture circles, has recently opened a new theatre in Pleasantville, N. J., which he has christened the Pleasantville theater. He purchased much of his equipment from the Calehuff Supply Company of Philadelphia.

Bill Wert Finds Business Good.

Bill Wert, of the Calehuff Supply Company, 1301 Race street, returned recently from an extenedd trip throughout the coal regions of Pennsylvania. He reports business as being of an entirely satisfactory nature with exhibitors in Wilkes-Barre, Shamokin, Hazelton, Shenandoah, Bloomsburg and adjoining towns and declares that he transacted considerable business while on the trip. He placed several projecting machines in some of the theatres in that region along with several thousands of dollars' worth of other equipment. Local moving picture supply houses are now encountering a decided scarcity of good carbons, the German supply being practically exhausted and it is common knoweldge that domestic carbons are of a decidedly inferior quality.

Hopewell, the Magic City

Big Virginia City Built With Aladdin-Like Rapidity by the Du Pont Powder Company and Recently Burned Springs Up Again—Nearly a Score of Picture Theaters Projected—Many Already Doing Business.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—H. E. Friedman, traveling representative of the Washington office of the World Film Corporation, has just returned from a trip which took him into Maryland, Virginia and North Carolina. Mr. Friedman states that there is a slight but very noticeable improvement in business conditions throughout that section. He speaks particularly of Hopewell, Va., which is fast getting into shape after the fire which destroyed the motion picture theaters there. He states that there are nearly a score of new motion picture houses projected for Hopewell, although many of these are thus far paper propositions. However, there will be several new ones opened during the coming few weeks.

The Marcelle is the name of a new house for which ground has just been broken on Broadway, which is to be erected at a cost of about $8,000 by a corporation of which S. A. Xippas is a leading member. It is to have a marble front, while the interior will be done in Dutch style of decoration. This is to be a very attractive theater.

There is still another house for which ground has already been broken on property owned by E. H. Witten. This theater is to have seating accommodations for about 350 people. It is stated that Mr. Witten will lease the theater when completed to some one having a knowledge of the business.

A house for which no name has yet been selected is to be opened within a very few days by Paul Niewman. This will also have a seating capacity of about 350.

Mr. Harris, formerly manager of the Superior theater in Richmond, Va., has associated himself with a Mr. Harris, a prominent attorney of Richmond, under the firm name of Poindexter & Harris. They are to open a feature house in the very near future. It is said that some little trouble was experienced in getting material and equipment for this house by reason of the railroad embargo, which has greatly embarrassed the movement of all kinds of freight.

Still another new motion picture theater which will be ready for opening some time in March is that being erected for D. Saltzman, on Railroad avenue, which will have an accommodation for about 400 people.

Hampton, Va., Notes.

The Dixie theater in Hampton, Va., a house catering to the colored trade and managed by S. A. Webb, is being enlarged to accommodate about 400 people. The Alhambra is the name of another colored house which is being erected by a Mr. Anderson and which the latter hopes will be ready for opening within the next two or three weeks. This house is opposite the Dixie theater. It will have a seating capacity of about 360.

The Savoy theater, in Hampton, formerly operated by a Mr. Lindsey, was recently abandoned and dismantled. The fixtures, etc., were purchased by Mr. Anderson and will be set up in the Alhambra theater.

Preparedness Film in Norfolk.

At the Strand theater in Norfolk, Va., during a showing of "The Battle Cry of Peace," the demand for admission was so great that it is said that about two thousand people were turned away. There was no advance sale of reserved seats, but tickets were sold based on the capacity of the house. Tickets purchased for matinee performances assured their holders to a seat if presented before 2:30 p. m., while tickets for the evening performance were required to be presented before 8:30 p. m. The holder neglecting to do so had to run the risk of standing up to see the photoplay.

Virginia Notes.

It is rumored that the Wells interests in Richmond, Va., are negotiating for the control of the Strand theater, in that city.

The Little theater, formerly operated by H. W. Robertson in a store in Covington, Va., has been removed to the Masonic Hall, where a larger seating capacity is available. It is said that the erection of a modern theater building is contemplated by the operators of this house.

E. D. Hines, of Roanoke, Va., who recently took over the Paramount theater in that place, has changed the name of the house to the Jefferson and is now running a picked program of features with an admission charge of fifteen cents.

The Wells interests in Richmond, which recently took over the Superior theater, have renamed that house the Odeon. This house reports an exceptionally heavy attendance at the showing of "Damaged Goods." A rather strange feature in this connection was the fact that the matinee performances eclipsed those of the evening and were largely attended by women and girls.

A. J. Harlow, owner of the Wilber theater, at Orange, Va., in addition to conducting a first-class moving picture theater, has an ice plant, an electric plant, is an undertaker and a parson, conducts an ice cream, candy and cigar store, and has a lunch room.

Interesting Notes from National Capital

What Emergency War Tax on Theaters Brings In to Uncle Sam—Customs Rates on Pathescopes—Exhibitors and Exchange Men—Notes.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—During the month of December, 1915, the Federal treasury was enriched by $15,852.84 by the collection of the tax on theaters, concert halls and museums assessed under the provisions of the so-called War Emergency Revenue Law of October 22, 1913. During the period from July 1 to December 31, there was collected from this same source the sum of $340,294.98.

In December, 1915, circuses paid in $79.17 and "all other exhibitions" $805.26. During the six months' period ending with December 31, the former paid $5,079.35, and the latter $19,362.88.

Pathescope Customs Rates.

The assistant attorney general at New York has been instructed to file in the name of the secretary of the treasury, an application with the United States Court of Customs Appeals for a review of the decision of the Board of United States General Appraisers wherein certain motion picture machines, known as Pathescopes, which had been assessed with duty at the rate of 35 per cent. ad valorem under paragraph 93 of the Tariff Act of October 3, 1913, "for optical instruments and frames and mountings for the same," were held dutiable by the board at the rate of 25 per cent. ad valorem under paragraph 94 of that law as frames and mountings for projection lenses.

E. R. Hass to Travel for World Film.

E. R. Hass, who was formerly connected with the Times-Dispatch, of Richmond, Va., has recently accepted a position with the World Film as traveling representative of the Washington office. Mr. Hass is now making a very successful trip through North Carolina for this concern.

Local Fox Exchange Grows.

Extensive improvements are under way at the local Fox exchange on Ninth avenue. The business at this office has grown to such an extent of late as to necessitate enlarging the present quarters. The shipping department particularly has been overcrowded and to remedy this condition, work has been commenced on the upper floor of the building to make it suitable for use as a poster storeroom and shipping department. Huge racks are being put up for the accommodation of the posters and a stairway is being erected from the rear of the film shipping department. In addition to this an elevator is to be installed for the prompt movement of paper.

In commenting on the several changes in the office, Manager Carl F. Senning stated that the removal of the posters and heralds and other advertising matter to the floor above would greatly lessen the fire risk, in addition to giving the much needed additional room. In addition to this improvement, he has caused the lighting system to be remodeled, and motors are being installed on the rewinding tables.

S. J. Mayer Goes to V-L-S-E.

S. J. Mayer, formerly traveling representative for the World Film, has severed his connection with that firm and joined the forces of the V-L-S-E in this city in a similar capacity.

Earle E. Reese with Metro.

Earle E. Reese, formerly of the Exhibitors' Co-operative Booking Agency, is now with Metro, and will travel through the West Virginia territory.

A. J. Nelson Heads Local G. F. Exchange.

A. J. Nelson, who has been connected with the New York office of the General Film for the past five years, three years of which he spent as traveling representative, has succeeded J. A. Koerpel as manager of the Washington exchange of that company.

Cunningham's Good Batting.

Manager Cunningham, of the local Mutual exchange, is considerably elated by reason of the fact that his office leads all others of that company throughout the country in booking "The Girl and the Game."

Distributes the Castles Film.

The Metro Film Service Company, Inc., with offices in the Strand building, at Ninth and D streets, Northwest, is greatly extending its activities. It has secured the rights of distribution in Maryland, Delaware and the District of Columbia for "The Whirl of Life," with Mr. and Mrs. Vernon Castle starring, and for West Virginia and the South on "Virtue." This company announces that it is about to add a number of other features which it will handle in connection with the regular Metro output.

Big Run of "Peace" Film.

All sorts of records have been broken in Washington by "The Battle Cry of

Peace," and so great was the business done by Tom Moore at the Strand during the two weeks' running of this production that he is going to give it another week there. There has been an awful rush for this feature, for it is declared to be the most successful one ever shown in the National Capital. The fact that it is so much in demand made it impossible for Mr. Moore to get it for three continuous weeks, so that he had to allow one week to elapse after the completion of the first two weeks. Heretofore, a week's showing of a photoplay was the limit, and even with respect to the legitimate stage no production has ever had so extended a run. Another remarkable thing about this extended exhibition is the fact that the white population of Washington is limited to about 250,000 people and ordinarily a theater manager would hardly take a chance of a three weeks' run with so limited a number to draw from.

Crandall's Theater Not Affected.

The fact that the property which houses Crandall's theater at Ninth and E streets, Northwest, has recently changed hands, will have no effect upon the management of that house, according to a statement made by Harry M. Crandall, president of the Crandall Amusement Company, to the Washington correspondent of the MOVING PICTURE WORLD. This company has a lease on the property at a rental of $7,500 per year, which will run some time in 1918, at which time of expiration it can be renewed for another five-year period at an annual rental of $9,000 per year.

Mrs. Lena Haga Leases the Raphael.

The lease of the Raphael theater, at Ninth and O streets, Northwest, has been transferred by James Holloway to Mrs. Lena Haga, who will hereafter conduct the business. The present lease will run for about two years more, but it contains a clause providing for an extension upon its expiration. The theater was erected about four years ago and has a seating capacity of approximately 500.

Pittsburgh Ball Ready

St. Valentine's Day, February 14, to See Biggest Event of Filmdom's Social Year—Many Film Players and Directors Have Accepted Invitations to Be Present—Men Who Have Charge of Arrangements.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—All is in readiness for the biggest event in years in moving picture circles of this territory—the first ball of the Pittsburgh Screen Club, to be held in Motor Square Garden, St. Valentine's Day, Feb. 14. With daily meetings of the various committees and weekly sessions of the entire organization, the members of the Club have left nothing undone which will insure a brilliant success from every standpoint.

H. R. Kester, president of the Club, announces that acceptances have been received from a majority of the leading directors, managers and film actors, and the indications are that the greatest gathering of moving picture stars ever brought together in Pittsburgh will be here. The list of patrons is headed by Daniel Frohman and includes many of the most prominent theatrical producers, public officials and business men of the country. It has been decided to give a portion of the receipts to the Actors' Fund of America.

The hall has had widespread and very effective advertising, not only in the city but throughout this entire territory, and the sale of seats has reached large proportions. The following film men had charge of promoting the affair in the various sections: Downtown, J. G. Long; Northside, A. H. McClelland; Southside, Clarence Mathias; Hilltop, Harry Megowan; Wylie and Center, M. Feitler; Lawrenceville and Bloomfield, W. J. Bernardi; outer Fifth avenue, R. Stolz; Oakland, G. E. Ainsworth; Washington, Pa., and Wheeling, W. Va., G. E. Ainsworth; Beaver Valley, H. Goldberg; Kane and Cory, Pa., John Smith; Steubenville, O., Mr. Pulaski; Greenburg, Pa., Mr. Remaley; Uniontown, Pa., Louis Sitnek; Altoona, Pa., Jake Silverman.

M. C. HUGHES HEADS EXCHANGE.

A. S. Davis, manager of the Independent Film Exchange, owned by the Universal, has resigned his position with that company and will retire from the film field to look after other business interests. Mr. Davis sold the exchange to the Universal on July 1, of last year, but was prevailed upon to continue as its head until a suitable man could be found to succeed him. His withdrawal from the moving picture industry, where he has been a familiar figure for many years, is viewed with regret by exhibitors throughout western Pennsylvania.

Mr. Davis' successor is M. C. Hughes, who has taken over the management and is continuing the exchange under the same policy and with the same force of employes as heretofore. Mr. Hughes was with the General Film Company for four years, and was manager of the office at Atlanta, Ga., during the past year. Although a young man, Mr. Hughes' wide experience in the film business assures for him the fullest measure of success in his new connection.

BUYS BIJOU AT BRUSHTON.

The Bijou theater 7707 Frankstown avenue, Brushton, Pa., has been sold by V. L. Marks to Peary E. Lee, who took over the house last week. Mr. Marks bought the Bijou about a year and a half ago and transformed it from a losing proposition to a money-maker. While it is a rather small theater, the big picture shown, including Metro and Fox productions, enable the owner to do a nice business at 10 cents admission. Mr. Marks will open another house in that section in the near future.

Want To Stop Film Show Nuisances

Cleveland Exhibitors to Be Rid of "Obnoxious Patronage"—First Offender Caught and Fined—Action Against Stores That Sell "Stink Balls."

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, OHIO.—The war which motion picture proprietors in this city have commenced to rid their houses of disorderly and obnoxious patronage, came to a climax this week in the Juvenile Court, when Judge Addams fined La Vern Buell, sixteen years old, 3389 West 99th street, $10 on a charge of disorderly conduct.

Samuel Bullock, a member of the executive committee of the Exhibitors' League, testified against the youth, declaring that Buell drove patrons from his theater last Sunday by throwing a vile smelling chemical compound about the place. Bullock traced Buell from the theater, followed him on the street and caused his arrest.

Now Managers Bullock, H. A. Rosenberg, of the Cosy theater on Loraine avenue, and President Sawyer of the Exhibitors' League, are preparing for a crusade on storekeepers who sell chemical compounds under the pleasing name of "stink balls." Evidence is to be presented to the county prosecutor.

According to Sawyer, an Ohio law makes the sale of such articles a crime, rather than a misdemeanor, and the law has rarely been enforced because of the severity of the punishment stipulated in the statute. However, the picture men declare they intend to end forever the sale of such compounds in Cleveland.

League and Pay-in-Advance Policy.

The film committee of the Northeastern Ohio Motion Picture Exhibitors' League has taken under advisement action on a recent demand of local film exchanges for weekly payments in advance for films. Members of the League discussed the matter at a recent meeting and were divided as to whether the exchanges were entitled to such protection or whether the business as a whole would not be benefited by an advance payment rule.

A Big Hit.

The Metro film, "Man and His Soul," which opened last Sunday as the feature at the Alhambra, was screened seven times on the opening day, before a total audience of more than six thousand. The picture has drawn crowds all week.

Another attendance record has been made at the Strand theater with the World photoplay, "A Price for Folly."

At Work on a Film.

The staff of the new Reserve Photo Plays Company, of which Robert McLaughlin, former manager of the Colonial theater, is president, is at work on its first film Johnny Ray and Mrs. Emma Ray are the "stars" of the company, with Ralph Cummings, formerly of the Kalem Company, as director. The company's present studio is at 717 Superior avenue.

A larger studio is to be built at Rocky River, a suburb of Cleveland, in a few months. Rocky River has scenery especially adapted to the making of outdoor pictures.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

Business Notes and News Briefs.

J. B. Buchanan, chief cameraman of the Universal's Animated Weekly in the Pittsburgh section, has arranged to take pictures of the forthcoming reception, entertainment and dance of the Pittsburgh Screen Club, February 14. He will have two cameras on the job.

The Palace theater at 859 East Ohio street, Northside, Pittsburgh, has been closed by its owner, A. J. Hanna, who is now looking for a new location in that section of the city in which to install his equipment.

The Century Family theater, East Ohio street, one of the newest theaters on the Northside, has signed up for the Gold Rooster Plays. The Lincoln theater, Boggs avenue, has also contracted for the Gold Rooster Plays. Harold Gauding is the manager of this house, which is one of the finest in the Pittsburgh district.

The Star theater, at Kane, Pa., recently installed a Style R. Wurlitzer Orchestra Organ and last week held a very successful dedication of the instrument.

Application is being made for a state charter of incorporation for the "Squirrel Hill Amusement Company," one character and object of which is to operate moving picture theaters in the Pittsburgh district. The applicants are B. Wise, M. Biowawsky and J. Biowawski.

Watchful Waiting

Kentucky Taking Note of Legislative Activities, Both in State Capital and in Washington—Louisville Photoplay Association Holding Regular Meetings—Amendment to Child Labor Law—Federal Censorship.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, KY. — The Louisville Photo Play Association has been holding regular meetings during the past few weeks, and is watching very closely the developments in the state legislature and also in Congress. It is interesting to note that no censorship bills have been introduced in the present state legislature. The organization has received copies of the insurance code, applying to motion picture houses, and has the matter well in hand.

Amendment to Child Labor Law.

Exhibitors throughout the state are considerably interested in a bill which has been introduced into the legislature and which recently received its first reading before the state senate. This bill is a measure providing an amendment to the child labor law so that children under 16 years of age may be permitted to perform in theaters and picture shows when attended by their parents or adult custodians. In the past the exhibitors have been closely watched by the State Labor Inspectors in order that young children should not appear on the stages in amateur affairs or in fact any kind of theatrical productions. Last season the local authorities gave Eddy Foy a good deal of trouble when the latter appeared with his troupe at the Keith house.

Censorship Protest in Owensboro.

Moving picture men of Owensboro, Ky., are strongly opposed to the measure now before Congress for National Censorship and for making a charge of $1 for each 1,000 feet of film so censored. Manager Bleich, of the Empress and Queen theaters, and one of the leading motion picture men of the state, has gone on record as opposing such a bill, stating that in his opinion such a law would be in direct opposition to liberty. Manager Bleich said: "Imagine a system of justice under which every business man was compelled to come into court, before entering upon any transaction, and to pay the cost of a proceeding to prove that he was guiltless of any illegal intent, on a purely arbitrary summons, unsupported by a shred of evidence. That is what censorship by statute does to the moving picture producer.

Manager Tim Pedley, of the Grand theater is equally opposed. He said: "Censorship belongs to monarchies, not to republics. Any action taken to censor any business which is legal within itself is unjust. The business of showing motion pictures is a legitimate business. It is conducted, in virtually every instance, by men of character and uprightness. Why surround the motion picture business with a system of censorship like mail of a warring nation. The public expression is the best censorship in the world and the picture men know it." The moving picture men of Kentucky are bombarding their Congressmen with letters in which the Kentucky representatives are asked to use their influence against the proposed measure.

STRAND HAS $100,000 CAPITAL.

The Strand Theater Company has filed articles of incorporation listing its capital stock at $100,000. The company operates the Strand theater, formerly the Masonic theater, at Louisville. The stock is divided into 5,000 shares of common and 5,000 shares of preferred with a par value of $10 per share. The company places its debt limit at $50,000.

The incorporators are W. D. and Roy V. McRae, each with 1,337 shares of common and 1,337 shares of preferred, and Milton A. McRae, with 1,336 shares of common and an equal number of shares of preferred. The incorporators are all residents of Detroit, Mich., but W. D. and R. V. McRae came to Louisville several weeks ago to open the theater which has been in operation now for a little over a month. The company proposes to operate other theaters besides the Strand, and will conduct theatrical exhibitions, concerts, lectures and moving picture exhibitions.

VALUE OF FILM INSTRUCTION.

Dean John L. Patterson, of the University of Louisville, has been requested by the Government Bureau of Commercial Economics and the National Bureau of Education to make a test among the students in the local college. Fifty volunteers from various classes in the university will be divided into three sections. One section will hear the reading of a lecture on "Farming with Dynamite." A second section will see the film illustrating the lecture, while a third section will both hear the lecture and see the film. No section will be allowed to take notes. Twenty-four hours afterward the three sections are to take the examination questions issued for that purpose, and ten days later a second section of questions and three months later a third set.

The object of this test is in the first place to determine which records more permanently, the eye or the ear, to those who are accustomed to ear memory; secondly, to determine how much is forgotten, from the psychological viewpoint, in twenty-four hours, ten days and three months.

A similar test is being made for the Department of the Interior, at Washington, by several of the prominent institutions of learning in the country.

SAID HE WAS JACK PICKFORD.

Louisville exhibitors have been trying to figure out the "game" of a young man who recently visited some of the local houses and endeavored to impersonate Jack Pickford, of the illustrious Pickford family. The man had a number of personal cards reading "Jack Pickford, Riverside Drive, New York." Upon visiting one of the exhibitors he stated that he, his sister Mary, Owen Moore, Alice Joyce and Tom Moore had stopped off in Louisville for a day while en route from California to Jacksonville, Fla., and that while in Louisville a few scenes would be taken for a picture known as "Evidence." Upon inquiring at the Seelback Hotel, where the impersonator stated the party was stopping, it was found that the official of the hotel had no record of the party, and would have recognized any member of the party who might have registered under another name. According to one of the exhibitors the impersonator was harmless and apparently hopeless.

Stunt to Boost "Spirit of the Poppy."

A novel stunt was recently "pulled" at the Casino theater during the showing of the Chinatown picture, "The Spirit of the Poppy." Bunks were arranged on both sides of the lobby and a number of supes were hired to "lay up" in these bunks. Other supes took parts of Chinamen, and cooked pills and passed the pipes. The pipes were borrowed from the city officials who obtained them in raiding some of the former opium dens in the city. Myriads of small lights, of various colors, were arranged in the lobby, and a super dressed as a Devil flitted backward and forward from bunk to bunk. The lobby display attracted a great deal of attention and the first day's run of the picture was so good that it was continued for two or three days, other pictures being laid on the shelf. In fact the first two days business handled with this picture made the best two days' business handled by the theater in months, in spite of bad weather conditions.

Chosen Local Notes of Interest.

The Alamo Theater of Louisville is using reams of newspaper just now in advertising "The Strange Case of Mary Page." Full page and smaller advertisements have been run. The publicity is accompanied by many cuts made from scenes in the picture.

The Thomas Opera House of Horse Cave, Ky., has been re-opened and is now showing the Paramount features on Friday and Saturday nights, two shows being given each of these evenings.

Commissioner of Agriculture Matt Cohen, of Frankfort, Ky., has announced that his appointments have finally been approved by Gov. A. O. Stanley. One of these appointments is that of Mrs. Charles H. Musgrove, of Louisville, as chief woman labor inspector. Mrs. Musgrove succeeds Miss Madge Nave. Miss Nave, while in office, broke up all amateur performances in local moving picture shows, threatening prosecutions if such performances were allowed to continue.

The Clifton theater in the Eastern part of the city recently began publishing a community paper which is known as "The Clifton Truth." The paper will be devoted to the interests of the theater, but will carry a few advertisements of neighboring merchants.

Arrangements have been made whereby the serial, "The Girl and the Game," has been transferred from the Novelty theater to the Orpheum theater. Judge W. A. Kinney, of the latter house, has made arrangements whereby a miniature steam locomotive, formerly used to pull a miniature train at one of the public parks, will shortly be placed in front of the theater, and an engineer will be employed to operate this engine which will be run on a sort of treadmill. This idea should attract a world of attention and draw good attendances. The Orpheum has been playing railroad pictures with marked success.

TENNESSEE NEWS LETTER.

By G. D. Crane, Chattanooga Correspondent of Moving Picture World.

Tennessee Realty & Leasing Co. Elects.

CHATTANOOGA, Tenn.—At a recent meeting of the stockholders and directors of the Tennessee Realty & Leasing Co., of Chattanooga, Tenn., R. L. Watkins was elected manager of the Majestic theater to succeed himself and Howell Graham, who for several months have jointly managed the playhouse. The former board of directors was re-elected. The directors are H. L. Sperry, of Nashville; Leo Brock, of Nashville; R. L. Watkins, of Chattanooga; Howell Graham, of Chattanooga; L. M. Price, of Nashville, and D. P. Henderson, of Chattanooga. The officers are H. S. Sperry, president, and R. L. Watkins, secretary-treasurer. Mr. Graham, until recently, was interested in the operation of several moving picture theaters in addition to the Majestic.

New Programs in Memphis.

C. F. Bridges, of the Majestic Amusement Company, of Memphis, Tenn., recently announced that the company had closed a deal whereby the Majestic Amusement Company would show Triangle films in certain houses of the big Majestic string in Memphis. Majestic theaters Nos. 1 and 2 will be devoted to the big features, and Old Majestic No. 1 will be used for varied bills of shorter films. On Sunday, Majestic No. 2 will show short bills, however. The Majestic Amusement Company is now showing Triangle, Paramount, Metro, World, Mutual

Masterpictures and Fox features at its houses besides numerous short attractions.

Prices at Majestic in Chattanooga.

The Majestic theater, of Chattanooga, which shows vaudeville and pictures, and pictures in the summer, has just announced that prices at the popular Market-street house have been raised, due to higher cost for films and plays at the theater. Matinee prices have been raised five cents for the orchestra and balcony, and ten cents for the boxes. Night prices have been raised ten cents for the orchestra, five cents for the balcony and fifteen cents on box seats.

Business Notes in Tennessee.

W. A. Sheets, manager of the Vendome theater of Nashville, Tenn., held over the film "The Birth of A Nation" for a second weeks' run, the first week having proven very satisfactory, and upwards of 20,000 people having seen the play. On January 31, the first day of the second week's run, every Confederate soldier in the vicinity of Nashville was invited to attend and see the play as a guest of the company. Two shows were given daily during the engagement, one starting at 2:30 in the afternoon, and the second show at 8:15 in the evening.

The Strand theater, the new Main street theater of Chattanooga, employed a special orchestra during a one day showing of "Anna Karenina," one of the superb photo play events of the season. The play was well advertised in the local newspapers and drew capacity attendance.

REEL PLAYERS IN ATLANTA.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

"Silent Bill" Haddock and Many Others Appear at the Lyric.

ATLANTA, GA.—This city had the opportunity Monday to observe reel actor folks. The stage fright they betrayed on the boards of the Lyric when "Silent Bill" Haddock, the Gaumont director who produced the night's main offering, "As a Woman Sows," introduced them with bits of studio banter, was enough to show they are just plain, genuine human beings.

It was the first time that a collection of screen stars had ever appeared in the city. Despite the rain, a packed house greeted them. An ovation was accorded "Silent Bill" Haddock as he strode before the "foots."

He prophesied a huge success for the Lyric with its policy of Mutual Masterpictures de Luxe, and then called upon Miss Marguerite Courtot, the pretty little heroine of the "Ventures of Marguerite," a series of film adventures written around a girl's escapades. She was wan and trembling and held the director's hand. She spoke a few words and gave way to her leading man, Sidney Mason.

Lucille Taft and Ida Sheppard, Gertrude Robinson and Lillian Martin, came from the wings in their turns, blushing and bowing.

Then came one, John Reinhard, a villain of the deepest dye, side-burns, an insidious mustache and a wicked gleam in his eye. The house recognized his type the moment it laid eyes upon him. Some wanted to hiss. Others wanted to voice protest, but all succeeded only in giving him a healthy "hand."

If the Lyric continues in the manner in which it embarked Monday night, it should be one of the south's most successful picture theaters. "The Thoroughbred," a five-part Mutual picture, was shown Tuesday as the main offering, with special program of diversified features. The Lyric symphonic orchestra furnished special adapted music.

The Alcazar, Birmingham, Ala., had wonderful success of the "Battle Cry of Peace" last week. This prompted Manager Griffin to bill it for another week. All house records were broken and many turned away disappointed.

On Health Dept. Warrant

Cincinnati Exhibitor Held Responsible for Unsanitary Condition of Theater by Chief Sanitary Inspector—Requirement of 1,200 Cubic Feet of Air for Each Spectator Not Found—Washroom Not Clean Enough.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, OHIO.—That the health department of this city meant business recently when it announced that there would be careful tests of the air in theaters, and that prosecutions would follow delinquency in the matter of proper ventilation, was proved with extreme adequacy last week when William H. Wilson, manager of the Coliseum, at 404-408 Pearl street, was arrested, charged with violation of the sanitary laws.

The warrant was issued on the affidavit of W. C. Folsom, chief sanitary inspector of the health department of Cincinnati, and set forth that Mr. Wilson had failed to provide the required 1,200 cubic feet of air for every auditor, and, furthermore, that the theater is not sanitary, in that the washroom is not kept as clean as could be desired. The prosecution was the first instituted under the health department's crusade against unsanitary conditions in theaters, and while it came as somewhat a surprise, exhibitors for the most part have put their houses in order, and have no fear of the visits of inspectors.

C. & M. AMUSEMENT ELECTS.

The C. & M. Amusement Company, of Marietta, Ohio, operating the Hippodrome in that city and the Strand at Cambridge, Ohio, held its annual meeting last week, the report of President Weber showing that 1915 was the best year the company ever had, in spite of adverse conditions. The election of officers resulted in the re-election of T. C. Weber as president, the other officers being as follows: C. A. Frantz, vice-persident; C. C. Middleswart, secretary, and O. J. Sybert, treasurer.

MUST PAY FOR BURNED FILMS.

A jury at Hamilton, Ohio, recently found a suit against Burton Leeds, a Middletown exhibitor, a hard nut to crack. The exhibitors' Feature Film Company filed the suit, asking damages for injury to three reels in a fire in Leeds' theater. The trial lasted two days, and a considerable amount of expert evidence concerning exhibition methods, film values, and the like, was necessary in order to inform the jury on the subject. A judgment of $317.50 against Leeds was finally awarded.

GRAND AT IRONTON OPENS.

The Grand theater, at Ironton, O., the newest photoplay house in that thriving town, opened its doors recently, with Clara Kimball Young in "Marrying Money" as the opening attraction. Manager Myers gave his personal attention to the details of decoration, fittings and the like, in connection with the finishing of the house, and the result achieved justifies the trouble he took. Heating arrangements are especially good, and the way the Grand started indicates that it is to have a prosperous career.

Films at Mechanicsburg Opera House.

Mechanicsburg, O., now has a regular attraction at the opera house, as Manager Guckert, of Marysville, O., has taken charge of the house to give moving picture exhibitions, with an occasional vaudeville act. He intends to redecorate the house and otherwise to make it more attractive than ever before, being much encouraged at the way the town turned out to see the open-in performance.

C. E. Whitlatch Running Show at Superior, O.

C. E. Whitlatch, of Superior, O., has opened a picture house in that town, assisted by M. C. Wilson, and has so far done an excellent business, he reports. Mr. Wilson, who was a candidate for sheriff last year, recently took pains to announce that he is not permanently interested in the picture business, as he intends to go after the sheriff's job again next year. In the meantime, however, he is giving his best attention to the work of making the Superior house a success.

New Gold Rooster Electric Sign.

Manager Holah, local Gold Roster man, last week supervised the installation on the building in which the office is situated of a new electric sign. This sign, like the painted signs referred to, shows the name of the latest Gold Rooster release, and in view of its fine location is going to be extremely useful to the office and to exhibitors. A Pathe office in Charleston, W. Va., is the latest branch under the supervision of the Cincinnati office. It will be opened shortly, with a stock of about 100 subjects suitable for use in the mining district, and is expected to handle a big business.

Triangle Notes.

Among the well-known exhibitors visiting the Triangle offices in Cincinnati last week were M. Switow, of Louisville, C. J. Gross, of the Columbia, at Dayton, Ohio., C. Williamson, of the New Strand, at Shelbyville, Ind., and Ed. C. Clifford of the Clifford, at Urbana, O.

The last named completed arrangements for the use of Triangle releases at his popular house, Urbana having the distinction of being one of the smallest towns in the state to handle Triangle service, on account of its cost and the provision in contracts requiring not less than a ten cent admission charge. Mr. Clifford was particularly anxious to secure this service, and when he finally landed it was not slow to spread the news around Urbana.

Other houses in Central Ohio showing Triangle films include May's, at Piqua, the Majestic, at Springfield, and the Grand, at Columbus; and if Manager Hite keeps up his present pace there will soon be need for fresh fields in order to give scope for his activities. He visited Cleveland last week for a conference of Pathe executives, dropping off en route home to look up a few good prospects among the leading houses.

Dayton's Lyceum Gets Fox Offerings.

The management of the Lyceum, at Dayton, Ohio, is patting itself on the back over securing the exclusive use of Fox releases, for a consideration said to involve $20,000 over the term of the contract. The popularity of such stars as Theda Bara and William Farnum, not to mention the other well-known players featured in Fox films, made the arrangement especially desirable for the Lyceum, and the management was accordingly pleased at its consummation.

Mark Twain Films in Cincinnati.

The second Mark Twain subject seen in film form in Cincinati appeared during the first half of last week at the Strand, the Lasky production of "Pudd'nhead Wilson," featuring Theodore Roberts, being the Paramount release for that period. Marguerite Clark in "Prince and Pauper" was the other Twain film dramatization seen at the Strand, and both drew big houses, the Paramount-Twain combination proving a winning one, especially when shown with popular stars.

Manager Libson is more than pleased with the manner in which attendance at the Strand and his other two big houses, the family and the Walnut, continues to hold up, regardless of cold or wet weather.

Castle Theatre Opens

Bloomington, Ill., Has Fine New Picture House—Seats 1,100 Persons—Interesting Details, Ventilation, Lighting, Decoration of Walls and Ceiling—Entrances and Exits—The Booth—Personnel of the Staff.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

BLOOMINGTON, ILL.—William R. Lyon and Delmar Schnepp have opened their new Castle theater in the C. V. Williams building on East Washington street in Bloomington, Ill. That it is a welcome addition to the photoplay houses in Illinois is evidenced by some of the following features: It has a seating capacity of 1,100 persons. The floor space is 100x115 feet. The screen is larger than any in the state outside of Chicago. The air is changed every three minutes without causing a draft in the room. A pipe organ will "play the pictures." A few seats along the sides of the gallery will be reserved for the benefit of those who want reserved seats.

The building is six stories high, the theater part taking up two full stories. It is absolutely fireproof and contains a terra cotta front with trimmings of green and old oak faced brick.

Lighting and Lamps.

Along the massive columns on either side of the house, both main floor and balcony, are bracket lamps of mission design and art glass harmonizing perfectly in colors with the large bowls and other decorations. The exit lamps are of a novel design, being curved with the art glass and red letters on a white alabastine background. In the lobby is used a Broscolite which gives a flood of light and shows off to excellent advantage the entrance. The fixtures throughout are of special design. There are twelve inverted domes of various sizes, eight thirty-inch bowls taking care of the main portion of the theater. The bowls are of white alabaster with green and coral effects, with amber bottoms, giving out a soft well diffused light, in each bowl is used the powerful type C globes for the high lighting, while two small green globes take care of the low light during the performances.

Wall and Ceiling Decorations.

The ceiling is of a rich gray treatment with the massive beams done in ivory and soft color effects, while the side walls are in coral tint and Tiffany effect. The mosaic and plastic relief figures are done in soft greens, coral tones and delicate browns. The panels about the balcony are of French gray with the coral and relief work giving it a splendid setoff.

The interior woodwork is of Circassian walnut finish throughout. The decorations are of an unusual tone, mulberry and gray with white massive tapestry in design. The Indian faces, about fifteen of which adorn the room and all cornice and mouldings were made here.

Entrances and Exits.

Special attention has been given to the entrances and exits. There are twelve exits entering on the rear and east alleys and street and there are gallery exits on the west side as well as the east alley. It is believed that in the event of an emergency the entire house could be emptied in thirty seconds. The aisles and floor of the foyer are covered with fibrous mastic in colors. This is the same covering that is used on the famous Atlantic City boardwalk.

Plainness and simplicity prevail. The architect has kept away from all objectionable ornamentation and over-elaborateness.

Fire Protection.

The room from which the pictures are projected to the screen is protected in such a way as to make it absolutely fireproof, by the use of doors and shutters over each opening. The machines will be located 105 feet from the screen and the highest type lenses and mechanism has been installed.

The Staff.

Mr. Lyon, one of the lessees of the theater, will be in personal charge and the attaches, who have been with him for a number of years, have been retained. In fact, Mr. Lyon has paid them their full salary every week, ever since the pictures were discontinued at the Chatterton. His staff includes Bert Dillingham, operator, Edward Dimmit, doorman, and Harry Wilson, organist.

NO PROFIT IN RATE WAR.

One of those unfortunate price-cutting wars with the belligerents paying space rates in local papers to tell the public all about it took place in Kewanee, Ill., over "The Battle Cry of Peace." The Majestic had the film booked for January 28 with a top price of 50 cents. The Dreamland booked it for Jan. 31 and advertised a general admission of 15 cents. After the details of the battle are deleted by the censor one result is that the Majestic cut the price on this big ten-reel feature to ten cents and guaranteed its usual steady projection.

New Sullivan, Ill., House.

United States Sub-Treasurer Irving Shuman, of Chicago, has just opened in his home town of Sullivan, Ill., the new Jefferson, a $35,000 theater. While it opened with a musical attraction, it is equipped for moving pictures and a number followed the first program. One of these was a film showing Mr. Shuman in the uniform of a private at the recent military training camp at Port Sheridan, Ill. Cigars were given the men and boxes of candy to the women.

No Use for a Stage.

There will be no more vaudeville at the Strand theater in Farmington, Ill. Jesse Chance, Jr., who operates that house and also the Lyric, has had the stage torn out and has been making plans to increase the seating capacity to 450, making it a real moving picture house. He probably will redecorate this spring.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Kalamazoo Operators Want Licenses.

KALAMAZOO, MICHIGAN.—A petition asking that the city council in Kalamazoo, Mich., pass an ordinance licensing moving picture operators and regulating their employment was presented to that body by thirteen operators of the city. Attached to the petition was a copy of the ordinance now in effect in Chicago. The Kalamazoo building inspector has approved the ordinance.

Public safety demanded strict regulation of the operators, declared the petitioners. Inexperienced operators under twenty-one years old were a menace, they said because of the danger of fire from handling inflammable films.

Michigan Notes of Interest.

Exhibitors of Bay City, Mich., telegraphed to Congressman George A. Loud a protest against the Hughes-Smith federal censorship bill.

Manager Anderson, of the Star theater at Cadillac, Mich., has won the approbation of the women of the Penelopean Club of that city by trying out special children's shows and planning to make them a regular Saturday morning feature.

The Orpheum Theater Company, of Hancock, Mich., which took over the Lyric theater at Laurium, Mich., and redecorated it, reopened it with the Triangle feature, "The Lily and the Rose."

The Garden theater at Flint, Mich., was closed for a week and then reopened as "Flint's Home of Triangle Photoplays." Ernasonic Barbere is leading the Garden orchestra.

"The Birth of a Nation" will not be cut when it is shown at the Post theater in Battle Creek, Mich., in February. Mayor Marsh and the city attorney made a trip to Detroit to see it and decided that the protests of Battle Creek negroes did not warrant any eliminations.

The Calumet theater at Calumet, Mich., will have it for six matinees and nights, beginning March 20. Manager Ed. Butler, of the Ishpeming theater at Ishpeming gets it for three days to be fixed later.

The Princess theater at Benton Harbor, Mich., has installed a new $5,000 pipe organ.

"Ivanhoe" was shown for the benefit of the Ladies of the Maccabees at the Electric theater in Bancroft, Mich.

The Triangle pictures were transferred from the Majestic Gardens at Grand Rapids, Mich., to the Strand theater and a complete Paramount program was offered at the Majestic.

Four hundred children attended a special matinee of "Hiawatha" at the Bradley theater in Tecumseh, Mich.

DETROIT NEWS LETTER.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

Semi-Annual Inspection Begins.

DETROIT, MICH.—The first semi-annual inspection of motion picture theaters under the auspices of the state fire marshal's department started in Detroit on February 1st. The work will take from ten days to two weeks. So far the inspectors have found no serious faults, in fact, they have stated that the theaters were never in as good a condition as at the present time.

More Theaters Leased by Triangle.

The Triangle Theater Company, comprising P. P. Craft and Fred M. Randall, lessees of the former Avenue theater, Detroit, have leased the Forest theater, Woodward and Forest avenues, and placed Harry Nichols in charge. He was formerly manager of the Majestic at Washington, D. C.

The Triangle company has also leased the Globe theater, Grand River and Trumbull avenues, where it is playing Triangle films six days a week. Roy Bishop continues as manager.

The company announces the appointment of Harry B. Reynolds as manager of the Triangle theater, Woodward and Jefferson avenues. He has been associated with Mr. Craft for the past six years. Mr. Reynolds has "pulled off" a number of excellent publicity-getting stunts that are bound to be productive of steady patronage. The theater is showing improvement every day as an exclusive photoplay house.

New Pontiac House.

Harry Goldstein, who helped promote the Majestic theater, this city, A. I. Marenette, of the Palace Theater Company, and James O'Donnell, all of Detroit, announce that a new theater costing $150,000 and seating 1,700 people, is to be erected in Pontiac, Mich., about an hour by trolley from Detroit. Preliminary plans have been completed and the contract has practically been awarded to Frank Farrington, of Detroit. The architect selected is C. Howard Crane, who designed the Majestic, Alhambra, Strand and other successful Detroit playhouses. Property has been purchased on South Saginaw street

for the new enterprise, and 100 by 160 feet in size. Construction work will probably start within 30 days as the contract calls for the completion of the theater by July 1st. The theater will be Roman hippodrome style and will contain a big organ.

A De Luxe Company Announcement.

Secretary Heinrich, of the De Luxe Motion Picture Theater Company, which plans to erect a large theater at Kercheval and Parkview avenues, Detroit, says plans have practically been completed and that the erection of the proposed playhouse is assured.

Grand Circus Theater Made New.

The Grand Circus theater, 301 Woodward avenue, Detroit, has completed alterations and improvements which have been in progress for several months. New carpets have been laid, new chairs installed, the front remodelled, new equipment added to the foyer and changes for the better made in other directions.

Preparing Plans for New House.

Architect Christian W. Brandt, of Detroit, who designed the New Majestic theater in Wyandotte, is preparing plans for a theater seating 1,000 to be erected on the corner of Mack and Holcomb avenues.

F. Addison Pelley Now in Kalamazoo.

F. Addison Pelley, formerly of Detroit, is now the owner and general manager of the Fuller theater, Kalamazoo, Mich., where he is showing motion pictures on days when he has no legitimate attraction booked.

R. G. McGaw Manages Liberty.

R. G. McGaw, for the past eight and one-half years in charge of ticket selling at the Temple theater, Detroit, has been appointed manager of the Liberty theater, succeeding Harry Irons, who has resigned owing to ill health. The Liberty is owned by John H. Kunsky. Mr. McGaw will make a valuable man for Mr. Kunsky.

Runs Two Wyandotte Houses.

George P. Wilbur, former manager of the Grand Theater in Columbus, Ohio, has been appointed manager of the Majestic and Marx theaters in Wyandotte. The Majestic, a new theater, now under construction, will be ready in a few weeks.

Harry Moier at Empress.

Harry Moier has been appointed manager of the Empress theater in Grand Rapids, succeeding Daniel F. McCoy.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Children's Shows in Milwaukee.

MILWAUKEE, WIS.—The Jackson theater in Milwaukee, Wis., is co-operating with the Parents' Association of the Cass school, and has been planning to inaugurate Saturday afternoon children's shows. Preliminary to this work two night shows were given. One was Mary Fuller in "Under Southern Skies" and "Sonny Jim in the Great American Game." The second included "Jewel" and "Sonny Jim" in "A Prince in Disguise."

Wisconsin Changes.

H. L. Lawless has leased Happyland theater at Ripon, Wis., to W. T. Hickey, of Fox Lake.

De Nering & Kilb have opened the Olympus theater at Adell, Wis.

Wisconsin Brevities.

The Palace theater at Grand Rapids, Wis., has booked the Triangle Service.

The Parlor theater in Superior, Wis., is to be known as a feature house. The V. L. S. E. service will play a prominent part in the bookings.

Iowa Theater Changes.

J. Cohen sold his interest in the Star theater at State Center, Ia., to his partner, Fred Richerdt, who, in turn, disposed to N. A. Evans, a real estate man of Marshalltown, Ia.

Harriett and Mattie Halley, of DeWitt, Ia., have purchased a moving picture theater in Davenport, Ia.

Britson Bros. and Jondall have sold the Lyric theater at Roland, Ia., to O. B. Ferkin.

R. D. Fallows sold the Princess theater at West Union, Ia., to Clarence and Ed Halverson.

Paterson & Son have purchased the moving picture theater at Lime Springs, Ia.

Harvey Thompson, manager of the Reil theater at Logan, Ia., has purchased the interest of Rocco Filley in the Pastime theater in that city.

James Detten contemplates the erection of an opera house at Stanton, Ia.

Burdette Bossert has opened a moving picture show in the town hall at Archer, Ia.

Frances Turner, of Minneapolis, has purchased the Princess theater building at Ida Grove, Ia. The fixtures have been sold to J. H. Pooler & Son.

Special Shows Succeed

In St. Paul, Minnesota, Special Children's Matinees Have Become an Institution in Many of the Residence District Theaters—These Are Fostered by the Women's Clubs and Are on Paying Basis—Details.

By Grace L. Polk, Minneapolis Correspondent of Moving Picture World.

ST. PAUL, MINN.—That good moving pictures for children will receive support if the public is educated to their possibilities and their need, has been shown in St. Paul, Minn., where the special children's moving picture matinee has come to be an established event in theaters in all the residence districts of the city.

The movement for better pictures for children was started and has been fostered by the women's clubs of St. Paul, who began their work in a small way nearly two years ago, experimenting with one or two story hours and pictures at a theater in the best residence district of the city. The project met with such success that the field of activity was widened until now every part of the city has its special programs for children, and the attendance at these matinees averages more than five hundred at each matinee every Saturday afternoon.

The rule of the women selecting the films and supporting the shows has been to get the best pictures available. Those which have been particularly successful have included "Alice in Wonderland," "The Wizard of Oz," "Rumpelstilskin," "Little Lord Fauntleroy" and "The Patchwork Girl of Oz."

The high and grade schools have supported the movement loyally and have had their work supplemented by historical tales and films of the noted books of fiction and scenic programs. The object of the entertainments is to furnish recreational and at the same time instructive pictures for the children, with the idea of keeping them away from night attendance and of keeping them in their own district.

The theater managers of St. Paul are enthusiastic about the work and lend all the co-operation possible to the women in getting good films and arranging programs which will attract and hold the interest of the youngsters.

Chief among the movers in this project, representing the theaters, have been Mr. Reisman of the Dale theater; Mr. Granstrom of the Park theater; Mr. Graham of the De Luxe theater, and Mr. Carter of the Venus theater. All of these men say that special programs for children have come to be an essential part of the moving picture business, and are unanimous in their opinion that there is a great need for more production of pictures especially for children. They are urging the producers to pay more attention to juvenile things, and say that the support given to the children's programs in St. Paul warrants a widespread interest in making more pictures for that purpose. Their experience also has been that it is feature pictures of elaborate detail and staging that are wanted, not the short insignificant stuff which is handed out when film houses are asked for something for children.

The children's matinees in St. Paul are all ten-cent affairs. Even the houses which always admit children for five cents charge double that amount for the special matinees, and find no difficulty in getting it.

Another feature which is adding substantially to the interest in the St. Paul children's matinees is the fact that local picures of the children themselves are shown at regular intervals. Local picture men take pictures of the children at their sports, on the streets, and even going into the theater, and these films are shown at the children's matinees later.

THE NEW CALHOUN THEATER.

The Calhoun theater, notable among neighborhood theaters of Minneapolis as the largest and best equipped, reopened January 29, after being closed for a fortnight for enlargement. The enlarged house seats 1,480, and is, with a single exception, the largest motion picture house in the city, the exception being the New Garrick, one of the downtown houses.

The Calhoun interior is in mosaic brickwork, with art glass inserts, Prosper Schwie, manager, declaring that more art glass has been used in the building than in any other building west of Chicago. A foyer thirty feet in depth extends the whole front of the theater and is fitted up for the use of patrons in oriental rugs and specially designed reed furniture. The stage is adorned with pergolas at each side, which are to be decorated each week in a manner fitting the plays being presented. Unusual stage effects are obtainable in the new theater by reason of the unusual free depth in front of the stage, which will permit the simulation of rain storms, odd lighting effects or whatever best suits the plays.

The house has been fitted with the most expensive type of theater chairs.

The Calhoun was opened eight months ago, with a seating capacity not much more than half its present capacity. Mr. Schwie became its first manager and has made special effort to make his house popular in his neighborhood. He has put on several special Saturday afternoon children's programs and expects to continue these. The auditorium will also be used occasionally for neighborhood meetings on days when matinees are not given.

A New Local Film Page.

The Minneapolis Journal now conducts a Sunday moving picture page, it being the last of the papers to come into line. The Tribune and News have had pages for some time, the Tribune on Sunday and the News devoting considerable space on Saturday to film news. The Journal page is in charge of Carleton W. Miles, who has done dramatic writing for the Journal for several years.

New New Orleans Theater

Race to Nail Strand as a House Name—Jac. Miller to Open Theater Early in March and Will Call It That Name—Newman Interests Had Announced a "Strand" to Be Ready in Summer—Hippodrome to Be a Skating Rink.

By George Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Another big house, the fourth for New Orleans within a month, has been announced by Jac. Miller, at present managing the Hippodrome. He has taken a long term lease on a three-story building now being constructed at 1008-10 Canal street, and is fitting it up in the most modern fashion for opening some time during February.

He is calling it The Strand, and by opening his new house so soon, beats the Newman interests to the coveted name. The Newman interests recently announced that they would call their projected Baronne street theater, the Strand, but their place will not be ready for occupancy until the middle of the year. Mr. Miller has been a successful exhibitor for years in New Orleans, and, he says, he purposes to make the most advertising value of the name. In backing this up he will furnish the house with the very best in pictures and accessories. It will be conducted as a feature house exclusively. In general, it aims to live up to its name.

The Hippodrome, which Mr. Miller has been operating as a popular price house for some time, will be made a skating rink. The place has been leased to William Parsons, of New York, for the purpose. The skating craze is on New Orleans again, and it is believed that the opening of the rink, set for February 20, will be popular. A number of new stunts are promised by Mr. Parsons, who is a successful rink operator with interests in several cities in this and other countries.

COLLEGE THEATER OPEN.

The College theater, 327 St. Charles street, opened the first week in February. L. Billiet, well known in New Orleans as a real estate man, is the owner and manager. Two Simplex machines have been installed. The seating capacity is 340. Its present policy will be five cents.

SOUTHERN BUYING OFFICE.

The New Orleans office of the General Film has been made purchasing office for the entire Southern territory, according to announcement this week. Memphis was until recently purchasing headquarters for the South. J. E. Farrell, Southern division manager, stated in announcing this that he believed the relative importance of the New Orleans office justified the change. Incidentally, it adds something to the troubles and importance of the position of Manager H. G. Morrow, of the local General exchange. The change means the expenditure of a considerable sum additional to the New Orleans office monthly.

GET-ACQUAINTED PRICES.

On Wednesday, January 19, Ernest Boshringer, manager of the Triangle theater, announced a "get acquainted" policy to last fourteen days, during which time the New Orleans public was invited to any seat in the house for ten cents. The admission price heretofore has been 25 cents, and under the temporary new policy Manager Ernst Boehringer did not skimp any on his program, but showed nine reels of Triangle films. The opening was highly auspicious, but the patronage did not stand up as well as was expected. Mr. Boehringer believes, however, that two weeks' "treat" will get them coming his way—and in droves. Local exhibitors are watching his new move with interest.

FOX SOUTHERN HEADQUARTERS.

New Orleans is now the southern capital of the Fox Film Corporation. This week it was announced at the local Fox office that Southern Division headquarters had been shifted to New Orleans from Atlanta, Ga. This new arrangement was accomplished by Sam Dembow, southern division manager, who recently took a trip to New York City in connection with the shift. Mr. Dembow has taken up a permanent residence in New Orleans, and will handle the details of the southern division from this city. The southern division now includes New Orleans, Dallas and Atlanta, Washington having been put in the eastern division a few weeks ago.

E. E. Barron, from the Los Angeles office of Fox, has been named manager of the New Orleans office. Mr. Dembow states that plans are being prepared for a complete transformation of the Fox's New Orleans offices. The suite of offices in Common street will be refitted and enlarged.

Following the announcement of the shift of headquarters, Mr. Dembow held a conference with his southern division managers in New Orleans last Sunday.

H. R. Thayer with World Film.

From the New Orleans office of the World Film Corporation, more particularly from Manager Ross Hardenbrook, came the interesting bit of news this week that H. R. Thayer, well known in the southern territory, had conencted with World Film as traveling representative in three states, Louisana, Mississippi and Alabama.

E. P. Harris Now Assistant Manager.

Maurice F. Barr, manager of the Blue Birds Photoplays, Inc., announces the appointment of E. P. Harris as asistant manager. Mr. Barr returned this week from a swing over the southern territory which took him as far as Memphis, and he reports that Blue Bird films are going exceptionally strong. In Pine Bluff, Ark., Mr. Barr addressed a number of exhibitors and business men on the subject of "preparedness." The subject matter did not refer especially to the film business, but to patriotism for their country that film men felt.

Special Essanay Representative.

E. C. Kirkpatrick, formerly Paramount manager here, has been named special representative of Essanay in this territory to handle "The Strange Case of Mary Page."

Interesting Gulf States Items.

Three live wires from the New Orleans territory were in the city last week shaking hands and booking pictures along the row. S. L. Taylor of The Cozy, at Pass Christian, has found it profitable to give away a dinner set as a prize each Saturday night. His two friends in town with him were T. F. Ware of the Elk's theater at Demopolis, La., and Lee Lanier of the Pastime theater at Bunkie, La.

G. V. Vivirito, live wire supply man of Baronne street, reported this week to the World man that he had supplied two model B Edisons to the Ideal theater, Cadiz and Dryades, which recently was purchased by Mrs. Henry Lazarus. Mrs. Lazarus has sold her Happyland theater, 3130-32 Burgundy street, to Harry Olsen, who has made a number of improvements.

The Acme, 824 Baronne street, has closed its doors, principally on account of poor location.

Mars' theater, St. Roch and Roman streets, New Orleans, has been remodeled to seat 1,000 persons; new opera chairs have been put in, and Manager G. B. Mars reports splendid success with three serials, "The Red Circle," "Graft" and "Wallingford."

Oak Grove, La., has passed an ordinance making it unlawful to project moving pictures on Sunday. A penalty of both fine and imprisonment is provided.

Leon Hammonds, who has been manager of the Saenger theater since its opening, in Alexandria, last fall, has been transferred to Shreveport to manage the Saenger house in that city, and will be succeeded in Alexandria by Park Moore.

The Triangle program is receiving an enthusiastic patronage in the several Louisiana cities in which it has opened during the past two weeks. In Alexandria it opened on January 18 at the Saenger theater to big houses. From ten in the morning until ten at night the crowds were so great that they became unmanageable. Before six o'clock all past records of the theater were shattered. A number of times the management had to shut down the box office and refuse the sale of tickets.

Donaldsonville, La., got a brand new and modern picture show on January 23 with the opening of Jimmy's theater, owned by James Von Lotten. The initial bill was Clara Kimball Young in "Trilby."

A new gold finished moving picture curtain has been installed in the Princess, Jennings, La., by J. W. Allen of Dallas, Tex.

INDIANA NEWS LETTER.

Special to Moving Picture World from Indiana Trade News Service.

Public Opinion for Sunday Shows.

LAFAYETTE, IND.—Public opinion and editorial expression on the subject of Sunday opening of the picture theaters at Lafayette, Ind., all seem to favor the exhibitors, and the issue of the test case now in court is viewed hopefully. Lafayette is the only town of any size in Indiana where the Sunday show is not the rule.

Carl Voorhees Opens Theater at Flora.

The Tokio theater, Flora, Ind., after being closed two weeks for repairs and alterations, has been reopened by Carl Voorhees, the new owner. Besides the improvements, a new picture machine has been added. Voorhees bought the house of Kenneth Piper.

Strand at Shelbyville to Open.

William C. Meloy thinks he will be able to open the Strand, Shelbyville, February 16. New electric signs for the front of the house have arrived and the $5,000 pipe organ is being put in place.

Yes, It Acts That Way.

They have a wolf in the wilds near Medaryville, Ind., and with due regard for all of the possibilities, Charles W. Russell, Ben Turner, R. E. Davis, Frank Hirshman and George Miller have arranged a round-up with a camera man on the job. Some say there are two wolves, but this suggestion has put several fellows under suspicion.

The German war pictures being shown under the auspices of the Chicago Tribune have played a "hang over" engagement at the Palace theater, Frankfort, Ind.

The free matinee has been started for every Wednesday afternoon at the New Star theater, Princeton, Ind., the merchants of the city to the number of nineteen issuing the tickets with purchases. The move being part of a plan to increase the midweek shopping.

Manager Charles of the Moon and Star theaters, Vincennes, Ind., has bought two new Schiller pianos and has installed them in the two houses.

GOLF STICKS AND HOPES.

When "Kid" Nichols returns to Kansas City after placing Blue Bird films, he has one method of resting up—and that is to play golf. Mr. Nichols is widely known as a ball player, and he was one of the best in the country. But lest some moving picture manager or felow-salesman should fear to tackle him on the links, it is revealing no confidence to say that his batting average is not as high with the driver and mashie, as it was on the diamond. But he is like 99.99 per cent. of the golf players—he's always hoping! Mr. Nichols is not as much of a dub as one might infer, however—he has won some prizes in the Swope Park Golf Club, and is a very popular member of that organization. And when the film golf club is organized in Kansas City he will set a stiff pace.

"Kid" Nichols.

Geo. Bowles Will Advertise "U" Films.

George Bowles, for the past five years in the newspaper business, recently a reporter on the Kansas City Star, has been appointed publicity agent of the Universal at Kansas City, succeeding Homer G. Gill.

Homer G. Gill Managing New Office.

The Associated Film Service Co. opened Kansas City offices February 1, at 319-25 Gloyd building, with H. G. Gill in charge, to cover Missouri, Kansas, Nebraska, Iowa and Oklahoma. The initial consignment of films has arrived, and the office is already engaged in correspondence and booking.

Manager Johnson of Chanute Robbed.

D. D. Johnson, owner of the Princess theater at Chanute, Kan., was held up last summer while carrying home his day's receipts, and robbed, incidentally receiving a shot in the face. He has now purchased a Ford automobile, and can outrun future attempts at robbery.

Apollo Nearly Ready.

The remodeling of the Apollo theater, 33d and Troost, Kansas City, is coming along very rapidly and it is expected that the new balcony the manager is erecting will be completed in a few weeks. This will make the Apollo one of the largest suburban houses in the city. With the completion of this addition, the present girl ushers will be dispensed with and boys put in their places. Another change will be the elimination of the pianist and the substitution of an orchestra.

Ashland to Seat 2,000.

R. Stedman, manager of the Ashland theater, 24th and Elmwood, Kansas City, is remodeling his theater from a seating capacity of 1,000 to one that will hold 2,000 people. When this is completed, Mr. Stedman will have practically the largest capacity of any of the residence district theaters. The Apollo, when its new balcony is done, will also be among the largest, but the seating capacity will not quite equal that of the Ashland.

New Mutual Bookers.

F. L. Kiltz, local manager for the Mutual Company, announces that he is making several changes in his office force, getting some new bookers, shippers, clerks and other employes, and is letting out several of his present help. From Oklahoma City, where he has been with the Universal people, C. A. Maddox comes into the Mutual office as one of the new bookers.

Big Picture in Village

Proof Positive of the Popularity of Moving Pictures in the Rural Communities—Exhibitor Johnson, of Platte City, Missouri Village of 700, Booked "The Birth of a Nation" and Made Good—One Man Walked Seven Wintry Miles to See It.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, KAN.—George C. Johnson, manager of the moving picture theater at Platte City, Mo., a town of 700 population near Kansas City, took a long chance (so his friends said) when he booked the "Battle Cry of Peace." But he knew what he was doing!

The day after he had booked the picture, he was in Kansas City and saw L. J. Scott of the V-L-S-E.

"How does it look?" Mr. Scott asked anxiously.

"Look? Bully! I've sold $40 worth of seats already."

The picture was booked by phone a week before its showing; ten minutes later reserved seats were on sale. Mr. Johnson advertised thoroughly, using 24-sheet posters, 6-sheet, 1-sheet and window cards. The extreme cold weather hit the town that week, frosting the windows—so 600 Heralds were printed, and these with other literature were mailed to each family in a radius of six miles of Platte City. The newspapers received much literature, complimentary tickets, and half page display ads, with cuts for reading notices.

The day of the showing was one of the coldest in several years, and roads were almost impassable. But the matinee was well attended. To that and the night show people came as far as 18 miles, one man walking seven miles to see the picture.

The previous high water mark in receipts in Platte City was at the opera house at a time when weather was fine and roads excellent—and that mark was $110 below the record of the "Battle Cry of Peace!"

The prices charged were 25 cents, 50 cents and 75 cents. There was one row of 25 cent seats, two of 50 cents. The rest of the 350 seating capacity was 75.

Mr. Johnson hired for the occasion five pieces from the orchestra which had played for the same picture at the Willis Wood in Kansas City—the first time an orchestra had ever been used in a moving picture show at Platte City.

The appreciation of the enterprise was indicated when, after the show, several people offered to help make good any loss Mr. Johnson had sustained. He replied to them that he was more than $80 to the good.

Changes in Management.

"Our Opera House," one of the theaters in Eldorado, Kan., is now under different management, E. H. McClintock being the present owner. The house is a very good one, and has a seating capacity of 600.

Dr. Pingree, who, with Mr. Williams, has been one of the owners of the Royal theater, Neodesha, Kan., has sold his interest in the theater to Mr. Wilson, brother of E. R. Wilson, owner of the Snark, at Independence.

Mr. L. W. Bloom, of the White Way theater, Concordia, Kan., has sold out his interest in his show to Mr. McCrary and will be out of the moving picture game for a while. Mr. McCrary is a newcomer in the picture business.

Jesse E. Smith has succeeded Mr. E. E. Parnell as manager of the Hippodrome theater, Springfield, Mo. This house has lately been leased and opened by the Hippodrome Company, of which R. A. Harris, Blytheville, Ark., is a leading director.

New Theaters in Kansas.

It is reported that Mr. C. A. McGuigan, of Topeka, Kan., is now erecting a new theater in that place and will probably handle it under the name of the Gem, which show house he is now running in Topeka. Mr. McGuigan was a recent visitor in Kansas City, coming up on a business trip.

William Conrad, of Arkansas City, Kan., has just opened a new theater in that place, and is operating it under the name of the Strand. Six hundred is the claim made by the owners as to the number of people it will seat.

C. C. Yost, Hutchinson, Kan., is contemplating opening a new moving picture house the first of April in Hutchinson. Present plans include a seating capacity of about 700. The name of this show house is to be the Theater Royal.

Frank Newman, manager of the Royal theater, Kansas City, is contemplating opening his new house, the Regent, on East 12th St., some time the first two weeks in March. Its opening is being delayed on account of inability to get the front completed. Among the features that Mr. Newman will introduce is a ten-piece orchestra.

Fred Savage, of Hutchinson, Kan., will open a new moving picture house in that city the first of April, which will be one of the classiest theaters in Kansas, as well as one of the largest. From 1,200 to 1,500 is to be the seating capacity. It is the plan of Mr. Savage to play moving pictures and vaudeville and he is building it with this object in view.

The Strand theater is to be the name of a new moving picture house to be opened in Salina, Kan., by Herbert Thacher, the middle of March. This is one of the best towns in Kansas for moving pictures, and for that reason a good house will be erected. The seating capacity will be about 1,100.

ASSOCIATED SERVICE MANAGER.

Homer G. Gill, the manager of the Associated Film Service Co. at its newly established office in Kansas City, has had a broad and varied experience in the moving picture business. Starting as an operator, he has now landed as an executive, with good opportunity to show the good equipment secured for such a position in the different branches of the industry. Mr. Gill began as an operator in Nebraska; he later managed houses, the Lyric at Grand Island and the Edison at Hastings. Then he hooked up with R. C. Cropper, in 1912, with whom he served until going to the Associated. This connection was with the Rite Service Film Exchanges of Wichita, Kan. A year later Mr. Gill joined the Universal forces in Wichita, and was later transferred to the Oklahoma City branch. After a few trips out, he discarded the grip and became active in the office, handling publicity work and developing the supply business. He then came to Kansas City for the Universal, where the supply department was placed in his charge; he developed it from practically nothing to a large volume, and then his storehouse of knowledge was again tapped to develop the publicity department, which has rapidly gained considerable momentum.

H. G. Gill.

Put Ban On Useful Film

Dallas Censor Board of Appeals Forbids Showing "The Miracle of Life," a Mutual Offering—Many Medical Men Present at Showing Appreciate Picture's Value—Allow Two Showings to Women Only.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEXAS.—A special showing of "The Miracle of Life" was made at the Old Mill theater in Dallas, Tuesday, January 25. This was for the purpose of giving the appeals board a second view of the picture at the request of the Mutual offices. The present appeals board is not entirely the same as the one which turned down the "Miracle" under the old law.

The viewing audience consisted of the censor, the entire board of appeals, about a score of physicians, members of the Hulsey organization (owners of the theater), Manager Clegg and others of the Mutual offices and two representatives of the trade press—C. A. Walker, of Motion Picture Journal, and S. A. M. Harrison, of Moving Picture World.

As the audience had divided into groups, the two press representatives agreed to take different portions and pool results. The World representative mixed with the medicos and Mr. Walker took the appeals board. The latter got the best of it.

The conversation indulged in by the gentlemen of the medical profession was not exactly pertinent to the subject, though many laudatory comments were made. All seemed to consider it a fine picture. One said he thought all young girls budding into womanhood ought to see it. Another expressed the desire for its viewing by one of his patients who had already wrecked her health and life by just the methods displayed. They did not talk much, seeming too interested in the picture, and afterward the gist of their words was that it ought to be passed.

But the board took a different view. The censor, Mrs. Finley, and President S. D. Hadley indulged in a very learned discussion of the various methods of checking childbirth and the evils attendant, but they didn't seem to think a public warning would be beneficial.

However, the board finally consented to a couple of special matinees for ladies only, which will be given at the same theater February 14 and 15. It is hoped that the ladies will take such a view of the picture that a demand for a general showing will be considered, in which event Manager Clegg promises to get a new print. This is not entirely necessary, as the Mutual takes mighty good care of their films; Mr. Clegg's idea being merely to give the best showing possible.

FILM MEN TO PLAY BALL.

The film trade will be represented by two teams in the municipal baseball league this year. They will be the Consolidated Film Company team under "Smiling" Jimmy Kelly and the Motion Picture Men's team under "Pop" (E. T.) Peter.

IMPROVEMENT IN OKLAHOMA.

Business in that part of Oklahoma in Dallas exchange territory, seems to be gradually picking up. E. R. McDuffie, special agent for "Mary Page," recently returned from that district and is quite optimistic over the outlook. He says the exhibitors are getting away from the idea that vaudeville must be shown along with the pictures. However, prices are still demoralized. Oklahoma City, the metropolis of the state, shows pictures with a 10-cent top, most of the houses charging only 5 cents for five to seven reels.

John S. Slocum, owner of the Woodman theater at Mangum, does not believe in the 5-cent idea. He was in Dallas this week, and in a conversation with the World representative said he was at present charging 10 cents for regular days and 15 cents for features, and later expected to go on a straight 15-cent basis, and at that he is getting more business than the 5-cent houses. "John" is quite enthusiastic over the "Good show for a good price" principle.

"Excuse Me" Not Apologizing.

Coke Horn, manager of the Queen theater at Waco, recently wired in the Pathe office for his bill for January 7 and 8. In reply Mr. Underwood wired back, "Your bill for January 7 and 8 'Excuse Me.'" Right away quick Mr. Horn called up the Dallas office of the Gold Roosters and asked for his bill. Again Mr. Underwood replied, "Excuse Me." "H—l," said Mr. Horn, "I don't want your apologies, I want to know what I am going to show." Convulsions at this end of the line, followed by explanations. Another laugh for "Excuse Me," and one not on the bill.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

"Girl and the Game" Going Well.

The Signal serial, "The Girl and the Game," is going well in this district. The Newport at Dallas will start it February 4 and 5. As a preliminary quite a number of advertising stunts are in anticipation. During the previous week postal card pictures of Helen Holmes are being given to the fair sex at the theater and on certain days every patron receives an invitation in ticket form to witness the opening as the guest of the house. Special Representative Tetrick wants to pull off a parade on the opening day if he can get a good enough showing and may make a special appeal to the railroad fraternity.

Three prints are in use in the territory, and a fourth may be necessary later. The Mission theater at Sulphur Springs, Tex., is one of the three first-run houses, and Manager D. R. Barnes is well pleased.

Goff Will Visit Dallas.

A. W. Goff, assistant general manager V-L-S-E, will visit Dallas for a few days in the early part of February. Mr. Goff is expected to arrive February 4, and will hold a meeting of all the company's salesmen in the district.

Dallas Trade Notes.

The WORLD representative paid a visit January 25 to the Cliff Queen theater, a suburban house run by George M. Blackburn. It is an unusually large house for a suburb, seating about 700, but is light and airy and rather inviting. The projection, too, is satisfactory. Mr. Blackburn is at present using only one machine; says several of his patrons have expressed a liking for the short intermissions as being restful to the eyes. His house being plenty large for the patronage, time is no object.

Ernest C. Leeves, traveling for "The Girl and the Game," was married to Miss Izetta Bonner in Dallas January 11. Mr. Leeves came in off the road, saying he was in on a little personal business and no one in the office knew of the marriage till it was all over.

C. A. Gibson has been added to the selling force of V-L-S-E in the Dallas district.

NEW SAN FRANCISCO THEATER.

1,500-Seat House to Be Built on Mason Street.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—The Mason Street Improvement Company has taken a lease on property on Mason street, near Market, San Francisco, and a theater with a seating capacity of about 1,500 is to be erected shortly at an estimated cost of $100,000. This location is adjoining the lot occupied by the Tivoli opera house at the time of the fire of 1906, and is but a half a block distant from the Empress, Pantages, Tivoli and Market Street theaters. The house will have a large balcony and will be fitted throughout in the most approved style. The corporation which is to conduct the theater is controlled by Irving C. Ackerman, one of the owners of the Hippodrome circuit of houses, and S. H. Levin, owner of the Haight Street theater, and will be under the direct management of the latter.

CUTS CENSORSHIP STAMP.

The management of the Turner & Dahnken Circuit has decided to eliminate the tail notice attached to the ends of films, announcing that the production has been "Passed by the National Board of Censorship." In speaking of this E. B. Johnson, secretary of the firm says: "Exhibitors as a whole are opposed to the censorship of moving pictures, yet at each performance in their theaters they call attention to this blight on the business, and in so doing really create an idea that censorship is necessary. At some performances this caption appears from three to five times and serves to keep the proposition in the public eye. Censorship is not wanted and the easiest way to kill it off is to let it be forgotten."

The executive committee is considering the omission of the word "censorship" from its name and early action on the matter is expected.

G. A. Metcalfe to Open at Seattle.

G. A. Metcalfe, of San Francisco, who recently opened a branch supply house at Los Angeles, is preparing to invade the Northwest at an early date, and as soon as the weather clears will establish a branch at Seattle, Wash. Stock for this is being assembled and will be shipped north soon. This new branch will be in charge of Glenn H. Waring, for five years with George Breck of this city.

To Improve Haight Street House.

S. H. Levin, owner of the Haight Street theater, has arranged to install a balcony in this house to increase the seating capacity, and will make other improvements to represent an investment of at least $15,000. This house will then become known as the Haight theater, and, upon the completion of a downtown theater in which S. H. Levin is interested, will be managed by Alex Levin.

"Ne'er-Do-Well" Making Film History.

Despite the heavy rains that have fallen throughout the past week, the Portola theater, on Market street, has been unable to cope with the crowds desirous of seeing the "Ne'er-Do-Well." On the opening night such a crowd was on hand when the last performance was given that a midnight matinee was offered and the house was well filled, although there had been no opportunity of advertising this special show. Hundreds are being turned away at every performance, even including the first one, which commences at half past nine o'clock in the morning. The two copies of this production which are working in the San Francisco territory are booked solid for months in advance, and a third will probably be sent here. The Turner & Dahnken Circuit has booked this attraction for the

opening of its magnificent new house at Reno, Nev., during the second week in February and a brilliant "first night" is predicted.

Producing Company Opens Offices.

The Bibloclassic Film Company, represented by Eric Goestl, has opened offices in the Hearst Building and is planning to engage shortly in the production of feature attractions. A site has been offered for a studio at Redwood City by the Chamber of Commerce of that place.

World Film Corporation Activities.

Denham Palmer, western division manager for this concern, is now visiting all of the western offices, having left for Los Angeles recently. Manager Ralph Clark of San Francisco branch states that the bookings on "Camille" have been wonderful, this production being in demand everywhere in the territory. It recently closed a highly successful run at the Portola theater here and was shown for four days at the Hippodrome in Oakland. It has been booked for presentation again in that city, the Turner & Dahnken Circuit having booked it, thereby breaking its established policy of showing, nothing but first run productions at its house there. "The Rack," with Alice Brady, has just completed a five-day run at the Unique in San Francisco, the policy of this house having also been altered to enable it to be shown for this length of time. The salesforce at the local branch has been augmented of late by the addition of N. O. Turner, who formerly conducted the Majestic at Chico, Cal.

Niles Studio to Reopen.

The Essanay studio at Niles, Cal., which has been closed since the departure of G. M. Anderson for Chicago, is to be opened again shortly under the management of J. J. Roberts, who is expected there soon from Los Angeles with a company.

San Francisco Briefs.

H. F. Charles, of the Southern Orchestra Company of Los Angeles, which represents the American Photo Player Co. in the southern territory, was a recent visitor here.

Another recent visitor here was Mr. Schaeffer, of the De Luxe theater of Los Angeles. He was looking over local houses to secure ideas for a new theater to be erected in that city at a cost of about $150,000.

Harry Leonhardt, district manager for the Fox Film Corporation, has returned from his recent visit to New York, returning to California by way of the Northwest.

J. L. Warner, manager of the New Film Corporation, which recently established an exchange here, is preparing to start out on a trip through California to meet exhibitors and ascertain their needs.

W. M. Roche, formerly with the World Film, has taken a position as booker with the All Star Feature Distributors, Inc.

The La Bonita theater, at Twenty-fourth avenue and Clement street, has discontinued its policy of showing a regular program and will confine its attention to feature attractions.

The Market Street theater has given up its regular service and has become a feature house, showing Mutual Service. Two changes will be made each week and the first attraction for the week of Feb. 6, when the new policy is inaugurated, will be "The Thoroughbred." A Mutual weekly and a comedy will also be on this program.

A new model Motiograph has been installed in the operating room of the Rex theater on Polk street by the new management of this house, the installation having been made by Edward H. Kemp.

California Business Pointers.

S. J. Smith and S. N. Delanoy, of the Park theater, Alameda, Calif., have placed an order with G. A. Metcalfe, of San Francisco, for a new Power Cameragraph No. 6A.

T. G. Morris is one of the lessees and is the manager of the new M. & F. theater recently opened on Twenty-fourth street, San Francisco.

The Francis theater at Corcoran, Calif., is now under the management of A. J. Cates, who has purchased the interests of W. H. Eliget.

W. M. Englehart has opened a moving picture theater in Masonic Hall, Truckee, Calif., and is showing William Fox and Paramount features.

O. L. Barton has opened a moving picture theater at Hobart Mills, a lumbering town in the Sierras.

The Majestic at Porterville, Calif., has been taken over by Gallagher & Stewart, who will conduct it as the New Porterville theater. Road attractions and special feature pictures will be presented.

C. F. Roberts is making plans for installing and opening an airdrome at Hanford, Calif., as soon as weather permits.

Nick Chiuras has purchased the Star theater at Colusa, Cal., from Harry Kufolias.

The Turner & Dahnken theater at Watsonville, Cal., is now under the management of Clyde Earls, who succeeds J. G. Hunter. The latter has been made manager of the new house soon to be opened at Reno, Nev.

G. F. Madsen has purchased the Hayward theater at Hayward, Cal., from Busby & Davis and will feature vaudeville once a week as in the past.

The equipment of the Lyric at Watsonville, Cal., has been taken over by the Turner & Dahnken Circuit and the house has been closed.

The Board of Education of Sacramento, Cal., has purchased a moving picture outfit and is making arrangements with film exchanges for educational films.

Seattle Censors Active

Board Announces That Any Member Can Ban Any Picture Not Approved by National Board—Majority of Five Members Can Ban Any Picture—Big Sociological Offering, "Smashing the Vice Trust," Prohibited.

Special to Moving Picture World from Seattle News Service.

SEATTLE, WASH.—After a time of comparative inactivity, the motion picture censors of Seattle have now blossomed out into full eagerness to do and dare. Hereafter, they announce that any one member of their body will be permitted to place the ban on any picture not approved by the national board of censors. Such pictures as have been passed by the national board will also be prohibited, they announce, by a majority of five members of their board.

A city ordinance, passed by the council, already provides that pictures which have been tabooed by the national board are automatically also prohibited from being exhibited in Seattle. The new policy, however, goes further inasmuch as it will give any member of the board power to pass action on such pictures which have not been reviewed by the national board at all.

Even the presence in the film of Gov. Whitman of New York couldn't save "Smashing the Vice Trust" from the axe of the Seattle motion picture censors. In this play, Gov. Whitman, then district attorney, is shown issuing warrants for the arrest of a number of vice traffickers. The action of the drama, of course, is in the hands of regular players.

Clarence Hill, well known here for many years as traveling man for the Pathe company, but now working independently, had negotiated for the exhibition of this picture at the Melbourne theater. The performance was to begin on a Sunday. It was not until the Friday before the scheduled Sunday that the motion picture censors got their work in. They suddenly called a meeting, reviewed the picture a second time, and on Saturday morning put the ban on it.

"Without reference to the merit of their decision," Hill protests, "they should have at least given more than an eleventh hour notice of their intended action."

THE ALHAMBRA TO REOPEN.

Managers Jensen and Von Herberg, of the Greater Theaters Company, who own a string of theaters in Seattle and Portland, are having the Alhambra theater in Seattle remodeled, and it will soon be reopened as a photoplay and vaudeville house combined.

The Alhambra was for years the most pretentious motion picture house in Seattle. It was the first large theater operated by Jensen and Von Herberg. Since then they have acquired the beautiful Liberty theater and the even more pretentious Coliseum theater here, as well as the Mission. All these playhouses are located in the heart of the downtown district.

ODORS AS HELPS TO PICTURES.

People who have visited the American theater recently have frequently remarked on the pleasing odors that prevail. This is not an accident, but it is accompilshed after a well conceived design. In art there is everything in the proper atmosphere, is the way Manager John Hamrick looks at it. So, when "Camille" was shown, the theater was scented with the odor of the blood red rose. Egyptian incense was used when "A Million Dollars," a tale of Oriental mystery, was shown. For the "Butterfly on the Wheel," hyacinth was used.

The Coliseum's Fine Orchestra.

The new Coliseum theater in Seattle has, without doubt, the highest-salaried orchestra of any photoplay house in the United States—probably the world. With Mischa Gutterson, recently of the Chicago Grand Opera Co., as the leader, a Russian orchestra of eight is interpreting the pictures at the Coliseum, and their combined salaries, according to a contract binding for a year, total $50,000. Mischa Gutterson is also solo violinist. He studied in Kiel, Russia. The other members of the orchestra are: Leon Strashun, first violinist, who studied in St. Petersburg; Liberius Kauptman, pianist, who studied in Geneva; Katharee Wineland, first violinist, who studied in Brussels; Fortunato Nimlas, cellist, who studied in Rome; Phelps Cowan, organist, of New York; Joseph Schilling, until recently organist of St. Paul's Church, Chicago; Charles Fischer, xylophonist, recently of the Chicago Grand Opera Co.; George Gutterson, bas violinist, who studied in Moscow, Russia.

Mischa Gutterson.

Seattle Exchange Notes.

E. R. Redlich, manager of the Northwest exchange of the Fox Film Company, has returned from California, where he spent several days in conference with Harry Leonhardt, western division manager for William Fox. Redlich is back in town now chockful of "pep."

Getting a News Picture

Selig-Tribune Cameraman, E. B. Lockwood, of Portland, Has Romantic Struggle With Deep Snows in Cascade Range to Get Picture of Big Snow Slide on Great Northern Railway at Corea—Overcomes Great Difficulties.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Wallowing through snow from six to fifty feet deep, part of the time on his stomach and at other times on boughs of fir trees broken for the purpose, to keep him from being buried in the snow of the Cascade mountains of Washington, E. B. Lockwood, representative of the Selig-Tribune News Film Service, managed to get moving pictures of rescue work following a big snow slide on the Great Northern Railway, at Corea, near the summit of the Cascades. Eight persons lost their lives in it and many others were injured. Mr. Lockwood arrived in Spokane Thursday, January 27, with his pictures and returned from here to his home in Portland.

He was taking pictures of school teachers in Portland when the news reached him and had but an hour to take train to Seattle en route to the accident, which was between Seattle and Spokane. Telling of his experiences, he said:

"I had an idea that the railway officials would not welcome camera men with open arms, so when our train reached Skykomish I dropped off the side of the train away from the station and cached my camera. I then went to the hotel pool room and posed as a timber cruiser and there became acquainted with the proprietor and through his assistance and that of a Seattle newspaper man I was able to get a guide and two packers. Knowing that we would not be allowed to reach the scene of the wreck over the right of way, we took the trail overland, leaving Skykomish at 4 a. m. Monday. We had only three pairs of snowshoes, and as I was the lightest and carried only the grub, I did without them. The snow was about eight feet deep on the level and we expected to make the 11 miles to Scenic by 3 p. m., but did not reach there until 6 p. m. and our grub was all gone. At one place near Scenic we crossed a big slide and it took us 45 minutes to make 75 feet. Reaching Scenic I again posed as a cruiser and was able to deceive the railway officials and detectives who were in the hotel to prevent camera men from getting pictures. They kept many other picture men several miles back in a car.

"On the way to the wreck Tuesday morning, we struck a bad place and I was carried 250 feet down the mountain before I was able to grab a sapling. Later I fell in the honeycombed snow and was rescued by the packers. We reached the place of the accident at 2 p. m. and I made my first set-up 300 yards from the scene. Between this point and 200 feet of the wreck I made four pictures and each time it was necessary to knock-down pack and set up the machine. Other pictures were made closer, and as I was about to leave they dynamited the snow on the track and I obtained pictures. Two bodies were uncovered in this blast."

Mr. Lockwood suffered many bruises and skin abrasions in his fall and slide down the mountain. Both coast and local dailies tell of other picture men being denied the right to walk on company property or take pictures, and of their being returned to Seattle.

RESULT OF PROHIBITION.

Saloon at Newport, Wash., Becomes Theater.

Coincident with the inception of the prohibition law in Washington, January 1, D. M. Mongone of Newport, Wash., closed his saloon and immediately started the remodeling of the building, which he owned, for a moving picture show. He has now opened a place seating 350 persons, has put in a modern screen, built in a rest room and purchased a Simplex machine and equipment from the Spokane branch Mutual.

Inter-State Office in Spokane.

The Inter-State Film Corporation, formerly the Warner's Features, then the United Film, has established an office at Lincoln street and Main avenue, Spokane. B. F. Hubbard, who originally came here with the Warner's Features, and who later worked for other local exchanges when the United got into difficulties, is in charge of the local branch.

Spokane Film Hits.

Griffith's "Let Katy Do It" had an excellent patronage in Spokane, at the Liberty. Manager Ralph Ruffner arranged a special children's matinee for Tuesday, January 25, and hundreds of school children crowded the theater immediately after school. A Keystone comedy, "The Great Pearl Tangle," completed the program.

"Damaged Goods," which was shown to capacity audiences at the Class A several weeks ago, has been booked for a second run at the Majestic four days, starting January 30. Manager A. H. McMillan also announces that he has arranged for the second run Mutual Masterpictures.

His weekly program hereafter will be: Sunday, Monday and Tuesday, William Fox productions; Wednesday and Thursday, Mutual Masterpictures, and Friday and Saturday, Pathe Gold Rooster plays.

Louise Welch and Lon Chaney in "Stronger Than Death," Murdock MacQuarrie in "Babbling Tongues," and a comedy, "Flivver's Terrible Past," were leading attractions presented by Manager B. W. Copeland at the Rex during the week.

DENVER NEWS LETTER.

By E. C. Day, Denver Correspondent of Moving Picture World.

Clifford Boyd Managing Tabor Grand.

DENVER, COLO.—Clifford Boyd, named manager of the Tabor Grand opera house to succeed Billy Ireland, has actively assumed his new duties. Boyd was formerly manager of the Walnut theater in Cincinanti. He had been active in the theatrical game in the Ohio city for 12 years, being associated with the Harry Hart interests most of this time.

Dorsey and Briggs Booking Patriotic Films.

L. T. "Doc" Dorsey, former exhibitor of Galesburg, Ill., is touring Colorado and New Mexico with "Guarding Old Glory" for which he has purchased the states' rights. While in Denver he effected a partnership with E. P. Briggs, former owner of the Lyric and Majestic theaters at Cripple Creek and the two will go on the road.

Frank Harris Loses His Mother.

Frank Harris, manager of the V-L-S-E exchange in Denver, was called to Spokane by the death of his mother. He left Denver on receipt of a telegram saying that his parent was very low, but she died before he could reach Spokane. Mr. Harris is well known and well liked here and the sympathy of all the exchange men and exhibitors of this district goes out to him.

Lee Lazelle Manages Cheyenne House.

Lee Lazelle, formerly of Los Angeles, has been named manager of the Amuse theater at Cheyenne, Wyo. This is Karl Ray's house.

C. Kreiling Buys Theater.

The 22nd Avenue theater located at 22nd avenue and Washington streets has been sold by C. C. Priest to Charlie Kreiling, formerly a member of the Universal exchange staff.

L. E. Schaeffer Back from Long Trip.

L. E. Schaeffer, road man for the V-L-S-E, has just returned from a 30-day trip on which he visited Western Nebraska, Wyoming and the Black Hills. Thirty below zero weather prevailed in South Dakota when he was there and Wyoming was under a mantle of snow.

Harry Du Buque Controls Alliance, Neb., Houses.

Through the purchase of the Empress theater, Harry Du Buque has gotten complete control of the moving picture business of Alliance, Neb. He already owned the Imperial, the only other photoplay house in the town.

New Isis at Victor, Col.

W. C. Lemaster, of Victor, Col., has sold his Isis theater and will soon open a house to be known as the New Isis. This will give Victor four motion picture theaters.

Earl Wheat to Manage House in Sheridan.

Earl L. Wheat, formerly of Dillon, Mont., has assumed the management of the Orpheum theater of Sheridan, Wyo. The house runs a mixed program of pictures and vaudeville.

Roy Sample Visits.

Roy Sample, of the Isis theater of Casper, Wyo., visited the Denver exchanges this week and booked a number of big features with a number of high-class feature pictures.

New Exchange in Denver.

A new film exchange to be known as the Capitol Film Exchange has opened offices at 215 Ideal building, Denver. M. M. Kravitz is the manager. The exchange will handle Apex features and Criterion Picture service.

Carl Stern to Run Local Nest.

Carl Stern has been appointed manager for the Blue Bird feature films in the Denver district. He has opened offices in the same building with the Universal Film Exchange at 1422 Welton street.

L. Goldstein on the Road.

L. Goldstein, manager of the Universal exchange, is on a trip through the Arkansas Valley and Southern Colorado looking over the moving picture interests in these localities.

New Theaters.

H. B. Hurst has bought out the interests of Lee Peterson in Deadwood, S. D. He gets control of the Pastime and Deadwood picture theaters.

The Pastime moving picture theater at Gehring, Nebr., has been sold by Cross & Cross to Armbruster & Co.

Manager Megahan of the Strand theater, Denver's newest downtown theater, has gone to the Pacific Coast for a much needed vacation and rest.

Mrs. Helen Webster, who as Miss Helen Jones is known to the moving picture interests of the Rocky Mountain region as one of the most enterprising of photoplay exhibitors, has just completed work on a new theater at Wheatland, Wyo. It cost $15,000 and is one of the prettiest and most modern theaters in the State of Wyoming. The new playhouse will be opened on March 1.

MANAGER OF PORTLAND PATHE.

The snapshot herewith is typical of Walter S. Wessling, manager of Portland's Pathe Exchange. Wessling always works with his hat on. "Walt," as all the boys on Film Row know him, has

W. S. Wessling. Note Pile of Moving Picture Worlds on His Left.

made the Pathe Exchange one of the most hustling film offices in Portland. Until recently, when his other duties demanded his entire time, he was a member of the Portland censor board, appointed by the Mayor as one of the film men's representatives. Mr. Wessling entered his career in the film business as secretary of the Brooklyn Amusement Company, later becoming president of the Northwest Amusement Company. When the Eclectic Film Exchange opened in Portland he took charge of their shipping department and when Pathe took over the exchange he rose to booker, road man, assistant manager and manager.

Harrington Goes to Universal.

Jay Harrington, for the past year road man out of Portland and Seattle for the Mutual Film and who has recently been exploiting "The Girl and the Game" in Oregon territory, has resigned his position with the Mutual to become road man for Universal, with headquarters in Seattle. He will cover the territory served by the Seattle and Portland Universal exchanges.

"Ne'er-Do-Well" at Heilig.

The People's Amusement Company has secured the "Ne'er-Do-Well" for Portland and will show the picture at the Heilig, Portland's largest theater, at 25 cents admission during the week of Feb. 13.

Unger in Portland.

J. J. Unger, special representative of Metro, spent a week in Portland supervising the moving of the local Metro exchange from 72 Broadway to 14 North Ninth street. The new office occupies three times the space of the Broadway room and the comforts of the visiting exhibitor have been considered in fitting it up. Mr. Unger will visit Seattle, Butte and Denver before returning to San Francisco.

Local Items of Interest.

Harry C. Watts, of the Chicago Herald, was in Portland recently arranging with the Oregonian to publish the story of Pathe's "Iron Claw."

Sam Montgomery has opened the Hawthorne theater, Portland.

After being passed up by other exhibitors, the People's theater, Portland, has been showing the Vitagraph serial, "The Goddess," with great success.

John Simpkins has opened a moving picture theater at Aurora, Oregon.

The Opera House, McMinnville, Oregon, W. N. Brown, owner, has closed.

Prohibition and Pictures

Conditions in Portland Under Dry Rule Reviewed—Exhibitors Report Varied Effects on Business—Prohibition Helps Downtown Theaters, But Not Suburban Houses, Is Consensus of Opinion.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, OREGON.—This state and city came under prohibition rule January 1, 1916, and saloons and breweries were closed to the sale and manufacture of brews and liquors. With prohibition came the many conjectures as to its effect on business and particularly on the moving picture business. A month has passed, and while the severe weather has naturally caused a falling off of business, a review of the conditions for the month of January shows that the closing of saloons in Portland has had but little effect on the moving picture business. The sentiment of exhibitors on the subject shows the effect of prohibition to differ according to the location of their theaters.

Three large theaters are operated in the district where working men congregate and where, prior to prohibition, the working men's saloons flourished. Famous among these saloons was Erickson's once reputed to have had the largest bar in the country, and Blazier's, where, before reform came to the West, the knights of the forest flirted with the games of chance at the green topped tables. A block from the sites of Erickson's and Blazier's saloons are located the Burnside and Casino theaters. George M. Harris, manager of the Burnside, expressed himself on the business conditions after one month of prohibition as follows:

"The first few days after prohibition went into effect I noticed a small falling off in trade. However, things soon readjusted themselves, and offhand I would say that my business has increased 35 per cent. over January last year. While many of the saloons in this neighborhood have become soft drink places, a number of them have closed and men come to my theater who formerly frequented saloons for pastime. I find my audiences more receptive since saloons closed; they are more appreciative and alive to good pictures. There is very little difference between afternoon and evening business. I believe, as far as the moving picture business in this end of town is concerned, prohibition worked a good end."

Across the street from the Burnside is located the Casino, owned by the Portland Amusement Company and managed by H. C. Stevens. A visit to the theater one cold afternoon revealed a crowded house and apparently prohibition is not hurting the Casino's business. Mr. Stevens was of the opinion, however, that since prohibition went into effect there has been less inducement for men to congregate in the old saloon district.

The management of the Mutual theater, a suburban house, stated that since prohibition there has been a notable increase of male escorts coming with the women and children that patronize the Mutual. This is the only instance where any of the suburban managers spoke favorably of prohibition.

William Graeper, Union Avenue theater, a suburban house located in semi-business district in which there had been several saloons, said prohibition had had no noticeable effect on business as yet, and indications were that it would have no effect, one way or the other. J. B. Washtock, of Victoria, in the Alberta district, and D. W. Quimby, of the Derby theater, Kenton, declared the conditions in their localities the same as Mr. Graeper's.

The managers of downtown theaters advised that weather conditions have made it impossible to judge the immediate effects of prohibition, but most of them were of the opinion that time would show prohibition to be a benefit to downtown theaters.

MORE ABOUT FEATURES.

Some Interesting New Angles on a Mooted Question.

Strangely, whenever exhibitors are interviewed on business conditions, their conversations turn to the subject of features. The writer rode out to Al Sather's theater, the Ideal, recenly to alk about prohibition and the snow, but Mr. Sather would talk on neither; the subject of features was uppermost in his mind.

"The small suburban house will have to go back to vaudeville acts for special attractions," said Mr. Sather. "There are too many features. People know if they miss one feature another will come along in less time than it takes to tell about it and features fail to be special drawing cards."

On another phase of the feature question, Wm. Graeper, of the Union Avenue theater, expressed a sentiment that has apparently been overlooked by moving picture censors.

"The continued harping by censors upon the subject of censoring for the children of a community is uncalled for, and I give as a reason for this statement that most of the big features and the plots they contain do not interest children; the average feature goes over children's heads. Since features became the rule instead of the exception, my children's trade has fallen to almost nothing. The increase in adult patronage, however, has made up for the loss of children's trade."

SUCCESSFUL FROM THE START.

W. A. Crank, road man for the Metro Film Corporation out of Portland, Oregon, has enjoyed remarkable success since he became conencted with the moving picture industry. With much experience in the selling game but with little or none in the selling of films, Mr. Crank began his career in the film business with Metro and the first 30 days out secured 30 contracts, a record for this part of the country. He is a versatile young man with a pleasing personality and well liked among Oregon exhibitors.

W. A. Crank.

SALEM CONSOLIDATION.

George Bligh now controls the entire theatrical situation in Salem, Oregon, the second city in size in the state. Mr. Bligh opened the Bligh theater there several years ago and later acquired Ye Liberty. By the deal closed recently Mr. Bligh has assumed the direct management of the Oregon theater, a picture house, and the Grand, formerly the Salem Opera House, until recently a road show theater. By the consolidation Mr. Bligh will close the Grand to pictures and use it only for road shows and vaudeville. A rearrangement of the programs in all the theaters will also be made.

Buys Rights to Castle Film.

I. Rosenthal, of the Sutton Feature Film Company, of Seattle and Butte, was a visitor in Portland en route to California. Mr. Rosenthal recently returned from New York where he purchased the rights to "The Whirl of Life," featuring the Castles, for seven states including Oregon, Washington and California.

NEW VANCOUVER EXCHANGE.

Kean's Canada Film Exchange Opens for Service.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—Another exchange is ready for business in Vancouver. A. D. Kean, "the cowboy photographer," who for some years has filmed all events of interest in this district, as well as making scenic and special films throughout the province, last week took out an exchange license, and will hereafter book his productions direct to exhibitors, under the name of Kean's Canada Film Exchange. He has formerly booked through local exchanges, but this arrangement has never been satisfactory, and it is expected that in the future many more of Mr. Kean's pictures will be shown in Vancouver than formerly.

One especially valuable section of his stock of films consists of several thousand feet showing the various British Columbia battalions which have gone to the war. These films become more valuable every day, as many hundreds of those shown in them have since been listed as killed or missing.

The correspondent of the Moving Picture World recently inspected Mr. Kean's remarkably complete little laboratory, the equipment of which was installed, and much of it constructed, by Mr. Kean himself. This equipment consists of motor-driven printing machine, titling and enlarging apparatus, developing and tinting facilities, and everything for the complete treatment of film. An Edison projector has been installed for running off pictures, and the local agency for the Bing Home Projector has been secured. A recent addition to the plant is an excellent printing press for making subtitles, etc. Mr. Kean is also putting out his own make of film cement, designated as "Cactus Brand." Kean says it's a sticker. Photographic equipment consists of two cameras—an Ernemann and a Williamson.

NEW CANADIAN V-L-S-E CO.

The most important development in the film industry in Western Canada during recent weeks is involved in the closing of a deal in Vancouver, which gives to a company now being formed the right to handle the V-L-S-E productions throughout this territory, including Manitoba, Saskatchewan, Alberta, and British Columbia. These pictures have heretofore been imported from the Big Four office in Seattle, under arrangements made with Manager Tom North by W. P. Dewees of the Rex theater in Vancouver, where they were given first run, and then sent east as far as Winnipeg, playing over a regular circuit of independent houses.

Those who have now secured the distribution rights in this territory are W. P. Dewees, head of the Rex Amusement Company, of Vancouver; W. P. Nichols, general manager of the National Amusement Company, Vancouver, and J. A. Schuberg, of the Province Theater Company of Winnipeg. All of these gentlemen have been using the Big Four productions in the houses controlled by them, and so are familiar with the drawing power of these pictures.

Organization of the company is to be proceeded with at once, and an active campaign will be undertaken throughout the Western territory. It is expected that in the near future many V-L-S-E houses will be added to those included in the original circuit.

AT DOMINION FILM EXCHANGE.

The World Film productions, which were formerly handled in British Columbia by the Dominion Film Exchange of Vancouver, are now being sent from the World Corporation office in Calgary direct to Manager James W. Pilling of the Orpheum, who is the only exhibitor in the coast district at present using these features. These are shown for three days with Mutual Masterpictures playing the other three days of each week, Mr. Pilling having turned his Paramount contract over to J. R. Muir of the Dominion theater, who is now using Paramounts exclusively.

Mr. Muir has withdrawn from the Dominion Film Exchange, which is now being conducted by E. R. Fauser, the former manager, and R. A. Scott, formerly connected with the Loew interests and the Pathe exchange in Winnipeg. At present only specials and English topical weeklies are being handled, but it is intended to extend the scope of operations in the near future. "On the Batlefields of Europe" has been put out by this exchange, and has already played several successful engagements.

PROGRESSIVE HOUSE MANAGER.

J. B. Cronk, whose likeness is presented herewith, is one of the principal lieutenants of The Allens in Canada, having been connected with these gentlemen since the inception of their firm in Brantford, Ontario, in 1907. Formerly controlling the Universal product in Canada, they are now Canadian distributors for the Paramount Program, under the name of the Famous Players Film Service, Ltd., controlling as well a chain of moving picture theaters in the West.

J. B. Cronk.

Mr. Cronk, though somewhat averse to personal publicity, is a thorough-going exhibitor in every sense, and the esteem in which he is held by his employers may be gathered from the fact that he has opened most of the houses erected by the firm, and has for some time been in charge of the largest and finest of them—the Allen theater, at Calgary, Alberta. This house enjoys a high class patronage, and is doing good business with Paramount features, supplemented with travelogues, topicals and selected comedies. Music is supplied by a three manual and pedal Kimball organ and a ten-piece concert orchestra, which Mr. Cronk considers has no equal in the West.

Mr. Cronk is a firm believer in the value of courtesy, and this conviction is reflected throughout the house by the Allen staff.

B. T. PHELPS VISITS.

B. T. Phelps, Universal road man for Western Canada, has just made his first visit to Vancouver since James E. Finch became manager of the local office. After a few days spent in this city Mr. Phelps started out on a two weeks' trip through the Okanagan Valley and other interior sections of British Columbia, rearranging the schedule so as to save time in transportation between the various houses being served from Vancouver. At the conclusion of his trip Mr. Phelps will proceed to Calgary.

He was formerly connected for a long period with the Mutual Film Corporation, and has also had practical experience as an exhibitor, conducting the Bijou theater in Calgary up to fifteen months ago, when he joined the Universal staff. Mr. Phelps is covering a very wide territory, extending from the Coast as far east as Port Arthur, Ontario. He stated to the representative of the MOVING PICTURE WORLD that the picture business generally throughout Western Canada is considerably below normal, but that conditions in Calgary are probably better than at any other point. This bears out a statement just received from J. B. Cronk, manager of the Allen theater in Calgary, who reports that with few exceptions, all houses there are doing good business.

NEW WINNIPEG THEATER.

Allardt Brothers, of Chicago, present lessees of the Strand theater in Winnipeg, showing moving pictures and vaudeville, are to erect another theater in the Canadian city, according to an announcement made last week by L. F' Allardt.

The new house will be thoroughly modern in every particular, and will seat about 2,000, two seating floors being included in the plans—the orchestra and one balcony. It is expected that ground for the new structure will be broken in the near future.

Although Mr. Allardt stated that the site had been secured, and would be very central, he refused to divulge its exact location. He stated that five acts of vaudeville would be put on, and very probably an exclusive Paramount service.

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Best of Bank References

Calendar of Daily Program Releases

Releases for Weeks Ending February 19 and February 26

(For Extended Table of Current Releases See Pages 1206, 1208, 1210.)

General Film Company.

Current Releases

	Serial No
MONDAY, FEBRUARY 14, 1916.	
BIOGRAPH—Just Gold (Drama—Reissue No. 37)....	20047
ESSANAY—The Strange Case of Mary Page, No. 4 "The Mark." (Two parts—Drama	
LUBIN—A Song from the Heart (Drama).....	20048
SELIG—The Black Orchid (Three parts—Drama)...	20042-3-4
SELIG—Selig-Tribune, No. 13, 1916 (Topical).....	20046
VITAGRAPH—You're Next (Comedy).....	20045
TUESDAY, FEBRUARY 15, 1916.	
BIOGRAPH—His White Lie (Two parts—Drama)..	20052-3
ESSANAY—Gold Dust (Two parts—Drama).....	20049-50
KALEM—Ham Takes a Chance (Comedy).....	20051
WEDNESDAY, FEBRUARY 16, 1916.	
BIOGRAPH—Pique (Three parts—Drama).....	20056-7-8
ESSANAY—Vernon Howe Bailey's Sketch Book of Chicago (Cartoon Comedy).....	20055
—A scenic Subject on the Same Reel...	20055
KALEM—A Molar Mix-Up (Comedy).....	20054
THURSDAY, FEBRUARY 17, 1916.	
LUBIN—The Uplift (Three parts—Drama).....	20059-60-1
SELIG—Selig-Tribune No. 14, 1916 (Topical).....	20062
VIM—One Too Many (Comedy).....	20063
FRIDAY, FEBRUARY 18, 1916.	
KALEM—The Guiding Hand (Drama).....	20067
KNICKERBOCKER STAR FEATURE—A Child of the West (Three parts—Drama).....	20064-5-6
VIM—Pluck and Luck (Comedy).....	20069
VITAGRAPH—In Arcadia (Comedy).....	20068
SATURDAY, FEBRUARY 19, 1916.	
ESSANAY—Politeness Pays (Three parts—Drama)..	20070-1-2
KALEM—The Perilous Swing (No. 67 of the "Hazards of Helen" Railroad Series—Drama).....	20077
LUBIN—A Temporary Husband (Comedy).....	20073
SELIG—Making Good (Drama).....	20078
VITAGRAPH—The Man He Used to Be (Broadway Star Feature—Three parts—Drama)	20074-5-6

General Film Company.

Advance Releases

MONDAY, FEBRUARY 21, 1916.

BIOGRAPH—His Mother's Son (Drama—Biograph Reissue No. 38).
ESSANAY—The Strange Case of Mary Page, No. 5 (Two parts—Drama).
LUBIN—The Repentant (Drama).
SELIG—Virtue Triumphant (Three parts—Drama).
SELIG—Selig-Tribune No. 15, 1916 (Topical).
VITAGRAPH—Hughey, the Process Server (Comedy).

TUESDAY, FEBRUARY 22, 1916.

ESSANAY—The Brides Maid's Secret (Two parts—Drama).
KALEM—Ham the Diver (Comedy).
LUBIN—Four Narratives (Two parts—Drama).

WEDNESDAY, FEBRUARY 23, 1916.

BIOGRAPH—The Guilt of Stephen Eldridge (Three parts—Dr.).
ESSANAY—Canimated Nooz Pictorial No. 5 (Cartoon-Comedy)
KALEM—Earning His Salt (Comedy).

THURSDAY, FEBRUARY 24, 1916.

LUBIN—The Redemption of Helene (Three parts—Drama).
SELIG—Selig-Tribune No. 16, 1916 (Topical).
VIM—Bungles Enforces the Law (Comedy).

FRIDAY, FEBRUARY 25, 1916.

KALEM—The Night Watch (Drama).
KNICKERBOCKER STAR FEATURE—Who Knows? (Three parts—Drama).
VIM—Love and Lather (Comedy).
VITAGRAPH—Freddy's Narrow Escape (Comedy).

SATURDAY, FEBRUARY 26, 1916.

ESSANAY—The Despoiler (Three parts—Drama).
KALEM—The Switchman's Story (No. 68 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Billie's Revenge (Comedy).
SELIG—A Safe Risk (Comedy).
VITAGRAPH—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Vivian Prescott

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BIOGRAPH
QUALITY FILMS

Monday, February 21

His Mother's Son

Directed by D. W. GRIFFITH

The drama of a home that went to pieces after a masterful woman died

Mae Marsh — W. Chrystie Miller
Jenny Lee — Robert Harron
Walter Miller

The Biograph Re-issue

Wednesday, February 23

The Guilt of Stephen Eldridge

Directed by J. FARRELL MACDONALD

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For casts and descriptions of all Biograph releases refer to your copy of PROGRAMS

Calendar of Daily Program Releases

Releases for Weeks Ending February 19 and February 26

(For Extended Table of Current Releases See Pages 1206, 1208, 1210.)

Universal Film Mfg. Company.

SUNDAY, FEBRUARY 13, 1916.

LAEMMLE—Arthur's Last Fling (Comedy)..... 01192
L-KO—Firing the Butler and the Butler Fired (Two parts—Comedy) 01193
REX—No release this day.

MONDAY, FEBRUARY 14, 1916.

NESTOR—When the Losers Won (Comedy)..... 01196
RED FEATHER PHOTOPLAYS—The Sphinx (Five parts—Drama) 01195
UNIVERSAL SPECIAL FEATURE—Graft No. 10, "The Harbor Transportation Trust" (Two parts—Drama) 01212

TUESDAY, FEBRUARY 15, 1916.

GOLD SEAL—The Family Secret (Two parts—Comedy-Drama) 01197
IMP—Cinders (Drama) 01199
REX—The Strong Arm Squad (Drama)..... 01198

WEDNESDAY, FEBRUARY 16, 1916.

ANIMATED WEEKLY—Number 6 (Topical)..... 01202
LAEMMLE—As Fate Decides (Drama)..... 01200
L-KO—Elevating Father (Two parts—Comedy).... 01201

THURSDAY, FEBRUARY 17, 1916.

BIG U—No release this day.
POWERS—Building Up the Health of a Nation (Lesson 4—Educational) 01204
POWERS—Joe Boko's Adventures (Cartoon-Com.). 01204
VICTOR—In the Night (Three parts—Modern Dr.).. 01203

FRIDAY, FEBRUARY 18, 1916.

IMP—Plot and Counterplot (Two parts—Drama)... 01205
NESTOR—Flivver's Dilemma (Comedy)..... 01207
REX—Borrowed Plumes (Drama)..... 01206

SATURDAY, FEBRUARY 19, 1916.

BISON—A Recoiling Vengeance (Three parts—Animal—Drama) 01208
JOKER—No release this day.
POWERS—Uncle Sam at Work (No. 9, "Bureau of Weights and Measures"—Educational)..... 01209

SUNDAY, FEBRUARY 20, 1916.

LAEMMLE—No release this day.
L-KO—Twenty Minutes at the Fair (Comedy..... 01214
REX—Dolly's Scoop (Two parts—Drama)..... 01213

MONDAY, FEBRUARY 21, 1916.

NESTOR—The Disappearing Groom (Comedy)..... 01230
RED FEATHER PHOTOPLAYS—Sons of Satan (Five parts—Detective—Drama) .....
UNIVERSAL SPECIAL FEATURE—Graft No. 11, "The Illegal Bucket Shop" (Two parts—Drama).

TUESDAY, FEBRUARY 22, 1916.

GOLD SEAL—The Dupe (Three parts—Underworld—Drama) 01215
IMP—No release this week.
VICTOR—The Pipe Dream (Comedy)..... 01216

WEDNESDAY, FEBRUARY 23, 1916.

ANIMATED WEEKLY—Number 7 (Tropical)..... 01219
REX—Turtle Doves (Comedy-Drama)..... 01218
VICTOR—Madam Cubist (Two parts—Society-Dr.).. 01217

THURSDAY, FEBRUARY 24, 1916.

BIG U—A Beast of Society (Three parts—Modern-Drama). 01221
LAEMMLE—John Pellet's Dream (Comedy-Drama).. 01220
POWERS—No release this day.

FRIDAY, FEBRUARY 25, 1916.

IMP—I'll Get Her Yet (Two parts—Comedy)..... 01222
NESTOR—Her Friend the Doctor (Comedy)..... 01224
VICTOR—After the Play (Drama)..... 01223

SATURDAY, FEBRUARY 26, 1916.

BISON—The Stampede in the Night (Two parts—Western—Drama) 01225
JOKER—Married on the Wing (Comedy)..... 01227
POWERS—Uncle Sam at Work, No. 10, "Preparedness" (Educational)..... 01226

Mutual Film Corporation.

SUNDAY, FEBRUARY 13, 1916.

BEAUTY—Billy Van Deusen and the Vampire (Comedy).
GAUMONT—See America First, No. 22 (Scenic)....
—Keeping Up with the Joneses (Cartoon-Comedy) .....
VOGUE—Igorrotes' Crocodiles and a Hat Box (Comedy) 04474

MONDAY, FEBRUARY 14, 1916.

MUTUAL MASTERPICTURE DE LUXE—Life's Blind Alley (American—Five parts—Drama) (No. 68).

TUESDAY, FEBRUARY 15, 1916.

AMERICAN—A Modern Sphinx (Three parts—Society—Drama) 04475-6-7
FALSTAFF—No release.

WEDNESDAY, FEBRUARY 16, 1916.

BEAUTY—Ella Wanted to Elope (Comedy)..... 04482
THANHOUSER—Outwitted (Three parts—Drama). 04479-80-1

THURSDAY, FEBRUARY 17, 1916.

FALSTAFF—No release.
MUTUAL MASTERPICTURE DE LUXE—The Dead Alive (Gaumont) (Five parts—Drama) No. 69).
MUTUAL WEEKLY—Number 59 (Topical)..... 04485
VOGUE—At the End of His Rope (Comedy)..... 04483

FRIDAY, FEBRUARY 18, 1916.

CUB—Too Proud to Fight (Comedy)..... 04489
MUSTANG—When the Light Came (Three parts—Western—Drama) 04486-7-8

SATURDAY, FEBRUARY 19, 1916.

MUTUAL MASTERPICTURE DE LUXE—Silas Marner (Thanhouser—Seven parts—Drama—No. 70)

SUNDAY, FEBRUARY 20, 1916.

BEAUTY—The Battle of Cupidovitch (Comedy)..... 04491
GAUMONT—See America First, No. 23 (Scenic)..... 04490
—Keeping Up with the Joneses (Cartoon Comedy) 04490
VOGUE—Heaven Will Protect the Woiking Girl (Comedy) 04492

MONDAY, FEBRUARY 21, 1916.

MUTUAL MASTERPICTURE DE LUXE—I Accuse (American—Five parts—Drama—No. 71).....

TUESDAY, FEBRUARY 22, 1916.

AMERICAN—Life's Harmony (Three parts—Society Drama) 04493-4-5
FALSTAFF—Ruth's Remarkable Reception (Com.). 04496

WEDNESDAY, FEBRUARY 23, 1916.

BEAUTY—Too Much Married (Comedy)..... 04500
THANHOUSER—The Reunion (Three parts—Drama) 04497-8-9

THURSDAY, FEBRUARY 24, 1916.

FALSTAFF—Perkin's Peace Party (Comedy)..... 04502
MUTUAL MASTERPICTURE DE LUXE—The Oval Diamond (Thanhouser—Five parts—Detective—Drama—No. 72) .....
MUTUAL WEEKLY—Number 60 (Topical)..... 04503
VOGUE—Title Not Yet Announced..... 04501

FRIDAY, FEBRUARY 25, 1916.

CUB—Title not yet announced..... 04507
MUSTANG—Double Crossed (Three parts—Western Drama) 04504-5-6

SATURDAY, FEBRUARY 26, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Craving (American—Five parts—Society-Drama—No. 73) .....

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Stories of the Films

General Film Company

ESSANAY.

A CORRECTION.

In the cast for the Essanay picture entitled "The Primitive Stain," published on page 1012 of the issue dated February 12, it was mentioned that Jack Meredith played the part of Dan McGraw, a saloonkeeper. This is incorrect. Hugh Thompson portrayed that character.

THE MAN IN HIM (Two Parts—Feb. 8). The cast: John Stone (G. M. Anderson); Margaret Houston (Ruth Saville); Harry Gardner (Lee Willard).

John Stone becomes engaged to Margaret Houston much to the disapproval of Harry Gardner, his rival. Determined to ruin Stone in the eyes of society, one night at a party Gardner steals a pearl necklace and a diamond bar-pin. He hides the necklace in his own clothes but places the bar-pin in Stone's pocket when he is not looking. When the loss of the jewels is discovered the guests are searched. The bar-pin is found in Stone's pocket much to his own amazement. He is shown no mercy. He is given a speedy trial and sent to prison for a long term.

Years later he emerges from prison an old and broken man. He goes to a house to beg for clothes. He is met at the door by his old sweetheart, who is now Mrs. Gardner. Failing to recognize him, she gives him her husband's old overcoat. In the pocket he finds a letter which points to Gardner as the thief for whom he has suffered. Swearing revenge, he returns to the house and is about to kill his old rival when he looks up into the eyes of Margaret. His heart is softened and throwing off the overcoat he again plunges into the cold.

THE STRANGE CASE OF MARY PAGE (Episode No. 4—"The Mark"—Two Parts—Feb. 14).—Mary Page is charged with the murder of Dave Pollock. Langdon loves Mary and is her attorney in the trial. Langdon has a chance to save his sweetheart by confessing the murder, but he ignores the opportunity. Insanity is Mary Page's defense.

"If Mary Page murdered Dave Pollock," Langdon announces, "she did it while suffering from 'repressed psychosis.'"

Then he brings witnesses who tell thrilling incidents of Mary's early life.

Mary's father, Dan Page, was a drunkard. Because of a powerful pre-natal influence Mary always had a horror of liquor. At times of great mental stress, upon her left shoulder have appeared the shadowy imprints of heavy fingers, a strange phenomena caused by the fact that before Mary was born Dan Page brutally attacked Mary's mother.

Mary had loved Langdon almost as long as she could remember. Pollock, who lived in the same small town, wanted to wed Mary and Dan—because Pollock knew of shady transactions in Dan's career—favored Pollock's suit.

In a drunken rage, in his home, Dan Page attacked Langdon with a hot poker. A glancing blow struck Mary on the forehead. She was rendered temporarily insane, and she fled into the wood. There Langdon found her and carried her home.

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VERNON HOWE BAILEY'S SKETCH BOOK (Feb. 16).—The drawings were made by Vernon Howe Bailey, who has gained a wide reputation in this country and abroad for this particular line of work. Mr. Bailey pictures the Chicago river harbor as it appeared seventy years ago; then pictures it as it appears today, with its improved shipping facilities, modern bridges and monster freight and passenger steamers docked in the river. He also gives an idea of the appearance of the homes of the early settlers and of old Fort Dearborn. The remainder of his drawings show the Art Institute, Field Museum, crowded State street, Chicago University, Lake Shore Drive with its wonderful residences, the Park System, Michigan avenue and the Stock Yards, all as they appear to-day.

The remaining five hundred feet contain scenes taken in the Canadian Rockies.

VITAGRAPH.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 1.

Rescue ship with survivors of torpedoed "Ancona" arrives at Naples, Italy.

Crisis in British Cabinet—recruiting scenes.

Serbian army and populace retreat before the invaders.

English troops leave Saloniki for the Balkans.

Peace pilgrims at play before a Hearst-Vitagraph camera, aboard the Ford Peace Ship.

United States Congressmen indicted on charge of conspiracy in connection with German propaganda.

Remarkable film caught by the Hearst-Vitagraph camera, men off the coast of Maine, showing a schooner actually breaking up during a terrific storm.

"Kiddies" pose in fashions.

T. E. (Tom) Powers and his "Joys" and "Glooms."

HEARST-VITAGRAPH NEWS PICTORIAL NO. 8 (Feb. 4).

Thrilling picture showing an Austrian shrapnel shell bursting before a Russian artillery position and directly among the fleeing and panic-stricken Russian troops. Note the two men in the foreground have been thrown from their feet, wounded many times by the hundreds of small missiles released by the shell. Further down the hill the Russian troops, some of the Czar's forces who were driven out of Galicia by the Austro-Germans, may be seen in flight from the oncoming and victorious Teutons.

A Russian dispatch bearer at the moment of the bursting of a shrapnel shell immediately behind him. This picture is an enlargement from motion picture film contained in the Hearst-Vitagraph News Pictorial No. 8. The moving picture shows the bursting of another shrapnel shell hurling the dispatch bearer and his horse to death. An incident of the Russian retreat from Galicia.

This view of a Russian artillery position in Galicia, made during the Russian retreat, is exceptionally interesting as showing the ancient type of big guns used by the Czar's armies. An Austrian shell is seen striking a few yards in front of the gun in the foreground.

Women and children fleeing from a village in Galicia fired by the retreating Russians some twenty minutes before the Austrian advance guard occupied it and proceeded to undo so far as possible the Russian work of destruction. The motion pictures of this scene contained in the Hearst-Vitagraph News Pictorial No. 8 also show the Russian rear-guard and torch-squad fleeing from the village, mingling with the frightened civilian populace.

TOO CLEVER BY HALF (Jan. 28).—The cast includes Mr. and Mrs. Sidney Drew. Written by H. D. Swinstead. Produced by Sidney Drew. (This picture is released in place of "Peace at Any Price," which was originally scheduled for release on January 28.)

Mr. and Mrs. Newlywed have an awful "first quarrel" and Mrs. Newlywed refuses to kiss her husband goodbye in the morning. With this in mind, Newlywed consents to accompany his friend George and two stunning girlies on an auto trip. They pass Mrs. Newlywed, who recognizes her husband, and his trip is spoiled, while she goes home in aggrieved surprise. George tells him he must have a double! Accordingly, next day at the office Newlywed talks into his dictaphone and connects it with the telephone; then, leaving instructions with the office boy, calls up his wife and tells her he will be kept late at the office. He and George then go home and his friend introduces Newlywed to his wife as a "Mr Dix from Oregon," who is Mr. Newlywed's double. Mrs. N. looks startled, but when she calls up the office as proof and the dictaphone record is turned on, she thinks her husband is at the office. Unfortunately, she discovers the deception later, so when the two men arrive at the house that evening she announces that "her husband has been in bed this last half hour." and, giving Newlywed the key to the garage, lets "Mr. Dix" sleep out there all night.

LUBIN.

A SONG FROM THE HEART (Feb. 14).—The cast: Otto Ritter (Melvin Mayo); Katie, daughter (Eva Kinney); Katie, now a singer (Birdie Priest); Kate, his wife (Mae T. Prestell); Mme. Santos Dore (Verma Whitman); Kate's foster mother (Leone McLead); Milton Massey (L. C. Shumway); Oscar Stein (George Routh). Written and directed by Paul Powell.

Otto Ritter, a musician, is a failure in life from his wife's point of view because he spends his time composing worthless tunes on the organ or playing pinochle in the back room of a German saloon. Mrs. Ritter is obliged to support herself and their daughter, Katie, by taking in washing. Little Katie and her father are very affectionate, and when Ritter composes a song which he calls "A Song From the Heart" he teaches it to Katie. Katie's vocal abilities attract the attention of a prima donna who is visiting at the summer resort hotel. The diva becomes interested and offers to give Katie a musical education and also takes Mrs. Ritter along as maid. Mrs. Ritter, glad of the opportunity to get rid of her worthless husband, accepts the offer and deserts Ritter. She and Katie leave with the prima donna and Ritter is unable to trace them.

Fifteen years pass. Mrs. Ritter dies and the prima donna becomes a foster mother to Kate. She places her in charge of Oscar Stein, a celebrated teacher, who develops a wonderful voice. Ritter drifts to the city. After many discouragements he interests Milton Massey, an impressario, who undertakes to produce his opera. Kate has been brought to the notice of Massey, who is interested in her. When it comes time to select a singer for the leading role in the new opera Massey favors Kate, but Ritter firmly insists on having the role sung by the most celebrated prima donna available. He vetoes the nomination of Kate and succeeds in obtaining Mme. Santos-Dore, a great diva. The rehearsals go on. On the night before the opening Mme. Santos-Dore gives a gay dinner party in celebration of "her forthcoming triumph."

The next day the diva is too ill to appear in public. On the night of the performance Massey and Ritter and the rest are in a quandary when Stein, Kate's teacher, comes with a plan. He has taught Kate the prima donna's part and vouches for her ability. Circumstances force Ritter to accept Kate. Kate has her chance and wins. She becomes famous in a night. After the show Massey gives a supper on the stage to all members of the company. Each is called upon to do a "stunt." When Kate's turn comes, she sits at the piano and, playing her own accompaniment, sings "A Song From the Heart." To Ritter, who is present, it brings back memories, and when Kate tells him the circumstances in which she learned the song he realizes that he has found his daughter.

THE UPLIFT (Three Parts—Feb. 17).—The cast: Jim Ruddy (George Clarke); Peg (Helen Greene); Tot (Helen Weir); Mike (Francis Joyner); Pinky Welsh (Clarence Jay Elmer); Samuel Drew (Walter Law); Grace Drew (Bessie Marmeine); Rex Hall (Arthur Forbes). Written and directed by Clay M. Greene.

John Rudley, a criminal, has two daughters. Peg and Tot have been taught by their father, Jim Ruddy, to become thieves. Peg, at the beginning of this story, has just been released from the Penitentiary. Tot, thus far, has evaded capture. Tot has a sweetheart, Pinky Welsh, a sneak thief, and Peg on her release meets a fellow convict, Mike, the Bat. A sister of Mercy offers to lead Peg in the paths of righteousness, but Peg says that she prefers to work out her own salvation. When Peg informs her father that she has decided to live "straight" he turns her into the street.

In her efforts to secure employment she finds herself hounded by the Detective Sparks. She is on the point of securing a position through an employment agency when the detective interrupts. Other attempts are equally unsuccessful,

and after barely escaping arrest for begging Peg becomes a model for an artist. He provides Peg with enough money to clothe herself and they are often seen together in public places. The intimacy between Peg and the artist causes a breaking of the engagement between Grace Drew and himself. The engagement ring is transferred to Peg, although the artist has no intention of marrying her.

In the meantime, Tot's career also receives a setback. Her father is arrested for having burglar's tools in his possession and Tot, hearing of the Uplift Society, secures his release through them. Then occurs the episode which brings about her uplift. As she is about to pick the pocket of a woman she is detected, but instead of handing her over to the police Grace Drew, the woman, takes Tot to the mission, where Tot learns the lessons of forgiveness and redemption. So impressed through Tot's influence, her father and Pinky are finally redeemed, and Tot and Pinky are married at the Mission.

A TEMPORARY HUSBAND (Feb. 19).- The cast: Dr. Robert Graham (Billie Reeves); Amy (Margaret Moore); Mrs. Wheeler (Carrie Reynolds); Mrs. Trott (Jessie Terry); The Angel Child (Mimi Yvonne). Written by Mark Swan. Produced by Earl Metcalfe.

Dorothy Wheeler is poor and helps Minty Hawkins, a dressmaker. Minty remarks "there doesn't seem to be husbands enough to go round." Dorothy has a dread of becoming an old maid. She learns she is regarded already an old maid by the gossips headed by Mrs. Trott, the old maid Miss Gabbleton, and a twelve-year-old kid, Tryphenia Trott. Luck changes for Dorothy; she gets a legacy of two thousand a year and goes to live in New York. Her apartment is opposite the offices of a dentist, Robert Graham, who has no money and no practice.

Remembering the gossips and thinking herself safe, Dorothy resolves to triumph by making them believe she is married. She writes a letter to Minty telling her she is a bride. In due time she gets a letter asking her to tell the "bunch" about her husband. She writes Minty and tells her that her husband is Robert Graham, a wealthy dentist. Dorothy has no idea any of the home town people will come to New York, but Mrs. Trott comes and goes to the offices of Robert Graham to see his wife. Dorothy sees the three gossips in Graham's office. She confesses to Graham and begs him to impersonate her husband for the afternoon. He refuses. She offers him money. Then the landlord makes a call for his rent, and as he must pay up or get out Graham takes the money, pays the landlord, and Dorothy introduces him as her husband. Nellie sees this, and makes an awful racket, but Graham slams her in the chair and holds her mouth open so that she can't talk while Dorothy gets the gossips into her own apartment.

But Nellie gets away from Graham and tells his wife he is pretending to be another woman's husband. Then he locks the two in his office. The gossips hear the noise, but Dorothy tells them her husband is pulling a tooth. Dorothy learns that Graham's wife is apt to give the lie, and he and she plot to secure the gossips, so they will go. He gets a huge knife and walks through Dorothy's apartment until the gossips believe he is a homicidal maniac and flee for their lives.

SELIG.

SELIG-TRIBUNE NO. 7 (Jan. 24):

Rockland, Me.—The new turbine-driven superdreadnaught, "Oklahoma," makes a speed of 21.47 knots, exceeding the best record of her sister ship, "Nevada," by a little less than half a knot.

San Francisco, Cal.—Lillian Russell, the actress, only lady member of the San Francisco Press Club, accepts golden key from newspapermen.

Washington, D. C.—Signor Suarez Mujica, Chilean Ambassador, who has materially aided in cementing friendship's ties between Chile and the United States, plans to return home because of ill health.

Liege, Belgium.—Soup in summer may lose its savory appeal, but on cold wintry days on these bleak fields the soup kitchen is more welcome than the signs of peace.

Chicago, Ill.—"Bundle Day" here gives an opportunity to distribute over 300,000 parcels of clothing to the deserving poor.

El Paso, Tex.—General Victoriano Huerta, deposed president of Mexico, dies here an exile. The body will lie in a vault until such time (if ever) Carranza's officials permit interment in Mexico.

Ottawa, Ont., Canada.—The Duke of Connaught, Governor General of Canada, accompanied by the Duchess and the usual guard, leave the Parliament building after the formal opening of Parliament.

Near Ypres, Belgium.—The campaign in this region has resolved itself into an intermittent rifle fire from the snow-filled trenches.

South of France.—At night along the rural highways of France detachments of German prisoners make their way to the French detention camps.

Portland, Ore.—Miss Pansy Sessions enjoys driving a new and novel motor sled.

New York, N. Y.—Deserting the pleasurable pursuits of "suffragetting," Mrs. Emmeline Pankhurst arrives in the city with Cheddomil Miyatovitch to obtain funds for Serbian relief, after a short detention at Ellis Island.

Yosemite Valley, Cal.—The people of Stockton, Cal., in an effort to stimulate interest in the Yosemite Valley, as a winter playground, spend a merry week-end in the Valley.

Boston, Mass—Percy Houghton, the new owner of the Boston Braves, with Manager George Stallings, express determination to win the National League pennant as they inspect club grounds here.

Lampasas, Tex.—"If at first you don't succeed, try, try again," is the slogan of J. A. Russell, who, although 104 years old still digs for buried treasure on his farm.

El Paso, Tex.—C. R. Watson, one of Villa's nineteen victims, and former manager of Cusi Mining Company of Mexico, is buried here with full Masonic rites.

SELIG-TRIBUNE NO. 8 (Jan. 27):

Chicago, Ill.—Chicago offers $2,300 reward for the capture of the bandit who robbed Cook's Tourist Agency of $1,000, locked four persons in a vault and murdered a policeman.

Juarez, Mexico.—The dead bodies of General Jose Rodriguez and Colonel Manuel Baca Valles are placed on exhibition here after the execution, which took place by order of Carranza's officials.

Charlestown, Mass.—$5,000,000 in South African gold bullion is transferred under eye of expert riflemen from the steamer to express train for Canada.

Washington, D. C.—Gifts from Belgian school children presented to President Wilson in grateful remembrance of this country's aid to stricken Belgium are exhibited in the White House.

New Orleans, La.—Joseph Leiter, Chicago millionaire, on board Millionaire Lamb's houseboat "Summer Girl," obtains new crew and resumes cruise after being held by Federal authorities for discharging owner's crew without permission.

Boston, Mass.—Hockey finds many devotees who enjoy the crisp winter weather on the ice in the Stadium.

New York, N. Y.—New York "Newsies" present Mayor Mitchel with resolutions thanking him for his assistance in helping to raise $500,000 for the Newsboys' Clubs.

Nancy, France.—A unique gun with special mountings, so adjusted, as to permit rapid firing on the enemy's aircraft, is in daily use here.

Joliet, Ill.—Hundreds of people are driven from their homes and a property loss running into thousands comes as a result of the worst flood in years in this locality.

Selig-Tribune Special Feature Picture.—One of the strangest friendships ever found is discovered by an explorer in Africa.

THE BLACK ORCHID (Three parts—Feb 14).—The cast: Viola Morton (Kathlyn Williams); Captain Warren Hastings (Wheeler Oakman); Alta Wade (Edith Johnson); Lieutenant Jack Peters (Earle Foxe); Eleanor Roberts (Grace Darmond); Major Duncan (Harry Lonsdale); Mrs. Hastings (Lillian Hayward). Directed by T. N. Heffron. Written by Mrs. Owen Bronson.

In India, Viola Morton falls in love with Captain Warren Hastings, who does not entertain a deep attachment for her. While on sick leave in England, Captain Hastings meets Eleanor Roberts, and it is a case of love at first sight, particularly when Eleanor presents Hastings with a black orchid.

Before Hastings leaves for India, Viola tries to induce him to marry her, but failing, she turns her attentions to Lieutenant Jack Peters. In rivalry for the beautiful Viola, army officers become engaged in a struggle at Viola's home during a party. Colonel Wade, commanding officer of the garrison, writes Viola to leave the garrison as her influence over his subordinate officers is not of the best. Then it is that Viola makes her home in the jungle.

Captain Hastings, in the meantime, has returned to India, and while riding with brother officers sees a black orchid in the hands of a child. It revives thoughts of his love, and he penetrates the jungle in search of the black orchid's duplicate. While stooping to pluck a beautiful floral specimen, he accidentally touches a reptile, which sinks its poisonous fanks into Hastings' leg. He is rendered unconscious.

Viola Morton and her native attendant are hunting game in the jungle. They come upon Hastings and remove him to Viola's home just in time to save his life. When he revives, he expresses his gratitude to the woman, but again spurns her love. Enraged she tells him that if he will not marry her she will release a ferocious tiger which will destroy him.

Eleanor and her mother, meanwhile, have left England and have come to India. Hastings leaves. Filled with jealous rage, Viola releases the tiger and follows the beast upon its trail of Hastings. As the unfortunate man wanders, weak with illness, through the jungle growth, the tiger traces its desired prey and Viola follows the beast. In the meantime, officers and friends, including Eleanor Roberts, alarmed at Hastings' disappearance, go in search of him. He reaches the edge of the jungle with the tiger close behind. Then it is that the hunting party fire upon the beast and frighten it away, while Hastings takes Eleanor in his arms. Viola is the victim of her own plot. The tiger, retracing its steps, encounters the woman in the jungle and slays her.

MAKING GOOD (Feb. 19).—The cast: Tom Tom Mix); Vicky (Victoria Forde); Wilson (Joe Ryan); Ginto (Pat Chrisman). Written and directed by Tom Mix.

Tom, a cowpuncher, is in love with Vicky, Wilson's only daughter, but Wilson objects. Ginto, a Mexican, is secretly in love with Vicky. Ginto discovering that Wilson is to receive a large amount of cash for cattle plans with other Mexicans to hold up the stage and get the money. Vicky overhears the plot and tells Tom.

The outlaws hold up the stage and get the money. Just as they blow up the strong box Tom and Vicky surprise them. Vicky rides back to town to tell her father and the two ride back to meet Tom with the prisoners. They come upon Tom with the three outlaws secured to a rope and Tom holding them in line with a six-shooter. When Wilson sees that the money is safe and that Vicky really loves Tom, he gives his consent to their marriage.

BIOGRAPH.

JUST GOLD (Biograph Reissue No. 37—Feb. 14).—The cast: The girl (Lillian Gish); Her sister (Dorothy Gish); The brothers (Lionel Barrymore, Alfred Paget, Charles H. West and Joseph McDermott); Their mother (Kate Bruce); Their father (Charles H. Mailes).

Reports of the great gold strike reach the village and three sons of the old couple resolve to seek their fortunes in the desert. The fourth son refuses to go with them and is disdained by his sweetheart, who thinks him a weakling. But when she sees him daily comforting his parents and realizes that but for them he, too, would have gone adventuring, she repents her hasty decision and weds him.

Meanwhile the three brothers have separated in quest of gold. The first almost perishes in the desert before he is found by friendly Indians, who succor him. Later he strikes gold, and is engaged in his mine when the second brother, after a fruitless search, reaches the spot. Accidentally, while peering over the brink of the hole the newcomer starts the excavated earth in a landslide which crushes out his brother's life. The sight of gold causes him to forget the tragic circumstance and he works the mine. Presently the third brother stumbles across the spot.

Demented by thirst and privation, he resolves to rob the unknown miner. Drawing his pistol, he fires pointblank into the excavation. The miner, hearing the shot, also draws his weapon and fires. Both are fatally wounded. Before death comes they recognize each other. A little later only three skeletons remain to mark the spot.

HIS WHITE LIE (Two Parts—Feb. 15).—The cast: Peter Rawlings (Charles H. Mailes); His ward (Claire McDowell); Grace Martin (Gretchen Hartman); John Barton (later known as John Fleming) (Charles Perley); His secretary (Jack Nellson).

Peter Rawlings, the guardian of Linda Ford, pretends love for her, but his feelings are actuated by her money which he holds in trust. Rawlings is a man of questionable character, he having had an affair with Grace Phelps some time before, whom he cruelly deserted. John Barton, a young lawyer, is Linda Ford's sweetheart and has, at the opening of the story, decided to ask Rawlings for Linda's hand in marriage. With this intention Barton starts for Rawling's house. About this time, Rawlings returns home in an intoxicated condition and forces his unwelcome advances upon Linda, who in her struggle with him faints to the floor. This struggle is seen through the window by Grace Phelps, who has come to demand satisfaction from Rawlings. The scene infuriates her to almost insanity, and as she rushes in at Rawlings he attempts to drive her out, but she, grabbing up the poker, strikes him across the head, causing his death. Feeling that there has been no witness to the act,

Linda being in a dead faint, Grace leaves the house.

When Linda recovers and finds Rawlings dead and the poker lying at her side she believes that in her fury she did the deed—and she stands self-accused when Barton arrives. That she has committed the murder is conclusive to herself and Barton. Barton forces her out of the room, intending to take the blame himself, and does so on the arrival of the housekeeper, who had been out for the evening. In her excitement the housekeeper rushes off to inform the sheriff. This gives Barton a chance to escape, which he does; and rushing to the river side, writes a note, pinning it to his discarded coat, giving the impression that he has jumped into the river and been carried away by the current. Instead he makes his way to a distant town, where he assumes the name of "John Fleming," to which he later brings Linda to make her his wife.

Several years later we find Fleming a successful lawyer and politician running for the office of Mayor against the Boss Ring. Through a disloyal secretary the leader of the Boss Ring learns that John Fleming is none other than John Barton, the unpunished murderer, and proceeds to get the details of the case. During this while Grace Phelps has lived with a tormenting thought that an innocent man had suffered for her crime, although it was in the form of a sacrifice, for she with the others believed that Barton had committed suicide to escape apprehension. Judge of her surprise to learn of Barton's whereabouts and the danger that threatened him, so she leaves for the town in which Barton is residing and there makes a confession that she was the real slayer of Rawlings, giving the details of how it came about, thus clearing the name of John Barton, alias Fleming.

PIQUE (Three Parts—Feb. 16).—The cast: Arthur Standish (William Russell); His cousin, Mary (Betty Gray); Arthur's father, Matthew (Jack Drumeir); His aunt, Dorothy (A. C. Marston); Raitch, a waif (Zoe Gregory); Dr. Gossitt (Thomas Jefferson); Thorsby (William Jefferson); Dymple (Arthur Macklin); Raymond Lessing (Franklin Ritchie); Mabel Renfrew (Gretchen Hartman); Lucille Renfrew, Mabel's stepmother (Isabel Rea).

The following takes place in the suburbs of New York. Ensign Arthur Standish of the U. S. Navy is ordered to report to his ship. Arthur's cousin, Mary, is in love with him but her love is not reciprocated. Arthur's father, Matthew Standish, and his aunt, Dorothy, accompany him to his ship. Upon returning home they discover Raitch, a girl waif, being abused by three crooks—Ragmoney Jim, Padder and Mother Thames—who use Raitch as a tool to steal. Aunt Dorothy's heart is touched and she takes Raitch to her home to live. Raitch and Mary become friends.

Later, at the Navy Hop at Old Point Comfort, Arthur meets his friend, Doctor Gossitt, and the doctor's friends, Thorsby and Dymple. Gossitt introduces Arthur to Mabel Renfrew—supposed heiress of her late father's estate. Infatuated with Raymond Lessing, a fortune-hunter, Mabel treats Arthur with indifference and introduces him to her attractive stepmother, Lucille Renfrew, who has really inherited the estate.

War is declared and the Atlantic Fleet is ordered to Cuba. After the war Arthur returns and calls on Mabel, with whom he is now deeply in love, and asks her to be his wife. Mabel rejects him. Meanwhile Ray has been making violent love to Mabel, but upon learning from Gossitt that Lucille inherited the estate Ray transfers his affections to Lucille. Mabel's pride crushed and outraged at Ray's perfidy, out of pique she accepts Arthur's offer of marriage. The wedding soon follows and they spend their honeymoon abroad. Thorsby and Dymple, both having loaned money to Ray, propose to expose the fortune-hunter to Lucille. Lucille overhears Ray tell Thorsby and Dymple that he will meet their I. O. U.'s when he marries Lucille.

Mabel and Arthur go to the Standish homestead to live. It is difficult for Mabel to conform to the habits of Arthur's people, who are very religious. This leads to a quarrel in which Mabel tells Arthur she married him out of pique and confesses her love for Ray Lessing. Arthur, dazed, leaves for a long cruise on his ship. His father commands Mabel to remain with her child under his roof until Arthur forgives her. Love for her absent husband creeps into Mabel's heart with the birth of her baby boy and she secretly longs for his return. As Mabel and her child are prisoners in Matthew's house, she appeals to Doctor Gossitt to help her get away.

Later, when Ray proposes to Lucille, she flatly refuses him, saying he is in love with her bank account and that her bank account declines. Ray sees Mabel's note to Gossitt and, thinking she still loves him, plans to renew his suit. Mabel ignores his advances, realizing at last that it is her husband she loves. Matthew, believing Mabel has encouraged Ray, orders her to leave the house, but insists upon Arthur's child remaining. Mabel refuses to go without her child.

Ray plans to obtain possession of the child as a hold on Mabel and hires Ragmoney Jim, Padder and Mother Thames to kidnap the baby. Raitch tries to prevent the kidnapping and is taken along with the child by the crooks. Arthur is notified of the disappearance of his child. A large reward is offered for the return of the Standish child.

Ray now goes to pay the sum he agreed to give the crooks, but they tell him they mean to demand $20,000 from the Standish family for the baby. A quarrel ensues in which the crooks kill Ray. The crooks then send Raitch's dress to the Standish home to prove that they have the child. Through Raitch's wit in successfully concealing in her dress the address of the den where they are being held, the kidnappers are caught at their own game. After a fierce struggle the child is recovered.

The child and Raitch restored, Arthur returns home and Mabel confesses her love for him, thus bringing the story to a happy ending. Thorsby is accepted by Mary, whom he has loved, and Dymple proposes to Raitch. All receive the blessing of Aunt Dorothy and Matthew.

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NESTOR.

MIXED KIDS (Feb. 7).—The cast: Mr. Gordon (Ray Gallagher); His Wife (Billie Rhodes); Mrs. Green (Stella Adams); Her Husband (Neal Burns). Written by Al. E. Christie. Produced by Horace Davey.

The Gordons are a happy family in their bungalow, being blessed with a little girl and a small baby. In a shack in another part of town, dwells Mrs. Green and her husband. Although they live in the poorer part of town, they are equally happy in the possession of a baby pickaninny. Mr. Green works in a livery stable and his wife, to help out with the family income, takes in washing. Unable to do her work with the baby squalling, she asks a little colored girl to take the baby out for a walk.

Doris, the little girl of the Gordons, secures permission to take her dolly out for an outing and meets the colored child with baby Green. The little coon admires Doris' doll and the two exchange babies. Doris takes the coon baby home and puts it in bed beside the other baby, while the little negro returns with the doll. Mrs. Green misses her baby and goes on the war path looking for it. Mrs. Gordon finds the negro child with her own and almost has hysterics. The little negro girl asks Doris to give her a baby back and Doris trades her baby sister for the doll, thus complicating matters.

When Mrs. Gordon finds her baby gone and the negro child in possession of the bed, she frantically calls her husband to hurry home as someone has stolen their child. Mrs. Green, meanwhile, has fetched her husband and they search for their child. Eventually the two searching parties come together and learn of the various transactions in baby trading. Explanations follow and each mother is again happy in the possession of her rightful child. As the story ends, both Doris and the little negro girl are punished for their reckless trading "on the curb."

A QUIET SUPPER FOR FOUR (Feb. 11).—The cast: Mr. Newlywed (Eddie Lyons); His Wife (Betty Compson); Lisette (Ethel Lynn); Bob Gordon (Lee Moran). Written and produced by Al. E. Christie.

Mr. Newlywed and his wife are much in love. Mrs. Newlywed has been content to stay at home the first few days after the marriage, but one day she goes upon a shopping tour. She runs across an old friend, Lisette, who is one of the merry girls of the Gayety theatrical troupe. Lisette has an ardent admirer in Bob Gordon and most of her leisure time is spent in enjoying city life with Bob.

Bob receives a telegram from an old friend telling him that he will be in the city that evening, and as a welcome to his friend Bob decides to give a quiet little supper for four. He calls up Lisette and tells her of the expected arrival of his friend and asks her to get a girl suitable for a "regular fellow." Lisette receives the request during the performance and tries in vain to get one of the girls in the troupe to accompany her to the supper that night. The girls all have previous engagements and Lisette is about to tell Bob she can get no one, when she thinks of her friend, Mrs. Newlywed.

At the Newlywed's home things have not been going so well. Newlywed and his wife have a little scrap and Newly wed leaves for the club to drown his troubles, while his wife takes refuge in tears. It is at this point that Lisette calls up, and Mrs. Newlywed accepts the invitation to the party.

Bob, meanwhile, is waiting at the club and receives a telegram stating that his friend has missed the train. As the arrangements for the party have all been made, Bob determines to get some other friend to fulfil the vacancy, and stumbles across Newlywed, who has been indulging too freely in wine. He promises to be a member of the happy party.

Fearing someone who knows him will recognize him in the theatre, Newlywed arranges to wait at the restaurant while his friend goes to the theatre, for the girls. Mrs. Newlywed has hastened to the theatre, and comes out with Lisette, being taken for one of the girls of the troupe. Bob escorts the two girls into the private dining-room where his friend is waiting and starts to introduce Mrs. Newlywed to her husband as one of the girls from the show. The two recognize each other, but each being equally to blame, there is no room left for recriminations, and in spite of the fact that the supper was arranged for unmarried couples, Newlywed and his wife acted as chaperons to the other two, and all enjoy a happy supper.

WHEN THE LOSERS WON (Feb. 14).—The cast: Mr. Newlywed (Eddie Lyon); Mrs. Newlywed (Betty Compson); Ethel, the flirt (Ethel Lynn); Percy (Lee Moran); Mr. Gordon (Harry Rattenberry); Mrs. Gordon (Jean Hathaway); Jane (Jane Waller). Written and produced by Al. E. Christie.

The Gordons like to entertain young people and their daughter, Jane, has invited a number of her friends to enjoy a house party with her. While house parties are, as a rule, for single people only, Jane has invited her dear friend Mrs. Newlywed and her husband, who are models of decorum. She thinks that her presence will have a good influence on the others. Among the other guests are Ethel, the flirt, and Percy, the heartbreaker. These two have been accustomed to ride roughshod over the feelings of others, their only pleasure being the pursuit of new victims.

The Newlyweds prove to be all that their reputation promised, and are the lions of the hour. Percy and Ethel do not like the popularity of the newly wedded couple and plan their downfall. Percy bets Mr. Gordon five hundred dollars that he and Ethel together can break up the Newlyweds domestic happiness before the party ends, and an agreement is signed accordingly.

Percy and Ethel start their campaign of destruction, and while Percy is trying to kiss the wife, Ethel tries to impress her charms upon the bewildered husband. Eddie is a "wise guy" and "smells something in the wind." He accordingly gets busy and decides to give the couple some of their own medicine. The next time that Percy goes to kiss Mrs. Newlywed, he finds his caresses returned with interest, and is greatly dismayed. Ethel, too, receives a great shock, when Eddie returns her kisses "two for one" and seems to be wild over her. The disconcerted plotters do not know what to make of this "flank attack."

That night there is a masquerade and Eddie tells his wife that they will bring the activities of the flirtatious couple to an end. He accordingly threatens to shoot Ethel unless she elopes

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with him, while in another part of the house, Betty threatens to take poison unless Percy elopes with her. The plotters are caught in their own net and are forced to agree to the elopement. Percy meets a masked figure outside and hurries into a waiting automobile. Eddie, Betty and Mr. Gordon hiding behind the curtains, watch the pair sneak into the auto and start off. In the auto, Percy removes his mask and is greeted with a gasp of surprise, for instead of Mrs. Newlywed he finds Ethel. The couple realize they have been outwitted and as they have started for a preacher, decide to finish the journey. Mr. Gordon congratulates the Newlyweds on their brilliant work and thinks with pleasure of the five hundred "hard earned dollars" of Percy's that is coming to him.

FLIVVER'S DILEMMA (Feb. 18).—"Love a lot and love them little" is a motto that is very dear to the heart of our merry friend Flivver, for he is discovered seated amongst the girls, where all are enjoying themselves immensely. Unfortunately the Reverend Flivver, our hero's father, accompanied by the curate, decides to visit his son, and makes an unexpected call at this critical moment.

Alas! the visit is too unexpected for Flivver, who is at his wit's end to know where to hide hide the girls. Three are bundled into his bedroom and hidden in the bed; two are, by an ingenious trick, transformed into armchairs; and the remaining one, by placing a tray on her back is made into a table.

The preparations are only just completed in time, for papa is so eager to see his son he bursts into the room as Flivver is giving final instructions to the girls to keep still. Both father and curate evince a strong desire to sit—having come a long way—and Flivver has hard work to prevent them. Papa wants to see over his son's house and, of course, the first room they visit is the bedroom, and father feels the bed to see if the boy is sleeping softly, only to discover something suspicious there.

Poor Flivver is at first at a loss to explain, but gets over it by saying they are wounded Germans! Papa believes him and they again return to the first room. Flivver, fearing discovery, determines to do away with himself, and returning to confess before the deed, finds his father in one chair with three girls and the curate in the other with the others. The Reverend Flivver, to silence his son, gives him a check for $1,000 and departs, much to the joy of all, who foresee a rollicking time in store.

JOKER.

LEAP AND LOOK THEREAFTER (Feb. 12).—The cast: Bill Durham (William Franey); Mrs. Bill Durham (Gale Henry); Dr. Killem (Belburn Moranti); Daisy Brown (Lillian Peacock). Produced by Allen Curtis.

Bill Durham is an inveterate tobacco fiend; Mrs. Durham, his wife grows tired of airing the house which is always full of smoke. Daisy Brown, a neighbor, tells her to obtain some anti-tobacco pills that can be given in secret. Mrs. Durham is struck with the idea and purchases a supply. Fearing that Bill may discover her plan, she transfers the pills into a bottle labeled poison. Returning from work, Bill reads in the paper of the third case in a week in which jealous wives have endeavored to poison their husbands.

Arriving home, Bill discovers his wife putting a pill in his coffee and is convinced that he is about to become the victim of another poison case. In a ludicrous manner he avoids drinking the coffee. Later he discovered a poison bottle and to protect his life while he investigates her motive, he buys some candy pellets and substitutes them for the pills. The next day Mrs. Durham visits the office and pours the bottle of pills in the water cooler, but the janitor frustrates her plan. She purchases another bottle of pills (of which Bill is not aware), and puts them in the poison bottle.

Dr. Killem is in love with Daisy Brown who lives next door to Mrs. Durham. The doctor meets Mrs. Durham on her way home and requests that she deliver a note to Daisy. In the excitement of back yard gossip Mrs. Durham forgets to deliver the note. Bill comes home and discovers the note, which is written in such a manner that Bill is led to believe that Dr. Killem is his wife's affinity. He remembers the candy pellets he has placed in the poison bottle and hits upon a scheme to frighten his wife. Mrs. Durham returns to find Bill raving mad; he flings the note in her face and denounces her as being false. She tries to explain, but he storms about and refuses to listen. In a tragic manner he swallows the contents of the poison bottle, believing it to be candy.

The overdose effects him and he goes to bed in pain. Mrs. Durham grows worried and sends for Dr. Killem. The doctor gives Bill an antidote, but Bill, believing the doctor is giving him a fresh finishing dose, manages to fool the physician. Later he discovers the doctor in a seemingly compromising position with Mrs. Durham. The limit is reached and he denounces them. His dramatic exposure winds up in a satisfactory explanation of the note, and he is bewildered as to the motive of his wife. In a ludicrous manner he learns of the anti-tobacco campaign against him, and he tries to find solace in his favorite stogie, but learns that he is the losing candidate. In the back yard he digs a hole and plants his box of stogies. On the tiny mound he places an inscription: "Here lie the evil habits of Bill Durham; they met their death at the hands of his loving wife." Over the tiny grave the husband and wife seal the future with a kiss.

RED FEATHER.

THE PATH OF HAPPINESS (Five Parts—Jan. 31).—The cast: Joan (Violet Mesereau); Merrill (Harry Benham); Grekko (Sidney Bracy); Doris Ingraham (Florence Crawford); Joan's father (Joseph Phillips); Barbara (Dorothy Benham); Little Grekko (Leland Benham). Written by Elaine Sterne.

Joan is a child of Nature and resides with her father and Grekko in the woods of Northern New York. Grekko has been living with Joan and her father ever since he was rescued some years ago from a bear trap in which he was caught. He is a cripple. Joan's father dies and Grekko vows to look after the young girl, who knows nothing of the outside world.

Merrill Day is advised by his physician to seek the quiet of a secluded country place in order to recuperate his health which has been shattered by overwork. Fate ordains that he pick out that part of New York where Joan lives, and he arrives there with his widowed sister, Doris Ingraham, and her little daughter, Barbara. In roaming through the woods one day he comes upon Joan giving vent to her grief over the death of her father, and tries to cheer her up. But she is unaccustomed to the sight of man and darts away.

Several days later in rambling through the woods Joan comes upon the big doll which had been forgotten by the roadside by Barbara who went in search of her nurse who had wandered a short distance away. Fascinated by the plaything she takes it away with her. The loss of the doll is discovered, and Merrill goes to hunt for it. Near the spot where Barbara said she left the doll, Merrill finds a rag garter. He recognizes it as belonging to Joan and goes to her cabin. He demands the toy, but Joan refuses to give it up. Grekko intervenes in behalf of his ward, and Merrill finally consents to let Joan keep the doll. He learns that she is untutored and begins to teach her to read from the primer which Barbara brought along with her.

Grekko meanwhile has been harboring a hatred for Merrill; he assumes that the latter's intentions are not good. His animosity comes to white heat one day when Merrill calls upon Joan. She is in swimming. Merrill refuses to obey the demands of Grekko to keep away from Joan and is attacked. By an artifice Merrill succeeds in overpowering Grekko and then goes in search of Joan.

Months later Joan and Merrill are madly in love with each other. But when Grekko sees Merrill caressing his sister he informs Joan, who scathingly denounces the broker. By a prearranged plan with Grekko he is to fire and kill the broker when Joan is in his arms. When Joan finishes upbraiding Merrill he tells her that the other woman is his sister, and that he is in love with no other girl but Joan. Overcome with love for the man she throws herself into his arms, and it is then that she realizes what will happen to him. In order to spare his life she places herself in such a position that she receives the bullet. Grekko sees the enormity of his crime and tries to make amends, but is driven away by Merrill. Believing that he has killed Joan, Grekko leaves the country.

But she received a slight wound only, and when Joan regains consciousness, the lovers come to a perfect understanding and the renewal of their love.

THE SPHINX (Five Parts—Feb. 14).—The cast: Arthur Macklin (Herbert Kelcey); The Sphinx (Effie Shannon); Betty Mackin (Beatrice Nozes); Charles Macklin (Charles Compton); Frances Evans (Louise Huff); M. Valentine (William Bechtel). Written by Reynard L. Schrock. Produced by Mr. Adolphi.

The Sphinx is a nickname given to a dancer, who interprets the classique. After the cares of the stage are brushed aside at night, a fast-driven limousine carries her to the Lion Head Apartments, where colored servitors wait upon her and deck her with perfume and flowers, for the coming of "Jim," her lover. Mr. Macklin is a widower, but has a son named Charles, who is studying art under the tutelage of M. Valentine, a French painter. Charles has become attached to Frances Evans, society girl, and their affection has resulted in their engagement.

One day, during a class in art at M. Valentine's studio, where Charles is studying, the Sphinx calls. The master introduces her to Charles, but does not mention the boy's name, since he has a deep affection for the strange woman himself. The young art student falls under the spell of the Sphinx and his affection for Frances wanes. To his pleadings to receive him at her residence the dancer turns a deaf ear. A theater party, of which Charles and Frances are members, gives him his opportunity. Prominent in the performance is the sinuous dance of the Sphinx. Under a pretext he leaves his own party and trails the Sphinx to her home.

When Charles appears at her apartment, she receives him with consternation. She is expecting Macklin. She is unaware that this is the son of her expected visitor, but decides that the jealous Macklin must not find another visitor there. When the latter arrives she begs Charles to conceal himself, but he agrees only when she promises to come to his studio the following day so that he may paint her portrait. The Sphinx hides Charles and when Macklin arrives hurries him into another room, while the maid allows Charles to slip unnoticed from the apartment, ignorant of the identity of her other visitor. The next day the Sphinx keeps her promise. She comes to Charles' studio, a pose is arranged, and Charles proceeds to paint. Meanwhile, Frances, unable to understand Charles' coldness, has been encouraged by the latter's sister to seek him at his studio. She calls just as Charles is engaged upon his big picture. Charles tells Frances that she is interfering with his work and prevails upon her to leave. She goes, but suspicion leads her to peer through the keyhole of the studio. The Sphinx consents to grant one kiss and Charles is enslaved.

At this juncture Frances steals in upon them. Frances, tearing the engagement ring from her finger, runs away in tears. Charles laughs and turns to the Sphinx, who censures him for his conduct, calling him a heartless boy. Heartbroken, Frances goes to Charles' father and tells him that a worthless woman whom she does not know has ensnared the boy she loves, and that it was for her that he forsook the theater party. When Charles returns at night he is sternly taken to task by his father, but this has no effect on Charles. Charles calls upon the Sphinx and finds that she is making preparations for a birthday party. Macklin arrives and she again hides Charles. In the course of their conversation, Macklin discovers a half-burned cigarette, and demands to know where and who the other man is. She refuses to tell, and Macklin seizes her. Her screams bring Charles from his hiding place, and father and son come face to face and each recoils.

In the woman before him Charles now sees but a shameless, tempting siren, and he wildly denounces her. Macklin is roused in her defense and springs at his son and there is a fight in which the father, striking his head on the floor, is rendered unconscious. Charles

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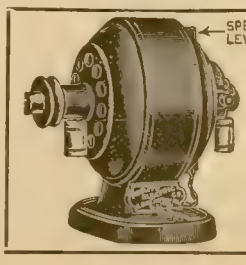

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rushes wildly away; he is in the grasp of despair and soon is raving in delirium. The Sphinx explains to Macklin, who believes her, and asks her to be his wife. Charles, in his fever, keeps calling for the Sphinx. She, pitying his misery, goes to see him. The touch of her hand calms him and he falls asleep. The dancer gently disengages her hand and substitutes that of his fiancee. Macklin presents the sphinx to his daughter as his future wife.

IMP.

CINDERS (Feb. 15).—The cast: Cinders (Edith Roberts); Jim Carter (William Courtleigh, Jr.); Mr. Pendleton (Frank Smith); Mrs. Hawley (Gertrude Mudge); Ruth Hawley (Sydell Dowling); Baron di Sondia (Peter Pan). Written and produced by Robert Hill.

Cinders, a waif fourteen years old, is being pursued by a peddler for sneaking a few apples. She runs to an old mansion, known as "Maple Gables." Looking back to see what has happened, she observes that Jim, a young lawyer whom she has passed in her flight, has intercepted the peddler and squared him by paying for the apples. Then Cinders is confronted by Mr. Pendleton, a retired lawyer and owner of the mansion. Mr. Pendleton is inclined to be angry at her intfusion, but Jim arrives presently and again intercedes for Cinders. Cinders jumps on the old lawyer's lap despite his protests, and, winning him over completely, falls asleep in his arms. Mr. Pendleton, who is a widower, tells Daniel, an old servant, to prepare the guest chamber for his ward. In the next scene it develops that Jim is in love with Ruth Hawley, and that her mother, who is a niece of Mr. Pendleton, doesn't approve of Jim as a prospective son-in-law.

Ruth takes kindly to Cinders and they become friends. Presently the Baron di Sondia arrives and Mrs. Hawley introduces him to Mr. Pendleton. The Baron's attitude toward Mrs. Hawley is that of an ardent lover. Later we see Mr. Pendleton in his drawing room where Jim is assisting him to draw up his will. Early next morning, as Daniel is dusting, he finds on the library desk a note signed by Mr. Pendleton. The note announces his master's intention of committing suicide. Mrs. Hawley is now the Baroness di Sondia. At Jim's suggestion the Baroness, her husband, and Ruth all hurry to the Pendleton mansion. When the relatives are assembled, Jim reads the will, according to which Mr. Pendleton has left everything to his niece, the Baroness di Sondia, with a proviso that she shall maintain in "Maple Gables" a home both for Cinders and Daniel.

The Baron and Baroness manifest annoyance at this disagreeable necessity. Cinders has acted all along as a sort of Cupid for Ruth and Jim, although Ruth has been told emphatically that the Baron doesn't consider Jim a suitable husband for her. The Baroness comes upon the lovers. She tells Jim that his services as a lawyer will not be needed in future. That night Cinders assists Jim to enter through the skylight into the attic, where Ruth, Daniel and a minister are assembled. The minister reads the marriage service and pronounces Jim and Ruth man and wife.

They all go down to the drawing room where Cinders, addressing the Baroness, says: "I have the honor to present Mr. and Mrs. James Carter." The Baroness storms, and, encouraged by the Baron, she tells Cinders to get out of her house. Cinders makes fun of her, and the Baroness is about to strike her when Jim intercedes. Mr. Pendleton, who, it seems, has been listening to all this from his place of concealment, comes from a secret panel. They are all horror-struck as he appears before them.

Cinders runs to Mr. Pendleton, who takes her in his arms. Jim and Ruth crowd about the old lawyer and Daniel comes down and shakes his hand. Mr. Pendleton looks at the Baroness and says, in explanation of his actions: "I wanted to test my friends. I think the Baron and Baroness will thrive better on foreign soil." Ruth is spurned by her mother and the Baron and Baroness leave the place in great indignation.

PLOT AND COUNTER PLOT (Two Parts—Feb. 18).—The cast: Jane Fanning (Jane Gail); Jack Hopewell (Matt Moore); Benjamin Bimb (Howard Crampton); Tobias Matley (Jack Ridgeway).

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Jack Hopewell, sole support of an invalid mother, secures employment with Benjamin Bimb, a designing old rascal, manager and promoter of the Yellowglint Mining Company. Unaware that his employer is a swindler and the Yellowglint Mining Company a fraud, Jack invests his own and his mother's savings in stock of the company. While at work one morning, Jack sees Casper Cardwell, notorious get-rich-quick financier, enter his employer's private office. This arouses Jack's suspicions and he observes his employer and Cardwell through the keyhole. He hears Bimb say: "We'll clean up a million if the suckers continue to buy."

As soon as Cardwell has departed, Jack enters the private office and threatens to expose Bimb unless he returns the money invested by Jack and his mother. Bimb resorts to bribery. Jack refuses, and leaves the office. Left alone, Bimb begins to worry over Jack's threat. Finally his eyes fall on a five hundred dollar bill. It gives him an idea; he marks the bill with a cross. Jack is in the outer office, making a hurried examination of the books. Bimb steals up behind him and deftly puts the marked bill into one of the pockets of Jack's coat. A few minutes later, Bimb telephones the police that he has been robbed of a five hundred dollar bill. Detectives, after an investigation, find the bill in Jack's pocket. He is arrested and subsequently convicted on purely circumstantial evidence. Jack reveals Bimb's plot to his fiancee, Jane Fanning.

Jane, determined to save her sweetheart, conceives an idea. She visits Jack in his cell, and tells him that as Bimb caused his conviction by a "frame-up," they will convict Bimb by the same means and force him to retract. Accordingly Jane dictates and Jack writes the following note to Bimb: "Dear Mr. Bimb:—I have repented and will return the $500 I stole. A friend of mine who wishes to remain unknown will throw a box containing the money from the train that passes Summerville at 12.30 tomorrow afternoon. It is important that you be there in person to receive it. Yours truly, Jack Hopewell." Leaving the jail, Jane seeks out a hobo and bribes him to aid her in the execution of the counter-plot. She takes him to a public telephone booth, instructing him to call her uncle, Tobias Matley, a jolly old capitalist, and give him the following message: "Your home will be dynamited unless you throw a box containing $500 from the train that passes Sommerville at 12.30 tomorrow afternoon.'

Leaving the hobo, Jane visits her uncle and tells him of the counterplot. He agrees to follow out minutely the terms of the threatening message. Later in the same day, Bimb receives Jack's letter. Knowing Jack has stolen no money, it perplexes him. After much hesitancy he resolves to go out to Summerville. The following day, Jane is at her uncle's office. The old capitalist chuckles as he marks with his initials a five hundred dollar bill, which he packs in a box. Then Jane and her uncle take the train which is to pass Summerville at 12.30, having already notified detectives to trail Bimb. Bimb is at the appointed place at 12.30 and receives the box which the uncle throws from the train. He extracts the bank note and stares at it in a bewildered way. As he stares, detectives leap from their hiding place and pounce upon him. He is placed under arrest charged with extorting money by means of threats. He expostulates, and searches for Jack's note to explain. He finds only a blank sheet, Jack's letter having been written in vanishing ink.

Jane and her uncle, having left the train at the first stop beyond Summerville, join the group. Jane calls Bimb aside. "It's a dirty frame-up," growls Bimb. Jane says: "You retract your frame-up charge against Jack, and I'll explain everything to the detectives." Bimb admits he is outwitted, and yields. The closing scenes show Bimb in jail (the fraudulent character of the mining company having been exposed) and Jack and Jane with Jack's invalid mother chatting on the porch of the suburban home that has now actually come into their possession, having received a very remunerative position from Jane's uncle.

POWERS.

BUILDING OF THE HEALTH OF A NATION NO. 2 (Jan. 20).—This is the second lesson in physical culture by way of the screen shown by Bernard MacFadden, the eminent exponent of healthful living. This depicts the proper

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methods of breathing and shows how it is possible to extend our lives indefinitely by following the instructions given.

IN A CAGE WITH POLAR BEARS (on the same reel as foregoing).—Polar bears are large lumbering animals, and it is difficult to teach them to play with small objects. In this reel they play ball and drink from ordinary sized bottles, besides balancing on the see-saw. They follow each other up a steep incline and coast down again on the other side, like little boys sliding down hill, and perform other feats which seem impossible for animals of their size.

UNCLE SAM AT WORK NO. 5, "Protecting the Ships At Sea" (Jan. 22).—This week's release shows the methods adopted to protect the ships at sea, not only the ships of our navy, but the ships of our coastwise trade and the trans-Atlantic liners of all nations.

The first of the reel depicts the workings of the Weather Bureau. The intricate and delicate instruments which measure the direction and velocity of the wind are all faithfully shown. The instruments which register and record the temperature and tell the weather sharps when a big storm is brewing that they may notify the country are clearly seen and explained on the screen.

The entire lighthouse system which guides the ships that they will not run afoul of reefs is one of the features of the film. The officers and ships of the Revenue Service and the means employed by them in protecting seagoing vessels are shown in the completeness of their duties. The film ends with a few more intimate views of our dreadnoughts in action.

SAMMIE JOHNSIN, HUNTER (Jan. 27).—Animated cartoon showing the adventures of Sammie Johnsin, an indolent colored boy. Sammie's big mammy orders him to do some chores, but he is engrossed in reading a lurid periodical in which the capture of wild animals is the main theme. Sammie dozes off and dreams that he, too, is a mighty hunter. His dream takes him to the wilds of Africa, where he has many humorous encounters with lions, tigers, boa constrictors and untamed elephants.

Sammie during his hunting expedition comes upon an ostrich with its head buried in the sand and mistakes it for a cocoanut tree. He arouses the wily bird and meets with several harrowing experiences trying to capture it. Sammie gets from one difficulty to another with rapidity. Just as he is about to be devoured by a ferocious beast he is awakened from his adventurous dream by the well directed stream from a hose played by his angry mammy.

UNCLE SAM AT WORK NO. 6, "Saving Wealth and Building Health" (Jan. 29). This installment opens with a fine view of the Agriculture Building in Washington and a fine close-up of Secretary Houston. How Uncle Sam cares for the trees and roads of the farmers is realistically depicted, as well as all the various duties of the vast army of men employed to protect our forests.

One of the greatest problems before the people is the reclamation work being done in the far west which converts arid wastes to rich and fertile land. Here is shown the methods employed to make garden spots of deserts.

UNCLE SAM AT WORK NO. 7, "Uncle Sam's Children," "The Patent Office," "Immigration," "In the Philippines," "Uncle Sam's Wards" (Feb. 5).—This installment begins with interesting views of the newest methods employed in the Patent Office. The scene then changes to the entry of the immigrants into the Land of Freedom, and the foreigners who are to become citizens of the new world are shown going through the formalities of entrance into the country.

Fascinating views of the Philippines show Uncle Sam caring for his little brown brother, teaching the children to read and write, instructing the older boys in trades, vaccinating the adults against the ravages of small-pox.

"Turkey trotting in the Arctic" shows the native children of far Alaska in a quaint dance, and then the scene passes to the Indians—Uncle Sam's wards—who are shown in strange dances, hunting buffalo and roasting meat in the open. The interior views of the Indian Girls' School at Riverside show what progress has been made over this ancient manner of preparing food.

GOLD SEAL.

THE FAMILY SECRET (Two Parts—Feb. 15).—The cast: Arnold Markham (Herbert Rawlinson); Madge Alston (Brownie Vernon); Mr. Markham (L. M. Wells); Mrs. Alston (Mrs. Witting); Fred Alston (Geo. Barringer); George Dumont (Barney Furey). Scenario by James Dayton. Produced by William Worthington.

Old man Markham tires of single blessedness and decides at a late period of life to remarry. His son, Arnold, is thoroughly disgusted with the idea and particularly dreads a stepmother. Ere it is too late to save the old man, Arnold decides to get an intimate view of the future Mrs. Markham. Knowing that no woman is a heroine to her house servants, he decides to apply to Mrs. Markham for the position of butler, which is open.

He is engaged and learns that there is a charming daughter in the family. A mutual attraction springs up between Arnold and Madge, the daughter. The mother is horrified at her daughter's interest in a servant.

Fred Alston, her son, to pay a gambling debt, commits forgery. Dumont holds the forged check as a weapon, the price he demands for it being the hand of Madge. Arnold learns of this family skeleton and luckily getting hold of the check, uses it as a candle lighter. Dumont is foiled and the supposed butler bows him solemnly out of the house.

Some little time later the butler tires of the masquerade and, resigning his position, leaves for home. The next time that Markham calls at the Alstons, he is accompanied by Arnold. Mrs. Alston recognizes in her future son-in-law her former butler, and the final outcome is the celebration of two engagements instead of one.

REX.

IN DREAMY JUNGLETOWN (Feb. 1).—The cast: Dream Girl (Violet MacMillan).

Violet went to bed with her kittens and animal toys, and played with them so long that when she finally fell asleep she dreamt she was a jungle maid with animals for comrades. Some of them were friendly, but some were decidedly otherwise, and Violet had a narrow escape from a hungry tiger. An ostrich gives her a ride and one of his feathers for a souvenir, a bear visits her hut and tries to steal her doll, a lion scares her, and a baby elephant is a welcome playmate. She has a terrible adventure with a monkey, who pelts her with cocoanuts, but a Hottentot man saves her from the monkey and brings her presents of fruit to eat. Violet is quite sorry when she wakes and finds it all a dream.

THE MISSING LOCKET (Feb. 11).—Baby Early lived in a poor neighborhood with her mother and little crippled brother. Her mother had estranged herself from her own family by a runaway match. Her husband was dead and her mother seriously considered appealing to her father for aid in support of the two children. Baby went to school, but the rich little children were not very kind to her, and she would not have been invited to Erma's birthday party without the intervention of her teacher.

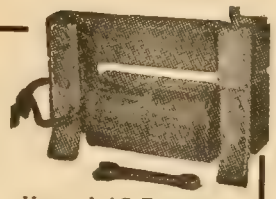
Mother dressed Early in her best frock and gave her some flowers for Erma, which were not much noticed by the spoiled little girl who was showered with gifts. Her grandfather gave her a locket and while the children were at the table, the trinket was passed from hand to hand to be admired by all. Baby was looking at it, when the entrance of the butler with the cake distracted the attention of all. Presently Erma missed her present, and all remembered that Early had been the last to hold it. She tried to run away in the confusion, but was stopped by Erma's mother. Baby was hiding something in her dress. It looked suspicious, and she was forced to reveal her poor little secret. Out came a piece of cake and some bonbons.

"I saved them for my brother," said Early through her tears: "He is a cripple and I wanted him to have a party, too."

Touched to the heart, Erma's mother packed a big basket of goodies and her grandfather accompanied Early to her home, carrying the basket. A surprise was in store for him, for Baby's mother proved to be the daughter whom he had so harshly renounced years before. Jimmie had a real party after all, and the little family was rescued from poverty forever.

THE STRONG ARM SQUAD (Feb. 15).—The cast: Phil Kelley (Francis Ford); Cecil McLean (Elsie Maison); Jack, her brother (Jack Ford); Chief of Detectives (William White); Chief of Police (Dandy Bowen). Written by Grace Cunard. Produced by Francis Ford.

Phil Kelley, a well known detective, makes the acquaintance of Cecil McLean during one of his raids and has been of assistance to the girl. Their acquaintance ripens and the two become very good to each other. The chief of police is very much disturbed at the operations of a gang of crooks known as the "Lumber Yard Gang," and after a particularly daring robbery, assigns Kelley to the case. Kelley examines the room where the robbery took place and finds a finger print of one of the crooks. By hard work he locates the crook's record and secures a photograph of him. Kelley takes a detail of police and starts on his mission. The gang hears that Kelley has discovered the identity of



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one of their members through the mysterious wireless system of crooks, and prepares to give the officers a warm reception.

Kelley, after placing his men in advantageous positions, goes alone to rout the crooks from cover and is met with a fierce resistance. A free-for-all battle takes place in which the officers join, and the crooks are finally routed. Phil picks out the leader and pursues him. Both pursuer and pursued exchange shots and both are wounded. The leader makes his way to a house and Phil closes with him. As he starts to handcuff his captive, the door opens and Cecil rushes out begging him not to take the man, as he is her brother. Kelley agrees to let the boy go if she will promise to make him leave town, and starts to return to his men.

The chief of detectives has witnessed the chase, and when he sees Kelly return empty handed, upbraids him for cowardice and threatens to take his star away from him. Cecil sees them in an argument, and realizes that Kelley will suffer for his kindness to her. Determined to do the right thing she handcuffs her brother and goes out to summon Kelley. He and the chief meet the girl. She silently leads them inside the house and points to the handcuffed figure. The detective bends over the boy but finds that death has claimed him. The chief regrets his hasty words and leaves Kelley to comfort the girl, after telling him that he will hear more from the office for his successful handling of the case.

BORROWED PLUMES (Feb. 18').—The cast: Hugh Bryant (Ben Wilson); Ward Simmons (Jos. W. Girard); Marjorie Welch (Dorothy Phillips); Detective Miller (Charles Ogle). Scenario by Helmer W. Bergman. Produced by Ben Wilson.

The death of old Ezra Bryant proved a financial blessing to his two nephews, Hugh Bryant and Ward Simmons, but it did not materially assist poor Marjorie Welch, who continued to show the beautiful dresses that were afterwards sold to the daughters of Riverside Drive. Her one desire is, to be allowed to own some of the wonderful creations that she so patiently exhibits.

This desire culminates when she receives a card to a grand ball. Without asking permission, she takes one of the dresses with the idea of returning it on the following day. She wants to try the cup of happiness, and to be one of the fine ladies, if only for a few hours. In filching the gown from the place she is seen by Ward Simmons, who thus gets an idea for making her conform to his desires or suffer the shame of exposure.

In her room that evening she dresses herself in her borrowed finery, and is surprised by the arrival of Ward with a detective in tow. Ward threatens her with an immediate arrest unless she agrees to his unconventional proposal. Marjorie, of course, refuses, and Ward, seeing that she is adamant in her resolve, goes to the door to call the detective, but is dumfounded on seeing, not the detective, but his cousin Hugh. Hugh has overheard him calling up the detective agency on the phone and has followed him to Marjorie's room.

Ward denounces her to Hugh, who rises to the occasion and checkmates his scheme of exposure, by telling him in vigorous language that Marjorie has a perfect right to the dress, as it is only one of many presents that he hopes to give her after she becomes his wife.

DOLLY'S SCOOP—(Two Parts—Feb. 20).—The cast: Dolly Clare (Louise Lovely); Mrs. Fairfax (Marjorie Ellison); Helen (Mae Gaston); Maid (Laura Praether); James Fairfax (Hayward Mack); Philip (Millard Wilson); Dan Fisher (Lon Chaney); Jap boy (Edward Nes). Scenario by Ida Mary Park. Produced by Joseph De Grasse.

James Fairfax, editor of the Morning Argus, will stop for nothing to get a beat for his paper. He glories in scandals. To him anything that is news is property, no matter whom it hurts. He impresses this on the members of his staff, who secretly resent his ways. Among the bitterest in this connection is a girl reporter, Dolly Clare. In private life Fairfax is very much in love with his wife, Alice, and very jealous of her—particularly of one Phillip Ainsworth, who had paid marked attentions to Mrs. Fairfax before her marriage.

Mrs. Fairfax learns that Ainsworth has taken to hard drinking. His sister comes to her and asks her to use her influence with her brother to make him brace up. Mrs. Fairfax promises to see Ainsworth, although she is in desperate fear that her husband will find it out and misconstrue her interest. She goes to Ainsworth's rooms late one afternoon. He has been drinking; and to her horror he produces a bundle of her letters written to him before her marriage, and her picture, which he has kept, telling her that she will always be the only woman in the world for him, that without her he doesn't care what happens to him.

As she recoils from him he tries to catch her in his arms. She screams and dodges, and when Ainsworth tries to follow her, he trips and falls heavily to the floor. He is rendered unconscious, but the noise has alarmed the apartment house. Mrs. Fairfax takes her letters and rushes out just as Dolly appears at the other end of the hall. Dolly sees only a heavily veiled woman. Dolly enters Phillip's rooms and discovers the photograph of Mrs. Fairfax, which the editor's wife has overlooked in her flight. Dolly doesn't know who it is, and she rushes to the phone to let Fairfax know of her scoop. Not reaching him at the office she calls him up at his residence. Mrs. Fairfax answers the phone and learns the terrible truth. She is overcome and loses no time in going to the newspaper office.

There she pleads with Dolly for her reputation, concealing her identity. Fairfax calls over the phone for Dolly, and Mrs. Fairfax hastens away. Dolly secretly sorry for the unknown woman, pleads over the telephone with Fairfax to suppress the picture. Fairfax orders the photo to be printed on the front page, with big headlines. Dan, a reporter enters disgusted; his evening's work has resulted only in a story of an unknown suicide. Although he has her picture, he knows there will be no room in the Argus for it. He tosses it away. Dolly sees the photo, and has a brilliant idea.

Mrs. Fairfax decides to tell all to her husband. It is near midnight as she enters his den. When they come out a half hour later he is a changed man. The story must be stopped. He believes his wife and has forgiven her. He rushes out. The papers are just coming out of the press and a boy runs through the office with papers on his way to the editorial rooms. Fairfax seizes the paper and discovers Dolly's substitution. He changes the policy of the Argus, making a clean sheet of it. Through the story runs a pretty love theme between Dolly and Dan, which culminates happily at the finish.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY NO. 5 (Feb. 9).

$6,000,000 Capital Fire.—Many lives lost when flames sweep famous House of Parliament—Ottawa, Canada.

Germany's Sea Prize.—"The Appam," captured by sea raider, brought across ocean with 500 prisoners by prize crew of 22—Hampton Roads, Va. Subtitles: Taking off British passengers. Victim of sea fight. Unloading baggage.

Food for Cannon.—Shipping war steeds to European battlefields—Watertown, Mass.

Winter Sports in "Summerland."—Society folks quit Coronado bathing beaches for Sierra sports—Truckee, Cal.

Some Babies!—Over 2,000 alligators from infants to great-granddaddies in world's largest collection—St. Augustine, Fla. Subtitles: "Old Ponce," 400 years old. Buying a pet.

Paying Murder's Price.—General Jose Rodriquez and Baca de Valle, who killed 18 Americans are executed—Juarez, Mexico. Subtitle: The firing squad.

Hockey for U. S. Championship.—St. Paul battles "Soo" stars for amateur trophy—Sault Ste. Marie, Mich.

Filipinos Aid War Sufferers—Japanese girl in charity show exhibits skill on tight rope before throng—Manilla, Philippine Islands.

Advance Spring Styles in American Gowns—Designed by Harry Collins. Subtitles: Three-piece afternoon serge dress, French linen yoke. Gown of Chartreuse Georgette, Japanese satin band-net sleeves. Pink Gros de Londre and gold lace, purple satin ribbon. Rose meteor wrap over gown of rose silver cloth and bugle embroidery.

Snappy News Scenes—A few of Uncle Sam's submarines—Charleston, Mass. Subtitles: Diplomat back for orders. Henry Van Dyke, Minister to Holland, returns—New York City.

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Bathing in February. James Whitcomb Riley, Hoosier poet (left) and Colonel Henry Watterson, famous editor—Palm Beach, Fla. South regains captured flag. City returns to New Orleans Confederate banner General "Ben" Butler won in 1863—Boston, Mass.

Travel 11,000 Miles to Fight—Hong Kong policemen arrive from China to enlist—London, England. Subtitle: "Good-luck babies."

Training Cavalrymen—English recruits drilled in Cossack and Roman riding and jumping—Aldershot, England. Subtitle—Training horses to lie down.

Cartoons by Hy. Mayer.

L-KO.

ELEVATING FATHER (Two Parts—Feb. 16).—The Cast: The Girl (Louise Orth); Her Father (Dan Russell); Her Sweetheart (Ray Griffith).

Ray, a young man who owes a lot of money, loves Louise. He has never met her father, who is a stout gentleman and rather flirtatiously inclined. Ray is warned that a bill collector, disguised as a woman, is going to serve him with a summons. He gets a mallet and waits.

Louise's father disguises himself as a woman in order to follow a pretty girl who lives in the same hotel. By mistake he knocks on Ray's door, and as Ray thinks he is the disguised bill collector, he gives the old man a severe thrashing and kicks him out. Father has to go to bed in a much battered condition.

Louise brings Ray to visit her "sick" father and when the old man recognizes his daughter's sweetheart as his ruffianly assailant, he chases him all over the hotel with a revolver. Ray darts into the elevator as the old man throws a lassoo at him, and as the door slams, the rope which is tied to the furious father catches, and the old man is carried up several stories.

Ray, in his excitement loses control of the brake and the elevator shoots through the roof and up into the air with the old man dangling from the cage. When it lands upon the roof the furious old man takes vengeance upon the unfortunate suitor.

TWENTY MINUTES AT THE FAIR (Feb. 20).—The cast: The Wanderer (Billy Ritchie); His Friend (Gene Rogers); The Girl (Peggy Pearce).

Billy, while wearily trudging along the road, sees the San Diego Fair in the near distance. Believing that he might make some money if he could get inside, he steals in under a visitor's coat tails and after wandering through the interesting streets he sits down on a bench to rest. An old rounder sees Peggy and follows her as she runs from him to the store of her friend, an excitable Italian, who pursues her annoyer and punishes him. Billy and the old rounder meet. They are old friends and the rounder laughs when he sees Billy meet two girls and invite them to dinner, for he suspects that bill has no money.

Bill, of course, has none, and when the proprietress demands her pay he suggests to the girls that they should pitch dice to see who shall settle. They refuse, and Billy in his efforts to make the old rounder pay up comes to blows with him. The Italian suitor takes a hand in the fight and both are severely beaten by Billy. The girls get the police and Bill is chased through the streets to the Painted Desert, a Fair Concession. He runs to the highest peak of a precipice and defies his pursuers. The Italian hurls bombs at him and for a while Bill catches them and hurls them back at his assailants.

At last one well directed bomb shell explodes, and Billy vanishes in smoke and flame only to awake on a park bench. He imagines he is still being persecutedd but sees his annoyers are pigeons who literally cover him and when he drives them away he finds two eggs have been laid in his hat. He is annoyed at first, but pockets them when he realizes he has at least got something out of his visit to the Fair.

LAEMMLE.

ARTHUR'S LAST FLING (Feb. 13).—The cast: Arthur Batts (Rupert Julian); Fritz (Richard Sterling); Flora (Elsine Jane Wilson). Written and produced by Rupert Julian.

Arthur Batts is quite a man about town and has hundreds of love affairs to his credit. His bosom companion is Fritz, and the two friends are in the midst of a celebration on Arthur's approaching marriage to a wealthy young girl of the city. Confidentially, Arthur tells his friend that his girl is the brightest and best in the world.

That evening as the two friends are strolling down the street they see posters advertising the appearance of a well-known actress. Arthur recognizes the picture as that of a girl to whom he had paid much attention once before, and he decides that as this is his last night as a Benedict he will celebrate the occasion by having a big party with the actress as guest of honor.

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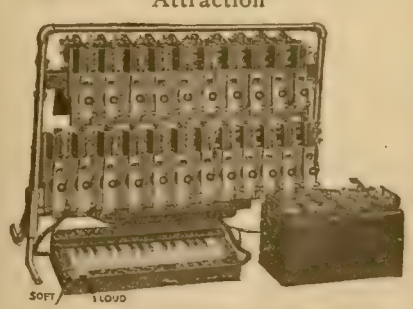

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The party lasts all night, and the girl insists upon accompanying Arthur to his apartment. They arrive about 9 A. M., and Arthur is trying to make an excuse to get rid of the girl so as to prepare for his wedding, when matters are complicated by the arrival of Fritz with the wedding bouquet. The girl asks the meaning of the flowers, and Arthur is unable to give a satisfactory explanation.

Arthur takes advantage of his friends arrival to hurry into his wedding clothes. When he returns Flora, the actress, gets suspicion of where he is going. She previously had told Arthur that if he proved false to her, in spite of his evident affection, she would kill him, and Arthur, taking her at her word, leaves his friend Fritz to make his excuses while he hastens to the girl's house.

As soon as Flora finds that Arthur has gone she flies into a tantrum and the furniture of the apartment suffers as a consequence. Poor Fritz, unable to escape, makes the best of his predicament and calms Flora with an invitation to breakfast.

AS FATE DECIDES (Feb. 16).—The cast: The District Attorney (Rupert Julian); The Crook (Ernest Shields); Crook's Wife (Elsie Jane Wilson); The Crook's Pal (Harry Mann). Written by M. De La Parelle. Produced by Rupert Julian.

A young crook, who is being assiduously hunted, finds that he needs money and tries to get his wife to steal for him. She has almost consented when the police break in and nab him. The prosecuting attorney is convinced of the innocence of the wife, and decides to take her and her baby to his mother's house for protection and to get her away from her former influences and surroundings.

Arriving at her room, he finds the crook's pal trying to force his affections on the girl. He rescues her, and amid the surroundings of his own home she thrives and becomes very good to look upon, much to the attorney's discomfort. The pal in the meantime watches the house, and seeing the two together, gets jealous and writes a note to the husband in prison. This note is smuggled to the prisoner and he makes his escape.

Next door to the attorney is an inventor who is working on a repeating rifle which he fires against the metal disc in the laboratory in his house, or in a shed. The wife of the crook is an interestsed spectator of these experiments. On the night of her husband's escape, he sneaks into the library of the attorney and is about to stab him in the back when the inventor comes into his laboratory and fumbling in the dark sets off his gun.

The target not being in place the shot goes through the window into the library of the attorney and kills the crook. Unknown to the young wife who is sleeping peacefully upstairs the body is disposed of and with it the load on the attorney's conscience, who now finds himself free to love the girl.

VICTOR.

IN THE NIGHT (Feb. 17—Three Parts) The cast: Mr. Van Austin (Harry C. Myers); Mr. Warren (L. L. Hall); Mrs. Warren (Rosemary Theby); Slim (Jerry Hevener); Slim's Wife (Jennie Nelson).

Mr. Warren, a middle-aged business man, devoted only to his business, leaves the entertainment of his wife, a young and frivolous girl, to Mr. Van Austin, a man about town. On his leaving for a business trip, his wife calls the other man for a further meeting. Van Austin takes the opportunity to call late that evening.

Mr. Warren, missing his train, returns unexpectedly, and as he comes up the steps to his residence he sees a man forcing an entrance through a window. He draws a revolver, and entering through a door into the room, fires at the window curtains. He turns on the lights and there stands a burglar with his hands in the air. Mr. Warren is about to call up the police headquarters when he hears a groan from behind the curtains.

Tearing them open he discovers Mr. Van Austin wounded in the arm from his shot. He looks around and sees grips packed and realizes that his wife is about to leave him. He makes a bitter comparison between the crook who came to steal his worldly goods and the supposedly respectable man who came to steal his wife. Police Headquarters having heard his call and receiving no answer, finally dispatched two men to the house.

On arriving there they are met by Warren and told that the call was a mistake. Warren finally gives Van Austin the alternative of leaving the community immediately or being shot on sight. Van Austin makes a precipitous flight, Warren, hearing the condition of the crook's family, let's him go with a promise of employment on his country estate. His wife affects a reconciliation, and as the sun is rising it opens a new era for them both.

Mutual Film Corp.

GAUMONT.

SEE AMERICA FIRST (No. 21, "A Trip Through Duluth, Minn.," Feb. 6).—Duluth, Minn., at the head of the Great Lakes, as it sits on the side of a vast hill looking down upon the boats which come and go, cool in the summer when the refreshing breezes blow, freezing in the winter, and ice bound, is the subject of one of the most interesting of the scenics, taken by the Gaumont Company and released in the series, "See America First." This Minnesota city is pictured in the twenty-first number of this interesting weekly scenic. In the film is shown the winter sports—curling, fancy skating, skiing and tobogganing. Glimpses of the great steel mills, the woolen manufacturing, the incoming and outgoing supply of ore from the iron range, disclose the great wealth-getting industries of this place.

The second half of the reel is devoted to Harry Palmer's funny animated cartoon, "Keeping Up With the Joneses."

MUTUAL.

MUTUAL WEEKLY, NO. 58 (Feb. 10).

Paris, France.—Off for the front. General Joffre stands in review.

Alexandria, Egypt.—The Allies land here after leaving the Dardanelles.

Somewhere-in-France.—C. R. B. trucks off for Belgium with food and clothing.

New York City.—Famous Ballet Russe tours America. Diaglaheff's dancers win artistic triumph. Subtitles: Lydia Loupokova and Stanislaw Idzikowski. Miss Flore Revalles, danseuse in "Scherazade."

Washington, D. C.—Louis D. Brandeis, "people's lawyer," is nominated by the President as an associate judge of the Supreme Court of the United States.

Colorado Springs, Col.—Wild elk for Pike National Forest. Fifty animals from Yellowstone Park are released on slopes of Pike's Peak.

San Francisco, Cal.—W. Morgan Shuster sails for the Orient. Former Treasurer-General of Persia leaves for China on the Nippon Maru, denying that he is Wilson's envoy.

Paris, France.—New bonnets in colors. Creations of Jeanne Blanchot.

Washington, D. C.—Fred A. Kolster robs sea of fog terror. Invents a "Radio Detector" which will determine the direction of another ship. The U. S. Government guards secret of this scientific marvel.

Brooklyn, N. Y.—Keen public interest is aroused here in the case of Dr. Albert Pervail, who is dying of "sleeping sickness" caused by the bite of the tsetse (tetse) fly. Subtitles: The tsetse fly. His bite has destroyed three million natives in Uganda, East Africa. The fly lights on the collar and bites the back of the neck. Government officials arrive at Eutebbe to begin a campaign to exterminate this dangerous pest. The forest is one of the first haunts attacked. Each native is examined and sent to a detention camp. Eighty per cent. die.

Fresno, Cal.—Gasoline buyers receive full measure here. State inspection and sealing of measuring pumps save auto owners $100,000 a year.

Venice, Cal.—Canoe football, a new sport. Beach girls defeat Los Angeles belles.

Norfolk, Va.—British steamer "Appam" captured by German sea raider. Was reported to have been sunk off African coast. Prize crew bring Britisher here after sinking 7 others. Two killed in hand-to-hand fight on bloody decks before steamer surrendered.

Atlanta, Ga.—Carving an army out of a mountain. Stone mountain will become a memorial to the soldiers of the confederacy. Subtitle: Looking down from top of the mountain.

Miami, Fla.—Poet and editor are chums. James Whitcomb Riley, the hoosier poet, and Marse Henry Waterson, famous editor, enjoying the sunshine on the beach.

CUB.

JERRY'S MILLIONS (Feb. 11).—The cast: Jerry (George Ovey); Father (Louis FitzRoy); Burglar (Jefferson Osborne); 1st Cop (Arthur Munns); 2d Cop (Gordon McGregor); 3d Cop (Harry Jackson); Daughter (Belle Bennett); Landlady (Janet Sully); Porter (George George); Postman (Jos. Von Meter). Directed by Milton Fahrney.

Out of funds and unable to pay his long overdue board bill, Jerry is in a bad way. To make matters worse he is not permitted to even see his sweetheart, her father having voiced the decision that he wants no penniless son-in-law. In seeking a way out of his precarious financial predicament Jerry gets himself into trouble with two policemen and his landlady. He succeeds in vanquishing the officers, but the landlady is more sturdy and knocks out poor Jerry. She leaves him on the floor, dead to the world, to answer the postman's ring.

A letter arrives addressed to Jerry. Curiosity getting the better of her, the landlady steams open the envelope and is amazed to learn that Jerry is heir to three million dollars. Forgetting her past differences she returns to him and, being leap year, proposes. Jerry decides there is safety in flight and rushes out of the house, grabbing the letter as he speeds away.

Alone and in safety he reads the letter and, overjoyed at the news, hurries to his sweetheart's home to tell her of his good fortune. The butler, who has been instructed by father not to admit him, attempts to bar his way, but Jerry pushes through the lines. The master of the house is called and armed with a revolver starts after the intruder.

As he approaches Jerry seeks safety in a cabinet. Unknown to any one a burglar is hiding in the clothes closet in the same room. He has locked the door and the father of the house naturally surmises that it is Jerry who is within. Father fires through the door, creating confusion in the household, of which Jerry is quick to take advantage as an opportunity of escape. He dashes out into the street and into the arms of the two policemen—the very two with whom he has previously had trouble. They take him back to the house, where they are met by astonished father with the burglar. One of the officers takes charge of the burglar and the other takes Jerry.

While this is happening the landlady receives a telegram stating that the news of Jerry's riches is a mistake—that Jerry was not the right man. Just as she finishes reading it the policeman comes up with Jerry, who is handed the telegram and so overcome that he faints away.

MUTUAL MASTERPICTURE DE LUXE.

POWDER (American, Five Parts—Feb. 10).—The cast: Bernheim (Constance Crawley); Chester Fosdick (Arthur Maude); Reinhold Burghoff (Jack Prescott); Baron von Halstyn (Jack Farrell); Judson Brand (William Carroll); Eleanor Brand, his daughter (Lizette Thorne); Marshall Brand (George Ahearn). Directed by Arthur Maude.

Judson Brand, a powder manufacturer, is approached by the envoys of two warring nations, but before entering into a contract with Baron Von Halstyn, envoy for Gravonia, he sends his son, Marshall, to investigate the country's financial condition. Burghoff, Sashofen's envo, is advised of a blockade and instructed to halt shipments of munitions to the enemy.

Both envoys try to enlist the help of Jan Bernheim, a clever political exile from Gravonia. Out of revenge, she promises to aid Burghoff, but patriotism prevails and she goes over to Von Halstyn, although pretending to remain in the employ of Burghoff. Elinor, Brand's daughter, is engaged to Fosdick, a humanitarian propagandist, who opposes Brand's mercenary attitude in furnishing munitions.

Burghoff allies himself with Fosdick, and together they hope to control the vote of the congressional committee against furnishing munitions. The committee is divided in opinion and the deciding vote is with Hayes, the chairman who favors the non-participating policy. Brand quarrels with Fosdick about the issue and forces Elinor, in sympathy with Fosdick, to break her engagement, when Fosdick refuses to renounce his principle.

Jan induces Burghoff to give Fosdick a check for a thousand dollars "for charitable purposes." Jan secures the canceled check which the unsuspecting Fosdick has accepted, for evidence against him, and when Von Halstyn urges her to win over Hayes to their side, she does so by showing him the check, which she makes him believe was accepted as a bribe from Burghoff. Burghoff refuses to accept defeat and proposes to Fosdick the blowing up of the powder mills, but Fosdick refuses to listen, so Burghoff undertakes it alone unknown even to Jan.

Brand's son, traveling through the war zone, finds their Brandite shells being used by both sides, and is so absorbed in commercialism that he is untouched by the evidence of suffering about him. Fosdick saves the life of a child

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belonging to one of the men employed by Burghoff to blow up the mills.

Brand receives a favorable report from his son and he and Von Halstyn ride over to the mill to sign up the contract, accompanied by Elinor and Jan. Fosdick, in Burghoff's office waiting for him, answers the telephone and learns of the plot to destroy the mills within an hour. He tries to reach Brand only to find that he and Elinor have gone to the mill.

Fosdick drives to the mills, and through his efforts the plan only partially succeeds; no one is hurt but Mason, the man who was on the job. Fosdick is found trying to put out the fuse and is accused by Brand of attempting to blow up the mill. Mason, however, clears him when he recovers and Von Halstyn and Jan are arrested by a secret service man who has been trailing them. Brand stubbornly insists that Fosdick is to blame for it all and vows he will sign the contract away. Then the final argument presents itself—his beloved son has been killed by a Brandite shell.

Later Von Halstyn and Jan are deported. Burghoff flees the country and Fosdick and Elinor are united. Brand turns from the manufacture of ammunition to Red Cross work.

THE DEAD ALIVE (Gaumont—Five Parts—Feb. 17).—The cast: William H. Stuyvesant (Sydney Mason); "Doc" Ardini (Henry W. Pemberton); Old Jim, father of Mary and Jessie (James Levering); Jessie and Mary, twin sisters (Marguerite Courtot). Written and directed by Henry J. Vernot.

Old Jim loses his money in the gambling house of "Doc" Ardini, an international crook. Feeling sorry for the old man, Ardini gives him a job. He will not write his motherless twin daughters that he is down and out. They come to the city to earn their living. Jessie secures a position in a department store, and Mary gets a place in the chorus of a musical comedy. They keep house for their father, who pretends he has honest employment.

At her place of business, Jessie is seen and admired by William Stuyvesant, a young millionaire. After meeting her and impressing her with the honesty of his intentions, Stuyvesant asks Jessie to marry him. Before she can reply, word comes that her father has killed a man when the police raid Ardini's resort. Learning of her father's calling and his arrest for murder, Jessie feels she cannot marry Stuyvesant. Without telling him why, she declines his offer and moves to escape his attentions. She merely writes that there is a terrible secret in her life that makes her marriage impossible. She has also kept from him that she has a twin sister who is on the stage.

However, Stuyvesant learns her new address. He visits her and persuades her to marry him. Old Jim will not give his right name, and after a trial is sent to prison for ten years under the name of Jim O'Connor. Ardini is imprisoned three months for keeping a gambling house.

On leaving prison, Ardini is in need of money. He learns of Jessie's marriage and also that Stuyvesant does not know of old Jim's disgrace and Mary's stage career. Getting Mary under his hypnotic power, he sends her to Jessie for money to keep from revealing the family secrets.

Jessie is killed in an automobile accident and her husband is inconsolable. Ardini, under an assumed name, wins Stuyvesant's friendship. He claims spiritualistic powers, persuading Stuyvesant that through him he can see his late wife. Ardini forces Mary to pose at a distance as Jessie.

One of the demands he makes, saying it is necessary for the spiritual manifestation, is that all the servants leave the country place the evening Stuyvesant is to be shown his wife's spirit. Ardini then plans to rob the safe in the millionaire's room.

Mary rebels against tricking her late sister's husband, and gets word to him of the imposition. The safe is protected by an automatic device that fires a revolver when the combination is tampered with. Unaware of this, Ardini decrees his own death. Mary tells the family secrets to Stuyvesant, who marries her just as soon as he can secure her father's pardon.

MUSTANG.

WHEN THE LIGHT CAME (3 parts, Feb. 18).—The cast: Jim Morton, a rancher (Thomas Chatterton); Wilbur Merrill, his partner (John Farrell); Martha, Merrill's daughter (Anna Little); Burton, an actor (Jack Richardson); Dr. Bronson (George Rainey). Directed by Thomas Chatterton.

Jim Morton is a successful but lonesome rancher. One day, crossing the desert, he rescues an old Indian from the attack of a rattle snake. The Indian rewards his generosity by remaining to assist in the work about the ranch. Later Jim solves his problem by securing a partner, Wilbur Merrill, who arrives with his daughter, Martha. Martha is exceedingly industrious about the home and provides a continual round of gaiety which soon affects the rancher to a point that far exceeds friendship. His constant attempts to speak to her find him tongue-tied and embarrassed. Martha, with a woman's quick intuition, understanding his plight and lightheartedly, unthinkingly teases him in many ways.

Burton, an actor, who has established a hunting lodge nearby, spies Martha at a broncho busting contest. He makes ungentlemanly advances which she coolly repulses. Later he follows her to the Morton-Merrill ranch and finds her digging earth for some plants. Being adroit, he succeeds in gaining her confidence and helps her with her work. Jim is surprised to discover them as Burton is leaving, but a thoroughly natural explanation by Martha causes the matter to pass from his mind. On this day her father is killed while traveling through the woods by a bolt of lightning.

In a day or two the sadness has been overcome, to a certain extent, and Jim makes up his mind that now or never is the time to declare himself to Martha. He loses courage and leaves a note on the table, asking her answer. She has gone to Burton's lodge—innocently because Burton has held up to her the lure of a position as an operatic singer. When she is about to leave, he makes improper advances, which are smartly punished by Martha's stinging whip. She starts for home. Burton fears that Martha will tell Jim and he enters the Morton house hoping to forestall her. He finds Jim's note, asking Martha to marry him, and writes the word "No" at the bottom of the sheet. Jim finds the note and is greatly disheartened.

Burton disguises himself as a professor of music and by promises of employment at a fabulous salary, succeeds in getting Martha to leave for New York. Martha's efforts to secure work in New York are hopeless. Then Burton, who has been watching her, meets her as if by accident, and offers his help. Later, disguised as a professor of music, he lures her to his apartment. Removing his disguise as she is playing he asserts that he is going to revenge the sharp, stinging blows given by her whip across his face some time before.

Jim has been superintending the dynamiting of stumps on his land and, being careless, has been seriously injured. A visiting doctor, spending his vacation at Jim's home, brings him East for special treatment and it so happens that the doctor's quarters are located in the same building where Burton has his apartment—in fact, the apartment is directly across the hall. It is after the doctor has gone out, leaving Jim sitting with bandaged eyes, that the ranchman hears the struggle in Burton's apartment. He rescues Martha and administers a sound thrashing to Burton. The arrival of the doctor finds that a complete understanding has been reached between Martha and Jim. Burton is left to brood over his sorry failure. Jim and Martha prepare for a new life of happiness on Jim's big ranch.

AMERICAN.

A MODERN SPHINX (Three Parts—Feb. 15).—The cast: Asa and Zaida (Winifred Greenwood); Ram (Chas. Newton); Essene (Nan Christy); Semeth (King Clark); Francis Passmore, artist and musician (Edward Coxen); Mrs. Grant (Ella M. Morrison); Aster (George Field). Directed by Chas. Bartlett.

Asa loves Senneth, but he loves Essene, another girl. Asa, scorned, appeals to her father, Ram, a sorcerer, to use his magic arts to prosper "A Love that Seeks For Self" and he refuses her request. When she trys to poison Senneth, Ram puts her under a spell—"For three thousand years shall thy soul sleep and then reborn without love. In love may it find redemption."

The cycle of years has run its course, and to Mr. and Mrs. Grant is born a baby daughter—Zaida. She grows up to womanhood and is known as the Modern Sphinx, or "The Woman Without a Heart." She has many lovers, but lacking the power to love, she cannot understand their proposals.

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At a fete given in her honor she meets the famous soothsayer and oculist, Aster. He foretells her future in these mystic words: "The cycle of the stars is completed; you will learn love's secret—sacrifice." Again Zaida is mystified by love. "What is love?"

Francis Passmore, artist and musician, joins the house party. There he sees Zaida and is struck by her cold, lifeless beauty. He hears that she is the Modern Sphinx, but cannot believe that a woman of such beauty can know nothing of love. He falls in love with her. He tries to explain to her the meaning of "love" and plays a lyric on his violin and relates the story, but the music fails to awaken her soul. He tells her of love in allegory.

One night he finds her sitting by a stone pillar gazing at the heavens in her passionless manner. As he watches her, she seems to turn into a sphinx. Then he has an inspiration and teaches her love—then passion. She escapes from Lim, mystified and frightened. Can this be love? He follows her and as he gather her into his arms again love awakens. She returns to the house and there meets a new arrival—Passmore's wife. Then she realizes that though she has found love she has stolen it from another.

In her misery she remembers Aster and gets a small vial of poison. There on the cold balcony, with the stars as her companions, she puts a few drops of the poison on her lips. She disappears.

The scene shifts back to 3,000 years before and Ram is seen reading the stars as if it had all happened just in a moment. He returns to the chamber and there finds Asa as she awakens. The soul of Asa has learned the secret of Love—Sacrifice.

BEAUTY.

ELLA WANTED TO ELOPE (Feb. 16).—The cast: Ella (Neva Gerber); Mother (Lucille Ward); Attorney (William Carroll); Jack (Richard Rosson). Directed by James Douglass.

Ella wants to elope with a real man. Dick loves Ella ardently, but she can't "see" him at all. This perplexing state of affairs continues until mother begins to worry about Ella's lagging interest in her studies and consults her attorney. He suggests that he will be the goat—he will make love to Ella, elope with her and then desert her. The cure will be sure and lasting. Mother, somewhat dubious, agrees to the plan.

At last Ella's romance begins. She succumbs to her elderly suitor's whirlwind wooing and elopes with him, pursued by Dick. Arrived at their destination, Ella is left in her room all alone while her elderly lover is hustled off to jail by the younger one. He, however, had telephoned to mother to come and get her deserted child.

In the morning Ella discovers that she has been deserted and when mother arrives on the scene she finds that her accomplice is lodged in jail. Together they go to get him released, and while mother is explaining the court just how it all happened Ella and Dick decide to elope in earnest.

THE BATTLE OF CUPIDOVITCH (Feb. 20).—The cast: Billy (Dick Rosson); Cutie (Carol Halloway); Billy's Dad (John Steppling); Cutie's Dad (John Sheehan); Bridget (Mary Talbot). Directed by Archer McMackin.

Billy and Cutie are sweethearts and their respective sires are friends and neighbors. The old men, having fought through a war together, take great joy in discussing the present war situation. But of a sudden Cutie's father asserts that, "If Ghardinoczx had not captured Ogradtixc, Shebinevski would have advanced to Plyntx!" The argument waxes furious, friendship is forgotten and to Billy and Cutie come commands from both headquarters to "sever relations with the enemy's ally."

But the fires of love are not so easily put out, and when the elders discover their children courting over the dividing hedge, guards are immediately placed to patrol the boundary. Billy's father enlists the services of his gardener, a good old soul who hasn't the slightest desire in the world to upset romance. Cutie's father got Bridget, the old cook, to guard the girl she had raised from babyhood. Under the watchful eyes of their respective campaigns they were good guards, Bridget right on the job with her soup ladel and the gardener doing his "juty" with his spade.

Cutie's fluffy white puppy broke through the lines onto Billy's lawn and Billy immediately has an idea. He pens a note, puts it under the dog's collar and pets it and sends it flying home. The note is a fake message telling Cutie to prepare for action at 8 o'clock. The anxious fathers fall for the false note and get ready for 8 o'clock.

The sentries are bought off, and when Billy makes his escape at 7:30 he binds and gags the gardener, as his own request so he will have the appearance of having been overpowered. Billy makes his way to the enemy's stronghold and assists Cutie down from her window, while Bridget does sentry duty to see they are not disturbed. They receive her blessing before binding her also. At 8 o'clock the fathers find their guns spiked. Each forces a confession from his traitorous sentry. The old gentlemen decide to combine forces and protect their joint interest and over their chess board, with their mint juleps, they get together, while Cutie and Billy pay a visit to the minister and receive his blessing.

SIGNAL FILM CORP.

THE GIRL AND THE GAME—(Chapter 7—Spike's Awakening—Two Parts—Feb. 7).—Rhinelander, to avoid future trouble, moves his camp to Baird. Coincidentally Helen is transferred to Las Vegas, a nearby station. When the new wires are up, Rhinelander and Storm telegraph Helen that important contracts are expected on Train Number 19 on Sunday. The plan is for Helen to bring them to Baird where Storm will meet her and drive her to the camp.

Seagrue, following Rhinelander's new move, located secondary headquarters at Las Vegas and he learns of the right-of-way contracts expected by Rhinelander. He is determined to get these valuable papers in order to embarass his rivals and sends peremptory orders to Spike at Oceanside to hurry to Las Vegas. After a drunken debauch, Spike is thrown off a train in Oceanside. Helen Holmes happens on the spot and, taking pity on Spike's plight, insists on paying his fare so that he can continue his journey. Spike vows that if he ever gets a chance, he will prove his gratitude. Spike arrives in Las Vegas and wanders about the streets until spied by Seagrue. When he joins them, Seagrue demands that Spike take measures to get the contracts away from Helen the following day, which is Sunday. "Then I can tell you," blazed Spike, "you don't get them."

This so enraged Seagrue that he sprang on Spike, but the powerful railroader bore him down. The interference of Lug and Bill saved Seagrue and Spike was permitted to go. Seagrue instructed Lug and Bill to kidnap Helen on Train No. 19, stating that he would overtake them at milepost No. 149. The two villains climb on top of the train, and when every thing was clear they climbed down to the window, climbed in, overpowered Helen and secured her with ropes. By this time Seagrue's car was speeding alongside the rear platform of the train. Bill, an old sailor, connected the automobile to the train with a rope, and Helen's limp form was transferred to the automobile.

Storm met the train at Baird but missed Helen. The conductor stated that she had surely been on the train when it left Las Vegas. Storm hastens to Las Vegas in the cab of the locomotive. Meanwhile, the dashing automobile has nearly run over Spike in Las Vegas—he knows its destination is Seagrue's shack and, guessing the rest, he dashes forward. Storm and Spike meet at the shack. Storm throttles Spike until a complete explanation is made and Storm, amazed, announces that if Spike proves his friendship, he will forgive everything that has gone before.

Storm goes to the roof and Spike forces the door. Spike gets into the room first—where Seagrue and his men are baiting Helen. Seagrue has threatened to search Helen after the papers taken from her are discovered not to be the wanted contracts. Spike's sudden entry results in a fight, during which Spike is floored. Helen spies some explosive cylinders and seizing one of them threatens to kill them all. This doesn't daunt Seagrue who is kept only from his foul purpose when Storm's leveled revolver comes in through the window.

Helen covers the gang with a revolver while Storm climbs in but when she momentarily relinquishes vigilance they escape. However, the contracts, also a lot of Christmas mail for the men at camp, have been recovered and Helen, Storm and Spike return to Rhinelander. He is amazed at the story, especially at Spike's awakening.

THANHOUSER.

THE SPIRIT OF THE GAME (Three Parts—Feb. 9).—The cast: Dick Thornton (Edwin Stanley); His Sweetheart (Kathlyn Adams); The Left-Over (Morris Foster); His Sweetheart (Ethyle Cooke).

Captain Dick Thornton was the star football player of his college. He was the center of attraction wherever he went. His classmate was very proud of him. One day the prettiest girl in the college town who had always seemed to find so much pleasure in the company of Captain Thornton urged the classmate to try for the football team. Day after day the classmate practiced on the field, but the head coach did not consider him worthy of the team, nor even of the regular squad of substitutes. He was nothing but a left-over.

At midnight, as the left-over was standing by the window in his room, he noticed the form of Captain Thornton walking across the campus. Realizing that he was breaking the rules and knowing that the big game was to come off the next day, the left-over went in pursuit. Two hours later, in the back room of a squalid saloon the left-over found his hero—a sodden shell of the man he was before the bottle of whiskey in front of him had been emptied. As the left-over was helping the captain home, he saw the girl who loved Thornton coming up the street. The left-over decided upon a great sacrifice. He dragged his drunken friend behind a bush and when the girl was near he appeared in an apparently intoxicated state, telling her that Thornton wanted to bring him home, but he chased him away. When the girl had gone, the left-over shook his disguise and escorted the drunken Thornton home.

The next day Thornton told the left-over to appear on the field in uniform; but as he had kept watch all night over the captain, his sleep-heavy eyes closed soon after the latter left the room, and he did not wake up until the game had started. In the stand the girl watched the game. Vainly she had searched the field for him—the left-over, with whom she really was in love. The she saw him come to the side lines. Her lips curved in scorn. It had taken him many hours to sleep off the effect of his supposed debauch. She saw the coach order the left-over from the side lines because he had come in the middle of the game. She saw him walk hopelessly off.

The fierce play of the opposing team crippled many of Thornton's men. Her ears caught the murmur that went through the stand. "Thornton's groggy," a thousand lips said. "He's all in! They'll get him now!" She thought that only she knew the reason. In the dressing room under the grandstand the left-over sat—alone. Rumbling through the great stands he heard the cheers of the other team's rooters. When the whistle blew the men of his own team crowded into the dressing room, a weary, hopeless crew. Captain Thornton saw the left-over and shook his head. They would be beaten in the last quarter. He hadn't the spirit to put in his men; nor the strength to put into his own plays because the whiskey of the night before had taken it away. And when the coach crowded the players out of the dressing room and back for the last quarter the nerve that had been keeping the captain up broke. He collapsed.

"I'm all in," he said when the left-over tried to rouse him. A look of realization came to his eyes. He told the left-over to take his place. After a little discussion the left-over finally consented and, donning his friend's jersey, the the head guard, the nose guard, etc., he rushed upon the field. The fresh energy of the left-over put ginger into his men and he won. His identity was revealed and he was roundly cheered. And he was placed in his proper position in the eyes of the girl.

OUTWITTED (Three Parts—Feb. 16).—The cast: Contractor's Clerk (Wayne Arey); Tele-

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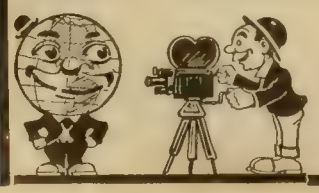

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phone Operator (Hazel Kirk); Cashier (Morgan Jones); Contractor (Justus D. Barnes).

A little boy, while walking with his mother one day through a park, noticed a young man with a dog which was doing some remarkable tricks. The mother and son approached, and the young woman, who was with the man with the dog, said that Lady—that's the canine's name—saved her husband from an unjust conviction. Then she told this story:

The young man was a clerk employed by a contractor. The girl had been employed in the local telephone exchange, and they were expecting to be married. The young man's immediate superior was the cashier, whose reputation was of the best, although in secret he was a gambler and a spendthrift. He became seriously involved and decided to steal money from the concern and cast the blame upon the clerk. The next time the clerk was sent to the factory with the weekly payroll, the cashier managed to substitute an empty satchel for the one containing the money. His dog, Lady, was the only witness and frustrated the cashier's plan by shifting the money satchel into its proper place. When the clerk was a short distance from the factory, which was in a country place, he noticed a man lying in the road apparently unconscious. When he went to the assistance of the "victim" the latter sprang upon the clerk and then searched the auto for the money. But again the canine rescued it.

Undaunted by these failures, the cashier decided to try another scheme. The head of the firm drew a personal check for $20, and asked the cashier to get the money for him. The cashier "raised" the amount to $20,000, and sent the young clerk for it. Later the clerk was forced to admit that he had seen the cashier go directly into his employer's office, while the employer swore that he had received $20. The cashier, however, had a self-addressed envelope prepared, slipped the large bills inside, mailed them to himself at his home, and was ready for the explosion he knew was coming.

It happened that the contractor's account was overdrawn by the $20,000 check, and the bank officials communicated with him. The cashier declared he had given a $20 check to the clerk and had received $20 from him on his return from the bank. The clerk swore truthfully that the check was $20,000, and that he had given that sum to the cashier. The story was not believed, and when the cashhier virtuously insisted upon being searched and the money was not found, the clerk was placed under arrest. Before he was led away he tried to pet his dog, but to his grief the animal shrank away from him and fawned around the cashier, who gloatingly remarked, "This dog knows a crook when she sees one. I'll care for her while you are in jail," and when he went home that evening the cashier took the dog with him. In the letter box he found the envelope with the money, and after placing a few bills in his pocket, replaced the others in the envelope and hid it behind a picture. His creditor called, was surprised at being paid in full and induced the cashier to again visit the gambling house, and see if his luck had not changed.

They left the dog, locked in the room. There was a telephone, and the dog removed the receiver with his teeth, a trick his master had taught him. Then he barked into the mouthpiece. The clerk's sweetheart at the telephone exchange recognized the dog's bark, and after looking up the number of the subscriber went to the house. The dog greeted her excitedly, led her to the framed picture on the wall, and when she failed to understand, jumped, grabbed the wire and brought the picture crashing to the floor. In the back of it she found the envelope with the money. The girl, realizing the value of the evidence, summoned the police, and while they were examining the house, the cashier returned. He was placed under arrest, but managed to extinguish the lights and leap out of the window. The dog followed, tracked him to his hiding place in an alley, and led the officers there. The fugitive tried to shoot, but the dog saved the policeman's life by jumping in front of him and being injured herself. Then the cashier was overpowered and led a prisoner to the station, where the young clerk was set free. The policeman who had narrowly escaped being shot bent over and patted his canine preserver.

After hearing the story the mother and son congratulated the young couple on having such a sagacious animal, and walked away.

Pathe Exchange, Inc.

PATHE NEWS NO. 10 (Feb. 2).

Miami, Fla.—Wm. Jennings Bryan finds a haven of peace in the quiet confines of his winter home. Subtitles: 1—Every Friday he keeps open house day. 2—He is not raising his grandson to be a soldier——. 3—But is training him to wage war on the elusive tarpion.

Boston, Mass.—Louis D. Brandeis, who has been nominated as Associate Justice of the U. S. Supreme Court, received congratulations in his home town.

Quebec, Canada—The thirty-third Canadian regiment gets a taste of winter marching conditions before embarking for the European war area.

Venice, Cal.—Canoe football is the latest craze among the fair swimming devotees of sunny California. Subtitles: 1—Play ball! 2—The fair contestants.

Celaya, Mexico—General Obregon, chief of staff of the Constitutionalist Army, is warmly welcomed by Carranza upon his return from a successful round-up of the Villa bandits. Subtitles: 1—The party visits the battlefield of the Internationales where the general lost his arm.

Pittsburgh, Pa.—President Wilson arrives here to start his campaign for National Preparedness. Subtitles: 1—An immense crowd anxiously awaits the plans for defense. 2—Mrs. Wilson accompanies the President to cheer him in his arduous task. 3—Wm. Mahaffey, of Civil War renown, is still in fighting trim.

Fashions.—Milady's wear: Miss Pearl White exhibits exclusive creations she will wear in the "Iron Claw." Gowns by Francis, Inc. Subtitles: 1—Morning suit of blue velvet with Krimmer fur trimming and hat to match. 2—Afternoon gown of dark blue Georgette crepe, trimmed with French blue ribbon and gold tassels. 3—Evening wrap of sapphire blue velvet and Kalinsky fur. 4—Gown of sapphire sequine and Georgette crepe with silver edging.

Washington, D. C.—Twenty-one baskets are required to contain the eight-mile petition presented to Congress to prevent the shipment of arms abroad. Subtitle: 1—Senator Kenyon, the spokesman of the Arms Embargo Movement.

Chicago, Ill. (Except Chicago copies).—Bad weather conditions force cyclists to resort to their hotel roofs to practice for the coming six-day race. Subtitle: 1—Jessie Stalter, woman champion, gives a high speed exhibition.

Cleveland, Ohio.—Secret service men arrest a suspect during the tour of the President. Subtitle: 1—Go-Wah-Heah Doongwa journeys 1,000 miles to meet Mrs. Wilson, a co-descendant of Pocahontas. 2—The President appreciates his warm welcome in Cleveland.

Washington, D. C.—Secretary of State Lansing is tagged for his bit in the national campaign to raise funds for the Jewish War Sufferers.

Charleston, S. C.—The fate of the historic Navy Yard here, said to be too small for the modern super-dreadnaught, is being debated by Congress. Subtitle: 1—Two destroyers in dry dock. 2—The famous flagship Hartford of Admiral Farragut, and Admiral Dewey's Olympia, rest here peacefully. 3—But what will they do with Nanny?

THE MATSUSHIMA ISLANDS (Picturesque Japan—Photocolor—Feb. 7).—In this picture the wonders of the Land of the Rising Sun are pictured in all the glory of their natural colors. A boat ride through the islands unfolds a delightfull panorama of the splendors of the region. The natives are shown oyster fishing, all decked out in their gorgeous kimonas, giant mountains rise to majestic heights, little villages nestle at the foot, and other interesting features are pictured.

ENGINEERING FEATS IN OREGON (Pathe—On the same reel as foregoing).—Great engineering achievements are always interesting to the lay as well as the technical mind. The Oregon Railway, whose course was blasted through solid rock; the giant turbines that drive dynamos which generate 5,000 horse-power in electricity; the great dam, built at a cost of $2,000,000; all these and other interesting features are pictured.

HAPLESS HAPPENINGS (Starlight, Feb. 7).—Millie Millions dreams one night of being saved by her ideal man, and is on the lookout at all times for him. Old Heinie seems to fit that description and is looked upon with great favor—by the girl. But Mother has other plans for her offspring. These include an alliance with a foreign nobleman, who is on the high seas on his way to the home of the Millions.

Millie conceives the brilliant idea of dressing Heinie up in such an outfit as is usually associated with foreign noblemen. He dons the raiment all right, and is received with open arms by the fond parents, getting away with it fairly well. But finally the Count's steamer docks and that personage reaches the home of his intended in time to discredit Heinie, who is thrown into exterior darkness.

THE PRECIOUS PACKET (Gold Rooster, 5 parts, Feb. 11).—The story deals with a young man who performs an unusual service for Great Britain under the auspices of "The Younger Sons," an organization of the younger sons of British nobles. He is ordered to marry an American girl, because by so doing he automatically annuls an old grant of hers to a throne in Canada. His instructions are to open a packet on a certain day, and when he does, just after

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his marriage, he learns that unwittingly he has carried out his orders.

THE RED CIRCLE (No. 9, "Dodging the Law," two parts, Feb. 12, Balboa).—This episode opens with a fight between Max Lamar and "Smiling" Sam Eagen, the "reformed" crook. Charles Gordon, an attorney, wrongfully accused of embezzling, rescues Lamar, who tells him that if he ever needs help to come to him. Later, on the beach with June, Lamar is met by two detectives from the city on the search for Gordon. They ask his aid, but he tells them he knows nothing. June, her heart going out to the poor oppressed man, runs to tell him of the officers' approach. He makes his getaway, and June throws a lighted lamp at the officers as they enter Gordon's shack, setting it on fire. However, they see the Red Circle on her hand. Later, "Smiling" Sam notices the lurid mark on June's hand. What will he do?

WATCH FLOWERS GROW (Globe, Feb. 14).—The first scene shows the buds and flowers of the lily species lying concealed beneath their foliage. Then, as living things, the blossoms separate for room before finally opening. The sight of these blossoms bursting into flower to drink in the odorous wine of early morning, only to give back its draught a thousand fold in the hours that follow, is rare and refreshing.

SIBERIA, THE VAST UNKNOWN (1st installment, on same reel as foregoing).—Preparatory to starting on the trip to northern Siberia, the Pathe expedition stopped at Nome, Alaska, where many interesting incidents were filmed. After a panoramic view of this city, which literally came into existence in a day, during the gold rush in the late 90's, many interesting scenes and incidents follow in rapid succession. There being no harbor at Nome, and the shallow water not permitting vessels to approach the shore, an aerial trolley has been strung out over the surf to deep water. The Nome public school, although rude in appearance compared with schools in the United States, is probably the most impressive building in Alaska. The Nome fire department has a hard time of it. The streets are paved with planks which, as a whole, don't allow of much speed. The church, too, now is well established in Alaska. Several good studios of the Eskimo are also given. Eskimo's are seen pitching their tents on the sands for the summer, to sell their carving and furs to the tourists. They have, with the help of the United States Government, raised large herds of deer through scientific methods. Although not as skillful as the American cowboy, the Eskimo herders know how to use the lasso. The reindeer are readily domesticated. Many have been broken to harness and some become so tame that they are admirable pets.

LUKE FOILS THE VILLAIN (Rolin Film Co.).—Luke is a miller brave and bold. He laughs and sings from morning until night, happy in the thought that he is loved by Mazie Nut. Mazie and Luke take advantage of atmospheric conditions and picturesque surroundings and "spoon" by the bright moonlight, while the old mill brings up the rear. Thus unconsciously visualizing the dreams of some would-be painter they continue softly purring. Then the villain comes—and disturbs them. Follows a series of brilliant tactics used by the gladiators which are spine tickling to say the least.

THE SHRINE OF HAPPINESS (Gold Rooster, 5 parts, Feb. 18).—Dave Scott, a wealthy mine owner, is killed. His daughter, Marie, goes to her father's old friend Richard Clark, knowing that he will take care of her interests. Clark and his grown son, Ted, become attached to Marie. Innocent in manner, she sees no necessity for concealing her preference for the elder Clark. In time, Ted's attachment culminates in a proposal, which is rejected. Ted accuses his father of standing in his way and the father makes Marie promise that she will accept Ted. A few minutes before the time set for the ceremony, a note from Ted explains that he realizes the love that exists between Marie and his father, and rather than exact the sacrifice, he has left his father's home, leaving them free to marry.

Triangle Film Corp.

LOVE WILL CONQUER (Keystone, 2 parts, Jan. 30).—The cast: Pride of the Neighborhood (Fred Mace); A Quiet Worker (Mack Swain); An Entertainer (Harry Gribbon); His Partner (Polly Moran); An Illustrious Patron (Joseph Swickard); A Faded Vampire (Billie Brockwell); Piano Player (Harry McCoy).

While Harry Gribbon and Polly Moran, a pair of entertainers, are providing amusement for a cafe full of people, Joseph Swickard strolls in with Billie Brockwell on his arm. Billie is a sort of vampire and she has cast a spell on Swickard, who buys champagne for his charmer. Fred Mace is a fighter held in high regard for his prowess in the neighborhood. He gets into a quarrel with Billie, as he resents her attachment to the prosperous appearing Swickard. This ends with Swickard challenging Mace to a duel. So confident is Swickard that he orders a coffin of an undertaker over the 'phone. They have a rattling fight. Some of Mace's accomplices stab him by mistake and he runs to the cafe with Swickard in pursuit. The fighters chase around the place till they see that Mack Swain has quietly won the hand of Billie Brockwell. The pair of lovers go out to the accompaniment of the strain, "Love Will Conquer."

HE DID AND HE DIDN'T (Keystone, two parts, Jan. 30).—Roscoe Arbuckle and Mabel Normand are cast as a happy couple living in a richly furnished mansion. Roscoe is a physician. Things begin to happen when Mabel's old school friend, William Jefferson, comes to see her. Their innocent pleasure in talking over old times is misunderstood by Roscoe, and he is fuming with rage and jealousy, but Mabel pays no attention to him.

Complications occur a-plenty owing to the machinations of crooks. They send a hurry-up call for Roscoe, saying that a patient is dying in a nearby town. When Roscoe finds that the address given is that of a vacant house, he races back in his big auto.

But things are happening rapidly meanwhile at the mansion. Mabel goes to bed and discovers Al St. John, a burglar, under her bed. Her cries bring Jefferson on the scene. The burglar makes a sudden get-a-way through a window. When Roscoe returns, he finds Jefferson trying to restore Mabel who has fainted away. Roscoe is furious and knocks Jefferson down several times. He then turns on Mabel and chokes her. He leaves her unconscious, but she suddenly comes to. With a gun in her hand and with fury in her eye she pursues him to the stairs. He falls and slides halfway down the stairs, turns a complete flip-flop and comes to rest with a thud at the bottom. Mabel takes pity on him and they forget their animosities and settle down to happiness again.

ACQUITTED (Feb. 6—Fine Arts—Five Parts).—The cast: John Carter, bookkeeper in the Home Insurance Co. (Wilfred Lucas); Mrs. Carter, his wife (Mary Alden); Helen, his daughter (Bessie Love); Nellie, his other daughter (Carmen De Rue); Ned Fowler, a reporter in love with Helen (Elmer Clifton); Ira Wolcott, president of the Home Insurance Co. (Sam De Grasse); The Night Watchman, a dope fiend (W. J. Freemont); Charles Ryder, cashier of Home Insurance Co. (Spottiswoode Aitken); Chief of Police (James O'Shea); Captain of Police (F. A. Turner).

John Carter, who is a bookkeeper in an insurance company in a small town, is arrested on a charge of murdering Charles Ryder, a cashier. Afterwards the night watchman is arrested for fighting and deprived of the "dope" he is addicted to; he confesses himself guilty of the crime. Then Carter finds that the president of the company will not reinstate him in his old position on account of the notoriety he has gained.

In spite of all his efforts, Carter cannot get a position and his family is reduced to want. He leaves a note on the table in his home, saying that he has gone to a hotel to kill himself. His motive is to provide for his family by his insurance. Nellie, his little daughter, strays into the yard of Ira Wolcott, the president of the insurance company. He finds out from her the destitution of the family and rescues Carter. A scene is shown of the family a few weeks later. They have been restored to their former modest state of prosperity and happiness. Ned Fowler, a clever young reporter who has aided Carter, becomes engaged to the daughter of the house, Helen.

HIS PRIDE AND SHAME (Keystone—Two Parts—Feb. 6).—The cast: Chief of Police (Ford Sterling); Mayor (Guy Woodward); His Daughter (Juanita Hansen); Chief's Son (Bobbie Vernon); Chief Crook (Bobbie Dunn).

Guy Woodward, the Mayor of the town, is on very good terms with Chief Woodward. He congratulates the police official for the capture of the head of a band of crooks. Sterling's son, Bobbie Vernon, has been engaged to Juanita Hansen, the daughter of Woodward. Bobbie returns from college, but his sissified ways disgust Mayor Woodward and he withdraws his consent to the wedding. With the assistance of an accomplice, the chief crook escapes from jail and starts to shoot up the Mayor's office. While Woodward is hiding in the closet, Sterling has sought safety on top of some hot water pipes. The heat makes him let go his hold and he falls on the crook, knocking him unconscious. Then Ford shouts to the Mayor to come out of hiding, claiming that he has single-handed captured the dangerous character.

Bobbie, the Chief's son, is lured into the cell, where the chief crook has been confined. Making a quick exchange of costume, the crook escapes and leaves Bobbie behind. He is found by the Mayor and the Chief, who are enraged at his stupidity in being bested by the crook. Bobby leads the way to the crook's den, where the girl has been kidnaped. Sterling and Woodward are both disguised as the chief crook, and they get into funny mixups, shooting at each other by mistake.

Juanita Hansen, the Mayor's daughter, escapes from the room, where she has been confined, to the roof. With a ladder, Bobbie comes to the rescue of the girl. After some hairbreadth escapes from one building to another they reach the Mayor's apartments. Sterling is captured by the crooks and is forced by them to take a bomb to the Mayor's house for the purpose of blowing it up. Just before the building is blown up Woodward, Sterling and Bobbie escape. Then the Mayor remembers that he locked Juanita in her room. A brave rescue by Bobbie follows and the Mayor gives her hand to the young hero.

D'ARTAGNAN (Kay-Bee—Feb. 6—Five Parts).—The cast: D'Artagnan (Orrin Johnson); Queen Anne of Austria (Dorothy Dalton); Miladi (Louise Glaum); Duke of Buckingham (Harvey Clark); Cardinal (Walt Whitman); Count de Rochfort (Arthur Maude); King Louis XIII (George Fisher); Madame Bonacieux (Rhea Mitchell).

Going to Paris, D'Artagnan becomes a member of the famous King's Musketeers. He is sent by the Queen on a dangerous mission to England. His three companions are either cap-

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tured or put out of commission in the course of fights on foot and horseback. D'Artagnan reaches London and recovers from the Duke of Buckingham a pair of studs given him as tokens of regard by the Queen. On the ship on which he returns the hero is captured by his deadly enemy, De Rochfort.

Jumping over the side, he clings to the chains of the vessel till it reaches port in France. He restores the studs to the Queen, and she has them put back into the necklace where they belong. Cardinal Richelieu has induced the King to command the Queen to appear wearing the necklace at a great court ball. When he sees the complete necklace, his plan to embarrass the Queen falls through. In addition to obtaining the favor of the Queen, D'Artagnan is rejoiced over the safe return of his comrades and his reward from his sweetheart for his bravery.

HIS HEREAFTER (Keystone—Two Parts—Feb. 6).—The cast: Charles Murray, Louise Fazenda, Harry Booker, Wayland Trask, Ed Kennedy, Pat Kelley and Myrtle Lind.

Wayland Trask starts for the West to make his fortune. He is in love with Myrtle Lind, but Pat Kelley, the father, lays down the law that Wayland must make good before he gets the girl. Trask hits the typical wild and woolly Western town. Harry Booker is the diminutive but droll proprietor of the gambling house and Ed Kennedy is his husky bouncer. Booker has a daughter, Louise Fazenda, who is much sought after.

Money changes hands rapidly in faro and other games of chance. Finally a fight starts and shots are fired in all directions, while the excited crowd makes laughable attempts to seek shelter. Charles Murray is the sheriff and struts around displaying his badge, until trouble starts, when he makes himself scarce. His idea of keeping the peace is to keep out of trouble personally.

Trask has exciting scenes with Louise Fazenda. There are pathetic moments, when the girl excites the sympathies of the audience, but they are quickly followed by some amusing occurrence in which Murray or Booker figure. Masked men hold up a stage and there is a hot fight between the bandits and the passengers. Then there is a storm with lightning flashing incessantly and water falling in torrents.

HIS PICTURE IN THE PAPERS (Fine Arts—Five Parts—Feb. 13).—The cast: Proteus Prindle, manufacturer of Prindle's 27 Varieties (Clarence Handyside); Pansy Prindle, known as "28" (Rene Boucicault); Pearl Prindle, known as "29" (Jean Temple); Pete Prindle, his son (Douglas Fairbanks); Christopher Cadwalader, of the Transylvania R. R. (Chas. Butler); Melville, a vegetarian (Homer Hunt); Christine Cadwalader, Cadwalader's daughter (Loretta Blake).

Pete Prindle wins the affections of Christine Cadwalader, but the father of the girl demands that Pete shall get a half interest in his father's food product company before he is allowed to marry her. Pete accepts the ultimatum. Proteus Prindle, father of Pete, is angry when he receives the request from his son. He shows how his two girls have broken into print with an illustrated article in Vegetarian Gazette.

Pete offers to get his picture on the front pages of all the New York papers. Proteus gives Pete $100 and tells him not to come back till he makes good his boast. Pete wrecks an auto, wins a prize fight, swims to shore from a steamer and is locked up after a fight with the police. But none of these adventures net him more than a line or two in the papers. Then he foils a band of yegs and rescues a train from being wrecked. Christopher and his daughter are on board and congratulate him. It ends with his getting his picture in all the metropolitan papers.

HONOR'S ALTAR (Kay-Bee—Five Parts—Feb. 13).—The cast: Frederick Mallery (Walter Edwards); Winnie Mallery (Bessie Barriscale); Warren Woods (Lewis S. Stone); Dolly (Lola May); Paul (Robert McKim).

Frederick Mallery has risen by his own efforts from poverty to a place of power in the world. He thinks that the wife, who was good enough to share the privations of the lean years, is now not brilliant enough socially. The glamor of the social world has cast a spell upon him and he considers himself a real "lady killer." As a matter of fact the women of his "set" tolerate Mallery because of his wealth, though they ridicule him among themselves.

Mallery hasn't the moral courage to tell his wife that he has outgrown her in his opinion, and that he would appreciate it if she would become interested in some other man, leaving him free. Mallery comes across a man named Warren Woods, who asserts that he has lost all sense of honor. To Woods, Mallery makes an offer of $50,000 if he will win Mrs. Mallery's affections, thus freeing the magnate. The bargain is struck and Mallery introduces Woods to his wife as a friend.

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Mallery pretends to be too busy to take his wife anywhere and gets Woods to accompany her to receptions and dinners. Woods finds that he is becoming infatuated with the woman, but she treats him simply with the courtesy due a friend of her husband. He realizes that she loves her husband too well ever to listen to any one else. His respect for Mrs. Mallery finally conquers his baser nature and he plans to reunite husband and wife. He accepts the check from Mallery, telling him that if he will call at his home at a late hour that night he will find his wife in a compromising position. Woods meets Mallery just outside his home and tells him the truth about his wife's goodness and tears up the $50,000 check. He scores the husband as being unworthy of his wife and says he should beg her forgiveness for his villainous scheme on his bended knee. Mallery is so humiliated by this tirade from the man who had boasted of his own lack of honor, that he is speechless and incapable of action. After Woods has gone he goes quietly to his wife's apartment, where he finds her lovingly sewing on some baby garments. Mallery is overcome by the touching sight and silently goes in and folds his wife in his arms.

BETTER LATE THAN NEVER (Keystone—Two Parts—Feb. 13).—The cast: Art Student (William Collier); His Sweetheart (Mae Busch); Her Father (Frank Opperman); Rival of Collier (Joseph Belmont).

Collier has been attending art school with Mae and she favors him rather than Belmont, who is the choice of her father for her. Jumping into the car, while Belmont is underneath, Collier takes the girl to the school. Later Frank Opperman, father of Mae and Belmont arrive at the school. Mae introduces her father to Collier, but the older man has no use for the art student. There is an elimination contest on. Belmont has painted a better picture than Collier, but the latter switches a cartoon of Belmont that he has made for Belmont's own excellent picture. Opperman is mad when he discovers the trick, while Belmont and Collier have a fight over the matter.

Next day there is a prize painting contest on Opperman's estate. Collier leaves his easel and brush to take a walk with Mae. A cow switches her tail in the paint and then on the canvas, making a very creditable painting of a tree. It takes the prize over Belmont's work. Then Belmont finds out how Collier's tree was painted and makes a kick. Collier shows his indifference by hanging the prize on the cow's tail. Mae is invited to take another auto ride by Belmont and she accepts at the instigation of Collier. Dressing up her black maid, Mae sends her with Belmont. At the parsonage Belmont carries the maid inside and is intending to force her to marry him, thinking all the time it is Mae. When he discovers his mistake, he hurries back to the Opperman mansion with the maid running behind. Meanwhile Collier has tried to elope with Mae, been shot at by Opperman and finally stuck in a chest, supposedly dead.

Mae gets Collier out of the chest and they start for the justice of peace to get married. On the way they see Belmont coming with his auto. Collier gets Mae to lie down in the middle of the road with paint on her breast and a knife stuck under her arm. Belmont stops to look at the woman and picks up the knife. Collier runs out from behind a bill-board charging Belmont with the murder of Mae. Belmont runs away with a crowd at his heels led by the black maid. After two attempts at getting married have been foiled, and Mae has been taken home by her father, Collier is almost hopeless. Then he sees a motion picture company, who are filming a marriage scene.

A ministerial acquaintance of Collier stands by. Collier has a briliant idea and enlists the minister and company in his aid. Disguised as a groom, he gets Mae to consent to stand up with him, while Belmont is induced to act as father of the bride. The minister performs the ceremony. When Belmont finds out how he has been tricked he is furious. Later he appreciates the humor of the situation and congratulates the couple.

FIDO'S FATE (Keystone—Two Parts—Feb. 13).—The cast: A Flirtatious Husband (Charles Murray); His Wife (Alice Davenport); A Jealous Husband (Fritz Schade); His Wife (May Emory); The Landlord (Frank Hayes).

After a night with the boys, Charles Murray wakes up in the morning with a big head. Alice Davenport, his wife, has a hard time to persuade Murray that the bear rug is not a real bear. Then the couple go out for a stroll in the park. Fritz Schade, a foreigner and his wife, May Emory, have also gone out for an airing. The two couples sit down on nearby benches. Murray is dazzled by Miss Emory's charms and signals her to meet him elsewhere. Then each of the affinities makes an excuse to get away and they meet on another bench

(*Continued on page* 1196.)

Edison Super-Kinetoscope

A NEW PROJECTOR

Written by F. H. Richardson, Technical Expert of the Moving Picture World, printed in the December 19th, 1914, Issue of that Publication.

THE Edison Company has perfected and, by the time this is in print, will be ready to place on the market their new, improved projector, and you may accept it from me as a fact that the "improved" should be written in italicized capital letters, if there is any such animal. To begin with, the machine is a radical—yes, a very radical departure from all former Edison models. New principles are involved and new methods of doing old things have been brought into play.

The mechanism itself is fully enclosed in a handsomely finished casing measuring 8½ inches wide by 9½ inches fore and aft, standing 16 inches in height above the table.

The magazines are of heavy, drawn, seamless sheet steel, provided with heavy nickeled spring hinges of special design, both the magazines and the doors thereto being embossed to provide stiffness and to prevent warping.

The tension for the upper reel is provided in a new way, i. e., by means of a coil spring acting on a washer, the effect being to apply friction to the shaft which carries the upper reel, instead of to the reel itself, as was the old way.

Figure 1 is an operating-side view of the mechanism, with the casing removed. Lens tube 1 is mounted in casing 2, inside of which is an adapter ring, so that the lens may be adjusted to any desired position and then clamped firmly in place by tightening thumb screw 3. Thumb screw 4 moves casting 2 forward and backward, thus focusing the lens. Handle 5 controls the gate. By raising it the gate is closed and automatically locked; by lowering it the gate is opened. Handle 5 projects through the casing. This form of gate is, in the opinion of the editor, a most excellent one. It is positive in its action, yet quite convenient.

The aperture plate, 6, is also excellent. You will observe, on either side of the plate, four small screws which hold in place a thin, narrow strip of steel, clamped under which is a very thin, wide strip of spring steel, hard as glass, which furnishes the actual track for the film. This spring steel track may be removed and a new one installed, the operation requiring less than five minutes' time and the cost is merely nominal. The aperture plate is then just as good as it ever was.

At 8, Fig. 1, we see the steel tension shoes, which are acted on by an equalized tension spring controlled by screws 9, which, in the finished model, will have thumb screws for the convenience of the operator.

The machine is what is known as a "straight line machine," in that in threading the film passes straight down past top sprocket 10, aperture plate 6, intermittent sprocket 11, lower sprocket 12, and into the lower magazine. After all sprocket idlers are closed the film still stretches in a perfectly straight line from magazine to magazine. How the loops are formed will be set forth a little further on.

Framing is accomplished by means of a lever, 13, which connects with roller 14. In order to understand this, imagine the film as stretching down across the three sprockets and aperture as above set forth. At the bottom of the aperture is roller 15. Now, when you raise handle 13 you shove roller 14 in against the film and force it backward against roller 15 and the intermittent sprocket, thus forming a loop, which has the effect of pulling the film further down over the aperture and framing the picture. As to this method of framing I would not like to express any decided opinion until such time as it has been thoroughly tried out, but I will say that I cannot at this time see any earthly reason why it should not work perfectly. By this method the lens is left in absolute and unchanged alignment with the aperture, also there is no interference with the relation of the gears to each other in framing.

The revolving shutter connections are very clearly shown in Fig. 1. Roller 16 and knob 17, Fig. 1, are parts of an automatic control designed to stop the motor and machine in case of (a) broken film, (b) at the end of the film, or (c) in case the take-up should fail to work. It works as follows: When the film is in the machine roller 16 rests against it and is held in an upright position, but should the film break the roller falls forward into the position shown, and by that act breaks the circuit supplying the motor and thus stops the machine. The motor may also be instantly stopped by pressing knob 17.

Looking at top sprocket 10 and lower sprocket 12 you will observe on the end of their hubs knurled knobs x-x. These knobs are of exceeding importance, and something operators are likely to fall in love with instantly. They are small knobs, gentlemen, but they accomplish quite some considerable results, because by pulling outward on either of them the sprocket is released from its shaft and you may turn it either way, thus increasing or decreasing the size of the loop at will. When released the sprocket instantly re-engages with the shaft.

In threading, the film is pulled straight down from upper to lower magazine and the sprocket rollers are all closed. The operator then seizes the knob on the upper or lower sprocket, gives it about half a turn, which sets his loop just right; he then performs the same operation with the other sprocket. This is indeed a very convenient arrangement for the operator.

Another thing in this connection: Looking at the upper sprocket you see a small hole in its end, the same being designed to receive a dowel pin. Opposite, on the other end of the sprocket is a second hole, which also contains a dowel pin. The purpose is: When the sprocket teeth become worn on one side, all the operator has to do is to take out the screw in the end of knob x, pull the whole thing off, turn the sprocket end for end, inserting the dowel pins in the holes and replacing the screws, all of which can be done in less than a minute, and provides, in effect, an entirely new set of sprocket teeth.

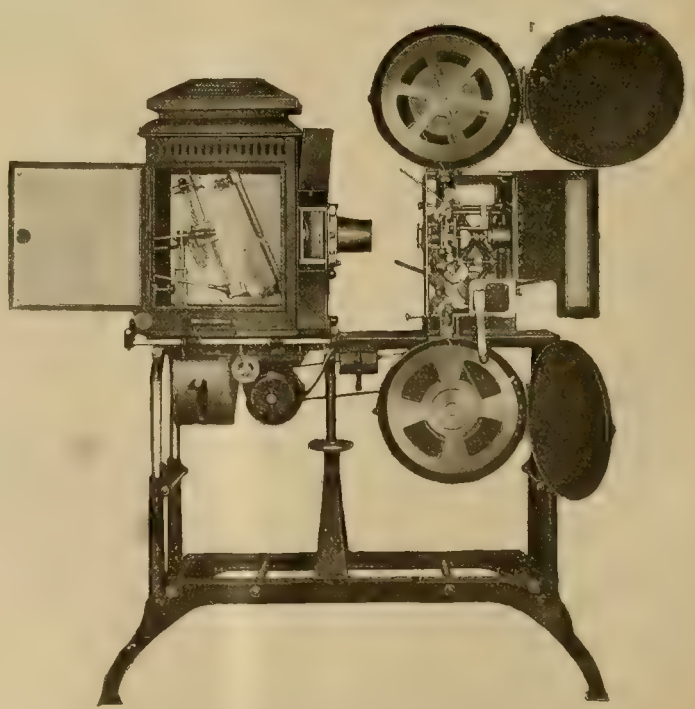

Fig. 5. Assembled Machine.

The intermittent movement of this machine is unique. It is, in part, the plain ordinary star and cam movement, hardened and ground, but this is by no means all, and it is in the remainder that we find what seems to be a mighty large-sized proposition. Mr. Gall, technical director of the Motion Picture Department of the Edison Company, has worked out and applied to the star and geneva movement an "accelerator," which has the effect of entering the pin into the star at low speed, rapidly accelerating its speed during the time the film is in movement, and then reducing the speed and removing the pin from the star at low speed. (Remember, that in using the term "high" and "low" speed in this connection we use them relatively only). The accelerator does not get in its work until the pin is inserted in the slot, thus overcoming the momentum of the star and intermittent sprocket at relatively low speed. I have examined this movement carefully, and cannot see any reason why it won't work perfectly. Mr. Gall informs me that by reason of this accelerator the movement is a true 6 to 1, and a 6 to 1 movement gives, on objectives of ordinary focal length, the ideal 3-wing shutter possibility of 50% light and 50% darkness. As a matter of fact, I saw, and

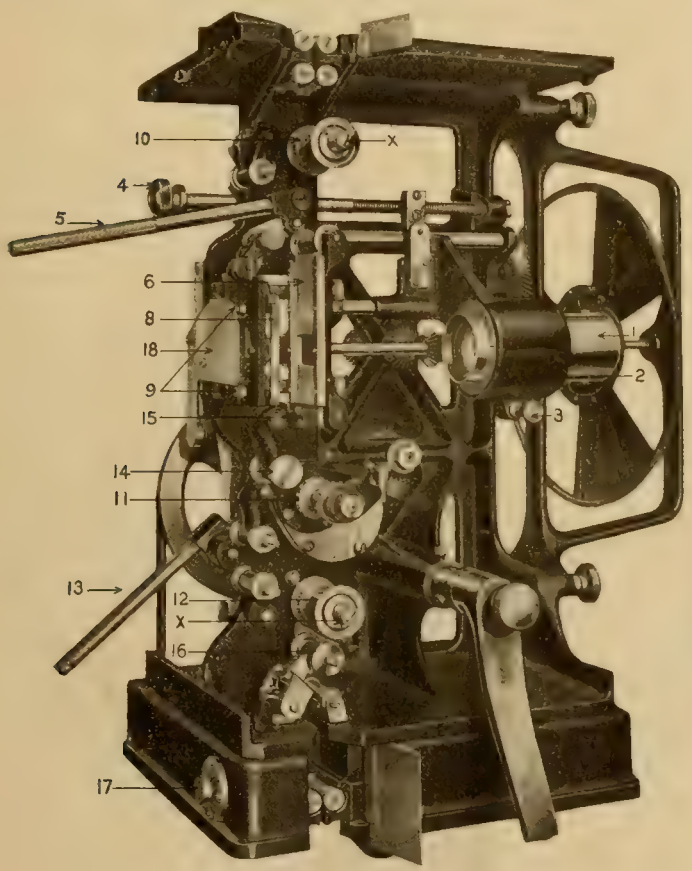

Fig. 1.—Operating Side, Casing Removed.

myself, projected, a very brilliant light on the screen, with the mechanism running at 60 a minute and no film, and there was absolutely no trace of quiver in the light. The whole intermittent movement runs in an oil bath and I am of the opinion that it is going to make good.

Another thing I must speak of is the very complete cooling arrangement. This can only be partially shown with the casing removed, but as a matter of fact fire shutter 18 is fully an inch away from the film, and in front of the fire shutter is the casing with an auxiliary cooling plate about 3/16 of an inch in front of that, and then another cooling plate still in advance of that.

Figure 2 shows the left hand, or off side, of the mechanism, also with the casing removed. The shutter gears, fly wheel, etc., are very plainly shown, as is also the frame construction. The disassembling of the machine is a very simple matter, since each part is held in place by a screw in the end of its shaft. There isn't a pin in the entire machine, except for the intermittent sprocket which is pinned to its shaft.

Figure 3 is a general view of the assembled machine. Notice the glass in the door of the mechanism case, which gives a view of the entire film track. The reels are special, and have a 4½-inch hub. The take-up mechanism is an improvement on the old type, but the large hub reel is depended upon to equalize the tension, it being the only reel that can be used in the lower magazine.

The crank of the machine is of the clutch type. When not in use it disengages itself automatically and hangs straight down, so that it does not interfere with the opening of the machine casing door.

The table is of exceptionally rigid construction, and of unique design. By loosening nuts A - B the whole table may be raised by means of hand-wheel C, or the front may be tilted down or up to any desired angle. As a matter of fact, hand-wheel A provides for an almost micrometer adjustment of the table, since by loosening nut B, keeping nut A tight and working hand-wheel C, the most minute adjustments may be made.

The lamp house is lined with transite board, which, while it radiates heat, is a non-conductor of electricity. There is an air space between the inner and outer walls. The lamp itself has all the modern adjustments, and has them in excellent form.

The condenser casing is ample in proportion and has an efficient spacing arrangement. The lens will be provided with an arrangement to equalize the heat distribution and minimizing or prevent condenser breakage, this being at the suggestion and insistence of the editor.

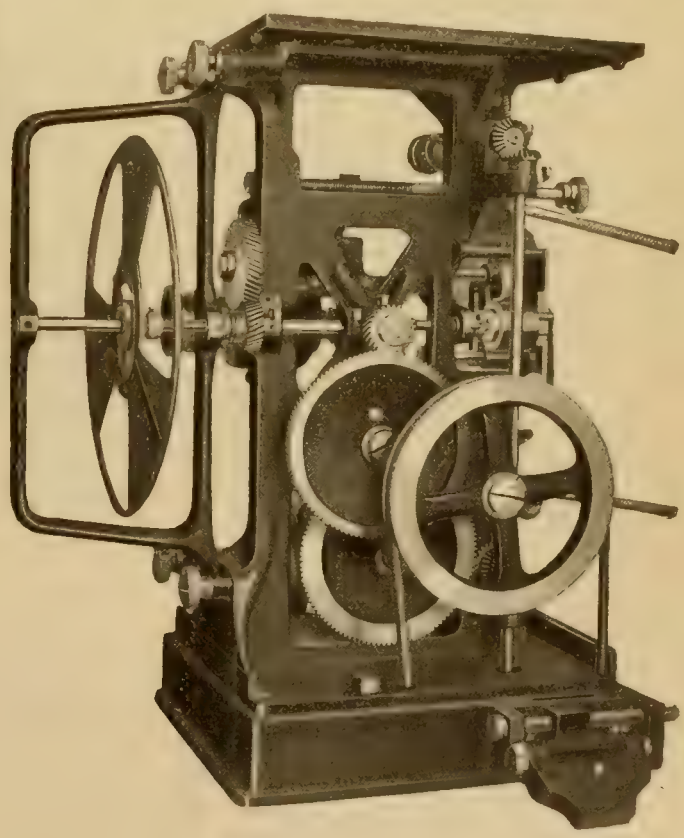

Fig. 2.—Offside View of Mechanism with Casing Removed.

There are other features of this machine which will be set forth in ample form later. The machine, taken as a whole, is, as I stated in the beginning, a radical departure from former Edison models, and it is, I believe, going to prove a most agreeable surprise for those friends of this company who have stood by them through thick and thin, and they are by no means few either.

(*Continued from page* 1193.)

where they start flirtation behind a parasol. Alice and Fritz miss them. When Murray and May are found, they are made to come along by their lawful partners. On the way to a hotel, Alice shows a fondness for a dog that is being led by a small boy.

Murray squares himself with Alice by purchasing the canine. But there is a sign on the hotel, "No Dogs Allowed." Then Fritz and May arrive in a cab. While Fritz is disputing with the driver, Murray grabs May's grip and puts Fido within. May discovers Murray about to leave with the grip and he has to apologize. May sends the bag to her room in care of a bellboy. May and Fritz go up to their room. Then Fritz goes downstairs, which gives Murray a chance to enter May's room to get the dog. Fritz surprises him on his return and there is a hot fight. The noise brings Alice on the scene. When she finds Murray has been in to see May, she leads him out and locks him up in his room. Murray exits out of his window and gets into May's room again via the fire escape.

Just then May enters the room, while Murray is about to purloin the dog. Fritz comes in, when he hears the noise, sees May in her nightgown and accuses Murray. After kicking Murray downstairs, Fritz has him thrown out of the hotel by the porter. Murray scouts around outside and sees a ladder, by which he makes entry to May's room. He opens the grip and the dog jumps out, running under the bed. Fritz comes in and sees Murray on his knees trying to coax the dog out. He drags Murray out and there is another rattling good fight. Murray wins, throwing Fritz out of the window. Fritz whirls around in his descent finally landing on a hook. Murray thinks he has killed Fritz and rushes to the roof. He falls through the skylight landing beside May, who has fainted away. Fritz has got free and returns to the room. He kicks Murray out of the room and into the arms of Alice. Then the two couples embrace each other and peace and happiness is restored.

Miscellaneous Feature Film

BLUEBIRD PHOTOPLAYS, INC.

JEANNE DORE (Bluebird—Jan. 24).—Jeanne Dore's profligate husband is hopelessly addicted to gambling, and is threatened with expulsion from his club because of his heavy indebtedness to another gambler member. Confessing his disgrace to his wife (Mme. Bernhardt), she offers to save him from disgrace by selling her jewels. With the money thus obtained he goes to his club, determined to pay his debts and live up to the pledge he has made to his wife to gamble no more. However, the lure of the roulette wheel overcomes his resolve; he loses all his money on "just one more turn of the wheel," and, rather than face his disgrace, commits suicide.

Left with her young son to support, Jeanne Dore is forced to sell her remaining possessions and live as best she can until her husband's uncle takes pity upon her and buys for her a small stationery shop in Paris. Here mother and son prosper until the boy reaches early manhood. One day he falls suddenly and violently in love with a married woman, who comes to his mother's shop to make purchases. An intrigue with the unscrupulous female leads the young man to murder the same uncle who had befriended himself and mother.

The youth, with the assistance of Jeanne Dore, makes good his escape. Well clear of immediate capture, the boy comes back to the scene of his crime and succeeds in his efforts to once more affect a liaison with his mistress. By accident he is discovered and captured, thrown into jail, is tried and convicted of the murder and sentenced to the guillotine. Even in these desperate straits he seeks to gain some response to his affection for the woman, who promptly spurned and repudiated him. He prevails upon his devoted mother to become a messenger in his service and her appeals, likewise, fall upon deaf ears.

Instead of telling the boy that her quest has been fruitless, Jeanne Dore goes to the prison herself, on the evening before the boy's neck is to be given to the knife, and poses as the woman he had expressed himself, to his own mother, as the one he most wished to see. The boy goes to the guillotine, and the final scene depicts the devoted mother in the extreme agony of watching, from a window across the street, the execution of her son.

SECRET LOVE (Six Parts—Jan. 31).—The cast includes Harry D. Carey and Ella Hall. Adapted from the novel, "That Lass O' Lowries'." Scenarioized and directed by Robert Leonard.

In the Lancastershire coal mines women work above ground, handling and disposing of the coal that their men dig from below and send to the surface. This work creates a type of self-reliant and, sometimes, conspicuously rugged female, born to labor and bred to the hard task of manual toil. Old Man Lowrie has grown to be the bully of the village; his daughter, like all her kind, works by day and keeps his home as best she can. The "Lass" secretly loves the chief engineer of the mines, and he is attracted by her rugged beauty.

There is trouble in the mines because the precautions against the explosion of "fire damp" are continually violated by Old Man Lowrie. After vainly attempting to enforce compliance with the rules, the chief engineer takes the matter of discipline into his own hands and in a fistic encounter subdues the recalcitrant Lowrie—but stirs his vengeful hatred.

Incident to the troubles at the mine, the rich owner sends his milk-sop son to gather an idea of conditions, but the only idea the fop puts into operation is to lure from home a frail girl of the village, by his promise of fine clothes and easy living. Running through the story is the rector's daughter, a refined young girl who busies herself with missionary work among the villagers. It is this girl who untangles the threads and serve to make pleasanter the path of love for the "Lass" and brings solace to the deserted and disgraced daughter of the mines, who is forced to come home for shelter when the villain in the piece has cast her off.

Old Lowrie, licked but vengeful, attempts to murder the engineer of the mine who had conquered and humiliated his bullying spirits. He attempts to waylay the engineer, but "The Lass" thwarts his purpose. In a later attempt she is not so completely successful, but in a struggle of strength Lowrie manages, by felling his opponent with a heavy stone, to severely injure the engineer.

The stay in hospital of the wounded man serves to ripen his attachment for "The Lass" into perfect love, and the rector's daughter takes the girl of the mine in hand to educate and fit her to be the wife of the engineer. Meanwhile the love affair of the "little missionary" goes on apace and ends with the "happy ever after" outcome that ends all good love stories.

UNDINE (Feb. 7—Five Parts).—The cast: Queen Unda (Ida Schnall); Huldbrand (Douglas Gerrard); Lady Berthelda (Edna Maison); The Duke (Carol Stellson); The Duchess (Caroline Fowler); The Fisherman (O. C. Jackson); Fisherman's Wife (Josephine Rice); Kuhleborn (Elijah Zerr); Waldo (Jack Nelson). Scenario by Walter Woods. Directed by Henry Otto.

The story begins in the realm of Queen Unda, mistress of the under-seas, surrounded by her nymphs, sylphs and mermaids, who disport themselves on the sands and in the waters of the deep. Berthelda, daughter of a fisherman and his devoted wife, has been stolen by the mermaids one day when the child is playing on the sands. Queen Unda rules that little Berthelda shall be left to roam in the Enchanted Forest, because her parents have taken fishes from the ocean, greatly to the annoyance of Unda and Neptune.

Undine's mother has committed sin with a mortal and to atone for this her little baby, Undine, is taken to the shore near the fisherman's cottage, to be discovered by the fisherman and his wife. It is Undine's mission on earth to marry a mortal, and thus atone for the sins committed by her mother in loving a handsome young huntsman, whose untimely death likewise robs Undine's mother of her own life.

Undine is welcomed by the fisherman and his wife, who consider she has been sent by the gods to take the place of their little Berthelda. Fifteen years pass. Berthelda has been adopted by the Duke and Duchess and among those who pay her court at the Castle is Huldbrand, the bravest of knights.

To test his love, Berthelda sends Huldbrand into the Enchanted Forest and bids him return with proof that he had explored its wonders. Coming to the fisherman's cottage, Huldbrand meets Undine, immediately falls in love with her and they are married by a shipwrecked priest, whom Undine has rescued from the sea.

Going with his bride to the Castle, there is great rejoicing. At the celebration in honor of Huldbrand's marriage there appears a messenger from Queen Unda who tells Undine her earthly mission is fulfilled and she returns to the waters under the sea. Huldbrand is reconciled to Lady Berthelda and the story ends.

HOP, THE DEVIL'S BREW (Five Parts—Feb. 14).—The cast: Ward Jansen (Phillips Smalley); Lydia Jansen (Lois Weber); Jane Leech (Marie Walcamp); City Councilman Bill Waters (C. Norman Hammond); Con Leech (Juan De La Cruz). Written by Rufus Steele.

Lydia Jansen is a faithful and loving wife, though unknown to her husband, a customs inspector, she has become addicted to smoking opium. In the parlance of the underworld this

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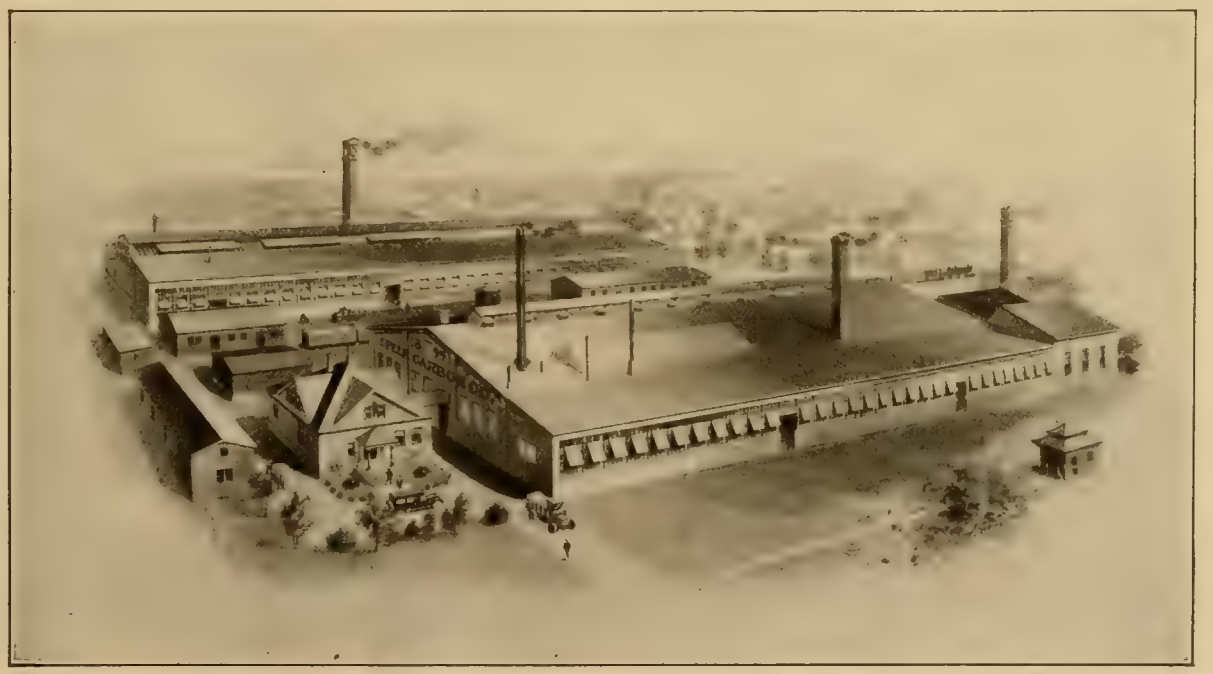

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devil's brew is called "hop." Her own father, a politician in the city in which they live, is the head of an opium importing gang, which is the principal medium whereby the addicts obtained their supply of opium.

Lydia's craving for the drug is so great, and her desire to conceal the habit from her husband so strong, that she is embroiled in a series of blackmailing attempts by her maid, who is affianced to the stevedore through whom most of the opium is landed from the vessels by which it is smuggled. Her attempts to satisfy her craving for hop, at a time when the government is closing in upon the smugglers, excites her husband's suspicion, and of course he thinks another man has entered her life, and it is only through an almost superhuman exercise of will power that she finds the strength to conquer her appetite and confess to her husband the terrible habit which she had formed, and thus relieving the terrible suspicion which had grown like a hunting nightmare into his very life.

The shock of finding that he himself had contributed to his own daughter's downfall causes the father's suicide and the capture of the entire opium smuggling gang.

THE WRONG DOOR (Five Parts—Feb. 21).—The cast: Miss Frou Frou and Fern Hardy (Flora Parker DeHaven); Philip Borden (Carter DeHaven); "Bumps" (Ernie Shields); Housekeeper (Helen Hayward); Hardy (G. A. Williams); Bates (Harry Schumm); Horne (Fred Church).

By entering the wrong door while in a state of hilarious jubilation engendered by an evening of conviviality, Philip Borden, a young millionaire, and owner of a big steel foundry, becomes the human instrument for bringing a very just and complete punishment upon a double-dyed crook who holds in his power the soul of a workman—a workman who had lead an exemplary life since little Frou Frou, an orphan, had come into his life. Under his fostering care she had grown to extremely desirable girlhood and had obtained a position on the stage, where she was discovered by Borden. Fate willed that her foster-father should be forced, under threat of exposing his past life, to rob Borden's safe of some $40,000 and the solution of the robbery was fast developing into a mystery when young Borden bumped all unconscious into the lair of the master thief. Then it was a case of ambulances and police wagons.

The curtain falls upon a happy ending, and it is not difficult to see that the little orphan chorus girl and the young business magnate will be happily united, and that Hardy, the father, will never be forced to own even to his foster daughter that he had ever lead a life of crime.

METRO PICTURES CORP.

MAN AND HIS SOUL (Quality Pictures Corp.—Five Parts—Jan. 31).—The cast: John Conscience and John Power (Francis X. Bushman); Mary Knowles (Beverly Bayne); Rev. Edward Knowles, Mary's father (Edward Brennan); Stephen Might, Sr. (Charles H. Prince); Stephen Might, Jr. (John Davidson); Mrs. Conscience, John's mother (Helen Dunbar). Directed by John W. Noble.

The allegory which begins the story represents the world before the creation of man. Out of the elements is born Conscience. Conscience is then present at the fall of the first parents, and drives them from the garden. Conscience is again present when Moses breaks the tablets of stone in his anger at the Israelites for their idolatry on Sinai. At last Conscience sustains the Christ when He stands on trial before the Roman Governor of Judea, Pontius Pilate.

Then begins the story. A child is born, bearing the name of John Conscience. The figure of the allegory is seen to touch the newborn babe, and it is fore-ordained that he is to be a creature of Conscience. The child grows to manhood. He holds the chair in economics in a great university, and is delivering an exhortation to the graduating class. He tells the young men of some of the shameful conditions the wealthy employer class is imposing upon the poor and helpless class. He bids them go forth with conscience to guide their careers, and that they will be successful in the real sense. The wealthy men, trustees of the university, etc., who are in audience, disagree with John Conscience's principles to such an extent that they demand his resignation, as the result of the speech. One of them, however, Stephen Might, whose son Stephen Might, Jr., is among the students, feels that John Conscience will be a great success in some business where the question of conscience will not be raised, and tells him that he will have a position for him whenever he may want it.

John Conscience, sustained by the encouragement of his mother, tries in various fields, without success. He happens to see a girl who is about to end her efforts to succeed and still remain good, by plunging into the river. He dissuades her and takes her to his mother. She tells her story, how she had left her father's roof to earn her living and be useful in the world, and the mother advises her to go back to her father. John is inspired with new hope after his good deed, goes to Stephen Might, obtains a position for himself, and also one for the girl.

He rises in position with this concern, and a love affair develops between them, but Stephen Might, Jr., also falls in love with the girl. At a time when a rival company is trying to bribe John Conscience to divulge secrets which will mean the undoing of Might & Company, John Conscience comes upon Mary Knowles, the girl, in the arms of Stephen, and thinks she has accepted him. His mistake causes him to throw off conscience, and begin a grinding, resolute, uncompromising drive for wealth.

In Chicago John Conscience takes the name of John Power. He comes to the control of great interests, owns factories, and rules over all these interests with a hand of iron. His employees are but mechanical parts of his structure, and he has no soul, no heart. When the girl realizes what he had meant to her, she denounces Might, Jr., and her father, who had helped about the situation, and runs away. At the time Power's success is at its zenith she is a stenographer in one of his factories.

At this time also, in his determination to avenge himself upon Stephen Might, Jr., he is using unfair business methods to drive the Might concern to the wall. Young Might learns that it is the Power firm which is oppressing them and goes to see Power, not knowing who he is. He arrives, and as John is about to drive home his revenge, Stephen tells him of his mistake, that he thought Mary was with him, as she ran away the same night he had disappeared.

John has been harassed by the public safety committees about the unsanitary conditions and lack of safety in his factories, and has been obdurate and unresponsive. Now, he sees that he was wrong, experiences a faint hope, and tells Might he will let him know the next day what can be done. He goes home, and sits by the fireplace in his library to think. Conscience appears to him again, and shows him, by a series of contrasts, the difference between the power he has achieved over the financial world, and that which Conscience wields over the souls of men. He is receptive, and Conscience again enters his soul. He calls for architects and builders to reconstruct his factories, for the safety of his employees, and before they can begin work a great fire breaks out in one of his factories, and Mary is caught in an upper story. John rides to the scene, and sees her at a window. He rescues her and their romance finds its proper conclusion.

THE UPSTART—(Rolfe Photoplays, Inc., 5 Parts—Feb. 7).—The cast: Beatrice Mitchell, the minister's wife (Marguerite Snow); Coventry Petmore, the Upstart (George LeGuere); Judge Mitchell (James Lackaye); Rev. James Mitchell, his son (Frederick Summer); Larry Price, the chauffeur (Frederick Sittenham).

Coventry Petmore, the Upstart, becomes a fanatic on the divorce question and leaves his wife and baby to go out into the world and preach his theories, namely—that divorce is as a disease in the human social system. His neglect of his own family affairs, while preaching this theory enrages his wife and disgusts her with him, and when he arrives home after one of his missionary tours, he finds a note from her saying that she concluded he is crazy; that she has taken the baby and gone home to her mother and—that she will get divorce This sets him wild.

He goes to his father who senses the fact that his boy is a "nut," and arranges for him to spend some time with an old friend, Judge Mitchell, who has a reputation in connection with divorce cases. The father thinks that the Judge and the latter's son, Rev. James Mitchell, may exert a saving influence on the boy. Coventry, however, finds a fertile field for his theories under the Judge's roof.

Rev. James Mitchell, and his wife, Beatrice, are none too happy, on account of a theory of the "Reverend" that the relations of husband and wife should be based upon a solid rock of dignity, rather than the loose structure of familiarity. The consequence is that the wife, craving the minister's love and companionship, and getting only a sort of cold tolerance, falls in love with Larry Price, the chauffeur.

Coventry is made the confidant of both the minister and his wife. He prevents her elopement and persuades her first to go to her husband in the broad day and tell him that she loves another and watch the effect. If he is a true man, he will tell her that if it will make her happy, she may go with God's blessing. She avers that if he measures up so well, she can never leave him. Coventry therefore primes

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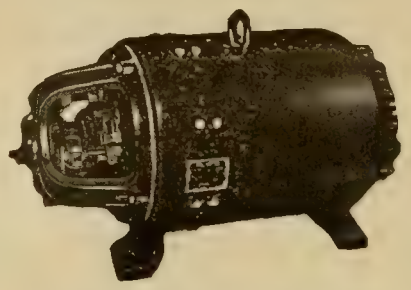

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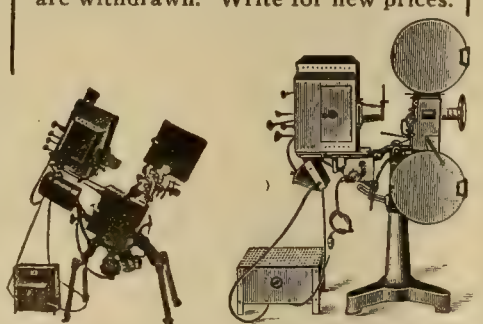

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Censorship Threatened In New York

The worst of all the censorship bills has just been introduced in the New York Legislature by Assemblyman Ahearn of Brooklyn. In the Moving Picture World of this week will be found its full text.

Fight
the Bill

by Attending the Great

Exhibitors' Rally

Albany, N. Y., March 1st and 2nd
Hotel Ten Eyck

The meeting will be called to order at the Hotel Ten Eyck at 10:30 A. M., by State President Lee A. Ochs

Address of Welcome, by state or city official.

Organization of the meeting, election of officers of the meeting, appointment of committees.

Recess at 1 o'clock.

Address, "The Present Perils of Censorship in New York State," by W. Stephen Bush. —Discussion and Suggestions.

Address, "Constructive Legislation for the New York State Exhibitor," by Lee A. Ochs, State President.

Address, "State Organization," by Samuel H. Trigger, National Vice-President.

MARCH 2nd

10:00 A. M.—Address, "Organization," by Frederick J. Herrington, National President of the Motion Picture Exhibitors' League of America.
Discussion and Applications for Membership.

11:30 A. M.—Address, "The Sunday Entertainment in New York State," by a prominent clergyman whose name will be announced later.

Recess

2:30 P. M.—"The Needs and the Just Grievances of the Exhibitor." Address by Mr. L. F. Blumenthal, a New York Exhibitor.

On this subject general discussion is invited. Methods of payment, protection of exhibitor in contracts and other vital matters will be taken up and some definite action will be taken.

Meeting will end with banquet at 8 p. m.

If Your House Is In New York State, Come To Albany March 1st and 2nd

LEE A. OCHS, Pres. N. Y. State Exhibitors' League

the minister by giving him a hypothetical case telling him what he should say, should his wife tell him that she loves another.

The minister thinks the boy's theory is beautiful, intends to preach a sermon on it, when, like a bolt from a clear sky, his wife calls him outdoors and tells him of her love for Larry. The "Reverend" doesn't make good. He commands her to stay. "Think of the disgrace, the scandal," he says.

And so, she elopes with Larry, but they are pursued by the Judge and brought back by the ears. She confesses that Coventry put her up to "test" her husband and then advised her to do as she pleased, when he failed to make good. The Judge gives Coventry a good trouncing. The minister thaws out of his crust of dignity and all ends happily, though Coventry is still a nut with a theory.

EQUITABLE.

THE WOMAN IN 47—(Frohman Amusement Corp., 5 Parts—Feb.7).—The cast: Viola Donizetti (Alice Brady); Tony (Wm. Raymond); Tony's cousin (John Warwick); Pasquale Donizetti (Geo. D. Melville); Mr. Collingswood (Eric Elind); Mrs. Collingswood (Lillian Concord); Mr. Sharpless (Tom McGrath); Godfrey, his son (Bert Rooney).

Viola, an orphan Italian girl, lives with her uncle who abuses her and wants to marry her to a moneylender to whom he is in debt. She is in love with Tony, a youthful companion, who goes to America. He tells her that as soon as he can he will send money for her to come after him, and they will be married. He sends her the money, and, on the eve of her forced marriage to the moneylender, she runs away and sails for America.

Tony has been sent West by the automobile firm by which he is employed, and Viola is met by his cousin who tells her Tony has been killed in an accident. He starts to make love to her himself. She resents this and, after a struggle, gets away and meets Beppo, an old organ grinder, whom she had known in Italy.

A few days later Beppo is killed by the automobile in which Sharpless and his son, Godfrey, are riding. They learn his address from a card on the organ, take him home, and Viola, heartbroken, explains that he was her only support. Godfrey admires her very much, and Sharpless, feeling a moral obligation, offers her a place in his home as maid.

Tony returns from the West and is told by his cousin that Viola has run away. Collingswood, the Sharpless lawyer, has trouble with his wife, and one evening at the Sharpless home, he is attracted by the beauty of Viola. Godfrey has hidden in a closet in Viola's room and attempts to assault her as she is preparing to retire. She fights and strikes him with a vase. Fearing she has killed him she rushes to the room where the men are and tells the story. Sharpless goes to look after his son, and Collingswood soothes the girl. Sharpless orders her from the house, saying that Collingswood will supply her with money until she can obtain other employment.

In the quarters which Collingswood has provided for her, he calls one evening and while he is there, Mrs. Collingswood and her maid come in. Viola learns then, for the first time, that Collingswood is married. Mrs. Collingswood's maid has found a bill for expensive jewelry given to Viola and the wife threatens divorce. Viola leaves her beautiful surroundings, gets a place in an automobile accessory store, where Tony meets her. The old love is renewed and a date for the marriage set. Tony engages the bridal suite in a hotel, No. 47, and Collingswood, in despair over her approaching marriage, decides to kill himself and implicate her. He has learned the hotel to which Tony has gone, and engages No. 48. There he shoots himself, leaving a note saying that any reasons for this act will be given by the woman in 47.

Viola hears the shot, calls the hotel office, and a hotel man and a reporter come up. The latter gets Collingswood's letter, goes to Room 47, sees Viola, shows her the letter, and sees the marriage license. As he begins writing, Tony comes in with the minister and, in a violent scene, she rushes into Room 48, seizes the revolver and, just as she is about to shoot herself, Tony takes the revolver away. The minister succeeds in inducing the reporter to refrain from printing the story. The Collingswood death is declared a case of suicide and Tony and Viola are married.

KLEINE-EDISON FEATURES.

The following subject is released in place of "The Martyrdom of Phillip Strong," a synopsis of which can be found on page 1028 of last week's issue. The story of "When Love Is King" was received too late for insertion in that issue. The picture, which has been replaced, will be released at a future date.

WHEN LOVE IS KING (Edison—Five Parts—Feb. 9).—The cast: Felix, King of Wallonio (Richard Tucker); Marcia Morton (Carrol McComas); J. P. Morton (Bigelow Cooper); the Princess Louise (Vivian Perry); the Prince of Trebizond (John Sturgeon); Baron Tarnow (Harold Meltzer); Stepan (Carlton King); Janzi (T. Tamamoto); the Prime Minister (Robert Brower); the Wallonian Ambassador (Charles Sutton); the Viscount (Guido Colucci); Mrs. Morton (Helen Strickland). Directed by Ben Turbett.

Felix, the King of Wallonia, is sad. He wants to be loved for himself, not for his title, and he finds it a hard job. Because of state reasons, he has to marry Louise, Princess of the neighboring State of Trebizond. The old Prince, her father, craves the elixir of youth, and gets drunk so often that Trebizond is in bad shape. Thus, it is up to Felix to be King of both States. But Louise has a love affair all of her own. Felix sees her in the embrace of Stepan, the heir presumptive to his throne, and disgusted with things in general and Louise in particular, he flees to America in disguise. With him goes his faithful comrade, Baron Tarnow.

By a strange twist of circumstance he takes a job as butler in the home of J. P. Morton, multi-millionaire. There he meets Marcia, Morton's daughter, and the jig is up. He loves her. At a ball given by the Mortons an ambassador from Wallonia recognizes his King. At word from Felix, the ambassador introduces him to the Mortons as a Count. Felix creates quite a stir.

Janzi, a bandit, whom Stepan has sent to America to do away with Felix, sends the Mortons a note. He describes Felix as an impostor and a fraud. Thus is Felix ordered out of the Morton home. Janzi and his confederates try to kill him but succeed only in wounding him. Marcia, feeling that she really loves him, saves him from death and nurses him back to health. Then Felix and Marcia elope and plan to get married. Papa Morton catches them and prepares to let Felix have it—but his true identity is revealed. Morton realizes that Felix is a real King.

The Ambassador urges Felix to return to Wallonia. Since Stepan has become King, the

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people are being outraged. Because of his royal blood, Marcia knows that she cannot marry him and so gives Felix up. He returns home and pays Stepan for his villainy. Then, to save the State, he prepares to marry Louise of Trebizond. No matter what the cost the State must be saved!

Pop Morton finds that Marcia loves Felix and that the separation is making her unhappy. So, like a real American millionaire, he buys up the Kingdom of Trebizond, royal titles and all. When Felix goes to the altar to be married, he finds that the Princess of Trebizond is his own little Marcia. Long live the King and Queen of Wallonia-Trebizond!

THE SCARLET ROAD (Kleine—Five Parts—Feb. 16).—The cast: Harry Tremaine (Malcolm Duncan); Betty Belgrave (Anna Q. Nilsson); Alice Holbrook (Della Connor); Mrs. Holbrook (Iva Shepard); Lorimer Wilbur (John Jarrott).

Harry Tremaine, a clean-living youth of twenty-one, spends his leisure hours in perfecting an aeroplane motor which he has invented and which he hopes will eventually make his fortune. In his ambition to make his mark in the world, he is encouraged by his mother's old friend, Mrs. Holbrook, to whose daughter, Alice, Harry has been engaged almost since childhood.

One night, when Harry is working late at the office in which he is employed as bookkeeper, a telegram arrives for the manager of the concern. Harry learns that the manager is dining at the Cafe de Paris and takes the message to him there. Thus Harry is first brought in contact with the gay night life of New York. There, too, he first sees Betty Belgrave, a cabaret entertainer, and her dancing partner, Wilbur Lorimer.

It is not long afterward that Harry Tremaine receives word that his father, who for a number of years has been leading a hermit's life in the mining country out West, has suddenly died. Still later he learns that instead of using the money which he had thought he was contributing to his father's support, the hermit had saved all of it, and in addition left him a fortune of nearly $200,000. Harry's first thought is that there is no longer any bar to the marriage of himself and Alice, and the wedding day is set.

Circumstances again bring Harry into the sphere of Betty Belgrave and her dancing partner, this time as a bashful, awkward youth, but as a young man about town who has plenty of money to spend. The woman has little trouble in conquering Harry. The consequence is that with her wedding day approaching, Alice finds herself more and more neglected by her fiance. Day by day she sees him less frequently and day by day he becomes more thoroughly enmeshed in Betty's net of fascinations.

Finally, on New Year's Eve, comes a complete break between the engaged couple as the result of Harry's escapades. Then, after a few short weeks of riotous living, during which he spends money like water to gratify Betty's whims, and buys thousands of dollars worth of worthless stocks offered by Wilbur, Harry suddenly awakens to the fact that he is "broke." Naturally, he is deserted by his gay friends, first of all by Betty and Wilbur the parasites. Unable to obtain employment, he is soon reduced to desperate straits.

One day Harry calls upon his father's lawyer who gives him a letter left by the hermit "to be delivered to my son when he shall have dissipated his fortune." The letter explains that the father has foreseen the follies of the son and has provided "a way out." Harry is instructed to make his way to the hermit's cabin in the western wilds, and told that there he will find a solution of his problem.

After many weeks of weary search, Harry finds the cabin. He is startled to find that from the ceiling of the hut there dangles a hangman's noose. This, then, is "the way out" promised! The shock of this discovery makes the boy a man. He resolves to go back to New York, to fight it out, to show his father's grim old ghost that Harry Tremaine is a man.

In New York he rescues a little girl from drowning. She proves to be the daughter of a millionaire and the grateful father helps Harry in the latter's effort to interest capital in his aeroplane motor. A company is formed to manufacture the device, and some time later Harry is in possession of another fortune, but this time it is a fortune which he has earned. Betty learns of his new opulence and again tries to ensnare him, this time without success.

In his environment, Harry finds his thoughts by day and his nightly dreams haunted by visions of the noose, that grim bequest left by his prophetic-souled old father. Finally he determines to go to the hut, and destroy the noose—to gloat over the memory of his cruel legacy now that he has proved his father's estimate of him wrong. Once he finds himself in the cabin he taunts the memory of his father and then, in a burst of anger, tears the noose from the ceiling of the hut. To his surprise a shower of golden coins pours from the ragged hole thus made in the plaster above his head. In a moment his father's plan is clear to him; when discouraged, he should have tried to take his own life, this second fortune would have come to him. Chastened in spirit, he returns to the city.

Again in New York, he learns that Alice is seriously ill. He hurries to her side and they are reunited. The last scenes show us their home some time later. We see them drive happily through the park in their splendid limousine, while from a park bench, Betty, now a derelict, sadly looks after them as the picture fades.

FOX FILM CORP.

MERELY MARY ANN (Feb. 6).—The story tells of a girl, who, born in a small town, is left penniless by the death of her mother. She is befriended by the local minister, who secures for her a position in a cheap lodging house in the city of London, where she unwittingly arouses the displeasure of the mistress and is discharged. With only a few clothes and a pet canary as her sole possessions, she tramps the big city in search of work, finally attracting the attention of Lancelot Melmont, a young musician, who induces his landlady to give Mary Ann a position as maid.

Here she becomes happily situated, until Sid, a dance hall habitue, is attracted by her charms and persecutes her. She is protected by Lancelot and there is a fast growing feeling of companionship between the two, when Mary Ann receives the disquieting news she has been left a fortune. Against her protest she is taken from the boarding house and placed in a wealthy private family.

Several years later, when Mary Ann's foster parents are giving a reception in her honor, Lancelot, now a famous composer, is one of the guests. The two again meet and the companionship, which was commenced during their boarding house days, ripens into a feeling of love that ends in their marriage.

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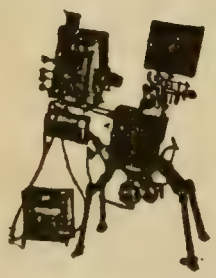
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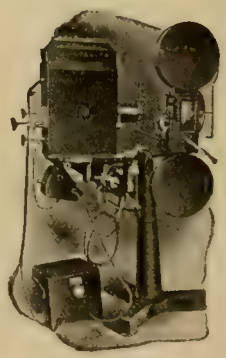
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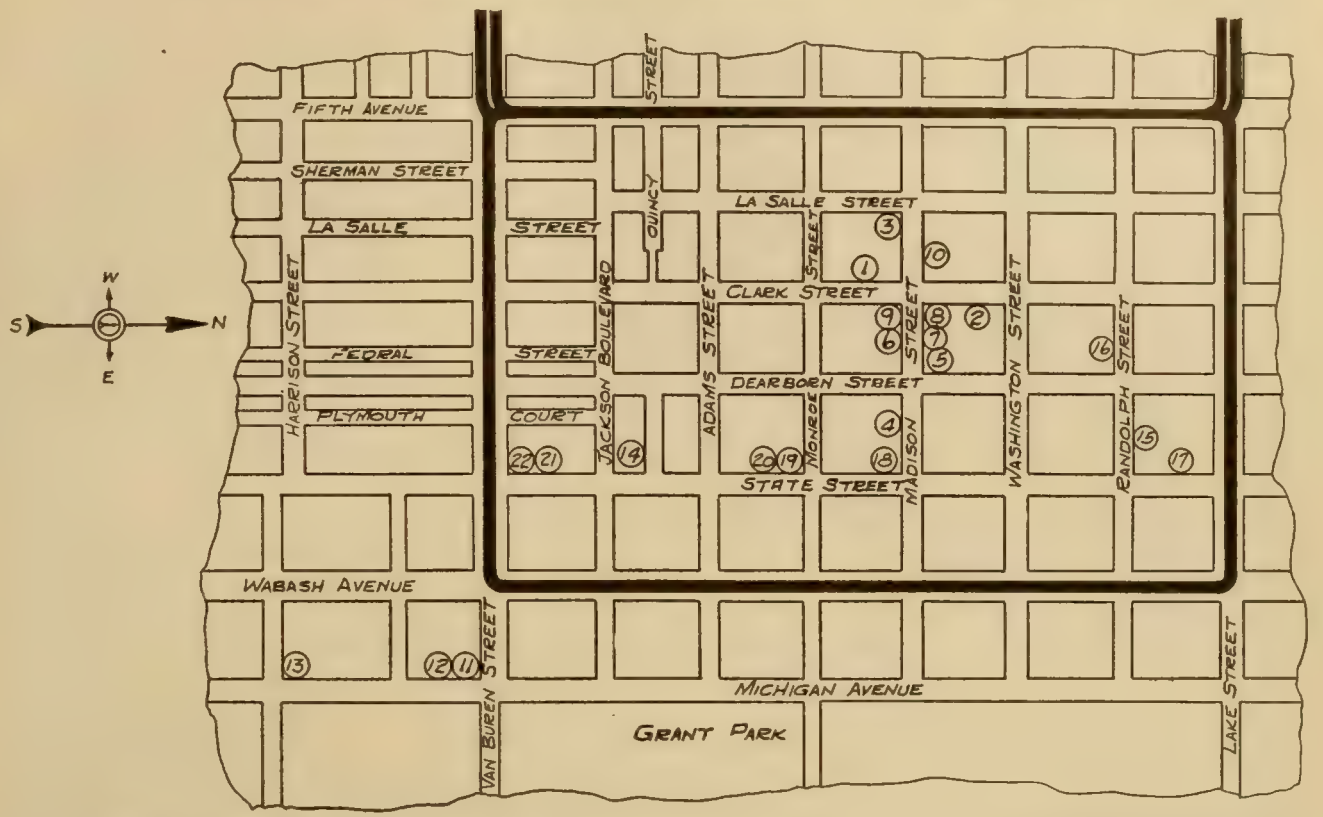

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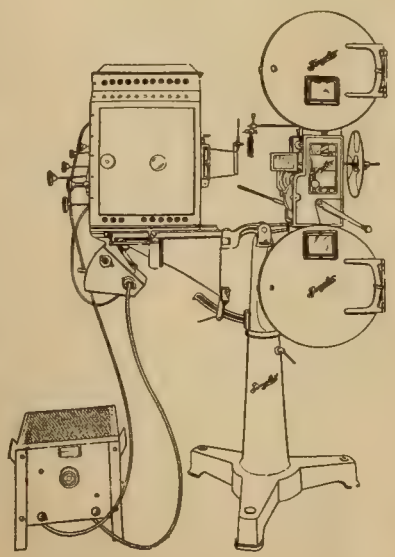

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1176, 1178.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—"U," Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Jan. 12—Number 201 (Topical).
Jan. 19—Number 202 (Topical).
Jan. 26—Number 203 (Topical).
Feb. 2—Number 4 (Topical).
Feb. 9—Number 5 (Topical).
Feb. 16—Number 6 (Topical).
Feb. 23—Number 7 (Topical).

BIG U.

Jan. 15—Across the Rio Grande (Three parts—Western—Drama).
Jan. 20—No release this day.
Jan. 27—No release this day.
Jan. 28—Nan Good for Nothing (Drama).
Feb. 3—No release this day.
Feb. 10—No release this day.
Feb. 17—No release this day.
Feb. 24—A Beast of Society (Three parts—Modern—Drama).

BISON.

Feb. 5—Phantom Island (Two parts—Mystery—Drama).
Feb. 12—His Majesty Dick Turpin (Two parts—Drama).
Feb. 19—A Recoiling Vengeance (Three parts—Animal—Drama).
Feb. 26—The Stampede in the Night (Two parts—Western—Drama).

BROADWAY UNIVERSAL FEATURES.

Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).
Jan. 24—A Soul Enslaved (Five parts—Dr.).

GOLD SEAL.

Jan. 25—Discontent (Two parts—Psychological—Drama).
Feb. 1—Lord John's Journal (No. 3, "Three Fingered Jenny"—Three parts—Drama).
Feb. 8—Yust From Sweden (Three parts—Human Interest—Drama).
Feb. 15—The Family Secret (Two parts—Comedy—Drama).
Feb. 22—The Dupe (Three parts—Underworld—Drama).

IMP.

Feb. 1—No release this day.
Feb. 4—The Soul Man (Drama).
Feb. 8—Artistic Interference (Comedy).
Feb. 11—The Trail of Wild Wolf (Two parts—North Western—Drama).
Feb. 15—Cinders (Drama).
Feb. 18—Plot and Counterplot (Two parts—Drama).
Feb. 22—No release this week.
Feb. 25—I'll Get Her Yet (Two parts—Com.).

JOKER.

Jan. 29—Mrs. Green's Mistake (Comedy).
Feb. 5—Wanted, a Piano Tuner (Comedy).
Feb. 12—Leap and Look Thereafter (Comedy).
Feb. 19—No release this day.
Feb. 26—Married on the Wing (Comedy).

LAEMMLE.

Jan. 18—No release this day.
Jan. 20—Just Plain Folks (Three parts—Rural—Drama).
Jan. 23—Her Dream Man (Drama).
Jan. 27—The Red Lie (Three parts—Mystery—Drama).
Jan. 28—The Inner Soul (Two parts—Drama).
Jan. 30—No release this day.
Feb. 3—The Wise Man and the Fool (Two parts—Human Interest—Drama).
Feb. 6—No release this day.
Feb. 10—The Living Lie (Three parts—Drama of the Latin Quarters).
Feb. 13—Arthur's Last Fling (Comedy—Drama).
Feb. 16—As Fate Decides (Drama).
Feb. 20—No release this day.
Feb. 24—John Pellet's Dream (Comedy—Dr.).
Feb. 27—Her Greatest Story (Drama).

L-KO.

Feb. 2—Sea Dogs and Land Rats (Comedy).
Feb. 6—A September Mourning (Two parts—Comedy).
Feb. 9—Her Naughty Eyes (Comedy).
Feb. 13—Firing the Butler or the Butler's Fire (Two parts—Comedy).
Feb. 16—Elevating Father (Two parts—Comedy).
Feb. 20—Twenty Minutes at the Fair (Comedy).
Feb. 27—Dad's Dollars and Dirty Doings (Two parts—Comedy).

NESTOR.

Jan. 31—When Aunt Matilda Fell (Comedy).
Feb. 4—Flivvers in the Still Alarm (Two parts—Comedy).
Feb. 7—Mixed Kids (Comedy).
Feb. 11—A Quiet Supper For Four (Comedy).
Feb. 14—When the Losers Won (Comedy).
Feb. 18—Flivver's Dilemma (Comedy).
Feb. 21—The Disappearing Groom (Comedy).
Feb. 25—Her Friend the Doctor (Comedy).

POWERS.

Feb. 3—Building Up the Health of a Nation No. 3—Educational).
—Caged with Polar Bears (Vaudeville Act).
Feb. 5—Uncle Sam at Work (No. 7, "Uncle Sam's Children"—Educational).
Feb. 12—Uncle Sam At Work (No. 8, "Uncle Sam — Fisherman, Postmaster, Health Officers) (Educational).
Feb. 17—Building Up the Health of a Nation, Lesson 4 (Educational).
—Joe Boko's Adventures (Cartoon—Comedy).
Feb. 19—Uncle Sam At Work; No. 9, "Bureau of Weights and Measures (Educational).
Feb. 24—No release this week.
Feb. 26—Uncle Sam at Work, No. 10, "Preparedness" (Educational).

RED FEATHER PHOTO-PLAYS.

Feb. 7—A Knight of the Range (Five parts—Drama).
Feb. 14—The Sphinx (Five parts—Drama).
Feb. 21—Sons of Satan (Five parts—Detective—Drama).

REX.

Feb. 4—The Little Thief (Drama).
Feb. 6—One Who Passed By (Drama).
Feb. 8—No release this day.
Feb. 11—The Missing Locket (Drama).
Feb. 13—No release this day.
Feb. 15—The Strong Arm Squad (Drama).
Feb. 18—Borrowed Plumes (Drama).
Feb. 20—Dolly's Scoop (Two parts—Drama).
Feb. 23—Turtle Doves (Comedy—Drama).
Feb. 27—No release this week.

VICTOR.

Feb. 2—Son o' the Stars (Three parts—Western—Drama).
Feb. 9—High Fliers (Two parts—Modern—Comedy—Drama).
Feb. 17—In the Night (Three parts—Modern—Drama).
Feb. 22—Madam Cubist (Two parts—Society—Drama).
Feb. 25—After the Play (Drama).

UNIVERSAL SPECIAL FEATURE.

Jan. 24—Graft, No. 7, "America Saved From War" (Two parts—Drama).
Jan. 31—Graft No. 8, "Old King Coal" (Two parts—Drama).
Feb. 7—Graft No. 9, "The Insurance Swindlers" (Two parts—Drama).
Feb. 14—Graft No. 10, "The Harbor Transportation Trust" (Two parts—Drama).
Feb. 21—Graft, No. 11, "The Illegal Bucket Shop" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Reliance (2), Casino (1), Thanhouser (1).
Monday—American (2), Falstaff (1), Novelty (1).
Tuesday—Thanhouser (2), Cartoon and Scenic (1), Beauty (1).
Wednesday—Rialto, Centaur (3), Novelty (1).
Thursday—Centaur (2), Falstaff (1), Mutual Weekly (1).
Friday—Mustang (2), American (1), Cub (1).
Saturday—Clipper, Than-o-play or Mustang (3), Beauty (1).

AMERICAN.

Jan. 14—Spider Barlow Meets Competition (Crook—Drama).
Jan. 16—The Gamble (Two parts—Drama).
Jan. 18—The Silent Trail (Two parts—Sociological—Drama).
Jan. 21—The Thunderbolt (Drama).
Jan. 25—The Man in the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).
Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lillo of the Sulu Seas (Three parts—Society—Drama).
Feb. 15—A Modern Sphinx (Three parts—Society—Drama).

BEAUTY.

Jan. 23—Mischief and a Mirror (Comedy).
Jan. 26—Some Night (Comedy).
Jan. 30—Walk this Way (Comedy).
Feb. 2—Billy Van Deusen's Wedding Eve (Comedy).
Feb. 6—The Laird O'Knees (Comedy).
Feb. 9—Won By One (Comedy).
Feb. 13—Billy Van Deusen and the Vampire (Comedy).
Feb. 16—Ella Wanted to Elope (Comedy).

CASINO.

Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).
Jan. 28—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Jan. 28—Around the World (Comedy).
Feb. 4—The Defective Detective (Comedy).
Feb. 11—Jerry's Millions (Comedy).
Feb. 18—Too Proud to Fight (Comedy).

FALSTAFF.

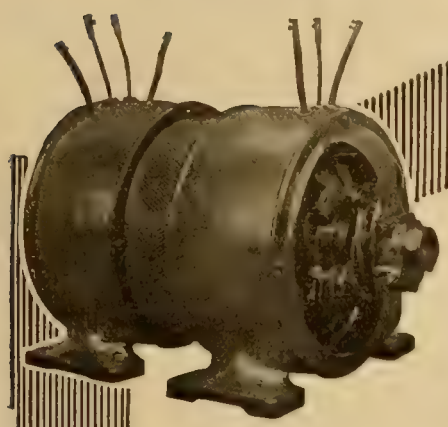
Jan. 13—Reforming Rubbering Rosie (Comedy).
Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).
Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).

GAUMONT.

Jan. 23—See America First, No. 19, "The Dells of Wisconsin"—Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 6—See America First, No. 21, "A Trip Through Duluth, Minn (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First; No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 1208.)

BETTER LIGHT LESS CURRENT



The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.

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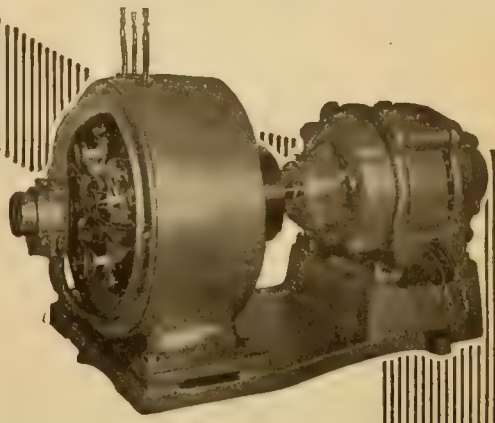

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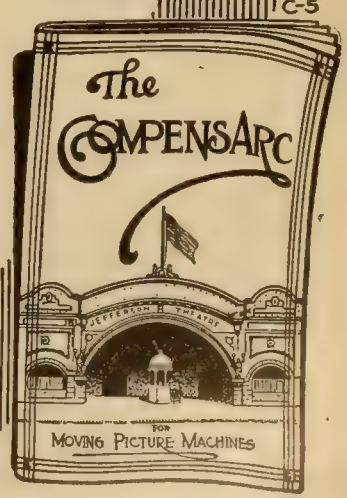

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1176, 1178.)

(*Mutual Releases continued from page* 1206.)

MUSTANG.

Feb. 11—According to St. John (Three parts—Western—Drama).
Feb. 18—When the Light Came (Three parts—Western—Drama).
Feb. 25—Double Crossed (Three parts—Western—Drama).

MUTUAL WEEKLY.

Feb. 3—Number 57 (Topical).
Feb. 10—Number 58 (Topical).
Feb. 17—Number 59 (Topical).
Feb. 24—Number 60 (Topical).
March 2—Number 61 (Topical).

NOVELTY.

Dec. 29—No release.
Jan. 21—Mr. Bumps, Commuter (Comedy).

RELIANCE.

Jan. 2—The Law of Success (Two parts—Dr.).
Jan. 5—The She Devil (Three parts—Dr.).

THANHOUSER.

Feb. 2—The Knotted Cord (three parts; detective drama).
Feb. 9—The Spirit of the Game (Three parts—Football—Drama).
Feb. 16—Outwitted (Three parts—Drama).
Feb. 23—The Reunion (Three parts—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Feb. 3—The Idol of the Stage (Gaumont; five parts; drama) (No. 63).
Feb. 5—The White Rosette (American; five parts; drama) (No. 64).
Feb. 7—The Drifter (Gaumont—Five parts—Racing—Drama) (No. 65).
Feb. 10—Powder (American—Five parts—Society—Drama) (No. 66).
Feb. 12—The Soul's Cycle (Centaur—Five parts—Psychological—Drama) (No. 67).
Feb. 14—Life's Blind Alley (American—Five parts—Drama) (No. 68).
Feb. 17—The Dead Alive (Gaumont—Five parts—Drama) (No. 69).
Feb. 19—Silas Marner (Thanhouser—Seven parts—Drama) (No. 70).
Feb. 21—I Accuse (American—Five parts—Drama) (No. 71).
Feb. 24—The Oval Diamond (Thanhouser—Five parts—Detective—Drama) (No. 72).
Feb. 26—The Craving (American—Five parts—Society—Drama) (No. 73).

SIGNAL FILM CORPORATION.

Jan. 31—The Girl and the Game, No. 6 (Two parts—Drama).
Feb. 7—The Girl and the Game, No. 7 (Two parts—Drama).
Feb. 14—The Girl and the Game, No. 8 (Two parts—Drama).
Feb. 21—The Girl and the Game (No. 8—Two parts—Drama).
Feb. 28—The Girl and the Game No. 9 (Two parts—Drama).

VOGUE.

Feb. 3—Sammy versus Cupid (comedy).
Feb. 6—Fickle Madge (Comedy).
Feb. 10—Paddy's Political Dream (Comedy).
Feb. 13—Igorrotes' Crocodiles and a Hat Box (Comedy).
Feb. 17—At the End of His Rope (Comedy).
Feb. 20—Heaven will Protect the Woiking Girl (Comedy).
Feb. 24—Title not yet announced.
Feb. 27—Title not yet announced.

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Jan. 29—The Red Circle, No. 7 ("Peace at Any Price"—Two parts—Drama).
Feb. 5—The Red Circle, No. 8 ("Peace at Any Price"—Two parts—Drama).
Feb. 12—The Red Circle, No. 9 ("Dodging the Law"—Two parts—Drama).
Feb. 19—The Red Circle, No. 10 ("Excess Baggage"—Two parts—Drama).

GLOBE.

Jan. 17—Railroad Construction on the Dark Continent (Industry).
Jan. 24—The Ausable Chasm (Picturesque America (scenic).
Jan. 31—Glimpses of Java (Scenic).

GOLD ROOSTER PLAYS.

Jan. 28—Hazel Kirke (five parts; drama).
w York (Five parts—Drama).
Feb. 11—The Precious Packet (Five parts—Drama).
Feb. 18—The Shrine of Happiness (Three parts—Drama).

KING COLE.

Jan. 22—Riding the Goat (Comedy).

PATHE.

Feb. 7—Engineering Feats in Oregon (Educational).
Feb. 14—Siberia, the Vast Unknown (Scenic).
—Watching Flowers Grow (Educational).

PATHE NEWS.

Jan. 26—Number 8, 1916 (Topical).
Jan. 29—Number 9, 1916 (Topical).
Feb. 2—Number 10, 1916 (Topical).
Feb. 5—Number 11, 1916 (Topical).
Feb. 9—Number 12, 1916 (Topical).

PHOTOCOLOR.

Jan. 24—Headdresses of Holland (costumes) (colored).
Feb. 7—The Matsushima Islands (Picturesque Japan—Scenic)

PHUNPHILMS.

Jan. 19—Luke Loils in Luxury (Comedy).
Feb. 2—Luke, the Candy Cut-Up (Comedy).
Feb. 16—Luke Foils the Villain (Comedy).

STARLIGHT.

Jan. 15—From Bad to Worse (Comedy).
Jan. 29—Shooting at Random (comedy).
Feb. 7—Hapless Happenings (Comedy).

Miscellaneous Feature Releases.

AMERICAN BIOSCOPE.

January—The Making of Fulton (Three parts—Drama).

BLUE BIRD PHOTO-PLAYS.

Feb. 7—Undine (Five parts—Drama).
Feb. 14—Hop, the Devil's Brew (Five parts—Drama).
Feb. 21—The Wrong Door (Five parts—Dr.).
Feb. 28—Grip of Jealousy (Five parts—Dr.).

CALIFORNIA MOTION PICTURE CORP.

Jan.—The Unwritten Law (drama).

COSMOFOTOFILM CO.

January—His Vindication (Four parts—Dr.).

EAGLE FILM MANUFACTURING & PRODUCING. CO.

January—Pirates of the Sky (Drama).
January—Grogan's Alley (Comedy).
January—The Adventures of Suffy (Comedy).

EDUCATIONAL FILMS CORPORATION OF AMERICA.

Jan.—Where Footfalls Seldom Sound (Series No. 1, "The Film Hunters" (scenic).

EQUITABLE FILM CORPORATION.

Jan. 31—Love's Cross Roads (Five parts—Dr.).
Feb. 7—The Woman in 47 (Frohman—Five parts—Drama).
Feb. 14—The Question (Five parts—Drama).

JOE. W. FARNHAM.

January—The Awakening of Bess Morton (Lariat—Five parts—Drama).

FOX FILM CORPORATION.

Feb. 6—Merely Mary Ann (Drama).
Feb. 13—Fighting Blood (Drama).
Feb. 20—Fighting Blood (Drama).
Feb. 27—The Spider and the Fly (Drama).

GREAT NORTHERN FILM COMPANY.

January—Sins of a Great City (Four parts—Drama).

MEDUSA FILM.

Jan. —His Daughter's Second Husband (Five parts—Drama).

METRO PICTURES CORPORATION.

Jan. 24—Her Debt of Honor (Columbia—Dr.).
Jan. 31—Man and His Soul (Quality—Five parts—Drama).
Feb. 7—The Upstart (Rolfe—Five parts—Dr.).
Feb. 14—Dimples (Columbia—Five parts—Dr.).

WM. MORRIS.

January—On the Battlefields of France (Top.).

MUTT AND JEFF, INC.

Jan.—Mutt and Jeff, No. 1 (cartoon; comedy).

THE NEW YORK WORLD.

January—Fighting in France (Topical).

PARAMOUNT PICTURES CORPORATION.

Jan. 31—Pudd'nhead Wilson (Lasky—Five parts—Comedy—Drama).
Feb. 3—Tennessee's Pardner (Lasky—Five parts—Drama).
Feb. 7—Madame La Presidente (Morosco—Five parts—Comedy).
Feb. 10—Nearly a King (Famous Players—Five parts—Comedy).
Feb. 14—The Trail of the Lonesome Pine (Lasky—Five parts—Drama).
Feb. 17—He Fell in Love with His Wife (Pallas—Five parts—Drama).
Feb. 21—Blacklist (Lasky—Five parts—Dr.).

TRIANGLE FILM CORPORATION.

Releases for week of Feb. 6:
Acquitted (Fine Arts—Five parts—Drama).
His Hereafter (Keystone—Two parts—Comedy).
D'Artagnan (Kay-Bee—Five parts—Dr.).
His Pride and Shame (Keystone—Two parts—Comedy).
Releases for week Feb. 13:
His Picture in the Papers (Fine Arts—Five parts—Comedy).
Honor's Altar (Kay-Bee—Five parts—Dr.).

WAR FILM SYNDICATE.

Jan.—On the Firing Line with the Germans (eight parts; topical).

WORLD FILM CORPORATION.

Jan. 24—The Ballet Girl (Brady; drama).
Jan. 31—Fruits of Desire (Brady; drama).

V-L-S-E, INC.

Jan. 31—Souls in Bondage (Lubin—Five parts Drama).
Jan. 31—A Night Out (Vitagraph—Five parts—Drama).
Feb. 7—Thou Shalt Not Covet (Selig—Five parts—Drama).
Feb. 7—The Crown Prince's Double (Vitagaph—Five parts—Drama).
Feb. 14—Dollars and Cents (Lubin—Five parts—Drama).
Feb. 14—The Writing on the Wall (Five parts—Drama).
Feb. 14—Vultures of Society (Essanay—Five parts—Drama).

KLEINE-EDISON FEATURE SERVICE.

Feb. 2—The Final Curtain (Kleine—Five parts—Drama).
Feb. 9—When Love Is King (Edison—Five parts—Drama).
Feb. 16—The Scarlet Road (Kleine—Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1176, 1178.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 26—Stronger than Woman's Will (Three parts—Drama).
Jan. 31—When Kings were the Law (Drama) (Biograph—Reissue No. 35).
Feb. 1—The Chain of Evidence (Two parts—Drama).
Feb. 2—The Smugglers (Three parts—Drama).
Feb. 7—A Chance Deception (Drama) (Biograph Reissue No. 36).
Feb. 9—The Iron Will (Three parts—Drama).
Feb. 14—Just Gold (Drama) (Biograph Reissue No. 37).
Feb. 15—His White Lie (Two parts—Drama).
Feb. 16—Pique (Three parts—Drama).
Feb. 21—His Mother's Son (Drama) (Biograph Reissue No. 38).
Feb. 23—The Guilt of Stephen Eldridge (Three parts—Drama).

ESSANAY.

Jan. 19—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Alley (Three parts—Dr.).
Jan. 24—The Strange Case of Mary Page (No. 1, "The Tragedy") (Two parts—Drama).
Jan. 25—Folly (Two parts—Drama).
Jan. 26—Fable of Flora and Adolph and a Home Gone Wrong (Comedy).
Jan. 29—Destiny (Three parts—Drama).
Jan. 31—The Strange Case of Mary Page (No. 2, "The Trial") (Two parts—Drama).
Feb. 1—The Roughneck (Two parts—Drama).
Feb. 2—Dreamy Dud Lost at Sea (Comedy-Cartoon).
—A Scenic Subject on the same reel.
Feb. 5—The Primitive Strain (Three parts—Drama).
Feb. 7—The Strange Case of Mary Page (No. 3, "The Web"—Two parts—Dr.).
Feb. 9—The Fable of the Grass Widow and Mesmeree and the Six Dollars (Comedy).
Feb. 12—Golden Lies (Three parts—Drama).
Feb. 14—The Strange Case of Mary Page (No. 4—Two parts—Drama).
Feb. 15—Gold Dust (Two parts—Drama).
Feb. 16—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
—A scenic subject on the same reel.
Feb. 19—Politeness Pays (Three parts—Dr.).

KALEM.

Jan. 26—The Villain Worshipper (Tenth of the "Stingaree" Series (Two parts—Drama).
Jan. 28—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
Jan. 29—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 1—Artful Artists (Comedy).
Feb. 2—The Moth and the Star (No. 11 of the "Stingaree" Series—Two parts—Drama).
Feb. 4—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series—Drama).
Feb. 5—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 8—Wurra-Wurra (Comedy).
Feb. 9—The Darkest Hour (No. 12 of the "Stingaree" Series—Drama).
Feb. 11—The Trail's End (No. 16 of "The Ventures of Marguerite" Series—Dr.).
Feb. 12—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 15—Ham Takes a Chance (Comedy).
Feb. 16—A Molar Mix-Up (Comedy).
Feb. 18—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series—Drama).
Feb. 19—The "Hazards of Helen" Railroad Series (No. 67, "The Perilous Swing"—Drama).
Feb. 22—Ham the Diver (Comedy).
Feb. 23—Earning His Salt (Comedy).
Feb. 25—The Night Watch (Drama).
Feb. 26—Title not yet announced.

LUBIN.

Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).
Jan. 24—Two News Items (Drama).
Jan. 25—The Dragoman (Two parts—Drama).
Jan. 27—The Embodied Thought (Three parts—Drama).
Jan. 29—Cured (Comedy).
Jan. 31—A Reformation Delayed (Comedy).
Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).
Feb. 14—A Song from the Heart (Drama).
Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).
Feb. 21—The Repentant (Drama).
Feb. 22—Four Narratives (Two parts—Drama).
Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb. 26—Billie's Revenge (Comedy).

MINA.

Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 6—Caught With the Goods (Comedy).
Jan. 13—Title not yet announced.
Jan. 20—A Misfit Baron (Comedy).

SELIG.

Jan. 27—Selig-Tribune No. 8, 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center") (Rural Comedy).
Jan. 31—Diamonds Are Trumps (Three parts—Drama).
Jan. 31—Selig-Tribune No. 9, 1916 (Topical).
Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune, No. 13, 1916 (Topical).
Feb. 17—Selig-Tribune, No. 14, 1916 (Topical).
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.).
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).

VIM.

Jan. 28—Busted Hearts (Comedy).
Feb. 3—A Sticky Affair (Comedy).
Feb. 4—The Getaway (Comedy).
Feb. 10—Bungles Rainy Day (Comedy).
Feb. 11—The High Sign (Comedy).
Feb. 17—One Too Many (Comedy).
Feb. 18—Pluck and Luck (Comedy).
Feb. 24—Bungles Inforces the Law (Comedy).
Feb. 25—Love and Lather (Comedy).

VITAGRAPH.

Feb. 4—The Wrong Mr. Wright (Comedy).
Feb. 5—Bill Peters' Kid (Broadway Star Feature—Three parts—Drama).
Feb. 7—Betty, the Boy and the Bird (Comedy-Drama).
Feb. 7—The Surprises of an Empty Hotel (Four parts—Drama—Unit Program).
Feb. 7—A Cripple Creek Cinderella (Comedy—Unit Program).
Feb. 11—Freddy's Last Bean (Comedy).
Feb. 12—From Out of the Past (Broadway Star Feature—Three parts—Drama).
Feb. 14—You're Next (Comedy).
Feb. 18—In Arcadia (Comedy).
Feb. 19—The Man He Used to Be (Broadway Star Feature—Three parts—Dr.).
Feb. 21—Hughey, the Process Server (Comedy).
Feb. 25—Freddy's Narrow Escape (Comedy).
Feb. 26—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 22—The Secret Seven (Three parts—Dr.).
Jan. 24—The Ruse (Three parts—Drama).
Feb. 5—Bill Peters' Kid (Three parts—Dr.).
Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts Drama).
Feb. 26—The Road of Many Turnings (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Jan. 28—The Heart Breakers (Three parts—Drama).
Feb. 4—The Crime of Circumstance (Three parts—Drama).
Feb. 11—The Big Brother (Three parts—Dr.).
Feb. 18—The Child of the West (Three parts—Drama).
Feb. 25—Who Knows (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 24—The Evangelist (Lubin—Four parts—Drama).
Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).

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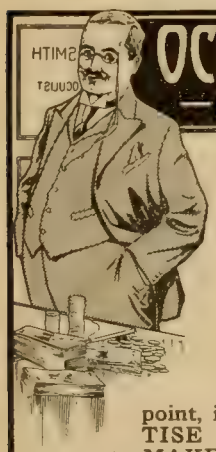

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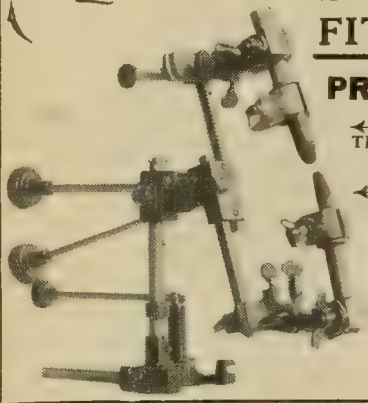

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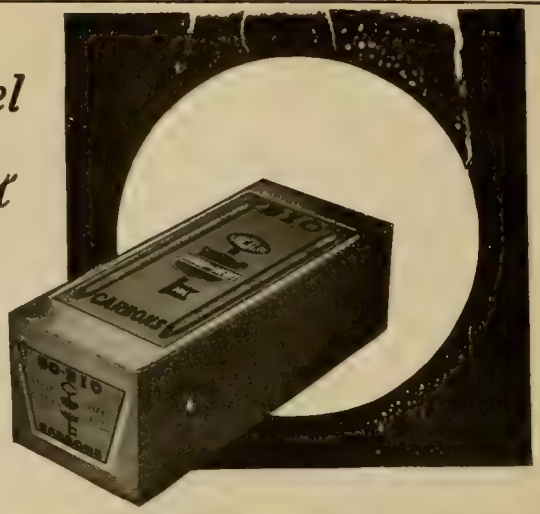

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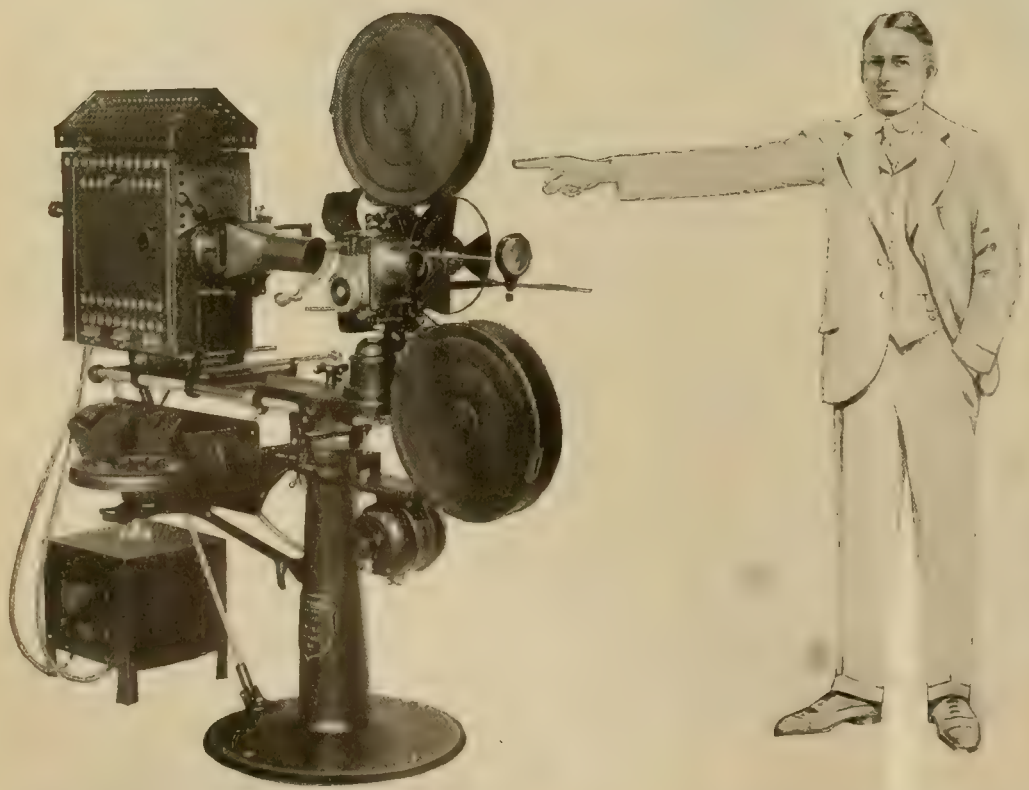

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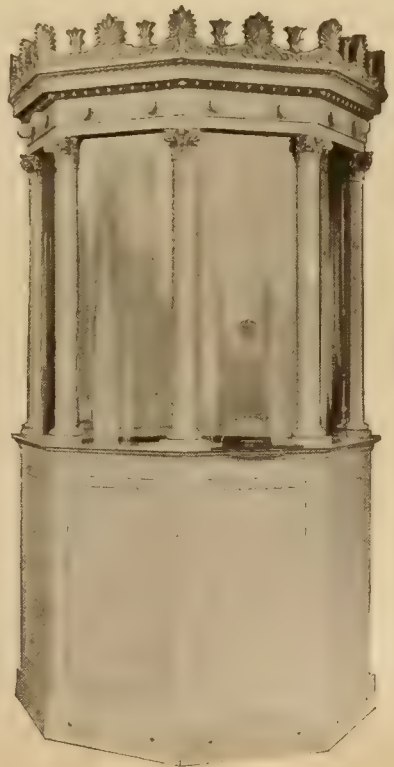

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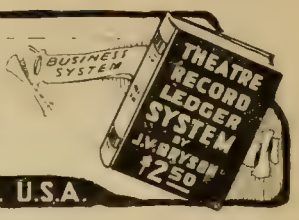

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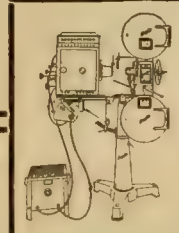

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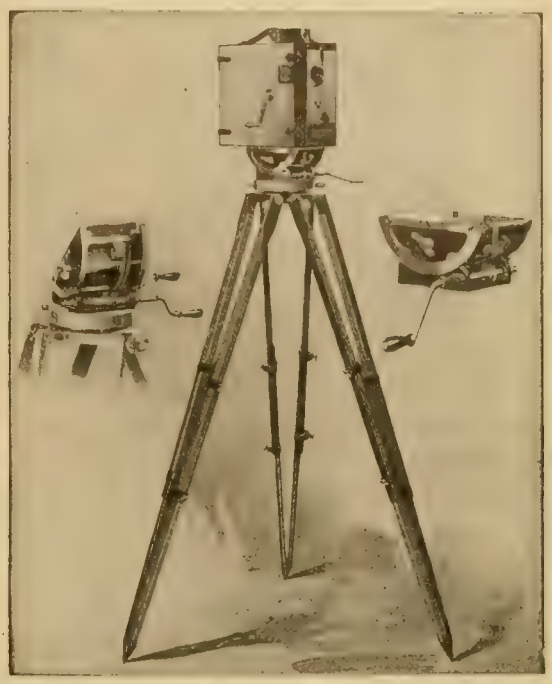

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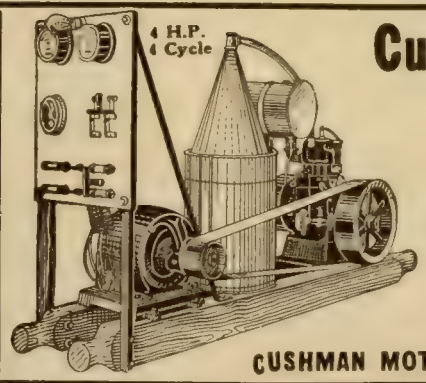

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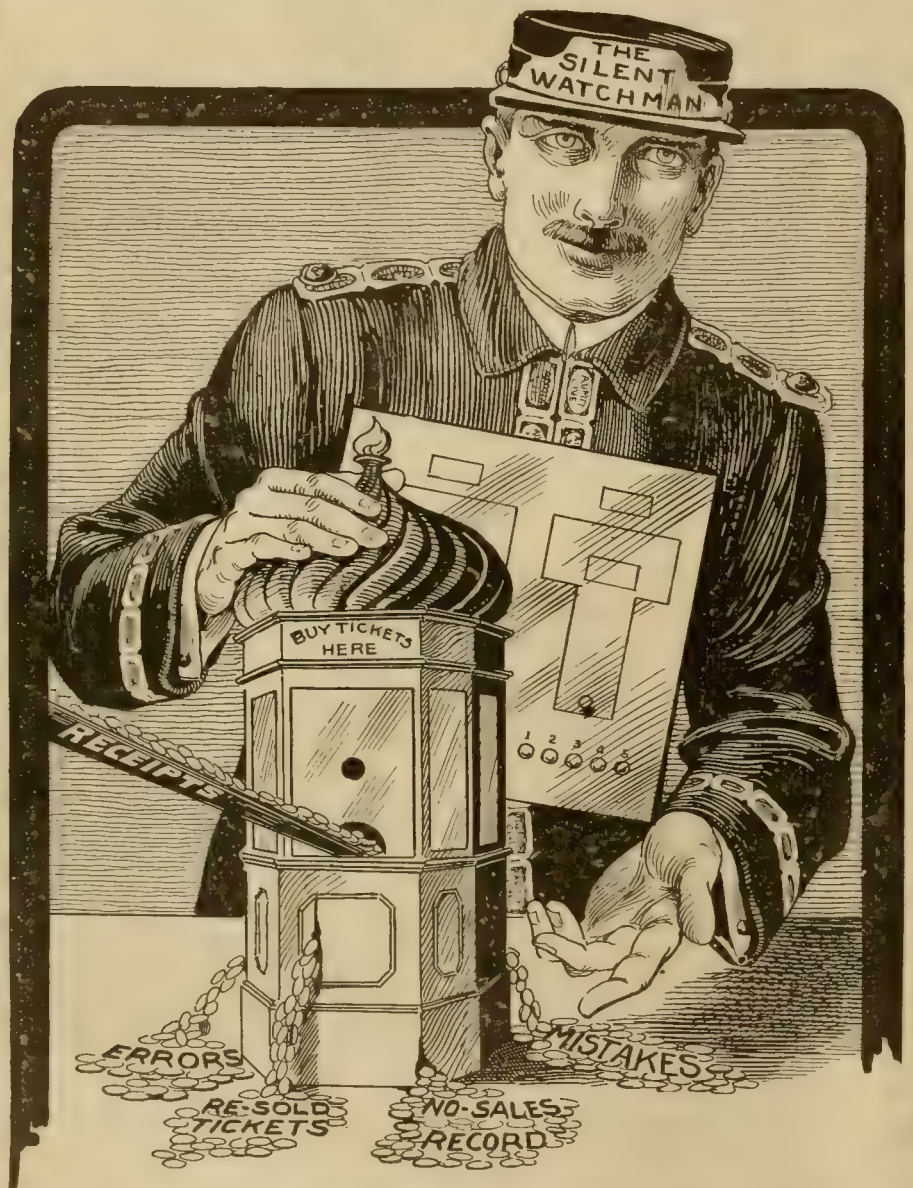

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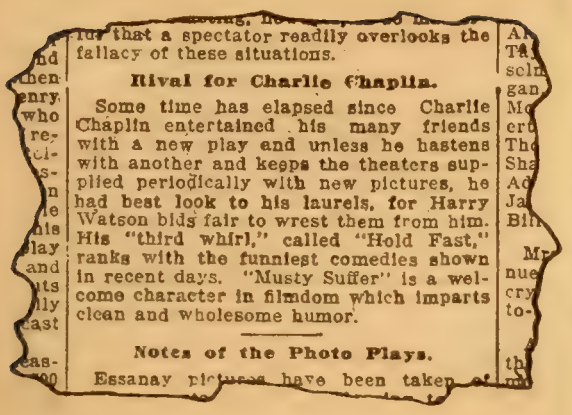

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Some time has elapsed since Charlie Chaplin entertained his many friends with a new play and unless he hastens with another and keeps the theaters supplied periodically with new pictures, he had best look to his laurels, for Harry Watson bids fair to wrest them from him. His "third whirl," called "Hold Fast," ranks with the funniest comedies shown in recent days. "Musty Suffer" is a welcome character in filmdom which imparts clean and wholesome humor.

Notes of the Photo Plays.

Essanay pictures have been taken of

From Chicago Daily News, Jan. 25, 1916

"It's Clean Rapid-Fire Vulgarless Fun!"

said the New York Evening Mail, agreeing with the Cincinnati Commercial Tribune, that the Mishaps of Musty Suffer are "the purest fun, concentrated sparkling mirth," and Kitty Kelly's happy observation in the Chicago Tribune that "at last an original comedian has developed a case of genuine funniness which doesn't show a trace of Chaplinitis."

And—if further evidence were necessary—we might point to the extraordinary class of theatres now exhibiting these wonderful comedies—THE STRAND and BILTMORE, New York; the SCOLLAY SQUARE and GORDON OLYMPIA of Boston; KUNSKY'S circuit of Beautiful Detroit houses—THE STRAND at Hartford—THE TABOR GRAND at Denver—ALFRED HAMBURGER'S circuit of Chicago theatres—UNQUESTIONABLY THE FINEST AGGREGATION OF PICTURE THEATRES IN AMERICA, catering to a clientele hard to please, most fastidious, ultra-critical!

HARRY WATSON, Jr.

of BICKEL and WATSON in

The Mishaps of Musty Suffer

(Produced by Louis Myll)

will delight you with a kind of comedy **new to filmdom.**

The Mishaps of Musty Suffer

are comprised in a one-a-week series of TEN COMEDIES which will be cheerfully screened for you by any KLEINE representative. Don't speculate. See them first. Then make your date—quick—through the nearest KLEINE office, keeping in mind that they are

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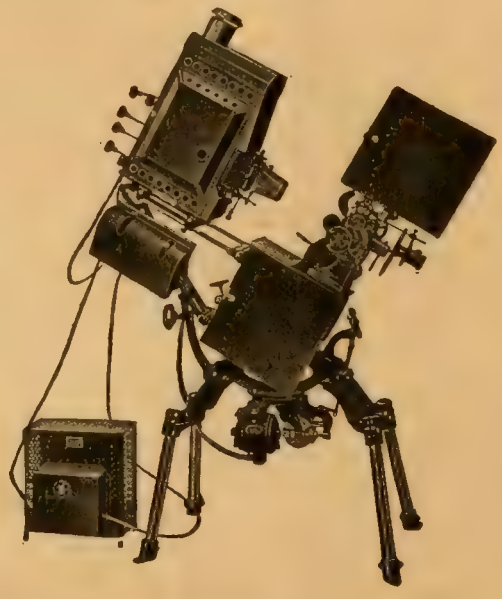

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Vol. 27, No. 8 February 26, 1916 Price 10 Cents

MOVING PICTURE WORLD

THE FILM INDEX

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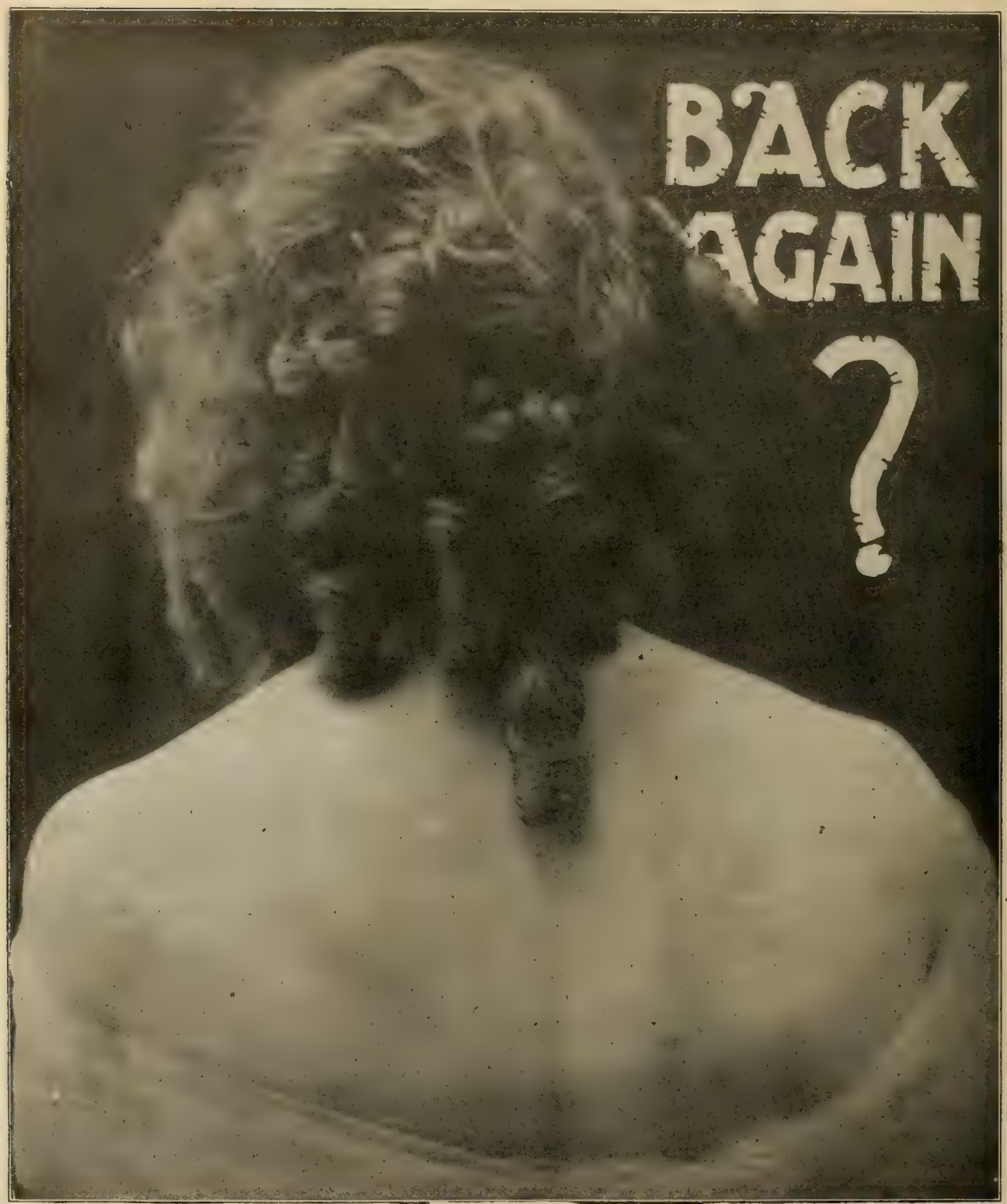

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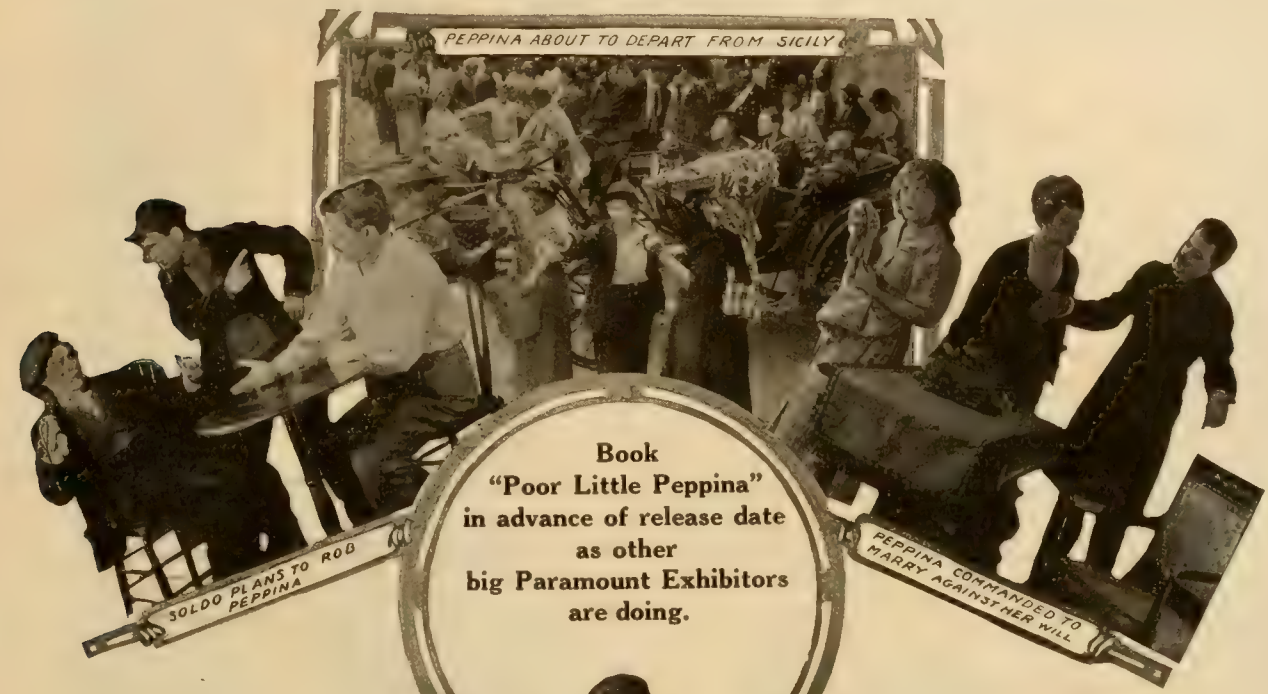

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Constance Collier in the Code of Marcia Gray
March 20 Famous Players
John Barrymore in The Man Who Found Himself
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Preparedness—with Henry Reuterdahl and Frederick Palmer
Putting the Gyroscope to Work—by Elmer G. Sperry
Are You Fitted for Your Job?—by Hugo Munsterberg
Better Babies—Fashions—Cartoons—etc.
Issue of February 13—Pictograph No. 2
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Bray Studios, Inc.

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By L. M. Glackens
Feb. 16—**Miss Nanny Goat Becomes an Aviator—**
By Clarance Rigby
Feb. 24—**Bobby Bumps and His Pointer Pup—**
By Earl Hurd
Mch. 2—**How Dizzy Joe Got to Heaven—**
By C. Alien Gilbert

Paramount-Burton Holmes Travel-Pictures

Feb. 7—**The Cliff Dwellers of America**
Feb. 14—**The Grand Canyon of Arizona**
Feb. 22—**A Day with the West Point Cadets**
Feb. 28—**Our Middies at Annapolis**

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From the novel by
CHAS. NEVILLE BUCK

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FROM the days of Eden a woman's power to sway mankind for good or evil has reigned potent and supreme. Her influence to raise to the heights or drag to the depths, however, has never been demonstrated with such blinding realism as in this screen drama, which strips the sham from human souls with a merciless hand.

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By
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IN "The UNWRITTEN LAW"

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We claim that her emotional work in the above production is a revelation.

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This picture will be released squarely on merit alone through STATE RIGHTS Buyers.

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will be shown to the trade on Thursday, Feb. 24th, at 10 A. M. and 2.30 P. M., at Wurlitzer Hall, New York City.

You are cordially invited to attend and to judge the merits of this feature and its money-making possibilities for yourself.

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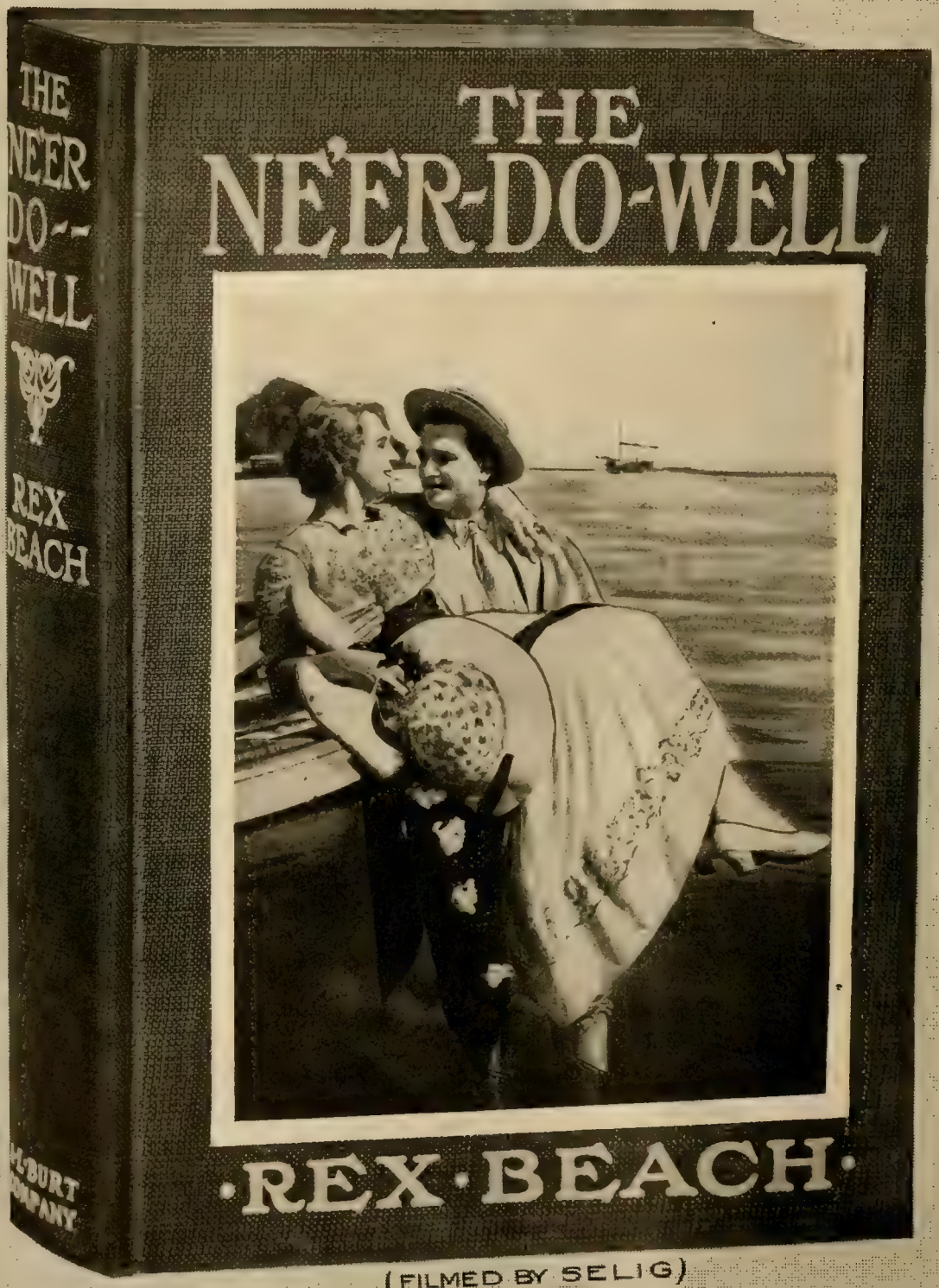

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EDWIN THANHOUSER

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THE SIGNAL DIAMOND

in 5 reels

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Drama of love and murderous intrigue...

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Starring Alexander Gaden

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JACKSONVILLE, FLA.

David Horsley productions stand for good and artistic and profit creating pictures. On this strength a big sale has been attained for the one reel Cub Comedies featuring George Ovey; five reel features presenting Crane Wilbur, Margaret Gibson, William Clifford and the Bostock Animals. With so many exhibitors profitably running David Horsley productions we urge that you also take advantage of their superior benefits by obtaining bookings from your Mutual exchange.

Current productions are: "Going Up," a Cub Comedy featuring George Ovey, released February 25; "A Law Unto Himself," starring Crane Wilbur, released February 28; "The Heart of Tara," with Margaret Gibson, William Clifford and the Bostock Animals, released March 4.

DAVID HORSLEY PRODUCTIONS

MUTUAL PICTURES

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A *real flood* hits town—furnishes the *high-water level* of comedy with dripping, splashing Vogue comedians in a side-splitting jamboree of Aquatic Rescues, Family Mix-ups, Burglar-Catching! A Vogue baby acts his part like an old-timer. An overflow of merriment sixty times every minute! *Laughs by the gallon!*

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Rapid-fire comedy! The most ridiculous stunts imaginable! A sensation in uproarious situations!

Released Feb. 27th

Vogue Comedies bring a golden torrent of profits pouring into your box-office. Patrons rush pell mell to see these unique slapstick concoctions—the funniest films known. Wild-fire successes! Book them *now!*

Slapsticks With a Reason

VOGUE COMEDIES

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS INC.

Executives:
JOSEPH H. FINN
SAMUEL S. HUTCHINSON

Publicity Offices:
222 S. State St.
Chicago, Ill.

MUTUAL PICTURES

The Happy Masquerader

A fascinating, powerful three-part "Flying A" drama that stamps an indelible impression on the mind.

The gold-greed of the surly chauffeur raised to the millionaire clubman's station for sixty days, stands out in *vivid contrast* to the clubman's adventures when transplanted to the chauffeur's job and squalid home.

The Sensational Club Wager—the Stock-gambling Guardian—the Sudden Wedding—the Heiress' Battle to Save Her Fortune—are *thrilling climaxes!*

Edward Coxen
Winifred Greenwood

Directed by Thomas Ricketts

Released February 29

Margy of the Foothills

Thrilling Three-Reel "Mustang" Drama

Art Acord—Dixie Stratton

Directed by Thomas Chatterton

Released Mar. 3

Johnny's Jumble

Rollicking One-Reel "Beauty" Comedy

Directed by Archie McMackin

Carol Halloway — John Steppling

John Sheehan

Released March 1

Dad's College Widow

—his "winning ways" are irresistibly funny!

One-Reel "Beauty" Comedy.

Directed by Phil Walsh

With Orral Humphrey **Released March 5**

Look for Separate Advertisement of "Embers," Big Five-Part Mutual Masterpicture—De Luxe Edition—Released March 2

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation

AMERICAN FILM COMPANY, Inc.

SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

MUTUAL SPECIAL FEATURE

THE GIRL AND THE GAME

Overwhelming EVIDENCE!

-pouring in from thousands of theatres

Guaranteed Thrills

—in *every* chapter! In chapter nine, now showing, Helen Holmes makes hair raising dash in high-powered automobile and rescues three men from runaway freight car doomed to destruction on dizzy incline!

1000 Newspapers Publish Story

In itself, this is a gigantic testimonial to Frank H. Spearman's stirring railroad film novel—one never before given to any film serial.

New York World *Pittsburgh Press*
Philadelphia North American
Atlanta Constitution *Omaha Bee*
Memphis Commercial Appeal
Buffalo Courier *Indianapolis Star*
New Orleans Times-Picayune
Chicago Evening Post *Detroit Journal*
San Francisco Chronicle
Baltimore American *Boston Globe*
St. Louis Globe Democrat
Cincinnati Times-Star *Dallas Journal*
Seattle Post-Intelligencer
Kansas City Journal *Cleveland Leader*
Los Angeles Tribune
Milwaukee Sentinel *Louisville Herald*
and One Thousand Others.

"The Girl and the Game" has *outstripped* the greatest box-office records of other serials. Its success is *stupendous!* Read some of these exhibitors' letters—brimming over with enthusiasm. They *prove* the enormous *money-making, drawing power* of this famous railroad film—with fearless Helen Holmes and her great company.

ROSE THEATRE
Chicago

Of all the serials I have run, this has been by far the most successful, both as far as the money is concerned and the satisfaction of my patrons.

Of course this serial is not completed as yet, but the first four that I have run certainly convinced me that you are producing a serial that will become more popular as it goes along.

WHITE EAGLE THEATRE
South Bend, Ind.

The picture is wonderful and everyone was more than satisfied. The advertising we gave the picture brought us wonderful results, in fact, more than we expected. The crowd got to us at 6:45 p. m. and at 9:30 we still had no time to breathe.

FULLER OPERA HOUSE
Madison, Wis.

I want to thank you for the arrangements we made to open "The Girl and the Game" last Monday, running Chapters 1 and 2. We played to capacity business and every one was very enthusiastic over the film, and I want to say personally that it gives promise of being the greatest serial ever placed on the market.

BIJOU THEATRE
Minneapolis, Minn.

Bijou-Jitney Theatre, Minneapolis, ran Chapter No. 4 of "The Girl and the Game" last Friday and played to 4,300 people, which is the biggest single day in the history of this theatre.

If you will remember, on the first chapter they opened up to 3,100 people, which broke all records for attendance on opening night for a serial or series photoplay and this increase in four weeks of 1,200 people certainly is a big boost for the quality of our production.

THE CRYSTAL THEATRE
Decatur, Ill.

I am well satisfied with my first day with "The Girl and the Game." A cold day and played against "The Birth of a Nation" with good house.

CASINO THEATRE
Cincinnati, O.

In reference to the serial picture, "The Girl and the Game," wish to advise that we have found same to be a very good attraction. The acting, directing, settings, etc., are very good and we would recommend same to other exhibitors, as we have found same to be a very profitable picture.

GILGER THEATRE
Norwalk, Ohio

I am writing to tell you of the great success "The Girl and the Game" made here when we ran the first episode Friday, 14th. Our expectations of this serial picture have been fulfilled, and our patrons are greatly interested and anxious to see the next episode.

We are expecting that this picture will rival the "Million Dollar Mystery" as a money getter.

COLONIAL THEATRE
Bloomington, Ill.

Our theatre only seats 214, but we played crowded houses continuously all afternoon and night with the first chapter. Look forward to good business again next Tuesday.

Book Fifteen Weeks of Big Money!

One two-act chapter released each week. Fifteen chapters in all. Enormous crowds fill your house, jam your lobby at each showing. Production cost over $500,000—a titanic triumph. Get this record-breaking money-maker. Let the splendid profits rush in—a golden stream of prosperity. WIRE your nearest Mutual Exchange *now*.

For booking information apply to "The Girl and the Game" department of any Mutual Exchange or at Mutual Home Office, New York City.

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President

Publicity Offices: 222 South State Street, Chicago, Illinois

THE LIFE BLOOD OF BUSINESS

DESTROY competition and you strike a body blow to trade. Co-operation is a lubricant, but merit *is*, and must continue to be, the final test of value.

Not the least of the advantages of the "Open-Booking" policy is that it is the ***only*** method of distribution which permits competition between producing factors, and thereby insures the highest general average of excellence from them all.

Under this "Open-Booking" policy, as operated by the V-L-S-E, no one manufacturer's product is "tied" to that of another, and by reason of our "Minimum and Maximum" price basis, each must exert themselves to the utmost, not only to get the maximum number of bookings, but to gain the maximum price as well.

In other words, the exhibitor picks from the releases of all the manufacturers making up the Big Four, that which he believes has the greatest drawing power for his particular patronage, rather than being forced to take what is given him by reason of a closed contract.

And furthermore he pays for what he buys on the basis of each individual feature's box office value, instead of by a fixed flat rate, which is made to apply regardless of whether the film is good, bad or indifferent.

That such a system of booking makes for the keenest competition, and that this competition, in turn, promotes the ***utmost*** in picture quality, is best evidenced by the productions described on the succeeding pages.

THE CROWN PRINCE'S DOUBLE

is a story of mistaken identity.

One man plays the parts.

He is

MAURICE COSTELLO

This Five Part Vitagraph Blue Ribbon Feature should be seen to be appreciated

THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. *Inc.*

LUBIN

A Great Actress

NANCE O'NEIL

in her

Greatest Triumph

"SOULS IN BONDAGE"

An epic of self-sacrifice, in which love, abnegation and nobility are matched against viciousness, greed and iniquity

Specially written for her by the widely known author

Daniel Carson Goodman

And directed by that master of screen technique

Edgar Lewis

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

"THOU SHALT NOT COVET"

Written by James Oliver Curwood

A SELIG Red Seal Play Thronged with Heart Throbs and Thrills
Featuring TYRONE POWER and KATHLYN WILLIAMS

"As the great ship shivered and groaned, a live thing—I thought of My Neighbor's Wife. I rushed to her state room and there found her helpless. I gathered her into my arms and with her, I leaped into the sea. When she awoke her mind was deranged from the shock and she thought I was her husband. In her strange madness she called me by her husband's name and gave me all the love she had for him. In the jungle we made our home and she came to me as she had always come to her husband, and I prayed for strength in my hour of dire temptation."

"THOU SHALT NOT COVET"

Kathlyn Williams battles with an enraged leopard! Bona fide scenes in Egypt and in Darkest Africa! A fight to death between a tiger and leopard! A gigantic ocean liner strikes a derelict in the night and sinks!

Produced by Colin Campbell who directed production of "The Rosary"

SELIG

Released through V.L.S.E. *Inc.*

ESSANAY

Presents

LILLIAN DREW
MARGUERITE CLAYTON
E. H. CALVERT
ERNEST MAUPAIN

in

"VULTURES OF SOCIETY"

in 5 Acts

By Richard Goodall
Directed by E. H. Calvert

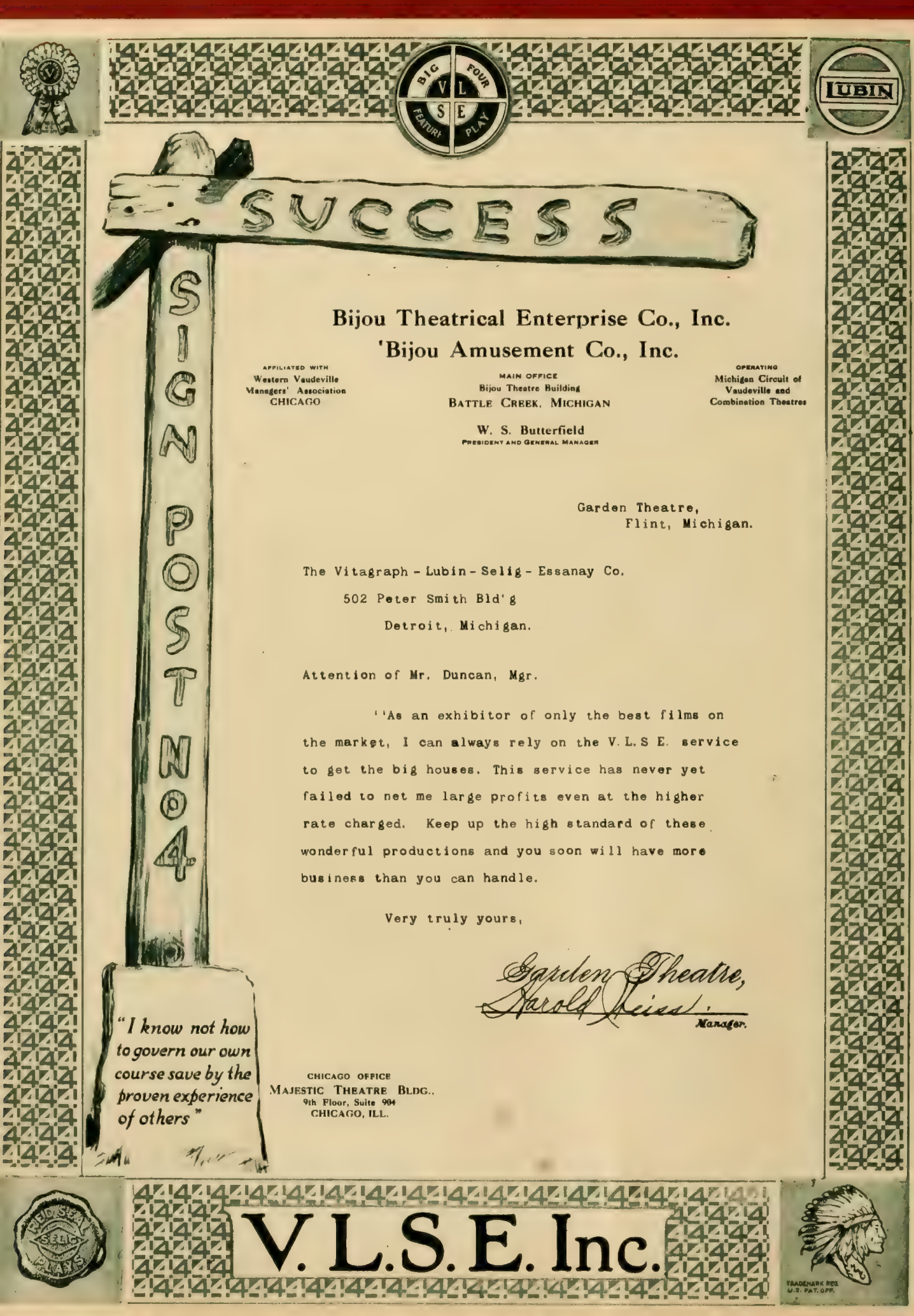
A realistic presentation of a phase of metropolitan life of today.

Showing the machinations of the masqueraders in society—the social outriders who prey on the rich; the vultures who hunt defenseless girls.

Picturing the startling adventures of a psuedo prince, the kidnapping of a real prince and the abduction of a wealthy girl for ransom.

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V.L.S.E. Inc.



Bijou Theatrical Enterprise Co., Inc.
'Bijou Amusement Co., Inc.

AFFILIATED WITH
Western Vaudeville
Managers' Association
CHICAGO

MAIN OFFICE
Bijou Theatre Building
BATTLE CREEK, MICHIGAN

OPERATING
Michigan Circuit of
Vaudeville and
Combination Theatres

W. S. Butterfield
PRESIDENT AND GENERAL MANAGER

Garden Theatre,
Flint, Michigan.

The Vitagraph - Lubin - Selig - Essanay Co.
502 Peter Smith Bld'g
Detroit, Michigan.

Attention of Mr. Duncan, Mgr.

''As an exhibitor of only the best films on the market, I can always rely on the V.L.S.E. service to get the big houses. This service has never yet failed to net me large profits even at the higher rate charged. Keep up the high standard of these wonderful productions and you soon will have more business than you can handle.

Very truly yours,

Garden Theatre,
Harold Leiss.
Manager.

CHICAGO OFFICE
MAJESTIC THEATRE BLDG.,
9th Floor, Suite 904
CHICAGO, ILL.

V.L.S.E. Inc.

To Producers:

BLUEBIRD
PHOTO PLAYS (Inc.)

are in the market for such strictly high class productions as possess the hall-marks of Extra Quality and that measure up to the standard now generally known as the world's finest screen productions

Forthcoming releases include Carter De Haven and Flora Parker De Haven in "The Wrong Door"; Louise Lovely in "The Grip of Jealousy," "Rupert of Hentzau" by Anthony Hope; Mary Fuller in "The Strength of the Weak," and others

BLUEBIRD
PHOTO PLAYS (Inc.)
1600 BROADWAY
NEW YORK

MOSS FILMS

B. S. MOSS

PRESENTS

The Sensational, Fascinating Love Drama

"ONE DAY"

A Modern Romance Burning with Passionate, Resistless Love

IN FIVE PARTS

Only authorized version. All infringements prosecuted

A distinct success on its initial presentation at the Regent Theatre, New York, last Tuesday.

A STUPENDOUS PRODUCTION—ALLURING TITLE—FASCINATING STORY—SPLENDIDLY STAGED—SUPERBLY ACTED—PULLING PAPER.

MILLIONS OF PEOPLE HAVE READ THE BOOK AND SEEN THE PLAY—THEY WILL WANT TO SEE THE PHOTOPLAY—THE WISEACRES DECLARE THAT "ONE DAY" WILL BE THE GREATEST MONEY GETTING FEATURE EVER PRODUCED AND THAT IT WILL SMASH ALL PREVIOUS BOX OFFICE RECORDS TO "SMITH-EREENS." PASSED BY THE NATIONAL BOARD OF CENSORSHIP—WILL BE RELEASED ON THE STATE RIGHT PLAN.

OFFERS INVITED

"THE SALAMANDER"

OWEN JOHNSON'S GREATEST SUCCESS

This splendid feature has scored a smashing hit and in many instances is playing return engagements. The Amalgamated Photo Feature Booking Corporation of New York City has collected over $5,000 worth of bookings in thirty days.

A few remaining States which were held for a price still open.

Wire—Phone—Write—Get Busy—Now Is the Time

B. S. MOSS MOTION PICTURE CORPORATION

TIMES SQUARE, NEW YORK CITY

COMING SOON **"THE UNDERTOW"** COMING SOON

BY EUGENE WALTER

Author of "Paid in Full," "The Easiest Way," Etc.

MOSS FILMS

A Further Word About the
Open Market !!!

In last week's issue of this publication we asserted, in plain language, that contracts which we had just executed with two of the largest producing companies in the world make it possible for exhibitors everywhere to book "QUALITY-PLUS" features, which are calculated to please and satisfy the most exacting critics of screen entertainment.

Judging by the immediate response from scores of keen buyers and exhibitors, we now know beyond all question of doubt that in our aim to supply the demand of an **OPEN-MARKET-SPECIAL** WEEKLY we will be generously supported.

At the present time, when so much interest centers around the personality of a STAR who portrays the leading role in a feature picture, the appearance of MISS RITA JOLIVET and MR. HAMILTON REVELLE in three of our releases, to commence in March, will prove of especial interest to readers.

RITA JOLIVET

MISS RITA JOLIVET

will be best remembered as the beautiful survivor of the Lusitania and in her first picture entitled

"HER REDEMPTION"

the big shipwreck scene is graphically re-enacted

The Appearance of

"LOVE'S SACRIFICE"

The Second Rita Jolivet Feature

is timed for the immediate future and is sure to create unusual interest because it is so entirely different in story and action from what is usually seen

MR. HAMILTON REVELLE

has probably attained the artistic heights of his career in the classical production entitled

"SINS OF THE FATHER"

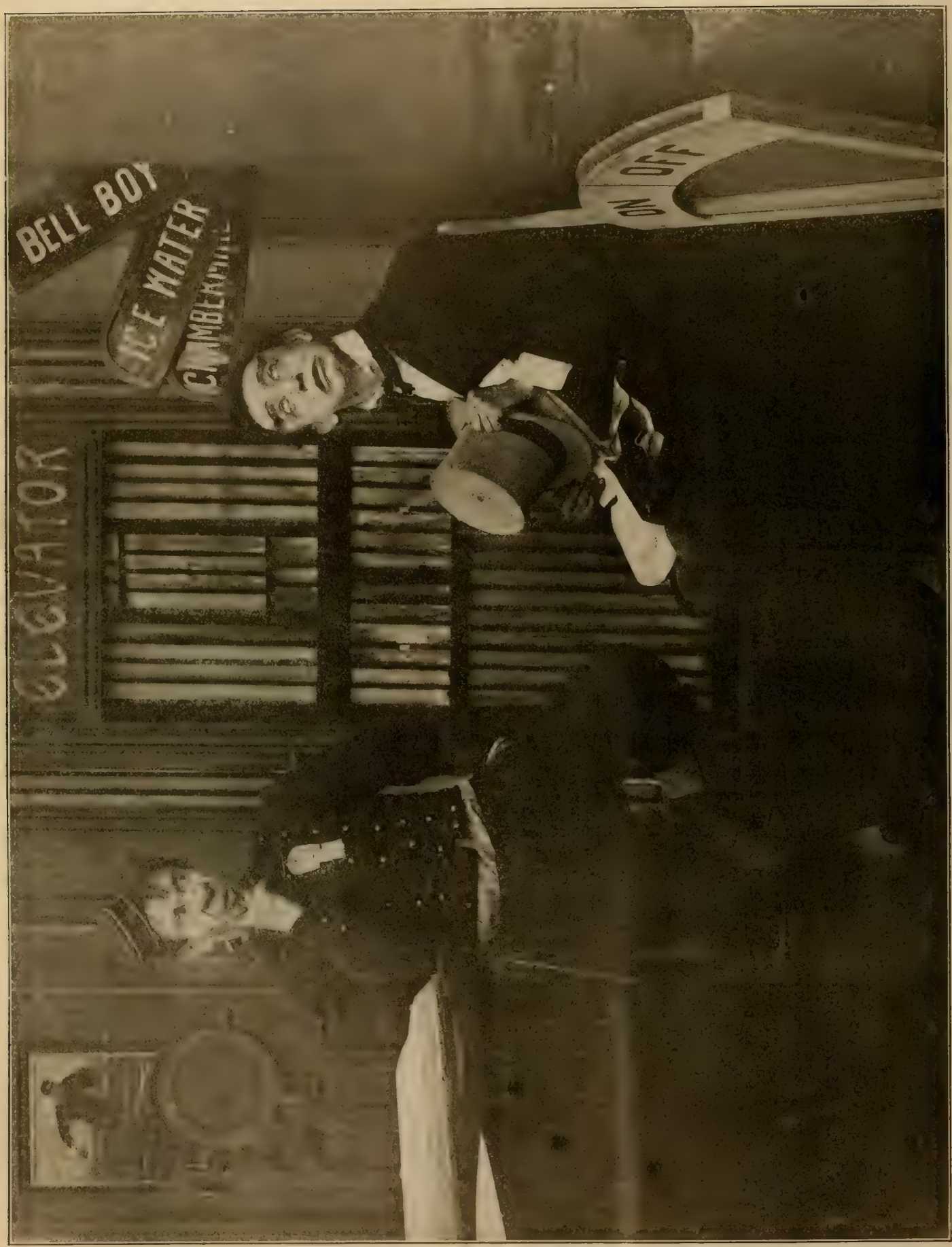
HAMILTON REVELLE

These are attractions that you should make early application for, Mr. Exhibitor, and with the distinct understanding that your only obligation is to your own profit-sheet, we suggest that you write for full particulars, or direct us to have our representative call upon you.

AUTHORS FILM CO., INC.

Sole and Exclusive Distributing Agent in U. S. and Canada

1432 Broadway, New York



Scene from "THE MISHAPS OF MUSTY SUFFER"

Sweeping the Nation!

When Kitty Kelly of The Chicago Tribune saw the **first** of the "Musty Suffer" comedies at the Ziegfeld Theatre:—

"At last an original comedian has developed a cast of genuine funniness which doesn't show a trace of Chaplinitis . . ."

And after she saw the **second:**—

"A SHORT CYCLE OF PURE FUN..... INTO WHICH HARRY WATSON HAS PUT SOME MORE OF HIS PERFECTLY ORIGINAL COMEDY....."

And the **third:**—

"Another of the Kleine 'Musty Suffer' difficulties of Harry Watson shook the Sabbath calm of the Ziegfeld into merriment....."

The **fourth:**—

"Harry Watson has put a new comedy figure on the map in his mirthful imaginings of "Musty Suffer.' Mr. Watson's fun is remarkable for its unimitativeness and cleanliness. It is new clown fun free from suggestiveness."

JAMMING LOBBIES—TOSSING INTO THE DISCARD OF THINGS FORGOTTEN ALL FORMER RECORDS—SMASHING PRECEDENTS OF ALL KINDS RIGHT AND LEFT —WITH OPEN ARMS A COMEDY-TIRED PUBLIC GREETS

The Greatest of Comedians MR. HARRY WATSON

(Of BICKEL & WATSON)

IN

THE MISHAPS of MUSTY SUFFER

(Produced by Louis Myll)

a series of TEN SCREAMING ONE REEL COMEDIES! now sweeping the nation with riotous mirth —packing 'em in, after the first episode, **as no comedy or comedian has ever done before!** In the words of the St. Louis Republic:

"Answering the query 'When will you have Musty Suffer again?', kept the box-office at the Ritz busy all day Saturday. Musty Suffer kept the crowds in a continual uproar."

1925 Days Booked in Less than a Working Week!

THAT SHATTERS OUR OWN BEST BOOKING RECORD and makes, we think, a brand new precedent for other companies. And still they come by wire, phone and every mail. More than a hundred of the finest houses in America (such as the Scollay Square and Gordon Olympia, Boston; Hamburger's Chicago Circuit; Kunsky's Detroit Circuit; The Strand, New York; Orpheum, 'Frisco; Tabor-Grand, Denver, etc., etc., etc.). HAVE ALREADY PLAYED THESE WONDERFUL COMEDIES UNDER OUR NEW AND NOVEL PLAN FOR ADVANCE-OF-RELEASE-DATE SHOWINGS.

Now here's your chance—if you have not already arranged your date—to grab your phone and call the nearest KLEINE OFFICE. Ask to see them. Then—if you've breath enough left—ask for an open date AND SIGN QUICK!

For Regular Release March 1 Through the Kleine Offices

GEORGE KLEINE

805 EAST 175th STREET NEW YORK CITY

NEW YORK 226 W. 42nd St.
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MONTREAL 204 St. Catherine St., W.
TORONTO 96 Bay St.
CHICAGO 166 N. State St.
BOSTON 14 Piedmont St.
PHILADELPHIA 1309 Vine St.
PITTSBURGH 123 Fourth Ave.
SEATTLE 204-5-6 Orpheum Theatre Bldg.
CINCINNATI 138 West 7th Street
LOS ANGELES 514 W. 8th St.
NEW ORLEANS 103 Nola Building

Knickerbocker Star Features

FRIDAY, FEB. 18

"The Child of the West"

Featuring

Jackie Saunders

and

Robert Grey

In Three Parts

Jackie, as a Tomboy, makes lively scenes in the West, is transplanted in the East where she picks up the threads of a broken romance and wins where society peers fail.

FRIDAY, FEB. 25

"Who Knows?"

Featuring

Henry King

and

Daniel Gilfether

In Three Parts

A story involving tragedy and love; together with heroic self sacrifice. An aged gambler shoulders a crime of a young partner, "Perhaps the Lord will understand and forgive—Who Knows?"

SPECIAL ARTISTIC ONE, THREE AND SIX SHEET POSTERS

GENERAL FILM PROGRAM

Knickerbocker Star Features

NEW YORK

COMEDY FILMS

(Thursday Feb. 24) "Bungles Enforces the Law"

with

"BUNGLES"

and

Elsie MacLeod

A Mudtown mixup involving the Mayor's daughter and gallant admirers from France, Ireland and Germany.

"Love and Lather" (Friday Feb. 25)

A "Pokes and Jabbs" Feature

with Burns and Stull

Pokes, one of the "White Wings" of the Street, is taken for a barber, and forthwith brandishes his razor, keeping his eye on the fair manicurist and making a general mixup in a rapid fire romance, the careless use of barber's tools and the discovery of an escaped convict.

One of many letters, showing value of Vims, received by The General Film Co.

. . . .
and if you want to put a fellow in good humor, send him your #19836. "Caught with the Goods." It is the best comedy I have seen in a year. A regular knock-out for any audience.

With Best Wishes,

Bijou Theatre
Roanoke, Va.

Very truly yours,
ALLEN JENKENS, Manager

Vim comedies more than "get by," they get WAY BEYOND

GENERAL FILM SERVICE

VITAGRAPH

"For a Woman's Fair Name"

A story of ever impending Danger—
Danger—fatal and uncertain
As the sword of Damocles

"For a Woman's Fair Name"

A story
Of innocents
Suffering at the super-cunning hand
Of a modern derelict

It is a
VITAGRAPH
BLUE RIBBON Release
Featuring the eminent actor

Robert Edeson

And a cast of
Famous Vitagraph Players

Released February 28th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"THE HUNTED WOMAN"

—Is both huntress and hunted.
—Who goes from a loveless marriage
—In torpid India—
To a heart healing adventure
In the desolate North.

Based on the novel
Of the same name by

James Oliver Curwood

Famous Portrayer
Of men who live in the open—
Who draw quickly—
And shoot true.

"The Hunted Woman"
Is a Vitagraph
BLUE RIBBON Release
Featuring—

S. RANKIN DREW
and
VIRGINIA PEARSON

A powerful picture
—Of a woman who strives—
And of men who dare.

Released thru the V. L. S. E.

Monday, March 6th

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

Exhibitors know the drawing power
of Vitagraph One-Reel Comedies.

They also know the drawing power of
photoplay stories published in the newspapers.

Two great organizations realized what
exhibitors wanted.

Then came the alliance of the greatest
single motion picture producing company in the world
and the greatest newspaper organization in history—

THE VITAGRAPH COMPANY and the HEARST SYNDICATE
Then came the HEARST-VITAGRAPH NEWS REEL

—o—

NOW COMES
THE ESCAPADES OF MR. JACK

The Funniest Stories—with the Funniest Actor—in
The Funniest One Reelers Ever Produced.
Each Reel is a Complete Story
ONE A WEEK—EVERY MONDAY
Following the Sunday Stories in all the
HEARST SYNDICATE PAPERS

—o—

For these one-reelers Vitagraph sought out
THE WORLD'S SUPERLATIVE COMEDIAN
FRANK DANIELS
Universally known as the inimitable
KING OF FUN

—o—

Adventure Number One
MR. JACK, A HALLROOM HERO
Will be released Monday, February 21st
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

HEARST-VITAGRAPH

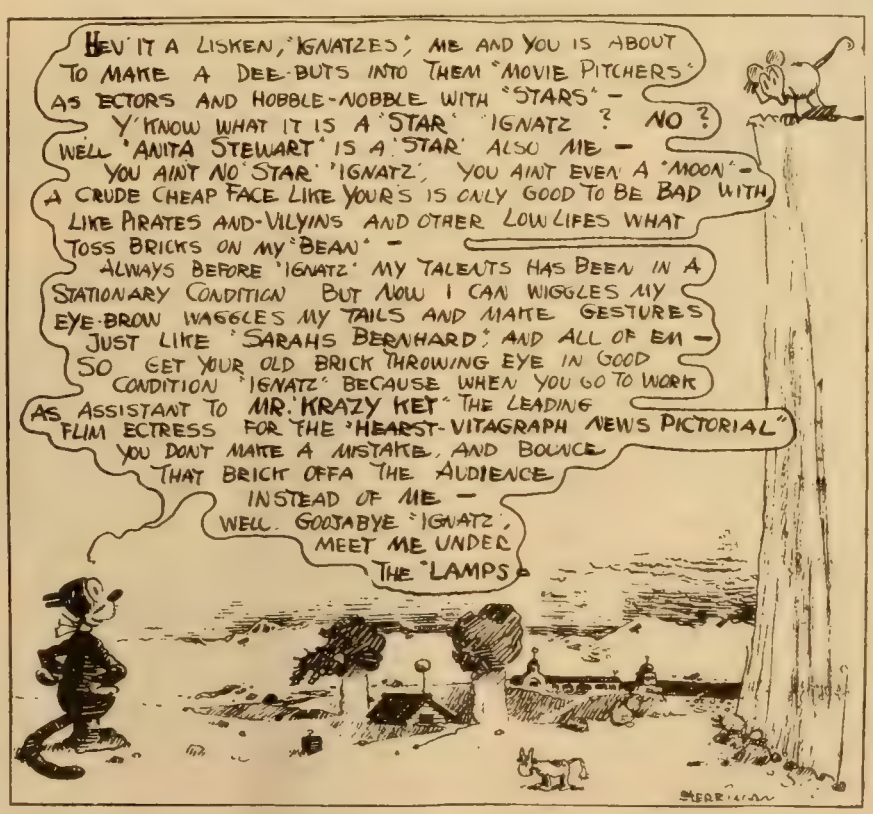
HV

Krazy Kat and Ignatz Mouse

The funny little animals that daily amuse millions of newspaper readers throughout the United States, will come to life in the

Hearst-Vitagraph News Pictorial

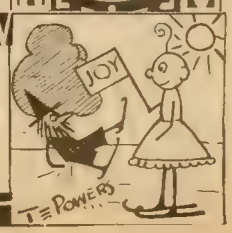
This animated comic, created by George Herriman, will appear alternately with the Powers' cartoon, in the Hearst-Vitagraph news reel, beginning with No. 14.


HEV IT A LISKEN, 'IGNATZES'; ME AND YOU IS ABOUT TO MAKE A DEE-BUTS INTO THEM 'MOVIE PITCHERS' AS ECTORS AND HOBBLE-NOBBLE WITH 'STARS' — Y'KNOW WHAT IT IS A 'STAR' 'IGNATZ'? NO? WELL 'ANITA STEWART' IS A 'STAR' ALSO ME — YOU AINT NO 'STAR' 'IGNATZ', YOU AINT EVEN A 'MOON' — A CRUDE CHEAP FACE LIKE YOUR'S IS ONLY GOOD TO BE BAD WITH LIKE PIRATES AND-VILYINS AND OTHER LOW LIFES WHAT TOSS BRICKS ON MY 'BEAN' — ALWAYS BEFORE 'IGNATZ' MY TALENTS HAS BEEN IN A STATIONARY CONDITION BUT NOW I CAN WIGGLES MY EYE-BROW WAGGLES MY TAILS AND MAKE GESTURES JUST LIKE 'SARAHS BERNHARD' AND ALL OF EM — SO GET YOUR OLD BRICK THROWING EYE IN GOOD CONDITION 'IGNATZ' BECAUSE WHEN YOU GO TO WORK AS ASSISTANT TO MR. 'KRAZY KET' THE LEADING FLIM ECTRESS FOR THE 'HEARST-VITAGRAPH NEWS PICTORIAL" YOU DONT MAKE A MISTAKE, AND BOUNCE THAT BRICK OFFA THE AUDIENCE INSTEAD OF ME — WELL GOODJABYE 'IGNATZ', MEET ME UNDER THE 'LAMPS'
HERRIMAN

Hearst-Vitagraph News Pictorial

The most comprehensive newspaper issued

Book thru the V. L. S. E.



The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

The Regular Vitagraph Program
Presents
Dramas that hold in tense suspense
Comedies that make the world
Laugh with you
Enacted by the greatest
Constellation of stars
Ever assembled.
High grade pictures
Of supreme quality
Standards of excellence and popularity.

REGULAR RELEASES

"Hughey, the Process Server"
One-part Comedy, Monday, Feb. 21st
Featuring
Hughie Mack, Kate Price,
William Shea, Flora Finch,
and Robert Gaillard.

—o—

"Freddy's Narrow Escape"
One-part Comedy, Friday, Feb. 25th
No. 2 of the "Freddy" Series
Featuring
William Dangman, Helen Gurney,
Daisy Devere, Frank Currier
and William Lytell, Jr.

—o—

"The Road of Many Turnings"
Three-part Drama, Saturday, Feb. 26th.
BROADWAY STAR FEATURE
Featuring
Leah Baird, Louise Beaudet,
Van Dyke Brooke, E. A. Turner,
Kalman Matus, Walter McGrail
and Gerald Gordon

RELEASED THRU THE GENERAL FILM CO.

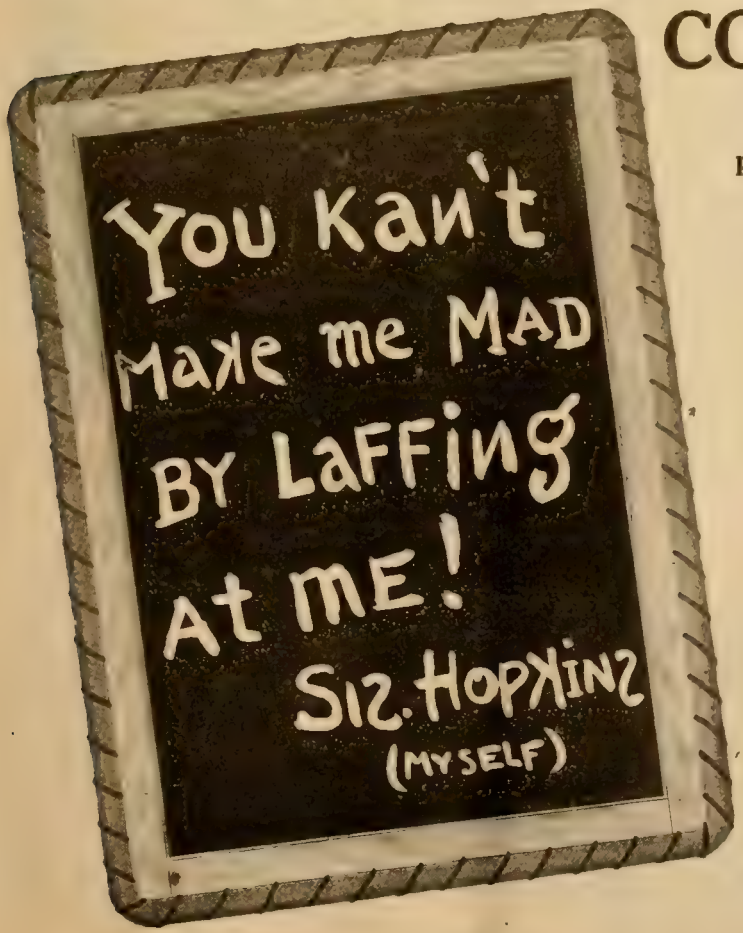
The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

SOMETHING NEW!

If we could describe the SIS HOPKINS COMEDIES we would be satisfied. But we can't—because they're not to be compared with anything you have ever seen. Just bear in mind that they ARE comedies—rollicking, riotous—a joyous succession of smiles, snickers and laughs. No press-agentry can make them any better.

SIS HOPKINS

COMEDIES



present the nationally famous genius of fun, Rose Melville. And equal in drawing power are the pictures themselves. After you exhibit one, your patrons will demand more. That's the real test nowadays. Get busy at the start of this whirlwind weekly winner.

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A RACE FOR LIFE

A Thrilling "HAZARDS OF HELEN" Episode Featuring

HELEN GIBSON

The Most Daring Actress in Pictures

A courageous leap from the back of one horse to another, a breath-catching ride atop the shoulders of Robyn Adair, and the climax as she grasps the speeding engine and succeeds in pulling herself aboard—there is the unparalleled feat of Helen Gibson in this latest "Hazard." Audacious riding exploits are mingled with the railroad thrills that have made this series pre-eminent for amazing and astounding daring.

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Out-of-the-ordinary 1 and 3-sheet, 4-color lithographs, with the perilous scene shown in the film to draw them in

WHEN HUBBY FORGOT

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MAYBE MOONSHINE

Ham and Bud are seen as leaders of rival factions in a mountain feud. They forget their rivalry when the revenue officer comes around in search of trouble. You are missing a big bet if you haven't taken advantage of the interest in Ham's return to boom these new comedies.

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These pictures obtainable at all General Film Company branch offices

KALEM COMPANY

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(The Index for this issue will be found on page 1376)

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Saturday, February 26, 1916

Facts and Comments

A SUCCESSFUL exhibitor, the owner of a chain of theaters in the South, on a recent visit to the offices of THE MOVING PICTURE WORLD, remarked that nothing was more rare in the experience of the average exhibitor than to find a good picture with good "paper." Some of the finest paper, he said, had been made for some of the worst features while on the other hand many features of real merit suffer through poor "paper." The paper question opens a wide field of discussion. It is our own experience that offensive paper has done more harm than offensive features because the percentage of bad paper is so much higher than the percentage of bad pictures. Recently the writer saw a twenty-four sheet posted in a very conspicuous place in the downtown section of the city showing in glaring red the revolting spectacle of a man brutally fighting down the resistance of a young girl. We cannot imagine a more grievous offense against the good name of the motion picture. Under the circumstances we are not surprised to learn that the proposed censorship bill in New Jersey provides for the special censoring of posters. The common council of an eastern city has just passed an ordinance making it a misdemeanor to show representations of murder, shooting, stabbing, stealing or other criminal act in posters. No doubt some offensive poster has inspired this proposed legislation. If exhibitors would agree upon a standard of posters it would mean a long step toward the eradication of this intolerable evil.

* * *

A VALUED friend of THE MOVING PICTURE WORLD, an exhibitor of many years' experience, distributes schedule cards to his audience. These cards show the starting time for each performance. All his shows run continuously from 11 a. m. to 11 p. m., making in all ten shows. Our friend says that the distribution of these cards has greatly aided him in regulating the crowds that come to his theater. On the back of the card is a little memento: "Keep me in your pocket for reference." We would like to hear from other exhibitors whether they find any advantages in the scheduling of their shows.

* * *

ACCORDING to news reaching THE MOVING PICTURE WORLD from Oklahoma City, Okla., the exhibitors there have combined in an effort to stop what they call an illegal trust said to be formed by certain film exchanges. It is said that four hundred exhibitors have signed the legal papers necessary to set the machinery of the law in motion. A protest is also made against collecting the rental for films one week in advance. A date has been set for a hearing before the corporation commission of the state and the further developments will be watched by exhibitors throughout the country.

* * *

WE ARE pleased to learn that an old and successful pioneer in the industry, Mr. David Horsley, has entered the race for congress in one of the California districts. It is said that he has the entire support of all the motion picture men in that section and that he will also be widely indorsed by the press. He has done much to promote the industries of California and Los Angeles. If in return for this the people elect him to congress the industry will be sure of a staunch and able spokesman on the floor of the popular branch of the national legislature.

* * *

THE New Jersey exhibitors are making a laudable effort to awaken a wholesale public sentiment for an amendment to the Sunday Law which will give each city or county in the state the right to determine whether the motion picture houses should keep open or closed on Sundays. In their fight against censorship they are met on every hand by lists of objectionable features on which the advocates of censorship base their insistent demands. One of the active men in the campaign has sent us such a list of pictures condemned by the press and we find that out of six, three were made by one and the same company.

* * *

THREE cheers for the organized group of producers that have just decided to cut the "Censors" out of the National Board on the tails of their films. The sooner that estimable board drops the word "censors" the better for everybody. There is an awful lot in a name.

Spoiling the Illusion*

By Louis Reeves Harrison.

ANNOUNCING actors on the screen after the story has started has something of the effect of stopping a stage performance at the entrance of a principal and announcing, "This is not Cardinal Richelieu, mind you, but John Smith playing the part." Many people go to the picture show to forget what they really are and live in a world of make-believe. That world is devised for them by the author of the play and visualized by director and interpreters, all with infinite pains, only to have the illusion shattered by the screen interpolation, "Richelieu, Mr. John Smith." There is a place for announcement, and any producer who has a brain in his noddle, instead of a vermiform appendix, ought to know by this time where it is.

Not to destroy the publicity man—he is too big a factor—but to elevate and improve him, attention is herein directed to the fact that the little theaters would soon be emptied if people were asked to perpetually view the actors in themselves, no matter how successfully touted. The publicity man is an educator—he tells the common herd what to like and how to like it. Further than that he occasionally does so with a skill and intelligence that convinces the public against its own will, but he is ordinarily inclined to follow lines of least resistance, to throw the lime-light on those who crave it most.

Successful actors reflect a character, hold up a mirror to the thoughts and feelings of that character, so that those who see may also clearly perceive what is beyond the impersonation, its reason for existence. That is an art in itself, and it is an important element in the success of a screen presentation, but it is an art very generously recognized by press critics, and it receives lavish appreciation from publicity men, often to the verge of antagonizing the public, nearly always to the detriment of the interpreter, swelling him so that he can not keep both feet on the ground. If there remains any such thing as motion-picture production as a fine art, HE is IT.

Nearly all such actors are exceptionally good at the outset, and they would probably remain so if not boosted beyond reason, but they are sustained in an omnipotent attitude of the only thing on earth until their superfluous egotism becomes destructive of play interest. We are asked to sit in awed contemplation of John Smith instead of following the fortunes of Richelieu—be it understood that these remarks are not directed against any artist who has recently impersonated the great Cardinal.

It is a musical composition with decided limitations that is made for the exclusive use of one orchestra, and it is a play of equally decided limitations that is written especially for the uses of a certain specified company. The really great play stands on its own merits, to be visualized by this or that company according to its sources, often a great play in spite of inadequate presentation. This does not mean that a company actually lacks resources because it is committed to a certain definite policy as to the character of plays it shall produce, but that there is something lacking in an orchestra which can only play pieces composed especially for it.

We love to live in the story, to live the lives of those passing through periods of love and adventure, to joy with them, to sorrow with them, to feel the thrill of peril, to experience relief when it has passed. It is for author, director and actor to create and sustain the illusion.

Now comes some high-priced Cissy Brown, a sweet thing, to be sure, and we are glad to see her occasionally in parts she can play, but she is principally concerned about making a hit that is almost purely personal. Little need be said of her conception of a role and still less of her interpretation. Ophelia, Desdemona, Rosalind, or Portia, what matters it? They must be changed to suit the innocuous lullaby of Cissy Brown, or she just simply will NOT go on with the rehearsal.

To smother the pleasure of an audience for the sake of gratifying the caprice of Mlle. Brown, and, incidentally, insinuating some added publicity, causes the common herd to wonder what is the matter with the play. The story does not seem to go along as smoothly as it should. Just in the midst of having a nice time we are asked to stop and pay tribute, possibly to a poor little beggar girl of magnificent coiffure, who has been out all night in the rain. Most of us feel as we did at the nickelodeon in days gone by, when the publicity-seeking pianist played ragtime during a scene of death on the screen.

There is a class of directors so thoroughly innoculated with theatricalism that they are almost incurable. They cannot be brought to realize that stagey situations, barely tolerated in their proper sphere, become absolutely raw when depicted on the screen. In an art so purely visual it is a case of "show me." However romantic the story may be, the treatment must continually reach out for absolute credence. Two men can be portrayed by double exposure on the screen so that the wife of one of the characters could not be expected to tell them apart, but people in the audience are aware that the false husband could not imitate the voice and handwriting of the real one.

The wornout device of presenting two men who look exactly alike is as regularly employed as the mixing of children at their birth, or that stale inanity of sending a blackmailed wife to the private apartment of the villain to tell him that she can not obtain the hush money. That sort of stuff never fooled anybody on the stage, and it does not operate to induce a highly desirable, if not absolutely necessary, sense of truth on the screen. The one thing best calculated to preserve illusion, better even than splendid interpretation, is common sense in treatment.

By common sense in treatment is meant that the story may start off with any unreal assumption, but it must follow a logical development once it is well under way. Whatever the initial impulse, and it may start from the wildest flights of an author's imagination, the indicated trend must be followed along plausible lines to the end. The trouble with those directors who are bound by theatrical convention is that they do not see the greatest advantage screen presentation has over that of the stage, the visual suggestion of what is ordinarily invisible.

The deeper we dig beneath the surface of human nature the further away we get from individualism. We are indeed brothers at heart, sharing exactly the same emotions, influenced to a greater or less degree by the same impulses. It is for artists of the screen to portray what is passing in the mind of a character, what is agitating his heart.

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Your Best Friend is Your House

By W. Stephen Bush.

FROM time to time I receive letters from readers of The Moving Picture World asking my opinion about certain feature programs. "I am dissatisfied," says one man, "with the —— films and now have a chance to get the —— films. What is your advice?" Another letter asks which is the best feature program and still another expects us to compare in detail the various merits of all the prominent feature producers.

I have but one advice to give to all such letters and here it is: *Advertise your house rather than any particular brand of film.*

A valued correspondent, a progressive exhibitor conducting a first-class theater in a city in Michigan, says that he read with a great deal of interest the recent article "Good Faith and a Bad Reward" and then adds:

"I know of the same thing happening and think it is an outrage, but have not the exhibitors several ways of 'getting back?'" My friend continues thus:

"Instead of trying to make a brand name popular, why not try to make your house popular? Get a good trade mark for your house. Use it everywhere. Have your house name lettered in a distinctive manner and use it everywhere. Combine the two if possible. Have short bits of film made with your trade mark and Royal (your theater's name) Photoplays. Use this on all pictures."

Such letters as this one convince me more and more that the day of the exhibitor is dawning. The entire early history and development of the industry militated against independence and initiative on the part of the exhibitor. Having been in tutelage and leading strings through the force of circumstance for many years it will take some time and it will cost some trouble for the exhibitor to win and hold his rightful position in the councils of the industry. On all sides, however, these signs of a new spirit of independence and initiative are increasing.

I know of no better suggestion to exhibitors everywhere than the advice above stated and so heartily concurred in by my correspondent. *Advertise your own house.* Act on what appears to me the common-sense principle, that brands of film may come or go, but your house ought to go on forever. Your house is the thing. If you know how to present your pictures, if you know how to vary your program, if you are capable of creating the right sort of atmosphere, if your music is right, and your staff is competent and if your know the tastes and demands of your audience, why should you worry?

The one thing you have to guard against in choosing your features is the brand of the salacious producer, the man who specializes in the bed-room drama and you will fasten the taint of his name on your house if you harbor his stuff there long enough. The fate and prosperity of your house do not depend on whether you run the films and features of A or of B. If you depend on just one certain brand of films or features you are not protecting your own best interests. The Moving Picture World carries the announcements of all the great film producers week after week, it assists your judgment by impartial and careful reviews written by the most capable and experienced reviewers. With these funds of information your selection of the best program—the best program for you—ought not to be difficult.

Experienced exhibitors know that even the best service, whether in programs or in features, has its weak spots. We all have seen film companies start off as if they would break every record and presently slow down and scarcely maintain a good average. There is no such thing as an insurance company guaranteeing every feature to be a masterpiece. It cannot be done. No one can possibly know what the future will bring. In the film world at least it is entirely possible for the first to become the last and for the last to become the first.

The only real certainly in all this confusion and uncertainty is *your own house.* I doubt very much whether as much as five per cent. of the exhibitors of the country advertise their houses as they might be and ought to be advertised. Your house is your property, the brand of film is somebody else's property. Give the preference to your own and you will depend on yourself rather than on another man whose interest may not always be identical with your own. If you build be sure that you will reap the reward.

Let this thought dwell uppermost in your mind: The first thing for me to do is to advertise my house. Centre your purpose and your energy on that first of all. If you persevere this is the prediction I will make: The man who owns the brand of film will come to you and you will always have your choice.

The Two Trumpeters

By W. Stephen Bush.

A DELIGHTFUL old gentleman is Canon William Sheafe Chase, of Brooklyn, the second trumpeter in the camp of the Censorites, the first and loudest trumpeter being, of course, the great and only Wilbur F. Crafts. The Canon has moments of candor. His mind works with a certain transparency. He is a valiant fighter, narrow to be sure, but he hits straight from the shoulder and he prefers the old-fashioned frontal attack to the craftier methods of the International Reform Bureau. We differ hopelessly with the Canon, but we admire the Canon's sincerity. We think there is a good deal of the milk of human kindness in the makeup of the old gentleman.

In one of his moments of candor the Canon remarked to the Committee on Education at the recent hearings in Washington that "the average morality of the theater-going public was below par and that it was the duty of the State to step in and raise the low morality of the theater-going public." That shows on what lines the Canon and his friends are thinking. When they say that their morality is obviously superior to that of a very large element in our citizenship they do not realize their tremendous conceit. They are absolutely unaware of their obvious hypocrisy. They plainly show that Time has passed them by without touching them with the spirit of progress and tolerance. Mathematically they may live in the twentieth century, intellectually and religiously they are the contemporaries of Cotton Mather and all the other reactionaries now resting under moldy tombstones.

We assure the Canon that there is many a man and many a woman going to motion picture theaters every day, and in spite of that, the moral and spiritual peer of the Canon. I go one step further. There are many exhibitors and producers who are doing as much good in their way as the good Canon is trying to do. Ours is a century of inclusiveness rather than exclusiveness. We are all praying for the end of militarism as the arch-foe of democracy, but we think there is little to choose between an ecclesiastical caste and a military caste.

By the way, Brother Crafts is giving us too much credit for our share in the fight against censorship. We are only echoing the sentiments of all the enlightened friends of the motion picture. We wish to assure the gentleman that his gratuitous threat of supporting local censorship everywhere until we bend the neck under the yoke of his or some other brand of Federal censorship excites no terrors in the breasts of motion picture men anywhere. Such a threat is merely illustrative of his peculiar methods of warfare. Mr. Crafts is not only fighting us, he is fighting a force compared to which our boldest strength

is feebleness itself. He is hurling himself against the giant of American Freedom. He is battling with the unconquerable spirit of American democracy. He is attacking the battlements of common sense. If he is worried about us we hasten to assure him that we are not a bit worried about him.

We never impugn the motives of any man because motive is a question for the individual conscience. We have not the slightest doubt that sooner or later the ideas of Crafts must fail. They are unsound in principle and predicated upon a vague and wild desire to reform rather than upon any tangible facts. We are not jealous of the friends he has found in the ranks of the motion picture industry—no, we are not jealous, but we are sorry both for him and his friends. In the meantime we propose to keep the light burning. With a sincere belief in the ultimate triumph of truth we are looking forward to more conversions among the pro-censorship element in the industry.

Object to Thurston's Article

Exchange Men in Denver and Salt Lake City Take Exception to Certain Statements as Unfair and Unauthentic.

H. L. KNAPPEN, the manager of the Pathe Colorado Exchange at Denver, Colo., takes serious exception to an article recently published in this paper and written by Howell Ernest Thurston. Mr. Knappen denies categorically that his office has ever taken an over-lenient attitude on the question of films damaged by careless operators or exhibitors. He says that "there is no exchange in the city of Denver which takes a more determined stand on the damaged film question than the Pathe office." By far the greater number of cancellations, says Mr. Knappen, result from his uncompromising attitude toward exhibitors, who damage and destroy Pathe film and who are clearly at fault in the matter. Mr. Knappen characterizes Thurston's statement that "Pathe is afraid to call an exhibitor's attention to the fact that a reel has been ruined" as wholly erroneous.

We are glad to give space to Mr. Knappen's statement, and take this occasion to assure him and others who may have been aggrieved by the article in question that The Moving Picture World is always ready and willing to give all sides in every case.

We likewise take note of the protest of George E. Carpenter, manager of the Notable Feature Film Company of Salt Lake City, Utah. Mr. Carpenter was not mentioned in the article, but he says that a sense of fairness prompts him to say that there are unwarranted innuendos in the article. He invites Thurston to "drop in and get acquainted." W. H. Cree, manager of the General Film in Denver, Colo., adds his objection. His complaint is that Thurston apparently "only called on one film exchange in this city" (Denver).

HEARING ON NEW YORK CENSORSHIP BILL.

The Codes Committee of the Assembly will have a hearing on the Ahearn Censorship Bill on February 23, at 1 P. M., at Albany. Frederick M. Ahearn, the sponsor of the bill, is chairman of the Committee on Codes. The Motion Picture Board of Trade, the Exhibitors' League of the State, and the Moving Picture World will appear to protest against the bill and to ask that the measure be either killed in committee or sent back to the assembly with an adverse report.

SUNDAY CLOSING CASE APPEALED IN ALBANY.

The action of the lower court in Albany, N. Y., acquitting Roy H. Bender on a charge of Sunday opening, will be appealed from by the local district attorney. The ordinance under which the police originally acted had been on the books before the coming of the motion picture theaters, and the exhibitors claim that picture houses do not come within the provisions of the law, although licenses for the exhibition of pictures, which are issued by the Mayor, stipulate that such exhibitions shall not be made on Sunday.

Since Mr. Bender's arrest, last July, the Court of Appeals has decided that the regulation of Sunday shows is a matter for the state to determine and not for the municipalities. The appeal of the district attorney in the Bender case will be argued before the Supreme Court in March.

Working for Actors' Fund

Motion Picture Committee, Headed by Samuel Goldfish, Busy With Money-Getting Plans—May 15 Named as Donation Day.

HALF a million dollars in fifteen weeks as the contribution of the motion picture industry towards the Million Dollar Endowment of the Actors' Fund of America is the stupendous project announced by Samuel Goldfish, chairman of the motion picture campaign. In a year and a time when numerous appeals for charitable funds are being made upon the public, it is confidently hoped that the motion picture campaign by the very extent of its scope and the whirlwind methods of its propaganda and collection will establish a new record in the history of American benefactions.

Some weeks ago the Actors' Fund of America launched a movement to raise a million dollars to establish a permanent endowment from the interest of which all expenses of the big charity could be met. The endowment also would forever remove the Actors' Fund from the necessity of appeals to the public for support.

Because of the great expansion of the motion picture industry and the entrance of thousands of players of the legitimate and musical comedy stages into the film world there has been expressed a desire on the part of those prominent in the motion picture industry to help the Actors' Fund. The directors of the Actors' Fund requested Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, who is one of the younger and most successful men in the industry, to head the motion picture campaign.

The plans embrace a national appeal to the public through the twenty thousand motion picture theaters of the United States and to the many thousands of persons employed or interested in every branch of the industry.

In consummating these elaborate arrangements Mr. Goldfish has had the co-operation of every leading man in the industry. In addition to the general committee of which Thomas A. Edison is honorary chairman, the campaign will be intimately directed by executive committee and finance composed of Commodore J. Stuart Blackton, treasurer; Arthur H. Spiegel, J. W. Binder, J. E. Brulatour, William A. Johnston, John Wylie, Mitchell Mark, George Kleine, J. A. Berst, W. W. Hodkinson, Marcus Loew and Aloph Zukor.

Mayor Mitchel was the first to welcome his assignment to the honorary committee, and to promise his active support of the stupendous campaign. Mayors Thompson of Chicago, Rolph of San Francisco, and Sebastian of Los Angeles, responded with pleasure and alacrity to the call of the cause, and other municipal chief executives of the big cities promptly accepted appointment.

The motion picture benefactors have fixed upon Monday, May 15, as the final and culminating day of their campaign for their brothers and sisters of the speaking stage, and are hopeful of their ability to have in hand voluntary contributions of half a million dollars by that time. Offerings are already reaching Commodore J. Stuart Blackton, treasurer, at the offices of the finance committee in Locust avenue, Brooklyn.

Every person identified with the motion picture industry in the United States will be asked to co-operate in the campaign, and every motion picture theater throughout the land will dedicate a share of its receipts on May 15 to the Actors' Fund. A carnival and ball, at which every motion picture actor and actress of prominence will lend their presence, is planned for the day at Madison Square Garden.

The staggering magnitude of the philanthropic plan to collect a half million dollars in the short allotted time has in no way daunted the motion picture interests. Samuel Goldfish, prominent young figure in the industry, is actively directing the work. The project has the official sanction of the Motion Picture Board of Trade of America.

MARCUS LOEW FIRST IN LINE.

Marcus Loew, proprietor of more than seventy theaters devoted to motion pictures and vaudeville, has advised Samuel Goldfish, chairman of the committee appointed to raise $500,000, among the motion picture interests, that he will, on May 15, contribute 10 per cent. of the gross receipts of all his theaters to the endowment fund. This is the first response to the call of the committee and puts Mr. Loew at the head of the line of contributors.

Pittsburgh Screen Club Ball

Picture Men of Smoky City Hold Highly Successful and Happy Event.

THE first annual ball of the Pittsburgh Screen Club was held on the evening of St. Valentine's Day, Monday, February 14, in Motor Square Garden, Pittsburgh, with the most brilliant gathering of stars and other luminaries of the moving picture firmanent ever assembled in that part of the country. Pittsburgh's first big film affair met with unqualified success, both socially and financially. A portion of the receipts was given to the Actors' Fund of America.

The New York party arrived on Monday morning and was met by the reception committee and a large and enthusiastic crowd of fans. Waiting automobiles carried the stars to the Schenley Hotel, which was made the official headquarters. At noon the Metro stars were entertained at a nicely appointed luncheon in the Schenley. During the afternoon the ladies united into one party and were entertained by the ladies' reception committee.

Despite the severely cold weather, nearly three thousand attended the reception, entertainment and dance. People came from throughout the western Pennsylvania territory, as well as from points in Ohio and West Virginia. The following concerns held boxes: Metro Pictures Corporation (two), the Rowland & Clark theaters, the Universal Film Manufacturing Co., the Thanhouser Film Corp., the Ivan Film Productions, the Vitagraph Co., the Kalem Co., the Liberty theater, the East End Cameraphone, the downtown Cameraphone, the American Film Manufacturing Co., the Universal Movie Ticket Co., the Photoplay Entertainment Co., the Press Club, the Actors' Fund of America, the Pittsburgh Screen Club. The doors were thrown open at eight o'clock. The hall was thronged at half-past when the master of ceremonies, Hon. A. C. Stein, made his appearance on the stage. He first introduced Mayor Joseph G. Armstrong, who delivered a brief but very appropriate address of welcome in which he paid tribute to the moving picture industry and its important influences in the community.

Following the Mayor's address, the stars, the most honored guests of the evening, made their appearance in the boxes where they had been concealed from the view of the expectant assemblage. They were greeted with a rousing ovation, each being introduced in turn by the master of ceremonies. They were Mary Miles Minter, Hamilton Revelle, Grace Valentine, Mrs. Shelby, of the Metro; Anita Stewart, Mary Maurice, Edith Story, Wallie Van, Tefft Johnson, S. M. Spedon, of the Vitagraph; Violet Mersereau, Universal; Florence La Badie, Katherine Adams, of the Thanhouser; Paula Shay, of the Ivan; Teddy Sampson, of the Equitable; Gladys Hulette, of the Mutual, and Rose Stevens, of the Gaumont.

When the demonstration subsided, a program of entertainment by well-known singers and dancers began. After several numbers had been disposed of, "Billy" Quirk, president of the New York Screen Club, was introduced. Mr. Quirk gave a forceful and witty talk in his incomparable manner that met with enthusiastic response. Following Mr. Quirk's address, Sophia Kassmir, the noted New York dramatic soprano, sang several operatic selections which were well received. S. M. Spedon, publicity manager of the Vitagraph Company, then delivered a brief talk. Next on the program was Belle Gold, former co-star with Eddie Foy and others and wife of A. W. Cross, the manager of the Hudson Feature Film Company. She drew great applause with a number of her light opera song hits. Members of theatrical companies appearing at the local theaters then staged a series of well-arranged acts.

At the close of the entertainment the floor was cleared for dancing. The floor committee handled affairs in an able manner and things moved along smoothly. The chairman of this committee was J. P. Donnovan, of the Clark & Rowland theaters, and his assistants numbered about seventy. Mayor Armstrong, who selected for his partner "Mother" Mary Maurice, of the Vitagraph Company, led the grand march. Moving pictures were taken of this, as well as other striking features of the ball. A special lighting system had been installed and made the hall brighter than day. In one corner was concentrated 1,500,000 candle-power. The Universal Film Company and the Photoplay Entertainment Company, of Pittsburgh, both had cameramen on hand.

Dancing and a general good time continued until 2 A. M. At about one o'clock, however, a large party of the guests, accompanied by members of the club, went in autos to the Press Club, where an elaborate breakfast was served at one-thirty.

The entertainment committee consisted of Charles Seltzer, G. E. Ainsworth, C. W. Eckhardt, A. W. Cross and John McAleer.

The ladies' entertainment committee was made up of the following: Mrs. A. W. Cross, Mrs. H. P. Kester, Mrs. A. J. Hanna, Mrs. G. E. Ainsworth, Mrs. Mayer Silverman, Mrs. Peter Antonoplos, Mrs. Joseph S. Skirboll, Mrs. C. F. Miller, Mrs. D. C. France.

The reception committee was P. Antonoplos, I. Aronson, H. Goldberg, H. C. Simeral, Louis Sitnek, M. Feitler, John Smith, J. G. Long, W. A. Kay, H. C. Grelle, M. Teplitz, R. Solz, Ludwig Hommel, J. R. Newman, Albert Cook, G. R. Barry, G. J. Schwitzer, Elmer Calhoon, A. McKechnie, H. M. Aronson, J. J. Blackman.

A 1000% INVESTMENT FOR EVERY EXHIBITOR.

Exhibitors throughout the country write in to say that the Moving Picture World's free pamphlets, "The Motion Picture and the Modern Sunday," and "The Great Arguments Against Censorship" have helped them immensely. We send you these pamphlets free of charge upon request. All exhibitors should have them. These brochures mean preparedness in the war for motion picture peace and motion picture prosperity. Just drop us a line and your two cents will bring you an interest of a thousand percent and maybe more. Send for them now.

UNIVERSAL "PEACE" CAMERAMAN BACK.

Joseph T. Rucker, cameraman of the Universal Animated Weekly, who accompanied the Ford Peace Pilgrims on the peace journey to Europe, returned home Saturday night, January 29, accompanied by Robert S. Doman, city editor of the Motion Picture Weekly, and representative of The Morning Telegraph. The trip from Rotterdam to New York was marked with very little out of the ordinary, but in Rotterdam the week before starting on his homeward journey, Mr. Rucker had an experience that he will never forget as long as he lives, and also one that he could not record on film.

EXHIBITORS OF HOQUIAM, WASH., ORGANIZE.

The Grays Harbor Theater Managers' Association of Hoquiam, Wash., which was recently organized in Aberdeen, Wash., includes all the live exhibitors in Aberdeen and Hoquiam. Officers to serve for one year were elected as follows: President, H. C. Thomas, Hoquiam; vice-president, E. A. Rupert, Aberdeen; secretary and treasurer, Thomas Bruce, Hoquiam. This association was formed for the mutual benefit of the managers and for the protection of the public. The organization will shortly join the state and national body of exhibitors. Members of the association are: Ed. Dolan, Aberdeen; W. G. Ripley, Aberdeen; E. A. Rupert, Aberdeen; H. C. Thomas, Henry Newman and Thomas Bruce, Hoquiam.

Censors Decision Not Final

Judge Barratt Sustains the Right to Appeal in an Action Brought by the Franklin Film Corporation Against Breitinger and the Pennsylvania Board of Censors.

JUDGE BARRATT, in a recent opinion, holds that moving picture manufacturers have a right to appeal to the courts from decisions rendered by the Pennsylvania State Board of Censors. This action of the court is of the utmost importance to the moving picture industry, as it makes subject to review every case where the censors are deemed to have acted arbitrarily, and without due regard to the rights of the producers. The case in point, used as a test of the censors' power, was that of the Franklin Film Manufacturing Corporation against the State Board of Censors. The censors had deemed fit to cut out so much of a certain film that the point sought to have been illustrated by the drama was completely obscured. Judge Barratt ordered the censors to approve the film, with modifications already made by agreement between the board of censors and the manufacturers. According to the decision of the court, these modifications are proper, but it refused to sustain the board in further restrictions it had imposed. The decision will be printed in full next week.

KESSELL AND BAUMANN GO TO COAST.

Ad. Kessell and Charles O. Baumann of the New York Motion Picture Company, left New York for the Coast last week. They expect to remain for several weeks.

Censorship Threatens Maryland

A Lengthy and Complicated Bill Introduced at Annapolis—The Full Text of the Bill.

A RATHER lengthy and complicated censorship bill has been introduced at Annapolis, the state capital of Maryland. The measure has been referred to the Committee on Ways and Means.

The bill reads as follows:

An act relating to motion picture films, reels or stereopticon views or slides; providing a system of examination, approval and regulation thereof, and of the banners, posters and other like advertising matter used in connection therewith; creating the Board of Censors; and providing penalties for the violation of this act.

DEFINITION.

Section 1. *Be it enacted by the General Assembly of Maryland,* That the word "film" used in this act means what is usually known as a motion picture film. The word "view" in this act means what is usually known as a stereopticon view or slide. The word "person" includes an association, co-partnership or a corporation.

USE OF FILMS, REELS, OR VIEWS PROHIBITED.

Sec. 2. It shall be unlawful to sell, lease, lend, exhibit, or use any motion picture film, reel or view, in the State of Maryland, unless the said film, reel or view has been submitted by the exchange, owner or lessee of the film, reel, or view and duly approved by the Maryland State Board of Censors, hereinafter in this act called the Board.

Sec. 3. The Board shall consist of three residents and citizens of the State of Maryland, well qualified by education and experience to act as censors under this act. One member of the Board shall be chairman, one member shall be vice-chairman and one member shall be secretary. They shall be appointed by the Governor, for terms of three years. Those first appointed under this act shall be appointed for three years, two years and one year, respectively; the respective terms to be designated by the Governor.

Sec. 4. A vacancy in the membership of the Board shall be filled for the unexpired term by the Governor. A vacancy shall not impair the right and duty of the remaining members to perform all the functions of the Board.

SEAL.

Sec. 5. The Board shall procure and use an official seal, which shall contain the words, "Maryland State Board of Censors," together with such design engraved thereon as the Board may prescribe.

APPROVALS BY BOARD.

Sec. 6. The Board shall examine or supervise the examinations of all films, reels or views to be exhibited or used in the State of Maryland and shall approve such films, reels or views which are moral and proper, and shall disapprove such as are sacrilegious, obscene, indecent, or immoral, or such as tend, in the judgment of the Board, to debase or corrupt morals.

STAMPING FILMS, REELS AND VIEWS.

Sec. 7. Upon each film, reel or view, which has been approved by the Board there shall be furnished and stamped by the Board and the following certificate or statement: "Approved by the Maryland State Board of Censors," and shall also furnish a certificate in writing, to the same effect, which certificate shall be exhibited to any member of the Board or employe thereof upon demand of the holder thereof. In the case of the motion pictures, such statement shall be shown on the screen, to the extent of approximately four feet of film. In the case of slides or views, each set shall have at least two slides or views shown with a similar statement.

RECORD OF EXAMINATIONS.

Sec. 8. The Board shall keep a record of all examinations made by it of films, reels or views; noting on the record all films, reels or views which have been approved, and those which have not been approved, with the reason for such disapproval.

REPORT.

Sec. 9. The Board shall report, in writing, annually, to the Governor, on or after the first day of November of each year. The report shall show:

1. A record of its meetings, and a summary of its proceedings during the year immediately preceding the date of the report.
2. The results of all examinations of films, reels, or views.
3. A detailed statement of all prosecutions for violations of this act.
4. A detailed and itemized statement of all the incomes and expenditures made by or in behalf of the Board.
5. Such other information as the Board may deem necessary or useful in explanation of the operations of the Board.
6. Such other information as shall be requested by the Governor.

OATH AND BOND.

Sec. 10. The chairman, vice-chairman and secretary shall, before assuming the duties of their respective offices, take and subscribe the oath prescribed by the Constitution of the State of Maryland, and shall enter into bonds to the state in the sum of three thousand dollars, respectively, conditioned for the faithful performance of their duties.

FEES.

Sec. 11. For the examination of each film, reel, or set of views, the Board shall receive in advance a fee of two dollars and one dollar for each duplicate or print thereof, which must be applied for at the same time and by the same person; one-half of all such fees shall go to the Treasurer of the State, and the other half shall go to the three members of the said Board in equal proportions.

Sec. 12. The Board out of the fees collected by the Board shall provide adequate offices and rooms in which to properly conduct the work and affairs of the Board in the City of Baltimore and the State of Maryland, and the expenses thereof shall be paid out of the first money collected by the Board as fees, as heretofore mentioned in this act, and said expenses in reference to said rooms and office shall not exceed the sum of five hundred dollars.

FINES.

Sec. 13. All fines imposed for violation of this act shall be paid into the State Treasury.

REGULATIONS OF EXHIBITIONS.

Sec. 14. Any member or employe of the Board may enter any place where films, reels or views are exhibited; and such member or employe is hereby empowered and authorized to prevent the display or exhibition of any film, reel or view which has not been duly approved by the Board.

REGULATION OF BANNERS, POSTERS AND ADVERTISING MATTER.

Sec. 15. No banner, poster or other like advertising matter shall contain anything that is immoral or improper. A copy of such banner and poster shall be submitted to the Board.

RULES.

Sec. 16. This act shall be enforced by the Board. In carrying out and enforcing the purpose of this act, it may adopt such reasonable rules as it may deem necessary. Such rules shall not be inconsistent with the laws of Maryland.

DUTIES OF PERSONS WHO SELL, LEASE, EXHIBIT, OR USE FILMS, REELS OR VIEWS.

Sec. 17. Every person intending to sell, lease, exhibit or use any film, reel or view in the State of Maryland shall furnish the Board, when the application for approval is made, a description of the film, reel or view to be exhibited, sold or leased, and the purposes thereof; and shall submit the film, reel or view to the Board for examination; and shall furnish a statement or affidavit that the duplicate film, reel or view is an exact copy of the original film, reel or view, as submitted for examination to the Board; and that all eliminations, changes or rejections, made or required by the Board in the original film, reel or view, has been or will be made in duplicate.

INTERFERENCE WITH EMPLOYES OF BOARD.

Sec. 18. It shall be unlawful for any person to hinder or interfere in any manner with any member or employe of the Board while performing any duties in carrying out the intent or provisions of this act.

RE-EXAMINATION AND APPEAL.

Sec. 19. If any elimination or disapproval of a film, reel or view is ordered by the Board, the person submitting such film, reel or view for examination will receive immediate notice of such elimination or disapproval, and if appealed from, such film, reel or view will be promptly re-examined, in the presence of such person, by two or more members of the Board, and the same, finally approved or disapproved promptly after such re-examination, with the right of appeal from the decision of the Board to the Baltimore City Court of Baltimore City.

PENALTIES.

Sec. 20. Any person who violates any of the provisions of this act and is convicted thereof summarily before any Magistrate or Justice of the Peace, shall be sentenced to pay a fine of not less than twenty-five dollars, nor more than fifty dollars, for the first offense. For any subsequent offense the fine shall be not less than fifty dollars, nor more than one hundred dollars. In default of payment of a fine and costs, the defendant shall be sentenced to imprisonment, in the prison of the county where such offense was committed for not less than ten days, and not more than thirty days. All fines shall be paid by the Magistrate or Justice of the Peace to the Board and by it paid into the State Treasury.

Sec. 21. If any person shall fail to display or exhibit on the screen the approval seal, as issued by the Board, of a film, reel or view, which has been approved, and is convicted summarily before any Magistrate or Justice of the Peace, he shall be sentenced to pay a fine of not less than five dollars and not more than ten dollars; in default of payment of a fine and costs, the defendant shall be sentenced to imprisonment, in the prison of the county, or in Baltimore City, where such offense was committed, for not less than two days and not more than five days.

LIMITATION OF SCOPE OF ACT.

Sec. 22. This act does not apply to any exhibition of, or use of films, reels or views, for purely educational, charitable, fraternal or religious purpose, by any religious association, fraternal society, library, museum, public school, or private school, institution of learning, or by any corporation of the first class.

EDITORIALS ON THE SCREEN.

Film editorials are to be flashed on the screens of motion picture theaters throughout the land to assist in the fight against censorship of photoplays. This was decided upon at a meeting of the Motion Picture Producers' Association held in Los Angeles on January 24, and a committee, consisting of H. O. Davis, vice president and general manager of the Universal Film Manufacturing Company, Thomas Dixon, Jr., author of "The Clansman," and David W. Griffith, of the Fine Arts Films, was appointed to prepare the film editorials and general protests against censorship, to be used in a campaign for thirty days.

In the editorials the people will be asked to aid the movement for the freedom of the film that it may be on the same plane with the freedom of the press, freedom of speech and freedom of the spoken play, leaving the police powers of each city to guard against improper productions

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MISS GREGORY A STAR IN "ACCORDING TO LAW."

Miss Mildred Gregory is to star in "According to Law" which Gaumont will release early in March as a Mutual Masterpicture, edition de luxe. She plays the part of a cold, unfeeling wife who denies her husband his rights. Howard Hall appears as the husband.

Blackton Again Heads Trade Board

Executive Committee Indorses Actors Fund Campaign—Publicity Committee to Entertain Cartoonists.

THE Motion Picture Board of Trade of America has announced the re-election of Commodore J. Stuart Blackton, of the Vitagraph Company of America, as president. The other officers for 1916 are: Vice-presidents—Carl Laemmle, Universal Film Manufacturing Company; Nicholas Power, Nicholas Power Co.; John R. Freuler, Mutual Film Corporation; F. J. Rembusch, Mirror Screen Co.; W. Stephen Bush, Moving Picture World; W. R. Rothacker, Industrial Moving Picture Co.; secretary, Edward A. MacManus; treasurer, Joseph W. Engel; executive secretary, J. W. Binder.

Directors—J. Stuart Blackton, Nicholas Power, A. J. Gilligham, R. H. Cochrane, Walter W. Irwin, S. L. Rothapfel, Wm. A. Johnston, J. E. Brulatour, P. A. Powers and J. W. Binder; executive committee—Walter W. Irwin, chairman; Nicholas Power, P. A. Powers, Wm. A. Johnston, E. A. MacManus, J. Stuart Blackton, J. E. Brulatour, John R. Freuler, J. W. Binder.

The executive committee of the board voted its wholehearted indorsement of the Motion Picture Actors Fund campaign to place the work of the fund on an assured financial basis.

The appointment of the following members of the Bureau of Standards was recommended: Don J. Bell, Nicholas Power, F. H. Richardson, C. Francis Jenkins and Albert E. Smith.

Cartoonists' Dinner Date Set.

The Publicity Committee of the Motion Picture Board of Trade of America met on Thursday, February 10, and organized for the year. Arthur James, of the Metro Pictures Corporation, was re-elected chairman by acclamation, and Paul Gulick, of the Universal Film Manufacturing Company, was chosen vice-chairman, a new office, made necessary by the enlargement of the scope of the committee's activities in the creation of a sound public opinion in regard to motion pictures.

Thomas M. Alexander, in charge of advertising and general publicity for the board, was elected secretary of the committee. Mr. Alexander spoke of the importance of the motion picture industry in the industrial and business life of the United States. Plans discussed at the meeting make it an assured fact that the cartoonists' dinner to be given by the board will be an event out of the ordinary. The date was definitely fixed as March 12 and the place as the Hotel Astor. The following committee was appointed to look after the arrangements and to develop ideas for the entertainment: Arthur James, Arthur Leslie, Sam Spedon, George Blaisdell, Terry Ramsaye, P. A. Parsons, Paul Gulick, Carl H. Pierce, J. W. Binder and T. M. Alexander.

Scheduled V-L-S-E Subjects

An Attractive List of Features Offered by the Big Four Producers.

THE Lubin Company has just entered into a contract with Rex Beach, whereby all the output of that widely-known author will hereafter be produced by this company. Preparations are already under way for the production of "The Barrier," "The Silver Horde," and "The Iron Trail." These will probably be put out in the order named.

Essanay is planning some stirring productions of intense dramatic action and strong emotional parts, along lines that get away from the beaten path. "Vultures of Society," which was released last week, was the first of this series. It won universal commendation from reviewers for its strong portrayal of life in the real. This will be followed by "The Discard," which is to be released on February 28, and which is a story of the double life of a mother moving in high circles, and the disaster which is visited upon her innocent daughter as a result. On March 13, Essanay will release "The Havoc," in five reels, written by the well-known playwright, E. S. Sheldon. It will be the first photoplay to be produced in Essanay's new studio. Gladys Hanson, who has been playing with Lou-Tellegen in "The Ware Case," will be the principal of this production, supported by Bryant Washburn and Charles Dalton.

"Thou Shalt Not Covet," which, aside from two of the widely-discussed spectacles now before the public, probably has received more commendation than any other film released recently, will be followed by the Selig Company with "Unto Those Who Sin," available March 13. In this production, Miss Fritzi Brunette appears.

Vitagraph has completed its weekly schedule of releases through the V-L-S-E up until June 5. Beginning with February 28, the releases of this company include "For a Woman's Fair Name," with Robert Edeson, Eulalie Jensen, Harry Morey, William Dunn and Belle Bruce; "The Hunted Woman," ready March 6, which has in its cast, Marie de Bar and her husband, Joe de Bar. This production is a stirring story of the building of the last great railroad through the Canadian Rockies, and is unique in that its characters are people still living in the Northwest. "Colton, U. S. N.," has been changed to "The Hero of Submarine D-2." This will appear on March 13, and will have as its principals Charles Richman and Eleanor Woodruff.

Edith Storey and Evart Overton are the leads in the production scheduled for March 20 called "The Two-Edged Sword." The following week Antonio Moreno, Dorothy Kelly and Evart Overton will be seen in "The Supreme Temptation." "God's Country and the Woman," which has been in the course of preparation for several months past at the Los Angeles studio of the Vitagraph Company, will be shown on April 3. Its principals include Nell Shipman, William Duncan and George Holt.

On April 10 there is scheduled an emotional drama titled "The Vital Question," with Virginia Pearson and Anders Randolf in the principal roles. The succeeding week will mark the release of "Artie," featuring Charles Richman and Arline Pretty. There is a large cast of principals in the film scheduled for April 24 called "A Rift in the Lute." This includes Donald Hall, Dorothy Kelly, Harry Morey, Louise Beaudet and Bobby Connelly. "The Ordeal of Elizabeth," which is due to appear on May 8, will have Lillian Walker, Evart Overton and Donald Hall. During the preceding week there will be released "The Redemption of Dave Darcey," and in their order beginning with May 15 there comes "The Shop Girl," "The Silver Spell," "Degeneration," formerly "The Patriot," and lastly on June 5 "Joan Thursday."

Macnamara With Mirror Films

WALTER MACNAMARA, author of "Traffic in Souls," and of a hundred other successful films as well as author and producer of "Ireland, a Nation," has joined the forces of the Mirror Films, Inc., as head of the scenario department and with the privilege of working out some big ideas which he has in mind. He proposes to work out such big stories as "The Heart of New York," his most recent sensational film with a big human interest back of it.

Walter Macnamara.

Mr. Macnamara began life as a blacksmith and marine engineer and stands as the only man in the amusement world who ever refused a seat in the House of Commons. He was war correspondent for the Associated Press in South Africa and afterward engaged in editorial work in London. Later he blossomed forth as an impresario with such stars as Anna Held and Nance O'Neil under his management.

When he came to America he joined the scenario staff of the Universal Film Company and wrote the "Binks" comedies and special stories featuring King Baggot. It was not long after this that he wrote "Traffic in Souls," probably the most profitable film ever produced. It was timely and came to the public at the moment when the "white slave" traffic was being exposed.

"SUNSHINE DAD" FINISHED.

De Wolf Hopper has finished "Sunshine Dad," his second Triangle-Fine Arts story, and is to appear soon in another American comedy called "The Philanthropist." David W. Griffith is so pleased with the combination that filmed "Don Quixote" that he is retaining the principal members for "The Philanthropist." Edward Dillon will again be the director; Fay Tincher, the foil for the huge comedian, and Max Davidson will have an important role.

Universal Ball Coming

Big Time Will Be Pulled Off at Grand Central Palace, Saturday Evening, March 11.

ONE of the most interesting social events of the year in film circles will take place at the Grand Central Palace on Saturday, March 11, when the Universal Film Manufacturing Company will hold its third annual ball. This is an occasion of great joy to the entire personnel of the Universal, a time when from president to office boy, all rub elbows together, imbibing in that great spirit of co-operation and harmony which has spelled success for the Universal.

Everyone connected with the Eastern branch of the Universal is given some important part in the arrangements for this monster gathering of Universalities, so that all may figure in the success of the great ball. The following committees have been appointed by General Manager Joe Brandt: Chairman of all committees, Carl Laemmle.

Grand Ball Committee: Joe Brandt, chairman; P. D. Cochrane, P. A. Powers, Claude MacGowan, Bert Adler, Julius Stern.

Floor Committee: M. H. Hoffman, chairman; R. H. Cochrane, Al. Brandt, Harry Wolff, John Ward, F. G. Perkins, H. J. Shepard, John Barry at the door.

Decorative Committee: Sam Zeiler, chairman; Julius Lewis, Sam Pelzman, Herman Stern, Teddy Solomon.

Supper Committee: Nat Rothstein, chairman; Paul Gulick, William Sistrom, Raymond Cavannaugh, Jack Cohn, Raymond L. Schrock.

Entertainment Committee: King Baggot, chairman; Paul Panzer, Allan Holubar, William Welsh, Matt Moore, Frank Smith, Harry Myers, Lucian Henderson, Robert Hill, Stuart Paton, Charles Ogle, Ben Wilson, Harry Cohn.

Reception Committee: Miss Mary Fuller, chairman; Misses Dorothy Phillips, Violet Mersereau, Clara Byers, Rosemary Theby, Florence Lawrence, Betty Cray, Jane Gail, Edna Hunter, Ethel Gradin, Eleanor Fried, Blanche Wallach, Diana Nicoll, Florence Warshofsky, Bertha Estreich, Belle Hirsh, Sadie Ryan, Sadie Safran, Lillie Drexler, Olga Gorger, Gertrude Allen, Sadie McIntoch, Genevieve Ryan, Florence Wallach, Anna Wildman, Helga Anderson, Sophie Schenck, Minnie F. Todd, May Dean, Adele Elsowitz.

Press Committee: Paul Gulick, chairman; Misses Adele Elsowitc, Helen Starr, Marjorie Howard, Robert S. Doman, Thaddeus E. Letendre, Arthur Jacobson, Hugh Weir, Alex Goldman, Raymond Cavanaugh, Al Brandt, Franz B. May, Sydney Sampson.

Finance Committee: P. A. Powers, chairman; R. H. Cochrane, Joe Brandt, M. H. Hoffman, S. B. Kramer, Claude MacGowan.

Trade Views "The Ne'er Do Well"

Candler Theater Is Filled by Appreciative House at First Eastern Showing of Selig-Lesser Feature.

THE Candler theater was filled on the afternoon of Thursday, February 10, to witness the first showing of "The Ne'er Do Well," the ten-reel subject produced by the Selig Company, the United States rights of which have been purchased by Sol L. Lesser, of San Francisco. Present as the guests of Mr. Lesser were many prominent in literary and artistic circles, friends of Rex Beach, as well as a host of theatrical and film men. Mr. Beach, author of "The Ne'er Do Well," was present with Mrs. Beach. The writer remarked at the conclusion of the showing that he had in a little over two hours seen visualized on the screen the story on which he spent nearly a year in building.

The theater seats 1,150 and there were no vacant chairs. In spite of the fact that it was 3.15 before the title was thrown on the screen, every one remained until the end, an occurrence not usual in a trade showing. It was a closely attentive house and a sympathetic one, as was unmistakably indicated many times during the afternoon. The music added to the effectiveness of the production. A large orchestra was directed by S. M. Berg, who also had arranged the musical setting. All of the well-planned arrangements were supervised by Mr. Lesser and his aid, E. M. Asher. The projection was a feature of the showing, being under the skilled eye of Will Smith of the Nicholas Power Company. There was but one stop, and that momentary, in the ten reels.

Among those present were Daniel Frohman, Louis Joseph Vance, Ellis Parker Butler, H. W. Savage, Marguerite Wycherly, Florenz Ziegfeld, Jr., Harry Jordan, Hugh Ford, Acton Davies, John F. Miller, M. H. Mark, Mitchell Mark, James Montgomery Flagg, B. A. Rolfe, Frank McKee, Charles Dana Gibson, William L. Sherry, H. R. Raver, Jesse Lynch Williams, William Fox, Cyrus Townsend Brady, Miss Elsie De Wolfe, B. S. Moss, Gilbert Hamilton and William Harris.

"The Ne'er Do Well" soon will be given a Broadway run.

At Leading Picture Theaters

Programs for the Week of February 14 at New York's Best Motion Picture Houses.

"The Trail of the Lonesome Pine" at the Strand.

CHARLOTTE WALKER was seen at the Strand theater last week in a picturization of her stage success, "The Trail of the Lonesome Pine," from John Fox's famous story, produced by Jesse L. Lasky. The photoplay has to do with the love of a young Internal Revenue officer, who is hunting for moonshine whiskey stills in the remote mountain section of Virgina. There he meets "June," the daughter of old Judd Toliver, head of the moonshiners. The two young people fall in love and the young officer wins over the Toliver family. In the cast supporting Miss Walker were Theodore Roberts, Thomas Meighan, Earl Fox, Park Jones and other members of the Lasky organization. "Climbing Mount Matterhorn," the Topical Review, a new series of Parisian and American Fashions in colors, and a comedy feature were on the program. The vocal soloists were Grace Hoffman, soprano, and Bruce Weyman, baritone.

Triangle Program at the Knickerbocker.

Lillian Gish was seen on the screen at the Knickerbocker theater in the title role of "Daphne and the Pirate," sharing honors with Elliott Dexter as her co-star. A spectacular romance of the seas, involving a battle in mid-ocean, the production is the latest work of the Triangle Fine Arts Company, and deals with the days when pirate crews roamed the seas and the black flag and its skull and cross bones were raised to terrorize ships bound on peaceful errands. The story is laid in the seventeenth century, when Louisiana was a French colony. The action takes place in the Green Forest of France and among the crude cabins of the settlers in America, with some stirring scenes on the intervening ocean. Concert features and a typical Keystone comedy completed the program.

"Nearly a King" at the Broadway.

"Nearly a King," which was written especially for John Barrymore, was the attraction at the Broadway theater. This five-part comedy drama is the latest release of the Famous Players Film Co., on the Paramount program, and gives Mr. Barrymore a wide field for the display of his unique comedy ability. The story embraces every phase of the playwright's art, from farce to melodrama, and is filled with rapid-fire action, the star playing two roles throughout the production. The usual weekly events, colored scenics, "Just Gold," a one-part drama, and a cartoon, "Charlie the Animal Trainer," round out the bill.

LUCILLE STEWART, NEW VITAGRAPH PLAYER.

An important announcement in the world of motion pictures is the selection of Miss Lucille Stewart as the new leading woman for Ralph W. Ince in the Brightwaters studio of the Vitagraph Company. She is at present working in a five-reeler written by James Oliver Curwood.

Miss Stewart was born at Sheepshead Bay, New York, and was well known locally as a choir singer, trained under the direction of Mrs. Mary Gunning, mother of Louise Gunning, comic opera star. She appeared in amateur theatricals and later entered vaudeville. After working in several other companies, Miss Stewart entered the employ of the Vitagraph and was sent to the British West Indies under the direction of Henri St. Lupe. Her best work up to the present time is as the society woman in "The Sins of the Mothers."

In the new production which Ince is filming, Miss Stewart's gowns will be not an inconsiderable attraction. Supporting her in the cast are Huntley Gordon and John Robertson.

PICTURE EQUIPMENT FOR BRONX Y. M. C. A.

The Picture Theater Equipment Co. have just installed a Power's 6B moving picture machine, complete, in the Bronx Union Y. M. C. A., at 161st street and Washington avenue, Bronx, N. Y. (City). A special screen was also erected and a most perfect outfit supplied.

"The Screen and the Novelist"

As Seen by George Bronson Howard, Who Is Writing the Stories for Kalem's Big New Series, "The Social Pirates."

"THE screen is a necessity to the modern author," says George Bronson Howard, the prominent novelist and playwright, who is writing the stories for "The Social Pirate," Kalem's forthcoming series, starring Marin Sais and Ollie Kirkby. "He can no longer afford to neglect the motion picture as an important field for his labors. It is necessary both as an outlet for his surplus energy and as a means of bringing him sufficient return to allow him to attempt more ambitious but less speedily profitable efforts.

"The novel, of course, offers the greatest field for the literary worker who is striving to meet high ideals," he declares, "but no novelist can depend upon his novels exclusively. If his novels are worthy, he will starve to death while preparing them as they should be prepared. Thus the novelist must use his ingenuity and art in an allied craft. It is for the particular worker to find his own allied craft, the one to which he is best suited and to which he can give the best that is in him. I will frankly confess that I turned librettist in order to gain more leisure to write the things I wanted to write. Likewise, the short story has proven the life-saver of many a novelist who is ambitious.

"I have spent considerable time," he says, "in analyzing the photoplay with the view of writing expressly for the screen. The adaptation is all right in its way, but to the creator, the story-teller, there is something amiss in a story told through a medium for which it was not intended. It is perhaps a sin of omission rather than of commission. Perhaps there is nothing wrong with the adapted photoplay, but how much better is the story that had its birth and development in the mind of the author with the screen and its possibilities in mind.

"That is one of the strongest reasons for the pleasure I am getting out of writing 'The Social Pirates' for Kalem. From the very inception of the theme for the series, the stories have been built for the screen. To that extent the two clever young women who carry the title 'Social Pirates' are children of the screen, and their lives are full of the exciting adventure and incident that picture audiences delight in. But throughout the stories, which portray the exploits of two fascinating heart-breakers in wreaking justice on unscrupulous men, I have endeavored to weave a thread of satire which I believe will be a welcome relief to the more tense moments.

"I am trying to include a slice of life in each episode," he declares. "The clever ruses and swindles that I saw during my reporting days and in the Orient are furnishing ample material. Were I desirous of posing as a reformer I believe I could almost stand on 'The Social Pirates' as an expose of the refined and sharp-witted tricksters who pick only the very wealthy and seemingly sophisticated for their prey. But my main purpose is to tell a story, and while 'The Social Pirates' will serve its end as a means of shedding light on many shady practices it is the story that interests me mostly. I can assure you that I am more anxious to see the stories as they work out on the screen than any avid follower of the photoplay could possibly be. I have visualized my characters so thoroughly that I am confident my manuscripts give the director just the ideas I wish to convey."

MANHEIMER MOVES.

E. S. Manheimer, proprietor of The Film Exchange, has moved his offices from 39th street to the new building at 48th street and Seventh avenue, New York.

ANOTHER BATCH OF UNFOUNDED RUMORS.

The rumor factory was unusually busy last week, turning out motion picture canards. Particularly interesting was the statement that the Lubin Manufacturing Company had sold to Thomas F. Ryan. Almost as much so was the statement that the Triangle Film Corporation had "gone bust." Both statements were quickly denied by all parties interested or supposed to be. This leaves the rumor mongers back where they started.

CHAPLIN'S PRICE.

Charlie Chaplin has been in town for the past few weeks, waiting for the lightning to strike him. He has several high potential wires out and only such connections as are of high voltage need apply. One line is labeled $10,000 per week, $100,000 in advance and an interest in the company. Charlie is surely bidding for real money.

Olive Trevor Joins Gaumont

AN ADDITION to the Gaumont forces at Jacksonville, Fla., that further strengthens the company is the acquisition of Miss Olive Trevor, an artist's model and dancer. She will make her first Gaumont appearance in "The Haunted Manor," playing the part of a model who endeavors to win the love of the artist for whom she is posing.

Miss Trevor was born in New Orleans, her vivacity and charm being inherited from her French mother, and her dramatic ability and poise from her father, Judge Trevor, who is of American and English descent. After attending the fashionable Ward-Belmot school at Nashville, Miss Trevor visited on the Pacific Coast, where she secured her first dramatic experience. This was in a stock company at San Francisco. Later she joined the Balboa Motion Picture Company, where she played for almost a year.

Olive Trevor.

An engagement in vaudeville followed the Balboa season, but the lure of the screen was too strong to be resisted. Miss Trevor returned to the studio, going with the Universal Company. She also posed for leading New York artists and sculptors. It is interesting to note that Supervising Director Garrick was so struck with a picture he saw of her in the studio of a New York painter that he immediately made inquiries which finally resulted in Miss Trevor going to Jacksonville. Director Edwin Middleton held up the scenes in "The Haunted House" in which the model appears until Miss Trevor could reach Jacksonville.

RAVER TO HANDLE OCEAN FILMS.

ARRANGEMENTS have just been perfected whereby the Raver Film Corporation takes over the exploitation of all films produced by the Ocean Film Corporation. These consist of "Life Without Soul," an unusual drama founded on the famous story; "Frankenstein;" "The Fortunate Youth," by Wm. J. Locke, and a photo-revival of the famous old play, "Driftwood," with Marshall Farnum, and other successes now in preparation.

The Raver-Thomas productions, including "The Other Girl," with James J. Corbett and Paul Gilmore; "The Hoosier Doctor," with Digby Bell; "The Witching Hour," "Alabama," "The Ranger," "As a Man Thinks," "The Embassy Ball," "The Harvest Moon," "Mrs. Leffingwell's Boots," "Oliver Goldsmith," and other Augustus Thomas successes are to be distributed in conjunction with Ocean productions to the same buyers in each territory.

The sales departments of the Ocean company have been discontinued and removed to Harry R. Raver's offices in the World's Tower Building.

When approached, regarding the possibility of a definite combination of the Raver and Ocean companies, as indicated by the amalgamation of selling forces, Mr. Raver would make no statement for publication other than to say that the present arrangement was satisfactory to both firms and that no statements regarding the future would seem advisable at this time. He did admit, however, that big interests were working out certain plans involving a large investment and that for the present both the Raver and Ocean companies would continue production as separate organizations.

JULIUS TIMER WITH STANDARD MACHINE.

Julius E. Timer, for eight years an active motion picture man, has joined the sales force of the American Standard Machine Company.

Exhibition Wins

The Knickerbocker Theater, Under the New Management of S. L. Rothapfel, Shows Miraculous Improvement.

By W. Stephen Bush.

THE most interesting man in all this world is the man who practices what he preaches. He indeed is interesting enough to be a curiosity. He is worthy of a biography at any time.

The man whose picture accompanies this brief description of a splendid work belongs in the enviable category of "The Doers." Recently he came back to New York after a trip through the country which was devoted to meeting exhibitors and talking with and to them about the "Art of Exhibition." By a curious coincidence, he was, not long after his return, asked to take charge of a theater which had, in spite of good opportunities, failed to measure up to expectations. At once he put into practice those ideas and maxims of exhibition which he had expounded with so much enthusiasm on his missionary tour. The field of his activities was the Knickerbocker theater. No need to indulge in post mortems here; suffice it to say that "Dr." Rothapfel was called in as an expert and a specialist. No detailed diagnosis of the patient is necessary under the circumstances.

S. L. Rothapfel.

The first thing Rothapfel did with the Knickerbocker was to give it a thorough overhauling and cleaning. Two carloads of dirt and rubbish were carried off before the actual work of upbuilding was begun. Next appeared a trained staff.

Trained Staff a Necessity.

"That," said Rothapfel with a sigh, "is the successful manager's first and hardest task, the training of a good, competent staff, which will give him actual co-operation. I want my staff to obey my instructions in the spirit, not merely follow the letter. Can you realize what this means? The spirit of the staff is more than 50 per cent. of the atmosphere. My employees are trained to regard the public as their master. There are no successful theaters where the contrary spirit prevails and where the patrons must always hazard a rebuff when they ask a question. No beetle-browed doorman with a cultivated Bowery slang will ever work in any theater which I am asked to manage."

Rothapfel's words were borne out by the appearance and the demeanor of the ushers. Their uniforms were neat and elegant and they were worn by boys who were proud of them. Every boy was on his job, alert and obliging. His language was respectful. I am willing to bet there was not one cigarette fiend among them. The house manager carried a well-bred air. He was energetic, but not at all obtrusive. His appearance inspired respect—not a small matter in a theater where so much depends on appearances and first impressions. The same spirit of courtesy prevailed on the upper and the lower floor and in and about Mr. Rothapfel's private offices. I have never known a busier manager and I have never known one who is more accessible. The way is smoothed for you if you have anything to say to him. Your chance to say it comes quickly and whoever you are you will be heard kindly and patiently. Employes are far more apt to follow their employer's instructions, to absorb his spirit and to give him their fullest loyalty when they see him act as he speaks. His rule of uniform courtesy is observed most scrupulously by Rothapfel himself.

Decorations, lighting effects and above all things the settings on the modern motion picture stage make up the rest of the atmosphere. Soft lights, suggesting welcome warmth and subdued colors, lights with amber effects, are parts of the Rothapfel system of exhibition and, though the facilities at the Knickerbocker are limited, these soft lights contribute their share toward the genial and comfortable and inviting atmosphere. The setting of the stage is impressively beautiful and flatters every good and cultivated taste. Its general aspect suggests the exterior of an ancient temple, there are two fine periscopic side views, one to the right and one to the left; the raised platform in the center affords an excellent setting for the musical performers.

"Music Means Life."

The greatest change in this resurrected theater has come over the spirit and the performances of the orchestra. We have no longer any painful musical renditions of Young's Ode to Melancholy (or it may be the Anatomy of Melancholy.)

"Great heavens," said Rothapfel in his explosive sincerity, "music means life. The orchestra is there to charm the audience, of course, but the first thing necessary is to wake them up. Let them know there is music in the house; the drooling dirges may be all right for a first-class Chinese theater, but a place which caters to live Americans wants plenty of live music."

No Success Without Variety.

With all these improvements I doubt whether the success, which is now assured beyond all cavil, would have been possible but for Mr. Rothapfel's radical departure in the arrangement and treatment of his program. To offer the public a film program produced by one man or by one and the same group of men is to invite disaster. Both here and abroad two of our greatest and most successful film producers have lost hundreds of thousands of dollars in trying this experiment. Along with hundreds of others I was therefore greatly surprised to see the Knickerbocker theater open with nothing but one kind of films. Let us, for the sake of argument, admit that these particular films are the best, it does not by any means follow that the public will pay for a program consisting of only such films. When in addition to the lack of variety you get a program consisting of features never less than three reels in length you simply rebel. It's a cardinal principle in the show world that you cannot make any money out of rebellious patrons. Can you, Mr. Exhibitor, imagine a big first-class house without an animated weekly? There is at least one theater on Broadway whose life might have been prolonged by animated weeklies and other varieties. The Knickerbocker started blithely without such a weekly, without a short scenic, without any single reels, which are so needful by way of relief, without any cartoon, without anything but dirges played to three long features. It simply could not be done. When Rothapfel took hold he still retained Triangle as the piece de resistance, the really nourishing course of the feast, but he added a lot of appetizers and what a dear friend of mine referred to as "Horse Doovers." He brightened the screen with color. He added musical numbers. He varies and innovates every week. He keeps the guest guessing as to the next course.

Brazil Seeks Closer Trade Relations

Intends to Send to the United States Commission Representative of Its Commerce and Industry.

THE Brazilian Government is planning the organization of a commission representing its commerce and industry, which some time during the present year will visit the United States in the interests of closer trade relations between the two countries. A preliminary report sets forth as the chief aims of such a commission the desirability of putting before American capitalists the opportunities for investment in Brazil and the development of a larger volume in exchange of products.

The commission will consist of a president, two vice-presidents, a secretary and eight commissioners. The members will be representative of agriculture and cattle raising, manufacturing industries, exporting and importing, and railways and banking. It is also intended to include on the board experts in tariff and commercial legislation. After a period of preparatory study in Argentine the commission will spend from thirty to sixty days in the United States.

GARSON GETS "THE NE'ER-DO-WELL" FOR MICH.

Harry I. Garson, of the Broadway Feature Film Co., Detroit, Mich., has just closed a deal with Sol. L. Lesser, for the rights on "The Ne'er-Do-Well" for the State of Michigan. It is reported that the price was $15,000,

Mr. Garson also controls the Broadway Strand Theater, Detroit, Mich., in which theater the production will have its premier for Michigan, after which the picture will be handled as a road show. Mr. Garson only handles the larger productions, and is at the present time exploiting "The Battle Cry of Peace," which production he controls in the State of Michigan.

Horsley for Congress

Pioneer Will Make Race in Los Angeles Congressional District and Has Wide Support.

DAVID HORSLEY, one of the pioneers who have become pillars of the motion picture industry, is about to be nominated for Congress by the citizens of the Congressional District in which the city of Los Angeles is situated. At this writing no details are at hand to show on what ticket Mr. Horsley will make the race.

Advices from the coast are to the effect that the support of Mr. Horsley will be strong and wide. It is remembered that Mr. Horsley took a very conspicuous share in combating the prejudice and hostility with which the first moving picture men were met on the spot which today has become their paradise. In the course of this work Mr. Horsley displayed a splendid civic spirit and showed a most pronounced aptitude for public affairs. He indeed became part of the civic life of what may be called the motion picture center of the United States and his persistent "booming" of the city of Los Angeles and the wonderful California climate made him very popular with everybody including the native sons. His saying that the motion picture men came to California to bring their forces and their studios and that they asked nothing in return but the sunshine of California is often quoted by his hosts of friends. If at this day the prominent men of Los Angeles and Southern California are motion picture advocates, not to say enthusiasts, Mr. Horsley has had something to do with the change of heart. At present Mr. Horsley is chairman of the reception committee of the Los Angeles Board of Trade. In the course of the last year Mr. Horsley has entertained Vice-President Marshall, U. S. Senators, Congressmen and Governors of various States, and has in a tactful and very effective way made these prominent people acquainted not alone with his own studio, but with the whole motion picture colony. In this way he has not only gained their good will, but has given them a lot of valuable information which they could never have obtained otherwise. Mr. Horsley has been in the forefront in the fight against local censorship in Los Angeles.

Mr. Horsley has all of the qualifications requisite for success in public life and no man in or out of Congress has a firmer grasp on motion picture conditions than he has. He is an able and fluent speaker as he has shown on many occasions to the delight of all who heard him. He also has the rare gift of humor and has it in a marked degree. It makes no great demand on the imagination to picture Mr. Horsley as the successful and dependable champion of the motion picture interests on the floor of the lower house of Congress.

New Era in State Right Features

STATE RIGHT feature films failed, as a business proposition, under the old plan, is the belief of Agnes Egan Cobb, because the idea was based upon a purely speculative foundation. The element of money was predominant, irrespective of intrinsic quality. You put down so much money, made a big picture and then asked people to buy it simply because it was a big and costly thing. You didn't consider whether the exhibitor and the public wanted the picture. You erred in the conclusion that money could replace experience, judgment, taste and demand. Quality, not money, gets people to the box office.

Agnes Egan Cobb.

Claridge Films, Inc., has been formed to place the state right feature film business on a sound and logical basis. One of the most experienced film buyers in the world, Mrs. Agnes Egan Cobb, is the vice-president and general manager of the new company, which has a financial backing and the active co-operation of several experienced film men.

For seven years Mrs. Cobb has been buying and distributing film, and is perhaps in as good position as anybody to gauge the needs of exhibitors and the public.

Ernest Maupain

ERNEST MAUPAIN, who has been one of Essanay's leading character actors for the past year, is now taking part of heavy lead in the five-act feature, "The Discard," written by Charles Michelson and released through the V-L-S-E. He plays opposite Virginia Hammond, the Frohman star, who takes the leading feminine role.

Ernest Maupain.

Mr. Maupain is exceptionally well adapted to the part, that of a leader of international swindlers, inasmuch as many of the scenes take place in Paris where Mr. Maupain was born and reared. He is thoroughly familiar with every phase of Parisian life.

He is an actor of rare talent and had many years of stage experience both abroad and in America before he joined Essanay. For several years he was leading man with Sarah Bernhardt. He is a man of massive appearance, being six feet tall and having the chest and shoulders of a Fitzsimmons. Volatile and emotional, he is a natural born actor. His physical strength lends grace to his work and his long experience has given him perfect poise and consummate skill in finished acting.

Mr. Maupain first appeared with Essanay in "The White Sister," playing with Viola Allen. He later appeared in "The Man Trail," "In the Palace of the King," "The Raven," "Captain Jinks of the Horse Marines" and "Vultures of Society," and many others. In all these he played important character roles and now makes his appearance as lead.

He is an expert painter and sculptor and has done some remarkable work in bas-relief.

CHARLES E. SCHNEIDER COMES TO NEW YORK.

Charles E. Schneider, of Springfield, Mass., and New Haven, Conn., who operates one of the largest supply houses in the east, will engage in the same business at 145 West Forty-fifth street, New York, trading under the name of the Schneider Moving Picture Machine and Supply House. Mr. Schneider is one of the oldest operators in the country and is an honorary life member of the Operators' Local Unions, I. A. T. S. E., both in Springfield and New York.

MONTGOMERY RUNNING BRIDGEPORT STRAND.

F. T. Montgomery, the moving picture man, has formed a partnership and taken a long lease on the Strand theater at Bridgeport, Conn. According to reports, the New Strand has taken on new life under Montgomery's management and is rapidly becoming the popular house of that city. Mutual Masterpictures are being featured with good music and the highest class of patronage is being received.

RAVER SECURES OFFICIAL AUSTRIAN WAR FILMS

The first consignment of official Austrian War films, secured by Harry R. Raver through arrangement with the Austrian government, has just reached the Raver Film Corporation's New York office and is now being edited and arranged for an early showing. A second consignment of twenty-five thousand feet of negative is due to arrive about April first. These films are delivered into Mr. Raver's hands by a special messenger, whose permits and passports are inscribed with a list of scenes shown in the pictures, together with such official documents as will remove any doubt regarding the authenticity of the films.

The fact that these are really the first comprehensive collection of Austrian war pictures ever brought to this country should make them popular at this time. A special showing will be arranged shortly and exclusive territory sold on the first series, each buyer being given an option on subsequent issues.

The Motion Picture Exhibitor

NEW YORK EXHIBITORS, GET READY.

Only One More Call for the Great Rally Which Is to Take Place in Albany, March 1 and 2.

THE Moving Picture World printed in full the text of the proposed censorship bill in the State of New York. If you have not read it go back to your files and see what confronts you. The features of this bill are so bad and leave you so entirely without any remedy or appeal that even the strict advocates of a regulation of motion pictures condemn it without qualification. On Sunday night this iniquitous bill was the subject of a discussion of liberal-minded ministers in the Church of the Messiah in this city. Everybody present condemned it.

How about you, the man most directly affected by it? Can you afford to stand back? There is no state where the exhibitors are more powerful than in New York. That was shown plainly enough last fall when the organized exhibitors helped to bury the reactionary state constitution by such a record majority. Remember this rally at Albany, March 1 and 2 has been called by exhibitors and will be held purely in the interest of the exhibitor. By exhibitors and for exhibitors is the guiding motto. Look in this week's issue of The Moving Picture World for full details regarding program of the meeting. The man who is going to speak on Exhibitors' Grievances, Mr. Louis Blumenthal, is a young, energetic, though very modest man, who started at the bottom of the ladder and who worked himself up by just hard work and clean, honest methods.

He wants to hear from his fellow-exhibitors on the question of grievances and proposed remedies. Write to him care of New York Exhibitors' League, 110 West 40th street, and help along the good cause of organization with some suggestions and ideas of your own. Write and show your interest.

National President Herrington has just written in and promises to be present at the convention. Whether your theater is a small neighborhood house in the suburbs or whether you own a theater right on the main thoroughfare or whether you have a string of theaters, you ought to be at this great meeting March 1 and 2, at the Hotel Ten Eyck, in the City of Albany. Your presence is needed. The legislators will be impressed by a strong convention of motion picture men. The Moving Picture World is doing all in its power to make the meeting a success; you must help by coming. Make your arrangements now.

JERSEY EXHIBITORS ACTIVE.

Two Sunday Opening Bills Introduced at Trenton—Censorship Strongly Opposed.

A WELL attended and very interesting meeting of the Hudson County, N. J., Exhibitors took place last Thursday, February 10, at the offices of Frederick C. Henn, attorney for the organization, in the Spingarn Building, Jersey City. Assemblyman H. Kuhlke of West Hoboken, who had introduced a censorship and a Sunday opening bill in the New Jersey Legislature, appeared before the meeting in response to a request. Mr. Kuhlke said that he favored censorship mainly as an opening to get the support of the church people for the Sunday measure. He spoke in defense of the censorship bill, which he said had been modeled upon the present censorship law in Pennsylvania. Chairman Hespe of the Exhibitors' League called upon W. Stephen Bush of the Moving Picture World, to act as spokesman for the exhibitors in a reply to the arguments of Mr. Kuhlke. Mr. Bush spoke at some length, citing many reasons why censorship was opposed by almost the entire motion picture industry.

After a short reply by Mr. Kuhlke it was decided to introduce two bills in Trenton, to bring about Sunday opening. One bill is a straight repealer, the other is an amendment to the present Sunday law, allowing a local referendum on the Sunday question in each county of the state. These bills were both introduced on Monday, February 14. A committee of Hudson County and Essex County exhibitors was appointed to go to Trenton and be present at the introduction of the bills.

The exhibitors of Hudson County have agreed to organize Union and Camden counties, while the exhibitors of Essex County will organize Atlantic and Bergen counties. Among the men who attended the session at Trenton were Dr. H. Charles Hespe, Messrs. Moody and Higgins, Messrs. Jacobs and Putnam, A. Crawford, G. A. Robinson and the attorneys La Vecchia and Frederick C. Henn.

The next meeting of the Hudson County exhibitors will take place on Thursday, February 17, at the Orpheum theater in Jersey City, at 11 P. M.

TALKING CENSORSHIP IN DETROIT.

Exhibitors Are Divided on the Question of Necessity of Censoring Pictures.

AT a largely attended meeting held Monday afternoon, February 7, the Detroit Motion Picture Exhibitors' League went into a vigorous discussion of censorship from all angles. As noted in this column some time ago, Mayor Oscar B. Marx in his annual address to the common council right after the holidays, urged that the board of estimates allow an appropriation to permit the Recreation Commission to establish a censorship committee. Having the support of the Mayor, the members of the council, the board of estimates and the Recreation Commission, the exhibitors will have to do some excellent work to get the appropriation "killed" this spring. It means that the exhibitors must exert their strongest influence and gather up all the anti-censorship facts to present to these various bodies and thus endeavor to convince them that censorship would be unreasonable, unfair, and un-American.

Not all of the Detroit exhibitors are in opposition to censorship. John H. Kunsky and George Trendle, of T[he] John H. Kunsky, Inc., controling a chain of eight theaters in Detroit, favor censorship on the grounds that it would eliminate immoral, obscene and suggestive pictures—something that the high-class producers do not turn out.

A. J. Gilligham, however, takes another view of censorship. He believes that the National Board of Censorship should be sufficient judge of pictures, as it comprises some of the most intellectual men and women in the country.

EDUCATIONAL CAMPAIGN ON.

Cleveland Exhibitors Carrying on Crusade for "Better Films" —Meetings Well Attended.

THE educational campaign of Cleveland picture theater owners and the "better films" crusade of the half a hundred organizations in the Federation of Women's Clubs, are still in the forefront of public interest here.

The Northeastern Ohio Motion Picture Exhibitors' League with headquarters in Cleveland, is seeking to convince the public in general and the club women in particular of the failure of censorship laws and to call their attention to the good photoplays condemned by the censors and the weak plays passed by the same body.

To this end the exhibitors have arranged a series of public lectures on the motion picture business, coupled with weekly exhibitions in the screening room of the General Film Company, for the benefit of the club women.

The club women are holding meetings of their own members with noted speakers on the motion picture question and are urging the exhibitors to present for experimental purposes, "model" programs selected by the club women.

Wednesday afternoon, February 9, more than 200 of the club women, were the guests of B. J. Sawyer, president, and C. A. Megown, special representative of the Exhibitors' League, at private exhibition in the screening room of the General Film Company, 1022 Superior avenue. Mr. Sawyer delivered a lecture on censorship, urging a broader view of the photoplay program problem. The club women were then shown four Edison photoplays, which the speaker de-

cleared were not only highly moral and educational, but had been shown many times without comment. These films were "Gladiola," "The Way Back," "The Stoning," and "Niagara Falls."

"Think over these pictures for a time," Sawyer urged. "Do not attempt to form your opinions too quickly. Do not imitate the state board of censors, but give serious thought to any objection you have to pictures of this high character. Then at a joint conference, we can see where we agree and where we disagree."

Miss Bertelle M. Lyttle, chairman of the civics committee of the Federation of Women's Clubs, declared there was no doubt of the educational value of the Niagara Falls picture, but expressed doubt as to whether the film would hold the interest of persons who had not seen the falls in reality. "The necessity of combining a thread of plot, a semblance of a story, with view pictures, is quite apparent, however," Miss Lyttle declared.

The next exhibition arranged for the club women will be at Mr. Sawyer's theater, The Manhattan, Superior avenue and East 105th street. At that time, the club women will be asked to present their ideas and act as censors on the films the exhibitors will show. A majority of film manufacturers have written to assure the Cleveland exhibitors that they will co-operate in the plan to have special releases for pictures of interest to children.

Throng Expected at Joint Ball

Screeners and Exhibitors Planning for Big Affair at Madison Square Garden, February 19.

THE costume and civic ball at Madison Square Garden under the joint auspices of the Screen Club and the Motion Picture Exhibitors League will be held on the evening of Saturday, February 19. Governor Whitman is expected to be present, if state business will permit. The grand march starts at 11 o'clock. Music will be furnished by the Twenty-second Regiment Band. Practically every eastern film manufacturer will be represented. There will be present a large number of screen players, many of them in costume.

One of the big drawing cards the committee is banking on is Charles Chaplin, who has been making a visit in New York. Mr. Chaplin has assured the committee that if he is in the city on the evening of the ball, and a week before the appointed date he fully believed he would be in the city on that day, he will certainly attend and join in the festivities.

Tickets, one dollar each, are on sale at the Screen Club, 165 West Forty-seventh street, and at the Exhibitors League offices, Room 403, 110 West Fortieth street, as well as at the various motion picture theaters. Box seats in the balcony are $5 each. Following the grand march each manufacturer will be alloted a stated time in which to stage any surprise he may have for the entertainment of the throng.

Reservations are being received by the committee from various cities, Boston having asked for 100, Baltimore and Washington 250, and Chicago 100. Tom Howard will be master of ceremonies, George W. Lederer and William McKenna, organizers of the grand march, and Billy Quirk, president of the Screeners, announcer. Isaac Hartstall and King Baggot will be joint chairmen of the floor committee. The reception committee will contain a hundred representative men of the industry.

Every indication points to an affair unique in the history of the trade or in New York City either, for that matter.

ARRANGING FOR MINNEAPOLIS CONVENTION.

Plans are already under way for the next convention of the Motion Picture Exhibitors' Association of the Northwest, which will take place in Minneapolis next May. A meeting of the executive board last Monday, started things off enthusiastically and from now on, the board promises to be very active in working up a successful convention and promoting harmony among the members of the association.

HERRINGTON TO SPEAK AT ALTOONA, PA.

Fred J. Herrington, president of the Motion Picture Exhibitors' League of America, has accepted an invitation to address the Chamber of Commerce at Altoona, Pa., on March 9. Mr. Herrington's theme will be "The Growth of the Motion Picture and Newspaper, and Its Effect Upon the Community." As Mr. Herrington is now carrying everywhere his forceful arguments against censorship and its evils, it is taken for granted that he will have something important to say on that subject.

HERRINGTON BUSY OUT WEST.

The Moving Picture World has received a letter from National President Frederick J. Herrington, stating that a very successful meeting of exhibitors was held in Kansas City. From Kansas City Mr. Herrington will go at once to Oklahoma, where an exhibitors' meeting and exposition of great importance is being held. Great preparations have been made for a welcome to the National President. Mr. Herrington says he will positively be in New York City to attend the great ball on February 19.

BAYONNE EXHIBITORS FALL INTO LINE.

The eight exhibitors of Bayonne, N. J., under the leadership of Charles Mason, the owner of several houses, will all join the newly formed branch of the National League in Hudson County, N. J. Mr. Mason was among those who went to Trenton to be present at the time the Sunday opening bills were introduced.

Bradford Returns from Southern Visit

Gaumont General Manager Spent Month with His Companies at Jacksonville, Florida.

AFTER a month spent at the Jacksonville, Fla., winter studios, F. G. Bradford, general manager of the Gaumont Company in America, has returned to New York. Mr. Bradford reports that the Gaumont companies are all busy making five-reel features for release as Mutual Masterpictures. During his visit the companies have been strengthened by additional players. Before returning to New York he was able to see three new productions in work.

"The work in Jacksonville was so interesting that I hated to come north," said Mr. Bradford at the Flushing studio of the Gaumont Company in discussing the activities of Gaumont stock companies in the south. "I consider one of the most enjoyable events of my visit to be the witnessing of the filming of the final scenes of 'The Dead Alive.' Since this is the first Gaumont release in which Miss Marguerite Courtot is starred, naturally, I took a great interest in the production. Both the photoplay and Miss Courtot have lived up to expectations in every way. When it is seen on the screen, February 21, I am sure that our faith in Miss Courtot as one of America's really great film stars will be more than justified. The excellent work she has done in the past has been exceeded. Perhaps her strength has been brought out by the sympathetic direction she has received.

"While I was at the Jacksonville studios Miss Mildred Gregory began 'According to Law' under the direction of Richard Garrick. Howard Hall was brought especially from New York to play opposite her. On the way north I have talked with exhibitors in several towns, and outlined to them the story of 'According to Law.' They became as enthusiastic over it as I am myself. I think that we have a feature that will answer those objectors who maintain that photoplays do not make people think. Certainly, the story of a wife who is cold to her husband, wrapped up in society, not caring for children, presents a problem that is deserving of national thought. If motion pictures are to serve any good purpose, are to help in the discussion and settlement of great moral questions, then 'According to Law' will be of great good in addition to telling a story that holds attention from the unusual opening devised by the authors to the final scene.

"Another photoplay which I saw started was 'The Haunted Manor.' Here is a production that certainly will maintain the Gaumont prestige. It has a number of scenes in East India at the court of a wealthy rajah. Edwin Middleton, who directs it as his first Mutual Masterpicture, not only has studied the life thoroughly, but he is being aided by the head of a band of East Indians who are wintering with a circus near the studio. From the circus elephants, lions and tigers have been secured, and with these as local color the spectator will certainly not be able to complain that he is not seeing India as it really is.

"Miss Iva Shepard, who received unmeasured praise from critics who saw her in 'The Drifter,' is starred in this five-reel feature. She appears as an American adventuress with whom the rajah is infatuated. The scene ultimately shifts to America. For these scenes the players go to St. Augustine for settings amid the fashionable surroundings of the winter colony.

"On the way north I stopped in several towns just to talk to exhibitors. I am happy to say that what I heard about the Gaumont five-reel productions made me more positive than ever that it was a wise move for us to enter this field."

Chicago News Letter

By JAS. S. McQUADE.

A Case of the Tail Wagging the Bull.

FROM an advertisement that appeared in the Chicago Evening Post on Friday, February 11, in connection with the promotion of a plan to build a circuit of photoplay theaters in fifty of the largest cities of the country, along de luxe lines, the following paragraphs are taken:

It is not the manufacturers of films or the exchanges handling them who will reap the big rewards of the future in the motion picture business, but the exhibitors who will show how to give the public the very best in photoplay attractions under the finest conditions and in the most attractive surroundings.

The completing of this circuit will be the biggest and best thing the film industry has ever experienced. It will improve the character and standard of the photoplays, because this powerful circuit of high-class theaters will be in position to dictate the future of the motion picture industry, and as the ideals of the gentlemen behind this project are of the highest, this means that the film producers will have to keep on bettering their product to meet the demands of these exhibitors.

Such a circuit will also enable the management of this company to make most advantageous terms with film manufacturers who will be eager to gain the prestige of having their films exhibited in these theaters.

The directors realize that the day of the small photoplay house is over. They will build, lease or operate only large, magnificently equipped theaters, seating from 2,500 to 4,500 people, which means that they will gather the best of the motion picture patronage.

Most of the capital for this enormous enterprise has already been subscribed by some of the strongest financial interests in Chicago, but a limited parcel of the stock is still available in small blocks.

"The biggest and best thing" to be "experienced" in the film industry includes dictation to the producers of films by "this powerful circuit of high-class theaters," managed by officials who are tyros in the business. These men who are only on the threshold of knowledge and experience in the great exhibiting department of the business "realize that the day of the small photoplay houses is over." And they care not. But the film producers who have struggled for over twenty years in building this great business do not forget that the small theaters made the business what it is today. Nor do they intend to forget.

Like the poor, the small moving picture theater, of a higher type, will always be with us; and if this "powerful Circuit" is content to gather only "the best of the motion picture patronage" and let the devil take the gatherings that remain, the small picture theaters will step in and put the devil to rout.

Have these men, who so arrogantly talk of dictation to film producers, ever considered the possibility that the latter have it in their power to outbuild them in the rearing of a greater and more powerful circuit, with unlimited subscribed capital? They will not need to sell stock to the small investor either, as in the case under consideration.

The tail cannot wag the bull.

The Moving Picture and the Child.

On Tuesday, February 8, in an address before the members of the Council of Parent-Teacher Associations, in this city, Dr. Wm. S. Sadler spoke in part on the topic, "The Moving Picture and the Child," as follows:

"The 'movies' exhibit pictures illustrating all the infringements of conventional life. The child is forced early to form a decision, and the parent must now explain all matters regarding the social conventions before the child is 9 or 10 years old. The 'movie' is going to compel adequate instruction in sex hygiene by parents. We have got to keep pace with our children.

"It is unhygienic to take a child to the 'movies' immediately after a meal unless the picture is a quiet, easy, unemotional one. Even mental arithmetic is bad after a meal. One of these new serials, these thrillers, will paralyze the digestion. Anger at the villain and emotion for the heroine is a severe experience, especially for a nervous child.

"The 'movie' is a factor in modern civilization just as much as architecture, and we must make an early adjustment to it. As a destroyer of monotony, it is worth all the millions that it is costing.

"'Movies' are the greatest single unifying influence in family life because they are cheap and the entire family can go.

"They bring out early neurasthenia. We should preserve the neurotic child from shock, as the world's greatest work is being done by neurasthenics.

"No one has any right racially or fundamentally to censor moving pictures any more than they have to censor the literature I read or the food I eat. It's the audience that needs censoring. In time we will see lined up in the 'movie' streets theaters for the young, the old, the unmarried, those old enough to be married, for mixed audiences, for orphans and for neurotics. You can order them a la carte. The thing for you women to do is create a standard for your children and the theaters that fall below it will have to go out of business.

"What we need in the 'movies' is something to produce fewer thrills and more moral fiber. It's better to take your family to a moving picture theater than to go and hang around a beer garden."

At the close of the meeting the organization passed resolutions urging every woman's organization to select films suitable for minors; to see that moving picture posters do not show improper pictures, and that every school shall furnish with the regular school work moving pictures relating to history, geography, civics and the drama, both for the entertainment and instruction of children.

Segregation of Colored People in a Moving Picture Theater Held Lawful.

G. M. Luttrell, owner and manager of the Majestic theater, Jacksonville, Ill., and president of the Illinois state branch of the Motion Picture Exhibitors' League of America, was the defendant in two cases brought against him by the Rev. Dr. Scruggs, on behalf of two minors, Grace and Gladys Mallory, colored girls, for damages, because of the segregation of colored patrons in his theater.

When Mr. Luttrell was in the city at the meeting of the National Executive Committee of the M. P. E. L. of America, held early in January last, he informed me of the matter, and I requested him to send me particulars of the suits. He did so early this month, and I embody them in this article for the benefit of exhibitors generally.

On the 8th day of May, 1915, Grace Mallory and Gladys Mallory entered the moving picture theater of Green M. Luttrell in Jacksonville, Illinois, paid for tickets and took seats in the section reserved for white persons. They were requested three times to take seats in the section reserved for the colored people, but declined, and finally the proprietor was proceeding to compel them to take seats in the section reserved for the colored people, when they asked for the return of their money, saying that they would leave the theater. Their money was refunded, and they voluntarily left.

They afterward brought suit by one of the pastors of the colored churches in Jacksonville, the Rev. Dr. Scruggs, as their next friend, against Green M. Luttrell, the owner of the theater, for damages, for not allowing them to retain the seats they had selected in the section reserved for white people. The suit was heard before J. M. Coons, a Justice of the Peace of Jacksonville, both cases being tried before the justice without a jury, the defendant being represented by Judge M. T. Layman. The justice found the defendant not guilty, and both cases were appealed by the plaintiffs to the Circuit Court of Morgan County.

At the November term, 1915, the case of Grace Mallory was tried in the Circuit Court before Judge Norman L. Jones and a jury, the defendant being represented by Judge M. T. Layman and Attorney W. T. Wilson. The jury returned a verdict in favor of the defendant, and after the return of the verdict the case of Gladys Mallory was dismissed on the motion of the plaintiff.

In the case tried in the Circuit Court before a jury the plaintiff entered a motion for a new trial, which was overruled by the court and judgment entered on the verdict in favor of the defendant, and the plaintiff took orders for an appeal to the Appellate Court. The time for perfecting the appeal expired some time ago, and no further proceedings have been taken in either case.

The case attracted considerable attention among the citizens of Jacksonville and of the surrounding country, of both races.

Remarkable Film Showing Testimony and Findings of the Illinois Senate Vice Commission.

An International News Service dispatch from Washington, D. C., dated February 10, conveyed the news that the last scenes in a moving picture depicting the testimony and findings of the Illinois Senate Vice Commission were made on that date, in Washington, with Vice-President Marshall, Speaker Champ Clark and Representatives Dyer, Kitchin and Mann as actors.

The picture, which is yet to be named, will consist of ten reels and cost $100,000 to produce. In its remarkable cast are Governor Dunne of Illinois, Mayor Thompson of Chicago and scores of other notables.

Beginning with a scene of the Illinois State Senate in session—the first time, it is said, a moving picture has ever been made of a legislative body actually engaged in deliberation—the picture tells the reasons underlying the creation of the vice commission.

The Washington incident which brought the moving picture operators here was the visit, in 1913, of the vice commission, when it pointed out that the "red light" district in the nation's capital was as vicious as any city's tenderloin in the country. Thursday's actors went through the parts they played in 1913, when they closed the district and drove the undesirables out of Washington.

Chicago Film Brevities.

"The Dumb Girl of Portici," Universal's big production, featuring the celebrated Pavlowa, which had its premiere at the Colonial Sunday evening, January 30, has been showing to fine audiences afternoons and evenings ever since. The engagement at the Colonial has been prolonged for one more week, closing Saturday, February 19.

* * *

W. H. Bell, of the W. H. Bell Feature Film Corporation, this city, left for New York Tuesday, February 8, on his semi-annual trip.

* * *

Charles J. Ver Halen, sales manager pro tem. for the Raver Film Company, arrived in the city Thursday, February 10, and will make a trip throughout the Middle West in connection with "The Other Girl." He remained in the city until Monday, February 14, when he proceeded to Minneapolis.

* * *

Joseph Trinz, of Lubliner & Trinz, this city, recently leased the South Shore theater, 6851 Stony Island avenue, Chicago. This theater seats 1,000 people, and an admission of 10 cents is charged for features of all makes. Martin Saxe, formerly manager of the Vitagraph and Biograph theaters on Lincoln avenue, is now manager of the South Shore theater and of the Paramount. Lubliner & Trinz now control the Biograph and Vitagraph, the Paramount, 2648 Milwaukee avenue; the Knickerbocker, Clark and Granville streets, and the South Shore house. Mr. Saxe stepped in to see us the other day and subscribed for the World. He reported fine business on the entire circuit.

* * *

C. F. Hately, personal representative of President Aitken of the Triangle Film Corporation, with offices in the Otis Building, this city, tells me that the Colonial theater has been leased for one year by Triangle, for the exclusive use of Triangle programs. The first presentation will be given at the Colonial Sunday, February 27, with Samuel L. Rothapfel in charge. Mr. Rothapfel arrived in the city Tuesday, February 8, and left for New York Thursday, February 10, after arranging for new stage scenery, new projection machines, new interior illumination and decoration, and also for the illumination in front of the house. He will return Tuesday, February 15.

* * *

At the last regular meeting of the Chicago local, Motion Picture Exhibitors' League of America, held Friday, February 4, in the regular meeting place of the organization, the annual election of officers took place, which resulted as follows: President, George Henry; vice-president, John H. Frundt; treasurer, Wm. J. Sweeney; secretary, Sidney Smith, and sergeant-at-arms, A. Balaban. The membership of the executive committee for the ensuing year is as follows: Fred Hartmann, George M. Laing, August Zilligan, Julius A. Alcock, H. Lieberthal, M. A. Choynski and M. S. Johnson.

* * *

Harry Weis, manager of the Chicago Metro office, informs this office that on the week ending Saturday, February 5, 138 theaters out of 646 in the city of Chicago were showing Metro pictures on a regular yearly contract. The salesforce in Chicago, which was completely reorganized on January 1, includes W. E. Weinschenker and Wm. Weis. To save time, automobile service is used in city work, and Harry Weis' Metro car is a familiar sight in front of the theaters using Metro service.

* * *

J. S. Skirboll, district manager of the Metro Pictures Service, has returned to Pittsburgh, after visiting the offices of the firm in Chicago, Kansas City, Des Moines and St. Louis. Mr. Skirboll reported excellent business and stated that the Chicago office now holds second place on the list of all the Metro offices. It is now a race between the Chicago and the New York offices for first place, and the prospects that Chicago will take the lead are said to be very promising.

* * *

The program at the Ziegfeld for the week beginning Saturday, February 12, includes "Dimples," a Metro feature, in which Mary Miles Minter is the star, supported by Thomas J. Carrigan, Peggy Hopkins and other well-known stage and screen favorites; also "Thou Shalt Not Covet," the fine Selig Diamond special, with Kathlyn Williams and Tyrone Power in the principal roles, and a "Musty Suffer" comedy, with Mr. Watson as the mirth producer. Alfred Hamburger has added to his big circuit the Boulevard theater, which is now being erected at Oakwood and Grand Boulevards, this city.

* * *

Theodore W. Komarek, owner of the Michigan rights to F. O. Nielsen's "Guarding Old Glory," called one day last week. He reported very good business in his territory. He stated that "Guarding Old Glory" was shown at the Post theater in Battle Creek for three days, and booked for a return date. Tibbet's Opera House, in Cold Water, showed the pictures for two days, and also booked a return date. The admission at both houses was 10 and 25 cents. For advertising purposes, Mr. Komarek uses a Deagan Unafon with a pianist in a Ford machine, in which the streets of every city throughout the state are canvassed. On the top of the machine is a battleship float, which has proven a great business getter. Mr. Komarek visited Chicago to close with F. O. Nielsen for the rights to "Guarding Old Glory" for the states of Illinois, Indiana and Wisconsin. His headquarters are at 1532 West 18th street, Chicago.

* * *

Booth Tarkington, well-known author and playwright, witnessed the opening of his latest play, "The Ohio Lady," at the Blackstone, Monday night, February 7. Speaking of moving pictures to a newspaper representative during the final rehearsal of the play, he said: "Moving pictures are destined to become even greater than most people realize. Eventually there will be just as great authors of moving pictures as there have been of books and plays."

* * *

George K. Spoor, president of the Essanay Film Mfg. Company, has purchased the stock of that company held by G. M. Anderson, former secretary. Mr. Anderson has gained world-wide fame as the creator and impersonator of Broncho Billy and has been with the company since it was organized. It is not known at this writing what the future plans of Mr. Anderson will be.

* * *

Fred B. Smith, of New York, at one time a secretary of the International Y. M. C. A., was the chief speaker at the Sunday Evening Club, Orchestra Hall, on Sunday evening, February 6. During his lecture, entitled "America's Greatest Sin," Mr. Smith made the following fling at moving picture entertainment: "I am no ascetic, but I do not think there has been such a craze for cheap fun in any nation or time since the day when they reclined on ivory couches and the silver bells of Rome called the world to revelry. God pity the younger generation growing up in homes where even the older folks have surrendered themselves to be fools at 10 cents per night. There is a new man in preparation somewhere tonight to rule Chicago. I can tell you he isn't in the moving picture shows. More than likely he is out on some farm in Wisconsin, Iowa or Illinois, and as he does the chores he is saying, 'Oh, if I only could get to Chicago!' He has a vision and he will rule the city in fifteen or twenty years, while the rest of you native Chicagoans hold the bag." Mark, the older folks are called "fools." Did not the Great Master say that he who called his brother a fool was in danger of hell fire? At the close of his lecture Mr. Smith praised the Sunday Evening Club "for its poise, open mind, wide range and sympathy." We are sorry that he cannot be included among the members of the club on his own showing.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

THE CENSORSHIP QUESTION.

Ordinance Still in the Hands of the City Attorney—Producers Meet and Elect Permanent Officers.

THE new ordinance as recommended by the Public Welfare Committee is still in the hands of the city attorney. A flood of letters from citizens urging not only the abolition of the present censor board but elimination of all forms of local censorship has been received at the city hall during the week past.

The Betkouski-Wheeler revised ordinance proposing to give the local film commissioner authority to overrule the National Censor Board appears every bit as objectionable as the old board of censors. Perhaps such an arrangement would be even worse. It certainly is not good policy to give one single man the power of five. And furthermore, this single commissioner would be guided in his actions by the police commission and the city council.

It is the same old dog with a different name, or as one of the local papers says in an editorial "that which we call a rose, by any other name would smell as sweet." The city of Los Angeles needs no board of censors, or a single censor, no matter what he may be called. The police power of the community is perfectly ample to suppress any improper motion picture as well as it would any indecent play, book or photograph exhibited to the public.

As mentioned in these columns last week, Mayor Sebastian may ask the Council to submit the question of abolishing the Board of Motion Picture Censors to the voters at the June election.

In that case it is up to the motion picture people to see that this and all other objectionable motion picture ordinances are voted down. This should be comparatively easy if the fifteen thousand or more photoplayers and studio employees get in line and induce all their relatives and friends to vote for the protection and mutual interests of their industry.

The Motion Picture Producers' Association held a meeting Wednesday, last week, and Tuesday, this week. On Wednesday articles of incorporation were filed in the county clerk's office and signed by twenty-five of the leading motion picture producers of Southern California.

According to this document, the organization is a non-profit, co-operative association and is organized "for the promotion of the welfare of the individual producer and for the advancement of motion picture interests."

The twenty-one incorporators are Jesse L. Lasky, David Horsley, H. M. Horkheimer, Oscar C. Appel, Frank E. Woods, Mack Sennett, Frank A. Garbutt, Henry N. Lehrman, H. O. Davis, P. D. Gold, Jr., Thomas A. Persons, Lee Dougherty, H. O. Stechhan, Fred Kley, Norman Manning, D. W. Griffith, George W. Stout, H. L. Ken, Thomas H. Ince, J. H. Blackwood, J. A. Barry, D. Whiting, Lloyd Wright, W. Woodson Wallace, C. E. Millikan.

On Tuesday this week (February 8) the Motion Picture Producers' Association met again at the Hotel Alexandria and elected permanent officers: H. O. Davis, director general at Universal City was elected permanent president of the organization; Thomas Ince, first vice-president; D. W. Griffith, second vice-president; David Horsley, third vice-president; Frank Garbutt, treasurer, and George W. Stout, secretary.

The campaign against censorship will be vigorously carried on by the producers. Griffith, Sennett and Ince are already preparing screen editorials for their coming releases. The first Fine Arts film to carry a censorship editorial is "Daphne and the Pirate," the Lillian Gish play, and the announcement reads:

"We have no wish to offend with indecencies or obscenities, but we demand as a right the liberty to show the dark side of the wrong, that we may illustrate the bright side of virtue, the same liberty that is conceded to the art of the written word, the art to which we owe the Bible and the works of Shakespeare."

EL DORADO FEATURE FILM COMPANY.

The First Production, "The Impersonation," a Five-Reel Photodrama, Featuring Neva Gerber.

The El Dorado Feature Film Company is the name of the latest film producing concern in our vicinity. Bruce F. Bundy, the famous golf player, is the organizer and financial manager of this company.

The managing director is Harris L. Forbes, who was five years with Charles Frohman and stage manager for eight years with Henry B. Harris. When Mr. Harris met an untimely death on the Titanic in the spring of 1912, Mr. Forbes went to California and became interested in the film industry. He was first connected with the Universal Film Mfg. Company as technical director, and later with Kinemacolor, American and Kalem.

The first release of the El Dorado Feature Film Company is "The Impersonation," a five-reel photodrama featuring Neva Gerber, who is ably supported by Lamar Johnstone, Rex Downs, May Cruze, Harry Ogden and Rena Carlton.

The European war has been used as a background for this picture. Miss Gerber plays the role of a Western girl who is studying abroad when the great conflict breaks out. In the filming of this feature Director Forbes was fortunate in securing the use of the Cumnock Academy of Los Angeles which is an exact replica of Shakespeare's home at Stratford-on-Avon. In addition to the use of the academy the graduating class of 1914, comprising the daughters of many wealthy southern California families, played prominent parts in the scenes.

The studios of the El Dorado Feature Film Company are located in Pasadena, Cal., but companies will be sent to various parts of the country to secure the correct atmosphere for the plays and novels which the new film concern are to produce. Noted stars will be featured in all of their productions. The present executive offices of the El Dorado Feature Film Company are located at 40 West Mountain street, Pasadena, Cal.

PASADENA EXHIBITORS ORGANIZE

For Protection of Mutual Interests and to Combat Needless Censorship.

Pasadena exhibitors have formed an organization for the protection of their mutual interests and with the purpose in view to combat any needless censoring of pictures. The first meeting was held Saturday, January 29th, at the Savoy theater. In the meantime the Pasadena Parent-Teachers Federation has been busy with a three weeks' moving picture investigation and a committee has inspected all motion pictures shown in the city. That this action was taken by initiative of the local board of censors was denied by Dr. F. M. Taylor, chairman of the board.

"I have made no addresses before Pasadena Parent-Teacher Associations on this subject," said Dr. Taylor. "However, I accepted a long time ago an invitation from the McKinley Parent-Teacher Association to speak at a meeting on Wednesday, February 9, and when I do speak, I expect to speak plainly. I think it is a good thing for the Parent-Teacher Associations to look over the pictures if they feel so inclined. Certainly they are much interested. Children go to picture shows more than their parents do. However, I only know of the work of the Federation committees inspecting motion pictures through the fact that I was asked questions on the subject on one or two occasions by those in charge."

"RAMONA" FILM GIVEN PREMIER.

The W. H. Clune Production of Helen Hunt Jackson's Story Shown for the First Time in Los Angeles.

On the evening of Monday, February 7, the Clune Auditorium theater was packed to the doors with interested picture producers and fans, to see the first presentation of "Ramona," the novel of early California, written by Helen

Hunt Jackson, and produced by Donald Crisp for the Clune firm.

The production is an original and new departure from the regular pictures. It is termed a "cinema-theatrical" presentation of the story. It is totally different. As a film the production is quite remarkable. As a theatrical piece it is even more so, the combination of the two working out in a pleasing manner for the spectator.

The first flash was the short explanation of the cause for the writing of the original story. This was followed by the prologue, and then the first theatrical touches came in. Slowly the dark stage was changed from apparent night, to dawn, and the towering Santa Barbara mission was seen in dim and purple outline against the reddening sky. Natives emerged from the church and met others coming by. The scene was silent and impressive. Daylight came, and with it the songs of the happy people. Then the waning day and night, still and quietly thrilling. Real mission bells were used here. The prologue showed the first Ramona, and was full of interesting scenes. After this came the second theatrical part, the home of Ramona. The presentation was a good deal the same, only the residents of the place sang the morning song and there was more action. Each setting was an exact replica of the one used in the picture, and the illusion was rather startling. The film story then followed and it is indeed a great story, showing the hand of a master at the commanding place, and another master at the camera. Some of the most beautiful scenes imaginable were shown, and the sheep ranch especially was beautiful. The third theatrical part was the heart of a monster canyon in the mountains. Here the lighting and color effects were wonderful. The action throughout the piece was good, and nowhere did anyone watching seem to lose any interest.

INCE'S MEN IN DANGER.

Two of Ince's well-known men came very near to death this week and escaped serious injury in the floods which made hundreds homeless when the Otay dam broke. The story was related by Howard Hickman, the actor, and Otis Gove, a camera man, upon their return to Inceville from the stricken district. Hickman accompanied Gove to the Southern territory in the capacity of director, for the camera man was sent to obtain some marine scenes in the harbor. Having photographed what they wanted the men started back in Hickman's machine. But instead of heading straight for Los Angeles they made a detour to the southeast and found themselves almost in the heart of the flooded section. Had they left San Diego a day sooner it is not unlikely that they would have been swallowed by the waters.

UNIVERSAL CITY TO ENTERTAIN KNIGHTS TEMPLAR.

Big Program Arranged for the Thousands of Guests, Who Will Visit the Picture Principality in June.

Among the many associations, lodges, organizations, etc., that will meet in Los Angeles this season are the Knights Templar, and their official program of entertainment for the thirty-third Triennial Conclave of the Grand Encampment which is to be held in Los Angeles in June next, provides for a day at Universal City.

The Knights attending this conclave, which promises to be the most important gathering ever held in Southern California, will number from six thousand to seven thousand, and they and their ladies will be lavishly entertained during their week in the southern metropolis.

On the morning of Friday, June 23, the midsummer floral and allegorical pageant, "La Fiesta de Los Flores," will take place. It is promised that this will be the most gorgeous floral parade ever given in Los Angeles, so long famous for its beautiful floral pageants. The visiting Knights will invade Universal City that afternoon, where a special program of entertainment will be provided by the management.

The official program contains the following announcement: "2.30 P. M.—Universal City. Entirely devoted to the manufacture of the world's greatest motion picture films; $3,000,000 plant. A visit to this unique city is the desire of every tourist, and this afternoon will be set apart for tne benefit of visiting Sir Knights and their ladies."

The arrangements for Universal City Day were made with Vice-President and General Manager H. O. Davis of the Universal Film Company by Motley H. Flint, chairman of the executive committee and one of the leading Knights Templar in Southern California.

INCE ACTORS IN AUTO SMASH.

While driving to Los Angeles from Inceville this week, George Fisher, the NYMP juvenile actor, and Franklin Ritchie, had a bad accident in Ritchie's big speedster. They intercepted a street car and got the worst of it, the car being thrown eighty feet and smashed. The two men had a miraculous escape by falling from the car just as it was hit. Fisher says he was dazed and remembers sitting up and rubbing his head and he was told afterwards that someone asked him how he was and that he answered, "I'll have a cup of coffee please!" Neither was badly injured but Ritchie is mourning his car and depleted bank account, and thinks that he will be more careful in his driving when he gets his car from the auto hospital.

THE GOAT OF GIBLYN.

Our friend, Charles Giblyn, old time actor, star, director, producer and all around good fellow, has a perfectly good goat, but it is lost.

His surname has been misspelled so often that it has become a nuisance and we are herewith correcting the error for all times.

The last straw was added last week when a publication ran this:

GIBLIN, NOT GIBLETS!

Charles Giblin, the Inceville director, wants it understood that he knows his name is an unusual one, and he would be ever so much obliged to the scribes if they would be good enough to keep it to Giblin and NOT Giblets. There have been two slips this way in the last few weeks. He says it sounds like an operation and he is really perfectly sound.

And the funny part of it is that he spells it G-i-b-l-y-n—and not G-i-b-l-i-n!

AVIATING KALEMITES WRECKED.

"All is not gold that glitters," and "all is not safe that flitters," is what Ham says, and he knows for during the war burlesque, "Ham Agrees With Sherman," just completed, many incidents that will amuse the picture-loving public were secured at great risk. Toward the finish of the picture Ham and Bud found it necessary to make an aeroplane flight. The machine secured was of the monoplane type and had never carried more than one passenger. However, the comedians took their places beside the aviator who was forced to crouch down out of sight. All went well with the flight until they were about to land. The aviator had been instructed to fly down to within twenty feet of the camera to gain a desired effect, and when directly above the camera one of the wires snapped and the monoplane dashed to earth. Fortunately Harry Thorpe, cameraman, jumped aside in time to avoid serious accident. Ham and Bud were badly shaken up, but Le Grone, who suffered severe injuries to both legs, took the accident philosophically, remarking, "It's all in the game."

And now aeroplanes are quite common at the Kalem Studios, for even after the accident Miss Helen Gibson refuses to discontinue her lessons in flying. In a picture soon to be produced she is called upon to make a flight, and not wishing to be doubled has been for the past two weeks receiving lessons from Le Grone in driving a plane. Miss Gibson is now able to take the machine along the ground, and has risen to a height of fifty feet. She is an expert automobile driver and this doubtless has served her well in her present schooling.

Los Angeles Film Brevities.

W. Comrie Scott, the British Isles representative of the "Flying A" and managing director of the American Ltd. of London, England, arrived last week at Santa Barbara for a short visit. Mr. Scott came with President S. S. Hutchison from Chicago. He is the only London stockholder in the American. Mr. Scott declares that "Flying A" pictures are great favorites in England.

The American has experienced a great growth in London. The entire concern was, up to a few months ago, housed on Wardour street, but since the photographic end of the business took on great strides, a plant has been erected in Croyden, county of Surrey, twelve miles from London. Croyden is, however, not a suburb, as it is the seventh city in England, with a population of more than a million. The sales office is still maintained on Wardour street.

Mr. Scott stated that they had just closed a big deal with one of the largest distributing agencies on the British Isles which has contracted to take on several prints of "The Diamond from the Sky," and the showing of this great serial will be started there in the immediate future. A representative of this concern was in Chicago a short time ago, coming for the special purpose of seeing this serial and it was on his recommendation that the deal was closed.

Mr. Scott reports that the American has very good con-

tracts with Russia, Spain, Scandinavia and some of the countries not involved in the war.

Mr. Scott will thoroughly familiarize himself with all that relates to the American operations in Santa Barbara, and when he returns to London he will be able to talk about the players and the delightful surroundings in which they are working.

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The advantages of Southern California climate to the motion picture industry, in official figures, were recounted yesterday at the regular luncheon of the Rotary Club in the Alexandria by Dr. Ford A. Carpenter, local forecaster of the United States Weather Bureau. He said:

"The maximum sunlight falls on a very limited area, in which lie New Mexico, most of Arizona and Nevada, a small part of Utah and about half of California. In Southern California the desert has been reclaimed to a greater degree than is elsewhere known in the world.

"Our least sunshine (63 per cent.) is in May; our maximum in August (79 per cent.). December and July sunshine are nearly equal. Such conditions are ideal for motion pictures."

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This we learn from Highland Park Herald: "The Famous Women Film Company have bought the old Pope property at Avenue Sixty-four and Robles avenue, and are completely renovating it preparatory to using it as a studio." Oh, you Famous Women!

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The Monrovia Feature Film Company of Monrovia, Cal., is making arrangements to build a plant to cost, we are informed, $200,000. Amusement park with zoo, swimming pool, picnic grounds, moving picture stage, 500 by 100 feet, glass studio, etc., are part of the proposed equipment which will be laid out along the same plans as Universal City. Admission fee of twenty-five cents will be charged to visitors and an additional fee for bathing. The present officers of the Monrovia Feature Film Company are R. M. Francisco, president; C. D. Holmes, vice-president; G. B. Holmes, secretary and treasurer. The above with E. L. Grafton constitute the board of directors; another director is yet to be selected.

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Governor Hiram T. Johnson of California, accompanied by his wife and Mr. and Mrs. Reid, were recently entertained by Producer Griffith at his Fine Arts studio. Governor Johnson and his party were escorted through the plant by Mr. Griffith, Production Manager Frank E. Woods, and G. W. Bitzer, chief photographer.

The party watched a scene in which Director Dillon was staging De Wolf Hopper, Fay Tincher and Chester Withey, and last, but not least, "Leo," the ferociously tame nine-year-old lion of the Fine Arts Zoo. Leo, Bennie Zeidman tells us, evidently realized that it was his duty to perform for the Governor, so he loosened one of the sides of his cage and gently strolled up to the California executive, who in turn patted the king of the forest on his head.

The magnitude of the studio amazed Governor Johnson and his party, who were under the impression that it did not necessitate such a large studio as occupied by Mr. Griffith to produce spectacular photoplays.

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De Wolf Hopper has started rehearsing on his third Triangle play which is called "The Philanthropist," and was written by Chester Withey of the Fine Arts scenario staff. The play will be staged by Edward Dillon, who directed Hopper in "Don Quixote" and "Sunshine Dad." Fay Tincher will play the female lead with Chester Withey, Director Dillon, Margaret Marsh and Max Davidson in the supporting cast.

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F. M. Pierson is the latest addition to the scenario staff of the Fine Arts Film Company. Mr. Pierson's first Fine Arts play is "Betty of Greystone," with Dorothy Gish, Owen Moore and George Fawcett in the cast.

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Director Lloyd Ingraham is nearing completion on the production of "Hoodoo Ann," and is preparing for rehearsals on "The Little Apache" from a scenario by Grant Carpenter. Mae Marsh and Robert Harron, who played the leads in "Hoodo Ann," will portray the star parts in "The Little Apache."

* * *

Jacques Jaccard and his company of players left Universal City this week on an auto trip to the Santa Barbara Mission, where they are to make the concluding scenes in "The Wedding Guest," a film adaptation from Lucia Chamberlain's fiction story. The leading roles in this production are played by Harry Carey, Olive Fuller Golden, Peggy Coudray and William Gettinger.

The Universal Film Mfg. Company has secured the rights of a new device conceived and patented by Ridley F. Taylor and W. W. Wheatley, both of Long Beach, Cal.

The device is for the filming of cartoons and the players are mannikins, which can perform the most remarkable stunts. The inventors have been working on the perfecting of this device for over a year, in fact ever since the plant at Universal City was started. Taylor was at that time construction engineer at the big picture plant and his association with the film men at that time suggested the possibilities of the mannikins.

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To facilitate the making of Western dramas, a Western town, complete in every detail is being constructed at Universal City. The town will be built along the foot of the hill that overlooks the valley and on this hill are to be constructed several oil well derricks and other head structures and several mine shafts and tunnels. The town is being built especially for the use of the Jaccard Company, which is engaged in the making of Western productions exclusively.

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Juanita Hansen, of the Keystone Company, has been critically ill with an attack of appendicitis for the past two weeks. Her life was several times despaired of, but skillful nursing and constant attendance by physicians pulled her through.

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Baron Erik von Ritzau of the Fine Arts Film Company became the happy father of a bouncing baby boy this week. The baron and the baroness, formerly Elizabeth Pauling, are popular members of the local film colony.

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"Powder" is one of the latest features produced by the American Film Mfg. Company at Santa Barbara. It's a war drama with several really sensational battle scenes. Arthur Maude and Constance Crawley play the leading parts.

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A photoplayer in the City Council during the next administration, we learn, is the political ambition of local screen players.

At a meeting held in Hollywood this week with Dustin Farnum, DeWolf Hopper, Tully Marshall, Tyrone Power and Hal Wilson playing the roles of campaign organizers, it was decided to finance a political campaign to place a representative of the film profession in the City Council.

One of the organizers stated that with a registration of sixteen thousand moving picture people in this city, a large number of them being taxpayers, they feel that they should have a word in the making of the city ordinances when questions concerning the moving picture industry are brought up.

Each studio in the city is expected to send a representative to a meeting to be held in Hollywood within two weeks.

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Hobart Bosworth is to star in a new U feature entitled "The Way of the World." The film is an adaptation of Clyde Fitch's play, and will be directed by Lloyd Carleton.

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Somebody told us that Ruth Roland and a young woman belonging to the screen profession were "pinched" in Long Beach, this week, for greatly exceeding the speed limit. Ruth had to come across with five dollars in bail to appear in court on February 6. My, my, how reckless we are getting to be!

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Another testimonial to the educational value of motion pictures was filed with the City Council this week in a petition from the board of directors of St. Vincent's College, asking permission to show pictures without the restrictions in the existing ordinance. The amendment suggested is to provide that established educational institutions under the management or control of a board of directors or other responsible bodies, may exhibit motion pictures in the manner now permitted in auditoriums and school buildings under authority or direction of the Board of Education. The request has been referred to the Public Welfare Committee for consideration.

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At the completion of "To Have and To Hold," the Lasky feature in which Mae Murray is being starred, Director Melford will at once begin rehearsals for the production of "The Race," with Victor Moore and Anita King in the principal roles. The story of "The Race" is founded on Miss King's trans-continental trip.

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James Young, the latest addition to the Lasky force of directors, will begin work on the filming of the famous Belasco play, "Sweet Kitty Bellairs," in which Mae Murray will play the title role.

World-Equitable Program

Fifteen Stars, Actual Personalities from Broadway Triumphs Appearing in Dual Program.

FIFTEEN stars of the speaking stage and screen, actual stars in every sense of the word, direct from their own starring vehicles on Broadway and proven material, owing to their success in former screen effects, punctuate the World-Equitable releasing units during the last two weeks in February and the first two weeks next month.

February 14, the Equitable will offer, for the first time on that program, Carlye Blackwell in Samuel Hopkins Adams' vivid and popular novel, "The Clarion," in which Marion Dentler and a special cast of players appear in support. On the same date World Film will present Frances Nelson in "Love's Crucible," a tale highly consistent with its title. Miss Nelson was last seen in "The Family Cupboard," and "The Dollar Mark," and earned stardom through serious, sincere work.

February 21, Marguerite Leslie, recent star opposite Sir Henry Irving; Cyril Maude and other of the stage's greatest lights, will debut in filmdom in "The Question," Roy L. McCardell's unusual tale, and which was produced for Equitable by Harry Handworth. The World will offer, at the same time, Molly King, the dainty star of the Winter Garden, Ziegfeld's Follies, and other stage triumphs, in "A Woman's Power," distinctly different from anything that has gone before it and a desirable contrast to "The Question."

February 28 will see the noted character delineator, George Beban, in his most impressive play, "The Pawn of Fate," and Mary Boland in "The Price of Happiness," for World and Equitable respectively.

This is Beban's first screen work since his successful appearance at the Astor theater in conjunction with "The Alien," which as a special release, measured up to any dramatic production of the time. Mary Boland completed "The Price of Happiness" after appearing in one of Triangle's sensational plays. Both Beban and Miss Boland add lustre and quality to any program and are but incidents in the new World-Equitable policy of commercializing their products.

On March 6, Charles Cherry, recently seen in a Famous Players feature, will be seen in C. Haddon Chamber's virile story, "Passers By," while World Film will send broadcast on the same date, the noted British beauty and famed stage player, Kitty Gordon, in a play of supreme potency, "As In a Looking Glass." This is Mr. Cherry's first appearance in so powerful a document and Miss Gordon's first appearance on any screen. The week of March 6 is, indeed, an eventful date in regard to the introduction of stellar material in bigger pictures.

On March 13, World Film will offer Robert Warwick in "To Him That Hath," which is now in the final stages of production and which will afford Mr. Warwick ample opportunity to display his versatile talents, while Equitable will release "Man and His Angel," a Triumph feature in which Jane Grey and Henri Bergman will co-star. Miss Grey

Scene from "The Chain Invisible" (Equitable).

recently starred in a Triangle production and Mr. Bergman was the principal in one of Metro's pictures.

Week of March 20 will see Holbrook Blinn in "The Unpardonable Sin," from the World Film studios and Frank Sheridan in a picturesque, red-blooded story, "The Struggle." "The Unpardonable Sin" is of the society type, while "The Struggle" is just what its name implies. Another demonstration of the new World-Equitable policy.

March 27, Gail Kane, recently so favorably seen in the Equitable production, "The Labyrinth," will be seen in a most unusual visualization of one of the real novelty tales of the western world, "Her God," which has been in the making for three months and of which the Equitable forces are most optimistic. World Film will offer on the same day, Edwin August in "The Social Highwayman," a contrasting fictional vehicle, now being directed by the star

Scene from "The Pawn of Fate" (Equitable).

himself. Mr. August recently staged "The Yellow Passport" with Clara Kimball Young.

The first week in April, the final week of World-Equitable's quarter, will be characterized by World with the release of House Peter's first production of the dual program "The Hand of Peril," produced under direction of Maurice Tourneur, while Equitable will end the period with the offering of a tremendous triple triumph, "The Chain Invisible," which will afford the debut of three noted personalities to Equitable and World. Frank Powell, creator of "A Fool There Was," directed "The Chain Invisible." Bruce McRae, one of the most popular of stage stars, plays the leading role, and Richard Le Gallienne, internationally famous author and poet, originated the story. In addition to the trio of personalities, Roy L. McCardell scenarioized the tale.

V-L-S-E Program Service

Big Four Will Book One-Reel Subjects Independent of Features.

With the first release next week of a one-reel comedy through the V-L-S-E, together with the regular releases of the Hearst-Vitagraph News Pictorial, which is being put out through this organization, it is now possible for an exhibitor to get from the Big Four complete program service.

That the release of short subjects by the Vitagraph Company through the V-L-S-E is simply the beginning of other releases of a similar nature to be made by the other producing members of this combination is a report prevalent throughout the trade.

The first of the comedy releases will feature Frank Daniels. This will be followed by comedies featuring Sidney Drew, and reissues of Vitagraph's most popular comedies featuring John Bunny. This order will be maintained in succeeding weeks.

These comedies are to be sold absolutely independent of regular features of the V-L-S-E. In other words, an exhibitor can book any or all of these comedies, regardless of whether he is using the V-L-S-E features or not. This policy differs from that which has usually been pursued by other distributing companies which handle both features and short subjects, the one generally having been used to promote the other.

MORE "GRAFT."

General Manager Joe Brandt of the Universal Film Manufacturing Company has announced that in accordance with the desire of exhibitors throughout the country, who have been recording the greatest success in the history of motion picture serials since showing "Graft," this popular series-serial will be lengthened four extra installments, making the complete serial twenty installments instead of sixteen, as originally intended.

Helen Receives a Present

"Black Beauty" Abandons Sawdust Arena to Share Perils of Railroad Pictures With Helen Gibson.

THE joys of the free street parade and the noisy circus band are no more for "Black Beauty." That famous steed of the sawdust circle is the latest "star" to be lured to the motion picture fold. With or without his consent, "Black Beauty" will spend the remainder of his days in the

Helen Gibson in "Hazards of Helen" Series.

silent drama, for Kalem has purchased him from the Robinson Brothers Show and signed him to a life contract to support Helen Gibson in "The Hazards of Helen."

The problem of finding the right horse to use in the "Hazards" in which Helen Gibson will be seen in both railroad and equestrian feats was a difficult one because of the necessity of finding an animal who would not become uncontrollable when brought too close to speeding railroad trains. Many had been tried unsuccessfully when Helen Gibson learned that "Black Beauty," who had been her mount when she was the daring star of the Miller Brothers 101 Ranch Show, was wintering with the Robinson Brothers Show in California. Negotiations were quickly completed, though it is said that "Black Beauty's" purchase price would make a satisfactory one-year contract for many a famous screen star.

"Black Beauty" will make his screen debut in "A Race for Life," a one reel "Hazard of Helen" scheduled for release Saturday, March 11. In this episode Helen Gibson, in bewitching riding togs, is displaying her ability as a horsewoman on the bucking "Black Beauty" when she learns that a runaway engine is carrying its helpless engineer to certain death at the Mojave River, where the bridge has been swept away by the floods. With Robyn Adair, Helen takes a perilous short-cut over hill and dale, jumping many obstacles, and reaches a point in the tracks at the time the engine does. Running a breath-catching race for a few seconds, the two riders are about to be outdistanced by the engine when Helen swings to the horse mounted by Adair, and standing on the latter's shoulders, grasps the edge of the engine and swings aboard. The engine is brought to a stop on the brink of the river bank. Incidentally, this "Hazard" gives picture followers their first glimpse of the havoc wrought by the recent floods around Los Angeles.

ANITA STEWART STARTS WORK WITH S. RANKIN DREW.

The announcement that Anita Stewart, one of the most popular photoplayers in the world, has signed a new contract with the Vitagraph Company of America, for an indefinite period, sets at rest the various rumors that she will pose for some other producing company. Despite offers from several sources that proved attractive from a financial standpoint, Miss Stewart declined to leave the company which gave her the first start up the ladder of film fame.

In declining the many offers, however, Miss Stewart voiced the appreciation and thanks she felt for the offers, but her personal interest in the Vitagraph has proven greater than money considerations. Big plans are being made for Anita. She has resumed work at the home studios in Flatbush and will appear in productions under the direction of S. Rankin Drew, specially written for her.

Jay Hunt With Universal

IF IT is true that it takes a man of many parts to make a successful producer of motion pictures, perhaps that answers the question as to the reason back of Jay Hunt's undoubted success in the field of motion pictures. For, of all the present members of the Universal's Pacific Coast producing staff, it is doubtful whether there is another producer whose training has been distributed over as wide a range as has that of this producer of everything from comedy to animal melodramas.

Jay Hunt.

Hunt was born in Philadelphia and it was in that city that he received his early education. Until he had passed man's estate, it had been his ambition to be admitted to the practice of law. He studied with this end in view, but about the time he was to be admited to the bar, he changed his mind and took up the study of art, for which he found he had unusual talent. He continued in this new pursuit until he proved the truth of the old adage that "art is long and life is fleeting," when he became interested in the stage. Thus far he seemed to be searching about, as most of us are doing, for a medium of expressing that subtle something that most people feel. In his choice of the stage, however, he appeared to be more fortunate than the average, for to few is it given that they find their proper niche in three trials.

His first work behind the footlights was in a minor part with John Drew in Philadelphia. From that time, his success seemed to be assured and it was not long before he was sharing dressing rooms with such men as Sothern, Otis Skinner, John Mason, Francis Wilson and others of their standing, and for a time he acted in the capacity of comedian and stage director for E. H. Sothern.

In June, 1910, Hunt was offered his first place in the silent drama. At that time, the Vitagraph company placed him in their New York studios as producer. He remained with that company until 1913, when he came west to Inceville, there to make pictures for the New York Motion Picture Co. Leaving the Santa Monica studios of that organization, he was for a short time producer for David Horsley in Los Angeles, where he directed the action of Crane Wilbur.

In the summer of 1915, he joined the Universal's producing staff at their west coast studios, where he was put in charge of the Murdock MacQuarrie company, directing the action of that character player. Later he was transferred to another of the Universal releases, where he began the making of animal productions. He is still serving in that capacity with Paul Bourgeois and Rex De Rosselli, handling the animals under his direction.

Thus far his productions in the motion picture field have been attended by unusual success, which reputation has followed him to the Universal ranks, where he is now regarded as one of the best producers on the staff.

BLUEBIRD MUSIC PROGRAMS.

With the Carl Fischer Music Co. a contract has been signed by General Manager M. H. Hoffman, of Bluebird Photoplays, whereby this standard music house will compile special music for all Bluebird releases. The worries of the orchestra leader or pianist will be nil when "Bluebird Day" arrives on the weekly schedule, for with each release will be shipped (on a slight rental basis) specially arranged or compiled music with parts enough to supply musicians to the number of thirty-five.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

AN OLD leech in new form is attacking the motion picture business in the guise of the wolf in sheep's clothing. This is found on all sides—for and against censorship, for and against the Constitution of the United States—but always upon the side of fat fees and other personal gains. The name of the leech is lawyer. He is the parasite of the business. He helps to make and helps to break contracts. He points to the avenue for the preservation of public morals and then defends those opposed to it. He advises the owner of the theater and lures the tenant; then he milks the tenant and lures the owner into further difficulties. He defends himself behind the professional cloak with no etiquette touching his scale of fees. As an ethic he is a wonder. As a parliamentarian he is supreme. He fits in on any old side, at any old time and always floats to the top. Look out for him. He is getting to be a little too much on the nine-foot line for the benefit of the motion picture business. We are told that the foundation of all law is common sense. It would seem that a campaign made upon that basis would result in at least as much good to the business as the present operations are bringing it. An eye should be kept upon the lawyers and their ambitions should be curbed.

* * *

The Thompson committee which is investigating the operation of corporation operations in Greater New York has found that everything which presents an "off color" has been inspired by legal advice. Lawyers have figured in the investigation as thick as fruit in a plum pudding. The prominence of the legal fraternity in laying the foundation for complaint and in putting obstacles in the way of reaching that foundation has become so pronounced that the daily press is filled with letters from citizens protesting against the legal fraternity. It is not at all surprising that the frame of the public mind has taken this shape. The legal fraternity has for some time been following a path that earns disrespect and suspicion instead of admiration. The average law student of today no longer aspires to the position which one versed in law is entitled to. His one aim is to learn enough to pass examination and be admitted to the bar. Legal practice is to him a second, third, or more remote thought. Sense of pride in his profession is lost in the ambition to become a power in politics, or get connected with something that will bring him quick and fat income. He generally starts out upon the theory that no man can be a good assemblyman unless he is a lawyer. From there he reaches out in all directions upon the broad principle that those who make laws must be lawyers. The laymen, to him, are a subsidiary species entirely subservient to the disciples of Blackstone.

* * *

To many this dissertation upon the legal fraternity may appear as wholly foreign to the motion picture business. But it is not. It has been provoked by what appears to be an uncalled for movement at Washington by certain members of the legal fraternity. Certain moving picture interests have placed their case in the hands of lawyers who, while posing as benefactors of the best interests of the moving picture business, have arrayed themselves against the oldest, most experienced and best qualified manufacturers, exchange men and exhibitors in the game. They have practically joined hands with the enemy. The one consoling thought is that they represent but an insignificant portion of the moving picture trade, and one of the chief aims of this lawyer bill is that if a commission for national censorship for motion pictures is established at least two members of it shall be lawyers. Do you get the gentle hint? It is quite natural to assume that should such a commission be created the one who draws up and successfully advocates the adoption of the bill will be among the first to be considered as an appointee and the interests with which he has so adroitly allied himself will probably name the second choice. It looks like "you tickle me and I will tickle you."

* * *

There is another point I wish to drive home. The lawyers bill is not a true moving picture measure. The lawyers who have prepared and presented it do not represent people who have the future of the moving picture business at heart. They are people who have been engaged for years in the old line theatrical business and they are in a position to grasp the first opportunity to jump back into it if the backbone of the moving picture business can be broken. They did not go into the latter business voluntarily. The competition of the photoplay forced them into it. They never will give up hope that "the legitimate will come back to its own." They know, as well as Dr. Crafts knows, that a bewildering maze of legislation and an unbearable burden of taxation can bring about such a result.

* * *

With the clergy crushing it on one side and the legal fraternity on the other what an up-hill fight common sense has! And yet the preamble to the constitution of the United States reads "We, the people of the United States, in order to form a more perfect union, establish justice * * * promote general welfare, and secure the blessings of liberty to ourselves and posterity, do ordain," etc.

* * *

Notwithstanding the bills they have pending at Washington provide that a branch of the commission on Federal censorship shall be established in New York the censorship fanatics of Brooklyn have induced Assemblyman Ahern of that borough to introduce at Albany a bill for the establishment of a New York State Board of Censorship. The national measure provides for the appointment of commissioners at salaries ranging from $7,500 to $8,000 per year. The New York measure calls for a board of three men at $5,000 per year, and to make the pap good the term of office is fixed at six years. This is nothing less than a bid for support of a nefarious measure. It proposes to impose an unwarranted additional tax upon the manufacturers and exhibitors of moving picture films, for they must bear the burden of fees which will be imposed to make the board self sustaining. It is another step in the effort to crush moving pictures out of existence. It must eventually, if made a law, destroy the only real amusement the common people have. It is a crime against them and devilish in design against those who created the amusement. Where taxes are imposed upon commodities the producers have the alternative of imposing the tax upon the common people by raising prices. The moving picture people have no alternative but to go out of business. Moving pictures are not food and clothing, and the common people can do without them if forced to do so. But let those who are forcing this issue take warning. Of one thing we are quite certain. There will be a new assemblyman from Ahearn's district after his term expires.

* * *

A man who is most prominent in financial affairs in this city, noted for his support of charitable institutions and his interest in religious work stated the other day that after reading the address made by Rev. D. Cyrus Townsend Brady at Washington against the proposed Federal censorship bills he was convinced that a conspiracy exists against the motion picture industry, "since reading the address," he said, "I have gone carefully into the matter. No sane man can fail to see that this agitation is at least discriminatory. I fail to see any merit in the movement because its development thus far has produced only a gigantic picture of political graft. This is amply shown by the multiplicity of censor boards throughout the country. When I first learned of the Federal censorship movement I was inclined to believe that the problem would be solved, but since I have learned that the local authorities propose to enforce their own laws as well. I must admit that the crusade is not one of good faith. I am opposed to anything that is not clean and wholesome and that takes in any action that smirks of political intrigue. It seems to me, and to many others with whom I have talked over the matter, that to amend the laws so as to make it criminal for any one to make, ship, sell, lease, convey or exhibit an indecent moving picture film should suffice. This certainly would end all discussion as to censorship and its constitutionality and the advocates for clean pictures would have a powerful weapon in their hands. No maker or handler of moving pictures would desire, or could afford, to be continually dragged into court. The people and the courts would become the censors and convictions in a few cases would purify the market more quickly than the combined efforts of all the censor boards. We cannot deny that moving pictures are a powerful factor in the amusement life of the common people and they would consider it a serious loss if deprived of it, which I believe will eventually follow if the censor advocates are not less drastic in their measures."

LANNING REJOINS UNIVERSAL.

Frank Lanning, one of the best known character actors in the Los Angeles photoplay colony, this week joined the Universal forces at their Pacific Coast studios, where he will continue to enact roles of the character lead type.

Spokes From the Hub

By Marion Howard.

THE Film Club met Sunday evening at the Brunswick with Gustave Frohman and Alice H. Grady as guests and speakers. It admitted new members including Earle Williams, Edith Storey and Edgar L. Davenport. The president gave a resume of her recent New York trip. Mr. Frohman was introduced as one of a family whose name spelled all that was excellent in the dramatic field. He talked (while seated) about woman's influence in molding matters relative to the betterment of the films and gave some statistics, declaring less than 5 per cent. of the films had educational value. He placed the blame on the managers who are indifferent, or who naturally think first of the box office, and who too often let others select their films, etc. He deplored the "punch" idea and declared that the better class pictures will prevail in the end. Mr. Frohman is erecting a two-story building here at 20 Winchester street and will be assisted in his endeavors by Mrs. Carter of New York City, who has done good work there in the cause of educational films. Miss Grady also spoke, as did Rufus Gillmore, author of "The Alster Case." He is residing in the Hub at present. Mrs. Florence LaP. Brackett, chairman of the inspection committee, gave a report of the films seen since last meeting and the president told of coming releases.

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Theodore Roberts has made another hit as Pudd'nhead Wilson, and we liked it rather better than the speaking version so readily recalled for its entirely novel plot, through thumbprints, which caused undoing for the guilty. There was one thing, however, which spoiled the afternoon for me, and that was the unnecessary introduction of a hideous snake in a cabin scene. It had no place there, had nothing to do with the play and caused cold shivers to meander down my spine, and, no doubt, others were affected unpleasantly. Why snakes, anyhow?

* * *

"Who's Who in Society," presented by George Kleine at the Copley theater, was laughable and more, for it was a good detective story and, as in "The Alster Case," the real thief was unsuspected until the close of the play. It is a clever satire on the newly rich and capitally done by a well-balanced company. Kate Sergantson is the image of Lillian Lawrence, a Hub favorite.

* * *

To James S. McQuade's review of "Thou Shalt Not Covet," I want to pay tribute and say that it voices the sentiment of all intelligent people who have seen the play. By all odds it is the strongest of its kind seen here. It impressed me at the "Big Four" run-off so much that I made up a party of "fans" and went over to the Fenway to see it more in detail. Tyrone Power seems made for the part, and he had the house with him all through, after seeing the impossible woman he was tied to. There were thrills enough to hold the closest attention of all, but what impressed me deeply was the fine character of the man amid temptation which seldom comes to any human being and which not one in ten thousand could resist. It was superbly done and left a good taste in the mouth. One of my party who seemed bent on looking for defects made the remark that she thought the man's beard ought to grow a bit after that stay on the Island. Kathlyn Williams did a fine piece of work.

* * *

Another V-L-S-E offering was "The Island of Surprise," featuring William Courtenay, well supported by a capable company. Here was another case of mind gone wrong, but with the hero this time, and two women instead of one, as in the case of the castaways in "Thou Shalt Not Covet." Eleanor Woodruff does some pretty good work. I thought the monkey well behaved. Great credit is due Paul Scardon for the details, for never once did we feel that we were not actually on a South Sea Island. A feature of the first presentation of the film at the Boston theater was the presence in front of the star Mr. Courtenay, he being here at the Park Square theater in "Under Fire."

* * *

George Kleine is producing some of his early releases at the Copley theater (formerly the Toy) starting in on Sunday evening with "The Lion of Venice" which caused so much favorable comment when seen here within a year at the Exeter. Cabiria is on now at popular prices and ought to interest many who failed to see this masterpiece when at the Tremont Temple last year. In conjunction are some war pictures to me unnecessary, in view of all we read of the horrors of this war.

* * *

One of the Metro successes, "The Vampire," was put on at the Park Monday for the week and scored heavily though seen here before by thousands of Mme. Petrova's admirers. I think it one of her best efforts and never does the Vampire in her assert itself unpleasantly. I liked particularly the closing reels when Jane Lagrange is being shown the sights of the Capital and the passing soldier by that young man who stood for so much and who aroused the soul of the woman. Especially reverent was the final scene, picturing the Saviour and the Magdalene. Again we see in this picture Petrova's love for dumb animals as shown in the peacock, monkey and kitten. On the bill was the long anticipated "Mme. La Presidente," with Anna Held making her bow in the pictures. I was disappointed in Miss Held's interpetration for she certainly made no effort to make her eyes behave as told in the song so identified with her in musical comedy. The rolling of her orbs was at times grotesque and unnecessary. Still she was chic, graceful and fascinating enough for the purposes besetting her. Good work was done by Herbert Standing, Page Peters, Forrest Stanley and dear Lydia Yeamans Titus. The French atmosphere was carefully preserved and showed skillful directorship all through. The film is preceded by a series of pictures of Miss Held in gorgeous costumes and this took with the ladies present. It follows closely the original play except in the accidental undress scene which was quite proper, compared with Fannie Ward's, for she remained on the scene en deshabille most daringly, but it got by the censor here. The production is a credit to Morosco and ought to take immensely.

* * *

I cannot recall a more beautiful play as to costuming and stage setting than "My Lady's Slipper," with Anita Stewart and Earle Williams, who do such good teamwork always. Never once did we get out of the atmosphere created by the director and producer, Ralph Ince. It is a most pretentious series of pictures which will live long in memory. Joseph Kilgour was a conspicuous figuer as King Louis, and I thought Julia Swane Gordon an ideal Marie Antoinette. Miss Stewart (who so strongly resembles Viola Allen—the one of ten years ago) seemed made for the part and doesn't she meet the camera well? She is one of the very few who can stand a close-up without adding or emphasizing lines, but of course she has none. This was another Fenway success. Later in the week we had our second Mary Page episode and what may seem inconsistencies are presumably a part of the mystery plot. I wonder how they are to string it all out to fifteen and hold our interest.

* * *

I want to refute a statement that our atmospheric conditions in New England are not conducive to good camera work, for the opposite is proved in the series of pictures put forth by the Mutual Film Company showing scenes all through this part of the land.

* * *

I have seen some mighty good things at the runoffs of late like "The Yellow Passport" featuring Clara Kimball Young with a well-balanced company including John Sainpolis, so long here with the Castle Square and other theaters, always doing good work and socially popular. He looked the Russian, who well deserved his horrible fate for pursuing an innocent girl. It is the first villian's part played by him here since "The Bishop's Carriage."

* * *

We congratulate the Metro on securing the Drews with their clean wholesome comedy—minus slapstick. I notice when the announcement appears on the title that all sit up and smile in anticipation of a jolly quarter hour. We want more George Ade fables, too, as they are a scream from start to finish.

* * *

I was disappointed in "Diamonds are Trumps" for we expect something fine with the Selig trademark. All went well until the close when the most impossible situation was produced with a young girl and heavy villain—a thief at bay and no one put wise in a dance to the situation. A spineless young cad of a detective was told to call at a certain hour, but it was a clear case for the police. The finale caused everyone to laugh audibly with the spectacle of the two men with faces daubed as a result of a scuffle, the villain on the broad grin, instead of being hustled off in the "Black Maria."

* * *

I saw a "Trip to the Fair" the other night at the Exeter, and also "A Tribute to Mother," two good Universal short subjects full of human interest and well done. Eddie Lyons has an opposite a young girl who might easily serve as understudy for "Little Mary," for she is much like her, evidently unaware of the resemblance as there was no effort to imitate. Several noticed this. The fair scenes at night were wonderfully well done and the little story was not inconsistent—rather human on the whole.

BRITISH NOTES

THE growing tendency of American manufacturers to release their products upon cooperative lines, generally as the so-and-so program has for some time been the topic for discussion amongst the middlemen of the trade, the exchanges or renters. Five houses of strength and repute in the States, two hitherto unheard of by the English exhibitor, have adopted similar plans for Britain. Three are already in execution but two as yet—Kriterion and Fox—are in temporary abeyance pending establishment arrangements. Of the three in action the most illuminating results are without a shadow of a doubt the Metro features released here through Raffells. In the significant sense of the words they have "caught on," particularly with the middle-class exhibitor, and the number who have booked the series "en bloc"—a procedure usually regarded with the utmost disfavor—is more than ample evidence of their success. Throughout the country there is a stronger inclination by showmen to see before buying and it is this one factor alone, the smart organization of trade shows in London and the provinces where the exhibitor can see one or all of the program that has laid the foundation of the Metro system. There have been and are now upon the British market American films comparable with the best imported that have turned out financial failures through nothing more than faulty handling.

* * *

Somewhere, somehow, sometime, hidden away under identity tantalizingly anonymous there is a mysterious personality entombed within the prison walls of an American film house in Shaftesbury avenue who even in these days of winged progress sits and ruminates. He professionally describes himself as a "rum 'un" but his bitterest critics do not countenance any natural eccentricity and I really cannot think the appellation was chosen to imply a preference in intoxicants. Yet when he relates to his clients the following experience their comments invariably take the form of a mild diatribe upon temperance. Nevertheless it is not without its moral to traveling exchangemen. To use his own words, the "new 'un" was ten "quid" short when reckoning up his accounts in Glasgow the other Tuesday. He had only just arrived by the midnight express from St. Pancras so none of his Scottish friends could have had time to "initiate" him. The "rum 'un" ruminated more furiously than ever he had done before at number one-six-six. During the course of the day the London office was surprised to receive a telegram from him which read:—"Please wire ten pounds. Have had pocket picked." The money was sent together with a very humorous query, much too personal to print but which he of the "double mask" will show to his American friends if they are strong enough in persuasive power. And the whole truth of the matter was the cashier in London had not handed the "rum 'un" his expense money on the previous Monday afternoon and since his joy at not losing ten pounds simmered down the "rum 'un" has been further ruminating the point.

* * *

The "cabby house" is the filthy pseudonym bestowed by viewers to the premises of D. Horsely at 95 Wardow street, London. A "house-warming" party was held last Wednesday by D. W. Russell when he introduced the first cub comedies.

* * *

That there is often more danger in the name of a film than in the story itself, was recently evinced by the curtailed careers of two visualizations of notorious novels. A London renting-house this week announces a kinema translation of Hubert Wales' book "The Yoke" which was banned and even prohibited from private circulation a decade ago. The production as a picture is harmless but its name is the most dangerous one could choose from the library list and unless there is a titular change it is unlikely the film will be seen in public.

* * *

The customs returns for last year in the film industry are now available and show a considerable increase upon previous years despite the war. Upon the stock imported to Britain the U. S. A., as usual, comes first with £1,113,000 out of the total of £1,210,000. France is next with £69,000, while the other countries are represented together with £28,000 worth of imports. From these it will be noticed there were a considerable number of re-exports, i. e., films exported after arrival and viewing on the London market. These account for something like £169,000.

* * *

The newspaper-reading public of the country has been treated during the past week to details of a performance of "Oliver Twist" in a Los Angeles theater starring Sir Herbert Tree, Constance Collier and Charles Chaplin. Gratuitous publicity campaigns of this kind invariably have their humorous side. Apart from confidential assertions by scribes who "positively know" that Charlie was born in nine different towns, that he was educated alternatively at a Quaker school and a Grammar school one writer worries his mind, and the public's, with the query—"Is Charlie of military age? And if so will he —? Yet I don't know if that would be well. Those feet!"

London Trade Topics.

The Vitagraph Company, having decided to undertake its own hiring with exhibitors upon the Blue Ribbon and Broadway features, is making hurried preparations for the launching of its first serial "The Goddess." It will most likely be released here in May and the publicity campaign will be an exhaustive one to a degree, not one but several daily newspapers having agreed to display a literary version of the picture concurrently with the appearance of each installment. An unusual testimony to the story as a journalistic attraction is furnished by the fact that some editors are paying for it at usual fiction rates. That new press agent of theirs is some hypnotist.

* * *

"The Second Mrs. Tangueray," considered by dramatic critics to be Sir Arthur Pinero's greatest play has been biographed in London with Sir George Alexander in his original role. Others in the film are Hilda Moore, Marie Hemingway and Mary Rooke. It will be released here in May.

* * *

A circumstance acclaimed in the trade with the utmost satisfaction is the announced appearance in the States under the auspices of the Universal Company of two subjects by the London Film Co.

* * *

The Holmfroth Producing Company have made arrangements with Nat Gould, the well-known author of turf and sporting stories to adapt certain of his works to the exigencies of the screen. A start will be made in the early Spring at the company's studios in Yorkshire.

* * *

"The finest emotional actor on the screen" is the neat tribute paid to Henry B. Walthall upon his performance in "The Avenging Conscience" by the dramatic critic of the "London Evening News."

* * *

The actor Henri de Vries and his wife left London last week for New York where besides appearing in a theatrical production he will fulfill a short engagement in motion pictures. His scripts will be selected from several in his possession at the present time, most possibly "Submarine F7," one of the adventures of "Arsene Lupin," and a successful topical playlet doing the vaudeville halls here, entitled "War-Mates."

* * *

D. W. G.'s "Birth of a Nation" has been withdrawn from the Scala theater and it is likely to make a provincial tour under the auspices of a leading vaudeville circuit before reappearing in town.

* * *

Stanley Bishop of the Globe Film Company of London has brought back with him from the States the first of the Irene Fenwick features which he will release along with the Billy Merson comedies the firm are diligently producing here.

* * *

The term "commuter" given in its plurality as the title of an excellent Kleine comedy is seriously puzzling our trade viewers. It has already had a dozen different interpretations at the trade show the other day, each as distant from the real meaning as the title is from the character of the play. The dictionary definition of commute is "to modify" and is one generally used in legal or judicial parlance. Probably it may have a different construction in the States but after one has seen the film the inappropriateness of the title in its English sense is marked. In the art of film making the title is a factor of first-rate importance. The only reason why some films ever get on to the public screen is because they have good titles, but it seems often the idea of manufacturers that if the production is good any old designation will assume the same quality.

J. B. SUTCLIFFE.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Have Some Decency.

MAYBE you do not care a whoop what people think of you; even if you don't, have a little regard for the other man, the man who does have a respect for himself and his business. Don't seek to create the impression that motion pictures are made in brothels with courtesans for players. In a recent batch of material comes two items. One is from Boston and is taken from the house organ of the Metro agency. The other is from Seattle and is lifted from Tom North's bright sheet, the VLSE Pals. Editor Furber, of the Metro Film Facts, goes outside his jurisdiction to pick up a horrible example, not because he has to, but because he knows that the New England exhibitors are touchy. He says:

CENSORSHIP seems to have no terrors for some who have donned the film armor if a page "ad" that I noted in a Pittsburgh film bulletin signifies anything. Here the picture of a nearly nude woman is shown in connection with a recent feature production, the title of which signifies something for a stag party. And to make it still more offensive and harmful, it is announced as "An audacious art study that passed the National Board of Censorship." Then it goes on to say: "Therein lies the magnet. But far more important is that which lies back of it—that keeps the temporary gasp doing."

When an exhibitor is encouraged into the showing of indecent pictures, and when I say indecent I mean indecent in name as well as in story, there is one mighty vision that should loom up to him before he thinks of so lowering his standard, and that vision will be "CENSORSHIP." If any one of the proponents of censorship could secure a copy of the "ad" I mentioned, it would be a mighty weapon before any legislative body. Never mind if the picture isn't "as bad as it is painted;" here is an exchange who offers it as "An audacious art study that has passed the National Board of Censorship;" words that smack of the barker before the midway show who announces "ZIR-A-A, the girl who dances without moving her feet," and after a wild flow of adjectives warns you not to tell your wife what you see inside. Can we afford to allow cancers to eat at the vitals of our business foundation?

"Audacious pictures" have no place in the programs of the exhibitor who has the real interests of his business at heart. "Can 'em;" you might almost as well advertise a leper as your principal attraction.

That is half of it. Now go to the other side of the continent and listen to what Tom North has to remark:

Appears in the Nude.

One exhibitor of Big Four Features has an entirely wrong conception of what constitutes good advertising when he tries to draw the public to his theater with hand bills heralding the fact that Edith Storey in the Island of Regeneration "appears in the nude," and "nude" is in very heavy black type and is the first thing one notices.

There are dozens of things that one could feature in their advertising of this picture without alluding to anything that is bound to make a bad impression. Those things do not appeal to any but the more degenerate and at best such things will kill a picture house in a short time if advertised in this way. There is absolutely nothing in the picture to offend the most critical, and the exhibitor referred to says so in a small line below the word that really attracts attention. But why feature this word "nude" if there is nothing to offend or awaken immodest thoughts?

It is plain that the exhibitor referred to really tried to arouse in the minds of the readers of his dodger thoughts of seeing something salacious and that the public would pack the house to see this. Don't do it again, PAL, for the picture never was made with that end in view and to the best of our knowledge you are the first to ever feature this part of the picture in advertising it. You could have ordered a thousand heralds in three colors on this for two dollars and they would have made ten times the impression your poorly printed dodger on cheap paper made. It cost you a great deal more to advertise the way you did in this case than if you had used a few of the heralds which go with this feature.

Perhaps you've been on the street in summer time. Some poor mongrel cur trots along. Some one yells "Mad dog" and the first thing you know the street is in an uproar and the pup and some innocent bystanders get all full of bullet holes. The dog wasn't mad, at least not until they started to do things to him.

For some years now a few exhibitors have been doing their utmost to play on sensationalism, and a few manufacturers have helped them along. The public has been told that "This is the limit!" that this other "Barely passed the censors," or was "Prohibited by seven state censors," and the information is added that "We have it all." Hand bills and some newspaper advertisements carry pictures of nude women. Sometimes the exhibitor will go to the trouble of having these cuts made where he could borrow or rent decent cuts.

And these same people wonder why there should be all this talk on censorship.

It is not so much what pictures are as what they are supposed to be that is making the censorship trouble. A few exhibitors, comparatively few in proportion to the entire number, spend their time and a little money trying to make people believe that pictures are sensational and vicious. Just one man cannot only hurt his own town but affect the judgment of perhaps an entire county. As a result we are facing a Federal censorship. What we really need is the equivalent to the pure food bill as applied to picture advertising. Mrs. Smalley produced an effective and telling allegory in "Hypocrites." It taught a lesson, but it was treated like a burlesque show because the average exhibitor advertised it like he would the naughty Parisiennes or any itinerant "turkey."

Already we have kisses measured by the inch and gambling limited to small footage. Just keep on advertising and we will presently reach a stage where the properly denatured pictures will interest no one. It pays in cash money to be decent.

Good Advice.

Luke Scott is getting the Clansmans, the V-L-S-E organ in the Kansas City-St. Louis territory, in better form each issue. In the last he offers this excellent advice:

Did you ever watch horses taking heavy loads up a hill?

One will strain and jerk, moving up a couple of feet and then being carried back nearly as far.

They either will lunge into the harness on the start and then with a strong, steady pull will slowly but surely forge on up the hill.

Now watch the exhibitor who is playing any way to get the money. He makes a big splurge when he has a special program and leaves the other six days of the week to take care of themselves.

In other words, he bases his entire success upon the quality of his program and then does not thoroughly advertise that. He merely jerks the people in once a week.

In direct contrast to this man is the exhibitor who is endeavoring to make every end of his business show a profit.

His house is kept spick and span.

He makes the comfort and satisfaction of his patrons a personal matter.

He carefully studies the market and selects his programs.

He makes a good sized spread on his special nights, but he also boosts his house and his other programs and he does this every day in the week.

He advertises in every new and unique way he can. He makes his house pull.

His policy pulls.

His program pulls.

His advertising pulls.

He is constantly and steadily impressing them with the fact that his house is the one which can give them the most for their money in every way.

To create a clientele, don't jerk them in for one night and let them stumble back of their own accord.

And here's one point to add to the above. The man who seeks to make business by advertising one real feature a week and trusts to that to make business for five or six decidedly inferior programs is making another mistake. If he puts half of his program appropriation into a single show and splits the rest over the remainder of the week, the people who are brought in by the big show may come again and find the other-day programs so much inferior that they seem even worse by contrast.

Some anonymous exhibitor, who might be Mr. Scott, also contributes some paragraphs on billboard advertising and offers the suggestion that Victrola boxes are just the right size for one sheets and a date. Each box will yield four good boards and where there is a chance to get them they may be had at small cost.

Something New.

The Old Mill, one of the Hulsey houses, is using a series of "Merchants Keystone Matinees." This is something that seems to us to be brand new. It is not a new name for the old Farmer's Matinee. This is something different. It is nominally for the merchants themselves. The Hulsey houses use the feature programs, but they realize that some people are just foolish enough to run contrary to form and to desire

light, short subjects. They know, too, that in business hours men have no time to loaf through a ninety-minute program where they might drop in to see a reel or two and take a load off their feet and their minds at the same time. To this end they run a special program of comedy subjects from half past ten until the regular matinee at two o'clock. All short stuff and all light, just the sort of thing the tired business man is supposed to prefer and generally does. This is for the larger towns and might not work well in small places, but it brings the business back to where the downtown houses made their first great appeal. You go to see Smith. He is out but will be back in half an hour. You do not fidget around his office for thirty minutes. You drop into a picture show and come back if you wish. You cannot do that on a five-reel feature and lots of men who used to be regular picture fans lost the habit when the long subjects came in.

And since the chief appeal is to business men, the advertising medium is blotters for the business man's desk. And they are blotters that absorb ink instead of smearing it all over the sheet.

Good, If—

Here is a good scheme if you are in a town where the telephone company does not apply the toll system. The item is taken from the house organ of the Orpheum, Aberdeen, S. D.

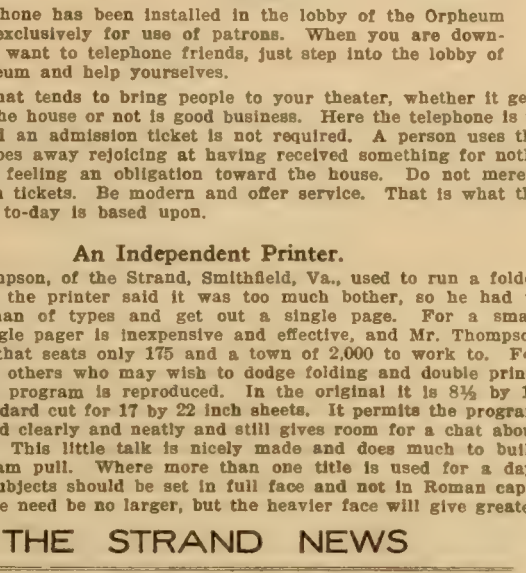
FOR OUR PATRONS.

A telephone has been installed in the lobby of the Orpheum theater, exclusively for use of patrons. When you are downtown and want to telephone friends, just step into the lobby of the Orpheum and help yourselves.

Anything that tends to bring people to your theater, whether it gets them inside the house or not is good business. Here the telephone is in the lobby and an admission ticket is not required. A person uses the 'phone and goes away rejoicing at having received something for nothing and still feeling an obligation toward the house. Do not merely sell admission tickets. Be modern and offer service. That is what the patronage of to-day is based upon.

An Independent Printer.

W. F. Thompson, of the Strand, Smithfield, Va., used to run a folder program, but the printer said it was too much bother, so he had to humor the man of types and get out a single page. For a small house the single pager is inexpensive and effective, and Mr. Thompson has a house that seats only 175 and a town of 2,000 to work to. For the benefit of others who may wish to dodge folding and double printing costs, the program is reproduced. In the original it is 8½ by 11 inches, a standard cut for 17 by 22 inch sheets. It permits the program to be displayed clearly and neatly and still gives room for a chat about the features. This little talk is nicely made and does much to build up the program pull. Where more than one title is used for a day, the smaller subjects should be set in full face and not in Roman capitals. The type need be no larger, but the heavier face will give greater



THE STRAND NEWS

VOLUME I. PUBLISHED BY THE STRAND THEATRE, SMITHFIELD, VA. NUMBER 9

For the week of Dec. 27th The Strand offers one of the strongest programs ever offered in any city. During this week you will be able to see any kind of picture that most appeals to you. There will be a wonderful fairy tale which will appeal to the grown-up as well as to the children, a sublime Biblical tragedy, detective dramas, and society dramas without parallel, together with mirth-provoking comedies.

Of course you remember Aladdin and his Wonderful Lamp, that wonderful Arabian Nights tale that thrilled as well as amused you when you were a child. The costumes and settings in this elaborate production are true to the tale and the time. It is not often that you have an opportunity to enjoy such a magnificent feature. Bring the children.—At the Strand Monday, Dec. 27th.

To meet the demand of several of its patrons, The Strand has made arrangements to present a Biblical tragedy. No better selection could be made than "the Shadow of Nazareth" which comes on Wednesday, Dec. 29th. In the production of this enthralling story passages from the Scriptures have been used as a basis, supplemented with a few imaginative scenes to carry the play to a tremendous climax. This sublime production has been produced with due reverence for its sacred theme and will be appreciated by old and young.

The strong story of a young man, a crook, but with a heart of gold, who rescues a child from a terrible fate at the risk of his future liberty, is one that will appeal to all who are so fortunate as to see the feature at The Strand on Friday, Dec. 31st. "Alias Jimmy Valentine" is a wonderful character, ably portrayed by the famous Robert Warwick. It is a convincing, logical story, giving opportunities for strong, natural acting and sincere emotionalism.

COMING NEXT WEEK

Jane Gray in "The Little Gray Lady"
"Rip Van Winkle"
"The Clutching Hand"

THE UNDERWOOD-BARROW ORCHESTRA
WILL BE AT
THE STRAND
WEEK BEGINNING DECEMBER 27th, 1915

THE GREAT ATLANTIC & PACIFIC TEA CO.
The Best Teas and Coffees
W. M. ADAMS, Agent Phone 60 SMITHFIELD, VA

THE DAILY PROGRAM
FOR THE WEEK COMMENCING DEC. 27, 1915

W. F. THOMPSON, Gen. Man. THEO BARROW, Local Man.

MONDAY, DEC. 27
"Aladdin and his Wonderful Lamp"
A gorgeous Pictorial Version of the popular Arabian Nights story in three parts. Also
"Hazing the Honeymooners" – a good comedy
Admission, to-night, Adults, 15c; Children, 10c

TUESDAY, DEC. 28
Eleventh Episode of "THE CLUTCHING HAND"
In Two Parts
Also "Courting Trouble" and "Her Lesson"—Comedies
Admission, Adults, 10c; Children, 5c.

WEDNESDAY DEC. 29
"The Shadow of Nazareth"
The tragedy of the Scriptures; a masterful production with all star cast in three parts, also "A Lady in Distress"—comedy
Admission, Adults, 15c; Children, 10c

THURSDAY, DEC. 30
Twelfth Episode of "THE CLUTCHING HAND"
In Two Parts
Also A Good Comedy and "A Wife's Way"—a Good Drama
Admission, Adults, 10c; Children 5c.

FRIDAY, DEC. 31
"Alias Jimmy Valentine"
Paul Armstrong's greatest play with Robert Warwick leading in five powerful acts
Admission Adults, 25c, Children, 10c

SATURDAY, JAN. 1
Matinee, 3.30 - - - - - - Night, 7.30
"Told in the Rockies"—Two-part Drama
Charlie Chaplin Comedy "The Masqueraders"
Also "More and More"—Comedy

display and make the program look more important. It will be seen that there is even room for an advertisement.

Mr. Thompson writes that they have Metro, Famous Players, World Film and other subjects and get from ten cents to a quarter according to the quality of the offering, which is going some for a small town. His partner, Mr. Barrow, manages the house and plays cornet in the orchestra, with a piano and violin to complete the trio. It takes hustling to make a 175 house pay, but even through the pre-Christmas stagnation they better than broke even.

Has Two Sides.

W. H. Bird, of Fort William, Ont., writes that he is out of a house just now because the four in Fort William were consolidated and only the largest was kept open, though there seems to have been room for

more than one. Two should have been kept going to freeze out in advance possible opposition.

He sends in a novel stunt that has two sides to it, and he writes:

"I have read with interest some of the schemes used by the houses presenting pieces of film to patrons. My idea goes them one better inasmuch as I hand out a printed photograph of one or more scenes from the feature then running. I enclose samples. I am an experienced cameraman and laboratory worker, therefore the manufacture of these little samples is easy and the cost is small. From an examination of the prints you can, no doubt, dope out the system of manufacture. I take out only prints with cut or torn sprocket holes, so there is no real damage done the film. I splice the frames, make a negative of the combination and then print from this, giving out the slips in an envelope suitably printed."

Just what Mr. Bird means is better shown in the reproductions than can be explained in print. It will be seen that some of the slips are but a single frame. Others consist of frames from two or three scenes and a frame of the title. When taking the cuttings does not rob the reel, the scheme is unusually good, but there is always the danger that others will follow the idea and be less careful of the parts taken with the result that presently the reels will be all full of jumps. Each frame or series means the loss of two other frames. It is not unlikely that the companies would be willing to supply the exchanges with clips. Mr. Bird uses the regular velox post cards, cutting them up to suit. It would probably be cheaper to use the double weight paper, which come with unprinted back and therefore sells for less in proportion to the area. The idea is decidedly ingenious, and if Mr. Bird has any more schemes we should like to hear from him. He should be able to send in house stuff, pretty soon. A man who can do things is apt to be in demand.

Complete.

The Majestic, Grand Junction, Colo., usually does keep a hustle on. A new idea is a detail program in its house sheet. It does not date the days, but otherwise the scheme is good. It looks something like this:

SUNDAY
PARAMOUNT DAY
Blanche Sweet in "The Secret Sin"
5 reels
Prices Matinee and Night 5 and 15c
Time 7.15 8.30 9.45

MONDAY
UNIVERSAL BROADWAY
Hobart Bosworth in "Colorado"
5 reels
Animated Weekly 1 reel
Prices: Matinee, 5 and 10c
Night, 5 and 15c
7.15 8.15 10 Six Reels

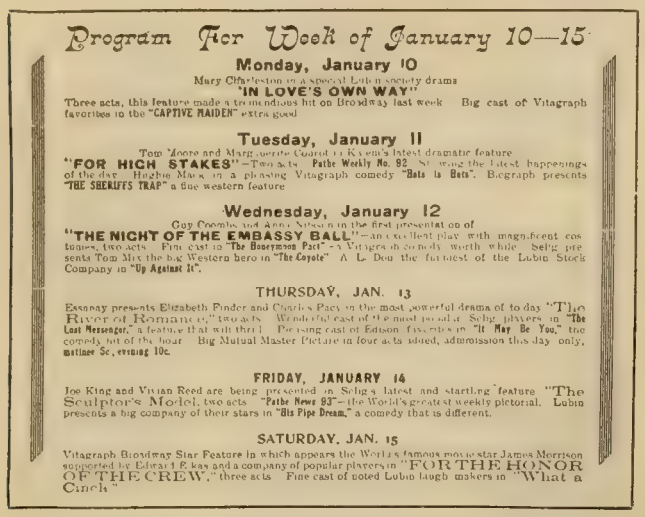
Correct.

A correspondent who has nothing to do with the exhibiting and writes on other matters and adds, "I enclose an advertisement I clipped from a paper. I don't think much of a house that features the value of its prizes rather than the value of its program, do you?" Most assuredly we do not, but a lottery banks on the value of its prizes and this house seems to be running a lottery and using the pictures as a

subterfuge. Some day the lottery manager will be talking to the judge, but not until he has had time to do more than his share toward putting the pictures out of business.

A Bulletin.

A. M. Welliver, of the Colonial, Muncy, Pa., sends in his weekly Bulletin, which is merely a one page program about ten by twelve. He does not explain how he works it, but presumably it is distributed by boys. The part reproduced shows only the program proper. Above



Program For Week of January 10—15

Monday, January 10

Mary Charleston in a special Lubin society drama
"IN LOVE'S OWN WAY"
Three acts, this feature made a tremendous hit on Broadway last week Big cast of Vitagraph favorites in the "CAPTIVE MAIDEN" extra good

Tuesday, January 11

Tom Moore and Marguerite Coonot in Kerry's latest dramatic feature
"FOR HIGH STAKES"—Two acts Pathe Weekly No. 92 Showing the latest happenings of the day Hughie Mack in a pleasing Vitagraph comedy "Bats in Bets". Biograph presents "THE SHERIFFS TRAP" a fine western feature

Wednesday, January 12

Guy Coombs and Anna Nilsson in the first presentation of
"THE NIGHT OF THE EMBASSY BALL"—an excellent play with magnificent costumes, two acts Fine cast in "The Honeymoon Pact"—a Vitagraph comedy worth while Selig presents Tom Mix the big Western hero in "The Coyote" A. L. Dow the funniest of the Lubin Stock Company in "Up Against It".

THURSDAY, JAN. 13

Essanay presents Elizabeth Pinder and Charles Pacy in the most powerful drama of to day "The River of Romance" two acts Wonderful cast of the most popular Selig players in "The Last Messenger," a feature that will thrill Pleasing cast of Edison favorites in "It May Be You," the comedy hit of the hour Big Mutual Master Picture in four acts taboid, admission this day only, matinee 5c, evening 10c.

FRIDAY, JANUARY 14

Joe King and Vivian Reed are being presented in Selig's latest and startling feature "The Sculptor's Model, two acts "Pathe News 93"—the World's greatest weekly pictorial. Lubin presents a big company of their stars in "His Pipe Dream," a comedy that is different.

SATURDAY, JAN. 15

Vitagraph Broadway Star Feature in which appears the World's famous movie star James Morrison supported by Edward E. Kaa and a company of popular players in "FOR THE HONOR OF THE CREW," three acts Fine cast of noted Lubin laugh makers in "What a Cinch"

there is a panel house head and below another panel announcing that the admission is always five cents, though a ten cent night is shown in the part reproduced. With a more uniform type face this makes a good model to follow.

Neatly Done.

D. Gus Schneider, publicity man for the Strand, Providence, R. I., sends in a full-page advertisement recently put out to advertise the continuation of Paramount. Because he has a full page he does not experiment to see just how much type he can get into the space. He lays out half of the page in telling cuts and in the rest he tells about the people and the films, and says comparatively little about the house at this time because he knows that if he can get the people interested in the plays they will be interested in the house that shows them. The advertisement is reproduced in miniature, not to permit you to read it

STRAND

Chas. H. Williams
MANAGER
WASHINGTON STREET—OPPOSITE SHERMAN'S

In Response to the Many Requests for a Continuance of Paramount Plays, the Strand Has Renewed Its Exclusive Paramount Film Franchise and

Beginning Next Monday—January Third
All Features at the STRAND Will Be
Paramount Photo-plays
The Program Changing Twice a Week (on Monday and Thursday)
Your Favorite Film-Stars ONLY—at the Strand

And An Orchestra —

No Advance in Prices—Mind You

ON MONDAY, TUESDAY, WEDNESDAY
A Paramount Photoplay
Universal Feature
Paramount Newspictures

ON THURSDAY, FRIDAY, SATURDAY
A Paramount Photoplay
Animated Weekly
Travelogue Views

Seats 10c and 15c

but to show how the space is well filled without being so overcrowded that not even an ardent fan could bring himself to read it. Here the make-up is open and inviting, and a man may start to read a part and finish it all because he finds it interesting.

All But the Town.

The Eastern theater, "somewhere in America," offers a complete mailing program folder, a sheet seven by twelve, two folds. One side is the program for the week, the other side carries announcements of the features and it is so folded that the two big features show on the outside, one of them being pulled in to permit a space for the address to be written. A cheap paper clip holds it together in the mails. The scheme is good since it does away with envelopes and adds to the advertising, and they give all the information any one could ask, except the name of the city. Two samples sent show each about a quarter of a post mark that suggests it is Columbus, but which one is not explained.

The program section is particularly good, light line rule panels enclosing each program change. Hours of performance, street address and scale of prices all appear, but the prices vary from week to week to match the bookings, some features costing ten and fifteen cents and others five and ten. If it is at all possible, the bookings should be so arranged that as a rule definite prices are required on certain days instead of being changed to accord with the weekly schedule of film. It is always better to let the people understand that each Monday and Friday, for instance, are fifteen cent days. Then there is less apt to be argument and mistrust.

One novel feature is an organ recital each Sunday evening which precedes the first evening show.

Hitting the Trail.

The Trail, the house program of the Star, Trail, B. C., offers this catchline:

Hitch your wagonload of lonesome evenings to the Star.

Neat and good enough to be pulled up into prominence and permanence. The editor says the patrons "ask and ask and ask" for the program. This in a little talk to advertisers prospective. This is because the Trail is a nicely edited sheet, though with strong suffragette tendencies. Evidently they believe in playing up for the patronage of the ladies on the proposition that the men will have to come. That in itself is something of a suffragette argument.

Truth compels the comment that the poetry is about the same grade as that George Editor Carpenter blames on his office boy.

Is C. L. Present?

Mr. Laemmle should write whoever is responsible for the Canadian Universal Bulletin to use the brains God gave him, if he was given any. The issue dated Dec. 27 has been sent in by our local correspondent. Page four contains a note in a column of gossip to the effect that "owing largely to adverse press criticisms" the Farrar Carmen has been a failure in Toronto. In the next column there is a headed story to the effect that Grace Cunard is more profitable to exhibitors than Miss Farrar. This is in exceedingly poor taste and whoever is responsible for this effort to make advertising capital from attack on the wares of a competitor should be called upon the mat. It is rotten ethically and bad business commercially, for to attack the offerings of another concern always suggests a fear of this opposition.

Well Done.

The Gaiety Theater Company, Santa Maria, Cal., recently took over that house. It announces the fact to the public through the medium of a neatly printed card. There is nothing special about it, but it is just generally good. The type is not fancy, but it is a little more ornamental than a body face. There is no display other than an initial letter inset, but is well set. The card stock is not expensive, but it is good. It is something that the average man will like without knowing that he likes it or why. It is parallel to the man who is so well dressed that no one notices that he is well dressed. The wording is like the rest, not too modest and yet not in the least exaggerated. The envelope, too, is white and of good quality with merely the name of the theater, town and state, but it is printed in such a black ink that you are apt to notice the quality, even here. When they get around to it, we should like to see some of the house advertising.

For Mailing Lists.

George Editor Carpenter has a new idea for getting a mailing list with all live addresses. He points out that most theaters pay for considerable juice and that it should be possible to coax from the light company its list of patrons if they are assured that the list will be put to no improper use. This gives a select list and a correct one.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. By mail, postpaid $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Here's Mr. Jarr!

ABOUT every so often Roy McCardell gets a flash at the steam gauge and sees that it needs a little blowing off, so he writes a letter and feels better and it keeps us busy for eight weeks afterward explaining that Roy doesn't mean that all editors are liars and thieves. Please take that fact in hand before you read what Mr. McCardell has to say:

> I noticed recently in your Photoplaywright department a dissertation, inspired by exasperation, on "boobs."
>
> Your strictures were mild; a "boob," in his ignorant selfishness, laziness and insulting suspicion, is the lowest form of animal life. Even the photoplaywright who is supposed to be successful is still a beginner, a student and a learner—in the face of the fact that, in spite of many obstacles, the art of the screen is always advancing. Advancing in a way that should inspire all of us concerned with its welfare, to keep pace with the noticeable constant improvement in pictures and their presentation. Though you spoke feelingly of "boobs," no one should confuse these pests with the sincere and hard working beginners, who have the mental equipment to start with.
>
> I am sure that there is no writer for the screen who does not devote a great deal of his time to the oftimes thankless job of instructing earnest beginners (or those the established writer believes to be earnest) by guiding them past pitfalls whose location the established writer learned by bitter experience, hard work, patience in the face of many trials, much expense and many bitter disappointments.
>
> I do not believe, and never have believed, that the average amateur photoplaywright has any chance to earn his salt, no matter how hard he may labor or how long and patiently he may strive. With but few exceptions, there is no place in photoplay-writing for the average person. I do not care how many scripts the average amateur may write. It it not "What have you written?" that is important, but "WHAT HAVE YOU READ?" In other words, what is stored in your mind? No mechanism can generate more power than is fed to it. The steam boiler must have coal, and the electric motor must have a generated current. Therefore, allowing for the exceptional genius, who is few and far between, no one is capable of writing good photoplays unless he is capable of writing good fiction stories. No one is capable of writing good fiction stories unless he has read long and well, has studied and has worked. You think your department is for the amateur, but it is not. It is a great and constant help for the capable and the well read men and women, who are already established photoplaywrights, or who are fitted to be such. I find it necessary to have a reference library—my tools—that is comprehensive and in which I have invested a great deal of money. I do not write a scenario that does not actually cost me at least twenty-five dollars in overhead charges. It is the same with every other established writer. The advance of the photodrama has been such that there is absolutely no more place for the casual amateur in writing for the screen than there is in his writing for the Saturday Evening Post.
>
> And while you were paying your respects to "boob" writers, you might have made a few just remarks on "boob" manufacturers—producers. Happily, many of these are seeing the light. But many, especially among the long established, cannot bring themselves to pay a fair price for a scenario or to treat a trained and able writer with any courtesy whatsoever. Many of the oldest heads of long established producing companies cannot be brought to realize that hardly any director is capable of both writing and directing a scenario. The director who "writes his own stuff" must necessarily "stall," while actors on salary, extra people, automobiles and other costly adjuncts, together with the mechanical force at the studio, must wait—all on pay—till the director-author is ready to "shoot."
>
> Very few of the big manufacturers realize that a scenario prepared by a man who knows how, will save its cost several times over in time and money; and result, and nine times out of ten, in a better picture than the one the director must write or extemporize. The same holds true of feeble amateur scripts, bought cheaply, from which the director is expected to pad out a good picture.
>
> It is useless to write or tell the average manufacturer these things. He will only learn them from bitter experience and after the loss of much money and prestige. Some of the old and, at one time, money-making concerns, are on the toboggan because their heads would not heed these palpable facts. Yet the average manufacturer is intolerantly impatient of any suggestion, and especially is he impatient of any criticism of the most stupid and silly pictures that his concern may turn out. Audiences may jeer them, exhibitors refuse them, but the average producer is perfectly satisfied, because he used to make big money out of such slush. If you write and protest at your pictures being murdered by ignorant and incapable "directors," who have distorted them to gratify their appetites for "hokum," the chances are your letter will be burked by an underling secretary; or if you do get a reply it is generally curtly to the effect that the writer has seen pictures of yours that were just as bad as the one he has produced that you complain of. This is true enough, as the pictures he speaks of, went through the same process as the one you complain of.
>
> There is great improvement, however, I am happy to say. But self satisfied stupidity still reigns in many studios. The average "scenario department" is a collection of conceited incompetents, no member of which could hold down a job as reporter on the Dogtown Gazette. Just yesterday, I received a synopsis which had been held at one studio—supposedly one of the biggest—for eighteen months! It was the synopsis of "A Jay in Peacock Alley," with the full scenario of which I won The Morning Telegraph Comedy Scenario prize contest of $1,000, a year ago!
>
> So when you take up the "boob" question again, say something about "boob" producers. Don't be afraid, they will not read it. They never read anything except the fulsome adulation ladled out to them by their salaried press agents and sycophants.

We are entirely "with" Mr. McCardell in his statement that this department is not for the amateur but for the professional writers, but where in Tophet does Roy suppose that we found these professional writers. We take beginners and turn them out professionals where it can be done, and if others read the department well and good. If it amuses them it certainly does not hurt them any and it does help those who can be helped. More than half of the writers who are making money today owe a lot to this department and are willing to acknowledge it, and if we thought we appealed merely to the amateurs we would go out and look for a more honest job, but we have handraised so many successful writers that we *know* the good or part of the good the department has done in the last four years; a formative stage in writing.

We would perhaps do even better if writers had more persistence and did not quit because they cannot make immediate sales. But we do save the ones worth while because they have persistence and if manufacturers of film would only do their share and try to make real pictures from real scripts instead of taking whatever junk a director passes over, there would be still more names on the list of the arrived. But so long as directors write their own stories or are permitted to take the stories of their friends, just so long will there be poor pictures and discouraged authors.

Measured Close-Ups.

Here comes a new one. A student wants to know if there are different range close-ups and whether the writer should specify an eight foot close-up or leave it to the director. The question is asked in good faith and perhaps it bothers others.

It is not possible to specify a close up on John and Mary taken ten feet away. John may be three feet away from Mary or only eighteen inches. In the latter case the cameraman can come in closer and still get both in the field. For that matter he may have a lens that will give a proper field at ten feet and another operator may have a camera with a lens of a different angle that will require only eight feet. To give the distance of the camera from the subject it would be necessary to know the exact placement of the players and the angle of the lens.

It is quite sufficient to tell what you want to get and leave it to the director and his cameraman.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

In cloth, two dollars. Full leather, three dollars.

By mail postpaid. Add ten cents if registration is desired.

Address all Orders to

THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list, as it will not be republished. The mail address of the secretary should be included, and the address of the regular meeting place, if any.

Local Union No. 320, Savannah, Ga.

A. F. Rehm, president; C. C. Courter, vice-president; J. C. Tyson, secretary-treasurer; Desmond Waters, business agent.

Local Union No. 360, Edmonton, Alta, Canada.

William A. Allen, president; Alfred M. Malley, vice-president; Thomas Ormiston, secretary; Charles S. Stuckey, financial secretary; Philip Barber, business agent; J. McNabb, sergeant-at-arms. Regular monthly meetings held last Sunday of each month at Gem Theater.

Local Union No. 199, Detroit, Mich.

John A. McDonald, president; Sam Johnston, vice-president; A. M. Booth, recording secretary; William G. Kennedy, treasurer; Jack Edwards, business agent; Abe Feldstein, sergeant-at-arms. Meetings held first and third Wednesday of each month at Musician's Hall, Macomb street.

Local Union No. 279, Houston, Texas.

L. M. Andler, president; A. J. Bohne, vice-president; Wm. B. Green, financial secretary; A. Avolas, recording secretary; R. L. Vanden, business agent; W. Kunz, sergeant-at-arms. Meetings held first and third Mondays of each month.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 125.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

Explain how the rectifier is started, and exactly what happens in the entire process. Suppose you had a G. E. mercury arc rectifier working on 110 *volt supply from one side of a three wire system, and were ordered to connect to the outside wires, thus jumping the supply voltage to* 220, *what would you do?*

Roll of Honor on Question No. 119.

The Roll of Honor on Question 119 consists of Joseph H. M. Smith, Fort Worth, Texas; W. C. Crawford, Brooklyn, New York; G. Betz, Osgood, Indiana; Wilson Hays, Barton, Maryland; E. I. Wilson, St. Joseph, Missouri; Leon Brantley, Nacogdoches, Texas; W. E. Bryner, Springfield, Illinois; A. H. Cuff, Gravenhurst, Canada; T. Richards, Blaine, Washington; F. F. Bell, Palestine, Texas; P. R. Dey, Winnipeg, Canada; Seth Wiard, New Haven, Connecticut; R. I. Ogden, New Albany, Indiana; J. R. Andrews, Burlington, Vermont; D. A. Davis, Butte, Montana; James Pooley, Toledo, Ohio; Carl Schmidt, New Ulm, Minnesota; John M. Alexander, Ottawa, Canada; Charles S. Stuckey, Edmonton, Canada; M. Nosti, Tampa, Florida; J. H. Hanson, Whiting, Maine; Walter Collins, Tiffin, Ohio; G. M. W. Richmond, Geneseo, New York; O. J. Bean, New Bedford, Massachusetts; Leonard Pagenhardt, Westernport, Maryland, and T. Glucksman, New Orleans, Louisiana.

Question 119 brought out the greatest number of correct replies, or at least approximately correct replies of any one of the questions up to date; also a large number attempted to reply to this question who frankly admitted that, until 119 was reached, they had been afraid to tackle any of the questions for fear of "exposing their ignorance." Now that is the wrong idea. As I have told you before, gentlemen, there is no need to be ashamed of the fact that there is something you don't know. Possibly those who have been operating for several years really *ought* to be ashamed of not knowing some of the things covered by the questions, but, even so, it is better to study and make a stab at answering, because if wou do that you will really learn something, and *learn it in a way that you won't forget it in a hurry.* If you are wrong nobody will know it but the editor, and he will admire you for having at least tried, and when the right answer appears you will be looking for it and you will remember it too.

The selection for publication lay between Brothers Smith, Crawford, Hays and Wilson. I think on the whole that Neighbor Crawford's reply will best serve the purpose, however, and it is therefore selected.

Reply to Question No. 119.

By W. C. Crawford, Brooklyn, N. Y.

The Question:

Explain fully just what "flicker" is. What is "travel ghost" and its cause? Why does a properly proportioned three-wing shutter cause less flicker than a two-wing, speed being equal? Is the screen ever entirely dark when the picture is being projected?

The Answer:

As the shutter blades either partly or entirely shut off the light (Now don't say he is wrong there, because with the old two blade inside shutters the flicker blade of some machines only partly shut off the ray.—Ed.) the screen is alternately light and dark, and if these flashes of light and darkness come too far apart, or are of uneven duration, the eye sees the darkness in the form of a "flicker." Flicker may be reduced to a minimum by speeding up the machine, but in practical projection it is accomplished by using a properly proportioned (as nearly as possible 50-50) shutter, and not running the projector too slowly. Flicker is more evident with a large picture than with a small one; also when the screen illumination is high. As you say in the Handbook, the more spokes there are in a wheel (within reason of course) the less you will see them when the wheel is revolved rapidly. The same thing applies to the cutting of the light by the shutter at least to a large extent. Speed being equal, flicker will be greater with a properly proportioned two-wing shutter than with a properly proportioned three-wing shutter, for reasons already explained. If a film is run in a machine with the shutter removed there will be streaks of light running up and down on the picture. The reason for this is that when the picture is pulled down by the intermittent sprocket, by reason of the fact that white objects in the film register more strongly in the eye than will the dark ones, the eye, to a certain extent, follows the movement of the white object across the dark one, and that is what is called "travel ghost," though it is, of course, shown in an exaggerated form when the shutter is removed. In ordinary practice, travel ghost means streaks of light either up or down from white objects in the picture, and it is particularly noticeable where the white object is surrounded by very dark ones, as, for instance, in a white-letter black-background title. It may be caused by several things. (a) Shutter not properly set; (b) shutter blade too narrow; (c) too much lost motion in the gears of the machine; (d) too many "joints" between the intermittent movement and the shutter, each one having a little play, which in the aggregate amounts to enough to give the shutter expressive circumferential play. The remedy for travel ghost will depend on its cause.

Yes, where a modern three-wing outside shutter is used the screen is entirely dark, so far as projection light be concerned, three times to each movement of the intermittent, or twice where an outside two-wing shutter is used.

[I believe Brother Crawford's reply covers the ground briefly and with a very fair degree of completeness. There were some points in Smith's, Hays' and Wilson's answers that were made a little more clear then Crawford made them, but on the other hand, there were other points they did not handle so well and—there you are.

And now I want you to understand this. So far as the Roll of Honor is concerned it means that the man has the right idea—that demonstrates in his answer that he understands the proposition involved. He does not have to put it in publishable language to get on the Roll of Honor. In fact some of the answers which reach the Roll of Honor would almost constitute a case of assault and battery on the American language, but through it all I can see that, while the man does not know how to tell it very well, *he does understand the subject under discussion,* and that is what counts.—Ed.]

Where to Apply.

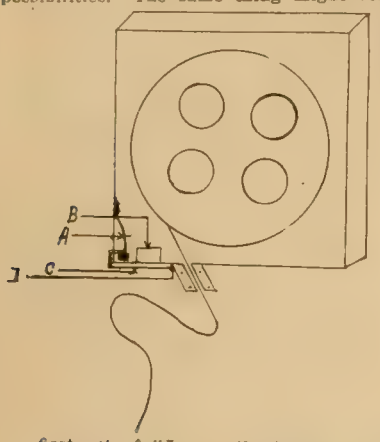
D. Moses, Brooklyn, New York, asks:

To whom should I apply for examination for license as moving picture machine operator? Have had some practical experience in an operating room, and have studied hard.

Apply to the Board of Examiners, Room 2518, Municipal Building.

Not a Bad Scheme.

J. H. Anderson, Carroll, Ia., sends in the following. I cannot at all agree with him that it is a proposition suitable only to be used by "Jimmy the Usher." This idea strikes me as having quite some possibilities. The same thing might very easily be applied in a way that would flood the entire magazine with pyrene, a fluid which does not injure film in the least. Following is Brother Anderson's letter:



This is one for "James the Usher," as a real operator does not need such a thing, and as it is of no value to the operator I don't expect much space. In the sketch, A is an ordinary hammer from a clock, fastened to the end of the upper magazine; B is a small glass vial filled with fire chemicals; C is an ordinary piece of film fastened to A and at D. In case of fire, or the least bit of trouble, the first act of "James, the Usher," usually is to run out of the operating room. Should such a thing happen, film C would be the very first thing to catch fire when the fire reached the upper loop. Its burning would release A, which will break vial B, thus allowing the chemicals to run down between the fire guard rollers and thus prevent the blaze from reaching the reel on the upper magazine. In the new Power's magazine the space between the edge of the film and corner of the magazine is 3¾ inches with a 14-inch reel, and 5¼ inches with a 10-inch reel.

Yes, I think the plan, as outlined, is O. K. and I believe this particular thing could be very easily worked into something quite valuable. No matter how careful or how competent an operator may be, there is always the possibility of accident and fire, but with modern fire traps the blaze seldom gets into the lower magazine, so with the upper magazine flooded with chemicals, there really could not be any fire at all, or much if any damage either except a mess to clean up, since, as I have pointed out, pyrene does not injure film in the least.

No Cause for Alarm.

J. H. Graves, St. Louis, Mo., says, in part:

I notice the I. A. T. S. E., is devoting about one-fourth of its entire new official publication to what amounts to a projection department. Don't you think, Friend Richardson, that their trying to butt into this field is rather absurd, after they opposed the spread of knowledge for all these years? And also don't you think it is rather ungrateful, and that you have made a bit of a chump of yourself in plugging for an organization that is now perfectly willing to preempt your field—if it could?

No. I don't think anything of the kind. So far as being 'ungrateful" is concerned, why I have had a wide experience with labor unions, and long years ago ceased, save in isolated, exceptional cases, to expect anything even in the faintest degree approaching gratitude from a labor union. It is not in the nature of the animal; never was, and I guess never will be. As to what the official journal is doing, why I have no earthly objections—absolutely none whatever, except in one particular, viz.: I have read some of the supposed-to-be expert dope therein set forth and have found it to contain a really remarkable number of misstatements; so much so that one article dealing with the location of projector and screen was rather amusing in its utter lack of understanding of the action of diffused light. My objection is that the writer thereof be allowed to mislead operators by promulgating ideas of light action which have absolutely no basis in fact, thus hampering the work we have for years been seeking to accomplish.

This is a big world, my brother, and there is ample room for us all. The projection department of the Moving Picture World stands absolutely on its own bottom, and *I want it to stand that way.* If anybody can conduct a better department, by all means let him do it. This department cannot possibly be, in any shape, way, manner, or form, injured by any one, except through the process of evolving a better one, and up to date although many have tried that, none have succeeded. As to the future, why, as I said in the first place, I am not doing the least bit of worrying about official journals or anything else except how to so conduct this particular department that it may do the greatest possible amount of good to the industry, and to the moving picture operator. This department could, as I have time and again told you, continue right along, and really not be appreciably hampered, even though it never received one single communication of any kind from an operator. How is that do you ask? Why, it is perfectly simple. There are, in this country, a very large number of managers who have been operators, and the mail from them alone is sufficient to fill the pages of two projection departments, if I wanted to have it that way. Moreover the projection department could turn around and cater directly to the managers and, whisper, that would be the really popular course, from a purely business point of view, for it to take. But it is not going to take it as long as I am at its head, and that I have faith to believe will be for quite some time yet, unless the Go-devil and I go to the mat once too often, in which case there will be a new editor and—I should worry.

As an afterthought I might add to the foregoing by saying that whereas a properly conducted official journal is of value to an organization in certain ways, it cannot be in the least degree an aid so far as the public be concerned, because it does not reach the public—also it cannot in any degree help the organization with the employer (in this case theater manager) because, even though he may see it (doubtful), he regards it as biased (as it very naturally is and must be), and antagonistic to him. In fact the most well intentioned argument or statement made in an official journal is more than likely to be twisted around and misconstrued by the employer, and thus do as much or more harm than good. The editor had, during many years, an exceptional opportunity to watch and observe the effect of official union journals, and, whereas in some instances the publication has accomplished a considerable amount of good, as a general proposition it is to be doubted that they are worth the money they cost when the account is all balanced.

Film Faults.

Ernest Nicolazzo, Kenosha, Wisconsin, says:

I have been a reader of the Moving Picture World for two years, and have found that there is nothing in the field to equal it. Also I have a Handbook. This is the first time you have heard from me, but I now have a good reason. Enclosed you will find some pieces of film amputated from the Fox feature "Carmen," booked through a Chicago exchange. These reels were received on Thursday, December 23d, and as soon as the film came in I started to inspect it. It was in bad shape, and I immediately called the manager and had him telephone the exchange and inform them of the condition. The exchange promptly denied it, and said the film was in good shape when it left there. Now, mind you, this film had not yet been placed in our projector. On a former occasion we had a feature from the same exchange which was in even worse condition than this one. We took the matter up with the exchange manager and received no reply whatever. In addition to the faults I am sending you, the reels were plastered with oil from beginning to end. You will please understand that the enclosed faults are only a few of those I cut out of the five reels. Projection in Kenosha is, I should say, equal to that of other cities in this part of the country. All the boys are members of the I. A. T. S. E., No. 361, and, of course, are proud of it. I wish you a very happy and prosperous New Year.

I took the matter up with the general manager of the offending corporation at headquarters here in New York City. This gentleman expressed surprise that such a thing could possibly be, and made the statement that the company was exerting every effort to keep its films in perfect condition. Well, that may all be true, but if it is I would suggest that the aforesaid company immediately go out and purchase half a dozen additional "efforts," because they need them. I do not like to publish the name of the corporation sending out films in bad condition until it has been proven that they are not making proper effort to stop it. However, the manager of the Chicago Exchange in question seems to be in a you-go-to-the-devil frame of mind, and we are therefore going to keep an eye on his future performances. If he maintains that attitude he is very likely to hear something drop, and it will drop so hard that his teeth will be very apt to rattle. I don't want to do it, but I'll bet dollars to doughnuts that if it comes to a show-down I will make him back pedal on the matter of sending out films in poor condition; also I will cure him for once and all of refusing to even reply to letters of complaint.

From Manchester, N. H.

J. W. Remillard, Manchester, N. H., says:

It has been such a long time since I have seen anything in the department concerning projection in our beautiful city that I have concluded to ask space to present ourselves with a little boost. I have been a reader of the department for four years, and the more I read it the stronger is my conclusion that I could not, or at least would not, get along without it. Also am possessor of the second edition of the Handbook, Swoope's book on Electricity, and the Hawkin's Guide, and it's me for the new Handbook when it is released. I believe we might say that projection is good in Manchester, and what is more the boys are working hard every day to improve. (That's the dope, gentlemen. Shake. I like that kind of talk. It spells progress, and speaks of progressive men.—Ed.) I would call your attention to marked paragraph of the attached newspaper clipping. The reason for this is that two of the newest theaters in our city found it would be impossible to use the projecting room if placed where it was originally designed to go, and in modern theaters built entirely of cement an error is always costly, especially when the theater is entirely completed before the owners think of the operating room. In our newest theater, which will open to the public Jan. 10, the operating room was placed in the rear of the balcony, and when measurements were taken it was found to be absolutely useless, being too low for the audience in the balcony, and too high because of the peculiar way the roof or ceiling had been built, with a big beam supporting the roof coming right down in front of the operating room.

Glad to hear from the Manchester boys. The part of the clipping

referred to reads: "The operators of Local 195, headed by Master Operator John A. Callahan of the Auditorium theater of this city, will gladly give to any prospective moving picture theater owner any information desired as to the best location of the machine operating room to get the best results in projection."

Yes, my brother, it is positively amazing to watch the amount of what cannot be classed as anything else but pure, unadulterated stupidity on the part of architects who undertake to plan moving picture theaters without knowing, or (apparently) caring anything whatever about the requirements of practical projection. Manchester is not the only one. The Strand theater right here in New York City, a house costing, it is claimed, more than two hundred thousand dollars, was built what is nothing more than a ridiculously inadequate "coop," with the ceiling so low they could not get the machines in until it was torn out and raised up, the whole thing being reached by an iron ladder. *Imagine it if you can.* And yet they got fearfully angry because I had the nerve to criticise that kind of a proposition, and do it in good, plain language, calling a spade a spade. The action of the union is to be commended. However, I would suggest that it would be even better if the Manchester manager had consulted a projection engineer, whose business it is to be thoroughly familiar with all the various details of such things as this, as well as thoroughly familiar with all the multitude of different motor generator sets, mercury arc rectifiers, projection machines, etc. The editor of this department himself conducts that kind of business, and there are others. The fees are very moderate, and I venture the assertion that the purchasing of knowledge of this kind would be one of the best business investments a theater manager could make with an equal sum of money.

Books.

O. W. Hamman, Etna Green, Indiana, says:

> You certainly bear the O. K. stamp, for without you and the department the Moving Picture World wouldn't be very much to me, although I am not an operator. How about the Handbook so many of the boys talk about? I don't just understand, as I do not find anything of the kind listed in the department. Also please tell me where I can get books on the motion picture business. I have a book entitled "Motion Picture Operation," by Horstmann & Tousley. Is it all right, or all wrong? How about the "Hawkins' Electrical Guide?" Should I get the complete set, or which ones would suit my purpose?

Very naturally it is a source of satisfaction to know that you are pleased with our work, but nevertheless there are other departments in the World which are equally interesting and instructive if you study them. The Handbook is a work of instruction to moving picture machine operators and managers. The second edition is long since entirely exhausted, and the new book is not ready yet; watch for announcement in the World later. The book, "Motion Picture Operation," by Horstmann & Tousley is neither all right or all wrong. The book contains considerable which is of value, particularly on the electrical end, since Messrs. Horstmann and Tousley are experts in electrical matters. On the other hand, the book is extremely weak on the practical end of operating—in fact I consider it as having but little if any practical value on the optical end of things, or on practical operating. This is but natural, when we come to consider that neither of its authors are or ever were practical moving picture machine operators. The Hawkins' works, as I before said, are very excellent, and whereas some of the volumes are more valuable than others to the operator, still I think I would get the whole nine volumes, and having gotten the Hawkins' set and the new Handbook I believe you will have everything that can be purchased anywhere—meaning by this that within the covers of the Hawkins' Guide and the Handbook will be found everything of value to the operator that can be found anywhere. This, however, must be qualified by the statement that "Optic Projection," by Henry Phelps Gage and Simon Henry Gage, contains a considerable fund of information on the theoretical optics of projection, and I favor adding this work to the operator's library. It won't help him much in his practical work, but it will give him a considerably broader viewpoint of the optics of projection, and in that way cannot fail to be beneficial. The price of "Optic Projection" is $3.00. A great deal of it will be of no practical value to the operator, but there is enough that will be to justify its purchase.

I believe, Friend Hamman, that this sets forth the situation, as I see it, so far as books be concerned, and sets it forth fully and completely.

Won't Object to the Price.

E. I. Wilson, St. Joseph, Missouri, sends in answer to Question 117 and says:

> I have devoted more time to the study of shutter problems than to any connected with the business, with the possible exception of proper control of the arc, therefore I feel reasonably sure of myself in answering this particular question. Apropos of your reply to Sherman, Texas, December 25th issue, with regard to the cost of the Handbook, I believe there are very few operators who will object to any price you may find it necessary to ask, as we all know it is worth many times more than any charge you could or would make.

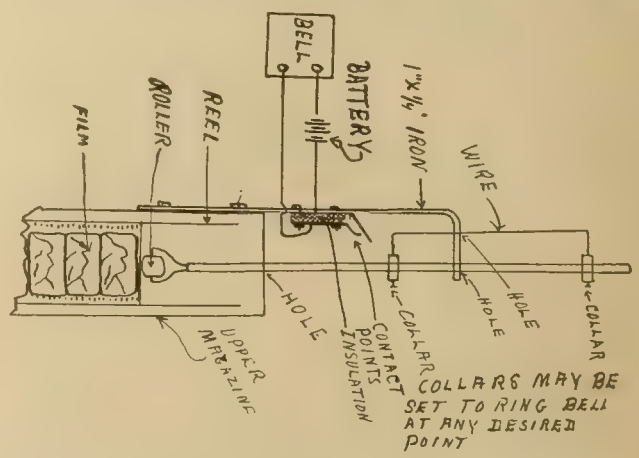
It is not necessary, Brother Wilson, to wait until you are sure you can answer a question correctly. We are glad to have your reply anyhow, and if it is incorrect the fact that you have tried to answer will fix the correct reply in your mind when you get it. If your reply is incorrect nobody will ever know that you have answered except the editor. As to the Handbook price, why I am glad you feel that way about it, but I want to keep it just as low as is possible, because I would rather see the book within reach of every operator in the United States than have the glory of putting out a high priced book.

Warning Signal.

T. L. Wood, Ardmore, Okla., says:

> Will you please express your opinion as to the merits of a warning signal, sketch of which is hereto attached. I have had it working on my machine for some time, and it has proved very successful. The sketch is not drawn to scale, nor is it a very good one, but I guess you can get the idea.
>
> I have your Handbook and the Hawkin's Guide, and I would like to put my hand in yours and shake it "reel" hard.

As to the warning device, why it seems to be a very practical thing,



and there is no apparent reason why it should not work perfectly, provided there is room enough between the top of the upper magazine and the ceiling of the operating room—which is not, I am sorry to say, the case in all instances. The idea is very clearly conveyed by the drawing, and I think our readers will have no trouble in understanding the idea. The bell may, of course, be placed at any desired point in the operating room. The only criticism I can make is that when the contact is made the bell would continue to ring until roller G was raised up, unless a switch was installed, and if the bell was cut out by a switch one might forget to throw it back in, and there would be no warning. Broadly speaking, however, without intending it as a criticism, I would suggest that the best possible "warning" is for the operator to be right there on the job beside the machine. With regard to the cut you ask for, I referred that matter to the Nicholas Power Company and it has been sent.

First License Card in Jersey.

James F. Cripps, Digby, Nova Scotia, says:

> Am mailing you one of my 1916 calendars today. You may recollect meeting me, I think it was 1909 or 1910. At that time you suddenly appeared upon the scene at which was then Keith and Proctor's Jersey City theater, and when after showing you over the house Mr. Hughes, the manager, brought you to the operating room, and when he introduced you as Mr. Richardson I nearly fell off the stool. I was at that time chief operator in that particular house, and am glad to say you gave my work your approval. When you first started your dope in the department, I could not get you at all, but I've had your number for quite a long time now, and, by the way, it is not 23 either. I follow the department very closely, and on several occasions have been able to adjust some of my troubles through reading of the experiences of others. It may interest you to know that I hold the first license card issued in Jersey City, secured it in 1911, just before I left for this field. I have made good, and attribute that fact to knowing how to get a good picture and to be able to locate my troubles with regard to projection. The managing end (I am now manager of the Bijou Dream, this city), came easy. I could go on writing for pages, but know you must be a very busy man. However, it seems as though I were writing to a very old friend. Yes, I belonged to the union while in New York. In closing let me wish you a bright and prosperous New Year.

Yes, Brother Cripps, as it happens, I remember that visit very well indeed, because Manager Hughes was the brother of a personal friend of mine who lives in Stroudsburg, Pa. I also remember the beautiful theater and the, at that time, very excellent projection—meaning that the projection was very good indeed, judged by the standards of that period. It is just barely possible that you may receive a visit from me next summer. Mrs. Richardson was born and raised at Centerville, N. S., just a few miles from Digby. She has relatives living in both Centerville and Digby. Next summer I expect to make a Co-devil trip via Montreal and Quebec to Gaspe Point, which is some little distance this side of Labrador, returning, always providing the roads will allow of it (a proposition I am not at all certain of as yet), through Nova Scotia. That, however, is still a matter for speculation. Maybe so; maybe not.

The calendar is a beauty. Many thanks.

Yes, when I get letters from operators, particularly the old timers, I myself feel as though they come from a personal friend, and expect on very rare occasions these letters *are* from friends, too. I am glad you boys feel that way about it. I certainly have tried to the very limit of my ability to be your *real* friend. The pressure to take a "popular" course which I felt very certain would not, in the long

run, be in the interest of the operator, has often been very strong, but I have stood out against it, and *in every instance have done exactly what I thought was in the ULTIMATE best interest of the men.* You fellows can believe that or disbelieve it, as you will, but your belief will not, and cannot, change the fact. Many times in the past I have received abuse from short-sighted ones who did not have a broad, comprehensive view of the situation, because I took some action they thought was against the interest of the operator, or did not take some action they thought ought to be taken, only to find these same men, later on, apologizing and patting me on the back, freely admitting that I had done exactly the right thing. You see, gentlemen, here in this office of mine I have a view, through correspondence with theater managers and operators, and through personal touch with big men in the business, of the entire field of the moving picture industry, in-so-far as pertains to projection and things allied thereto, therefore I am perhaps in as good a position as any one man to be able to judge of what is *really* in the interest of the operator, or to decide what is likely to work out to his interest in the end. The individual operator, even through he be on the road, cannot possibly have any such view of the entire field as this. The view of the heads of the organization is of necessity more or less warped by individual desire and interest, as is also that of the heads of the various exhibitors' leagues. I, however, have no interest in the world to serve, except the best good of the moving picture machine operator and the projection end of the moving picture industry. My position does not depend on any body's vote, or on anything else except doing my work well, and I am fortunate in being connected with a paper which will back me to the limit so long as I am right, and you can bet I am pretty careful not to go into a thing until I am sure I am right.

Well, I have gone a long ways afield in answering your letter, but one thing just leads to another. I started out talking to you, and wound up by talking to every operator in the United States and Canada, plus a considerable number in other countries.

Examining Board Appointed.

M. Nosti, Tampa, Florida, sends in answers to some of the questions, and says:

> I would like to compliment Mr. Hicks, proprietor and manager of the "Venus" theater, this city. Owing to the sudden illness of his operator I was sent to take charge of projection at the Venus. He runs four reels of Mutual to packed houses and although there was a big crowd waiting every night, he never once instructed me to "speed 'em up," but, on the other hand, told me to run them at proper speed, which I have tried to the best of my ability to do.
>
> At last the examining board has been appointed. It consists of two operators, and the city electrician, one of the operators being a member of the local, Mr. E. G. Kemp, and the other a moving picture theater manager, Mr. Ed. F. Kane, who carries motion picture machine operator's licenses from several cities, including Savannah, and Atlanta, Ga., and Jacksonville, Fla. We are to be examined next week. Later on I will let you know how things are progressing. Attached find clippings from local paper. In closing I wish you a happy and prosperous New Year, and all the success in the world. I also trust we shall see at least as great an improvement and advancement in the projection during the coming year as we have in the past.

My compliments to Manager Hicks. Evidently he is a *real* manager and not a mere imitation. The clipping referred to speaks of the school the local is conducting for the benefit of its members, and comments on the good accomplished by such a course.

It appears to me that the examining board ought to be a very efficient body. A licensed operator who is also now a manager, a member of the local union, and the city electrician. I think we cannot quarrel with that proposition very much. I will be very glad indeed to have a report, either private or for publication as to how the combination works. I might add that Brother Nosti is teacher in the school; also the clipping says he is an enthusiast in unionism.

Resistance Question.

Frank Welsh, Springfield, Massachusetts, asks:

> Would you kindly advise me as to the formula used for finding the amperes at the arc when there are two 110 volt rheostats connected in series, and again in multiple on a 220 volt line, A.C. and D.C.

The Handbook, Brother Walsh, sets that matter forth very fully. However, for your benefit, here it is as briefly as I can put it. In order to get the precise amperage, it would be necessary that the arc voltage be measured with a voltmeter, because the amperage will depend not alone when the rheostative resistance, but when the sum of the rheostative and the arc resistance and the latter varies considerably, and sometimes quite rapidly, according to the carelessness the operator displays in handling his light. For the purpose of calculating arc resistance, it is therefore necesary to either measure or assume an arc voltage, and I have selected 35 as the average A.C. arc voltage, and 48 as the average D.C. arc voltage, although the former may vary between 30 and 37, or even as much as 40, whereas the latter may vary anywhere between 45 and an extreme of 60. In building a rheostat to work on a projection circuit, manufacturers take the foregoing into consideration, and the resistance of a rheostat is calculated to offer a sufficient amount of resistance when working in conjunction or in series with the resistance of a projection arc, to deliver a certain given number of amperes, say, for instance, 40. The formula therefore is, voltage minus drop across the arc divided by ance equals amperes. Now let us put this into practice according to your question, assuming a 40 ampere rheostat; 110 volts—48 (average D.C. arc voltage) =62, and 62÷40 (amperage) equals practically 1½ ohms, which is the resistance contained in a rheostat working in conjunction with a D.C. arc delivering 40 amperes thereto, qualified by the fact that due to variation in arc voltage this is only approximate. Now to get at your question. Two 40 ampere rheostats would therefore have 1½+1½=3 ohms resistance, and the arc itself would, according to ohms' law, offer a resistance equal to 48÷40=1 1/5 ohms, therefore with two 40 ampere rheostats hitched in series with a projection arc we would have a total of 3+1 1/5=4 1/5 ohms resistance, and your problem simply revolves itself into how many amperes would we get with a 4 1/5 ohms opposed to 220 volts. Voltage divided by ohms gives amperes, therefore 220÷4.2 equals a little more than 52 amperes—above the capacity of the rheostat you will observe. This is by reason of the fact that there is only one arc, whereas each rheostat is made to work against he resistance of a separate arc. The thing can be figured out precisely the same way for alternating current, using 35 instead of 48. As to D.C. and A.C. there is no difference except that the wire coil resistance offers a slight inductive resistance when used on alternating current. This, however, cannot, I think, be figured out; it would have to be measured.

Impossible Questions.

J. A. Vetter, Stanton, Iowa, says:

> I am going into the moving picture game, and I would like to ask a question or two. In your opinion what is the best for results—a mercury arc rectifier or rotary converter, also which is the easier to handle; also which is the best current saver? (If I answered those questions in the department, Brother Vetter, the advertising department would come over and reduce me to a mere grease spot; also all manufacturers except the one whose device I recommended would promptly join the ranks of the enemy.—Ed). What length of throw do you think would give best results, or does the distance make any difference? Am building a new theater, and would be very thankful for any advice you would give.

Yes, the distance makes a very considerable difference, as does also the size of the picture. In the first place, with a picture not larger than say 16 feet, it makes little difference in results as between a 60-foot and a 100, or even 125-foot throw, always provided your lens system is properly matched up. When you have a very short throw, however, say under 50 feet, with a good sized picture, you are obliged to use a short focal length lens, and under those conditions the results will for several reasons, not be the best. I would suggest, if you can get it, that 75 feet is an almost ideal distance, always assuming the picture is not to be more than 16 feet wide, of course. As to the size of the picture, you must remember that with a 16-foot picture the photograph in the aperture of the machine is magnified about two hundred times, and in area it is magnified more than thirty thousand times (I have not stopped to figure it out, but it is more than thirty thousand), and the magnification of any defect in a film is in precisely the same proportion, so that it will be very much more visible in a large picture than it is in a small one; also the light requirements for a given brilliancy increase very rapidly with the size of the picture. I don't know what the size of your house is, or what kind of house it is supposed to be, but assuming it to be an ordinary small-town theater, seating say two or three hundred, I do not think you need anything larger than a 16-foot picture, and if you propose to save on current you had better reduce it to 14 feet. In this connection the type of screen is of much importance.

Not Through Lack of Interest.

J. H. Pooley, Toledo. O., says:

> Enclosed find my reply to question 119. It is my first answer, though not through lack of interest, as I have been following the questions carefully. I believe this to be a great work, and that all the men will soon be able to see the benefit to them personally. I have my lens system matched as recommended by the tables and am getting excellent results. Am anxious to see the new Handbook, as my old one is very nearly worn out through constant use.

All of which, I think, requires no comment, other than to say that the men *are* being benefitted, whether or not they realize or admit it.

Amberlux Lenses.

The more the writer examines into the performances of the "Amberlux Lens" the more he is convinced that it has considerable genuine merit. It is one of the few moderate priced things that seem to really deliver the goods, in that it softens the light without destroying its brilliancy. As I have many times pointed out, the attempt to soften the light by means of coloring the condensing lenses is not a good proposition, nor have I ever agreed with the tinting of screen surfaces, but the Amberlux lens seems to obtain the desired result without objectionable cutting of light brilliancy.

THE NEW HANDBOOK.

In reply to many inquiries received from our friends, we beg to announce that the third edition of the Motion Picture Handbook will be ready for mailing to purchasers early in March. The price has not yet been determined.

Definite information as to price and exact publication date will be given in an early issue.

THE CHALMERS PUBLISHING CO.
17 Madison Ave., New York City

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

An Electrician on the Cause of Static.

S. E. Shaw, Buffalo, N. Y., sends a very sensible article on static and its cause. He says:

> After reading George Lawrence's article on Static, I am inclined to believe that his theory about the "current in the human body" is entirely incorrect and his mistake is due to a misunderstanding of static electricity.
>
> In the first place there can be no current in the body in this connection and at the best is only a static charge. The human body is in contact with the ground and any charge in it would be immediately equalized by the ground, so it could not possibly become connected with the film in any way. His observations are dependent on climatic conditions. Dampness is the worst enemy to the formation of static charges, and in his article he mentions the fact that he cannot use X-back film because of the dampness of his locality, which is probably responsible for his good fortune with static.
>
> Static cannot be formed by friction except by friction of two dissimilar non-conductors. By non-conductors I mean substances which have a high dielectric strength. I do not believe that a static charge could form on the emulsion side of the film, because there is enough silver in the emulsion to carry off any charges which would tend to form. The film in passing through the velvet of the magazine is charged on the back side. As it approaches the nearest metal part, the difference in potential between the film and the metal part causes a spark to jump which in turn does the dirty work. The nearest metal part is really connected with the ground, through the tripod. This does not agree with the general opinion that is prevalent with your correspondents, but, nevertheless, it is a fact that the wood of the tripod is a fairly good conductor, and enough in most cases to carry the charge to the ground. For this reason I do not believe that a brass handle has much influence on static. It may be possible, however, that some tripods are made of such wood, so well seasoned and so well filled with shellac, etc., that they do not present a path for the "juice" and the brass handle in connection with the body offers a path. It is my opinion, though, that this would increase instead of decrease static.
>
> You speak of your experience in the Grand Canyon. Friction with the woolen carpet causes non-conductor parts of your body to become charged. As the woolen carpet is an insulator, the charge cannot escape. When you come near the door, the charge tries to find a way to the ground, and as a result, a spark jumps. This proves two things, first, that wood is a conductor of static electricity, and second, that there is no charged contained in the body due to any personal "magnetism." The same phenomena could not occur while standing on a floor or the earth. There are only two kinds of static electricity, viz., negative and positive. If a charge is piled up on any body, it will tend to become equalized when brought near an uncharged and comparatively infinitely large other body. Some claim that the tendency is for the body to have no charge at all, while others agree that the tendency is for the body to contain just as much negative charge as there is positive charge. In either case, the result is the same, the body is neutral.
>
> We are using an Ernemann B, and find that the best way is to keep the camera or film as damp as possible. The sprocket is close to the magazine, and the discharge shows that the sparks jump to the teeth of the roller, that is the outside edges of the film. Sometimes the sparks are crosswise. I believe that this is due to the film becoming charged in passing through the lower magazine, and jumping edgewise to the metal parts of the take up. There is undoubtedly something in having the camera of a uniform temperature by such means as freezing. The camera being warm, if it is taken into the cold, the celluloid being a poor conductor of heat, will remain at a different temperature from the metal parts of the camera and the velvet, which is possibly more favorable for the formation of charges.
>
> The above may not be the exact truth, but I believe that you will find it more so than most of the articles so far.

The Making of a Photographic Objective.

H. C. Lord, Professor of Astronomy at the Ohio State University, has written a very interesting brochure entitled "The Making of a Photographic Objective." It is a description of a course of applied optics offered at the Emerson McMillan Observatory of the Ohio State University.

Curiously enough, in spite of the fact that America at present leads the world in quantity if not in quality of lenses ground for a myriad purposes, there are no schools in the United States or England in which even the practical rudiments of the lens grinder's trade are taught.

Professor Silvanus P. Thompson in his inaugural address as President of the British Optical Convention held in London in 1912, states:

> In the universities and colleges the only people who are learning optics are merely taking it as a part of physics for the sake of passing an examination for a degree, and care nothing for the application of optics in the industries. They are being taught optics by men who are not opticians, who never ground a lens or calculated even an achromatic doublet, who never worked an opthalmoscope or measured a cylindrical lens. Further on he speaks as follows: What is wanted is an establishment where the whole atmosphere is one of optical interest; where theory and practice go hand in hand; where the mathematician will himself grind lenses and measure their performance on the test bench; where braincraft will be married to handcraft; where precision, whether in computation or workmanship, will be the dominating ambition.

There is practically no literature of any kind printed in English upon the practical craft of lens grinding and the brochure and course offered by Professor Lord will doubtless receive its just renown as the pioneer course in a little known subject.

While the cinematographer is naturally primarily interested only in photographic and projection objectives, it is interesting to note that in spite of its great magnitude and immense importance, it is only a small branch of the enormous production of spectacle, telescope, microscope, binocular, range finder, transit and level, and other precision instrument lens grinding industries.

War conditions have cut the former large importation of foreign ground lenses to almost nothing and given an undreamed of impetus to the American lens grinding industry.

The making of optical glass which has been almost entirely a foreign product has assumed a new aspect to American glass manufacturers, and while our native glass works have not yet been able to approach the quality of foreign optical glass, there has been a great improvement and it is not unlikely that they will soon be able to equal, if not surpass, their foreign competitors.

Optical glass is nothing more than a very perfect kind of glass which has been exquisitely annealed. You are all familiar with the intense green of window glass when seen edgewise; a piece of white paper will hardly be changed in color when seen through twelve inches of a good optical crown. The best optical glass is not made in this country, but must be purchased from either Schott & Genossen of Jena or Mantois of France. The Jena glass has become very celebrated and most of the lens makers state that their lenses are made out of it, and as a consequence most people thing that Jena glass means a certain kind, while, as a matter of fact, their catalogue of 1909 shows about seventy different varieties. These differ in optical qualities and chemical composition, and cost from about a dollar to five dollars a pound, with a few special varieties costing as much as fifteen dollars.

A Beginner.

Lewis Wener, Canada, writes:

> Enclosed find a piece of negative film which is the first I ever took in my life. It is a street scene. I developed it in a Kodak film tank, and used the same chemicals which I used to develop my Kodak films. I just wanted to try it. How is it? It's on Eastman stock. Also would like to have you tell me where I could get the daylight negative loading film.

Mr. Wener sends a very creditable sample of an exterior scene which is very good indeed for a first attempt. He would have had even better results if he had mixed up developer according to the formula furnished in each box of Eastman stock.

It is not probable that you can obtain Daylight Loading stock at the present time on account of the war, but if there is any to be had, it may be purchased of the Eastman Kodak Company, Rochester, N. Y.

Why not load your magazine at night or use a changing bag and avoid paying the extra price for Daylight spools?

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

MUSICAL SETTING FOR "SILAS MARNER."

(Released by the Mutual Film Corporation, Feb. 19.)

Suggestions prepared by S. M. Berg (by special arrangements with G. Schirmer, Inc., Music Publishers, New York).

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual films the following suggestions for an accompaniment to "Silas Marner" were prepared by the photoplay department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T) or by a described action (marked D).

The story is laid in England and the principal character is Silas Marner, a weaver, who in his youth was falsely accused of thievery which had been placed upon his head by a friend he trusted. Embittered with life he lives alone, weaving continually, loving nothing but his hoarded gold. When it is stolen from him he is inconsolable until Eppie, a little child whose mother died, comes into his life. The little one grows up, adding sunshine to the old man's life, until she reaches womanhood. The picture closes with Silas happy in his old age.

Note particularly Church Scene 7½, Rain Storm 62½, Flashes of Virginia Reel 76 to 81½.

The theme selected is "A Love Song," Bartlett.

Time schedule: seven reels (about 6,940 feet) 105¾ minutes.

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	The Force of Destiny Overture—Verdi.
5½	T	"To think that I have loved you since you were a child."	
6¼	T	A false friend.	A Love Song—Bartlett. (Allegretto.)
7½	T	On Sunday morning. (Church scene.)	(Theme.)
10	D	When the congregation leaves the church.	Organ Solo.
13	T	"You escort Sarah home. The Deacon is ill."	Repeat: A Love Song. (Theme.)
17½	D	When Silas leaves the Deacon's cottage.	Enchanted Hour—Mouton. (Andantino.)
20	T	In the morning.	Misterioso No. 1.*
25	T	Silas is tried by the members of the congregation.	Nocturne—Karganoff. (Andante non tanto.)
26¾	T	"Brethren, if the spirit tells you that Silas Marner is guilty."	
28	T	"False friend and false sweetheart."	Repeat: A Love Song. (Theme.)
29½	T	Silas Marner establishes himself.	
32½	T	As the years pass.	Dialogue—Helmund. (Andante con moto.)
35	T	"My mother once had such a sickness as yours."	
38	T	After several doses.	Romance—Karganoff. (Andante sostenuto.)
39¼	T	"I haven't time to doctor the whole village."	
41¼	T	The Squire's elder son.	Inspiration—Edwards. (Andante.)
42¾	T	"You'd better not let father see you in this condition."	
46	T	Some weeks later.	Intermezzo—Huerter. (Moderato grazioso.)
47	T	Molly the barmaid.	
49	T	"How would you like to marry."	Le Retour—Bizet. (Allegro vivace.)
50¼	T	In the morning.	
54	T	"Shall I tell *her* of your—"	Spring Flowers—Wood. (Andante.)
55	T	As the months pass.	
57	T	"You ain't sent me much money."	Repeat: A Love Song. (Theme.)
58	D	The hunt meet.	Allegro vivace No. 1.*
59¾	D	When Dunstan leaves the dead horse.	Hurry No. 1.*
62½	D	The rain storm.	Furioso No. 1.*
66	T	"Some stray peddler must have stolen the gold."	
66½	T	"Poor old man. He's daft now sure."	Repeat: A Love Song. (Theme.)
68¾	T	"I'd rather die than acknowledge—"	
69	T	On Christmas day two years later.	Peace on Earth (Hymn).
70	D	Church bells ringing.	
71½	T	On New Year's Eve the Squire entertains.	Minuetto—Beethoven.
74	T	"I wish you wouldn't make us—"	
76	D	At the ball.	Virginia Reel.
77½	T	When Molly falls in the snow.	Repeat: A Love Song. (Theme.)
79	A	"My gold! My dear lost gold!"	
80	D	At the Ball. (Flash only.)	
81¼	T	"You will find the Doctor at the Squire's."	Serenade—Rubinstein. (Allegretto.)
81½	D	At the Ball. (Flash only.)	
83¾	T	"No, it came to me. I have a right to keep it."	
85	D	When Silas returns to the cottage with the Doctor.	Repeat: A Love Song. (Theme.)
85½	T	"You are poor and I am rich."	
86¼	T	Three years later.	Idilio—Lack. (Allegretto grazioso.)
90	T	The Squire's elder son is wed.	
90½	T	"Would you be willing to adopt that child?"	Arabian Night—Mildenberg. (Andante sostenuto.)
94¼	T	"I wish to speak to you."	Repeat: A Love Song. (Theme.)
94¾	T	"Here I Is Daddy."	
96	T	On a Sunday morning ten years later.	Evening Twilight—Hallen. (Andante.)
99	T	"I am having the old stone-pit drained."	
101¼	T	"This solves the mystery—"	Evening quietude—Kretschmer. (Molto tranvillo.)
102½	T	Everything comes to light.	
104	T	Your adopted daughter is my child and I have come—	Repeat: A Love Song. (Theme.)
105¾	T	The End.	

NOTE: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1371.

Misrepresentation.

By S. M. BERG.

ALL eyes are now turned upon the motion picture industry. A few days ago President Woodrow Wilson was the guest and principal speaker at the first annual dinner of the Motion Picture Board of Trade. The President's bride, formerly Mrs. Norman Galt, also honored the affair with her presence, and among the other guests were supreme court judges, governors, senators, representatives and authorities on science, religion and education. Also a certain small but energetic coterie of politicians and professional reformers anxious to clean our pictures and possibly in doing so impart some of their own purity and godliness to the legion of famous artists of Europe and America who are portraying their masterpieces before the film. And withal, certain well-known New York politicians admitted that next to politics, motion pictures was a very thriving industry.

In the heart of all this great enterprise there is, however, a malignant, cancerous growth which, unless uprooted and cast out, will set back and crush those high aspirations and ideals that so many are striving to maintain. Misrepresentation is this disease, and many are the sufferers.

The manufacturer starts the ball a'rolling by making such blatant statements to the public as "The director has been secured at a princely salary, the temperamental star has been guaranteed a percentage of the bookings, $50,000 has been spent for the settings, which will be burned to ashes in the closing scene," or "A yacht has been purchased for $25,000 and will be fired to produce a sensation." A certain press sheet describing a late release stated: "Thousands of men, women and children flounder helplessly in the water." "A sensational and realistic train crash produced at an expense of $40,000," which probably was a studio production with toy trains.

A director producing a modern society drama presents as an allegory

a nude woman, depicting shame and anguish, which is seized upon as a fitting poster to advertise this triumphant production. They announce that a popular actress is starred in the film and create the impression that she is to appear thus. The people overcome by curiosity flock to the theaters and see a mediocre picture with a flash of the widely and brightly advertised "sensation." Preying upon curiosity and by keeping just within the pale of the censors they secured for their exhibitors crowded houses. Indeed, they showed, to a slight degree, what they advertised, but such methods of "pulling the crowd" are to be heartily condemned.

The exhibitor will tell the public that he shows ten reels of first run films. Enter the theater and listen to the remarks. Then judge for yourself. "Why, I saw this down town a month ago," and "Gee! they had this over to the 'Bullet Hole' last Sunday." Another theater's star announcement is "Symphony Orchestra." We pay our dime for admission, crane our necks and strain our eyes in vain, but, alas, "Symphony" has taken on a new meaning; viz.: violin, piano and drums.

For our patrons' amusement and for the better presentation of pictures we are installing a magnificent organ at a cost of $25,000.

$$\frac{\$25{,}000}{X} = \$5{,}000.$$ (In reality, no doubt.)

Step inside and get cooled down. Our ice plant now working.

(Two fans, and one out of condition.)

A well-known theater charging 25c and 50c admission and presenting an excellent entertainment of motion pictures advertises an orchestra of 40 musicians, which actually consists of the director, 20 musicians and a relief orchestra of three musicians, in all 24. Why this misstatement? Does it bring them any more business, or will it create disgust in a patron who will be curious enough to count the orchestra? Are we on a par with the traveling show that advertises "With a company of 80 people" when, including the ushers, stage hands and even the dressers, the total does not equal 80?

The foregoing are only a few of the many gross misrepresentations that are published daily, and they can only result in lowering the prestige which too few are striving for. It should be the task of the Motion Picture Board of Trade of America to promptly devise ways and means of checking this great and growing evil, Misrepresentation.

"The Doings of George."

By S. M. BERG.

No doubt many readers at some time in the past have paid a visit to the late Victoria Theater at 42d street and Seventh avenue, New York City. Second only to the show itself was the director of the orchestra, George May, who half of New York would recognize by the back of his head without ever having spoken to him. For eleven years he acted as leader and first violinist until the day the theater was closed and operations were begun to tear it down in order to make way for S. L. Rothapfel's luxurious Rialto.

It was with some curiosity that the writer attended a performance at the Crescent Theater in Brooklyn, now renamed the Triangle, to learn how Director May would play pictures.

William H. Kemble is presenting Triangle films exclusively, and two performances are given daily, commencing at 2:15 and 8:15. The orchestra is seated in the pit and George has under his direction twenty musicians, the instrumentation consisting of four first and two second violins, viola, 'cello, bass, flute, oboe, clarinet, bassoon, trombone, two French horns, two trumpets, drums and tympani, and harp. Besides, a relief trio is provided for the comedies—banjo, violin and cymballist.

There is nothing temperamental about George, but results are his specialty. The applause received at the end of the orchestral selection clearly showed that the audience appreciated the music. The footnote on the program: "It will be a pleasure for Mr. George May, directing the Triangle orchestra, to render any selection during the intermission that may be requested by our patrons," demonstrates that Mr. May is out to make a bigger success playing the film than he did playing vaudeville. Manager Kemble did a good thing when he decided to "Let George do it," and "George *is* doing it, and doing it well."

VICTOR MOORE AND ANITA KING IN "THE RACE."

Victor Moore, one of the leading comedians of the American stage who has definitely retired from vaudeville and musical comedy to appear for an extended period in Lasky productions on the Paramount Program, will be the star in a new production now under way, entitled "The Race." Anita King, who traveled across the country last autumn from the Pacific to the Atlantic by herself in an automobile as the Paramount Girl, will be featured with Mr. Moore in this production. This is a happy continuation of star and leading woman, as Mr. Moore and Miss King made individual and united successes in the photoplay entitled "Snobs."

"The Race" is founded to some extent on Miss King's adventures in her transcontinental tour. Many of the exciting episodes which happened during that eventful trip were photographed and will be incorporated in the story.

Victor Moore, as a comedian of the screen, has already won for himself a place among the favored few. His first Lasky production was as the star in "Snobs." This was followed by his appearance in "Chimmie Fadden" and subsequently in the second of a series "Chimmie Fadden Out West."

Gazelle Marche

GAZELLE MARCHE, the charming young actress who takes the leading feminine role in "Should a Baby Die?", was born in Utica, N. Y., nineteen years ago. Her early girlhood was spent in the middle west and south. Outdoor life was one of the principal pastimes for the younger element, which accounts for Miss Marche's being an expert in riding, swimming and shooting. These qualities being recognized by friends, she was advised on coming to New York some eighteen months ago to endeavor to secure an engagement with one of the picture producers. Her wonderful blonde hair and contrast of dark eyes was at once recognized by the Biograph Company as having an excellent photographic value. Combined with the requirements her ability to ride and swim, they gave her the first opportunity.

Gazelle Marche.

Five months at that studio under one director gave her a wonderful insight as an actress. On account of being permanently located in New York, she was compelled to refuse the Biograph's offer when her company was sent to the Coast, but she immediately was chosen for the cast in the feature production of "The Valley of the Missing," produced by Wm. Fox. Shortly afterwards, Theodore Wharton induced Miss Marche to play the part of Innocent Inez in "The Exploits of Elaine." This wonderful serial brought out Miss Marche's true dramatic ability, after which she was much sought for by producers as their lead in several feature productions.

Thus was Miss Marche's good work recognized when Chas. K. Harris was casting for the feature production, "Should a Baby Die?" The manner in which she has handled her part in this feature proves success is hers.

Miss Marche is the niece of the late Senator Hoar and a great-granddaughter of Sir Edgar Bound of England.

MR. BERST REORGANIZES PATHE DEPARTMENTS.

J. A. Berst, vice-president and general manager of Pathe, has re-arranged to some extent the various departments of the business. W. A. S. Douglas becomes director of production and leaves shortly for the Pacific Coast, where he will supervise in the Balboa studios the making of a new serial. P. Allen Parsons is manager of publicity and advertising, with Bertram Millhauser and Harry J. Walsh as assistants. George A. Smith becomes manager of publicity on serials, with H. W. Francis, formerly of the Pathe News, as his assistant. E. J. O'Connor remains in charge of the poster department. All of these departments will, of course, receive the personal attention of Mr. Berst.

RAVER BECOMES PRESIDENT ITALA COMPANY.

At a special meeting of the board of directors of the Itala Film Company Harry R. Raver, former secretary and treasurer of the corporation, was elected president and treasurer, the office of secretary being given to D. J. McGowan.

Mr. Raver's connection with the Itala Company dates back four years during which time he successfully directed and managed its American and Canadian affairs. "Cabiria," D'Annunzio's great film spectacle, was exploited under his management, this being the first motion picture presented in this country at a two dollar admission and proved the stepping stone to the successful presentation of high-class pictures in first grade theaters.

LINCOLN JOINS LUBIN.

E. K. Lincoln, the former Vitagraph star, and featured in "The Littlest Rebel" and many other noteworthy productions, has joined the Lubin Company at their Philadelphia studios as leading man and will appear in their feature releases. Mr. Lincoln will be seen in the near future with Ethel Clayton in a play by Shannon Fife entitled "Ophelia."

Mutual Program

Three Masterpictures of Good Character and Several Shorter Productions for Week of February 21.

THE Gaumont (Mutual) company will lead off the Mutual releases of the week of February 21, with the Mutual Masterpicture, De Luxe Edition, featuring Alexander Gaden in "I Accuse."

The Masterpictures, De Luxe Edition, of that week to follow this production will be "The Oval Diamond," and "The Craving." The first is from the Thanhouser studios, and features Barbara Gilroy and Harris Gordon. The second is an American Film Company production and has in its leading roles William Russell and Helene Rosson.

"I Accuse," has a striking and complicated plot. The tale weaves itself around a young judge, who finds it necessary, though very distasteful to himself, to condemn the father of the girl he loves to prison. Added to the dramatic tensity of this situation, is the fact that the father is a clergyman, the loved and revered shepherd of a village flock. Jealousy and intrigue form many of the serious complications which work themselves out in an unexpected manner.

"The Oval Diamond," the Thanhouser five-reeler, is a detective story, filled with thrills from the moment "Robert" (Harris Gordon) discovers something mysterious about the pretty girl (Barbara Gilroy) he sees secluded in the garden neighboring his uncle's house, until the two escape, wed and are prepared to "be happy ever after" with the oval diamond safe in the young husband's pocket.

"The Craving" is an exceptionally strong and interesting drama founded on the struggle of a young man to suppress an inborn desire for strong drink. Psychologists disagree as to whether or not such craving can be transmitted from one generation to another, but whether they agree or whether they do not in no way affects the interest which this plot creates.

In addition to these three Masterpictures, De Luxe Edition, the Mutual Film Corporation has some excellent photoplay of shorter length scheduled for release during that week.

"Life's Harmony" is a three reel American drama, picturing a quiet little New England village. There is the village organist, who is also a music teacher, "Josiah Pringle" (George Periolat), who must give place for a younger man with new fangled ideas "Gordon Howard" (Alfred Vosburgh). There is the village choir. There are all the little homely touches which appeal to the hearts of all those who have ever been in any village. Frank Borzage, the director of this picture, has succeeded in making an admirable photodrama out of the simple theme. This will appear on Tuesday, February 22.

Wednesday, a three-part Thanhouser drama entitled, "The Reunion," and featuring J. D. Gilmore and George Marlo will appear. This is a romance of the civil war. It is a story of a young girl who went with the army as a red cross nurse and of a young soldier, who met on the battlefield. They were separated by the exigencies of war, and it was after fifty years of waiting that they were reunited again. J. L. Gilmore plays the role of the old veteran, Isolde Illian as "Martha," the pretty war nurse.

Anna Little and Thomas Chatterton will appear to advantage in the American three-reel feature, "Double Crossed," which will be released on Friday. This western story is filled with thrilling incident, not the least of which is a runaway train stopped on the verge of destruction as it thunders down a long slide. Thomas Chatterton directed the picture, at the same time he played the leading role.

Comedy releases for the week of February 21, include "Ruth's Remarkable Reception," a Falstaff funny picture, featuring Francis Keyes and Jay Yorke; "Too Much Married," a "Beauty," with Carol Halloway and John Sheehan in the leads; "Perkin's Peace Party," a Falstaff featuring Louise Emerald Bates and Walter Hiers, and "Cooking His Goose," a Beauty, with the funny English comedian "Orral Humphrey."

The usual Mutual Weekly and "See America First—Keeping Up With the Joneses" releases will appear on Thursday and Sunday.

GOLDBURG SEVERS CONNECTION WITH OCEAN FILM.

Jesse J. Goldburg, the organizer and heretofore vice-president and general manager of the Ocean Film Corporation, has severed his connection with that organization, commencing the week ending February 12.

More Bluebird Branch Managers

General Manager Hoffman Adds More Hustlers to His Already Large Staff.

GENERAL MANAGER HOFFMAN'S appointments have demonstrated the excellent judgment that has made him so successful as an executive and verifies the correctness of decision Bluebird promoters arrived at in turning over to Mr. Hoffman the entire control of their productions. To previous announcements of a few of Mr. Hoffman's appointments the following are to be added:

C. Hague, of Toronto, has been given general charge for the Dominion with central offices in Montreal, Toronto, Winnipeg, Calgary, Vancouver, Regina and St. John. Messrs. Byerle and Taube are managing the Montreal office. E. A. Langley is visiting exhibitors in association with the Toronto office.

Over in Philadelphia V. R. Carrick is pushing the Bluebird proposition with marked success attending his efforts. The distribution in Eastern Pennsylvania, District of Columbia, Delaware and Maryland is in the hands of the Fairmount Feature Film Exchange. Robert Lynch has been appointed general traveling representative in that territory. He was until recently, manager of the Electric Theater Supply Co., in Philadelphia.

Buffalo and contiguous territory is in charge of J. M. Ryan, who is making excellent progress in a territory filled with strong opposition. Denver and the inter-mountain territory is under the supervision of Carl Stearn, who has secured the best houses in Colorado for Bluebirds. In Denver, Mr. Stearn made a noteworthy conquest of the Tabor Grand Opera House, for many decades the leading legitimate theater of the city. Under the direction of the veteran manager, Pete McCort, all great stars of the drama have appeared upon its stage in the life-time of the house. The Tabor Grand started to exhibit pictures with Bluebirds and gives them a three days showing.

Indianapolis has another hustler in O. W. Moore, who is working Indiana's fruitful exhibition field with remarkable success. San Francisco and surrounding territory is in charge of Chas. I. Luntz, who is making fine progress in one of the hardest fields in the country. The Portola theater and the Turner & Dahnken Circuit were among Mr. Luntz's first contracts, and other prominent exhibitors are fast falling into line.

Lois Wilson

THE Universal Film Manufacturing Company is famous for contests. The "Handsomest Man in America" contest now on, is attracting nation-wide attention, before any one has forgotten the famous beauty contest last year. Least of all, has Lois Wilson forgotten it, as for her it was certainly the first step on the ladder to fame.

Lois Wilson.

"Just think," says Miss Wilson, "less than a year ago I was accountant in a business house in Birmingham, Ala. Every morning I went to my pokey old desk, never dreaming what the future had in store. Then suddenly, I was chosen by a committee of prominent men in our state as winner of the Universal Beauty Contest in Alabama, and life began for me. En route, with the other 'beauties,' we stopped to watch the production of 'The Peasant Girl of Portici,' Anna Pavlowa's great picture, being made in Chicago, under the expert direction of Louis Weber. Thank goodness, Mrs. Smalley happened to catch a glimpse of me, and thought she could use my type. I was 'in pictures' almost before I knew it, and now, although I can hardly believe it myself, here I am, leading woman for Warren Kerrigan! I am really the happiest girl in America, as well as the luckiest!"

Universal Has New Technical Director

H. H. Barter, in Charge at Universal City, a Man of Wide Experience in His Field of Endeavor.

H. H. BARTER, the new head of the Technical Department at Universal City, has had a wide experience in the electrical and engineering world that adequately qualifies him for any of the numerous problems that confront his department in the course of a day's business at the capital of the film world.

The new technical director graduated from the University of Illinois at Champagne and shortly thereafter went west and entered upon railroad work in the State of Washington and in Alaska. For seven years he was in the employ of Stone and Webster, an engineering corporation of Boston, distributing and erecting steam and hydro-electric plants in the western Pacific states.

Barter, who is a member of the American Society of Civil Engineers, planned and installed the electric distributing system on the grounds of the Alaska-Yukon Pacific exposition at Seattle in 1909, and at the same time managed the business of the Seattle Electric Company which had the contract for furnishing the distributing system to the exposition in 1914.

Barter went to San Diego to take charge of the illuminating and electrical engineering work of the Panama-California exposition. He designed and installed the entire illuminating system of the big fair and also installed the electrical system of the Southern California show.

In March, 1915, Barter became director of works of the exposition upon the resignation of F. P. Allen. Barter remained with the exposition until the first of January this year, rounding out the full period which he was asked to serve.

Upon the decision of President Davidson and the other officials of the exposition to extend the fair for another year, Barter was asked to continue as the head of the department of work, but he declined, having decided to accept the offer of H. O. Davis, vice-president and general manager of the Universal Film Manufacturing Company, to become technical director for the big motion picture company at Universal City.

Barter joined the Universal staff about the middle of January and his systematic way of transacting business already has assisted very materially in expediting the weekly product of the Pacific Coast studios of the company.

SIGNING UP FOR MUTUAL.

The Strand Theater Company has closed a contract with the Mutual Film Corporation for Mutual Masterpictures, De Luxe Edition, beginning Feb. 27. This contract is for top run service to the Strand theater in Indianapolis, the premier house of Indiana. The contract was closed on the occasion

John R. Freuler and E. C. Devine Signing Mutual-Strand Contract.

of the recent visit of John R. Freuler, president of the Mutual Film Corporation, to Chicago, where he was in conference with E. C. Devine, president of the Strand Theater Company. The details of the transition of the Strand program to Mutual feature service were worked out there and the deal closed. Prior to this announcement there were many rumors in Chicago and film offices serving that territory about the impending change at the Strand which holds a commanding position as the most famous picture house in that territory.

Public Service Film Company

New Comer in the Field Secures World's Rights to the Five-Reel Spectacular Drama "Defense or Tribute."

Two old New Yorkers well known in the theatrical life of the city have recently entered the film field and incorporating under the name of the Public Service Film Company they have established offices at 1482 Broadway. The new comers in filmdom are Joseph Leblang and his associate, A. L. Jones. Mr. Leblang who is a self-made man in the fullest sense of the word, has achieved success solely by his own efforts. Mr. Jones has been connected with Mr. Leblang in his various enterprises in the show world and both men are popular in their chosen fields.

Joseph Leblang.

The first essay of the Public Service Film Company was the purchase of the eastern rights of the Chicago Tribune in the authentic scenes from European battle fields. These pictures have had a great success not only in New York, but likewise in Philadelphia, Pittsburgh and elsewhere. The new corporation announces that it has now secured the world's rights to a monster five-reel historical and spectacular drama entitled "Defense or Tribute." The film visualizes the evils of unpreparedness in the light of past history. The watch words of the new corporation are integrity and quality. Mr. J. P. Collins, well-known in the film world in connection with his exploitation of "Dante's Inferno" in the state of Pennsylvania, is the general manager of the new corporation. Mr. Collins' energy and business acumen are well known in the film world and make him a valuable asset to the Public Service Company.

A. L. Jones.

STRONG CAST FOR "THE HAUNTED MANOR."

That Gaumont is sparing no expense to make "The Haunted Manor" a feature of unusual strength is evidenced by the remarkable cast placed at the disposal of Director Edwin Middleton. The stellar role being that of an adventuress, Miss Iva Shepard has been cast for the part. In her support are the following players, Gertrude Robinson, Earl O. Schenck, Henry W. Pemberton, Mathilde Baring, Robert Clugston, Olive Trevor, James Levering, John Mackin, and Harry Chira.

E. S. MARTIN BOOKS GAUMONT PLAYERS.

Any motion picture actor or legitimate player not wishing to work for the Gaumont Company must keep out of the way of John S. Martin. Mr. Martin sits in Gaumont's New York office and plays spider for thespian flies. Sooner or later they are caught in his web, and usually it is sooner rather than later. With Miss Marguerite Courtot's capture, he established a record for big game.

TANDY RETURNS FROM PLEASURE TRIP.

C. E. Tandy, manager of the Southern Paramount Pictures Corporation, and S. A. Lynch, both of Atlanta, Ga., returned to New York after having spent two weeks in Cuba. After conferring with the officers of the Paramount Pictures Corporation in New York City, he left for the South.

DEATH TAKES DE ROSSELLI'S SISTER.

Rex de Rosselli of the Universal Company was notified by telegraph this week of the death from pneumonia of his sister, Marguerita de Rolf, at Peoria, Ill. Only a year ago last Christmas the latter's husband, who had been associated with Mumm's at Paris, passed away.

The Week's Vitagraphs

Popular Players Will Be Featured in the Offerings for the Week of February 21.

ANTONIO MORENO, Charles Kent, Leah Baird, Hughie Mack, Louise Beaudet, William Dangman, Van Dyke Brook and other Vitagraph players of prominence are to be seen in the releases of the week of February 21. The releases are "Kennedy Square," in five reels; "The Road of Many Turnings," in three parts, and two one-reel comedies, "Hughey, the Process Server," and "Freedy's Narrow Escape."

Scene from "Hughey, the Process Server" (Vitagraph).

In "Kennedy Square," a delightful tale of the South is disclosed. The picture was made from the novel by that name of F. Hopkinson Smith, produced under the capable direction of S. Rankin Drew and featuring Antonio Moreno and Charles Kent. The film is a Blue Ribbon feature in five parts, released February 21.

"The Road of Many Turnings," released on February 26, is a Broadway Star feature of unusual strength, produced under the direction of Van Dyke Brooke, featuring Leah Baird in a dual role. She is supported by Louise Beaudet, Emmanuel A. Turner, Gerald Gordon and others.

"Hughey, the Process Server," released February 21, gives Hughie Mack an excellent chance to display the comedy ability for which he is famed. Under the direction of Wally Van, Hughie endeavors to mix sleuthing with process serving and gets into many amusing situations.

William Dangman is to be seen in another of the "Freddy" series in a one-reeler produced by Frank Currier, entitled "Freddy's Narrow Escape," released February 25. Freddy aspires to become the son-in-law of a local judge and almost elopes with an old maid instead of his real sweetheart. How he escapes is told in an amusing vein by Edward Montagne, author of the comedy.

V-L-S-E OFFICE CHANGES.

From the home office of the V-L-S-E comes the announcement that a new sub-office has been opened at 204 St. Catherine street, Montreal, under the charge of H. W. McCullum. The sub-office at St. Louis has been changed to a regular branch and is under the management of S. W. Hatch.

The New York sales force has been augmented by the addition of M. Morrison and William H. Irvine. S. J. Mayor has been added to the Washington, D. C., force. R. Bins has joined the sales force at Philadelphia, and H. P. Allen has been advanced from shipper to booker in the Atlanta office.

IVA SHEPARD IN "THE TOUCHSTONE."

Miss Iva Shepard, who did excellent work as a vampire in the Gaumont Mutual Masterpicture, De Luxe Edition, "The Drifter," promises to reach vast dramatic heights in a startling, unusual role in Director Edwin Middleton's latest five reeler, "The Touchstone." Work has been recently started on the Masterpicture, De Luxe, at the Jacksonville Gaumont studio. Miss Shepard has in the leading part a splendid opportunity for the display of a colorful personality, intensely virile screen method, and a charm and strength of artistry rarely found in stage or screen leading women.

Pressmen Versus Agencies

Henry MacMahon Thinks the Former Should Be in Charge of Publicity Campaigns.

"INGENUITY or stupidity of press campaigns—other things being equal—spells success or failure," remarked Henry MacMahon, the publicity expert, the other day. "It is better to let a trained theatrical press agent handle your campaign than to entrust it to an advertising agency. The pressman is versed in all the ways of inducing people to pay for being entertained, whereas the advertising agency specializes in the marketing of commercial products and too frequently tries to apply its methods of selling soap or cheese or lard to the exploitation of art. Furthermore, the good pressman has the ear of the newspapers which is far more effectual than waving the big stick at them via the counting room. Putting the advertising agent in charge and making the pressman his understrapper is a most serious mistake. The biggest successes of Broadway and of the country generally have been won where the press representative has had a free hand."

Henry MacMahon.

Mr. MacMahon enjoyed the free hand he refers to in the Boston publicity campaign of "The Birth of a Nation," and as the special feature representative of the same production in New York. For the last six months he was the Triangle's press representative. Among the stage successes of recent years with which he was identified were "The Clansman," "Pomander Walk," "The Bluebird" and "The Story of the Rosary." He has worked at the dramatic desk, has contributed many signed articles to the magazines, and thus knows the journalistic angle as well as showmanship. Addressed care of this office, he will be glad to confer with heads of films, of organizations and with prominent exhibitors who desire real money-getting publicity.

Wilmuth Merkyl, New Petrova Leading Man

WILMUTH MERKYL, regarded as one of the foremost of the younger leading men of the stage or screen, has been engaged by Metro and will make his bow under Metro auspices in "The Soul Market," in which Mme. Petrova is starred. This is an original story, written by Aaron Hoffman, the well known playwright and author.

Mr. Merkyl had a long and varied career in grand opera and on the speaking stage, before he went into motion pictures. He was recently starred in "The Fortunate Youth," and before that was leading man for Helen Ware, in "The Price," Betty Nansen in "The Celebrated Scandal," Marguerite Clark, in "Gretna Green," and other notable productions.

Wilmuth Merkyl.

Mr. Merkyl made his professional debut in grand opera at the Royal Opera House in Berlin, and since adopting the stage, has appeared all over the world, playing several languages. He has appeared in India, China, Japan, South Africa, England, Australia, and in Canada and the States. He had the leading male singing role in "Adele," and appeared with Hazel Dawn in light musical comedy.

Berlin Letter

FILM Censorship in Germany is continually growing stricter. Preceding the war there were only two boards of censorship in the country, stationed at Berlin and Munich. Berlin exercised control over the whole of Germany, exclusive of Bavaria and the Bavarian Pfalz. These two districts received their censorship permits from Munich. Since that time, Wuerttemberg has established a censor-central at Stuttgart; films for the Rhein province and Westphalia are censored in Dusseldorf; Alsace-Lorraine kinemas cannot show pictures without a Strassburg permit, and Saxony is dependent upon the Leipzig censor, although no film is censored in the last-named city unless accompanied by a Berlin card. In addition to these main censors, practically every city, town and village in the country has established an independent board, which very often forbids films which have passed all of the main boards. Thus a film may have successful runs in every city in the country and finally strike a snag in the person of some village burgess. This gauntlet which every film is now required to run has caused manufacturers to exercise much more care in the making of films. Many producers even make some of their doubtful scenes twice—one for Germany, the other for some of the foreign countries which demand stronger moments.

Notwithstanding the added censor pressure, less films have been forbidden, owing to these precautions, than in the preceding year. This fact may be better emphasized by the following figures gleaned from the Munich board of censors, which has always been considered perhaps the most rigid in Germany. The Munich board, which in 1914 examined 4,173 films, in 1915 censored 3,525 pictures with a total length of 934,606 meters (approximately 3,115,350 feet). From this number, 3,184 films were passed, 117 partly forbidden and 224 entirely forbidden. The length of the forbidden films totals to 64,896 meters (216,320 feet). The forbidden pictures in 1915 amount to less than half of the number forbidden in the preceding year.

The censors at present especially discountenance detective films and to a great extent comedies, in particular such as direct the mind toward lower moral channels. War pictures—actual, dramatic and comic—are looked upon with favor, as are all educative pictures—nature, industrial and actual. Carefully prepared dramas and wholesome comedies are also assured of success with the central proofing boards.

The Nordische film, "Revolutionshochzeit," has been having a very successful run at the Union theaters. This film, taken from Sophus Michaelis's drama, well merits mention as one of the finest film dramas of the year. With an interesting plot as a basis, with elegant settings and beautiful outdoor scenes, as the Nordische so well understands these essentials, the film has been perfected by the splendid acting of Valdemar Psilander, Betty Nansen and Nicolai Johannsen. The plot is laid in France during the revolutionary period of 1793, and the entire presentation is so real that one may well imagine himself to be really living in this turbulent period.

The Atlantic Film Aarhus production, "Der Weg zum Guten," founded upon paragraph 51 of the German statutes book, passed the Berlin censor this week. The film, a criminal-physiological drama treating with the theory of heritage, has already been sold to a number of foreign countries and, according to reports received, is meeting with signal success. Parties who have seen this film are universal in acclaiming that it will be one of the season's biggest features. "Der Weg zum Guten" features Alfred Abel, who by his splendid play in this film has strengthened his hold upon the title of one of the country's greatest character actors.

The Mozart Lichtspiele on Nollendorfplatz presents this week a new Erna Morena film, "Der Weisse Tod" ("The White Death"). Again in this film Miss Morena shows her thorough knowledge of the film art. "The White Death" affords Miss Morena excellent opportunity for showing her ability, inasmuch as with her play two actors who measure up to even Miss Morena's possibilities. Heinz Salfner demonstrates that obtrusive mimicry is not necessary for successful character portrayal as shown on the screen. Hermann Wlack, while not so original as Mr. Salfner, brought out in a pleasing manner the fullest possibilities of his role. Beautiful Alpine scenery added to the charm of this finely enacted picture.

Two films worthy of mention are the Eichberg productions, "Robert als Lohengrin" ("Robert as Lohengrin") and "Das Tagebuch Collins" ("Collins' Diary"). "Robert als Lohengrin" features Berlin's most popular humorist, Robert Steidl, in a three-act comedy which shows Berlin's favorite laugh-maker at his best. "Das Tagebuch Collins" is an interesting criminal romance in which an innocent man is accused of murdering his friend. Through the clever work of the prisoner's sweetheart the guilty parties are uncovered. Praise is due to Miss Ellen Richter for her splendid interpretation of the fiery Spanish dancer about whom the plot revolves. Both films are especially good in photography and settings.

Martin Berger, formerly of the Mercedes Film Company, has entered upon the manufacture of films, together with Max Altmann. Mr. Berger, who is one of the best posted men in the Berlin trade, is responsible for a number of excellent films, and it was therefore not surprising that the new concern's first film, "Kindertraenen" ("Child-Tears") fulfilled all expectations. Mr. Berger features Edmund Loewe, who plays the leading role in a very pleasing manner.

Benefit performances for soldiers stationed in Krakau garrisons will take place in that city on the sixteenth and seventeenth of this month. The main attraction is the Desmond film, "Seifenblasen" ("Soap Bubbles"), to which music for the occasion has been composed by Professor von Woikowsky-Biedau. Miss Olga Desmond will personally appear before the screen between the third and fourth acts.

J. A. FLEITZER.

Berlin, January 10, 1916.

ESSANAY TO PRODUCE "THE HAVOC."

Production is practically ready to start on Essanay's next multiple reel feature to follow "The Discard." on the V-S-L-E. program. The photoplay is "The Havoc," in five reels, written by the well known playwright, H. S. Sheldon. It will be the first photoplay to be produced in Essanay's new studio, which is now practically completed. Sets have been arranged in the new studio, Essanay's other two studios being tied up with other productions. A temporary lighting system has been arranged, work on the overhead crane lights still going on.

An all star cast has been engaged to appear in this production. Gladys Hanson who has been playing with Lou Tellegen, the betrothed of Geraldine Farrar, in "The Ware Case," on Broadway, will take the leading role.

Miss Hanson is well known in the Frohman productions, playing for many years with E. H. Sothern. Her first work was a part in "The Spoilers." She later appeared with Cyril Bellew and Minnie Madern Fiske. She will be supported by Charles Dalton, the well known stage star, in the heavy lead part, and Bryant Washburn, as juvenile lead.

The play is one of intense dramatic action and with strong emotional parts, and bids fair to be one of the best produced of the Essanay program.

LAMBART OUT OF MIRROR FILMS.

The following statement comes from the offices of the Mirror Films, Inc., at 16 East Forty-second street:

"Captain Harry Lambart, who has been identified to some extent with Mirror Films, Inc., is no longer connected with the Mirror Films, Inc., in any capacity. Action leading to the retiring of Mr. Lambart from the organization was taken at a meeting of the Board of Directors and such action was taken with the approval of each member. As Mr. Lambart had, at the time of the action, no official position with the company, no office has been left vacant by him.

"Mr. Lambart resigned as a member of the executive committee of Mirror Films, Inc., some time ago, at the same time resigning as vice-president."

Mr. Lambart, prior to his joining the Mirror Films, was for a long time with the Vitagraph company.

ANDERSON RETIRES FROM ESSANAY OWNERSHIP.

Gilbert M. Anderson, secretary of the Essanay Company, has sold his stock interest to George K. Spoor, president of the concern. Mr. Spoor and Mr. Anderson, the initials of whose names formed the basis for the title of S. and A. (Essanay) company, were among the pioneer film manufacturers. Mr. Anderson has not announced his future plans.

AUSTRALIAN FILM MAN DENIES RUMOR.

J. A. Lipman, of the Australian Feature Films, Ltd., Sydney, Australia, has arrived in New York and will remain here in the interest of his concern for several months. Regarding a paragraph printed recently in the Australian Notes in this publication, to the effect that the Australian Feature Films and Fraser Films, Ltd., had combined, he says that the information is incorrect. Neither companies contemplate combining.

"Down in Front"

(Moving Pictures and Moving Conversation.)

By Hazen Conklin.

Illustrations by Thornton Fisher.

Mrs. McGabb Explains a Love Scene.

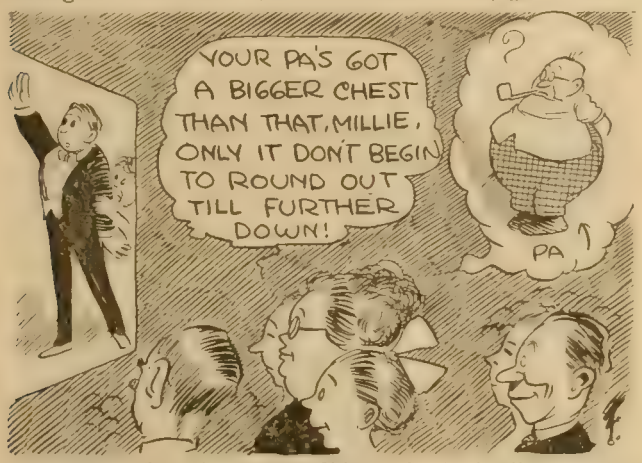
(Mrs. McGabb has brought her sixteen-year-old daughter, Millie, and Millie's school chum, Rosie Simms, to witness a six-reel romance, featuring J. Romeo Mushman, the popular screen idol. Mrs. McGabb has seated herself between the two girls.)

Millie—Oh, Ma! can't me and Rosie sit together?

Mrs. McGabb—No, you can't! Let you two together and you'd do nothin' but sit and hold hands and moon about curly hair and his lovely eyes like you didn't either of you have a brain in your head!

Millie—Aw, Ma, we wouldn't neither—would we, Rosie?

Rosie—Honest, we wouldn't Mrs. McGabb. Oh, look, Millie! Don't he look grand in a dress suit! Ain't he got a swell figure! His chest swells out like a—like a—



Mrs. McG.—If you'd ask me I'd say he looks like a potato bustin' it's jacket! Your Pa's got a bigger chest than that, Millie, only it don't begin to round out till further down.

Millie—Oh, look, Rosie, he's goin' to kiss her! O-o-o-o-ah!

Rosie—Don't he make love grand! Say, Millie, wouldn't you like to run your fingers through his hair like she's doin'? So long, and soft, and wavy!

Mrs. McG.—She's probably measurin' to see how long since he's had it cut. Or maybe she's wonderin' if there'll be cuttin's enough so's she can stuff a new sofa pillow.

Millie—Look, Rosie, he's goin' to propose to her! Look, he's gettin' down on his knees!

Mrs. McG.—If he kneels down in them skin-tight pants something else'll pop!

Rosie—Aw! Ain't that too bad—the fillum has busted! Why does something like that always have to happen right at the most exciting moments?

Mrs. McG.—He probably *did* pop, and they're waitin' while somebody goes for a needle and thread. There, it's all right again. I guess—

Millie—Aw, it's all blurry now—the machine's out of focus! That's better now, but I couldn't see whether she said "yes" or "no," could you, Rosie?

Rosie—I think she must have refused him, for he's walkin' up and down, bitin' his finger-nails. Maybe he's poor. She musta loved him, because she lets him kiss her. See—he's pleading with her and—

Millie—Oh, *why* does something always happen when—look, all you can see is the bottom of one picture and the top of another. What makes it do that? Don't it look funny! All you can see is his feet in one and their heads in the other. You don't know which to watch.

Mrs. McG.—If you'd ask me, I'd say his feet. They look funny walkin' up and down all by themselves. Like a pair of lost soles.

Millie—They've fixed it, but I do wish I knew what he was sayin' to her! Could you read that sub-title, Rosie? That's the second one I've missed because it went before I could read more than the first line. Oh, look! That's his rival, and they're goin' to fight! Look! Look! Aw, say,

now we've gotta let these people by and miss it all! Why can't they make people wait till the end of a reel before they let 'em into the seats! It takes all the good out of the pictures!

Mrs. McG.—Humph! I wouldn't care how much good it took outa the pictures if it didn't take all the shine offen my shoes! Just a minute, Mister! Would you mind comin' back here and steppin' on my other foot, so's they'll both be mates? I hate to have one squashed a different shape from the other!

A 1000% INVESTMENT FOR EVERY EXHIBITOR.

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MONEY FLOWING INTO ARGENTINA.

The exports of Argentina in 1915, according to official statistics, amounted to $558,280,000, an increase over the preceding year of $290,000,000. Imports of $226,892,000, showed a decrease over 1914 of $45,000,000. This remarkable showing of the progressive South American republic undoubtedly will have interest for film manufacturers.

Reviews of Current Productions

Exclusively by Our Own Staff

Bluebirds Ready to Show

"Hop, the Devil's Brew" Is Impressive Production—The DeHavens in "The Wrong Door."

Reviewed by Lynde Denig.

"Hop, the Devil's Brew."

IT MAY appear like overheated enthusiasm, nevertheless, we venture that "Hop, the Devil's Brew," produced by the Smalleys, is the most complete and the most authentic of photoplays dealing with the illegal traffic in opium. The picture is more than good; it is excellent, considered either as dramatic entertainment, or as a faithful depiction of actual conditions to be faced in some of the coast cities in the United States. Phillips Smalley and Lois Weber, to whom first credit is due for a superior production, are said to have had the cooperation of San Francisco customs officials in preparing the scenes demanding detailed knowledge of the opium trade. If they did not have such assistance, the perfection of the detail in the picture is the more remarkable.

For want of a better word, the story in "Hop, the Devil's Brew" may be called natural. Combined with such a quantity of unquestionably realistic incidents, it all seems like a page out of life, and the restrained acting of Mr. Smalley, as the inspector, and Lois Weber, as his wife, addicted to opium, contributes to the impression. They are never theatrical and they never allow the production to become theatrical. The plot, simple and direct, progresses so smoothly that we are unconscious of calculated effects and because of this, the effects are all the stronger.

Passing over the happenings in the personal drama, which might sound ordinary enough in the telling, it is worth while to note a few of the outstanding features of the production. No highly colored newspaper story ever gave the reader so complete an idea of how opium smugglers operate and how government inspectors work to check them. On the "Queen of the Orient," docked in a Pacific coast port, we see both ends of the game—the secreting of opium in life preservers and blocks of wood that may be surreptitiously landed on shore, also the tactics of the inspectors familiar with the tricks of opium dealers.

Of course, there are confederates among the city officials and in the Chinatown district, where we have most convincing pictures of Lee Gow's establishment. Settings are ideal, types of depraved characters are not overdrawn, and from first to last there is a wealth of interesting detail. Too much emphasis cannot be placed on this quality of the picture. And it would be unfair to omit mention of the perfect photography

Scene from "Hop, the Devil's Brew" (Bluebird).

and exceptionally fine lighting effects. The picture is another triumph for the Smalleys, artistic producers who know what to include and what to pass by in gaining an effect.

"The Wrong Door."

Melodrama and farce intermingled, and a good deal of the DeHavens, Carter and his wife, Flora Parker, are found in "The Wrong Door," a picture not easily catalogued, but fairly entertaining. No one is likely to take the story seriously, or to respond to the producer's thrills when he essays melodrama, so it is best to regard it as a comedy with variations. If an audience makes a mistake and laughs at the wrong time, why no harm is done.

In his screen performance, Mr. DeHaven retains the personality of a musical comedy actor. He is dapper, quick of movement and whatever the situation, his presence is apt to give a comedy twist to the scene. As Phillip Borden he is supposed to manage a steel foundry and he sits before a large desk in an office with his name on the door, but he never would be mistaken for a business man. At his club, in the theater where he goes to admire the pretty Frou Frou, or joy riding

Scene from "The Wrong Door" (Bluebird).

after a festive evening, Mr. DeHaven appears more in his element.

Probably the most interesting scenes in the production show a theater as the audience watches the dancing girls on the stage, and the same young women as they appear in the not over private privacy of their dressing room. There is so little pretense of plausibility in the story that to enumerate inconsistencies would be useless.

Mr. DeHaven and his stupid friend "Bumps," played by Ernie Shields, often succeed in being amusing, whereas Mrs. DeHaven is a pleasing, if somewhat colorless Frou Frou. Settings are adequate.

"Love's Crucible"

A Brady-World Film Production Introducing Frances Nelson as a Star—Some Telling Situations.

Reviewed by Lynde Denig.

WHEN presented on the stage, Jules Eckert Goodman's play, the inspiration for this Brady-World Film picture, went under the title of "The Point of View." As a screen offering, with the plot based on the trials of an artistically ambitious girl placed at the mercy of designing young men possessing more money than morals, "Love's Crucible" is not strikingly original. But that, of course, does not indicate the absence of appealing qualities in the story, in the production supplied by Director Emil Chautard and in the acting of Frances Nelson. It is pleasing to note the rapid rise of this young actress, who in all respects seems to merit a place on the roster of World Film stars. She has a really engaging personality and a distinct gift for emotional expression that has ample scope in this production.

The success of the picture, for it appears like a success, is largely due to the sympathetic playing of Miss Nelson and to Director Chautard's ingenuity in contriving new ways of registering familiar incidents. One scene, in particular, is worthy of mention because it is certain to impress an audience by reason of its suggestiveness—not an offensive suggestiveness, however, for the story demanded a clear indication of a changing situation, and the director's method of conveying his meaning was quite adroit.

Myra has left her country home, is installed in a studio and has for a neighbor, a youth of pleasing presence whose companionable attentions are in reality only a cloak for less innocent motives. When it becomes necessary to show that the

barrier between these two young people is about to be removed, the girl, after a very well acted scene, slips the key to her door over the transom between the two rooms. This is enough to make plain the altered relationship without undue emphasis.

In subsequent passages of the drama, which follows the too trustful girl's tribulations and ultimate redemption, the plot is developed with considerable skill. All of the characters are given a reasonable place in the action and their behavior is plausible. As intimated before, Miss Nelson's acting is natural

Scene from "Love's Crucible" (World Film).

and graceful, qualities not always realized by other members of the cast. Douglas MacLean is a manly type, but a bit stiff in his playing of Robert. The company includes June Elbidge, Lumsden Hare, John Hyland and Fred Truesdell.

Biograph Drama and Reissues

A New Three-Reel Production of Good Quality—Interesting Single Reels Directed by Griffith.

Reviewed by Lynde Denig.

"The Guilt of Stephen Eldridge."

IN producing this three-part drama, Director Farrell Macdonald gave a clear presentation of a moderately involved plot, and more than that, showed a commendable regard for reasonable character development. The story follows the theory that a child is likely to inherit the disposition of its parents, or rather in this particular instance, the disposition of the father. The bank cashier, introduced in the early scenes, is dishonest; the paying teller, made to suffer for the other's defalcations, is a model of rectitude and the sons of these two men carry the characteristics of the fathers into the sec-

Scene from "The Guilt of Stephen Eldridge" (Biograph).

ond generation. They are the means of bringing about a long delayed justice, which restores the good name of the wrongly convicted paying teller.

The usual lines of plot construction are followed in showing how the bank theft is discovered and how the guilt is shouldered on an innocent man, who spends a number of years in the penitentiary before escaping to lead a precarious existence as a scissors grinder. Thoroughly disguised by a flowing beard and ragged clothes, he wanders about his old haunts and keeps in communication with his wife without his identity being suspected by neighbors. Meanwhile the sons of the cashier and the former paying teller have reached maturity and are following in the footsteps of their fathers. One is a wild youth, secretly married to a chorus girl, the other gives every evidence of becoming a good citizen. Through the conflict between these two young men the dishonesty of the cashier is revealed and the scissors grinder is reunited with his family.

Ivan Christy, Vera Sisson, Charles H. Malles, Jack Mulhall, Charles Perley and Gretchen Hartman are numbered in an efficient cast. As it is to be expected in a Biograph production, settings and photography are of the best.

Griffith Reissues.

The merit of the Griffith single reels, now being reissued by the Biograph Company, is again evidenced in four subjects selected for release in March. They are "The House of Darkness," "The Lady and the Mouse," "His Mother's Scarf" and "The Golden Supper." The most dramatic of the four, and perhaps the one most typical of Griffith craftsmanship in creat-

Scene from "The Lady and the Mouse" (Biograph).

ing suspense, is "The House of Darkness," a gripping sketch based on a maniac's response to the soothing influence of music.

Lillian and Dorothy Gish, Henry B. Walthall, Lionel Barrymore and Robert Harron contribute to a deftly told story in "The Lady and the Mouse." "His Mother's Scarf" is a Western drama of sound appeal, and "The Golden Supper" is a fairly effective interpretation of Tennyson's poem, marked by picturesque ensembles and beautiful settings.

"Merely Mary Ann"

Delightful Mixture of Sense, Sentiment and Humor in Fox Five-Reel Offering from the Plot of Israel Zangwil.

Reviewed by Hanford C. Judson.

ONE can get real enjoyment from "Merely Mary Ann," a Fox picture in five reels by Israel Zangwil. Merely Mary Ann is quite a compelling young miss of 17. And as the pretty young actress, Vivian Martin, sets her forth, she has such a wholesome atmosphere of sentiment that is sincere affection, of capacity for gladness and of innocence about her, that, bravely buckling down to the hard jobs of a slavey in a lodging house, she seems like a golden ray of Fairyland shining through to a hard world. The effect is often poetical to a degree. It is a picture that will do credit to any exhibitor; it certainly does credit to all the players and to its director, John Adolphi.

It is one of those not too frequent offerings in which sentiment is kept from decaying into sentimentality by the continual cutting across of humor. Humor stops it before it begins to spoil and lets it begin afresh. There's a laugh always coming, but the laugh is so closely related to the sentiment and the poetry that the mind is constantly stimulated and constantly refreshed much to the spectator's enjoyment.

The story, not sensationally novel, is fresh with many a bit of humanity that has never been shown before or seems as new as though it never had and this is all that the producer desired. It is a picture that merely uses life; it doesn't set out to draw things as they are, but to draw a contrast between things as they are, and in, Merely Mary Ann, just there and nowhere else, just in her own corner of the picture, things as we would like to think they are. And the ending is as happy as that of "Cinderella." No matter what the world really is or what it may become, the happy ending will always remain legitimate as long as humans are born young and have to grow up. Folks will like this kind of picture until they forget they, too, were young once and grew up.

"He Fell In Love With His Wife"

The Pallas Pictures Give Pleasing Visualization of Old Favorite—E. P. Roe's Story Films Well.

Reviewed by Margaret I. MacDonald

SOME of the old stories film well. "He Fell in Love With His Wife" contains a situation that has been overlooked in the mad rush for something new in the line of picture stories. It has been produced by Wm. D. Taylor, with Florence

Scene from "He Fell in Love With His Wife" (Pallas).

Rockwell and Forrest Stanley in the principle roles; and in spite of a defect or two, such as the failure of James Holcroft to unhitch his horse and put it in the stable on the night when he dismissed Bridget Malony, the production will be found to be an especially pleasing adaption of the E. P. Roe novel. It might also be argued that too much film has been expended on Holcroft's experimenting with housekeepers. One of the best types in the play is the daughter of Mrs. Mumpson, a former housekeeper. This backward girl, who has run away from a mother quite as eccentric as herself, becomes a servant in the Holcroft home, and proves to be the important link in a chain of circumstances. A splendid portrayal of the character has been given in the Pallas production.

The photographic effects obtained in the night scenes immediately following Alida's hurried departure from the home of Wilson Ostrom, whose wife she had believed herself to be, are remarkable. The play has been dressed in modern style, but as the story is one that might belong to any period, this can hardly be counted a defect.

Of the character of Bridget Malony Lydia Yeamans Titus has given a fine portrayal. The cast which includes Page Peters in the role of Wilson Ostrom, and Howard Davies as Tom Watterly, have been well chosen. Florence Rockwell's interpretation of the character of Alida is delightful, and Forrest Stanley, as James Holcroft, gives a pleasing and manly portrayal of the role.

"The Clarion"

Carlyle Blackwell Becomes Equitable Star in Adaptation of Samuel Hopkins Adams' Novel.

Reviewed by Lynde Denig.

A NEWSPAPER man and magazine writer of broad experience whose specialty during recent years has been the exposure of fraudulent business, Samuel Hopkins Adams, was dealing with familiar material when he wrote ""The Clarion," a novel that created something of a stir at the time of its publication. It has reached the screen in a photoplay that unmistakably conveys the spirit of Mr. Adams' story and occasionally becomes forcefully realistic. Probably picture patrons will be even more interested in knowing that Carlyle Blackwell heads the cast, and in this, his first performance as an Equitable star, creates a favorable impression.

"The Clarion" warranted pictorial treatment because of the vital nature of the story. Without being a preachment, it hits hard at fake medicines and glorifies free journalism, brave enough to tell the truth regardless of the protests of advertisers. We meet a quack doctor at the beginning of his career when he travels from town to town selling Certina to gullible country folk. The nickels and dimes collected in this fashion are the nucleus of a great business, although the cure-all medicine continues to be useless stuff. The real conflict in the drama develops between father and son, for Harrington is presented as a young man of high ideals. As the proprietor of a newspaper he opens a campaign for right and justice in all things, and there is no compromise, though his father and his fiancee must be among those to suffer.

Director James Durkin's production is most effective in realistic details and least convincing in the development of a love interest that is really little more than conventional trimming for the central plot. Among the details that contribute strength to the picture may be noted the glimpse of the Certina factory, where unclean workmen mix the fluid in barrels; also the flashes of deluded people, pitiable wrecks, who have taken the vile concoction in good faith. All the squalor and hopelessness of chronic poverty are suggested in the scenes of the town's disease breeding slums. But Director Durkin reserved his biggest achievement for the concluding reel in which an anarchistic workman incites a mob to attack the office of "The Clarion." The handling of this mob is admirable.

An efficient company in support of Mr. Blackwell numbers

Scene from "The Clarion" (Equitable).

Howard Hall, Marion Dentler, George Soule Spencer, Rosemary Dean and Phillip Hahn. The unfinished print shown for review precludes comment on the photography.

"The Precious Packet"

A Thrilling Tale of the British Diplomatic Service Presented in Pathe Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

THERE can be no question about the box office qualities of "The Precious Packet." The story is of the kind that carries you along with it, and Donald MacKenzie has missed no tricks in producing it. It is also a well-constructed story, and jealousy guards its secret to the end.

At least two of the cast are new-comers to the Pathe pictures, and their manner of conducting themselves suggests that a further use of their talents in screen work will reflect credit on all concerned. These are the star of the play, Ralph Kellard, whose successful stage career covers a number of legitimate successes, and W. Tabor Wetmore, who is a well-known tenor, and one of our foremost dramatic interpreters. Lois Meredith, the feminine lead, is attractive but not obtrusive. Others of the cast whose names are unknown to us are also worthy of mention.

The story of the play was written by Fred Jackson, and treats of the adventures of a young Englishman, who, having lost his all at the race tracks and about to commit suicide, is

Scene from "The Precious Packet" (Pathe).

sent under the auspices of "The Younger Sons," an organization of the younger sons of British nobles, to perform in America a mission unknown to himself. He is entrusted with a secret packet which is not to be opened until a certain date, and which is to enlighten him as to what is expected of him. Arrived in America he is kidnapped by a young French woman who is to be secretly placed on the throne of a French-Canadian kingdom. Falling in love with the young man she helps him to escape the French conspirators who are trying

to make him give up the packet. After a thrilling chase and the precipitation of an automobile over a cliff, resulting in the death of the Frenchmen, the packet is opened and found to contain an order for the Englishman to marry pretty Jacqueline, whose marriage with one of his nationality will thwart the plan of her countrymen to place her on a throne in Canada.

The running of the Derby, and the exciting scenes, including the death of a valuable racehorse belonging to the Englishman, will prove especially attractive.

Three Lasky Productions

Theodore Roberts, Fannie Ward and Charlotte Walker Featured in Commendable Subjects Released on the Paramount Program.

Reviewed by W. Stephen Bush.

"PUDD'NHEAD WILSON" depends for its popularity on the reputation of its distinguished author, rather than on any intrinsic dramatic merits. The story, or at least the dramatic skeleton of it, hinges entirely on the finger

Scene from "Pudd'nhead Wilson" (Lasky).

print theory which has to-day been raised to an article of faith in police and criminological circles. "Pudd'nhead Wilson" shows the first application of the theory under very difficulty circumstances. The play stands or falls with the impersonation of "Pudd'nhead Wilson." Theodore Roberts is cast in the part of "Pudd'nhead" and the reader will have no trouble in drawing his own inference. Very much can be said for the characteristic atmosphere in the play which adds greatly to the merit of the performance. The reminiscenes of slavery days present an interesting feature in the play and its tragic consequences are visualized with considerable dramatic force. The quaint humor of Mark Twain is not easily transferred either to the stage or to the screen and those who have read "Pudd'nhead Wilson" may miss some of the grim, strange aspects of that humor. Thomas Meighan acts the part of Chambers, the quadroon slave and gives a convincing rendition. The rest of the cast is good.

"Tennessee's Pardner."

The glory of "Tennessee's Pardner" belongs to Fannie Ward. She takes the part of a pretty, sweet, affectionate lass, who goes through life unscathed by surroundings full of all manner of danger and wickedness. Rarely has a woman artist brightened the screen more delightfully than Fannie Ward in this picture. When I say that no portion of the audience was readier with praise than the women, I am giving the reader some idea as to the merit of her performance.

The nature of the story is such as to give an ambitious and conscientious producer notable opportunities for settings, especially outdoor settings. These opportunities the producer has utilized to the fullest and bringing all his art to bear on the material at hand, has made the atmosphere or rather the various atmospheres, perfect and thoroughly convincing. Bret Harte's humor is at times of an iron strain and there is a good deal of it in this story, very finely translated into screen language.

The scenes in and about the old mission were bewitchingly beautiful and altogether too short for the demands of the spectator. There are tragic and intensely dramatic moments in the play. The climaxes are carefully prepared and never miss their effect. Next to Fannie Ward, the performance of Jack Dean, merits special mention. His was a difficult part. He had to be manly and he had to be tender to the point of weakness. He succeeded in portraying both qualities most convincingly. Another performer that deserves mention is Jessie Arnold who took the part of Kate Kent, the mother of Tennessee, likewise R. Bradbury, taking the part of Bill Kent, Tennessee's father. Charles Clary gave us a villain of the true melodramatic dye. In the subordinate part of the Padre, James Neill, acquitted himself splendidly.

Altogether, "Tennessee's Pardner" is a lovable American play with an appeal which cannot fail with any audience.

"The Trail of the Lonesome Pine."

Theodore Roberts undoubtedly is the greatest asset of this feature. His characterization of the old mountaineer was the finest piece of acting seen on any screen in many a month. Indeed, I feel tempted to doubt whether all the subtle points, all the details of his peerless impersonation can possibly be appreciated at only one view of this feature. To mention but one of the subtle points which give such extraordinary merit to this performance, take the action of the old mountaineer when he is confronted with a piece of writing. Brave in the face of danger, rugged in enduring the eternal hardships of the mountains, the old man collapses when he is called upon to read something. He cannot read. All his hardihood dies out and the old man presents a most pathetic sight with his school boy-like embarrassment when he shamefacedly makes the confession that he never learned to read. It was a touch absolutely true to nature and to reality. In every other aspect of the character, Mr. Robert's rendition was beyond all praise. Much can be said for the conscientious work of Charlotte Walker and Thomas Meighan.

The praise of settings and lighting effects in a Lasky production seems superfluous. The story of the feature follows the old conventional lines and we know what the end will be after we have seen the first two or three hundred feet of film. This may be all right for an unsophisticated audience who enjoy the development of the obvious, but the utter conventionality of the story may act as a weakness in cities where audiences are more critical. I think that there are two many titles in the play. The introduction of dialect or a pseudo dialect into the sub-titles is always an experiment and is often annoying to those who do not care for that sort of thing. The opening scene showing the "Lonesome Pine" is very pretty.

Scene from "The Trail of the Lonesome Pine" (Lasky).

There are improbabilities and inconsistencies more or less obvious. The spirit of sympathy for the moonshiner prevails throughout the play, which in this respect follows the spirit of the original story.

"Dimples"

Mary Miles Minter Is Starred in a Columbia-Metro Picture Calculated to Reveal Her Girlish Charm.

Reviewed by Lynde Denig.

UNLIKE a number of recent eMtro productions dealing with social problems, "Dimples," directed by Edgar Jones for the Columbia Pictures Corporation, is devoted to nothing more serious than the playful prettiness of a sweet girl with wavy blond hair, a winning smile and kittenish mannerisms, such as men for long ages past have liked to associate with innocent maidenhood. If "Dimples" pleases audiences—and surely there is nothing in it to displease them—it will indicate that the likable qualities of Mary Miles Minter are sufficient to compensate for the lack of an impressive story. The picture is apt to be somewhat negative in its effect, unless one looks upon the Metro Corporation's youthful star with favor and decides that a photoplay needs no stronger attraction.

The story is so naive and irreproachably wholesome that it would be unkind to test it by severe standards. Things happen as they do because Miss Minter must be given every opportunity to exericse her childish wiles. We first meet her as the ill-treated daughter of a miserly old man and find that her beauty stands the strain of ragged clothing. She romps about the poor tenement with all the spontaneity of healthy childhood and every now and again strikes a sympathetic note in

expressing a craving for affection that is denied her, save for the companionship of the aged, half-witted friend of her father. Finally she receives the doll for which she has longed, never guessing that her simple-minded companion has removed the stuffing and substituted a great roll of bills, Dimples' inheritance, in place of the sawdust.

Both of the aged men die, and in the third reel, when Dimples goes to live with an aunt, who keeps a boarding house, the plot takes on a new turn with the introduction of a number of characters, in one way or another concerned with events that be-

Scene from "Dimples" (Metro).

fall the pretty heroine. The precious doll is forever on the verge of being stolen or destroyed, but we are not altogether surprised to learn that the bills are discovered at a crucial moment and used to save Dimples' prospective husband from ruin on the stock exchange. The author of the story followed rather obvious lines and permitted a few inconsistencies, but at least his scenario served as an attractive vehicle for Miss Minter.

Exteriors photographed in Jacksonville, Fla., are inviting, and the company is a good one, with William Cowper, John J. Donough and Thomas J. Carrigan in prominent roles.

"Kennedy Square"

A Five-Part Vitagraph Blue Ribbon Based on F. Hopkinson Smith's Well-Known Novel.

Reviewed by W. Stephen Bush.

"KENNEDY SQUARE" is the title of a fairly well-known novel by F. Hopkinson Smith. It is a readable novel. The charm of it lies almost entirely in its atmosphere and in its characterization. There are a hundred delightful little touches in the novel mainly attributable to the charm of the author's style. In transferring these delicate elements to the screen much of their essence has been lost. Nothing is left but the slender thread of narrative which has few dramatic possibilities. There never was enough filming material in this

Scene from "Kennedy Square" (Vitagraph).

story for five reels. Part of the feature is taken up with short biographical data concerning F. Hopkinson Smith. Most of these will be news to motion picture audiences of all degrees. A lot of sketches made by F. Hopkinson Smith are thrown upon the screen as a preliminary to the showing of the feature itself. Some of the sketches are very pretty and as they deal with New York City all of them have a certain interest.

The interest of the story centers around a lovable old gentleman of the Southern school and the impersonation given by Charles Kent is entitled to the highest praise. He instantly wins the hearts of the audience and as far the somewhat halting development of the action brings him into the foreground the feature is both interesting and charming. His chivalrous bearing, his unselfish friendship, his gentle and generous heart endear him to everybody. His relations with the colored servants of the house had a particularly happy human touch.

The action—what there is of it—moves in well-worn conventional grooves. The adventures of the young lover in Brazil were not very convincing. Mr. Antonio Moreno played the part of the young lover and he did the best he could. Muriel Ostriche had by far the best opportunities for dramatic work, but she did not rise to them. She has a very handsome face and an agreeable stage presence, but her acting lacks fire.

The play has the much-desired happy ending; after an unusual number of painful disappointments hero and heroine find the path to marriage smoothed by auspicious circumstance.

"Daphne and the Pirate"

Five-Reel Triangle Fine-Arts Featuring Lillian Gish in a Remarkable Characterization.

Reviewed by Louis Reeves Harrison.

THE kind of story Robert Louis Stevenson sighed for when he said he wished he could find a good one to read, "Daphne and the Pirate" is crowded with the interesting adventures of two lovers, all pictured with the highest sort of artistry, a production of rare beauty and, but for some minor faults of construction, those aggravating little errors which seem impossible to avoid in a composite product, it would stand with the best of its kind. In addition to all its other merits, the pictured story presents what is possibly the most remarkable characterization ever attempted by Lillian Gish. Her work exhibits finer capabilities than she has hitherto shown, though she easily holds the eye whenever she is in evidence.

In a feature displaying an exceptional quality of craftsmanship and infinite pains so far as the pictures themselves are concerned, it is almost a pity that some one could not furnish subtitles with more "bite" in them. Many of them are commonplace, some are carelessly expressed, and at least one should be cut out, together with action it explains, the one speaking of a letter from De Mornay's father about an event no longer material, not plausible considering the circumstances, and serving as an anti-climax where there is need of a swift and strong conclusion.

Very few portrayals of conflict between vessels at sea, if any, have been so original in treatment and generally effective as is the clash between the King's ship, conveying Lillian and a number of ladies of less scruple to the marriage market of New Orleans, and the pirate ship on which her lover, De Mornay, is unwillingly serving. From an almost infinite variety of viewpoints the chase and final struggle are shown, and those viewpoints are so admirably chosen that the audience passes a whole gallery of spirited portrayals in swift review. The entire presentation excels in picture composition. Of almost equal value, possibly of greater, are the quick changes of mood so exquisitely revealed by Lillian Gish. She has never been given to the simp smile of the tiresome chorus girl, and yet she conveys the impression of light-hearted Daphne, now a timid child, now a teasing minx, always lovable. She has demonstrated in "Daphne" that she is a veritable artist.

"The Target"

Five-Reel Red Feather Production Features Hobart Bosworth in Story of a Hard Luck Career.

Reviewed by Robert C. McElravy.

THERE is a vigorous strength in this five-reel offering which carries the interest along in a sweeping manner. The hero goes through a series of hardships which might utterly destroy a weaker man's faith in human nature, yet he comes out smiling in the end. It is not by any means the conventional happy ending, however, for he has lost friends, his wife, and served a ten-year penitentary sentence for the crime of another. Only his principles and his mother's faith are left to him.

Hobart Bosworth is at his best in this part. He is known as Big Bill Brent, a Western lawyer. He clears the deputy sheriff of a criminal charge and receives the promise of life-long friendship from the latter. The theme, which appears many times in the story, is here brought first to view: Will friendship survive self-interest? Later along the deputy sheriff is forced to arrest his benefactor, after he has escaped prison.

Brent is first victimized by a woman, who loves him for his strength and courage. He marries her and she afterward deserts him. He becomes dissipated and is later accused of murder, his business partner fixing the crime upon him. The jail break and escape of himself and his pal to British Columbia is splendidly pictured. On the way to safety they help themselves to horses and provisions, but later return money in payment for same.

The photography is very good throughout the story and there is no slackening of interest. Anna Lehr does some quietly effective work as the mother. Others in the cast are Maude George, Albert MacQuarrie, Jane Novak and Dick LeReno.

"The Ne'er Do Well"

Rex Beach's Fascinating Story of Love and Adventure in Panama Vividly Visualized in Ten Parts by Selig, Amid Rich Scenes of Tropical Splendor, with Impressive Views of the Panama Canal in the Building.

Reviewed by James S. McQuade.

THE CAST.

Kirk Anthony, the Ne'er-Do-Well.....Wheeler Oakman
Mrs. Edith Cortlandt, a diplomat.....Kathlyn Williams
Stephen Cortlandt, her husband.....Harry Lonsdale
Darwin K. Anthony, a railroad magnate.....Frank Clark
Chiquita Garavel, a Spanish maiden.....Norma Nichols
Allan Allan, an English subject.....Jack McDonald
Ramon Alfarez, commandante of police.....Sidney Smith
Andres Garavel, father of Chiquita.....Fred Huntly
Runnels, master of transportation.....Lamar Johnstone

EVERYONE who has read Rex Beach's story of "The Ne'er-Do-Well" can recall the fevered interest taken in it from the very first chapter until the end. This interest was excited not only by the red-blooded exploits of the hero, but

Scene from "The Ne'er Do Well" (Selig).

in a greater degree by the unfamiliarity of the scenes amid which the action takes place, and of many of the characters as well. "The Ne'er-Do-Well" was indeed a new book that conducted the reader through a new field, in which he could not fail to observe unusual conditions of social and political life, though his attention was always centered on the principal figure of the story and on those who played important parts in the shaping of his career.

It is my opinion, after repeated views of the photodramatic production by William N. Selig, that the screen version is not only a faithful reproduction of the printed story in all the important essentials, but that it has also increased manifold the interest created by the book. In this connection it is scarcely necessary to refer to the great advantage that the visualizaion of action and scene possesses over the printed page, or how weak mere descriptive writing becomes when, in its place, we have before us the scene itself on the screen.

And these scenes on Panama, so vividly described by Mr. Beach in the printed story, have all been brought before our eyes by the camera; for Mr. Selig personally conducted his company and Director Campbell to the Isthmus, where all the action of the story in that region has been reproduced photodramatically, on the very spot described in the book of Mr. Beach. Thus we have Colon, on the Atlantic side of the Canal, and its settings for the action taking place in it; the Gatun locks and the great Gatun dam (in the making) nearby; a view of the wreckage of the French machinery used in the attempt to build the canal, and also of the much-read-about Culebra Cut; also the city of Ancon and of new Panama City, separated from it by a main street; and old Panama City 12 miles away, as well as the picturesque Taboga islands, 15 miles off in the Pacific Ocean. With all these places the action of the story has to do, and captiously inclined people are so informed, lest they might think they are being treated to a mere travelogue.

The scenes in Part I and a few of the early scenes in Part II are laid in New York City. In these we see Kirk Anthony, son of the millionaire Darwin K. Anthony, sowing his wild oats, but not of the usual kind. A university graduate and the coach of the football team of his alma mater, and, moreover, inclined to be reckless and jovial, Kirk is the idol of his fellows. And he is the idol, too, of his old Dad, who keeps his photograph in a drawer of the big business desk, and is addicted to the weakness of looking at it whenever he hears rumors of Kirk's wild acts. He has been so often called upon for checks for large amounts to meet his son's follies that we can see his face grow aged, as the thought comes uppermost that his boy uses him only as a money broker.

"Sorry I can't dine with you, Dad, I have a date," Kirk says one day, after receiving the customary check, though it was the first time he had seen his father for months. And the disappointed, tired look takes possession of the face of the old railroad king. Only a few days later Kirk calls on his father for the same purpose, and is given the amount in bills this time, with the final warning that if he is caught in another infraction of the law that he will be disowned.

Kirk and his friends go out to celebrate a football victory with the money just received. That night they get uproariously drunk; drive into a cafe in an automobile; get entangled with a fugitive from justice, who had just purchased a steamer ticket for Colon; nearly murder an officer of the law who attempts to arrest the absconder, and engage in a free-for-all fight with the waiters. All leave the cafe except Kirk, one of his companions and the stranger fugitive. The stranger knows that he has been traced up to the time of the buying of the ticket for Colon, and he decides to hide his tracks by having Kirk impersonate him. Already drunk, Kirk is induced to drink another glass of liquor, which has been drugged. All his money and valuables, except a diamond ring, are taken from him, and he is put aboard the steamer for Colon, with the ticket purchased by the stranger in his possession.

After this outbreak, it can be readily surmised that "old man" Anthony closed his purse to his son, the "Ne'er-Do-Well," as he sadly called him. There is no space at my disposal to continue the story further; but the book, if it has not been read, can be easily secured.

Director Colin Campbell has been very successful in giving all the big and thrilling scenes of the story the full measure of realism. The fight in the New York cafe, with the break-neck flight down stairs, has not often been outdone in an actual brawl among drunken men, where firearms are absent.

The fire scene in Colon, where Kirk and his trusty Allan Allan try to show the native firemen how a fire fight should be conducted, has both humorous and almost tragic intensity. And the aftermath, which shows the arrest and cruel manhandling of the aforementioned worthies by the spiggoty cops of Colon, has such a semblance of reality, that every good, fair-play American will feel like taking his chances with the minority.

The ball at the Tivoli in Ancon shows several fine interiors, and the scenes amid the picturesque ruins of old Panama City

Scene from "The Ne'er Do Well" (Selig).

have been artistically chosen as settings for the action therewith connected. The same nice care is shown in the selection of exteriors on Taboga island. The scene bearing the announcement, "Alone," where Mrs. Cortlandt is seen looking out over a darkening sunset, is expressively emblematic of the despair of her failure in her heart's desire; and in strong contrast, and equally fitting, is the final scene which shows Kirk Anthony and his bride looking out of a cabin window of the ship that bears them to New York and home, at the Statue of Liberty.

The assignment of the characters in the cast shows careful and fit selection in nearly every case. No happier choice could have been made for the part of Kirk Anthony than Wheeler Oakman. He has the build, the looks and the youth of a well-bred university man and athlete. He has the bearing too, and heaven knows he displays athletic prowess that requires no apology for what is left undone. I don't think a limper, more disfigured semblance of a man could be produced by anything short of a shrapnel shell than Mr. Oakman appears as he lies on the grimy floor of the Colon lock-up, when the spiggoty cops get through with him. And withal he is a ladies' man, one of the kind that never tries to break hearts, but who always fights to win that of the woman he

prefers above all others. In the scenes between Kirk Anthony and Mrs. Cortlandt, Mr. Oakman shows a manly conception of the real self of his prototype. He is not proof against sudden fits of passionate emotion, but he does not believe in any weakness before a woman when his heart dictates the course to follow.

In the part of Mrs. Edith Cortlandt, Miss Kathlyn Williams makes a strong appeal, one that I believe will win for her the judgment that in it she has given her best studied and most complete effort before the camera. Never before has Miss Williams sustained a role that called for such keen insight of a brilliant woman's mind and a corresponding subtlety of interpretation.

Mrs. Cortlandt was a woman of rare intellectual capacity and power. She lived in the atmosphere of big things, because her mind lived in an atmosphere still higher. Love had not touched her, because she had not yet met the man. Her marriage was one of convenience and, therefore, loveless. Too late she found that her happiness lay in service and not in authority. And when the man appeared, she was seized with the furious desire that a tigress has for her mate—to win him by purring methods or by force. She was not a bad woman; just one mismated by her own consent. And her very strength of character and mind, when the man came, urged her to win happiness at all costs, with the conviction that happiness would never be offered her again.

In the screened version, the attitude of Mrs. Cortlandt toward her husband, in the final scene, is entirely away from her true self. It is harsh and cruel, without a tinge of sympathy. He had suffered and she knew it; and she also knew that he, like herself, had missed happiness. The book version is in truer touch with her real self. They talk over matters and she admits her shortcomings as a wife, but she still has sympathy for him, though she hates him for what he has done. And in the book they say good-night to each other and go to their separate rooms. Later, when he thinks she has gone to sleep, he glides quietly past her bedroom door and places a note where she may find it, that may save an innocent man from the charge of murder. Then he goes out to his self-inflicted death.

The husband Stephen Cortlandt is a most trying role, but Harry Lonsdale represents him in a way that saves him from the charge of cuckoldry. The screen version, in the final scene between husband and wife, places the husband at a decided disadvantage and defaces his true character. The book version is far more preferable.

Frank Clark and Jack McDonald, old chums and partners in "The Spoilers," are fully at home in the characters of Darwin K. Anthony and Allan Allan. The comedy furnished by the latter is of an unusual type, but it excites our mirth and creates a kindly feeling for the big, rawboned, cullahd gemman from Jamaica.

While a capable actress, Miss Norma Nichols is unsuited for the role of Chiquita Garavel, either physically or temperamentally. Chiquita was a beautiful, fascinating, mischievously roguish creature, of high mercurial temperament and vivacious Spanish mind and action. The scene showing Kirk's first call at the Garavel mansion furnishes comedy of a delightful kind.

Sidney Smith's impersonation of Ramon Alfarez, commandante of police, may be just a little too close to burlesque to satisfy some minds. Fred Huntley makes a dignified Andres Garavel, and Lamar Johnstone is a fine type of young American in the person of Runnels, master of transportation on the Panama Railroad.

The entire ten reels show excellent photography.

"Sold to Satan"

A Three-Reel Lubin Photoplay in Which Man's Struggle With the Prince of Evil Is Given Very Literal Treatment.

Reviewed by Edward Weitzel.

BELIEVERS in a personal Devil will find the Gentleman from the Lower Regions visualized in a very material manner during the action of "Sold to Satan," the three-reel photoplay written by Capt. R. P. Rifenberick, Jr., and produced by Edward Sloman. Although shorn of his horns and tail and, when in polite society, wearing correct evening dress, His Satanic Majesty makes no effort to disguise his features, and the familiar face makeup of the stage—flaring eyebrows, pointed imperial and all—betray him every time he appears. And he is the deus ex machina of the picture.

The opening scene of the story is excellently contrived. An outcast is shown outside of a brilliantly lighted cafe, on New Year's Eve. Crowds of merry folk pass him as he stands shivering in the cold and snow. Alone that night in his cheerless room, he offers to sell his soul to the Evil One, in exchange for youth and wealth. Satan immediately takes him at his word, appearing in person and making the same bargain with him that forms the leading motive of "The Black Crook." The outcast is to have his desires granted so long as he can deliver one soul each year to the Ruler of Hades. Once in the possession of money and his lost youth, this modern "Faust" falls in love with the beautiful young girl and, at the command of his master, lures the brother and father of his fiancee to distruction. At the end of the third year, he is told to make a victim of the girl herself. He fails, and is promptly claimed by the Evil One, who has kept near his victim all through the drama and, apparently, enjoyed himself hugely when cultivating the society of the exclusive social set.

There is no attempt to relieve the situations by any flashes of wit such as Franz Molner employed to lighten up his drama, "The Devil." The picture preaches a sermon from the text, "The Wages of Sin Is Death," in the uncompromising manner of an early Miracle play, and has been screened in the same spirit by the producer Edward Sloman. The cast is one of merit. L. C. Shumway's impersonation of the outcast is artistic in makeup and acting, and Mr. Sloan is a conventional but thoroughly good Prince of Evil. Ben Hopkins, Adelaide Bronti, Alan Forrest and May Cruze are also members of the cast.

On the Mutual Program

"The Dead Alive," Five-Reel Gaumont, and "The Oval Diamond," Five-Reel Thanhouser.

Reviewed by Louis Reeves Harrison.

THE DEAD ALIVE presents fascinating Marguerite Courtot in a dual role and shows a large amount of fine craftsmanship in the way it is treated. The talented director handles situations where twin sisters, Mary and Jess, meet in a manner which makes the story entirely plausible, and there is a delightful absence of artificiality throughout a very large part of the release, but he falls into a very common error, that of supposing hypnotic influence to be a power exerted only by certain gifted individuals instead of being dependent on the "subjectivity" of certain minds. This does not happen to be an important error, but he should give hypnotic sugegstion a little study before using it in another picture. Some of his ensembles are very attractive, and his whole product is well-calculated to hold the interest of any mixed audience.

All three male principals, Sydney Mason, James Levering and H. W. Pemberton show a very high degree of intelligence in their strong interpretations, and all three are fine types, but honors easily go to Marguerite Courtot. Her almost constant presence in the varied scenes, scenes depicting diverging careers of two girls very much alike in general character, is welcome and satisfying. A sort of a little passion flower of delicate sensibilities herself, she injects that interesting personality into her dual role so successfully that the action never drags. If she can be induced to keep both of her feet on the earth, not become unduly inflated by success, she has a bright career before her. She is a rare type, the kind that wins without effort. The story suits her, and there is little doubt that it will suit nearly everybody.

"The Oval Diamond" has a reminiscent flavor, but it is highly entertaining, now and then a good laugh, always extrication from difficulty, a comedy of ingenuity. The idea of enormous wealth so concentrated that it can be easily lost or hidden has often attracted story tellers, but it has rarely furnished a swifter line of action than that followed in "The Oval Diamond." The play opens well, a touch of mystery stimulating expectation, and it is so admirably constructed by the author that there is no lapse of interest once it is under way. There is a hero of marvelous agility and limitless resource—nothing can daunt him—and a plucky little heroine who bravely seconds his efforts, respectively impersonated by Harris Gordon and Barbara Gilroy.

"The Oval Diamond" really belongs to the girl's deceased father, but it has fallen into the hands of her uncle and his son, and, at the time the enterprising hero gets into the game through a spirit of adventure, there is a villainous gang of four desperate miners plotting to get possession of the valuable gem by reckless exhibitions of cunning and force. The struggle between plotting miners and the scheming relatives of the heroine is given an entirely new and amusing turn by the advent of the hero, a mystifying and dangerous factor in a conflict between two groups of villainous characters, a match for them all in the end. A highly amusing story of cleverness opposed to brute cunning and force.

Scene from "The Oval Diamond" (Thanhouser).

Two Kalem Comedies

"Winning the Widow," a Ham and Bud Offering, and "A Riddle in Rascals," Ethel Teare's Third Starring Vehicle.

Reviewed by Edward Weitzel.

GRASS widows have long had the reputation, justly or unjustly, of possessing a fascination fraught with danger to the opposite sex. In the one-reel comedy, "Winning the Widow," the experiences of Ham and Bud prove con-

Scene from "Winning the Widow" (Kalem).

clusively that a bogus widow—that is, one whose husband pretends to have departed this life in order that he may trap his flirtatious better-half and her admirers—is much more to be avoided than she of the common or garden variety. Friends of the big comedian and his diminutive chum are aware that when it comes to resisting a woman's wiles they are as clay in the hands of the potter. Their amatory propensities get them into a series of laughable situations in which the husband, who refuses to stay dead, is an important factor. Shakespeare is said to have written "The Merry Wives of Windsor" at the request of Queen Elizabeth, who desired to see "Falstaff" in love. Some of the "business" of the play has been handed down to the present day and is as broadly comic as the endeavors of the moving picture low comedians. Lloyd V. Hamilton and Bud Duncan can hardly be classed as Shakespearean actors, but it is quite possible that their clowning would have found favor at the court of the "Virgin Queen," had their sovereign, the two comedians and the Edison invention been contemporaneous.

Frank Howard Clark is the author of "Winning the Widow," and Wm. Baudine made the production. Jack MacDermott, Gus Leonard, Martin Kinney and Adoni Fovier complete the cast.

"A Riddle in Rascals."

To commence with, Miss Teare's wardrobe for this one-reel comedy is both varied and pleasing to the eye. This is as it should be, for have we not been told on excellent authority that when a woman goes forth to conquer, the knowledge that she is becomingly attired is her strongest weapon? Briefly, then, Ethel is well armed; and, as she does not neglect to use all her remaining ammunition—her vivacity, winning smile, sincerity, and her odd little tricks of manner—the victory is rightfully hers.

As to the comedy, it is of fair quality. It has to do with "crooks" and crime when viewed from a comic angle, and is sufficiently lively of action and diverting of plot to supply Miss Teare with a satisfactory vehicle for the display of her ability as a moving picture comedienne. Jack MacDermott and Victor Rottman afford competent support.

Gaumont Films Lumber Woods of Minnesota

No. 22 of the "See America First" Series Presents the Lumberjack in His Own Domain.

Reviewed by Margaret I. MacDonald.

ONE of the most interesting of the "See America First" series which the Gaumont Co. has been releasing shows how the lumber jack in the woods of Minnesota does his work. The pretty Mutual girl stands by and draws attention to the various points of interest, and it is indeed a wonderful sight to see the giant trees shedding their burden of snow as they fall a prey to the axe.

After the trees are felled they are conveyed by a skidding method to flat cars which carry them along a railroad built for the purpose to the river's edge, where they are left to be floated down stream to the saw mill when the spring thaw comes.

We are also shown the mess house and the hungry workers filing in to a meal. The thermometer at the time the picture was taken registered about twenty degrees below zero. The photography of the film is remarkably good considering the conditions under which it was done.

"One Day"

B. S. Moss Produces Romantic Story Containing Some Attractive Scenes Directed by Hal Clarendon.

Reviewed by Lynde Denig.

THE use of Elinor Glyn's name in connection with this five-part romantic drama and the mention of the most notorious of her books, suggests an eroticism which the picture does not possess. "One Day" is an entirely harmless romance with no more than the usual number of love passages, and in expressing amatory emotions the actors are moderate.

Not overlooking the credit due Director Hal Clarendon for the attractive background in many of the scenes, and the generally creditable quality of the production, the really surprising feature of the picture was the performance of Jeanne Iver, who, without previous experience before the camera and little on the stage, displayed a quite charming ease of manner that at no time betrayed a lack of training. Miss Iver photographs well, her personality is winning and her acting denotes an intelligent conception of the impression she wishes to convey. Director Clarendon was indeed fortunate in his choice of an actress to portray Opal, the heroine of this romance.

The story material in "One Day" is about on a par with that in other pictures dealing with the royal families in mythical European kingdoms. Veseria is the name selected this time. The beautiful daughter of the dissolute ruler is about to sacrifice herself by marrying a dissipated prince, who may be of assistance to her father. But before the marriage she goes to England for a brief vacation, and while in England she meets Paul, the rightful king of Veseria. We are not surprised to find that Paul and Opal become ardent lovers, nor to learn that the exiled king responds to the call of his country when a considerate ruler is needed.

The construction of the plot is not particularly expert, but it serves to advance the story in a comprehensible manner. Exteriors photographed on an estate in Lakewood, N. J., suggest all the beauty and magnificence of a royal palace and its environs. Victor Sutherland possesses the youth and manly bear-

Scene from "One Day" (Moss).

ing desirable for the character of Paul; Robert Broderick makes an effective Dimitri, whereas in other roles we find such capable players as William Bechtel, Barclay Barker and John Webb Dillion.

"Nearly a King"

John Barrymore Is Seen in a Dual Role in Famous Players Five-Part Subject.

Reviewed by George Blaisdell.

JOHN BARRYMORE makes much of a not overstrong role or rather roles in "Nearly a King," the five-part Famous Players subject released Feb. 10. The picture was produced by Frederick Thompson, from the script of William H. Clifford. Mr. Barrymore is seen as the Prince of Bulwana and also as Jack Merriwell, an actor out of a job. Bulwana is situated presumably "somewhere in Europe."

The Prince is informed by his ministers that he is to marry the crown Princess of Zonia, at that time at school in the United States. The Prince refuses to ratify the arrangement, as he is in love with a dancer. His American secretary tells him of a friend in America who looks like him and who undoubtedly will be willing to take the Prince's place at court a sufficient time to enable the latter to escape to America with the girl he loves. Merriwell is out of a job. He responds to the despatch and sails. On the voyage he meets the princess and the two fall in love. That's the opening of a romantic tale in the telling of which there is quite a bit of comedy.

Some of the best of the fun is aboard ship, where in a storm Merriwell has trouble keeping himself and his mobile trunk in his stateroom. The room rocks to an alarming degree, in many degrees, in fact. Merriwell, astride his square steed, bursts in doors and unwittingly makes a somewhat unexpected call on the princess. In London, down and out after foolishly

losing his wallet, he takes up cab driving. Unrecognized he has the queen for a fare. Also he meets the prince, when arrangements are made for the actor to take the prince's place in the betrothal arrangements.

There are exciting scenes when in Bulwana the bogus prince is uncovered. There are real fights, in one of which Merriwell is thrown bodily into the air into the extended arms of a group of soldiers. The actor gets away, however, in spite of the host pursuing him, and is rescued by the princess, who announces that, having arrived at her majority and the regency being at

Scene from "Nearly A King" (Famous Players).

an end, Merriwell will be her king—and she declines to give serious heed to the cab-driving story.

The opening of the story shows the actor reading a script submitted by his valet. The closing is the acceptance of the scenario, with the exception of the kingship, owing to the unpopularity of that particular job these days.

"Nearly a King" is well played and well staged. Katherine Harris gives a good interpretation of the crown princess.

Many Keystones in the Making.

Mack Sennett has found it necessary to work his Keystone comedy factory overtime in order to keep up with the demand for his hilarious contributions to the Triangle program. The director general now has eleven complete companies working, including the Mabel Normand-Roscoe Arbuckle combination at the eastern Keystone studio. Hampton Del Ruth, his managing editor, is driving Jean Havez and his associates in the scenario department at top speed and weather reports promise ever increasing gales of laughter over the entire country.

"Fatty" and Mabel have already completed "He Did and He Didn't" in and around New York and are now busily engaged on a new Keystone that bears the working title of "The Lure of Broadway." Mabel is a country girl made prisoner in a Bowery dive. Her rescue is finally accomplished after a thrill-gang fight in which one of the belligerents is thrown through the air with such force that his body telescopes a 12-inch wall.

William Collier's first Keystone, "Better Late Than Never," in which he has the support of Mae Busch, is scheduled for early release. Fred Mace is working on a story that concerns an oil well that is expected to be a hilarity gusher. Ford Sterling has finished "shooting" scenes on the roof of a Los Angeles skyscraper. Harry Gribbon and Mack Swain are extracting laughs from a scenario that makes fun out of the installment plan of acquiring a home and its furnishings.

Pathe's "New York" Goes Big in Loew Houses.

The Pathe Gold Rooster Play "New York" drew so well at Loew's West End theater on 125th street last week, that for the first time in the history of the house it was found necessary to open the second balcony. A large crowd was waiting for the doors to open, and hundreds were turned away. Miss Florence Reed, the star of the picture, was present at the performance.

Mr. Loew thinks so well of the picture that he will open his new Brooklyn theater, the Regent, with it this next week.

Posters for Biograph Company.

Exhibitors who have booked the new prints of Biograph comedies featuring Mabel Normand, Mack Sennett and other stars, were advised this week by their exchanges that, owing to the great demand for special posters with these subjects, portrait one-sheets of the stars have been provided with each reel. The posters are of unusual design, with the name of the star prominently displayed and form an attractive lobby display.

Heavy Advance Bookings for "Poor Little Peppina."

"Poor Little Peppina," the first seven-reel production in which Mary Pickford has ever appeared, has been booked for three weeks in advance of the regular release date at the La Salle theater in Chicago. This is the first Famous Players production to be booked for more than two successive weeks at one theater since the company's, "The Eternal City," which ran at the Astor theater in New York for seven weeks, and it equals the more recent three-week record of "Carmen" at Symphony Hall, Boston.

The first New York showing of "Poor Little Peppina" will be given at the Broadway theater during the week of February 20th, two weeks in advance of the regular Paramount release date of the picture, March 2. Advance bookings have already been received for the film in all the principal cities of the United States, the unusual length of the production and the popularity of the star having instantly aroused the enthusiasm of the big exhibitors in the leading theaters of the country.

When shown at the Broadway, and during all other advance showings, "Poor Little Peppina" will be seven reels in length, but before its regular release, the film will be cut down to the customary five reels in order that it will best suit the needs of the largest number of exhibitors.

"The Grinning Skull" (Selig).

One of the most meritorious Selig productions-with-a-purpose ever released through General Film Company is dated for release on March 6. The drama is entitled "The Grinning Skull," and is a psychological drama from the pen of W. E. Wing, to show social sophistry. The highest and lowest social stratas of a great city are depicted and the scenes showing mission work are most noteworthy. Miss Eugenie Besserer and an excellent cast of players present a production of power and morality.

Gold King Screens in Kansas State Schools.

The Gold King Screen Company of Altus, Oklahoma, has recently secured the contract to supply the Kansas state schools with screens to be used throughout the state for visual instruction. Gold King screens have already been installed in the State schools at Lawrence, Hays, Olathe and Emporia.

Frank Daniels in Vitagraph Films.

The Vitagraph Company announces the completion of a series of comedies in which Frank Daniels, the inimitable comic opera performer who forsook the stage for the screen, is to show his funny little self to the picture public. The comedies were written by Paul West especially for Mr. Daniels with a thorough knowledge of that actor's capabilities in the line of humor.

The series has to do with a Mr. Jack and his tempestuous career. Episode No. 1, which is released on February 21, through the V-L-S-E, is called "The Escapades of Mr. Jack." Under the direction of C. Jay Williams, who produced multiple-reel comedies of Daniels for the Vitagraph some time ago, the veteran fun-maker is seen at his very laughable best.

Few actors on the American stage are better known than Frank Daniels who has been working successfully as a sure-fire laugh-getter for years. He has scored in notable successes, among the more important being, "The Wizard of the Nile,"

Scene from "The Escapades of Mr. Jack" (Vitagraph).

"The Idol's Eye," "The Ameer," "Miss Simplicity," "The Office Boy," "The Tattooed Man," "Miss Hook of Holland," "The Belle of Britanny," and "The Pink Lady."

Daniel's first work for the Vitagraph Co. was in "Crooky," a five-reel comedy and he appeared more recently in "What Happened to Father." Illustrations and story of the episodes will be published in the fiction departments of all of the Hearst newspapers throughout the United States.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company

THE DIAMOND THIEVES (Lubin), Feb. 7.—Frank G. Genest is the author of this one-reel drama. It has an ingenious plot and is well played by L. C. Shumway, George Routh, Ronald Bradbury, Francilia Billington and Helen Wolcott. A review of this picture was printed in the issue of Feb. 19, page 1144.

THE SELIG-TRIBUNE NO. 11, 1916 (Selig), Feb. 7.—U. S. soldiers at Progresso, Tex., rescuing comrades on the Mexican side of the Rio Grande; winter Race Meet at Montreal; blazing oil well, Corpus Christi, Tex.; fatal accident on Great Northern Railroad; Soccer football, Lynn, Mass.; Andrew Carnegie at Long Key, Florida; war scenes, Bucharest, Roumania; King Constantine and American reporter, Piraeus, Greece; 650 pound shark, Miami, Fla.; Mohawk princess gives basket to Mrs. Wilson, Cleveland; skating craze, Boston; wreck off Golden Gate; Moro baby's bath (feature picture); President Wilson and wife at Waukegan, Ill.

BETTY, THE BOY AND THE BIRD (Vitagraph), Feb. 7.—This one-reel comedy was written by Wilfred North and produced by Tefft Johnson. The heroine is a young and unknown actress who, by an act of kindness, wins a leading position on the stage and a husband. The offering is fairly entertaining. Zena Keefe, Gerald Gordon, Josephene Earle and Mrs. Nellie Anderson have the leading parts.

WURRA WURRA (Kalem), Feb. 8.—Ethel Teare, as a cannibal queen, bounces through this one-reel comedy in her habitual breezy manner and casts longing (gastronomic) eyes at Bud Duncan and Jack MacDermott, who appear as a pair of shipwrecked sailors fit for the kettle or the spit. Ethel's costume is the latest fashion hint from the Cannibal Islands and becomes her mightily. The reel is a good example of knockabout comedy and broad humor.

BUNGLE'S RAINY DAY (Vim), Feb. 10.—A new "comic" has come to town! His name is Fernandea Perez and he is a remarkable gentleman. His headlong dives into an empty barrel are both startling and amusing. He has plenty of other tricks up his sleeves, at the ends of his toes and inside of his coattails. He is going to make a place for himself right along side of the toprow knockabout comedians. His work in "Bungle's Rainy Day" proves this absolutely! He is from Italy and has a big European reputation; he deserves it. He is a huge success in his first Vim release.

THE SELIG-TRIBUNE NO. 11, 1916 (Selig), Feb. 10.—An ostrich farm is the feature item in this number. Other events: Atlantic fleet trying out guns near Isle of Cuba; target practice on dreadnaughts; wild fowl preserve, Marshfield, Mass.; Serb children at Aldershot, Eng.; summer weather sport, San Francisco; troops leaving Aldershot for the front; Titanic dead honored, Quincy, Mass.; President Wilson at Davenport, Iowa.

THE TRAIL'S END (No. 16 of the "Ventures of Marguerite" Series) (Kalem), Feb. 11.—The closing episode of Howard Irving Young's three-part venture and the finish of the Marguerite series are both in this one-reel photoplay. Mr. Young's story forms a fitting conclusion to the exciting chapters of the heroine's life, and all her admirers will wish her a peaceful and happy future. Miss Courtot, Richard Purdon, Arthur Albertson, Robert Ellis and H. G. Hockey make up the cast.

THE PERIL OF THE RAIL (No. 66 of the "Hazards of Helen" Railroad Series) (Kalem), Feb. 12.—A wild engine and a passenger train approaching on the same track give the lady lightning jerker a fine opening for a display of wide awake wits and nerve. A gang of car thieves also are come up with by the resourceful Helen. Robyn Adair, Clarence Burton and Franklin Hall are in the cast with Miss Gibson. By the way, this young woman shows a steady improvement as an actress; her physical equipment was perfect from the start.

BILLIE'S LUCKY BILL (Lubin), Feb. 12.—The fun in this one-reel comedy is well worth laughing at. The main idea is a good one and Mark Swan, the author, has surrounded it with a number of amusing complications. Billie Reeves, Peter Lang, Arthur Cunningham, James Cassaday, Jack Delson and Carrie Reynolds give a spirited performance of the comedy.

THE FABLE OF "THE GRASS WIDOW AND THE MESMEREE AND THE SIX DOLLARS" (Essanay), Feb. 9.—Nothing more amusing or more keenly satirical of things as they happen every day, has been written by George Ade. The situations and the reading matter are of equal merit, and Warda Howard as the Grass Widow does an exceedingly clever piece of character work. Carroll C. James is a capital foil as a Keen Business Man, and Marion Skinner is of distinct benefit to the cast.

THE HIGH SIGN (Vim), Feb. 11.—A remarkable secret society gives the one-reel comedy its title, and Robert Burns and Walter Stull rush through the action with their usual speed, dropping seeds of laughter at frequent intervals. The portal through which the lodge room is entered is in a class by itself and must be seen to be appreciated.

FREDDY'S LAST BEAN (Vitagraph), Feb. 11.—A bright and quick moving comedy is this one-reel photoplay, written by Agnes C. Johnston and produced by Frank Currier. Freddy follows the ponies for a living and "goes broke" as a natural consequence. The author's subtitles are very "racy" and the cast, in which Wm. Dangman has the title role, is thoroughly capable.

A MIX-UP IN MOVIES (Selig), Feb. 12.—Tom Mix is the prime mover in this "Movie" comedy, having written it, directed it and acted in it. It has to do with the making of moving pictures—a subject with which Mr. Mix may be said to be fairly familiar—and the mix-up does credit to Mr. Mix. Mixed in with Mr. Mix in this movie mix-up are Pat Chrisman, Sid Jordan, Joe Simkin and Babe Chrisman. The picture is an unmixed success.

General Film Company Specials.

THE STRANGE CASE OF MARY PAGE (No. 3, "The Web") (Essanay), Feb. 7.—The events of this instalment of the Essanay serial show clearly the cause of Mary's hatred of Pollock. This is brought out at the trial by the evidence of a reporter. The interest is sustained throughout and the court room scenes have been staged with a keen eye to the best results. A review of parts second, third and fourth appeared in the issue of Feb. 19, on page 1147.

THE SURPRISES OF AN EMPTY HOTEL (Vitagraph), Feb. 7.—A. C. Gunter wrote the novel upon which this four-reel photoplay is founded. The plot has all the quickness of action and deftness of complication that mark the best of this author's stories. J. E. Brady has made a clever screen version and the production reflects credit upon Theodore Marston. Charles Richman heads a strong cast which includes Leo Delaney, Charles Eldridge, William Dunn, Robert Gaillard, Arline Pretty and Ethel Corcoran.

THE MAN IN HIM (Essanay), Feb. 8.—A two-reel drama with G. M. Anderson in the leading part. The story has to do with a man's sacrifice for the woman he loves. The interest is well sustained. Mr. Anderson is given an opportunity to discard his Broncho Billy makeup and appear as a man of refinement and position. The picture is well acted.

THE LAST SHOT (Lubin), Feb. 8.—George W. Terwilliger is the author and producer of this two-reel photoplay. The title relates to a duel and the story is high-pressure romance. The action is rapid and the incidents are interesting. The picture is most worthily played by Earl Metcalfe, Wm. H. Turner, Arthur Matthews, Ormi Hawley and Eleanor Barry. A review appeared in the issue of Feb. 19, page 1144.

THE IRON WILL (Biograph), Feb. 9.—Picturesque settings are a conspicuous feature of this three-part Biograph adaptation of "The Plutocrats," a novel by Jokai. The story is simple in construction, romantic in tone and rather improbable in the situations presented. The characters are interpreted by capable players, including Raymond Nye, Vera Sisson and Jose Ruben.

THE DARKEST HOUR (No. 12 of the "Stingaree" Series) (Kalem), Feb. 9.—This is the closing instalment of the serial founded on the E. W. Hornung "Stingaree" stories. The generosity of the highwayman's rival enables "Stinagree" to return to England, marry the girl of his choice and take his old place in society. A review of this number was printed in the issue of Feb. 5, page 792.

SOLD TO SATAN (Lubin), Feb. 10.—The plot of this three-reel drama is a modern version of "Faust" with a little of "The Black Crook" thrown in for good measure. It was written by Capt. R. P. Rifenberick, Jr., and will please all believers in a personal devil. The author has worked out his problem with considerable skill, and Edward Sloman has produced the photoplay with good results. Mr. Sloman also plays The Prince of Darkness. L. C. Shumway has an important role. A review of the picture is printed in this issue.

THE BIG BROTHER (Knickerbocker), Feb. 11.—There are many of the elements that make for success in this three-reel Star Feature photoplay. The story is romantic and plausible, most of the settings are picturesque, and the cast, lead by Henry King, do justice to the different roles. It illustrates the dangers run by white men when they allow themselves to become entangled by some dusky beauty of the South Sea Islands.

GOLDEN LIES (Essanay), Feb. 12.—Joseph A. Roach has written an interesting and deeply human three-reel photoplay, and Bryant Washburn, Elizabeth Burbridge and Pat Calhoun play the leading roles with feeling and skill. The story deals with two brothers, both of whom love the same woman. After the heroine is stricken with blindness, the elder of the two men proves that he alone is worthy of her.

FROM OUT OF THE PAST (Vitagraph), Feb. 12.—The familiar situation of the brother and sister learning of their relationship only after they have fallen in love with each other, is the big motive of this three-reel drama, written by Ruth Handford and produced by Wm.

Humphrey. Miss Handford has handled her subject skilfully, however, and sustained the interest to the finish. The cast is a long one, William Humphrey, Garry McGarry, Eulalie Jensen and Carolyn Birch having the principal parts. The drama is well played.

Bluebird Photoplays.

HOP, THE DEVIL'S BREW (Bluebird), Feb. 14.—An unusually fine picture, based on opium smuggling and the efforts of United States inspectors to prevent it. Phillips Smalley and Lois Weber furnished a production rich in accurate detail, and gave excellent performances in the leading roles. This offering may be strongly recommended.

THE WRONG DOOR (Bluebird), Feb. 21.—With the DeHavens, Carter and his wife, Flora Parker, in the leading roles, this picture is a moderately entertaining mixture of farce and burlesque. There are moments when Mr. DeHaven is decidedly amusing. Scenes photographed in a theater at the time of a musical comedy performance are made interesting.

Kleine-Edison Feature Service

WHEN LOVE IS KING (Edison), Feb. 9.—For release through the Kleine-Edison service, the Edison Company has produced an entertaining photoplay of love and adventure, in which the acting of Richard Tucker is notably convincing. Carrol McComas makes an engaging person of the American heiress with whom the king falls in love. There is some unexpected comedy in the last reel of a picture generally romantic in tone.

Metro Pictures Corporation

DIMPLES (Columbia-Metro), Feb. 14.—Mary Miles Minter looks charming and acts with plenty of girlish grace in this five-part photoplay, directed by Edgar Jones. The story is simple and most of its interest depends upon the personality of the youthful star. Attractive scenes were photographed in Florida.

Mutual Film Corporation.

THE DEFECTIVE DETECTIVE (Cub), Feb. 4.—Billy Armstrong is featured in this farce comedy which has quite an amusing situation. The detective in question is called upon by a friend to trace a terrible personage whose face repeatedly appears at the window. The clever detective not to be outdone on an opportunity to make some money has a friend make up for the occasion who appears at the window at the proper time. His game is spoiled, however, when the policeman on the beat brings in the right man.

MUTUAL WEEKLY NO. 58 (Mutual), Feb. 10.—A number of intensely interesting events are chronicled in this issue of the Mutual Weekly, namely, wild elk being released on the slopes of Pike's Peak, the natives of Uganda, East Africa, being examined for "sleeping sickness" which is caused by the bite of the tsetse fly. A photograph of the tsetse fly is also projected. A view of Stone Mountain, Georiga, which is to be carved into a memorial to the soldiers of the confederacy, is also of unusual interest; and animated photographs of Lydia Loupokova and Stanislaw Idzikowski, dancers of the Russian Ballet.

SEE AMERICA FIRST (No. 22, "The Home of the Lumber Jack") (Gaumont), Feb. 13.—"The Home of the Lumber Jack" is the title of this number of "See America First." It presents scenes in the lumber woods of Minnesota, showing the old and the new method of handling the logs. We see the trees cut down, and skidded to the car on which they are conveyed to the river, after which they are placed on the ice to await the spring thaw to carry them down stream to the saw mill. This is an unusually interesting number. On the same reel with "Keeping Up with the Joneses."

KEEPING UP WITH THE JONESES (Gaumont), Feb. 13.—Pa McGinis, whose exploits we have followed with interest, has this time become a Nimrod, and in his dream is lost in a wilderness and awakened from a slumber into which he has fallen by a big bear. In a fall which he takes over a cliff, in a hollow log, he suddenly awakes to find that he has fallen out of bed.

Mutual Film Corporation Specials.

POWDER (Mutual Masterpicture de luxe American, No. 66), Feb. 10.—A five-part picture based on an interesting story, which, however, lacks the proper construction. A great deal of the interest of the play is lost for this reason. The story treats of how a munition manufacturer is approached by two warring nations. Before entering into a contract with the one he has chosen to deal with, he sends his son to investigate the financial stability of that nation. It turns out that his shells are being used by both parties and his son is killed by one bursting shell. This brings the father to realize his guilt of the crime of commercialism. There is present in the story the adversary of the munition makers, and a political exile, both of whom play large parts in the play. These latter roles are efficiently handled by Arthur Maude and Constance Crawley.

LIFE'S BLIND ALLEY (Mutual Masterpicture de luxe), Feb. 14.—A splendid five-reel ranch story, written by Kenneth B. Clark. Harold Lockwood, May Allison, Warren Ellsworth, Wm. Tedmarsh, George Connors, Nell Franzen and Perry Banks appear. This is full of picturesque scenes and there is a fresh, humorous touch in many of the incidents. Two love stories become interwoven in the course of the tale. The wrong couples marry and this leads to some pathetic and at the same time amusing results. The plot is clever and subtitles are a distinct addition to it. Familiar situations are given new meaning and the excerpts from Omar Kayyam toward the close make a good feature. A good offering.

THE DEAD ALIVE (Mutual Masterpicture de luxe Gaumont, No. 69).—Feb. 17).—This five-part production will be found thoroughly satisfactory. It is a feature that will please wherever it is shown, and has been produced with the greatest care as to detail and artistic values by Henri Bernot for the Gaumont Company. Marguerite Courtot plays a double role, portraying the respective characters of twin sisters, daughters of a man who is arrested for murder. At the time of his arrest the two daughters move away from the hearthstone in different directions. One of them becoming the wife of a millionaire is drowned. The other, under the spell of the villain of the play, is sent as the ghost of her dead sister to rob her brother-in-law. The interest of the picture is maintained to the end when we see his wife's sister in the arms of the young millionaire. James Levering does excellent work as the father, and Sidney Mason as the millionaire.

LIFE'S HARMONY (American), Feb. 22.—A three-reel production featuring Vivian Rich. We have a vivid recollection of having seen this picture before. It may be a re-issue, which is always in proper form. The story is not uninteresting. It is a bit sentimental in its treatment, and pictures an old organist being ousted from his position for a younger man. Vivian Rich is very charming as the daughter of the old organist.

THE REUNION (Thanhouser), Feb. 23.—A three-reel story of delicate sentiment and true pathos, by Virginia T. Hudson and Clinton H. Stagg. J. H. Gilmour appears as a soldier boy of '61 and later as a veteran attending the Grand Army reunion in Washington, D. C. Actual scenes from the parade are deftly woven into the story. The former nurse attends the reunion and sees her lover of war days in the parade. This plot has been used before, but is handled very effectively here. The letter incident is well pictured. This is full of genuine feeling and has good humorous touches running through it.

THE OVAL DIAMOND (Mutual Masterpicture de luxe Thanhouser, No. 72), Feb. 24.—A Thanhouser production in five parts, that is well worth while. The story is constructed in an ingenious manner, and we are constantly being treated to little surprises as it develops. The "oval diamond" is in the possession of the uncle and cousin of an orphan girl who is kept isolated by them. Next door by chance comes a young man to visit his uncle. This young man and the girl succeed eventually in gaining possession of the diamond, after a series of thrilling adventures. Director Mitchell has done a good piece of work with Barbara Gilroy and Harris Gordon in the leading roles.

Paramount Pictures Corporation.

HE FELL IN LOVE WITH HIS WIFE (Pallas), Feb. 17.—A five-part production based on the celebrated novel of the same name by E. P. Roe. This will be found to be an absorbing picture, well produced and presenting the main idea of the story lucidly and forcefully. William D. Taylor directed the production in which Florence Rockwell is featured, playing opposite Forrest Stanley.

Pathe Exchange, Inc.

PATHE NEWS, NO. 10, 1916 (Pathe), Feb. 2.—Some of the interesting items of this issue are views of Bryan's home in Florida, Wilson's reception at Cleveland, Pearl White displaying gowns to be worn in the Pathe serial "The Iron Claw," also closeups of Brandeis, Lansing and other prominent people.

HAPLESS HAPPENINGS (Starlight), Feb. 7.—Again Heinie and Louie appear in a farce comedy which is little different in theme from others in which they have been seen. This time the heiress of millions falls in love with Heinie, and insists that he impersonate a nobleman who is due to arrive from a foreign land to marry her. The arrival of the nobleman causes much amusing confusion. There is good entertainment in this number.

Pathe Exchange, Inc., Specials.

THE PRECIOUS PACKET (Pathe Gold Rooster Play), Feb. 11.—A five-part Gold Rooster Play featuring Ralph Kellard and Lois Meridith. Among the cast is also W. Tabor Wetmore, a well-known tenor the dramatic interpreter. The production is a good one, and is not lacking in thrills. There are some especially fine racing scenes in the opening reel, and plenty of action throughout the play. The story tells of the adventures of a young Englishman who is sent to America on a mission unknown to himself. After being kidnapped by the woman to whom the message of the packet refers he falls in love with her and discovers on opening the packet at the appointed date that it contains an order for his marriage to her. She is the queen elect of a French kingdom to be established in Canada.

THE RED CIRCLE (No. 9, "Dodging the Law"—Balboa), Feb. 12.—The ninth chapter of this serial, entitled "Dodging the Law," presents another of the charitable crimes of June Travis. This time she helps a crime suspect to elude the detectives, because he has previously saved Lamar from death. As usual the interest of the story never flags, and one is left with a desire to see the continuation of the story.

Signal Film Corporation.

THE GIRL AND THE GAME (Chapter 8, "The Race for the Right of Way"), Feb. 14.—"The Race for the Right of Way" is the title of this number. This chapter will be found interesting. The race is accomplished in a thrilling manner, with Helen, of course, saving the day. A small building is lifted bodily from the position which it occupies and moved over on another strip of ground and is demolished by the victorious locomotive.

Universal Film Mfg. Co.

TWENTY MINUTES AT THE FAIR (L-KO), Feb. 20.—A low comedy number, featuring Billy Ritchie and others. Particular audiences will not like this because of the vulgarity of many of the bits of small business. None of the humor is very good and the production as a whole has not much to commend in it.

THE DISAPPEARING GROOM (Nestor), Feb. 21.—A comedy, featuring Billie Rhodes, Ray Gallagher, Neal Burns and others. The groom is shanghaied on the eve of his wedding. The best man leads a rescue party and, while the groom is freed, he himself is kept aboard the vessel. A pleasing little story, well presented.

PIPE DREAMS (Victor), Feb. 22.—A comedy number, with a slight plot, featuring Harry C. Myers and Rosemary Theby. The young wife attempts scenario writing, but her effort is unsuccessful. The idea in this does not develop very strongly. A fair number.

THE TURTLE DOVES (Rex), Feb. 23).—A comedy number, featuring Edna Flugarth, Langhorne Burton and Douglas Monroe. Two former lovers meet after five years and tell their stories. In spite of their former vows each has married happily. The idea is amusing and presented with a fair degree of strength.

JOHN PELLET'S DREAM (Laemmle), Feb. 24.—A comedy number, written by Rupert Julian, featuring the author, Elsie Jane Wilson and others. Three men on the desert decide to give the last drink of beer to the one who has the best dream. Each tells his dream next morning. There is a good laugh at the close. An original offering which gets over strongly.

MARRIED ON THE WING (Joker), Feb. 26.—A comedy number, by Ben Cohn, featuring Ernie Shield, Sherman Bainbridge and Lois Wilson. A young man with the grippe and a whiskey bottle, in which he has been indulging freely, must get married in two hours in order to get his uncle's inheritance. He makes it after some amusing experiences. The number is quite pleasing.

UNCLE SAM AT WORK (No. 10, "Preparedness"—Powers), Feb. 26.—This number takes up the work of the U. S. Army in an entertaining way. Scenes are shown at Vera Cruz, West Point and at a government post. The work of infantry and cavalry is very instructive. Some of the photography is unfortunately a little dim, but it is mainly acceptable.

Universal Film Mfg. Company Specials.

DOLLY'S SCOOP (Rex), Feb. 20.—A two-reel newspaper yarn, by Ida May Park, featuring Louise Welch, Hayward Mack and others. The cast is a large one and this makes the opening scenes a little confusing. Later a very pleasing story develops, in which the editor in his quest for sensational news almost involves his own wife in a scandal. The photography is good and the production as a whole a pleasing one, even though the story is not at all times convincing.

SONS OF SATAN (Red Feather Photoplay), Feb. 21.—A five-reel story of crime and detection, produced by George Loane Tucker from a story by Wm. Le Queux. The company appearing in this is an English one and includes Gerald Ames, Louis Gilfert, Arthur Cullon, Blanche Bryan, Chas. Rock and others. This is full of thrills and sensations, all of a melodramatic sort. It is very entertaining throughout, in the same way that the old style detective novels are. Some of the scenes are short and choppy and the photography is uneven in places. At the same time this has a strong appeal. False walls, secret panels, disguises and all manner of tricks are employed to keep the mystery moving. The plot is well rounded and contains many moments of suspense.

THE ILLEGAL BUCKET SHOP (Universal Special Feature), Feb. 21.—No. 11 of the "Graft" series. This number introduces Richard Stanton as still another assistant to Bruce Larnigan. Bruce is held for murder in this number, as the result of a shooting which occurred while he was searching for evidence against the gambling trust. The instalment is not extremely convincing in certain details, but is handled with characteristic action and interesting incident.

THE DUPE (Gold Seal), Feb. 22.—A three-reel story, by James Dayton, featuring Herbert Rawlinson, Agnes Vernon and others. The scenes are all laid in the slums, the hero being made the victim of an opium smuggling plot. Later, after his release from prison, he saves the country girl from the white salvers. The Chinatown scenes are good; also the pictures of the gang's headquarters. This is very well done for a production which deals almost wholly with the seamy side of life.

MADAME CUBIST (Victor), Feb. 23.—A two-reel offering, featuring Mary Fuller, Curtis Benton and Clifford Grey, the scenario being by Elaine Sterne. The character of Madame Cubist is a novel one and Miss Fuller wears some very striking gowns and headgear. The costume ball is well presented. The plot is familiar, the hero making a bet that he can win her love. The strongest features of this are its general novelty and fresh treatment.

A BEAST OF SOCIETY (Big U), Feb. 24.—A three-reel offering, by Harvey Gates, featuring Travers Vale, Louise Vale and Douglas Gerrard. The latter plays the part of a homewrecker, who lures away his friend's wife. Later he attempts to ruin the daughter, but the parents appear in time to prevent this. The presentation is only an average one and the offering is not very strong, owing largely to the somewhat sordid character of the plot. In the final scenes the wife returns to her husband and is forgiven.

I'LL GET HER YET (Imp), Feb. 25.—A light-running comedy of the burlesque, farcical type, featuring Pat Rooney, Marion Bent and Victor Potel. It concerns the efforts of a young man to marry the girl of his choice despite her father's objections. He acts as bell boy in a hotel in order to be near her. This is well photographed throughout and contains numerous laughable incidents. It is just a compendium of rapid fire antics from start to finish and quite amusing it its way.

World Film Corporation

LOVE'S CRUCIBLE (Brady), Feb. 14.—Adapted from "The Point of View," a stage play by Jules Eckert Goodman, this five-part drama introduces Frances Nelson as a World Film star in a role that she handles extremely well. The story of a girl's troubles when she comes to New York to study art is adroitly handled by Director Emil Chautard and possesses a strong sympathetic appeal.

THE CLARION (Equitable), Feb. 14.—Carlyle Blackwell makes his first appearance as an Equitable star in a well produced adaptation of Samuel Hopkins Adams' story of fraudulent business and fearless journalism. Mr. Blackwell gives a convincing performance as an aggressive young reformer and the supporting company is adequate. Exciting mob scenes in the concluding reel show James Durkin's direction at its best.

Miscellaneous.

ONE DAY (B. S. Moss), February.—In this five-part picture we find a romantic story of fairly entertaining quality, which profits by many beautiful locations photographed in Lakewood, N. J. There is nothing in the least risque about the production. The acting, especially of Jeanne Ivar in the part of the heroine, is commendable.

WASHINGTON EXTERIORS BY PRESIDENT'S PERMISSION.

The exterior locations for "The Immortal Flame," the newest Ivan play, required Washington settings as the locale of the story is for the most part laid in the Capitol City.

It was necessary in order to use the beautiful buildings which house the administrative departments of the country, to obtain special permision from President Wilson himself, and this was obtained only after some trouble, as his Excellency was touring the country urging his "preparedness program." Through the good offices of Mr. Tumulty, his secretary, the necessary permission was finally obtained and the entire Ivan company, under the direction of Ivan Abramson, swooped down on the capitol where they are now taking the necessary scenes to make "The Immortal Flame" realistic as to atmosphere. In order to make the trip with the company Miss Maude Fealy, who is starred in the new production, cancelled her vaudeville engagement on the Keith circuit, where she is the headliner.

Others who are at Washington with Director Ivan Abramson include Paula Shay, Edna Luby, Joseph Burke and James Cooley.

A novelty panoramic view of the Capitol is promised in the new production, such as obtained in "A Fool's Paradise," the current Ivan release, where the whole of Atlantic City was shown from the boardwalk. Mr. Abramson desires to picture all the executive buildings in Washington in the same way, not to detract from his drama, but to combine the artistic with the educational.

A BIOGRAPH SPECTACLE.

"The Mystery of Orcival," the famous mystery drama by the great French writer, Emile Gaboriau, creator of the detective, Lecoq, who gave Edgar Allan Poe his inspiration for "The Murders in the Rue Morgue," and other tales, is the three-reel Biograph feature for Wednesday, March 8.

The story deals with a strange crime and the solution of the mystery by the detective. For swiftness of action and novelty of incident it has seldom been equaled. Incidentally it provides opportunity for spectacular and sensational effects, of which the director has taken full advantage. Gretchen Hartman, Charles H. Mailes, Vera Sisson and G. Raymond Nye have the leading roles.

Also on the Biograph program for the week of March 6 is a single reel Biograph re-issue which created a sensation when first released. "The House of Darkness" is a striking conception by D. W. Griffith, a poetical expression of a mind temporarily unhinged, which yields to the power of music. Dealing with one of the most pitiful of human conditions, the picture is so presented that no painful impression is made upon the mind of the beholder. For suspense and sincerity it has probably never been equaled in one reel. Charles H. Mailes does some masterly acting in the leading role, and is ably supported by Claire McDowell, Lillian Gish, Lionel Barrymore and Alfred Paget.

CHANGE "SIS HOPKINS" RELEASE.

A factory accident to "A Flock of Skeletons" which had been originally announced as the first Sis Hopkins release, has caused the Kalem Company to postpone that issue while retakes are being made. "A Leap Year Wooing" is the comedy selected to inaugurate the new line of single reel subjects on the General Film Program. The initial release date will be March 3, as originally announced for "A Flock of Skeletons."

It is probable that the latter subject will be the third release in the new line. The initial subject, "A Leap Year Wooing," presents Sis Hopkins as a love-lorn slavey who lands in a whirl of excitement when she sets out to find a mate for herself.

Manufacturers' Advance Notes

"THE HOAX HOUSE" (Universal).

"The Hoax House" is the title of a neat two-reel comedy written by Raymond L. Schrock, in which King Baggot plays the role of a psychic fake, being very ably assisted by Edna Hunter, who again demonstrates her versatility by playing in comedy in a most pleasing manner. King Baggot plays "Frank King," a salesman for the "Nearly Every Kiss Company." While wending his way to a confectionery store one day, he meets Belle Adair (Edna Hunter), and a mild flirtation

Scene from "The Hoax House" (Universal).

ensues. Belle is a vaudeville actress and that night King meets her at the stage door. Together they celebrated and as a consequence the company King works for as well as the manager of the theatre where Belle is appearing find fault with the conduct of their people, and both get fired.

Thereupon they consult each other and King suggests that they become partners in some business that will afford them a living. They become mind readers, and at once insert an advertisement in a newspaper, announcing that "Bobo, the Seer," gives advice on matters of business, life and society at the Hotel Carlton.

There are many genuine complications in which King succeeds in obtaining large sums of money from several victims. When the victims are about to fall on the faker, having procured police assistance, the salesman and the actress skip down the fire escape, and when the police force an entrance in King's room, find that the birds have flown with several thousands of dollars.

GAUMONT FILMING "THE HAUNTED MANOR."

For a March release as a Mutual Masterpicture, de luxe edition, Gaumont is now filming "The Haunted Manor." The production of this five-reel feature is now being made at Jacksonville, Fla., where Director Edwin Middleton has had built an East Indian village and commandeered all the tigers, lions and elephants of a circus that is wintering near by. Miss Iva Shepard has the leading role.

The story tells of the life of an American adventuress at the court of an East Indian rajah. Miss Shepard was so successful as the adventuress in "The Drifter," which Gaumont released Feb. 7, that the part was given her as a matter of course. Fleeing from the court of the East Indian potentate, the adventuress returns to America. This gives opportunity for scenic contrast, the strange exotic scenes of East India and the society surroundings of wealthy Americans in New York. Many scenes take place in an artist's studio, where a fight for love of the artist is waged by the adventuress and a model with all the feminine arts of which both are capable.

Miss Iva Shepard's first picture as a Gaumont star—for she has only been featured in previous productions—gives her the support of Earl O. Schenck in his first Gaumont picture. Mr. Schenck has the part of the artist. The rajah is played by Henry W. Pemberton. Beside Mr. Schenck two other principals are seen for the first time in a Gaumont production. These are Miss Olive Trevor, as the artist's model, and Robert Clugston, as the rajah's servant. Important parts are also played by Miss Gertrude Robinson, Miss Mathilde Baring, James Levering, Miss Mary Gunnis Davis, John Mackin and Harry Chira.

"LILLO OF THE SULU SEAS" (American).

A striking story of the South Sea Isles crowded with adventure, love, intrigue and the lure of gold, is found in "Lillo of the Sulu Seas," a three-part Flying "A" drama produced by the American Film Company, Inc., for release by the Mutual Film Corporation. Harold Lockwood, popular star of the American production and the beautiful May Allison, co-stars in many important productions released by the Mutual, are the featured players in "Lillo of the Sulu Seas;" Lockwood in the role of Ralph Holt and Miss Allison as Lillo.

Many of the scenes in this powerful drama were taken in and about the pearl fisheries along the coast of Lower California, where the major portion of the story takes place. William Stowell, Perry Banks and Harry von Meter, prominent members of the American's permanent stock company, have important roles.

BRADY PRODUCTION POSTPONED.

The production of "Will o' the Wisp," with Alice Brady as its featured player, has been postponed until September to enable the actress to play the star role in "The Quick or the Dead," which is to be screened by the William A. Brady Picture Plays Corporation. The picture rights in the Amelie Rives story are derived from Estelle Clayton, who acted the leading role in the stage dramatization. "The Quick or the Dead" will be the tenth photoplay in which Miss Brady has been the star during the past year.

MARGUERITE CLARK STARRED IN ALPINE DRAMA.

"Out of the Drifts," a dramatic Alpine romance and the next photoplay in which Marguerite Clark will be starred by the Famous Players Film Company on the Paramount program, is scheduled for release on Feb. 24. It is a tale of the eternal snows, and the giant mountains which form its backgrounds are symbolical of the greatness of the theme about which the story is woven.

The action opens in the region of the celebrated St. Bernard Pass and has as its setting the famous old monastery in the pass. Miss Clark appears as Elise, a little Alpine orphan, who is earning her living as a shepherdess. Rudolph, a guide, is in love with Elise, but he has failed to win her heart. In London, George Van Rensselaer, a young roue, is deserted by

Scene from "Out of the Drifts" (Famous Players).

"Cleo," the girl upon whom he has lavished much of his wealth. Tired and disgusted, he comes to St. Bernard to forget.

The big Alpine scenes in this story were obtained in the north, where Director J. Searle Dawley spent several weeks with a company which includes in addition to Miss Clark, William Courtleigh, Jr., J. W. Johnston, Robert Conville, Ivan Simpson and others who are well known in the theatrical and motion picture world.

"WHO KNOWS?" (Knickerbocker).

The Knickerbocker Star Features release for Feb. 25 is a stirring heart interest story. A crime is committed by a young pal of an old-time gambler. The pal was intoxicated and unconscious of his act. The old pal shields the criminal, protecting him from the law. The story shows a rapid action on

Scene from "Who Knows?" (Knickerbocker).

the part of the detectives on the trail of the guilty. A hotel girl at a news stand crosses the track of the young pal; a romance starts, all of which is overclouded by the crime of the young man.

At last the romance reaches a climax, the destiny of the girl is at stake, and the young man faces a doubtful future with his growing conscience of remorse. Finally the old pal, realizing that his influence has been the indirect means of leading the young man into the wrong and finding that both are enmeshed in the net laid out by the officers of the law, charges himself with the crime, declaring he had deceived the young pal, in making him believe he committed the wrong. Strong dramatic crises are reached, and the young pal denounces the old man, then slowly comes to himself to realize what the old man has done for him in the end. The old man pays the penalty for the crime, the young pal is made to believe himself innocent and at last lives the life of a true man. The old man with unflinching faith in heaven believed that God would see and forgive—"who knows?"

"THE DREAM OF EUGENE ARAM" (Selig).

The Selig Company, following its policy of radical improvement in film production, has just announced a number of multiple reel dramas to be released through General Film service.

"The Dream of Eugene Aram" is a picturized version by Colin Campbell of Thomas Hood's world-famous poem. Tyrone Power enacts the leading role. There is tense action and beau-

Scene from "The Dream of Eugene Aram" (Selig).

tiful scenic embellishment. Colin Campbell, responsible for the adaptation and production of this film drama, is in an exclusive class as a director, having produced such film dramas as "The Spoilers," "The Ne'er-do-well," "The Carpet from Bagdad," etc., etc. "The Dream of Eugene Aram" will be released Monday, February 28.

"LOVE AND LATHER" (Vim).

The Vim comedy release for Feb. 25 is one of the funniest in the "Pokes and Jabbs" series, which feature Robert Burns and Walter Stull. Pokes is a member of the brigade of "White Wings" of the street; easily taken for a barber, he takes the place of Spook, the village barber, and is soon enmeshed in the attractions of the manicurist of the shop. Complications build

Scene from "Love and Lather" (Vim).

up as the ingenious "White Wings" tests new appliances for shaving the unsuspecting customers.

The comedy includes an escaped convict, Jabbs, who suffers at the hands of Pokes and a general mixup of the police. Pokes, however, suffers for his escapades and the escaped convict wins the girl and the graces of the barber. The General Film program will carry this release.

FRANK ELLIOTT REJOINS UNIVERSAL.

Frank Elliott, one of the best known actors of the English stage, this week joined the Universal forces at their Western studios. The greater part of his film work has been done in and around the Los Angeles studios, where he is regarded as one of the best heavy characters.

This is not Elliott's first appearance in Universal pictures. He was formerly a member of that company's forces at their Universal City studios, where he worked in some of their best known features, the last one being a five-reel Bosworth production, staged under the direction of Otis Turner, under the title "The Scarlet Sin." In this Elliott played the heavy lead. The first picture in which he has been cast since returning is the five-reel film version of Joseph Hatton's story, "John Needham's Double," which the Smalleys are staging with Tyrone Power in the stellar role.

"SAVED BY A SONG" (Universal).

Ben Wilson's latest production with Dorothy Phillips in the leading role, "Saved by a Song," will be a regular release on

Scene from "Saved by a Song" (Universal).

the Universal program of March 5. The story is a simple and interesting tale of a country boy who is falsely accused of murder, railroaded to jail, only to find several years later that the real culprit confessed on his dying bed.

It is a neat little drama in two reels in which both Miss Phillips and Ben Wilson do clever work, assisted by Charles Ogle, Joe Girard, A. H. Bushby and Ruth Donnelly.

BLANCHE SWEET IN "THE BLACKLIST."

Although not designed in the form of a propaganda for or against the cause of capital and labor, "The Blacklist," the most recent Jesse L. Lasky Feature Play Company production on the Paramount program, in which Blanche Sweet is the star, probably will create national interest. The theme of this production has its origin in the troubles between operators and miners in Colorado about two years ago, which resulted in serious conflict.

The deep human note in this theme lies in the fight of labor

Scene from "The Blacklist" (Lasky).

for the right to work. The economic principles discussed are applicable to all lines of industry and on this account "The Blacklist" should prove of absorbing interest to people of every locality.

Miss Sweet will have exceptional opportunities in this production, which was directed by William C. De Mille, who also directed her recent production, "The Ragamuffin." Among those who appear in the cast are Charles Clary, Ernest Joy and Billy Elmer.

"TOO PROUD TO FIGHT" (UBO.)

The popularity of David Horsley's Cub Comedies, featuring George Ovey, continues without abatement. Since the introduction of this brand a little less than six months ago the number of prints sold of each release has increased over two hundred per cent. over the first issue. This, perhaps more than anything else, gives an idea of the manner in which the Cubs are received throughout the country.

The forthcoming release scheduled for February 18 presents George Ovey in one of his typical subjects—"Too Proud to Fight." Its story concerns the efforts of Jerry to evade punishment at the hands of a stalwart Swede, whose sweetheart Jerry has stolen. In these efforts he thrusts himself into innumerable difficulties of a compromising nature. His frantic attempts to save himself from the consequences, which he knows are sure to follow, are cleverly done and make for plenty of fun.

The full strength of the Cub Comedy, including George George, Gordon McGregor, Louis FitzRoy, Belle Bennet, Janet Sully and Louise Horner, take part in the enactment of the story which lives up in every respect to the high mark established in previous releases.

TWO SELIG "RED SEALS."

One of the greatest of American spectacular dramas is the consensus of the reviews of the Selig Red Seal play, "Thou Shalt Not Covet," released on Monday, February 7, through V-L-S-E, Inc. The spectacular scenes in this wonderful drama, particularly the shipwreck scenes and Kathlyn Williams' struggle with an infuriated leopard, are mentioned by all trade journal reviewers as the very last word in thrills.

The Selig Red Seal play, "Unto Those Who Sin," to be released through V-L-S-E on Monday, March 6, will be found a worthy successor to "Thou Shalt Not Covet." Miss Fritzi Brunette makes her initial debut as a star in V-L-S-E productions. "Unto Those Who Sin" was written by James Oliver Curwood and truthfully present the trials and temptations that beset the paths of working girls. A stenographer working for a mere pittance, which is snatched from her by her parents weekly, succumbs to the enticements of luxury and fine dress. She sacrifices everything, even the love of an upright man, in order to gratify her passion for purple and fine linen. And when it is too late she discovers that true love is the greatest prize of all and that the wages of sin is death.

In "Unto Those Who Sin" Miss Brunette wears eighteen different and costly gowns fashioned especially for the drama. Her acting will prove a revelation. She puts all the fire and passion that is possible into her character role and in the denouement, which is trilling in the extreme, she carries the life story of a modern siren to its logical ending.

An all-star cast will appear in the support of Miss Brunette and the scenic effects are unusually beautiful.

CLEO RIDGLEY AND WALLACE REID IN "BEHIND THE MASK."

Following her recent success as co-star with Wallace Reid in the Lasky production, "The Golden Chance," a Paramount picture, Cleo Ridgley, it was announced by the Lasky Feature Play Company this week, is already at work in a second production in which she and Mr. Reid will appear as co-stars. The photoplay is entitled, "Behind the Mask," by Cecil B. De Mille and Jeannie MacPherson, and the producer is Paul Dickey, the famous dramatist and stage director, who recently joined the Lasky producing forces.

In the year or more since Miss Ridgley has been a member of the Lasky company her popularity has been greatly increased by reason of a series of excellent impersonations on the screen. Miss Ridgley for years was known to motion picture audiences, chiefly because of her successes as "temptress of the screen." Under the Lasky direction, however, she developed more versatile qualities until now she has taken her place among the most versatile and most popular stars of motion pictures.

"THE IDOL OF THE STAGE" (Mutual).

We all have our human failings and weaknesses. That is why we all like to see plays in which our own human qualities are portrayed. But we always want for our own satisfaction to see them overcome in the end. That is one reason why the Mutual Masterpicture, De Luxe Edition, "The Idol of the Stage," will be appreciated by all who see it.

"The Idol" is a very weak and failing young man. But his good qualities predominate, and even though it seems for a time that his baser self will gain again ascendency in his nature, evil is finally overcome. Malcolm Williams, the well known and exceedingly popular star of the legitimate drama, plays the leading roles. He is exceptionally well qualified for his part, since he is familiar with all phases of stage life. In support of Mr. Williams, appear Miss Lucille Taft, the clever Gaumont star; Charles H. Travis, John Mackin, Richard Garrick (the director), James Levering, Helen Marten, James Winston, Harry Chira, Allan Robinson and Henry Pemberton.

"I ACCUSE" (Gaumont).

The ungovernable temper of a minister of the gospel that finally sends him to prison for a crime he believes he has committed while in a blind rage is the theme of the Mutual Masterpicture, de luxe edition, Gaumont will release under the name of "I Accuse!" The story was written by Miss Marjorie Howe, who has contributed to Gaumont such successes as "The New Adam and Eve" and "The Devil's Darling." However, the minister is not the leading character of the play, although the part is played with remarkable force by Charles W. Travis. The principal role is that of the young judge who must sentence the minister to prison. This is enacted by Alexander Gaden, who is now seen on the screen in the Mutual Gaumont productions of "As a Woman Sows" and "The Drifter."

The story has for its heart-interest the love of the judge for the daughter of the minister. The daughter is played by

Scene from "I Accuse" (Gaumont).

Miss Helen Marten, who has played opposite the star in previous Gaumont pictures, notably in "Lessons in Love." Mr. Gaden is at his best in depicting the conflict between his duty as a judge and his love for the girl whose heart he will break if he sends her father to prison.

Those in the cast who have not been mentioned already are James Levering, S. S. Wiltse, John Reinhard, Miss Iva Shepard, J. W. Butler, Miss Mary G. Davis and Albert Macklin.

NOTES OF THE TRADE

B. D. CARBER, who for so long held forth as technical director at the Universal, is now with Thanhouser at New Rochelle. Under Clarence Dull, the veteran stage chief, Carber will now supervise the planting of the sets, order the deck hands around, argue with the directors and draw salary.

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The fifth episode of "The Journal of Lord John," adapted from the Williamson story of that name by Harvey Gates, is occupying the attention of E. J. Le Saint and his company of Universalites. William Garwood appears in the leading role of this with Stella Razeto opposite him and a supporting cast including Ogden Crane, Grace Benham, Laura Oakley, Carmen Phillips and Albert MacQuarrie.

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William Bertram has completed the production, "Margy of the Foothills," soon to be released by the American Film Company, Inc. The theme is a story of love and passion and is located among the smaller California mountains. It depicts the struggle between a wealthy Spanish land-owner and a young American over a defenseless girl. Very powerful characterizations are drawn by Art Acord, Dixie Stratton, Lawrence Peyton and John Prescott.

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Ernie Shield and Roy McCray have completed their one reel comedy, "Time Flies," by Ben Cohn. The cast included besides the co-directors, Sherman Bainbridge and Lois Wilson.

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A five part American Masterpicture is coming—"Overalls." As the title might suggest, the story concerns the romance of a young western construction camp foreman in love with a wealthy girl—who is Rea Mitchell. William Stowell as the foreman is a red-blooded western character.

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"Lonesomeness" is the title of a one reel drama which Lynn Reynolds is this week staging at Universal City with Myrtle Gonzalez, Frank Newburg, Val Paul and Alfred Allen in the chief roles.

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Bryant Washburn's five-month-old son, Bryant Washburn IV, has made his initial appearance in motion pictures in Essanay's three-act drama, called "Destiny."

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Joseph De Grasse is at work on his production of the five reel feature, "The Altar of Friendship," made from the magazine story by Isabel Ostrander. The cast is composed of Louise Lovely, Lon Chaney, Colin Chase, Agnes Vernon, Marjorie Ellison, Georgia French, Hayward Mack and Jay Belasco. The story was adapted for screen purposes by Ida May Park.

PICTURE THEATERS PROJECTED

TUCSON, ARIZ.—Albert Steinfeld, owner of the Clinton theater, plans to make extensive improvements to the interior of the house. Diamos Brothers are the lessees.

Grass Valley, Cal.—A. Saxon will shortly start work on the new Pavilion theater.

Los Angeles, Cal.—Gore & Lustig have disposed of their interest in the Sunbeam theater at 4722 Pasadena avenue to T. J. King.

Petaluma, Cal.—The Gem theater conducted by Taylor Squires has been thoroughly overhauled and the interior redocrated.

Sacramento, Cal.—The Strand theater is now being operated by the Dippenbrock estate.

Bridgeport, Conn.—M. W. Leighton, 1124 E. Main street, plans extensive improvements to his theater building. These will include alterations and a two-story addition, 18 by 50 feet, approximately $15,000 will be expended for the work.

Wilmington, Del.—United Development Company will make alterations to their moving picture theater and erect a two-story addition, 36 by 52 feet.

Chicago, Ill.—Contract has been let for the erection of a one and two-story theater and office building for Carley & Hansen, 634 West 120th street.

Decatur, Ind.—The Rex theater has been purchased by W. A. Dull, of Willshire, Ohio.

Gary, Ind.—The Twentieth Century theater, formerly conducted by Harry Hass, has been taken over by V. U. Young.

Indianapolis, Ind.—E. F. Kottlowski Co., 1123 Olive street, has the contract to make interior alterations to the moving picture theater of the Limit Amusement Co.

Waterloo, Ind.—The Lyric theater has been taken over by C. E. Naughtin.

Grinnell, Ia.—W. H. Hart contemplates building a two-story moving picture theater in the spring to cost about $15,000.

Tama, Ia.—The Star theater has now passed to the control of E. Porter.

Lucas, Kan.—Lewis O'Brien, owner of the old Fowler building, has converted it into a first-class moving picture theater.

Louisville, Ky.—A. B. McAfee, A. C. Brock, T. C. Brock, Prof. A. E. Mayzek and W. L. Sanders are members of company incorporated to erect a moving picture theater on Walnut street near 11th. Building will be of fireproof construction; brick and steel; front of cream enameled brick with pilasters of brown enameled brick; cut-stone trimmings, marble and tile in lobby; two stores on ground floor; cost, $30,000.

Louisville, Ky.—T. J. Morrow and others are promoting erection of a moving picture theater on Fourth street.

Scottsville, Ky.—R. R. Pitchford, who recently purchased the White theater, is devoting the house to the exhibit of high-grade photoplays.

Baltimore, Md.—Isaac L. Hornstein has let the contract to Nathan Freedman, 1509 East Fayette street, to erect a moving picture theater at 1627-29 Pennsylvania avenue; one-story brick, 34 by 128 feet; prepared slag roofing; concrete flooring; electric lights; cost, $10,500.

Baltimore, Md.—Linden Company has plans by Sparkling & Childs, Law building, to erect a moving picture theater at 846 West North avenue; 40 by 150 feet; will also install pipe organ.

Detroit, Mich.—B. C. Wetzel, 2317 Dime Bank building, is preparing plans for a one-story moving picture theater, 75 by 153 feet.

Detroit, Mich.—Frederick Delodder, 732 Crane avenue, plans to erect a two-story moving picture theater, 60 by 100 feet, to cost $15,000.

Saginaw, Mich.—E. J. Stanton, who recently purchased the Lyric theater, located at Saginaw and Water streets, plans to make extensive improvements to the house.

St. Louis, Mo.—J. D. Paulus, Laclede building is preparing plans for a one-story moving picture theater, to cost $9,000.

St. Louis, Mo.—A new portico has been added to the front of the Cinderella theater, enhancing its appearance considerably. The seating capacity has been increased by the addition of 200 opera chairs.

Omaha, Neb.—A new moving picture theater will be erected at the corner of 49th and Dodge streets by S. E. Gilinsky. It will have seating capacity for about 800 persons.

Peru, Neb.—The Crystal theater has been taken over by A. M. McCommons.

Hamburg, N. J.—Clarence Smith contemplates erecting a $10,000 moving picture theater.

Jersey City, N. J.—The Wells Construction Company of New York, has the contract to erect a brick fireproof moving picture theater for the National theater Co. It will be located on the west side of Central avenue and cost approximately $58,000.

Amityville, N. Y.—The Avon theater at Broadway and Avon Place has been leased by William Schwab.

East Rochester, N. Y.—Wilfred A. Campbell, 246 Cutler building, is preparing plans for a two-story moving picture theater, store and office building, 54 by 130 feet, to cost $25,000.

Huntington, L. I., N. Y.—The Huntington Film Co., Inc., organized with a capital of $50,000, has purchased a large tract of ground upon which it proposes to erect a commodious studio building modern in every particular. Officers of the company are: Edgar R. Scudder, president; John R. Scudder, vice president; T. Beer, treasurer; Charles E. Hunter, secretary.

Youngstown, O.—S. H. Hain, 6 East Federal street, plans to erect a two-story moving picture theater, to cost $10,000.

Yorkville, O.—Gem Theater Co. will erect a one-story moving picture theater, 32 by 80 feet, to cost $12,000.

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Trade News of the Week

Gathered by Our Own Correspondents

New Tax Bill Dies

Massachusetts Senate Accepts Unfavorable Report on Proposed Measure to Tax Gross Receipts of Film Shows—Senator Chapman Points Out Insidious Features —Other Bills That Need Watching.

By William Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Another of the anti-moving picture measures went down to an ignominious defeat on Wednesday, February 10, when the Massachusetts Senate refused to substitute a bill for an adverse report of the legislative committee on taxation on a petition providing for a tax of two and half per cent. on the gross receipts of all moving picture houses and theaters in the commonwealth.

Senator Charles L. Gifford, of Barnstable, led the fight for substitution, but he was opposed by Chairman Nathan A. Tufts of the committee on taxation and Senator Daniel W. Chapman.

Senator Chapman in defending the action of the committee before the Senate said that any tax on the gross receipts of a busines is unfair because gross receipts are not indicative of profit. The "legitimate" theater business is on the wane, he said, and argued that no theater proprietor in Massachusetts is making a great deal of money or at least enough money to warrant the state to demand two and a half per cent. of his gross receipts. Senator Tufts then declared that the proposed tax would not be a tax on luxury, but a tax on a man conducting a business.

The Bill Dies.

The Senator from the Cape then attempted to have the matter postponed until the following Tuesday. This brought forth a vociferous objection from Senator Clarence W. Hobbs, Jr., of Worcester. Postponement was defeated by a voice vote. Senator Gifford's motion to substitute the bill was killed in a similar manner and the adverse report of the committee was accepted by the Senate, thus putting an end to one of the most vicious bills aimed at the moving picture interests of Massachusetts this year.

The moving picture men and the proprietors and managers of the high-class playhouses of Massachusetts are very much concerned in the outcome of several bills that were heard before the joint legislative committee on mercantile affairs on the same day and the fate of which is not known at this writing. While the bills apply more particularly to theaters playing high class musical and dramatic production, the moving picture men have an allied interest that cannot be offset by the fact that they are merely exhibiting the silent drama and selling unreserved seats.

Bill Dealing with Change in Prices.

The bills before the committee on mercantile affairs dealt with the question of speculators and the raising of prices by theaters purporting to be showing star attractions. Rep. John W. Craig of Boston, who introduced two of the bills, appeared before the committee and openly charged the theatrical managers of Boston of collusion with ticket speculators.

"It is common knowledge," said Rep. Craig, "that nearly every theater in Boston and probably other cities in the state alter their scale of prices for seats for the same show, according to the demand for tickets. For the same show in a theater and this includes moving picture theaters we have the bargain matinee and another price for evening. When a big show comes along we must pay the highest price the public can stand."

While the ticket speculator question may have only a remote effect upon the moving picture industry, the question of raising the price of seats vitally affects many of the largest and a number of the smallest moving picture houses in the state. Feature films cost money and many managers introducing high-class attractions are compelled to raise their price of admission to break even. The public has been educated to top notch productions. They demand them. And the moving picture men claim in all fairness that their patrons should meet them half way and bear their proportionate share of putting on these premier features with the assurance of a just return.

Judge Brackett Defends the Theaters.

This was the attitude of the moving picture men present at the hearing and is the general attitude of moving picture interests throughout the state. The principal opposition to the bills before the committee, however, was made by Judge J. Albert Brackett, counsel for some of the most powerful theatrical interests in Massachusetts.

Judge Brackett told the members of the committee that any person, after purchasing a ticket and before entering the theater, has the privilege of demanding and receiving back his money, under the law at the present time. Judge Brackett further informed the committee that Massachusetts already has laws prohibiting standing room beyond a certain limit.

Rep. Thomas J. Giblin of East Boston asked the right to withdraw his petition permitting moving picture houses and dance halls outside of the Metropolitan fire hazard zone to be of second-class construction, and the request was granted after Rep. Giblin had explained to the committee that chapter 782 of the acts of 1914 makes such a provision.

VAUDEVILLE AT THE BOSTON.

The introduction of vaudeville into the Boston theater is the talk of Boston at the present time. The house is leased by A. Paul Keith who sub-leased it to the Big T. Film Company in which Mr. William F. Daley and Mr. Mark F. Eisenberg are the moving spirits. The Big T. Film Company started out exhibiting the Triangle Features with an elaborate corps of soloists and the famous Faddette's Orchestra of women.

The announcement that vaudeville was to be introduced caused tremendous surprise and set the theatrical tongues of New England wagging as the Boston theater is only a few doors from Keith's and the acts are being booked through the United booking office. It is said on good authority that Mr. Keith agreed to the new scheme only after repeated conferences with representatives of the Big T. Film Company who will continue to put on two big feature pictures a week in addition to the vaudeville.

The Boston theater is now under the management of Charles L. Winston, known throughout New England as the "boy manager." Mr. Winston is still in his early twenties, but has made a name for himself in theatrical circles in this territory. He was formerly connected with the National theater when that house was running pictures and vaudeville and also managed the Empire theater at Winthrop, Mass. Young Winston's first big coup since becoming manager of the Boston was to sign up the orchestra of the Tremont theater, recently destroyed by fire, and this orchestra will remain at the Boston theater permanently.

The films booked by Mr. Winston, who says he will continue to look to the open market for his attractions, for the first week under the new order of things were Nance O'Neil in the Big Four's feature, "Souls in Bondage," and Anita Stewart and Earle Williams in "My Lady's Slipper." Six acts of vaudeville were staged the first week, but it is planned to increase this number to eight.

Mrs. R. E. Hewitt Manages Theater.

Another woman has gone into the moving picture theater field in Massachusetts. She is Mrs. R. E. Hewitt, of Haverhill, who has taken over the Dreamland theater at Beverly, Mass. The Dreamland, which was formerly operated by Pierce & Barton, of Boston, has been closed for some time, but Mrs. Hewitt is enthusiastic and confident her new venture will be a success.

Jacob Conn Visits.

Jacob Conn, owner of the Conn theater, Concord, N. H., was in Boston last week booking films and at the same time Mr. Conn took occasion to visit several of his old friends. He says things are going well in New Hampshire and is looking forward to his most successful season.

New Holyoke Theaters.

Two new theaters recently opened in Holyoke, Mass., the Strand and the Royal. The Strand theater, which is owned by Mr. Alexander Cameron, has a seating capacity of 900 and is showing Paramount and General Film releases. Mr. Hanifin owns the Royal, which has a seating capacity of 450 and is running the Mutual program.

Films are now being shown two afternoons a week in the Franklin School at Wakefield, Mass., as an educational adjunct and Principal Hill has much faith in the experiment.

MAINE NEWS LETTER.

By John P. Flanigan, Bangor Correspondent of Moving Picture World.

F. Earl Bishop Dies.

LEWISTON, ME.—F. Earl Bishop, for the past year musical director at the Mystic theater, Lewiston, died at his home in Portland, Me., last week, following a brief illness. Mr. Bishop was one of the best known pianists of the theatrical world. He began his career at the

age of 15, when he went to Australia with the Alice Oakes company, and afterward traveled all over the world. He was the first pianist to give a concert in the B. F. Keith house at Boston, in 1885, when he became musical director. He was known personally by thousands of actors.

Examine Operators and Booths.

Following an inspection of the moving picture booths of Bangor, Me., theaters last week, Fire Chief Curran and City Electrician Logan reported that all were in satisfactory condition and that with proper care on the part of operators there is no liability from fire that can be averted by advance precautions.

Operators were also examined and licenses granted to the following: Arthur C. Davis and Daniel M. Maher, of the Park; Lester E. Ashline, of the Bijou; John M. Maher, of the Graphic; Gordon McIntire, of the Winter Garden, and Harry A. Farrell, of the Palace.

MID-NEW YORK STATE LETTER.

By E. O. Weinbe[illegible], Troy Correspondent of Moving Picture World.

The Clinton Square Showing Triangle.

ALBANY, N. Y.—The Clinton Square theater of this city began Triangle Service on Jan. 31 and for the present is changing three times weekly. Business is reported big during the first two weeks showing.

Pathe in New Offices.

Pathe Exchange at Albany is now located at 398 Broadway. Mr. Epstein the manager has been hustling ever since the office was moved from Syracuse on Feb. 1.

Universal's New Quarters.

The Universal Exchange of Albany (Rex Film Exchange), is now comfortably situated in a 4-story building, 659 Broadway. The new quarters are far superior to the old offices, and Mr. Charles, the manager, states the usual service characteristic of Universal will be maintained and better if possible.

E. J. Schmidt with Local Rex Film.

E. J. Schmidt, at one time Philadelphia representative for "Neptune's Daughter," is now roadman for the Rex Film Exchange, of Albany.

W. H. Lawrence Manages United Film.

W. H. Lawrence is at the helm of United Film Service, Inc., located at 680 Broadway, Albany.

A. Sherry with V-L-S-E Here.

A. Sherry is representing V-L-S-E in this territory and is located in the Empire Theater Bldg., Albany.

"Nation" Film to Return.

"The Birth of a Nation" will play a return date in Troy some time in March to Proctor's New theater.

Permanent Office in Albany.

Claude Sydney, the former manager of the United Film Service, Inc., is now representing Blue Bird Photoplays and it is expected that he will soon have a permanent office in Albany. Mr. Sydney has made many friends in this locality and success in his new position is assured.

Hugo Bedell Boosting Serial.

Hugo Bedell is representing "The Strange Case of Mary Page" in this territory, making his headquarters with the General Film Co.'s Albany office.

King Theater at Troy Opens.

Troy, N. Y.—King Theater, located on King street, this city, opened Feb. 10, and all day and evening the theater was filled to capacity. Ben Apple is the manager for the owners, Weinstein Bros.

Will Remodel the Novelty.

The Novelty theater expects to close about May 1, 1916. The theater will be remodeled for mercantile purposes.

The Lyceum Is No More.

Proctor's Lyceum theater, a motion picture house closed permanently on Sunday, Feb. 6.

"Peace" Film in Cohoes.

COHOES, N. Y.—"The Battle Cry of Peace" is booked for two days in the Majestic theater in this city.

Big Business for "Nation" Spectacle.

"The Birth of a Nation" did a splendid business Feb. 10, 11, 12 at Cohoes Opera House at prices 25c. to $2.00.

J. L. Weber Reopens the Hudson.

SCHENECTADY, N. Y.—The Hudson theater of this city has been reopened by Joseph L. Weber. He presents high class feature moving pictures during the first three days of the week and musical extravaganza for Thursday, Friday and Saturday. There are matinees every day of the week and an orchestra of ten to twelve pieces.

UTICA, N. Y.—The Bender theater has added vaudeville to its moving picture programme.

BUFFALO TERRITORY NOTES.

By Billy Bison, Buffalo Correspondent of Moving Picture World.

M. A. Myers Amusement Co. Elects.

BUFFALO, N. Y.—The M. A. Myers Amusement Co., of this city, has elected these officers: President, M. A. Meyers; vice-president, Adam G. Fredrick, Rochester; secretary and treasurer, Opal G. Hoefler. This company conducts the Happy Hour, Park and Linden moving picture theaters. Secretary Hoefler has made Tuesday feature night at the Park, with the price of admission advanced from 5 to 10 cents on that evening.

Frank Dickey Dies.

Frank Dickey, 47 years old, died at the Columbus Hospital, Buffalo, recently, from a fracture of the skull suffered when he accidentally fell down a flight of stairs at the Circle moving picture theater in that city. Dickey was sent to the Emergency Hospital after the fall, but refused to stay when surgeons sewed up two cuts on his head. While he was returning to the theater, where he was employed, he collapsed on the sidewalk and was taken to the Columbus Hospital. It was then found that his skull was fractured.

R. E. Blaisdell Returns to New York.

Roland E. Blaisdell has resigned as secretary and treasurer of the Queen City Film Corporation, 39 Erie street, Buffalo, and returned to New York.

J. A. Lambrix to Manage the Globe.

J. A. Lambrix has been appointed manager of the Globe moving picture theater, Buffalo. This house, which was closed for some time, was opened recently.

Edisonia Changes Hands.

H. Somerville has taken over the lease of the Edisonia theater, Buffalo. He is featuring moving pictures and vaudeville at 5 and 10 cents.

New Amusement Corporation.

The Buffalo Mutual Theaters Co. has been incorporated with $250,000 capital, with Eugene L. Falk, Edward C. Schlenker, Allen E. Barger and five others as directors.

All Theater Film & Accessory Fails.

A voluntary petition in bankruptcy has been filed in United States District Court, Buffalo, by the All Theater Film & Accessory Co., which has offices in the Chapin block, that city. In the petition it is said that the company can furnish no schedule of its liabilities or assets. The company decided to file a bankruptcy petition following a meeting of the board of directors.

Open Buffalo Nest.

The Buffalo branch of the Blue Bird Photo Plays has been opened at 35 Church street, under the management of J. M. Ryan.

International Cartoon Office.

The International Cartoon Film Service Co. has opened offices at 24 Chapin Block, under the management of J. E. Hornberger

E. S. Davis to Manage Keith's.

E. S. Davis, former manager of the Elmwood moving picture theater, Buffalo, has assumed management of Keith's theater, that city. Mr. Davis successfully managed Keith's for a long period and on his return his old-time patrons gave him a good welcome.

HUDSON COUNTY (NEW JERSEY) EXHIBITORS

Be Sure to Attend a Very Important Meeting of

MOTION PICTURE MEN OF HUDSON COUNTY, N. J.

To Be Held on THURSDAY, FEBRUARY 17th, at 11 P. M.

In the

ORPHEUM THEATRE, JERSEY CITY

Overlapping Censorship

In Northwestern Pennsylvania, Where Many Exhibitors Get Film from Out-of-the-State Distributors, There Is Trouble Over the Censoring by the State Board—A Working Arrangement Wanted.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The exhibitors in the Erie, Pa., and Corry, Pa., sections have been recently hard-hit by the activity of the agents of the Pennsylvania Board of Censorship, arising from a peculiar condition that exists in that locality. The problem is one that has been very difficult to unravel, as many of the exhibitors are securing their films from three different points—Pittsburgh, Cleveland, O., and Buffalo, N. Y.

Those procured in this city are of course censored in Pennsylvania, but presumably the exchanges in the other two cities do not have the films passed upon by the censors in this state and in many cases fail to heed the board's rulings in regard to eliminations, it is said. The laws of this state also make the exchangeman liable in case of violation of the law, but, as the Cleveland and Buffalo exchanges are beyond the jurisdiction of the Pennsylvania censors, the exhibitor who runs the picture is held responsible and the agents of the board act accordingly.

While this condition of affairs makes it imperative that exhibitors in the Erie and Corry section get their pictures in Pittsburgh until the exchanges in the other cities named have their films properly censored in Pennsylvania, exhibitors and exchange men alike are indignant over the workings of the law and feel that concessions should be made to allow the showing of a film in this state that has been approved in Ohio, for instance, without the necesity of its being censored and re-censored.

William Fairgroves, a well-known exhibitor of Erie, was recently fined $125 on several alleged infractions of the Pennsylvania rules, some of which are said to date back as far as last August. Among others who have felt the strong arm of the board and were fined within the past week are the following: D. E. Billie, of the Hippodrome; Brandfield & Stucher, of the Isis; Philip Haendler, of the Keystone; A. O. Potter, of the Princess; I. Biencade, of the Bijou; P. J. Schwarzler, of the Star; and Ruth May, of the Wilkay, all Erie houses; and C. N. Walters, of the Lyric, Corry.

Pastime Theater Made Attractive.

The Pastime theater, at State College, Pa., has been extensively remodeled during the past few weeks and now presents a very pretty appearance. Both interior and exterior of the house have been redecorated in an artistic manner. It now seats seven hundred persons. C. C. Curry has recently been appointed new manager by the owner of the theater, W. H. Wood, who some time ago joined the Pathe road forces.

Will Deal in Big Features Again.

The Feature Film & Calcium Light Company, one of the oldest firms and supply houses in Pittsburgh, has announced that it will again engage in the big feature business and already has a number of attractive subjects on hand. Manager D. C. France reports very good bookings of same. This company formerly did a big business in the film line, but for the past year they practically discontinued. Now they have decided to re-enter the field and will do so on a large scale.

Exit the Venice and Victoria.

The Venice and the Victoria theaters, of Erie, Pa., have recently been discontinued and sold at receivers sale. Dudley D. Kelsey acted as receiver for the Co-operative Amusement Company, which operates the houses. They will be discontinued permanently, as the buildings have been leased and are being converted into store rooms.

An Impostor.

The Universal Movie Ticket Company, Jenkins Arcade Building, Pittsburgh, are looking for an impostor who has been victimizing small merchants throughout the city by posing as a salesman of the company. It is alleged that he entered the offices of the company last November and stole a movie ticket salesman's outfit. He tells the merchants that buy from him that the orders must go to New York and that the tickets will be sent them by mail.

Ludwig Hommel & Co., theater equipment and supply house, 422 First avenue, Pittsburgh, reports considerable success with their new type of condensing lens, known as the Bi-focal Meniscus, which is selling well among the exhibitors of this territory.

PHILADELPHIA NEWS LETTER.

Special to Moving Picture World from Philadelphia News Service.

Automatic Film Rewinding Co.

PHILADELPHIA, PA.—A charter has recently been granted under the laws of the State of Pennsylvania to the Automatic Film Rewinding Company, of Harrisburg. The concern has been capitalized for $7,000, Ross Oenslager acting in the capacity of treasurer.

May Enlarge the Belvedere.

Plans are being considered for the enlargement of one of Philadelphia's most unique theaters. The theater is the Belvedere, a moving picture establishment of Colonial architecture, located at Germantown avenue and Graver's lane, Chestnut Hill. The theater is a typical Colonial house in appearance, built of red brick, with black leaders. Wrought iron lanterns and fixtures add to its resemblance to a dignified old mansion of the early days of the nation. Each night witnesses the gathering of perhaps one of the most aristocratic audiences in Philadelphia. In spite of its aparently small size the theater accomodates 315 persons, but according to the enormous increase in the patronage of this establishment, it has been found to be entirely too small and the improvements will be of such a nature as to provide a large increase in the seating capacity.

Death of Billy Mack.

Moving picture folks in this vicinity were recently greatly grieved to learn of the untimely death of Billy Mack, for many years connected with the Interstate Film Company, located in the heart of filmdom around 13th and Vine streets. Mr. Mack died on Feb. 9 from pleural pneumonia, which developed from the effects of a bad cold. Mack was so enthused with his business pursuits that he paid little attention to what he thought was a sligh cold. It steadily grew worse and the result was that pneumonia set in and complications latter followed which caused his demise. Filmdom wishes to express its regrets for the loss of one of the most liked men in the business.

E. B. Mulhern Visits.

E. B. Mulhern, a well-known exhibitor of Mauch Chunk, Pa., and one of the best known moving picture men throughout the coal regions, recently paid a visit to Philadelphia and while here, made the rounds of the supply houses. He purchased much new equipment for his theater at the Swaab Film Service, 1327 Vine street, including a new projecting machine. Mr. Mulhern conducts the Opera House in Mauch Chunk, one of the leading theaters of that vicinity.

The building containing a moving picture theater, stores and apartments recently built by Cornelius W. Van Artsdalen at the northeast corner of 56th and Pine streets, has been mortgaged to John Cadwalader for $40,000.

Louis Swaab, proprietor of the Swaab Film Service, 1327 Vine street, one of the best known supply houses in Pennsylvania, will leave shortly for Chicago where he will attend to several important business matters.

IN NEW ORLEANS.

Heard on Exchange Row.

Ernst Boehringer, owner of Louisiana Triangle rights, has just returned from a trip to New York city, where he was in consultation with the heads of the Triangle corporation. One of the important things resulting from Mr. Boehringer's trip north will be the early establishment of a Triangle exchange office in New Orleans, for the distribution of the service throughout this territory.

Sam Dembrow, Jr., Southern division manager for Fox, is spending this week with the Dallas exchange.

Antoniette Evans, lecturer with the picture style show, running at the Crescent theater this week, is the wife of R. King Evans, local V-L-S-E manager. The pictures and Mrs. Evans will remain here for some time, it was announced after their first showing, which made quite a hit.

Harry J. Cohen, special representtive of Metro, was in New Orleans recently on his way to Texas. Eugene Pearce, of Josiah Pearce & Sons, New Orleans picture magnates, had him around over the Row and elsewhere.

Messrs. Benoit and Weil, of Rayne, La., this week paid a visit to exchange row and made extensive purchases for their moving picture theater which they will open in Rayne within a short time.

New Orleans' two newest moving picture theaters have announced February 15 as their opening dates. These are The College, St. Charles street, and The Empire, in Canal street.

P. O. Blankenship has installed a Wurlitzer organ in his Isis theater in Dryades street.

Maurice F. Barr, Bluebird manager, announces that he has closed contracts with the Tivoli Amusement Co., in Beaumont, Tex., the Port Arthur Amusement Co., at Port Arthur, Tex., and with H. Thomas at Orange, Tex.

The Princess theater, Felicity and Baronne street, New Orleans, is the first suburban house in the city to install a full Triangle feature service.

H. W. Irons, Detroit exhibitor, who came to New Orleans recently for his health, has accepted a position with the Wilcox string in Panama.

An interesting visitor on film row this week was Miss Sarah D. McLean, of Jackson, Miss., manager of the Majestic theater there. While here she signed up for Paramount service.

Gulf States Notes.

In common with other cities and towns through the country, Dothan, Ala., suburb of Montgomery, will soon have its Strand theater. The Palace theater, formerly operated by D. W. Powell, is being remodelled, and other changes will include that of its name. W. H. Cough, former manager of the Majestic theater in Montgomery, will be the owner and manager.

Following the running of a page advertisement of "The Strange Case of Mary Page" in the Birmingham Age-Herald, all records were broken at the Princess theater where the picture was shown.

NEW ORLEANS G. F. SHOWS FILM.

Invites All Exhibitors, Clients or Not, to Visit and See Pictures.

By George Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—The General Film Company in this city shows its offerings to the exhibitors in its own projection room on the second floor of its building, 421 Baronne street. The policy has made a hit and H. G. Morrow, local manager, is confident that it means more general business.

The week's releases are shown every Sunday morning. All exhibitors, regardles of whether they are taking the General service, are invited. The projection room is one of the most complete ever put up, comparing favorably with any exhibition house in town. Two high-power projection machines of the latest pattern are included in the equipment. Then there is a gold fiber screen and all the rest. The projection results are excellent.

TRIANGLE THEATER LOCALITY.

The Publicity Director of the Triangle theater, of New Orleans, has written a letter to the Moving Picture World saying that the theater is located in a neighborhood which is as much above reproach as is the Grunewald Hotel or the Crescent and Tulane theaters or the fashionable restuarants of New Orleans. He says the Triangle is being patronized by the elite of the city. He further states that high-class shows have been given in the same building before. In the praise of the success and splendid management of the theater our regular New Orleans correspondent spoke with much enthusiasm in the last two issues of The Moving Picture World.

A GLASS WEDDING PARTY.

Manager Al. Shear, New Orleans Consolidated, and Mrs. Shear were guests of a party of friends at Kolb's Tea Garden the other night, at "a little dinner," the occasion being their fifteenth wedding anniversary. A handsome cut glass tea set was presented by the numerous hosts. These include a number of men prominent locally in exhibtion and exchange circles. Among those not present, who were remembered with toasts were Carl Laemmle, Herman Fichtenberg and William Oldknow. It was pointed out with great freqency during the party that Al was not the only member of the family in the picture business. Mrs. Shear owns and manages the Carrollton theater in New Orleans.

Last Johnson Picture at the Isis.

"The Last Rose," the last picture in which Arthur Johnson, deceased, worked, was shown at the Isis theater, in Dryades street. It was a memorial presentation. Many admirers of the dead actor came to see him. P. O. Blankenship, the manager of The Isis, was the recipient of thanks from a number of his patrons, for making possible this last tribute to Johnson. The title of the picture, "The Last Rose," was commented on as oddly fitting.

Taking Pictures in New Orleans.

Among the several producing companies which have recently taken advantage of New Orleans' scenic possibilities is Essanay. Director R. F. Baker brought the company down here. They came especially for pictures of the winter race meet here, but stayed for various other scenes. The interior of Kolb's German Tavern, fashionable restaurant, was taken. This bit of film shows a number of society people dancing. Mr. Baker was complimentary in his comments upon the stage presence of his "supes."

LOUISVILLE NEWS LETTER.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

New Company Changes Title.

LOUISVILLE, KY.—The "People's Amusement Company," recently incorporated with a capital stock of $30,000 for the purpose of operating a colored motion picture house at Eleventh and Walnut streets, this city, has since found that the name conflicted with one of a company already in operation, and amended articles have been filed under the title of the Citizens' Amusement Company. The incorporators and officers are all leading colored citizens and it is understood that the stock will principally be held by colored people.

The stock is divided into shares of $10 each, of which T. C. Brock and A. S. Brock, dentists, each hold 50 shares. A. B. McAfee, an undertaker, holds 100 shares. Officers named are A. B. McAfee, president; T. C. Brock, secretary-treasurer, and A. E. Mayzeek, vice-president.

Aladdin Film Company.

According to R. W. Conant the old Aladdin Film Corporation, capitalized and incorporated a few months ago to succeed the Children's Feature Film Company, has been dissolved and a new Aladdin Film Company has filed articles of incorporation in which the capital stock is listed at $100,000, divided into shares of $10 each. James H. Button, a Louisville real estate man, who is interested in the Strand theater, Lexington, Ky., is now interested in the local concern. The incorporators of the new company are R. W. Conant, N. M. Sweet and Kendrick R. Lewis.

New Shawnee Attractive.

The Shawnee theater, located at 37th and Broadway, in Louisville, is preparing to open its new theater inside of the next few days. The house has just been completed and is a very attractive suburban theater. A five-piece orchestra will be used at the opening, and it is understood that this musical arrangement will be continued, although it is unusual for an outskirts house. The operating room is equipped with two of the latest Standard machines.

Louisville Notes of Interest.

Joe Schnitzer, manager of the Indianapolis office of the Central Film Service Company, was recently in Louisville, where he visited the local office and a number of exhibitors.

J. G. George, representing the Chicago office of the Essanay Company, was recently in Louisville, where he helped in obtaining publicity for the Mary Page adventure serial.

Mr. Montgomery, of the World Film Corporation's New York office, has left Louisville after making arrangements with the Alamo theater to show Clara Kimbal Young in the new World feature, "The Yellow Passport."

Miss Gladys Coburn, a Louisville girl who is winning fame as a moving picture actress under the direction of Henry W. Savage, has just returned to the East after a visit to her parents, Mr. and Mrs. F. P. Coburn.

Will Pflanz, owner of the Highland Park theater, at Highland Park, Ky., a Louisville suburb, was recently notified that there was a light in the theater after it had been closed for the night. In company with other citizens the place was visited and one of three burglars was captured.

The moving picture house of Miller & Sloan, at Albany, Ky., has been closed down, and it is understood that the owners are trying to sell the property.

Everett Hitchcock, of Paintsville, Ky., manager of the Stafford theater, has turned the management of the house over to Mrs. Hitchcock and Mrs. J. F. Prindible, and has gone to Jenkins, Ky., where he is connected with the Consolidated Coal Company. The two women will handle the active management of the playhouse hereafter.

Edward McClure and Ham Brown, of the Lexington, Ky., Opera House, quickly put out a blaze which started when the first reel of a six-reel feature took fire on the afternoon of Feb. 4. When the reel flashed McClure, the operator, jumped from the room and closed the door. Brown grabbed a fire hose which was directed into the booth and the flames extinguished. One reel was burned and the others damaged by water. The shows for the evening had to be passed by, but very little damage was done.

H. R. Calloway, of Frankfort, Ky., has taken a lease on the Columbia theater and has closed the Gem. The latter house is to be remodeled, a balcony installed and several new exits cut in order to make the theater safe. Arrangements have been made whereby the Columbia will show the Paramount, V-L-S-E, Fox and other leading films. The opening bill was composed of Nance O'Neal in "Souls in Bondage," and J. Warren Kerrigan in "Terrence O'Rourke."

CHATTANOOGA NEWS LETTER.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

New Colored Theater.

CHATTANOOGA, TENN.—Through an arrangement made by Tom Wilcox, of Chattanooga, and certain business men of Atlanta, Ga., work has been started on tearing down some old buildings at the corner of Ninth and A streets, Chattanooga. A new fireproof moving picture theater for negroes is to be erected on the property at once. The new building will be of brick and concrete and will be 40x100 feet. It is planned to have the show house in operation by April 10, according to Mr. Wilcox.

The Picto Gets Triangle Films.

Owing to a breakdown in the heating plant at the Lyric theater, the Triangle plays have been changed over to the Picto theater. It is possible that the plays will be continued in that show house, which is more centrally located than the Lyric. Both houses are under the same management. However, repairs are being made at the Lyric and the theater will shortly be ready to reopen.

New Policy at the Victoria.

Nashville, Tenn.—Announcement has been made of a change in the management of the Victoria, Nashville, Tenn., whereby the control of the house has been taken over by a company composed of substantial Nashville business men. The Victoria is located in the Arcade, and the location is said to be one of the best in the city.

About Features Locally.

The Palace theater, of Jellico, Tenn., announces that it has made arrangements whereby two Paramount features will be exhibited each week at the popular playhouse. On Friday, Feb. 11, Blanche Sweet was shown in "Stolen Goods," and the "Old Homestead" was shown on Feb. 14.

After advertising that "Sold" would be shown at the Crescent theater, of Nashville, the management later announced that the booking office had substituted "The Prince and the Pauper," featuring Marguerite Clark.

The Fifth Avenue theater, of Nashville, Tenn., raised the price of admission to 25 cents during the four-day showing of George Beban in "The Alien."

The Parthenon, of Nashville, has closed a deal whereby the theater has secured the exclusive rights in Nashville to exhibit the new Blue Bird pictures. It is in-

Sunday Show Referendum

In East Cleveland a Petition Asking for a Referendum on the Sabbath Closing Law Has Been Signed by Over 800 Voters—Pending Action by County Board of Elections, the Trial of Wind-a-meer Manager Is Postponed.

By Hurbert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—Plans for a referendum election on the East Cleveland ordinance prohibiting motion picture exhibitions on Sunday where an admission fee is charged are being made in that city. A petition signed by more than 800 East Cleveland voters asking repeal of the ordinance has just been filed with the East Cleveland Council. If the county board of elections holds the position is valid, a special election will be ordered within thirty days.

Pending this action the trial of Arnold Goodman, manager of the Wind-a-meer, charged with violation of the ordinance, has been postponed. Goodman contends a majority of East Cleveland citizens are against the enforcement of the ordinance. He has clashed with the authorities several times.

RESERVE CO. PICTURES SOON.

The new Reserve Photo-Plays Company, with headquarters in Cleveland, is shortly to release the first of its series of one-reel comedies, starring Johnny and Emma Ray. The films will be released through one of the big distributing agencies about April 1.

The company's new studio, modern and well equipped, has just been completed and three comedies are finished. They are to be entitled "Casey The Fireman," "Casey's Servants" and "Casey the Bandmaster." The titles of other films in which the Rays appear will be "Down the Pike," "A Hot Old Time," "Casey the Bandmaster," "Casey the Plumber" and "Casey the Floorwalker," in some of which the Rays have endeared themselves to thousands of Americans while on the stage.

The Reserve Photo-Plays Company, capitalized at $150,000, was organized principally because Mr. Ray declined to accept film engagements which would keep him away from Cleveland, where he has large real estate interests.

Want Charity Boxes in Theater.

A special committee of the Northeastern Ohio Motion Picture Exhibitors' League is considering the request of the Associated Charities, that boxes be placed in every picture theater in the city on Saturday, Feb. 26, which is to be designated as Associated Charities Day. The proposal is a part of the campaign of the charities to raise $25,000 for winter relief work, made unusually heavy during the recent cold weather.

Representatives of the charities submitted the proposal at the last session of the League. The committees will submit a report next week as to the sentiment of a majority of league members.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

Changes at the Blue Bird Office.

ST. LOUIS. MO.—S. J. Baker, who just resigned as head of the Fox exchange, has been made manager of the new offices established by the Blue Bird Photo Plays, Inc., at 2116 Locust street, this city. Mr. Baker has been in St. Louis for a number of months and is as well known to the trade in the surrounding territory as he is in the city. Mr. Baker has the Blue Bird offices all fitted up, and is exploiting Blue Birds for all he is worth. He reports signing several important first run contracts, and says the interest in the new program is very promising.

Sam Shurman has been appointed traveling representative of the Blue Bird office, and made his first trip last week. Mr. Shurman is well known to the film

Sam Shurman.

trade throughout the district, and has had experience all down the line, from exhibitor and city salesman to road man.

Help for Sick Box Offices.

The Universal exchange on Locust street has established a publicity department, not so much with the intention of getting a few press notices in the papers, as of helping "sick box offices." When an exhibitor is in need of help or advice about his business, he may apply to the Universal Publicity Department and get pointers as to whether advertising is what he needs, or perhaps a special kind of advertising, and how to get it in shape. The location of his theater and the class of patrons he has are taken into consideration when there is trouble in the box office, and the advice is given free of charge. Any exhibitor may avail himself of the aid of the department, the service is not confined to users of Universal pictures alone.

Joseph Levy Heads Local Fox Lair.

Joseph Levy has been appointed manager of the Fox exchange at 3632 Olive street, in Film Row, and took charge of the place last week. Mr. Levy comes to St. Louis from the Omaha offices of the Fox Company.

J. W. Cotter Opens Pendleton Theater.

J. W. Cotter, former head of the Kriterion exchange at 3200 Locust street, has gone into the exhibiting end of the business by reopening the Pendleton theater on Pendleton avenue. Mr. Cotter had a bad week from a weather standpoint for his opening, but had promising audiences in spite of the weather.

John Ernie's Theater Opens.

The new $12,000 theater at 2841 Pestalozzi street, built by John Ernie, opened last week to good business. The new house is well equipped in every way, seats seven hundred patrons and has two motor driven Motiograph machines, and is modern in every manner. Mr. Ernie will build an airdome near the theater in the spring.

Arsenal Theater Third of Triangle Group.

The Arsenal theater, at Grand and Arsenal streets, which opened last week, is the third of the Triangle houses to open in St. Louis. The Arsenal shows the pictures after they have been seen at the American, in the downtown district, and at the King's, in the west end of the city. The Arsenal is in the southern part of the city, and will divide the program of the other houses by changing twice a week.

Morelock Buys Pageant Theater.

The Pageant theater, which has been under the management of C. W. Morelock since the opening of the house last fall, has been purchased from B. P. Bogy and M. P. Howard, by Mr. Morelock. Several changes will be made in the policy of the house. A union orchestra will be employed and the Unit Symphony organ, which caused the theater to be picketed by union musicians when it opened, will be used only on special occasions or for special feature effects.

Industrial Film in St. Louis.

The St. Louis Industrial Motion Picture Company has just recently been organized in St. Louis, with G. B. Harney, Harry Le Mertha and E. P. Lasche as promoters. These men are well known St. Louis citizens, and the object of the company is to make all sorts of commercial and industrial films, to be used for advertising purposes, as records, or for distribution.

Merry Widow Sold.

The Merry Widow theater, at 1451 Chouteau avenue, has changed hands just recently. George Hay, who has been operating the house for several years, has sold the place to F. A. Klockenbrink, who will continue the program much on the same plan as has been in effect. The Merry Widow seats four hundred patrons and is a 5-cent house.

Hickory Changes Hands.

Charles Monette has sold out his interest in the Hickory theater, at Jefferson avenue and Hickory street to Charles Loeffel. The Hickory is a small neighborhood house that maintains a 5-cent program.

Franklin Theater Bought by Cotter.

J. W. Cotter, former exchange and all around film man, has acquired the Franklin theater, on 9th street and Franklin avenue, which he opened for business on Feb. 10.

Operators' Ball Coming.

The Moving Picture Operators of St. Louis are making extensive preparations for a grand ball to be given on Feb. 22.

J. H. Cassidy, formerly with the General Film Company, at 3610 Olive street, has taken charge of the poster department of the Universal Film Exchange at 2116 Locust street.

WISCONSIN NEWS LETTER.

Special to the Moving Picture World from Midwest News Letter.

Gets Exposition Jewels for New Theater.

MILWAUKEE, WIS.—Otto L. Meister's new $100,000 moving picture theater on Third street in Milwaukee, Wis., will be known as the White House theater. It will be opened about Sept. 1. It will seat 2,000. A feature will be that the entire front will be studied with jewels secured

from the Temple of Jewels at the world's exposition in San Francisco.

Wisconsin Changes.

The Dome theater on Rose street in La Crosse, Wis., has been leased by John H. Miller and A. A. Gibson.

Herman Boettcher has sold the Scenic theater at Waupum, Wis., to Dan Murray.

Robert Maxwell of Tomah, Wis., has opened shows, operating one night a week at Warrens, Wis., and Wyeville, Wis.

The Merrill theater in Milwaukee, Wis., is giving special children's shows from ten to twelve o'clock every Saturday morning.

IN INDIANA.

The exhibitors at Chesterton, Ind., opened on Sunday without molestation, but were notified by the prosecutor and sheriff of the county, not to try it again.

Work at remodelling the Crystal theater, Indianapolis, has been started.

The Cort theater, Kokomo, Ind., has been redecorated.

The Grand Opera House, Bluffton, owned for years by F. J. Tangeman and Frank S. Smith, has been traded to Harry Lindley and Fred McGonagle for a 154 acre farm. The new owners will make a number of improvements.

The Theatorium, Newcastle, Ind., has been remodelled throughout and is now under the management of "Doc" Hodgesett. "Doc" is now running Mutual pictures.

Scott and Loomis, owners of the Victoria theater, Peru, Ind., have leased the Wallace theater, owned by B. E. Wallace, of Wallace circus fame. The new owners expect to keep the house busy every night.

Orloff Sebring, formerly connected with the Victoria and the Wallace theaters, Peru, Ind., is to manage the Isis, succeeding Wilbur Mitchell. Mr. Sebring operated a house in Indianapolis until recently.

The Wonderland, Clinton, Ind., is to run features only hereafter and the price has been raised to ten cents.

Dome Theater at Youngstown, Ohio, Sold

Local Syndicate Buys Interests of C. W. Deible and E. J. Renner in the Picture House—Capital of New Company Is $150,000.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

YOUNGSTOWN, O.—One of the most notable transactions which has taken place in moving picture circles in Youngstown, O., for some time, was the disposal of the lease on the Dome last week. C. W. Deible and E. J. Renner, who have had charge of the house since its construction, and who have been prominent figures in the business in Youngstown for a good many years, sold their interests to a syndicate of Youngstown interests, headed by C. J. Mohrle, which has incorporated the Dome Company to operate the house, with a capital stock of $115,000. It is understood that the selling price was $110,000. Manager Joseph Trunk will be retained as manager.

The Dome was originally started by Messrs. Deibel and Renner some years ago, seating 196 persons, in a storeroom. Later another room was added, increasing the seating capacity to 300, and the present house, as originally constructed, accommodated 800 persons. A balcony added a few months ago increased the capacity to 1,100, making the house one of the most commodious photoplay theaters in Central Ohio.

Mr. Deibel states that he has by no means retired from the picture business, but has other enterprises in that line in mind, and it is considered more than probable that he will become interested in the producing end. The policy of the house will be continued, features only being exhibited.

EXHIBITOR WEHMHOFF DIES.

Cincinnati, O.—A distressing accident on Feb. 2 caused the death on the following day of John B. Wehmhoff, proprietor of the Findlay theater, on Findlay street, as well as of Elkwood Park, a popular summer resort. Mr. Wehmhoff had been feeling ill, but there was no reason to believe it was serious. While going upstairs to his apartment on the day mentioned, however, he fell backward just as he reached the top, sustaining a fracture of the skull. The best medical attention was secured, but he died without regaining consciousness. Mr. Wehmhoff was well known and liked among local exhibitors, as well as in other business circles, and his sudden death was a shock to his friends. He was only 39 years old.

FAMOUS PLAYERS SHAKE-UP.

A complete shake-up in the Cincinnati offices of the Famous Players' Film Service Co. and the World Film Corporation took place last week, rather unexpectedly, and several new faces are seen in both offices. F. W. Brockwell, who was formerly in charge of the company's Chicago office, comes to Cincinnati as manager, indicating the importance which the Queen City is assuming as a film distributing center. Mr. Brockwell has with him as assistant manager R. O. Laws, who was formerly manager of the local office.

At present W. C. Bachmyer, who is well known in Cincinnati, is doing some special work for the company with quarters here, making the staff complete. Former Assistant Manager W. W. Watson has gone to Pittsburgh.

NEW FACES AT WORLD FILM.

The World Film office in Cincinnati is now in charge of Louis Baum, a film man of some note, who was formerly in charge of the General Film Company's exchange at Indianapolis, former Manager Clay E. Brehm severing his connection with the company, as did R. S. Moran and Harry H. Young, salesmen with the local office.

Assistant Manager William Howard, formerly manager of the Forest, and one of the most popular men in the film business in Cincinnati, retains that position.

J. G. Lytle, formerly manager of the Pathe company, at Indianapolis, has become attached to the World office as salesman, and probably another salesman will be added soon.

Manager John Elliott's New Ads.

John Elliott, manager of the Hippodrome theater, at Youngstown, O., recently hit upon an advertising stunt which has won him considerable approval, not only from people who know a good idea when they see it, but actually from the city authorities as well. Mr. Elliott secured a sufficient number of metal waste-paper boxes to place at all downtown corners, of course bearing the theater's advertisement, and as nothing of the sort had been available before, he was voted the universal thanks of everybody interested in keeping the streets cleaned up, including the head of the street cleaning department.

Manager Himmelein, of the Sandusky, at Sandusky, O., materially improved the appearance of the house recently, besides securing eight additional seats, by moving the projecting booth, which formerly occupied a place in the rear of the first floor, to the gallery.

The Lyceum theater, of Dayton, O., has been let by Charles Zonars, owner and manager, to Val Rayburg, who is already well known as an exhibitor in Dayton by reason of his ownership of the Orphum.

Manager C. C. Hite, in charge of the Cincinnati exchange of the Triangle company, was one of the guests of honor at the first exhibition of the Triangle program at the Clifford, at Urbana, O., last week, Manager Phil Chackeras, of the Majestic, at Springfield, O., accompanying him, and witnessing an enthusiastic reception of the new service by large houses.

Side-Stepping Sabbath Case in Lafayette, Ind.

Exhibitor Charged with Breaking Sunday Opening Law, Dismissed on Plea That His Religion Made Saturday the Sabbath.

Special to Moving Picture World from Indiana Trade News Service.

LAFAYETTE, IND.—The effort to test the Sunday closing law at Lafayette, Ind., has been foiled. Prosecutor Roy Street moved to dismiss the case because Michael Rubinoff, charged with operating on Sunday, was a Hebrew and observed the seventh day of the week as Sabbath. Special Judge Charles A. Burnett sustained the motion. The law makes it an offense for a man to follow his usual vocation on Sunday.

The decision leaves the case of the exhibitors exactly where is was before. Mayor Bauer says he will see that the law is enforced. Superintendent of Police Powell says he will arrest any exhibitor open on Sunday.

Meantime the subject has had enough attention to bring out a strong feeling both ways on the subject, with evidence that the majority favor an open Sunday. The exhibitors are not discouraged and will doubtless find some one of the proper religious faith to take the plunge.

Even the Manager Can't Handle "Simpy."

Manager A. F. Heineman has installed in the Memorial Opera House, Valparaiso, a new Simplex machine. Operator Harry Hooper, a veteran moving picture theater man, has made a pet of it already. He calls her "Simpy" and was jealous when the manager tried to apply the cosmetics just to see how the oil can would work.

Alhambra Can Build That Awning.

Judge Clifford ruled that the Alhambra theater, Indianapolis, could build a metal awning over the sidewalk. Jacob Hilkene, building inspector, objected, refusing to issue a building permit, and the theater owners, Messrs. Barton and Olson, appealed to the court.

New Amusement Company.

The Photoplay Amusement Company, Indianapolis, capital $10,000, has been incorporated with John F. Boesinger, James C. Curtis and Paul C. Wetter as directors.

Delphi Bramble Will Manage Princess.

Delphi G. C. Bramble has taken over the management of the Princess theater, 858 South Meridian street, and the Royal theater, on West Market street, Indianapolis. Mr. Bramble has been an exchange salesman as well as an exhibitor.

The Clinton theater, Clinton, has been leased by Charles West and Lewis Murray, who will remodel it and open a reception room for tired and dirty automobiles.

Screen Club of Michigan

Leading Exchange Men of State Form Club for Film Men at Meeting on February 6—A. J. Gilligham Elected President—Any Exchange Man Eligible—Objects Purely Social—Will Hold a Screen Ball.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—The leading exchange men of Michigan have organized the Screen Club of Michigan. The first meeting was held Sunday afternoon, Feb. 6, the organization perfected, the name decided upon and the dues placed at $25 per year. Officers elected were as follows: A. J. Gilligham (General Film Co.), president; G. J. Trask (Mutual), vice-president; George W. Weeks (Universal), secretary and treasurer. The original other members comprise A. I. Shapiro (Fox), Henry J. Guthard (Metro), L. E. Franconi (Pathe), Mr. Randolph (Wolverine), Dave Kline and James Duncan (V-L-S-E) and Joe Kent (World). The object of the club is purely social—to get the exchange men of Michigan better acquainted and on more friendly terms. Plans are already under way for a Screen ball to be given in Detroit in the Spring. The club has already been assured of some of the biggest stars in the country for this affair. There will be a series of social functions that will be carried out on an elaborate scale. The club will hold meetings twice a month and each meeting will be preceded by a dinner. Any exchange man in the state is eligible to membership.

HENRY ROEHRIG, PRESIDENT.

Wyandotte Theaters Corporation Increases Circuit—Elects Officers.

Henry Roehrig, former mayor of Wyandotte, a suburb of Detroit, has been elected president of the Wyandotte Theatres Corporation, which has taken over the Majestic, Marx and Lincoln theaters, in that section, and which will place these houses in a circuit with Detroit theaters. The other officers are vice-presidents, Carl F. Schroeder and Harry Tucker; secretary, Arthur W. Edwards, and treasurer, Henry J. Guthard. The corporation has been capitalized at $100,000.

PALACE THEATER CO. ELECTS.

C. A. Hoffman Chosen President—Increase of Dividend Rate.

Clare A. Hoffman has succeeded A. I. Marentette as president of the Palace Theater Co., Detroit. Graham Hoffman continues as secretary. Harry J. Dingeman has been elected vice-president and Frederick H. Mears treasurer. These, with Mr. Marentette, form the directorate.

It was announced at the directors' meeting held recently that the company, which has been paying 1 per cent. monthly on a $200,000 full subscribed capital, will go to 2 per cent. March 1, with the company practically free from debt. C. A. Hoffman has also been chosen president, Mr. Dingeman vice-president and Graham Hoffman secretary of the Hippodrome Amusement Co., of Saginaw, Mich., which has practically completed the financing of a theater being erected on Gennessee avenue and to be opened about March 15. The Hoffman Brothers Theatrical Enterprises has recently opened offices at 1437 Dime Bank building. They propose to erect other theaters in Michigan.

DETROIT LOCAL NO. 12 ELECTS.

Edwin C. Murphy, of the Gladwin Park theater, has been elected president of the Detroit Lodge, No. 12, Theatrical Mechanical Associations of the United States and Canada. Recently elected members were D. Leo Dennison, manager of the Paramount branch in Detroit; Jack Mowat, manager of the Empire theater; John McDonald, president of the Local Moving Picture Operators' branch; James Oliver Brooks, special Detroit representative for the Famous Players' Film Service; Charles McVicker, manager Rosedale theater; Clarence Pippen, representative Mutual Film Co., and Charles Hagedorn, manager National theater.

Washington-Detroit Re-elects Directors.

The annual meeting of the stockholders of the Washington-Detroit theater was held recently and reports showed that the indebtedness of the corporation had been considerably reduced since leasing the house to John H. Kunsky.

Directors re-elected were: Fred E. Holmes, W. H. Beamer, Conrad H. Smith, D. N. Davis, Harry Young, A. E. Whitbeck and John D. MacKay. Officers elected were: President, John D. MacKay; vice-president, D. N. Davis; secretary and assistant treasurer, Fred F. Holmes, and treasurer, A. E. Whitbeck.

The lease on the Washington theater with John H. Kunsky terminates September 1, 1916.

May Build Another House.

The Rialto Theaters Co., through its attorney, has purchased the Pearl theater and some frontage adjoining, at the intersection of Gratiot and Mt. Elliott avenues, making a stretch of 105 feet on Gratiot. On this it is proposed to erect a new theater with offices upstairs. C. Howard Crane is the architect. This makes two theaters under contemplation by this corporation, the other one being at Gratiot and the Boulevard. Both will be large houses seating over 1,000.

Detroit Business Notes.

P. P. Craft, who has the Detroit rights for Triangle films, has opened an office at 706 Ford building.

To stimulate busines on Monday evenings the Gladwin Park theater gives away free sheet music to the first 200 ladies who purchase tickets at the box office.

Fire in the booth of the theater at 288 East Congress street, managed by M. R. Greiner, destroyed several hundred feet of film.

Burglars broke into the Miles theater Feb. 2 and attempted to blow the safe, but were scared away before they did any material damage.

It is reported that Triangle films will be shown in the new Drury Lane theater, 256 Woodward avenue, which will be opened about the first of April. Frank Drew is the lessee of the theater.

George B. Schulten, manager of the Detroit office of the Rudolph Wurlitzer Co., is looking for larger quarters. In the event that he secures same he plans to have a miniature theater for the display of several Wurlitzer latest organs. Mr. Schulten reports a very satisfactory business.

"Our business increased 500 per cent. in January over any previous month," said Manager Duncan of the V-L-S-E office in Detroit. "We attribute this to our splendid features and our liberal open-booking policy."

G. J. Trask, manager of the Mutual exchange, in Detroit, says his business has grown so fast that he has to have more room, so he has leased the fifth floor of the building at the same address, which will be used for posters and supplies. The second floor will continue to be the general offices, inspecition room, shipping, receiving, etc.

Arhold Kornicker, representing Menger & Ring, theatrical display frames, New York City, visited the Detroit office of this paper on Feb. 8-9. He reported very good business.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Changes in Michigan Theaters.

AHMEEK, Michigan.—Mrs. Bessie Kosman of Ahmeek, Mich., has purchased the equipment of the Eagle theater at Houghton and will install it in the new moving picture theater under construction at Ahmeek.

Carl Duncan, of Kilbuck, O., has purchased the Family theater at Richmond, Mich., from A. F. Drager.

S. D. Leahy, of Harbor Springs, Mich., has purchased the lease of Norman and J. Feldman on the Temple theater at Petoskey, Mich. The new manager closed the house temporarily pending the consummation of a plan to operate it in conjunction with his theater in Harbor Springs.

Laurence Beaudoin has sold his interest in the Princess theater at Manistique, Mich., to his partner, Edward Cardin.

Charles P. Dickerman asked the city council at Grand Rapids, Mich, for a license to conduct a moving picture show at 1168 Madison avenue.

The Vaudette theater at Newberry, Mich., owned and operated by Oscar Anderson was practically destroyed by fire.

The Caswell Vaudette has been opened at Carson City, Mich., under the management of Paul V. Bretz and H. C. Poulson.

The Orpheum theater at Lansing, Mich., has been reopened after being redecorated and remodeled. The color scheme has been changed from old rose to a light green. It will now be an exclusive feature house. Manager Garvis will abolish all gaudy posters from the front of his house, using only framed artistic photographs.

Doings of Michigan Exhibitors.

Free tickets to photoplay houses in Kalamazoo, Mich., are given by members of the Movie Merchants Association.

The Alladin theater at Bay City, Mich., split a booking on the Paramount "Still Waters," because it could not get it for four days straight. It ran it two days, sandwiched the Metro "Pennington's Choice" for two days and then returned "Still Waters."

A good ventilating system saved the Rex theater at Three Rivers, Mich., from having to empty its house because a small boy had thrown cayenne pepper on a hot register. The fans were started and there was little annoyance.

The Empress vaudeville theater at Grand Rapids, Mich., has booked the Selig-Tribune weekly to replace the comedy which has been opening its program.

Manager E. J. Butler of the Butler theater at Ishpeming, Mich., has given over four nights a week to Triangle offerings. He will use with the Triangle dramas a one-reel General Film comedy and will show the Triangle comedies at the Ishpeming theater.

The new Isis theater in Grand Rapids, Mich., is running five acts of vaudeville and five reels of pictures.

Manager Kraus of the Lyric at Manistee, Mich., played "The Battle Cry of Peace" at twenty-five and fifty cents. The Vaudette theater at St. Johns, Mich., has booked the film for March 1.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent Moving Picture World.

More City Tax in Lincoln.

Suggestions to increase the license tax of $30 for moving picture theaters in this city are opposed by the exhibitors, who say the burden of federal, township and city taxes already is too heavy.

Mayors Like "Nation" Film.

Mayors of Illinois seem to be a unit in failing to find anything in "The Birth of a Nation" that should cause them to forbid its exhibition. Mayor W. C. Barber of Joliet, president of the Illinois Municipal League, said all opposition faded after the first showing of the picture. Inciden-

tally, it is booked to return to Joliet. He gave this information to Mayor E. S. Swigart of Champaign. He also enclosed a letter from Mayor Martin S. Carlson of Moline, who saw nothing wrong. Mayor E. E. Jones of Bloomington agreed in this.

A white clergyman in Champaign who saw the film in Chicago and approved it wrote to Mayor Swigart his fears of the effect it would have on the "rabble." The mayor replied that few of the so-called rabble would view it at the prevailing prices.

This famous picture will return to the Grand Opera house at Rockford for eight days beginning Feb. 27. This house is paying special attention to filling the moderate price seats with clubs, lodges and parties. The Gaiety at Galesburg had it for three days beginning Feb. 3. The return dates for the Chatterton Opera house at Springfield have been fixed for April 2, 3, 4 and 5. The Majestic at Lincoln has a single day in April.

Higher Rates at Quincy Theater.

John J O'Neil, proprietor of the Quincy theater at Quincy, Ill., asked the city council for a refund on the unused portion of his moving picture theater license, which enabled him to charge not more than ten cents. He wants a $100 permit under which he can charge as much as twenty-five cents for admission.

Special Shows For Children.

The Illinois theater at Chicago Heights, Ill., is trying Friday children's show with the co-operation of the Motion Picture Committee of the Woman's Club.

Manager Hodgson of the Oak Park theater at Oak Park announces his Saturday morning shows will continue as long as the revenue is barely sufficient to pay the expense, but cannot continue the children's hour at a loss.

Fined for Giving Hand Bills.

In Kankakee, Ill., Manager Remington, of the Gaiety theater, was fined $5 and costs for distributing handbills on the streets. Flyers must be placed where they will not be dislodged.

Something for the Town.

Fred Bach and Swan Ostewig, exhibitors of Lee, Ill., are praised by a local writer for their Wednesday night educational shows. "Such men with such views are doing something for the educational uplift of the town, as well as considering the entertaining feature," says the correspondent.

Exhibitors, Features and New Ideas.

The Belasco theater at Quincy, Ill., had a "Dazey Day" when "The House of Tears" by Frank Dazey, a native son, was shown.

The Gaiety theater at Springfield, Ill., had "The Battle Cry of Peace" the week of Feb. 7.

The Pekin Maennerchor at Pekin, Ill., sponsored the German war pictures at the Court theater in that city.

The Crystal theater at Dundee, Ill., was turned over to the local camp of Modern Woodmen of America for a free show of the lodge's films.

Manager Dick Diamond of the Castle theater at Havana, Ill., has inaugurated a Triangle program with "The Lamb" and "My Valet."

The Kimmell theater at Cairo, Ill., gave a five-reel show under the auspices of the Fortnightly Musical Club. The film program was supplemented by local vaudeville talent.

Manager Thomas Scott of Scott's theater at Jacksonville, Ill., has cut the price on V-L-S-E and William Fox features to five and ten cents.

"Wanted—Ushers who will not watch Keystone comedies," advertises the Colonial theater at Urbana, Ill.

"Madame X" was shown by the Fischer theater at Danville, Ill., for the benefit of the Associated Charities.

The opera house photoshow at Mt. Sterling, Ill., has made every Thursday night feature night.

Illinois Theater Changes.

L. H. Kenady is manager of a moving picture show one night a week at Hull, Ill.

The Bond building in Versailles, Ill., is to be remodeled into a moving picture theater which will be operated by Bond & Glaze.

David Farmer has sold the Majestic theater at Cullom, Ill., to Harry Kershaw.

George A. and Carl J. Sharrock, formerly owners of the Princess theater in Decatur, Ill., purchased the Joy theater in South Locust street in Pana, Ill., from Charles E. Ensminger. Many improvements will be made in the building by the new owners, who formerly operated the Dixie theater in Vandalia, Ill.

The New Star theater recently opened at Elizabeth, Ill., will operate Wednesday and Saturday nights.

Fire broke out in the Chabot building at Kankakee, Ill., which D. A. Bestor was remodeling for use as a moving picture theater. His loss was slight, but damage of $800 was done to the building. However, it did not materially delay the remodeling.

C. J. Cain has sold the Majestic theater on North Vermillion street in Danville, Ill., to V. F. Watt and P. A. Potter.

Moving picture shows every Thursday night have been resumed in the hall at Sadorus, Ill.

Herbert McKenzie has sold his moving picture theater at Yorktown, Ill., to C. D. Pentland.

Chosen Illinois Items of Interest.

A new Bartola pipe organ, purchased by J. B. Reilly of the Princess theater at Kankakee, Ill., became lost in transit from Chicago.

The Fisher theater at Danville, Ill., will add a second entrance, giving a lobby on the Vermillion street side.

The Oak Park theater at Oak Park, Ill., has started the Burton Holmes travel pictures, one reel in length and will give them every Thursday and Friday until the world has been covered.

"The Juggernaut" played a return date at the Eagle theater in Princeton, Ill.

Manager John Lakin of the Lakin theater at St. David, Ill., has reduced his admission to five cents for three and four reels.

The Princess theater at Rockford, Ill., turned over its house two nights for the benefit of the Sons of Veterans.

The first five days of the week the Apollo theater at Ottawa, Ill., will show for five cents. Special features Saturday and Sunday will be ten cents.

Wallace Howell has resigned his position as manager of the Gem theater at Macomb, Ill.

The Unity Club at Durand, Ill., will sponsor five good film attractions at the Cozy theater, one to be shown each Wednesday. A season ticket will be sold for $1.00.

Manager Barth of the Amuse-U theater at Carbondale, Ill., had the Norman Film company make a reel of the Illinois dairymen in convention in that city.

To Charge for Censoring

Minneapolis Exhibitors Will Now Have to Pay for Viewing of Film by Censors —Mayor Nye Orders Charge of 50 Cents a Reel and Minimum Charge of $1— Only Questioned Films Need Censoring.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—Film exchange men here are in the attitude of watchful waiting with regard to the new advisory film censor board recently organized here. The working system of the new board has now been planned out, and the one provision that meets with most disapproval from film men is an order issued by Mayor Nye providing that they must pay fifty cents a reel for all films passed on.

The number of the board has been doubled. It now consists of forty-six members, each organization which before had but one representative having been asked to name another. As outlined by George Guise, secretary to Mayor Nye, the work of the board will be done in this way. Reports of the National Board of Censors in New York are sent to Mayor Nye. He also receives reviews in the leading trade publications. If from anything in the reports or the reviews he decides that the films may be questionable he orders that the picture shall not be shown. If the exchange managers want to show the picture it is then up to them to come down to the Mayor's office, where a projection machine has been installed, and pay fifty cents a reel for running it off, with a minimum charge of $1. The Mayor informs the censor board when the picture is to be run off and it sends a committee to view it. Action of the committee, however, and of the censor board itself, is advisory only. Actual power of suppressing a picture rests with the city officials. Up to the time that the fifty cent order was sent out film men had expressed their willingness to work in co-operation with the censor board and had cheerfully submitted such pictures for view as were asked for. The charge, however, is regarded by some as a hardship, especially if demand for showing is made in any way widespread. The film men, it is said, have been assured that a showing will be asked only on such films as there is some real question on and that the censorship is not to be made a hardship on them.

"THE BIG 4-THOUGHT."

Ben E. Drum, assistant branch manager of the Big Four in Minneapolis, has turned editor, though the turning is in the nature of an addition to and not a departure from his former duties. He has become managing editor of the new monthly, "The Big 4-Thought," the new local organ of his company in the Northwest territory. The magazine is a twenty pager devoted to the interests of film men and exhibitors in the Northwest. Its complete staff consists of C. W. Sawin, editor in chief; Ben E. Drum, managing editor, and four correspondents en route: E. S. Flynn, C. L. McVey, R. C. Fox and Edward Maxwell.

Ben E. Drum.

Of his territory, E. S. Flynn, who covers the far west district of Idaho, Montana and the Dakotas, has this to say:

"Peace" Film in Minneapolis.

The "Battle Cry of Peace" is having a successful showing through the Northwest. It opened for its western premiere at the Lyceum theater in Duluth, Jan. 16, and simultaneously in Superior and Minneapolis at the Strand Jan. 30. A private view given before the opening in Minneapolis received much favorable comment in the newspapers. The first week's run in Minneapolis proved so successful that James Keough, manager of the Strand, extended its booking for four more days.

Atlanta Sunday Shows

Trouble Made for Atlanta Exhibitors Who Have Been Running Sabbath Shows for Charity—Warrants Served on Managers of Five Leading Picture Houses —Film Men Will Fight for Their Rights.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—John A. Manget, a member of the executive committee of the Men and Religion Forward Movement preferred charges against five of the leading Atlanta moving picture theaters February 3 for "Violation of the Sabbath"—Hank G. Cassidy, manager of the Georgian theater; H. C. Fourton, of the Grand; John McMillan, of the Bijou; M. J. Berger, of the Victoria, and King Stillman, of the De Soto.

It is the general belief the case will be hard fought in an effort to continue Sunday operation.

"The Georgian has committed no unlawful act, Manager Hank Cassidy stated, "and counsel has told me that the King's Daughters, who have operated the theater for the past several Sundays, have been within their legal rights. We did not charge admission; our method of donation was identical with that used in the churches."

Mr. Cassidy has only recently assumed management of the Georgian. He said that all the proceeds of each of the Sunday performances were turned over to the King's Daughters, and that they were not even charged operating expenses.

On the Friday following Judge Thomas, in the Municipal Court, dismissed the warrants, but Mr. Manget renewed the fight on the next Monday afternoon. He has employed counsel in J. W. Crenshaw, who, on the instructions of Mr. Manget, went to the office of the clerk of the City Court and swore out accusations against H. C. Fourton, manager of the Grand theater; Hank Cassidy, of the Georgian; Ike Berger, of the Victoria, and John McMillan, of the Bijou.

The moving picture theaters involved have shown their determination to continue Sunday operations in behalf of charity. Every picture house involved ran on Sunday, the day before the trial.

"I will be only too glad," said Mr. Manget, "to drop prosecution if the theaters will give me their promises that they will stop Sunday operations. I have no desire to prosecute them. All I am seeking is to nip in the bud this effort to have an 'open Sunday.'"

Want Sunday Show in Durham.

A movement in behalf of the operation of moving picture shows on Sunday in Durham, N. C., is said to be gathering. This issue was presented to the city aldermen Monday, February 13.

City Attorney Morehead's plan is: First, nothing but clean, moral and standard pictures shall be shown; second, no tickets would be sold; third, all money taken less expenses would be divided among charitable organizations; fourth, the theaters would get unlimited advertising; fifth, that the factory employee and hard-working citizen may avail themselves of an opportunity denied during the week-day.

Citizens who oppose any compromise in favor of Sabbath recreation will doubtless oppose the project.

No Sunday Shows in Decatur.

The citizens of Decatur, Ala., it is said, have abandoned their movement for Sunday moving pictures. The opposition was so strong it was considered useless to continue it.

LYRIC'S COMMUNITY WORK.

Manager Chas. E. Kessnich, of the Lyric, is preparing a series of free performances for the girls of the various department stores and other business concerns of the city. A school children's program will also be rendered every Saturday morning between 11 and 12 o'clock, to which all children are invited at special rates to witness a selection of moving pictures chosen by prominent women school workers of the city.

Local Film Offices in the Old Orpheum.

The old Orpheum theater building, on Marietta street, which has recently been remodeled, a three-story structure, is occupied entirely by film agencies. The Scenic Film Company has installed one of the company's most model producing plants on the top story, and a dramatic studio is in the course of construction upon the roof.

The Mutual Film Corporation occupy the second floor while the World Film Company are on the first. This building is just outside the prohibited zone and still easy of access to out of town exhibitors.

Public announcement is made that Gus Polhill will soon open a high-class picture and vaudeville house in Hawkinsville, Ga., a lease on the building having already been made. He will install a stage, dimensions about 30 feet, with scenery, etc.

KANSAS NEWS LETTER.

Special to Moving Picture World from Kansas City News Service.

Charity Show at the Glory.

KANSAS CITY, MO.—The entire proceeds of one night's performance of the show of the Glory theater, 39th and Troost avenues, has been donated to the local Provident Association, in an effort to help that organization carry on the relief work during the cold weather. Mr. Van Zandt, manager, is urging his motion picture friends to do this also, and it is probable that others will aid the cause in a similar way.

"In His Steps" Picturized.

Topeka, Kan.—Dr. Charles M. Sheldon, pastor of the Central Congregational Church, of this city, and author of note, leaves for the East Feb. 17, where he will witness the moving picture production of the best known of his books, "In His Steps." Dr. Sheldon has not seen the scenario of this book, but anticipates no trouble in any way with the producers as to the picture. One of Dr. Sheldon's earlier books, "The Crucifixion of Philip Strong," has already been produced and released in the moving pictures.

General Ginger Here.

The General Film Company at Kansas City has just published its first trade book, calling it General Ginger. The policy of the paper, to quote from the editorial, is "To give you what you want, when you want it." Its object, also quoting from the editorial page, is "To help the exhibitor and inject a little ginger and other live qualities into the Motion Picture business in the Kansas City territory." The managing editor is R. O. Proctor, manager of the local exchange, while the business head of the paper is H. L. Orear. Its first issue is comprised of sixteen pages, partly reading matter and partly pictures. The list of releases by this company fills one complete page, notes of local exhibitors, take up another.

For Saturday Children's Shows.

The Parent-Teachers Association of Kansas City, Kan., at a recent meeting, adopted resolutions urging the showing of pictures particularly adapted to children, at the Saturday matinee. Heretofore in the Kansas City district, most of the efforts of such bodies has been directed to securing programs especially suited to children at the Friday night shows. There is evidently an inclination, however, to allow the children to visit the theaters also on Saturday afternoons —or an inclination to influence the character of pictures shown at such matinees, since the children go to them, as well as to the Friday night entertainments.

J. Roy Young to Book for Associated.

J. Roy Young, who has had an experience in many departments of moving picture exchange work, recently in charge of the poster department of the Universal at Kansas City, has been appointed booker for the Associated Film Service at Kansas City. H. G. Gill, manager of the exchange, considers himself fortunate in securing a man of such varied equipment.

An Experienced Film Man.

C. F. Rose, who is now assisting in the exploitation of the New Empress theater, Kansas City, dates his moving picture experience back to Laemmle, and Omaha, in 1907. That was the year of his permanently becoming a resident of America, and his undertaking a career.

C. F. Rose.

Mr. Rose was born in Vienna, Austria, where his father was foreign correspondent for a Chicago newspaper. He was baptized in the largest cathedral in the world, St. Stephen's, and a bishop was his godfather. He was twice in America as a child, coming with his father on business trips. After joining Laemmle he made several trips to Canada, and on one of these met a member of the Le Marquand & Le Doux firm, with which he has been associated for the past seven years.

Mr. Rose built and started the following theaters for the firm in Canada: Starland, at Kanora, Ont.; Starland and Dreamland, at Winnipeg; Starland and Bijou, at Brandon, Man.; Starland, at Prince Albert, Sask.; Elite, at Regina, Sask.; Starland, at Lethbridge, Alberta; Starland and Empress, at Calgary, Alberta; Starland and Dreamland, at Saskatoon, Sask. He then built and operated for a year the Starland in St. Paul.

Mr. Rose is very fertile in imagining and designing advertising schemes, and has mechanical ingenuity to make them practical. He had been blessed with several years' training in newspaper and advertising work, subjects which he had studied zealously. It is interesting to note that while Mr. Rose is a native of Austria, he is an American citizen—and is serving the American public wholeheartedly.

Advises Local Advertising.

Richard Robertson, local manager of the World Film Company, is a great believer in advertising and is always ready to help along any of his exhibitors with any suggestions or advice that might be of aid. At present, Mr. Robertson is boosting the dealers in Kansas towns, who are doing a great deal of advertising. In a locality the size of Salina, Donmeyer and Keefer, managers of the Palace theater, have been doing full-page advertising in local organs. And according to the Kansas City man, they are surely drawing the crowds. The reason for Mr. Robertson's exceptional interest in this phase is probably that he himself is a former newspaper man, having been with the Kansas City Star for some time previous to entering the moving picture field.

Will Cover South Central Kansas.

H. M. Berman, manager of the Metro in Kansas City, has recently returned from a trip in Western Kansas, and reports conditions very favorable there. New theaters are opening up and business seems prosperous. Mr. Berman does not stay in his office much, leaving for South-central Kansas a couple of days after returning from this trip. He expects to make Wichita, Winfield, Arkansas City, Newton and towns in that vicinity.

C. W. Chiles with World Film.

C. W. Chiles is a new man in the employ of the World Film Company, working out of Kansas City. Mr. Chiles was formerly with the General Film people, working out of St. Louis. His territory will now include western Missouri and Kansas.

Local Theater Changes.

Topeka, Kan.—Mrs. Maude Gandy, former owner of the Aurora theater, at Topeka, has taken over that establishment again and is now operating it herself.

Appleton City, Mo.—The Appleton City Orchestra and M. L. Osburn & Son have purchased and consolidated the Palace and Gem theaters of this city.

Springfield, Mo.—Mr. E. A. Harris, of Blytheville, Ark., has purchased from E. E. Parnell the Hippodrome theater in Convention Hall building on South Campbell street. It will hereafter be conducted by Jesse E. Smith, who has been director of the Hippodrome orchestra.

Osawatomie, Kan.—Mr. Roy Root has sold the furniture and equipment of the Majestic theater of this city to Mr. J. P. Kelley, of Garnett, who will continue the show as heretofore.

Pittsburg, Kan.—O. A. Bandy, formerly a traveler for the Pathe exchange, recently bought the Mystic theater, of this city, from J. A. Beasley, and is now in complete charge of the house. Mr. Bandy's place with the Pathe people was filled by Mr. George P. Meek.

Baxter Springs, Kan.—A. L. Rehm, of the Majestic picture show, is going to remodel his house, putting in an inclined floor, a modern front and opera chairs, in accordance with his plan to make it the nicest picture show of its size in the country.

Notes About Exhibitors.

Mr. J. L. McDill, a traveling exhibitor, was a recent visitor in Kansas City. Mr. McDill reports business conditions as being very good in his territory, but admits that he is now taking a vacation, not however, on account of the lack of business.

Joe Peters, of the Empire, Sterling, Kan., was a recent visitor to the Universal office. Mr. Peters is a man who believes in lots of advertising and puts his beliefs to practical use, evidently believing that "It pays to advertise."

Fire destroyed the picture house of Fred Wellington, at Memphis, Mo., recently, doing damages serious enough to compel the building of an entire new house, which will be larger and better in all respects than the old one.

Among Local Exchange Men.

C. S. Edwards, Jr., of the Pathe Exchange, accompanied by two Oklahoma salesmen out of his office, attended the meeting of the Oklahoma division of the Motion Picture League of America held in Oklahoma City Feb. 14 and 15.

C. A. ("Red") Jones, traveler for the Universal Film Exchange, won the contest conducted by the Kansas City office for the largest sales of the road men for the month ending Feb. 5. The prize this month was $25.

Mr. H. E. Berman, Kansas City manager of the Metro Pictures, has been in Southern Kansas and Missouri on a business trip, visiting among other places Wichita, Wellington, Winfield and some Missouri towns, in all places reporting the Metro pictures as being right up in front.

Mr. P. J. Hall, of the Western Film and Supply, has been doing some extensive traveling lately. He first went to Oklahoma City, where he took up the advisability of opening a branch office for his company. On his return to Kansas City he found that some one had broken into his supply room and stolen $50 worth of carbons. His next trip was to Denver, where he went for a business conference. After that Oklahoma City again found him, at the meeting of the Oklahoma division of the Motion Picture League of America.

Local Business Notes.

The new office which the New Film Corporation recently opened in Kansas City, in the Gloyd building, under the management of W. L. Rubert, reports business very good and expectations of a great increase when the warm weather and spring strikes the territory. Mr. A. Warner, president of the company, came to Kansas City with Mr. Rubert to help establish this office.

"The Strange Case of Mary Page" is proving to be the greatest drawing card the General Film Company has ever presented to the public in the line of a serial, according to the Kansa City representatives. They have sold the rights on this picture to 240 houses in their district and are getting many fine reports of the success of the picture.

Starting at 10.30 in the morning and continuing throughout the day, the General Film Company shows its releases for the following week to all exhibitors who care to see them. This is a new policy of the General people. They hope in this way to attract more than the usual number of visitors to their offices.

A business increase of 300 per cent. is the record made by A. A. Chatkin, present manager of the United Film Service, who took charge of the Kansas City office just four months ago. When he came here there was one clerk working for the firm. It now has seven. Among other things he has done to increase the efficiency of his office is to introduce new booking systems, a new accounting method and a new shipping department.

C. S. Edwards, Jr., manager of the Pathe Exchange, is very enthusiastic regarding Pathe's new serial, "The Iron Claw." The advance bookings for this picture out of the Kansas City office are far ahead of any other serial ever produced by the Pathe Exchange and it bids fair to be the most popular of that class of pictures ever shown.

Visitors of Note.

D. J. Chatkin, general manager of the United Film Service, was in Kansas City Feb. 17 on his way home from the coast. Mr. Chatkin is a brother of A. A. Chatkin, the Kansas City manager of the United Film Service. Mr. A. A. Chatkin also had another well known visitor in the person of Mr. B. F. Schooler, general manager of the district representatives for the Briscoe Motor Car Co., Jackson, Mich., who was in Kansas City for the purpose of visiting the automobile show.

F. C. Aiken, division manager of the General Film Co., was a recent visitor in Kansas City. This is the first time for a period of three years that Mr. Aiken has been in Kansas City. His territory for the past three years has been near the Pacific Coast, but was changed to this region lately. Mr. Aiken reports conditions very favorable.

M. Felstein, district manager of the United Film Service, passed through Kansas City recently on his way to the coast and found conditions in very satisfactory shape.

SEATTLE NEWS LETTER.

Special to Moving Picture World from Seattle News Service.

John Hamrick Opens the Rex.

SEATTLE, WASH.—John Hamrick, one of the first exhibitors in Seattle and one of the most popular, has undertaken a new venture. He negotiated a deal whereby he opened up the former Melbourne theater as the Rex theater, Sunday, January 27.

John Hamrick.

The opening show at the Rex featured Anita Stewart and Earle Williams in "My Lady's Slipper."

Hamrick was formerly identified with the Colonial theater and later with the American theater here.

The Rex theater has been remodeled and renovated and is one of the coziest theaters in the city now.

Frank Duffy Hears "Hands Up."

Frank Duffy, traveling auditor for the Western territory of the Pathe branch offices, has had some very interesting and thrilling adventures during his recent trip west. While auditing the Seattle Branch office, a number of the boys went to Tacoma, Wash., one evening, to take in some boxing bouts. After spending a most enjoyable evening they were invited by a friend to join his automobile party to Seattle. While en route and half way between the two cities one of the boys noticed a wagon drawn lengthwise across the road and suggested that they had better pull the same off the road to prevent some automobile from running into it. Duffy was the first out and as he drew near the wagon the order came "Hands up!" The party were politely relieved of all their loose change in true "wild and woolly" style.

Frank Duffy.

Bart Bertelson in Butte.

Bart Bertelson, one of the livest press agents who have struck Seattle, is in Butte, Mont., now, looking over the situation. Asked if he is to return to Seattle, Bart was as communicative as an oyster.

Besides being a press agent, Bertelson is also a capable business manager, and for a time was manager of the Casino theater, in Spokane. When Jim Clemmer bought the rights in the Northwest to "The Birth of the Nation" Bertelson was appointed business manager and cleaned up a neat little sum for Clemmer.

Bart Bertelson is a brother of R. W. Bertelson, manager of the V-L-S-E branch in Salt Lake. He is a youngish looking chap, but he's a few years older than he looks, and very much older in the picture business experience. He's a genial fellow, of pleasing address, who's known to everybody as just "Bart."

Wm. Smythe's Features.

In addition to the Pathe Gold Rooster releases, Manager Wm. Smythe, of the Strand theater, has contracted also for the Metro feature films to be shown in Seattle. The first of the Metros at the Strand theater was exhibited for four days beginning Jan. 26. It was Rupert Hughes' "What Will People Say," featuring Mme. Petrova in the star role.

League Makes Inspections

Omaha Clothes Seven Members of Photoplay Managers' Association With Police Power and Holds Them Responsible for Fumigation of Picture Houses Twice a Week—Result of Scarlet Fever Epidemic.

Special to Moving Picture World from Midwest News Service.

OMAHA, NEB.—Municipal demands regarding the fumigation of moving picture houses in Omaha, Neb., during a scarlet fever epidemic were so disastrous to exhibitors that through the efforts of the Omaha Photoplay Managers' Association a modification of the orders was obtained. As a result of the concession, every theater is to be fumigated twice a week and children under twelve are to be excluded from performances.

The city has been divided into seven districts and in each district a member of the managers' association, clothed with police power and made a health inspector, sees that the fumigation of the photoplay houses is done according to orders. This inspector does not supervise the work, but merely inspects it. Each exhibitor is placed on his honor. Prosecutions were promised with the association co-operating if there were any violations.

The first order issued was that theaters be fumigated daily with formaldehyde candles, but as this cost $4 to $40 a night the burden was oppressive. Children under twelve already had been barred and the receipts reduced. Outlying houses suffered and three decided to operate only on Thursday and Sunday nights. The Gem, a neighborhood theater at Thirteenth and Williams streets, on a Friday night took in $4 and spent $3.90 for fumigation. One exhibitor told the health department he fumigated daily with a deodorizer, but was told germs fatten on these. The Alhambra reported to the city council a patron attempted to enter with a child under twelve. When informed of the rule he flashed a health department badge. An investigation was ordered.

The co-operation of the newly formed association is pleasing to city officials. The organization, which has for its object the uplift of the moving picture business in Omaha, has forty members. H. M. Thomas of the Strand theater is president. Jacob Schlank of the Hipp theater is treasurer and Edwin Monaghan of the Boulevard theater is secretary.

A. H. Blank to Build in Omaha.

A. H. Blank, who operates the Garden theater in Des Moines, Ia., besides photoplay houses in Davenport, Ia., and Omaha, Neb., has taken a 99-year lease on a site in Omaha upon which he will erect next fall a $150,000 moving picture theater.

Says Drama Has Been Benefited.

Sir Johnston Forbes-Robertson was interviewed at Omaha, Neb., on the moving picture and the "legitimate." He said: "The drama has not suffered particularly by the great popularity of the moving picture. As a matter of fact the moving pictures have furnished a great and inexpensive entertainment for those in moderate circumstances. The legitimate stage will eventually benefit by the education given in the moving pictures.

"Those who speak of the supposed sad plight of the drama are not wholly familiar with the situation, for I know that it is really in better condition than ever in its history. We are now paying the dramatists more for their work than we ever did before, and that is certainly proof positive that there is still a demand for the legitimate play."

Nebraska Notes of Interest.

A thousand members of the Y. M. C. A. and the Y. W. C. A. at Lincoln, Neb., went on a "moving picture excursion through Nebraska" at the Oliver theater. Several reels of films made by the Nebraska conservation commission showed the young people the wonderful resources of their native state.

The Paragon Feature Film Company of Omaha, Neb., is to make 50,000 feet of film of agricultural and industrial scenes in Texas, which will be used by the Texas Commission of Agriculture to advertise that state.

The 15,000 feet of film made along the route of the Lincoln Highway are being shown in Nebraska. About 1,500 feet are devoted to Nebraska. The pictures were exhibited before the commercial club at Omaha.

Changes in Nebraska Theaters.

Herman Diers has purchased the Larson theater at Fremont, Neb., from L. P. Larson.

A new moving picture theater will be opened at Falley, Neb.

The Commercial Club at Dodge, Neb., has taken steps to form a stock company for the erection of an opera house.

Johnston & Grosbach have purchased a site in Wauneta, Neb., for the erection of an opera house.

C. O. Hesselberth of York, Neb., has been making arrangements to open a moving picture theater at Seward, Neb.

The Palace theater at Neligh, Neb., is now under the management of J. Inhelder of Stanton.

Levi McEntaffer has purchased a half interest in the Gem theater at Emerson, Neb.

Jordan and Simonson have opened the Star theater at O'Neill, Neb.

V. G. Garner sold the fixtures of the Empire theater at Blair, Neb., to Robinson and Hopewell, who have installed them in their Home theater.

Frank Roberts, of Hendley, Neb., has sold his interest in the moving picture show at Lebanon, Neb.

Gene Parks and George Miller have opened a moving picture theater at Surprise, Neb.

"The Alien" was a great opening attraction at Hugh McCaffrey's new Boulevard theater, Thirty-third and Leavenworth streets in Omaha, Neb.

IN IOWA.

No Low Prices for "Nation" Film.

DES MOINES.—Elliott & Sherman Film Corporation, which controls western rights on "The Birth of a Nation," is just now busy making one denial after another. So persistent has become the tactics of certain managers in insinuating that the film is to show in smaller houses soon at very low prices that it has been necessary to purchase newspaper space in behalf of the managers who are now showing the films. The Elliott & Sherman concern generously acquits exhibitors who have been circulating the rumors of any intentional wrong-doing.

New Marshalltown House.

The Strand theater at Marshalltown, Ia., F. J. Ingledue and S. I. Boysen, lessees, has been opened at 112 Main street. The front is of Flemish brick with white terra cotta trimmings. On each side of the front runs a pier to the top of the building capped with white terra cotta and electric lights. The mansard roof is of green Spanish tile. An attractive feature is the rest room with chairs, writing tables and an electric fountain. The house seats 700.

New Houses and Changes in Iowa.

The Strand Theater Company of Des Moines, Ia., has been incorporated with $10,000 capital stock. Officers of the company are: A. A. Hamilton, president; F. O. Davis, vice-president, and H. E. Evans, secretary.

The Newell Amusement Company of Newell, Ia., has been incorporated with authorized capital stock of $10,000 to own and operate a theater, moving picture show and place of amusement.

Richard Lamfers has been preparing to open a new moving picture theater at Clarion, Ia.

F. D. Andrews has sold the Unique theater at 329 Brady street, Davenport, Ia., to Mrs. Harriet Halley of De Witt, Ia. Her nephew will act as manager for her.

Rockwell City House Opens.

The Empress theater, erected by G. L. Meholin at a cost of $15,000, was opened Feb. 4 at Rockwell City, Ia., with "The Great Divide." The house seats 320, is fireproof and is beautifully decorated in light cream. Harry Burnham is in charge of the Power's projection.

A probable change in the management of the Englert theater at Iowa City, Ia., is reported. It is said a New York man will lease the house for moving picture, vaudeville and dramatic attractions.

Fire destroyed the opera house at Forest City, Ia.

W. O. Markee will operate a new moving picture show at Ellston, Ia.

IN THE DAKOTAS.

Changes and Business Notes.

GRAFTON, S. D.—Lein & Piller of Grafton, S. D., have changed the name of their theater to the Strand Theater De Luxe. They have ordered an electric sign with 240 incandescent lights.

The Orpheum at Fargo, N. D., had "The Battle Cry of Peace" for a week.

"The Eternal City" was shown two nights at the First Congregational church in Sioux Falls, S. D., in order to raise a fund for the purchase of a moving picture machine to be used by the church.

O'Neill & Hunter have leased the Stephens building at Hazen, N. D., for use as a moving picture theater.

A. H. Yeoman of Devils Lake, N. D., has leased the opera house at Crary and will operate moving picture show.

C. A. Rudberg, Al Highland, O. B. Light, Cliff Shannon and William Martyn are contemplating the erection of a vaudeville theater at Pierpont, S. D.

The Cozy theater at Wagner, S. D., is now under the management of Mr. Schuster.

Leo Peterson has sold his interest in the moving picture show at Belle Fourche, S. D., to J. W. Couch.

A. C. Wallace has turned the Idle Hour theater at Watertown, S. D., over to Mrs. Emma Shaw, of Aberdeen, who was appointed receiver for the Idle Hour theaters in Aberdeen and Watertown.

DALLAS NEWS LETTER.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

Newspaper Man to the Pictures.

FORT WORTH, TEX.—Heppner Blackman, cartoonist for the Fort Worth (Texas) Star-Telegram and editor of the "Sunad Sandwich," a feature of that paper, is leaving for California to enter the moving picture field. Mr. Blackman has been in Fort Worth for a number of years and is classed as one of the best in his line. The company with which he will affiliate was not announced.

Old Mill Changes Managers.

Dallas, Tex.—Laurence F. Stuart has succeeded Ben B. Lewis as manager of the Old Mill theater in Dallas. Mr. Stuart is probably one of the youngest men in the business in so responsible a position, being but 23 years of age. He has been associated with the Hulsey interests, which operates the theater, for a year, recently having been assistant to the man

he succeeded. His hard work and pleasing personality did much to aid his rapid advancement, from the position of usher at the Dallas opera house to the managership of the Old Mill.

The Old Mill is one of the largest and finest theaters in the South, having a seating capacity of about 1,400, and being equipped with the best of everything in the house equipment line, and showing only picked attractions. Only recently a new screen was ordered, a Minusa, 22 by 27 feet.

Mr. Lewis resigned the Old Mill to remove to Houston, where he will take charge of the Pearce theater, which he purchased from Josiah Pearce & Sons, of New Orleans, and which was under the direction of J. E. Davis.

New House at Stephenville.

Stephenville, Texas, is to have a new theater, according to an announcement made by Chaucer Caver, manager and owner of the Majectic theater of that place. Work on construction on the new building will begin in the very near future. The seating capacity is planned at 500, and the construction and equipment will be of the best, including a terra cotta front.

Mutual Sub-Exchange Enlarges.

At San Antonio, the Mutual exchange has had to be greatly enlarged on account of increased business, and it is anticipated that it will, in the near future, be made a buying exchange, C. A. Clegg, manager for this territory, stating that the business increase amounts almost to a congestion.

K. F. McConville, formerly assistant at the San Antonio office, has been placed in charge of that office so as to enable H. T. Peebles, manager formerly, to spend his time on the road.

V-L-S-E Head in Dallas.

A. W. Goff, of the Big Four aggregation, spent Wednesday, February 2, in Dallas conferring with the sales force of this district. No formal meeting was held, just a general get together and get-acquainted chat being indulged in, although the salesmen are very much enthused by some of the things Mr. Goff told them.

In the conference with Mr. Goff were C. A. Meade, Dallas manager; J. B. Dugger, advertising manager at Dallas; R. King Evans, manager at New Orleans, and C. A. Gibson, O. V. Randall and J. A. Huey, salesmen. Mr. Goff left Dallas for St. Louis for a similar conference.

Dallas Territory Business Notes.

The Saenger Amusement Company, operating a string of theaters in northern Louisiana, have added another—The Sugar theater at Monroe, La., formerly run by J. V. McSteen.

The Big Four office distributed profit-sharing checks about the first of the month and they were quite handsome. One of the force got a check that amounted to exactly the price of a very popular little car, and the recipient says he has been pestered to death by salesmen who want to help him get a divorce from the check.

J. A. Holton, of the Port Arthur Amusement Company, Port Arthur, Texas, was up on business this week.

J. W. Lytle, of San Antonio, came in and bought a 12x16 Minusa screen from Barnett for a new house at San Antonio.

C. A. Clegg, of the Mutual, has returned from a trip in South Texas. He visited San Antonio, Houston, Galveston, Port Arthur and Beaumont, and reports business excellent at all points.

J. M. V————, of the Princess theater, Denton, has installed a 1916 Motiograph alongside his Simplex machine, one not being enough.

Mutual service will be used by L. and E. McComb at San Antonio after February 15. Also at A. Z. Xydias' Rex theater in Houston.

Denver Has Screen Club

Important Local Organization Started to Boost Film Business—Will Cover Colorado, New Mexico and Wyoming—Need of Such a Club—The Executive Committee—Some of the Charter Members.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—Moving picture exchange managers and exhibitors of this district have just taken a most important step. It is the organization of the Rocky Mountain Screen Club. Every exchange and a big percentage of the exhibitors in Denver and Colorado are represented in the list of charter members. An active campaign to enlist every exhibitor in Colorado, New Mexico and Wyoming will be begun immediately and a membership of 500 is predicted within a month.

The Screen Club is the outgrowth of a movement initiated by Harry T. Nolan, of the Swanson & Nolan Supply Company. He suggested the forming of such an organization to several exchange managers and exhibitors and when he found the sentiment unanimously in favor of the project called a meeting of those interested for February 2 at the Baby Grand theater.

Only a hand full of men attended the first session, but committees were named to canvass the territory and learn the sentiment of exchange men and theater owners. Another meeting was arranged for February 6 and even the organizers were surprised when close to one hundred prospective members turned out. It was the largest and most enthusiastic gathering of motion picture men ever held in this city.

A board of directors composed of 13 members was named to perfect details of a permanent organization. They in turn selected a committee of three to draft a constitution and by-laws and take steps to incorporate the new club. Another meeting will be held this month when reports of the committees will be heard and a permanent organization formed.

Board of Directors.

The board of Directors of the temporary organization is composed of five exchange managers, four exhibitors from Denver and four exhibitors from Colorado points outside of Denver. The members follow: Al Hagan, H. E. Huffman, George Kullum, and H. B. Quine, all Denver exhibitors, Frank Tammen, Colorado Springs; Edward Anderson, Pueblo; F. H. Fairchild, Pueblo, and G. L. Walker, Grand Junction, all out of town exhibitors, and Ward E. Scott, Mutual; W. H. Cree, General; H. H. Buckwalter, Kleine; W. S. Rand, Triangle, and H. F. Nolan, all Denver exchange men.

W. S. Rand, of Triangle, was elected chairman, and he appointed the committee on constitution and by-laws as follows: W. E. Foley, H. H. Buckwalter and H. E. Huffman. Mr. Foley is a leading attorney of Denver, who donated his services to the club.

Purpose of the Club.

The purpose of the club as outlined at the meetings is to promote a closer social relation between the men interested in the various branches of the motion picture industry and to work for the advancement of the industry. It will be the aim of the organization to take concerted action in advocating and obtaining proper legislation, a fair censorship board, and equitable taxes and to oppose those things which are pernicious and aim to hurt the photoplay business.

Al Hagan, proprietor of the Iris theater, offered to supply free of charge, temporary club rooms, together with heat, light and furniture, pending such time as the club is in a position to establish permanent quarters. It is proposed to fit the club with pool, billiard and card tables and a reading room where all the leading periodicals, especially the Moving Picture World and other photoplay publications will be kept on file.

Organization Gives Strength.

The club will fill a long felt want in this territory. There has never been a general organization among moving picture men here. Recently, when an attempt was made to increase the licenses of theaters, the exhibitors formed an association and successfully combated the move. Since then the organization has been allowed to die and theater owners and exchange managers have individually been trying to fight the battles of the picture game as he himself sees them. Without organization there has been more or less throat-cutting among rival exhibitors and exchange men. It is figured that with all combined in the one cause the photoplay industry will go forward more rapidly than ever before.

A Few of the Charter Members.

Among those enlisted as charter members of the club are: Harry T. Nolan, Swanson & Nolan Supply Co.; W. H. Swanson, of same firm; Carl Stearn, Bluebird; L. Goldstein, Universal; Wm. T. Binford, Metro; W. S. Rand, Triangle; C. Carmichael, Fox; A. S. Bailey, Metro; M. H. Cohn, Paramount; J. W. Scott, Paramount; Ward E. Scott, Mutual; W. H. Cree, General; H. H. Buckwalter, Kleine; Charles R. Gilmour, World Film, and H. L. Knappen, Pathe; all these are exchange managers or assistants.

Among exhibitors: John Thompson, Thompson theater; I. A. Goodrich, Thompson; Al Hagan, Iris; Dan McCoy, Empress; George Greaves, Princess; Julius Nathensen, Lyric; George C. Killum, York; L. H. Lehrberger, Mascot; A. J. Meyerpeter, Mystic; J. R. Claypole, Ozz; J. C. Freeman, So. Broadway; Harry Quine, Bronx; G. L. Moore, Ivy; E. M. Erwin, Colfax; H. E. Huffman, Bid-a-wee, and E. C. Day, Lux, all of Denver.

Racy Ad Brings Down Censor.

The effect of lurid advertising, which was mentioned in this column last week, was felt by one of the theaters, when Mrs. Margaret Conway, amusement inspector, was attracted by the signs heralding "The Yankee Girl," and ordered a section of the film eliminated. It was the boudoir scene to which the city official took exception. The manager insisted that from the artistic standpoint the picture was anything but objectionable, but rather than have any trouble complied with the officer's wishes. The racy advertising was responsible for exciting the curiosity of the amusement censor and as stated in these columns last week is injurious to the moving picture business.

Snow Banks Hold Film.

Scores of films belonging to Denver exchanges are lost as a result of a snow blockade in Southwestern Colorado. The Cumbres Pass, on the road to Durango, is covered under 25 feet of snow. Beyond Durango, on the road to Telluride, there is another blockade and nearly every exchange in this city has one or more reels tied up. The most serious difficulty arising out of the trouble is due to the fact that several episodes in current serials have been caught in the tie-up. In some instances the needed episodes were borrowed from other exchanges, but in other cases this was found impossible and as a result the followers of serials at many theaters have had the sequence of their favorite stories broken into.

Won't Carry Films

In San Francisco, Railroads and Ferry Boats Announce Rule Against Passengers Carrying Films Even in Safe Cases—Film Exchange Board of Trade Gets Another Month's Grace—A Meeting With Inspector of Bureau of Explosives.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—Just three days before the end of January exhibitors in the suburban districts of San Francisco, comprising Oakland, Alameda, Berkeley and other communities around the Bay, were startled to learn that after Feb. 1 motion picture films were not to be allowed in the passenger cars or ferry boats of the railroads serving this territory. No orders to this effect were served upon either the film exchanges or exhibitors, but the word was passed around to the carriers of films by employes of the Southern Pacific, the Western Pacific, Santa Fe and Northwestern Pacific Railroads. Inquiries at headquarters revealed the fact that the railroad companies were preparing to enforce such a ruling and the Film Exchange Board of Trade of San Francisco took steps at once to prevent such a sweeping change being placed into effect without notice. A conference was held with the State Railroad Commission and this body ordered the railroads to postpone the date for placing the order into effect. At first the railroad officials demurred, strengthening the suspicion that it was desired to have the order placed in effect without argument, but as the Railroad Commission was firm in its stand a postponement of one month was finally agreed to.

Hard on Trans-Bay District.

Exhibitors and exchange men declare that such an order as this would work a great hardship upon them and that its enforcement would mean the closing of some of the houses in the trans-bay district. The cities across the bay are in reality a unit of the Greater San Francisco and all of the films used there are carried from the exchanges in this city by exhibitors or their representatives. In Oakland alone there are almost fifty theaters in operation, with six in Berkeley, three in Alameda, two in San Rafael, and from one to three in such communities as Sausalito, Mill Valley, San Mateo, Burlingame, Palo Alto, Sunnyvale and Haywards. In all, there are about eighty theaters in the San Francisco territory whose proprietors carry their own shows from the exchanges and many of these are located in the towns where there is no express service. Exchange men declare that if the railroads carry their point and films for suburban cities must be shipped by express their system of booking must be revised and they will suffer a heavy loss. For instance, films used on Monday in any house in this territory can now be booked for Tuesday with every assurance that they will be on hand in time. If sent by express the next booking date would have to be Wednesday, one day's rental being lost.

Admits Film Containers Are Safe.

On the afternoon of Feb. 4 a meeting of exchange men was held in the offices of the Film Exchange Board of Trade and this was attended by H. B. Eyde, Inspector for the Bureau of Explosives, upon whose recommendation the ruling had been made. Mr. Eyde asked many questions relative to the film exchange business and was particularly interested in the figures submitted showing the losses that would accrue to exchanges if this rule was enforced. He conceded that the present metal box was a safe container, but expressed the opinion that there would be a greater margin of safety if shipments were concentrated, instead of being left in individual hands. He told of instances where film boxes had been opened in transit and declared that this was one grave source of danger. The exchange men present agreed that precautions were necessary and expressed themselves as being willing to do all in their power to assist in preventing accidents. They felt, however, that the new ruling would offer no greater degree of safety than the present plan of carrying films and will ask the State Railroad Commission to modify the order to permit the carrying of films by messengers under such restrictions as may be thought advisable.

IMPERIAL CHANGES POLICY.

In order to make use of all the Paramount releases, instead of leaving one idle each week, Manager J. L. Partington, of the Imperial theater, has inaugurated a policy of two changes a week, this being the first time that this plan has been tried at this house. Complete changes of program will be made each Sunday and Thursday. The clear weather experienced at the end of January and during the first week of February brought forth a great rush of business and a two-year record was broken on the initial presentation of the "Call of the Cumberlands." Manager Partington is still featuring stage setting reminiscent of the Exposition and recently showed the Court of Abundance, with the Fountain of the Earth bathed in steamy vapors and with the fiery serpents that made this beautiful spot so much beloved. Great applause always greets these settings, which have done much to popularize the Imperial since the close of the Exposition.

LEON NETTER'S PICTURE.

We print herewith the correct picture of Leon Netter, a wrong one, we regret to say, having been used over his name in our issue of Feb. 5 on page 822. The error originated in the office of the printer, the cuts showing that they had been correctly marked. The proof reader assumed that the printer had followed instructions and though not personally acquainted with Mr. Netter, rashly took a chance and gave his imprimatur to the paragraph without verifying by the make-up sheet.

Leon Netter.

The cut used was one of Lee Gainsboro, popular manager of the local Newark office of the Universal Company. Mr. Netter is first assistant to Sol Lesser of the Golden Gate exchange and is one of best liked young film men on the Coast

BIG DEMAND FOR CAMERAS.

Moving picture cameras are now in heavy demand and the fact that the imported articles are difficult to secure is attracting more attention than ever to cameras of domestic make. The Atlas Educational Film Company, Pacific Building, which has the Pacific Coast agency for the Universal camera, has disposed of a number of these of late. Ralph Earle, the Paramount representative in this field, has purchased one, as has George E. Stone, who has left to work with the Salisbury expedition in Central America. This concern is also placing many Atlas projectors, among the recent sales having been one to the Hughson High School of Hughson, Cal.

Eastern Man Locates in San Francisco.

Sam C. Meyer, formerly of New York City, has allied himself with the management of the Valencia theater. This house is one of the largest devoted to moving pictures on the entire Pacific Coast.

Exchange Changes Hands.

The United Film Exchange on Taylor street, formerly conducted by the Warner interests, has been purchased by Chatkin & Levy, of Chicago, who are operating it as before under the management of Dave Tompkins. One member of the firm is expected to visit San Francisco shortly and the future policy will then be announced.

San Francisco News Pointers.

F. A. Lacey, who was interested in the electric chair concession at the Exposition during 1915, has purchased the Regent theater at Fillmore and Clay streets.

The Palace theater on Union street, near Gough, is now under new management.

H. L. Skinner has purchased the Electric theater at Mission and Valencia streets.

The Oriental theater on Dupont street, near Pacific, is in the hands of new owners.

O. Laurell is preparing to leave San Francisco with a moving picture show and will travel through the State by automobile.

J. E. Dowd, of Santa Clara, was a recent visitor here to look over film releases.

The new policy of the Market street theater of showing feature productions has gone into effect and the initial results have been very pleasing. Mutual masterpictures are being shown here, two changes of program being made each week, and the Mutual Film Corp. has inaugurated a campaign of advertising to attract attention to this house and to these film productions on a scale such as has never been seen here before. The Market street theater is conducted by D. Hallahan and M. J. Getz and is one of the leading downtown houses.

G. A. Metcalfe has been appointed Pacific Coast distributor for the Cosmograph, a small projection machine recently placed on the market, and a number have already been disposed of.

Agathan Lutz has purchased a Power's Cameragraph from G. A. Metcalfe and will shortly leave for the Canal Zone to open a moving picture theater.

George Knowles has disposed of the Vicksburg theater conducted by him for some time at Vicksburg and Twenty-fourth streets.

B. G. Lindsey was a recent visitor here to purchase equipment for the C. & C. theater to be opened soon at Carson City, Nev., by Catton Bros.

The Portola theater enjoyed a record run during the two weeks' engagement of the "Ne'er-Do-Well" and Manager Eugene Roth is anticipating a continuance of big business, having a strong future program booked. The program for the next five weeks will be "Damaged Goods," "Souls in Bondage," "Undine," "The Spoilers" and "Hop."

California Briefs.

Charles E. Naylor has opened the opera house at Healdsburg, Cal., with the "Clansman." A Power's Cameragraph No. 6A has been installed.

A new theater with a seating capacity of about 1,000 is to be erected at Burlingame by a Mr. Gates.

The World's theater at Gilroy, Cal., which has been conducted for the past two and a half years by F. C. Malkmes, has been sold to Joseph Hanson.

N. Iacopi and R. Puccinelli have purchased a one-half interest in the Crescent theater at Los Banos, Cal.

The Klassay theater has been opened at Fresno, Cal., by K. S. Cashin. The house has a seating capacity of 300.

The Majestic theater at Tulare, Cal., has been reopened under the management of M. Reardon.

A LEADING FILM MAN.

Short Sketch of Exhibitor Frank T. Bailey of Spokane.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Formerly engaged in the real estate business in Cleveland, Ohio, Frank T. Bailey, of Spokane, Wash., and Butte, Mont., is now one of the most widely known motion picture exhibitors of the Northwest. He first engaged in the moving picture business as an exhibitor in Butte, Mont., in 1907 and since that was interested in the former Independent Western Film Exchange; later the Metro Film service, which was recently disposed of by Grombacher & Bailey to the Metro Pictures Corporation, New York City.

Mr. Bailey is president of the Montana Amusement Company, which operates four moving picture theaters in Butte and other Montana towns. He is also a stockholder and general manager of the Liberty Amusement Company, Spokane, Wash., which company owns and operates the Liberty theater and is associated with George Grombacher, of Portland, Ore., in operating the American theater, Seattle, Wash., and the National theater, Portland, Ore., he being a heavy stockholder in each.

Aside from being a motion picture enthusiast Mr. Bailey is an automobile enthusiast and, with his wife, makes long across country automobile trips.

Mr. Bailey established one of the first moving picture shows, the first American, on North Main street, Butte, Mont., about nine years ago. At that time there were only three such places in the state. Films were hard to get, the supply houses were located in Chicago and such subjects that could be spared long enough to make the journey to Butte were old and badly worn.

Realizing the advantage of a film exchange in the northwest to serve the rapidly growing number of show houses, Mr. Bailey visited Chicago and completed arrangements to purchase outright new subjects to be used in his theater, after which they were circuited to other moving picture houses in Montana, Washington and Idaho. This exchange business grew very rapidly and was finally disposed of to the General Film Co.

In the fall of 1911 the site occupied by the present American theater was leased and under the supervision of William Cutts, then general manager of the company, the theater was erected and ready for business in less than three months. This rapid construction, in the dead of winter, has since stood as a building record for Butte, according to reports from that city.

THE MAN THAT GETS AHEAD.

Ralph Ruffner, manager of the Liberty theater, in addition to taking an active interest as chairman in the forthcoming masquerade ball which theater managers will give in the Davenport hotel for the benefit of the Spokane Inter-state Fair, appeared in a new role Feb. 1.

He addressed officers and employes of the Spokane & Eastern Trust Company on "Efficiency." This was at the opening of a lunch room which the big trust company runs for the exclusive benefit of its employes.

Mr. Ruffner spends considerable time figuring out how to attract interest to his theater by giving additional service and making the lobby appear attractive and referred to these matters in his address.

A new feature at the Liberty is that the door boys in uniform aid patrons in removing their coats. The boys also brush the snow from the shoes and clothof patrons during the stormy weather. Manager Ruffner has been complimented on this feature by women, business men and financiers whose fortunes are reported run above the million mark.

NEW HOUSE IN ANACONDA, MONT.

H. J. Skinner, a Spokane, Wash., contractor, has just been awarded a contract for the erection of a $40,000 moving picture theater in Anaconda, Mont., by the Montana Amusement Company.

Mr. Mandoli and a Mr. James of Anaconda are interested in the company. Mr. Mandoli is manager of a moving picture house now operated in Anaconda. Work on the structure is to start as soon as spring opens.

ENTERTAINS NEWSIES.

Manager Will T. Reed invited Spokane newsboys to hear the Royal Guatemalan Band and witness Pearl White in "Hazel Kirke" at the Casino theater Monday night, Jan. 31. He announced that all of the 500 tickets distributed were used. Arrangements for the boys were handled by Alexander Turnbull and Dr. H. S. Clemmer, manager of the Clemmer theater, acted as yell leader for the boys, who cheered the band and applauded the pictures.

Truce Declared

Portland, Oregon, Film Men and City Administration Compromise Censorship Fight—Co-operation to Be Keynote of New Plan—Star Chamber Sessions Eliminated and Representation on Board Assured.

By Abraham Nelson, Portland Correspondent of the Moving Picture World.

PORTLAND, ORE.—The censorship fight between the moving picture interests of Portland and the city administration has abated if not terminated and a co-operative agreement, in effect, at least, has been entered into between the film men and Mayor Albee. The moving picture interests have not, however, gone on record as favoring censorship, but their fight at this time has been for fair treatment on the part of the administration and this has been assured them.

Under the new arrangement two viewers will pass upon a picture. These viewers will be vested with authority to pass or condemn and this authority they must exercise without consulting the members of the appeal board. In other words they must use their own judgment. Under the old plan viewers occasionally did not pass on a picture until they had consulted the secretary of the board, which gave rise to the assertion that Portland had a one person censorship. Mrs. Colwell will undoubtedly be retained as secretary of the board. The viewers will be appointed by the entire board and will be assigned to their duties by the secretary.

If the viewers condemn a picture, an appeal to the censor board can be taken. In practice, therefore, the board provided for in the present city ordinance will be an appeal board. No viewer can serve as a member of this board.

Mayor Albee has appointed E. J. Myrick, manager of the Columbia theater, and Rev. Oswald W. Taylor, of the Grace Memorial Episcopal Church, as new members of the censor board or appeal board. Mr. Myrick, though comparatively a new resident of Portland, is highly esteemed by the local screen fraternity and Rev. Taylor is the pioneer in the local field of motion pictures for the Sunday school.

All star chamber proceedings will be abolished. Film men will be permitted to be present at the viewing and discussion of pictures and to hear the reasons for the decisions of the censors. This was one of the big issues raised in the present fight.

The arrangement will only be a new application of the present ordinance, which, technically speaking, is not appealable. But the film men have agreed to give it a fair and honest trial and the Mayor has realized that the censorship conditions as they formerly existed worked unnecessary hardships on exhibitors.

Anyway, the combatants are out of the trenches.

FILM MEN LUNCH TOGETHER.

The Oregon Motion Picture Men's Association, which name has been adopted by the film interests of Portland with a view of eventually making the organization statewide, has inaugurated the idea of holding weekly luncheons at which to discuss the association's affairs. The first of these was held at Hotel Oregon, Feb. 3, and an excellent representation of the city's film industry attended. Present were: E. J. Myrick, G. T. Holtzclaw, E. Shainwald, L. B. Christ, M. E. Wyman, E. F. James, Paul Noble, J. A. Jennings, C. M. Hill, Joe Baum, L. A. Todd, J. S. Woody, W. W. Kofeldt, G. A. Reed, I. L. Cohen, A. S. Kirkpatrick, W. S. Wessling, F. M. Simonton, C. H. Code and P. M. Kershaw

PORTLAND ISOLATED.

On Feb. 1 Portland and Oregon came into the grasp of the worst storm experienced in thirty years. Every means of communication was cut off and for several days preceding this writing all wires entering the city were laid low by sleet storms and trains blockaded by snow. During this time no shipments of films were made or received, by Portland Exchanges and they expected their booking arrangements would be entirely upset when the storm did abate. The city's street car system was paralyzed and in several instances suburban theaters were unable to get their films to the exchanges.

D. T. Lekas, owner of the Opera House, Culver, Oregon, came to Portland before the storm to arrange service and became an enforced guest in the city by reason of the tie-up of the railroads.

CHANGE AT CONDON THEATER.

W. D. Ingalls, formerly manager of the Orpheum theater, Marshfield, Oregon, has acquired the American theater, Condon, Oregon. A wonderful array of features are on Mr. Ingalls' program. It consists of Gold Rooster, Big Four, Paramount, Metro, World, Mutual and Blue Bird. Mrs. Ingalls, who is well known on the Pacific Coast as a singer under the name of Ada Raymond and who is an excellent interpreter of motion picture music, will assist her husband in conducting the theater and the combination should spell success for the enterprise.

INTERESTING ITEMS.

Ground has been broken for the new exchange building to be erected by the Freedman estates at Ninth and Davis Streets, Portland. The Mutual Film Corporation's local exchange has signified its intention to move into the new building when completed.

Following orders issued by Eastern transportation lines, orders were issued by the Portland railroad offices February 1, that thereafter films will not be permitted to be carried in passenger coaches.

The Portland Pathe exchange has received numerous calls for its educational films. From Salem, Oregon, calls for these films have come from the State Board of Control, representing all the State institutions, from the First Congregational Church and from the Indian Training School.

Manitoba Censor Bill

New Measure to Be Presented to the Legislature of the Province Will Ask That Provincial, Not City, Government Be Made Responsible for Censorship—An Appeal Board—Consolidation of Amusement Statutes.

By E. C. Thomas, Vancouver Corespondent of Moving Picture World.

VANCOUVER, B. C.—A change is scheduled to take place in the near future in the censoring of films in the provinces of Manitoba and Saskatchewan. This work has been done by a board of four censors under the license department of the city of Winnipeg, and their decisions have covered both provinces. The small number of theaters in Saskatchewan has not justified the maintenance of a separate board in that province, which has accordingly simply kept a representative in Winnipeg to look after its interests. Corporation Counsel Hunt informed the Market, License and Relief Committee recently that an attempt by the Saskatchewan government to maintain its own censorship board had resulted in a loss of $8,000.

Hon. Edward Brown will shortly introduce into the Manitoba Legislature a bill providing for a transfer of the censoring power from the city of Winnipeg to the provincial government, and also calling for the appointment of an appeal board. Under the present system no appeal is allowed, and it was partly on account of complaints regarding this aspect of the situation that the matter was taken up. Mr. Brown's bill will also consolidate a number of statutes relating to places of amusement. It will bring under the same head the regulations concerning theaters, dance halls, gum machines, and billiard and pool rooms, but it is stated that the only material changes proposed relate to the moving picture theaters.

The transfer of the censorship "concession" will mean a considerable loss to Winnipeg, as the city has derived from this source an annual revenue of more than $6,000.

Perceiving that this is an opportune time to bring up the whole matter of censorship for discussion, a man in the city has written a letter which was recently published in a leading newspaper. This writer argues convincingly for the complete abolition of censorship as at present constituted here, and suggests that the province simply maintain an inspector who shall see that the rulings of the British and American national censorship boards are carried out. A charge of 50 cents a reel is advised, instead of $1.00, as at present, and it is pointed out that practically all of this revenue would, under the system proposed, go to the government, instead of being expended for the maintenance of a local board.

"Why not let the public do all this censoring?" asks this writer. "They will soon turn down and 'put on the rocks' any moving picture house that will dare to show a class of stuff that is not good. The worse the picture the sooner the rocks."

It is considered likely that some effort along these lines will be made by local picture men.

NEW PANTAGES HOUSE.

Alexander Pantages, vaudeville magnate and head of the circuit bearing his name, visited Vancouver last week for the purpose of completing arrangements for purchasing a site on which is to be erected a new theater, replacing the Pantages house now in use here. He announced that he had under consideration a plot of ground on Hastings Street, somewhere between Homer and Granville, which had been submitted to him at a price that was entirely satisfactory, and that the deal would be closed within two or three days.

Mr. Pantages stated that the new house would cost about a quarter of a million dollars, and will be along the lines of the new Pantages' recently opened in Seattle. Ground will be broken at an early date, and it is expected that the new house will be opened sometime next summer. "It is my idea to put up new houses all along the circuit," said Mr. Pantages before leaving for Seattle. "We are building new houses at Tacoma and Minneapolis, which will soon be ready for occupancy. I will be back in Vancouver in a day or two to get things started."

As in all of the Pantages houses, moving pictures will form a part of the program.

NEW LICENSE TRANSFER RATE.

The system of transferring licenses for moving picture theaters in Winnipeg, as well as various other licenses, is to be changed by the city, making the cost much less than in the past. The existing fee is one-quarter of the ann al amount payable for the license, and License Commissioner Kerr has recently called attention to the fact that this is exhorbitant where the original license fee amounted to a large sum. He recommended that $3 be the new charge where the original fee was over $25, and $2 where it was under $25.

Manager of Local Mutual.

Albert E. Vince, manager of the Vancouver office of the Mutual, is another of the younger men who are occupying positions of responsibility in the film industry in Western Canada.

Entering the business four years ago as bookkeeper and stenographer under Manager J. N. Meagher of the General

Albert E. Vince.

Film Company's local branch, Mr. Vince was placed in charge of the office work when C. H. Code succeeded to the managership of the exchange, and on Mr. Meagher's return to Vancouver was advanced to the position of booker.

A year ago, when the Mutual office here was in need of a new manager, A. F. Cummings, then that company's general manager for Canada, who was at that time in the city, adopted the expedient of consulting the local exhibitors, to aid him in the selection of a man to fill the place. Their choice fell almost unanimously on Mr. Vince, and he was accordingly offered the position.

Although somewhat handicapped during the past summer by a lack of new subjects, Mr. Vince is now receiving regular shipments from the East, and is now increasing business at a rapid rate.

Among other things, Mr. Vince owns an automobile and a bull pup.

LOTTERIES AND FALSE ADS.

The question of giving away "lottery tickets" with purchases was brought up at the last meeting of the council of the Vancouver Board of Trade, and the matter was discussed at some length. It was stated that in the opinion of the council the practice is illegal, and should be stopped. It is a fact that until a couple of years ago real lotteries, under the name of "sweepstakes," were regularly conducted in British Columbia, but have since fallen under the ban of the government.

A test case, similar to the one which recently resulted in the conviction of the Hudson's Bay Company in Alberta, would clear the local atmosphere considerably, and it is generally felt that a prohibition of the country store idea would be a beneficial thing for the moving picture theaters, as a great amount of merchandise and money is given away every week.

This matter, as well as the question of untruthful advertising, has been referred to the legal and legislative committee of the Board of Trade, and after consultation with the Retailers' Association it is probable that the attention of the government will be called to these matters.

Handing Each Other Bouquets.

The World man noticed a scheme recently which was reminiscent of the old days in Los Angeles, when to comply with a city ordinance prohibiting still pictures of firearms in use, exhibitors used to paste a bunch of flowers over every six-shooter displayed on posters. The results was a highly diverting assortment of scenes showing stage robbers and cowboys all handing each other bouquets.

The present instance was in connection with a three-sheet advertising Universal's "The Frame-Up," and showing a politician delivering a speech from a rostrum draped with small American flags. A few of these had been covered up with small English and Canadian flags, so that the whole thing gave the impression of an astute American politican trying to corral the British vote.

Seamans Heads Strand at Winnipeg.

The Strand moving picture and vaudeville theater in Winnipeg, owned by Allardt Brothers, of Chicago, has a new manager, E F. Seamans, succeeding F. J. Murphy, who has left for South Bend, Ind. Mr. Seamans is a veteran showman, who played his first engagement in Winnipeg in 1879, and who has since visited the city many times, both with his own companies and with various other organizations. According to an announcement by the new manager, the performances at the Strand will hereafter be continuous from noon until 11 P. M., and the moving picture part of the programs will consist of Paramounts exclusively.

W. Walkley Booker for Universal.

W. Walkley, a brother of D. G. Walkley, manager of the Universal office in Calgary, and himself formerly in charge of the booking at that office, is now firmly established as booker for the Universal in Vancouver. Mr. Walkley changed places a short time ago with Jules Levine, who is now in Calgary.

Scrambled the Staff.

A section of the paper racks at the General Film exchange in Vancouver, holding several thousand sheets of mounted paper, toppled over one day last week, and narrowly missed some of the staff, who, according to reports, scrambled like a lot of eggs.

The Royal theater in New Westminster was recently turned over for a day to the 104th New Westminster Fusileers Chapter of the Daughters of the Empire, to aid them in supplying comforts for the soldiers. "Gambier's Advocate" was shown.

The engagement of "Fighting in France," at the Globe theater in Vancouver, originally scheduled for a week, was kept on for three days extra, and then finished out the second week, at the Royal Victoria, in Victoria, under the auspices of the Daily Colonist. A percentage of the receipts was turned over to the Red Cross.

NEW EXCHANGES IN MONTREAL.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

Coming of V-L-S-E and Triangle to Local Field An Event.

MONTREAL, QUE.—The most important event recently in Montreal film circles is the entrance into Montreal of two new distributing concerns. The Triangle people have invaded this territory, as well as the V-L-S-E. The entrance of these two exchanges will materially help to influence trade conditions. At the moment of writing there are thirteen concerns carrying the business of supplying theaters in a district made up of the extreme Eastern section of Ontario, the City of Montreal, and the remainder of the Province of Quebec. The last mentioned really does not amount to very much.

If Montreal were any other town on the face of the globe, thirteen exchanges could be supported easily. But, taking into consideration the harrassing laws, municipal and provincial, the exorbitant import taxes and all the rest, well—just ask yourself—can thirteen exchanges carry on a money-making trade? It would be a different matter if laws, the censors, and common sense of the exhibitors in the matter of organization, were better situated.

E. A. Fenton's New Triangle Office.

The Triangle office is in charge of E. A. Fenton, formerly connected with the General Film Co. Mr. Fenton announces that he has signed up four houses, these he considers sufficient for the present in Montreal. First run will be at the New Grand, a theater which has commanded the respect of all through its sticktoitiveness and success after a long fight. Second run will be in the Main street district at the Midway theater. The new Regent theater will have third run, and the Moulin Rouge fourth. The last two houses are owned by the Independent Amusement Limited.

H. W. Collum's New V-L-S-E Office.

The V-L-S-E is locally in charge of H. M. McCollum, formerly connected with the Universal's Montreal office. Several Big Four features have already been seen in Montreal, among them being "The Juggernaut," "The Island of Regeneration," "The Chalice of Courage," and several others. These features were leased direct from New York and shown exclusively in Montreal at the Imperial theater. Mr. McCollum, or "Mac," as he is more popularly called, is out, he says, to give the people a good line of goods, and he is just the type to make things hum.

Here's good luck to both the new exchanges, and also a hope that all will prosper.

NEW THREE RIVERS HOUSE.

Messrs. Rousseau, Myrand and Fontaine are building a $30,000 picture theater in the City of Three Rivers. It will have a seating capacity of 1,000 people, and be thoroughly modern and fireproof. The company expects to open the house about the first of April. Several acts of vaudeville will be staged, together with a good program of photoplays. Three Rivers has a population of twenty thousand. This company also owns Quebec's Victoria, managed by Joe Tanguay.

TWO NEW HOUSES IN MONTREAL.

The two fine theaters now in construction in Montreal, the St. Denis and Regent, will soon be open to the public. Now comes the announcement of two more theaters for this locality, one in the West End and the other in Maisonneuve, at the other end of the town. The Western house will be known as the Windsor theater, and at the corner of Windsor and Dorchester streets. This location is one block below St. Catherine street, Montreal's "White Way," and accessible to many lines of treet cars. It will make a policy of catering to the elite of the town. The other house will be at the corner of Ontario and Orleans streets, in a French-speaking locality of about forty thousand. The house's name will be the Orleans theater, and it is said will cost $100,000.

Short Notes of Special Interest.

The Globe theater has been under the management for the last ten weeks of Mr. Sam Bernstein. The house has begun to pay. It has generally been considered a losing proposition.

Recent Features.

Recent features at local houses were: "The House of Tears," Metro, at Imperal; Canada, "The Cheat," Paramount; Tivoli, "The Foundling," Paramount; Fairyland, "The Song of a Wage Slave," Metro; Domino, "Over Night," World Film; Passe-Temps, "Carmen," Fox; "Camille," World Film, Connaught theater.

The Montreal Mutual office is now in charge of N. Hepworth. He is very popular and a hustler.

Charges Against Censor

In Toronto, Manager C. P. Price of Mutual Film Corporation Brings Charges Against R. C. Newman, of the Appeal Board, of Incompetence, Discrimination and Neglect of Duty.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, Ontario.—Immediately after the Theatrical Board of Appeals for Ontario had made its decision on Bennett's "Damaged Goods," a definite condemnation of the whole picture, C. B. Price, Canadian general manager of the Mutual sprung a surprise at Toronto, the Ontario Capital, by making charges of incompetence against R. C. Newman of the Appeal Board and also of discrimination and neglect of duty.

Mr. Price announced that he had a witness to prove that Mr. Newman had not viewed the films in their proper order, a portion of the picture having been thrown on the screen at the Parliament buildings in an upside down position and reversed order, and that the member of the board in question had taken no notes as the picture was being shown in order to guide him in his decision, and that the same examiner continually urged the machine operator to speed up the picture in order to get through with it.

"I have had a raw deal," declared Mr. Price to the Toronto representative of MOVING PICTURE WORLD. "The picture has not been given a fair show and I intend to take this matter to the highest courts. Among other things, I will want to know why the Hon. T. W. McGarry the provincial treasurer, who is a member of the Appeal Board, did not make arrangements to see the picture when it was being shown. I have nothing against the Ontario Board of Censors, because they saw fit to reject "Damaged Goods," but I would like to know why Mr. Newman, who was a stage hand until he secured his present position on the appeal board, should have the power to say what is good for people of Ontario to see. I have secured the endorsement of many doctors, professors, social workers and others for the picture, but in the face of the opinion of these authorities, Mr. Newman declares that the film shall not be shown.

"The spoken play 'Damaged Goods' is being presented in various theaters throughout the Province of Ontario, and I am going to know the reason why the film version of the same story cannot be exhibited," continued Mr. Price. "I have written a polite letter to Hon. T. W. McGarry, asking him to see the picture, and I am also pointing out the improper manner in which Mr. Newman, a servant of the people, examined the picture. I have started a battle and I do not intend to give it up until I have secured some needed reforms. We have never raised any objections before against a decision of the censors in Ontario and possibly we have been too meek in accepting their decisions. I do not intend to stop fighting now until the present system and present customs are rectified."

The Toronto daily papers are giving considerable space to the clash between the Mutual officials and the government representatives and the public, apparently, is on the side of the film people, judging by the general encouragement extended to Mr. Price in the shape of several personal letters and telephone messages.

Changes at Mutual Exchange.

Important changes have been made in the staff of the Canadian Universal at Toronto. F. R. Lennon has been promoted from the Toronto managership to the position of assistant general manager for Canada. "Wally" Davidson, formerly a Universal traveling representative, has been appointed manager of the Toronto branch. Claire Hague continues as general manager for the Universal in Canada.

J. Davidson, a brother of the new Toronto Universal manager, has resigned as manager of the Grand Opera House, North Bay, Ontario, to become a traveling representative for the Mutual out of Toronto.

A rumor that Jack Droy, a pioneer moving picture man in Canada, would leave the Toronto office of the Mutual to go to the new Toronto branch of the V-L-S-E has been denied by Mr. Droy. He was, until recently, with Mr. Kauffman in the Canadian headquarters of the Famous Players.

Ontario Theater Changes.

After owning the Orpheum Theater, Queen and Bathurst streets, Toronto, for many years, George Dodds has sold the house to C. J. Murch. The theater has a seating capacity of about 400.

The Empire Theater, Timmins, Ontario, was recently seriously damaged by fire when flames consumed the adjoining premises. The damage to the theater, which is located in the extreme North of Ontario, amounted to about $400, and the house has been closed for repairs.

Mrs. Norris of Niagara-on-the-Lake, Ontario, has announced that she will re-open her large new terra-cotta theater, the Strand, in April, for the benefit of the 20,000 soldiers who will be encamped near that place during the summer months. She has booked the Mutual program.

F. R. Lennon Gets Many Bookings.

F. R. Lennon, in charge of the Universal exchange at Toronto, announces that he has placed Universal service in eight of the eleven houses in Ontario controlled by the Griffin Amusement Company, which is one of the pioneer picture theater concerns in Canada. The towns covered include Owen Sound, St. Catharines, Belleville, Welland, North Bay, Woodstock and Thorold.

H. E. Stonge, manager of the U-Kum theater, College and Dovercourt Road, Toronto, has made arrangements whereby first or second runs of V-L-S-E and General releases will be shown at his house, at 10c. and 15c. prices. He has also secured an orchestra of five pieces.

T. S. Coffey, assistant manager of the Strand, Toronto, for the past eighteen months, has resigned, in order to enlist as a private in the 166th Overseas Battalion of Canada's fighting army. Mr. Coffey is a Canadian by birth.

Calendar of Daily Program Releases

Releases for Weeks Ending February 26 and March 4

(For Extended Table of Current Releases See Pages 1378, 1380, 1382.)

General Film Company.

Current Releases

	Serial No
MONDAY, FEBRUARY 21, 1916.	
BIOGRAPH—His Mother's Son (Drama) (Biograph Re-issue No. 38)	20084
ESSANAY—The Strange Case of Mary Page No. 5 (Two parts—Drama)	20085
LUBIN—The Repentant (Drama)	20079-80-1
SELIG—Virtue Triumphant (Three parts—Drama)	20083
SELIG—Selig-Tribune No. 15, 1916 (Topical)	20082
VITAGRAPH—Hughey, the Process Server (Comedy)	
TUESDAY, FEBRUARY 22, 1916.	
ESSANAY—The Bridesmaid's Secret (Two parts—Drama)	20086-7
KALEM—Ham the Diver (Comedy)	20088
LUBIN—Four Narratives (Two parts—Drama)	20089-90
WEDNESDAY, FEBRUARY 23, 1916.	
BIOGRAPH—The Guilt of Stephen Eldridge (Three parts—Drama)	20093-4-5
ESSANAY—Canimated Nooz Pictorial No. 5 (Cartoon-Comedy)	20092
KALEM—Earning His Salt (Comedy)	20091
THURSDAY, FEBRUARY 24, 1916.	
LUBIN—The Redemption of Helene (Three parts—Drama)	20096-7-8
SELIG—Selig-Tribune No. 16, 1916 (Topical)	20099
VIM—Bungles Enforces the Law (Comedy)	20100
FRIDAY, FEBRUARY 25, 1916.	
KALEM—The Night Watch (Drama)	20104
KNICKERBOCKER STAR FEATURE—Who Knows? (Three parts—Drama)	20101-2-3
VIM—Love and Lather (Comedy)	20106
VITAGRAPH—Freddy's Narrow Escape (Comedy)	20105
VITAGRAPH—Hearst-Vitagraph News Pictorial No. 11, 1916 (Topical)	
SATURDAY, FEBRUARY 26, 1916.	
ESSANAY—The Despoiler (Three parts—Drama)	20107-8-9
KALEM—The Switchman's Story (No. 68 of the "Hazards of Helen" Railroad Series) (Drama)	20114
LUBIN—Billie's Revenge (Comedy)	20110
SELIG—A Safe Risk (Comedy)	20115
VITAGRAPH—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama)	20111-2-3

General Film Company.

Advance Releases

MONDAY, FEBRUARY 28, 1916.

BIOGRAPH—The Burglar's Dilemma. (Drama.) (Biograph Reissue No. 39.)
LUBIN—At the Doors of Doom. (Drama.)
ESSANAY—The Strange Case of Mary Page, No. 6 (Two parts—Drama).
SELIG—Selig-Tribune No. 17, 1916. (Topical.)
SELIG—Title Not Announced.
VITAGRAPH—Her Bad Quarter of an Hour. (Comedy-Drama.)

TUESDAY, FEBRUARY 29, 1916.

ESSANAY—Title Not Announced.
KALEM—Winning the Widow (Comedy).

WEDNESDAY, MARCH 1, 1916.

BIOGRAPH—The Indian (Three parts—Drama).
ESSANAY—Title Not Announced.
KALEM—A Riddle in Rascals (Comedy).

THURSDAY, MARCH 2, 1916.

LUBIN—Her Wayward Sister (Three parts—Drama).
SELIG—Selig-Tribune No. 18, 1916 (Topical).
VIM—The Serenade (Comedy).

FRIDAY, MARCH 3, 1916.

KALEM—A Leap Year Wooing (Comedy).
KNICKERBOCKER STAR FEATURE—The Master Smile (Three parts—Drama).
VIM—The Artist's Model (Comedy).
VITAGRAPH—Hearst-Vitagraph News Pictorial No. 12, 1916 (Topical).
VITAGRAPH—Tubby Turns the Tables (Comedy).

SATURDAY, MARCH 4, 1916.

ESSANAY—Title Not Announced.
KALEM—The Girl Telegrapher's Nerve (No. 69 of "The Hazards of Helen" Railroad Series) (Drama).
LUBIN—Hamlet Made Over (Comedy).
SELIG—Title Not Announced.
VITAGRAPH—La Paloma (Broadway Star Feature—Three parts—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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BIOGRAPH
QUALITY FILMS

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The Burglar's Dilemma

Directed by D. W. GRIFFITH

The abuse of the third degree exposed in a sensational drama.

Henry Walthall — Lionel Barrymore
Lillian Gish — Robert Harron
Harry Carey — Charles H. West

The Biograph Re-issue

Tuesday, February 29

What Happened to Peggy

Directed by WALTER COYLE

Sprightly adventures of a girl mistaken for a daring female Raffles.

Vola Smith — Claire McDowell
Jose Ruben — W. C. Robinson

The Two Reel Biograph

Wednesday, March 1

The Indian

Directed by DAVID MILES

A spectacular drama of the last Indian rebellion against tyranny.

Linda Arvidson — Charles Perley
Alfred Paget — Gertrude Robinson

The Three Reel Biograph

The Indian

A spectacular production in three reels, totally different from anything released in the past few months. Big scenes of Indian warfare, a strong story of love and sacrifice, an unusual cast—Biograph Quality throughout.

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For casts and descriptions of all Biograph releases refer to your copy of PROGRAMS

Calendar of Daily Program Releases

Releases for Weeks Ending February 26 and March 4

(For Extended Table of Current Releases See Pages 1378, 1380, 1382.)

Universal Film Mfg. Company.

	Serial No.
SUNDAY, FEBRUARY 20, 1916.	
LAEMMLE—No release this day.	
L-KO—Twenty Minutes at the Fair (Comedy)	01211
REX—Dolly's Scoop (Two parts—Drama)	01210
MONDAY, FEBRUARY 21, 1916.	
NESTOR—The Disappearing Groom (Comedy)	01214
RED FEATHER PHOTOPLAY—Sons of Satan (Five parts—Detective—Drama)	01213
UNIVERSAL SPECIAL FEATURE—Graft No. 11, "The Illegal Bucket Shop" (Two parts—Drama).	01230
TUESDAY, FEBRUARY 22, 1916.	
GOLD SEAL—The Dupe (Three parts—Underworld—Drama)	01215
IMP—No release this week.	
VICTOR—The Pipe Dream (Comedy)	01216
WEDNESDAY, FEBRUARY 23, 1916.	
ANIMATED WEEKLY—Number 7 (Topical)	01219
REX—Turtle Doves (Comedy-Drama)	01218
VICTOR—Madam Cubist (Two parts—Society-Dr.)	01217
THURSDAY, FEBRUARY 24, 1916.	
BIG U—A Beast of Society (Three parts—Modern-Drama).	01221
LAEMMLE—John Pellet's Dream (Comedy-Drama)	01220
POWERS—No release this day.	
FRIDAY, FEBRUARY 25, 1916.	
IMP—I'll Get Her Yet (Two parts—Comedy)	01222
NESTOR—Her Friend the Doctor (Comedy)	01224
VICTOR—After the Play (Drama)	01223
SATURDAY, FEBRUARY 26, 1916.	
BISON—The Stampede in the Night (Two parts—Western—Drama)	01225
JOKER—Married on the Wing (Comedy)	01227
POWERS—Uncle Sam at Work, No. 10, "Preparedness" (Educational)	01226
SUNDAY, FEBRUARY 27, 1916.	
LAEMMLE—Her Greatest Story (Drama)	01228
L-KO—Dad's Dollars and Dirty Doings (Two parts Comedy)	01229
REX—No release this day.	
MONDAY, FEBRUARY 28, 1916.	
NESTOR—Cupid Trims His Lordship (Comedy)	01232
RED FEATHER PHOTOPLAY—The Lords of High Decision, (Five-part—Drama)	01231
UNIVERSAL SPECIAL FEATURE—Graft No. 12 "The Milk Battle" (Two parts—Drama)	01248
TUESDAY, FEBRUARY 29, 1916.	
GOLD SEAL—Lord John's Journal No. 4 "The Eye of Hours" (Three parts—Drama)	01233
IMP—Some Heroes (Comedy)	01234
REX—No release this day.	
WEDNESDAY, MARCH 1, 1916.	
ANIMATED WEEKLY—Number 8 (Topical)	01236
L-KO—Blue Blood But Black Skin (Two parts—Comedy)	01235
VICTOR—No release this day.	
THURSDAY, MARCH 2, 1916.	
BIG-U—Shackles (Drama)	01238
JOKER—Love Laughs at the Law (Comedy)	01239
LAEMMLE—The Heart of Bonita (Two parts—Mexican—Drama)	01237
FRIDAY, MARCH 3, 1916.	
IMP—The Hoax House (Two parts—Comedy—Drama)	01240
NESTOR—The Lion's Breath (Comedy)	01242
REX—In the Heart of a Shell (Juvenile—Drama)	01241
SATURDAY, MARCH 4, 1916.	
BISON—The One Woman (Three parts—Smuggling—Dr)	01243
JOKER—No releases this day.	
POWERS—Uncle Sam At Work—No. 11—"To Arms" (Educational)	01244

Mutual Film Corporation.

	Serial No.
SUNDAY, FEBRUARY 20, 1916.	
BEAUTY—The Battle of Cupidovitch (Comedy)	04491
GAUMONT—See America First No. 23 "Key West, Fla." (Scenic)	04490
—Keeping Up with the Joneses (Cartoon Comedy)	04490
VOGUE—Heaven Will Protect the Woiking Goil (Comedy)	04492
MONDAY, FEBRUARY 21, 1916.	
MUTUAL MASTERPICTURE DE LUXE—I Accuse (Gaumont—Five parts—Drama—No. 71)	
TUESDAY, FEBRUARY 22, 1916.	
AMERICAN—Life's Harmony (Three parts—Society Drama)	04493-4-5
FALSTAFF—Ruth's Remarkable Reception (Com.).	04496
WEDNESDAY, FEBRUARY 23, 1916.	
BEAUTY—Too Much Married (Comedy)	04500
THANHOUSER—The Reunion (Three parts—Drama)	04497-8-9
THURSDAY, FEBRUARY 24, 1916.	
FALSTAFF—Perkin's Peace Party (Comedy)	04502
MUTUAL MASTERPICTURE DE LUXE—The Oval Diamond (Thanhouser—Five parts—Detective—Drama—No. 72)	
MUTUAL WEEKLY—Number 60 (Topical)	04503
VOGUE—Flooded with Trouble (Comedy)	04501
FRIDAY, FEBRUARY 25, 1916.	
CUB—Going Up (Comedy)	04507
MUSTANG—Double Crossed (Three parts—Western Drama)	04504-5-6
SATURDAY, FEBRUARY 26, 1916.	
MUTUAL MASTERPICTURE DE LUXE—The Craving (American—Five parts—Society-Drama—No. 73)	
SUNDAY, FEBRUARY 27, 1916.	
BEAUTY—Cooking His Goose (Comedy).	
GAUMONT—See America First No. 24 (Scenic)	04508
—Keeping Up with the Joneses (Cartoon-Comedy)	04508
VOGUE—Lew Trembly (Comedy)	04510
MONDAY, FEBRUARY 28, 1916.	
MUTUAL MASTERPICTURE DE LUXE—A Law Unto Himself (Centaur—Five parts—Western—Drama) (No. 74)	
TUESDAY, FEBRUARY 29, 1916.	
AMERICAN—The Happy Masquerader (Three parts—Drama)	04511-2-3
FALSTAFF—Rustie Reggie's Record (Comedy)	04514
WEDNESDAY, MARCH 1, 1916.	
BEAUTY—Johnny's Jumble (Comedy)	04518
THANHOUSER—What Doris Did (Three parts—Drama)	04515-6-7
THURSDAY, MARCH 2, 1916.	
FALSTAFF—Maude Muller Modernized (Comedy)	04520
MUTUAL MASTERPICTURE DE LUXE—Embers, (American—Five parts—Sociological—Drama) (No. 75)	
MUTUAL WEEKLY—Number 61 (Topical)	04521
VOGUE—Title Not Yet Announced	04519
FRIDAY, MARCH 3, 1916.	
CUB—The Desperate Chance (Comedy)	04525
MUSTANG—Margy of the Foothills (Three parts—Western—Drama)	04522-3-4
SATURDAY, MARCH 4, 1916.	
MUTUAL MASTERPICTURE DE LUXE—The Heart of Tara (Centaur—Oriental—Drama) (No. 76)	

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Stories of the Films

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SELIG.

SELIG-TRIBUNE NO. 9 (Jan. 31).

Mystic Lake, Mass.—Traveling at a speed of a mile a minute with a thrill and a near-spill at every turn, ice yachting proves a joyous sport for the venturesome.

Mohawk, Cal.—Enormous rotary snow plows are being used with feverish haste to clear snow-filled mountain passes and retain railroad traffic here.

Cambridge, Mass.—Preparedness is the slogan of the Harvard students who daily engage in military maneuvers.

Truckee, Cal.—Thorough believers in the value of a cold plunge as a stimulus to health, two men here utilize snow drifts for the desired exhilaration.

Buffalo, N. Y.—Fifteen persons are killed and more than a score injured in an explosion which wrecks the plant of the Kelker Blower Company here.

Portland, Ore.—"For you a rose in Portland grows" is the slogan adopted by the "boosters" club here, whose members men, women and children write letters to their friends back East to visit them.

Washington, D. C.—To be the first and only Indian ever appointed to the police force of the Capitol building, is the distinction accorded Frank Janis, a Sioux Indian.

Phoenix, Ariz.—The worst flood in Arizona's history rages in this city destroying bridges, hurling homes from foundations, overwhelming dams and railroads and leaving death and ruin in its wake.

Watertown, Mass.—Doomed to die, as the life of a horse in the present war is estimated at sixty days, 3,000 horses are shipped from here to the battle front.

Near Paris, France.—A huge concealed searchlight, cleverly hidden, and operating with great rapidity, is used to locate marauding warplanes.

Hazebrouck, France.—A model type of trench mortar gun which hurls a high explosive into the enemy's lines.

Corpus Christi, Tex.—U. S. troops, on duty, near the Mexican border, give an exhibition of machine gun target practice at the first Gulf Coast Exposition held here.

Selig-Tribune Special Feature Picture.—Gila County, Ariz.—In a laudable effort to preserve to posterity the methods of primitive Indian life, Chief Big Cloud, an Apache, kills, before the Selig-Tribune camera, buffaloes with bows and arrows.

SELIG-TRIBUNE NO. 10 (Feb. 3).

New York, N. Y.—The sixth annual showing of the Pomeranian Club opens at Hotel McAlpin.

San Francisco, Cal.—W. Morgan Schuster, former treasurer general of Persia, who, it is rumored, will act as a special representative of President Wilson in the Orient, leaves on the S. S. Nippon Maru.

Charlestown Navy Yard.—Secretary Daniels asks Congress for $150,000 for the restoration of the old frigate "Constitution," the most glorious naval relic of our history, which lies rotting at her mooring here.

Washington, D. C.—A monster petition, 15 miles long, signed by 1,500,000 people, asking for an embargo on arms and munitions, is presented to the Senate in clothes baskets.

Soissons, France.—That aeroplanes are important factors in warfare is demonstrated by the variety of anti-aircraft guns now in use. The best types are in constant use here.

New York, N. Y.—Helen Hayes Gleason, the original "Hilda" in "Young Hilda at the Wars," has returned to America, the only woman decorated for bravery by the King of Belgium.

Washington, D. C.—The equestrian carnival which is to be held here in early spring, occupies the attention of society women, who engage in practice tandem riding.

Miami, Fla.—James Whitcomb Riley, the Hoosier poet of childhood, and "Marse" Henry Watterson, while recuperating here in the sunny Southland, obligingly pose for the Selig-Tribune.

Juarez, Mexico.—Racing at Carranza's new Chihuahua track continues through the winter more popular than ever.

Selig-Tribune Feature Picture.—Elephants in India are the "day laborers." From early dawn till dark the massive pachyderms do the traction work in the native lumber yards.

New York, N. Y.—President Wilson makes this city the scene of his first address on "preparedness." Intimate views by our own cameraman, who by special permission, accompanies the Presidential party.

VIRTUE TRIUMPHANT (Three Parts—Feb. 21).—The cast: Helen Lord and Madam Dreasco (Fritzi Brunette); Billy Boyd (Jack Pickford); Thomas Burt (Edw. J. Piel); Gladys Earle (Virginia Kirtley); Mrs. O'Malley (Lillian Hayward); Phillips Dreasco (Sidney Smith). Written by Ouida Bergere. Directed by William Robert Daily.

Helen Lord is a clever young girl, but unable to convince the managers of her histrionic ability. However, she finally achieves a triumph, and Thomas Burt, a theatrical manager, susceptible to pretty women and dazzled by Helen's triumph, endeavors to make love to her. He is spurned. Not being inclined to a woman who resents his familiarities, Burt engages Gladys Earle, an actress with few morals, to succeed Helen Lord, and gives Helen her notice of release.

Billy Boyd is a young playwright, who finds that genius in the playwrighting line is most perspiration. Billy meets Helen, and is inspired by a scheme, in which to put his latest play over, with Helen in the leading role.

Helen, through make-up, impersonates Madam Dreasco, and Billy enacts the part of the Madam's son, both of whom are expected in the United States. Thomas Burt is summoned to the hotel of the supposed Madam Dreasco. He reads the play, is taken with it and purchases it. However, the contract reads that Burt is to leave the choice of a leading woman to the Madam.

Later, after a most successful "first night," Burt discovers that the leading woman is none other than Helen Lord, the girl he had once discharged. The real Madam Dreasco sends word to the theatrical manager and his leading woman, that she hopes for the girl's unqualified success, and that the playwright who wrote such a good play is certainly entitled to meet the success he has achieved.

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A SAFE RISK (Feb. 26).—The cast: Bill Hardluck (Sidney Smith); Joe Inright (Ralph McComas); Daisy Doolittle (Betty Nathan). Written by C. B. Hoadley. Produced by Sidney Smith.

The Hocum Accident Insurance Co. does a land office business and the lame, the halt and the blind who are in need of "safe risks" apply there for accident insurance. Joe Inright draws $25.00 for a week's idemnity, and from that hour on resolves to draw another indemnity if possible.

Bill Hardluck, attracted by the money drawn by Joe, resolves to take out an accident insurance policy. After he does so, needing ready money, he does everything in his power to experience an accident. He takes all kinds of long chances, but is always saved in the nick of time. Finally Bill is blown into the air by dynamite and falls through the skylight into a surgeon's operating room. When he is released, he is certainly in need of accident insurance and is hurried to the insurance office. When he arrives he discovers that the Hocum Accident Insurance Co. has been closed.

BIOGRAPH.

HIS MOTHER'S SON (Reissue No. 38—Feb. 21).—The cast: The mother (Jenny Lee); the father (W. Chrystie Miller); the daughter (Mae Marsh); the son (Walter Miller); an orphan (Robert Harron); restaurant owner (Joseph McDermott).

The quick-tempered masculine old woman has a meek husband and two children who would starve were it not for her efforts. When her son comes home from a spree with the boys she turns him out of doors. The excitement induces an apoplectic stroke, and she dies. Without her, the father and daughter soon are helpless, and at last are evicted from the old home. An orphan boy whom they have treated kindly, casts in his lot with them. In the city the three get work in a cheap restaurant, the old man carrying a banner while his daughter washes dishes and the orphan peels potatoes. The latter often has to take the part of his friends when the manager bullies them.

The old man's son has become a sailor, and after a successful voyage he returns home. Two girls give him a sailor's welcome, and he is going off with them when, in the window of the cheap restaurant, he sees his father, an object of ridicule to the passing crowd. Dashing in, he pulls the old man out of the window and makes short work of the manager when the latter interferes. In the kitchen the girl, who has just been hectored by the manager, hears the commotion. Her protector hears it also. Both come into the dining room and are carried off in triumph by the sailor, who inherits his mother's character and ability. The reunited family sits down to a gorgeous dinner.

THE GUILT OF STEPHEN ELDRIDGE (Three Parts—Feb. 23).—The cast: Stephen Eldridge (Charles H. Mailes); William Eldridge (G. Raymond Nye); John Gordon (Ivan Christy); Douglas Gordon (Jack Mulhall); Mrs. John Gordon (Adelaide Woods); Mr. Curzon (Jack Drumeir); Eleanor Curzon (Vera Sisson); Marie Abbot (Gretchen Hartman); George Trask (Charles Perley).

False entries in the bank's books serve to cover up the peculations of Stephen Eldridge, the cashier, but the discovery of the fraud results in the imprisonment of John Gordon, the paying teller. Gordon implores his wife to keep his little son in ignorance of the disgrace, and vows that he will clear his name some day.

Time passes, and Eldridge is made president of the bank. About the same time Gordon is made a trusty in prison. He takes advantage of his freedom to escape and makes his way to on him to effect his getaway. Questioned as to the source of the money, she replies that an old friend of Gordon, who wishes to remain unknown, sends her a monthly remittance through a lawyer. Gordon half guesses the truth and makes his way to Eldridge's home, where the bank president, seeing him looking through a window, believes it an aparition conjured up by his guilty conscience. Gordon assumes the disguise of a scissors grinder, and thus contrives to keep in close touch with his wife.

Douglas Gordon goes to college and there meets the son of his father's betrayer. William Eldridge is a dissolute junior, always in debt. He has secretly married Marie Abbot, a show girl, and she demands money. He goes to his father and is severely lectured for his bad habits. On the table he sees a memorandum of his father's payments to Mrs. Gordon, and uses this knowledge to force money from his father. Later, at college, he quarrels with Douglas Gordon over a game of cards and taunts him: "You're the son of a thief, living on my father's bounty." Douglas is restrained by the presence of the girl he loves—Eleanor Curzon, daughter of Stephen Eldridge's old friend. He departs to ask his mother if what he has heard is true. When she tells him the

story, his one thought is to establish his father's innocence.

When William Eldridge taunts his father with paying conscience money to the embezzler's wife, John Gordon, in his disguise of a scissors-grinder, is watching at the window and overhears the words. His son resolves to get possession of the incriminating document, and goes to the Eldridge home late at night. His father follows him at a distance.

Stephen Eldridge is giving a house party for Eleanor. After the guests have retired, Eleanor returns to the study in search of her hand bag. Hearing footsteps, she secrets herself in a closet. William Eldridge enters the room and proceeds to rob his father's safe. Marie has threatened to reveal his marriage to his father, and, rendered desperate he will stop at nothing to buy her silence. He is interrupted by the entrance of Douglas Gordon. The latter finds the safe open and ransacks it. Eventually he finds, not the paper he seeks, but a signed confession of Stephen Eldridge's crime. As he turns to go, William grapples with him, revolver in hand. Eleanor screams, and the household is aroused. Stephen Eldridge, entering, is shot by his son's weapon. Police enter, and William charges Douglas with burglary. But Eleanor intervenes and accuses William as the thief. At this juncture John Gordon enters, and Stephen Eldridge looks into the face of the man he has wronged. Dying, he backs up his written confession by a declaration of his guilt.

VITAGRAPH.

HUGHEY, THE PROCESS SERVER—(Feb. 21).—The cast: Hughey (Hughie Mack); Kate (Kate Price); Binks (William Shea); Flora (Flora Finch); Spike (Robert Gaillard). Author, Olive Flammer. Produced by Wally Van.

Hughey longs to be a sleuth, but is only a poor process server. However, he has a chance to try out his disguising abilities when he is told to serve a process on Binks, who is noted for his ability to elude service. Hughey has an awful time, right from the start, for Kate, Bink's wife, packs him off to Punxsutawney, to escape the serving, and he leads Hughey a merry chase. Binks hires Spike, an ex-pug, as his personal bodyguard, and he proves an efficient watch-dog when Hughey tries to serve papers on him and Flora, an old maid, becomes struck with his manly beauty and decides to marry him.

Kate then takes a hand in proceedings, and Hughey succeeds in cleverly securing Flora's unconscious aid in serving his process upon Binks. As the old maid hands Binks the fatal papers she learns for the first time that he is married, and Hughey, listening outside, falls into the room with a crash at the news. Spike throws them both out, but Flora, now thoroughly enraged, trips him up and she and Hughey sit on their fallen enemy's chest and pledge their troth of life-long fidelity and love.

FREDDY'S NARROW ESCAPE (Feb. 25). The cast: Freddy (William Dangman); Maria (Helen Gurney); Rose Green (Daisy Devere); Judge Green (Frank Currier); Minister (William Lytell, Jr). Author, Edward Montague. Produced by Frank Currier.

Judge Green, typical small-town aristocrat, has strong objections to Freddy for a son-in-law, and appoints Aunt Maria, his maiden sister, as guardian of Rose, his daughter. Freddy happens to do a favor for Aunty before she knows who he is and pretending to be taken with her, pays a visit to her home, but manages to quietly slip an explanatory note to Rose. He makes violent love to the old maid and she thinks he is going to marry her. When he whistles outside at dark, she thinks Freddy has come for her. She locks Rose in her room, and heavily veiled, goes out to meet Freddy. He does not recognize her and carries her off to the minister's.

At the minister's he is dumbfounded to confront the angry judge, and still more dazed when aunty lifts her veil. Rose, meanwhile, has escaped and followed the couple and she arrives there just as Freddy desperately leaps out the window into her arms. He is caught, however, and Rose, refusing to listen to his explanation, Freddy breaks away and runs for life, pursued by the determined Aunty, while the judge leads Rose home by the ear.

THE ROAD OF MANY TURNINGS (Broadway Star Feature—Three Parts—Feb. 26.) The cast: Myrtle and Edna (Leah Baird); Mrs. Wagner (Louise Beaudet); Mr. Wagner (Van Dyke Brooke); Harry Anderson (E. A. Turner); Walter Irving (Kalman Matus); Carl Whitman (Walter McGrail); Frank Norman (Gerald Gordon); Jonesy (Arthur Robinson). Author, Leah Baird. Produced by Van Dyke Brooke.

Myrtle and Edna are twin sisters. Myrtle is incorrigible, while Edna is sweet and lovable. Upon getting mixed up in a wild escapade at a cabaret, as a result of which Frank Norman is seriously injured in a fight, Myrtle leaves town at night with Carl Whitman. Her family, unable to endure the disgrace, also moves to a different city. A year later, Edna is courted by Harry Anderson and Walter Irving, both of whom are deeply in love with her. She loves and accepts Harry, and Walter swears revenge. Edna's father has insisted that she keep all knowledge of her twin sister from her husband, and when Walter meets Myrtle he gets an idea.

He sends Edna a note, purporting to come from her sister, asking her to come and see her alone. In this manner he succeeds in getting her in a compromising position. He then has Harry come to a certain restaurant where the latter sees Myrtle—whom Harry thinks is his wife because of the resemblance—in a tender attitude with Carl. In a frenzy he shoots her and escapes. Edna meanwhile escapes from the room where Walter has locked her in, and goes home. Harry is stunned at her appearance, for he believes he has shot her at the restaurant.

Rushing out of the house he gives himself up to the police, and in the morning explanations clear up everything, and Harry and Edna are reunited in peace and happiness. Myrtle recovers from her wound and, a changed woman, as a result of her experiences, begs forgiveness of Edna and Harry—which is granted—and marries Carl. The Road of Many Turnings has at last straightened out into the broad highway of virtue and happiness.

LUBIN.

THE REPENTANT (Feb. 21).—The cast: George Austin (L. C. Shumway); Frank Graves (Jay Morley); Hardin (George Borrell); Edythe Martin (Velma Whitman); Nellie (Elenor Belvins); Wiley, her father (Melvin Mayo). Written and directed by Leon D. Kent.

Among the students of a large university are George Austin and Frank Graves. Austin is wealthy, whereas Graves has to work nights in a cafe to pay his tuition. One night Graves reproves a number of boisterous students in the cafe for their actions, and they attack him outside. Austin comes to his assistance, and a bond of friendship is formed between the two men. Austin falls desperately in love with Edythe Martin, the university flirt, and becomes engaged to her. When he finds her flirting in the cafe, he works himself into a frenzy, and Edythe scornfully leaves him. Austin goes home with Graves, and in his rage, denounces the Almighty and the world in general. Graves, who is very pious, begs Austin not to speak so, and the result is a breach in the friendship. Austin soon develops into a pronounced atheist.

In the middle of the term Austin receives word that his father is dead, and he leaves college. Life in New York bores him after a while, and when the opportunity comes for him to visit a Western ranch, which is part of his father's estate, he welcomes it. The western life appeals to him, and he gradually forgets the past after he meets Nellie, a charming girl. He falls in love with her, and one day she accepts him, not knowing of his scorn for religion. Only when Austin tells Nellie she will have to give up her religion does she realize the type of man she is going to marry, and then she gives him his ring. Austin gives vent to his rage again, and leaves Nellie broken-hearted.

Back East, Graves follows his religious inclinations by entering the priesthood. The years pass. Nellie has become a nurse, and Austin has often regretted his action. He visits the East on business and meets with a serious accident. When he recovers consciousness, it is to find Nellie bending over him. He stretches out his arms to her and then remembers his unworthiness. Nellie impresses upon him the work of God in bringing them together again, and Austin finally sees the light. He asks for a priest, and Graves is summoned. There is a pathetic reunion of the old friends. Austin recovers, and asks Nellie if she can forget the past. She tells him she has prayed for this moment during all the years. And the repentant man folds her in his arms. A year later he no longer scoffs at the Bible, but plans with Nellie a great future for their infant son.

FOUR NARRATIVES (Two Parts—Feb. 22). The cast: Corridon (R. H. Gray); Phil Lessey (W. E. Parsons); Diamond (George Routh); Walter (George W. Chase); Mary (Velma Whitman); Morrill (Norman Napier). Written by Marc Edmund Jones. Produced by Paul M. Powell.

One afternoon Corridon, the detective, is at home. Phil Lessy, an Internal Revenue officer, is shown in, and, asking Corridon for his help, proceeds to relate an experience—the first narrative.

Hunting moonshiners in the mountains, Phil learns to love Mary, who is also loved by Diamond, an educated young moonshiner and bad man. On the day that Phil plans to raid them, Diamond receives a mysterious note and plans to leave for the city. Attempting to force Mary to go with him, he is compelled to shoot at her father who starts for him. Her father falls, and Mary joins the party leaving to raid the moonshiners. Diamond escapes and the only clue Phil finds is half of a note that apparently is from a fellow law-breaker seeking to obtain a hidden fortune. As both Phil and Mary's father are wounded, Mary conceives the notion of leaving herself to hunt for Diamond. She does not return and Phil obtains a leave of absence, comes to the city mentioned in the note, and learns of Corridon from his own sister.

Corridon is smiling as Phil concludes and goes to the safe and gets the other half of the note. Morrill, a wealthy clubman, is called in and he relates, at Corridon's request, the second narrative. He explains that his brother, Walter, was wild, got in bad company at college, and was expelled. He explains further that when their father died a large part of the fortune was hidden in cash and never found, and that so, when he began to discover systematic vandalism in his home, he knew that Walter was behind it, and so called Corridon in on the case.

Corridon takes up the story, making the third narrative. He tells that he found the other half of the note in the home of Morrill and that they went to an address given there, but found only a young married couple, and were baffled without further clue. But Phil now recognizes Diamond and Mary from the description, and the police are sent to bring them in.

Mary is persuaded to tell her story. She found no clues in the city until this very day, when she witnessed Phil taking a woman to his arms, and then, crushed at his apparent perfidy, she meets Diamond and is persuaded to go to his apartment with him while he pleads his love. While there word is sent up that the police are downstairs and Diamond tells Mary that the only way she can avoid arrest and scandal is to marry him. She consents, and so was just the bride of a moment when Morrill and Corridon saw them. Mary is then crushed when Phil explains that the woman was his sister, and was advising him to see Corridon.

But in the meantime, a trap has been set for Walter, and the police bring him in. Morrill is angered when he sees that Walter is disguised as a priest, and when Mary learns that it is a disguise she cries out, for it was Walter that has married her to Diamond, and so she is free after all.

THE REDEMPTION OF HELENE (Three Parts—Feb. 24). The cast: Charles Stuart (L. C. Shumway); John Allen (George Routh); Joshua Trent (W. J. Spencer); Helene (Helen Wolcott); Mary (May Cruze); Mrs. Storey (Ann Bronti); Mose Roson, theatrical manager (Melvin Mayo); A Millionaire (Benjamin Hopkins). Written by Julian Louis Lamothe. Produced by Edward Sloman.

In a small town lives Helene Trent with whom John Allen is in love. Thinking only of herself and her career, she hastens her father's death and uses her legacy to go on the stage. John bids her goodbye, hoping that she will return to him. He does not notice that Helene's younger sister, Mary, is deeply in love with him. Helene dances at a banquet and meets a young artist and theatrical manager. Stuart, the artist, falls in love with her and she accepts his money and attentions. Stuart is soon in debt, and works overtime, straining his eyes. A doctor is called and Charles' eyes are bandaged, the doctor warning him that blindness may result if the bandages are removed before six weeks.

During her visits Stuart has come to recognize the sound of Helene's heels in the hall. The manager becomes her friend and features her in a production, which is "tried out on the dog" in Helene's home city. After trying to induce Helene to return, Stuart receives a stinging letter from her, in which she tells of how she makes a fool of the men.

Opening night arrives. Helene has a talk with

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the manager in her dressing room. Stuart is admitted to the theater and overhears her declare her love for the manager. Stuart determines to see the man, and tearing off his bandages, he boldly enters the dressing room. Then ensues a story scene between Helene and Stuart. He shows her the letter which she sent him. She goads him into a frenzy, he proceeds to choke her, and then throws her to the floor, where she lies still. He stoops over her and, believing he has killed her, rushes from the theater. The manager returns and discovers Helene, just as John Allen, and Mary arrived at the stage door. They rush in and discover Helene as they think, dead. But Helene opens her eyes. John discovers the letter that Helene sent Stuart and reads it and realizes just what kind of a girl Helene is. He tells Helene that she is not fit to be Mary's sister. Stuart becomes blind. Helene wanders all night and finally comes to his studio. Helene enters and unburdens Stuart's mind as to her death. Then he tells her of his affliction. Helene is horrified, then all her womanhood and affection for him comes to the surface and she takes him into her arms.

BILLIE'S REVENGE (Feb. 26). The cast: Mrs. Boyd (Clara Lambert); Aunt Molly (Carrie Reynolds); Tom, Billie's chum (Clarence Jay Elmer); Billie (Billie Reeves). Written by Daniel Ellis. Produced by Earl Metcalfe.

Billie Boyd's mother goes away on a trip. Billie decides to give a series of poker parties during her absence, but he receives a postal saying that his Aunt Molly is coming on a visit. Billie telegraphs to his mother to come home and then goes to the club. He tells the boys of his disappointment, but decides to give a poker party that night. The boys plan that Tom, Billie's chum, shall dress up exactly as Billie has described his aunt.

The party is in full swing when the bell rings. Billie opens the door and tries to keep his aunt (Tom) out of the room, but she follows him in scolding. The boys depart and "aunty" follows Billie all over the house. He finally gets her in her room after she has pestered the life out of him with her attentions. Towards morning Billie gets up and tiptoes to "aunty's" room and is amazed to see Tom lying in bed. He writes a note to William the butler, saying, "When you get this be on the lookout, Aunt Molly has arrived and is a dangerous lunatic. Cold water is the best if she gets violent. Don't let her escape, I will come with a doctor and nurse." He then goes out.

The next morning Billie's real aunt, who is much younger than Billie, arrives. As she is about to step into a taxi Billie passes. He is very much attracted to her. Aunt Molly arrives at the house and the cook shows her up stairs. William discovers the note and he and the cook lock the house securely and then attach a hose to the faucet and they place buckets of water in convenient places. Billie determines to enter the house unseen and climbs into Molly's room. She screams for help. William and the cook hear the cry and as Bill comes flying downstairs he gets the full benefit of the hose. He then falls over a bucket of water. Billie explains the mistake about Aunt Molly to the cook and sends her upstairs to help her. The bell rings and the boys all come in and Billie has to explain matters. Molly hangs over the banister, listening, convulsed with laughter. Billie's mother then appears and she cannot see the funny side of the situation until Molly comes running down, throws her arms around her sister and intercedes for Billie. Billie is very much surprised to see Aunt Molly, the pretty girl who attracted his attention at the depot, and he falls on his knees in thankfulness and adoration.

KALEM.

HAM TAKES A CHANCE (Feb. 15).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Mlle. Dainte (Ethel Teare); Prof. Nonpareil (Gus Leonard); Eph. (Jack MacDermott). Produced by William Beaudine.

Ham and Bud get jobs in Prof. Nonpareil's road show. Bud's job is to exercise Ethel's snakes, while Ham becomes the assistant of Prof. Nonpareil, a knife-throwing artist. When the professor is taken ill Ham takes his place, while he makes Bud the target. Ham is a wizard at throwing the glistening steel—fortunately for Bud.

A MOLAR MIX-UP (Feb. 16).— The cast: Dr. R. H. Pull (Jack MacDermott); His bride (Ethel Teare); Assistant (Bud Duncan); Mrs. Nogg (Myrta Sterling); Her husband (Gus Leonard). Author, C. Doty Hobart. Produced by William Beaudine.

As a dentist's assistant Bud is up to his old blundering ways. There haven't been enough mix-ups in this comedy due to jealous wives and husbands so Bud has to go and mix the electric wires so that every bit of metal in the house is charged with current—and soon every person in the house is dancing a painful jig while held in the power of the electricity. Bud, happy in the possession of rubber gloves, enjoys the big laugh.

THE GUIDING HAND (Feb. 18).—The cast: Stanton Garrett (Robert Ellis); Paul Garrett (Arthur Albertson); Gridley (Richard Purdon); Olive Leslie (Dallas Tyler). Author, Howard Irving Young. Producer, Robert Ellis.

Gridley has served the Garrett's, father and sons, for forty years so that his heart grieves to see Stanton becoming a money-grubbing nervous wreck and Paul a weak-kneed, though good-natured, spendthrift. Paul is about to marry Olive, a woman of the world, and Stanton, though he knows her past, maintains silence because of a clause in the will that deprives either son of his share in the Garrett estate should he marry before thirty.

Gridley appeals to his better nature, and after a grim struggle with himself he listens to the servant whom in recent years he had come to think a doddering old nuisance. Paul declares that the money is nothing to him and that Olive will stand by him, but that worldly person soon changes her mind. Awakened to his folly Paul sees that Stanton also has lost his sneering blase manner, and the years roll back as the two brothers once more reunited romp about the faithful Gridley.

THE PERILOUS SWING (No. 67 of the "Hazards of Helen"—Feb. 19).—The cast: The Operator at Lone Point (Helen Gibson); The Sheriff (Clarence Burton); "Red" Purdy (Franklin Hall). Author, C. Doty Hobart. Producer, James Davis.

Helen is enjoying a ride on her horse, "Hazard," after her day's work, when news comes that "Red" Purdy and his aides are escaping after making a big haul. When the automobile in which they are escaping breaks down they take to a handcar. Helen pursues them down the track while the Sheriff and his posse set out to head them off on a short cut. The gang reaches the drawbridge and after crossing bind the bridgetender and raise the bridge to prevent Helen from following.

Momentarily baffled, she suddenly bethinks herself of her lariat. Tossing a noose around the end of the bridge girder, she spurs the horse from under her and then swings out through space to the opposite bank of the river. The crooks have taken to their handcar again, but Helen reaches the bank in time to board the express and continue the pursuit. Needless to say, "Red" Purdy and his aides are finally brought to justice.

ESSANAY.

"GOLD DUST" (Two parts—Feb. 15). The cast: John Strang (John Cossar); Flo Dickson (Nell Craig); Jimmy, her sweetheart (Edmund F. Cobb); Edward Dickson, head bookkeeper (Thomas Commerford); O'Rear, the junior partner (Patrick Calhoun).

John Strang, head of the firm of Strang & Co., is ordered away for a rest by his physician. He sailed for South America, leaving O'Rear his junior partner, in charge of the business. O'Rear immediately discharges all the old employes and replaces them with young blood. Among those discharged is Edward Dickson, who has been head bookkeeper for 30 years. He becomes ill and is slowly pining away; as a result of his dismissal. Flo Dickson, the office favorite, and Jimmy, the stenographer, who is in love with her, risk their positions with the firm by writing a letter to the old man telling him to return to work, signing the president's name. Almost certain that he will not recover they wish to make his last hours happy ones. He begins to recover. About this time O'Rear closes a contract with a construction company, the heads of which are crooks. John Strang returns from South America just in time to save his firm from bankruptcy. He tells O'Rear the old employes knew the record of this construction company and had they been at work, would have blocked the deal. Strang then notifies all the old employes to return to work, including Thomas Dickson, Flo and Jimmy are saved.

"POLITENESS PAYS" (Three parts—Feb. 19). The cast: Nat Holsom (John Junior); Amos Broadstreet, a millionaire (John Cossar); Amy Broadstreet, his daughter (Betty Brown); Mrs. Holsom, Nat's mother (Marion Skinner).

Nat Holsom is sick for the first time in his life. Being his mother's only means of support, their funds are soon exhausted and they face starvation. About this time Amy Broadstreet, daughter of a millionaire, decides to take up charity work. By chance she happens in the tenement where Nat and his mother live. Seeing their pitiful condition, she orders food and coal for them. Nat improves and is soon well enough to be out. While taking a walk, he sees a gang of boys abusing an old man. In his weakened condition he strikes the leader down. The old man is very grateful. Amy Broadstreet becomes very enthused in her charity work and asks her father to finance a model tenement which she plans to build. Broadstreet sends his agent to buy the most suitable site possible. The agent tries to buy the tenement owned by the old man whom Nat defended. When he refuses to sell, the agent sends a gangster to put him out of the way. This is accomplished, but before dying the old man apparently a pauper, writes a will leaving his fortune of $1,000,000 to Nat, the only person in the world who had ever befriended him.

KNICKERBOCKER STAR FEATURE

THE BIG BROTHER (Three Parts—Feb. 11).—John Harrison, U. S. Consul, on a small imaginary island, probably around the Hawaiian Islands, returns home on leave of absence. His mind is filled with thoughts of one Violet Hempstead. A friend of his, Henley, has just married a native woman and he is disgusted. At home in Virginia, he proposes to the girl only to find she is engaged to his younger brother Billie. Discouraged, he decides to return and Billie begs to go along. He has his way eventually.

Billie meets Ollie, a native girl, she saves his life, and he falls in love with her. John, thinking of Violet, does all in his power to break this up. Finally, learning Billie is going to marry the girl, John marries Ollie, to save his brother for Violet. Meanwhile comes word John's mother has died, and Billie returns home without bidding John goodbye. When Billie returns, Violet returns his ring as she finds it was John she loved. Billie, rather relieved, goes away on a visit. Meanwhile, John, hopeless in the depths of despair, has resigned as Consul and is sharing a home with Ollie, although not living with her. Ollie tries all her wiles on John but to no effect.

Violet, not knowing of John's marriage, decides to go to him. She does and lands there at night. On the same night John has given up last hold on respect and broken down barriers; savagely he holds Ollie in his arms when he hears Violet outside talking to Henley. He rushes out, as in a dream sees the girl, and not telling her of Ollie takes her to another cottage and says he will talk with her in the morning. Ollie meanwhile follows with a gun, but Henley suspicions and follows her. In a struggle Henley is shot and later Ollie. John tells Violet that Ollie was his wife and girl shrinks from him in loathing, but Henley, who is dying, tells her true state of affairs and later she and John are united.

GIRL OF THE WEST (Three parts—Feb. 18).—Nora, or the tomboy, as she is called, lives alone with her dissolute and drunken father in an old tumbled down shanty. Father is killed in a fight by Jim Lopez and afterward when Lopez attempts to make love to the Tomboy she threatens to kill him. She meets Tom Avery, a well groomed, wealthy college man, who is the silent owner of Bar Z Ranch, and Tom becomes interested in her. She applies for a job cowpunchin, after her father's death and after argument gets it, and proves herself as good if not better than the men.

Meanwhile Mrs. Byrne Grahame, a wealthy society woman living with her daughter, Lillian, and son, Harry, traces her brother (Nora's father) and Nora to Red Gulch and sends the attorney for them. Nora wanders out one night and encounters Lopez, he makes violent love to her, and the girl, furious, takes out her gun and shoots him, thinking she has killed him. Tom coming on the scene takes her home and goes back to look for Lopez. Morson, the attorney, arrives meanwhile and Nora goes away with him, leaving only a note for Tom. She fully believes she has murdered Lopez.

Two years elapse and Nora returns to her aunt's house, a polished young woman. Harry falls in love with her but on the evening Nora is presented at the ball, she meets Tom, who is Lillian's fiance. They fall in love again but it is Nora who says they must break it off because of Lillian. A few weeks elapse and one day at the country club, Nora in her polo togs, sees Tom again. A wild horse, a mankiller, is brought out and Nora decides to ride it. Tom, in anguish, forbids her to ride it, confessing publicly his love for her. Lillian overhears it and is furious. Nora, however, catching Lillian's look, brings the whip down on the horse and it seemingly runs away.

Tom, of course, as Nora expected, pursues her. At a safe distance she slides off the horse and when Tom comes up, he finds her lying face down and thinks she is dead. As he flings himself down beside her, she starts laughing and explains her ruse. He gathers her in his arms and they hide behind a tree trunk, like two mischievous children while Lillian and Harry go past them. Of course, happy ending clinch, etc.

WHO KNOWS (Three parts—Feb. 25).—Gilbert, an elderly man and gambling partner of Dick, is startled by a shot in the next room. He rushes in to find Dick standing over the body of

a man whom he has just shot and killed while intoxicated. Gilbert, conversant with police and their ways, realizes flight would be futile until Dick has sobered. The shot has alarmed hotel guests, who are at the door trying to ascertain the cause of the disturbance. Gilbert conceals the body in the bathroom and closes the door. Assuming a provoked mood, he admits hotel manager and house detectives and offers an excuse that Dick is drunk.

After Dick has sobered, Gilbert informs him of his crime. He is horrified. They effect a daring escape and later meet in a distant city. Gilbert's only motive, although an accessory after the fact, is to protect Dick from apprehension. The eye of the law, however, never sleeps. A detective becomes suspicious of Gilbert, and Gilbert sensing the condition, again makes his escape, likewise taking Dick with him. They seek safety in boarding at the home of Myra, formerly employed at the hotel from which Gilbert made his second escape.

Time develops friendship and gratitude, Dick having protected Myra in time of danger, which develops into deeper sentiment. Dick, realizing the stain on his hand, does not permit his love for the girl to belittle his crime. It is here his life undergoes a change. The girl's purity and influence seem to open to him a new world. But his yearning for an existence commensurate with the girl's idealism is blackened by his crime of the past. All this Gilbert sees and understands. It proves an inception for Gilbert to make a noble sacrifice. He realizes his, Gilbert's, life is nearing sundown, while Dick, whose life has been with a rough element, has just passed the development of maturity. Then follows a stirring chase on the trail of the gamblers by the detectives, ending in the capture of Gilbert, who shoulders the crime, and convicing Dick for the girl's sake in his innocence. Dick later visits Gilbert in jail, forgives Gilbert for the "lie." Gilbert reflects that perhaps the Lord will understand and forgive—"Who knows?"

VIM.

ONE TOO MANY (Feb. 17).—Plump, a carefree bachelor, after a stormy night, awakes to find a letter from his rich uncle, stating that he is going to pay him a visit in order to meet his wife and baby. Plump who has been getting an income for this mythical wife and baby, is frantic. He employs Runt, the Janitor, and also seeks the services of Doris, an actress, to get him the much needed frau and kidlet.

Runt scurries around and corrals a bunch of babies. A male friend of the actress searches the apartment house for a child, a series of complications arise in which one baby answers the purpose of all the parties who are trying to help Plump. Plump, in order to play safe, persuades Madame Nitouch, a French woman, to pose as his wife for the afternoon. Runt also commands his wife to help out Plump. Mrs. Newlywed, who needs $50.00 to pay for a new dress also agrees to be his wife. The time is near at hand for the uncle to arrive.

The baby has disappeared from Plump's room and Runt is forced to be the baby. The uncle, who is near-sighted, arrives. The deception is proving a success when the uncle asks to see the wife. To Plump's horror the three women make their appearance at the same time. The uncle gets wise and Plump is on the verge of losing his income when Doris, the actress, who is an old flame of the uncle, arrives. The uncle acknowledges defeat, gives Plump a fat check and hikes back home, while Plump and Runt divide the spoils.

PLUCK AND LUCK (Feb. 18).—When Pokes, a plumber, is dispossessed from his humble place of business owing to his inability to pay his rent, he accepts the invitation from a neighbor, the piano tuner, to share his store. Jabb's wife is socially ambitious, and to advance herself into the ranks of the elite of her native city has decided to give a musicale at her home. In order to have the piano in excellent condition for the great event she sends Ethel, her daughter, to notify the tuner to come and insnect the piano.

During this time, Jabbs by his overbearing manner has incurred the hostility of two anarchists, tenants in one of his houses. To avenge themselves on their landlord they manage to hide a time clock bomb in the piano at Jabbs' home. When Ethel arrives at the piano tuner's she finds only Pokes present and he is so smitten with her charms that he cannot resist the desire to impersonate the tuner as he realizes that he will have an opportunity to make Ethel's acquaintance.

On Ethel's arrival home she surprises the anarchists at their nefarious work and is seized by them and carried upstairs where they have her bound and helpless. Pokes' attempt to tune the piano is a dismal failure for he succeeds in demolishing all parts of it until he finds the bomb hidden in the inside. He calls the attention of Jabbs to the bomb, driving both Jabbs and his wife in a frenzy of fear as the clock lacks only a few seconds of the time set for the explosion. After they reach the street in safety, their attention is called to Ethel on the upper floor and Pokes proves his nerve by dashing into the house and saving the girl at the peril of his life.

BUNGLES ENFORCES THE LAW (Feb. 24).—Owing to the disturbed financial affairs in their respective countries, three impoverished noblemen, Counts Boolum of Germany, Pierre of France and Shamus of Ireland, decide to marry the daughter of the wealthy Mayor of Mudton. The local police, distinguished for their absolute lack of even the smallest grain of intelligence, have failed in their efforts to drive the foreigners from the town and their worthy chief wires for the world-famed Bungles to bring his mighty brain to bear on the problem. The latter arrives in a cloud of mystery, electricity and uncertainty and forthwith lives up to his name by arresting the Mayor and placing him in the calaboose. The three rivals unfortunately choose the same hour for their proposal and challenged to mortal combat fly through the air.

At last Bungles gets on the trail. He gathers his forces and arrives on the field of battle in time to become a billet for the first shot fired. Undaunted, however, he surrounds the combatants and marches both them and the girl off to jail, where all are jammed in to keep the now frothing Mayor company. Leaving his valiant force on guard, he, almost bursting with pride, hurries off to tell the chief of his success. Fortunately for the prisoners, the jail is very old and rickety and they walk off with it. Scared to death, the guards dash off to tell of the escape.

Mad with rage, Bungles pursues, catches up with his quarry as it walks on to the ferryboat which is just pulling out. Resourceful as ever, Bungles orders his men to pull back the boat. They try but the ferry wins and they are on the point of being dragged into the water when Bungles grasps the rope and with a superhuman effort pulls the boat back to the slip. Pride once again proves his fate, for as he poses to receive the admiration of his followers, the boat again departs. This time, Bungles' effort is too late and the whole force is dragged into the water. Spitting out teeth, water and revenge, Bungles manages to hang on to the side of the boat and on its arrival at the opposite side, climbs over and strides to the calaboose. Horrors, he opens the door, only to find that the prisoners have escaped. Hardly believing his eyes, he enters the jail. A flash of golden hair dashes from behind and Bungles finds himself locked in and looking at him from the outside, is the mischievous face of his erstwhile captive.

LOVE AND LATHER (Feb. 25).—Spook, the barber, is in despair because he is unable to accompany his friend on a fishing trip owing to the fact that he has nobody to take care of the shop during his absence. In looking about for a substitute, he chances to see Pokes, the street cleaner, and mistaking Pokes' white wing suit for barber's clothes, he tries to press him into service for the day. Pokes is willing to accept the offer once he catches sight of Spook's daughter, Ethel, the manicurist of the shop, under whose charms he immediately succumbs.

The unfortunate customers who happen to fall into the none too gentle hands of Pokes suffer all kinds of tortures, even Ethel herself receiving rather rough usage from him. Pokes is notified by the police to be on the look-out for a desperate convict who has recently escaped from jail, and whose chief mark of identification is the absence of one-half of his mustache.

The police realize that the convict will head for a barber shop as soon as possible in order to remove the tell-tale half of his mustache, so hence after the warning to Pokes, they set in to watch the shop. The police warning gives Pokes the idea of securing revenge on Jabbs, Ethel's sweetheart, whose face is adorned by a beautiful hirsute growth of which both he and Ethel are inordinately fond. Finding Jabbs asleep in the barber chair, Pokes seizes the opportunity to shave off one half of his rival's mustache.

This incident succeeds in getting Jabbs very much in wrong with the police who happen to see him walking from the shop and give chase. In the station house Jabbs finds Spook and his pal who have also been arrested on the charge of fishing on private grounds, and for a time things look black for the unfortunate trio, until the real convict who has been arrested in the meantime, is brought in. On being cleared of the charges, Jabbs accompanies Spook home where they wreak the full vengeance upon Pokes for the trouble that he has brought upon them.

Universal Film Mfg. Co.

REX.

TURTLE DOVES (Feb. 23).—Jack proposes to Maisie, who accepts him. Maisie's father overhears and intervenes. He tells Jack to get a job, adding that if Maisie really wants him, she will wait. Jack goes abroad, gold-digging, makes a fortune and returns in five years. He calls on Maisie to see if she has waited for him. Maisie asks how he has filled in the years, and Jack tells her his story, illustrated by the camera.

"At first I thought the life a hard one, but, after a long spell, struck luck. Then I got a bad fever, through over-work and exposure. A neighbor's daughter saved my life by careful nursing, and when my strength returned, I went back to work, made a pile, sold my claim, came home, and here I am."

Jack now asks Maisie to tell him her own experiences, and Maisie replies, also illustrated by the camera: "Well, when you had gone, I was very miserable, my health suffered tremendously, but the doctor was most kind and attentive, and even when I was convalescent, he continued calling."

Maisie adds, as an afterthought: "Oh, yes—and afterwards I married him." She continues: "But, Jack, dear, I'm sure you won't mind that."

Jack, immensely relieved, laughs and replies: "Not in the least, dear, for I am married also!" Here Jack's wife—the girl who had nursed him, of course—enters and is introduced to Maisie; and Maisie's husband, entering at the same time, is introduced to Jack. All laugh heartily as the scene fades out.

IMP.

I'LL GET HER YET (Two parts—Feb. 25).—The cast: Harry Lightfoot (Pat Rooney); Terence Tightwad (Dan Duffy); Marion, his daughter (Marion Bent); Sallie Slappus, the maid (Jane Bernoudy); Slim, bell hop (Victor Potel); Fat, bell hop (Ed. Sedgwick); Miss Magneto (Eileen Sedgwick). Written and produced by Roy Clements.

Terence Tightwad does not approve of the attentions paid his daughter, Marion, by Harry Lightfoot. Neither does "Murphy," the family dog. "Murphy" and old Tightwad show their displeasure at Harry's insistence on visiting the Tightwad home by combining in a "free-for-all" fight with him, from which Harry emerges "third best."

When old Tightwad spirits Marion away to a nearby resort hotel, Harry picks up the love trail, and, following, finds employment as a bell-hop at the same hotel.

Overcoming all the hazards of the militant father's objections, Harry finally escapes in a spectacular manner with Marion, leaving father and the dog to fight it out among themselves.

LKO

DAD'S DOLLARS AND DIRTY DOINGS (Two parts—Feb. 27).—The cast: The Country Girl (Alice Howell); Her Sweetheart (Dick Smith); The Vulture (Phillip Dunham).

Lonesome Lizzie read so much about the joys of city life that she was tempted to steal a little of father's money and journey to the great city. As usual though with a country girl, she had hardly arrived in the city before she fell into the enemies' hands, who soon relieved her of her little hoard and left her on a park bench to sleep off the effects of the deadly drug.

Lizzie awoke with a start to find a rough policeman pounding her on her feet. She departed a sad girl and soon found the enemy who only laughed at her and turned her over to an officer, charging her with vagrancy. Along about this time father died from the effects of his daughter's sudden departure and the papers were full of the death and fortune left to Lizzie' One of the vultures recognized the picture of Lizzie and soon rescued her from prison in order to claim a part of the fortune. How the country lover came to the rescue and the fight he had to get her away from the vultures makes a thrilling story.

GOLD SEAL.

The DUPE (Three parts—Feb. 22).—The cast: Herbert (Herbert Rawlinson); Jennie (Agnes Vernon); Reno Kate (Miss Wright); Foo Wing (Barney Furey); Sing (Jack Pierce). Written by Jas Dayton. Produced by William Worthington.

Herbert and his mother, poor but honest people, live in a cheap tenement section of the town. Herbert works in a factory and they are comparatively comfortable and happy. Times get hard, however, and the factory closes down. Herbert tries elsewhere for employment but fails to get work. The landlord has threatened to dispossess them. Desperate, Herbert goes that night to a tough saloon. A well dressed stranger, supposedly wealthy, but who in reality is an opium smuggler, asks him to deliver a suit case at a certain street and for the service hands him five dollars. Herbert, delighted at the chance to earn some money, accepts the suit suit case and leaves.

Meanwhile the address given him by the stranger has been raided for an opium den, the police are waiting and seize Herbert as an accomplice. Having opium in his possession, he

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8 Triangle Theatres on Broadway

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is convicted at a speedy trial and sentenced to the penitentiary. The shock of his arrest and conviction kills the mother. Herbert swears revenge on the law.

A year later, Herbert, released from prison, comes to the city and takes up his life in the slums of Chinatown. Jennie, a little girl of the city, clerks in one of the Chinese curio stores. Herbert meets her and admires her. Foo Wing, a wealthy Chinaman of the neighborhood, also admires her and arranges with Reno Kate, a procuress of the neighborhood, to get the girl. Foo Wing arranges with the owner of the curio store to fire Jennie; he does so and Reno Kate follows her to the employment office and offers her a position in her own house.

Herbert misses the girl but cannot learn of her whereabouts. That night Herbert in escaping from a police raid overhears Jennie scream, as she fights Reno Kate to get free from her house. Herbert bursts into the room and rescues Jennie from Foo Wing and a couple of other Chinamen. In the melee, however, a Chinamen knifes him and he is taken to the hospital. He recovers slowly under Jennie's care. Through her good influence he is taken to the country home to recover.

A few months later the gang send him on a big deal. He finds that by being a party to the gang's deal he will get back at the opium smuggler who convicted him in the first case. Revenge appeals to him, but his reformation is complete, and he declines to join the gang in the plot.

UNIVERSAL SPECIAL FEATURE.

GRAFT (Episode No. 10—"The Harbor Transportation Trust"—Two Parts—Feb. 14).—The cast: Bruce Larnigan (Hobart Henley); Tom Larnigan (Harry Carey); Stanford Stone (Glen White); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); Kitty Rockford (Mina Cunard); Benn Travers (Jack F. Connoly); Dunn (E. P. Evers); Grant Fisher (E. Clark); Capt. Monk (Frank MacQuarrie); Stevens (Jack Abbot).

Bruce Larnigan, in connection with Jack Stevens, is editing the "Independent," the newspaper which Ben Travers had bought to assist the fight against the trusts. Tom Larnigan has located the head of the Harbor Transportation Trust. In order that he might get evidence against the trust he waits outside their office and follows Monk, an old sea captain, into the place as if he were with him. After learning that Monk has been successful in smuggling in a quantity of opium hidden in his cargo of wild animals and, hearing that the drug is stored in the shop of Gruen, a wild animal dealer, he leaves. Grant Fisher (head of the Harbor Trust) when Tom has left reproves Monk for taking into the private office what he (Fisher) supposed to be an associate of Monk. The old captain says he never saw the man before and was under the impression he was a member of the trust. Fisher then remembers the photographs of Tom and Bruce Larnigan which Stone had distributed to the members of the Graft Trust so that they may identify the trust breakers. Monk leaves and vows to get even with Tom. Fisher informs Stone, who, feeling sure that Tom will visit Gruen's place on a spying expedition, has Dunn, his lieutenant, go there with two assistants to capture Tom.

Dorothy Maxwell and her chum, Kitty Rockford, are shopping when Dunn and his two men come from the office building on their way to the animal dealer. The girls see and recognize him as the man in whose office they both had such exciting experiences. They decide to follow him. Dunn recognizes the girls as two spies of Larnigan. He decides to let himself be followed, hoping to trap the girls. A telegram arrives from the department of Secret Service at Washington, ordering Tom to report at once to the Consul at Rio de Janiero, who will instruct him regarding a secret mission. Tom decides to start at once and turn over the securing of evidence against the Harbor Trust to Bruce. Kitty and Dorothy follow Dunn. They are trapped in Gruen's place and put into a small cellar. Dunn and Gruen then prepare to land Bruce.

Tom and his friend, Ben Travers, have strolled down the docks while they discuss Tom's trip south. While they are gazing out to sea Captain Monk and several of his sailors pass. He recognizes Tom, and he and the sailors knock Tom and Travers senseless, carry them aboard his ship and make them prisoners in the hold. Stone feels much elated at the news that Tom Larnigan is shanghied and sailing for a distant country, and that Larnigan's two spies are prisoners at Gruen's. Curious to see what the female spies look like, he goes to Gruen's and is astonished to find that it is Dorothy Maxwell and Kitty Rockford who have been his secret enemies. He plans a revenge that is in accord with his evil nature. Near the animal store is a low dive where the poor female inmates are kept as slaves. Stone arranges with the keeper of this place to turn over the prisoners to him. He gives the Italian keeper the key to the cellar and tells the man to chloroform the girls before trying to remove them.

Dorothy and Kitty have not been idle. They have discovered an old pick and crowbar. These tools have no effect on the heavy doors, so they start to remove the padlock of a small door leading to the next cellar, their idea being to get to the cellar of the next house and so escape. But in the next cellar are untamed lions. Bruce and Stevens start for the animal store to get evidence against the Harbor Trust. Once inside, they are threatened by Dunn's men and Gruen. In backing away Stevens steps on the trap and falls into the cellar containing the lions. Bruce is knocked senseless by Gruen. Backing against the wall in horror as he sees the great beasts settle for a spring, Stevens feels the wall behind him give away, and he crawls through the open door just in time. The door is closed and the girls are overjoyed to find Stevens with them.

He hears the tramp of feet on the stairs outside, and thinking it is from the men above he proceeds to barricade the door. It is the men sent by Stone after the girls. Finding the door barred they proceed to force it. Reinforced by Gruen and Dunn's men, who have dropped Bruce on having heard the noise outside, the men break into the cellar. In spite of the efforts of Stevens and the girls to keep it closed, the door is forced. Stevens battles against great odds, but just before he is overpowered a number of police rush to his rescue. Fisher goes to the store to remove the opium, sees the body of Bruce and backs away in horror. He steps on the trap and falls to his death among the lions. The fight in the other cellar drowns his cries and his presence in the cellar is not known until his body is found.

Meantime Tom and Travers are dragged on deck by Captain Monk and given to understand there is no turning back on that ship. Tom asks him where the boat is bound for and receives the answer, "Rio de Janeiro." Tom shows his satisfaction, displays his official badge and declares they will go as passengers. He orders the best the ship affords and he and Travers settle down for a pleasant trip. Bruce, badly injured, attempts to carry on the fight alone.

UNIVERSAL.

ANIMATED WEEKLY NO. 7 (Feb. 16).—Be Prepared.—President Wilson speaks for national defense, St. Louis, Mo. Subtitle: First moving picture of Mrs. Wilson. Good-bye, St. Louis.

They Are Prepared.—Auto squadron makes spectacular test of transporting wireless equipment near Los Angeles, Cal.

Preparedness on Border.—Dashing cavalry manoeuvres make troopers on Mexican border ready for any foe, El Paso, Tex.

Aerial Preparation.—Americans train Englishmen to run war air craft, Newport News, Va. Subtitles: Universal cameraman takes a ride; Dropping bomb would be easy; Military tractor.

Quits Over Preparedness.—Ex-War Secretary Garrison (on left) resigns because he differed with President on army plan.

"Pirates" Take City.—Ye Mystic Krewe of Freebooters captures town for 10th time at annual carnival, Tampa, Fla. Subtitle: Mayor yields key of city.

305-Foot Dam.—Elephant Butte Dam will provide water for 180,000 acres in world's greatest irrigation project, Las Cruces, New Mexico.

Installing An Archbishop.—Imposing ceremonies at elevation of Most Reverend G. W. Mundelein, Chicago, Ill. Subtitles: Laymen awaiting arrival; The Archbishop; Prelates march in solemn ceremonial.

Snappy Scenes From To-day's News.—Motor sleds race in thrilling new sport, Wichita, Kan. "Letting 'em skid" is sensational new ice motor sport, Detroit, Mich. Electric locomotives displace steam-driven ones, Chicago, Ill. Big bald eagle captured by farmers, Clark County, Kan. Oil "gusher" at work, Kansas; 10,000 barrels of oil afire.

Throngs See New Sea Queen.—Stately big liner glides into Pacific amid plaudits, San Francisco, Cal.

Northwest Welcomes King Winter.—Features galore as 20,000 march in gigantic ice carnival, St. Paul, Minn.

Handcuff King Foils Police.—Hoisted high in air, feet first, he frees himself from bluecoats' bonds, Houston, Tex.

Cartoons by Hy. Mayer.

VICTOR.

HIGH FLIERS (Two parts—Feb. 9).—The cast.—Miss High Life (Rosemary Theby); Mr. Dude (Harry Myers). Produced by Harry Meyers.

Miss High Life works behind a counter for the stupendous sum of $6 a week. Mr. Honest, who is rather near-sighted, is smitten with the charms of Miss High Life, but though he makes good wages, she rejects his overtures, for he is miles from being what is popularly termed a "sport."

The unwearying hum of life at cabarets is a great annoyance to Miss High Life's sister, Miss Plain. Unlike her sister, Miss Plain never spends a cent on complexion, talks sense and laughs only when there is something to laugh at. She is secretly in love with Mr. Honest, who is pining in vain for Miss High Life. A change is brought about when Mr. Dude, proposes to Miss High Life and is accepted. Mr. Honest gradually becomes wise to the fact that his affections have been misplaced and promptly bestows them on Miss Plain.

Financed by Mr. Dude, who makes $20 a week, but looks like $100, Miss High Life plunges into real life. That is, she spends her evenings in smoky cafes watching the antics of the cabaret and ordering her special cocktail very strong. Many are the silver cups that she carries away from dancing contests. Joy-riding is as elemental to her as food, while the only joy-ride her sister occasionally indulges is in a rocker on Mr. Honest's lap. What does it matter to Miss High Life that she frequently returns home in the small hours dead weary and with a splitting headache; that the next day she must stand behind her counter more dead than alive. And what does it matter to Mr. Dude that he has to subsist the rest of the week on pork and beans and one lone dollar and press his own clothes.

And then comes their wedding, financed by Miss High Life's parents. It is a big affair and is followed by a $40 apartment and $1,000 worth of furniture. Mr. Honest marries Miss Plain at his own expense and they content themselves with an $18 flat.

Mr. Dude has occasion to discover that a rag-time player, cocktail imbiber and A1 dancer may make a very poor cook. In addition to that the next month finds him absolutely stranded, unable to pay the rent or even distantly approach the wife's extravagant habits. While their belongings are being moved to poorer quarters they have the additional mortification of beholding Mr. and Mrs. Honest make themselves comfortable in an automobile. It is but a "flivver," and they walk the car at five miles an hour, but they do enjoy it.

THE PIPE DREAM (Feb. 22).—The cast: Mrs. Hopeful (Rosemary Theby); Hubby (Harry Myers); Mr. Piffle (Joseph Daily). Written by Samuel Greinger. Produced by Harry C. Meyers.

Mrs. Hopeful devotes her time to the Cause, completely overlooking hubby. Things come to a crisis when he tells her that he can't feed on woman's rights. She replies that if he doesn't like it he is at liberty to march, for she can always shift for herself. He takes her at her word, packs his grip and leaves.

To celebrate her liberation she goes to the movies. They suggest to her an idea. She will write scenarios; it is the easiest way of making a living. She writes a photoplay entitled "Mean Husbands" in ten parts. Before inserting the manuscript into an envelope her womanly instinct prompts her to give it a dash of finely scented perfume.

The scenario safely on its way, she gives herself up to visions. She imagines Mr. Piffle, the scenario editor, offering her a $50 a check for her script besides begging to do him the favor to accept a $10,000 staff position. She imagines a good many other things and in the end considers her success an established fact.

She communicates the news of her imaginary checks to Mrs. Exaggerate, who communicates them in an improved form to Mrs. Gossip, who tells them to hubby. By this time the $50 check has grown to three times that amount. His wife's phenomenal success nearly breaks hubby's heart. Now she is lost to him for good.

A month passes without Mrs. Hopeful hearing a word of Mr. Piffle. But this is a sure sign that he likes her scenario. Unfortunately the landlord calls for his rent and he leaves in a terrible huff when she refers him to the day when the check is bound to materialize.

This is the naked truth: Mr. Piffle is so delighted with the perfume of Mrs. Hopeful's script that he decides to keep it until the last whiff is gone out of it. The entire office staff uses "Mean Husbands" in ten parts as a means of perfuming their handkerchiefs. Finally the day arrives when they have to part with it. One last and lingering farewell whiff and the script, including a note from Mr. Piffle, speeds back to its owner.

Hubby, in the meantime, summons sufficient courage to go and beg his wife's forgiveness. She does not even deign to bestow the favor of a word. She merely points to the door. He turns to go.

At this critical moment the letter carrier's whistle blows. Hubby fetches the letter, hands it to her and turns to go. She feels nervous, for checks are as a rule not conveyed in large envelopes. She motions her husband to stay awhile. Yes, it is her scenario. Mrs. Hopeful's emotions as she read Piffle's note cannot be reproduced in words. It contained the few significant words: "The perfume is excellent." Hubby stays at home.

MADAME CUBIST (Two parts—Feb. 23).—The cast: Madame Cubist (Mary Fuller); Tom Decker (Curtis Benton); Carl Dana (Herbert Grey). Written by Elaine Sterne. Produced by Lucius Henderson.

Tom Decker, a young society man, loses his money gambling. His friend, Carl Dana, suggests he try the easiest way of making money, which is to marry it. Carl has been in love with a woman of great wealth and beauty, known in society as Madame Cubist. She has laughed in his face, and Carl, eager to be revenged, hides his true motive and urges his friend, Tom, to try to win the beauty. Tom turns from such a proposition with disgust, but his comrades at the club, headed by Carl, bet him five hundred dollars he cannot land Madame Cubist, and Carl offers to stake him to the courtship. Tom, never having seen the famous lady, save in photographs, hesitates but after awhile consents.

Tom meets Madame Cubist unconventionally and soon finds that he is falling desperately in love with her. She, too, is enamored. But over Tom's head hangs the thought of the wager, and he determines to tell her all—and thus place himself at her mercy. But although he tries repeatedly to tell her, she never gives him an opportunity.

Madame Cubist plans a brilliant ball to announce their engagement. All their friends are invited. Tom plans to go after one perfect evening with the woman he loves. He decides to go away until he has worked honestly and made himself worthy of her. He writes her a letter telling her all this, and gives it to one of her servants to deliver after he has gone that night.

The dance is a gay affair and Madame Cubist is the life of her party. But Carl has not forgotten his rejection. His time for revenge has come. He claims a dance and takes her away to an alcove where he brutally tells her the truth—that the man she loves is marrying her for her money. She will not believe it until he lays the signed note in her hands.

After the guests have all gone, she faces Tom and tells him what she has learned, and begs him to tell her it is not true, but he cannot. Dejectedly he tells her it is true. Then he listens to her volume of wrath and leaves her. He returns home while she sobs her heart out, but even as she is crying the servant gives her his letter which was to be delivered after all had gone. She reads it. It is a full confession telling her how he has learned to love her, but is going away until he feels he deserves to strive for her love.

In a flash she has forgiven all as she sees the bigness of the man. She flies to the telephone. "Tom," she sobs, "if you are going away tonight, I want to go too. Will you ask me to elope or must I ask you?" Needless to say he asks her and all ends well.

AFTER THE PLAY (Feb. 25).—The cast: Warren Prescott (Herbert Rawlinson); Princess Olga (Edna Maison); The Husband (Herbert Barrington); East Indian (George Gerunger). Written by Ben Cohn. Produced by William Worthington.

As Warren Prescott was sitting by his fireside he heard a gentle tapping against the window pane that attracted his attention. He saw a form bending low. The person manifested that he wished to enter, and Warren opened it, only to find himself looking into the barrel of a revolver. After binding and blindfolding his victim, the intruder escorted him to an automobile. After a long ride Warren was taken into a house where he was released of his bonds. When he opened his eyes after the bandage was removed, he saw no one, but as he looked around he saw lying upon a tiger skin, the most beautiful woman he had ever seen.

The woman looked at him for a moment with a sort of languid look, and then a slight smile played about her lips, and she began to speak. "You no doubt wonder what this is all about?" Warren could do nothing but nod in assent, so bewildered was he. "Im the Princess Olga, my father is a reigning prince in India and has betrothed me to a neighboring prince whom I dislike, and, to avoid him, I came to New York, but he has followed me, and is now on his way to this house. I saw you on the street today, and felt sure that you would help me. Will you?"

"The reason that I do not seek help from someone else is that the Prince must be done away with without anyone knowing of it," said the Princess.

"What is the matter with your man Friday who brought me here?" Warren answered. "He seemed to understand the work thoroughly."

"No, he is of my tribe, and that could not be, besides even he must not know why I had you brought here."

When Warren indignantly declared he would take no part in the contemplated murder, her eyes flashed fire. "Very well then, you shall never leave this house alive, for when the Prince arrives, I will tell him that you have forced yourself upon me, and he will kill you, and if you attempt to leave, I have given orders that you be shot at dawn.

As Warren was trying to think out a solution, some way out of the dilemma, the noise of an auto was heard. The Princess arose and hurried to the window. She turned towards Warren, and as she looked at him, she seemed to melt before him, and tears filled her eyes. She fell on her knees and pleaded. She became hysterical, she told him that she believed in him, and that he was a real man, and that he would help her. Her orders that he be shot if he attempted to escape were given in a moment of thoughtlessness; she was sorry, but now it was too late; her man was deaf, and could not be called, and was standing ready to shoot.

At last a knocking at the door was heard, and a demand for admittance, and the Princess bade Warren to open, which he did at once, but as the key turned in the lock, he remembered that he had no weapon, not even a penknife. It was then too late, and a burly fellow entered. As Warren and the man stood face to face, he could see no trace of an Indian Prince in him. The man accuses Warren of being in his wife's room and demands an explanation. Warren realizes he is the victim of a "badger game" and writes out a good big check. The woman leaves to cash the check.

Warren, sitting reading, turns the last page, reads for a moment, then slowly goes to the window and looks out. The rain is still beating against the window. He turns, looks at the book, smiles, shrugs his shoulders, tosses the book on the table, picks up a cigar and sits down as the picture fades out.

JOKER.

MARRIED ON THE WING (Feb. 26).—The cast: Ernest Smythe (Ernest Shields); Grace Darling (Lois Wilson); Jay Lee Bean (Sherman Bainbridge); The Attorney (Roy McCray). Written by Ben Cohn. Produced by Ernest Shields.

Ernie has just been notified by his attorney that his uncle has bequeathed his entire fortune to him on the condition that he marry Grace Darling, a girl to whom he has been engaged for some time. Owing to an unfortunate delay in getting the will, it happens that the same day on which the condition expires is the same day that Ernie is notified of his inheritance. In case Ernie fails to carry out his uncle's wishes as expressed in his will, the estate will revert to Ernie's cousin, Jay Lee Bean. While the attorney is telling Ernie of his good fortune, Jay comes in; and, hearing his name mentioned, hides behind curtains and waits to learn more.

Ernie is a good looking young man. While they are talking, Jay sees Ernie frequently drinking cough medicine from a bottle and he gets a brilliant scheme to get possession of the estate himself. While Ernie is showing the attorney out, Jay dilutes the cough medicine with strong whiskey, and when Ernie returns, he finds the cough medicine has quite a different taste. While he is talking to Grace over the 'phone, telling of the condition of the will, he is seized with a violent coughing spell, and has access to his bottle of medicine. It takes only a few swallows of the potent remedy to put Ernie in an intoxicated condition.

Jay comes in at this moment, pretending he has just arrived. He is greeted by Ernie as a long-lost brother. Jay persuades Ernie to take a cold plunge, and while the latter is in the bathroom, Jay locks the door and takes all of Ernie's clothes and hides them.

The cold water revives Ernie, and he realizes that he has only a short time to have his marriage performed. Unable to get out the door, he escapes through the window, clad only in his B. V. D.'s. In attempting to enter the house through a window to get his clothes, he is arrested by a policeman who takes him for a burglar. Grace, who is impatiently waiting at the church for Ernie to show up, finally calls up his home, and, unable to get a response, communicates with the police station. Ernie recognizes her voice, and grabbing the 'phone from the astonished sergeant, quickly tells her of his predicament before the police can grab him. Unable to get any reply, Grace determines to investigate conditions at the police station.

Ernie meanwhile has persuaded the police to allow him to go to the church, accompanied by an officer, and he and Grace miss each other on the journey. Ernie, learning that Grace has gone to seek him at the police station, grabs the preacher and hurries back to the police station. Grace, having missed Ernie, starts back for the church. The God of Chance is with them, for half way between the two places they meet, and the ceremony is performed in the middle of the street, just as the clock strikes twelve. The discomfitted Jay has been foiled in his attempt to steal the inheritance, and for his pains is taken to the police station on the charge of speeding, while the happy couple hurry home to dress Ernie in more appropriate attire than that which he obtained in an old barn in his escape from the policeman.

BISON.

HIS MAJESTY DICK TURPIN (Two parts—Feb. 12.) The cast: Old King Corona (Peter Gerald); The Madcap Queen (Grace Cunard); Count Charles (Jack Holt); Prince Frederick (Francis Ford); His servant (I. Lippner); Captain of Guards (Neal Harding).

The old King of Corona, by his heavy taxation, has heavily oppressed the peasants. His young wife, by her frivolous ways, has earned the name of "The Madcap Queen." Prince Frederick sympathizes with the poor peasants and an unsuccessful endeavor to lower this burden by reducing the tax. The charming personality of the madcap queen has quite won the heart of Prince Frederick, but he congratulates himself that he has kept the secret so well hidden that no one suspects him of loving the queen. Count Charles has the good will of the king and resents the popularity of Prince Frederick. He is outspoken in his admiration for the pretty queen and his attentions to her have become a matter of talk.

Prince Frederick, leaving the palace one day, sees the miserable condition of the peasants. At home that night he picks up a book of the adventure of Dick Turpin. He reads of how that famous highwayman robbed the rich and gave the money to the poor. He decides to do the same thing, and a short time later the count and several others come in with the news that they have been robbed. In another part of the town a mysterious person leaves a bag of gold with a crowd of peasants, telling them that it is the gold of the rich to pay their taxes. The robberies of the rich continue, even the king and queen being made victims. Later the king remarks on the familiar appearance of the bandit and says that he reminds him of some one he knows well. The queen suspects the identity of the gentlemen bandit and through strategy learns who he is.

The king orders out every available soldier and tells them to capture the bandit. The queen learns of the plans of the pursuers and believing that the bandit will be captured makes a quick trip in her car and manages to hide the man in her car and take him through the lines of the pursuers to safety. Some one has seen a man in the queen's car and tells the king. When the king asks the queen if it is true that some one was in the car, she says, "Certainly, I was in it myself!" The queen slips into Frederick's apartments and when he returns from one of his robberies hides behind the curtain. Prince Frederick comes in accompanied by his servant and dismisses the latter with a warning that if he should ever disclose the adventures they have gone through his reward will be a home in a dungeon or possibly death. Frederick discovers the intruder in his room and orders her to come forth. The prince is very much disconcerted when he recognizes the queen. She tells him that she is going to tell the king because he did not thank her when she assisted in his escape. He pleads that if she does it will mean his death and asks if she really intends to let him die. Upon her assertion that she does, he tells that as he must face death, he may as well confess that he loves her. His surprise is very great when the madcap queen tells him that she has been trying to get him to say that he loves her for some time, and they agree to keep the matter secret. In the excitement which follows the news of his capture the old king dies and there seems every prospect that peace will come to the country and its queen.

A RECOILING VENGEANCE (Three Parts—Feb. 19).—The cast: John Clifford (Edward Hearn); Helene, his wife (Betty Schade); Mme. Aimee Ledoux (Rosita Maristini); Nysam of Thrahore (Albert Miller); Thesba, the Nysam's favorite (Caroline Meredith). Scenario by Ruth Ann Baldwin. Produced by Norval McGregor.

To John Clifford, confidential agent of the British Secret Service, is given the task of delivering into the hands of the Ameer of Afghanistan important papers. Mme. Aimee LeDeux, adventuress, and in the employ of the Turkish government, is sent to get the papers away from Clifford. She and her three confederates board the ship, Brama, on which Clifford and his young wife sail next day for India. As Clifford, his wife, and the adventuress are walking on the deck one of Mme LeDoux's confederates drops from an advantageous position on an upper deck a pail of water on the head of clifford. Instantly the two other agents run up as though to help. Helene kneels by her husband's side and Mme. LeDoux stoops to aid her, thus shielding the actions of the two men who search Clifford's pockets, securing a mass of papers before the captain and other passengers come up. The injured man recovers consciousness and is taken to his cabin where it is found that he was only stunned. He then tells his wife that he felt the men going through his pockets.

But the two men did not get the much-wanted papers. He is alarmed for their safety, but his wife offers a plan. Carefully she folds the papers and pins them around her Panama hat,

slipping the silk scarf over them. The party arrives safely in India. Still not suspecting that Mme. DeLoux has had anything to do with the attack, the Cliffords invite her to accompany them to an army post in the northern part of India, where Mrs. Clifford is to await her husband's return from Afghanistan. Mme. DeLoux goes with the Cliffords after leaving instructions with her agents to follow them. Arriving at the post the officer in charge informs Clifford that he has been apprised of his coming and has arranged for a camel train with military escort into Afghanistan, leaving the next morning. Mme. DeLoux hears this news with a scowl, and that night the conspirators manage to secure both Clifford and his wife. Mme. LeDoux to get rid of Helen, Clifford's wife, has one of her agents carry the young woman to the notorious Nysam of Thrahore.

Arrived at the harem, Helene arouses the jealousy of Thesba, who is the favorite of the Nysam. Martha and one of the unhappy inmates of the harem takes Helene under her protection. Together they escape into the jungle after bribing a eunuch. The Nysam discovers the escape and starts out to search for the runaways. Thesba, infuriated, hides in the elephant's howdah. Meanwhile, Mme. LeDoux has taken Clifford to the ruins of an ancient temple where she thinks they will be safe from possible pursuit. Martha and Helene escape through the jungle, but the latter sprains her ankle and at last can go no farther. They see the ruins in the distance and Martha decides that Helene shall hide there while she goes for help. Suddenly Helene spies her husband and runs to him. Mme. LeDoux's men instantly separate the two, Helen's hat falling to the ground in her struggles. Martha realizing that they have fallen into a hornet's nest, hurries into the jungle towards the army post. The next morning Mme. LeDoux realizes that the absence of the Cliffords must soon be discovered by the soldiers at the post and determines to act at once.

"We will now provide you with entertainment," she announces to Clifford, and leads him out, followed by one man, while the other seizes Helene. When Mme. LeDoux's party first arrive at the ruins, they discovered two tigers inhabiting a room. Quickly barring the doorway they imprisoned the tigers. Mme. LeDoux then leads Clifford along a wall overlooking the den below. A moment later his eyes behold Helene on the opposite wall.

"Tell me where the papers are or I will have your wife thrown into the den of tigers," declares Mme. LeDoux.

"Don't tell her. Don't tell her, John" calls Helene wildly. "She does not dare to do it and besides, Martha has gone for the soldiers."

At the news Mme. LeDoux, infuriated, gives the signal to the man holding Helene. He gives the girl a push and down she falls into the tigers' den. Clifford pushes aside Mme. LeDoux's restraining hand, snatches the whip from her girdle and jumps down into the den beside his wife. Just then the native whom Mme. LeDoux had beaten sometime ago because he was caressing Helene creeps up behind her and pushes her into the den. The tigers see the broken body on the flags at the opposite side of the den, and are attracted by the smell of blood. Clifford and Helene escape from the barred doorway to meet the soldiers whom Martha has brought. The soldiers congratulate Clifford, and the captain asks concerning the papers.

"They are quite safe," replies Clifford, and they return to the courtyard where the papers are indeed found, still reposing under the scarf of the Panama hat.

THE STAMPEDE IN THE NIGHT (Two parts—Feb. 26).—The cast: Jack Harding (Hoot Gibson); Nell Wilson (Olive Golden); Her Father (William Canfield); Neal Banning (Neal Hart); His Daughter (Peggy Coudray). Written and produced by Jacques Jaccard.

Old man Wilson is much inclined to a liberal use of liquor. His daughter, Nell, is known and liked by all the cowboys of the surrounding ranches. Jack Harding is especially fond of Nell. Old man Wilson fears Jack.

The manager of the ranch on which Jack works is negotiating with a live stock exchange relative to the sale of a bunch of horses; and, accordingly, the buyer of the exchange, Neal Banning, arrives on the ground, accompanied by his daughter, to look over the stock. Jack finds the city-bred girl very fascinating, while she finds much to admire in the young cowboy. The two take many rides together, in which Jack explains the country and the business of the live stock people to the girl. Nell notices the growing intimacy between the two, and is very down hearted over it.

Banning takes a liking to Jack and the girl tells him he can secure a place with her father in Kansas City. Jack promises to think the matter over. Banning and his daughter leave for the railroad station to await the arrival of the stock. Nell, noticing the growing preoccupation of Jack surmises he is thinking a great deal of the other girl, and she decides to exert herself to win him back. The boss of the ranch receives a letter from the buyer stating that the horses must be delivered at the railroad point at a certain time, and asking that Jack be allowed to accompany the horses, as he has a position in mind for him.

The men in charge of the horses set out on the journey, which will take a couple of days. On the second stop they throw up a temporary corral, to keep the horses from straying. Nell follows the men and arrives at their camp after dark. She determines upon a desperate move to prevent Jack from leaving. Accordingly, she cuts the corral fence and stampedes the horses. The cowboys, aroused by the uproar, hurriedly pursue the fleeing horses while Jack, seeing the fleeing figure whom he thinks is guilty of the outrage, pursues it. Fearing he will not overtake the fugitive, Jack begins to shoot, and a well directed shot brings the figure down. When Jack arrives, he is very much surprised to find that Nell is the one he has wounded; and he asks her why she did such a foolish deed. Nell then tells him that she stampeded the horses because she did not want him to leave. Jack realizes that it has been Nell all along whom he has cared for. He picks her up and carries her safely to the house.

At the station, Banning and his daughter are anxiously awaiting the arrival of the horses, which finally arrive just as the train starts to leave. The girl is very much disappointed when she is handed a note from Jack, telling her that he has changed his mind and decided to remain on the range.

NESTOR.

THE DISAPPEARING GROOM (Feb. 21).—The cast: The Bride (Billie Rhodes); The Groom (Ray Gallagher); The Best Man (Neal Burns); Captain Blunt (Harry Rattenberry). Written by Al E. Christie. Produced by Horace Davey.

When a man is about to get married he sees all things in a happy light and such was the outlook of the groom on the day before his wedding. His friend Neal was to be best man and the hours fairly flew by. The bride-to-be is make preparations for the happy occasion, while her parents are congratulating themselves on getting such a nice son-in-law.

In a seaport nearby, there is "trouble in the camp." Three of the sailors fall out with Captain Blunt and in a "peeve" desert the ship. When the captain learns he is short three men, he tells the mate to get three men and it doesn't make any difference where they obtain them. The mate leaves on his errand and locates one man in the person of a hobo. The arrival of one man soothes the skipper's wrath somewhat, but he sternly informs the mate to get busy and capture the others.

Neal meanwhile has been assisting Ray to get ready for the ceremony and the two set out for the house of the bride, where all is ready for the wedding. Unfortunately they cross the path of the mate from the schooner and he tries to take the two friends to fill the vacancy on the ship. They resist and in the scuffle Neal escapes while poor Ray is taken to the ship and set to work. Neal tells of the bold abduction and the wedding party sets out to rescue the unlucky groom.

Captain Blunt decides that he can do with the two men and the ship leaves. When the party arrive at the dock the ship is some distance out, but they charter a launch and set out in pursuit. Ray is ordered to furl the sails and in spite of his protestations is forced to climb into the rigging. From this point of vantage he sees the pursuing launch and is happy that he is about to be rescued. The skipper, thinking the party are coming to take one of his men, has Ray hidden below and when finally they board the ship he cannot be found.

Ray finally manages to escape and reaches the launch alongside. The wedding party returns to land and go on with the delayed wedding. When the ceremony is started, the best man is missing and all realize he is beyond their aid. The happy bride and groom are united while the unhappy best man is forced to manipulate a mop on the deck of the fast disappearing ship.

HER FRIEND, THE DOCTOR (Feb. 25).—The cast: Mr. West (Harry Rattenberry); His Wife (Stella Adams); Eddie (Eddie Lyons); His Chum (Lee Moran); Mary West (Betty Compson); Doctor Bonner (Ethel Lynn). Written and produced by A. E. Christie.

Mr. West, the owner of a village grocery store, is considered the "magnate" of the town. Eddie is head clerk in the store, and he and his employer's daughter, Mary, have been in love with each other for sometime. Mary is at college and things about the village are pretty dull for Eddie.

Eddie's employer shows him a letter from Mary stating that she will soon be through school. Eddie tells his chum, Lee, the good news. Mary arrives, and the first few days after her return are happy ones for Eddie. But the "green-eyed monster" comes between them, and Eddie is inconsolable. Mary has met many friends at college, among them being Dr. Bonner. One day Eddie is given a letter by Mary to mail, and he sees that it is addressed to Dr. Bonner. He tells his chum of the trouble, and the chum offers him lots of consolation, but is unable to drive Eddie's "blues" away.

One day as Mary is cleaning up the boys' room she sees that Eddie has been drawing comical pictures of what he thinks is Dr. Bonner. She realizes that Eddie is suffering from jealousy and determines to cure him. She accordingly writes a note to Dr. Bonner asking the doctor to visit her, and manages it so that Eddie happens to see the note.

This fans Eddie's jealousy into a flame, and he tells Lee that he will "fix the doctor" when he arrives. Mary meets her guest and takes the doctor to her house. The two boys refuse to even meet the doctor, and late that evening Mr. West tells the boys that Mary has taken supper up to the doctor's room, as the doctor is indisposed. They determine to run the doctor off that night. Mary bids her guest "goodnight" and is soon fast asleep. The two boys, masked and armed with revolvers, sneak into the doctor's room, intending to scare him away. They are very much surprised when the doctor shoots at them and wounds Lee. When the lights are flashed up, Dr. Bonner is discovered to be a young girl, and the two friends are hard put to it for an excuse. They claim they have just routed a bunch of tough burglars.

Eddie realizes his jealousy is unfounded and a reconciliation takes place. Dr. Bonner takes personal charge of her victim and he finds much to admire in the skilful way she handles the case. Eddie agrees with Mary that her friend the doctor is a "great friend," but insists that Lee keep the doctor out of his way.

LAEMMLE.

JOHN PELLET'S DREAM (Feb. 24).—The cast: John Pellet (Rupert Julian); Carter (Bertram Grassby); Thompson (Abe Mundon); Marcia Gray (Elsie Jane Wilson); Parson Gray (Sydney Haben); Mrs. Gray (Mrs. Alexander). Written and produced by Rupert Julian.

Parson Gray lives with his wife and daughter, Marcia, in a Western town. Due to Marcia's winning personality the Gray house is well known. John Pellet and his two comrades, Carter and Thompson, are in the government survey service and have been enjoying the society of Marcia, while waitng for orders from the government. Each of the three men is straining every effort to win Marcia and it is a sad blow when they receive a notice to carry a survey in the Death Valley country.

The three friends reach their territory and spend a few days getting everything in shape. John, thinking of the long hot days, has brought along a supply of beer and at the end of a hot day, the friends are anticipating a good drink. Unfortunately they have diminshed their supply more than they thought and the only remaining bottle is a small one, hardly enough for one man's thirst. The friends propose to toss a coin to see who shall get the bottle, but the toss turns out a failure, each man's coin being the same. Accordingly the boys agree to postpone the decision until the next day when the man who can relate the most interesting dream shall get the bottle of beer.

Next morning finds the three up early and Carter, as master of ceremonies, suggests they tell their dreams. He tells his first. His dream was that he had won Marcia and saved John from suicide (after he had learned he had lost the girl). Thompson relates his dream. He dreamed that he and Marcia had married and lived happily ever afterwards. John's turn is next and he is slow about starting. Finally he relates the following story:

He and Marcia had been married the day the three left town. Marcia had placed a locket about his neck. After the three had arrived in the desert, John was deserted and left to die of thirst. By will power alone he had followed the two and found their camp, and the bottle of beer had saved his life. He ends the story with the statement that he dreamed he was thirsty and drank the beer. The others agree that his dream was wonderful and dash inside to get the beer. Their surprise is great when the bottle is found empty. They then return to the other man and opening his shirt find a locket around his neck. They agree that he deserved the beer and congratulate him on his success.

HER GREATEST STORY (Feb. 27).—The cast: Mazie King (Myrtle Gonzalez); Eugene Tilton (Fred Church); Con King (Val Paul); Jim Wharton (Alfred Allen); Benny King (Frankie Lee). Written and produced by Lynn Reynolds.

Mazie King is "sob sister" on one of the large daily papers and because of domestic troubles at home her stories have lost their "punch." She is called "upon the carpet" by

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Wharton, the managing editor, and told that there must be some improvement in her stories. Tilton, the city editor, hears their talk and tries to comfort the girl.

Mazie's home life is not happy. Her husband, Con, is a gambler and dope fiend, and has no consideration whatever for his wife. In order to gain money for his ventures, he does not hesitate to threaten harm to their child, a boy of three, unless he is furnished funds. Mazie has often given up her carfare in order to keep the child from harm.

Things reach a climax one Saturday when Mazie receives a notice that her services will not be needed after the end of the next week. She tries to keep the knowledge of her disappointment from the office force, but Tilton surmises the trouble and in his friendly way proves of comfort to the girl. There is little consolation for Mazie at home. Instead she is threatened and even roughly handled by her husband, when she refuses to give him money. The husband has his revenge later by taking their child to a low saloon and leaving word for his wife to bring him some money if she wants to see the child. Mazie unwillingly borrows the money from Tilton and rescues the child from the low dive.

Con has a gay time on the money and his spree ends up in a fight in which he is mortally wounded. The managing editor learns of the killing and assigns Mazie to the case, telling her to get something out of it. Mazie recognizes the body as her husband and is shown a note he left begging his wife for forgiveness. She leaves without revealing her identity.

That evening Mazie writes the real story of her life and closes with the episode of her husband's death. The story makes a hit with the editor and he holds the presses to get the story in for the Sunday edition. He remarks to the boys that the story reads like truth. Later Mazie eating a much needed lunch in a restaurant, is joined by Tilton. He notices the briuse on her arm and then she tells him the story was real and the dead man was her husband. Wharton sees the two and joins them, telling Mazie to be sure and report as usual the next week. Tilton cheers the unhappy girl and suggests that they had better see how Benny is getting along. The two leave and Mazie accepts the kind attention offered by her friend, and there is reason to believe she will depend more and more upon him in the future.

POWERS.

UNCLE SAM AT WORK (No. 8, "As Fisherman, Postmaster, Health Officer") (Feb. 17). Installment No. 8 of this exhibits Uncle sam in the triple role of fisherman, postmaster and health officer.

We are shown part of the work of the Bureau of Fisheries, the interior of the government fish hatcheries with their myriads of tiny fish and thrilling scenes in the pursuit and capture of the whale. Methods of capturing the monster are illustrated, and we have a glimpse of the great creature before he is cut up for the valuable products which his great carcass contains.

The interior of the general postoffice in Washington gives us a vivid idea of the handling of the vast quantities of mail which pass each day through the hands of the officials. Sorting and stamping of letters, all done at incredible speed, is strikingly illustrated.

Uncle Sam is a splendid doctor and is tireless in his experiments for bettering the health of his children. Here he is shown in the midst of one of the experiments upon small animals which have so often resulted in benefit to the human race.

TRAPEZE WORK BY MISS LEITZEL (on same reel as foregoing). Miss Leitzel is well known in vaudeville as a skillful and daring performer on the trapeze. She performs feats of agility before the eye of the cameras, varied by feats of remarkable strength for such a slender girl. Hanging by one hand, she whirls her body around like a human pin-wheel, making no less than fifty revolutions in the air. An exhibition of rope-climbing ends the act.

RED FEATHER.

SONS OF SATAN (Five Parts—Feb. 12).—The cast: Henry Normand (Gerald Ames); William Freshley (Lewis Gilbert); Arthur Felix Sawyer (Arthur Cullen); Editor of "Whispered Words" (George Bellamy); Winifred West (Blanche Bryan); Dick Fenton (Charles Rock); Lord Desford (Hayford Hobbs); Earl of Littleborough (Windham Guise); Countess (Nina Grey); Detective Ransom (Douglas Munro). Produced by George L. Tucker.

Henry Normand is the chief of a gang of thieves and murderers known as the Sons of Satan. Under the name of Paul de Villereau he is also a famous detective, and both he and his organization, "Freshley's Detective Agency," have at times been of service to Scotland Yard, though their real purpose is the levying of blackmail.

De Villereau is attracted to Winifred West, an actress, who is engaged to Lord Desford, the son of the irascible Earl of Littleborough. Winifred refuses a gift sent by the detective, who determines to get the girl into his power by foul means. Dick Fenton, Winifred's guardian and stage manager of the theater in which she appears, who loves Winifred, suspects the evil character of the detective.

De Villereau's plans are facilitated by his relations with Desford's stepmother, who has been afraid that a foolish letter of hers will come into the hands of her husband. She pays heavily for its recovery, but the letter restored to her by De Villereau is only a forged copy. She is summoned to her tormentor's headquarters and there finds herself completely in the toils. The presentation of the Littleborough jewels to the new countess is to take place shortly. De Villereau has a description of the safe, and it is soon made clear to Lady Littleborough that she must assist him to obtain possession of the jewels.

De Villereau effects an entrance into the grounds for himself and his gang. Lady Littleborough is forced to act as a confederate and bring the dressing gown which is to incriminate the unconscious Winifred, who has been invited to spend the night. A fragment of stuff found caught in the safe and a jagged rent in Winifred's dressing gown prove damning evidence against the girl. The distracted Desford tells Fenton what has happened and the stage manager is certain that Winifred is the victim of a plot.

Desford consults Freshley's Detective Agency and engages De Villereau to find the real criminal. But the suspicious Fenton discovers that there is some understanding between Lady Littleborough and the detective. De Villereau realizes that she is dangerous to his scheme. She is accordingly gagged and bound, while the criminal hastens back to London to secure possession of Winifred.

Fenton, disguised as De Villereau, releases Lady Littleborough and hears the whole story from her. Winifred has been cleverly abducted under the eyes of the police by De Villereau and his gang. Fenton determines to beard the villain in his den. He writes a note to the countess, which Desford is to give her at midnight if he has not returned by that time.

Fenton interviews Freshley, but the man escapes and turns the tables upon Fenton by pumping a suffocating gas into the room. De Villereau seems to triumph all along the line. Winifred is forced to go on an errand which will bring the countess into the same trap. Finally De Villereau and his men drive away, bearing their drugged victim, Winifred, while Lady Littleborough and Fenton are left bound in an oil-soaked hut, the light fuse left by De Villereau creeping ever nearer to the oil. Young Lord Desford, however, has opened Fenton's note. The two victims are released just in time. As De Villereau sees the flames of the burning hut he smiles and exclaims: "The last possibility of evidence against us has gone."

In the presence of Desford and Fenton, Lady Littleborough tells her husband everything and his love proves equal to the test. After considerable difficulty with Scotland Yard a raid is organized, led by Fenton, who is disguised as De Villereau. It is then that the latter drives up with the jewels and finds his stronghold taken. He realizes that the game is up, and facing the victors smilingly takes a gentle puff at a doctored cigarette, which kills him as it had killed a previous victim. His master, Satan, who has been shown gloating over his career at intervals, now receives his faithful disciple.

BIG U.

A BEAST OF SOCIETY (Three Parts—Feb. 24).—The cast: Jason Foley (Herbert Barrington); Giles Luther (Douglas Gerrard); Cora Foley (Louise Vale); Elsie Foley (Betty Schade). Written by Harvey Gates. Produced by Travers Vale.

Better than all else, Jason Foley loves his wife, Cora. Prosperous up to this time, he has indulged her whims, gratified her most extravagant wants. They have one child, Elsie, a girl of six years. Cora, raised by a selfish, pleasure-loving aunt, has fallen into her ways. The instant Jason attempts to retrench the young wife commences to be dissatisfied. The woman's discontent makes room for the attentions of Giles Luther, Jason's business partner, who is infatuated with her. Luther ruins his partner financially, and Cora is furious. She blames it all on her husband, believing him to be stupid, weak and inefficient.

Jason and his wife are forced to move to a small, modest home. Cora is sullen and unresigned to her poverty. Then Luther comes to her and secretly furnishes her with money which the woman, under the vague pretext of being a loan, accepts. Soon after Jason makes the discovery that his one-time partner, Luther, was back of the pool which reduced him to poverty. Suspicion, not only of Luther, but of his wife, grips him. He remembers his wife's hand in urging him into the pool. Jason hastens home; he arrives in time to catch a fleeting glimpse of Giles Luther scurrying away. He breaks into the house in time to catch Cora in a suspicious action, as though she were hiding something. It is the money Luther has left her. Jason demands an explanation, to be shown what it is she is concealing. Refused, he tears her aside and brings the money out. For the first time Cora seems vaguely to realize her position, and the possibility of losing Jason; and, more than all, her child. She pleads for forgiveness, for her child to remain with her, or at least to be allowed to take it. Jason refuses. Luther takes her, but the years that follow are sorrowful, painful for the girl

Jason disappears. He moves to another city and assumes another name. Years later finds Elsie, a girl of seventeen, with a wonderful gift for the violin. Jason has plodded along, with poor success financially. Elsie, to assist, has taken up playing in one of the fashionable restaurants. Jason has brought her up to believe her mother dead. Luther finds it necessary to the enlarging of his profession to move to the city where live Jason and his daughter. Time comes when the pair, visiting the fashionable cafe, see Elsie. Cora is enchanted by the girl's playing, while Luther becomes infatuated with her beauty. Cora makes the girl's acquaintance and finally takes her under her wing as a protege. Luther takes advantage of this to win the girl's trust and friendship. Too late, Cora is made aware of his real intent—to desert her and secure Elsie for himself. Both Cora and Luther are unaware of the girl's identity. Jason is shocked when his daughter tells him the name of the woman who is interested in her, and he tries to dissuade her from associating with the woman.

Jason learns through young Fred Larson, Elsie's sweetheart, that she has accompanied Luther to his studios of an evening after work. Thoroughly aroused, Jason sets out alone to bring his daughter home. Cora has suspected Luther, also. Preceding the above action, the maid has brought to her an odd pin, found upon the floor. Elsie had worn the pin there. Cora recognized it as one which belonged to her husband. Cora hastens to the cafe where Elsie plays. It is late. Elsie has left. Through one of the waiters she learns that Luther accompanied the girl. She speeds to Luther's studios and intrudes at the moment when it would seem that the man would gain his ends by brute force. In the struggle that follows, Cora kills him.

Jason Foley enters on the instant. Elsie goes from Cora's arms to those of her father. The woman looks from the dead body of Luther to Jason, her eyes pleading silence as to who she is. Her arms go out suggestively in longing, and then, shielding her face, she begs Jason to hurry the girl away. Jason understands something of what has happened. He knows that Cora knows her own child. Jason leaves the place with Elsie, and places her in the arms of the boy she loves, a good man. The mother love is too strong, and later Cora again seeks out the girl. There is a suggestion that Cora and Foley will come to an understanding later.

Mutual Film Corp.

SIGNAL FILM CORP.

"THE GIRL AND THE GAME" (Chapter 8—"A Race for the Right-of-Way"—Two parts—Feb. 14.—Seagrue, who had established a construction camp out on the desert and was pushing railroad building operations in keen rivalry to Rhinelander, on appearing in the streets of Las Vegas one morning, discovered Helen in Spike's company. She had him thoroughly outfitted with new garments, provided him with pocket money and purchased a railroad ticket for him to the city.

Seagrue called for the assistance of the local sheriff and after Helen had gone her way, accosted Spike. Spike was resolved to have nothing more to do with Seagrue, but when Seagrue flashed before him a big document offering $500 reward for Spike's arrest and conviction, Spike gave in, tore up his railroad ticket gloomily and got into Seagrue's car.

The unusual sensation of two railroads being built across the desert spread like a boom from town to town and the territory was invaded. Even patches of sagebrush became worth fabulous prices in the eyes of residents. Native sons promoted all sorts of industrial projects to take advantage of the new wave of prosperity.

In the path of the rail-laying crews was Cassidy's land, the ownership of which meant the control of the strategic. Cassidy had been carried sky-high by the terrific inflation values and refused to sell to Rhinelander for a penny less than $10,000. No sooner had Rhinelander

Censorship Threatened In New York

The worst of all the censorship bills has just been introduced in the New York Legislature by Assemblyman Ahearn of Brooklyn. In the Moving Picture World of this week will be found its full text.

Fight the Bill

by Attending the Great

Exhibitors' Rally

Albany, N. Y., March 1st and 2nd
Hotel Ten Eyck

The meeting will be called to order at the Hotel Ten Eyck at 10:30 A. M., by State President Lee A. Ochs

Address of Welcome, by state or city official.

Organization of the meeting, election of officers of the meeting, appointment of committees.

Recess at 1 o'clock.

Address, "The Present Perils of Censorship in New York State," by W. Stephen Bush. —Discussion and Suggestions.

Address, "Constructive Legislation for the New York State Exhibitor," by Lee A. Ochs, State President.

Address, "State Organization," by Samuel H. Trigger, National Vice-President.

MARCH 2nd

10:00 A. M.—Address, "Organization," by Frederick J. Herrington, National President of the Motion Picture Exhibitors' League of America.
Discussion and Applications for Membership.

11:30 A. M.—Address, "The Sunday Entertainment in New York State," by a prominent clergyman whose name will be announced later.

Recess

2:30 P. M.—"The Needs and the Just Grievances of the Exhibitor." Address by Mr. L. F. Blumenthal, a New York Exhibitor.

All communications on this subject may be forwarded to Mr. Blumenthal, 110 W. 40th St. (Room 403), who will incorporate them into his program.

On this subject general discussion is invited. Methods of payment, protection of exhibitor in contracts and other vital matters will be taken up and some definite action will be taken.

Meeting will end with banquet at 8 p. m.

If Your House Is In New York State, Come To Albany March 1st and 2nd

LEE A. OCHS, Pres. N. Y. State Exhibitors' League

grudgingly completed the deal when Seagrue arrived. Playing upon Cassidy's credulous idea of what his property was worth he influenced him to accept a check for $10,000, thereby establishing a competitive claim to the property.

When Seagrue decided to use force to get rid of his competitors, Rhinelander wired Helen Holmes at Las Vegas: "Seagrue is using force to protest my right-of-way. Have attorney meet me at the depot at 11 o'clock. Arrange for special to bring deputies up here. Rhinelander."

Seagrue tapped the wires and heard the message, also Helen's reply. "Attorney will meet you on arrival. Special will be ready to leave any time after 11. Helen."

As a result Seagrue had Cassidy's house moved in front of Storm's crew, thus impending their progress. In the meantime, Rhinelander had gone to town, secured the deputies and with them boarded a special train to return. But Seagrue's men were busy. Bill and Lug secreted themselves in the head end of the coach and as soon as the train was well out of town, held up the fireman and engineer, cut off the engine, putting on speed and left the coach full of deputies far in the rear. The conductor, using an emergency telephone, notified Helen, who immediately started out in pursuit in an old engine.

In the meantime Storm decided that radical action was necessary. Hooking up a powerful engine with a heavy equipment car he drove these at terrific speed in the direction of Cassidy's house. Suddenly the engine was detached but the heavy equipment car headed forward like a catapult, straight at Cassidy's home. The next instant it tore straight through.

Seagrue was maddened beyond reason. Calling his men he dashed forward at Storm's crew. The ugly gang was armed with picks and shovels. Bloodshed was in sight. Then came the old engine driven on the front of the coach, their rifles gleaming menacingly in the sun. Seagrue had enough. Once more he had been defeated by Helen.

CUB.

TOO PROUD TO FIGHT (Feb. 18).—The cast: Jerry (George Ovey); the Swede (George George); Sam (Gordon McGregor); the Father (Louis FitzRoy); the Daughter (Belle Bennett); the Mother (Janet Sully); Tilly (Louise Horner).

Jerry sees Tilly being chased by, as he supposes, a vicious dog and, seeing a chance to play the hero, he goes to her rescue. The owner of the animal appears and proves that the animal is quite harmless, much to Jerry's chagrin. Tilly and the dog's owner then have the laugh on the disgusted Jerry, who talks to himself and goes through such strange actions that a cop, who has been watching and listening to him, decides he is crazy and starts to take him away. Tillie pleads with the cop to release Jerry, which he finally does.

Jerry accompanies Tillie to the house where she is employed as servant and she invites him in and treats him to a glass of beer. Tilly sees one of her admirers, a husky Swede, coming and hides Jerry under the table. The Swede sits down at the table and helps himself to Jerry's beer. Startled by the approach of someone outside, whom they believe to be the owner of the house, the Swede runs out the back way and Jerry emerges from under the table. The frightened Tilly barely has time to hide him in a clothes basket when Sam, a laborer, enters. The Swede retraces his steps and, finding that the intruder is Sam, throws him down the cellar. His rival thus disposed of he begins to make love to Tilly. Jerry ventures to raise the cover of the basket and look out but is discovered by the Swede, who makes a dash for him but the nimble Jerry is too quick for him and jumps into the dumb waiter. The Swede, not to be thwarted, runs down the cellar but Jerry hears him coming and jumps into the furnace, which is the only place of refuge in sight. Not wishing to follow him into the furnace the Swede returns to the kitchen, only to be hit on the head with an empty beer bottle by the angry Tillie and knocked unconscious.

Sam stars a fire in the furnace and Jerry is forced to crawl up through the pipe. Emerging from the furnace he scares the mother and daughter nearly to death and their screams bring the father, revolver in hand. He fires at Jerry, who being unable to find an exit, dives back into the pipe and falls unconscious on the cellar floor, his clothes on fire. He revives in time to escape the clutches of father, who chases him about the cellar until, somewhat blinded by the smoke from Jerry's clothes, the father runs upstairs, thinking Jerry has gone out that way. Jerry, however, jumps out of the window but is seen by the Swede who starts in pursuit. A chase takes place, which ends by the Swede chasing Jerry into a sawmill and on to the roof. Here a fight takes place between the two but Jerry is no match for the husky Swede, who picks him up and throws him into the midst of a bunch of loafers. The Swede is not content with this, but seeing that Jerry is uninjured he takes a chimney and hurles it into the crowd, knocking them helterskelter. Jerry has no trouble in inciting the crowd to capture the Swede and they all pounce upon him while Jerry stands back and applauds. While the fight is raging two policemen are seen coming and the crowd soon scatters headed by Jerry, and the Swede is left to be arrested and taken away by the police. Jerry, laughing in derisive triumph, is seen peering around a post as his enemy, the Swede, is lead protestingly away.

MUTUAL.

MUTUAL WEEKLY NO. 59 (Feb. 17).

At the Front.—With a map of the enemy's territory, an aerial scout leaves on a reconnoitering flight. Subtitle: Wounded Belgians are surrounded with the best of care in the hospitals at the front.

San Francisco, Cal.—Nine perish in wreck of schooner. The "Aberdeen's" shattered hull pounds to pieces in surf off Golden Gate Park.

Palo Alto, Cal.—Dr. Ray Lyman Wilbur becomes president of Leland Stanford University. Former President, David Starr Jordan, crosses the campus with him.

Seattle, Wash.—Fatal blaze kills six. Eighteen carloads of hemp burn in warehouse here.

Locust Valley, N. Y.—Ninth annual bob sled race. The "1911" breaks all records.

San Francisco, Cal.—Forty-two million dollars for new water system. City Treasurer McDoughland receives fund voted by Congress for Hetchy Hetchy project.

Ottawa, Canada.—Six perish in fire and explosion. Stately Parliament House is destroyed. War plot suspected.

San Diego, Cal.—Cloudbursts in mountains cause floods. Otay Dam breaks, drowning ten.

Quincy, Mass.—Colossal statue in memory of Titanic heroes. Mr. John Horrigan, sculptor, finishes work on memorial, which will be erected in Potomac Park, Washington, D. C.

Atlanta, Ga.—Old time fiddlers' convention. Champions of the bow and string compete for valuable prizes here.

St. Paul, Minn.—Outdoor sports carnival draws 150,000 spectators. King Boreas reigns supreme.

Wilmington, Del.—Floating hospital launched. Gift for St. John's guild, New York, cost $100,000.

Little Rock, Ark.—Rivers go on rampage. Twenty dead and thousands homeless in flooded districts.

BEAUTY.

"TOO MUCH MARRIED" (Feb. 23). The cast: Nell (Carol Halloway); Jack (John Sheehan); Uncle (John Steppling); Mrs. O'Laughlin (Lucille Ward). Directed by Jack Dillon.

Jack and Nell are newlyweds. Nell simply can't cook and Jack is sure that if he goes on eating her grub much longer, dire things will result. He plays ball with her biscuits and they certainly do bounce—but don't break. Helen tearfully goes right home to mama, but Jack concludes that she will be back all right, and doesn't spend any time worrying. He decides to give her a surprise when she does return and phones an employment agency to send a cook. The cook arrives—full-blooded Irish, and encumbered with a baby.

Then Jack's uncle comes for a visit to give him a start when married, as promised. Fearing that Uncle will not come through with a donation if he learns of the quarrel, Jack presents the cook, Mrs. O'Laughlin, as his wife, and while uncle is not overly pleased, he makes the best of it and writes out a large check. In accordance with his policy that the lady of the house should handle all moneys, the check is given to Mrs. O'Laughlin, "phoney" wife.

Hark! From the kitchen comes forth the squeal of a baby. Jack tells Uncle that he has been married secretly for two years and that the baby is his. Uncle has the little family pose for their picture and then sets out to get baby some toys. Passing through the park, on his way back, he decides to rest a while and sits down on a bench beside Nell, who is crying repentantly. She sees the photo in his hand and he proudly tells her that it is his nephew's family. Uncle likes Nell's looks and invites her to come home with him to see the family and she accepts. When they arrive, Jack is introduced to Nell and they meet as strangers. He introduces Mrs. O'Laughlin as his wife. Uncle persuades Nell to stay as nurse. In the meantime, Mr. O'Laughlin seeks to recover his wife and learns of her whereabouts through an employment agency.

Uncle leads Jack and Mrs. O'Laughlin to "their" room and bids them goodnight. Nell, indignantly returning downstairs for her suitcase, admits O'Laughlin, who wants to see his wife. Nell immediately sees a light, and leads him to Jack's room. Then O'Laughlin starts to massacre Jack and Nell unintentionally flees into Uncle's room. A mighty shove from O'Laughlin sends Jack into Uncle's room and he demands to know what Nell is doing there. Mrs. O'Laughlin appeases her husband with the check and as explanations follow, Uncle squares Jack with another large check.

"COOKING HIS GOOSE" (Feb. 27). The cast: Ima Knut (Orral Humphrey); Mrs. Banks (Gladys Kingsbury); Her Daughter, Liza (Dixie Steward). Directed by Nate Watt.

Ima is a bachelor whose love of whiskey is only exceeded by his love of pie. The local eat house goes broke and the bachelors of the neighborhood are compelled to cook their own grub. Ima stands in for a while until he eats a morsel at Mrs. Banks', which she informs him has been cooked by "my darter Liza." He then finds he loves Liza with his whole stomach, and for fear some other gay Lothario will capture this culinary treasure, he marries her.

Ima's state of mind can be imagined when he discovers that Liza is a base deceiver as to her culinary capabilities and the only things she can cook are pork and beans—the latter according to the labels on the cans, already prepared under strict, scientific and antiseptic conditions. His bitter disappointment drives him to drink and to the horror of Liza, he returns to the connubial hearth blissfully intoxicated.

Even a bad cook will turn at last, and driven desperate by Ima's unkind remarks on her cooking, her mother's cooking, her father's cooking and the whole family's cooking, she reaches for the whiskey bottle and vents her anger on Ima's head. As the last flicker of consciousness departs, he seems to see Liza changing into an animated whiskey bottle, which, with a wicked leer, starts chasing him about. Wherever he runs, he is pursued by the bottle.

At last he discovers an enormous club and attacks his erstwhile friend, and now bitter enemy. With joy he sees it scatter into a million pieces; then it unites once more and pursues him madly. Exhausted, he at length escapes to the shade of a friendly tree. Here he falls asleep only to be awakened and deluged from above, where the bottle, having climbed the tree, is pouring its contents over his aching head. He comes to and finds that Liza has revived him with the contents of a milk jug, prefering a live drunkard to a dead husband.

MUSTANG.

"DOUBLE CROSSED" (Three parts—Feb. 25) The cast: John Kling (Thomas Chatterton); Ort Lemp (Jack Richardson); Anna Kling, John's wife (Anna Little). Directed by Tom Chatterton.

Big-hearted John Kling, a stock raiser, made his money by struggling for it. He mingled with his "boys," shared in their joys and helped them through their sorrows. Anna, Kling's wife, longed for his personal devotion, thinking because he was so engrossed in his business that he neglected her, though he is working for her alone.

Lemp is a tramp. He has but one redeeming trait and that is his personality. Kling receives a rush order from Drift & Co., the packers. The boys work with tireless energy for the man they love and the train starts for the East on schedule time. It is a long hard pull and the heavily taxed engine has all it can do to draw the train load of cattle to the

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Release date will be announced shortly

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Studio and Executive Offices, 40 West Mountain St., Pasadena, Cal.

summit. Kling's consignment almost reaches the top when the coupling, back of the engine, snaps and the trainload of cattle starts downgrade. The telegraph operator sees the runaway train and wires Kling. He and one of the men leave on a hand car, pumping their way toward where they suppose the wreck will be. The crew has deserted, but Lemp was on the train.

Death stares him in the face, but Lemp is no coward. He climbs the ladder to the top of the train and works the chain brakes. When Kling comes up to the standing train, he thanks Lemp and gives him a chance to make good. Kling shares his business and home with Lemp, and Lemp falls in love with Anna. Anna repulses Lemp's profession of love. Kling's attention lags and Lemp's increases and Anna, discontented, finds some comfort in the only companionship offered, while Kling is working to earn money for her pleasure.

Kling leaves one night to oversee his boundary posts. Lemp pleads with Anna to go away with him. Kling's horse steps into a chuck and breaks a leg. Kling, returning to the ranch for another mount, through a window of the house sees Lemp and Anna together. He hears Lemp's entreaties and he sees Anna draw a gun when Lemp oversteps himself. Kling laughs bitterly but treats Lemp as though nothing had happened. He inveigles him into a stock deal, advances him money and takes his share in the ranch as security. When word comes that all is lost, Kling has his revenge, for he shows Lemp the cowboys driving his cattle onto Kling's land, and Lemp realizes that he is ruined. He pleads with Kling, but Kling taunts him. He locks the door and turning to Lemp, accuses him of trying to steal his wife, and forces him to fight.

Anna, hearing sounds of the scuffle, beats upon the locked door and begs and pleads that they stop. But Kling was beating an everlasting lesson into Lemp and when he has finished, Lemp has learned his lesson well. Then Kling turns to Anna, tells her of his great love, and their reconciliation is complete.

AMERICAN.

"LIFE'S HARMONY" (Three parts—Feb. 22.) The cast: Faith Pringle (Vivian Rich); Josiah Pringle (George Periolat); Gordon Howard (Alfred Vosburgh). Directed by Frank Borzage.

Josiah Pringle, a benevolent old musician, who ekes out his livelihood by giving music lessons, after playing the organ for twenty years in the church of a little New England hamlet, must make way for a younger man, Gordon Howard, who comes from Boston. Faith Pringle, adopted by Josiah and his aged sister, Letitia, is leader of the choir, and when Pringle is replaced, she refuses to sing, but relents at Pringle's gentle insistence. When the new organist appears, Pringle's pupils leave him for the younger man, but he feels no resentment against Howard and compliments him on his playing.

A young ruffian attacks Faith, but Howard rescues her and Pringle, deeply appreciative, invites Howard to the house. For many years Pringle has been working upon an improvement in organs. He shows the model to Howard who discovers a point that has baffled the old musician for ten years. The young ruffian, seeking a way to revenge himself on Howard through Pringle, shows Pringle a newspaper bearing the picture of a young man, resembling Howard closely, sought as an embezzler, but Pringle, in his kindly way, says that if Howard has reformed, he will not be the first to persecute him.

Pringle places his model in the hands of Howard, to obtain a patent. Howard writes that he has secured an advance of $20,000 royalties and they hear nothing further from him. As the weeks drag by and Pringle's small store of money is exhausted, he and his sister are forced to the decision that Faith must be returned to the orphanage whence she came. The day of her departure comes all too soon. At the last moment, Howard comes in and explains that after receiving the money he placed it in a safe for the time being. In passing a building in the course of construction, he was injured. At the hospital to which he was taken, no means of identification were found on him, and just as soon as he recovered his memory he returned to the Pringles. The cloud on his antecedents is cleared when he looks at the newspaper pictures and says "My brother—the poor fellow is dead now."

Through Howard's influence, Pringle is reinstated as organist and the friendship between Faith and Howard quickly ripens into love.

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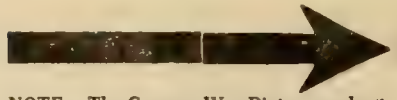

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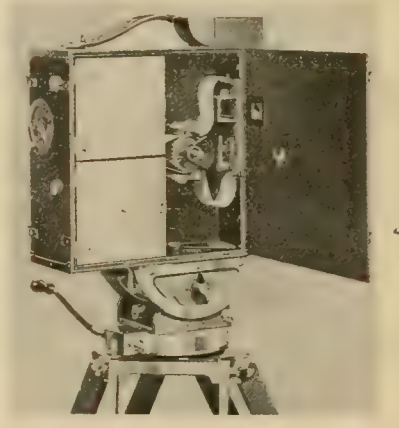

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FALSTAFF.

RUTH'S REMARKABLE RECEPTION (Feb. 22).—The cast: Ruth (Frances Keyes); Butler (Jay Yorke); Head Conspirator (Gus Anderson); His Helper (Arthur Le Vin); Student of Ruskin (Maurice Steuart).

Ruth, an old maid, was the only one who had ever visited Hades Square and felt sorry for the poor little children there. It was a favorite place to send new policemen and test their courage, and if they were alive at the end of the week they were considered good cops.

The old maid decided to invite the boys of Hades Square to her home for a children's party. Settlement workers who realized what was in store for the kind-hearted woman pleaded with her to abandon her purpose.

In spite of protests, however, the old maid had her way, and the dirty-faced little boys came to her home to the party prepared for them. She invited them to have a good time and enjoy themselves, and they did. The dignified butler felt the impact of a missile from a sling-shot, a rare and expensive statue was destroyed during a fist fight between two of the "dears," while the chandeliers in the reception room crashed to the floor during acrobatic stunts performed by one of the children.

A little boy sat on the steps of his home, next door to the old maid, reading a volume of Ruskin. He was just the kind of child that the bad boys from Hades Square would delight to torment. He was deeply immersed in Ruskin when a lassoo thrown by an expert hand landed around his neck and he was jerked, protesting, into the house next door.

The bad little boys were very rude to the student of Ruskin, but they got the surprise of their lives when their prisoner, angered by their disrespect for his favorite author, soundly trounced them all, and converted them into eager, if unwilling, students of Ruskin.

As the children were leaving, their meek attitude, far different from their former belligerency, their tough leader asked the studious little boy if he could borrow his copy of Ruskin. The student of Ruskin agreed, and asked why he wanted to read it.

"Well, it's dis," said the boy from Hades Square. "You seem to do everything to this book except swaller it, and you're de best rough-house scrapper I ever seen, so I guess when I get through chewin' de words in dat book I'll be able to lick every kid in de square."

PERKINS' PEACE PARTY (Feb. 24).—Henry Perkins (Walter Heirs); His Wife (Louise Emerald Bates); Sailor (Riley Chamberlin).

Among his neighbors Henry Perkins was regarded as a human incarnation of the Dove of Peace. He hated strife. But Henry Perkins' domestic existence was one of domestic warfare. His wife had a high-geared tongue and Henry's sister, who lived with them, could also talk like a house afire. They nearly drove Henry distracted, one day he disappeared, leaving a note to his wife in which he said: "I cannot stop the fighting in my own home, so I am going abroad to stop the war in Europe."

Henry went away with one of his pals, a business man who claimed he had been ruined by the way. They traveled in Henry's Ford car, all the way from Jacksonville, Florida, to New York, picking up en route a tramp whom they ran over. To prevent him from suing for damages, they offered him a free trip to Europe, but the prospects of the trip looked dubious when they lost their car through a crack in a New York sidewalk, it carrying along most of their funds. Then they met a kindly sailor man, who offered them a free trip to Europe, because he was in sympathy with their project. He told them it would be necessary to stow them away, but added "after we are out on blue water you will be my honored guests."

The kindly sailor, as it later developed, was a fraud. His ship was shorthanded, and the unfortunate peace advocates found that they were compelled to work their passage. Worse than that, the ship did not go to Europe but returned to Jacksonville, their home town, and Henry's wife was waiting at the dock. Much to Henry's surprise she put all the blame on the others, and vengefully horsewhipped them, then leading Henry back to his home. Perkins never again attempted to interfere with the war in Europe. He decided that the best thing to do was to remain at his own fireside.

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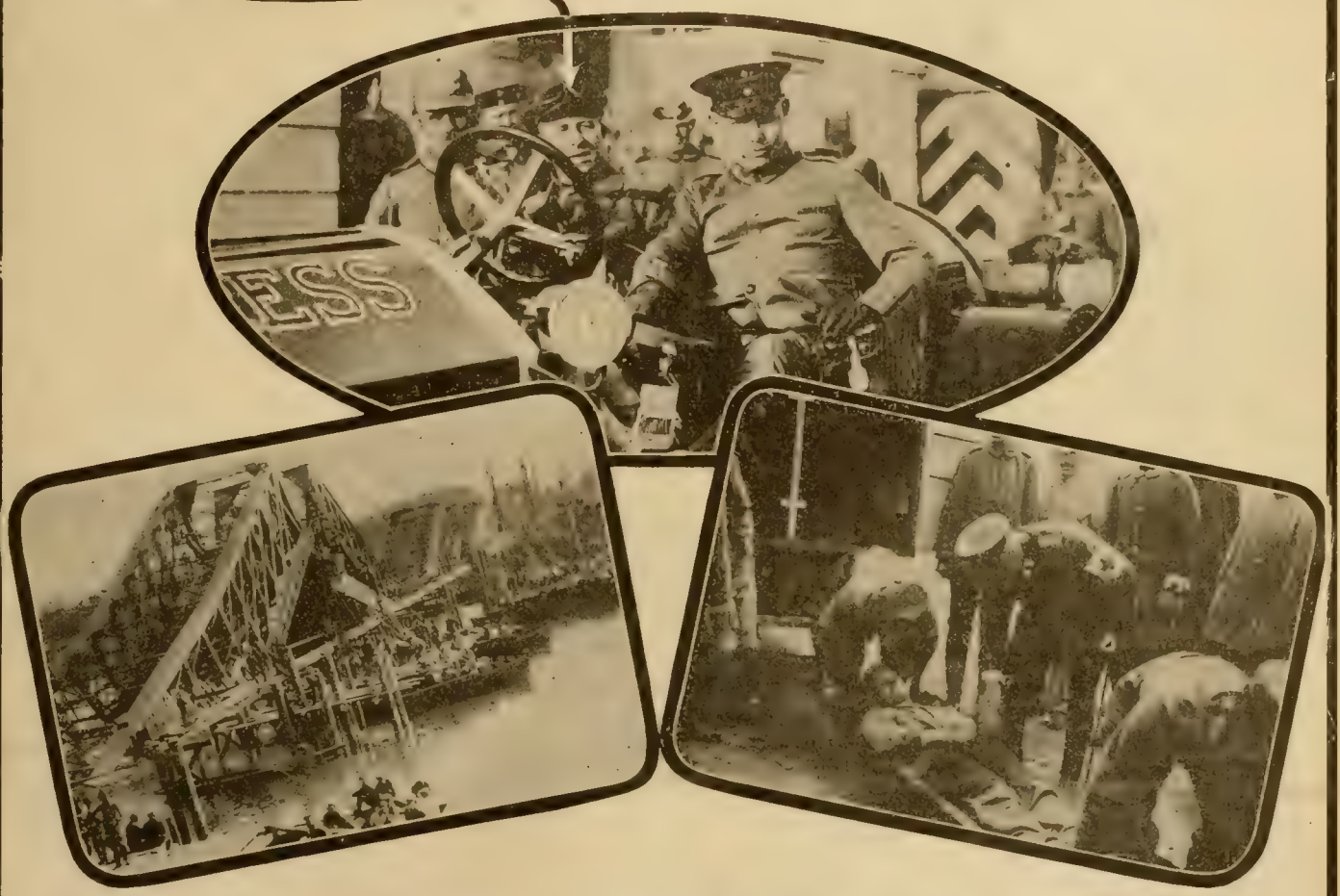

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VOGUE.

"PADDY'S POLITICAL DREAM" (Feb. 10). Directed by Jack Dillon.

Paddy is a laborer who goes to sleep during his noon hour and dreams that he has been lifted to the rank of a political boss. His first official act is to enter a saloon where he is immediately the center of an admiring company of hangers-on, bums, etc., and the object of the particular attention of the bartender. Going down the street he encounters a widow who is in straitened circumstances and he furnishes her with money to supply the daily bread. Nearby he notes his political antagonist, Eddy Simpson, making a stump speech to a large crowd of factory hands. He immediately calls his henchmen, the police among the number, and starts a riot which results in breaking up the political mass meeting and scattering the crowd to the four winds.

Paddy has a great pull at police headquarters and when some of the rioters are brought in, he shows his power by securing the release of his own sympathizers and throwing the ward-heelers of the opposition into jail. Being a friend of the people, he is very hard on autoists who break the speed laws, etc. Consequently, the motorist who comes under the wrath of the court is very thoroughly fined and given the limit of the law.

Paddy's office is located next door to the police station and constant communication is established by means of a chute through which various donations from those seeking political help come. Local merchants send various gifts of produce—meat, etc.—in lieu of cash. The local butcher, from whom money is expected, makes the fatal mistake of sending Paddy a side of beef. Paddy's "meat inspector" consequently calls upon the unhappy butcher, finds his meat unfit for use and condemns the entire shop. Paddy is astonished to receive a coffin containing a dead man as graft from the undertaker. Supposed dead man, however, comes to life and smokes Paddy's cigar. Before Paddy can overcome his confusion the man escapes.

When an important election comes up Paddy has completed a very strong organization which works for him at the polls with the result that there is very much adroit stuffing of the ballot boxes. When a voter in his booth starts to mark the wrong side of the ballot, the curtains part and Paddy appears with a large mallet. Unless the voter changes his mind and his vote, the mallet does terrible execution. As a result of Paddy's strenuous efforts, there are very few votes for the opposition and while he is gloating over his political power and success of his various methods, the one o'clock whistle blows surely. Paddy wakes up to find that his political triumphs have only been a dream.

IGORROTES, CROCODILES AND A HAT BOX (Feb. 13.) The cast: Madame Parlevoo (Louise Alva Owen); Count Romany, a spy (Arthur Moon); Baron Pooh Pooh, also a spy (Paddy McQuire); Josie, Madame's friend (Priscilla Dean). Directed by Jack Dillon.

Madame Parlevoo, a foreign emissary is carrying a hat box in which a secret code is hidden and this information is contained in a letter addressed to Count Romany a spy in the employ of the army of the unemployed.

Romany calls his chief lieutenant, Baron Pooh Pooh by name and orders him to get the code which Madame is carrying in the hat box. As Madame is stopping at the sea shore the spies go there and after many attempts Baron Pooh Pooh finally succeeds in purloining the coveted hat box.

The theft of this causes him, in his attempts to escape to enter the village of an Igorrote chieftain who declares the Baron's intrusion to be a violation of an inviolate law of their religion and the only atonement to appease the anger of their God is the blood of the Baron.

The Igorrotes tie him to a lunging board and throwing spears at him are about to make the fatal lunge, when Count Romany appears on the scene, and interrupts the execution by stealing the hat box. The sacrifice of the Baron is abandoned until the Count is captured the Igorrotes overtaking the latter in an alligator farm, where he takes refuge in the section of an old alligator. They are about to lead him back to the village when the police intervene and learning of the theft, open the box to find it empty.

AT THE END OF HIS ROPE (Feb. 17).—The cast: Rube (Rube Miller); Madge (Madge Kirby); School Teacher (Alice Neice); Slick-Fingered Matt (Arthur Tavares).

"You'll have to ask father," declares Madge. Father, a redoubtable sheriff, is reading a poster promising a liberal reward for the arrest, dead or alive, of Slick-Fingered Matt. The poster shows a large, lifelike portrait of Matt. Rube interviews the sheriff, argues with him and finally fights with him. He is considerably worsted in the mixup. The young couple decide to elope. But they lack money enough. The sheriff goes to the village and posts the reward notice, where it is viewed by Matt, whom the sheriff fails to recognize because Matt is using a baffling disguise—a large black moustache. Matt, however, is recognized by Rube, who decides to catch him and win the reward money.

Matt knows the School Teacher and sends a note to her telling her to dismiss school and meet him by appointment. The scene changes to the school room, where Madge is blowing beans at the School Teacher. She is in danger of severe punishment when Matt's note arrives and school is dismissed. Rube, in the meantime, arrives and flirts with the School Teacher, but is settled by Matt—with a mallet. His prone form is concealed by the Teacher. The sheriff arrives. The School Teacher flirts with him and leads him on, all of which is seen by Madge at a window. In the meantime Rube revives and beats Matt, and Madge calls her mother, who finds the sheriff making undue advances to the School Teacher. A general chase results, in which Madge follows the School Teacher and Rube takes hotly after Matt. A posse of citizens, armed with brickbats, starts in pursuit.

Matt gains a hayloft and the girl follows. Matt seeks to escape by a hoist, but, while he goes down one side, Rube goes up on the other, and vice versa, thus frustrating his opportunity to get away. Finally Madge jumps on a rope with Rube, and the crook is cornered, and both Matt and the School Teacher taken into custody. Rube wins the reward money, which is more than sufficient for his elopement with Madge.

HEAVEN WILL PROTECT A WOIKING GOIL (Feb. 20).—The cast: The hero (Russ Powell); the heroine (Priscilla Dean); the villain (Arthur Moon); his accomplice (Paddy McQuire); the shop girl (Louise Owen).

The villain is having a stormy interview with his accomplice. They argue over a matter of ten cents, which the villain advanced to the tool the day previous. The scene changes to Nellie's home in the country, where the hero, Joe, is taking leave of Nellie's mother, promising to find the heroine who has gone to the city in search of her drunken father. Joe beats his way on a freight train. In the meantime, the villain and his accomplice are making attempts to lure away a sales girl in a nearby department store. During their nefarious operations, the tool spies Nellie on the street, and follows her. He is joined by the villain in an automobile.

By a ruse, they get Nellie into their car and take her to the villain's office. The villain has a terrific struggle with Nellie. Nellie bests the villain and escapes. The shop girl is discharged and is given notice by her landlord that unless she pays the rent she must leave. She is just in the act of taking poison when Joe, who has found Nellie, arrives. The bottle of poison, thrown out into the hall, accidentally strikes the villain, and he and his accomplice enter, endeavoring to capture the shop girl. But she escapes. Joe and Nellie get away in a "Flivver." The villain and his accomplice give furious chase. They capture Joe and Nellie and brutally tie them to a railroad track.

A passenger train is approaching. As it draws nearer and nearer, Joe and Nellie struggle furiously to free themselves, but are unable to do so. In the nick of time they are saved by a passing tramp. During this time the shop girl has warned the local police, who gave chase to the villains. Their automobile has been disabled, so they get away in the "Flivver." They accidentally take a terrible leap over a dizzy cliff to a point several hundred feet below, but escape injury. However, they are well punished for their attempted villainy and decide to permanently leave the territory.

GAUMONT.

SEE AMERICA FIRST NO. 22.—"The Home of the Lumber Jack" (Feb. 23).—Each part of the country has its traditions, and in the north pine wood country the traditions are those of the lumberjacks, who are fast disappearing with the depletion of the forests. In this installment the Mutual Traveler spends the day in the home of these great, strong, picturesque fellows among their giant pines. She is shown visiting the shanties, where each lumberjack has his bunk and the mess cabin, famous for its excellent food. Then are pictured the two methods of logging—the old, which was by the use of horses the new, by wire cables, which drag the logs to the railway. The pretty Traveler is shown out in the woods with the men at work with their axes and saws, and she herself takes a hand in chopping down the great kings of the forest.

Not to be outdone in picturesqueness, Miss Mutual Traveler is garbed in a costume quite as interesting as that of the men. On her feet she has dainty moccasins, on her head a jaunty skating cap, and her body is enveloped in a gay, warm mackinaw.

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Lamport & Holt Line..	New York	Buenos Aires	24 days	7,000	Monthly.
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Prince Line	New York	Rio de Janeiro, Santos, Montevideo, La Plata, Buenos Aires, Rosario	22 days to Rio de Janeiro	30,000	Two a month.
Prince Line	New Orleans...	Rio de Janeiro, Santos, and other Brazilian ports	.....	.....	Occasionally.
Funch, Edye & Co...	New York	Victoria, Rio de Janeiro, Santos, Paranagud, Porto Alegre. Rio Grande del Sul, San Francisco do Sul	22 days to Rio de Janerio	62,000	Tri-weekly.
Royal Dutch West India Mail Line...	New York	Curaçao, Puerto Cabello, La Guaira, Cumana, Carupano	18 days to Curaçao.....	36,000	Bi-weekly.
Booth Line (including Iquitos S. S. Co.)..	New York	Para, and other Brazilian ports.	27 days to Para	52,000	Three a month.
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Lloyd Brazileiro Line.	New York	Pernambuco, Rio de Janeiro, Maceio, Bahia, Santos	18 days to Pernambuco ..... 16 days to Pernambuco (passenger)...	55,500	Three a month.
Lloyd Brazileiro Line.	New York	Pernambuco	.....	5,000	Occasionally.
New York & South American Line	New York	Peru, Chili (Colombia occasionally)	11 days to Callao	28,000	Tri-weekly.
Quebec Steamship Co..	New York	Demerara	17 days to Demerara ...	16,000	Every ten days.
Merchants Line	New York	Bahia Blanca, Port Madryn	30 days to Bahia Blanca.	76,000	Once 6 to 8 weeks.
Merchants Line	New York .... New York	Guayaquil and West Coast ports	12 to 13 days to Guayaquil.	.....	Two a month.
Merchants Line	Seattle	West Coast ports	.....	.....	One or two a month.
West Coast Line.....	New York	Chili and Peru	14 days to Callao	(b)	No schedule.
Red "D" Line.....	New York	Curaçao, La Guaira, Puerto Cabello.....	8 days to Curaçao	8,300	Weekly.
Carribean & Southern Line	New Orleans...	Montevideo, Buenos Aires, La Plata.....	31 days to Montevideo .	c6,000	Monthly.
Carribean & Southern Line	Mobile	Demerara	.....	2,500	Monthly.
United States & Brazil Steamship (U. S. mail steamer)	New York	Bahia, Rio de Janeiro, Santos (Bahia once a month only)	17 days to Bahia	64,000	Semi-monthly.
Munson Line	Mobile (occasionally Pensacola)	Montevideo, Buenos Aires, Rosario	30 days to Montevideo..	55,000	Monthly.
United Fruit Co.	New York	Cartagena, Puerto Colombia, Santa Marta....	9 days to Cartagena	18,000	Weekly.
Commercial So. Amer. Line (U. S. mail steamer).....	New York	Pernambuco, Rio de Janeiro, Santos, and other Brazilian ports	32 days to Rio de Janeiro	16,000	Monthly.
Pan-American Argentine Steamship Co..	New Orleans...	Montevideo, Buenos Aires, Rosario	.....	.....	Monthly.

[The Royal Mail Steam Packet Corporation of London has discontinued its sailings from New York, but maintains a fairly frequent service from Liverpool to the eastern coast of South America and the Falkland Islands, and through the Straits of Magellan north along the west coast to Callao.]

to the cities, to spend the money they have saved in one mad carousal before going to work in the mills for the summer, will be particularly interesting to those who have read of them.

SEE AMERICA FIRST, NO. 23, "Key West, Fla." (Feb. 20).—Tropical Florida offers such wonderful wintering facilities that the mutual Traveler can't resist them, so in the Gaumont (Mutual) split reel scenic, "See America First," No. 23, she takes her audiences with her on a jaunty little trip along the famous trestle railroad down to Key West, in the midst of its sparkling waters. And then she visits all the wonder spots of the place and sees the tropical foliage, the flowers, the fruits, the drives and the picturesque homes. She also visits a tortoise shell factory, where she is given a wonderful and costly comb to take back up North with her as a proof that she had visited the South.

KEEPING UP WITH THE JONESES (On the same reel with "See America First," No. 23).—In the second half of the picture, "Pa" McGinnis has a lot of fun "Keeping Up With the Joneses." Harry Palmer, the famous cartoonist, makes him do it, much against his will, and to "Ma" McGinnis' disgust.

MUTUAL MASTERPICTURE DE LUXE.

LIFE'S BLIND ALLEY (American—Five parts—Feb. 17). The cast: Walt Landis (Harold Lockwood); Helen Keating (May Allison); Rose McKee (Nell Franzen).

After a long, dry season, Walt Landis, the owner of an isolated ranch, is in desperate need of water. His cattle are dying for lack of it. The young ranchman tried to persuade his neighbors to let him use their water supply but they refuse to accept his note, and he has no money.

Walt wins the devotion of Wampanah, an Indian, by saving him from a poisonous snake. But he distressed the redskin greatly by killing the snake. It is Manpanah's belief, according to the traditions of his race, that the snake is the messenger to propitiate the rain god.

They wait and wait for rain, but none falls. At length, one day, Walt saves the life of an Eastern millionaire, Adam Keating. The older man's daughter, Helen, is sent for, and comes West to take care of her father during his illness. Hearing of Walt's predicament and moved by gratefulness, the Easterner buys an interest in the young man's ranch, and advances money to help him from his distressful predicament.

As the father and daughter linger, Walt becomes more and more in love with Helen. After their return home, he follows them to the East, and proposes to Helen. Used as she is to the more cultivated but more shallow men of the East, Helen sends the stalwart rancher away, and marries a New York club man named Fred Sherwood. Walt, growing more lonely on his solitary ranch, at length marries Rose McKee, a factory girl, with whom he has come in correspondence by answering a note she had placed in a box of collars.

As time progresses, Helen's blase husband tires of married life. On Walt's ranch, Rose, used to the rush and whirr of busy life, is palled on by the solitude and pines for the city again. At length, weary of his son-in-law's dissipations, Helen's father sends his daughter and her husband to Walt's ranch, in which he still retains a share, to see if life out-of-doors will not have a regenerating effect upon the young man.

Thrown together, the four find themselves turning naturally to their tastes. Helen sees the real worth of Walt Landis. Fred finds Rose more to his taste than his wife. He flirts with her, and she is flattered by his attention. One day, Walt and Helen discover the two in each other's embraces. As they start to cross a stream, Rose and Fred are caught in the quicksands.

It seems like a solution to their problem to the young rancher. If the two would only sink to their death, he and Helen might be left to face happiness together. But his higher nature gets the better of him, and he saves them from a horrible death.

Helen and Sherwood return to their home in the East, mismated and unhappy as ever. Rose and Walt remain on their ranch with no bond of sympathy in common to see the wonder of the stars together, and be happy in the beauty of nature.

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SILAS MARNER (Thanhouser—Five parts—Feb. 19).—The cast: Silas Marner (Frederick Warde); His Sweetheart (Louise E. Bates); Supposed Friend (Morgan Jones); Godfrey (Thomas Curran). The story of Silas Marner was that of a man who became embittered and estranged because of a false accusation for thievery which had been placed on his head by a friend whom he had trusted. Driven from his native town, he settled down, a miserable, unhappy weaver far from home, and let one passion—the love for gold—become the absorbing motive of his existence. In the town where he plied his trade lived Squire Cass, the father of two sons. One of them, Godfrey, by name, was a serious-purposed conscientious young man, on whom his father leaned for support. The other, Dunstan, the younger, was a spendthrift and a roysterer. As the elder son grew in favor with his father, and as his marriage to Nancy Lammeter, the daughter of a most respectable family, seemed imminent, Dunstan resolved that his brother should be forced to fall from grace.

Thereupon he succeeded in getting his elder brother under the influence of rum, as they were on a journey through the country, and while Godfrey was in this condition, Dunstan inveigled him into marrying a pretty barmaid. When he returned to sobriety, Godfrey was horrified at what he had done. He provided for his wife, and returned to his home. But Dunstan used this knowledge to force money from his brother's share. At length, the younger brother's rioting used up what money Godfrey could easily give him. Godfrey was forced to ask for time. As Dunstan returned from hunting one night, he stopped in Silas Marner's cabin as shelter from the rain. He discovered the miser's hidden gold, and taking it in his hands, ran from the house.

In the darkness and the rain, he did not see an old well near by. He fell into it, as he ran, and was drowned. Silas, on returning home, was nearly crazed at the loss of the only thing he loved in the world. Squire Cass and Godfrey, hearing nothing from Dunstan, believed that he had wearied of his restricted life, and thought that he had run away from home. And so Godfrey married Nancy, and the following New Year's Eve the Squire gave a ball.

That same night, Molly, Godfrey's bar-maid wife, decided that she would confront the squire's son with their child. But as she reached the road near Silas Marner's hut, she became exhausted from her journey through the snow, and fell by the way. Eppie, the child, ran to the light shining from Marner's window, entering the house, and fell asleep by the fire. The weaver was also asleep, and when he awoke and saw the child's golden hair shining in the fire light, he thought it was his gold come back to him. He reached for it and picked it up in his hands, to find that it was the curly locks of the child.

The mother's voice was heard calling, but when Silas reached her, she was unconscious. She later died. Godfrey, recognizing his barmaid wife in the dead woman, knew that Eppie was his own child. But he did not confess to Nancy—not until years had passed and life had granted them a childless fireside.

Then the Squire's eldest son told his wife the tale. Together they went to Marner's hut and begged Eppie to come with them. But she remained true to the old weaver who had grown to love her more than life itself. When the old well was drained, the remains of Dunstan were found, the money box clutched in his hands.

"I ACCUSE" (Gaumont—5 parts—Feb. 21.) The cast: Judge Gray (Alexander Gaden); Rev. Morgan Landman (Charles W. Travis); Eloise, his daughter (Helen Marten); Harold, his son (Albert Macklin); James Harrison (Henry W. Pemberton); Luke Harrison (John Reinhard); Jake (John Macklin); Banker Ward (W. J. Butler); Alice Ward (Iva Shepard); old man servant (James Levering); old woman servant (Mary I. Davis). Scenario by G. D. Proctor. Directed by William F. Haddock.

Robert Gray, a brilliant young lawyer, who has just been elevated to the bench, is greatly in love with Eloise, daughter of Reverend Morgan Landman, rector of the village church. Though well beloved by his flock, the rector has one failing—an ungovernable temper, which is evidenced when he discharges his coachman for a trivial offense. Unknown to anybody excepting the rector, Abel Harrison has a mortgage on the rector's home. James Harrison, the son is also in love with Eloise. When James proposes to Eloise she refuses him, and he taunts

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her with loving the judge, who has never asked for her love. The rector, coming on the scene, canes James. James induces his good-for-nothing brother Luke to take a job at the rector's left open by the discharge of the coachman.

Emboldened by his successful career, the judge proposes to Eloise and is accepted. They are about to be married when James Harrison comes to the judge and demands the arrest of the rector on a charge of murder. James says that the rector murdered his brother Luke, and produces numerous witnesses with seemingly conclusive proof. Much against his will, the judge is forced to issue the warrant and hear the case. The rector is found guilty of manslaughter and given a long term by the judge.

Meanwhile, in order not to hinder his career, Eloise refuses to marry the judge until her father is vindicated. James finds that he holds a mortgage on the Landman home, and turns Eloise and her brother Harold out of the house. Judge Gray tries to raise a loan to help Eloise, but the banker to whom he applies is the father of the girl, Alice Ward, whose advances the judge had received coldly. She blocks the loan.

Five years later, James Harrison, now a church warden, is haunted by memories of the rector. Thinking he sees the rector in his old pulpit he drops the collection plates and falls unconcious to the floor. The ordeal affects his mind and body. Meanwhile Luke, the good-for-nothing brother, is discharged from prison, where he has been serving a term for a minor offense. Luke is in the power of an evil man who demands money. Luke tries to raise money from his brother at whose house he is staying, concealing his identity from everybody, but his brother, James.

Refused by James, Luke puts his room in disorder, leaving bloodstains everywhere, thus manufacturing evidence of a probable murder. The old servants take the story to Judge Gray, who orders the arrest of James Harrison.

At the trial the jury failed to agree. The old servants came and asked the judge to go to the home where they were haunted by strange noises. The judge finds Luke Harrison there hiding in a closet. "It is Luke Harrison," cries the judge to Harold Landman. "Then your father and James Harrison are innocent men."

The appearance of Luke in the flesh automatically brings about the release of the rector. His story causes the conviction of James Harrison. The rector is reinstated in his position in the church and in the hearts of his parishioners. Eloise and Judge Gray are married by the rector a few days later.

THE OVAL DIAMOND (Thanhouser—Five Parts—Feb. 24).—The cast: Robert Ledyard (Harris Gordon); Sylvia Daunt (Barbara Gilroy); Her Uncle (Arthur Bauer).

The story is centered about an oval diamond, a priceless gem, found by a South African miner on his claim. His possession of it has aroused the envy of his stepbrother, Major Dennison, his former partner, and the latter's son, Arthur Dennison, and of four miners who owned adjacent claims. To escape their plotting to gain possession of the stone, the owner and his daughter, Sylvia, left for America.

Shortly after their arrival in the United States, however, Major Dennison and his son had effected an automobile accident with the taxicab in which Mr. Daunt and his daugther were riding, had killed his stepbrother, and had escaped with diamond. Later, on her search for the gem, Sylvia had gone to her uncle's house where she had been imprisoned and restrained from going beyond the high walls which enclosed the place.

All this had happened before the beginning of the play. Things of importance for Sylvia do not begin to happen until the entrance of Robert Ledyard, impressionable youth, over the garden wall. On a trip south, Robert discovers that there is something mysterious and unfathomable about the house next to the one in which his uncle, whom he is visiting, lives.

To further his suspicions, he discovers a very hampered and unhappy looking girl in the enclosed yard. Feeling certain that she is in trouble, he throws a note to her in which he offers his services, and asks her to nod her head if he can be of assistance. Hardly waiting for a reply, he follows his note over the garden wall, and learns the story of her distress. The complications which follow with the return of Major Dennison and his son before Robert has time to return to his uncle's house, start Robert's fight for the possession of the oval diamond.

Robert escapes, eludes now Major Dennison and his son, and later the four miners, who, too, have come to America determined to possess the diamond. He finds the diamond a thousand times and loses it again. It travels through hundreds of hands during the brief five thousand feet of its existence, but in the end it comes back to stay in the hands which own it. Sylvia marries Robert. They start North on their wedding trip. In his pocket the young bridegroom carries a small package which he carefully guards, feeling nervously now and again, to see that he has not lost it.

Following them is a mysterious character who watches and shakes his head shrewdly as he sees the evident feeling of insecurity which possesses Robert. As the young bride and groom sit on the rear platform of the train, the stranger appears before them, removes his mustache, and demands at the point of the pistol, that Robert hand over the small package in his pocket. It is Colby, one of the miners. Knowing that resistance is futile, the young man hands over his guarded package, and the thief drops from the speeding train. After he had gone, the young husband laughs, and pulls from an inside pocket the real diamond. The one he had given to Colby was paste.

A LAW UNTO HIMSELF (Five Parts—Centaur—Feb. 28).—The cast: Allan Dwight and Jean Belleau (Crane Wilbur); Bill Holden (Louis Durham); McFadden (E. W. Harris); Bob Clayton, Jean's friend (Carl von Schiller); Paul Belleau, Jean's younger brother (Francis Raymond); Pascal, a Mexican (Steve Murphy); Senator Thurston, his daughter (Virginia Kirtley). Written by Lillian V. Brockwell. Directed by Robert Brockwell.

Allan Dwight, sheriff, and Jean Belleau, a young French surveyor, live in Circle City. They bear such a striking resemblance that they can hardly be distinguished one from the other. Jean has a half-wit brother, Paul, whom Holden, a political crook, teases and bullies. Dwight catches him in the act, thrashes him, and incurs the enmity of the bully. That night Holden and Pascal, a Mexican, meet McFadden to get from him their share of money contributed by Senator Thurston for certain nefarious undertakings. McFadden does not turn over what Holden and Pascal consider their rightful share and they vow vengeance. Their opportunity comes when Paul, the half-wit, in trying to enter McFadden's outhouse to get his runaway dog, is menaced by McFadden. Pascal fires at McFadden, killing him, and then throws the gun and Paul beside the dead man. When the crowd, which is attracted by the shot, gathers around, Holden accuses Paul of the murder, and incites the mob to lynch him.

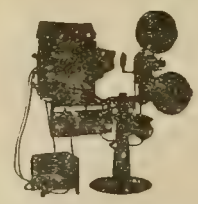
Bob Clayton, a friend of Jean's, attempts to stay them, but, being unsuccessful, he hurries to notify Jean and Dwight. Dwight arrives first and tries to circumvent the mob's fury. A struggle follows in the course of which Dwight is thrown against the barrel upon which Paul is standing and the boy is hung. Jean arrives and swears vengeance upon those responsible for his brother's death.

Dwight is in love with Evelyn, the daughter of Senator Thurston, who is in control of the party known as the Thurston gang. Dwight makes his feelings known in the matter of the gang's activities, and Evelyn feels that her father is the brunt of his remarks. Dwight, however, continues his course of attempting to stamp out the work of the gang. A month or so rolls by and a mysterious bandit appears. After each successful robbery he leaves a note signed "The Devil." He becomes so daring that a vigilante committee is organized to capture him.

In his mountain lair it is seen that "the devil" is none other than Jean Belleau. His lieutenants are Clayton and Holden, the latter having confessed to Jean that Pascal was his brother's murderer, causing Jean to end the Mexican's existence. Holden has grown jealous of Jean and makes known the bandit's identity to two detectives, advising them that he may be known by his horse, which is branded with the form of a pitchfork. When Jean goes to town he is pursued by the officers, but escapes capture by hiding in Dwight's automobile. Dwight learns that he is in his car, and, desirous to save the good that is in him, Dwight permits the bandit to take his car to escape while he takes charge of Jean's horse. Jean returns the car the next morning and leaves with it a note saying that he has decided to give up his lawless life.

Soon after Jean leaves after extracting a

MACHINES



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promise from his friend, Clayton, that he, too, will also abandon the life of an outlaw. Holden assumes the leadership of the gang and plans a bold daylight robbery, proposing to assume the character of "The Devil." Clayton overhears the plot and determines to frustrate it for the sake of "The Devil's" name. In the attempt Clayton is shot by Holden, who, with his gang, escapes to the mountain retreat.

When Dwight hears of the robbery and is told that "The Devil" is responsible, he determines to seek out Jean and either make a man of him or bring him back a prisoner. He starts out on Jean's horse. Meanwhile the vigilante committee is also bent upon entering the bandit mountain stronghold. Holden was badly wounded in the affray at the bank. Holden wounds Dwight and, noting the remarkable resemblance between the sheriff and Jean, he places evidences of the bank robbery upon the man he has wounded. So the posse finds Dwight, and, of course, their natural assumption is that Dwight has been the bandit.

Dwight is taken back to town and arraigned before the authorities. An account of the bandit's career is printed in the papers and attributed to Dwight. Jean, speeding Eastward on a train, reads the story and, realizing the situation, wires back to the Circle City authorities to stop prosecution until he arrives. He does return and Dwight is released from custody. The police are anxious to run down Holden and offer Jean certain clemency if he will lead them to the mountain stronghold, where Holden and his men are hidden. Jean consents to avenge the death of his friend Clayton, at Holden's hands.

When Jean and the posse arrive a pitched battle takes place. At last Jean and Holden meet. After a terrific fight Jean succeeds in rolling Holden over to the edge of a cliff. Holden falls over it, but Jean, with a firm grip upon his wrists, holds him suspended in midair as he himself lies at the edge of the cliff on his breast. One of the bandits takes aim and fires at Jean. As the bullet enters his body Jean, with a convulsive movement, loosens his hold on Holden's wrists and the latter is dashed on the rocks thousands of feet below.

Jean struggles to his feet and tries to make his way back to the posse, but only succeeds in reaching his faithful horse and at her side he falls. Meanwhile Dwight has recovered from his wounds and found a happy resting place in the arms of Evelyn.

Triangle Film Corp.

HONOR'S ALTAR (Kay-Bee—Feb. 20).—The cast: Frederick Mallery (Walter Edwards); Winnie Mallery (Bessie Barriscale); Warren Woods (Lewis Stone); Dolly (Lola May); Paul (Robert McKim).

Frederick Mallery, a self-made millionaire, wants to get rid of his faithful wife, Winnie Mallery. At a club Mallery hears Warren Woods boast to his cronies that he has lost his sense of honor. Later Mallery makes Woods an offer of $50,000 if he will win the affections of Mrs. Mallery and so free him. Woods agrees. With the connivance of the husband who is always claiming to be busy, Woods takes the woman to receptions, dinners and balls.

Finally Woods manages to break down toward dusk at a notorious roadhouse. He induces Mrs. Mallery to enter the place. Then he thinks to compromise her by informing her husband where she is. But her trust in his manhood overcomes this idea. He gets an automobile and takes her home. Woods lures Mallery to the house that night, promising to show he has won over Mrs. Mallery. Instead he meets him outside the door, scores him as unworthy of a good woman's love, and tears up the check for $50,000 he has received. Mallery is humiliated, but goes up to his wife's room and is forgiven.

HIS PRIDE AND SHAME (Keystone—Two Parts—Feb. 20).—The cast: Chief of police (Ford Sterling); mayor (Guy Woodward); his daughter (Juanita Hansen); chief's son (Bobbie Vernon); chief crook (Bobbie Dunn).

A band of crooks make life interesting for everybody concerned. First the police capture the chief crook. Later he gets free and is recaptured by the chief of police. Then the chief's son is locked up in the cell, while the crook hies himself away. But the police chief's son makes good in the end by helping the mayor's daughter to freedom across slippery roofs, narrow girders and finally across a cable. The chief of police and the mayor get all tangled up together and sometimes mistake each other for crooks and fight desperately.

HELL'S HINGES (Kay-Bee—Feb. 20).—The cast: Blaze Tracy (William S. Hart); Faith Henley (Clara Williams); Rev. Robert Henley (Jack Standing); Silk Miller (Alfred Hollingsworth); Clergyman (Robert McKim); Zeb Taylor (J. Frank Burke); Dolly (Louise Glaum).

To the tough western town named Hell's Hinges come the Rev. Robert Henley and his sister, Clara Williams. Silk Miller, the crafty saloon and gambling house keeper, stirs up sentiment against the better element. Some rough men and women interrupt the service. Blaze Tracy, a notorious gun man, drives the bunch out of the church when one of the men insults Faith. Silk decoys Henley to his saloon, where Dolly, one of the dance hall girls, induces him to drink till he is intoxicated.

Blaze goes away to a nearby town to fetch an organ for the church. On his return he finds the church burned down, Henley killed and Faith brokenhearted over the disaster that has come to the good element. In fury Blaze shoots the treacherous Silk, sets the saloon on fire and sees the flames wipe out the town as the result of a high wind. He takes Faith away with him, saying that their future would henceforth lie beyond the mountains.

DAPHNE AND THE PIRATE (Fine Arts—Feb. 20).—The cast: Daphne La Tour (Lillian Gish); Philip de Mornay (Elliott Dexter); Jamie d'Arcy (Walter Long); Prince Henry (Howard Gaye); Fanchette (Lucille Younge); Francois La Tour (Richard Cummings); Duc de Morney (Jack Cosgrave).

Tiring of the idle life at court, young Philip de Mornay goes on a hunting trip with his father, Duc de Mornay. Philip comes across Daphne La Tour, the daughter of the gamekeeper. As she eludes him, he has some toughs in his pay to steal her. She is taken to the house of one Fanchette in Paris. All the women of this place are seized by officers and sent on a ship to America, where they are to be auctioned off as wives for the planters.

Meanwhile, Philip has quarreled with the King's Counsellor. In a fight he thinks he has killed the official. He flees to the purlieus of the city, joins a band of pirates and goes to sea. There is a fight between the pirate ship and the ship bearing the women. The pirates are defeated at the last moment by the bravery of Daphne. As a reward she claims the life of Philip. On shore he rescues her just as she is to be married to Jamie d'Arcy. Philip and Daphne are married, and afterward live happily in France as people of rank.

Pathe Exchange, Inc.

PATHE NEWS No. 11 (Feb. 5.)

San Francisco, Cal.—Nine lives are lost when the S. S. Aberdeen is completely battered to pieces in a ninety-mile hurricane.

Newport News, Va.—The British liner Appam, a prize of daring Teuton steamship, arrives in American waters flying the German flag. Subtitles—1.—Lieutenant Berg, hero of the exploit (center of group on upper deck). 2.—A German sailor guards the gangway to prevent the prisoners of war from leaving. 3.—Freed by order of the Secretary of State the passengers are glad to go ashore after their arduous experiences. 4.—The Appam (in background) is added to the fleet of vessels interned at Newport News. 5.—Some of the captured captains whose vessels were sunk by the German raider.

Salonica, Greece.—For miles around this allied concentration port the tents of the British troops dot the hillsides. Subtitles.—1. Tommy packs his kit in his sleeping blanket which is carried on the march by the transport wagons. 2.—The roll call—sometimes a melancholy task indeed. 3.—On the march. Note the jaunty confidence of British Tommy's step.

Le Creusot, France.—"Guns, guns and still more guns" has become the slogan of the French government and armament plants are furiously working to supply the increasing demand. Subtitles—1. Preparing a few of the famous "75's" for service. 2. Finishing one of the huge howitzers, which are so necessary for demolishing trenches. 3. France strives to outdo the artillery of the Teutons with this huge demand of destruction. 4. Many of the guns are made more effective by being mounted on armored railway cars.

Sault Ste Marie, Mich.—The struggle for the McNaughton Hockey Cup is marked by a spirited contest between the Soo team, holders of the amateur championship of the United States, and the St. Paul seven. Subtitle—1. The Soo team, who won, 7-2.

Near Lemnos, Greece.—Powerful French and British warships are guarding the movement of the Allied troops now being concentrated in Salonica. Subtitles—1. Torpedo boat destroyers plow through heavy seas to locate enemy submarines.

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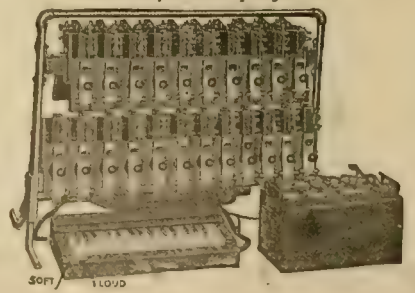

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Milwaukee, Wis.—(Ex. Chicago). President Wilson carries his campaign for preparedness into the Middle West. Subtitles.—1. Vast crowds welcome the Chief Executive at the Auditorium. 2. With Mrs. Wilson he greets waiting admirers at Waukegan. 3. *We must be able to defend our honor.*

St. Paul, Minn.—(Ex Chicago). Novel scenes of merrymaking mark the first annual outdoor winter sports carnival. Subtitles.—1. The men are forced to yield the laurels of the pushball contest to their fair maidens of the Nor'west. 2. Even the dogs enjoy their share of the festivities.

Coventry, England.—Ex Wash., Phila. Indianapolis and St. Louis). A novel method of transporting the wounded from the field by means of a cycle ambulance is employed by the Army Medical Corps.

Marshfield, Mass. (Ex Phila., Wash., Indianapolis and St. Louis). Sandy Sherman, Superintendent of Game Preserve, has made friends with his winter flock of wild fowls.

PATHE NEWS NO. 12 (Feb. 8).

Epinal, France.—The problem of removing the wounded over the snow covered Vosges Mountains has been solved by the use of sled stretchers drawn by ski runners.

Tampa, Fla.—Manned by a blood-thirsty crew of villains, the pirate craft Gaspar sails up the harbor to open the annual carnival. Subtitles: Ye Mystic Krew of Gasparilla makes ready to disembark for the invasion of the city. The Royal Chamberlain receives the keys of the surrendered city from the Mayor. King Gasparilla IX and his queen lead the parade of floats.

Ottawa, Ont.—Incendiaries fire the Canadian Parliament buildings, completely gutting the interior and causing the death of six persons, and damage amounting to $5,000,000. Subtitles: The entrance from which the victims tried to escape. Ruins of buildings in which four bodies of Government employees are burned.

Smoky Mt., Tenn.—Leonard G. Moore, one of the last of the famous Tennessee trappers, still pursues his craft in the rocky fastnesses of the Cumberland Mountains. Subtitles: The sly raccoon falls a victim to the skill of the trapper. Rewarding his faithful mountain dogs. A lesson in curing skins.

St. Louis, Mo.—Citizens of this section show their approval of the President's plans for defense by an enthusiastic demonstration.

Miami, Fla.—The worries of town life are gaily banished by society folk at this famous winter resort. Subtitles: Braving the dizzy height of the diving board. Andrew Carnegie enjoys a quiet sojourn on the water. The orange groves of Florida are not forgotten by the visitors.

Verdun, France.—German prisoners captured in the recent trench fighting are marched away. Note the new shrapnel helmets of the French Guard. Subtitle: Their fate does not seem to trouble them.

Great Lakes, Ill. (Except Chicago copies.)—Bayonet practice has been added to the curriculum of U. S. Naval Training Stations as a result of observations of European fighting methods. Subtitle: No harm is done, however, even if you do get "run through."

Newark, N. J. (Newark only.)—A spectacular fire nearly destroys the gas works on Lawrence Canal, with a damage of $50,000.

Cape Horn, Ore. (Except Portland and Seattle.)—Steamboat Tahoma is caught in the ice when the Columbia River freezes during the most severe cold snap experienced in years. Subtitle: Winter's magic wand is Nature's fairyland.

Atlantic City, N. J. (Wash., Phil., St. Louis, Indianapolis.)—A great conflagration destroys the center of this city, with a damage of $250,000.

Coventry, England (Except Wash., Phil., Indianapolis, St. Louis, Chicago.).—A novel method of transporting the wounded from the field by means of a cycle ambulance is employed by the Army Medical Corps.

New York City (Los Angeles, Portland, Seattle, Boston only.).—Snow plows hitched to Fifth avenue busses are effectively used to remove the 6-inch blanket of snow that mantles the city.

Locust Valley, L. I. (Except Portland, Seattle, Los Angeles.).—Bob sledding is one of the features of the Annual Matinecock winter sports celebration. Subtitle: The crew of twenty fair riders finds quarters tight on deck.

Flag.—The banner of our President waves in the breeze of America's needs.

THE RED CIRCLE NO. 10 "EXCESS BAGGAGE" (Balboa—Two parts—Feb. 19.) "Smiling" Sam arrives at the Travis town house concealed in a trunk. He threatens to "squeal" if June and Mary refuse to hide him. Unable to do otherwise, they conceal him in the attic.

Wishing to make Lamar believe that she is interested in his search for the red circle, June calls at his office. Lamar, worn out after a tedious day, leaves for his club. While awaiting his return, June meets Attorney Gorden, wrongfully accused of embezzling. He has come with the intention of throwing himself on Lamar's mercy. Besides Mary, her companion "Smiling" Sam, knows that June is a member of the race of red circle crooks which was thought to be extinct.

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Miscellaneous Features

V-L-S-E CORP., INC.

VULTURES OF SOCIETY (Essanay—Five Parts—Feb. 14).—The cast: Teddy Bimms (Lillian Drew); Eloise Cleverman (Marguerite Clayton); Raymond Raphael (E. H. Calvert); Abraham Cleverman (Ernest Maupain); Mrs. Cleverman (Florence Oberle); Joseph Gripp (Edward Arnold); Diamond Kate (Mae Howard); Prince Aggregio (Hugh Thompson); Baird (A. W. Bates).

A little waif of the prairie, "Teddy" Bimms, grows to girlhood under the care of a rancher who had known her father before he was shot by Mexicans. Baird decides to send her East to school, "to make a lady out of her," and while she is in the midst of her studies he dies, leaving no will.

With little money and no friends she seeks the city and employment as a stenographer. Her smart appearance wins her work, but when she refuses to comply with all the employer's conditions she is invariably discharged. She finally gives up the struggle after obtaining a position as secretary to the great Abraham Cleverman, millionaire merchant. She had been temporarily aided financially by Raymond Raphael, a fellow roomer, who saved her from being thrown into the street. She was destined to meet the debonair Raymond again.

Mrs. Cleverman, society leader, is preparing for the most brilliant event of the season—the debut of her daughter Eloise, who but a short time before had created consternation in the family by dancing on a table in a gay midnight cafe. Teddy Bimms demands Cleverman obtain an invitation. It is sent to her under the name of Senorita Theodora De Menza.

In the meantime Raymond Raphael, who is leader of a band of society thieves, finds that his resemblance to Prince Aggregio makes things easy. He kidnaps the Prince and poses as Aggregio himself. The real noble is imprisoned in "Diamond Kate's" home. Raymond goes to the Cleverman reception.

He meets Teddy and makes love to her. She later catches him in a daring theft of a tiara and learns his game, but says nothing. Eloise tires of the party and joins her Bohemian companions. Later she is carried into the "Diamond Kate" flat intoxicated. She is locked in a room. But Teddy, returning home in a taxi, sees it all. She enlists Gripp, the detective, who had been on the trail of the jewel thieves.

In a daring attempt she liberates Eloise. Later police raid the flat and the Prince is freed.

"There is your rescuer," Gripp tells the Prince, pointing to Teddy. The gratitude of the Prince is unbounded.

Cleverman decides to come to an understanding with Teddy.

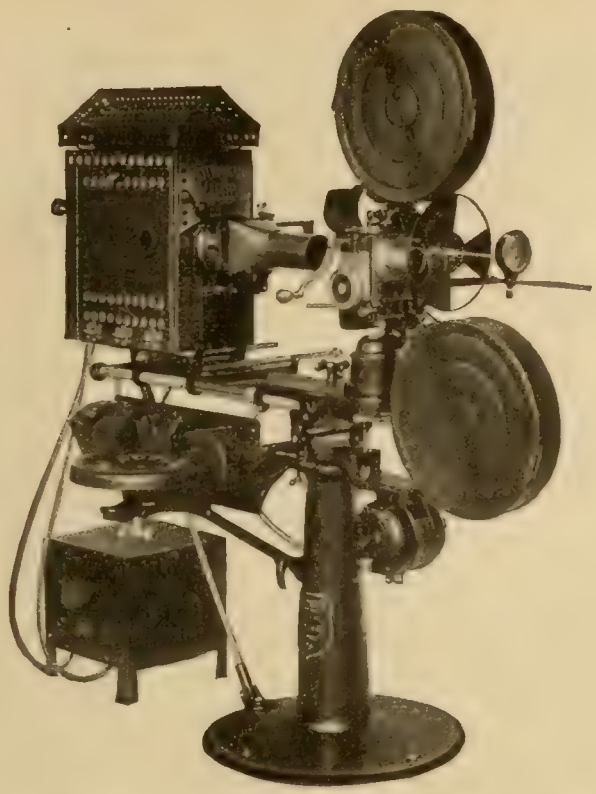
"We must break. What's your price?" are his words here.

"Your coffee plantation in South America and $500,000," she replies.

He pays and shortly after the Princes Aggregio, she who had been a prairie wolf, sails for Brazil with her Italian nobleman husband.

KENNEDY SQUARE (Vitagraph—Five Parts—Feb. 21).—The cast: St. George Temple (Charles Kent); Harry Rutter (Antonio Moreno); Kate Seymour (Muriel Ortriche); Hon. Douglas Seymour (Thom Brooke); Landon Willetts (Raymond Bloomer); Colonel Rutter (Dan Jarrett); Mrs. Rutter (Hattie Delara); Doctor (Harold Foshay); Pawson (Herbert Barry); Artig (Logan Paul). Produced by S. Rankin Drew. Author, F. Hopkinson Smith.

St. George Temple, a typical Maryland gentleman of the old school, lives in an aristocratic home on Kennedy Square, liked and respected by everyone. Harry Rutter, a warm-blooded young Southerner, tells him of his falling out with Grace Seymour, with whom he is in love, and her father, the Hon. Douglas Seymour, on account of his having been intoxicated. The old Southerner gives him a good scolding, then promises to act as peacemaker. He does so very effectively, and some time later, in a reception in the Rutter home, the engagement is about to be announced when he gets into a quarrel with Willetts, who is also in love with Kate. Words come to blows, and the two men fight a duel in one of the outbuildings by torchlight. Willetts is severely wounded. Colonel Rutter, the boy's father, disowns him, angrily exclaiming that he has disgraced himself, his family and broken every



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law of hospitality. Kate refuses to see him, and Rutter turns to his friend, St. George, who takes the boy to live with him. Kate remains firm, and the Colonel cuts both his son and St. George at the club.

The Patopsco Bank fails and St. George mortgages his home to pay Harry's debts. He learns this, and goes to South America. There, after many exciting adventures, he is given a half interest in a valuable ruby mine by Senor Ortiz, a wealthy South American, and Harry's fortune is made. Shortly after, Harry returns to his old Maryland home to find St. George living in extreme poverty. He buys back the old home and restores the old gentleman to his proper position; then a reconciliation is effected by Colonel Rutter asking his son's pardon. The meeting between Kate and Harry is brought about, and Kate, with a cry of joy, comes into Harry's arms.

HER BLEEDING HEART (Lubin—Five Parts—Feb. 28).—The cast: Marion Lane (Rosetta Brice); Dr. George Page (Richard Buhler); Allen Craven (Crauford Kent); Lucy Mallory (Inez Buck); Sonia Crator (Karva Poloskova); Mr. Lane (William Turner); Mrs. Lane (Mrs. Carr). Written by Daniel Carson Goodman. Directed by Jack Pratt.

Marion Lane lives with her parents in a small town in the Middle West. Being the possessor of a fairly good voice, Marion is jollied along by her vocal teacher and her friends who insist that if she could only get to the city and complete her studies she would become a second Patti. Marion persuades her parents to let her go to the city and later through a girl friend, who is studying art at the Academy, Marion is introduced into the best social set. She meets Allen Craven who takes advantage of her innocence and then runs away, leaving Marion to bear the responsibility of her indiscretion alone. Later at the maternity hospital, Marion meets Dr. George Page, who becomes interested in her, believing her to be a poor young widow.

Marion grows despondent and tries to commit suicide, but is prevented from doing so by Dr. Page, who cheers her up and gives her a new incentive in life through a suggestion that she study nursing. Upon her recovery Marion takes a course in nursing and after her graduation she becomes Dr. Page's most valuable assistant. Gradually Page and Marion grow to love each other, and after a time Page proposes marriage, but Marion will not listen because of her past. Finally through reading a book that dwells with great emphasis on the very same subject, Marion changes her mind and becomes the wife of Dr. Page. For a while all goes well. Then one night Dr. Page takes Marion to a skating rink. Among the skaters Marion recognizes Craven. He is in the company of a celebrated Russian dancer, who has been his mistress for years. Dr. Page seeing Marion's agitation, thinks her ill and takes her home, where unable to stand the strain any longer, Marion confesses her past, withholding nothing. Although crazed by grief at Marion's confession, Dr. Page in his bigness blames only the man and prays that the time may come when he can get his hands on him.

After Dr. Page and Marion depart from the rink, Craven and Sonia leave their seats and at Sonia's solicitation, telephones to Dr. Page and asks him to join them at supper. Page declines, but in return invites Craven, who is his old time pal, to come to his (Page's) house, saying that he (Page) is in deep trouble and needs a friend's advice. Craven goes to Page's house, but leaves Sonia outside the door to wait for him. In the meantime Marion, believing that her confession has put an end to everything, has gone to her room and secured her husband's revolver and is just about to kill herself when she overhears Page and Craven talking. With the revolver clutched in her hand, Marion creeps softly downstairs to the room where the men are and suddenly the realization is brought to Dr. Page that the man who has been his life long chum, is the man who ruined his wife. Marion seeing the horror in her husband's face, faints, and Page with the cry of a maniac throws himself upon Craven.

A struggle ensues during which each man strives to secure possession of the revolver. A shot is heard, and Craven sinks to the floor. Sonia, hearing the shot, rushes into the house later when the servants arrive accompanied by a passing policeman. Sonia says "It was a clear case of suicide, I saw him shoot himself." Page with a look of gratitude to Sonia turns to Marion, folds her in his arms and leads her away.

METRO PICTURES CORP.

DIMPLES (Columbia Pictures Corp.—Five Parts—Feb. 14).—The cast: Dimples (Mary Miles Minter); Her Father (William Cowper); His Friend, Horton (John J. Donough); Robert Stanley (Thomas J. Carrigan); Joseph Langdon (Schuyler Ladd); Melbourne Howard (Fred Tidmarsh); Eugenia Abbott (Peggy Hopkins); Mrs. Riley (Charlotte Shelby); Tom Craig (Harry Ford); Minister (William Raushser); His Wife (Mae De Metz).

Dimples lives with her father in an old attic room. He is a miser who hoards his gold in a bag hidden in the room. Dimples does not know about the money, but Horton, the miser's only companion, does. Dimples wants a doll, but her father is too miserly to buy it. Horton pawns his watch and gets a rag doll for Dimples making her happy.

Dimples' father dies suddenly, and Mrs. Riley, an aunt, who lives in a southern city, is notified. Mrs. Riley writes that she will come and get the little girl. Horton is afraid Dimples will lose her inheritance to this strange relative. He changes the gold into bills of large denomination and seeks a place to hide the money. He is followed to Dimples' home by Craig, a thief, who watches Horton sew the money inside the doll. Craig, in attempting to get the doll, kills Horton. People arrive and Craig is frustrated in his plan but escapes. Mrs. Riley takes Dimples south with her.

In a southern city Robert Stanley and Joseph Langdon are in love with Eugenia Abbott. Robert and Eugenia have been engaged since childhood. Langdon, meeting Robert in the club, accuses him of winning Eugenia through his money. Eugenia really loves Langdon, feels the childhood engagement is binding—besides Robert has a fortune. Langdon and Robert have a quarrel, which ends in Robert knocking Langdon down. Robert gets to thinking the matter over and writes Eugenia telling her he is penniless, and that he is willing for her to break the engagement if she desires. She is glad of a chance to escape and writes him to that effect. Langdon and Eugenia announce their engagement and Robert goes to the country for a few days to forget. Before leaving Robert places his entire fortune in the hands of his attorney, Welbourne Howard, and leaves for Mrs. Riley's farm, Mrs. Riley having advertised for boarders. On the farm Robert meets Dimples and she falls in love with him. He also is smitten by her, but hesitates to speak his heart on account of her youth.

One day a panic occurs on the stock exchange and Robert's entire fortune is swept away. Howard sends a messenger boy to the Riley farm to notify Robert that he must have more money to protect his margins. Meantime, Craig, the thief, discovers where Dimples and her doll have gone. He makes his way to the Riley farm, where he steals the doll. Robert gives chase and overtakes the thief. Begging his freedom, Craig tells Robert of the money inside the doll. Robert cuts open the doll and finds the fortune. Just then the messenger boy arrives and Robert gets the telegram. He knows he has no money and he is ruined. Dimples sees a change come over him. Dimples finds the telegram as Robert wanders away to think over his troubles. Dimples has an idea. She manages to get the bicycle belonging to the messenger and hurries to town in time to save Robert's fortune with the money from the doll. There is a reversal and Robert cleans up a large sum of money. Howard takes an automobile to the farm and arrives there just as Dimples returns. Robert discovers that Dimples has saved him, and subsequently their fortunes and their hearts are united.

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"THE FOOL'S REVENGE" (Five Parts—Feb. 13.)

Anson, a clown, lives happily with his wife and his small daughter until Randall, a wealthy libertine, begins to pay attention to Anson's wife. Randall alienates the love of Mrs. Anson and induces her to leave her home. Anson follows his wife to Randall's home, murders her and chokes Randall into unconsciousness. He disposes of his wife's body by throwing it over a cliff.

Anson transfers to his daughter the affection he formerly lavished on his wife. He makes money in the oil industry and leaves the stage. Despite his opulence and his love for his daughter, he can not forget the man who wrecked his home. He learns that Randall, now married, is to be the guest of a Mr. and Mrs. Mendell. Anson, who has become the partner of Mendell although the two have never met, sends word to Mendell that he is going abroad and that in his absence his business interests will be cared for by his confidential man. He suggests that his confidential man be allowed to take up residence in the Mendell household. The proposition is favorably received, and Anson, disguised as a butler, becomes an inmate of Mendell's home.

Mendell devotes no small attention to Mrs. Randall. When Anson discovers this he does everything in his power to aid Mendell in the latter's conquest of Mrs. Randall. Mendell, however, is also an admirer of Anson's daughter, Ethel, whom he has seen while out riding. Unaware that Ethel is Anson's daughter, he

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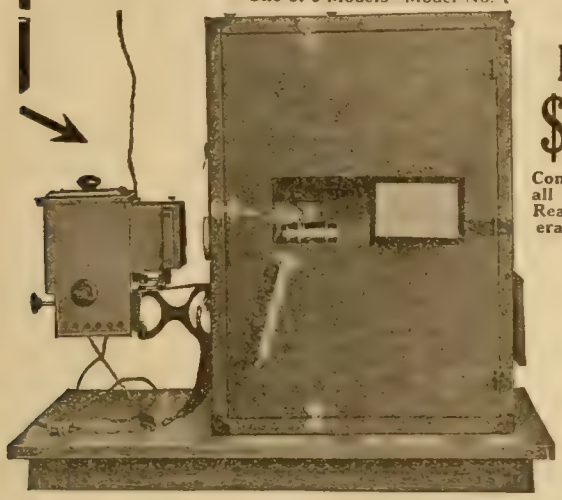

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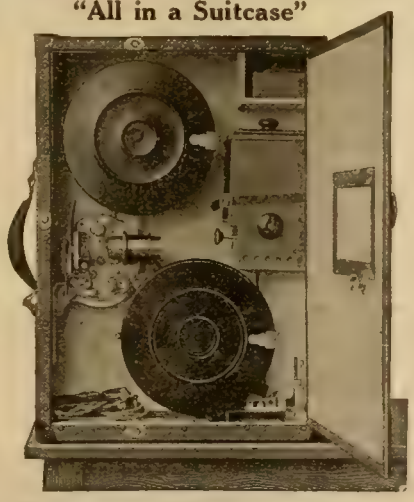

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breaks into Anson's home, carries off Ethel and speeds away in an automobile. En route to his special apartment, the machine is wrecked and Ethel is knocked unconscious. She is taken into the Mendell home and placed in bed in the room which has been vacated by Mrs. Randall, who tired of Mendell's attentions.

Mendell, recovering from slight injuries sustained during the automobile accident, returns to his home. He goes to the room in which Ethel is sleeping. Anson, unaware that it is his own daughter in the room, suggests that Mendell take the woman he admires to his apartment. Anson slips into the room, chloroforms his own daughter in the belief that she is Mrs. Randall, and carries her off to the den maintained by Mendell. He leaves her in the power of Mendell and then telephones Randall that Mrs. Randall is in an apartment with Mendell. Randall hurries to the apartment, kills Mendell and then discovers that the woman in the room is not his own wife. The big moment of the action comes when Anson discovers that the woman he has turned over to Mendell is his own daughter.

BLUEBIRD PHOTOPLAYS.

THE WRONG DOOR (Five Parts, Feb. 21).—The cast: Fern Hardy (Flora Parker De Haven); Phillip Borden (Carter De Haven); "Bumps" (Ernie Shields); Housekeeper (Helen Hayward); Hardy (G. A. Williams); Bates (Harry Schumm); Herne (Fred Church).

Phillip Borden, a young millionaire owner of a steel foundry, attends a musical comedy and sees Miss Frou Frou, who in private life is Fern Hardy. He immediately loses his heart and determines to win her. Fern Hardy is the foster-child of a reformed "crook," but these facts are entirely unknown to her. Bates, a notorious New York crook, with his accomplice, Herne, visit the Hardy flat, and after Fern retires, the men "frame up" a great haul. Hardy agrees to steal a sum of money from Borden's foundry.

The crime is committed and the foundry watchman is discovered half dead. In his hand he clasps a card case, which bears Hardy's name. The following day, Fern gets a note from her father telling her that Bates will let her know where he is. Fern goes to her father, who is in hiding in a secret chamber, in Bates' apartment, and Hardy confesses that he committed the crime.

Hardy begs Bates to allow him to go out. While on the street Hardy is overcome with guilt and is at the point of committing suicide, when Phil Borden happens along in his automobile and takes him to his home. Hardy ultimately confesses how in his youth he kidnapped a little child from a wealthy home, taking with him an ivory box, containing jewels. He determined to keep the baby for ransom, but his wife prevailed upon him to raise her as their own.

Hardy then resolves to obtain the money from Bates and return it to the man from whom they stole it. He goes to Bates and makes his request. The result is a fierce fight. The same night Phil becomes intoxicated at his club and decides to finish off at a Turkish bath. He staggers up the steps, but instead of entering the right door, he enters Bates' apartment which is next to the Turkish bath establishment. The room is dark when Borden enters and as he strikes a match he sees in the dim light the face of Hardy, being distorted with agony and two hands clutching his throat. The match goes out and Borden is violently thrown to the floor. When he opens his eyes he looks directly into the face of a tiger skin rug. Suddenly a blow stuns him and the next thing he knows, he is being arrested.

Fern goes again to visit her father and accepts a sum of money Bates gives her remarking that her father left it for her. Bates' housekeeper, seeing Fern receive the roll of bills, demands a share and is refused. Resolved to obtain money somehow, she steals some jewelry from his desk, takes the ivory box and sells the box and contents at an auction shop. While on a shopping tour, Fern is attracted by the sound of an auctioneer's voice. She enters the shop and is surprised to see the auctioneer holding up for bids her much treasured ivory box. Unable to resist, she enters the place, but not before Phil Borden sees her and follows her in, and when the bidding for the box starts he secures it. He offers it to her, but she refuses to take it without paying for it. Phil then gives her his card and tells her that whenever she wants it she may call upon him and get it. When Fern has saved enough money to pay for the box she goes to Phil, but he refuses to take the money. He forces the box into her arms and she leaves thankfully. After she has gone, Phil finds several bills on his desk where she has slipped them under the blotter.

Upon examining the bills, he recognizes the number marks of his stolen money. Borden goes to Fern to find out how she obtained the money, and she gives the address of Bates. When Borden is admitted to Bates' apartment he recognizes the tiger rug on the floor. His mind reverts to the night of his adventure and he realizes that this is the house in which Hardy was being tortured. He compels the housekeeper to confess to him and she tells the complete story of the night Hardy was pleading with Bates to be allowed to return the money and Phil unexpectedly entered the room.

After the housekeeper finishes her story, Borden is confronted by Bates. In an instant Borden springs upon him and they are in a struggle. The housekeeper, frightened and fearing one of them to be killed, opens the secret doorway and Hardy weakened by months of confinement totters forth. He manages to gather strength and filled with hate towards Bates, springs upon him like a dying panther and claws him from Phil. In this struggle Hardy is mortally wounded and sinks back dying as the officers, called by the housekeeper, enter the house and the raid is made. Fern comes to the house for news of her father and enters just as Bates, the housekeeper and the gang are arrested and taken away. The dying Hardy tells Phil that Fern is the little child that he stole and begs him to take her to her rightful parents.

THE GRIP OF JEALOUSY (Bluebird—Five Parts—Feb. 28).—The cast: Virginia Grant, (Louise Lovely); Beth Grant (Grace Thompson); Harry Grant (J. Belasco); Phillip Grant (Hayward Mack); Hugh Morey (Conlin Chase); Jack Morey (Harry Hamm); Silas Lacey (Lon Chaney); Harvey Lacey (Mr. Neff); "Uncle Jeff" (Walter Belasco); Linda (Marcia Moore); Cora (Dixie Carr). Scenario by Ida Mary Parks. Director Joseph De Grasse.

The Grant and Morey families have been enemies for generations. Beth Grant and Jack Morey marry secretly, and when the expected result of marriage is near at hand, decide to leave home rather than betray their secret. Virginia Grant overhears their plans to leave, and, thinking Morey has dishonored her sister, tells Harry Grant, who proclaims vengeance upon Morey.

Silas Lacey, a rich planter, asks of Harry Grant consent to Marry his sister, Virginia. Lacey, not being of the proper social strata, Grant is indignant in his refusal and throws Lacey bodily from the house. Lacey kills Grant, but everybody suspects Jack Morey, who has fled when his secret wife gives birth to a

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WATCH FOR THE NEWS CONCERNING THIS DATE

Monday May 15th

THIS IS NATIONAL MOTION PICTURE TRIBUTE DAY

DETAILED ANNOUNCEMENTS LATER

CASHIERS, SHIPPING CLERKS, POSTER ROOM MEN, FILM DOCTORS, SOLICITORS, DOORMEN, USHERS, MACHINE OPERATORS, ADVERTISING MEN, PROPERTY MEN, ETC., ETC. EVERYONE IN THE FILM INDUSTRY IS REQUESTED TO HELP!

Make All Checks and Money Orders Payable to
The Motion Picture Campaign for the Actors' Fund
J. STUART BLACKTON, Treasurer
LOCUST AVENUE BROOKLYN, NEW YORK

child and dies. Only Jeff, an old slave of Lacey's knows that Lacey is the murderer of Harry Grant.

Virginia, in the belief that Beth's child is illegitimate, conceals the fact of its birth and secretly leaves it upon Jeff's doorstep. Inside Jeff's cabin at the time was Jeff's daughter Cora, safe from bloodhounds that have been trailing her, but ill unto death by childbirth. When Jeff finds the baby on his doorstep he believes it is his grandchild and rears her as Linda.

When fifteen years elapse the story is resumed. Hugh Morey lays siege to Virginia's hand, but she will not marry him because she believes it was Jack Morey who had killed her brother Harry. Lacey is also a persistent suitor, but is disdained by Virginia who really loves Hugh Morey despite the family feud. Virginia's greatest burden is the secret knowledge that Linda, who is being raised by Jeff as his grandchild is actually her niece, the daughter of the dead Beth Grant.

Lacey claims possession of Linda, as she is supposed to be the offspring of one of his slaves. Lacey's son, Harvey, covets the girl Linda. To old Lacey, however, Linda is valuable. Virginia's care of the girl at Jeff's and her great interest in the welfare of the supposed slave-child gives him a strong influence to bear upon his suit for Virginia's hand. Finally Virginia consents to marry Lacey if he will free Linda.

Harvey Lacey hears of the bargain and while old Lacey is "waiting at the church,' kidnaps Linda and takes her aboard a river boat. By the coincidence of moving picture license, Jack Morey, who has never been heard from since he left home, following the murder of Harry Grant, is travelling on the same steamer. Seeing Linda carried on board the boat and locked in one of the cabins, Jack Morey rescues her in the nick of time. Complications are soon set right. The ending of the story is the wedding of Hugh Morey and the proof, through Jeff's disclosure, that Lacey was the murderer of Harry Grant.

WORLD—EQUITABLE.

THE CLARION (Equitable—Five Parts—Feb. 14).—The cast: Harrington Surtaine (Carlyle Blackwell); Dr. Surtaine (Howard Hall); Esme Elliott (Marion Dentler); Dr. Mark Elliott (Charles Mason); Norman Hale (Geo. Soule Spencer; Milly Beal (Rosemary Dean); Max Veltman (Phillip Hahn). Director James Durkin.

Dr. Andre Surtaine is a wealthy manufacturer of a patent medicine cure-all. He idolizes his son Hal, who knows little of his father's business and does not realize that their wealth has been built upon a fraud and on the pitiable weakness of sufferers throughout the nation. Hal falls in love with Esme, the daughter of Dr. Mark Elliott.

Years before, Dr. Surtaine, while at the beginning of his career as a peddler of his nostrum, had been attacked by a man whose wife contracted the morphine habit through taking Surtaine's fake medicine. In his father's factory, Hal meets Milly Beal, who is ignorant of the fact that she is the daughter of this old time enemy of Dr. Surtaine.

"The Clarion" is a newspaper published in the city where Surtaine's medicine is manufactured. Through the influence of a minister "The Clarion" attacks editorially Dr. Surtaine and his business. Taking his father's explanation for granted, Hal believes the newspaper attack unjustified and in order to get a retraction, purchases "The Clarion." Hal conducts the newspaper along ideal lines but meets with all forms of opposition from the heavy advertisers and influential citizens.

One of his attacks is against Kathleen Pierce, a wealthy girl guilty of reckless automobile driving. The editorial against her swamps "The Clarion" with libel suits and brings about the withdrawal of most of its important advertisements. The attack also estranges Hal and Esme, who is one of Kathleen's friends, and who tried in vain to keep the story out of the paper.

Hal's father heads an attempt to suppress news in "The Clarion" of an outbreak of contagious disease in the poorer quarter of the city, lest the news interfere with an "Old Home Week" celebration then in progress. Hal bravely refuses to be influenced and reveals the conditions that brought about the epidemic.

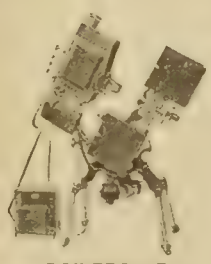
Milly Beal, starts on the downward path. Under the influence of drink she visits Dr. Surtaine and denounces him as having been the cause of her mother's death, through his fake medicine. She shoots Dr. Surtaine, but Hal arrives just in time to spoil her aim and Surtaine is only slightly wounded. Hal then learns from Milly the truth about his father's medicine business. Torn between his love for his father and his duty as an editor, Hal leaves his home and goes to live in a hotel and work out his problem for himself. He finally publishes the names and pictures of the owners of the "Rookeries," as the district in which the epidemic started is called, and that section of the town is quarantined.

Led by Veltman, an anarchist and old employee of "The Clarion," the mob of foreigners pours down to attack "The Clarion" in the belief that the newspaper is responsible for their troubles. Veltman hurls a bomb into "The Clarion" office, wrecking the building and killing a number of the mob. This crime turns the sentiment of the mob against Veltman who is pursued furiously through the town and finally run down with Hal in lead of the pack of pursuers. Hal and Esme are re-united and Dr. Surtaine, to regain his son's affections and respect, abandons the manufacture of his notorious medicine.

A WOMAN'S POWER (World—Five Parts—Feb. 21).—The cast: Minerva Rawlins (Mollie King); Newt Spooner (Douglas MacLean); Red Spooner (Charles Mitchell); Bud Newton (N. J. Thompson); Lucinda Mertch (Lillian Cook); MacAllister Falkins (E. M. Kimball); Clem Rawlins (Simeon Wiltse).

Newt Spooner's determination to kill Henry Falkins, who has denounced Newt and sent him to prison, grows deeper rooted with the years. It seems that the red-branded hatred in his mind has seared its impression upon every fibre of his being. And then Minerva Rawlins enters his life. The change in Newt's nature does not come in a flash. Despite the influence of the girl he loves, he still cherishes his hatred

Fate throws the two men together in the Philippines. Amidst battle and bloodshed the vision of Minerva follows Newt. His opportunity to slay Henry Falkins occurs; but the influence of Minerva reaching out even across miles of salt ocean, stays his hand at the eleventh hour. How Newt's final stage on the upward path he has set himself to follow is reached, is depicted dramatically. The last barriers with which Newt has steeled his dark hatred are swept away and a woman's power saves him from himself and the vengeance of the law.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MANAGER—Movie manager, an advertising expert. Wants to locate in Cincinnati. If you have a good live proposition write at once to P. O. Box 311, Olney, Ill.

AMBITIOUS—YOUNG MAN WITH SOME EXPERIENCE, WISHES POSITION AS ASSISTANT DIRECTOR, WITH PRODUCING COMPANY. NO PAY REQUIRED. ADDRESS ASSISTANT, CARE M. P. WORLD, N. Y. CITY.

POSITION—Theater manager, nine years' experience. Reference responsible people. Sign card writer, designer, operator. Investigate. G. E. W., Batavia, N. Y.

CAMERAMAN—Expert photographer, artistic ability. Scenic, commercial, industrial. Studio work. Own outfit. Moderate salary. H., care M. P. World, N. Y. City.

DIRECTOR—Years' experience. Comedies my long suit. Have own stories. Address W. J., care M. P. World, N. Y. City.

CAMERAMAN—Experienced studio, industrial, laboratory work. Desires position reliable company. Moderate salary. Address Technical, care M. P. World, Chicago, Ill.

MOVING PICTURE OPERATOR—Thoroughly experienced all machines. Strictly sober, reliable, go anywhere. Salary reasonable, projection guaranteed. Write or wire Henry Alsman, Backusburg Ave., Mayfield, Ky.

YOUNG LADY—Wants position on negatives. Address A. M., care M. P. World, N. Y. City.

OPERATOR—Eight years' experience, all machines. First class projection, repair work guaranteed. Non-union, sober, reliable. Pianist nine years' experience orchestra, vaudeville, picture work. Sight reader, large library music. Salary reasonable. Excellent references. Wish to locate central states. State all. E. L., care M. P. World, N. Y. City.

PIANIST—(Leader) or alone. Long experience. Pictures, vaudeville. Sober, capable, reliable. Address Nat E. Solomons, 2024 Maryland Ave., Apt. 4, Baltimore, Md.

EXPERT CAMERAMAN — Travel, studio, trick pictures and laboratory. Can furnish complete Prestwich camera outfit. Go anywhere. Camera, care M. P. World, N. Y. City.

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SNAP—For film producer. Farm, outdoor work. Billingham, 336 West 16th St., N. Y. City. Phone 4524 Chelsea.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical, successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

THEATER—In Florida if it is good. State facts. H. A., care M. P. World, Chicago, Ill.

TO RENT—Picture theater within commuting distance of New York. Seating 300 to 500. Town not less than 4,000. S. W. Hennesey, 923 Forest Ave, N. Y. City.

THEATERS FOR SALE OR RENT.

FOR SALE—Picture house, 275 seats, can be enlarged. First-class equipment. Address Box D, Rantoul, Ill.

FOR SALE—Picture theater business and building—either separately or together. 300 seats, modern, fully equipped, paying, good picture town. Proprietor wishes to realize on investment to devote it to other business. Will be sold at public auction March 11th, if not sold privately before. Good business chance if taken immediately. J. F. Davied, Cynthiana, Ky.

MOVIE—An opportunity for a beginner to invest a small amount of capital. For $800 cash we can put you in a movie that for the last 15 weeks has taken in over $2,000. This movie can be operated for less than $85 week. Five year lease; 340 opera chairs; standing room for about 50. Edison and 6a Power's machines with rectifier; practically new piano. Price $1,500. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

PHOTOPLAY HOUSE—Fireproof, one of the handsomest and most expensive buildings in New York state. Equipped with latest scientific machinery to show the finest pictures. Admission 5-10-15c., box seats 25c. Weekly expenses less than $200; receipts will run $375-$450 week, by practical management could be increased to $600. A regular gold mine. A bargain for $75,000, will accept $65,000, reasonable payment down. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

MOVIE—Kane, Pa., weekly expenses less than $125; receipts $175-$225. Modern equipment. Wurlitzer orchestra, present owner ten years accumulated fortune and is now buying larger house. Price $7,500. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

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MOVIE—500 seats, beautifully equipped. Receipts over $200 weekly. Expenses $110. Cash required $2,500. Williams, 366 Ellicott Sq., Buffalo, N. Y.

MOVIE—265 seats. Receipts $15-$20 daily. Expenses $8. Price $1,250. Williams, 366 Ellicott Sq., Buffalo, N. Y.

FOR SALE—Picture theater fully equipped. 700 seats and stage. Best proposition in Illinois town of 40,000. At a sacrifice. Fine lease. Exceptional opportunity. P. O. Box 348, Quincy, Ill.

EQUIPMENT FOR SALE.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

3,000 Opera chairs, steel and cast standards, from sheriff sales, factory close outs, etc.; from fifty cents up. I can save you half. J. P. Redington, Scranton, Pa.

FOUR—Power's 6a, never used, complete $240. Three No. 6 overhauled, in first-class shape $125. One No. 5 all complete $50. J. P. Redington, Scranton, Pa.

FOR SALE—Power's 6a complete, one at $175, one at $165 and one at $160. Rebuilt and as good as new; condition guaranteed. Motiograph 1912, $100. 1910, $75. Edison Exhibition Model $60, $65 and $75. Power's 5, $75. All complete and ready for the reels. Write us for particulars. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

MOTIOGRAPH—With outside shutter, like new, big bargain. New Mirrorcloth curtain without seams, manufactured by Mirror Screen Co., Shelbyville, Ind. Arthur Close, 1120 Branson, Marion, Ind.

OUTFIT FOR SALE—Machine, booth, transformer, fans, fire extinguishers, 250 opera chairs. All in good order. Address 105 So. 4th St., Reading, Pa.

FOR SALE—Rebuilt machines. Motiograph 1908, $60. Edison Exhibition, $65. Power's No. 6, $115. Power's No. 5, $75. Motiograph 1911, $125. A-1 condition guaranteed, many others. Write for catalog and list. Amusement Supply Co., 160 H. No. Fifth Ave., Chicago, Ill.

FOR SALE—Rebuilt machines complete with rheostat. Standard 1914, motor and attachment, $85. Edison Exhibition, $50. Power's No. 5, $45. Lee, 402 Jenkins Bldg., Kansas City, Mo.

POWER'S NO. 6—Complete with stereopticon, double asbestos booth, Power's compensarc, only slightly used. First $250 cash takes outfit. Pastor, 92 N. Monroe Ave., Columbus, O.

"'AMBERLUX' FILTERS — Have nearly doubled our business." "Best way to invest $3.50 I know of"—say two "Amberlux" exhibitors. Write for particulars to W. D. Warner, U. S. Distributor, Wyandotte Bldg., Columbus, Ohio.

OPERA AND FOLDING CHAIRS—5,000 slightly used guaranteed perfect, 35c. up. Write for catalog with direct factory prices on new chairs. Atlas Seating Co., 10 East 43d St., New York City.

300 extra heavy five-ply opera chairs, used short time. Best offer takes them. E. McLagan, Transit Bldg., Annex, N. Y. City.

CAMERAS WANTED.

PATHE PROFESSIONAL—Studio model motion picture camera wanted in any condition, can be considerably used; or any similar large professional camera holding at least 350 feet of film in each magazine, is wanted for cash. Koehler's, No. 7 East 14th St., N. Y. City.

WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

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MOTION PICTURE CAMERAS—Motion picture tripods, view cameras, kodaks, folding hand cameras, fine imported cameras, professional studio cameras, complete photographic outfits in all sizes and styles, photographic lenses for all photographic purposes, of all makes and sizes. Speed shutters, hundreds of fine photographic outfits in stock. Send for the largest bargain book and catalogues of photographic apparatus. Koehler's Camera Exchange, Inc., No. 7 East 14th St., N. Y. City.

FILMS FOR SALE OR RENT.

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FOR SALE—Fifty two-reel features with original lobby display. Send for list. S. Baldwin, 314 Mallers Bldg., Chicago, Ill.

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MISCELLANEOUS.

SEND $1.00—For pint bottle Magic Film Cleaning fluid (non-inflammable). Makes films like first run. Film Renovating Co., Hartford, Conn.

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Harmo Pipe Organ Co....1384
Schirmer, G., Inc....1371
Seeburg, J. P., Piano Co....1368
Sinn, Clarence E....1362

POSTERS AND FRAMES.
Goes Lithographing Co....1368
Menger & Ring....1368
Newman Mfg. Co....1364

PROJECTION MACHINE MANUFACTURERS.
Enterprise Optical Co....1369
Power, Nicholas, Co....1392
Precision Mch. Co....1381

PROJECTION SCREEN MANUFACTURERS.
Genter, J. H., Co., Inc....1384
Gold King Screen Co....1387
Minusa Cine Products Co....1369
Pannill "Miro" Screen Corp....1367
Radium Gold Fibre Screen, Inc....1370
Simpson, A. L., Inc....1364

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Niagara Slide Co....1323
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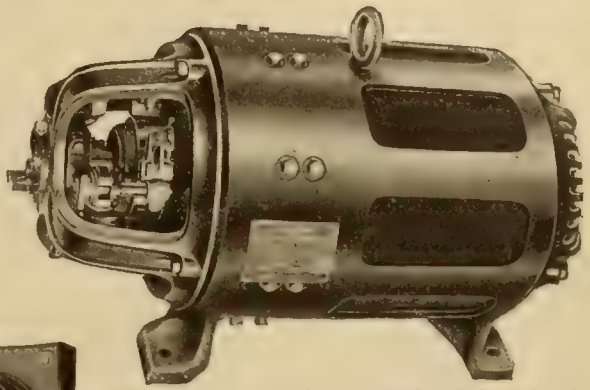

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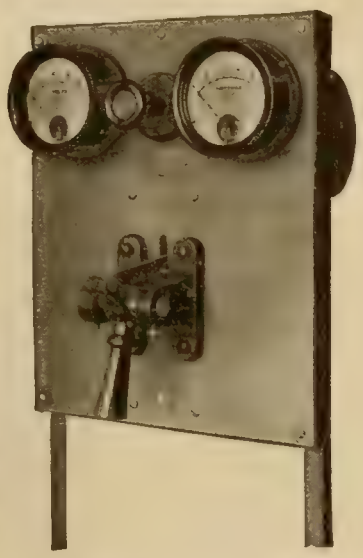

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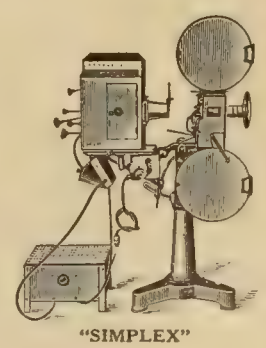

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1340, 1342.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Jan. 19—Number 202 (Topical).
Jan. 26—Number 203 (Topical).
Feb. 2—Number 4 (Topical).
Feb. 9—Number 5 (Topical).
Feb. 16—Number 6 (Topical).
Feb. 23—Number 7 (Topical).
Mar. 1—Number 8 (Topical).

BIG U.

Jan. 20—No release this day.
Jan. 27—No release this day.
Jan. 28—Nan Good for Nothing (Drama).
Feb. 3—No release this day.
Feb. 10—No release this day.
Feb. 17—No release this day.
Feb. 24—A Beast of Society (Three parts—Modern—Drama).
Mar. 2—Shackles (Drama).

BISON.

Feb. 12—His Majesty Dick Turpin (Two parts—Drama).
Feb. 19—A Recoiling Vengeance (Three parts—Animal—Drama).
Feb. 26—The Stampede in the Night (Two parts—Western—Drama).
Mar. 4—The One Woman (Three parts—Smuggling—Drama).

BROADWAY UNIVERSAL FEATURES.

Jan. 10—Love's Pilgrimage to America (Five parts—Drama).
Jan. 17—The Man Inside (Five parts—Drama).
Jan. 24—A Soul Enslaved (Five parts—Dr.).

GOLD SEAL.

Feb. 1—Lord John's Journal (No. 3, "Three Fingered Jenny"—Three parts—Drama).
Feb. 8—Yust From Sweden (Three parts—Human Interest—Drama).
Feb. 15—The Family Secret (Two parts—Comedy—Drama).
Feb. 22—The Dupe (Three parts—Underworld—Drama).
Feb. 29—Lord John's Journal (Adventures No. 4, "The Eye of Horus") (Three parts—Drama).

IMP.

Feb. 8—Artistic Interference (Comedy).
Feb. 11—The Trail of Wild Wolf (Two parts—North Western—Drama).
Feb. 15—Cinders (Drama).
Feb. 18—Plot and Counterplot (Two parts—Drama).
Feb. 22—No release this week.
Feb. 25—I'll Get Her Yet (Two parts—Com.).
Feb. 29—Some Heroes (Comedy).
Mar. 3—The Hoax House (Two parts—Comedy—Drama).

JOKER.

Feb. 12—Leap and Look Thereafter (Comedy).
Feb. 19—No release this day.
Feb. 26—Married on the Wing (Comedy).
Mar. 2—Love Laughs at the Law (Comedy).
Mar. 4—No release this day.

LAEMMLE.

Jan. 23—Her Dream Man (Drama).
Jan. 27—The Red Lie (Three parts—Mystery—Drama).
Jan. 28—The Inner Soul (Two parts—Drama).
Jan. 30—No release this day.
Feb. 3—The Wise Man and the Fool (Two parts—Human Interest—Drama).
Feb. 6—No release this day.
Feb. 10—The Living Lie (Three parts—Drama of the Latin Quarters).
Feb. 13—Arthur's Last Fling (Comedy—Drama).
Feb. 16—As Fate Decides (Drama).
Feb. 20—No release this day.
Feb. 24—John Pellet's Dream (Comedy—Dr.).
Feb. 27—Her Greatest Story (Drama).
Mar. 2—The Heart of Bonita (Two parts—Mexican—Drama).
Mar. 5—The Blackmailer (Drama).

L-KO.

Feb. 9—Her Naughty Eyes (Comedy).
Feb. 13—Firing the Butler or the Butler's Fire (Two parts—Comedy).
Feb. 16—Elevating Father (Two parts—Comedy).
Feb. 20—Twenty Minutes at the Fair (Comedy).
Feb. 27—Dad's Dollars and Dirty Doings (Two parts—Comedy).
Mar. 1—Blue Blood But Black Skin. (Two parts—Comedy).
Mar. 5—Gertie's Awful Fix (Comedy).

NESTOR.

Feb. 7—Mixed Kids (Comedy).
Feb. 11—A Quiet Supper For Four (Comedy).
Feb. 14—When the Losers Won (Comedy).
Feb. 18—Flivver's Dilemma (Comedy).
Feb. 21—The Disappearing Groom (Comedy).
Feb. 25—Her Friend the Doctor (Comedy).
Feb. 28—Cupid Trims His Lordship (Comedy).
Mar. 3—The Lion's Breath (Comedy).

POWERS.

Feb. 5—Uncle Sam at Work (No. 7, "Uncle Sam's Children"—Educational).
Feb. 12—Uncle Sam At Work (No. 8, "Uncle Sam — Fisherman, Postmaster, Health Officers) (Educational).
Feb. 17—Building Up the Health of a Nation, Lesson 4 (Educational).
—Joe Boko's Adventures (Cartoon—Comedy).
Feb. 19—Uncle Sam At Work; No. 9, "Bureau of Weights and Measures (Educational).
Feb. 24—No release this week.
Feb. 26—Uncle Sam at Work, No. 10, "Preparedness" (Educational).
Mar. 4—Uncle Sam at Work, No. 11, "To Arms" (Educational).

RED FEATHER PHOTO-PLAYS.

Feb. 14—The Sphinx (Five parts—Drama).
Feb. 21—Sons of Satan (Five parts—Detective—Drama).
Feb. 28—The Lords of High Decision (Five parts—Drama).

REX.

Feb. 8—No release this day.
Feb. 11—The Missing Locket (Drama).
Feb. 13—No release this day.
Feb. 15—The Strong Arm Squad (Drama).
Feb. 18—Borrowed Plumes (Drama).
Feb. 20—Dolly's Scoop (Two parts—Drama).
Feb. 23—Turtle Doves (Comedy—Drama).
Feb. 27—No release this week.
Feb. 29—No release this day.
Mar. 3—In the Heart of a Shell (Juvenile—Drama).
Mar. 5—Saved by a Song (Two parts—Dr.).

VICTOR.

Feb. 17—In the Night (Three parts—Modern—Drama).
Feb. 22—The Pipe Dream (Comedy).
Feb. 23—Madam Cubist (Two parts—Society—Drama).
Feb. 25—After the Play (Drama).
Mar. 1—No release this day.

UNIVERSAL SPECIAL FEATURE.

Jan. 31—Graft No. 8, "Old King Coal" (Two parts—Drama).
Feb. 7—Graft No. 9, "The Insurance Swindlers" (Two parts—Drama).
Feb. 14—Graft No. 10, "The Harbor Transportation Trust" (Two parts—Drama).
Feb. 21—Graft. No. 11, "The Illegal Bucket Shop" (Two parts—Drama).
Feb. 28—Graft, No. 12, "The Milk Battle" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Gaumont, Vogue.
Monday—Masterpicture de Luxe (5).
Tuesday—American (3), Falstaff.
Wednesday—Beauty, Thanhouser (3).
Thursday—Falstaff, Mutual Weekly, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5).

AMERICAN.

Jan. 16—The Gamble (Two parts—Drama).
Jan. 18—The Silent Trail (Two parts—Sociological—Drama).
Jan. 21—The Thunderbolt (Drama).
Jan. 25—The Man in the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).
Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lillo of the Sulu Seas (Three parts—Society—Drama).
Feb. 15—A Modern Sphinx (Three parts—Society—Drama).
Feb. 22—Life's Harmony (Three parts—Society—Drama).

BEAUTY.

Jan. 30—Walk this Way (Comedy).
Feb. 2—Billy Van Deusen's Wedding Eve (Comedy).
Feb. 6—The Laird O'Knees (Comedy).
Feb. 9—Won By One (Comedy).
Feb. 13—Billy Van Deusen and the Vampire (Comedy).
Feb. 16—Ella Wanted to Elope (Comedy).
Feb. 20—The Battle of Cupidovitch (Comedy).
Feb. 23—Too Much Married (Comedy).

CASINO.

Jan. 2—Leaving It to Cissy (Comedy).
Jan. 9—Alias Mr. Jones (Comedy).
Jan. 16—Ham and Eggs (Comedy).

CENTAUR.

Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).
Jan. 28—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Feb. 4—The Defective Detective (Comedy).
Feb. 11—Jerry's Millions (Comedy).
Feb. 18—Too Proud to Fight (Comedy).
Feb. 25—Going Up (Comedy).

FALSTAFF.

Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).
Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).
Feb. 22—Ruth's Remarkable Reception (Com.).
Feb. 24—Perkins' Peace Party (Comedy).

GAUMONT.

Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 6—See America First, No. 21, "A Trip Through Duluth, Minn (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First; No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 1380.)

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"THE END OF THE WORLD." Stupendous sensational special feature in 5 parts.

Great Northern Film Co., 110 W. 40th St., New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1340, 1342)

(*Mutual Releases continued from page* 1378.)

MUSTANG.

Feb. 11—According to St. John (Three parts—Western—Drama).
Feb. 18—When the Light Came (Three parts—Western—Drama).
Feb. 25—Double Crossed (Three parts—Western—Drama).
Mar. 3—Margy of the Foothills (Three parts—Western—Drama).

MUTUAL WEEKLY.

Feb. 10—Number 58 (Topical).
Feb. 17—Number 59 (Topical).
Feb. 24—Number 60 (Topical).
March 2—Number 61 (Topical).
Mar. 9—Number 62 (Topical).

THANHOUSER.

Feb. 2—The Knotted Cord (three parts; detective drama).
Feb. 9—The Spirit of the Game (Three parts—Football—Drama).
Feb. 16—Outwitted (Three parts—Drama).
Feb. 23—The Reunion (Three parts—Drama).
Mar. 1—What Doris Did (Three parts—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Feb. 5—The White Rosette (American; five parts; drama) (No. 64).
Feb. 7—The Drifter (Gaumont—Five parts—Racing—Drama) (No. 65).
Feb. 10—Powder (American—Five parts—Society—Drama) (No. 66).
Feb. 12—The Soul's Cycle (Centaur—Five parts—Psychological—Drama) (No. 67).
Feb. 14—Life's Blind Alley (American—Five parts—Drama) (No. 68).
Feb. 17—The Dead Alive (Gaumont—Five parts—Drama) (No. 69).
Feb. 19—Silas Marner (Thanhouser—Seven parts—Drama) (No. 70).
Feb. 21—I Accuse (Gaumont—Five parts—Drama) (No. 71).
Feb. 24—The Oval Diamond (Thanhouser—Five parts—Detective—Drama) (No. 72).
Feb. 26—The Craving (American—Five parts—Society—Drama) (No. 73).
Feb. 28—A Law Unto Himself (Centaur—Five parts—Western—Drama) (No. 74).
Mar. 2—Embers (American—Five parts—Sociological—Drama) (No. 75).
Mar. 4—The Heart of Tara (Centaur—Five parts—Oriental—Drama) (No. 76).

SIGNAL FILM CORPORATION.

Jan. 31—The Girl and the Game, No. 6, "Helen's Wild Ride" (Two parts—Drama).
Feb. 7—The Girl and the Game, No. 7, "Spike's Awakening" (Two parts—Drama).
Feb. 14—The Girl and the Game, No. 8 (Two parts—Drama).
Feb. 21—The Girl and the Game (No. 8—Two parts—Drama).
Feb. 28—The Girl and the Game No. 9 (Two parts—Drama).

VOGUE.

Feb. 3—Sammy versus Cupid (comedy).
Feb. 6—Fickle Madge (Comedy).
Feb. 10—Paddy's Political Dream (Comedy).
Feb. 13—Igorrotes' Crocodiles and a Hat Box (Comedy).
Feb 17—At the End of His Rope (Comedy).
Feb. 20—Heaven Will Protect the Woiking Goil (Comedy).
Feb. 24—Flooded With Trouble (Comedy).
Feb. 27—Lew Trembly (Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Jan. 29—The Red Circle, No. 7 ("Peace at Any Price"—Two parts—Drama).
Feb. 5—The Red Circle, No. 8 ("Peace at Any Price"—Two parts—Drama).
Feb. 12—The Red Circle, No. 9 ("Dodging the Law"—Two parts—Drama).
Feb. 19—The Red Circle, No. 10 ("Excess Baggage"—Two parts—Drama).

GLOBE.

Jan. 17—Railroad Construction on the Dark Continent (Industry).
Jan. 24—The Ausable Chasm (Picturesque America (scenic).
Jan. 31—Glimpses of Java (Scenic).
Feb. 7—Engineering Feats in Oregon (Educational).
Feb. 14—Watching Flowers Grow (Educational).

GOLD ROOSTER PLAYS.

Jan. 28—Hazel Kirke (five parts; drama).
New York (Five parts—Drama).
Feb. 11—The Precious Packet (Five parts—Drama).
Feb. 18—The Shrine of Happiness (Three parts—Drama).

KING COLE.

Jan. 22—Riding the Goat (Comedy).

PATHE NEWS.

Jan. 26—Number 8, 1916 (Topical).
Jan. 29—Number 9, 1916 (Topical).
Feb. 2—Number 10, 1916 (Topical).
Feb. 5—Number 11, 1916 (Topical).
Feb. 9—Number 12, 1916 (Topical).

PHOTOCOLOR.

Jan. 24—Headdresses of Holland (costumes) (colored).
Jan. 31—Movements the Eye Misses (Educ.).
Feb. 7—The Matsushima Islands (Picturesque Japan—Scenic)
Feb. 14—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Jan. 19—Luke Lolls in Luxury (Comedy).
Jan. 31—Luke, the Candy Cut-Up (Comedy).
Feb. 14—Luke Foils the Villain (Comedy).

STARLIGHT.

Jan. 15—From Bad to Worse (Comedy).
Jan. 29—Shooting at Random (comedy).
Feb. 7—Hapless Happenings (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—Denise (Topnotch—Four parts—Drama).
Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BLUE BIRD PHOTOPLAYS.

Feb. 14—Hop, the Devil's Brew (Five parts—Drama).
Feb. 21—The Wrong Door (Five parts—Dr.).
Feb. 28—Grip of Jealousy (Five parts—Dr.).
Mar. 6—Rupert of Hentzau (Five parts—Drama).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 13—Fighting Blood (Drama).
Feb. 20—Fighting Blood (Drama).
Feb. 27—The Spider and the Fly (Drama).
Mar. 6—Gold and the Woman (Drama).

HANOVER FILM CO., INC.

Feb.—Should a Baby Die (Five parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

KULEE FEATURES.

Feb.—Germany on the Firing Line (Six parts—Topical).

METRO PICTURES CORPORATION.

Feb. 7—The Upstart (Rolfe—Five parts—Dr.).
Feb. 14—Dimples (Columbia—Five parts—Dr.).
Feb. 21—A Corner In Cotton (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Feb. 10—Nearly a King (Famous Players—Five parts—Comedy).
Feb. 14—The Trail of the Lonesome Pine (Lasky—Five parts—Drama).
Feb. 17—He Fell in Love with His Wife (Pallas—Five parts—Drama).
Feb. 21—Blacklist (Lasky—Five parts—Dr.).
Feb. 28—Diplomacy (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Feb. 2—Farmer Al Falfa's Cat-Astrophe (Cartoon—Comedy).
Feb. 9—Miss Nanny Goat Becomes An Aviator (Cartoon—Comedy).
Feb. 24—Bobby Bumps and His Pointer Pup (Cartoon—Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Feb. 7—The Cliff Dwellers of America (Scenic).
Feb. 14—The Grand Canyon of Arizona (Scenic).
Feb. 16—Haunts for Rent (Bray-Gilbert—Silhouette—Photo fantasy).
Feb. 21—A Day With the West Point Cadet (Scenic).

PARAMOUNT PITCOGRAPHS.

Feb. 6—No. 1: Frederick Palmer, Henry Reuterdahl, etc.
Feb. 13—No. 2: Theodore Roosevelt, etc. (Also other noted men will contribute their ideas on Preparedness and miscellaneous subjects of unusual interest.)
Feb. 20—No. 3: Preparedness Secretary of War Garrison, Maj.-Gen. Leonard Wood and Gen. Scott give their views and "Remarkable Hands."

TRIANGLE FILM CORPORATION.

Releases for week Feb. 13:
His Picture in the Papers (Fine Arts—Five parts—Comedy).
Honor's Altar (Kay-Bee—Five parts—Dr.).
Fido's Fate (Keystone—Two parts—Com.).
Better Late Than Never (Keystone—Two parts—Comedy).

WORLD-EQUITABLE.

Feb. 14—The Clarion (Equitable—Five parts—Drama).
Feb. 14—Love's Crucible (World—Five parts—Drama).
Feb. 21—The Question (Equitable—Five parts—Drama).
Feb. 21—A Woman's Power (World—Five parts—Drama).
Feb. 28—The Price of Happiness (Equitable—Five parts—Drama).
Feb. 28—The Pawn of Fate (World—Five parts—Drama).

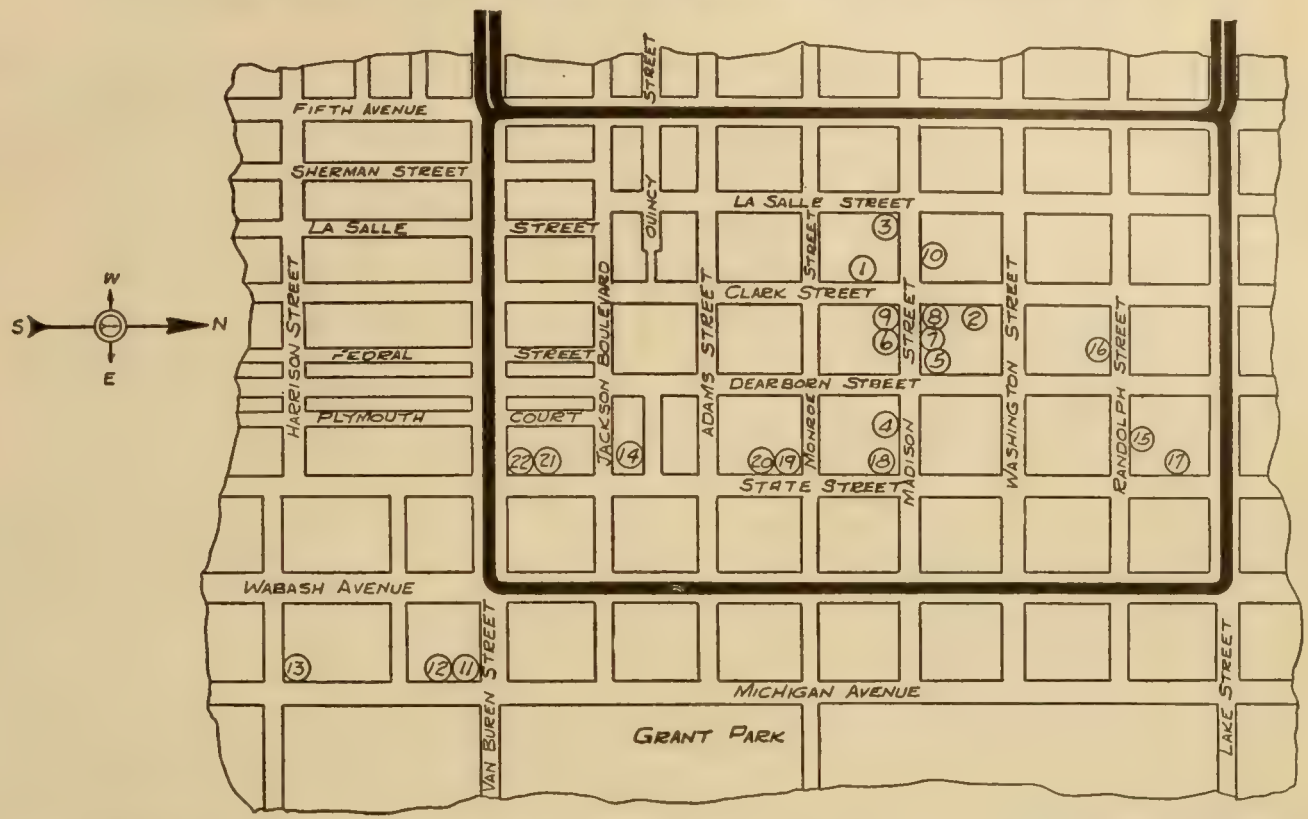
V-L-S-E, INC.

Feb. 14—Dollars and Cents (Lubin—Five parts—Drama).
Feb. 14—The Writing on the Wall (Five parts—Drama).
Feb. 14—Vultures of Society (Essanay—Five parts—Drama).
Feb. 21—Kennedy Square (Vitagraph—Five parts—Drama).

KLEINE-EDISON FEATURE SERVICE.

Feb. 9—When Love Is King (Edison—Five parts—Drama).
Feb. 16—The Scarlet Road (Kleine—Five parts—Drama).

THE CHICAGO LOOP



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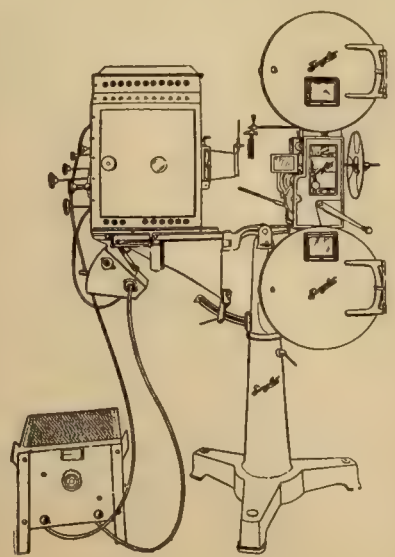

THEATRES IN THE LOOP DISTRICT USING SIMPLEX PROJECTORS

No. 1—Cozy Theatre
No. 2—Boston Theatre
No. 3—Band Box Theatre
No. 4—McVickers Theatre
No. 5—Casino Theatre
No. 6—Rose Theatre
No. 7—Pastime Theatre
No. 8—Star Theatre
No. 9—Alcazar Theatre
No. 10—La Salle Theatre
No. 11—Fine Arts Theatre
No. 12—Studebaker Theatre
No. 13—Ziegfeld Theatre
No. 14—Gt. Northern Hippodrome
No. 15—Colonial Theatre
No. 16—World Theatre
No. 17—Theatorium
No. 18—Castle Theatre
No. 19—Orpheum Theatre
No. 20—Bijou Dream Theatre
No. 21—Premier Theatre
No. 22—Lyric Theatre

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1340, 1342)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 26—Stronger than Woman's Will (Three parts—Drama).
Jan. 31—When Kings were the Law (Drama) (Biograph—Reissue No. 35).
Feb. 1—The Chain of Evidence (Two parts—Drama).
Feb. 2—The Smugglers (Three parts—Drama).
Feb. 7—A Chance Deception (Drama) (Biograph Reissue No. 36).
Feb. 9—The Iron Will (Three parts—Drama).
Feb. 14—Just Gold (Drama) (Biograph Reissue No. 37).
Feb. 15—His White Lie (Two parts—Drama).
Feb. 16—Pique (Three parts—Drama).
Feb. 21—His Mother's Son (Drama) (Biograph Reissue No. 38).
Feb. 23—The Guilt of Stephen Eldridge (Three parts—Drama).
Feb. 28—The Burglar's Dilemma (Drama) (Biograph Reissue No. 39).
Feb. 29—What Happened to Peggy (Two parts—Drama).
Mar. 1—The Indian (Three parts—Drama).

ESSANAY.

Jan. 19—Canimated Nooz Pictorial No. 4 (Cartoon—Comedy).
—Scenes of Canadian Rockies (Scenic).
Jan. 22—The White Alley (Three parts—Dr.).
Jan. 24—The Strange Case of Mary Page (No. 1, "The Tragedy") (Two parts—Drama).
Jan. 25—Folly (Two parts—Drama).
Jan. 26—Fable of Flora and Adolph and a Home Gone Wrong (Comedy).
Jan. 29—Destiny (Three parts—Drama).
Jan. 31—The Strange Case of Mary Page (No. 2, "The Trial") (Two parts—Drama).
Feb. 1—The Roughneck (Two parts—Drama).
Feb. 2—Dreamy Dud Lost at Sea (Comedy-Cartoon).
—A Scenic Subject on the same reel.
Feb. 5—The Primitive Strain (Three parts—Drama).
Feb. 7—The Strange Case of Mary Page (No. 3, "The Web"—Two parts—Dr.).
Feb. 9—The Fable of the Grass Widow and Mesmeree and the Six Dollars (Comedy).
Feb. 12—Golden Lies (Three parts—Drama).
Feb. 14—The Strange Case of Mary Page (No. 4—Two parts—Drama).
Feb. 15—Gold Dust (Two parts—Drama).
Feb. 16—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
—A scenic subject on the same reel.
Feb. 19—Politeness Pays (Three parts—Dr.).
Feb. 22—The Bridesmaid's Secret (Two parts—Drama).
Feb. 23—Canimated Nooz Pictorial No. 5 (Cartoon—Comedy).
Feb. 26—The Despoiler (Three parts—Drama).

KALEM.

Jan. 26—The Villain Worshipper (Tenth of the "Stingaree" Series (Two parts—Drama).
Jan. 28—The Fate of America (No. 14 of "The Ventures of Marguerite" Series—Drama).
Jan. 29—"Tapped Wires" (No. 64 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 1—Artful Artists (Comedy).
Feb. 2—The Moth and the Star (No. 11 of the "Stingaree" Series—Two parts—Drama).
Feb. 4—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series—Drama).
Feb. 5—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 8—Wurra-Wurra (Comedy).
Feb. 9—The Darkest Hour (No. 12 of the "Stingaree" Series—Drama).
Feb. 11—The Trail's End (No. 16 of "The Ventures of Marguerite" Series—Dr.).
Feb. 12—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 15—Ham Takes a Chance (Comedy).
Feb. 16—A Molar Mix-Up (Comedy).
Feb. 18—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series—Drama).
Feb. 19—The "Hazards of Helen" Railroad Series (No. 67, "The Perilous Swing"—Drama).
Feb. 22—Ham the Diver (Comedy).
Feb. 23—Earning His Salt (Comedy).
Feb. 25—The Night Watch (Drama).
Feb. 26—A Leap Year Wooing (Comedy).
Feb. 29—Winning the Widow (Comedy).
Mar. 1—A Riddle in Rascals (Comedy).
Mar. 3—Title not yet announced.
Mar. 4—The Girl Telegrapher's Nerve (No. 69 of "The Hazard's of Helen" Railroad Series—Drama).

LUBIN.

Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).
Jan. 24—Two News Items (Drama).
Jan. 25—The Dragoman (Two parts—Drama).
Jan. 27—The Embodied Thought (Three parts—Drama).
Jan. 29—Cured (Comedy).
Jan. 31—A Reformation Delayed (Comedy).
Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).
Feb. 14—A Song from the Heart (Drama).
Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).
Feb. 21—The Repentant (Drama).
Feb. 22—Four Narratives (Two parts—Drama).
Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb. 26—Billie's Revenge (Comedy).
Feb. 28—At the Doors of Doom (Drama).
Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).

MINA.

Dec. 23—The Little Puritan (Comedy).
Dec. 30—From Blackstone to Stone (Comedy).
Jan. 6—Caught With the Goods (Comedy).
Jan. 13—Title not yet announced.
Jan. 20—A Misfit Baron (Comedy).

SELIG.

Jan. 27—Selig-Tribune No. 8, 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center") (Rural Comedy).
Jan. 31—Diamonds Are Trumps (Three parts—Drama).
Jan. 31—Selig-Tribune No. 9, 1916 (Topical).
Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.)
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune, No. 13, 1916 (Topical)
Feb. 17—Selig-Tribune, No. 14, 1916 (Topical)
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.).
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).

VIM.

Jan. 28—Busted Hearts (Comedy).
Feb. 3—A Sticky Affair (Comedy).
Feb. 4—The Getaway (Comedy).
Feb. 10—Bungles Rainy Day (Comedy).
Feb. 11—The High Sign (Comedy).
Feb. 17—One Too Many (Comedy).
Feb. 18—Pluck and Luck (Comedy).
Feb. 24—Bungles Inforces the Law (Comedy).
Feb. 25—Love and Lather (Comedy).
Mar. 2—The Serenade (Comedy).
Mar. 3—The Artist's Model (Comedy).

VITAGRAPH.

Feb. 4—The Wrong Mr. Wright (Comedy).
Feb. 5—Bill Peters' Kid (Broadway Star Feature—Three parts—Drama).
Feb. 7—Betty, the Boy and the Bird (Comedy-Drama).
Feb. 7—The Surprises of an Empty Hotel (Four parts—Drama—Unit Program).
Feb. 7—A Cripple Creek Cinderella (Comedy—Unit Program).
Feb. 11—Freddy's Last Bean (Comedy).
Feb. 12—From Out of the Past (Broadway Star Feature—Three parts—Drama).
Feb. 14—You're Next (Comedy).
Feb. 18—In Arcadia (Comedy).
Feb. 19—The Man He Used to Be (Broadway Star Feature—Three parts—Dr.).
Feb. 21—Hughey, the Process Server (Comedy).
Feb. 25—Freddy's Narrow Escape (Comedy).
Feb. 26—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).
Feb. 28—Her Bad Quarter of an Hour (Comedy—Drama).
Mar. 3—Tubby Turns the Tables (Comedy).
Mar. 3—Hearst-Vitagraph News Pictorial No. 12, 1916 (Topical).
Mar. 4—La Paloma (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 22—The Secret Seven (Three parts—Dr.).
Jan. 24—The Ruse (Three parts—Drama).
Feb. 5—Bill Peters' Kid (Three parts—Dr.).
Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts Drama).
Feb. 26—The Road of Many Turnings (Three parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Jan. 28—The Heart Breakers (Three parts—Drama).
Feb. 4—The Crime of Circumstance (Three parts—Drama).
Feb. 11—The Big Brother (Three parts—Dr.).
Feb. 18—The Child of the West (Three parts—Drama).
Feb. 25—Who Knows? (Three parts—Drama).
Mar. 3—The Master Smile (Three parts—Dr.).

UNIT PROGRAM RELEASES.

Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 24—The Evangelist (Lubin—Four parts—Drama).
Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).

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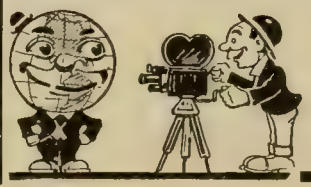

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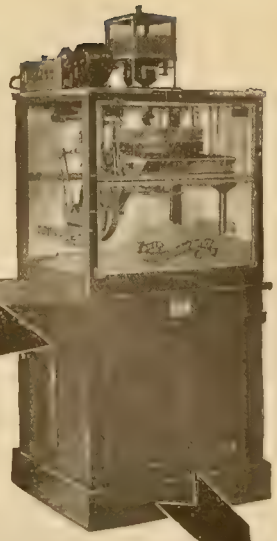

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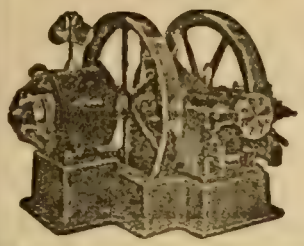

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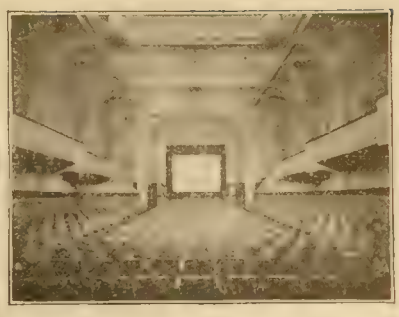

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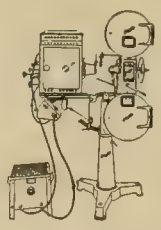

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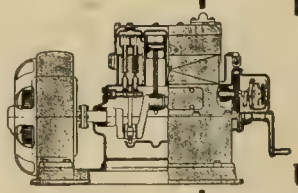

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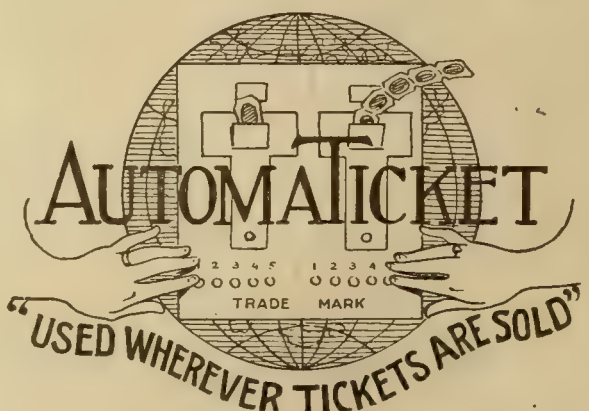

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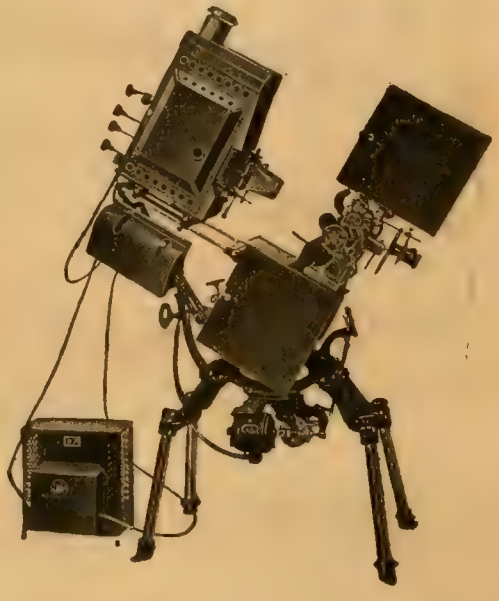

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MOVING PICTURE WORLD

THE FILM INDEX

EXHIBITORS' GUIDE

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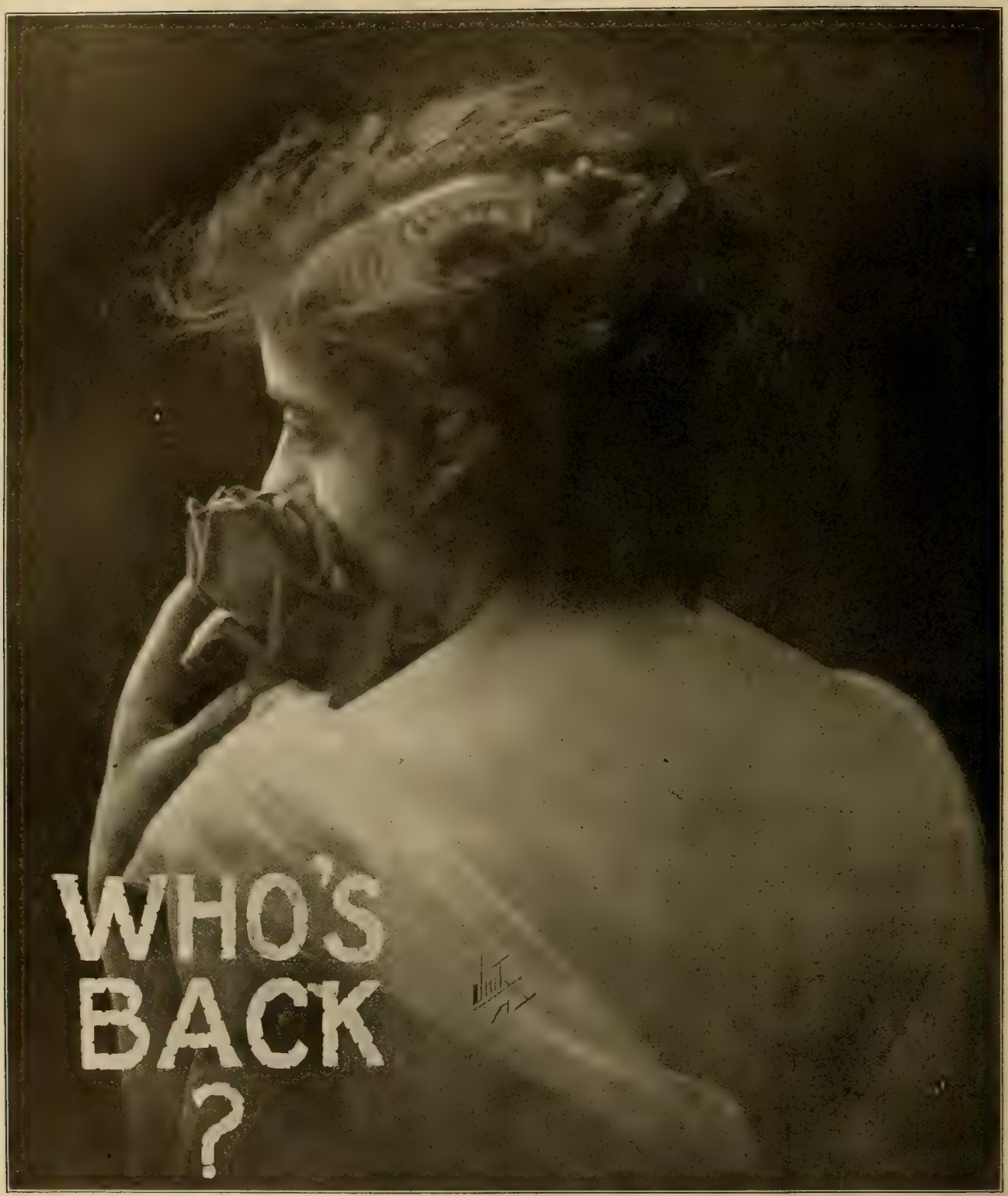

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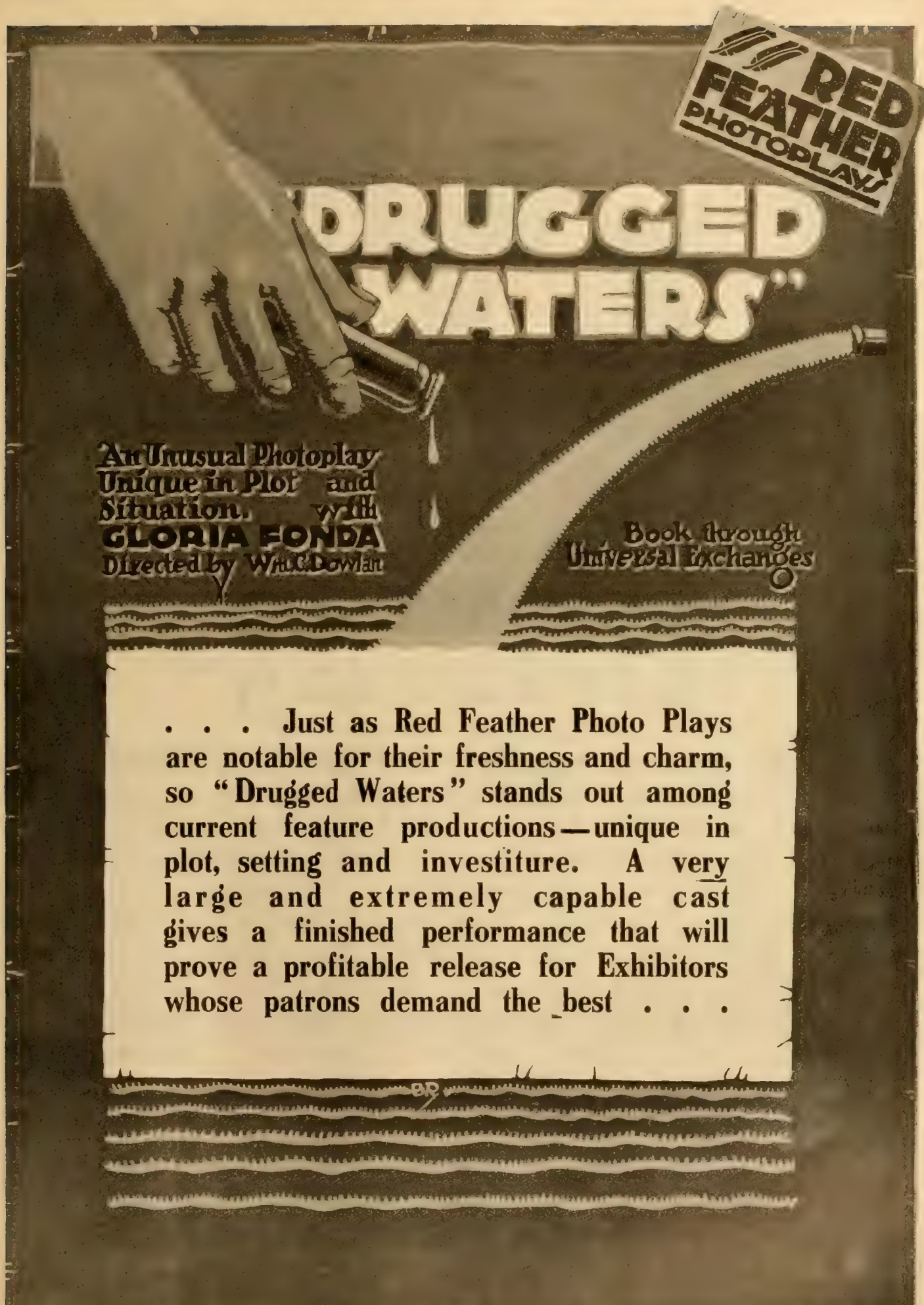
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even begins to compare in number of Nationally Known Screen Stars—huge sets, stories, etc., with the perfectly balanced

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Take nobody's word for it—not even our own if you don't want to, but do compare the list below with any list of film company's stars in this or any other country. Day after day, week after week and month after month you'll find the "U" Program the mightiest by miles because it is consistent and gives the attractions of acknowledged, undisputed Box Office value. Note the stars:

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Stella Adams
King Baggot
Harry Benham
Mother Benson
Curtis Benton
Henry Bergman
Hobart Bosworth
Paul Bourgeois
Neal Burns
Harry Carey
Harry Carter
Lon Chaney
Fred Church
Wallace Clark
Harry Coleman
Betty Compson
Peggy Coudray
Howard Crampton
Doc Crane
Juan de la Cruz
Grace Cunard
Dorothy Davenport
William C. Dowlan
Carter De Haven
Flora Carter De Haven
Charles W. Dorian
Harry Depp
Eugene Derue
Frank Elliott
Marjorie Ellison
Adele Farrington
Marc Fenton
Francis Ford
William Franey
Mary Fuller
Jane Gail
Ray Gallagher
William Garwood
Jos. W. Girard
Douglas Gerrard
Maud George
Olive Fuller Golden
Myrtle Gonzales
Ray Griffith
Ella Hall
Hobart Henley
Gale Henry
Allen Holubar
Jack Holt
Little Clara Horton
Alice Howell
Mina Jeffries
Rupert Julian
Thomas Jefferson
J. Warren Kerrigan
Yona Landowska
Florence Lawrence
Gretchen Lederer
Pathe Lehrmann
Robert Leonard
Louise Lovely
Ethel Lynne
Eddie Lyons
Cleo Madison
Edna Maison
Charles (Pop) Manley
Luella Maxim
Violet Mersereau
Matt Moore
Lee Moran
Harry Myers
Eva Nelson
Frank Newberg
Jane Novak
Laura Oakley
Charles Ogle
Louise Orth
Paul Panzer
Val Paul
Lillian Peacock
Peggy Pearce
Carmen Phillips
Dorothy Phillips
Eddie Polo
Victor Potel
William Quinn
Herbert Rawlinson
Stella Razeto
Ned Reardon
Billie Rhodes
Billie Ritchie
Franklin Ritchie
Marc Robbins
Edith Roberts
Rex de Roselli
Gertrude Selby
Ernest Shields
Madame Rosita Mantini
Phillips Smalley
Frank Smith
Richard Stanton
Richard Sterling
Rosemary Theby
Grace Thompson
Louise Vale
Agnes Vernon
Fatty Voss
Marie Walcamp
Lule Warrenton
Lois Weber
Glen White
Ben Wilson
Marie Wierman
Elsie Jane Wilson
Lois Wilson
William Worthington
William Welsh

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Clyde Fitch's fantastic comedy, arranged and directed by Fred. E. Wright.

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"The Alster Case"
"The Raven"
"The Crimson Wing"
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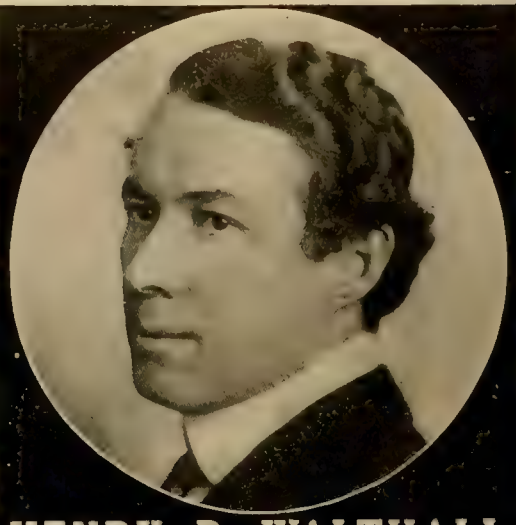
"The Blindness of Virtue"
"In the Palace of the King"
"The White Sister"
"The Slim Princess"
"Graustark"



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IN

"POOR LITTLE PEPPINA"

By Kate Jordan,

IN ADVANCE OF ITS REGULAR RELEASE
ON THE PARAMOUNT PROGRAM,
MARCH 2ND.

Paramount exhibitors will re-book this unusual production—Others will become Paramount Exhibitors in order to obtain it. The whole vast motion picture public will want to see this great production. Show it to them!

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of Chicago and Philadelphia, where the Famous Players Film Company's unusual production, Mary Pickford in "Poor Little Peppina," has received extended bookings in advance of its regular release, is expressed in the following enthusiastic manner:

"Mary Pickford plays with a sincerity, a vitality, and an unconsciousness that make her work carry in astonishing measure the imprint of reality. The picture is beautifully produced and interestingly developed, moving along with plausibility."—Kitty Kelly in the Chicago Tribune.

"'Poor Little Peppina,' Mary Pickford's newest film, is distinctive for several reasons."—Louella O. Parsons in the Chicago Herald.

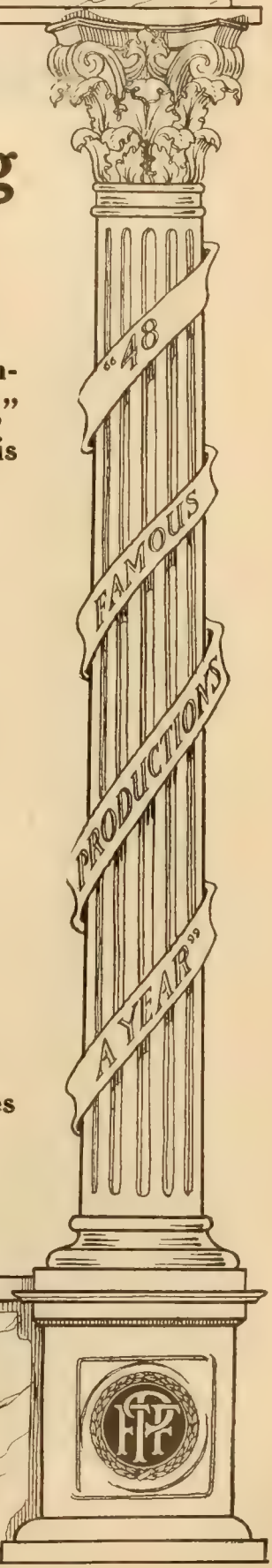
"Mary Pickford's remarkable versatility is presented in full measure in 'Poor Little Peppina,' a gripping photoplay. The picture which is the best in which Miss Pickford has ever appeared, runs for a full hour and a half, and there is action every minute."—Philadelphia Evening Bulletin.

"Not since that marvelous creation, 'Jean, the Juggler of Notre Dame,' of Mary Garden's was revealed, has as an attractive and well acted 'boy' been seen. One finds the same assurance of art in both characters. 'Poor Little Peppina' is cleverest of Pickford pictures."—Philadelphia Evening Ledger.

"The staging is very elaborate, the scenes are realistic to the minutest detail. As to the acting, Mary Pickford is, as always, adorable and a joy to watch."—Philadelphia North American.

"'Peppina' arouses everybody's sympathy and the audiences yesterday were as one in voting this character one of the most fascinating enacted by Miss Pickford. Scenically the photoplay is built large, and the story never abates in interest."—Philadelphia Record.

You will agree that this notable Famous Players' production deserves every word of these great newspapers' praise!



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The wonderful production of the

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is in every sense a

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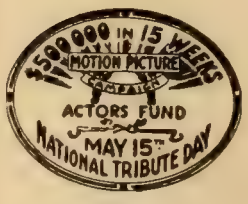

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IN

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PARAMOUNT PROGRAM

Clara Kimball Young

Gives Her Reasons

For Organizing a New Film Corporation with

Lewis J. Selznick

as President and General Manager

Havana, Cuba, February 12, 1916.

To the Motion Picture Exhibitors.

Gentlemen:—When the formation of the Clara Kimball Young Film Corporation was announced recently, showing my association in a new company of which Mr. Lewis J. Selznick is the President and General Manager, I made a hasty statement of our plans and promised a further announcement of my individual thoughts in the matter. Since then, even down here in Cuba, I have heard of the avalanche of telegrams, telephone calls, special delivery letters and personal applications made by you for the pictures which our new organization will release in October. This is most encouraging and I desire to place before you now the reasons for my abandonment of the salaried method of paying the motion picture artist, and taking an interest in my own concern, and relying on this interest for my reward.

I HAVE REFUSED MANY OFFERS OF A CONTRACT. THE LOWEST WAS $3,000 PER WEEK.

The reasons for my action must therefore be interesting to you and briefly here are the more important ones:

1—FREEDOM: To think, do and act as I think best. I am the responsible party and must deliver the goods.

2—ARTISTIC DEVELOPMENT: By this new arrangement I will be free to study and improve. I am not one to think I have attained perfection. I must progress. I can't stand still and be contented.

3—HARMONY: Mr. Selznick and I are in perfect accord. Our ideals, ambitions and policies are fixed and in perfect agreement. Our organization will be synchronized from the office boy up. Team work will be our motto.

4—NO MORE DEAD WEIGHTS: Our pictures will not be sold as a part of a program. You buy direct the Clara Kimball Young pictures and no deadwood.

5—PROTECTION OF EXHIBITORS: We give you an absolute guarantee of big business. It will be the essence of our success.

6—PROTECTION OF PUBLIC: You won't need Federal or any other kind of censorship if you buy the Clara Kimball Young pictures produced by us.

7—CONTROL OF SCENARIOS: No subsidized director or pussy-footed scenario writer can force a mediocre play on me under Mr. Selznick's management of our company.

8—CONTROL OF CASTS: We will cast these pictures with artists especially suited for the parts in each picture.

9—DIRECTION: The name of our director—a man of great international reputation, a great master of the genius of picture presentation, famous and already deemed immortal for his master-pieces—his name will be announced shortly.

10—MOTION PICTURE DISTINCTION: Mr. Selznick and I intend by our efforts to raise the motion picture profession to the dignity of an art and take it out of the machinery class.

11—MOTION PICTURE TRAINING SCHOOL: I will now be able to realize my keenest ambition and establish a school for motion picture acting and give the graduates a chance to earn a good living.

12—HAPPINESS: I am an associate and not an employee in the Clara Kimball Young Film Corporation. Can there be a greater happiness for an artist than such an opportunity to fulfill one's life's ambitions?

Cordially yours,

Clara Kimball Young

RUSH YOUR APPLICATION | **SERVICE BEGINS IN OCTOBER** | **ONE PICTURE A MONTH**

CLARA KIMBALL YOUNG FILM CORPORATION

LEWIS J. SELZNICK, Pres. and Gen. Mgr. **126 West 46th Street, New York**

Wherever Good Pictures Are Shown—

From Aberdeen Winnipeg Canada

Form 1201

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, VICE-PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

CLASS OF SERVICE | SYMBOL
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180WSU 49 NL 2 EX

TD ABERDEEN WN JAN 25 1916

TRIANGLE FILM CO

1523 CARE H G ROSEBAUM 1206 FOURTH AVE SEATTLE

TAKING THE BAD WEATHER INTO CONSIDERATION THE TRIANGLE OPENING HAS PROVED A SUCCESS IT HAS SNOWED CONSTANTLY BUT I DID A GOOD BUSINESS AND THOSE ATTENDING PAID PERSONAL COMPLIMENTS TO THE SERVICE AS FOR MYSELF I AM INDEED PLEASED AND WILL MAIL YOU ALL NEWSPAPER ARTICLES TOMORROW

ED DOLAN, WE R THEATRE

1128PM

RECD JAN 26 1916 SEATTLE BRANCH TRIANGLE FILM CORPORATION

RECEIVED FEB 2 1916 TRIANGLE

All over the United States, from Maine to California, wherever good pictures are shown, you can find the TRIANGLE trade mark, for exhibitors have come to realize that it is money in their pocket to present such plays to their patrons. More attendance and increased box office returns, as a rule, are the result of exhibiting TRIANGLE PLAYS.

and from Chapelhill N.C.

Form 1201

CLASS OF SERVICE	SYMBOL
Day Message	
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WESTERN UNION TELEGRAM

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TRIANGLE FILM CO

ATLANTA GA

THE TRIANGLES ARE GREAT PICTURES WE WERE DELAYED IN STARTING AN HOUR OR SO BUT THE CROWD WAITED PATIENTLY FOR US TO GET MACHINE WORKING AND WE THEN SHOWED TO TWO PACKED HOUSES AND EVERYBODY WAS DELIGHTED THANK YOU FOR YOUR COURTESY IN ALLOWING TIME AS PER YOUR TELEGRAM MAKING EXCHANGE WITHOUT DELAY

TAR HEEL THEATRE CO

733AM FEB 1 16

The two telegrams shown on these pages are typical of the reports on TRIANGLE PLAYS which are constantly being received from exhibitors.

There is a reason back of the success of TRIANGLE PLAYS—a reason back of the increased profits to exhibitors.

Plays of the right kind, productions of the best, and stars of the first magnitude combine to make motion pictures that pay.

To be definite, TRIANGLE PLAYS pay because——

Because vampire women like Louise Glaum are always popular.

Because Constance Talmadge has a following that alone would fill many a house.

Because as a commedienne there are few who can equal Polly Moran.

Because actresses like Fay Tincher, who already have many successes to their credit, are an asset to any theatre.

Because Louise Fazenda can keep any audience howling with joy.

Because Lola May is the kind of an actress that people are willing to pay to see the second time.

Because releases like Billie Burke, in "Peggy," never fail to make big money for exhibitors.

Because—TRIANGLE PLAYS like "Betty of Greystone" are the kind that meet the popular demand—the kind the public love.

Because—Keystones like "The Submarine Pirate," which has already made a big hit, can only be secured through TRIANGLE.

THE TRIANGLE

A NEWSPAPER OF INFORMATION — PUBLISHED EVERY WEEK — BY THE TRIANGLE FILM CORPORATION

VOLUME 1 — SATURDAY, FEBRUARY 12, 1916 — NUMBER 17

Detroit's Big Theatres Getting Highest Prices With Triangle

T-N-F Theatres Attract Brooklyn's Very Best

Ben Title's Patrons Tell Him That the Triangle Pictures are Finest They Ever Saw

HIS MAILING LIST GROWING DAILY

Ben Title of Flatbush, who runs the T-N-F Theatres, is known as the man who caters to "the entire family" from Pa and Ma down to mother-in-law. He is a man who takes advantage of his opportunities and this is one of the reasons why he is often referred to as the "man who always makes good." The secret of it all is that he keeps faith with his patrons by giving them the very best that money can buy. The following letter shows how he keeps in personal touch with his supporters

Dear Sir or Madam

The management of the T-N-F Theatre takes pleasure in announcing to its patrons that it has secured for their benefit and entertainment the first exclusive run of Triangle Plays in Flatbush.

The Triangle Plays that have ever been thrown upon the screen. They are directed by master minds and the management is confident that these productions that are beyond question, and have the approval of our patrons.

We further wish to state that these plays will be shown at this theatre every week the same as usual. We desire at this time to call the attention to the fact that the Triangle Plays are the most magnificent productions that it is possible to procure.

We further wish to state that these plays will be given at this theatre every Tuesday and Friday. The prices of admission will be the same as usual. We desire to call the attention to the fact that the prices charged at the Triangle-Ince Theatre range from 25c to $2.00 for the same production.

Thanking you for your patronage and feeling confident of meeting your continued support

Respectfully yours,

BEN TITLE

The following is another letter from this successful exhibitor, after he had been running the picture for more than two months. Like the other progressive film buyer that he is, before booking all of his houses he tried the service at one place first.

T-N-F THEATRE
East 14th Street and Newkirk Avenue,
Brooklyn, N. Y.

Triangle Film Corp.,
1457 Broadway,
New York City.

Dear Sir:

It gives me great pleasure in writing to you with reference to the service the Triangle Plays are making at the Avon Theatre. I have found this to be of great value as office receipts, and am also pleased to say over and over again, show that Triangle Plays my patrons ever saw.

Furthermore wish to say that owing to the fact that I am also a Triangle Enthusiast I have also arranged to show these plays at the above theatre, which is located in the most thickly settled section of Brooklyn. The enclosed letter I have received will show you that they are well worth the boost these Triangle Plays get.

Yours truly,

BEN TITLE

In the course of an interview Mr. Title said, "One of the indications of the drawing power of Triangle is my increasing mailing list. Since I have taken on the service it has grown a hundred

(Continued on page 6)

Lillian Gish
Featured in "Daphne and the Pirate"

Craft Reports Daily-Change Theatres Have Inaugurated Bi-Weekly Change Policy

PRICES INCREASED FIFTY PER CENT

All Doing Better Business Now Than They Ever Did Despite Stiff Competition

P. P. Craft, the man who sewed up the Detroit rights for Triangle plays, while the sewing was good, recently made a flying trip to New York. He waltzed into the executive offices, all smiles and gave a most enthusiastic recital of his success in the city of the automobile. He waltzed into the executive offices, all smiles and gave a most enthusiastic recital of his conquest of the town which a certain automobile manufacturer famous Mr. Craft told how he bucked most disencouraging opposition, how he eventually made among others, five of their policy from a daily gus Sun to bi-weekly change, how he managed to get to a bi-weekly change, how he managed to get two theatres to raise admission and thus allow Triangle for the biggest private exhibition, town despite the stuffest kind of competition, and how he "turned" houses that were "lemons" into rich mines with golden guts.

"Detroit is a good moving-picture city," said Mr. Craft, discussing the situation, "but the competition is the keenest I have ever encountered. Many of the theatres are owned by syndicates and they simply try to fight the Independent houses to a standstill. In spite of Detroit, however, and the theatres showing the best pictures, I favors and the public is absolutely impartial. It favors the theatres showing the best pictures. Before I introduced Triangle to Detroit I treated the city with one of the most spectacular advertising campaigns it had ever seen. Many days before our first openings were all worked up and were as curious to see the plays as boys after a circus. The newspaper and billboard advertising combined with big shows more people boost, brought to the opening parades and bally-hoo, brought to the opening days were even better than we could take care of—we had to turn hundreds away. The second days were even better yet than our first nights. All my competitors but they didn't do half the business we did. The Duplex is now doing business at the old Triangle-Ince Theatre that opened with Detroit. Many of the better theatres in the Triangle raised the prices of admission but that had absolutely no effect on the public. In fact, it whetted their curiosity to see Triangle the prices were raised from ten to twenty-five cents, and at two theatres admissions ranged from fifteen to fifty cents. The latter was an increase in admission prices of about 100 per cent.

Running Plays Three Days

"The Globe and Forest theatres, two of the best and biggest neighborhood houses in the Middle West, before they used Triangle used ordinary features and changed their program daily. I spent days trying to convince the management that my policy of running high grade film three days and changing stuff every week was wrong with daily changes. They did as I suggested finally, just to convince me that I was wrong. To-day, just as many seem, they are doing more business changing twice a week with Triangle than they ever did with other big features changing every day. Every exhibitor knows the reason why. Good films advertise themselves, and

(Continued on page 7)

O! O! That Naughty, Naughty Keystone Comedy Director

Japanese Editor Says Some Awful Things About Him—eh What—!!!

This story below appeared in a paper published in Tokio. It may be flagrantly libelous.

マック、センネット氏
Mr. Mack Sennett ....

Next Issue—SPECIAL "PEGGY" NUMBER

Because—

Everything possible is being done to aid the moving picture exhibitor in the presentation of TRIANGLE PLAYS. In addition to press matter and advertising material of every kind, a weekly magazine, "The Triangle," is being mailed every week to exhibitors interested in TRIANGLE PLAYS.

If you are not getting the magazine regularly, use the coupon on this page and it will be sent you free of charge.

TRIANGLE PLAYS are an assured success, and if you do not already know the situation in your town why not drop a line to

Triangle Film Corporation

1457 Broadway, New York City

TRIANGLE FILM CORPORATION
1457 Broadway
New York City

I am interested in TRIANGLE PLAYS. Please send me your Triangle Weekly and other information regarding your pictures.

Name_____

Address_____

Theatre_____ Capacity_____

BLUEBIRD WINS

"BLUEBIRD has given us another artistic production in 'Undine.'"—Chicago Herald.

Special music for all BLUEBIRD Photo Plays may be secured from your Exchange.

BLUEBIRD WINS

"'Secret Love' lives up to every line of its advance comments."—New Orleans Item.

BLUEBIRD PHOTO-PLAYS (Inc)

ANNOUNCE AS THE

SIXTH

PRODUCTION

"The GRIP of JEALOUSY"

A Romantic Drama of the Old South

Featuring the Most Beautiful Screen Star of the Day

"LOUISE LOVELY"

Directed by Joseph De Grasse

BOOKINGS

May be arranged by Communicating with the Executive Offices of BLUEBIRD PHOTO-PLAYS (Inc) 1600 BROADWAY, NEW YORK or your local BLUEBIRD booking offices

BLUEBIRD

PHOTO-PLAYS

Special music for all BLUEBIRD Photo Plays may be secured from your Exchange.

MUTUAL PICTURES

EDWIN THANHOUSER

PRESENTS

"WHAT DORIS DID"

FEATURING THE GIRL WHO BY HER BEAUTY WON A CAREER IN MOTION PICTURES AT THE RECENT GREAT BALL IN BOSTON.

HER PUBLICITY IS NATIONAL! EVERY "MOVIE FAN" KNOWS HER.

IN THE CAST ARE
FLORENCE LA BADIE
GLADYS HULETTE
HARRIS GORDON
ETHYLE COOK
LOUISE EMERALD BATES
also a number of stars from other film concerns — the events of the great ball are re-enacted in this production.

STAGED BY
GEORGE FOSTER PLATT
STORY BY
LLOYD LONERGAN

RELEASED 3 REELS MARCH 1ST

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL MASTERPICTURES

DE LUXE EDITION

"THE DEAD ALIVE"
Released February 17

MARGUERITE COURTOT
America's Greatest Film Star

Is She His Wife? Two Lovely Courtot Parts in One Production

"I ACCUSE!"
Released February 21

ALEXANDER GADEN

Love, Murderous Intrigue and Revenge Woven Into a Stirring Story of Modern Life

"ACCORDING TO LAW"
Released March 6

MILDRED GREGORY

A Wife in Name Only and Where Her Selfishness Led

GAUMONT CO.

FLUSHING, N.Y. **MADE IN AMERICA** JACKSONVILLE, FLA.

MUTUAL PICTURES

The SILKEN SPIDER

A human, dramatic story of the lure of the "crimson path" and the resultant remorse. Vivian Rich and Alfred Vosburgh at their best in this virile three-part "Flying A" drama. Directed by Frank Borzage. Released March 7th.

Embers

An American Mutual Masterpicture in five parts, featuring Arthur Maude and Constance Crawley. Directed by Arthur Maude. Released March 2nd.

The Gay Blade's Last Scrape

John Sheehan and Carol Halloway outdo their former successes in a merry round of fun. This is a sure-fire "Beauty" one-part comedy success. Directed by Archer McMackin. Released March 8th.

Persistent Percival

Orral Humphrey and Billy Frawley in comic antics. A "come-back-for-more" "Beauty" release. Directed by Nate Watt. Released March 12th.

All "Flying A," "Beauty" and "Mustang" productions are distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

American Film Co., Inc.
S. S. Hutchinson, *President*
Chicago, Illinois

ON THAT DULL NIGHT BOOK

THE GIRL AND THE GAME

This powerful railroad series, featuring fearless Helen Holmes in daring feats and exploits, is the biggest money-maker ever shown. ***It will turn your dull night into a silver-lined success.***

Here's What One Live Exhibitor Says: "We have run three chapters of "THE GIRL AND THE GAME" and must say we are well pleased with this serial. By using it on Tuesday, ***we have made what used to be our poorest day into one of our best."***

The Story in 1,000 Newspapers

New York World *Pittsburgh Press* *Philadelphia North American* *Atlanta Constitution* *Omaha Bee* *Memphis Commercial Appeal* *Buffalo Courier* *Indianapolis Star* *New Orleans Times-Picayune* *Chicago Evening Post* *Detroit Journal* *San Francisco Chronicle* *Baltimore American* *Boston Globe* *St. Louis Globe Democrat* *Cincinnati Times-Star* *Dallas Journal* *Seattle Post-Intelligencer* *Kansas City Journal* *Cleveland Leader* *Los Angeles Tribune* *Milwaukee Sentinel* *Louisville Herald* *and One Thousand Others*

Each week these newspapers carry the story to countless thousands who demand the film. *You* should be the one to grasp this opportunity and have—

15 Weeks of Packed Houses

Book this stupendous $500,000 production. A two-reel chapter per week for 15 weeks will pack your house and "stand them up." "THE GIRL AND THE GAME" is a tremendous triumph—a record-breaking money-maker. WIRE your nearest Mutual Exchange *Now.*

For booking information, apply to "THE GIRL AND THE GAME" department of any Mutual Exchange, or at Mutual Home Office, New York City

SIGNAL FILM CORPORATION, SAMUEL S. HUTCHINSON, President
Publicity Offices: 222 So. State St., CHICAGO, ILL.

MUTUAL PICTURES

LOVE, DYNAMITE AND BASEBALLS

The story of a delayed wedding, a fake count exposed, the trapping of a ring of crooks, a duel with baseballs, the happy wedding of the pretty girl (Priscilla Dean) and the pitcher-hero (Jack Dillon.) A thousand feet of high-powered Vogue comedy—side-splitting situations registering a laugh-a-second—a rip roaring comic success. Directed by Jack Dillon. Released March 2nd.

ALL BALLED UP

See the inimitable Rube Miller, the funniest film funny man, in the role of a rube who falls in love with a beautiful somnambulist (Madge Kirby.) A cataract of comics. Fun for a thousand feet—and a laugh for every foot. Directed by Rube Miller. Released March 5th.

Slapstick With a Reason

VOGUE COMEDIES

Vogue Comedies will bring crowds to your box office—work your ticket seller overtime. They are unique—have magnetic drawing power. *Book them today, and pack your house.*

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

VOGUE FILMS Inc.

Executives:
Joseph H. Finn
Samuel S. Hutchinson
Publicity Offices:
222 S. State St. Chicago, Ill.

Scene from "Love, Dynamite and Baseballs"

COMING METRO EVENTS

Metro's newest events will be Metro's greatest events. Watch for Metro's big anniversary announcement. It will mean something to every exhibitor in the world

METRO PICTURES

METRO PICTURES CORPORATION
presents

The BLINDNESS of LOVE

By Ruth Mitchell Comfort
Directed by Charles Horan - A Metro wonderplay in 5 Acts
produced by
ROLFE PHOTOPLAYS INCORPORATED
Starring

JULIUS STEGER

Grace Valentine

supported by

George Le Guerre

Released on the
Metro Program
March 6th

SELIG'S

THE NE'ER-DO-WELL

BY

REX BEACH

BOOKED DIRECT TO AMERICA'S BEST THEATRES

THE SUCCESSOR TO THE "SPOILERS"

"THE NE'ER-DO-WELL" IS MORE STIRRING AND COLORFUL THAN ANY OF REX BEACH'S WORKS. THE SCENE, CURIOUSLY ENOUGH, IS PANAMA, AND IT PROVES EVEN MORE FULL OF AN UNFAMILIAR FASCINATION THAN THAT OF THE ALASKAN TALES.

SOL L. LESSER SOLE OWNER U.S. RIGHTS

218 WEST 42ND ST. NEW YORK. PHONE BRYANT 4922

PATHÉ'S The IRON

The most sensationally dramatic of all serials has been booked by the great

LOEW CIRCUIT

Be guided by the judgment of Mr. Loew, one of the greatest of exhibitors, and BOOK IT NOW!

Featuring

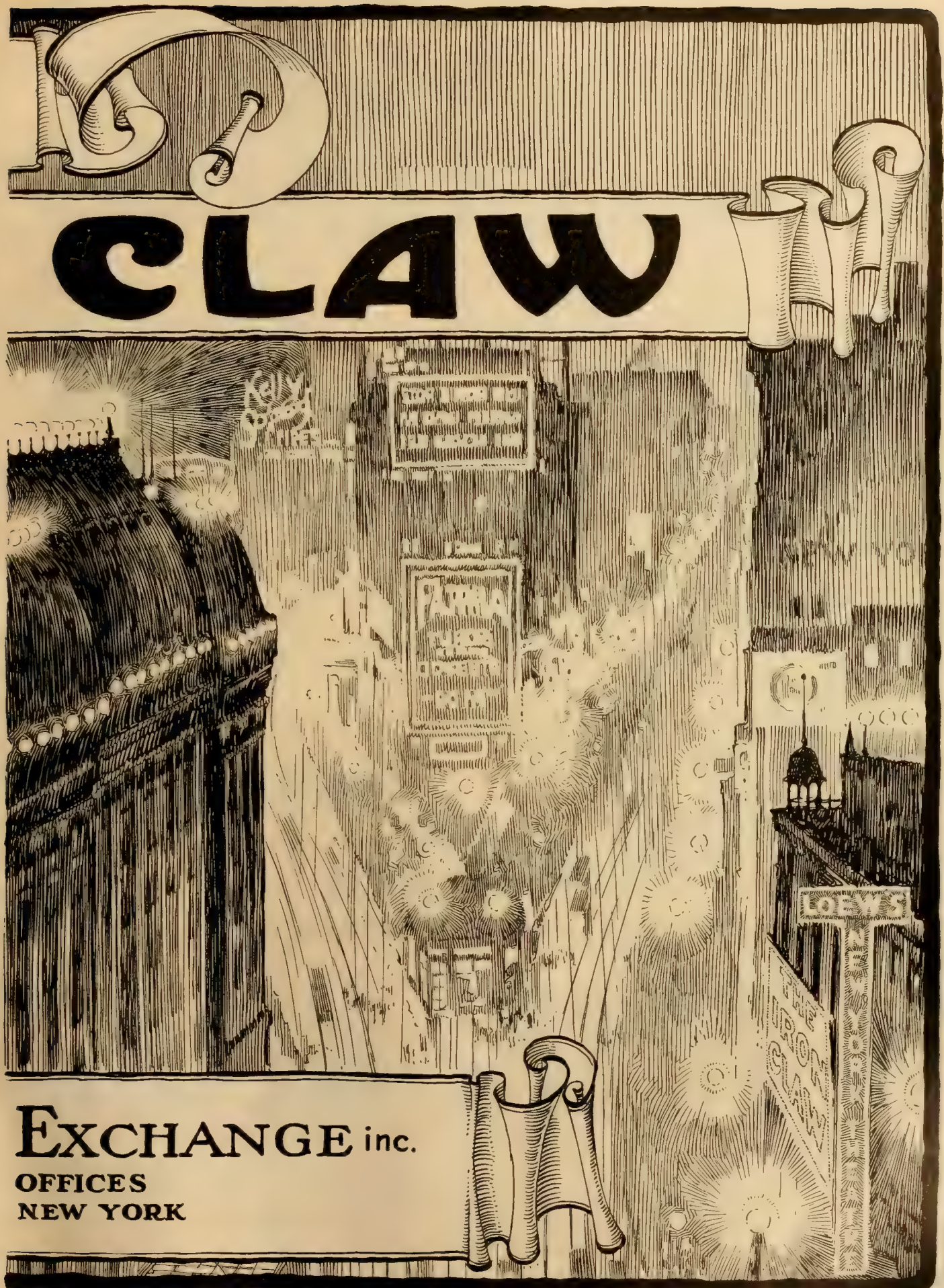
PEARL WHITE

CREIGHTON HALE and SHELDON LEWIS

Produced by the Feature Film Corporation, Edward Jose, director;
Written by Arthur Stringer and George B. Seitz;
Advertised Everywhere!

RELEASED, FEBRUARY 28th

The PATHÉ EXECUTIVE
25 WEST 45th ST.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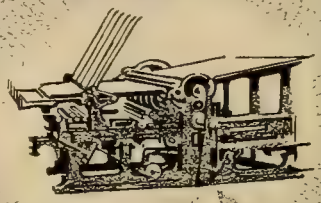
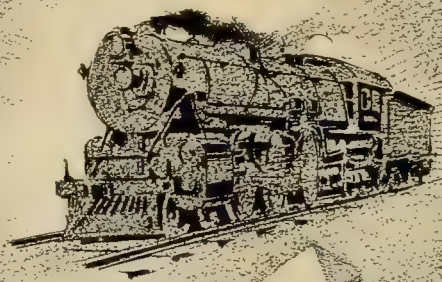
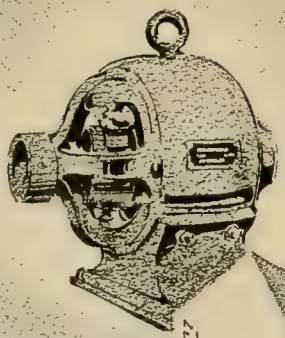
CLAW
EXCHANGE inc.
OFFICES
NEW YORK

MILESTONES OF CIVILIZATION!







TO THEM MUST BE ADDED

The PATHÉ NEWS

The PATHÉ EXCHANGE inc.

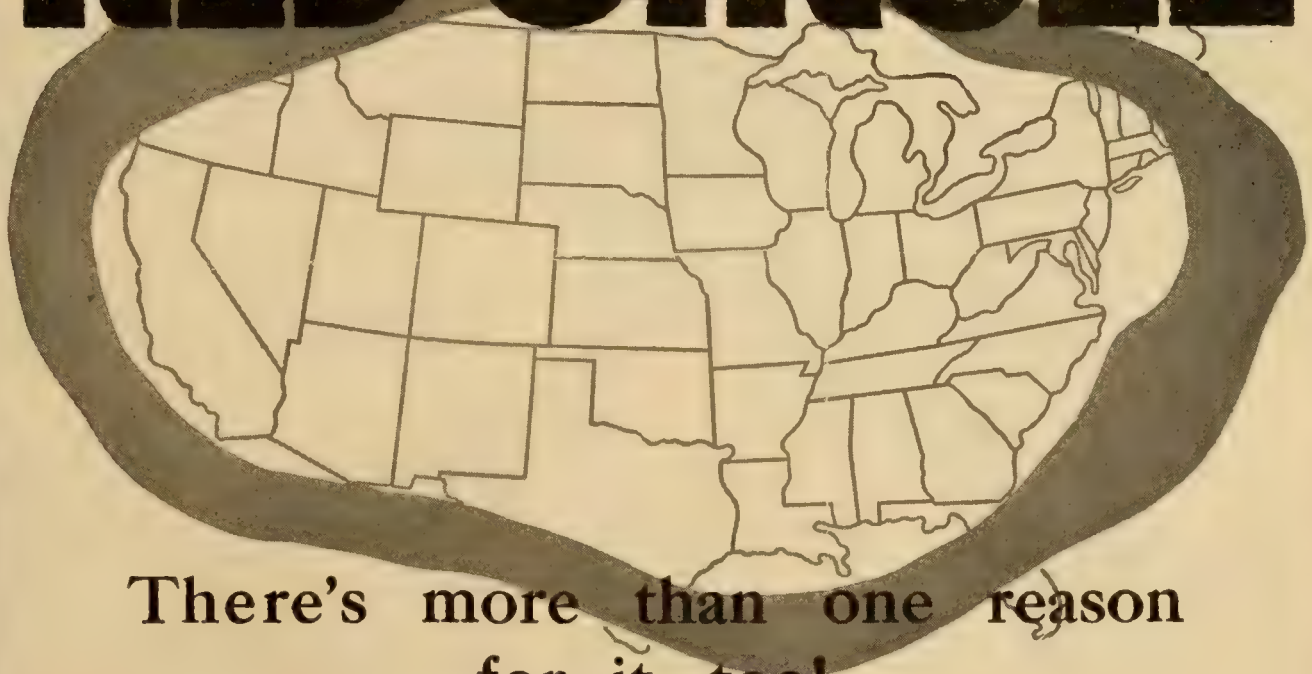
EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

Everywhere!

PATHÉ'S BIG SERIAL SUCCESS

THE RED CIRCLE



There's more than one reason for it, too!

Produced by Balboa, from scenarios by Will M. Ritchey

The PATHÉ EXCHANGE inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

SHUBERT FILM CORPORATION

PRESENTS

GEORGE BEBAN

IN

"The PAWN of FATE"

PIERRE DUFRENE, a peasant of Normandy and his pretty wife, leave their picturesque farm for the gay world of Paris, confident that in Pierre the world is to discover a new artistic genius.

¶ Pierre is really the dupe of a wealthy Parisian painter who has fallen in love with Pierre's wife. Lesar, the Parisian, plays upon Pierre's artistic ambitions and lures him on to become at last the butt of a cruel jest.

¶ His illusions shattered and his faith in his wife dimmed. Pierre turns upon his false friend and takes partial toll for his wrongs in physical violence.

¶ In the depths of despair, Pierre is about to seek solace in suicide when arrested and confronted by the man he has mortally wounded.

¶ In his dying moments Lesar atones and the reconciliation between Pierre and his wife comes in a scene of deep pathos and compelling heart interest.

A True Epic of the Screen.
Bigger Knockout Than "An Alien."
Vibrant With Vivid Drama and Tender Pathos.
George Beban's Masterwork.

RELEASED THROUGH WORLD FILM CORPORATION
130 West 46th Street, New York

$500,000 IN 15 WEEKS
MOTION PICTURE
PATRIOTIC
ACTORS FUND
MAY 15TH
NATIONAL TRIBUTE DAY

EQUITABLE
MOTION PICTURES
CORPORATION

PRESENTS

MARY BOLAND

IN

"The PRICE of HAPPINESS"

THE story of "The Price of Happiness" deals with the bitter disillusionment of a woman who envies the seemingly more fortunate lot of her wealthy friends. The heroine of the story becomes discontented with her own simple home life and seeks happiness amid the false gayeties of the world in which her richer acquaintances live.

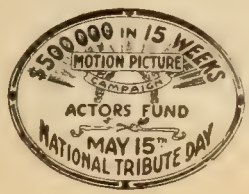
¶ In a series of startling dramatic episodes, she learns that the supposed happiness of three of her former chums is based upon a false structure of material success and luxury, and that they are paying a bitter price for their success.

¶ Slowly it dawns upon her that there is no such thing as happiness in the usual sense of the word, but that true happiness dwells side by side with modest contentment and the interests of a real home.

¶ In the end, after estranging herself from her husband, she returns to him and to her child with a new spirit of contentment and peace.

Lovely and Popular Star.
Powerful, Modern Society Play.
A Smashing Money-maker Viewed From Any Angle.
A Box-office Winner.
Triumph Film Corp. Production.

RELEASED THROUGH WORLD FILM CORPORATION
130 West 46th Street, New York



California
presents

BEATRIZ MICHELENA
in
"THE UNWRITTEN LAW"

ITS FIRST STATE RIGHTS RELEASE OF BETTER THAN PROGRAM PICTURES

A FAMOUS AND BEAUTIFUL STAR WHOSE REPUTATION HAS BEEN ESTABLISHED BY CLEVER WORK

AND NOT THROUGH PUBLICITY AND ADVERTISING · · AS AN ATTRACTION-A STAR OF THIS CALIBER MEANS CAPACITY IN ANY THEATRE

EDWIN MILTON ROYLE AUTHOR OF "THE UNWRITTEN LAW" "THE SQUAW MAN", ETC. **SAYS:**

"Beatriz Michelena's work on the witness stand in "The Unwritten Law" is the most real and convincing emotion I have seen in picture art. Real grief, as we know, is grotesque and distressing, if not ludicrous, but Miss Michelena's is so restrained, so free from exaggeration that it approaches artistic perfection. It is a very great triumph."

NOTE NO TERRITORY WILL BE ALLOTTED UNTIL AFTER TRADE SHOWING IN NEW YORK CITY ON FEB. 24th

CALIFORNIA MOTION PICTURE CORPORATION

MOORE'S GARDEN THEATRE, WASHINGTON

MOORE'S STRAND THEATRE, WASHINGTON

THREE COMPETITORS WHO ACT AS ONE

THE total film rental paid the V-L-S-E by the four largest down-town houses of Washington, D. C., during the week of January 16th, probably exceeded the combined rental of all other features shown in that city.

At The Strand and The Garden, operated by Thomas Moore, the Big Four was represented by "The Battle Cry of Peace," "My Lady's Slipper," and "The Heights of Hazard," respectively, while at Crandall's, on the same block, "The Misleading Lady," was the business-building attraction. A block away, The Cosmos, charging 15c. and 25c., featured that tremendous success, "The Great Divide" and "The College Widow."

Of even greater significance than that three centrally located, next-door neighbors should concentrate upon V-L-S-E plays as the vehicles to fill their houses, is the fact that *one of this number was sold this service by another.*

It was Mr. Moore, who upon finding that he could not use all the Big Four output, induced Mr. Crandall, formerly his keenest competitor, to take those which either The Strand or The Garden had not the open time to book—this without a V-L-S-E representative ever having called upon Mr. Crandall.

A sense of fairness, based on his own success; the liberal "open-booking" policy of the Big Four, and the consistent excellence of its productions prompted this unusual support.

The exhibitor in search of features of proved earning power, who gives these facts the consideration they deserve, will not err in judgment.

CRANDALL'S THEATRE, WASHINGTON

COSMOS THEATRE, WASHINGTON

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT

"THE WRITING ON THE WALL"

is a super picture.

It features the distinguished actor

MR. JOSEPH KILGOUR

and other eminent Vitagraph Stars.

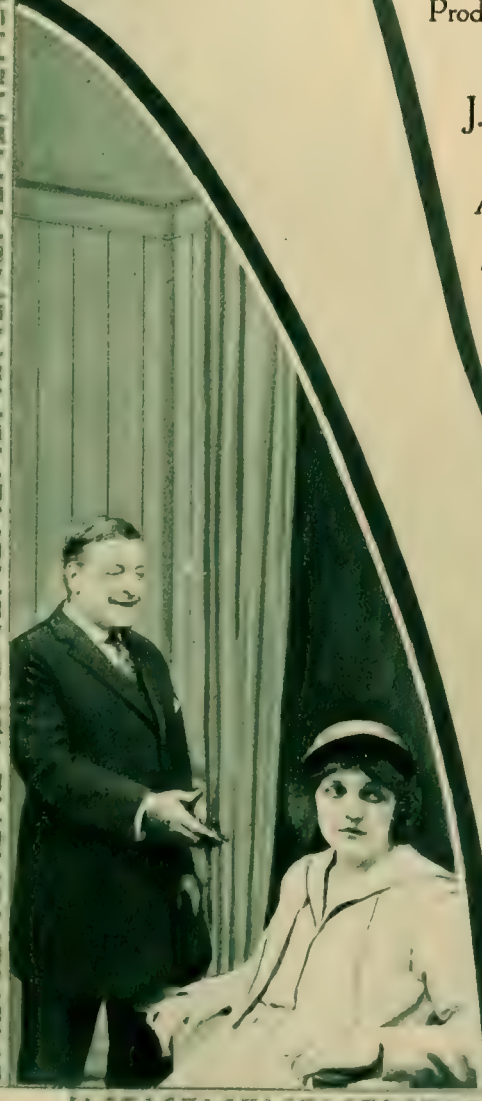
Produced under the personal supervision of

J. Stuart Blackton

and

Albert E. Smith

This five-part Vitagraph Blue Ribbon Feature will draw capacity crowds



THE VITAGRAPH COMPANY OF AMERICA

Released through V. L. S. E. Inc.

LUBIN

One of the Three Greatest Plays, in Drawing Power, Ever Released.

"THE GREAT DIVIDE"

with

ETHEL CLAYTON

and

HOUSE PETERS

Letters That Tell the Tale

"On the second day, they stood in line out into the street, and it was raining all evening. Such productions will get the money in any town, and under any conditions." — *C. E. McCune, Sorg Opera House, Middletown, Ohio.*

"'Great Divide' opened at Tally's Broadway Theatre (Los Angeles) to-day, and turned them away. Did twice the business of opposition."

"I wish there were more such plays as 'The Great Divide'."—*H. W. Peary, Ogden Theatre, Ogden, Utah.*

"'The Great Divide' opened here last night, and came within $10. of breaking all the house records. Our theatre (seating 2,160) was packed to the doors, with everybody highly pleased — in fact it created the biggest success of any picture ever shown here."—*F. A. Westbrook, Vice-President, Majestic Theatre, Detroit.*

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

SELIG
Offers

FRITZI BRUNETTE

For the first time in V.L.S.E., in the Character Role of NADIA, THE TEMPTRESS in James Oliver Curwood's Most Exciting Drama of Love

"UNTO THOSE WHO SIN"

SELIG
Released through V.L.S.E. *Inc.*

ESSANAY

Presents

LILLIAN DREW
MARGUERITE CLAYTON
E. H. CALVERT
ERNEST MAUPAIN

in

"VULTURES OF SOCIETY"

in 5 Acts

By Richard Goodall
Directed by E. H. Calvert

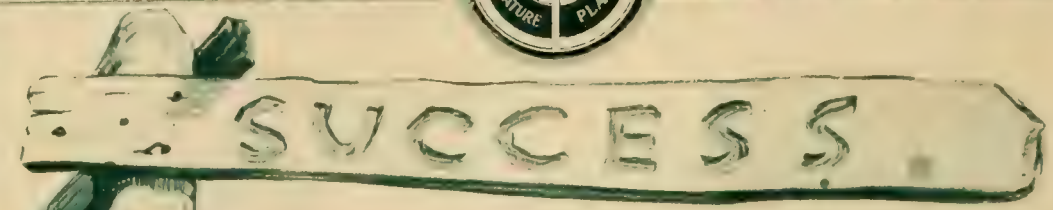
A realistic presentation of a phase of metropolitan life of today.

Showing the machinations of the masqueraders in society—the social outriders who prey on the rich; the vultures who hunt defenseless girls.

Picturing the startling adventures of a psuedo prince, the kidnapping of a real prince and the abduction of a wealthy girl for ransom.

Essanay
"FIRST" TO STANDARDIZE PHOTOPLAYS"

Released through V. L. S. E. Inc.



River Amusement Company, Inc.

OPERATING

PLAZA THEATRE

E. O. WEINBERG, Mgr.

TROY, N. Y.,

V. L. S. E. Inc..
New York City.

Gentlemen:

Herewith find check for payment of "Thou Art the Man." Am using "The Great Divide" today and playing to big business, although the day is only half over.

I used "The Misleading Lady" Monday and Tuesday last, and played to big houses both days. My patrons were delighted with the picture, and many asked me to get more of the same calibre.

The Big Four is certainly on the right road to success. The "open market" is a long-looked for service, and I sincerely congratulate you on being the first big feature concern to institute it.

Trusting "The Big Four" features keep coming in the same quality measure as those I used this week, I am

Yours very truly.

E. O. Weinberg

"I know not how to govern our own course save by the proven experience of others."

V. L. S. E. Inc.

This Is

Mr. HARRY WATSON, Jr.

(Of BICKEL & WATSON)

As he appears in his famous tramp characterization

in

The Mishaps of Musty Suffer

(By LOUIS MYLL)

THE TEN ONE-REEL COMEDIES now smashing to smithereens all former notions of what film comedy should be—

THE TEN ONE-REEL COMEDIES jamming lobbies of hundreds of theatres with Watson fans every day—

THE TEN ONE-REEL COMEDIES played under a new and novel advance-of-release-date-plan by scores of the Nation's most representative picture theatres that demand the uttermost in film production.

THE TEN ONE-REEL COMEDIES that shattered even our own extraordinary booking records—rolling up an astounding total of

1925 DAYS BOOKED IN LESS THAN A WORKING WEEK!

THE TEN ONE-REEL COMEDIES that feature A WHOLE LINE OF FAMOUS STARS in support of Watson—Cissie Fitzgerald, Crimmins and Gore, H. W. McCullom, Tom Nawn, Della Connor, etc., etc.!

There must be a reason for this sudden, sweeping, nation-wide avalanche of Watson popularity. And a reason why we doubled the number of positive prints and twice re-ordered more paper. The answer is WATSON IS THE MOST WONDERFUL COMEDIAN THE FILM BUSINESS EVER PRODUCED!

Booking now—every day—every minute—through the Kleine Offices—

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204 St. Catherine St., W.

TORONTO
96 Bay St.

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103 Nola Building

COMEDY FILMS

Thurs., March 2 **Thurs., March 2**

"PLUMP & RUNT"

in

"THE SERENADE"

A Musical Melange, ends in a Musicians' Melee. Instruments designed for melody are used as thirst quenchers and body defenders. The dainty daughter of Schmitt, the head of the band, makes havoc of the artists,—the stars being Plump and Runt.

Friday, March 3 **Friday, March 3**

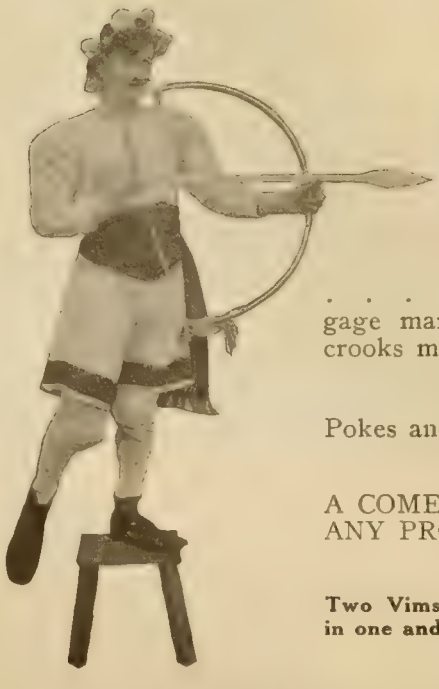
"POKES & JABBS SERIES"

with

Burns and Stull

in

"THE ARTIST'S MODEL"



POKES the PORTER, POSES for a PICTURE.

. . . Ethel, the Artist, faces despair. Jabbs, the baggage man, juggles with a trunk. . . . While wily crooks make way with gold.

Pokes and Jabbs unwittingly make all things end well.

A COMEDY THAT WILL ENLIVEN AND BUILD UP ANY PROGRAM.

Two Vims a week—Thursday and Friday. Posters that please, in one and three sheets.

GENERAL FILM SERVICE

Knickerbocker Star Features

Present an Offering EXTRAORDINARY

EMMY WEHLEN

(Courtesy of Rolfe Photo Plays, Inc.)

AND

HOWARD ESTABROOK

AS CO-STARS IN

"THE MASTER SMILES"

A BIG THREE-PART FEATURE

IN THE GENERAL FILM SERVICE

A DRAMA OF TREMENDOUS PULLING POWER. A BLENDING OF ROMANCE AND TRAGEDY, in the glare of the White Lights. High Life and Heart Interest in the Trail of Tinsel and the Path of Corruption.

One, Three and Six-Sheet Posters; Artistic and Alive

Coming, March 10

"A SLAVE OF CORRUPTION" . ***Featuring Jackie Saunders***

March 17

"HIS BOY" ***Featuring Fred Whitman and Margaret Landis***

WATCH THIS PAGE FOR SOME STARTLING ANNOUNCEMENTS

Knickerbocker Star Features

NEW YORK

HEARST-VITAGRAPH

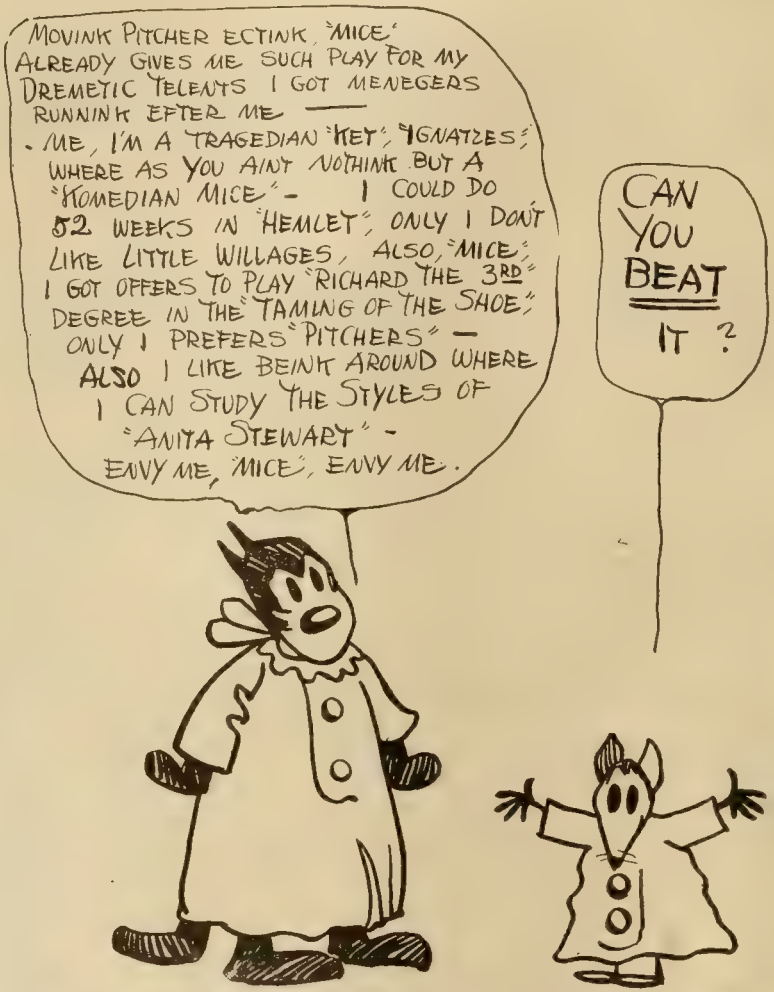
One Touch of Nature Makes the Whole World Kin

HV

One Touch of Humor Makes the Whole World Laugh

HEARST-VITAGRAPH NEWS PICTORIAL

SHOWS IT


MOVINK PITCHER ECTINK 'MICE' ALREADY GIVES ME SUCH PLAY FOR MY DREMETIC TELENTS I GOT MENEGERS RUNNINK EFTER ME — ME, I'M A TRAGEDIAN 'HET' 'IGNATZES' WHERE AS YOU AINT NOTHINK BUT A 'KOMEDIAN MICE' - I COULD DO 52 WEEKS IN 'HEMLET' ONLY I DONT LIKE LITTLE WILLAGES, ALSO 'MICE' I GOT OFFERS TO PLAY 'RICHARD THE 3RD' DEGREE IN THE 'TAMING OF THE SHOE' ONLY I PREFERS 'PITCHERS' — ALSO I LIKE BEINK AROUND WHERE I CAN STUDY THE STYLES OF 'ANITA STEWART' - ENVY ME, 'MICE', ENVY ME.
CAN YOU BEAT IT ?

The Instantaneous Success of the Cartoons of the Comical Little Jokesters

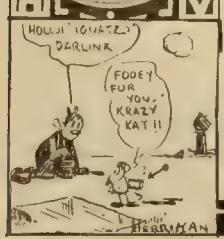
KRAZY KAT and IGNATZ MOUSE

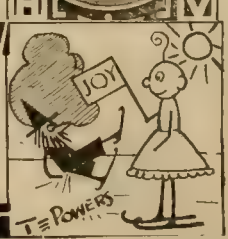
Has Added Another Big Popular Feature to the

Hearst-Vitagraph News Pictorial

Released Twice a Week Through the V. L. S. E.

BIG FOUR FEATURE PLAY V L S E





The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"The Hero of Submarine D-2"

Is a story---
Of the master spy
Of a foreign power---
And the daring gallantry
Of an American officer

"The Hero of Submarine D-2"

Is adapted from

"Colton, U. S. N.," by
Cyrus Townsend Brady

In Commander Colton, Dr. Brady
Has moulded his "Hero Dauntless"—
Who is shot through a torpedo tube,
Explodes the enemy's mines—
And watches the Atlantic Fleet
Pass over in safety!

This Vitagraph Blue Ribbon Release
Features the eminent actor

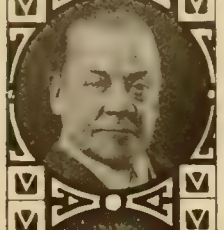
Charles Richman

And a cast of famous Vitagraph stars.

Released Monday, March 13th,
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH



The V. L. S. E. is being swamped with bookings.
Successful exhibitors have already proclaimed

"THE ESCAPADES OF MR. JACK"

An Overwhelming Success

Exhibitors have been waiting for
Perfect One Reel Comedies—
Released simultaneously with Syndicate Stories.

And here is the combination

THE VITAGRAPH COMPANY and the HEARST SYNDICATE

offering

"THE ESCAPADES OF MR. JACK"

The Funniest Stories—
With the Funniest Actor—
In the Funniest One Reelers
Ever Produced

ONE A WEEK—
EVERY MONDAY
Following the Sunday Stories in all the
HEARST SYNDICATE PAPERS

Featuring
THE WORLD'S SUPERLATIVE COMEDIAN
FRANK DANIELS

"MR. JACK WINS A DOUBLE CROSS"

another adventure—
in which Mr. Jack flirts with frankfurters
is defeated in the Battle of Kitchen Range
and—because of his valor—
is decorated with the Double Cross.

BIG FOUR FEATURE PLAY V L S E

Released Monday, February 28th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
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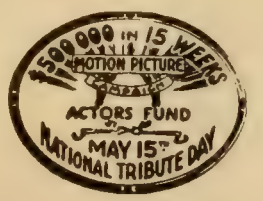
VITAGRAPH

The Vitagraph Regular Program
Released on
Monday,
Tuesday and
Saturday of
Every Week
Through
The General Film
Has won the
DISTINCTION
of being
THE SUREST THING
In public favor and
Box office returns.



REGULAR RELEASES

"Her Bad Quarter of an Hour"

One-part Comedy, Monday, Feb. 28th

Presenting
Lillian Walker, Evart Overton, Lillian Burns, Bobby Connelly and Helen Connelly.

"Tubby Turns the Tables"

One-part Comedy, Friday, Mar. 3d

Featuring
Hughie Mack and other Vitagraph Players.

"La Paloma"

Three-part Drama, Saturday, Mar. 4th

Broadway Star Feature

Featuring
Mary Anderson and other Vitagraph Players.

RELEASED THROUGH THE GENERAL FILM COMPANY

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

The Social Pirates

ON THEIR WAY!

Marin Sais and Ollie Kirkby in a series of fifteen two-part stories by

George Bronson Howard

The biggest name you ever advertised in connection with a motion picture—the broadest publicity ever given a series—will pack your house for the first showing of "The Social Pirates"

And After That?

The absorbing adventures of the pair of clever and fascinating heart-breakers will bring them back week after week. They'll marvel at stories of amazing strength, each complete in itself—staged with the screen mastery that gave you "Stingaree"—and acted by a cast that has no equal. And back of it all you'll have publicity that will cover the nation—the stories will be published in

Newspapers Reaching Every Corner of the Country!

What do you say?—Don't Write—WIRE!—the nearest General Film Exchange NOW.

KALEM

KALEM COMPANY

235-239 WEST 23rd STREET NEW YORK CITY

WE SEARCHED THE SEVEN SEAS

For a Series That Would Set New Marks in Film Annals

We Found It!

From the brilliant pen that wrote "God's Man," "An Enemy to Society," "Snobs," etc.

If you want "The Social Pirate's" gold to pour into your coffers, act quickly!

WIRE!
The nearest General Film Exchange at once.

A LEAP YEAR WOOING

Released Friday, March 3rd

Camp on the doorstep of your General Film Exchange on March 3rd and be sure to get this single reeler, the first issue of the new

SIS HOPKINS Comedies

Sure-fire stories—an unexcelled company of funmakers—and headed by Sis Hopkins' unique ability and nation-wide fame—why, man!—the combination will clean up like a whirlwind!

You'll kick—and growl—and grumble—if the other fellow beats you to it—so make your booking arrangements now for this line of single reel winners released

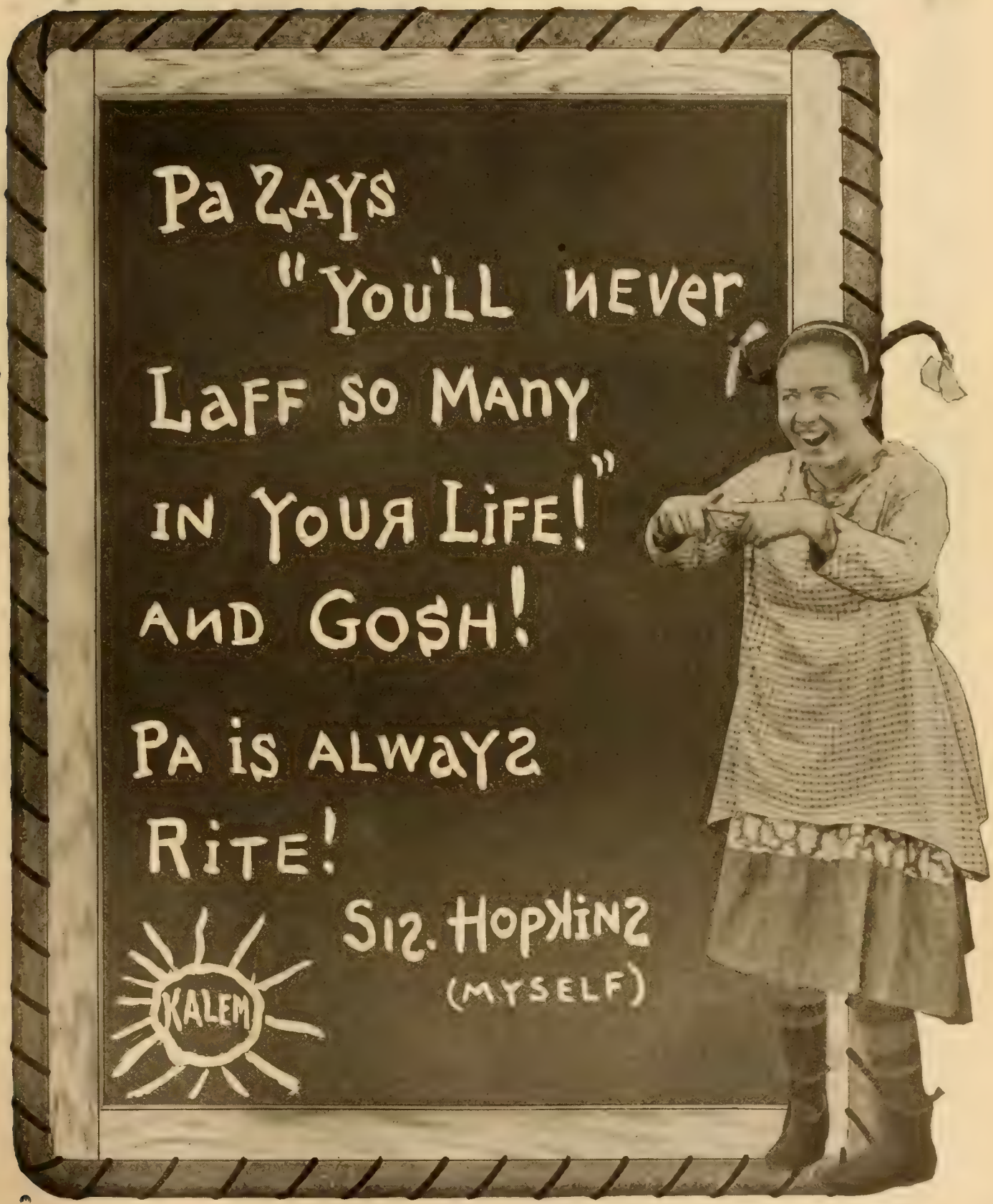
One-a-Week at Your General Film Exchange

KALEM COMPANY

235-239 West 23rd Street

New York City

KALEM


Pa Zays
"You'LL nEver
Laff so Many
in YouR LiFE!"
AnD GoSH!
Pa is alwayz
RiTE!
Siz. HopkinZ
(MYSELF)
KALEM

The Last Word in Thrills! The Railroad Picture That Defies Comparison—

THE GIRL WHO DARED

Of Course It's a "Hazard of Helen" and the Girl is

HELEN GIBSON

The Most Daring Actress in Pictures

Kalem leaps still further beyond all competition with "The Girl Who Dared." Not one thrill—but many—make this a railroad picture that will never be equalled for reckless, astounding—almost foolhardy—daring. The thrill of speeding motor boats, the breath-catching whirl of courageous riding feats and the hair-raising punch of railroad thrills surpassing any that have been attempted in the past, stamp this a production that will set a standard for audacious exploits.

Special Six Sheet Posters

Have been prepared for this amazing production—also 1 and 3-sheet four-color lithographs. Book it—and boost it—for all you are worth. It's a single reeler you'll want to show your patrons again—they'll demand it. Released Saturday, March 18th—Get Busy Now.

WHEN HUBBY FORGOT

Ethel Teare in a lively farce comedy built around an absent-minded hubby and a pretty "friend of the family." Ethel's vivacious and fascinating personality is seen at its captivating best.

Released Wednesday, March 8th. Attractive 1 and 3-sheet, 4-color lithographs on this comedy.

A RACE FOR A LIFE

Another "Hazard of Helen" that profits by the combination of plucky riding exploits and the familiar railroad thrills. It works up to a smashing climax that will leave them gasping for breath.

Released Saturday, March 11. Striking Scenes on the 1 and 3-sheet four-color lithographs.

MAYBE MOONSHINE

Ham as a moonshiner—leader of one clan: Bud as his deadly rival, there's the base for a corking good burlesque of the typical moonshine story. You are missing a big bet if you haven't taken advantage of the interest in Ham's return to boom these new comedies.

Released Tuesday, March 7th. The stock three sheets on "Ham and Bud" are proven business-builders. Use them with the 1 and 3-sheets on each release.

These pictures obtainable at all General Film Company branch offices

KALEM COMPANY

235-239 West 23rd Street New York City, N. Y.

MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

Entered at the General Post Office, New York City, as Second Class Matter

J. P. Chalmers, Founder.

Published Weekly by the

CHALMERS PUBLISHING COMPANY

17 MADISON AVENUE, NEW YORK CITY.

(Telephone, 3510 Madison Square)

J. P. Chalmers, Sr.....President
J. F. Chalmers.....Vice-President
E. J. Chalmers.....Secretary and Treasurer
John Wylie.....General Manager

The office of the company is the address of the officers.

CHICAGO OFFICE—Suite 917-919 Schiller Building, 64 West Randolph St., Chicago, Ill. Telephone, Central 5099.

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CLASSIFIED ADVERTISING—no display—three cents per word; minimum charge, fifty cents.

DISPLAY ADVERTISING RATES made known on application.

NOTE—Address all correspondence, remittances and subscriptions to MOVING PICTURE WORLD, P. O. Box 226, Madison Square Station, New York, and not to individuals.

(*The Index for this issue will be found on page 1556*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 4, 1916

Facts and Comments

WHILE we are unalterably opposed and always will be unalterably opposed to censorship of every conceivable variety we have no hesitation in allowing space to the communication which has been sent by the censorship advocates in the industry to the exhibitors of Illinois in response to the latter's indignant protest against the advocacy of censorship within the ranks of the industry. Indeed we are glad to print the letter of the censorship manufacturers. Truth always gains when contrasted with error. We entreat our readers' attention to this precious paragraph: "We realize the urgent necessity for National Censorship—first because it is bound to result in our general good and secondly because we feel that once we have proper national censorship it will be a stepping stone to the abolishment of all forms of state censorship." Have you ever read of two more naked conclusions unsupported by a single argument addressed to reason? In the cold atmosphere of facts these bare conclusions freeze to death. Let some of these men who speak in such hopeful terms of the effects of "national censorship" or state censorship appear with the exhibitors before legislative committees in the various states and watch the spirit of state jealousy and state independence. These men talk as if they had never heard of state rights and as if they had never read a page in the political history of our country.

* * *

There is no reason to doubt that a Federal Board of Censors would be just as arbitrary as a State Board of Censors.—N. Y. American, February 18.

THERE are men in the industry; few, indeed, but quite obtrusive, who believe that somewhere in Washington there is an oil of miraculous substance and power which poured upon the head of the Federal Censor will make him wholly different from the state censor.

* * *

HOW quickly and how effectively a plain honest fact puts to flight the great army of glittering generalities. At the Maryland hearing on the censorship at Annapolis the advocates of the measure launched forth into intemperate denunciations of the "bad motion pictures" until the atmosphere in the committee room became almost sulphuric. Then one member of the committee quietly said that he had been a patron of motion picture theaters all these years and never seen a single picture which would answer the description of the superheated reformers. The crowd in the room applauded. Evidently this truth-loving assemblyman had voiced the common experience.

* * *

AN OLD friend and reader of THE MOVING PICTURE WORLD writes in a letter to the editor: "A feature is announced as of five reels by the producer, figuring this as five thousand feet, the running time would be something like an hour and a quarter. Announcement of the shows throughout the day is made accordingly and then we find that the subject is either five hundred feet over or five hundred feet under five thousand feet. To maintain your published schedule it means either racing the picture or dragging it out, all of which is very bad." We are glad to publish this statement of our correspondent and pass it on to the producers and exchanges. The letter concludes: "Of course it is recognized that this trouble does not exist in the cities where film headquarters are located, because the showman can get the desired information, but it would be a benefit even to him if the publicity matter of the film people carried the information in question." This is the day when the needs of the exhibitor ought to be studied in their minutest details by every exchange and every producer who expects to stay in business.

* * *

WE WANT to impress upon all exhibitors in the city and state of New York the necessity of attending the Great Exhibitors' Rally at Albany (Hotel Ten Eyck), March 1 and 2. Matters of supreme importance are to be discussed and acted upon. Read notices in the news and advertising columns of this week's issue of THE MOVING PICTURE WORLD. Then, after reading them, ACT. The exhibitors of other states have shown their desire to get together and to organize, the New York exhibitors have done the same time and again. Remember that the convention at Albany will be watched by exhibitors all over the country.

Actor Versus Type*

By Louis Reeves Harrison.

ACTORS there are, possibly a half dozen all told, who can impersonate almost any leading character yet conceived for the screen story. Actors there are who think they can, and their number has not been computed, not as yet. Besides, there are few roles to be *enacted* and many calling only for a performer who *looks* the part, a "type." Keeping in mind that we are dealing with an appeal to the eye alone, it becomes very important that true exemplars of the different parts are chosen in the cast, especially among those who have little more than physical representation to attempt. The work of mental revelation falls to the principals, and only the most capable authors and directors begin to realize how much of that should be brought to light.

As usual, farce offers the exception. An actor who is naturally funny may be short, tall, broad or narrow—he has only to be himself. His limitations are his own, not those of the role, unless he is woefully miscast or given scant opportunity. The higher we soar, the more necessary it becomes to entrust a role to an actor who seems to be its "characteristic embodiment."

The importance of types does not strike one forcibly until after one or more bitter experiences. Stories of high intrinsic value are often seriously injured by carelessness in making up the cast. Then we must widely separate the stage performer from the screen interpreter on account of the constant use of uttered language in the first case, calling for exquisite enunciation and an almost constant study of language itself, resulting in an enlarged vocabulary. Only a stupid actor is not benefitted by the constant repetition of words from the verbal resources of many authors. We may *feel* without using words, but we unconsciously employ them in *thinking*.

Try to think hard on any subject and you will find yourself thinking in unuttered phrases. Even the clarity of your thought is affected by your ability to give that thought adequate expression. Whether rightly or wrongly, we are continually arguing with ourselves, debating whether to follow one course or another, and this closely connects mental activity with the medium through which it is ordinarily revealed. We may not always think wisely on that account—that is a matter of judgment—but our vision is widened by the words which come to us from the storehouses of world-thought, put there by other minds.

If education means anything, it means an increased ability to impart knowledge through the acquirement of it—in that way we affect one another's mental and moral training—but it has not yet been deemed necessary for star interpreters of the screen story to give off ideas. Think of some of those drawing salaries at least one-third as large as any modest publicity department would claim. Some pleasant fellows and nice little girls, these stars, possessing one or another attribute which gradually attracts public fancy until it becomes boosted into fame.

"How sweet!" "How handsome!" "How comical!" the kindly audience murmurs, just as it does when darling babies, or even some cunning puppies, are shown on the screen. The actor's physical attraction wins, together with little flickers of inspiration reflected from creative minds concentrated on the production. When that physical attraction is particularly suited to the role, the characterization becomes effective without any tremendous amount of mental exertion—a most fortunate circumstance—on the part of the character's impersonator.

Physical fitness of primary importance, there follows an essential not easy to define, the ability of an actor to lay aside consciousness of his existing self and take on imaginatively some other identity than his own. He may call up remembrance of some character like that he attempts to impersonate and express emotion as that conjured-up personality might under certain circumstances, but it is when he exercises his imagination in a sustained and determined manner, just as does the author of a story, that he can give the appearance of actuality to a character which is merely an ideal creation.

The whole process is not far removed from that of the one we pass through in the dream state. The habitual current of thought laid aside, the interpreter who becomes seriously engrossed in a portrayal lives alternately in two worlds, one in which he is improvising an existence wholly different from that he ordinarily follows, the other one to which he is suddenly recalled when the director, for one reason or another, breaks the continuity of story action. Capable directors make as few such interruptions as possible. They jar the keen sensibilities of a good performer and nullify some of his best work.

"Put yourself in his place," says the capable director. "You are impersonating a man who judges everything through the medium of a gloomy and morose temper—he is looking out at the sunlit scene through a smoked glass." Once in this mood, imbued with this spirit, the actor unconsciously plays his role so that it deeply affects the audience. His emotions and his actions cease to be forced in outward appearance, for they are truly of an involuntary kind. Just so when the character is that of a cheerful person, one who sees everything in its brightest aspect.

The moment an actor succeeds in applying both common sense and imagination to his impersonation he ceases to be a "type" and becomes an interpreter. Interpretations of the finest sort are not only acts of judgment based on experience, but they are greatly affected by dominant feeling or mood. The interpreter's attention must necessarily be fixed on this mood, his mind so completely engrossed by it that his current of thought is not changed by little interruptions at rehearsals. He is thinking the thoughts of his assumed characer, not to be diverted by his surroundings, nor by his own self consciousness.

When the true interpreter's mood is distracted by the intrusion of some inappropriate idea or feeling, he is compelled to *make an effort* in order to keep within his role, and this becomes eventually visible on the screen. On this account—it is a fact worth every director's consideration—the capable actor should be given a clear view of his part in advance, together with its relation to the whole story, and permitted to work out his own interpretation within the limits of action imposed by camera scope and general environment. His effort should be *volitional*.

Sweet little girls and handsome boys will always have a place in motion-picture production—we love to look them over—but their present prominence must eventually give way to real character interpretation by women and men who look the part, understand its significance and have the power to impress that meaning on an audience with a power that is deeply felt. Along with the advent of great stories written especially for screen representation and their intelligent supervision by capable directors will undoubtedly come interpretation by veritable artists.

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Too Much Titling

By W. Stephen Bush.

GOOD, skilful and helpful titling is hardly ever seen on the screens of today. I have no idea into whose hands titling is entrusted by the various producers, but it is clear not only to the bad and fault-finding critic, but to the plainest man, woman and child in the audience that there is something wrong with the titles. Some of the very best of the producers are most remiss and negligent in this vital matter of titling.

It is absolutely impossible to properly title any feature, or even any single reel, unless one has seen it on the screen at least once. In the case of an important feature two men are better than one for finding the right spots and the right words for titling. All important features must be viewed more than once and they must be shown on the screen.

The worst faults of the titlers of today are their wordiness and their impertinence. Time and again the film is heavy with this verbosity. Consciously or unconsciously the title-builder tries to improve on the picture. Now that is quite impossible, if the picture is what it ought to be. If, on the other hand, the picture needs a lot of titling, it means advertising its weakness. Title-building to be of any use must be done by a man who has some psychological knowledge of the screen. Too many titles are just interruptions of the story and are not welcome at all. Some one has said that motion picture titles are a necessary evil. I am not prepared to go quite that far, but I do say that every title which is not needed and which is clumsily constructed and unsuitably inserted is an unmixed evil. It hurts the entertainment value of the picture and the entertainment value is the only "pay-streak" in the film.

In features that possess genuine dramatic value titles need only be few and far between. It seems to me that with four or five thousand feet of film it ought to be possible to express all the essential dramatic facts in the play through the pictures without much assistance from the dictionary. In comedies long titles are painful and an unfailing indication of the lack of real screen humor. Brevity is the soul of wit and this applied with special force to the screen comedy.

There are places which call imperatively for a title. The shorter this title can be made the better. The title must fit into the picture like a glove. From the work of some title-builders I am sure they have but the haziest kind of an idea as to what they are really titling. The spectator is called upon to guess. Too many titles yield their meaning only to a painstaking analysis. Of course the motion picture theater is not a place for painstaking analyses; besides the title passes too quickly for any minute scrutiny. I wish the title-builders would keep this obvious fact before them when they make their titles. A long title tires the patron. If he wants to be entertained by reading he can go to the library and save his nickels. *He wants to see pictures.* I take it for granted that every title builder wants to do his best and does not want to spread himself just to show what he supposes to be his cleverness. No doubt many of these long, tiresome, ill-placed and ungrammatical titles are made through a mistaken notion that quantity rather than quality is called for. Every exhibitor knows that in the matter of titles quantity can never compensate for the lack of quality. As a rule the low quantity is indicative of a high quality.

The title is good only when it is so closely and intimately related to the picture as to seem a part of the picture itself. That title is best which attracts the least attention and which is grasped instantaneously. The title is what the bridge is to the traveler. The main thing is to get across the river.

The Lesson in Maryland

By W. Stephen Bush.

ONLY by standing beside the exhibitor when he fights his battles against a host of foes is a motion picture journal able to understand his difficulties and to give him valuable assistance. I was profoundly impressed with the fight made by the Maryland exhibitors against a vicious state censorship measure. Baltimore alone was represented by exhibitors whose aggregate investments probably reach a million dollars or more.

They felt that their most vital interests were at stake, they realized that they were being made the victims of political schemers and they rallied to the fight. The Moving Picture World rejoiced in the opportunity of being of service to them, but we also realized that their ultimate salvation from the evils of censorship and from every other evil that threatens and afflicts them must come through their own efforts and above all things through maintaining and increasing the power of their organization. The happenings in Maryland as well as the conditions in Maryland are typical of every other state of the Union. The great and unfailing remedy is organization.

Exhibitors are busy men. Spend a day with them in their theaters and you will have no more doubt about the incessant and insistent demands upon their time. They are engaged in a lawful vocation, but in spite of that they are made the targets of professional agitators and professional politicians. They must meet these attacks as well as they can. They keenly feel both the righteousness of their own cause and the injustice of the attacks made upon them. Single-handed they are no match for the politicians. United and strongly organized with confidence in themselves and in their own good intentions they may safely await the assaults of so-called moralists and their political allies. Exhibitors all over the country begin to feel the truth of all this and they begin to act according to their belief. We are glad to note that they see the need of self-help and independence. The fight in New Jersey, the fight in Maryland, the fight in New York and, indeed, the fight against censorship everywhere, now rests almost entirely in the hands of the exhibitors. Let the exhibitors understand that in the fight for their rights whether within the ranks of the industry or without they must *depend upon themselves.* Of course they have every right to welcome assistance from the other branches of the industry. There cannot be too much of the spirit of co-operation. The real work on the firing line, however, must be done by the exhibitors. The exhibitors are furnishing much of their own munitions, but they are glad of additional munition.

During the hearing at Annapolis one thing became perfectly clear: The legislators were most deeply impressed by what was said in the interest of the exhibitor. The exhibitor is closest to the people. If the iniquitous Maryland bill is beaten it will be very largely through the plea made on behalf of the exhibitors.

The moral is: Organize. The Moving Picture World ever since its birth has been the consistent champion and spokesman of the exhibitor. Today we are more than ever convinced that the exhibitor, whether his investment is large or small, is the backbone of this industry.

Garden Capacity Taxed

Exhibitors' League, Screen Club and Stars of the Screen Combine in Making Picture Ball at Madison Square a Success—Striking Effects in Costumes and Lighting —Publicity Promoters Enjoy a Busy Evening.

By Lynde Denig.

MADISON SQUARE GARDEN accommodates the population of a fair-sized town. For small affairs like the circus or the horse show it does very well, and the architects designed it for just such moderate demands with never a thought of magnetic motion pictures. They did not foresee that on the night of February 19 so many New Yorkers would insist upon entering the Garden because of the first annual ball arranged by the Screen Club and the Exhibitors' League.

Five, eight, ten thousand, so the numbers rose, until along towards midnight the police and fire departments cried, "Enough." Uncounted hundreds were turned back to the sharp wind in Madison avenue. And to think, had it only been June instead of February, had the breezes been less keen, Gail Kane, burdened with diamonds; Clara Kimball Young, more glorious than ever after her stay in Cuba; Florence LaBadie, on her towering float, might have visited an overflow meeting in Madison Square Park. The incense wafted from Miss LaBadie's throne must have given "Arabian Nights" dreams to the men who sleep in the open. But it was too cold.

Battle of the Press Agents.

Visitors at the Garden were divided into two classes, those who came to see and those marked for the spotlight. Members of the first-class filled the tiers of seats behind the boxes and jammed the aisles until congestion was slightly relieved by the opening of the second balcony. The others, those who came to be seen, occupied the boxes encircling the arena, converted into a dancing floor. In the center was a stand large enough to hold several bands, Joe Humphrys and various officials of the Exhibitors' League and the Screen Club. Publicity promoters, ever so busy, kept in close touch with Announcer Humphrys and effected a wireless communication with manipulators of the spotlights. Arthur James, Harry Reichenbach, Leon J. Rubinstein, Paul Gulick, P. A. Parsons and others expert at adding lustre to a star improved each passing moment.

Metro was on especially friendly terms with the decorator. In whatever direction the eye wandered it met giant banners bearing a simple declarative sentence, such as "Metro Wins." Attention was drawn to the well-filled Pathe boxes, including that of the Arrow Film Corporation, by the name displayed in electric lights; Universal had Red Feather banners galore floating above the heads of the dancers, whereas Thanhouser, Triangle, World Film and Equitable, Vitagraph, Edison and other box holders figured in the decorations.

The Game Is On.

Shortly after eleven o'clock there was a flurry of excitement caused by the entrance of Clara Kimball Young, soon to be named as the winner of the Popularity Contest. By this time the floor had been cleared of dancers and the arrival of each screen celebrity was befittingly ceremonious. Then World Film-Equitable Reichenbach opened the game in earnest by leading his trump card—Gail Kane, resplendent in diamonds and an orchid-colored gown. Lights were lowered to make more effective the play of the "spot" on Miss Kane and her jewels as she circled the Garden, accompanied by an Hawaiian quintet and an escort of police officers.

Metro followed with a miniature operetta, enacted by a score of girls in Pierrot costumes bearing letters to spell "Metro Wins." They danced to the tune of "Hello, 'Frisco," easily altered to "Hello Metro." Then those who came to see, witnessed the sad spectacle of a man in evening clothes reeling across the floor, all too obviously unable to control his movements. It was Billie Reeves in a comedy interlude. King Baggot and Edna Hunter led the first delegation of Universal stars and while they were going the rounds, Director Sullivan, of Thanhouser, was marshaling his forces for the spectacular entrance of Florence LaBadie. Looking like a veritable queen of ancient history, lolling gracefully in a golden chair, carried on the shoulders of Nubian slaves, she was the center of a splendid procession. No beauty of the screen ever was given a more gorgeous setting and her triumphal march brought applause from every corner of the Garden.

Violet Merserau and Hobart Henley guided an assemblage of Red Feather stars around the circuit, and a few moments

later the great popularity of Anita Stewart and Earl Williams, leaders of the Vitagraph delegation, was attested by a generous ovation. Presently Mr. Reichenbach, filling the place of Announcer Humphrys for the time being, called attention to the box in which a popular actress was seated. The spotlight plainly indicated Clara Kimball Young, who soon appeared on the floor, with Nicholas Dunaew, in a striking Russian costume.

In the second Thanhouser promenade there was a liberal New Rochelle delegation. The crowd roared its approval when Roscoe Arbuckle and Mabel Normand appeared. Edison made a good showing with Viola Dana and Richard Tucker in the lead, whereas an imposing Universal assemblage had President Carl Laemmle and Pat Powers as its center. Accompanying these officials were Violet Merserau, Hobart Henley, King Baggot, Sydney Bracey and Dorothy Phillips. Frank Powell appeared with Nance O'Neill, Alfred Hickman, Victor Benoit and Mr. and Mrs. William Teller. Gail Kane made another circuit of the building and the Screen Club and White Rats each had their turn. Among Biograph players were Claire McDowell, Charles H. Mailes, Vola Smith and Vera Sisson. Nicholas Power was represented by Jack Skerrett; Edward Earl and William Barry.

Winners of Contest Announced.

It was past midnight when Joe Humphrys announced the winners of the New York American's popularity contest and awarded the prizes, first, a $500 diamond bracelet, to Clara Kimball Young; second, a $75 wrist watch to Anita Stewart, and third, a traveling bag, to Virginia Norden. Each of the winners appeared on the platform and acknowledged the applause of fellow players and the public. Miss Young and Billy Quirk, president of the Screen Club, led the grand march, followed by Lee A. Ochs, president of the Exhibitors' League, and Miss Stewart.

Edwin Thanhouser, duplicating his offer at the Boston Exhibitors' ball, agreed to feature with Miss LaBadie, the girl selected as the most beautiful at the ball, the only stipulation being an amateur standing. The platform was immediately besieged by hundreds of eager young women and it appeared for awhile as if the Thanhouser Company had staged a riot or a bargain day. The committee of five, comprising Lee Ochs, Otto Lederer, Tefft Johnson, Frank Carroll and Joe Humphrys, finally chose Pearl Shepard, of New York Public School No. 23.

An enjoyable feature of the evening was the entertainment furnished by Metro in the concert hall on the balcony floor. Refreshments were served to Metro guests and an orchestra supplied music for dancing, Mary Miles Minter being among the hostesses.

Among the out-of-town guests were Siegmund Lubin, who brought Helen Green and several other players from Philadelphia; Frederick J. Harrington, president of the Exhibitors' National Organization; Ernest H. Horstmann, president of the Massachusetts League; Frank J. Howard, Samuel Grant, Russell E. Shanahan and H. H. Buxbaum.

The box-holders were: Metro, nine boxes; Pathe, six; Universal, six; World and Equitable, five; Mutual, four; Triangle, four; Vitagraph, three; N. Y. American, three; city officials and judges, two; Fox, two; N. Y. Motion Picture, two; Edison, Great Northern, Frank Powell, Nicholas Power, Greenwich Lithographing, Robert Warwick, Marshall Farnum, King Baggot, Ivan Film, American Seating Co., Novelty Slide, Lubin, J. H. Hallberg.

AFTER THE BALL.

No matter where you looked, it was always Metro. Banners and pennants everywhere announced Metro. Over the door of each telephone booth, in the restaurant and coat rooms, it was Metro. The auditorium on the second floor of the Garden was engaged for the evening by this progressive company and they entertained all who would dance, drink or eat.

* * *

Joe Engle, treasurer of the Metro Company, was presented with a handsome scarf-pin by the directors of his company.

* * *

Old-timers and first-liners were seen all over the hall.

* * *

Bill Swanson owes me a new hat. He wouldn't believe there was over seventy-five hundred people present.

* * *

Joe Shuchert, the Buffalo exhibitor and exchangeman, was much in evidence while the band was playing.

* * *

Winnie Sheehan was telling his many friends good-bye. Next week he sails for Europe in the interest of Fox films.

You have to hand it to Thanhouser's little "Ruby," he was very much on the job.

* * *

Gail Kane, under the direction of Harry Reichenbach and surrounded by a flock of detectives, showed to advantage her half million dollars' worth of diamonds.

* * *

Little Mary Miles Minter was the center of a large and admiring audience, no matter in what part of the hall she moved to.

* * *

Billy Reeves, the Lubin funny man, made a hit every time he hit the floor in his march around the band stand.

* * *

Mabel Normand would have showed to more advantage if she had thought to walk either in front or behind Fatty Arbuckle.

* * *

Carl Pierce and his staff were much to be seen, even though they did not create any disturbance.

* * *

Four Miles could be seen very easily from one end of the hall. They were all in the same box. Herb and Joe and the two Mrs.

* * *

Dick Rowland, the Metro president, enjoyed himself by discharging his car. Every time he started to go home, he was induced to stay another hour.

* * *

Buffalo Jack Miller and his box party consisting of Mr. & Mrs. George Terwilliger, Mr. and Mrs. Joe Shuschert, Mrs. Clay Green and Helen Green dispensed much merriment and attracted a lot of attention.

* * *

The grand march of the Screeners was a riot of fun.

* * *

Abe Warner, Mrs. Warner and Ben Goetz were patronizing the privilege man.

* * *

Tommy and Mrs. Evans were there. They have yet to miss a Screen Club or Exhibitor ball. MAC.

"Who's Guilty?" Being Made.

Anna Nilsson and Tom Moore are Playing Leads in Arrow-Pathe Serial.

SCENE-TAKING on the new "Who's Guilty?" series to be produced by Arrow Film Corporation for Pathe started on Monday, February 21, at the Arrow studio in Yonkers. The preparatory work has been in progress a long while and is now completed as to sets, costumes, locations, etc.

The "Who's Guilty?" series will consist of fourteen two-reel episodes, each episode a complete problem play in itself. The scenarios for these episodes have been secured by W. E. Shallenberger, president of Arrow, from a number of sources in order to secure diversity of ideas and difference of treatment. The theme was found to be so big that it was found impossible for any one writer to supply all the basic stories. Mr. Shallenberger found it advisable to use not more than two or three plots from any one source. All of these scenarios have been fictionized for newspaper serial by Mrs. Wilson Woodrow, who is the author of several of the original scenarios as well.

The series will be directed jointly by Howell Hansel and Lawrence B. McGill—Mr. McGill doing the first episode, Mr. Hansel the second, and so alternating to the conclusion.

Anna Nilsson, for several years with Kalem, and seen more recently as leading woman and star in "Regeneration," "The Scarlet Road," and "To Him That Hath," will be the woman star of "Who's Guilty?". Miss Nilsson appeared, it will be recalled, in Kalem's first feature, "Shenandoah," and her work in that picture alone should have elevated her to stardom.

Tom Moore, who is known wherever pictures are known, and in other places, too, will play opposite Miss Nilsson as the man star of "Who's Guilty?" series. Mr. Moore is a member of the famous Moore trio.

The People's Auditorium is another theater project now being promoted. The building will be located on the corner of Crocker avenue and Agatha street, and will cost approximately $36,000. The seating capacity will be 1,500. The auditorium will be used for moving pictures during the week and will be leased on Sundays to the Providence Institutional Church. The company is capitalized for $50,000.

Maryland Fights Censorship

Exhibitors of Baltimore Make Formidable Showing at Annapolis—One Member of the Committee a Screen Enthusiast Routs an Advocate of the Bryant Bill—Strong Arguments Against the Maryland Measure.

ON THE NIGHT of Wednesday, February the 17th, the Committee on Ways and Means of the Lower House of the Maryland Legislature held a session at the Old State House in Annapolis to hear the proponents and the opponents of the Byrant Censorship Bill, which was published in full and exclusively in the last issue of The Moving Picture World. The members of the committee are: Howard W. Bryant, chairman, from Baltimore County; William Cordry, Worcester County; Joseph H. Blandford, Prince George County; David J. Ward, Wicomico County; Lloyd Wilkinson, Baltimore; Mark O. Shriver, Jr., Baltimore; Wade H. Linthicum, Anne Arundel County; Nelson H. Fooks, Caroline County; C. Dorsey Hobbs, Howard County; Oliver Metzerott, Prince George County; Herbert Wooden, Carroll County; Conrad J. Herpich, Alleghany County, and Nutter Wimbrough, Worcester County.

New York Film Men Attend Exhibitors' Conference at Baltimore.

A committee of New York motion picture men, consisting of Paul Cromelin, Leslie Mason and J. W. Binder, of the Board of Trade, and W. Stephen Bush, of The Moving Picture World, had gone to Baltimore to meet the organized exhibitors of that city and to attend a conference of these exhibitors. The conference had been called by Guy L. Wonders, who is the president of the organization, and the object was to map out a program for the hearing at Annapolis. This conference was attended by the following men: J. Howard Bennett, of the Pickwick theater, one of the oldest and best-known exhibitors in Maryland; T. J. Bohannan, of the Wizard theater; B. E. Rice, of the Metro Exchange, Baltimore; J. George Wittick, of the Majestic theater, Baltimore; Peter Oletsky, of the Universal, Baltimore; Thomas D. Goldberg, of the Goldberg theater; Nick O. D. Weems, of the Mutual, Baltimore; H. E. Reddish, of the Pathe Exchange, Baltimore; F. C. Weber, Lord Calvert Amusement Company, Baltimore; B. Rosenbaum, Echo theater, Baltimore; Herbert Osborn, Pathe Exchange, of Washington, D. C.; William Fait, Jr., of the Red Moon theater; F. W. Schanz, one of Baltimore's most prominent exhibitors; John A. Cunningham, of the theater bearing the same name; J. Schaub, of the Peabody theater; W. F. Ballinger, of the General Film, Baltimore; Oregon M. Dennis, representing the West End theater, Baltimore; G. Kingston Howard, president Operators' Union, Baltimore Local 181; Frank L. Spitzer, of the Imperial theater, Baltimore; Isidore Hershberg, of the Dream theater, Baltimore; Joseph P. Brody, of the Federal theater, Baltimore; William D. Pacey, Garden theater, Baltimore; H. P. Morehead, Clover theater, Baltimore; William Kalb, Eureka and Lafayette theaters, Baltimore; W. M. Tyler, Lubin theater, Baltimore; Frank B. Sperrier, V-L-S-E, Baltimore; S. J. Mayer, of the same organization; B. H. Stern and A. J. Nelson, General Film, Washington, D. C.; Frank H. Durkee, of the Palace, Plaza and Colonial theaters; Lewis Schlichter, J. F. Everhart, of the Baltimore American, and Edwin E. Powell, manager of the Pickwick theater; Fulton Brylawski, of Washington, and Harry B. Wolf, a member of the Baltimore bar; A. J. Cipher, Royal theater, Baltimore.

The meeting was called to order by President Wonders, who was elected chairman, while the task of recording the work of the meeting fell to Mr. Bennett. The whole situation was discussed thoroughly, and speakers were selected for the hearing at Annapolis. When the deliberations and discussions were at an end, there was but little time left for refreshments. A hurried lunch was taken and then the entire delegation proceeded to the terminal of the Annapolis-Baltimore Short Line, where a special car stood in waiting. There were more rehearsals and discussions on the train as it speeded on to the state capitol. When the delegation arrived at Annapolis and had invaded the Old State House, it was found that the Committee on Ways and Means was busy with another matter of importance. It was close to nine o'clock when the motion picture men were called to enter the room, where a full meeting of the committee was awaiting them.

The Hearing at Annapolis.

The chairman declared that the committee would hear the opponents of the bill first, whereupon Mr. Wonders, the president of the organization, arose and made a brief but very able speech which was well received. Mr. Wonders said: "As president of the Exhibitors' League of the State of Maryland, I wish to thank you for the privilege you have afforded the delegation present this evening of appearing before you in reference to the proposed bill of censorship for the state of Maryland.

"Gentlemen, our fight against censorship is a fight for good pictures—true, unhampered art. If this industry of ours is to be controlled by those who stand as the advocates of censorship, the motion picture will not be art, or amusement, or anything else than the censors' idea of the rules of conduct.

"Censorship of the motion picture—which means pre-publication judgment—means that somebody else is trying to do your thinking for you, is deciding whether you shall be permitted to think for yourself or not.

"You gentlemen surely must admit that we, as exhibitors, are presenting clean entertainment to the people now. We are not showing any indecent pictures. We are not offered pictures by any of the established picture concerns which would lay us open to charges of operating an obscene theater. Our patrons attend our shows day after day. They are typical good American citizens. The standards of the pictures we present to them are their standards. If the motion picture of today were not in tune with the high moral standards of the great American public, that same great American public would turn its back on the motion picture.

"In presenting to you this evening the various speakers I desire to call your particular attention to the fact that these gentlemen have made an. exhaustive study of the fundamental objections to censorship, and I feel confident in stating beforehand that any of these gentlemen, during the course of their address, will be glad to answer any question from any member of your committee which will enlighten them on any point with which they are not familiar."

Fulton Brylawski Speaks for Exchangemen.

Mr. Wonders introduced as the first speaker J. W. Binder, of the Motion Picture Board of Trade, who spoke briefly on the fundamental reasons for opposition to censorship. He was followed by Fulton Brylawski, who spoke against the bill from the standpoint of the exchange men. He said, among other things:

"Your bill affects the exchanges very materially. The number of objectionable pictures is one out of every one hundred. In other words, you are taxing ninety-nine good films and one objectionable one. If the censors eliminate the big punch in a film, you would destroy the value of a film which cost from $200 to $1,500. You had just as well cut out the important pages in a book. Shall we censor the films down to suit children of eight to ten years of age? If we do, you will make impossible the exhibition of our great dramas. A film showing a mother making clothes for an unborn child was rejected because censors say that children of ten years believe that babies are brought to homes by storks or found in cabbage patches. The censors said that children's ideas should not be destroyed.

"By the terms of your bill you prevent posters and newspaper advertisements. If you impose this hardship upon motion pictures, the price of admission will have to be increased, while many will be compelled to go out of business."

Paul Cromelin, of the Cosmofoto Film Company, who has made an enviable reputation for himself by reason of the energy and the eloquence which he has devoted to the cause of anti-censorship, was the next speaker. He said, in substance:

"When I was asked to come to Maryland today, I asked if there was a clause in your state constitution which could be invoked against your bill. My attention was directed to that clause which preserves the inviolability of the press. Because of the war conditions in Europe, an opportunity is open to American business men to engage in this business along broad lines. As a business man I appeal to you not to strangle this industry. In Russia only is there a censorship. In other countries censorship was discussed.

"Our whole effort is to produce clean pictures. We know only too well if the unclean picture is given a chance our industry will suffer. We stand for an amendment to the federal law that would exclude unclean pictures from the mails and from interstate transportation. I left my home to come all the way to Annapolis to plead with you against this bill. Protect children by not permitting them to attend undesirable shows. If a picture is obscene, the police have the power to suppress it. We manufacturers will join in enforcing the law."

Human Experience Is Against Censorship.

By virtue of a resolution passed at the conference, W. Stephen Bush spoke last to sum up the case against the bill and against the principle of censorship. After declaring that he had felt or observed no change in the general morality of the people while he was passing from non-censorship states into and through the censorship state of Pennsylvania, Mr. Bush said the most distressing thing to him about this whole censorship question was the fact that censorship had been tried for three centuries and had been found a failure.

"In spite of the plain teachings of history and experience,"

Mr. Bush went on, "you now propose to establish censorship. Why in the name of common sense this antiquated machinery of oppression, with all its medieval tools, should be resurrected in this twentieth century and in the most progressive and democratic country in the world is utterly beyond my comprehension. Censorship is one of the Old World institutions which the founders of this New World forgot to take with them, and it is strange that their descendants should now want to import it. Censorship strikes at the very essence of democracy. You would not be here; there would be no agitation for censorship, were it not for the natural desire to protect the child. The question of the child is the foundation of all censorship. Now I say to you that it is impossible and altogether unadvisable to reduce the masterpieces of the world's literature to the level of a child's immature intelligence. The screen will take care of the child and of the peculiar needs of the child. Parental control is one way to meet the problem; restriction of hours of admission for children is another way, and no doubt there are more ways. It is simply ridiculous to try and solve the child problem through censorship. There are special books for children of different ages; there are children's sports and children's games. Right now successful attempts are being made in all parts of the country to minister to the film wants of the child in a constructive and enlightened way. You surely do not want to close the libraries of the country just because there are hundreds and hundreds of volumes on the shelves which children and persons of immature intellect should not read. The most wonderful thing in this world, the most precious and the most instructive, and the most beautiful, is the Vatican Museum of Rome. There are parts of the Vatican Museum into which I would not want to take a child brought up according to the conventional notions of the day. Some way will be found for the solution of the children's problem, but it will not be censorship."

The Advocates of the Bill Deal in Generalities.

Louis McKim Kines, a young man who said he represented the Holy Name Society of the Catholic Church opened the arguments in favor of the bill. Mr. Kines paid a tribute to the motion picture and its wonderful possibilities, but expressed the wish that some way could be found to deal with objectionable pictures. He thought censorship was the proper method, and he mentioned the fact that some film men had gone on record as saying that the motion pictures needed censorship from Washington. Mr. Kines urged the motion picture men to accept censorship in the state of Maryland, otherwise more drastic measures would have to be taken. Mr. Kines gave no hint of what these more drastic measures might be. He was followed by a Catholic priest, the Rev. Thomas J. Wheeler, one of the assistants at St. Patrick's Church in Baltimore. Father Wheeler said the Catholic Church was very friendly to the motion picture and recognized its power for good; "but," he continued, "there are too many bad pictures."

"Father Wheeler," asked Committeeman Wilkinson, "did you ever see such a bad picture yourself?"

The priest said, "No. I have it on good authority," he added, "that there are very many pictures that should not be shown."

"Well," said Mr. Wilkinson, "why don't you make sure? Why don't you go to a motion picture theater and find out personally?"

Father Wheeler became excited at this suggestion. "Do you suppose," he said to Mr. Wilkinson, "that wearing this Roman collar, the insignia of my priesthood, I would want to go to a moving picture theater? It would not look well if a man of my calling were found in a motion picture house."

Father Wheeler was followed by Thomas Smith, a former president of the Holy Name Society. Mr. Smith, a large man with a loud voice, and with an air of being very sure of himself, grew red in the face as he denounced certain motion pictures. "There are fine pictures," Smith said; "I will not deny that. There are others, however, that are terrible." As he went on, Smith warmed to his subject, and when he described the effects of the "many bad pictures" he ran entirely to superlatives.

A Timely Tribute to the Decency of the Screen.

In the midst of one of his boldest word rushes he was interrupted by Mr. Wilkinson, the member of the committee who is an avowed screen enthusiast.

"Well," said Mr. Wilkinson with a quizzical smile, "it may be just as you say. Now, I must give you my personal experience. I have seen pictures almost every night and I have never seen one as bad as you describe them."

The last words of Mr. Wilkinson were almost drowned by one tremendous outburst of applause. At the request of Mr. Wilkinson, two Baltimore exhibitors, Dr. F. W. Schanz and J. Howard Bennett, took the floor and stated their objections to the Bryant bill. Mr. Bennett said: "If the pictures displayed on my screens are to be censored, it will be a great hardship. Why should the pictures exhibited in my theater be censored, when a square distant are theaters in which actors are permitted to appear that are far worse?"

Mr. Wilkinson asked if the bill would interfere with Mr. Bennett's business. "Yes," said Mr. Bennett. "I have to book my films four or five weeks in advance. We advertise these films at great expense. If they are to be discarded by censorship, I shall be subject to great loss."

"Have you ever received any complaint on the character of your shows?" asked Mr. Wilkinson.

"No. I turned my theater over to representatives of Mothers' Congress, who reported that they found nothing objectionable. In ten years I have cut about 50 feet from films showing what I thought might prove to be objectionable. My weekly operating expenses have increased in ten years from $90 to $600."

Dr. Schanz spoke in similar fashion.

The hearing ended with a plea against legalized censorship by Dr. Orrin G. Cocks, of the National Board of Censorship.

At Leading Picture Theaters

Programs for the Week of February 21, at New York's Best Motion Picture Houses.

"The Black-List" at the Strand.

"THE Strand Theater offered a new photo-dramatic feature, "The Black-List," in which Miss Blanche Sweet was seen in the principal feminine role. The play was written especially for Miss Sweet by Marion Fairfax and William C. DeMille, and was produced by the Jesse L. Lasky Feature Play Company. As Vera Maroff, the school teacher in a small mining town, the star portrays a role entirely different from anything in which she has heretofore appeared. "The Black-List" is a daring indictment of the working conditions of big corporations as they exist in many States.

In the cast supporting Miss Sweet are Charles Cary, Horace B. Carpenter, William Elmer, Jane Wolf, Ernest Joy and other members of the Lasky all-star cast.

Scenic and educational studies, a new comedy and the Topical Review were also shown. Miss Grace Hoffman, soprano, and Miss Antrim Hall, violinist, were on the musical program.

Mary Pickford at the Broadway.

"Poor Little Peppina," the first seven-reel production in which Mary Pickford has ever appeared, was shown at the Broadway Theater. In this, her first Italian characterization, the Famous Players' star became a bootblack, telegraph messenger and the general scapegoat of a band of notorious counterfeiters.

Opening in Italy, the action is shown on board a steamer and next in New York, where picturesque Washington Square furnishes many of the settings. In the metropolis the action shifts from opium den to millionaire's palace. The presentation of the Italian atmosphere reflects great credit upon Sidney Olcott, the director of the picture. The Broadway News and the other usual features completed the program.

Triangle Program at the Knickerbocker.

Bessie Barriscale and William Desmond played the leading roles in "Bullets and Brown Eyes," the photoplay written by Thomas H. Imce and J. G. Hawks for the Triangle program. The picture is full of spirited romance. William Collier, in a Keystone comedy, "Better Late Than Never," had an excellent offering. Alfred De Manby and Miroslava, a Serbian prima donna, were the soloists for the week.

MOVING PICTURES IN CANADIAN CHURCHES.

Grace Church, Winnipeg, was recently the scene of a unique entertainment in which the mission work of the Methodist Church was revealed in detail in a lecture by Dr. Fred C. Stephenson, illustrated by moving pictures. The seven reels of film furnished a complete exposition of the work being done in many widely scattered parts of the world. The scenes in China were said to be especially complete. Two interesting features of the entertainment were selections sung by a Polish choir and a Chinese choir. The entertainment was repeated on the following evening at the Young Methodist Church.

A producing company at Overland Park, Kas., have photographed scenes along the historic Santa Fe Trail covering that portion lying between Overland Park and Olathe, Kas., including the down-town section of the former.

Cleveland Clubwomen Stir Censors

Maude Murray Miller Much Exercised Over Move for Better Pictures in Ohio.

CONFERENCES between Cleveland clubwomen and members of the Northeastern Ohio Motion Picture Exhibitors' League started several weeks ago in the interest of the "better films" campaign of the club women, have commenced to bring results.

One of the results not contemplated in the program of either the club women or the exhibitors, is an impassioned plea from Maude Murray Miller, member of the State Board of Censors, denouncing the motion picture business in general and the Cleveland exhibitors in particular and imploring the club women to do nothing antagonistic to the censor board.

This letter, sent to Mrs. Elmer G. Derr, secretary of the civics and legislation committee of the Federation of Women's Clubs, was read before a meeting of that body at the Cleveland public library, February 15.

The letter is prefaced with the statement from Mrs. Miller that she has read in The Moving Picture World an article referring to the fact that Cleveland club women have accepted invitations of the exhibitors to view films approved and rejected by the censors. She then draws a touching picture of the stern hardships which beset the path of a censor, all of mhich she attributes "to certain motion picture men," and warns the club women against leading a movement to destroy state censorship which she predicts will result in municipal censorship and ultimate ruin in the film business.

Mrs. Miller also tells the club women that if she is permitted to make a speaking tour of the state all opposition to censorship will fade into the dim background.

Mrs. Miller writes the Ohio censor board has "succeeded admirably" and in the same paragraph characterizes the situation as "hopeless."

The club committee, which represents half a hundred women's organizations with a membership of many thousands, received the letter without comment and took no action on it.

They are, however, going ahead with their original idea of securing co-operation from the exhibitors to try model programs in selected theaters as an experiment and have been instrumental in arousing the interest of film manufacturers all over the country. At the same time the exhibitors, under the leadership of B. J. Sawyer, president of the local league, and C. E. Megowan, special representative, are conducting an educational campaign for the especial benefit of the club women. This has resulted in converting some of the more radical among the club women to the point of view of the exhibitors with regard to the merits of special programs.

The club women who have been studying the censorship problem, in minutes read at the Feb. 15 meeting of the civics committee characterized it as "a matter that seems peculiarly vital in Ohio because Ohio seems to be the only state with an official censor law.

"Club women are seriously disappointed in the effect of the censorship," the minutes said, "because the present type of programs, perhaps due to the 'lock' system-present much that is inartistic, rough, harmful to young people, in the midst of much that is beautiful and helpful. However, they recognize that censorship cannot accomplish everything."

"A canvass by members of our committee," the minutes said, "of many picture men, resulted in the impression that some kind of censorship is really approved; the troubles seem to be in too many local censorships and in the method of work."

Describing a joint meeting with the exhibitors held at the office of the General Film Company, Feb. 9, the civics committee of the Federation reported:

"Mr. B. J. Sawyer made it plain that any censor observing a reel in nine minutes instead of fifteen, making cuts as he looks, sometimes viewing two pictures at once, does not judge a picture as a whole and is scarcely able to give a very careful consideration to any of the artistic, dramatic or moral qualities of the production."

"The fees required seem to be irritating," the committee adds.

Here is how the plan of the club women is explained by Miss Bertelle Lyttle, chairman of the civic committee:

"As constructing work, our committee is trying to secure some programs in accordance with the 'better films' idea and the exhibitors express themselves as heartily in accord with the plan and have promised to arrange for at least a few programs approved by our program committee, scattered about the residence section of the city on Fridays and Saturdays. The requirements we have endorsed are:

"The programs must be entertaining. Worth remembering and talking about. Lively enough to be interesting. Comic enough to be amusing. Designed to include something educational, and something amusing.

"They must contain nothing horrible or gruesome. No over-emphasis of wrong modes of life. Nothing interesting solely for its artistic, scenic or literary value."

The program committee consists of Mrs. R. S. Thomas of the Sorosis; Mrs. Curtis Hofste, of the East Congregational Reading Club; Mrs. Joseph Janowitz, of the Council of Jewish Women; Mrs. Frank Stimson, Miss Bertelle Lyttle and Mrs. Elmer G. Derr of the civics committee, and Mrs. E. A. Pfalzgraf, Mrs. W. G. Warner and Mrs. Austin Esterbrook, of the Congress of Mothers, and Mrs. D. E. Morgan and Mrs. Alton Smith of the W. C. T. U.

"We decided to have a committee large enough to be really representative of the mothers' interest in moving pictures," Miss Lyttle said. "The greatest difficulty now confronting us seems to be concerned with practical details for the desired kind of publicity. The exhibitors have already taken many steps toward securing special films for Fridays and Saturdays."

This referred to letters recently sent out by Special Representative Megown to every film manufacturer in the country inquiring about the practicability of securing films of particular interest to children, even though such pictures are old in a trade sense. Practically every manufacturer receiving one of these letters has since sent a favorable response.

The club women presented these ideas to the executive committee of the Exhibitors' League in more tangible form than they have expressed themselves before, at a joint meeting of the women's program committee and the exhibitors at the latter's headquarters, Feb. 17. Work was at that time commenced on the drafting of definite sets for programs for the experimental work the club women propose. The films will shortly be ordered from the manufacturers.

The club women have also announced their intention of advertising their model programs by elaborate and artistic posters and newspaper displays.

This progress in the negotiations between the club women and the Cleveland exhibitors is what has aroused the spirit of Maude Murray Miller.

Helene Rosson, Designer

MISS HELENE ROSSON, the charming little lady who plays an important role in "The Craving," a five-reel Mutual Masterpicture de luxe, which is to be released February 26, has applied herself diligently to the study of causes and effects in relation to the film business.

Miss Rosson is an authority on styles and fashions of women's dress through all the periods from ancient to modern. For any role in which she is cast, she knows the appropriate in raiment, and appears faultlessly attired always.

Helene Rosson.

Several of the gowns, hats and lingerie designed for herself by herself are worn by Miss Rosson in scenes in "The Craving," and it is easily understood from her appearance how any well-balanced college man might easily fall in love with her and strive endlessly for attainment.

In the story Miss Rosson breaks her engagement with Russell because in a moment of weakness he succumbs to the overpowering inherent craving for strong drink; then later, after he has been expelled from college and comes into his own in the west, she is prompted by her love to give him a year in which to conquer the craving and prove his manhood.

He succeeds in the battle and returns to his sweetheart, where, in the final scene, he disproves false statements made by an underhanded rival, and proves that he is worthy of the deep love his sweetheart holds for him.

Ruling on Theater War Tax

Treasury Department Explains Some Points About Transfers of Tax Stamp.

THERE has just been issued by the Office of the Commissioner of Internal Revenue a synopsis of rulings regarding the tax imposed on proprietors of theaters under the sixth subdivision of section 3 of the Act of Congress of October 22, 1914, known as the war emergency revenue act. This synopsis is contained in a letter which reads as follows:

TREASURY DEPARTMENT,
Office of Commissioner of Internal Revenue,
Washington, D. C., February 11, 1916.

TO COLLECTORS OF INTERNAL REVENUE, REVENUE AGENTS, and others concerned:

This office is in receipt of numerous inquiries regarding the special tax imposed on proprietors of theaters under the sixth subdivision of Section 3, Act of October 22, 1914, indicating that there is a more or less general misunderstanding regarding the interpretation of the subdivision above mentioned. Therefore, this office deems it advisable to restate herein its construction of the sixth subdivision of Section 3 of the Act aforesaid.

Tax Stamp Covers Building—Transferring the Stamp.

Where the owner of a building pays a special tax as proprietor of a theater, covering a theater or auditorium in the building in question, the stamp secured by him will cover all dramatic or operatic or other representations, plays, or performances given in such theater or auditorium, produced either by himself or under his proprietorship, or produced by others under lease of the theater or auditorium from the owner thereof. The owner may, upon application to the Collector of Internal Revenue, have the special tax stamp transferred to any other theater, auditorium, or airdome, provided the seating capacity of the theater, auditorium, or airdome is not greater than the seating capacity indicated on the face of the special tax stamp. Of course, if performances are continued at the building from which the stamp is transferred, a new special tax stamp must be taken out to cover such building.

Special Tax Stamp of Lessee.

Where a lessee of a theater pays special tax therefor, the special tax stamp secured by him, if not transferred to another location, will cover performances given in the theater under the proprietorship of another who subleases the theater from the lessee. However, if the lessee sells out his lease, and is no longer connected with the theater in any capacity whatsoever, his special tax stamp will not cover performances given by the purchaser of the lease.

Partners and Tax Stamp.

Where two parties pay special tax and operate a theater as a partnership, upon one of the partners selling out his interest, or a new partner coming into the partnership, the special tax stamp secured by the first partnership will cover performances given by the succeeding partnership.

Occasional Performances.

Where a hall or auditorium is maintained for public entertainment, but operatic or dramatic or other representations, plays or performances are given therein only occasionally, for example, on an average of not exceeding twice a month, the proprietors of such hall or auditorium do not incur special tax liability.

Traveling Troupes.

The owners or agents of theatrical troupes, traveling around the country and giving performances in halls or auditoriums for which special taxes have not been paid by the owners or lessees thereof, are required to pay special tax under the sixth subdivision of Section 3 of the Act aforesaid, and may have their special tax stamps transferred from place to place, upon application to the Collector of Internal Revenue. It will suffice if the owner or agent, upon entering a collection district, files with the Collector a statement as to the theaters and towns in which performances are to be given.

Any previous rulings inconsistent or inharmonious with the above are revoked to that extent.

DAVID A. GATES, Acting Commissioner.

CATHERINE CALHOUN WITH METRO.

Catherine Calhoun, a member of the famous Southern family bearing that illustrious name, has been engaged by Metro, and will make her first appearance under the auspices of that company in "Playing With Fire." This five part feature is being produced by the Popular Plays and Players for the Metro program, and Mme. Petrova, the gifted emotional actress, will be seen in the stellar role.

Before going into motion pictures Miss Calhoun, who is a genuine Southern beauty with the novelty of auburn hair —so rare in Southern types—had a successful career upon the speaking stage. She made her professional debut in "Brown of Harvard," with Henry Miller, playing the little Southern girl in the original company. She also essayed the prominent role of "Amy" in the original "Little Women" company. Miss Calhoun had the distinction of being the only American playing a role in Booth Tarkington's "Monsieur Beaucaire," when that highly successful play was produced by an English company of players, headed by Lewis Waller.

MissCalhoun was born in Richmond, Va., where she attracted attention, both in high school and at college by her remarkable histrionic ability.

"Playing With Fire" is the original story, written by Aaron Hoffman, who is now writing all of Mme. Petrova's features. Besides Mme. Petrova the cast includes Arthur Hoops, Evelyn Brent and other well-known artists of the stage and screen.

Jay Dwiggins

JAY DWIGGINS, the unctuous comedian, who ended his stock engagement of eighteen months with the Vitagraph Company and who was almost immediately re-engaged by them as a feature writer in the scenario department, is now a free lance author-actor with the goods to sell in both departments.

Jay Dwiggins.

Jay's stories have all been successful; his range is from one-reel comedies to five-reel feature dramas.

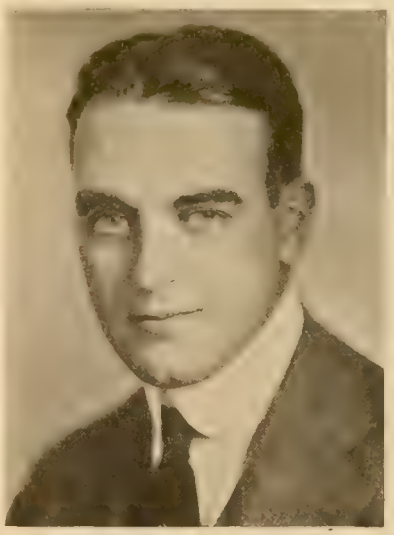
His first release both as actor and author was "Bunny's Little Brother," which title was at once transferred from the play to the player when Jay Dwiggins succeeded the jovial John Bunny as comedian at The Vitagraph.

Mr. Dwiggins tells us he has gotten together a splendid line of straight, farcical one-reel comedies all suited to his unusual personality and very much desires a connection that will give him the opportunity to produce and act them in his well-known natural and convincing way.

Mr. Dwiggins is a Californian and rather hopes a new connection will take him back there.

William Davidson

WILLIAM DAVIDSON, who plays the heavy lead in "A Yellow Streak," the big Metro feature in which Lionel Barrymore and Irene Howley are starred, is a newcomer in motion pictures, and is known among his new friends at the Columbia-Metro studio as "The war baby of motion pictures." It was the present war that caused Mr. Davidson to take up his present profession, in which he has made such marvelous strides. When the war broke out Mr. Davidson enjoyed a successful exporting and importing business downtown. His business was practically ruined, and he began casting around for another line of work. Because of his remarkable physique and fine appearance a friend suggested that he try motion pictures. Mr. Davidson immediately set about with that end in view, and was successful in inducing William Nigh, the Columbia-Metro director, to give him a "type" part in "Emmy of Stork's Nest," in which little Mary Miles Minter is starred.



William Davidson.

Mr. Davidson made such a success out of a thankless part that Mr. Nigh arranged to give him the heavy lead in his very next picture, "A Yellow Streak." Mr. Davidson is a graduate of Columbia University, and was quite active as student there. He was the hero of the famous Columbia University football eleven in 1905, the last team the university had until this year. He appeared in several of the varsity shows, and wrote the interpolated musical numbers for "The Ides of March," in 1907, and "Captain King," the following season. He was on the rowing crew one season, and was one of the best all around athletes of his day at Columbia. Mr. Davidson further proved his versatility by being selected assistant editor of "The Spectator," the university publication. He was born in Dobbs Ferry in 1888, and says he is in pictures "for keeps."

Right to Appeal Upheld

Justice of Court of Common Pleas Makes Short Work of Breitinger Claim That Censors Have "Sole and Exclusive Jurisdiction Over Films"—High Judicial Tribute to Motion Pictures and the Men Who Make and Run Them."

A VERY important decision has been rendered by the Court of Common Pleas of Philadelphia, in a recent appeal from a decision of the Censor Board. Once for all Justice Barratt, of the Court of Common Pleas of Philadelphia, has defined the limitations of the powers bestowed by the Pennsylvania Legislature on the Board of Censors. He makes short work of the Breitinger claim that he and his two Catonion Sages have "the sole and exclusive authority to determine the propriety of motion picture films to be exhibited in the State of Pennsylvania." The justice holds that the right of appeal is statutory and that such an appeal from the Breitinger Board raises not only a question of the formal regularity of their proceedings, but concerns itself with the question of whether Breitinger and his Sages have abused their discretion. The motion to dismiss the appeal made by Breitinger on the ground that no irregularities appear in the record is denied by the Court. In regard to this aspect of the question the court says:

The words "right of appeal" from the decision mean that the whole matter is before the Court de novo, and that it is to be examined and tried as if it had not been tried before. Appeal means the removal of a case from a court of inferior to one of superior jurisdiction for the purpose of obtaining a review and retrial. This is the nature and scope of this appeal under the act of 1915, and, as the duty of review upon the merits has been placed upon us by the Legislature, we must discharge it.

That this duty of retrial rests upon the Court is clear from the language of the statute. Section 26 refers to an appeal in two places. In the first instance, it provides that where any elimination or disapproval of a film, reel or view is ordered by the board, the person submitting such film, reel, or view for examination will receive immediate notice of such elimination or disapproval, and, if appealed from, such film, reel, or view will be promptly re-examined, in the presence of such person, by two or more members of the board and the same finally approved or disapproved promptly after such re-examination, with the right of appeal from the decision of the board to the court of common pleas.

The "appeal" in the first instance requires a retrial or re-examination, by two members of the board. There is nothing in the statute to show that the use of the word "appeal" in the second instance is used in a different sense. The word is the same in both cases. The connection is close and intimate. To use the word as having one meaning in one part of the sentence and as having a different meaning in another part of the same sentence, would certainly be most awkward and faulty literary construction. Nothing in the act requires the court to treat the word as so used. There are a number of reasons which forbid any such interpretation. In the first place, an "appeal" means a retrial or examination, wherein it differs from a writ of error. Upon a technical appeal the Appellate Court reviews the testimony, and, although it may not disapprove the findings of the lower body or tribunal for light reasons, yet it is vested with the decision anew. Rawle's Bouvier, Vol. 1, 208; Behn v. Campbell, 205 U. S. 407 (1907), Moody, J.

And so the word "appeal" to the court in Section 26 imputes a decision or re-examination anew. In the next place, as has been pointed out, the literary construction of the sentence requires that the word "appeal" be read in the same sense when twice in such sentence. In the third place, it will be noticed, that the appeal is not to the Court of Quarter Sessions, but to the Common Pleas. The Quarter Sessions is the ancient tribunal for certain executive and only quasi judicial functions, such as the opening and vacation of roads, or the erection of bridges, and custom and principle would point to that court as the tribunal to which to send an appeal where the case was to be considered simply as a quasi executive function. Thus in Steadman's case, 14, Phila. 376 (Mitchell, J.), the appeal given by the Act of 1879 from a refusal of the Mayor of Philadelphia to grant a theatrical license, was to the Quarter Sessions, and unless abuse of discretion were shown the Sessions would not reverse the decision of the executive official of the city. See also the Theater Co. v. Weaver, et al., 15 Pa. Dist. Reports, 794 (1906), Sulzberger, P. J.

The grant of an appeal to the judicial tribunal of the County—the Common Pleas, is a further indication that a general review was intended. Moreover, the history of the legislation points in the same direction. When the act under discussion was in passage in the Legislature, the Censors' Act of June 19th, 1911, was before the Supreme Court. One of the grounds of attack upon the constitutionality of that act was that it did not provide an appeal from the decision of the Board of Censors. The Supreme Court held that in matters of police regulation, when decisions resting on questions of public safety are entrusted to an administrative board, the right of appeal need not be conferred. Plymouth Coal Co. v. Pennsylvania, 232 U. S. 531 (1914), Pitney, J.; Buffalo Branch of the Mutual Film Corporation v. Breitinger, 250 Pa. 225 (1915), per curiam.

The latter case concerned the Censors' Act of 1911, and was decided by the Supreme Court on July 3, 1915, which was after the passage of the present Act of May 15th, 1915.

Judge Barratt has this to say about motion pictures:

Moving pictures have grown so wonderfully in public esteem that a late writer, speaking from the standpoint of an old-fashioned legitimate character actor, characterized them as an epidemic which has spread into every town and hamlet. There is, perhaps, no parallel in our commercial history to the growth of the motion picture business, which now occupies fifth place among American industries in point of volume, and represents over $500,000,000 of invested capital. It is estimated that it gives employment to more than 100,000 people. There are more than 18,000 motion picture theaters throughout the country. The attendance is figured at 15,000,000 persons daily. Approximately $1,000,000 per day is paid for admissions, giving the amazing total figure of $360,000,000 for the year. Handsome theaters in expensive locations are now given over to the motion picture business. The most notable actors are employed at high salaries, and the best plays are being "filmed." The cost of production has in several notable instances exceeded $100,000.

Recognizing their educational qualities and possibilities for good and evil, apart from the mere feature of amusement, the Commonwealth has adopted the policy of regulation for the protection of the community, especially of the young and immature. And this power to determine whether a film is sacrilegious, obscene, indecent, or immoral, or such as tend, in the judgment of the board, to debase or corrupt morals, is lodged in a Board of Censors. It is a delicate task, at best, and in its exercise involves good taste and a nicety of judgment with which we are indisposed to interfere, because they are matters about which many disagree and differ, unless we are satisfied their action is unwarranted, arbitrary or improper. The Censors are public officials, acting under the law, for the good of the community, and prima facie we ought not to disturb their findings, unless for cause shown. At the same time we must not lose sight of the fact that moving pictures are a great commercial enterprise in which many millions of dollars are invested by our citizens, and that property rights ought not to be injured or destroyed capriciously, wantonly or by rules which seek to impose a degree of strictness of requirements or standards, which amount to confiscation of property. A motion picture theater conducted by responsible people, visited daily by thousands, principally women and children, could not afford to exhibit on its screen anything of doubtful propriety, because loss of reputation as a proper resort for women and children would be speedily felt in decreased receipts at the box office, and result in bankruptcy. In addition, the Mayor of the City of Philadelphia and his Director of Public Safety have ample power and authority to protect the public if they deem a motion picture improper or immoral, as they still exercise supervision over theaters, and many States consider this a sufficient protection.

"Get Ready for Baby Week"

Manufacturers and Exhibitors Can Do Their Part to Help the Committees Now at Work.

THE following letter received by us from E. G. Routzahn, Associate Director of the Department of Surveys and Exhibits, Russell Sage Foundation, New York City, states its case clearly. It is as follows:

"Many anxious people are seeking motion picture films for use during National Baby Week, March 4-11, 1916, under the auspices of the U. S. Children's Bureau, Washington, and the General Federation of Women's Clubs.

"If you know of any films having to do with babies or the care of milk, will you be so good as to inform the writer?

"Will not you also suggest to both exhibitors and patrons among your readers that they pass the word along to the local Baby Week Committees, giving whatever assistance they can so that committees may be able to rent desirable films.

"More than 1,200 Baby Week Committees are now at work, but many of them, and many yet to be organized, will hold their celebrations at dates later than March 4. New York City, Columbus, and other places have planned for later dates."

The most recent films touching on this subject that we are able to suggest are "Not a Lamb Shall Stray," (showing care of infants in Hebrew Asylum, New York City), made by The Universal Film Co., and released September 22, 1915, under the Victor brand, and an eight-reel illustration of how the Borden Co., prepare Grade A, Grade B, and Certified Milk for the market; also the manufacture of condensed milk. This collection can be sub-divided and used in two and three-reel lots.

KNAPPEN GOES TO ATLANTA.

Harry L. Knappen, for the last six months manager of the Denver branch of the Pathe Exchange Inc., leaves Monday next for Atlanta, Ga., where he will continue to represent Pathe in a similar capacity. As manager of the Atlanta office Mr. Knappen will be in charge of Pathe interests in the territory represented by Georgia, Florida and parts of South Carolina and Alabama. This is considered one of the most important subdivisions of the United States from the motion picture standpoint, and the selection of Mr. Knappen as the man best qualified from a list of managers in twenty-eight cities to represent the company's interest in the second metropolis of the South, is considered a very high tribute to his business-getting and managerial abilty.

WATSON AT WORK AGAIN IN KLEINE COMEDY.

Harry Watson, of Bickel and Watson, featured in George Kleine's film comedy "The Mishaps of Musty Suffer," has returned to work at the Kleine studio, after an absence of seven weeks necessitated by illness and a surgical operation.

Watson, naturally elated at the splendid reception by the public of "The Mishaps of Musty Suffer," appeared happy as an artless kid when he again donned his "make up" and appeared before the camera as "Musty Suffer."

J. ALBERT HALL JOINS FAMOUS PLAYERS.

J. Albert Hall has been engaged by the Famous Players to support Mary Pickford. Mr. Hall is an actor of real ability. He has been seen in several Famous Players subjects as well as in pictures of other makes, and his work has always stood out. He has had wide stage experience.

The Motion Picture Exhibitor

NORTH CAROLINA CONVENTION.

Motion Picture Exhibitors Hold Meeting at Greensboro—Against Federal Censorship.

THE semi-annual convention of the Exhibitors' League of North Carolina held last week was voted to be the most successful gathering of motion picture men in the South. The convention opened in the Piedmont Theater with an invocation by the Rev. Melton Clark, of the First Presbyterian Church of Greensboro, and ended up with a general discussion of all subjects of direct interest to the business.

The convention was called to order by President Percy W. Wells, of Wilmington. "We meet here," he said, "for the purpose of preparing ourselves as the representatives of North Carolina, to do our share in fighting the battles of the great army of exhibitors of the nation, our purposes being three-fold: First, to safeguard and protect the interests of our exchange men in our territory; second, to promote the business interests of ouselves, and lastly, but of still greater importance, the organization is designed to protect the rights and the welfare of our patrons, the theater-going public. And within the past twelve months there has been thrust into our aims and purposes a fourth and important subject, that of protecting ourselves from burdensome legislation and unjust taxation. There are those among us who say that the first three named purposes of our organization will take care of themselves, but there is not one who will deny that if we wish to continue to exist it is absolutely necessary that we prepare ourselves to exert a strong influence against the evil of burdensome legislation.

"And when we figure it all out, all of these aims and purposes, if carried out, co-operate among themselves to bring about a solution of our many problems. By co-operating with our exchanges, helping them to weed out of the industry the undesirable and disreputable ones, we enable the exchange and the film companies to give us better pictures for less money, because we won't have to make up for the fellow who does not pay. We will furthermore, get better service from one exhibitor to another when the slip-shod exhibitor has been removed from our midst. Careless shipping, careless handling of films, all means money out of our pockets, as well as the exchange man's. There are many evils that have crept into the industry, during its phenomenal growth that can be removed through co-operation, the removal of which will better enable us to serve our patrons.

"The third and really most important purpose of our organization, that of safeguarding the interests of our patrons, should receive more serious consideration than it has in the past. The age has passed when motion pictures were in the novelty class, and they have become, next to the public schools, the greatest factor for spreading knowledge, good and bad, in the land, and I am glad to say that the majority of the latter are fast disappearing."

In conclusion, President Wells said: "Our organization is ambitious; we acknowledge that, and I sincerely trust that when this meeting is adjourned we shall, every individual of us, be breathing a spirit of unity that shall mean our lasting success, collectively and individually."

In a well delivered address, Mayor T. J. Murphy welcomed the visitors to the city and told them that the exhibitors were stewards of a great calling. "Children now learn by seeing as well as hearing, where we learn by hearing only," he said, after he had briefly outlined the working of the so-called censorship committee of the city.

President Wells responded to the address of welcome in the absence of A. F. Sams, of Winston-Salem, who was delayed in reaching the convention, then introducing J. W. Binder, executive secretary of the Motion Picture Board of Trade of New York, who spoke as follows:

MR. PRESIDENT AND GENTLEMEN:—I am mighty glad to have the privilege of coming down here in North Carolina and talk with you a little about the problems and possibilities of this great industry in which we are all engaged.

When your secretary, Mr. Varner, invited me, I hesitated a little at first. I didn't just know how it would be for a Pennsylvania Dutchman to come here and try to tell you something about your business which you no doubt knew better than he. I realized, however, that because of that hospitality which is so justly a synonym of the Southland, I knew I could hardly go far wrong.

Any doubts which I may have entertained have been entirely dispelled by the splendid welcome you have accorded me and through the cordiality that radiated like the golden beams of the rising sun from every word of the address of welcome just made by Mayor Murphy. I know now that I am in no sense a stranger in a strange land, but that I am among friends. Nor am I likely to get homesick for the splendid cooking of my Pennsylvania Dutch ancestors, so long as the hostelry just across the way lives up to the breakfast I have just enjoyed. It was fine—worthy in every way, I am sure, to be compared with the many other advantages and charms of your beautiful city—Greensboro, the Gate City of North Carolina.

But, Mr. Chairman and gentlemen, I must not linger on these topics, congenial and pleasant as they may be. You are here, representing the Motion Picture Exhibitors of North Carolina, and I representing the Motion Picture Board of Trade of America. We are happily met; may be, ere we part, we will know each other much better.

The motion picture industry consists of three main factors. First: There is the producer—the man or concern who takes the scenario and from it produces the finished picture. Second, there is the distributor or exchange man who receives the finished picture and distributes it, and third, there is the exhibitor who receives the pictures from the distributor and shows them in his theater to the public. Time was when each of these factors looked with suspicion upon each of the others. The manufacturer sat in his corner here; the exchangeman held his place and the exhibitor kept strictly to his own field. There was nothing in common between them excepting hatred and suspicion. The sun of that day has set forever, and already a new day is being born—a day in which the mists of doubt and distrust and suspicion are being dispelled by the all-powerful beams of the sun of unity and harmony, rising in a cloudless sky, radiant with promise for the future of our beloved industry.

Under and out from these latter conditions the Motion Picture Board of Trade was born. It is an organization with a two-fold purpose—defense and offense. Defense—against those who by legislative enactment, either Federal, State or Municipal, would harass and hamper this industry. Censorship? Yes. Oppressive and unfair building restrictions? Yes. Railroad discrimination against transportation of films? Yes. Unfair insurance rates? Yes. And any other legislation that is harmful to the healthy growth of the industry. The Board will fight such legislation while it is being considered. If it becomes a law, it will continue to fight in the courts.

But while the Board is fighting these enemies from without it is just as aggressively fighting those practices within its borders which have subjected it to criticism in the past. The unclean picture, the unfair business practice, the fly-by-night and get-rich-quick artist in any branch of the industry and those unethical and unfair practices which besmirch the fair name of the industry. All these are being fought untiringly and whole-heartedly. They will be overcome just as we will overcome the obstacles and enemies which beset the industry from without because they are wrong

The principal danger which confronts the industry is censorship. Mayor Murphy has alluded to the harmonious way in which the local board of censors is working with your theaters here. I am glad of it; but that fact does not deter me from saying to you that the Motion Picture Board of Trade is fundamentally opposed to any form of censorship, and having said this I must give you my reasons. They are simply these:

There are three ways in which I can convey a certain thought now pulsing through my mind to you. I can talk it as I am doing now. You hear my words and get my thought. I can write it down on paper and have it printed in a book or newspaper and you read the printed words and get the thought. These two ways of expression are free—so guaranteed by the Constitution of the United States and of the sovereign States. I can say or print anything I please. Of course, if what I say is immoral, indecent, obscene, libelous or slanderous, I go to jail—but not until *after* publication and after I have been convicted by due process of law. I hold that this same freedom must be accorded to the new—the third medium of expression—the motion picture. And unless it *is* extended, I claim the other two vehicles of expression—speech and the press—must and will be similarly fettered. Who would barter away that liberty of speech and of the press which has made America? None, I am sure. Then, do not open the way by sitting by complacent while Congress attempts to throttle the third—the greatest medium of expression—by compelling all picures to be submitted to censorship because a few are bad. Hence, I ask you before your convention adjourns, to place yourselves squarely on record on this question by passing a resolution condemning the principal of pre-publicity censorship, whether by the nation, the State or the municipality and opposing the bills creating a Federal censorship board now pending before the House Education Committee.

The afternoon session was an executive one, held in the rooms of the Chamber of Commerce, at which a number of resolutions were adopted. Included among these was one which brought about the sending of the following telegram to Representative Robert L. Doughton, of North Carolina, at Washington, D. C.:

Motion picture exhibitors of North Carolina in convention assembled unanimously ask you to vote against a favorable report of the Smith-Hughes or any of the other censorship bills being considered by the House Education Committee. There are represented

in this convention 175 motion picture theaters in North Carolina, patronized daily by more than 100,000 people. (Signed) H. B. Varner, Secretary.

Another resolution read as follows:

WHEREAS, the action of the Southeastern Tariff Association in its classification of fire risks is working unfair and oppressive burdens upon the motion picture interests of North Carolina by exacting insurance rates of 4½ per cent. for the same class of risks that bear a rate of only 1.1 per cent. in South Carolina and other States, and

WHEREAS, unreasonable and unwarranted requirements and restrictions are being foisted by said associations in the interest of private corporations, and without regard to the true and proper classification of risks or requirements of construction; now, therefore, be it

RESOLVED, by the North Carolina Motion Picture Exhibitors' League in convention assembled, That the action of said association be condemned as unwarranted oppression and robbery, and,

BE IT FURTHER RESOLVED, that a committee be appointed by this body to protest against the action and policy of the said Southeastern Tariff Association and to take such steps for relief of the situation by legislation or otherwise, as may by said committee be deemed expedient and advisable.

The evening's entertainment consisted of a Dutch supper at the Guilford Hotel at which there was a genuine get-together movement. At the invitation of Messrs. Pryor and Schofield the delegates and guests visited the several theaters of the city.

L. G. Schofield, of the Piedmont and Elm Theaters, Greensboro, made the opening address of the second day's session, speaking on "Theater Management." He declared that it takes a large amount of real diplomacy to successfully manage a modern motion picture theater, and said that exhibitors and their managers should cultivate the many courtesies that tend to make friendships. The average patron of the theaters expects a fair amount of courtesy and consideration at the hands of the attaches of the theaters, and unless this is recognized the business of any theater may be expected to lag and fall off.

George W. Pryor, manager of the Bijou Theater, of Greensboro, furnished a very interesting article on "Co-operation with Competition," which was read by Secretary Varner. He told of what could be accomplished by competitors if they would only get together on a common ground and co-operate one with the other.

An open discussion followed during which all phases of the business were brought up. In this, exhibitors and exchange men alike entered. The film companies who demand the placing of deposits with them by exhibitors prior to the rendition of service were assailed by several of the exhibitor speakers. These objections were answered in large part by Carl F. Senning, manager for this territory for the Fox Film Corporation, who showed that this deposit was necessary, not alone to the film company who in renting their products gave into the care of the exhibitors valuable merchandise, but also to the exhibitors themselves because of the protection to them from the cancelling of their service and the placing thereof with a competitive concern. These deposits are also necessary because of the great losses the exchanges had suffered; it was a protective measure against fly-by-night concerns and the legitimate houses could hardly object to it. Further, he declared, the demanding of deposits cut down the losses, diminished in this respect the overhead expense of the exchanges, and really led to better rates.

Alan J. Bachrach, representing V-L-S-E, spoke of the open booking system followed by that concern.

R. D. Craver, of the Piedmont Amusement Company, spoke of the value of co-operation. **Henry E. Friedman,** of the World Film Corporation, urged that there must be truth and honesty as between the exhibitor and the film man, as a lack of this reacts to the detriment of both.

Otto Haas, of the Ottoway Theater, Charlotte, one of the most prominent exhibitors in this section, gave a very interesting talk on "Organization and Local Censorship."

Secretary Varner, on behalf of the exhibitors of the State, expressed their thanks for the presence of the film men, stating that the fact that they attended the convention showed it to be the desire of the companies which they represented to co-operate with the exhibitors.

Pathe Exchange, Inc., through the Charlotte office, had a very excellent exhibit at the Guilford Hotel. Henry E. Friedman showed his energy by proceeding immediately upon his arrival to literally plaster a section of the wall of the lobby of the hotel with everything from a one-sheet to a six-sheet advertising the productions of the World Film Corporation, which he represented. As a result of his enthusiasm, however, his concern faces a bill for the redecoration of the entire lobby, to be in lieu of a very large rental that would otherwise have accrued. This was one of the best pieces of advertising pulled off at the convention. Mr. Friedman, it is to be remembered, was very active in securing the original organization of the league in this State and his efforts in behalf of the exhibitors in bringing about so much co-operation has not been forgotten.

The Nicholas Power Company gave a demonstration of their latest projecting machine. The Wilmot Ventilating System Company, of Roanoke, Va., had one of their systems installed in a vacant building. This was acknowledged to be one of the best exhibits ever made at a convention. A. B. Cheatham, of the Charlotte office of the Mutual Film Company, had a nice display of posters.

Prior to the final adjournment it was voted that the next semi-annual convention of the league, to be held in the spring, should be staged at Durham. A large number of cities were in the field to secure the event, but the Durham offer was the most attractive and $250 was pledged for the entertainment of the delegates at that place.

Among those present were: L. Bloomberg, Strand theater, Asheville; C. F. Senning, Fox Film Corporation, Washington, D. C.; James Howard, Bijou Theater, Wilmington; G. Bain, publicity manager, Howard & Wells' Theaters, Wilmington; Aaronson & Brown, Alamo, Grand and Lyric Theaters, Raleigh; Charles Arrington, Alamo, Rocky Mount; A. C. Burgess, Broadway, Mount Airy; N. C. Jones, Princess Theater, Reidsville; C. H. Welsh, Main Theater, Salisbury; Sterling Smith, Auditorium, Winston-Salem; W. E. Stewart, Pastime Theater, Concord; H. J. Paradis, Oasis Theater, Wilson; H. T. Drake, Lyric Theater, Fayettesville; Henry E. Friedman, World Film Corporation, Washington, D. C.; H. M. Lewis. Amusu Theater, Henderson; W. H. Hendriz, Fairview Theater, Greensboro; H. F. Stallings, Grand & Dixie Theaters, Kingston; W. S. Wishart, Pastime Theater, Lumberton; Otto Haas, Ottoway Theater, Charlotte; R. D. Craver, Piedmont Theater, Charlotte; H. R. Mason, Acme Theater, Goldsboro; H. L. Morrow, Broadway Theater, Charlotte; James A. Estridge, Cozy Theater, Gastonia, J. E. Simpson, Ideal Theater, Gastonia; Percy W. Wells, Royal Theater, Wilmington; Paul V. Phillips, Paris Theater, Durham; M. L. Ferrell, Pilot Theater, Winston-Salem; R. A. Davis, Strand Theater, Durham; Grere and Montague, Wilmont Ventilating Co., Roanoke, Va.; Allen S. Moritz, Fox Film Corp., Washington, D. C.; R. V. Anderson, Universal Film & Supply Company, Charlotte; W. S. Bassett, Mirror Screen Company, Shelbyville, Ind.; William Conn, General Film Company, Charlotte; Fritz R. Wathne, Pathe Exchange, Inc.; Alan J. Bachrach, V-L-S-E, Inc., Washington, D. C.; A. B. Cheatham, Mutual Film Company, Charlotte; F. W. Swett, Nicholas Power Company, New York; Charles Rhoades, Pathe Exchange, Inc., Charlotte; J. White Ware, Gastonia; P. L. Hadfield, Triangle Films, New York; Grover Daniels, Piedmont Theater, Greensboro; F. G. Schofield, Elm and Piedmont Theater, Greensboro; W. C. Moore, Colonial Theater, Salisbury; C. Cooley, Crystal Theater, Burlington; C. Cobel, Crystal Theater, Burlington; Mr. Stephenson, Princess Theater, Henderson; H. B. Varner, secretary North Carolina Exhibitors' League, Lyric Theater, Lexington; A. F. Sams, Winston-Salem; J. W. Binder, New York; C. E. Wagoner, Broadway Theater, High Point; Mr. Rucker, Universal Film & Supply Company, Charlotte; W. E. Lindsay, Tar Heel Theater, Chapel Hill; J. F. Pryor, Strand Theater, Danville, Va.; George W. Pryor, Bijou Theater, Greensboro.

CLARENCE L. LINZ.

NEW YORK MEN, HERE IS YOUR LAST CHANCE!

The Great Rally at Albany, March 1 and 2, Will Be the Most Important Event in the History of Exhibitors in this State.

LAST CALL TO GREAT EXHIBITORS' RALLY AT ALBANY MARCH 1ST AND 2ND. Exhibitors in every State are getting busy organizing and protecting their investments. Nowhere is action and co-operation needed more urgently than here in the State of New York. The help of every exhibitor is needed. East and West, North and South exhibitors are getting together. This week has seen important events in exhibitors movements in Oklahoma, in North Carolina, in New Jersey and in Maryland. The trend is everywhere the same. They all feel the need of perfect co-operation. Read the "ad" (an entire page), in this week's issue of the Moving Picture World, dealing with the proposed work of the convention at Albany.

Whether you belong to an organization or whether you don't, whether your theater seats 300 or 3,000, you are welcome because you are needed toward obtaining results. You know it is proposed to close every motion picture theater on Sunday and it is also proposed to fasten a most vicious form of state censorship upon the exhibitors in this State.

Ask any exhibitor or any exchange man in Ohio or Pennsylvania who has the figures how much censorship in those

two States has helped to depopularize the motion picture. The proposed bill by Mr. Ahearn gives you no right of appeal. Three persons, one a woman, have the rights of life and death over your theater. The only way to prevent this is by acting promptly and the best way to show your power is to appear in large numbers at the seat of State legislation. March 1 and 2 at Albany that ought to be the slogan of every exhibitor who believes in the protection of his investment.

Do not hestitate. Delegations are expected from Yonkers, Rochester, Buffalo and from the metropolis. It is confidently expected that every section of the State will be generously represented.

It is proposed to introduce beneficial legislation and the great rally of exhibitors will have many points to consider along these very lines. Your opinion and experience are needed in order to draft a measure which will do the greatest good to the greatest possible number. Original suggestions will be welcomed. The utmost freedom will prevail on the floor of the meeting. Questions will be taken up which directly affect the pockets of every exhibitor. They cannot be successfully and justly determined without a large and generous attendance. The gathering must be representative.

Remember the time: March 1 and 2; the place, Ten Eyck Hotel, Albany.

The Moving Picture World has made complete arrangements to cover the convention. Make your preparations to attend RIGHT NOW, FOR THIS IS POSITIVELY THE LAST CALL.

INDIANA CONVENTION.

Planning to Make It a Record Breaker—Ninety Per Cent. of the Exhibitors of the State Expected to Attend.

WHEN the Indiana Motion Picture Exhibitors convention, which is to be held at Indianapolis March 2 and 3, is over, it is expected that Indiana will go down on the records as having had the greatest convention ever held by a state organization. The various committees are working energetically to complete arrangements to take care of the crowd that has already signified its intention of attending.

Space for the manufacturers exhibit to be held in connection with the convention, is rapidly being sold, and indications point to the largest display of its kind ever assembled in the middle west.

The convention will be called to order in the Severin Hotel at 10 o'clock, March 2, and the gathering will be brought to a close Friday evening March 3, with a grand ball, to be held in Indiana's largest auditorium, Tomlinson Hall. Arrangements have been made to bring a number of film stars from all parts of the country to take part in the ball, and also address the members during the convention.

The present outlook is that 90 per cent. of the exhibitors in the state will attend, and the association is trying to make it a perfect score by having every one attend. Invitations are extended to every theater owner whether he be a member of the organization or not, and it is a cinch that every man who has his business welfare at heart will take advantage of this opportunity, to meet his business associates, talk over business conditions, and benefit thereby.

J. W. Binder, executive secretary of the Motion Picture Board of Trade, will be one of the speakers at the convention March 2-3 of the Indiana Motion Picture Exhibitors League. Mr. Binder was formerly national secretary of the National Board of Censors and his talk in Indianapolis will be upon censorship and organization, upon both of which subjects the Indiana exhibitors consider him well equipped to speak.

William J. Sweeney, of Chicago, also will talk. Mr. Sweeney is recognized as one of the biggest men in the business in the middle west.

Fred J. Herrington, Pittsburgh, national president of the Motion Picture Exhibitors League of America, has promised to come if possible.

F. J. Rembusch, vice president of the Motion Picture Board of Trade, and active in the Indiana exhibitors organization, will talk, and is taking active part in the arrangements for the convention.

Exhibitors, Everywhere: Are you getting all the benefit out of this paper that you may? Are you reading it? Did you read Sargent's Advertising Department in last issue? Pretty Good, was it not, particularly Page 1292?

ORGANIZING IN NORTH DAKOTA.

Exhibitors Meet at Fargo and Form Theatrical Association —Meeting Well Attended.

THE formation of the North Dakota Theatrical Association was one result of the meeting of exhibitors of North Dakota at the Annex hotel in Fargo Feb. 7 and 8. H. L. Hartman, of Mandan, was elected president, John Piller, of Grafton, vice-president; F. Voskie, of Hankinson, secretary, and A. Tweeden, of Fargo, treasurer. The organization will have no dues or initiation fees.

Active in the promotion of the meeting were Manager H. P. Johnson of the Fargo exchange of the Mutual Film Company. Manager Lee A. Horn of the Fargo exchange, of the Universal Film Company, and J. M. Freeman, of Hillsboro, vice-president of the state organization.

A Dutch lunch at the Annex cafe was a feature of the first day's program. Exhibitions were given of Pathe features, the Bluebird "Undine" and two episodes of the Essanay serial, "The Strange Case of Mary Page."

Among the exchangemen present were B. E. Reed, Zenith Features; Earle Perkins, All Star Features; H. B. Burgess, Universal; J. H. Margoles, Blue Bird Photo Plays; L. E. Davis, Mutual; H. R. Harrison, All Star Features; S. B. Sampson, Pathe; F. G. Sherrick, Pathe; S. T. Obrian, Universal; E. S. Flynn, V-L-S-E; Theodore Quandal, Mutual, and Gilbert M. Tyler, Essany General.

"Damaged Goods" was shown to the visitors at the Strand theater, the Fargo exchange of the Mutual furnishing the film.

A banquet was held at the Annex hotel the closing night, at which seventy-five were present. This was followed by a dance at the Sons of Norway Hall.

Next years' convention probably will be held in Fargo.

House Peters With Paragon.

HOUSE PETERS is the first star to be signed by the Paragon Films, Inc., the new producing company of which Maurice Tourneur, the famous director, is the artistic head. The picture in which Mr. Peters will make his debut is "Hands of Peril," which is based on the popular novel of the same name.

In the cast supporting Mr. Peters are June Elridge, who has been seen in many of the Peerless productions, and Ralph Delmore, whose work on the legitimate stage will never be forgotten by those who saw him as the brutal inspector in "The Third Degree."

Mr. Peters has been very fortunate in his moving picture work, having played only leading roles, with the Famous Players, the Lasky Company and the Lubin Company. As Stephen Ghent in "The Great Divide," he establishes himself as one of the genuine artists of the screen. He feels highly honored because of Mr. Tourneur's decision to make him the first star in the Paragon galaxy. Mr. Tourneur has already signified his intention of using Mr. Peters in his next picture which is based on a very popular story which has many unusual situations in it.

House Peters.

Although Mr. Peters has received offers from other producers, he has indicated that he prefers to be associated with Mr. Tourneur because of the artistic satisfaction there is in his direction, rather than the monetary gains that he could have with other producers.

Being of athletic disposition Mr. Peters thinks nothing of taking a five mile walk in tht morning before coming to the Paragon studio for his days' work. Contrary to the custom of most players he is up at 6 a. m. and is not put out by the long trip from his home in New Rochelle to the studio in Fort Lee. He is usually the first man at the studio in the morning, and his genial manner with his associates has made him one of the most popular of the film stars.

Essanay's New Studio

Big Addition to Company's Chicago Plant Now in Commission—Has Many New Features.

THE Essanay Company in Chicago is now in the throes of moving into its new quarters. The new studio practically is completed and while carpenters and electricians are still hard at work putting on the finishing touches, the movers are changing offices from the old studio building

Essanay's New Chicago Studio.

to the new, and property men are busy fitting up their new department.

The new studio building is 350 feet long by 175 wide. It forms a west wing to the old studio, and runs from Argyle street one block south. On the east side of the old building there is an extension for factory purposes, while in the center there is a large rear portico, so that the building as it now stands forms a perfect E.

The main entrance of the offices will be in the new studio building. There is a large reception hall in the first floor at the entrance, where those who come to the office on business will be attended to and directed to the necessary departments. To the right of the entrance is a large carpenter shop, and back of this is the new studio stretching back to the end of the building, and said to be the largest indoor artifically lighted studio in the world.

The entire two stories of the building are given over to the studio, with the exception that on one side there is a long gallery with 50 dressing rooms devoted to male actors only. Just east of the studio is a large property room extending the full length of the studio. Over this there are two new exhibition rooms, gymnasiums and shower baths for the men. There is a gallery that connects the baths with the dressing rooms, so that they are of easy access. There is also a large room off the gymnasium for a general lounging place for players when not busy on the floor.

The front of the building on the second floor is devoted to the main offices, including that of George K. Spoor, president of Essanay, and other officials. Here also are the advertising, scenario, and auditing departments, and offices of the directors and assistants.

The advertising department, scenario department, offices of the directors, and dressing rooms of the actors now located on the second floor of the old building all are being moved into the new building.

This entire wing of the old building will be given over to the women's department. Carpenters have already started remodeling and finishing it off, making it more comfortable, while the office furniture is being moved out. A matron will be put in charge with several maids to look after the comfort of the actresses.

The business offices on the first floor and which now are being moved to the new building will make way for a factory extension. The taking of photoplays already is progressing in the new studio. The sets are being snapped, however, by temporary lights; some floor lights, and others fastened to a scaffolding. Work is going on rapidly on the great cranes which will carry the permanent overhead lights, switching them back and forth from one part of the studio to the other, as required by the various sets.

Essanay having been cramped for floor space for its multiple reel features, all of which require large sets, it was necessary to use temporary lights in order to push its plays to completion on time. It is expected that the new lighting system will be completed shortly, and that within a month the whole plant will be running in smooth working order.

Big Trade Show Planned

Board of Trade Will Conduct It At Madison Square Garden in May.

MADISON SQUARE GARDEN, New York, will house the First National Exposition of the Motion Picture industries from May 6th to 13th. The exposition will be under the auspices of the Motion Picture Board of Trade of America, Incorporated, and will be managed by J. M. Binder, Executive Secretary of the Board of Trade and Harry A. Cochrane, General Manager of Madison Square Garden and one of the most successful American organizers of the trade shows and Industrial Expositions, having originated the Annual Business Show, now in its twelfth year; the National Graphic Arts, or Printing, Lithographing and Allied Trades Exposition, the third annual exhibition to be held in Madison Square Garden this Fall; also manager of the Brooklyn Automobile Show, the Gas Appliances Exposition, the National Household Shows, the Stationers' National Exposition, Chicago Motor Boat Show, the International Wearing Apparel, Styles and Fabric Expositions in New York and Chicago and many others.

The Motion Picture Board of Trade of America is the national organization directing the destinies of the motion picture industries and allied interests in this country and it promises one of the most elaborate and extensive indoor expositions ever held in this country. Many important trade conferences and conventions will be held in conjunction with the Exposition.

Film manufacturers will have all their private favorites on hand to meet the public, motion pictures will be made every day during the exposition to give the public an insight into the manufacturing end of their favorite amusement and in addition all the latest devices, accessories and equipment for studios and theatres will be shown for the benefit of the trade.

Jacques Earl Abrams

JACQUES EARL ABRAMS, one of the most widely informed and generally known men in the moving picture business, has become the Special Representative of the Knickerbocker Star Features and Vim Comedies. Mr. Abrams will go among the exchanges and exhibitors throughout the entire United States, representing these two popular brands, which have been making rapid progress to the front in the film trade.

Jacques Earl Abrams.

Mr. Abrams is a man who knows the entire picture business from "Script to Screen." He has had about five years' experience, beginning as an exhibitor, then writer, to actor, director, technical director and general representative of important companies.

Several popular vaudeville acts are credited to Mr. Abrams, the most popular being, "Cloak Models," which was played in every prominent vaudeville house in the country. Also "Sunshine Girls," "Dream Girls," and a number of others.

Mr. Abrams graduated from acting before the camera at the Balboa studios, becoming a director, and finally technical director for that company.

Directly on signing with the Knickerbocker Star Features, Mr. Abrams left for Boston, from there he will tour the entire Middle West and Southwest with the Melies products. The Knickerbocker Star Features and the Vim Comedies are realeased on the General Film Program, Thursdays and Fridays of each week. Mr. Abrams will confer with exhibitors generally, endeavor to learn their wants and announce to them the future plans of the Melies Company to supply the trade with the best dramas and comedies which can be made today.

Metro Has Election.

Re-Elects Rowland and His Associates—Enthusiastic Annual Meeting Approves Big Plans for the New Year.

AT THE most enthusiastic meeting ever held by the Metro Pictures Corporation, Richard A. Rowland was re-elected president, Joseph W. Engel was re-elected treasurer, and the two were inducted into office with votes, thanks and approval that would make even less modest men tingle with satisfaction. The director's meeting followed the annual stockholders meeting held on Wednesday in the Metro offices in the Longacre Building, and Friday and Saturday were spent in going over Metro's program of events and ratifying the schedule outlined by its leaders.

The Board of Directors was increased from seven to nine by the addition of L. Lawrence Weber, president of the Popular Plays and Players, Inc., and an associate of H. H. Frazee in theatrical enterprises, and A. S. Beymer, of the Keystone National Bank of Pittsburgh.

The following is a list of the other officers elected: First Vice-President, James A. Fitzgerald, of Detroit; Second Vice-President, James B. Clark, of Pittsburgh; Treasurer, Joseph W. Engel, of New York; Secretary, Louis B. Mayer, of Boston; Assistant Secretary and General Counsel, J. Robert Rubin, of New York. Executive Committee: Richard A. Rowland, of New York; Joseph W. Engel, New York; Louis B. Mayer, Boston. Directors: Richard A. Rowland, New York; Joseph W. Engel, New York; Louis B. Mayer, Boston; James A. Fitzgerald, Detroit; L. Lawrence Weber, New York; A. S. Beymer, Pittsburgh; O. N. Davies, Minneapolis; John D. Clark, Philadelphia; James B. Clark, Pittsburgh.

Secretary Louis B. Mayer, addressing the meeting, congratulated the corporation on its growth from a small beginning a little less than a year ago to its present status as the young giant among the feature companies, and the contender for first honors in the motion picture industry. He ascribed Metro's success to ability, leadership, enthusiasm and complete co-operation.

In thanking President Rowland and Treasurer Engel for their unremitting labors and the results they have achieved, the spokesman voiced the sentiments of the board when he said: "Metro has proved what exchange men can do when they stick together as one man and by co-operation and enthusiastic support of the central body turn the tide of victory their way."

Responding, President Rowland said: "We have gone forward with determination to give the exhibitors what they needed and what they wanted, and their response has been certain and sure. We are proud of our record, but we are not puffed up about it nor content with it. Our march has been along progressive lines that were business-like, and we have tried to be fair to the exhibitors, to the public and to ourselves."

Mr. Rowland then called upon his associate Mr. Engel, who spoke also of Metro's progress. Mr. Engel said: "We were told that exchange men didn't know the meaning of co-operation, but we knew better, and I want to point out to you that in all the months since our start your management has suffered no embarrassment from lack of full, complete and cordial co-operation."

An appropriation of $250,000 was voted for publicity and general advertising, to be expended in the next twelve months, and the publicity program arranged in a series of special campaigns was approved in toto by the board.

A number of big things may be expected from Metro during the coming year, and it was announced that these would be made public at scheduled intervals. The first announcement includes series of Metro Travelogues, which include a new departure in scenic pictures, a cartoon series along new lines and an addition of a number of novelty subjects in short length releases.

The program for the big series in which Francis X. Bushman and Beverly Bayne will be starred was approved. These pictures will be released one each week, in addition to the regular feature release. The weekly schedule includes one five-reel Metro wonderplay, one Metro-Drew comedy, one Metro Travelogue and one installment of the Bushman and Bayne series, the name of which will not be announced until March.

In approving in its entirety the publicity and advertising program for the new year the board passed a resolution congratulating Arthur James, publicity director, on the nation-wide scope of the publicity campaigns which have so materially contributed to the successes of the year.

California Signs Otis Skinner.

America's Leading Romantic Actor Will Be Presented in "Kismet" by the Coast Company.

OTIS SKINNER has been captured by the advancing art of the motion pictures. The greatest romantic actor on the American stage has capitulated, conditionally, to the charms of the screen drama, and while the surrender has not been complete, it is none the less significant, important and cheering to lovers of animated photography. "Kismet" is to be the vehicle in which his picturesque and eloquent art is to be brought to a wider public. The conjunction of star and spectacle was the achievement of the California Motion Picture Corporation—a singularly happy resultant of forces which have been at work for many months.

Otis Skinner.

Otis Skinner has frequently declared himself opposed to the practice of actors and actresses confusing their identity by alternate appearances on the stage and on the screen, and was quick in the refusal of all overtures to accept a season in various motion picture enterprises. He has been flooded with fabulous offers. No figure tempted him and no inducements seemed competent to budge him from his attitude. With a popularity on the stage reaching from the Atlantic to the Pacific, and with gifts which render him of all players most appealing to all classes of playgoers, he was reluctant to abandon his clientele even temporarily.

Indeed, why should he?

Finally "Kismet" was procured by the California Motion Picture Corporation, but the Western concern would not consider a production of such a magnificent and costly drama with any other than Otis Skinner in the leading role. "Give us Otis Skinner and we'll produce 'Kismet'," they said.

That star had previously hinted that if he was to be lured even for a single season from his footlight friends, no play but "Kismet" would entice him, and his reasons for this were obvious and legitimate. With "Kismet" as his vehicle for a screen debut, Skinner's objections to a departure from the stage would naturally crumple, as will shortly be shown. So the California corporation brought the play and the star together, Otis Skinner signed the contract and "Kismet" with a wealth of scenic splendor, will be produced, its release being scheduled for early next fall. It will be in ten reels and the promise is given forth that the glory of ancient Bagdad, the luxuriousness of the Orient, the sensuous charm of the East and the mystery and languor of the Arabian Nights' Entertainments, of which "Kismet" is one of Scheherazade's finest tales—will be reproduced with all the fidelity to the original that is found in Burton's unexpurgated "Arabian Nights."

FRANCELIA BILLINGTON JOINS UNIVERSAL.

Francelia Billington, one of the best-known film actresses in the Los Angeles photoplay colony, this week joined the forces of the Universal Film Company at their Pacific Coast studios where she is to appear in leading roles opposite Herbert Rawlinson under the direction of William Worthington.

Although she has had absolutely no experience on the legitimate stage, Miss Billington is regarded by local critics as one of the foremost emotional actresses in the drama.

Mr. Theater Manager: We are really more proud than ever of last week's issue. Full of meat, as usual. Look up and read a second time Mr. Bush's article on Page 1271, *and Mr. Sargent's Department of Advertising. Especially Page* 1292.

Triangle Program.

"Peggy," the Billie Burke Picture, Will Head the List—Two Two New Keystones.

FOLLOWING the Triangle's release this week of its biggest feminine star, Billie Burke, in Thomas H. Ince's production of "Peggy," there is announced for the corporation's several hundred exhibitors its most prominent male acquisition from the legitimate, De Wolf Hopper. The Fine Arts version of the Cervantes novel, "Don Quixote," has been cut to five reels since its initial showing at the Knickerbocker Theater in New York several weeks ago and for release this coming Leap Year Week is combined with Kay-Bee feature, "The Last Act," in which Bessie Barriscale is starred.

"Don Quixote," as it emerges from the Griffith studios, deals with the adventures of the muddle-headed old knight in righting the wrong done by the crafty Don Fernando to the fair Dorothea and preventing Fernando from marrying Lucinda, beloved of Cardenio. The film version gives naturally only a small portion of the many adventures which befell the Cervantes character. Chester Withey, who made the adaptation and also plays Don Fernando, brings in the episode of the windmills and the scenes at the inn where Dulcinea was the slavey until Don Quixote arrived and dubbed her the fairest lady in Spain.

In "The Last Act" Miss Barriscale is an actress who gets a good part when she needs it most. Into her life comes a prosperous man who neglects his wife because she neglects him for charities. When the actress is tempted to yield to his attentions she is reminded very forcibly of the consequences by recalling the climax of her own play. She then induces the wife to devote a little more time to her husband, discard her dowdy apparel and attire herself in the frills that every husband loves. When this is done the last act or last reel becomes a happy one.

Two new Keystone comedies will go out to exhibitors this same week. Ford Sterling and Chester Conklin are the respective stars of "His Pride and Shame" and "Cinders of Love."

Fitz-Patrick With Juvenile Film Co.

JAMES A. FITZ-PATRICK has just completed his third production, "Chip's Backyard Barn Stormers," for the Juvenile Film Company, a concern which has been devoting its efforts, exclusively, toward producing children's films for children.

Mr. Fitz-Patrick writes his own scenarios and takes part in them also. Previous to his debut in pictures he held down the position of star reporter for the Bridgeport Standard and the New Haven Times Leader, two of Connecticut's leading newspapers. He has also written many magazine articles and vaudeville sketches.

Jas. A. Fitz-Patrick.

In addition to his journalistic career, Mr. Fitz-Patrick, who is a former student of the Frohman Academy, taught a children's school of dramatic art in Brooklyn. It was at this school that he "discovered and trained little Janethel and Joseph Monanhan, eight and seven years old, respectively, who are now the two leading characters of his "kid" company.

"It is a surprise to me," said Mr. Fitz-Patrick, "that the children have been so long neglected by the "big" producers of moving pictures. It must be like a session in a Puritan Sunday School to a little boy, who is obliged to sit through five long reels of melodrama, so deep with plot, vice and intrigue that the poor "kid" either goes to sleep or absorbs it as he would the contents of a dime novel.

"A big change, however, is coming; children will have their day! Only yesterday, two ladies of high social standing, came to our office to see some of our pictures. They said they were organizing a circuit for children's photoplays and had already interested several New York exhibitors with the idea of special shows for children."

Rothacker's Research Laboratory.

E. H. Spears, Who Has Had Thorough Technical Experience and Training in Such Work, Has Been Appointed Director.

WATTERSON R. ROTHACKER, president and general manager of the Industrial Moving Picture Company, announces the inauguration of a special research laboratory in direct connection with the company's factory organization. This step marks an important innovation, as this is the first department of its kind to be exclusively maintained by an individual moving picture manufacturer.

The research laboratory of the Industrial Moving Picture Company will be directed by E. H. Spears, who, until February 1st of this year worked along these lines under the personal supervision of Dr. Kenneth S. Meese, director of the research laboratory of the Eastman Kodak Company.

E. H. Spears.

Mr. Spears entered the moving picture business in 1902, with the Kinetograph Company of New York City, which was then managed by Percy Waters. In 1905 Mr. Spears accepted a position with the Eastman Kodak Company. While in the Eastman employ his work covered practically everything in the field of moving pictures from camera work to the production of the finished picture. He made exhaustive experiments on the Gaumont three-color process and went through all the branches of the Gaumont work from camera man to the finished product. For two years he was engaged in experiments on a two-color process which was expected to be more satisfactory than the Gaumont three-color process. Mr. Spears has had thorough experience in research work directly pertaining to developing, the chemistry of developers and dyeing, and the chemistry of dyeing, toning, fixing, etc. He is, therefore, well qualified in every way to handle capably the new research laboratory which Mr. Rothacker has placed under his direction.

In addition to continuing his experimental research work, the duties of Mr. Spears will include the personal screen inspection of the Industrial Moving Picture Company's product, and in giving special and expert advice to customers of the company, and the conduct of a special educational campaign for the direct and special benefit of the Rothacker employes.

TWO NEW FACES ON GAUMONT SCREEN.

Two new faces will be seen on the Gaumont screen when that company releases "Feathertop" the five-reel feature in which Henry J. Vernot is now directing Miss Marguerite Courtot. The two new players in this Mutual Masterpicture are Gerald Griffin, well-known on both the American and European stage, and Charles Graham who is equally well-known here and in England. Others in the cast are: Sydney Mason, Gerald Griffin, Charles Graham, Lucille Taft, Mathilde Baring, James Levering and John Reinhard.

"THE SPOILERS" FOR SOUTHERN TERRITORY.

"The Spoilers," Selig's screen version of Rex Beach's Alaskan tale, has finally been secured by Sol L. Lesser and M. Rosenberg for exploitation in the States of Kentucky, Maryland, Virginia, South Carolina, Delaware and the District of Columbia. Offices have been opened under the name of the L. & R. Feature Film Company, Bank of Commerce Building, Washington, D. C.

Coming Selig Releases

Kathlyn Williams to Appear in Her First Railroad Drama—Selig Strong for Single Reels.

NUMBER 13, WESTBOUND" is the title of the first drama of railroad life in which Kathlyn Williams ever appeared. Despite the fact that this star of Filmland has undertaken hundreds of different character roles running the entire gamut from wild animal dramas and comedies to "The Adventures of Kathlyn," she never in her varied career as a motion picture star took a chance with a flying locomotive. The drama has to do with a girl who saved hundreds of lives by flagging an express train. As the signals, the girl, overcome with fright, faints in the pathway of the approaching locomotive which is checked just a few inches from her prostrate body. "Number 13, Westbound," will be release in General Film Service on Monday, March 20. There are three reels of sensational occurrences. The comedy relief in this drama is something new to film dramas of the rail. Miss Williams is supported by Guy Oliver and an all-star cast.

On Monday, March 27, the Selig Company will release through General Film service an unusual society drama entitled, "A Social Deception," featuring Harry Mestayer and Eugenie Besserer. There are a succession of surprises in this drama and some unusual scenic effects. A carefully selected company of Selig stars enact interesting roles.

The Selig Polyscope Company has now on file many letters written by exhibitors in eighteen states praising the Selig-Tribune, the new news film released twice weekly through General Film service. The new style of poster originated for the Selig-Tribune has also been universally praised.

The old argument of the worth of the one-reel picture-play is again being discussed pro and con. One significant action was recently taken by a large film manufacturing company which has curtailed production of five-reel subjects to return to that "first love," the single reelers.

William N. Selig, president of the Selig Polyscope Company, is one prominent film manufacturer who has staunchly held to his ideas of the worth of picture-plays in one reel. While it is true that the Selig Company is noted for its spectacular dramas, yet Mr. Selig has never permitted his single reel productions to suffer and has gone right ahead releasing one-reel pictureplays while others have eliminated this class of film from their programs.

That Mr. Selig's policy was a far-sighted one is shown by the recent revival of one-reel picture-plays and the statements of several manufacturers that they will again return to the production of one-reel comedies and dramas.

There will always be a demand for short-length films of worthiness," said Mr. Selig recently." We have spared no expense or care in the stories and the production of our one and two reelers and our sales have jumped within the past few months to a figure that is most gratifying. The public will always demand good comedies and dramas in one and two reels, and I should not be surprised to witness a strong revival of the split-reel film. Feature films have won decisive and lasting favor, it is true, but shorter length films have never really lost favor with the public."

MARGUERITE SNOW RECOVERING FROM INJURY.

Marguerite Snow, the Metro star, who was last seen in "The Upstart" and "Rosemary," and who has just completed the stellar role in the new five-part production, "A Corner in Cotton," has just recovered from injuries she received while working in her last feature, and which nearly cost her her life. While racing in an old-fashioned buckboard to catch a train on the outskirts of Savannah, Ga., one of the rear wheels came off and Miss Snow was thrown violently to the roadway. She rolled for several feet over the gravel and rocky surface, and in addition to severe bruises and scratches all over her body and face she suffered three fractured ribs.

BURGER LEAVES PATHE.

J. K. Burger, for the last four years connected in the film industry, has tendered his resignation to the Pathe Company. Mr. Burger's many friends and acquaintances will be surprised to learn of his decision to leave Pathe. He has made no definite plans for the future. Mr. Burger's experience for the last four years has been of a broad scope, having been connected with the old Mutual Organization, the World Special Film Corporation, and having been in the capacity of auditor, comptroller, special representative and district manager for Pathe.

Ivan Abramson, Master Craftsman

LIKE all new arts, that of the photoplay found its workers engaged in different spheres. It gathered its laborers from the stage, the desk and the laboratory. And to this new field none came better equipped than Ivan Abramson, director general of the Ivan Productions, the genius who is directly responsible for the phenomenal success of the Ivan feature plays.

Ivan Abramson,

As one of the foremost producers of grand opera, Mr. Abramson is well known to the theatre going public of the country, the largest traveling opera organization being under his management for a number of years.

He was the manager of the greatest stars known to the Yiddish stage. Jacob P. Adler, Sarah Adler and Mme. Malvine Lobel are some of the artists he has handled. Among other things, the most successful plays produced on the Jewish stage, emanated from his brain.

And when the era of feature photoplays dawned, Ivan Abramson was one of the first to realize their possibilities, and two years ago he organized the Ivan Film Productions.

As a director of feature photoplays, his record is monumental. Such dramas as his latest productions, "Forbidden Fruit," and "A Fool's Paradise," are rarely excelled both as to story and direction. Each play he directs, Mr. Abramson creates himself.

Among the feature photodramas which Mr. Abramson has directed are, "Should a Woman Divorce," "The Unwelcome Wife." A Mother's Confession," "Concealed Truth," "Forbidden Fruit," and "A Fool's Paradise." At present Mr. Abramson is engaged in producing his latest work, "The Immortal Flame."

Ora Carew Joins Universal

ONE of the latest of recent players to join Universal forces at their Pacific Coast studios is Ora Carew, at present playing the feminine lead in Henry McRae's production of Frank Wiltermood's two-reel drama, "Rival Towns."

Ora Carew.

Miss Carew is regarded as one of the most versatile photoplayers in the Los Angeles colony, her work having been divided between comedy and drama in each of which she was equally successful.

Miss Carew's first film experience was at the old Reliance-Majestic studios where she worked under the director of D. W. Griffith in the production of Mutual releases. Following her engagement with this company, she joined the Keystone to try an entirely different line of work—that of comedy. She remained with this latter company until McRae offered her a better place with his 101 Bison company as leading woman opposite Lee Hill, also a recent arrival at the Universal studios.

Prior to her joining the Griffith companies, Miss Carew had earned an enviable reputation for her work on the legitimate and vaudeville stages which has proved invaluable since joining the film game. She is regarded as one of the most able ingenue leads at the big plant and will continue in the leading roles opposite Hill in McRae's productions.

"Fatty" Working in New York

Doing Some Big Stunts in "The Bright Lights," a Keystone Comedy of Life in the Metropolis.

ROSCOE ARBUCKLE used Joe Bordeau as a human battering ram at the Keystone studio in Fort Lee the other day and Joe still lives, although he was driven like a wedge through a 12-inch property wall with

Paddy Sullivan, Tommy Houck, Roscoe Arbuckle, Kid Broad and Eddie Kelly.

such force that a gap was opened large enough to admit the bulky "Fatty" to a Bowery dive, where his country sweetheart, Mabel Normand, was held a prisoner. This scene will furnish the big thrill in "The Bright Lights" when that new Keystone comedy is released to Triangle exhibitors. Joe says he'll be at the Knickerbocker the first night to see how he survived an experience for which they use 42-centimeter shells in the Champagne.

For more than two weeks Arbuckle has been preparing for this scene. He came from California with a determination to show Mack Sennett that New York was just as fertile a field for the Keystone brand of comedy thrills as the Pacific Coast. He made a good start in "He Did and He Didn't" and then approached "The Bright Lights" with eagerness as he looked over the story and saw that much of the action would take place on the Bowery. Personal representatives began to scour the East Side for types. The group in the engraving is fairly illustrative of the class of extras secured.

Vitagraph to Produce Big Serial

A Thirty-One Reel Blue Ribbon Subject Has Been Planned Entitled "The Secret Kingdom."

DIRECTOR Theodore Marston and a company of Vitagraph players are in San Antonio, Texas, arranging for the production of "The Secret Kingdom," one of the greatest motion pictures ever attempted. The picture, a 31-reel Blue Ribbon Serial, will be made under Marston's direction at a cost of approximately $250,000, according to his estimate. At least one-fourth of the work in connection with the ambitions connection will be done in San Antonio and adjacent country.

The San Antonio Chamber of Commerce has assured Director Marston of its co-operation and that of all the city's interests. A campaign by that business organization was started with a view to inducing the big motion picture concerns to establish headquarters in that city.

"We were induced to come to San Antonio," said Mr. Marston on his arrival there, "through correspondence with the Chamber of Commerce, and while I cannot speak authoritatively for the Vitagraph I will lay the matter before them of establishing a permanent studio in San Antonio.

"The picture is one of the most elaborate and expensive ever attempted by any motion picture concern. The scenario for 'The Secret Kingdom' was written by Louis Joseph Vance and Basil Dickey. The story is exceptionally strong and is based on love and adventure. The serial promises to be one of the most interesting ever offered the American public. Arrangements have been made for the appearance of the story in serial form in more than 100 newspapers at the same time installments of the picture are released.

Charles Richman, who starred in "The Battle Cry of Peace," will play the leading role in "The Secret Kingdom." The cast includes Arline Pretty, Dorothy Kelly, Joseph Kilgour, Ned Finley, Robert Whitworth and William E. Dunn. Arthur Ross is the camera man who will film the entire series.

In the last two years Marston has made a total of ninety-seven pictures for the Vitagraph Company. Among his recent successes are "Mortmain," "The Cave Man," featuring Robert Edeson; "Surprises of an Empty Hotel," and "The Patriot," featuring Charles Richman, and "The Quagmire," and "Miss Warren's Brother," featuring Joseph Kilgour.

Lois Meredith with Balboa

LOIS MEREDITH, Balboa's newest star, is one of those fortunate girls to whom success has come in the heydey of her youth, without a struggle. It is not meant by this that she has not had to work. Far from it! She is the hardest sort of worker. But her career before the public has not been beset with the hardships that so many of those who have arrived like to talk about.

Lois Meredith.

Miss Meredith comes to the screen after an almost meteoric flight across the dramatic sky's most recent period. Born in Pittsburgh, less than a score of years ago, Lois Meredith had the benefit of foreign travel at an impressionable age. An extended sojourn on the Emerald Island gave her accent the delightful Irish flavor which contributed so much to Miss Meredith's recent success in "Peg O' My Heart."

On a reecnt trip east, H. M. Horkheimer, president and general manager of Balboa, chanced to see a photoplay in which Lois Meredith was playing the lead. Her winsome personality and bright manner impressed the producer as having wonderful possibilities. When it came to signing a contract, it was found that, on account of her youth, it was necessary for Miss Meredith's mother to sign to make the document legal.

While she has filled several screen engagements during the last six months, none of the silent plays have been such as to give Miss Meredith's dramatic ability full scope. For this reason, President Horkheimer is having a number of scenarios specially built for her by well-known writers.

J. GUNNIS-DAVIS ASSISTING EDWIN MIDDLETON.

In the making of the Gaumont five-reel feature, "The Haunted Manor," Director Edwin Middleton is being assisted by J. Gunnis-Davis. Mr. Davis has been transferred from the Gaumont Company which has been making "I Accuse." In the latter production, which has now been completed, Alexander Gaden is the star. It will be released as a Mutual Masterpicture Feb. 21. "The Haunted Manor" will follow "According to Law" as a Gaumont March release. It will be seen on the screen Feb. 20.

TO MR. AND MRS. KARGER—A SON.

Frederick M. Karger is Metro's newest favorite. He arrived at the home of Mr. and Mrs. Maxwell Karger on Feb. 13, and Rolfe Photoplays, Inc., of which Mr. Karger is the general manager, is now figuring out a carnival, fete or route to celebrate the advent of a new Karger. It is reported from the Karger home that Frederick is a ten-reel feature subject or, in other parlance, a ten-pound boy. Metro is buying silver cups, rattles, spoons and teething rings.

Mr. Theater Manager: Permit us to suggest a second careful reading of article on Page 1271, by W. Stephen Bush, "Your Best Friend Is Your House." You will then read it a third time. IT IS WORTH CONSIDERATION.

Universal Heights Busy

Facilities of New Studio Work Great Improvement in Production—A Long List Cited.

WITH a dozen directors at work on the great stage, Universal Heights, New Jersey, is today in point of footage produced and number of directors working the most active of all Eastern studios. The staff of directors, under the general direction of Producing Manager Julius Stern, comprises the following well-known names: Ben Wilson, Lucius Henderson, Harry C. Myers, Henry Otto, Stuart Paton, Edwin Stevens, W. J. Kelly, Robert Hill, William Garwood, Allan Holubar, Matt Moore and Rex Ingram.

"The improvement in Eastern Universal pictures upon our moving into the new studios," said Manager Stern, "was apparent almost with the first picture there. Lighting, settings, photography—there has been no question about the improvement. I will name concrete pictures, that I invite anyone to see, that will bear out these claims. All 'new studio' pictures, these, from start to finish, and they rank, I assert with the productions of any manufacturer anywhere.

"See 'The Poet's Progress,' with Matt Moore and Jane Gail; 'The Sheriff of Pine Mountains,' with Ben Wilson and Dorothy Phillips; 'The Girl Who Feared Daylight,' with Mary Fuller; 'Easy Money,' 'Love's Spasms,' 'Lathered Truth,' 'Model Husband,' 'Hash House Heiress,' and 'Object, Matrimony,' all with Harry Myers and Rosemary Theby, with Violet Mersereau; 'Love's Triumph,' with Ben Wilson and Dorothy Phillips; 'The Humming Pigeons,' with Edith Roberts and Stanley Walpole; 'The Captain of the Typhoon,' with King Baggot; 'Aschen Brodel,' with Ben Wilson and Dorothy Phillips; 'The Invisible Husband,' with Mat Moore and Jane Gail; 'Hetty Gray, Millionaire,' with Mary Fuller; 'Elusive Isabel,' a five-reeler, with Florence Lawrence; 'Jim Slogan,' with King Baggott; 'The Ways of Providence,' with Ben Wilson and Dorothy Phillips; 'Thrown to the Lions,' a five-reeler, with Mary Fuller; 'Why Mrs. Kentworth Lied,' with Mr. Moore, Miss Gail and Augustus Phillips; 'Held for Damages,' with Harry Benham and Edna Pendleton; 'The Experiment,' a five-reeler, with Violet Mersereau; 'The Unconventional Girl,' with Edith Roberts, Stanley Walpole and Sydell Dowling; 'The Blind Man Who Saw,' with Ben Wilson, Clara Byers and Joe Girard, and 'Behind the Curtain,' with Dorothy Phillips and Allan Holubar. These are given in their general order of production, which will be their general order of release. See any of them or see all of them; they all show the quality advance that Universal Heights has brought to Eastern production.

"Since coming to the Universal Heights studio, we have tripled our scenario staff. We believe we have the best scenario brains in the East in the enlarged department. We have augmented our acting staff, too. In the past few weeks I have engaged for Eastern productions Harry Millarde, of the Kalem, Sidney Bracy, of the Thanhouser, Stanley Walpole, of the Bolair, Lionel Adams, of the Vitagraph, and Augustus Phillips, of the Edison—stars, every one! I believe that in these engagements, Universal Heights has taken on more high-priced actors than have all the other Eastern studios combined in the same space of time. We have perfect facilities, the best players, the most notable directors and the largest staff of the East. And the result is pictures that we are not afraid to name in bulk and ask the whole world to inspect."

William Garwood, who starred in pictures produced at the Universal studio in Coytesville, New Jersey, and then made the long hike to Universal City to be featured in the "Journal of Lord John" series under the direction of E. J. Le Saint, has returned to the Eastern Universal. He will both direct and act at Universal Heights. Manager Julius Stern has been awaiting Garwood's return with some eagerness, having accumulated a number of typical Garwood stories while the star was under "loan" to Universal City.

RICHARD GARRICK'S COMPANY IN EVERGLADES.

Richard Garrick, supervising director of Gaumont stock companies at Jacksonville, Fla., is himself directing Miss Mildred Gregory in the five-reel feature, "According to Law." Mr. Garrick is a great lover of out-door life, and in directing this play he has ample opportunity to live close to nature. Miss Gregory and the players prominent in her support are just finishing a sojourn of two weeks in the Florida Everglades. Those in the party are Howard Hall, Alan Robinson, Albert Mackling and Helen Marten.

Mutual Program

Notable Masterpictures and Many Shorter Subjects Scheduled for the Week of February 28.

TWO Mutual Masterpictures, De Luxe Edition, from the studios of the Horsley company will be included in the three Mutual Masterpictures, De Luxe Edition, three-reel feature releases of the Mutual Film Corporation for the week of Feb. 28. On Monday, "A Law Unto Himself," a western picture featuring Crane Wilbur, and on March 4, Friday, a drama featuring Margaret Gibson entitled "The Heart of Tara" will be released. The third Mutual Masterpicture, De Luxe Edition for that week will be "Embers," an offering from the American Film Company's studios in which Arthur Maude and Constance Crawley play the leads.

"A Law Unto Himself" gives Crane Wilbur an opportunity to display his versatility in two very different roles. For one, he creates a new type for the screen—that of a "gentleman sheriff." The story is strong and well built, and gives scope for real subtlety of acting, as well as for sweeping action, the background of the hills and mountains of the West offered opportunities for picturesque photography, with the result that "A Law Unto Himself" has some extraordinary scenes.

"The Heart of Tara" offers a vastly different locale from that pictured in the other Horsley feature. This picture has the color and picturesqueness of India as its background. The story centers around the love affair of a young English army officer and a Harem favorite, later, the love affair of the captain's daughter and the vengeful plot of an Indian Rajah to kill the two. Margaret Gibson, only recently raised to stardom, proves the confidence of the Horsley company in her ability, in this picture of the Orient. Her role requires emotional ability, quick understanding and versatility. William Clifford, who plays the role of the English army officer, is at his best in the "Heart of Tara."

"Embers," the American feature of March 2, is an intensive study of human emotions, although there is action of a sustained quality, which keeps the interest of the spectators to the very end. The drama is founded on the difference between love which is physical and love which is spiritual.

Arthur Maude and Constance Crawley are the leads in this picture. Nell Franzen plays the part of the thoughtless girl.

The three-reel feature issuing from the Mutual exchanges during the same week are "The Happy Masqueraders," "What Doris Did" and "Margy of the Foothills." "The Happy Masqueraders" in an American drama, featuring Winifred Greenwood and Edward Coxen. It is a study in happiness. A wealthy young clubman contends that happiness comes from within, and changes places with a cab man for a number of months, to the proof of his theory. In support of Miss Greenwood and Mr. Coxen are George Fields, Charles Newton, Dodo Newton and Ward McAllister. The picture was directed by Thomas Richetts.

"What Doris Did," is a Thanhouser three-reel picture, telling the story of Doris Grey, the pretty star who jumped into fame over night, because she was the prettiest girl at the Boston exhibitors' ball.

Art Acord and Dixie Stratton play the leading roles in "Margy of the Foothills," the Mustang release of March 3. The plot is typically western, and the picture is filled with thrilling adventure and with real heart interest. Lawrence Peyton, Joe Massey and Claude Cooper introduces the week's comedy output.

"Johnny's Jumble," featuring Carol Halloway and John Sheehan will be the "Beauty" release of Wednesday, as will "Dad's College Widow," featuring the same comedians be the "Beauty" comedy of Sunday, March 5.

The second "Falstaff" release of the week will be "Maud Muller Modernized," with Riley Chamberlin and Louise Emerald Bates in the leads.

George Ovey, the popular Horsley star of "Cub" comedies, will appear in "The Desperate Chance" on Friday.

The "Vogue" funny pictures of Thursday and Sunday have not yet been titled.

Mutual Weekly, No. 61, and the Gaumont split-reel scenic and cartoon comes, "See America First and Keeping Up With the Joneses" complete the week's output of Mutual pictures. The former appears on Thursday, the latter on Sunday.

Beg Pardon, Mr. Exhibitor, but did you read the Department of "Advertising for Exhibitors" in last issue, especially Page 1292? *Also did you note Mr. Bush's article on Page* 1271?

WORTH A SECOND READING.

Exhibitors Criticize Censorship Advocates

Reply Made by Arthur H. Spiegel Breathes Indefinite Hopes —W. W. Hodkinson Concurs.

ARTHUR H. SPIEGEL, President of the Equitable Motion Pictures Corporation and General Manager of the World Film Corporation, is the recipient, this week, on behalf of his companies, of the following official notification from the International Motion Picture Association of Illinois.

Immediately upon receipt of this notification, Mr. Spiegel went into executive session with W. W. Hodkinson of the Paramount Pictures Corporation, who represents the Paramount interests of the pro-censorship controversy, with the result that the following correspondence ensued:

LETTER TO MR. SPIEGEL:

Chicago, Feb. 9, 1916.

Equitable Motion Pictures Corp., 130 W. 46th street, New York, N. Y.:

Gentlemen: At the last regular meeting of the Moving Picture Exhibitors' Association of Illinois, held Friday, Feb. 4th, at which time the annual election of officers took place, the following resolution was unanimously passed by a very large and representative gathering of exhibitors.

"That we, the Motion Picture Exhibitors' Association of Illinois, desire to go on record as unalterably opposed to any form of legalized censorship, national or otherwise, and that we most heartily disapprove of the recent attitude of the Equitable Motion Pictures Corporation, as well as the Metro and Paramount, in their endorsement of and favoring legal censorship."

The secretary was instructed to forward a copy of the above resolution to the Feature Film Companies in question, and also the trade papers. Yours truly,

MOTION PICTURE EXHIBITORS' ASSOCIATION, Illinois.
By J. H. FRUNDT, President.
By SIDNEY SMITH, Secretary.

Mr. Spiegel responded, after his conference with Mr. Hodkinson, as follows:

February 14, 1916.

Motion Picture Exhibitors' Assn., Illinois, 57 E. Van Buren street, Chicago, Ill.:

Gentlemen: We have carefully noted the contents of your communication of the 9th inst.

We regret that the attitude of our company as well as that of the Paramount and Metro has met with the disapproval of your Association; but we wish to assure you that, in our opinion, our action will ultimately result to the best interests of everybody engaged in the motion picture industry.

The companies mentioned in your letter who have expressed themselves as being in favor of proper national censorship gave this question most serious and thoughtful consideration before arriving at any definite conclusion, and our final decision was based on the fact that proper national censorship would surely finally result in great benefits for producers, distributors and exhibitors. We are striving to promote the best interests of this industry and to establish its permanency. We know and you know that there is a certain class of pictures being produced to-day which is objectionable not only to the exhibitor but to his patrons, and pictures of this character should be suppressed solely because their suppression will surely work for the best interests of the industry.

The motion picture industry, as an industry, has thrived simply because the motion picture theater is a place for the masses—for men, women and children. But when a certain kind of picture is produced which will surely result in keeping men, women and children out of the theaters, then it is quite evident to every one that the industry will be seriously harmed.

It is hoped and desired that proper national censorship will do away with a class of productions that is bound to ultimately create havoc in the business. And it is further believed that once we have proper national censorship, all other forms of State and Municipal censorship will be finally abolished.

We, and I think I may state the other producers mentioned in your communication, are opposed to State Censorship, as we think it unfair and unwarranted; but we realize the urgent necessity for National Censorship—first, because it is bound to result in our general good; and, secondly, because we feel that once we have proper national censorship, it will be a stepping stone to the complete abolishment of all forms of State Censorship.

In conclusion, we wish to assure you that our sole purposes in this entire matter is to create a condition which will finally result for the best interests of every one engaged in this industry.

Very truly yours,
WORLD FILM CORPORATION,
(Signed) ARTHUR H. SPIEGEL,
General Manager.

Mr. Hodkinson's endorsement of Mr. Spiegel's response to the Illinois Association is given herewith:

February 17, 1916.

Mr. Arthur H. Spiegel,
World Film Corporation,
130 West 46th Street, New York City.

My Dear Mr. Spiegel: I have read and return herewith your letter dated the 14th, addressed to the Motion Picture Exhibitors' Association at Chicago which is in answer to their letter of the 9th, addressed to you.

I think it is a very comprehensive and good answer and trust that you will send it as it is.

With kindest regards,

Yours very truly,
(Signed) W. W. HODKINSON.

Further than the above correspondence, Mr. Spiegel would not commit himself on any of the statements contained in his letter to the Illinois Association.

Actors Fund Starts Strong

Theaters in Los Angeles Among Early Contributors—Mayors of Cities Endorse Project.

THE campaign of the allied moving picture interests to raise $500,000 for the Actors Fund of America in fifteen weeks, inaugurated a little more than a week ago, has already reached nation-wide proportions under the energetic direction of Samuel Goldfish, chairman of the executive committee.

From coast to coast theater proprietors, stars of the studios and the humbler members of the film industry have responded to the call with enthusiastic spontaneity. Individual offerings have begun to reach Commodore J. Stuart Blackton, treasurer, at the offices of the finance committee in Locust avenue, Brooklyn.

Los Angeles, heart of the producing field, sent in $2,500 last week. Preliminary benefits were held in twenty-two moving picture, vaudeville and legitimate theaters for three days. De Wolf Hopper, Theodore Roberts, Victor Moore and other favorites of screen and stage made personal appearances before audiences which taxed the capacities of the amusement places and were in hearty sympathy with the spirit of the occasion.

From all over the country mayors of municipalities are accepting the invitation of the film men to co-operate with them to make Monday, May 15, a day unprecedented in the history of theater patronage and popularity. Every one of the 20,000 picture playhouse proprietors will donate a share of receipts to the fund on that, the final, culminating day of the whirlwind campaign. Mayor James M. Curley, of Boston, and Mayor Clifford B. Wilson, of Bridgeport, recently sent letters assuring enthusiastic support.

Although Monday, May 15, has been officially fixed upon as "National Tribute Day," many picture house proprietors have been unable to restrain their benevolent in pulses. They have written to the headquarters of the campaigners at 30 East Forty-second street, of their intention to make the day a notable one, but, not content with the single day benefit, will share receipts with the Actors Fund of America on another and earlier day as well. Beginning early in March, it seems assured that the fund will be the continuous recipient of monies from theaters, great and small, in all parts of the United States.

Marcus Loew has the distinction of being first in the held to publicly endorse the philanthropic crusade and to put his chain of seventy vaudeville and picture theaters at the service of the fund on May 15. Hardly was the movement under way when he announced that he would donate ten per cent. of the gross receipts of all his theaters which exclusively display moving pictures, and five per cent. of the day's revenue in playhouses which combine vaudeville and pictures.

Mr. Loew spoke in commendatory terms of the movement and promised his active and continuous co-operation to make the day a sensational record-breaker.

From the offices of the campaigners a vast amount of correspondence and literature is being disseminated to all corners of the country. It is the avowed intention to get in touch with every person remotely or intimately associated with the motion picture business in order to enlist interest and secure an optional donation.

Walter Moore, of the H. C. Minor Lithographing Company, has been appointed chairman of the General Committee of Lithographing and Bill Posting of the work. Mr. Moore will name his own committee of ten. The concerns in that line of industry will be furnished with publicity material and petitions, and it is expected that under his able direction every employe in the lithographing and bill posting field, which is adjacent to the motion picture field and is practically a part of it, will take a personal interest in the project.

CANADIAN SCHOOL ADOPTS MOVING PICTURES.

The Provencher School in Winnipeg, under the direction of Brother Joseph, have adopted films in the teaching of such subjects as natural history and geography. The first lesson given through the new medium, when the entire school assembled in the auditorium, consisted of studies of ants, spiders and other insects. The sub-titles of the films were supplemented with explanations given by the instructors. The experiment was announced as being fully satisfactory. A Simplex projection machine has been purchased and films will be rented from local exchanges at regular intervals.

Modern Theater Construction*

An Ideal Type of Small Motion Picture Theater.

By Edward Barnard Kinsila.

Article VI.

THE previous articles on Modern Theater Construction have all dealt exhaustively with the erection of large and medium sized playhouses, suitable for motion picture display, without particular reference to the smaller sized and more plentiful picture houses that have sprung up like mushrooms on a damp morning throughout the entire country.

These small theaters represent the great majority of the 25,000 playhouses devoted to the exhibition of motion pictures, admissions to which alone total over a million dollars daily. Such theaters are more frequently built in small towns, where there are no architects, or at best, no architects equipped with a knowledge of theater requirements.

Small Theaters Should Also Be Comfortable.

The small theater should be provided with the same facilities for comfort as the larger one. The same psychological elements prevail there that tend to induce amusement and satisfaction of the minds of the patrons. The provisions of ample cloak rooms and sufficient wide space between the seat rows to permit free passage without causing those already seated to arise, is particularly essential. An absence of glaring light for illumination, and a proper supply of stage settings, a combination that permits an attractive display of comedy pictures in a brilliantly lighted auditorium and dramatic ones in a moderately dimmed light, add as much to the illusion in a small theater as in a more pretentious one.

The addition of individual coat lockers, or the installation of a system of tiny electric bulbs to indicate vacant seats, or the illumination of balcony steps to avoid patrons from stumbling on their way to their places, are all features as desirable in a small house as in a larger one.

Waiting Room Often a Useful Innovation.

Frequently a small theatre is wide enough to permit of the introduction of an entrance lobby at the ground level with the stage above it, entrance to the auditorium being gained by two series of a few steps each on either side of the stage, as described and illustrated in the previous article.

Such construction would naturally add to the capacity and in addition would permit of a half basement underneath the auditorium that would contain ample cloak room space and a commodious waiting room, where late comers could be amused with comedy or current topic pictures while awaiting an intermission in the regular program of the auditorium above.

No Balcony for Small Theaters Preferred.

If the size of the plot will permit enough comfortable seating space on the ground floor, it is decidedly preferable to build without a balcony. If the building be long and narrow, it can never have the appearance of a regulation theater, often essential for purposes of pure illusion. Why not attack the problem boldly, and construct the edifice as an Assembly Hall, without any attempt to simulate a regulation theater? Ordinarily a balcony in such a house is a bad financial investment, because of the popular prejudice existing in this country against balcony seats. A gallery installation involves the loss of valuable seating space on the main floor for stairways. A large assembly hall without a balcony would also give greater opportunities for architectural grace.

The European has not the same ill feeling against the balcony as exists in America. There balcony seats are the choice places and demand the highest price, probably because they are remote from the stage and have less tendency to tire the eyes. In England the objection to climbing stairs is overcome because the orchestra stalls are down stairs below ground, while the balcony stalls are more nearly on the street level. On the continent, however, motion theater patrons prefer to ascend an additional flight of stairs to the balcony and pay more for their seats in that location. Vain attempts have been made in this country to instill the same choice among motion picture patrons in this country. Such efforts have invariably met with failure. There seems to exist in America a deep rooted dislike for climbing stairs of any kind.

No Necessity for Resemblance to Regular Theater.

Not only is it better to construct a long, narrow theater that bears no resemblance to a regulation theater without a balcony, but other features necessary to a dramatic theater may also be eliminated. There need be no thought with a small theater as to the simplicity of design. Its patrons are not fastidious in their taste, and usually prefer something more bizarre and fanciful. The best examples of this type of architecture and decoration are found in the Byzantine, Egyptian, Assyrian and some forms of the Greek and Roman orders. Most of these types furnish an exceedingly attractive design for the exterior, which serves as a bally-hoo for the show itself. The designs while offering gayety to the eye, if pure, are refined art of the highest kind.

Egyptian Order of Architecture.

In the present instance I have selected the Egyptian style of architecture. An Egyptian front with tapering pilasters at either side of the small stores and two richly decorated Egyptian columns on each side of the open lobby, with a round ticket kiosk in its center, forms a most attractive entrance. The fanciful Egyptian figures painted in bright primary colors on the walls, pilasters and columns, with corresponding gaudy decorations on the entablature and deep outwardly rounded cornice above, present an unusual and interesting aspect that can hardly be surpassed.

The Land Plot.

The theater here shown is designed for a plot fifty feet wide and one hundred and twenty-five deep, with a seating capacity for six hundred persons, and space for two small stores on each side of the main entrance. The seat rows are arranged three feet from back to back to permit free passage without the necessity of seated patrons arising, a provision that is absolutely essential in any theater.

A Balcony Included.

A balcony has been included in order to increase the capacity so as to comfortably seat six hundred people, the customary number for small theaters. The twenty-one rows

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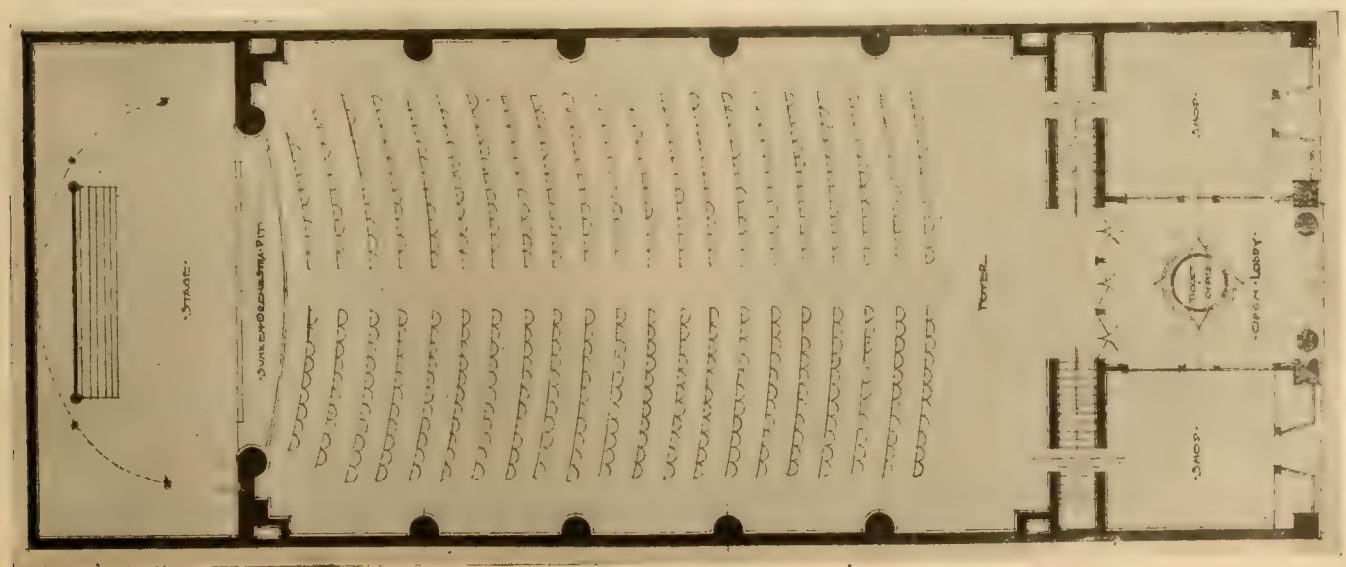


Plan of Theater.

downstairs seat about 400, while the six rows in the balcony accommodate about 200 more. Allowance downstairs of twelve feet, and six feet upstairs is made for standees back of the last row of seats. The orchestra pit for the music is sunken out of sight, as in the larger theaters.

The Stage.

Ample depth of stage is allowed for the installation of a shadow box effect for the screen, which is placed between the supporting columns of an Egyptian arch elevated over a series of broad steps at the rear of the stage. A light blue circular domed canopy, mounted on uprights, with headroom beneath, encircles the arch at the rear. Upon this plain sky surface all manner of cloud or storm effects may be introduced between the showing of pictures.

The distance between the screen and the proscenium arch gives the desired shadow box effect when the stage is dark-

Interior Perspective of Theater.

ened for the projection of the picture, and permits the entire auditorium to be brilliantly lighted while a comedy picture is being displayed, or dimly illuminated during the exhibition of a dramatic picture, without the light from the auditorium affecting the picture in any way.

The theater should never be entirely dark, and while comedy pictures are being shown it is much better to have the lights all up. Laughter is contagious and patrons are bound to laugh when they see their neighbors enjoying the fun. No amount of light in the auditorium can materially affect the picture on a thoroughly darkened stage, where reflected or indirect lighting in the auditorium is employed. The picture is only affected by direct light rays that reach the screen.

Concealed Lighting.

The illumination of the auditorium is intended to be entirely by tubular incandescent lamps of large diameter hidden in continuous rows behind the upper cornice, with their light rays indirectly reflected from the large curved cove in the ceiling. Regular electric dimmers are to be employed to reduce this light suddenly or gradually as desired.

Different Theaters Require Special Consideration.

The subject of Modern Theater Construction in these articles has of necessity been treated more or less in a semi-general manner. All of the known requirements of a modern theater and many original suggestions have been dealt with. Varying conditions may often affect their installation.

The size and position of the land plot and its disposal, local legal ordinances, and fixed conditions always materially govern theater problems. Special conditions require specific treatment. Two theatrical projects are rarely the same. The duty of erecting a theater always calls for a specialist in that line of construction. It is always better to leave it to the expert.

My aim in penning these articles and diagrams has been to concisely illustrate the essential requirements of a first class theater, indicating occasionally commonly practiced faults to be avoided, always clearly stating my reasons for such elimination. If I have materially accomplished anything that will tend toward bettering existing conditions, I am truly thankful.

NEW THEATER FOR LOS ANGELES.

The Palace Amusement Company, of Los Angeles, owning and operating the Palace of Pictures, will open a new theater. It is to be called the "Palace Theater," and will be housed in the building formerly known as the Chocolate Den on Seventh street, between Hill and Broadway. The place will be transformed into a first class photoplay house, with a seating capacity of seven hundred. A large pipe organ will be installed and first run features will be shown. The first film to be shown will probably be "The Island of Surprise," the Vitagraph feature from Cyrus Townsend Brady's well known story. C. W. Nouls is the president of the Palace Amusement Company, and Dr. H. B. Breckwedel is secretary and treasurer of the corporation. Dr. Breckwedel will act as general manager of the theater. The present Palace of Pictures will be closed.

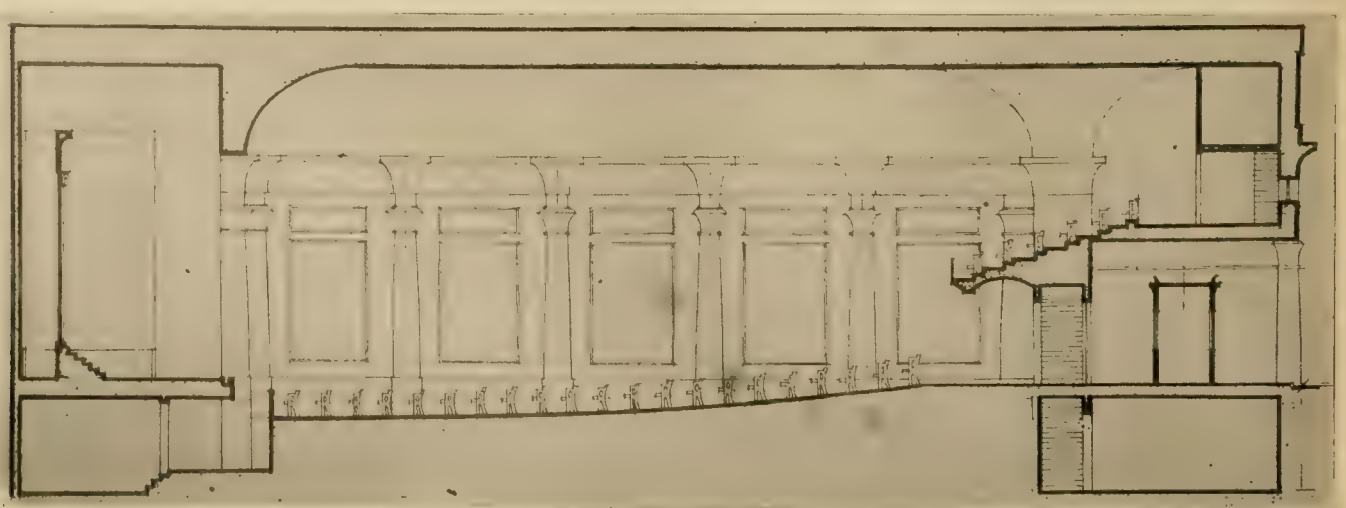
LUBIN COMPANY BACK FROM SOUTH.

Nance O'Neil and a company of thirty players under the direction of Edgar Lewis has returned from Thomasville, Ga., where they have been for the last three weeks busily engaged in making the exterior scenes for "Fires of St. John," a future V-L-S-E release, adapted for the screen by Alfred Hickman, from the play of the same name by Hermann Sudermann.

When "Fires of St. John" is released Miss O'Neil will be seen in the dual role of Marika, the daughter, and Zirah, her gypsy mother. Edgar Lewis, who is directing the picture, is enthusiastic over the success of his southern trip and gives his opinion that it will surpass any picture he has ever made.

AUSTRALIAN NOTE.

Waddington's, Ltd., has secured the lease of the Strand theater, which was completed a short time ago. It is one of the best shows in Sydney, and seats over 1,000 persons. The new management will show Paramount features.



Longitudinal Section.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

MAJESTIC THEATER, LOUISVILLE, KY.

This Photoplay House Has Ornate and Beautiful Entrance—Interior Also Very Handsome—Has Seating Accommodations for 1,200—Managed by L. J. Dittmar.

PRE-EMINENCE has been the watchword of the Majestic Amusement Company of Louisville, Ky., which for a number of years has been one of the most successful moving picture concerns in the country. The company operates the Majestic theater which has one of the most elaborate entrances in the country. The interior of this theater is also very ornate throughout. In the summer of 1908 L. J. Dittmar, George G. Fetter, R. S. Brown, Charles H. Bohmer and A. P. Barnard organized the Majestic Amusement Company with a capital stock of $15,000. Several buildings were torn down at 546-548 Fourth avenue, and a theater erected. This first house had a seating capacity of 650 persons, was at that time the largest in the state, and one of the largest in the country. The investment represented an outlay of approximately $20,000.

Louis J. Dittmar.

This first house was erected on a lot 32x140 feet. The stage was thirty feet deep, and the screen was placed at the front of the stage. For the first three years the pictures were projected from the rear of the screen. False boxes were provided at each side of the stage for singers. The house was completed and opened on Christmas Day of 1908. From Christmas Day until September 1909, the theater just about broke even, but a change came along about that time in the film supply world, and with only first-run pictures the house began to pay, and has been a big paying investment ever since.

In 1911 the company took in forty-three feet of land adjoining, and decided to build a new house on the property which now is 75x200 feet. The new theater was built over and around the old one, only three weeks actual loss of box receipts being recorded, as the shows went right along in the old house, until it was closed, dismantled and carried out from under the roof of the new house. In building the new house the lobby entrance was built thirty-two feet wide, extending back a distance of fifty feet. Forty-three feet of the frontage was cut into two stores, fifty feet deep, and extending back from the street even with the lobby, making the auditorium proper the same width and depth throughout, that being 70x130 feet, five feet having been cut off on the south side for a passage back to the alley. Two side exits open directly into this passageway, while there are two five-foot exits at the rear, on each side of the stage. At the entrance of the house are two large doors used for entrance and exit, giving the theater a total of six wide exits.

The construction of the building is fireproof throughout, the walls being of steel and brick, while the roof is supported on heavy steel beams. The floor of the building is of concrete, with a wood covering. The stage opening is 35x30 feet, and the stage is thirty feet deep. The heating and ventilating system of the building, while simple, has proven very effective. Several ventilators, of large size, open directly to the outside air near the floor. Other ventilators are placed in the ceiling to carry the stale air from the building. Two large exhaust fans are placed in the ceiling. In the matter of heat, a large steam boiler in the basement supplies steam to radiators in various parts of the building. To the left of the lobby, and at the back of the auditorium is a large and commodious dressing room for women while a lavatory for men is provided at the side of the lobby. Lighting is secured through the indirect type of fixtures, suspended from the ceiling, and small side lights placed at regular intervals above the wainscoting.

This company was one of the first to use wide and comfortable seats. The theater is now equipped with 1,200 seats, which range from 19 to 22 inches in width, and which are set thirty-two inches from back to back. These seats are upholstered in black leather, the wood being of mahogany, with metal supports. The seats are divided into three sections, with aisles between the sections and on each side of the outer rows of seats. A cross aisle extends across the theater at the central exit. With these many five foot aisles and numerous exits, the theater is about as safe from fire or panic as it is possible to build one. The interior of the theater is finished in the French Renaissance style of architecture. The ceiling beams are highly ornamental, being finished in figured or modeled plaster. The wall panels are also finished in decorative plaster work. The color scheme is carried out in cream and old rose throughout, while what little woodwork is to be seen is mahogany.

Majestic Theater, Louisville, Ky.

Directly behind the last row of seats an ornamental railing of brass has been placed. This railing is fitted into handsomely carved mahogany posts and was recently erected to prevent people sitting in the last row from being annoyed by less fortunate patrons who happened to be standing at the rear of the auditorium where there is a clear space of twelve feet across the house. Although the theater is equipped with a deep stage, the screen is set at the front of the stage opening. The throw is 130 feet, the picture being 15x20. Two Simplex motor-driven machines are used. During 1912 a special machine was used for Kinemacolor productions which were added to the program.

When the theater was reconstructed in 1911 the capital stock of the corporation was increased to $30,000, each stockholder taking his part of the issue according to the

amount of stock already held. The new building cost about $50,000, in addition to such supplies and equipment as were transferred from the old house. The building was erected on leased ground, the land being leased for a period of twenty years from 1911. In January, 1913, the capital stock was increased to $150,000, giving the corporation plenty of capital with which to handle its business with ease. In 1915 it was decided that a more ornate entrance should be erected and one designed along the French Renaissance type, in keeping with the interior of the house, was built. The floor and certain portions of the arch were composed of Rookwood and Alhambra tile, two of the most expensive tiles produced. Figured plaster was also largely used in carrying out the entrance decorations which are finished in the general color scheme of blue and cream and high lighting gold. The box office, which was of white marble, was allowed to remain in its old place, but the marble was taken

Interior of Majestic Theater, Louisville, Ky.

out and the new box is of tile. Handsome, large, oil paintings have been placed in special frames, one over each of the doors leading into the lobby. Myriads of small lights are hidden in the various fancy figures worked out in the plaster, and six small lighting standards, supporting four white globes, are placed around the interior of the entrance. The exterior of the building is of stucco and white enamel brick. Since the opening of the new house in 1911 a Hungarian orchestra of six pieces has been employed constantly. In operating the house Manager L. J. Dittmar has a force of twenty-four assistants to aid in the various departments.

In the way of publicity the theater uses a great deal of local newspaper space, but does not go in to any extent on circular advertising, contests, or any of the hundred and one stunts used by many exhibitors in their attempts to get business. Admission prices at the theater have always been ten cents for adults and five cents for children. However, Mr. Dittmar and other leading exhibitors have been discussing for some time the advisability of increasing night prices for the double purpose of getting a larger afternoon attendance and of relieving the congestion in the evening.

While it is not generally known, Louis Dittmar came to Louisville, direct from Germany, at the age of eight years. After receiving a liberal education in the Louisville schools he entered the wholesale shoe business as a traveling salesman, representing a number of lines of Cincinnati and other manufacturers in Louisville and on the road. He retired from the shoe game early in 1908 when he became interested in moving pictures, the Majestic being his first venture. At this time he is president of the Louisville Photoplay Association, and of the Moving Picture Exhibitors League, Branch No. 7, of Kentucky, having been at the head of the latter organization for some time. He is also a director and one of the organizers of the leading Theaters' Circuit, Inc., which was recently organized in New York, by a number of the leading exhibitors from various parts of the country, for the purpose of handling special features for members of the organization and other exhibitors throughout the country.

An exchange will probably be established at Indianapolis to handle films in the vicinity of Louisville. While Louisville is one of the leading exhibiting cities it has never been an exchange center, shipping facilities having kept it out of the exchange game, as Cincinnati, Indianapolis, St. Louis and Atlanta are able to reach a larger territory.

LYRIC THEATER, BLACKSBURG, VA.

Small House in Small Town Does Good Business With Admission Prices of 10 and 20 Cents.

THE accompanying illustrations are views of the Lyric theater at Blacksburg, Va., taken before and after renovation. The small picture shows the condition and appearance of the house when J. A. Karnes purchased it; the big picture conveys the state of the theater after it had been subjected to a complete remodeling by the owner. The marked improvement is manifested in the contrast, and the renovated structure gives a hundred per cent. more credit not only to the town of Blacksburg, but to the motion picture industry in general. Mr. Karnes bought the Lyric from Argubrite & Vauter on June 25, 1915. He began making improvements in the structure immediately. In the old theater the seats were on a floor which was level and there was much craning of necks to see the screen. Mr. Karnes had the floor inclined to such a degree that a clear view of the picture can be had from any seat in the house. The operating room was rearranged and made fireproof and a new Power's 6a machine was installed. Mr. Karnes spent $650 in making the improvements in his theater.

View of the Lyric Theater, Blacksburg, Va., Before Renovation.

The seating capacity of the Lyric is not large; there are just 200 seats. The house is opened at 4:30 and closes at 9:30. The admission prices are 5 and 10 cents, except on Saturday, which is a special feature day, when the prices are 10 and 20 cents. Mr. Karnes says that business with him has been very good since he purchased the Lyric. On Monday, Wednesday and Friday the program is made up

Lyric Theater, Blacksburg, Va., After Renovation.

of General Film Company pictures; on Tuesday, the Pathe serial, "Neal of the Navy," is booked; on Thursday, "The Red Circle," another Pathe serial, is shown; on Saturday, Metro pictures make up the bill.

Another element in the conduct of the Lyric which redounds to the credit of the management is the display of posters. As can be seen from the large photograph, these are not strewn all over the entrance and pasted on every available space on the exterior, a pernicious habit with some exhibitors; but they are arranged in accordance with the limit of the proper space obtainable. The exterior is adequately illuminated with incandescent lights. The Lyric has been in existence for five years. Mr. Karnes, while actively engaged in the picture business for only one year, has been following the strides of the industry for a number of years. He is, consequently, equipped with knowledge to enable him to run an up-to-date moving picture house.

COLISEUM THEATER, SEATTLE, WASH.

Interior Decorations and Furnishings Done in Ancient Byzantine—Big and Costly Symbolical Paintings and Mosaics Add to the Embellishments—Smoking-Room Turkish in Design, While Women's Parlor Is Beautiful in Its French Gray and Ivory.

THE Coliseum theater, Seattle, Wash., which cost a half million in construction alone, was dedicated on Saturday, January 8. Long before the opening hour, the streets were jammed in front of the theater by a crowd eager to get a glimpse of the magnificent interior. The beauty of the exterior had won the admiration of the entire city long before the interior appointments were completed. The theater has a seating capacity of 2,500. Of a solid, brilliant white terra cotta exterior, profusely lighted with the newest type of electrical display, the Coliseum looms up at night like a bright gem.

The interior decorations and furnishings are a novel, colorful combination of the ancient Byzantine, relieved by inlaid designs, softened by the gray and black tones of velvet. The carpets are mosaic. The color scheme throughout represents the strong, though subdued tones of the Levant. A great panel directly over the proscenium arch has for its central feature a painting, 14 by 24 feet in size, representing one of Egypt's fighting Pharaohs reclining under the royal

Coliseum Theater, Seattle, Wash.

canopy on a starlit night, after a particularly disastrous day for his troops in the field, and seeks solace in the music of the harpsichord of the period, in the hands of a slave attendant.

The surrounding setting for this feature consists of myriads of colored Mosaics in elaborate design, and the sky has added the feature of an astronomically correct twinkling star field. In triangles to the left and right of the sounding-board are two great paintings representing legends of the reign of Queen Cleopatra. The one to the right shows Cleopatra receiving gifts from Mark Antony whose galleys ride at anchor in the harbor of Alexandria. To the left, Cleopatra is shown in her desire for a dramatic exit from life, trying out various poisons on her unfortunate slaves.

Directly above the sounding-board are three long ceiling panels, Egyptian in design, purely ornamental, executed in transparent glaze colors on a background of gold, and lighted by three great, specially designed electroliers. The three-domed ceilings to the rear of the above are executed in arched hands of Mosaics in fields of rich blue tiling. The paneled ceilings of the balcony, mezzanine, foyer and lobbies are decorated likewise in specially designed patterns of Mosaics.

The mezzanine, containing the loges, the ramp with its inclined planes and the promenade, is decorated on a field of Bagdad red in the most elaborate manner in panels and friezes of many-colored Mosaic designs, the ornamental metal work in wrought iron being flat black and gold. The smoking-room is Turkish in design and color and most elaborate in character and detail.

An innovation in the Coliseum theater is the nursery-room for children, decorated with pictures of characters well known in nursery rhymes. The room represents a color scheme of ivory and dull blue. Furniture of miniature size for the tots adds to their comfort. The women's retiring and rest rooms are done in shades of soft French gray and ivory, the woodwork in ivory eggshell gloss, the wall panels in blended green-striped silk, edged with flat black and gold. A Japanese maid in a quaint kimono is in attendance. The incline leading from the main mezzanine entrance is decorated in period of French Renaissance, with soft tones of gray, the panels in figured silk with edging of black and gold, and floral relief of Japanese wistarias. The seats are especially designed to give plenty of "knee room."

The air in the Coliseum theater is changed every 90 seconds and is driven out by a powerful electric motor through a fan that measures 14 feet in diameter. In summer the air is ice-cooled and in winter preheated. All approaches to the upper balcony from the main floor are inclines, doing away with stairways. An elevator, carrying 27 persons, stops at the lower and main balcony. The interior lighting is a distinct novelty. Instead of being indirect lighting or concealed, the entire theater is illuminated by reflected light, thus insuring an unusually well-lit playhouse and avoiding any direct glare.

The Coliseum theater is operated by the Greater Theaters Company, of which Jensen & Von Herberg have the controlling interest. Jensen & Von Herberg also operate the Liberty, Mission and Alhambra theaters in Seattle.

FRANKLIN THEATER, OAKLAND, CAL.

A beautiful motion picture theater is the Franklin theater, situated at 14th and Franklin street, Oakland, Cal. It is owned and operated by C. W. and Rex W. Midgley and M. A. Krueger. The Midgleys were formerly of the American theater, Salt Lake City, Utah. The accompanying illustration of the exterior shows the handsome appearance of the structure. The lobby walls are decorated with framed pictures of the photoplayers which add a tone of dignity to the frontal effect. The canopy extending across the sidewalk is studded with transverse rows of incandescent lights, and these together with the other electric lights across the cornice in the perpendicular sign bearing the word "Triangle Plays," and those in the signs at each side and at the top of the

Franklin Theater, Oakland, Cal.

structure emblazing the name of the theater adequately illuminate the exterior of the Franklin.

The theater was built a year and a half ago, and has seating accommodations for 1,000 persons. The price at matinees is 10 cents while at evening shows 15 cents is charged. The Franklin is opened at 1:30; a two hour entertainment is given. Selections appropriate to the pictures are rendered by an orchestra of six pieces and a pipe organ. Triangle service is used, and the program is changed twice a week. C. W. and Rex W. Midgley are also the owners and operators of the Alameda theater in Alameda, Cal.

ARBOR THEATER NEARING COMPLETION.

The moving picture theater being built at North Swan and Second streets, Albany, N. Y., by William H. Buck is rapidly nearing completion. It is contemplated that the structure will be opened at the end of March. Mr. Buck is a popular and experienced theatrical man.

CASSIL BUILDING PHOTOPLAY HOUSE.

F. H. Cassil of Red Cloud, Neb., is building a 400-seat moving picture theater at that town. The name of the house will be the Orpheum, and motion pictures will be shown five nights a week. The Orpheum will be fitted with a stage big enough to accommodate road shows.

MOTZ OWNER OF THE NEW GRAND.

It was stated in our issue of Feb. 12 under the department head of "Picture Theaters Projected" that O. L. Winslow purchased the Bell theater at Warsaw, Ind. This is an error, for H. M. Motz of Warsaw was the purchaser of the photoplay house. He has thoroughly remodeled the structure and has changed the name to the New Grand.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Jimquin Denies.

JIMQUIN of L. A. says he did not get the idea for demonstrating the Powers 6-B from Picture Theater Advertising, as he *has* used the idea before. He adds that he has gained some ideas from P. T. A. and it is a pretty fairish book that can teach Jimquin. As samples he sends in some photographs. One shows Father Time walking down the streets of Los Angeles on New Year's Eve carrying a suit case labeled, "Leaving town to-night, fare paid by the Isis theater, Spring near Sixth." Put this away in your file and think of it along in December. We would reproduce the photograph only Jimquin is about as good a photographer as we are, and even engravers are entitled to a little kindness now and then. Anyhow it seems to be one of those two-story mannikins that are used for ballyhoo purposes, provided with a white nightie, whiskers and scythe. It makes a striking figure and at that time of year a most appropriate one. Mr. Quinn seems to be making "Spring near Sixth" a sort of slogan for an address. It may seem to be a funny slogan, but it sticks, and that is what counts. You'll probably remember "Spring near Sixth" to-morrow. If you do try and figure out a catchy address of your own. That is a lot better than 542 South Spring. The other photograph shows a lobby crowd reading some of Mr. Quinn's mail; letters from his two younger brothers "Somewhere in France" with the Allies. Letters from the front are regarded with interest and make a fine lobby attraction. And just for good measure he sends along these Jimquins:

It keeps us up o' nights figuring out ways and means for your better entertainment.

We know quite a bit about running this theater of yours, but not all. Your suggestions will help.

It's sweet music in our ears to hear you say on the way out, "That's a GOOD show." We prefer it with the loud pedal, too.

"O wad some power the giftie gie us
To see oursel's as our patrons see us!"

Our business is to entertain you.

Your's to come often to be entertained.

We mind *our* business.

DO YOU?

If you find anything to complain about, for goodness sake let's keep it in the family. Tell us, not the neighbors. We're even more interested.

A Sectional Weekly.

The Exhibitors' Weekly is the title of a new eight-page weekly newspaper published by E. F. Dardine at Charlotte, N. C., and distributed to every exhibitor in the Carolinas, the Virginias, Maryland, Georgia, Florida and Eastern Tennessee. It runs about three pages of boiler plate and some local news, but most of the material can be had, with more, in the National publications. It is probable that a stronger appeal would be made with a greater proportion of local news, wherein the paper will have less competition. Still it is young yet and it takes some time to train the exhibitor to get gossipy.

And Tom North Knows.

Picture Theater Advertising has been very generally praised, but two notices we particularly value. One was written by George Editor Carpenter and the other is taken from a recent V-L-S-E Pals, of Seattle. Here it is:

Every week the Moving Picture World carries a notice on Mr. Sargent's page, "Advertising for the Exhibitors," offering the book, "Picture Theater Advertising," compiled by Mr. Sargent and published by the Moving Picture World for sale. We have just finished reading this and are reading it again.

We think so well of it that we are going to publish excerpts from it from time to time in PALS. We know positively that any exhibitor who will read this book conscientiously, not once but a number of times, will get hundreds of dollars' worth of the best kind of advice on the best way to conduct theaters.

Mr. Sargent has given the exhibitors of America credit for most of the ideas but due credit must be given him for the excellent manner in which he has gathered the various data and compiled it in a way that makes every page intensely interesting.

We do not hesitate, in fact we urgently advise every reader of PALS who has not already secured a copy of this book to order one at once. It will be one of the best investments you have ever made and you will, without a doubt, be repaid many times over for the small investment called for. It is worth many times the price asked.

We are particularly appreciative of this because it comes from a man who knows his business thoroughly and who has demonstrated that he knows. And it is not said merely because Mr. North wants a mention here now and then. We've been lifting good stuff from Pals every week and would continue to do so even though he said the book was bad. But he likes it and advises its purchase, not because he wants to curry favor but because, like Mr. Carpenter, he knows that it will help his patrons to do better advertising and so ensure a greater success that will not only permit them to pay their exchange bills promptly but also will permit them to take a better service and make more money still.

Good on One Side.

The Palace theater, Emanus, Pa., sends in a program one side of which is a lithographed picture of Lillian Gish without advertising. The other side carries the house program. The management has laid out its announcement well, but the local printer has done his durndest and it is some durn, too. If we had to deal with a man like that we would talk to him over the telephone and not trust ourselves to get too close to him. This is an ideal arrangement for a small program,

THURSDAY January 6th.	HONOR THY FATHER. A powerful 3 reel feature based upon the Fourth Commandment. THE TRIUMPH OF ELAINE. The last chapter of the Romance of Elaine. Elaine will be followed next Thursday by the great serial of the sea, "Neal of the Navy." CUTEY'S AWAKENING. A Vitagraph comedy
FRIDAY January 7th.	THE WOMAN HATER. Presenting Henry Walthall and Edna Mayo in the 3 act feature comedy of a bachelor's plunge into matrimony. THE DAWN OF UNDERSTANDING. Maurice Costello and Leah Baird in a pleasing two-reel drama. A PERILOUS CHANCE. This highly spectacular "hazard" of the Helen Series is alive with action. One additional subject.

if it is well printed, and once the boxes are built up there will be no additional expense for setting as the boxes are retained and the new matter set to measure and dropped in. In the original the program is five inches wide. The trade advertising surrounds the program and frames, but does not hide it. It is all so well planned that we regret that the printer has spoiled the job, but as the management writes, it is better to hold the job in the local office.

Even where the work is not so well done as it could be done outside, it is better to go to the local concern. One of the secrets of the small town success is to keep the money in the town where possible.

Thoughtful.

The Princess theater, Memphis, Texas, sends in a trifle late its Christmas program and a Thanksgiving card. Both carry a red and green poinciana. The card is about the size of a visiting card and is neatly lettered to express the thanks of the management to its patrons of the day of general thanksgiving. The Christmas program seems to be the regular house issue with the addition of the two-color ornament. It is a three by five four pager, three days to the page inside and with a quotation on the back. This may not be as telling as some house talk and yet, because it is well chosen, it is possible that it does even more good. If a few persons are particularly appealed to by some one of these sentiments and it is pinned up somewhere, it will serve as a permanent advertisement. Sentiment does not mean some funny toast or humorous saying, but a really helpful thought well expressed. Many of these can be found in post card stores and can be taken over to the program if not copyrighted, as few of them are.

The newspaper advertising is similarly direct. There is no big type, but a well displayed program for the week in a space sufficiently ample to give it room, this particular advertisement being two nines, or nine inches across two columns.

Small But There

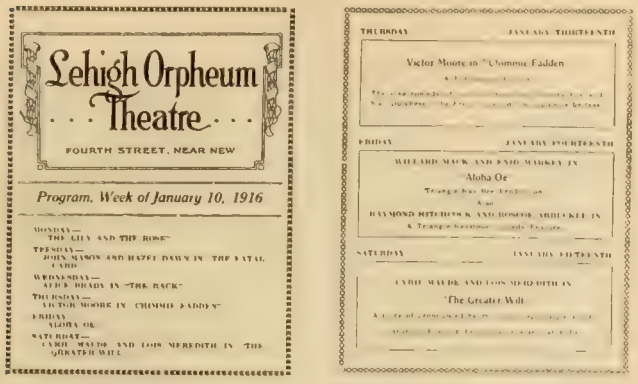
For a small program the Mystic, Petaluma, Cal., gets out a neat four-page program about four by six. It is printed on news stock and carries no cuts, which would be out of place. As the house runs mostly one and two-reel titles there is a lot to be gotten into so small a space, but they manage to get it in. Any house can afford a program this size.

Hennegan Issues

The Hennegan company is sending out a new lot of program covers and other features, all neatly bound with a brass ring by which they may be hung up if desired. They present a new line of single sheet blanks around six by ten inches with a variety of designs. They are not much cheaper than the four-page covers so far as cost is concerned, but they save cost of composition and can be used as a two-fold folder and be printed up on the back with address form. They also have a smaller four-page two-color cover supplied four pages to the sheet so that they may be printed two at a time and cut apart, requiring to be run through the press only as many times as there are programs instead of twice the number. These are about 4 by 6½. There are also new designs in the old offset series. The Hennegan covers are useful if you can order in quantity, which can be done by splitting your order with brother exhibitors in nearby towns.

Lehigh Changes.

The Lehigh Orpheum, South Bethlehem, Pa., has changed its program style again and we like this one about as well as anything they have done yet. It is four pages, about five by six and its arrangement is best suggested by a reference to the cut which shows the first page and one of the inside pages showing the panel arrangement with the



dates above and not in the panel. The front page, it will be noticed, recapitulates the program for the week. Inside there are three pages to the day, each by itself. We do not quite like the borders. They seem to be making too much of an effort to be ornamental, but the ornamentation around the house name is in excellent taste. The Lehigh and its sister, the Third Street, Eaton, can do things. This is one of the best things they have done. The program is on heavy cream stock, just a tint, and is printed in brown, which is good if the printer knows how to work the ink. This printer does.

In Colors.

The Theatorium, Mt. Carmel, Pa., sends in several Hennegan covers printed up as a four-page program. The form of the program layout is changed each week and this, we are inclined to think, is a needless expense. It gives variety, but a well laid out program with a change of type matter will permit the advertising to be kept as standing matter. Of the samples sent we like best the program from the week of January 3rd. The display of program matter is good in all issues and the management does not make the common error of letting the same matter stand in the head too long. If you tell the same story week after week, the argument presently loses force and is unnoticed, but giving new copy each week, even if it does mean a little more work, will give a definite return in value. This weekly change of all material is a capital feature of the Theatorium programs, but we think that money may be saved, without sacrifice of effect, by having a standard program form.

Either they have a good printer or they have educated one. The type display shows up the facts to the best advantage, not merely the title but the facts. There is a proper relation in sizes of the faces and the choice of face as well. But do not always blame the printer for a poor display. You have to first supply the right sort of copy. If you write too much it will be too small and too little is apt to get too black. Do as Mt. Carmel does and work in with the printer. Tell him what you want and let him tell you, as well, what he wants. Then strike an average.

Another Organ.

The Lyric, Coeur d' Alene, Idaho, is issuing the Lyric News, a four-page house organ that is made to work for the house. In the issue to hand they use the "Rotten" argument, started by J. W. Llewllyn. This is something that every house manager in the country should take up. Teach your patrons that the show is not rotten merely because it does not please the speaker. Grant them the right not to like the show, but educate them to say that the show did not please them instead of saying it was rotten. It is in things such as this that the house organ has its greatest value. You have many ways of announcing your program, but there are only two ways of talking to your patrons—the screen and the house paper—and of the two the house organ does better work, for it reaches those who do not see your screen. The only straight program matter is the condensed program on the first page and here they use a form new to us:

"The College Widow"
Geo. Ade Comedy.
Saturday only.
January 8th.

John Barrymore in
"The Incorrigible Dukane"
Sunday and Monday.
January 9th—10th.

"The Chalice of Courage"
Tuesday and Wednesday.
January 11th—12th.

This varies from the usual form of date, attraction and star, but it has an advantage in that it makes the appeal with a known star instead of an unknown play. The rest of the advertising is done with readers.

The house offers an "economy ticket" giving $1.20 for $1, but we are waiting to see others using the commutation ticket offered by the Star, Trail, B. C. There should be a chance for this in any small town, and it does not have to be so very small at that.

All But.

A. H. Cobb, of the Temple, Hartsville, S. C., sends in his first program. It is a neat four-page card, three by five, and is very nicely done except for the mottled stock, which does not show up well. The display is good and the general imprint excellent. Mr. Cobb writes:

> I began reading the Moving Picture World about three years ago. At that time I was an operator and read the projection department only, but I soon began reading the advertising department also and the first thing I knew was reading it from cover to cover. If I don't receive it on time now I have a scrap with the news stand until I get it.
>
> Am constantly watching the advertising department on the lookout for things I can use and usually turn to it the first thing. May butt in again sometime and I hope that I am not taking up your time that could be used more profitably somewhere else.

Evidently he has profited by what he has read, for the program shows results. We cannot understand the fight with the newsdealer when it is possible to not only save money but receive the paper sooner by subscribing.

It Puzzles Him.

Just now we are watching a small town man. He thinks that the easiest way to fight opposition is to give two five-reel features each day and he cannot understand why people like the other two shows better. He cannot understand that people like the other houses because the show *seems* better and that the show seems to be better because they are not all tired out after the show is over. They do not realize this nor does he, but with twice as much he is doing only a half business.

Write Ups.

The Orpheum, Fort Wayne, Ind., is running a series of write-ups of its advertisers, which certainly does not have the effect of reducing the number of advertisers. The Orpheum takes rather a small space for its own use, but the chatty way in which the stuff is written makes it work powerfully. There are chats about the orchestra and the singers, and the program editor seems to realize that a picture theater is something besides a barn with a screen at one end and a projection machine at the other. He tells about the house and shows that there is something besides films to a picture entertainment. In passing, they got out an unusually neat cover for the Christmas issue.

Used Telegrams.

A. V. Hilton, of the Grand, Lewiston, Idaho, has been trying out the fake telegram, and as the stunt was new in the town he cleaned up with it. The regular "Send" telegraph form was used for the message, but the envelope was done in imitation of the regular Western Union covers, but called "Western Nuone." In a hurry it looked about the same and probably no one noticed that this envelope opened at the side instead of the top. The message purported to be from Jesse Lasky and urged the recipient to see "The Explorers" at the Grand. Only about four hundred were sent out, as these went to a select list and were delivered by the regular Western Union messengers, which gave the scheme greater force. It is probable that the four hundred, properly addressed and delivered worked to better effect than a thousand or two not addressed. Mr. Hilton put it through carefully and so convincingly that the whole town took the joke.

Mr. Hilton asks for comment on a second day advertisement for the same attraction. Since it was a second day advertisement, there should have been some effort to capitalize the hit of the day before. Instead he gives a straight advertisement, well written and well displayed. As an advertisement it is distinctly good. The use of a twelve point border in a single column advertisement is a little daring, but it is effective and there is not enough very black type in the text to affect the display value of the border. This is the risk that is run. Nothing will put up an ad so well as a big black border, provided that all the rest of the advertisers on that page do not also use B.B.B. as well, but if the advertisement is small in either dimension and crowded with type then it looks like a mess. Mr. Hilton evidently knows this for he uses the space for the border and gets more in the column because now he can use smaller type and more of it and yet get the same display.

Here is a little point of interest that probably Mr. Hilton never thought of. For that matter not one advertising writer in a thousand might get it. He tells in a paragraph that "The Explorer" is a story of Central Africa. Below he boxes in the announcement of a Paramount scenic, merely saying, South American Travelogue. Some stupid people are apt to get the impression that "The Explorer" is a South American travelogue, and this in spite of the definite announcement just above and the enclosing panel rule. This is not a criticism. It is merely a comment on the danger of rear end collisions.

We should like to see more of Mr. Hilton's work. Evidently he has a good eye for values.

Rules and Things.

S. Schultz who is an old time exhibitor and exchange man, is now managing the Vernon, Worcester, Mass. He sends in a couple of programs for comment. Mr. Schultz has done his share better than has th

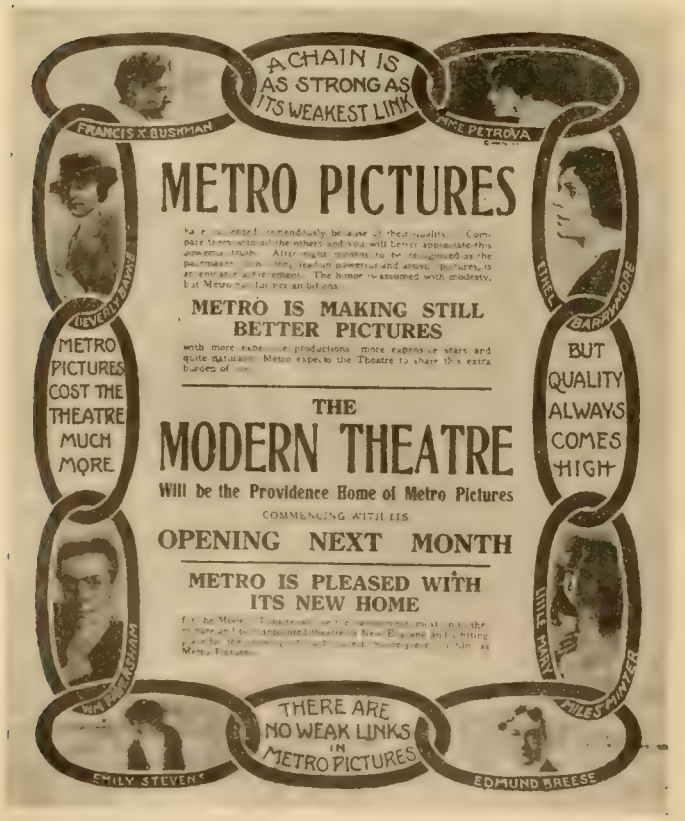
printer, and we take it that this is what he wants commented upon. If he will compare the two programs he will note that, on the front page, the one for January 17th shows better than the one for the previous week. This is because use of the break rule and the added paragraph in the earlier program makes a poor division of the space. It would be well to hold the single bank and the waved line instead of two point rule. The inside pages are split with two advertisers on each page. These advertisements are set in panels, which is good practise, but the printer has used rule for the top and bottom lines of the panels and fancy border for the sides. The effect is poor. The day's program should be enclosed in the two point rule, the panel being the same rule all four sides. The advertisements should be given panels of the light waved rule or left without frame. It is good practice to frame the advertisements to keep them out of the way of the program, but is better to frame the program in heavy rule and the advertisements in a light line. Then the program stands out better. It would probably help to run a piece of rule under the dated days, to bring these into prominence; to spell out the names of the days. A good combination would be two point rule and a ten point light italic letter, not too much condensed.

Here is something that the house is not supposed to have anything to do with, and that is the grammar and expression in the merchants advertisements. At the same time, since it is the house program, it might be possible to make a tactful suggestion when the advertisement is received. A laundry, for instance, announces that it is "Equipped with the latest and most modern machinery to do laundry work with." A hint that by cutting off the extra words they could get a better display would obviate the necessity for telling them that the other words are silly. It is not supposed that their machinery is for other than laundry purposes. Another advertisement reads: "Vulco powder, 15 cents a bag, will save you $2 worth of coal." It should read: "Vulco powder. (Period) A fifteen cent bag will save you $2 worth of coal."

It is no concern of the exhibitor how an advertiser misuses his space, and yet the public will be able to blame the house and not the advertiser. Every program manager should try to help his advertisers for his own sake.

"Service Beyond the Films."

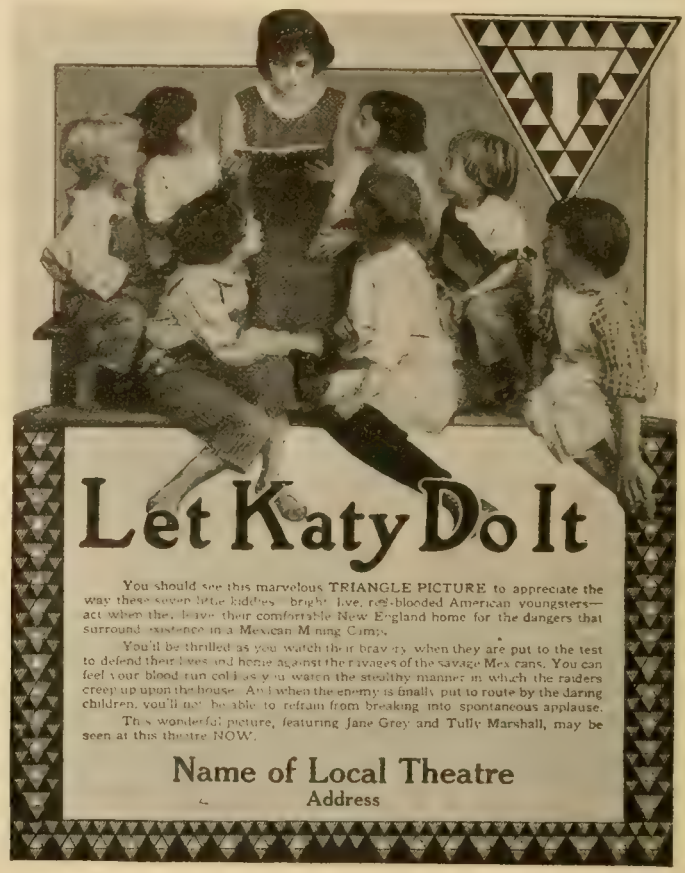
We are used to the national advertising campaigns for the films, but Metro is doing more. William E. Furber, press man for the Metro's Boston representation, sends in a quarter-page advertisement from a Providence paper to show how Metro starts them off. The idea of the frame, in connection with the legend in the top link, is so good that it is


A CHAIN IS AS STRONG AS ITS WEAKEST LINK
FRANCIS X BUSHMAN
MME PETROVA
METRO PICTURES
METRO IS MAKING STILL BETTER PICTURES
METRO PICTURES COST THE THEATRE MUCH MORE
BUT QUALITY ALWAYS COMES HIGH
THE MODERN THEATRE
Will be the Providence Home of Metro Pictures
COMMENCING WITH ITS
OPENING NEXT MONTH
METRO IS PLEASED WITH ITS NEW HOME
THERE ARE NO WEAK LINKS IN METRO PICTURES
EMILY STEVENS
EDMUND BREESE

passed along. The advertisement of a company is apt to help the house more than its own first advertisement. There is a suggestion conveyed that the company is actively interested in the house and will use its best endeavors to see that the house is well supplied with attractions. It is not merely that the house has the Metro program. It's a certification that Metro knows it and is interested.

Triangle Getting in Line.

Triangle has swung into line with exhibitors' first aids in the form of mortised advertisements for newspaper use. These are so framed that all you have to do is to order the electro and send it to the paper, which will set in the name and other matter for your house. You get the services of highly trained advertising men at less than what it would cost you to have a rough sketch made, and you get not only the text but a cut and the characteristic Triangle border. It looks like a theater advertisement and not a makeshift. There was a time when manufacturers offering this service made their prices show a profit, but now they are put out at less than the cost of the single electrotype. Cut work costs eight to twelve cents a square. A cut about fifty squares costs $1.85. This is a three-column cut 115 lines


Let Katy Do It
You should see this marvelous TRIANGLE PICTURE to appreciate the way these seven little kiddies—bright, live, red-blooded American youngsters—act when they leave their comfortable New England home for the dangers that surround existence in a Mexican Mining Camp.
You'll be thrilled as you watch their bravery when they are put to the test to defend their lives and home against the ravages of the savage Mexicans. You can feel your blood run cold as you watch the stealthy manner in which the raiders creep up upon the house. And when the enemy is finally put to route by the daring children, you'll not be able to refrain from breaking into spontaneous applause.
This wonderful picture, featuring Jane Grey and Tully Marshall, may be seen at this theatre NOW.
Name of Local Theatre
Address

deep. A hundred line cut one column wide costs only forty-five cents. The three-column cut is reproduced here.

With the advertising helps now offered there is no excuse for a manager not using the papers intelligently. It may seem an expense to purchase cuts, but it is in no way an expense if the use of properly prepared advertising brings a return all out of proportion to the cost of the material, and most managers will welcome the chance to obtain properly displayed material. It is worth that much merely to step from under the clutch of some job compositors.

Evidently Resumed.

We spoke lately of the old bulletins issued by the Saxe enterprises of Milwaukee. This was some time ago, one of the first. Very evidently they have revived the old idea for numbers nine and ten of volume one of the Saxe Weekly have come to hand. It is a twelve page and cover, slightly under nine by twelve inches. Like its progenitor, its first duty seems to be to entertain and its second to advertise. It is read, and because it is read and not merely looked at, it carries the fullest advertising value. Only one page is taken for the detailed program, the rest is reading, a part of which is designed to create interest in the attractions. The cover is a special design in black and one color. It is attractive both in appearance and matter.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid*. $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

Inquiries.

Questions concerning the writing (but NOT the marketing) of photoplays will be replied to without charge if addressed to the Photoplaywright Department and accompanied by a fully addressed stamped envelope. Questions must be typewritten or written with pen and ink.

Questions as to the financial standing of concerns or the probable markets for specific or certain styles of stories cannot be answered.

In no case and under no circumstance will any manuscript or synopsis be handled and if sent will be returned without reply.

A list of addresses of producing companies will be sent if the request is made direct to the publication office, but not where request is made to this department.

Time Jumps.

COMPARATIVELY few persons seem to understand why time jumps are barred from frequent use, and they seem to believe that it is the length of elapsed time and not the frequency of the jumps that is prohibited. One writer even wants to know if he can vision the first two reels to escape a time jump of fifteen years.

Time jumps are disturbing merely because they interrupt the action, and, as a leader "Fifteen years later" is no more disturbing than one that reads "Fifteen minutes later." There is a greater objection, however, in that the time jump of great length means also a change in circumstances. Things are about the same at the end of fifteen minutes as they are right now, but much may happen in fifteen years that must be explained before the story can be understood. Almost always the leader must be followed by from two to ten scenes, and perhaps other leaders establishing essential facts. Then the story proceeds.

There can be no very great objection to a story that jumps ahead ten or twenty years, if there is but one jump, but the story that covers that period by two year advances is to be shunned, because each time there must be a pause in the story while explanations are made. This is what brings the time leader and time jump into disrepute. Your story is going along swimmingly and suddenly it jumps ahead two years. You explain a few facts, run a couple of scenes of real action and then announce that it is three years later. Once more you have to pick up the threads of the story in half a dozen explanatory scenes and then it is five years later and you are hard at work again telling what has happened. That sort of story cannot interest.

If your story positively requires that you advance the action, and you have a couple of intermediate stops between now and fifteen years later, it is even better to vision back for the intermediate facts and make the one long jump than to dribble the story along from year to year. It is entirely possible to keep your story to the present, and it should be done. Most of the time the excessive jumps are due to your inability to get enough plot out of one period, which means that your plotting faculty is still undeveloped.

Competition.

How can we hope to sell the products of our imagination when men who have lived fiction try to break into the game. Look at this letter:

> "I am writing a book of my life, from 8 to 60 years, in which is a wonderful thrilling romance. I am a designer by trade; have lived in twenty-two of the United States; I have two wives living; am the father of twenty-seven children. I have photos and data of twenty-four tragedies in my life; I have been wealthy in my time, but am now broke and in jail awaiting new trial in January, 1916. I have been charged, tried and convicted of murder three times, the pending new trial being on a trivial charge."

This is from a real letter the Sterling company received the other day. They are not going to use the stuff, because they know that true stories are seldom good. There is still hope for the imaginative.

Half Reels.

A correspondent asks for the addresses of companies buying half-reel comedies. We know of no company in the market for short lengths at present. Will others please take notice?

The Picture Eye.

A correspondent opines that she has the picture eye, but says:

> I think I have the "picture eye," as it is called, as every idea that comes to me is a living, walking, talking one, but in place of seeing the action on a white screen I see it always in its natural environment, be it in a room, the desert, a street, in a boat or wherever it happens to be, but the principal action is never spread. I see it all with a straight-ahead look. When I try to think of a room on the screen and place my action in it I immediately lose freedom of thought. Is this a fault I must overcome—must I always try and put my action in a set or location in place of the natural one?

This is not the picture eye. It is more a mirage, a fancied seeing of action. If the correspondent really had the picture eye, she could see the action and write down the action as she sees it. Possibly she does not really see the action or perhaps cannot write the action she sees, but if she really has the picture eye, then she can see the action, not once but as many times as she oks at it.

Perhaps though she finds her own solution when she says that she tries to put her action in a set or location in place of the natural one. We cannot imagine what she means unless it is that she seeks to transplant the action. Surely if she can see action in a room she can write the action in the room and leave it to the producer to build a set to fit the action. She should not try to think of a room on the screen. Let her look into the room in her imagination and write the action she sees there. That is all she has to do.

Practise.

Writes a lady:

> Personally, I feel that I have learned the mechanical part of technique and I certainly never lack for plots. At the present stage my work is an excellent example of that "labored development" and "evident effort" which you mention in a recent article. Of course I know your answer to that, but I wish to be as efficient as possible. I want to do the best I can in the very shortest time. It worries me to feel that I am in a rut or constantly repeating mistakes. I like my characters and I like my plots when I begin, but when the *play* itself is finished I wish to offer my humblest apologies to them both for such poor expression.

Precisely. Practice and work and no hurry. That is the only way. The first dog house we ever built was a horrible thing and we apologized to the dog and kept him down cellar instead of in the kennel. The last (our fifth) is a canine palace even to the number over the door in aluminum figures. Building four dog houses taught us how to build the fifth. You may need to write more than four plays before your characters stop calling you names, but it is all practice whether it is dog houses or scripts.

One Reels.

There is a very small market at present for one-reel stuff. The demand is all for five-reel stories that really are worth five reels. We hesitate to make this statement because there are enough incompetents already doing only the five-reel stuff when they still should be practicing on ones, but they do not matter so much as the others who are writing and mailing out one-reel ideas with small chances of acceptance.

Universal is scarcely in the market, as so many of their directors are supposed to supply their own ideas. Mutual offers a very small market and only a few of the licensed companies are in the market for that length at present.

The reason for this is very simple. Many one-reels were made up ahead before the demand turned to the features. Just now the ones are used only to round out a program.

This is a false position and there will come a swing back in the course of time just as the slapstick story went away and came back again and was again sent to the discard. Two or three years from now there will be the same demand for slapstick as there was a year ago. In the same way there will come again a demand for one-reel stories.

In the meantime you must master the one-reel before you can write two-reel scripts and must do twos before you can hope to do fives. Then you must actually write the action for five-reel stories and become familiar with this form before you can hope to market the synopses for five reels that constitute the present demand.

The present popularity of the five-reel is largely based upon the fact that one feature can be advertised to better advantage than five titles. That is all.

Overweight.

We don't know from his letter whether he is joking or not, but the correspondent who sends in a tale of woe and remarks that it cost him eighteen cents to send out his script is advised that he is about three ounces overweight for a five reel script in full. No editor can get the strength to become interested in a nine-ounce script.

Jones' Book.

Marc Edmund Jones is privately circulating a feature photoplay that costs too much to produce; at the present, at any rate. Having had one experience with a script that went home with someone else, he has had this printed for copyright purposes as a story. The idea is rather too expensive for general use, but as a matter of record, credit Mr. Jones with being the first.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. You may be surprised at the number you cannot answer without a lot of study.

Question No. 126.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theatre managers looking for high class men will do well to watch the Roll of Honor.

Suppose your mercury arc rectifier tube became sluggish and hard to start, and that small bubbles appeared in the mercury. What would you conclude, and what would you do? Can the reactance of a mercury arc rectifier be used as an economizer, and is it as efficient as the regular economizer when used that way?

Roll of Honor on Question No. 120.

The Roll of Honor on question 120 consists of the following names: Jos. H. M. Smith, Fort Worth, Texas; E. J. Wilson, St. Joseph, Missouri; W. C. Crawford, Brooklyn, New York; Wilson Hays, Barton, Maryland; A. H. Cuff, Gravenhurst, Ontario; Walter Collins, Tiffin, Ohio; H. G. Crose, Gary, Indiana; Leon Brantley, Nacogdoches, Texas; F. F. Bell, Palestine, Texas; Walter E. Bryner, Springfield, Illinois; B. J. Fenton, Fernandina, Florida; E. E. Elmer, Auburn, Rhode Island; P. R. Dey, Winnipeg, Canada; Bert Carlson, Minneapolis, Minnesota, and Leonard Pagenhardt, Westernport, Maryland.

It was a rather difficult matter to determine as between the replies of Brothers Crose, Wilson, Fenton, and Elmer. I have, however, concluded to publish the replies of both Fenton and Elmer.

Friend Crose sent in a very excellent reply, but it was long, rather technical, and, on the whole, while his answer was very complete, I think the others are more understandable.

Reply to Question No. 120.

By B. J. Fenton, Fernandina, Fla.

The Question:

What do you understand by the expression "my machine cuts 50 per cent. of the light?" What do you understand by a "6 to 1" intermittent movement? What relation is there between the speed of the intermittent movement and the proportions of the shutter blades? What relation is there between intermittent speed and flicker?

The Answer:

(a) What do you understand by the expression "my shutter cuts 50 per cent. of the light?"

(b) What do you understand by a "6 to 1" intermittent movement?

(c) What relation is there between the speed of the intermittent movement, and the proportions of the shutter blades?

(d) What relation is there between intermittent speed and flicker?

(a) In a one-blade shutter this would mean that the blade was just one-half the circle, in a two blade shutter, each blade would be one-fourth the circle, and in a three blade shutter each blade would be one-sixth the circle, with all the blades and spaces of equal size.

(b) It means that, in each cycle the intermittent sprocket is stationary six times as long as it is moving. To prove it: turn the fly wheel forward until the intermittent movement just barely starts to move, then on the rim of the fly wheel, opposite some point on the frame, make mark No. 1. Turn the fly wheel forward until the intermittent movement is just completed and make mark No. 2, then forward again until intermittent movement is just starting again, and make mark No. 3. If the machine is so geared that the fly wheel makes one revolution to each intermittent movement, No. 3 will be right where you started and you will find that the distance one way between marks Nos. 1 and 2 is six times as great as when measured the other way.

(c) The shutter blade should be of such size as to just cut off the light during the movement of the film across the aperture. Any larger blade would mean less light without any added benefit, hence the faster the intermittent movement, the narrower the blade may be.

(d) Yes, the speed of the intermittent movement would affect flicker because as the speed increases we are able to cut down the width of the main blade, and perhaps add another flicker blade without increasing the total area of all the blades, or at least utilize a greater percentage of the light and a better proportioned shutter, and thus the rapidity of the intermittent movement would operate to decrease flicker. We could get the same results (as regards flicker) with a one blade shutter as with a three blade, but we would have to run the machine three times as fast.

Flicker is caused by the alternations between light and darkness, and the more rapid the alternations, and the nearer equal the periods of light and darkness, the less noticeable the flicker.

Reply to Question No. 120.

By E. E. Elmer, Auburn, R. I.

By "my shutter cuts 50 per cent. of the light," I understand that only one half, or 50 per cent. of the total c. p. emanating from the arc reaches the screen. In other words, 50 per cent. of the light coming from the front of the objective lens is cut off and lost by reason of the shutter. For instance: if you have a 12x16 foot picture, and are using 40 amperes, projecting the film without a shutter you would have a screen illumination of

$$\frac{\text{40 amperes}}{\text{12x16 feet}} = \frac{40}{192} = 5/24 \text{ amperes per square foot.}$$

But if the shutter cuts 50 per cent. of the light we will have only 50 per cent. of that, or 5/48 amperes per square foot.

A movement is said to be a "6 to 1" movement when the intermittent is in motion six periods and at rest one period. For instance: Given sixteen pictures to the foot and running one foot per second, and a 6 to 1 movement the intermittent would be in motion 1/112 of a second, and at rest 6/112 of a second. There is a very close relation between the intermittent movement and the shutter blades, since the faster the movement, the narrower the blades may be, thus enabling us to secure a better balanced shutter. But it must be borne in mind that if the movement is too fast, complications are set up, such as excessive strain on sprocket holes of the film, fast wearing of the star and cam by reason of the rapid movement, and a general shaking and loosening of the mechanism for the same reason.

Intermittent speed bears directly on flicker, in that the shutter must revolve once every time the intermittent moves. Now the slower the movement of the intermittent, the wider the shutter blade must be, hence conditions are set up which throw the shutter out of optical balance, and render the dark periods visible to the eye—"flicker."

WAYSIDE NOTES.

The Editor of this Department is making an extended tour, visiting the various manufacturers of projection apparatus, generating plants and allied accessories pertaining to the projection end of the moving picture industry with a view of obtaining information at first hand of the progress made during the past year.

We believe that the results of this trip will not only bring the Moving Picture World into closer relations with our friends the accessory manufacturers but also enable the Projection Department to render in the future even more valuable assistance than in the past to those of our readers who bring to us, for solution, their projection perplexities.

The following impressions, collected enroute by Mr. Richardson, have just reached us and will be followed by further installments in subsequent issues.

In Schenectady.

Schenectady is some village, and the Schenectady men a bundle of very live wires. They welcome the stranger with outstretched hand and—knock his block off if he does not behave reasonably well. For history sets forth the fact that Schenectady likes just one thing better than a scrap, and that's another, bigger scrap.

Now don't get me wrong. The boys may relish a lively bout but they don't go around looking for some one to knock a chip off their shoulder, and moreover they have, in the parlance of railroading, headed in on the right track.

The union has thirty members and those thirty believe firmly in good salaries and good working conditions; also *they believe in giving high class service in return,* and to that end let no opportunity slip to improve the technical side of their profession.

The union has a unique arrangement. Within it has been formed a society which also contains members of the stage employes local, and this society has club rooms, with pool and billiard tables, comfortable chairs, writing and card tables, etc. The society gives lectures on matters of interest to operators at intervals, besides supplying a comfortable place to rest and for sociability between the men.

On my arrival in the home city of the General Electric the hand of Brother V. Tullock wigwagged signals of welcome, followed promptly by explanation that he was the only Simon-pure, real honest to gosh

moving picture man in Schenectady not at that time actively engaged in assisting at the daily harvest of dimes.

Tullock is quite a warm number at the welcome-to-our-city stunt. Imagine a tall, scrawny, narrow, bony two-legged he-critter. Well Tullock is not by any stretch of the imagination any of those things, but he is a reg'lar welcomer all right, all right.

At eleven o'clock Brothers L. Mynderse and John Sandborn appeared and we adjourned to the I. A. headquarters; pretty nifty headquarters, as I have told you, where all the Schenectady operators and several of the managers were assembled; also R. E. Russell and G. H. MacClellan of the Rectifier Sales Department answered roll call.

The doings consisted of talks by President Frank Finch, who presided, Messrs. Russell and MacClellan and the various managers, and your more or less humble servant; incidentally the kind things said of the MOVING PICTURE WORLD and the Projection Department gave me a bad case of the blushes, and, knowing me, you can imagine how really enthusiastic their remarks must have been.

It was a cold, blustery, snow-stormy night, and in his remarks Russell raised a laugh by saying: "I came near not arriving at all. I turned the crank of my fliver for one full reel before the show started and the titles in that reel raised the temperature of the surrounding air seven degrees."

I am proud of one thing. Some manager present said, after my talk, that he "had learned things and been brought to a realization of the error of his ways" to some extent at least, and one raised a laugh by saying: "I admit I have the rottenest projection equipment in this town, and *the best operator,* but you can bet he'll have new machines just as quickly as the express company can get them here"—so at least I did do *some* good. I did not intend to stop in Schenectady, but the boys wrote insisting upon it, and now I'm glad that they did.

(To be continued.)

Cleveland Poet.

Ira E. Price, Cleveland, Ohio, sends in some verses. I have not space for the whole thing, but here is some of the best of it:

Friends say, "Pretty soft, Mr. Op, for you,
In your warm little six by eight hole;
Your vexations and worries would just about fill,
The space taken up by a mole."

"What a pipe," they say, "You sure picked a cinch;
What a wise little choice you made,
When you drew from life's deck a position
You insist upon calling a trade."

They wink in a manner becoming to sages
Call our luck a surprise to the wise of the ages
If into a mud hole we happen to drift
They swear we'd crawl out with gold in our grip.

All of which gives Brother Price the right to wear the button M. P. U. in his coat lapel. P. S.—M. P. U. stands for member Poet's Union

Machine Trouble.

Vernon Hicks, Marion, Illinois, says:

> I am enclosing a letter sent the General Film Company's St. Louis office, and their reply to my manager. Perhaps I was wrong in writing as I did, but I have not admitted it yet. The patches I sent in were from ½ to ¾ of an inch wide, holes not matched, and they would not go through the machine and stay on the sprockets. The film came direct from St. Louis and was *not* on circuit. Have just read, with much interest, Miss Thomas' letter on inspection. Needless to say I heartily agree with the lady and with yourself. And now for a little trouble. Am using a Power's Six A machine about four or five months old. Recently there was a little trouble, and I went to the wrong place first to fix it. Thought it was in the intermittent sprocket, and found it was not. I adjusted this, and now when I have no film in the machine it runs smooth and quiet, but with the film in it makes a noise, though some films will run quietly enough. Was talking to another operator and he says he has the same trouble, and cannot remedy it. I have both your Handbooks, and am waiting for the next one.

With relation to the St. Louis Exchange, there have been many kicks with regard to inspection from this exchange, and I believe it is up to the General Film to remedy the fault, which undoubtedly is chargeable directly to the manager of the St. Louis branch. I don't like to publish these things, but when an exchange manager continues to commit the same offense, regardless of protest made by operators and managers, why it is time to take action. I know the General Film Company does not approve of anything of this kind, and desires to have its film sent out in the best possible condition. There is no question about that, and, I believe, taking their exchanges as a whole, they come as near getting results in film inspection as anybody. The St. Louis exchange, however, seems to be in urgent need of a little good, stiff order direct from headquarters to mend its ways, so far as inspection be concerned.

As to the film trouble, when a film which makes a noise is going through a Power's 6, first look and see if it seats between the rollers at the lower end of the apron. If it don't, using a punch and light hammer, spread the rollers a little further apart. This can only be done by striking a sharp blow on the shoulder of the rollers so as to bend the ears of the apron sidewise. If the film seats between the rollers all right, then try bending both rollers an equal distance ahead, and if this does not help, try bending them back, keeping them equi-distant from the lower sprocket, or, in other words, square with the film. This is the most likely seat of the trouble you describe. If it is in the intermittent, then, old man, you will just simply have to try adjusting the same until you eliminate the noise—if it can be eliminated, but I am inclined to think the trouble is in the apron.

Business Agent Honored.

At the last meeting of M. P. M. O. Local Union No. 306 (New York operators) the editor had the pleasure of presenting to Business Agent Harry Mackler, in behalf of his many friends in the local, a really magnificent token in the shape of a loving cup.

Brother Mackler has secured the confidence of the membership of 306 by reason of the fact that his official actions as business agent have not only been clean, but they have been vigorous. His reports show work accomplished.

It is an unfortunate fact that many business agents seem to get the idea that the office is merely created for the purpose of providing them with a salary for looking wise. Mackler, however, is not of the "look-wise-only" variety, though, at that, he is a pretty wise guy all right, all right.

The job of business agent in New York City is almost anything but a bed of roses. The territory is widely scattered, and although there are nearly a thousand places of amusement using moving pictures; also, as I have before pointed out, there is about every nationality of the human family, all of which adds to the difficulty of business agenting.

In closing the editor wishes to compliment Brother Mackler, and to say that we believe that he will continue to deserve the confidence of his friends in the future as he has in the past.

A Very Genuine Puzzle.

Los Angeles, California, sends in the following brain exerciser:

> Am using two Power's Six A lamps, with ¾ and ⅝ inch carbons. In order to get a round spot I am obliged to set my upper carbon half the width of the lower carbon to the right side. If I put them in line the way they should be, the arc burns on the right side of the carbons and makes my spot one-sided. Pull 60 amperes of 110-volt current from three-wire service. Every operator in the city, using over 40 amperes, is having same trouble, and it has got us all going. Can you help?

The brother does not say what the current is, but I presume they are taking current from the Southern California Edison Company, which corporation furnishes both A. C. and D. C., for both day and night service; 50 cycle, single and three-phase alternating. Assuming that you have made a correct statement of facts, there seems to be but one possible explanation, namely: you are using alternating current at the arc, and either by coiling the lead wire up inside the lamphouse, or in some other way have created a magnetic field on one side of the arc, which blows the arc over to one side. I think the condition you name could only be caused by what is known as "magnetic blow." It is a well known fact that if a magnet be placed near an electric arc it will blow the arc away from it, and if close enough, or strong enough, will actually blow the arc out, or, in other words, push it off the carbons. It hardly seems possible that several operators would be having this particular trouble all at the same time, but, I, nevertheless, do not see any other cause for such a condition, always provided you have stated things correctly.

Later: Sent carbon copy of reply to Los Angeles, who comes back with the following:

> No, your reply does not apply. The thing is, as you say, "a brain exerciser." I have exercised mine on it for about a year, and so have some of the other Los Angeles men. I am using Edison D. C., No. 6 feed wires to the lamp. All the power service in the city gives the same trouble, and what makes it the more puzzling is that anything under 40 amperes burns O. K., but over 40 Mr. Arc walks over to the right and stays there. If

you could see the carbons after running a reel, and the way they must be lined to get a round spot you certainly would scratch your head.

Well, I give it up and pass it along to those who wish to tax their brains on a seemingly unsolvable problem.

Hits the Spot.

G. Betz, Osgood, Indiana, sends answer to Question 119, and says:

That editorial of yours entitled, "The Year's Progress," surely did hit the spot. I believe, as you say, the operator of today is beginning to be looked upon as a man of brains, and that this change of attitude on the part of the Powers That Be is very largely due to the work of the projection department and its editor, whom I hope this letter finds in good spirits and health.

All of which is passed along with proper modesty and no comment, except many thanks for the good wishes.

A Sample.

The following is one of the several letters received from locals in the past few days:

Mr. F. H. Richardson, New York City: Dear Sir:—It is with great pleasure that I learn of your trip to the West and your offer to address such locals as are on your route. Everyone of the boys in Local 337 appreciates this great opportunity of meeting and listening to one who has done so much for their profession, and we consider ourselves lucky that we are located geographically so that it should not be difficult to make arrangements to have you with us on your first jump from Schenectady. Utica is 94 miles from Schenectady, and is located about central between that town and Rochester. We are rather proud of our local here (about 30 members), and have, at the time of writing (today), just arrived at conditions that are nearly perfect. Today every theater in Utica has a signed agreement with this union; every theater is employing the required number of operators as called for in in this agreement and every man in Local 337 is working. But you probably realize that our conditions are, at this time, rather unique, particularly when I explain that only two years ago, last month, there were only four union operators employed in Utica. Seven out of eleven houses at that time employed non-union operators. There was no agreement with the managers and no wage scale (only a minimum wage of $15.00 per week). Today we have a wage scale ranging from $15.00 to $21.00 per week, no man working over eight hours (the majority working not over six hours); a number getting above scale; all apprentices registered and controlled and the union slide run in all houses. These results have not been accomplished without a lot of hard work, but the officials of Local 337 have always tried to use diplomacy instead of "strong arm" methods, and be it said to our credit, we have never had a lockout, strike, or been obliged to pull a man out in the accomplishment of these results. In this we have been aided by all of the members striving for proficiency in projection, to give the management of a house more than they pay for, and by the fair-mindedness of most of the managers; and last, but not least, I do not believe there is a member of No. 337 who does not appreciate the help they have had from F. H. Richardson, not only in an educational way, but the tremendous influence of the fearless stand taken by the Editor of the Projection Department in the standard paper of the trade for better working conditions and organization for the operators.

Trusting that you will honor Local 337 with your presence, and that I may receive a communication from you by return mail that will mean the appointment of that committee on arrangements, I remain, sincerely yours, G. H. Humphrey, Sec'y, Local 337, Utica, N. Y.

I am printing this particular letter because it is worthy of study by quite a few earnest, well-intentioned unions which are not pursuing the best tactics, and a very few who are pursuing tactics which merit outright condemnation.

Here is an organization which has, in the opinion of Yours Truly, not only started right, but has *continued* right. It has substituted brains, argument and diplomacy for knock-em-down-and-drag-em-outedness. It has realized, and acted upon the idea, that increased pay and better conditions go hand in hand with increased efficiency, and *that's the right idea;* also, it is the idea that will win out in the end. True, it might, under other circumstances, have been necessary for the local to enforce just demands by a strike, even as it may yet be necessary to do that very thing in Utica—though let us hope not. But the point is just this: granting the necessity, under some conditions, for the strike, *it is, as I have often pointed out, a weapon only to be used as a VERY LAST RESORT,* after every other possible avenue of effort has been fully tried and has failed. And right here let me say that I'll gamble nine perfectly good iron men against a warty doughnut that men who have the brains to conduct their business as the members of Local 337 have conducted their's, will put up one peach of a stubborn fight, should it ever come to that. In closing let me add that I firmly believe in fighting when your demands are just, and you cannot get them considered in any other way; also (whisper) I'm a pretty reasonably good scrapper myself when they leave me no way out except by the Battle Route. But I don't, *don't,* DON'T believe in going around with a chip on my shoulder *looking* for trouble. I'd much rather get what I want without a fight, and find that, as a general proposition, one usually can. I shall certainly stop in Utica. Unions which seek better salaries and better conditions will do extremely well to ponder on Utica's plan of better salaries—better work, or increased salary—increased efficiency.

Endorses Our Opinion.

C. S. Stuckey, Edmonton, Alta., Canada, says:

I wish to endorse your statements as regards the diameter of lenses now in use being too small. Was surprised when I investigated and found the area of the light ray overlapping the lens all around. I would like to see you stir up some of the operators of Western Canada. There are many good operators out this way, and it seems to me some of them ought to be on the Roll of Honor. However, I suppose I had better not say too much as I have been a little slack in that line myself, but here is a reply to 120.

Yes, Brother Stuckey, you are not the only operator who would be "surprised" if he made an investigation of that particular kind. In order to make such an investigation it is only necessary to put the picture in focus on the screen, and then, having first removed the film, remove the objective lens and place a piece of ordinary white writing paper inside the mechanism at *exactly* the same distance from the aperture that the back combination of the objective occupied, supporting it temporarily in any convenient way. With the Simplex machine it may be necessary to remove the tube or casing which covers the light ray in order to make an adequate test. I venture to say that the light loss at this point alone is costing the moving picture industry of the United States and Canada at the least calculation one thousand dollars per day, and it can and probably will reach far beyond that figure.

Guaranteed Attendance 1,600.

From the Leavenworth United States Penitentiary comes the following, the name being, for obvious reasons, suppressed:

It will undoubtedly seem strange to receive a letter from a U. S. Penitentiary on the subject of projection, but not even being in prison can prevent some of us from keeping on at the game, even though it be under difficulties. Our little show here in the prison (guaranteed attendance 1,600 weekly) would doubtless surprise many projection experts. We have a 120-foot throw, with approximately a 15-foot picture, using a Power's hand-driven 6A and 220 volt D. C. through a rheostat. Operating room, 9x12x7, lined with galvanized iron and equipped with shutters a la the "Bible." The only thing we haven't is a subscription to the World, but have hopes for that in the near future. Have been experimenting with shutters lately. Enclosed are two drawings, unfortunately free hand, illustrating a shutter idea in two different ways. * * * We are running Paramount and World features, secured through the kindness of Mr. A. J. Renoe, our deputy warden, and Mr. E. C. Graham, our chief engineer, both of whom exercise their utmost endeavor to please the "boys behind the wall." Mr. Graham is in active charge of all mechanical and electrical engineering in the institution; also he is superintendent of the power house, which is in itself a large item. Last week we ran "The Man From Mississippi," and it brought down the house. The writer, who is an old correspondent of the department, and who has had a good deal of experience in the game, can honestly say that he has never seen a more appreciative audience in any theater than that we have here.

It is but natural that the "audience" would be "appreciative," since I suppose the pictures are about the only form of amusement available. I am indeed glad to see prison authorities recognize the fact that simply because a man has committed a crime, possibly on the impulse of the moment, and punishment has been meted out, it does not necessarily follow that he should be treated like a mad dog. As a matter of fact I believe it is generally conceded that some of the worst criminals in the world are walking about our streets, enjoying life to the fullest extent, while we not only confine but punish with the utmost rigor others who have made but a comparatively small dent in society's laws; also there is always the possibility that the man in the penitentiary is innocent. Witness the fact that not long ago, right here, if I remember right, in New York state, it was discovered that a man who had been confined in the penitentiary for more than twenty years was entirely innocent of the crime for which he suffered. What did we do? Pay him at least the money value for those twenty years? Not so you could notice it. We gave him a cheap suit of clothes, five or ten dollars in money, and turned him loose, which means that *society after putting an innocent man in jail for twenty years was too cowardly to asssume even the financial burden of its error and pay the man at least a fair cash valuation for the time.* Well, that has nothing to do with projection, so I suppose we had better cut it short, though I could write a young book on it. The shutter idea is not new. Those things have been tried, tried and re-tried long ago. The advantages of such things, according to our best authorities, is practically nothing, or, in other words, is largely imaginary. Sorry, old man, but that's the fact in the case. The Nicholas Power Company tried out those particular schemes years ago, and I don't believe there is to-day a possible shutter pattern that has not been thoroughly tested.

Several Things.

G. L. Smith, Smithsburg, Maryland, writes:

I infer you to mean that the smaller the objective lens diameter the farther apart your condenser and aperture would have to be. Am I right or wrong? That does not seem to work

out on my proposition at all, however. If I get the condensers more than 15 inches away from the aperture the picture becomes blurred. Can you tell me what causes it? Also is there any rule by which you can find the focus of any condenser? This spring we opened our show and purchased one hundred Electra cored carbons. We, however, once in a while find a carbon that does not make as good light as others. The light seems to jump around a good deal. Is it the fault of the carbon, or the A. C. arc? Will carbons lose their quality with age? Our lamphouse is electrically charged and I am obliged to use a rubber door mat to stand on. Would you recommend an incandescent arc lamp for moving picture projection on a nearly straight throw of 53 feet on an 8-foot picture? We are using a stage curtain, the back of which is painted with screen paint, the same being outlined in black. Do you know what the price of the new Handbook will be, and what will be its weight, as I wish to have one sent by parcel post.

Yes, the smaller the diameter of the objective the farther back must your condenser be to avoid light loss, but you must change the focal length of your condensers when you pull the lamphouse back. For the extreme distance shown in Table No. 1, October 16th issue, two 7½ condensers are required. Certainly you can measure your condensing lens. Pin a piece of white paper on a wall opposite an open window, preferably in a room having but one window. Hold the lens in front of the paper screen and focus a distant outdoor scene thereon. Measure the exact distance from the flat side of the lens to the screen, when the picture is in sharpest focus, and then turn the lens around with the other side toward the screen, re-focus the scene and again measure from the screen to the flat side. Add the two measurements together and divide by 2; the result will be the focal length of the lens, as near as you can get at it. But be sure to have the lens perfectly clean, and get the scene in as sharp focus as you can. Very likely the trouble was caused by imperfect core in the carbon. No, carbons do not deteriorate, but if kept in a very damp place they should be thoroughly dried before using. If you have a ground in your lamphouse you should remove it. It may be due to faulty insulation in the carbon arms of the lamp, or carbon dust settling on the insulation, also it may be that a strand of asbestos wire is touching the lamphouse wall or floor at some point. Find out where the trouble lies and remedy it. As to the "incandescent arc lamp," why, my dear sir, I never heard of such a thing. If y u mean an incandescent lamp, it is quite possible that you will before long be able to project a pretty good 8-foot picture with the incandescent lamp, but I think that will be very close to the limit in size—that is to say, if you want a fairly brilliant picture. As to the Handbook, don't know what the price will be yet, and the weight does not make any difference as the price will include the postage.

He Has Trouble.

R. Prom, Milton, North Dakota, says:

Ever since I started in the game I have been reading the department, and have derived much good therefrom. I am, however, new in the game; also am in trouble. Until lately my Power's Six has projected a good steady picture, but now it, the picture, jumps up and down on the screen, not enough to spoil the show, but just sufficient to irritate those who notice it. At times the picture moves sideways also. The machine stands very steady, and I am sure the fault is in the mechanism. Please let me know as soon as the new Handbook is ready.

The chances are, Brother Prom, that your mechanism has become worn. Try shaking your intermittent sprocket shaft up and down and see if the bushings are not worn. You have not told me what kind of movement it is. If the picture moves up and down four times to every revolution of the machine crank the indication is that either your intermittent sprocket shaft is sprung (very unlikely) or the intermittent sprocket out of round, or dirt on the face of the intermittent sprocket. If the jerking is irregular it might indicate worn bearings, sprocket teeth, loose tension springs or worn cam or cross. The side movement is probably due to end motion in the intermittent sprocket, which can be eliminated by moving the collar on the intermittent sprocket shaft. I cannot tell you just what to do to eliminate the end motion unless I know the number of your machine, because, whereas the collar used to be on the right hand side it is now on the left, or vice versa, I have forgotten which. In describing trouble of this kind, you should be very careful to tell me just exactly what the movement consists of. Examine your intermittent sprocket, using a condensing lens as a magnifying glass, and if the teeth are undercut, or appreciably worn, you should get a new one. In which case I would suggest that it might be the better scheme to arrange with the Nicholas Power Company to send you a loan head, and send yours back to the factory for a thorough overhauling, or if only the intermittent seems to be worn then you might get a new framing carriage, and return the old one for repairs.

He Has Studied.

Walter Collins, Tiffin, Ohio, writes:

Enclosed find answers to questions 118 and 119. I have studied the questions and answers ever since their publication began, and now think it is about time to shoot in some of my own. Have been operating for five years, and reading the department for the same length of time, but this is my first effort to break in. The Lyric Theater, this city, is where I make the wheels and reels go round, and have been doing so for the past thirty-eight months, running two Power's Six A motor-driven projectors. We have a 12½-foot picture at 78 feet, and ¼-size Gundlach lens 5¾ E.F., pulling 35 amperes D.C. According to the new lens dope I should have a lens 1 15 16 inches in diameter, or a half-size lens stopped down. Am using two 7½ condensers and getting even illumination with the above named lenses, although they are wasting a great deal of light, due to their small diameter. My library consists of the following: your Handbook, and nearly all the projection departments for the last three years, which latter is in itself a Handbook, Hawkin's Electrical Guides (six of them), and Hallberg's Motion Picture Electricity. I am anxiously awaiting the new book, and if it is so much better than the old one it must be *some* book. Don't think I imagine half of this will get into print, but the outburst had to come some time, and now it is out of my system; five years is a long time to wait, you know.

Well, old man, it very nearly all got into print after all, and that too when there is a world of stuff piled up waiting publication. Why? Well, I could not tell you myself just the elements which determined the publication of any given letter. Sometimes it is a matter of balance." You see the editing of a successful department is not such an ingrowing cinch as it looks. It would be comparatively easy to write a department which would be read only by such men as Woods and Dolliver, of San Francisco, Codding of Cleveland, Griffiths, of Ansonia, La Grow of Albany, Armstrong, of Ashland, Martin, of Los Angeles, and men of that type; also it would be easy to write a department to be read only by the operator of small attainment in the way of projection knowledge. But it is up to me to edit a deparment which will please everyone, at least fairly well, not be too "dry," and which will not mortally offend any of the many powers that be, all of which means the exercise of considerable care and such good judgment as I may possess. The Woods type of men may look at a certain letter and say "what in the name of Gehenna did he publish that thing for?" It does not appeal to the high-class operator at all. On the other hand, the high-class, technical article written for the Woods men would not appeal in the least to the other chap and—there you are.

It is entirely possible that you will get even illumination under the conditions you have, but as you say, you are wasting a lot of light, and light, dear heart, is a somewhat expensive article. The use of the terms "quarter" and "half size" is out of date. State diameter in inches, gentlemen, and we will then know exactly what you mean. Yes, I think you will find that the new Handbook is *some* book, all right, though I say it as "oughtent."

A Fine Thing.

Detroit, Michigan, says:

The projection department certainly is a fine thing. I read it with much interest and from it derive great benefit; also your Handbook is something which no real operator can afford to be without. No matter how much he may know he cannot fail to receive benefit from that particular book. And by-the-way I want a copy of the new one as soon as it is ready. Enclosed find subscription for one year, and can I secure copies of the World containing the light ray experiments?

Yes, Detroit, you can get the light ray experiment numbers by remitting the sum of sixty cents to the Moving Picture World, asking for the copies covering September 18th to October 23d inclusive. Watch the columns of the World for announcement of issue of Handbook. Have just finished numbering the cuts—317 illustrations, as against 175 in the second edition. The Light Ray Dope will be in the new book.

THE NEW HANDBOOK

In reply to many inquiries received from our friends, we beg to announce that the third edition of the Motion Picture Handbook will be ready for mailing to purchasers early in March. The price has not yet been determined.

Definite information as to price and exact publication date will be given in an early issue.

THE CHALMERS PUBLISHING CO.
17 Madison Ave., New York City

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Inquiries.

QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Fading Out Devices.

The modern cameraman finds it necessary in order to keep up with the times to have at his disposal a number of devices which, a few years ago, were seldom, if ever, used.

Many beautiful effects which, when properly used, add a greatly enhanced value to the beauty of the photography and lend to the capable director a variety of effects hitherto not at his command may be obtained by a few comparatively simple devices.

In the old days it was seldom that even the common fade out was used. Today there is scarcely a picture in which the simple fade out does not occur at least once, and generally several times. On account of the number of different devices used in securing similar or nearly similar effects there has been a confusion in the nomenclature used in designating the different effects; therefore it will not be amiss to explain briefly in this regard the terms used and the means of distinguishing between the various effects and the apparatus by which they are produced.

Fade-out and fade-in: these terms are open to the criticism of being too general in their application, but being the oldest form of an effect in motion pictures and having the sanction of long usage designate respectively the even fading of the entire picture within the frame to blackness and the general transformation of a picture filling the entire frame from total obscurity to brightness.

This effect may be obtained in several ways: first, by closing the iris diaphragm in the lens while turning; second, by a dissolving shutter; third, by a graduated screen; fourth, by chemical means.

The first method is probably the commonest, but is open to the objection that most iris diaphragms do not close entirely and that it is therefore impossible to make a complete fade, especially in a brightly lighted location. There is also the objection that, as the diaphragm closes, the depth of focus increases and there is a very perceptible sharpening of the focus as the image darkens, giving the unpleasant suggestion that the scene was not as sharply focused as it could have been.

No matter what stage of development has been reached in the attainment of artistic (?) effects by the "fuzzytype" school of still-photography, cinematography has not yet reached the stage where "fuzzytype" results can be tolerated in the picture. The psychology of vision permits one to view a motionless landscape or a still life through half-closed eyelids for the attainment of an artistic effect, but a moving object demands open-eyed attention and sharply focused eyes to delineate its contour and the inability of the eye to sharpen the definition of an out-of-focus picture results in an irritation to the eye which is not only a mental abomination, but an actual and harmful physical eye-strain. On the other hand, razor-blade sharpness in every plane of a motion picture is not always essential nor is it natural. The human eye only discerns clearly those objects which are in the plane on which it is focussed, and it is an insurmountable law of physics that no lens should be in focus at all distances, whether it is a photographic objective or the cornea of the human eye. Let us not forget, however, that the human eye has a lens of extremely short focus and accommodates itself almost unconsciously so that in taking near objects with a large apertured objective the fuzziness of a distant background is very much greater to the longer focussed wide apertured lens objective than it is to the human eye and that the selection of a background very close or very dark gives a much better effect than the exaggerated mushiness of a brilliantly lighted distant background.

The shutter fade-out gives the best effect, as the image fades uniformly and completely away. The shutter fade-out is a mechanical device by which, while the shutter is revolving, one blade advances over the shutter opening until it is entirely closed, thereby gradually decreasing the successive exposures from normal to nothing. Its range being always the same renders it much superior to the diaphragm fade out, as the diaphragm fade out may be from the largest aperture at one time and from F 16 at another, and it is practically impossible to give a properly graded fade out from a small stop, as the arc of movement from a small stop to closure is too short.

The Bell-Howell camera is practically the only well-known make of camera in which the shutter dissolve or fade out, as it is variously known, is incorporated in the original instrument. Such a shutter can be installed in any make of camera by a competent mechanic, and while the cost will probably range around a hundred dollars or more, no photographer who has used one would part with it for twice its cost. A shutter fade out may be either hand operated or automatic. In the hand operated shutter dissolve the shutter opening is controlled by a lever with a graduated arc which indicates the shutter opening. The automatic dissolve is operated by a push button which throws in a clutch on a screw which operates the shutter, while a dial indicator shows the closing or opening of the shutter blades. It is open to the objection that it works at one speed only, and consequently produces a fade out of only one certain length, while a hand operated dissolve may be varied to any desired extent.

The graduated screen fade-out is not much used and consists of a strip of glass sliding in a race or grooveway as close in front of the lens as possible. This strip of glass varies in intensity from clear glass at one end to complete opacity at the other. To make one of these strips, place an unexposed contrast plate in a holder in the dark room and insert the slide into the holder just far enough to cover about one inch of the plate. Place it facing a distant incandescent lamp and have some one turn it on at a word of command, at which time slip the slide home slowly and evenly. On development you will have a plate clear at one end where protected by the slide, with a deposit increasing in density to the other end. With a good glass cutter this can be cut into several strips, each wide enough for your purpose. Cut another similar strip of clear glass for a cover and bind or cement them together to protect the graduated screen. Slip the clear end in the groove in front of the lens and take the scene which you wish to fade out through this. When the fade out is to occur, slide the glass strip slowly across the lens until the opaque portion covers the aperture.

In using the graduated screen it is essential that a hood be used which prevents any stray light from falling on the screen or there will be a decided degradation in your negative, due to light scattered by the screen.

The chemical method of producing fade outs is a last resort, as it is a very difficult matter to obtain an evenly graduated fade out, owing to the uneven action of the chemicals. It is a very valuable aid to have in reserve, however, as a fade out may be placed anywhere it is thought desirable after a picture is taken.

To produce a chemical fade out make up one of the following formulas:

Cyanide of potash	1 oz.
Water	20 oz.

or

Ferricyanide (red prussiate) of potash	1 oz.
Water	10 oz.

The first formula works better and quicker, but is a very deadly poison and should be used with extreme care.

To use either formula wrap a piece of rubber cloth about the roll of film which is to be reduced, leaving the end on which you are to work projecting about a foot longer than the fade out you intend to make and fasten securely with rubber bands.

To 4 oz. of the cyanide of potash solution add just before using 3 dr. of tincture of iodine, or if you use the ferricyanide solution take 4 oz. of it and add it to an equal quantity of plain 1 to 4 hypo solution. Place whichever solution you are about to use in a saucer or other shallow dish and have ready a tray in which you have placed an equal quantity of acid hardener solution and water. This acid hardener and water acts as a short-stop in case your reducing solution should act too quickly.

Lay a clean board or a long strip of glass or even the back of a large tray in the sink and place the end of the film down the incline with the end which is to be darkened at the lowest point. Then with a swab of absorbent cotton dipped in the reducing solution, commence to swab the lower end of the film with the solution, gradually working upward, so that as you come to the roll the reducer has less and less time to work upon the emulsion. If you are not familiar with this procedure it is well to experiment a few times with waste strips of negative before attempting to produce a chemical fade out on a valuable negative. If you have carried the process through correctly the reducer will have dissolved away the picture entirely at the lower end of the film, leaving it perfectly clear, from which will be a succession of faint images gaining in strength up to the point where they join the roll and the fade begins. Immerse this quickly in the acid hardener to stop the action of the reducer, which will otherwise continue for some time if not checked; although plain water may be used as a check, it does not stop the reducing action at once, and must be applied before the reduction is quite complete.

In case the formula for hardener is not at hand, it may be mixed up according to the following formula:

Water	5 oz.
Sodium sulphite (desiccated)	½ oz.
Acetic acid No. 8	3 oz.
Alum, powdered	½ oz.

The Dissolve: The dissolve is a combination of a fade out and fade in, lapped over one another. The effect is that of a scene gradually disintegrating and dissolving to another. This effect is attained by

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fading out, and then with the lens covered turning the film back to the point where the fade out began and then fading in the succeeding scene so that the following scene is fully faded in at the expiration of the fade out. This may be done by any of the methods described under the Fade-out, but in the case of a chemical dissolve it becomes necessary to overlap two pieces of film where the fade out and fade in occur, which occasions a great deal of trouble in printing, on account of the extra thickness of film and the trouble caused by re-winding a negative with this overlap, which can only be cemented at one end because if it is cemented at both ends the rolling up of the negative will cause a buckle in the film at the second joint because whichever film in the dissolve is on the outside of the roll will prove too short to encircle the roll, having to circumscribe a larger diameter.

Where there are a number of prints to be made from a chemical dissolve it is often advantageous to make a dupe negative of the dissolve portion and cement that into the negative in place of the cumbersome overlap.

Circle-in and Circle-out: Also called circle vignette or round dissolver. As the instrument with which this effect is produced is an iris diaphragm it is sometimes miscalled "Diaphragm in" and "Diaphragm out," but this term should not be applied to it because it

Fig. 1.—Circling-In Device.

confuses it with an entirely different effect caused by diaphragming in and out with the lens diaphragm which produces a fade-in or fade-out.

The circling-in instrument or outside diaphragm is mounted upon the end of an extensible lens hood and produces the effect of the image disappearing at the corners of the frame, gradually diminishing in a circular form to a round dot, which also disappears in blackness. The sharpness or diffusion of the edges of this circle are determined by the distance between the outside diaphragm and the lens and also by the lens aperture used. The nearer the outside diaphragm is placed to the lens the more out of focus it becomes and consequently the softer the gradation of the edge of the circle. This instrument of late has come into extensive use, not only for circling in and circling out, but also for isolating the expression of any particular character in the close up from the background, in which case after focusing upon a close view of the character at the stop used, the outside diaphragm is gradually closed until everything except the features to be shown are obliterated by the iris blades.

Figure No. 1 represents a device for this purpose fixed upon a camera.

Square Closing Dissolve: This effect is very much the same as the preceding one, with the exception that the form of dissolve is that of a diminishing square instead of a circle. Such a device is illustrated in Figure No. 2.

Curtain Dissolve: In a curtain dissolve the effect is similar to that of drawing a curtain down in front of the scene or may be varied by the effect of a curtain descending to meet a rising screen in the center of the frame. Such a device is illustrated in Figure No. 3. This device is shown in combination with the circle-in device, either of

Fig. 2.—Square Closing Dissolve.

which may be used independently of the other, or the curtain device may be turned at right angles and be used to close the picture like two sliding doors, or the plates may be used independently for double

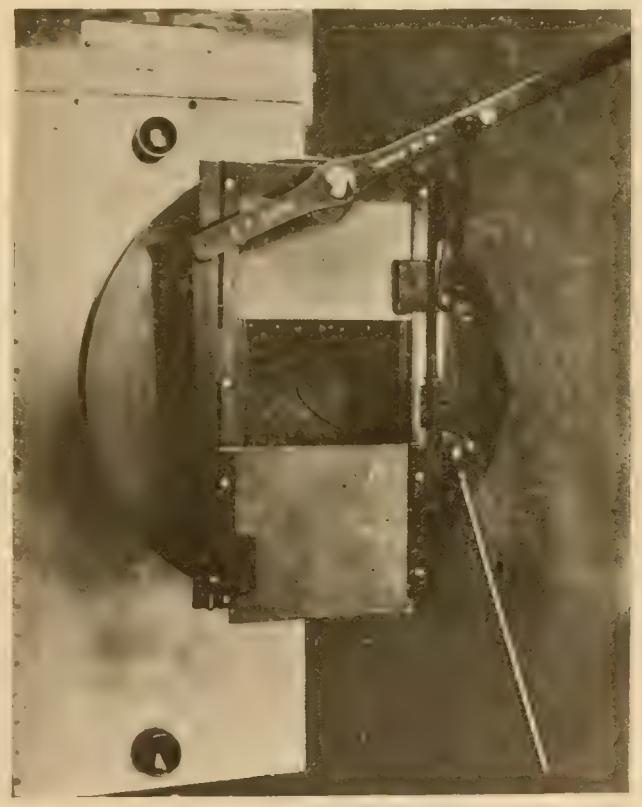

Fig. 3.—Curtain Dissolve.

exposure work by being set by hand, giving the divided stage whereby one actor may play a dual role in the same scene.

The Square Closing Dissolve and the Curtain Dissolve, as shown in the illustrations, are two separate devices, but either one could have

easily been altered so as to combine all of the effects of the two different pieces of apparatus. It is scarcely necessary to draw attention to the fact that the square and curtain closing dissolve require sharper outlines than the circling-in device and should therefore be used at their fullest extension from the lens.

Figure 4 is the side view of Figure No. 3.

Double Exposure: The effects possible to produce by double exposure are of such infinite variety that it is only possible to treat them in a general way, leaving to the ingenuity of the individual photographer to attain such effects as may occur to his imagination. Double exposures may be divided into two large general classes, the first of which is the split or divided stage double exposure, and the other the spirit or vision double. In the split or divided stage double, the scene is divided in any way desirable by a mask inserted either in the lens hood or in the aperture plate at the frame opening. As a mask plate inserted before the frame opening produces a hard, sharp division line, it is generally used where such a sharply defined line is advantageous, such as the double exposure of a portrait in the frame or of a reflection in the mirror, etc. The mask inserted in the lens hood, however, gives a diffused dividing line which blends easily with the second exposure, as for instance, where a character plays a dual role the dividing line in the room or other set blends so nicely with the second exposure that the line of demarkation between the two exposures is imperceptible. In the second class called the spirit or vision variety of double exposure no mask is used for the first exposure, and a mask may or may not be used for the second. It is necessary that that section of the frame or picture where the vision is to appear should be in subdued lighting such as heavy shadow or very dark background, so that when the second or vision exposure is made the first exposure will not be so heavy or intense as to obliterate the second or vision image.

As film which has already been acted upon by the light in the first exposure is not as sensitive as in its virgin state, it is necessary, unless the vision is to be very slight indeed, to increase considerably the exposure for the vision, especially where the outlines of the vision are

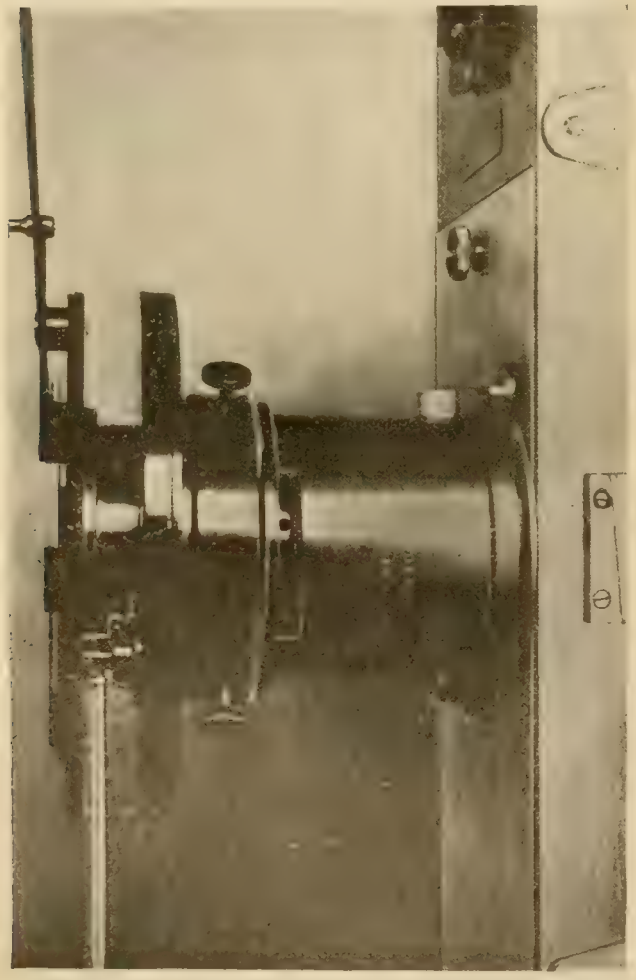

Fig. 4.—Curtain Dissolve and Circling-In Device.

cut off by a double exposure mask since the mask acts not only as a mask but also gives the effect of closing the lens diaphragm.

Figure 5 shows a double exposure box attached to the lens hood provided with grooves and holder for carrying masks which may be cut from stiff black paper in any required shape or size.

Williamson Junior Camera.

Williamson Camera, Ogdensburg, N. Y., comes with the following troubles:

As I am a constant reader of your valuable magazine, I wish to ask you a few questions. I am a free lance photographer doing local work and also some weekly news events and have a Williamson Junior Camera. I realize it is a cheap camera, but I get perfect results from it with the exceptions

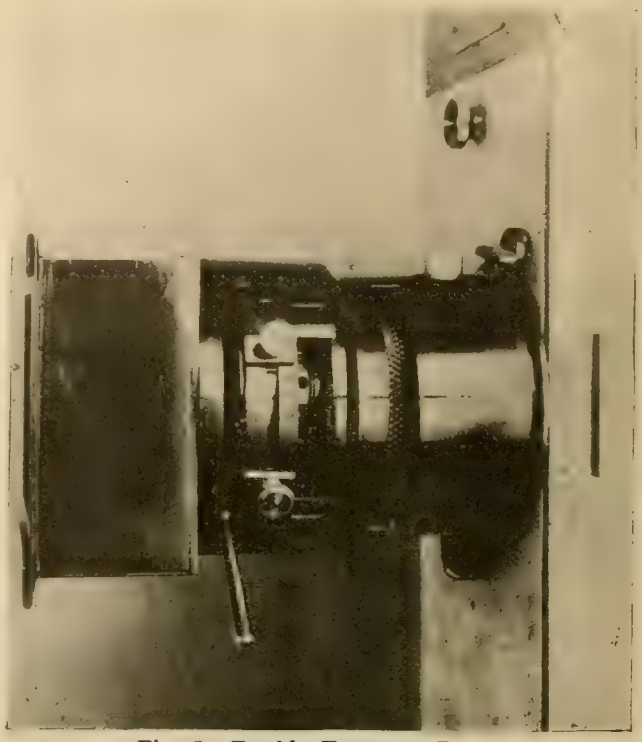

Fig. 5.—Double Exposure Box.

of two things, and I cannot get away from them. Once in a while I have a scratched film and I know it comes from the aperture plate, but cannot remedy it. Do you think I could glue some velvet on same and remedy it? I was thinking of taking two strips of thin velvet and glueing them on each side where the perforations are and have the picture part clear of everything. The pieces would be about one-eighth of an inch in width. Would this help it any?

Another one of my worst troubles is that the bottom magazine does not always take up. I can crank all day in the house with old film in it and it works all right, but when I want to get some event of importance, it winds all up in the camera. It is a spring belt and I have already cut about one inch of it off and made it tighter. It slips on the bottom pulley. It seems to work all right until the magazine gets almost full, then it starts and then again it will work fine. Please tell me what the trouble is? I read in your magazine that other camera operators are having trouble with static. I am not bothered with it at all and I have taken some pictures as cold as twenty degrees below zero. I do not even use X-back film. According to Brother Lawrence of Oakland, California, in January 8th World, there cannot be any electricity in me.

You might try the scheme you suggest with the velvet or better still, take the camera apart and get a machinist to mill out with a milling cutter a space an inch wide and one-thirty-second or a little less deep, from the center of the track beneath the gate to within a quarter inch of the frame opening above and below so that the film will not touch the aperture plate except on the perforated edges and just at the frame opening.

Smooth it carefully with rouge cloth and clean frequently while using and lubricate the aperture plate very lightly each time you load with a little vaseline or three-in-one oil.

Loose fitting take-up magazines are frequently the cause of take-up trouble with small cameras. This may generally be remedied by a small thumb screw inserted in the back of the camera to engage with a small plate tapped and threaded for the screw let into the back of each magazine. When the magazine is in place, it is fastened rigidly by engaging the thumb screw and tightening it. If you are handy with tools, you can do this for yourself very satisfactorily.

Be sure and make certain that the spindle of each magazine is thus held in perfect alignment with the arbor of the take-up pulley and that the groove in the take-up pulley has not been worn so smooth that the spring belt fails to "bite" properly.

EACH DEPARTMENT

Of the Moving Picture World is edited by an expert with practical experience in his particular field. Do you follow them closely? Each issue is full of meat. A file of the Moving Picture World constitutes a valuable addition to your working library.

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CHALMERS PUBLISHING CO.,
17 Madison Ave., New York City.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Mr. Berg would be pleased to hear from those leaders and musicians who are using the Musical Suggestion Cue Sheets which he prepares for the V-L-S-E, Metro, World, Equitable and Mutual feature releases as to their practical usefulness and assistance in playing the pictures. He also invites any criticisms or suggestions from those interested in the work for their improvement for the service of the film.

MUSICAL SETTING FOR "FOR A WOMAN'S FAIR NAME."

Released February 28 by the V-L-S-E-, Inc.

Suggestions Prepared by S. M. Berg.

By special arrangements with G. Schirmer, Inc., Music Publishers, New York.

THIS "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of V-L-S-E films the following suggestions for an accompaniment to "For a Woman's Fair Name" were prepared by Mr. Berg, who is associated with the Photoplay Department of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-titles (marked T) or by a described action (marked D).

Pierce's wife, Vivien, newlywed, and McGregor, a friend, are found in rather suspicious, though strictly honest, circumstances by Bolles, Pierce's secretary, who is a dope fiend. McGregor loves Alicia, Pierce's sister, and so does Bolles, so he threatens to reveal everything to Pierce unless McGregor keeps away. Bolles, repeatedly rebuked for his attentions, shoots Alicia by mistake when in a half-crazed condition. McGregor is accused, and in order to protect Vivien, who was at his home when the shooting occurs, he does not deny the charge. Bolles' mind gives way and he kills himself after Pierce has choked the truth out of him. Receiving proof of his wife's innocence, Pierce forgives her and McGregor declares his love to Alicia, who recovers from the shot.

The whole character of this picture is dramatic and the music should be subdued and expressive.

The THEME selected is "Oh, that we two were Maying."—Nevin.

Time schedule: five reels (about 4,700 feet), 70½ minutes.

Time.		*Sub titles or descriptive cues.*	*Music.*
	D	Opening.	Oh that we two were Maying. (Allegretto—Nevin. Con espressione) (THEME)
2¼	T	At home after their honeymoon.	A Woman's Word—Fysher. (Valse lento)
4¼	T	Bolles calls on his half brother.	
6	T	When McGregor sees his brother.	Legende—Friml. (Moderato)
9½	T	"Eyes off, McGregor."	
10	T	Blowing it in while it lasts.	Celtic Dance—Bullard. (Andante)
11½	T	—"Let's ride out into the country—"	
12½	T	"In fair or foul weather—"	Agitato No. 3.*
14	T	"Say, who is she?"	Repeat: Oh that we two, etc. (THEME)
15½	T	"Know them? You bet. That's my half-brother and his wife."	Prelude—Jarnefelt. (Allegro quasi allegretto)
19¼	T	"Why did he call me Mrs. McGregor?"	
20¼	T	In the morning.	Agitato No. 4.*
21½	T	"Come, it will make it worse to explain."	Aria (F" Minor)—Schumann. (Andante cantabile)
24¼	T	Approaching shadows.	
25¼	T	The new secretary.	Repeat: Oh that we two, etc. (THEME)
26	T	"Mr. Bolles, my secretary."	
27½	T	"Bob, do you approve of that?"	Madrigal and Valse lente. (L'Enfant prodigue)—Wormser.
31	T	McGregor becomes a constant caller.	
32	T	"It may hurt you to listen to me—"	Enchanted Hour—Mouton.
35	T	"Mr. McGregor was provoked."	(Andantino)
37	T	"If you don't love me, why did you—"	Repeat: Oh that we two, etc. (THEME)
39½	D	When McGregor returns home.	Kamenoi Ostrow—Rubinstein. (Moderato)
42	T	"I'd like to speak to you, Sir."	
43	T	"So I'm discharged because I love Alicia?"	Dramatic Allegro No. 1.
43½	T	"Ask your wife."	
45¼	T	"I am going away and I wanted to say good-bye."	Auf Wiedersehen—Romberg. (Moderato)
47¾	T	"So you are going away?"	
48¾	T	"Oh, we're listening, are we?"	Love's Torment—Caruso (Valse lento)
50	T	"Go on tell him. I'm tired of it all.'	
51¾	T	"I can't let you go, Alicia loves you."	Repeat: Oh that we two, etc. (THEME)
52½	T	"Have you seen Mrs. Pierce?"	
53¾	D	When Pierce walks outside on the lawn.	Agitato No. 2.*
54¾	T	McGregor's servant traces the shot.	Adagio Cantabile from the B minor Sonata—Strauss.
57¼	T	"He couldn't have fired the shot."	
59	T	After a three days' fight for Alicia's life.	Repeat: Oh that we two, etc. (THEME)
61	T	Doubts and fears.	
62	T	"McGregor has failed to establish an alibi."	Mignonette—Friml. Allegro scherzando)
63¾	D	When Pierce finds his wife on the lawn bench.	
65¼	T	In the crazed mind of Bolles—	Chant sans paroles -Friml. (Andante)
66½	T	"Bob, I have come to tell you."	Hurry No. 1.*
67¾	T	"Yet, I did it. I killed Alicia and now I'll kill you."	
68¼	D	Shot.	
69	T	When all that had been doubted had been explained.	Repeat: Oh that we two, etc. (THEME)
70½	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1568.

How to Prepare a Musical Setting.

By S. M. Berg.

Many inquiries have been addressed to the editor in regard to how to prepare a musical setting for a picture when, by some unforseen circumstance, neither a score nor a musical suggestion cue sheet has arrived before or with the film. For this reason an attempt will be made to give some guides along this line to those musicians who are anxious to fittingly portray the character of the film, but who have not had the experience to assemble the proper music.

The first thing is to have the picture run at a normal speed and without making anything more than mental notes carefully note the character of the story, viz.: Whether the action is dramatic or light comedy, western, mining or feudal, and also the nationality of the characters. For instance, if it is a western picture and there happens to be an Indian character introduced, it does not follow that Indian music is oppropriate. Should it be a drama with one character that adds a touch of comedy here and there, it does not give license to noisy popular music. A feudal story may be intensely dramatic with possibly but one exciting moment.

In first viewing the picture what should be striven for is to get an idea of the general atmosphere, deciding whether or not a theme is adapted to it. Those associated with the highest ideals of music for the picture are all agreed that the theme is an appropriate musical conception to a story but care must be taken in choosing the scenes where it is to be played. Note whether the leading character has a love interest for another character; a child, a sweetheart or a wife, and at scenes where they are together or when one has a vision of the other the theme can be used to advantage. Then the theme should be varied, that is, it might be played as a violin solo at one scene, cello solo at another, cornet muted at another and so on.

After viewing your picture the first time, having decided upon the character of the story and have selected some fitting theme, view your picture again, taking note of all sub-titles. A picture player will discover within a very short time of his being associated with the business that a change of music is frequently needed and no sub-title is available to act as a warning cue. In such an instance as this he must create what the writer has named a "descriptive cue," which is a description of the action going on. Let us suppose a woman is seated in the dusk sewing under the light of a lamp, or idly rocking herself, or playing the piano, when a face is seen at the window or a hand appears

through the curtains. Then a door slowly opens and the scene continues showing some form of burglary. There would be no warning sub-title saying that the burglar is now coming, so it is for the musician to then write an abbreviation of this action and be prepared with some mysterioso suitable to the character of the action. Then again at the end of such a scene there may be a struggle, a murder, possibly only a burglary with the leading character having no knowledge of what is happening. When the scene is over some warning must be given to again change the music. If no title is available a description of action must again be noted.

A fault with many players of the pictures is to overdo the music. Leaders and musicians must remember that an audience wants to hear pleasing music, that at the same time is fitting and portrays the action. Let us imagine we are cueing a picture that had several scenes where dancing was taking place so that we were compelled to play a good deal of dance music.. In such a case as this we must select the balance of the music to act as a foil for what we are forced to play in order to create a pleasing combination. Nothing is more monotonous than to sit and listen for an hour or more to airs of one character as in such a case as mentioned above. Some pleasing intermezzos or solos for any particular instrument would lend variety to the musical program. We all, at times, have to handle those lively western pictures which call for a considerable amount of allegro movements. Some leaders will, for a picture of this kind, simply bunch together a number of these motives wherein had they used discretion in noting the scenes of slower action and interposed some pleasing number when the scene had changed, and an allegro movement was really needed, it would result far more pleasing and effective.

Certain manufacturers are producing a kind of feature pictures which are morbid and intensely dramatic almost all through the five reels. Particular care must be taken not to overplay these pictures. At the really vital points where this is needed it will heighten the illusion to play some Chopin prelude or andante movement so long as some appropriate number had been previously played. If one insists on playing morbid music all through, the effect of pathos, when required, is lost. The motion picture industry is still young, and none of us can say that we are prepared for every situation, but careful thought will materially help to solve the daily problems.

An important member of a theater orchestra is the drummer, and if he uses discretion and has a slight vein of humor, his services are invaluable. A short time ago there was released by the Vitagraph Co. of America a five-reel comedy drama, entitled "What Happened to Father," featuring Mr. Frank Daniels as "Father." At almost every scene in which Mr. Daniels appeared there was a brush of some kind lying handy, and if he did not discover one nearby, as a last resort, he brought one from his pocket and started to brush his hair. In preparing the cue sheet for this picture the writer suggested that during this action the drummer should attempt to create some scratching noise which would bring out the humor. In order to see how this was carried out he visited two theaters. At one the drummer totally ignored the action and much of the "artistic" comedy was lost to the audience. At the second theater, however, there was one of those fellows who are not above accepting an idea, and he was prepared with a couple of pieces of sandpaper which he adroitly manipulated in these scenes. Needless to say he got a great deal more laughter than the other drummer did. It is not the big efforts of musicians that are appreciated, but these little touches which bring to the audience the human interest portrayed on the screen. At a scene of a child touching the piano the orchestra should be stopped and a few bars played disjointedly by the pianist. In fantastic action sometimes a harp and lute can be well duplicated by piano and clarinet. A storm cloud, pattering of rain, train action or a steam whistle if followed in moderation will materially help to bring out those hidden possibilities of a picture and give to the audience a little more of its true worth. Musicians should realize that if they will try to carry out such suggestions the security of their positions will be greatly increased and reciprocation on the part of the manager will be in the form of a larger salary for the man that is able to utilize the common sense with which most of us are gifted.

METRO COMPANY IN SAVANNAH.

Francis X. Bushman and Beverly Bayne, with a company of twenty-five other principals, have gone to Savannah, Ga., where they are at work on the sensational Metro wonderplay, "The Wall Between," one of the most pretentious productions ever attempted by Metro. Besides the Metro players five hundred regular army soldiers will be used, together with 1,500 negroes who will appear in battle scenes between United States soldiers and an uprising among the blacks of Nicaragua.

To obtain correct and realistic settings for some of the scenes the Metro Company has arranged to use both interiors and exteriors of Fort Servian, near Savannah. Scenes will be photographed in the grounds of the fort, and some of the most important action preceding the battle scenes will be made in the officers' quarters. Gatling guns will be used and scores of horses. Mr. Bushman has taken along two of his own thoroughbred horses, which he keeps at his country estate, Bushmanor, near Baltimore. He will ride one of the horses in "The Wall Between," and Charles Prince will ride the other.

"The Wall Between" will be produced under the direction of John W. Noble, who is a graduate of West Point, and who served seven years in the United States Army. He will be assisted by William "Bill" Bailey. Among the many interesting features will be several allegorical scenes, including a reproduction of the famous painting, "The Spirit of '76."

In addition to Mr. Bushman and Miss Bayne, the supporting cast includes Charles Prince, Helen Dunbar, John Davidson, Edward Brennan, Sidney Cushing, Thomas Brooks, Alice Gordon and other well-known players.

Bluebird Creates New Film Star

GENERAL MANAGER M. H. HOFFMAN, of Bluebird Photoplays, Inc., will exploit a new film-star in "The Grip of Jealousy," to be released February 24 in the Bluebird program. Louise Lovely is her name—and she's all that. She came to Joseph De Grasse, director for Bluebird, only three months ago for work as an extra; although in Australia, whence she had just arrived, she had acquired quite an enviable reputation as a dramatic player upon the stage.

Louise Lovely.

Mr. De Grasse saw possibilities in her, and cast her for a rather important role in one of his productions. Before she had taken more than a half dozen scenes he was convinced that she was adapted as very few women are for motion picture work. Her type of beauty fits her eminently for the screen, and the camera, which is so cruel to many extremely beautiful women, is more than kind to her.

In the cast of her first picture she was known by her stage name, which by the way is her family name, Louise Carbasse. It was decided by the powers that be that the family name of Carbasse was a needless handicap to fasten upon such a lovely actress, and the Bluebird Company wrote to her, asking if she would not adopt the name of Louise Lovely as her screen name. She readily consented to this, and from now on she will be known as Louise Lovely.

DAVID POWELL JOINS KLEINE FORCES.

David Powell, whose work was so strikingly effective in "The Dawn of Tomorrow," has joined the forces of George Kleine. Mr. Powell will be cast for the role of Richard Freneau in the coming Rupert Hughes' novel in which Billie Burke and Henry Kolker will be featured. Mr. Powell has had a long and successful career on the stage and screen. In 1905 at His Majesty's theater in London, he played with Sir H. Beerbohm Tree. Later he supported such stars as Miss Ellen Terry, Sir J. Forbes Robertson and Holbrook Blinn. He has interpreted leading roles for Arthur Hammerstein, Charles Frohman, David Belasco and Klaw & Erlanger in such productions as "Outcasts," "The Hyphen," "The Trap" and "The Fallen Idol." His screen successes include "The Fatal Card," "One of Our Girls," "The Dawn of Tomorrow" and "Fine Feathers." "Mr. Powell's rare dramatic ability and his exceptional adaptability to the part of Richard Frenau in the new Billie Burke novel, induced us to secure him," said George Kleine. "We have a wonderful cast for this picture."

DEATH OF NED REARDON.

Ned Reardon, for the past two years in Eastern Universal Productions, died February 4th at St. Luke's Hospital, New York, after a gallant eight weeks' fight with pneumonia. The body was shipped to Mr. Reardon's mother in Boston for burial. Ned Reardon played most exclusively with King Baggot. He was a very versatile screen actor and before joining the Baggot company had appeared in Edison pictures, previous to which he had had a long experience on the stage. One of his most notable Universal pictures was "The Corsican Brothers," the famous Baggot double-exposure feature. Mr. Reardon was unmarried. His last Universal appearance was with Mr. Baggot in "Almost a Papa." The Universal Heights studios sent a massive wreath to the services at Boston.

Chicago News Letter

By JAS. S. McQUADE.

Kleine Highly Commends the Harry Watson Comedies.

GEORGE KLEINE paid the city a brief visit last week, arriving Saturday, Feb. 19, and returning to New York by the Twentieth Century the following Monday. During a short interview I learned that the company making the Billie Burke serial is at present in Palm Beach, Fla., where the members will remain four weeks. They are securing some fine scenes in that vicinity which will appear in the first two episodes. Quite a number of the episodes have already been finished, Mr. Kleine stated.

A flood of applications for contracts is coming in from all parts of the country, but Mr. Kleine stated that no contracts are being made at present. Quite a number of offers have been received from exhibitors who have signed blank contracts, leaving the amounts to be filled in by Mr. Kleine.

The date of the opening release has not yet been decided upon, but it will, in all likelihood, be around May 1.

Mr. Kleine is particularly interested just now in the Harry Watson comedies. The first set of ten one-reelers is nearly completed, and these will be released to regular picture houses in March, after having had a preliminary run in a few of the finest houses throughout the country.

Owing to the fact that Harry Watson was an unknown quantity as a film comedian, Mr. Kleine wished to demonstrate that these comedies would make a pronounced hit in the best theaters. His expectations are being fully realized and the impression has already been created that they are the best type of comedies since the early days of the industry. They possess those qualities that give snappy entertainment and at the same time they are clean and wholesome.

Mr. Kleine points to the fact that a feature of the making of these comedies is the great condensation of incidents and well sustained action. Every reel has been compressed from an original length of from 3,000 to 5,000 feet, so that every foot of film has its snap and ginger. Because of this quality it can be readily seen that one can view them again and again and be thoroughly entertained. One of the advantages resulting from this is that it makes possible the booking of these comedies in competing houses, it making little matter which house has shown the latest released comedy first.

Mr. Kleine paid a hearty tribute to the director of the Watson comedies, in acknowledgment of the universal, not to say extraordinary, originality shown in their making, as almost all of the business of the action is the director's own invention. This director is Louis Myll, who was in Italy with Mr. Kleine while he was producing "Du Barry." Mr. Myll was with David Belasco for nine years. He had not directed films until he took up Harry Watson, his position previously in the film business having been that of manager of productions.

Interesting Interview on the Condition of the Pacific Coast Trade.

R. W. Horn, for many years with the Kleine Optical Company, and now special traveling representative of the Nicholas Power Company, arrived in the city Tuesday, Feb. 15, and will remain for several weeks.

Mr. Horn has held his present position for a year and a half, and most of the time has been spent on the Pacific Coast. He is familiar with the field there from San Diego to Vancouver, B. C., and claims that he has seen every exhibitor in San Francisco and Los Angeles in the interests of his company. He is, therefore, in a position to give an accurate description of the condition of the trade in Pacific Coast territory.

"Without any doubt the most perfect projection in the United States is found on the Pacific Coast," says Mr. Horn. And this is accounted for by the statement that all the operators in high class theaters are, practically, electrical engineers and receive high pay. Some of the operators in the best theaters in San Francisco are paid as high as $40, $50 and $60 per week. "They are high class men and a credit to the trade," Mr. Horn told me, with an air of enthusiasm.

In San Francisco at the present time there are 116 moving picture theaters, and in some of them the owners have spent as much as $4,000 in the equipment of a single operating room, where three machines and a dissolver are used in the same room. Power machines are used in a majority of houses in the Golden Gate city, Mr. Horn said, without any attempt to exaggerate.

Mr. Horn had charge of the Nicholas Power Company's booth at the exposition during its entire run. He kept a tab of the daily calls at the booth at that time, and at the close found that the daily average calls made by exhibitors was 215. These people came from all parts of the world. Especial interest was taken in the booth display by Japanese and Chinese exhibitors. Quite a number of the visiting exhibitors were from South America. "All spoke in high terms of the Power's 6 and 6A machines," Mr. Horn assured me. He also stated that the machines stand high in the favor of exhibitors from Vancouver to San Diego.

The exhibiting department of the trade is in a healthy condition all over the Coast territory. Admission prices run from 10 to 50 cents for programs of seven reels, on an average. Very few five-cent theaters can be found.

Mr. Horn was accompanied to Chicago by W. W. Lewis, also a traveling representative of the Power Company. From Chicago as headquarters, Messrs. Horn and Lewis will operate in middle western territory, from Pittsburgh to Denver.

Mr. Horn concluded the interesting interview with this voluntary statement: "Wherever I have traveled, I have never found an exhibitor who was not a subscriber to The Moving Picture World."

The Rothacker Film Manufacturing Company.

Watterson R. Rothacker announces that hereafter his company will be known as the Rothacker Film Manufacturing Company, the successor of the Industrial Moving Picture Company of Chicago.

In explanation, Mr. Rothacker states that the primary reason for this combination is that various companies have been formed and named to trespass upon the name "Industrial," and, as a direct result, the trade has in several instances been confused, and in a number of specific cases people have actually done business under the impression that they were dealing with the Rothacker Company, whereas, as a matter of fact, they had been misled by a name intended to trade upon the prestige gained for the name "Industrial" by the Industrial Moving Picture Company of Chicago.

The Industrial Moving Picture Company was formed six years ago by Mr. Rothacker, Carl Laemmle and R. H. Cochrane, and has the signal distinction of being the first company in the world to specialize in moving picture advertising. The Rothacker-Industrial Company is generally acknowledged as the pioneer and leading specialist in this field.

Another reason given for the new title of the company is that with the opening of the new Rothacker laboratory and studios in Chicago, the scope of the Industrial Moving Picture Company will be largely increased and extended so as to include moving picture production and activities which are beyond the merely industrial field.

Mr. Rothacker desires to give publicity to the fact that the Industrial Moving Picture Company, as an Illinois corporation, will be continued and maintained, and that violators of its corporate rights will be vigorously prosecuted.

The policy and plans of the Rothacker Film Manufacturing Company will be given in detail to the trade when the formal opening of the new laboratory and studios is officially announced, which will be very soon, probably about April 1.

Chicago Film Brevities.

Essanay has signed William Gillette to appear in his well-known plays, "Sherlock Holmes" and "Secret Service." Mr. Gillette will begin work on the first of these in the near future.

* * *

I. Van Ronkle, Chicago manager of V-L-S-E, Inc., has resigned his position to accept the Chicago management of

the Bluebird Photo-Plays, Inc., with headquarters at 107 N. Dearborn street. Mr. Van Ronkle will assume his new duties on Monday, February 21.

* * *

A. F. Heineman, lessee and manager of the Memorial Opera House, Valparaiso, Ind., called last week and subscribed for the World. The Memorial Opera House seats 900 people and is modern in every respect. An admission of 15 cents is charged for mixed features, such as Metro, World, etc., the program consisting of six reels. Valparaiso has a population of about 9,000, and has three moving picture theaters. Mr. Heineman reports very good business. He announces his intention to build a new moving picture theater in Valparaiso that will seat about 1,000 people, and which will probably be named the Strand. When this theater is completed, pictures exclusively will be shown, while the Memorial Opera House will become a road show and vaudeville theater, of which Mr. Heineman will still be manager.

* * *

Leo. R. Ursini, operator of the Orpheum theater, Aurora, Ill., paid us a visit last week, and purchased a copy of Hallberg's Motion Picture Electricity. Mr. Ursini is a member of the Moving Picture Machine Operators, Local No. 221, I. A. T. S. E.

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It reminded me of old times to see A. D. Flintom in the city last week. Mr. Flintom is president of the Kansas City Feature Film Co. in Kansas City, Mo., and he reported favorable business conditions in his vicinity. Mr. Flintom combined business with pleasure during his trip, and was accompanied by Mrs. Flintom.

* * *

W. O. Stevens, owner of the Eagle theater, Princeton, Ill., paid a short visit to the office last week. Mr. Stevens appeared to be much concerned over the difficulties experienced in securing pictures of a sufficiently clean character to please his patrons. In this connection he stated: "Without The Moving Picture World, I would not attempt to run my business. I would get out of it." Mr. Stevens offers programs of five reels at 10 cents, and, of all makes, he prefers the product of the V-L-S-E, Inc. Princeton has a population of 4,000 people, and the moving picture goers are very financial in their estimate of the morality of pictures. The Eagle seats 300 people.

* * *

The second annual ball of the Showmen's League of America was held at the Lexington Hotel, this city, on Wednesday evening, Feb. 16. The gathering was large and the event was thoroughly enjoyed by those present.

* * *

"The Clarion," an Equitable feature in five parts, heads the current week's program at the Ziegfeld. Carlyle Blackwell, supported by Marion Dentler, Charles Mason and other prominent players, is the star. A continuation of "Musty Suffer's" experiences as a bell-hop is also on the bill, with Harry Watson in some of his inimitable, mirth-provoking situations.

* * *

L. W. Atwater, sales manager of the Precision Machine Co., Inc., paid the city a visit last week, and was so busy that he had no time to say more than "Howdy?" to me and quite a number of other acquaintances who were glad to meet him.

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Jones, Linick & Schaefer announce that work on the razing of the old building on the site located on State street, between Jackson boulevard and Van Buren street, will begin about March 1. Immediately thereafter the erection of the Rialto theater will begin, and the house is expected to be finished about October 1. The structure will have a ground plot of 100 feet square and will be five stories in height, the entire front on State street being of white terra cotta and granite. The yearly ground rental of the plot will be $65,000; and the cost of the building is estimated at $350,000. A sum of $40,000 has already been paid for the cancellation of leases in the old building.

* * *

A company was organized last week under the title Elmendorf Travel Talks for the purpose of distributing Dwight Elmendorf's travel subjects in two-reel installments, with lectures. Fifty such releases are now ready for release and others will be added as fast as needed. Mr. Elmendorf also purposes to issue, in connection, a series of nature study films. Associated with Mr. Elmendorf in the company are Dr. Albert Lowenthal, of this city, and Wm. Cadoret, of Kankakee, who owns the Le Petite theater in that city. The officers of the company are in the Schiller Building. With the advent of the Burton Holmes travelogue series, released in connection with the Paramount features, and the completion of arrangements for the release of the Elmendorf series, exhibitors will be enabled to bring to their patrons in the smaller cities these fine educational subjects, from which they have been barred in the past.

* * *

F. L. Fraser, part owner, with E. J. Degenhart, of the Princess and Palace theaters, Mendota, Ill., paid a call last week. Mr. Fraser reports improving business. His programs at the present time consist of V-L-S-E, Celebrated Players, Fox and General Film. Five and 10 cents are charged for regular programs, and 10 and 20 cents on feature nights. Mr. Fraser renewed his subscription for the World.

* * *

Walter W. Evans, Jr., special traveling representative for the Precision Machine Co. (Simplex), has arrived in the city from a trip to Detroit, Milwaukee and through adjacent territory, and states that it was very successful from the trade viewpoint. He will remain for some time in the Chicago field, where prospects are attractive at present. He installed a Simplex in the Harrison technical public school shortly after his return.

* * *

The film rental department of the Western Vaudeville Managers' Association has moved its offices from the Majestic Theater Building, on Monroe street, Chicago, to the Mallers Building, at the corner of Wabash and Madison street. Manager Adolph M. Eisner is in charge of the office in suite 512 Mallers Building, and is prepared to furnish his customers some fifty odd multiple reel features besides a long list of carefully selected single reel comedies, some peculiarly interesting travel subjects and a single reel dance feature entitled "Adelaide and Hughes in Modern Dances." Mr. Eisner has a wide acquaintance among Chicago exhibitors through his long experience as an exchange manager for the General, the Mutual, and as manager of the E. L. K. office at the time that company was founded, and now that the film department of the Western Vaudeville Managers' Association is prepared to take on other customers than the regular vaudeville houses it has long been supplying, it is expected that Mr. Eisner will considerably increase the business of the film rental department.

* * *

In an article in the current number of the Biblical World, Shaler Mathews, dean of the Divinity School of the University of Chicago, says in part: "When the success of a church depends on a paid choir or a moving picture machine, that church is ready either for regeneration or burial."

* * *

"The Adventures of Kathlyn," in eight reels, will be the attraction at the Fine Arts theater, this city, for an indefinite run, beginning Saturday evening, February 19. The big film serial has been boiled down to about one-fourth its length, and Frank Cruickshank, who has control of the run, believes that he has a sure winner. An orchestra of 35 pieces, it is promised, will furnish special interpretative music, and a Hindoo atmosphere will prevail throughout the presentation. The ushers will appear in Hindoo garb, and the decorations, both on the exterior and the interior of the theater, will be of Hindoo origin. If the venture at the Fine Arts theater proves a success, the revised edition of "The Adventures of Kathlyn" will be presented in all the large cities in the United States. Great interest is taken in the result, as this big serial was the first, and the most successful of its kind, introduced.

* * *

Colin Campbell, dean of the Selig directing corps, arrived in Chicago Friday, February 11, from Los Angeles. He immediately engaged in conference with William N. Selig, president of the Selig Polyscope Company, regarding completed plans for the production of "The Crisis." Several Selig stars will arrive later in Chicago from the West, and a number of interior scenes of this film drama will be taken in the Chicago studios. Later, St. Louis, Vicksburg and other cities will be visited to make the exterior scenes.

* * *

I have just received a letter from my old friend, George H. Hines, lessee and manager of the Auditorium theater, South Bend, in which he states that business is prosperous and that he has installed his two new Edison machines, costing $600 each. He also enclosed a check for one year's subscription for the World for Charles Vollmer, one of his operators at the Auditorium. But the best news in the letter states that preparations have been made for the building of the Lyda, a new structure that will seat 2,200 people, and named in honor of Mrs. Hines.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

BALBOA STARS SHINE AT HOTEL VIRGINIA BALL.

One Hundred Horkheimer Players Attend Annual Society Festival of Famous Long Beach Hostelry.

ONE of the most successful society events in Southland this season was the Annual Ball at the Hotel Virginia, Friday evening, February 11.

A brilliant array of prominent men and beautiful women had assembled for this occasion, and that the affair was such taken by Balboa Players in the evening's entertainment.

By courtesy of President H. M. Horkheimer of the Balboa Company, three magnificent "Tableaux Vivants" were put on by the Balboa players. The first of these tableaux was called the "War of the Nations," in which was represented all the crowned heads of the belligerents. The second tableaux was a scene from "Uncle Tom's Cabin" and the third living picture visualized the "Spirit of '76." As a grand finale the "Spirit of 1916" was charmingly portrayed by dainty Miss Ruth Roland.

More than one hundred Balboa players took part in these tableaux, which were staged by Business Manager Norman Manning and costumed from the wardrobes of the Balboa Company.

Charming Corenne Grant as the Indian girl "Pocahontas" was declared to be the most beautiful woman at the ball.

Daniel Gilfeather, made up as "Emperor Francis Joseph of Austria," was the most realistic. Other very good make-ups were Charles Dudley as "Abraham Lincoln," Ray Rockett as "Uncle Sam," and Frank Erlanger as "Victor Emanuel."

The most gorgeous of all the costumes was worn by Harry Harvey in the make-up of "Captain Courtesy." Henry King as Balboa typified the company.

The players in the picture from left to right are—first row: Makato Inokuchi (Emperor of Japan), Norman Manning (Punchinello), Daniel Gilfeather (Frances Joseph, Emperor of Austria), R. Henry Grey (Prince Mirko of Bulgaria), Charles Dudley (Abraham Lincoln), Corenne Grant (Pocahontas), Henry Stanley (Hans Brinker), R. R. Rockett (Uncle Sam), Frank Erlanger (Victor Emanuel, King of Italy), Andrew Arbuckle (Little Eva).

Second row: Harry Harvey (Capt. Courtesy), Reaves Eason (clown), Ruth White (Spanish girl), Joyce Moore ("Red Circle" girl), Frank Mayo (the Roumanian crown prince), Philo McCullough (Grand Duke Sergius of Russia), Bruce Smith (Kaiser Wilhelm of Germany), Henry King (Balboa), Bert Ensminger (Magyar noble), Gordon Sackville (Albert, King of Belgium).

After the ball was over a supper dance was given for the Balboa people. Manager Nestle of the Virginia Hotel said that this was the most successful affair ever held at the hotel.

V-L-S-E Finds Home.

The service of the V-L-S-E, including all the big features, has found a first run permanent home in Los Angeles. Manager J. W. Anderson of the popular Clune's Broadway theater announced this week that the house will open on the 21st with the newest features from this big line.

Mr. Clune is going to spend considerable in entirely remodeling and improving the building. There will be a large new electric sign, with "Home of V-L-S-E Pictures" across the top. The whole house will be given a thorough overhauling prior to the opening.

Mr. W. Fay Lynch, special representative of the Essanay, arrived in town last week and will leave shortly for a round-about return to the home office in Chicago. He reports business as being good all along the line, but says that here it seems to be somewhat better than throughout the middle states.

Board of Trade Meets.

The California Committee of the Moving Picture Board of Trade of America met Tuesday evening and held a busy session. It was decided to enlarge the committee to about fifteen, taking in the publicity men from the large companies, and a few others. The duty of the committee is to look after the interests of the entire industry, and so far some interesting things have been done. Mabel Condon, chairman, presided, and welcomed one new member, M. G. Jonas, manager of the Universal publicity department, the others present being Kenneth A. O'Hara, J. C. Jessen and Clarke Irvine.

Group of Balboa Players at Hotel Virginia Ball.

Actors' Fund Campaign Starts.

The first gun in the big battle to make the allied public forces surrender their jitney ammunition was fired here this week when a large number of stage and screen stars appeared in person at most every house in town on Monday evening. During the week players from everywhere appeared at many theaters, urging the public to donate. At the outset the cash rolled in when the tax was put on at the box offices. For one week the percentage lasted, five or ten cents being added to the price of every ticket sold. A goodly sum was realized in this way.

Friday evening at Levy's cafe, the place where photoplayers always meet, a benefit dinner was served, bringing in another little wad for the big fund. Actors from the Mason Opera House did some stunts for the generous public, and not a table was to be had, as everyone had reserved them before the announcement had been out a day.

Additional names have been added to the original California committee, the list now including, besides Jesse L. Lasky, chairman, and Will Wyatt, vice-chairman, Thomas H. Ince, De Wolff Hopper, Mack Sennett, H O. Davis, F. E. Woods, E. D. Horkheimer, Thomas Persons, Charles F. Eyton, B. H. von Klein, Clarence Drown, J. A. Quinn and Clarke Irvine. E. T. Boyd is secretary and publicity director for the committee.

The Los Angeles people are very appreciative, and are boosting every event that the committee plans. The Mayor, Hon. Charles E. Sebastian, has put his shoulder to the wheel and is helping along with the whole city to make the campaign of the California committee a great success, and if the other events pan out as well as the first, the disabled and aged thespians will surely benefit greatly in the future.

American Opens Publicity Office.

The Flying "A" firm has established a permanent publicity department at their Santa Barbara studios. A letter from Don W. Rayburn, manager of the department, says that a plan will be put through whereby special press pictures of the principals of each company, not the ordinary stills, but costume photos taken in the studio and out on location, will be sent out each week, together with live and up to the minute studio news. This sounds good, so we may expect some exciting tales from the north.

Brevities.

Al Kaufman, erstwhile pugilist, but now a fistic actor for the films, appears in "The Bruiser," a blooded five-reel picture produced by the American, featuring Billy Russell, the champion athlete of the northwestern studio. The story is from the machine of William Parker. Charlotte Burton plays the girl. The piece is in the hands of Charles Bartlett, who is now directing the biggest scenes, fights between the boxer and Russell, who, by the way, is no slouch when it comes to the padded hands and the once overs and unders, and so on, according to the rooter on the ringside.

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William M. Seabury, counsel for the Motion Picture Board of Trade of America, arrived in Los Angeles this week, after a much delayed trip across the continent. He attended the Washington fireworks when the crafty censor bill was given a ride in the Congressional scenic railway.

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The Pathe News man, reporter, cameraman, booster, student and everything that a news weekly man must be to get the stuff for the film newspaper, arrived home from his war trip into Mexico. He stayed home long enough to get a pair of shoe laces and a can of film, then hurried off to shoot the big dam break back of San Diego, which swept hundreds of farmhouses away and did other damage.

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"The Love Pirates," the story by George Bronson Howard, is progressing nicely at the Kalem plant, Director James W. Horne now being engaged on the sixth episode. Marin Sais and Ollie Kirkby are doing some excellent work in this picture.

* * *

"Free speech, free press and a free stage have always been ideals of the American people. Then why not a free screen?" That is the start of the text of a trailer that Horkheimer Brothers attach to Balboa films. Everybody ought to do it and when the fight against censors starts preparedness will have been cast off for the fighting condition.

* * *

Manager Tally of the Broadway theater which bears his name, recently did a novel stunt which appealed to the patrons of his popular house. One Sunday afternoon it rained very hard, and the line awaiting to see "The Great Divide" was standing partly under awnings and partly under the dripping sky. Mr. Tally promptly pressed into service every umbrella in the office and made his employees, himself, and the World man also, stand beside the line with opened umbrellas and protect the patrons as they passed in. This caused many smiles and remarks of "Some service," "This is certainly thoughtful," and so on. The live exhibitor is surely to be found in Los Angeles.

* * *

The Pathe Exchange is moving this week to its new quarters on Film Row along with the many other exchanges. Manager B. E. Loper has gone to considerable expense in fitting up the new store, and the exhibitors will find it much nicer than the former headquarters. "The Red Circle," made by the Balboa, is booking well, as are the big Pathe pictures.

* * *

L. K. Dewein, cameraman on local duty for the Hearst-Vitagraph news picture, this week filmed a novel model of a clever invention. A local man built an automatic fire escape to be fitted to the stables of large commercial houses. The device is shown working. The fire alarm, automatically operated by a thermostat, opens the stall doors, slaps the animals on the back, and makes them exit hurriedly from the building which is supposed to be on fire. The pictures are very good and quite interesting.

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Report comes that H. E. Aitken, president of the Triangle, is in town to look after the western business of the big three concern.

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George Beban, who starred in "The Alien" and other Ince pictures, is another arrival in the film capital to work in Morosco pictures.

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William Duncan surely is the original traveling man. In his three latest parts he has had quite a bit of traveling to do. "Bill Peters' Kid" took him to the Mojave desert; the Curwood feature, just finished, was staged for the most part in the snows of Big Bear, where Rollin Sturgeon's entire company was snowed in for several weeks; and now the serial in which he is to carry the main lead will, in all probability, take the company to the tropics, including Panama. Meanwhile that big red car of Bill's sits in the garage and runs up bills.

* * *

Some time ago when William Desmond, who is a prominent member of the Inceville forces, was the bright star with the Oliver Morosco stock company, a friend of his took a visitor from the middle west to see Desmond act. During the interval the visitor was informed by the friend that Desmond was the original of "Desperate Desmond." "Gee," said the fellow, "ain't that wonderful, but he looks so handsome up there." "Sure," answered the friend, "that's his clever make-up; he is a terribly desperate looking fellow off the stage." Anyone who knows good looking Desmond Hill will appreciate this.

* * *

At the Vitagraph, William Wolbert is starting work on a pretentious serial of fifteen episodes. The material is "The Hearts of Three," by Jack London, picturized by Charles Goddard, and will feature William Duncan. An excellent cast is being assembled in his support, the only female part being assigned to Carmen Phillips. The locale of the story is Panama and plans are being made for extensive travel.

* * *

Dave Smith is starting production of a clever little one-reel comedy by Joseph F. Poland, featuring Mary Anderson and Webster Campbell.

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Another brilliant writer has been added to the large staff of Thomas H. Ince. The newest addition to the writer's room is Harris Merton Lyon, the well-known short story writer, who was signed several months ago by Mr. Ince to write exclusively for the NYMP firm. Already he has prepared a number of scripts which will be immediately turned over to the producing department.

* * *

Mabel Van Buren, who will be remembered as the girl in "The Master Mind," produced by the Lasky company, and whose latest work in Ramona makes her one of the most popular of the day, has returned to the Lasky studio and is playing in a picture with Blanche Sweet. The story is by Henry Seaton Merriman, and is called "The Sowers." William C. De Mille is the producer. Theodore Roberts, Thomas Roberts, Thomas Meighan and Camille Astor are in the cast.

Here is a funny twisting of names that we heard the other noon while out on the street. Two youngsters were hurrying past and one was talking speedily and here's what he said: "An' they had a fight, too; one was that big fellow, —you know, with the curly hair—Warrington Kerrigan—and, gee, how he fought!——"

* * *

Donald Crisp has ably demonstrated that a man can play an excellent heavy, change his makeup and be a president, then play leading roles, and finally don puttees and tortoise specks and be a real director. His work in handling "Ramona," the Clune cinema-theatrical presentation of the famous California story, shows well his ability. Everywhere the piece is advertised, the name of Donald Crisp adds much to the value of the film. He certainly put in some wonderfully artistic scenes.

THE DAY IT RAINED
THE MOVIE ACTOR ON SALARY WELCOMED THE RAIN— WHILE THE MORE HUMBLE BROTHER ON "EXTRA" DIDN'T EAT THAT DAY-
THE FARMER SAYS THE RAIN IS WORTH $5.00 A DROP-BUT IT COSTS THE MANAGER $5.00 A DROP.
THE RAIN CAUSES TROUBLE AND WOE
RAIN? I SHOULD WORRY-
BALBOA FEATURES
MORAL: ITS A HARD RAIN THAT ISN'T WET.
DUDLEY

Charlotte Walker's next appearance in Lasky films will be in "The Woman and the Law," a thrilling drama from the pen of Hector Turnbull, the author of "The Cheat." Frank Reicher is the director.

* * *

Cleo Ridgely and Wallace Reid will shortly begin rehearsals on "Behind the Mask," a feature from the scenario by Cecil D. de Mille and Jeanie MacPherson. The picture will be produced by Paul Dickey.

* * *

Blanche Sweet is now rehearsing a photodramatic version of Henry Seaton Merriman's story "The Sowers," under the personal direction of Wm. C. DeMille.

* * *

A professional motion picture projecting machine has been presented to the Manual Arts High School by the students of the winter '16 graduating class, as a remembrance of their four years' work in the school. At an assembly held yesterday noon the machine was used for the first time. The pictures shown were produced by Bob Wagner, art instructor at the High School. The story of the picture was written by Mr. Wagner, and his two sons played the principal roles.

* * *

S. S. Hutchinson, president of the American Film Mfg. Company, was in Los Angeles this week.

* * *

The light may come and the light may go—But Cupid can always see to do his shooting in the coast film town. This time it is Eugene Pallette, of Selig's, and he married Miss Ann Slater. We extend the World's best wishes.

* * *

Richard Stanton is driving a milk wagon! This does not mean that the well known actor and producer of the "Graft" serial has taken up this job for a living, it is merely that he does all this in the twelfth installment of "Graft," when he and his friend are fighting the milk trust. Of course, his action leads to a big fight and when Dick starts scrapping the people opposite him have to keep mighty busy or else they are likely to be hurt. "Graft" is going along splendidly with some fine acting by Jane Novak and the Universal players.

* * *

Harry Mestayer is working in a six-reel picture version of "The Prince Chap," at the Selig studio. This film is to be made a big feature.

* * *

Here's what living in sunny California does for you—

William Duncan tells this one on himself: While in Bear Valley with the Vitagraph company with R. S. Sturgeon, he suffered two days from intense cold and especially about the ears—he just could not keep them from freezing. At the end of the second day George Holt said to him: "Why did you not pull your ear flaps down?" Duncan had been wearing a seal-skin cap with ear flaps, but he had forgotten all about them.

* * *

Theater Notes.

The Blue Bird Photoplays, Inc., has taken over this week the Walker Auditorium. This house has been successively called the Mozart, Neilsen, and the Brooks theater. It will now be called the Blue Bird Photoplay House.

The theater will open under the new management February 20, and present the big feature productions put out by the company. Extensive alterations will be made under the direction of Henry Silverman, who, Tuesday of this week, received a wire from Carl Laemmle, appointing him as managing director.

Lloyd Hamilton, Ethel Teare and Bud Duncan.

The Ham Company is producing a one-reel comedy for this release written by Messrs. Hamilton and Duncan. Ham and Bud's adventures in an effort to buy kisses from a pretty girl auctioning them at one dollar each at a charity bazar with their entire bank account of but eighty cents, and later their honest endeavor to earn the required amount in an oyster factory, offer many situations which these two comedians have made the most of. Miss Norma Nicholls played opposite Mr. Hamilton and altogether this comedy should be the best of the release.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THERE has been considerable talk lately about the decline of the motion picture business. There has been a decline. Go along Broadway and you will find a decisive decline. The out-of-town shows are showing better than they have for years. Hackett is doing so well in the Criterion that they couldn't find the "S. R. O." sign and the house painter was obliged to make one: "No More Room." Hackett is a fine fellow, but he must not try to make popularity on the basis that he could not find the "S. R. O." His "Macbeth" is great, Viola Allen is also great. But why knock? Both have been in pictures. Hackett and Viola. There is a run there.

* * *

Why allow the press agent to say they could not find the "S. R. O." in the house and they were obliged to have one made?

* * *

Hackett is good. So is Viola. But why hit at the pictures?

* * *

Why, as the song says: "Bite the hand that fed you?"

* * *

The man with money and the man with (I was about to say ambition) is the man who takes a theater. He is the scout for the—well, he knows.

* * *

Now, what have the motion picture people to do with this? Only one thing. Keep moving.

* * *

Take recent developments. First, you have against you the clerical body, the head of which is located in Washington. He is the head of an "international" movement to reform the globe. For the past three years he has been trying to reform the moving picture business. When brought before the committee he said he also had been trying to reform the "dramatic stage." We challenged him then to show when he had made a move in that direction. We challenge him now to produce his bill before Congress, or any other body. He cannot produce even a draft of a bill.

* * *

This "International Representative" dare not show his resources. If he does I will personally confront him and show that most of his expenditures for the past two years have been made on the "censorship" proposition. I will personally face him and his Brooklyn "ally" and show the two of them that in this fight they are not what we Americans call "on the level."

* * *

I have had a holy mother and father, I respect the cloth. But I hate men who work under cover.

* * *

This sanctified man who has been conducting the Federal bill under the cover of "International" reform. He is one I speak of. What has he done internationally or otherwise? He is a preacher relieved of his pulpit. He may be a college graduate. But a preacher, nevertheless. He went into college and "felt the call." Why did he not stick there? Did his power in the pulpit fail? Perhaps his power of saving souls was so great that certain influences felt that he should be a politician. Some preachers sometimes think that the $800 and found it not enough. And most preachers feel that after they get out of college that the people are bound to support them.

* * *

It is there where we find storerooms turned into missions. There we find the humble workers. Next door to them we find the "cheap" moving picture shows. We see the people flocking in to see the pictures, but you don't see them going into the "chapels." Why? Because the "goods" are not there.

* * *

I am standing now upon the principle that the moving pictures have done more to-day than any movement of the church workers has accomplished. That is a broad statement. Take Greater New York, for instance. Go along Third avenue, from Eighth to Fourteenth street. True, the police have wiped out the "San Souci" and other places—but the population remains the same and for more than every "cafe" with the "for rent" sign you find a moving picture place. True, the picture may not be up to the standard as picturized by the reformers, but such as they are they closed what the reformers could not close. Now, admitting, that the pictures in some of these places are not what they should be, what are the reformers in that locality doing? Instead of reporting to the police department they are holding their weekly meetings and sending their stipends to the support of the "International Bureau for Reform." Their intentions are right, but the result and effect are misguided.

* * *

For instance: Take the International Bureau of Reform. If service of three years is directed against motion pictures, including telegrams, railroad, hotel and other expenses, what is left, outside the salaries of the chief and his assistants? There is some money spent there.

* * *

Now, come down to an honest-to-goodness plane. Why not have an investigation of this International Reform Bureau? It may be shrouded by privacy. It may be a private organization, but since it has taken such a prominent part in public affairs perhaps the public has a right to inquire into its operation. So far as we know, the Rev. Dr. Crafts is an honorable and upright man, as well as the men behind him. But since the body he represents has become "International," it might be well (now that preparedness has become an issue), to find out just where this "International Reform" stands.

* * *

I have in my mind's eye that if this so-called bureau was investigated we would be better able to know who are the true preachers for the salvation of souls. It may be that some people who are drawing big salaries and getting more than the required amount of notoriety would be back "pulpit pounding." Of course, those who have been fortunate enough to make wealthy marriages are not included. They used to be wide spoken at one time. Now they use (what the criminals say) stool pigeons.

* * *

In professional circles some statements made by the writer would be considered "raw," but they are only what is reflected by the looking glass. They are truths. It is not slime, nor mud. It is a representation of facts—a controversy of a statement by certain clergymen that "moving picture houses are the sink of the devil."

* * *

The assertion I deny and I defy support of the libel. The Rev. Dr. Crafts, of Washington, cannot show it, even with the support of his arch-conspirator in Brooklyn.

* * *

Who ever heard of the International Reform Bureau before the motion picture gave Dr. Crafts an opportunity to get busy? When challenged before the Congressional Committee he stated that he had for years been striving to reform the stage. I challenged him then, and I challenge him now, to present a bill in conformity with his views.

* * *

Let the sponsor of the fight against motion pictures show what he has done in International Reform. He can't claim anything for England, because the war conditions brought about all that prevails there. What has he, or his society, done in Belgium or France? What have they accomplished in Berlin or Petrograd? What had Dr. Crafts to do?

"BIGGER, BETTER BUSINESS" (FINN).

Joseph H. Finn, president of the Nichols-Finn Advertising Agency, Chicago, has released a brightly written and tastefully printed brochure entitled "Bigger, Better Business" in which he discusses a number of subjects interesting to advertising men and men interested in advertising, previously published editorially in the Chicago Herald. The Moving Picture World is in receipt of a copy and acknowledges the courtesy. Mr. Finn has left his imprint of genius upon the advertising plans of the Mutual Film Corporation.

THOMAS JEFFERSON IN UNIVERSAL PICTURES.

This week to the roster at Universal City was added the name of Thomas Jefferson, star of the spoken and of the silent drama. His first role was a lead in William C. Dowlan's production of the film version of Isabel Ostrander's fiction story, "Lavina Comes Home."

World-Equitable Engagements

Jane Grey and Mollie King Added to the Galaxy of Stars.

TWO important engagements of noted feminine stars were made this week by the Triumph-Equitable and World-Equitable Corporations. Through General Manager Arthur H. Jacobs of the Triumph Company, Jane Grey, a permanent player of the company, will make her first appearance on the screen on the World program in a dramatization of the well-known fiction vehicle, "Man and His Angel," in which she will be supported by Henri Bergman, last seen in a feature in a Metro production.

Jane Grey began her stage career with a small repertoire company, touring, and finally reached New York. One day she applied to Paul Scott, dramatic agent, and while she was sitting in his office Fred Belasco telegraphed from Los Angeles for a leading woman. Miss Grey was sent on, owing to lack of talent at that particular time, and although it was for but two weeks, at a salary of $100 a week, to appear in the Belasco Stock

Jane Grey.

Mollie King.

Company at the Burbank theater, she was retained for twenty-seven weeks at a salary of two hundred a week, and returned to New York after her engagement there, to become leading woman for David Belasco in a number of that producer's successful plays, including "The Concert" and "The Temperamental Journey."

Miss Grey's most recent appearance on Broadway was as one of the featured players in Williard Mack's virile Broadway production, "Kick-In," in which she co-starred with John Barrymore.

It took a considerable amount of persuasion on the part of Mr. Jacobs to induce Miss Grey to sign a long time contract with the Triumph-Equitable concern, owing to the glowing prospects offered by various producing managers who wanted to secure her services for forthcoming productions during this and the season of 1916-17. Jane Grey has a vivid personality, and her now established dramatic potency has created a wide vogue for this little player; and that her efforts in the silent drama will be of equal importance and equally as attractive as has been her great array of triumphs in the spoken drama is a foregone conclusion.

Following "Man and His Angel," Miss Grey will be seen in "The Surrender," a different type of story from anything that she has yet been screened in, and in which she will be supported by a superb cast of screen players under the supervision of George A. Wright.

The most important engagement of the World Film Corporation, allied, of course, with the Equitable, and of which the Triumph Film Corporation is a producing subsidiary, was the signing this week of the dainty and exquisitely charming dramatic and musical artiste, Mollie King.

Miss King is the youngest member of a well-known theatrical family, being the sister of Charles King, for many years a vaudeville favorite with his partner, Elizabeth Brice, the team being known as Brice and King. Miss Mollie King's sister, Nellie, is also a vaudeville headliner.

Although only eighteen years old, Miss Mollie King has to her credit many years of actual stage experience. In fact, her theatrical debut really was made when she was carried on the stage as an infant.

Her first real stage work was in an important child's part with Miss Maxine Elliott in "Her Own Way." Miss King was then seven years old and made a big hit in both New York and London. While still a child, she became famous through her work in "The Royal Family" and "The Little Princess," after which she toured with the late Denham Thompson in his vaudeville sketch, "Joshua Whitcomb."

When through school, Miss King acted as understudy for Miss Brice in "The Winsome Widow," playing the star's part on many occasions. She was then fifteen years old. Then followed a season in vaudeville with her sister, Nellie, and an engagement with the "Passing Show" at the Winter Garden. After this she was featured in the support of Sam Bernard in "The Belle of Bond Street."

Miss King made her motion picture debut in the World Film Corporation's production, "A Woman's Power," in which she is starred. Her work in this picture was so remarkable that the World-Equitable heads immediately engaged her on a three-year contract to star exclusively under their management. This eighteen-year-old star has begun work on her second picture at the Paragon studio at Fort Lee, N. J., under Director Frank Crane. This picture is temporarily entitled "The Lily" and is said to have a powerful scenario and affords the dainty, charming Miss King every opportunity to enhance her already brilliant reputation.

"Mishaps of Musty Suffer"

Last Episode of An Unusual Series of Comedies Finished by Kleine.

THE final episode in "The Mishaps of Musty Suffer" was completed at the Kleine Bronx studios last week, following the return of Harry Watson after an enforced vacation of some weeks. The famous comedian is delighted to be again at work despite his somewhat enfeebled condition due to a serious surgical operation.

Harry Watson.

Another factor that has gone a long way toward the present happy frame of mind is the unexpectedly warm reception accorded his comedies. No one knows better than a comedian the doubtful character and prospective reputations of unreleased comedies, and "The Mishaps of Musty Suffer" have been in work since last July.

In the opinion of the Kleine forces, Watson will shortly prove the most popular comedian in film. Already the former Ziegfeld "Follies" comedian has been hailed by numerous film critics as the rarest find in film, and unhesitatingly predict the early eclipse of his possible rivals. His cleanly humor, versatility, imagination and natural native funniness, coupled with his easy good nature and willingness to learn, are rapidly winning him a name second to none in his chosen line of work.

"The Mishaps of Musty Suffer" have taken the public by storm, judging from the extraordinary amount of bookings reported by all Kleine offices last week. These include scores of the finest picture theaters in America which ordinarily close their doors to rough-and-tumble, slap-stick comedians. In fact, the intention of the Kleine Company to plant the Watson comedies in the best theaters everywhere, is evident from the character of houses solicited under a new and novel advance-of-release-date booking plan. It was thought that theaters of this class would prove the acid test and effectually demonstrate the possibilities of "The Mishaps of Musty Suffer" series.

The comedies comprise ten in number and while most theaters play one a week, their sudden popularity induced a number of them to exhibit as many as three episodes in a single week. This has necessitated a doubling of the number of positive prints and several paper re-orders.

Sothern to Appear in Pictures

Vitagraph Secures Him for a Series of Four Special Feature Subjects.

PARTLY because he believes that the silent is a step ahead of the spoken drama, and partly through an intense desire to see himself as others have seen him on the legitimate stage, Edward H. Sothern, foremost Shakespearean actor on the English-speaking stage today, is the latest to succumb to the lure of the once-despised pictures.

This is regarded as the most important in significance since the pictures began to rival the spoken drama in interest.

Edward H. Sothern.

Other legitimate players have deserted the legitimate under the spell of money lure and other considerations, but when a man of Sothern's prominence in theaterdom consent to appear on celluloid the final breastwork of the enemy is down and the pictures can now consider themselves the conqueror of the legitimate.

"Up to recently," said Mr. Sothern in confirming the announcement that he had signed a contract with the Vitagraph Company of America, "I regarded motion pictures as comparatively unimportant as compared with the speaking stage. I considered the screen's limitations as regards the voice of the actor as being too great a handicap. How on earth, I thought, could the immortal Shakespeare be produced without the speaking of every one of his lines!

"I am convinced now, however, that the combined use of sub-titles and lip movements will more than offset this handicap. Then I considered the tremendous scope in the matter of scenic portrayal, and I am now on my way to become a picture actor.

"In the legitimate theater I appear before several hundreds—possibly a thousand or two—six nights a week, for a matter of forty weeks. In pictures I am told I will appear before hundreds of thousands every afternoon and every evening. The temptation was too strong."

Sothern signed the contract with the Vitagraph after he had announced that he would retire from the stage at the end of the present season.

Mrs. Sothern (Julia Marlowe) is not to be seen with him on the screen.

Commodore J. Stuart Blackton, in confirming the announcement, said that his company would produce four feature films with Mr. Sothern in the lead and that one of the films would be a specially written story for the famous actor.

"He will begin work about May 1 and will continue through the summer, or until the four are completed. Some of the famous stars of our company will support him, among them being Anita Stewart, Edith Storey and Lillian Walker."

The Sothern films will be shown in New York first, under the Vitagraph's special direction, as in the case of "The Battle Cry of Peace." It is expected that by that time the company will again control a Broadway playhouse.

Sothern's appearance under the Vitagraph standard makes the fifth legitimate player of international fame to act for that company. Miss Edna May, of "Belle of New York" fame; Frank Daniels, king of comic opera comedians; Charles Richman and Joseph Kilgour are already acting in the Vitagraph productions.

H. COOPER CLIFFE TO SUPPORT ETHEL BARRYMORE.

H. Cooper Cliffe, who was last seen on the Metro program in support of Ethel Barrymore in "The Final Judgment," and who has since been starred by another motion picture company, has returned to the Metro ranks, and will again be seen in support of Ethel Barrymore in "The Kiss of Hate." This is a strong, five-part feature dealing with the persecution of the Jews in Russia.

Noted Players in Vitagraph Pictures

Well Known Stage Favorites Have Leading Parts in Releases for Week of Feb. 27.

ROBERT EDESON heads a list of prominent photoplay stars to be seen in Vitagraph's releases for the week commencing Feb. 28. Lillian Walker, Harry Morey, Mary Anderson, Evart Overton, Bobby Connelly, Hughie Mack, William Duncan, William Dunn and others, figure prominently in film vehicles that make splendid use of the personality and ability of these players. The program for the week balanced with two dramas and two comedies.

By far the most important release recently announced by the Vitagraph is "For a Woman's Fair Name," presenting as it does a problem that is due to arouse editorial discussion throughout the country. It presents a new phase of the odd argument as to how far a man should sacrifice love and reputation in order to protect the name of a married woman, regardless of the fact that she is innocent of wrong-doing. Robert Edeson has one of the best character roles of the career as Pierce; Harry Morey rises to exceptional heights as McGregor; William Dunn proves his claim to histrionic ability as the dope fiend, and Eulalie Jensen shows herself to be an actress of skill and technique in a difficult role.

Scene from "For a Woman's Fair Name" (Vitagraph).

"La Paloma" a Broadway Star Feature in three parts, released on March 4, is a contribution from the Coast company of the Vitagraph, featuring little Mary Anderson and William Duncan, produced under the direction of William Wolbert. Mary and Duncan are cast as two immigrants, whose ignorance of the pitfalls and dangers of this country, lead them to error. The former is coveted by a wealthy factory owner and in saving her, the father is charged with murder.

The duration of time in the one-reeler, "Her Bad Quarter of an Hour" is just fifteen minutes, but things happen thick and fast. The film features Lillian Walker and Evart Overton under the direction of Courtlandt Van Deusen. A love affair almost goes on the rocks through a misunderstanding.

In "Tubby Turns the Tables," Hughie Mack wields a vacuum cleaner in a way that foils two villains who are trying to swindle a banker out of thousands of dollars. The cleaner sucks the money into its bag and a thrilling chase ensues in which Hughie is pursued through dizzy heights an finally plunges from the roof of a sky-scraper to Broadway, using an umbrella as a parachute. The film was directed by Lawrence Semon and written by him in collaboration with Graham Baker. Both are cartoonists and apply their knowledge of comic situations to good advantage. The one-reeler is released Feb. 28 and also contains 300 feet of "Odd Acquaintances." This film shows feathered and furred folk in strange companionship, and is of real interest to young and old.

BIOGRAPH COMEDIES IN DEMAND.

Requests from exchanges for an advance showing of the reissues of Biograph comedies, featuring Mabel Normand, Charles Murray, Mack Sennett, Fred Mace and Ford Sterling, have been so numerous that Gus Mohme left New York on February 20 to visit exchanges in the following cities: Chicago, Milwaukee, Des Moines, Kansas City, St. Louis, Indianapolis, Cincinnati, Cleveland, Pittsburgh, Buffalo, Wilkes-Barre.

Australian Notes.

DURING the past month Australian producers have been very active and one big picture has been released. This is the initial production of the Vita Corporation, which has its headquarters in New Zealand. The head director is Raymond Longford, who was associated with Fraser Films for some time. This picture is a five-reeler, entitled "A Maori Girl's Love," featuring Lottie Lyell, who has appeared in many Australian pictures. As a dramatic production it could have been condensed into three reels; the story is inclined to drag in places, but it has some very interesting scenes of Maori life. Producer Longford was also able to get several Maori girls to take small parts, and the result is highly satisfactory.

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Post Mason, who recently resigned from Australian Films, Ltd., is at the head of a new picture company, with well-known vaudeville favorites in the leading roles. The first release is entitled "The Martyrdom of Nurse Cavell," and will be released very soon. Vera Pearce, perhaps the foremost Australian on the vaudeville stage here, appears as Nurse Cavell. Miss Pearce had the female lead in that famous Australian photoplay "The Shepherd of the Southern Cross," in which Arthur Shirley attained great popularity.

* * *

The new Australian Picture Palace, which is soon to be opened, will be one of the finest theatres in Sydney. The building alone costs £25,000 (125,000 dollars). The fittings are most elaborate. The woodwork of the wainscoting is of Queensland maple, while Australian black marble has been employed for the facing of the solid interior works and the lobby. This stone reflects the full strength of the electric lamps as would the best mirrors. The walls of the lobby are beautified by plaster of paris, modelings of artistic design, and the dress circle staircases are of Australian red and white marble.

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Neither Broadway Universal Features nor Metro Pictures have reached Australia yet. This is a big chance for some enterprising firm. Australia can boast of nearly two thousand picture theaters. Good features are much in demand, especially those with well-known motion picture stars in the leading roles. Stage stars are well liked, but owing to their names not being familiar with Australian audiences, their worth is not recognized until they have appeared in several productions here. Strong dramas are well liked, but the general public is extremely partial to a big feature comedy when assured of a good laugh. For instance, "Tillie's Punctured Romance" broke all attendance records everywhere.

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Equitable features are going strong in Sydney. "The Warning" is considered one of the best pictures yet shown in this city, and all critics are favorably commenting upon it. "The Labyrinth" will be shown at the Crystal Palace next week.

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J. C. Williamson, Ltd., next release is a screen adaptation of the £1,000 Australian prize novel "The Pioneer," by Kathleen Suzanna Prichard. This company has been out of Sydney for some time to get the proper atmosphere, and great efforts are being made by all concerned to bring the standard of this production up to that of imported American films.

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The Crystal Palace authorities recently conducted a contest among their patrons to ascertain what was considered the best picture shown at their theater. "My Old Dutch," which was released in the States by Universal, came easily first, and was followed by "The Escape," "The Outcast," "The Avenging Conscience" and "Tess of the Storm Country," in that order.

* * *

Next Monday, Waddington's Ltd., will present a screen adaptation of Geo. M. Cohan's famous stage success "Get-Rich-Quick Wallinford." Fred Niblo and Josephine Cohan, stars of the legitimate stage, famous both here and in America, retain the same roles in the picturization of this famous comedy as they introduced to Australian audiences on the speaking stage several years ago. Fred Niblo would acquit himself well before the camera in this, his initial venture.

* * *

Photoplays shown here during the past three weeks include "The Rosary," (V. L. S. E.); "The Warning" and "The Better Woman," (Equitable); "What Happened to Jones," "M'liss" and "Wildfire" (World); "Cinderella," "The Dawn of a To-morrow" and "The Only Son" (Paramount). "The Dawn of a To-morrow" has received the most adverse criticism of any Pickford feature yet shown in Sydney.

TOM. S. IMRIE.

Howard Irving Young Joins Metro.

HOWARD IRVING YOUNG, one of the most promising of the younger group of successful scenario writers, has been added to Metro's staff of writers, and will devote all his time with that company, making adaptations from books, plays and unfinished manuscripts. Mr. Young will work directly under the supervision of Harry O. Hoyt.

Howard Irving Young.

Mr. Hoyt, who has written more than four hundred scenarios, and is the highest salaried writer in the profession, will, in the future, devote all his time to original manuscripts.

Mr. Young was graduated from the New York University two years ago, but before leaving the university he had written and sold a number of scenarios. Until recently he was associated with Kalem as a special writer and film editor. While with that company he wrote many of their best features including "The Call of the Dance," for Yancsi Dolly, "The Apaches of Paris," "The Net of Deceit," "The Pitfall," and "The Lotus Woman," all original scripts. He is also the author of "Hearts in Exile," which he wrote for Clara Kimball Young.

Before joining Kalem, Mr. Young was with the Reliance Company, and for a brief time was associated with the Crystal Film Printing Company. He has had considerable experience in several departments in the making of motion pictures, and with Metro will be given every opportunity to display his talents, both in making adaptations and in producing original manuscripts, which he will do when not engaged in the picturization of other writers' ideas.

HORKHEIMER WROTE IT.

Somewhere in the East a news paragraph found its way into some publication implying that "The Red Circle," the continued screen story of heredity and romance, now running, was an adaptation of a former stage success. The Balboa Company which is producing the film play immediately started an investigation. It found that some time ago certain stock companies put on a piece which was a mixture of graft, politics and anarchism. Because of the latter element it was called "The Red Circle." The Balboa production is nothing like this. The germ idea originated with H. M. Horkheimer, president and general manager of the producing company, who gave it to Will M. Ritchey, his chief scenario writer. Mr. Ritchey developed the story, in a novel manner. The releasing agency of Pathe reports "The Red Circle" going better than any preceding continued screen story.

Ruth Roland, one of the screen's most lovable stars, who plays the lead in this picture, had a funny experience the other day while chugging along in her motor going to a location where a scene for "The Red Circle" was to be made. Suddenly the machine stopped. Although she is as expert as the average repairman, Miss Roland couldn't make it resume. Along came a man with a team, sympathizing with her plight, he towed the car to its destination a few miles away. "Can you beat that," Miss Roland observed later on, "to meet a good Samaritan on the way to Alhambra?" (Explanation: In Southern California very few people are supposed to travel in that direction).

EDUCATIONAL NOTES.

From Chattanooga, Tenn., comes the report that the Chicago and Gulf Transportation Company are preparing to make a moving picture showing conditions along the Mississippi River during the flood season.

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Reviews of Current Productions

Exclusively by Our Own Staff

"A Woman's Power"

Brady-World Film Production in Which Molly King is Starred—A Story of Mountaineers.

Reviewed by Lynde Denig.

CONSIDERING that Molly King's training as an actress has been for the most part confined to musical comedy productions, she adaps hersalf to the stellar role of "A Woman's Power" very creditably. It is not a particularly difficult part, but enough to reveal the likable traits of a pretty and seemingly talented young woman, whose manner is natural and expressive. If Miss King does not do more in this screen version of Charles Melville Buck's novel, "The Code of the Mountains," it is largely because of the construction of the story, which keeps a young mountaineer much in the foreground, rather than the girl who brings about his reformation. At all events, Miss King will be admired, and in her next picture no doubt will receive a part of greater consequence.

Scene From "A Woman's Power" (World Film).

"A Woman's Power" is a photoplay of average quality. The theme is conventional—the elevating effect of an unselfish woman's influence—and in the main the manner of its handling is not novel. To begin with, there is a feud between mountaineers, resulting in a murder and the conviction of a youth, who acted according to the code of his kind. Henceforth the purpose of his life is to kill the man on whose testimony he was found guilty. The story goes on to tell how this determination was altered, largely because of the humanizing influence of Minerva, a mountain girl, who drags herself out of the mire of slothful ignorance in which she was born, and partly because of happenings in the Philippines, when American troops were engaged in subjugating the Filipinos. As a private, Newt Spooner comes to realize the worth of his commander, who chances to be his enemy of long standing.

The atmosphere of scenes staged in or near the cabins of the mountaineers is convincing, and the types of ignorant men of the hills appear true enough to live. Director Robert W. Thornby was less uniformly fortunate in suggesting conditions in the Philippines. Audiences have become so accustomed to views of actual warfare that a photoplay imitation, however spirited, is apt to appear a bit unreal. Then there is a disillusionizing juxtaposition of scenes in the part of the picture showing the clash between the Americans and the natives. What seems to be a Filipino village, with people, houses and trees in accord, alternates with bits of woodland such as might be found near New York. The contrast in foliage is unmistakable.

Douglas MacLean gives an intelligent performance as Newt Spooner, E. M. Kimball makes a commanding figure of Falkins and others in the picture are competent.

All Star Cast in "Badgered."

"Badgered," a single reel drama soon to be released by the Selig Company, contains a conclusion which comes as a complete surprise. An all-star cast including Harry Mestayer, Grace Darmond, Al W. Filson, James Bradbury and Edith Johnson are introduced.

"The Shrine of Happiness"

Attractive Gold Rooster Play, in Colors. Jackie Saunders featured as wayward mountain maid.

Reviewed by Margaret I. MacDonald.

SHARING honors with Jackie Saunders in this attractive five-part production from the Balboa studios, are William Conklin and Paul Gilmore. It is seldom that Miss Saunders has been seen to better advantage than in "The Shrine of Happiness"; the ease with which she handles the character of the impulsive child of the hills making the role doubly attractive. In spite of a rather unprofessional construction, the story holds the interest to the end, because both author and director have taken special care to conceal the exact character of the climax until its actual arrival.

As the story runs, a prospector dies leaving his motherless daughter with nothing but a letter to Clark, a former partner now living in San Francisco, accompanying which were some Indian beads. Clark had been rescued from the death grip of an Indian by the prospector, and from a feeling of deepest gratitude to her father received with kindness the girl who had journeyed miles on foot, fleeing from an attack of two strange men. The girl is sent to boarding school, and is afterward placed in an unhappy position by being loved by both Clark and his younger brother. The self-sacrificing spirit of the older brother adds to her unhappiness, for, although knowing that she is in love with him, he favors her marriage to his brother who is younger than he. The day of the wedding the bridegroom discovers that the bride-elect loves his brother, and explaining matters in a note to the bride, disappears, leaving his promised wife to his brother.

The film has been delightfully colored, and is wholesome and pleasing in character.

On Biograph Schedule

"The Indian" Has Spectacular Scenes—"What Happened to Peggy," a Two-Reel Offering.

Reviewed by Lynde Denig.

"The Indian."

PICTURES such as "The Indian," a three-reel drama of the western frontier, are not often made to-day. Probably it cost considerably more than many five-part features and the money went into the production rather than into the payment of large salaries to a few prominent players. There are moments when this photoplay suggests some of Griffith's famous western pictures, and although it lacks the fine touches that distinguished the work of the master director, one finds much to please the eye and to stir the imagination in the graphic scenes of warriors on the warpath, murdering settlers and battling with United States soldiers.

Scene From "What Happened to Peggy" (Biograph).

Almost the entire first reel is devoted to the offensive operations of a numerous tribe. The settlers, using their wagons as bulwarks, fight in vain to hold off the Indians, who, in turn, give way before the troops. These scenes, perfectly photographed, have great depth and carry the thrill of conflict.

Their spectacular value is increased by the burning of the wagon train and the tepees in the Indian village.

Of the story in this production little need be said. It is quite conventional and one does not need to inquire too closely into the probabilities of a plot devised to meet the requirements of western melodrama. The first and second reels are strong and the intervening one, with scenes laid in Washington, suffices in supplying the connecting links of the story. Linda Arvidson is winsome as the daughter of an army officer and among others in a numerous cast, Alfred Paget and Charles Perley are conspicuous.

"What Happened to Peggy."

The first reel of this two-part picture is somewhat overburdened with sub-titles and explanatory letters, but after a time, when the story gets fairly under way, there is enough entertaining action, even if the experiences of Peggy resemble those of many young photoplay heroines who have preceded her. Having left boarding school and gone to visit a wealthy friend, events are so arranged that she is suspected of a theft committed by a woman posing as a lady's maid. Peggy is placed in an unpleasant predicament before the mistake is discovered. The picture reaches its most exciting moments in the chase prior to the capture of the thief, played in convincing fashion by Claire Macdowell. Vola Smith and Jose Ruben are other members of the company capably directed by Walter Coyle.

Two Bluebird Releases

"Rupert of Hentzau" is Elaborately Mounted—"The Grip of Jealousy," a Story of the South.

Reviewed by Lynde Denig.

"Rupert of Hentzau"

THE popularity of Anthony Hope's "The Prisoner of Zenda" justified a sequel, which the author provided in a novel called "Rupert of Hentzau." "The Prisoner of Zenda" was one of the first multiple-reel photoplays to be made in this country, and now, after a lapse of a number of years, we receive the continuation of the colorful romance in an elaborate picture, produced in England under the direction of George Tucker, with Jane Gail in the character of Queen Flavia and Henry Ainley, an English actor, in the dual role of the King of Ruritania and Rudolf Rassendyll.

There is much to commend in these five reels that evidence a determination to give the story every advantage to be derived from picturesque backgrounds of a kind that could not well be duplicated in this country. Scenes such as the coronation are magnificent; nothing is lacking in the furnishings or the costuming of the great number of court attendants, and even in less pretentious passages of the romance we find a care for detail that seemed to take no account of the cost when certain effects were needed. The burning of the hunting lodge in the last reel, for example, is spectacular in the extreme, obviously costly, and of value in preparing for the denouement of the plot.

In point of fast, generally melodramatic action, the screen version of "Rupert of Hentzau" leaves nothing to be desired and the story offers plenty of complications to keep things moving for five reels. The romance of Queen Flavia, who loves the man who played king and not the king himself, is followed readily enough and with considerable interest, but an assembling of the scenes in a manner necessitating fewer subtitles, would have benefited the production. The picture is introduced by several wordy explanations that an audience may have difficulty in digesting, and even when the story is

Scene from "Rupert of Hentzau" (Bluebird).

under way, inserts are frequent, totalling something over eighty in all.

Miss Gail plays the queen with dignity and feeling. Mr. Ainley is successful in portraying the contrasting natures of the king and his physical double, whereas other parts are in competent hands.

"The Grip of Jealousy"

In this melodrama of the South of some fifty years ago, there is effective characterization and not a few of the scenes are given a thoroughly artistic presentation; but the picture in its entirety is likely to leave a vague, rather unsatisfactory impression. It lacks clearness and the driving force of a big story that grips an audience and holds the attention without conscious effort. The many characters are likely to become confused, an unfortunate circumstance that must discount the effect of scenes very well handled, if considered individually.

A long standing feud between two southern families is taken as the basis for the story. One of the daughters in the Grant household is secretly wedded to Jack Morey, she dies in giving birth to a child and her sister places it under the care of an aged negro, Uncle Jeff, who believes that it was born to his own daughter. He accounts for the baby's white skin by naming Lacey, a brutal plantation overseer, as the father. In later years, when Linda has become an attractive young woman, the struggle centers between Lacey's son, in his effort to possess her, and Linda's aunt, determined upon the girl's freedom, even if she has to sacrifice herself by marrying Lacey.

Whatever criticism the construction of the story may suggest, no fault need be found with the staging and the impressive acting in many of the scenes. In artistic photography, made possible by perfect lighting, the picture reaches its highest point with the showing of a cabin on a lonely road, the light in the window glowing through a deluge of rain. The effect is remarkably natural. Lon Chaney brings out all the ugliness in the character of Lacey, Marcia Morse makes a sprightly girl of Linda, Walter Belasco as Uncle Jeff gives an excellent character sketch, whereas, Louise Lovely and Grace Thompson appear attractive as the Grant sisters.

"The Fool's Revenge"

William T. Hooker Plays Role of Tragic Clown in Story of Modern Life in Five Reels by the William Fox Company.

Reviewed by Hanford C. Judson.

THERE are some who hold that a critic's whole duty is to tell whether or not in any piece of art the maker's intention has been realized. But a critic whose object is to foretell as well as possible, and by the rules a critic has at hand to help him, what the public is going to think about a piece of art has a different work before him. Within limits any conceivable situation is legitimate provided the artist's intention is human.

In this offering, "The Fool's Revenge," a five-part picture by the Fox Company, with William T. Hooker in the leading role, the artist perhaps has got his intention over. It is a well-directed picture with many skillfully handled and often beautiful scenes. The acting, though not absolutely even, is as a whole, mighty good. Yet, when we have watched the picture through to the end and have seen one painfully distressing situation followed by another and every one of them made effective, we wonder what was the intention of the maker of it. We might suspect that he would say, "To exemplify the text Vengeance is mine, saith the Lord." If that is the answer, his intention does not get over; for he continually forgot his object. In trying to crowd five reels with climaxes he has lost his way. The story is clearly continuous, but in his accenting of this and that he has obscured its inner significance. If he did not intend to give his picture significance, he must have wanted merely to distress his audience and in that case he has amply succeeded.

There are scraps of humor in the picture and these were appreciated by the spectators. They were few and far between. The sense of its not being worth while will be marked in the mind of those who look in art for a true reflection of their own humanity. The thing that the picture does is to provide a few jabs to the mind's jaw. No art that deals with deep and painful human moments without significance as a whole can be wholesome. This is an unwholesome picture.

First of "Sis Hopkins" Comedies

Kalem Presents Rose Melville in a One-Reel Comedy, "A Leap Year Wooing."

Reviewed by Margaret I. MacDonald.

THE revival of "Sis Hopkins" would be welcomed by the public under almost any circumstances. Of course the screen can not give us just the same "Sis" that the stage did, for it will be remembered that much of her comedy lay in her queer manner of expressing herself. Of this latter the screen version of Sis is bereft, save as the sub-titles may be made to assist. We have still, however, the same uncouth country girl, with her tightly braided pig tails, and her lower extremities clothed in comical untidiness. There is the same gingham pinafore, the same uneven skirt, the same clod-hopper shoes, and all of the funnyisms of makeup that belong to the "Sis Hopkins" that most of us have known.

It is a pity that more pains have not been taken to provide a good story for the initial presentation of these one-reel comedies of which much has been expected. The opportunities for the exploitation of the talents of the star are somewhat scarce. As the story runs "Sis" is the kitchen maid in the home of a young woman whose sweetheart is very attentive. "Sis" remembering that it is leap year is inspired at the sight of the lovers to look up a man for herself. She therefore

advertises for a husband, and in consequence the daughter of the house is besieged with men of all descriptions, and her own sweetheart is dismissed for a handsome pretender, who afterward is discovered to be a crook for whom the police are looking. A serious situation is saved by Sis who opens an unaddressed note intended for her young mistress and appropriates its contents to her own case. So while the bride

Scene from "A Leap Year Wooing" (Kalem).

is waiting disconsolately at the church for a bridegroom that fails to put in an appearance, Sis heavily veiled has her place in an automobile by the side of the crook whom she unintentionally causes to return and face the charge of the police in the home of his bride-to-be. Sis then flies to the arms of her own lover who has been stewing in a silk hat and frock coat while his lady love unwittingly eloped with another.

"For a Woman's Fair Name."

Vitagraph Drama in Which Robert Edeson Heads Excellent Cast—Acting Better Than Story.

Reviewed by Lynde Denig.

PROVIDING one stops to consider the premises on which this drama is reared, there is danger of becoming aggravated by the characters concerned. They appear so fearfully dense. Time and again a few words of quite simple explanation would clear the entire situation, but they are not spoken until the story has run its five-reel course. To introduce aparently intelligent people and then force them into obvious stupidities is hardly the way to build a convincing photoplay, even when the plot reveals the technical adroitness to be expected from a writer of Marguerite Bertsch's expertness.

"For a Woman's Fair Name," superbly acted and admirably staged, is wanting in just one essential quality, that of plausi-

Scene from "For A Woman's Fair Name" (Vitagraph).

bility. Here is the situation confronting an audience. A woman of irreproachable reputation goes for a moonlight automobile ride with McGregor, a trusted friend of her husband. The machine turns turtle and Vivien, slightly injured, is carried into a road house. Her companion's half-brother, a blackmailing dope fiend, who chances to be enjoying a convivial party at the resort, seizes the opportunity to menace his relative. He registers at the hotel for Mr. and Mrs. McGregor and henceforth is credited with the ability to cause a disgraceful scandal.

The trouble with this foundation for a long series of emotional disturbances is the weakness of the blackmailer's case. The natural procedure after the accident would have been to notify the husband, and even if this had not been done, a subsequent disproval of the man's assertions appeared moderately easy—certainly the attempt would have been preferable to the tacit acceptance of so much unhappiness.

But there is a chance, rather a good chance, in fact, that many in an audience will take the characters created by Robert Edeson and his associates without analyzing motives. The acting is emotionally vital and the scenic equipment of the picture is at once attractive and in perfect taste. Although Mr. Edeson's opportunities are not great until the concluding reel he never appears in a scene without contributing something to its interest. His personality has a rare quality of magnetic strength.

No less essential to the production is the intense performance of Eulalie Jensen as the wife; then we find an entirely charming ingenue in Alicia, as played by Belle Bruce, and an acceptable lover in Harry Morey's portrayal of McGregor. William Dunn is consistent to the last detail of manner in his playing of the drug-crazed Bolles. With so much to commend in the acting and in Harry Davenport's production, one may overlook the deficiency noted in the story.

"The Scarlet Road."

A Powerful Photodramatic Story of the Bright Lights, by George Kleine, Discreetly Shorn of Objectionable Realism, Ably Directed and Well Acted.

Fair Laughs the Moon and soft the zephyr blows,
As o'er Life's wave the gilded vessel goes,
Youth at the prow and Pleasure at the helm.

Reviewed by James S. McQuade.

THE didactic story usually falls short of the mark, because preachment is an offense when out of place. "The Scarlet Road" is in strong contrast to such a type, because the experience of the leading character of the story impresses its lesson without any show of attempting to teach the specta-

Scene from "The Scarlet Road" (Kleine).

tor, he or she being taught unconsciously and in a most emphatic manner.

I can fearlessly cite this filmed story as an example of how risqueness can be avoided without impairing the dramatic strength of certain scenes, which, without a nice observance of the proprieties, might have become spectacles for the prurient minded. And I would remind the reader that, notwithstanding the lurid title of the film, the screen shows nothing that can be reasonably construed as an offense against good taste.

The story can lay claim to originality in many respects. I have never read nor seen one like it on the screen. The character of Harry Tremaine (Malcolm Duncan) is of an unusual type. Here we have a young man, who has been circumspect in his life up to his twenty-fifth birthday, supporting himself and his old father (as he believes), who lives a lonely life in an old cabin, out in Montana, by hard work in an office in New York. Head bookkeeper and trusted employe, he works early and late. One night a messenger brings an important telegram and Harry carries it to the head of the firm, who is taking supper at the Cafe de Paris, a gay resort for the upper ten, where the cabaret is in high favor. There he meets a famous cabaret dancer, and the prosaic current of his life is suddenly changed.

A day afterwards he is notified that his father had died and left him $200,000. Then begins a season of high life, in which the cabaret dancer and her dancing partner figure prominently. They fleece him of his money in various ways, and he is penniless in a few short months. Owing to his wild career on Broadway he fails to find employment or

assistance; but a hard-headed old gentleman, while refusing aid, hands him a letter from his father which he had been instructed to deliver, under just such conditions as then existed. Harry is instructed in the letter to go out to the old cabin in Montana and there he will find a way out of his difficulties. He beats his way on freight trains to the spot and, on gaining entrance, finds a hangman's noose dangling from the ceiling. Horrified and angry at the callousness of his dead parent, he swears that he will yet make good. Then he beats his way back to New York.

How he kept his vow and married the girl of his choice, whom he had neglected in his mad infatuation for the cabaret dancer, is absorbingly told in the pictures.

Malcolm Duncan plays the part of the young spendthrift with fine abandon and snap, as the occasion demands. The feverish elation of Harry over his fortune of $200,000 and its reckless waste are most realistically shown. The manful way in which he gets even on the cabaret singer and her accomplice, and the reconciliation with his little sweetheart, Alice Holbrook, are also true to the life and very satisfying.

Miss Della Connor, as Alice Holbrook, is delightful. It is the most important role she has had since her appearance in the cast of "Stop Thief," and she sustains it with nice art and winsome manner. Miss Anna Nilsson gives a forceful impersonation of the cabaret dancer, her simulation of the wiles of that feminine vulture being especially pronounced. Her dancing is exquisite, and she has in John Jarrott, who appears as the cabaret partner of Betty Belgrave, a fitting opposite. Miss Ina Shepard, in the motherly role of Mrs. Holbrook, gives a pleasing characterization.

The release was made Feb. 16, through Kleine-Edison.

Two Equitable Dramas

Roy McCardell Deals with Vital Subject in "The Question"—Mary Boland Starred in "The Price of Happiness."

Reviewed by Lynde Denig.

"The Question."

UNPLEASANT truths, legitimately exaggerated for dramatic emphasis, are presented in Roy L. McCardell's story of a —not the—social evil. He argues, in effect that dogs, however smooth their coats and long their pedigrees, are poor substitutes for babies and that it behooves wives to allow nature to take its normal course. If they do not; if they dodge the responsibility of increasing the world's population, why no one need be surprised if a home loving husband looks elsewhere for a mate. In the case of Dogs vs. Babies, Mr. McCardell gives the decision to the latter.

"The Question" is a more than ordinarily acceptable picture because it deals frankly with a theme of contemporaneous interest. There is enough point and truth to the story to lend a touch of ironic humor, and it is conceivable that a few of the scenes will assist foolish women in seeing themselves as others see them. The moral tone of the story is sound, the dramatic quality is more than passable, the production is marked by rich settings and the acting is effective.

First place is given to Marguerite Leslie, a good type for the character of the society infatuated woman, whose friends

Scene from "The Question" (Equitable).

are birds of the same feather. When she is about to be married and wants a boy and a girl to act as page and flower girl at the wedding, she appeals to the women of her own set in vain, for not one of them has been blessed with children. But they all have dogs upon which to lavish a misdirected mother instinct. Ralph Tudor, a young business man, knowing Grace for what she is, rather foolishly marries her although he has realized the charm of the altogether womanly stenographer in his office. The break comes after the marriage, when Tudor becomes disgusted with his wife and her dogs and elopes with the stenographer. Mr. McCardell arranged a moderately happy ending by permitting the death of Ralph's soul mate and allowing the wife to adopt the motherless child. The denouement appears a bit forced, but is not altogether unreasonable. Clara Whipple looks well as Anna Lee and plays the part with feeling, whereas George Anderson gives a sincere interpretation as the husband.

"The Price of Happiness."

Content with the simple things of life is the price of happiness, if one may accept the evidence of this photoplay, pro-

Scene from "The Price of Happiness" (Equitable).

duced by the Triumph Corporation, with Mary Boland in the role of a wife who learns the lesson in time to profit by it. The picture, so far removed from probabilities, yet accurate and realistic in the presentation of scenes of New York, especially New York cabarets, suggests a modern allegory. It offers an obvious and effective contrast between virtuous thrift and alluring luxury. For a time the heroine sees only the enticements of wealth, and is almost ready to succumb when the shallow mockery is disclosed.

The dramatist went to a humble dwelling for his two chief characters, a shoemaker and his wife, a surprisingly well dressed and pretty woman. Bertha, once a sewing machine girl, meets three former friends, who have prospered beyond her fondest dreams—one as the wife of a wealthy man, another as an opera singer and a third, described as having discovered "the easiest way." The four young women and their male companions have a number of gay reunions, during which Bertha comes to envy the superior advantages enjoyed by her former associates. Her shoemaker husband makes a pair of shoes for each of Bertha's friends and in delivering them, Bertha witnesses three distinct tragedies. After this she is perfectly content to return to her poor and honest family.

The central theme of the story is clearly developed and the dramatic incidents, if somewhat episodic in themselves, all contribute to driving home the argument. Settings are appropriate. Miss Boland seems to have been more concerned about looking her best than dressing like a shoemaker's wife, but at all events she succeeded in being continuously attractive. The support given by David Wall and others was efficient.

Triangle Program.

"Bullets and Brown Eyes," Five-Reel Kay-Bee; and "Better Late Than Never," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"PRESENTING Bessie Barriscale" is announced as a raison d'etre, and it is certainly the principal one. Bariscale of the wondrous eyes and gracious ways, so wantonly feminine at one moment, so exquisitely so at another, a dainty, yielding exponent of non-resistance in the presence of assertive man, a cunning schemer behind his back, withal tender in his worst extremity, she impersonates, not so much this or that individual member of her sex, but the sex itself. In that art she is almost supreme, one of the most remarkable screen actresses of today, so effective in certain roles as to be in a class by herself.

"Bullets and Brown Eyes" presents other merits than those of Barriscale, but it contains so much that is jarringly theatrical and artificial, that it is almost stripped bare of illusion. Manly William Desmond, of strong and attractive personality struts about from beginning to end in one of those Huzzar's suits which may be tolerated in Prisoner of Zenda, but which are highly operatic when shown among armored motor cars, motorcycle squads and modern artillery. He is perpetually seen with hand on hip, sustaining the white shoulder cloak, his white tights absolutely spotless after a long and dusty cavalry ride, as incongruous among men in modern uniforms

as a stage gypsy wearing satin slippers and silk stockings getting out of a rude wagon on a dusty road.

Continental soldiers keep their head-coverings on in church but one would think them so many southern gentlemen in this play. Then, while very few in a mixed audience realize that the military commands in Los Angeles phraseology are not exactly the thing, that sort of carelessness, and the inattention to Continental military formality, and the mixture of modern and opera-bouffe uniforms do not constitute artistry. There are many animated military scenes, of the kind Ince

Scene from "Bullets and Brown Eyes" (Triangle).

made famous, and the support is generally good, but the story would not approach the Kay-Bee standard but for Brown-Eyed Betsy B.

"Better Late Than Never" is a mildly amusing farce "presenting" William Collier. He does so well that he deserves

Scene from "Better Late Than Never" (Triangle).

to be presented with a medal for carrying the whole play on his shoulders. There is a painful lack of suddenness in the appearance of this or that humorous situation which has much of the same effect on an audience as a lot of preparatory laughter before a joke is told. The director should be presented with one of those mottos neatly embroidered on perforated cardboard, "Let Us Not Anticipate."

"The Uplift"

An Underworld Photoplay in Three Reels, Written and Directed by Clay M. Greene.

Reviewed by Edward Weitzel.

THE fate of two sisters, daughters of a criminal, who has brought them up to be sneak thieves, forms the leading motif of Clay M. Greene's three-reel photoplay. As Mr. Greene has been given a good cast and allowed to produce his own scenario, he has had every incentive to turn out a specimen of his best work. The result justifies his choice as playwright and producer. He states his proposition clearly at the opening of his story and adheres closely to the work in hand all through the picture. Dealing with criminals and the underworld, he shows complete understanding of their manner of life, and has reproduced his scenes with convincing effect.

Peg, the elder of the two sisters, first determines to reform, but finds her path beset with difficulties. After a disheartening struggle, she is glad to enter a convent and find peace. Tot, the younger girl, is more fortunate. She is a bright little thing, whose success at picking pockets goes a long way toward supporting the family. A mission worker meets the girl and takes her to the Uplift Society. For the first time in her existence, Tot is shown the better way and determines to follow it. Being an energetic young person, she does not rest until

Scene from "The Uplift" (Lubin).

her father and her sweetheart—also a thief—are members of the Mission.

The acting in "The Uplift" is always adequate. Helen Greene has the character of Peg and plays it with deft character touches. Her makeup, physical qualifications and mental attitude fit the part admirably. Helen Weir is the Tot. She forms a striking contrast to Miss Greene in method and person, and makes Tot just the quickwitted, engaging little rascal intended by the author. Other excellent character types are contributed by George Clarke, Francis Joyner, and Clarence Jay Elmer. Walter Law, Arthur Forbes and Bessie Marmeine give a good account of the straight roles.

"The Blacklist"

A Gripping Drama, Depicting Industrial and Social Wrongs with Blanche Sweet in the Leading Part.

Reviewed by W. Stephen Bush.

THE early scenes of this Lasky feature are of extraordinary power. The types are perfectly chosen. Rarely has the screen shown a more convincing character than the cunning fanatic who wields such power in the councils of the "Red Brotherhood." The contrasts in our social life,

Scene from "The Blacklist" (Lasky).

the inequalities in the state's treatment of capital and labor, the excesses of brutality in the domains of monopolistic corporations, the hate and despair engendered by social injustice —all these things are shown with consummate art.

The feature is finished on a somewhat smaller scale than the first two reels indicated. While the plot was plausible and abundantly rich in dramatic materials the acting of Blanche Sweet did not bring out its fullest value. Miss Sweet has learned much, but certain delicate shades in emotion are

still somewhat beyond her power. There were touches of pathetic humor in her part which appear but faintly under her handling. The support of Miss Sweet was excellent. The part of the brutalized, servile and cowardly mine-guard was rendered with special skill.

The spectacular parts of the feature were highly satisfactory. All through the feature there was felt that deep psychological knowledge which together with the technical perfection characterize most of the Lasky plays.

"The Iron Claw"

Opening Episodes of Pathe Serial Promise a Story of the First Quality—Thrills Aplenty and a Few Laughs.

Reviewed by Lynde Denig.

PRACTICE has made the Pathe company notably proficient in the production of serial photoplays. Through long experience, beginning with the renowned "Perils of Pauline," directors and scenario writers connected with Pathe have learned the difficult art of telling a story in installments so that each release is complete in itself, yet an essential part of an extended plot.

Seemingly, they have found it wise to make each reel interesting, quite as if it were expected to stand on its own merits. Protracted expositions are avoided, or perhaps it would be more accurate to say that the necessary exposition—the introduction of the characters and a clear outline of their relationship—is incorporated in the dramatic action. Such, at least, is the impression left by the first two episodes of "The Iron Claw" that bids fair to become the most popular serial made by Pathe.

If past performances are a safe token of the future, we should say that a winning combination is engaged in producing this story of mystery and thrills. The author, Arthur Stringer, is blessed with an astonishingly fertile imagination. For many years he has been contributing weird stories to American magazines, and he may be counted upon for just the quality of ingenuity required in a photoplay of this character. George Brackett Seitz, who is putting the stories into scenario form, has revealed his competency on previous occasions. Edward Jose is one of the most artistic directors making pictures in America, and the screen has brought forth no more daring heroine than Pearl White.

"The Vengeance of Legar," in two reels, opens the serial at a rapid pace. It is here that we notice the expertness with which interest is aroused in the story of the girl, Margery Golden, who is kidnapped when a child and reared by the vengeful Jules Legar—"The Iron Claw." In scenes of the most vivid kind, we see enough of the past of the characters to comprehend their motives. The plot is original in conception and the action, while entirely free from padding, is complete enough to escape appearing fragmentary. It will be an unresponsive audience, indeed, that does not respond to the horror of Legar's punishment when his arm is crushed and his face is branded with a hot iron. More thrilling still are the flood scenes, the inundation of an entire island and the escape of Margery Golden.

In the second episode, "The House of Unhappiness," Creighton Hale appears for the first time, and it soon becomes evident that as the secretary to Enoch Golden, Margery's father, he

Scene from "The Iron Claw" (Pathe).

is destined to play an important part in the picture. Mr. Hale strikes a new note in interpreting the hero of a melodramatic serial. With good looks and an engaging personality to begin with, he apparently intends making Manley a normal young man blessed with a sense of humor, as well as the spirit of adventure. His incidental bits of comedy business scored with the invited audience at the American theater.

Much of the excitement in these two reels is produced by Legar's use of an electric ray projector, which enables him to set buildings on fire. It is largely a picture of burning structures, until Manley discovers the location of the projector and the conspirators are driven into the open. Sheldon Lewis makes a terrifying person of Legar; Miss White plays with her accustomed ease, and curiosity is aroused by the occasional appearance of a figure called "The Laughing Mask." No exhibitor need fear "The Iron Claw."

"The Happy Masquerader"

Three-reel American that Has Entertaining Values—Features Winnifred Greenwood and Edward Coxen.

Reviewed by Margaret I. MacDonald.

THE situation which develops out of a joke pulled off by a group of club men, in which one of them, a young millionaire, wagers that he can prove that true happiness has its being within the individual is a good one. A chauffeur is called in from the street and persuaded to change places

Scene from "The Happy Masquerader" (American).

with the young millionaire for the space of two months, and complications naturally occur. The chauffeur who is a widower with a little girl, whom he has treated brutally, finds an opportunity to follow his natural inclinations when he is invited to the home of Hudson, a man who is indebted to the millionaire's father. In an endeavor to force Hudson's beautiful young ward to marry him, in lieu of the debt, he is overtaken by the expiration of the allotted two months, and arrested for embezzlement. In the meantime Hudson's ward has fallen in love with the young millionaire in his chauffeur disguise, and marries him unknown to her guardian.

The story has been given nice treatment by the director, Thomas Ricketts, and will be found unusually entertaining. Winnifred Greenwood who appears in the role of Hudson's ward is charmingly gowned, and plays with the same winsome personality that always characterizes her work. Edward Coxen in the title role does excellent work, and George Field plays the double-dyed villain in his usual energetic manner.

"Poor Little Peppina"

Miss Pickford Appears to Advantage in an Interesting Story—Picture Notable for its Staging and Types.

Reviewed by George Blaisdell.

IN the name role of "Poor Little Peppina," Mary Pickford is seen to advantage in the Famous Players' release of March 2. The subject was shown at the Broadway for the week of February 20. While the picture will be in five parts as released on its regular program, in its special runs it is longer. The print shown at the Broadway was in six parts; it would seem there might be several troublesome quarters of an hour in store for the one delegated to cut out of it a thousand feet. For the picture contains strong interest all the way, with abundance of action and relevant incident.

The story, which was written by Kate Jordan, gives to Miss Pickford the kind of role in which she has found her greatest success—that of a waif. As the girl reared by Italian peasants following her abduction from her American parents; on shipboard attired in her fosterbrother's clothes; in America buffected by fate in the shape of counterfeiters, and in the conclusion, when restored to her parents she is seen garbed as a young woman of wealth, Miss Pickford is at her best. It is an all-around characterization, one that will be enjoyed by the player's admirers.

Sidney Olcott, the producer, too, is at his best—in his staging and general direction, but notably in his selection of

types. The last remark applies whether we are speaking of the Italians or the New Yorkers—and especially of his detectives, both superiors and subordinates. The scene of the working of the third degree, when the arrested counterfeiters confess to their abduction of the child fifteen years before, their confrontation by the father and mother of Peppina and the reunion of the family all these incidents provide a series of situations of real dramatic power.

Jack Pickford as Beppo, the son of the foster-parents of Peppina, is a factor in the support of his sister. Eugene

Scene from "Poor Little Peppina" (Famous Players).

O'Brien is the assistant district attorney who befriends Peppina. W. J. Carleton is a convincing chief of police. On the Italian side of the story marked atmosphere is contributed by Antonio Maiori, Caesare Gravina, N. Cervi, Mrs. Maiori and Francesca Guerra.

"Poor Little Peppina" should in popularity rank as one of Miss Pickford's "six best sellers."

"The Pool of Flame"

Five-Reel Red Feather Production Featuring J. Warren Kerrigan in Well-Known Role of Soldier of Fortune.

Reviewed by Robert C. McElravy.

THIS production in five reels covers an entertaining episode in the career of Terence O'Rourke, gentleman adventurer, portrayed by J. Warren Kerrigan, who also appeared in a series of features in the same role.

The action centers about a valuable diamond, known as the "pool of flame," which has some time before been stolen from the head of a Buddhist idol in Rangoon, India. The motive, as

Scene from "The Pool of Flame" (Red Feather).

may be seen, is not a new one, but the number is pleasing and uniformly attractive in photography and presentation. The opening reels move along without any specially strong dramatic effect, yet with a good hold on the interest all the while. The last reel comes up with a strong climax, which sets the heart beating rapidly.

The story is by Louis Joseph Vance and the scenario adaptation by F. McGrew Willis. Kerrigan has his usual appeal in this part and Lois Wilson is attractive as Princess Beatrix, with whom Terence is in love. Harry Carter, Maude George, Bertram Grassby and Frank MacQuarrie all have important parts.

Terence fights a duel early in the narrative, having pulled a man's nose for snooping about his rooms too freely. The visit of Beatrix is well handled and there are some commendable humorous touches in this reel. This helps decidedly where the plot situations are already familiar to the average observer, as happens in this case.

The opening scenes are at Monte Carlo, and a fairly good suggestion of the famous gambling resort is achieved. Later the story switches to India, and it is here that Terence rounds up the missing jewel and sees that it is properly replaced in the forehead of the idol.

Picture Theater Equipment Co. Make Two Notable Installations.

One of the recent installations made by the Picture Theatre Equipment Co., of 19 W. 23rd street, New York City was in the Lafayette High School at Buffalo, N. Y. This included a motor generator set complete, with supplies for the projection of moving pictures and stereopticon views for the benefit of the pupils. The second installation to which we have reference was made in the Bronx Union Y. M. C. A. This also included a complete projection outfit.

Pathe's "The Iron Claw" to Be in Fourteen Episodes.

A unique tribute has been paid "The Iron Claw," Pathe's new serial. Exhibitors were so impressed with the strength of the cast and the excellence of the first episode shown them privately that a large majority have requested Pathe to make the serial in fourteen episodes instead of twelve. These requests have come from all over the country. Consequently it is announced that the serial will be in fourteen episodes.

Frank Daniels as Mr. Jack.

The first of the series of comedies produced by the Vitagraph Company, featuring Frank Daniels, of comic opera fame, is now ready for release. In them, Daniels is presented in the role of Mr. Jack who undergoes a number of humorous adventures, under the guiding pen of Paul West who wrote the comedies, and under the capable direction of C. Jay Williams, who produced the multi-reel films in which Daniels made his first bow to the motion picture public. V-L-S-E will release them.

Pioneer Acquires Rights for "The Little Orphan."

The Pioneer Feature Film Corporation, 130 West 46th Street, have acquired the territorial rights for New York State and Northern New Jersey for the new production entitled "The Little Orphan," featuring the child Bernhardt of the screen, Em Gorman. This is a modern drama of intense heart interest, in five parts. Baby Gorman certainly distinquishes herself as a dramatic artiste in this production.

Lampson Books "Race Suicide."

A. T. Lambson, the energetic exchange man of the northwest, who through his own efforts and recognition has recently incorporated the Reelplay Feature Company, with offices at 1019 Eastlake Avenue, Seattle, Wash., has purchased the big, six part, motion picture attraction "Race Suicide" from Jos. W. Farnham, as the leader in his program of features de luxe, which he will book to the theatres of the territory of Oregon, Wash., Idaho and Montana.

Novelty Slide Moves.

The Novelty Slide Company, which was practically evicted by a fire which damaged the offices occupied by it at 67 West 23d Street, New York, announces that it has taken new offices at 115-117 East 23d Street, in the same building with the Universal and Pathe Exchanges. The telephone number remains the same—Grammercy 3672.

"Peanuts and Power" (Beauty).

Carol Halloway, John Sheehan and John Steppling have just dropped through the principal roles of another "Beauty" comedy—"Peanuts and Powder." Imagine peanuts being used to make destructive projectiles. This must seem far fetched. Yet it is a very serious fact in this play. It is at least sufficient to be the cause of a desperate duel at Monte Carlo. Proof of the above can be seen on the screen in a short time.

"The Waif" (American).

Vivian Rich, the charming American (Mutual) star, will be seen in a very appealing role, the foundling in "The Waif," a three-part drama soon to appear. Miss Rich plays the role of a little girl, a runaway from an orphanage, who is adopted by a farmer. The girl's gratitude is given an unusual test. She sacrifices her own good name to save the honor of the daughter of her benefactor.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

THE SELIG-TRIBUNE NO. 13, 1916 (Selig), Feb. 14.—Feeding a baby camel at the Selig Zoo is the feature picture. Other items: Carnival at Tampa, Fla.; Archbishop Mundelein, Chicago; six dead in Brooklyn, N. Y., fire; English soldiers at Salonica, Greece; Miss Reba Potter, model for Canadian coin; flood, Newport, Arkansas; new life-saving suit, Washington, D. C.; natives drilling, Manila, P. I.; National Ski Meet, Glenwood, Minn.; Harvey Hall, winner of the contests; President Wilson at Topeka, Kan.

A SONG FROM THE HEART (Lubin), Feb. 14.—Not particularly original as to plot, this one-reel drama, written and directed by Paul Powell, has a strong romantic interest. The picture is also provided with variety of action and contains a number of well drawn characters, which are ably played by Melvin Mayo, L. C. Shumway, George Routh, Berdie Priest, Velma Whitman, Mae T. Prestell, Leona McLean, and Eva Kinney.

YOU'RE NEXT (Vitagraph), Feb. 14.—Yes; that's the answer, the leading character in this one-reel comedy is a barber. Wally Van plays the part. He also plays a joke on his boss and the rest of the town by passing himself off as a lady barber, and has a close shave from being stripped of his finery by the wives of his male customers. The comedy was written by Aaron T. Bishop and contains the regulation Wally part. Nitra Frazer and Charles Eldridge are Mr. Van's principal support, although Wally relies a great deal on a blonde wig and other female fixings. An amusing picture.

HAM TAKES A CHANCE (Kalem), Feb. 15.—This one-reel comedy marks the return of Lloyd V. Hamilton to active service, following his severe accident last summer. The offering is a rapid-fire comedy, in which Ham gives a remarkable exhibition of knife-throwing, Bud being the target. Ethel Teare is also a member of the cast. A review of the picture was printed in the issue of February 12, page 976.

VERNON HOWE BAILEY'S SKETCH BOOK (Essanay), Feb. 16.—Chicago is the subject of this clever cartoonist's pencil, and his drawings of the leading points of interest in the Windy City have decided merit. Views of the petrified forest of Arizona complete the reel.

A MOLAR MIX-UP (Kalem), Feb. 16.—Bud Duncan, Ethel Teare, Jack MacDermott, Myrta Sterling and Gus Leonard comprise the cast in this one-reel comedy, written by C. Doty Hobart. As a dentist's assistant, Bud injects life and movement into the situations with the help of a number of electric wires. A fairly good tumble-about farce. Produced by William Beaudine.

THE SELIG-TRIBUNE (Selig), Feb. 17.—Diki Diki, the dwarf ruler of one of the Philippine Islands, who executes a native dance, is the feature of subject in No. 14. Flood at Pine Bluff, Kan.; English soldiers leaving Vernon, France; Archbishop Mundelein of Chicago; launching of large oil ship, San Francisco; Secretary Garrison, Washington; Major General Hugh Scott, Washington; Marjorie Sterrett of Brooklyn, N. Y., who started the battleship fund; blazing oil well, Humble, Tex., and Walter L. Massie, scientist, of Providence, R. I., are among the other news items.

ONE TOO MANY (Vim), Feb. 17.—Babe Hardy and Billie Ruge lead the list of sprinting comedians in this one-reel farce. The somewhat familiar young man who is forced to borrow a wife and a baby before the arrival of his uncle, is the character assumed by Mr. Hardy. His histrionic equipment enables him to amply fill the role. The picture is a good example of the Vim brand of quick-fire farce.

THE GUIDING HAND (Kalem), Feb. 18.—This one-reel drama, written by Howard Irving Young, has a simple plot, an aged butler and the two sons of the old man's former employer being the principal characters. The story rings true and has a wholesome atmosphere all through. Richard Purdon, Arthur Albertson, Robert Ellis and Dallas Tyler form an excellent cast.

IN ARCADIA (Vitagraph), Feb. 18.—W. A. Tremayne is the author of this one-reel comedy, played by William Dangman, Ethel Corcoran, Kate Price, Edward Elkas, James Dent, and William Dunn. The story deals with the experience of a young couple who take a bunaglow in the country, remain one night, and return to Harlem. An amusingly truthful picture.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 14, 1916 (Vitagraph), Feb. 18.—Senator Chamberlain; N. Y. National Guards in winter drill; Japs of California send horse as Coronation gift to Emperor; crash of "L" road, New York; Sons of Veterans honor Lincoln, Boston; Chicago school children unveil Lincoln monument; Eastern Association of Skaters, Newburgh, N. Y.; three steamers burn, Brooklyn; latest fashions; Ski Meet; bread line, N. Y.; dog show, Palm Beach; slide in Prospect Park, Brooklyn; big fire, Fall River, Mass.; animated cartoon.

A TEMPORARY HUSBAND (Lubin), Feb. 19.—Most wives object to lending their husbands. The married lady in Mark Swan's one-reel comedy is strongly opposed to such an arrangement, and makes things lively for her better half and the maiden lady who borrows him for the afternoon. Mr. Swan's photoplay is full of innocent fun and is capitally acted by Billie Reeves, Carrie Reynolds, Margaret Moore, Jessie Terry, and Mimi Yvonne.

THE PERILOUS SWING (No. 67 of the "Hazards of Helen" Railroad Series) (Kalem), Feb. 19.—The title of this one-reel "Hazard" does not overstate matters in the least. Helen catches her lariat on the end of a railroad bridge as it is lifted upward, and swings out over the river, landing on the other side in time to baffle the train wreckers. Excitement is not allowed to slacken speed all through the reel.

General Film Company Specials.

THE STRANGE CASE OF MARY PAGE, NO. 4, 'The Mark" (Essanay), Feb. 14.—A review of this installment of the Essanay serial appeared in the issue of February 19, page 1147. In many respects No. 4 is the most interesting two-reel of the story so far shown. It throws new light upon the character of the heroine and the events leading up to the murder.

THE BLACK ORCHID (Selig), Feb. 14.—A romance of military life in India, this three-reel drama by Mrs. Owen Bronson has a jealous woman for the leading character, who turns a tiger loose on the trail of the hero when he spurns her love. The black orchid plays but a small part in the development of the plot. The picture is a good specimen of its class of photoplay, and is excellently played by Kathlyn Williams, Wheeler Oakman, Edith Johnson, Earle Foxe, Grace Darmond, Harry Lonsdale and Lillian Hayward. T. N. Hefferon has directed the picture intelligently, the scenes in India being cleverly produced.

HIS WHITE LIE (Biograph), Feb. 15.—Produced with care and well acted by Claire McDowell, Charles Mailes, Gretchen Hartman and Charles Perley, this two-part drama holds the attention despite the somewhat obvious nature of the story. It concerns a man who accepts the blame for a crime he did not commit and at a critical time is cleared by a woman's confession.

GOLD DUST (Essanay), Feb. 15.—The plot of this two-reel photoplay is not remarkable, but the better side of human nature is brought out with telling effect, and its moral is driven home without any unnecessary preaching on the part of the author. Thomas Cummerford plays the part of an aged bookkeeper around whose fate the story revolves. He gives a fine portrayal of the role. Nell Craig, Edmund F. Cobb, John Cossar, and Patrick Calhoun are the remaining members of a thoroughly good cast.

PIQUE (Biograph), Feb. 16.—A three-part adaptation of Augustin Daly's play of the same name, directed by Lawrence Marston with William Russell, Jack Drumeir, Gretchen Hartman, Isabel Rea, Franklin Ritchie and Thomas Jefferson in the cast. The photoplay, generally romantic in tone, introduces some interesting scenes photographed on board a man-of-war and in a navy yard. Altogether a very fair offering.

Bluebird Photoplays.

THE GRIP OF JEALOUSY (Bluebird), Feb. 28.—In this story of slavery days in the South there are a number of effective scenes, but the picture, as a whole, is not especially impressive. Able performances are given by Marcia Moore, Lon Chaney, Walter Belasco, Louise Lovely and Hayward Mack.

RUPERT OF HENTZAU (Bluebird), March 6.—An elaborate adaptation of Anthony Hope's novel, a sequel to "The Prisoner of Zenda," is offered in this production made under the direction of George Tucker. The romance of love and adventure is very well acted by Jane Gail and Henry Ainley; there are scenes of swift action and no little melodramatic excitement and the settings are in excellent taste. Unfortunately the picture is over-burdened with sub-titles.

Fox Film Corporation.

THE FOOL'S REVENGE (Feb. 20).—Five-reel offering. A sensational story, well directed and ably acted. Its incidents are very distressing and one will feel that so many hideous experiences pictured without any clearly marked moral intention give needless pain without recompense. Perhaps some were entertained; but it is hardly an enlivening offering. Ampler review will be found elsewhere in this issue.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 59 (Mutual), Feb. 17.—One of the most interesting items of this number is the launching of the floating hospi-

tal at Wilmington, Del., gift for St. John's Guild, New York. There is also shown the wreckage of the schooner "Aberdeen" in the surf off Golden Gate Park; oldtime fiddlers' convention at Atlanta, Ga., and the colossal statue to be erected to the Titanic heroes in Potomac Park, Washington, D. C., getting the finishing touches from its creator, John Horrigan.

AT THE END OF HIS ROPE (Vogue), Feb. 17.—A slapstick comedy that is rather amusing. Rube in love with Madge sees an opportunity to win a sum of money for a matrimonial venture through catching a bandit known as Slick-Fingered Matt. A rough-and-tumble chase ensues which is more or less amusing.

TOO PROUD TO FIGHT (Cub), Feb. 18.—An interesting sample of farce comedy with George Ovey featured. A girl with three "steadies" is the pivot around which the plot moves, and Jerry is the trouble starter. This picture will be found very satisfactory for the majority of audiences.

THE BATTLE OF CUPIDOVITCH (Beauty), Feb. 20.—In this comedy an amusing situation arises over an argument on the war which takes place between the fathers of two young people who are anxious to wed. The severing of diplomatic relations between the families whose homes are separated only by a low stone wall, causes the lovers to resort to strategy in order to carry out their original plan of marrying each other. The failure of the outposts to do their duty gives the young couple the desired opportunity to elope. The comedy is a good one.

SEE AMERICA FIRST, NO. 23 (Gaumont), Feb. 20.—"The Florida Keys and Key West," including what is known as Long Key, leading to the wonderful fishing camp of that name, are shown in this number. The fishing of sponges and tortoises is also an interesting item. A thorough insight is given into the manufacture of tortoise shell combs, showing every stage through which they pass in the course of manufacture. On the same reel with "Keeping Up With the Joneses."

KEEPING UP WITH THE JONESES (Gaumont), Feb. 20.—This time cartoonist Harry Palmer sends Pa and Ma McGinis to have their fortunes told, each unknown to the other. They accidentally meet, and of course this leads to great consternation for both parties.

TOO MUCH MARRIED (Beauty), Feb. 23.—Not an especially commendable film. A man who has quarreled with his young wife gets a letter from his rich uncle, saying that he is coming to visit him and is prepared to give him a start in life. On finding that his wife has left him he introduces the new cook who has her baby with her, as his wife. This situation contains various vulgar suggestions that would stand elimination.

PERKINS PEACE PARTY (Falstaff), Feb. 24.—An unhappy professor, who cannot get along without quarreling with his wife, decides to go to Europe and stop the war. He and a friend start on a vessel, but are forced to scrub decks and do other hard labor. He returns to find his wife waiting with a horsewhip. The idea is a quietly amusing one and is quite pleasingly worked out.

COOKING HIS GOOSE (Beauty), Feb. 27.—In some respects this offering is a unique one, for instance where cartoon work is allowed to end the story. The plot of the play concerns the matrimonial venture of Ima who loves pie almost as well as he loves whiskey. After his marriage he discovers that his lady love has deceived him with regard to her culinary capabilities. The picture is only fairly entertaining.

RUSTY REGGIE'S RECORD (Falstaff), Feb. 29.—A banker studies hypnotism and thinks he has converted his would-be son-in-law into a tramp. But the tramp turns out to be Reggie, a badly wanted yeggman. This is quite amusing in a quiet way and worked out without any unpleasant scenes.

Mutual Film Corporation Specials.

I ACCUSE (Mutual Masterpicture de Luxe, Gaumont, No. 71), Feb. 21.—A five-part production based on a story that is hardly sufficient for five reels of film. The effort to adapt it satisfactorily has not met with very large success. The players headed by Alexander Gaden have done their best with the scant opportunities afforded them. The plot of the story as presented in the production is so confused that it would be difficult to give it a brief and definite outline.

DOUBLE CROSSED (Mustang), Feb. 25.—A three-part production directed by Thomas Chatterdon, and featuring himself and Anna Little. The production has an interesting story, not unlike many others, but giving a strong outline to the character of the woman who believes that her husband, in spite of his seeming neglect, is the best man after all. Jack Richardson plays the role of Lemp, a ne'er-do-well, who is given a lift by the big western ranchman, and rewards his kindness by trying to break up his home. In spite of a little padding that is evident the production will be found interesting.

THE HAPPY MASQUERADER (American), Feb. 29.—A three-reel production directed by Thomas Ricketts, and featuring Winifred Greenwood and Edward Coxen. This production is well produced and entertaining. The story tells how a young millionaire and a chauffeur agreed to change places for the space of two months. During this time the real chauffeur tries to appropriate money belonging to the millionaire in the shape of a debt owed by the millionaire's father. The expiration of the allotted two months saves the situation, places the chauffeur in the hands of the police and unites in matrimony the two principals of the play. George Field plays the role of the chauffeur.

Paramount Pictures Corporation.

PUDD'N HEAD WILSON (Lasky), Jan. 31.—Theodore Roberts is presented in this Mark Twain drama, based on the finger print theory and gives a most convincing portrayal. The characteristic atmosphere adds to the merit of the film. A thoroughly capable cast is in his support. Photography and settings are all that can be expected. This feature was reviewed in last week's issue.

TENNESSEE'S PARDNER (Lasky), Feb. 3.—Well directed and finely enacted by Fannie Ward, "Tennessee's Pardner" is sure to prove highly successful as a feature of western life in the days of '49. There is a unique touch of Bret Harte's humor carefully injected. Jack Dean deserves praise for his performance. The interior and exterior settings present the true western style. For an extended review see last week's issue.

NEARLY A KING (Famous Players), Feb. 10.—John Barrymore is featured in this five-part subject. As was outlined in the extended review of this subject, on page 1315 in the issue of February 26, Mr. Barrymore makes much of a not overstrong role. The picture contains quite a bit of comedy and will make an interesting release.

THE TRAIL OF THE LONESOME PINE (Lasky), Feb. 14.—The most outstanding element of this film is the flawless portrayal of Theodore Roberts as the leader of a band of moonshiners. The feature as a whole is good, but does not measure in full the story. Charlotte Walker is at all times convincing and others in the cast do good work. The locations are well chosen and settings and photography excellent. For an extended review see last week's issue.

POOR LITTLE PEPPINA (Famous Players), March 2.—Mary Pickford in this strong five-part subject has an all-around role, one furnishing her with opportunity for the display of versatility. The subject is reviewed at length on another page of this issue.

Pathe Exchange, Inc.

PATHE NEWS, NO. 12 1916 (Pathe), Feb. 9.—Among the most interesting items of this issue are, the wounded in the Vosges being conveyed to the hospitals on sled stretchers drawn by ski runners, an English cycle corps conveying wounded soldiers to the hospitals, the ruins of the parliament buildings at Ottawa, Ont., which were gutted by fire, bob sledding at Locust Valley, L. I., and the last of the trappers of the Cumberland Mountains still pursuing his trade at Smoky Mountain, Tenn.

SIBERIA, THE VAST UNKNOWN (Photocolor), Feb. 14.—In two reels of film an excellent idea of the northeast coast of Siberia is given. Several groups of eskimos are shown on land and in their omiaks on the water. Also fine views of the Arctic ocean after the ice has broken in the spring are given. This film will be found entertaining and instructive.

LUKE FOILS THE VILLAIN (Phunphilms), Feb. 14.—This is farce comedy that is fairly entertaining. As in too many instances where farce comedy is concerned there are vulgar touches that might well be eliminated, such as an accidental lifting of a woman's skirts. We do not doubt that this elimination would be made before it reached the public eye. The film is otherwise unobjectionable and amusing.

Pathe Exchange, Inc., Specials.

THE SHRINE OF HAPPINESS (Pathe Gold Rooster Play), Feb. 18.—In this five-part production from the Balboa studios Jackie Saunders is featured as an unsophisticated child of the hills, daughter of a prospector. Playing opposite her is William Conklin, while Paul Gilmore plays male juvenile lead. The story is a wholesome one telling of how the girl at the death of her father goes to the home of her father's former partner, is educated, and loved by the partner and his brother. The older man tries to be self-sacrificing, but the younger brother about to marry the girl discovers her love for his brother and gives her up to him. The film is prettily colored and generally pleasing, in spite of the fact that the construction of the story is not altogether professional.

THE IRON CLAW (Pathe), Feb. 28.—The first episode of the new Pathe serial directed by Edward Jose, and featuring Pearl White, Sheldon Lewis and Creighton Hale, is a thrilling sample of what each of the twelve two-part episodes of the serial is expected to be. One of the remarkable situations of this episode shows the flooding of an estate through the machinations of the villain. This is a realistic bit. There is great promise in this opening chapter. The story on which the serial is based was written by Arthur Stringer and adapted by George Brackett Seitz.

Signal Film Corporation.

THE GIRL AND THE GAME ("A Close Call"), Feb. 28.—"A Close Call" proves to be an exciting episode in which Helen and her automobile actually drive over a twenty-foot embankment and a runaway box car is precipitated from a high bridge to the ground below, thereby avoiding an accident to a passenger train that is due. The episode is nicely developed and evinces no inconsistencies.

Universal Film Mfg. Co.

CUPID TRIMS HIS LORDSHIP (Nestor), Feb. 28.—An Al E. Christie comedy, featuring Lee Moran, Betty Compson, Eddie Lyons and others. The young traveling salesman outwits Lord Cranberry, who aspires to the girl's hand. The latter turns out to be Dirty Jim, the counterfeiter. This makes an amusing light comedy and is well presented.

SOME HEROES (Imp), Feb. 29.—This comedy number features Victor Potel, Ed Sedgwick and others. The fire chief and chief of police are rivals. The burlesque fire scenes are good. The number is amusing throughout.

LOVE LAUGHS AT THE LAW (Joker), Mar. 2.—A knockabout number, featuring Gale Henry, Wm. Froney, Milburne Moranti and Lillian Peacock. The girl goes on the stage and later becomes a lady barber. The scenes are rough, but there is considerable amusement of its kind.

IN THE HEART OF A SHELL (Rex), Mar. 3.—A number featuring Baby Early and Elsie Albert. The opening scenes are not very appealing, but the incidents at the close do much to make the film a success. The little girl on the beach has a dream in which a good fairy steps out of a shell. This leads to the child's discovery of a lost diamond ring.

Universal Film Mfg. Company Specials.

DAD'S DOLLARS AND DIRTY DOINGS (L-KO), Feb. 27.—A two-reel low comedy number, featuring Alice Howell as a country girl who goes to the city. She gets a jag on in a cabaret, drinking milk punch, and falls into the toils of a villain, from whom her country lover eventually saves her. This is laughable in places, but the humor is of a vulgar type in almost every instance. The number has some few good points, but is unfortunate in its general tone.

LORDS OF HIGH DECISION (Red Feather Photoplay), Feb. 28.—A five-reel screen adaptation of a novel by Meredith Nicholson, featuring Cyril Scott, Joseph Gerard, Mildred Gregory, Margaret Shirvin and others. The hero's father is a mining magnate, who preaches good conditions for the laboring man and practices something else. The hero loves a girl, whose father was crushed in business by his own. This develops some big situations in the way of strike, but these, while well presented, have not a great deal of novelty in them. The night photography makes a good feature. There is not enough suspense in this to make it an exceptional production, particularly as the type of story has been done so often.

THE MILK BATTLE (Universal Special Feature), Feb. 28.—No. 12 of the "Graft" series. Bruce and Tom Larnigan have dropped out of the series in this number, at least temporarily, and Richard Stanton, in the part of Robert Harding, carries on the fight against the trusts. He exposes the milk combine, the president, Burrows, being accidentally stabbed at the close. The number is not as strong as some of its predecessors, but carries the interest fairly well in certain scenes.

THE EYE OF HORUS (Gold Seal), Feb. 29.—Fourth episode of "The Journals of Lord John," in three reels. In this number a Miss Parsons is intrusted with a valuable jewel to bring to Lord John. This jewel is the mate to one in Maida's possession. Miss Parsons is thrown into a cataleptic condition by the Egyptian and his sister, who also make an attack on Lord John's life. The latter escapes and afterward resuscitates the girl by use of a pulmotor. The number has a certain vagueness in the opening scenes, but becomes very interesting later along. Lord John's struggle with the Egyptian at the close is exciting.

BLUE BLOOD BUT BLACK SKIN (L-KO), Mar. 1.—A two-reel low comedy number, done entirely in black face. Louise Orth, Ray Griffith, Dan Russell and others appear. The action consists largely of rivalry over a dusky belle, to whose hand the village barber lays first claim. He deals in turn with numerous rivals, not hesitating to employ his razor when necessary. In the end the girl marries a man whom he had not suspected of intimacy with her. This makes quite a pleasing burlesque number. While the scenes are of a rough, acrobatic sort, they are free from any great vulgarity. The closing scenes are of a riotous sort.

THE HEART OF BONITA (Laemmle), Mar. 2.—A two-reel number, by Lynn Reynolds, featuring Myrtle Gonzales, Val Paul, Fred Church and others. The tropical settings are very good and the atmosphere good. The plot is of a romantic nature, not entirely clear in places, though quite dramatic. The young American is about to be shot, during an insurrection, because he will not tell where the gold is hidden, but Bonita comes to his rescue. This is not very novel, taken as a whole, but has numerous points of merits.

THE ONE WOMAN (Bison), Mar. 4.—A three-reel number, featuring Edna Maison, Thomas Delmar, the author, and Douglas Gerrard. This pictures the story of a girl known as Princess Poppy in Chinatown. The settings in the Chinese section are taken in a real district of the sort. The story is one of a secret service man's efforts to round up some smugglers. It has a good atmosphere and, while not strong dramatically, maintains a good hold on the interest. The Princess Poppy and the secret service man prove to be former sweethearts.

V-L-S-E, Inc.

FOR A WOMAN'S FAIR NAME (Vitagraph), Feb. 28.—Finely acted by Robert Edeson, Eulalie Jensen, Belle Bruce and others, this drama may be counted upon to make an impression, although the premises of the story are not entirely credible. Harry Davenport supplied an excellent production from a scenario by Marguerite Bertsch.

World-Equitable.

A WOMAN'S POWER (Brady), Feb. 21.—Adapted from Charles Melville Buck's novel, "The Code of the Mountains," this five-part drama offers some interesting scenes of life among mountaineers. Molly King, making her first appearance as a World Film star, gives an appealing characterization of a mountain girl who betters her condition in life. Part of the action is supposed to transpire in the Philippines. A release of average quality.

THE QUESTION (Equitable), Feb. 21.—An interesting story by Roy L. McCardell, who holds up to scorn selfish society women who refuse to do their duty as wives and mothers. Marguerite Leslie, in the leading role is ably supported by Clara Whipple and George Anderson. A picture likely to be well received.

THE PRICE OF HAPPINESS (Equitable-Triumph), Feb. 28.—A drama with a strong moral lesson pointing the folly of envy. Mary Boland plays the wife of a shoemaker, who is discontented with her lot until she finds that the apparent happiness of her wealthy friends is all a sham. An interesting offering.

Miscellaneous.

THE HEART OF NEW YORK (Claridge Films, selling on State Rights), Mar. 1.—This five-part story of the metropolis was written and directed by Walter Macnamara. On the initial title frame Mr. Macnamara is credited with being the producer of "Traffic in Souls." Of course, this is a mistake, as Mr. Macnamara was the writer and George Tucker the producer of that stirring melodrama. "The Heart of New York" devotes many hundred feet to the introduction of the characters. The story in its development and denouement fails to arouse deep interest or create marked suspense. Robert T. Haines has the lead and in his support is a large cast. The photography is excellent and artistically tinted. There are interesting views of New York running through the picture.

THE MINUSA COMPANY CELEBRATES A YEAR OF HARD WORK.

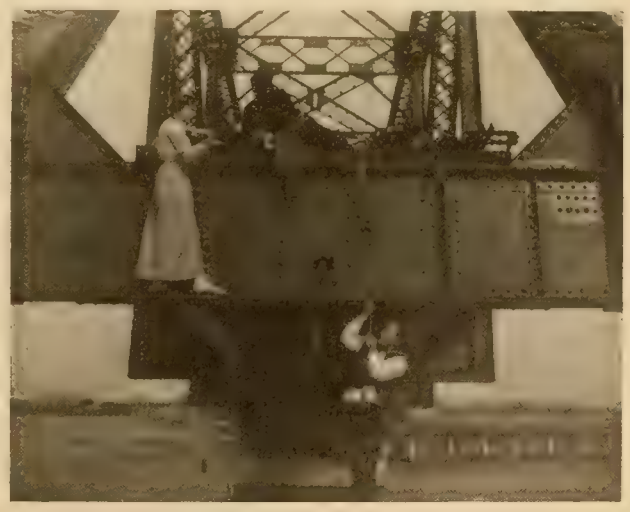
The officials, directors, and employees of the Minusa Cine Products Co. of St. Louis were treated by their company to a banquet and entertainment at one of the large downtown cafes in St. Louis on Saturday evening, Feb. 12. This date was not only the anniversary of the birthday of the emancipator, but likewise celebrated a year of hard work on the part of the Minusa Cine Products Co. It has been a very successful one for this organization and the many favorable telegrams that were received from their various dealers throughout the United States gave the officials great encouragement. Music and cabaret entertainment completed the evening and everyone felt that they had spent an evening of real genuine entertainment.

NEW PLAYERS FOR HORSLEY ORGANIZATION.

A peculiar situation in connection with the production of "The Love Liar," an exceptional romantic drama now in the process of picturization at the David Horsley studio in Los Angeles, is the fact that of all the important parts in the play only two are male characters. These are David McCare, a famous violinist known as "the love liar," played by Crane Wilbur, and Ludwig, McCare's valet and an old broken down musician, played by Fred Goodwins. All the others concerned in the story are female characters. They are Lucy Payton, Mae Gaston, Nan Christy and Gale Landdon, and they play respectively the first, second, third and fourth love of "The Love Liar."

PATHE HAS NO SHORTAGE OF RAW STOCK.

A story of the "yellow" sort recently appeared in a theatrical magazine to the effect that Pathe had cut down its program because of shortage in raw stock. J. A. Berst, Vice President and General Manager of Pathe, when the story was brought to his attention, promptly stamped it as a gross mis-statement. "As a matter of fact," said Mr. Berst, "Pathe has enough stock on hand to last four months without getting any at all from Europe. The only stock we cannot get is non-inflammable. When our present stock of celluloid film gets low we anticipate no trouble in replenishing it."



Scene from "The Haunted Station" (Kalem).

Manufacturers' Advance Notes

"DEFENSE OR TRIBUTE?"

Great Peace Film Released by Public Service Film Company —A Plea for Preparedness.

AS A PLEA for preparedness, in the form of a motion picture, nothing more convincing nor striking has probably been offered to the American public than the five-part drama "Defense or Tribute?" released by the Public Service Film Company. The drama rests its plot, with great cleverness, upon both ancient and modern supports. We are shown the shades of the Fathers of the United States revisiting the earth and considering the grave peril of their country. Their places are taken by a council of modern patriots who discuss the supreme question of the hour and the drama then starts in real earnest. We see the Jews suffering at the hands of their conquerors. The Romans under Caesar conquer Gaul. Again, in the day of chivalry military might triumphs over right. Italian Revolutions and the French Terror are illustrated in all the ferocity of their bloody happenings.

A less sanguinary note is touched when we come down to modern times. We have presented to us many wonderful views of the progress and prosperity of the United States in picture form, and the audience is asked point blank whether it wants this happy and natural condition of affairs to continue or not. The training of large bodies of soldiers, the building of battleships and submarines, is advocated. President Wilson, Admiral Dewey, Theodore Roosevelt are quoted in the film. A dramatic effect is produced by the introduction of the "Charge of the Light Brigade." Will the United States chance similar blundering, we are asked? Where does our country stand? What must we do? These are questions that are asked in the picture.

The conclusion of the Board, discussing the question, is that all possible support financial as well as moral be given to the President, in this specific effort, a preparation to assure peace.

"THE DESPOILER" (Essanay).

Strong action and intense emotional parts are found in this three-reel photoplay. It carries an unusually strong cast, featuring four Essanay leads—Bryant Washburn, Warda Howard, Darwin Karr and Edward Arnold.

The dramatic climax comes between Mr. Washburn and Mr. Karr, father and son in the picture, when they meet after years, the father protecting a girl whom the son is trying to blackmail. The father is unaware that the man is his son, although he knows the boy has become a crook. In a desperate

Scene from "The Despoiler" (Essanay).

battle the father slays the boy and is commended by the police for ridding the city of a notorious and dangerous character. But the man is torn with paroxysms of grief over the fact that it is his hand that ends the life of his own son. Edward Arnold and Warda Howard play the parts of the lovers, over whom the fear of the blackmailer constantly looms and who are made happy by his death, unaware that the man who freed them was torn with anguish because of the deed.

"THE UNCUT DIAMONDS" (Selig).

Fritzi Brunette and Frank Clark score in "The Uncut Diamonds," a Selig drama written by Emma Bell and produced by Wm. Robert Daly. This will be released through General Film Service on March 4th.

Jen, a beautiful girl of the underworld, while in jail, meets Wilbur Gordon, assistant district attorney. Through the instrumentality of the district attorney and his sweetheart, Reina Grayson, Jen is given employment in the home of John Gray-

Scene from "The Uncut Diamonds" (Selig).

son as a maid to Reina. Jen is visited by Chuck Wilson, a former crook. That night a large number of uncut diamonds disappear from the Grayson home. Of course, suspicion is fastened upon Jen and Chuck Wilson because of their former criminal records. Then Wilson proves that John Grayson, while walking in his sleep, gave Wilson the diamonds asking him to care for them, and that Wilson placed them in a vase. The diamonds are discovered there, and Jen and her lover are exonerated.

There are many beautiful exterior and interior scenic effects in this unusual film.

IVAN COMPLETES "THE IMMORTAL FLAME."

The newest Ivan production whose locale is laid in Washington has just been completed, Director Ivan Abramson and the entire company returning to New York a few days ago. Then the last few exteriors, employing the Riverside Park and Pennsylvania Station were made and the latest screen drama from the pen of Ivan Abramson was finished.

All in all this is the most propitious offering as yet from the Ivan Film Productions. It employed an all star cast with such notable artists as Maude Fealy, Paula Shay, Joseph Burke and James Cooley under the direction of Ivan Abramson. "The Immortal Flame" is scheduled for release as the Ivan feature for March, but the New York theater, a Marcus Loew house, in order to make certain of obtaining first run on Broadway, has booked it in advance of completion for February 29th at an exceptionally high price.

MILLER BROS. OFFER SHOW OUTFIT FOR PICTURES.

The 101 Ranch Wild West Show outfit now wintering at The 101 Ranch at Bliss will probably be converted into a motion picture outfit until the opening in the latter part of April. The show will begin rehearsing the 20th of February and already the performers and other members of the big aggregation are beginning to gather at the Ranch. It struck Col. Joe Miller as a good idea to use the outfit for pictures until the opening and, while as yet there has been no contract closed, Mr. Miller says he has already several offers but will not be ready before the 1st and is anxious to make a permanent contract for the entire Summer, as the show leaving will not interfere with the continuing of producing, as the Ranch has sufficient surplus equipment to operate several companies.

Dallas Pictures Spring Surprise

Announce Secret Completion of "David Garrick" in Films—Dustin Farnum in Title Role.

A TELEGRAM from the Pallas Pictures studio, Los Angeles, announces that this concern has just completed an elaborate production of "David Garrick" the famous classic which has been produced time and again on the speaking stage since 1864, when E. A. Sothern created the title character in England.

The production of "David Garrick" in films has been going on for the past several months at the Pallas studios, but has not been made public because of the fact that contemplation of its filmization was evident among other producers. Not even the members of the New York offices of the company were aware of the fact that the staging of this famous subject was under way for the screen.

In the title role of the Pallas Pictures version, Dustin Farnum is presented in a part for which he is well suited as will be realized by the many thousands who are familiar with this subject. The chief part of "David Garick" has proved irresistibly attractive to many successors of the elder Sothern and only several weeks ago his famous son opened in a revival of the celebrated play with great success, at the Booth Theater, New York City. The part of the actor pursued at first by love and then himself in love with the young girl is one of appeal to every actor.

BOOKING RECORDS SMASHED.

Booking records went overboard when in less than a week (six days to be exact) George Kleine booked 1925 days for his comedy, "The Mishaps of Musty Suffer." This was accomplished, too, without advertising, but through a novel plan for advance of release date showings. There had veen very little said or written about "The Mishaps of Musty Suffer," but all that was needed was for an exhibitor to sèe the comedy—and a booking followed. Now that March 1st has been decided upon as a releasing date, the Kleine studio force and branch offices expect to be fairly swamped with bookings.

"The Mishaps of Musty Suffer" is a delightful comedy in series, ten in all, one each week. Critics viewing the advance showing were more than kind toward it—they were even mildly extravagant in their praise.

"A CORNER IN COTTON" (Metro).

"A Corner in Cotton," with Marguerite Snow in the stellar role and an all-star cast, will be released on the Metro program during the week of Feburary 21. This five-part production is an extra release for Metro for that week, as "The Price of Malice," a Rolfe-Metro picture starring Hamilton Revelle, will also go out on the Metro program at the same time. "A Corner in Cotton," which was produced by the Quality Pictures Corporation, deals with the story of the daughter of a Wall street broker, who becomes interested in settlement work. She learns of conditions among the poor cotton mill employes in the southland and goes there to learn conditions at first hand. She obtains a position in the mill and her singular beauty attracts the attention of the foreman, who attempts to force his attentions upon her. She is rescued by the son of the owner of the mill, and a strong friendship develops between them. The owner of the mill is the sworn

Scene from "A Corner in Cotton" (Metro).

enemy of the girl's father, whom he characterizes as "the Wolf of Wall street." When the broker learns of this, he attempts to ruin the southern planter, by forcing a corner in cotton on the exchange. The girl breaks this corner and succeeds in bringing the two men together with a better understanding of themselves and of the conditions under which they live. This bond is further strengthened when the son and daughter of the two men announce their engagement.

There are scores of thrilling situations in this production, and many excellent scenes photographed in the picturesque southland. Beside Miss Snow the all-star cast includes Frank Bacon, Helen Dunbar, John W. Goldsworthy, Lester Cuneo, Zella Call, Wilfred Roger, Howard Truesdell and William Clifford. "A Corner in Cotton" was produced under the direction of Fred J. Balshofer.

"THE GIRL AND THE GAME" (Signal).

Bumping over the ties of a western railroad track, Helen Holmes drives an automobile at fifty miles an hour, speeding after a runaway box car, and unaided, rescues three men who

Scene from "The Girl and the Game" (Signal).

are being rushed to certain injury or death. This is the big thrill that takes place in the ninth chapter of the story entitled "A Close Call."

"Many of the film-going public seem to entertain the idea that the making of motion pictures of this kind is merely a pleasant pastime for which the actors or actresses receive fabulous sums of money," explained Miss Helen.

"Well, perhaps to some that applies; but in the filming of our stories, there is an element of reality—frequently lives in danger—that would compel any human being to dare almost anything to effect a rescue.

"In chapter nine, for instance, Mack (McGowan) Leo and Farley (playing Spike, Storm and Rhinelander in the story) were all in that box car racing down the track at terrific speed. I was supposed to catch up with the car and run along close behind it while the three men jumped over my head into the tonneau.

"If I had failed in my task, what would have been the result? They would all have risked their lives either in jumping or going over the embankment with the doomed car.

"You see, it is all real to me; and I believe it would kill me if any of our boys were injured through any failure on my part to do my duty."

"THE MASTER SMILES" (Knickerbocker).

Emmy Wehlen, the famous Metro star is to play the lead in a Knickerbocker Star Feature, through the courtesy of

Scene from "The Master Smiles" (Knickerbocker).

Rolf Photo Plays, Inc. She is supported by Howard Estabrook, a well known player.

In "The Master Smiles" we see an over-ambitious father

and a society-maddened mother, and the certain effects on their child, who grows into womanhood with her destiny long shaped in her shadowed environment at home.

The drama shows Satan, the "god of the White Lights" smiling on his helpless puppets as they act out their parts in his most attractive sets on the stage of life. The drama follows out a different line from the usual "white light plot," and ends with a question put to the audience by the grinning god, "who wins?" and the god of glitter and gold turns away, as though thinking it unnecessary to end the drama, as he is more interested in the beginnings than the effects of action permeated with his master smile. Released March 3, on the General Film program. In three strong acts.

"THE GRINNING SKULL" (Selig).

"The Grinning Skull" is a Selig multiple reel drama, released through General Film Service on Monday, February 28th. An all-star cast contributes to the realism of this psychological drama, which depicts social sycophants. Eugenie Besserer enacts an unusual character role in the part of Madame Ward

Scene from "The Grinning Skull" (Selig).

Howe, an ambitious woman, whose sole hope is that her daughter shall marry money, no matter who the man that possesses it.

The San Francisco earthquake has an important bearing upon the development of this plot. The quake scenes are realistic in the extreme. The earth trembles; business blocks and the homes of the rich and poor alike crumble and fall, and there is a thrilling rescue when a man buried underneath the debris is finally saved. There is not a dull inch of film in this three thousand feet of plot, counter-plot and love interest.

"THE YAQUI" (Bluebird).

With Mexico and the "Mexican situation" in everybody's mind, and the matters concerning the relations with this country and Mexico filling columns in practically every newspaper that is printed in this country, "The Yaqui," a Bluebird Photo-

Scene from "The Yaqui" (Bluebird).

play, is timeliness itself, issued at just this juncture, and set for release March 19.

Those who witness "The Yaqui" will get a clear idea of the kind of people "Uncle Sam" must contend with if matters in dispute ever get beyond the tentative condition of "watchful waiting." It will be a fine thing for belligerent Americans to see the class and style of people they must fight against if the "jingo's" dominate the situation to an extent that ends in warfare.

One of the sensational incidents, is an execution, by the military authorities of the chief tribesman of the Yaqui Indians, a role played by Hobart Bosworth. The firing squad is shown lined up for action, while the Yaqui Chieftain stands beside the open grave that has been dug for the reception of his corpse.

When the signal is given for the Yaqui's death, one man of the squad sends a bullet straight to the forehead of the Indian. Backward he falls, into his own grave; the Mexicans cover the corpse with earth, and the camera cuts off further details.

The next incident pictures the frenzied work of the man who has shot the Yaqui; as he madly digs the earth from out the grave and then lifts the body of the Indian in his arms. The Yaqui has been simply stunned by a bullet especially fixed to render him senseless and not kill him; he had been buried alive and was now being restored to go on with the vengeful work of the Yaqui tribe in their feud of hate against the Mexican military.

"THE BRIDESMAID'S SECRET" (Essanay).

This photoplay deals with a phase of metropolitan life of today and shows the pitfalls that lurk in the path of the innocent girl of small towns. It is also a satire of the morals of fashionable young men who expect to wed girls of impeccable character. There is a touch of the white slave evil in the story, but it is handled with great care and delicacy while losing none of the force of the moral lesson.

The young girl from a country town is invited by her friend in the city to become her bridesmaid. Arriving in the city she finds that there is nobody at the train to meet her. Unaccustomed to the ways of the metropolis, she is lured by a man with a cab, who promises to take her to her friend's home. He takes her to a house where she is locked in a room.

That night the bridegroom gives his farewell bachelor party in which all become hilariously intoxicated. They finally wind

Scene from "The Bridesmaid's Secret" (Essanay).

up at the house where the girl is imprisoned and the bridegroom staggers into her room. He tries to attack her, but falls, striking his head and rendering him unconscious. The man having locked the door and dropped the key, the girl is unable to escape. Hours later the man comes to himself and is horrified at the situation. The girl tells him who she is and appeals to him to help her escape. He promises to do this if she will never mention where she saw him. She promises and he takes her to the home of his fiancee, leaving her on the porch. She sees him on the night of the wedding and is horrified to find that he is the man that is to wed her friend and that her lips are sealed. John Lorenz, in the role of the bridegroom, does excellent work.

"HER INVISIBLE HUSBAND" (Universal).

Matt Moore and Jane Gail will shortly be seen in a really different comedy. The title is "Her Invisible Husband," in one role, written by Samuel Greiner and produced by Matt Moore.

The story centers about Harry, his wife and mother-in-law who visit Delilah, the magic marvel who can render herself invisible at will. Her wonderful exhibition impresses him deeply. After his return home, his imagination is further stimulated by a few glasses of firewater. He collapses in a chair, bottle in hand and drowses off.

The next day he visits Delilah, and asks her for a keepsake. The malicious sorceress presents him with a ring that renders him invisible without his knowing it. Strange things come to pass. People walk all over him, mistaking him for the air. They plaster his face with mortar, step on his corns and sit down on him, considering chairs he occupies vacant. His supposed absence alarms his wife. She telephones to police head-

quarters and is promptly informed that a suicide tallying with her description is in the morgue. Soon Harry has the pleasure of witnessing his own funeral from a window of his own home. He beholds his wife mourn for him, then forget him and fall in love with somebody else. Things reach a crisis when he witnesses the wedding ceremony and sees the couple retire behind closed doors.

It is high time for him to find out if he isn't really a ghost. He decides to shoot himself. If he is really dead, a bullet more or less couldn't hurt. The crash awakens him. He finds himself very much alive, sitting in his library chair, the baneful bottle in his hands. The firewater has been the cause of his hallucination. Moral: The last glass pickled him, hence, avoid the last glass.

Scene from "Her Invisible Husband" (Universal).

"THE HAPPY MASQUERADER" (American).

There are few film stars who possess a more alluring or charming screen personality than Miss Winnifred Greenwood, whose latest impersonation is that of Elsa Dean in the three-part "Flying A" drama, "The Happy Masquerader."

Miss Greenwood is not an advocate of the theory—"marry a man to reform him"—but, "if you love the man and he needs reforming, do it before you marry him," and she declares it can easily be done if a woman's love for a man is the right sort.

Further—her role in "The Happy Masquerader" gives her an excellent opportunity, with the support of her leading man, Edward Coxen, to prove that "happiness lies within"; it isn't a question of money and luxury.

Elsa's inheritance is lost in speculations by her guardian, although she is not advised of this fact. She falls in love with a man who is masquerading as penniless, while, as a matter of fact, he is wealthy. Her sweetheart has changed places with a chauffeur to prove to the latter that money is not required to make happiness.

Scene from "The Happy Masquerader" (American).

The story illustrates well the characteristics which either destroy or produce happiness and contentment, and the acting of Miss Greenwood and her supporting cast is such as will add much to her already abundant success.

This drama is to be released on the Mutual program February 29th.

MILDRED GREGORY IN "ACCORDING TO LAW."

Miss Mildred Gregory will shine on the screen next month as a Gaumont star in the five-reel feature, "According to Law." This is to be released March 6 as a Mutual Masterpicture. The most prominent member of the supporting company is Howard Hall, who has been specially engaged for the part of the heroine's husband. Miss Gregory has the role of a young wife who is selfishly self-centered. She cares more for her own social diversions than she does for her husband's happiness when the two are brought into direct conflict.

Scene from "According to Law " (Gaumont).

"According to Law" is an unusual story, even for the screen which has sought so thoroughly for out-of-the-way situations. Written by Paul M. Bryan and Joseph H. Trant, it tells of the evils of butterfly society life where the wife does not miss the baby arms that should cling about her neck. The photo-drama goes through a divorce court, although this phase of the heroine's life is introduced only for a few scenes. Not more than is absolutely necessary is shown, since it is the aim of the Gaumont company never to portray life in its sordid aspects except when such scenes are essential. Then they are handled with both delicacy and restraint.

In the cast supporting Miss Gregory are E. K. James, Alan Robinson, Madison Weeks, Albert Macklin, John Reinhard, Charles W. Travis, Helen Marten and Mathilde Baring. Many of the scenes are being taken in the Everglades. Director Richard Garrick has been fortunate in finding locations that give added charm to an already strong story.

"THE ARTIST'S MODEL" (Vim).

Robert Burns and Walter Stull, in the Vim, "Pokes and Jabbs" series are distinguishing themselves for their originality. Their comedies always spring some new situations. Among their best is "The Artist's Model." This comedy includes no beautiful female model, rather, Pokes himself is the model, driven to it by straitened circumstances, while the girl Ethel is the struggling artist. Ethel's picture is a failure, debts accumulate, and Pokes endeavors to aid her in her escape from her quarters, where rent is long overdue. All went well until Jabbs the baggage man butts in. The trunk

Scene from "The Artist's Model"

of Ethel is mistaken for the trunk of gold, being shipped at that time to a local bank. The trunk is stolen by crooks, Jabbs overpowered. The trunk is found to contain a half alive landlord, but the gold saved, while Pokes, Jabbs and Ethel have exciting experiences in their chase for the supposed treasures of Ethel. Date of release, March 3, on the General Film service.

"THE SOUL MARKET" (Metro).

"The Soul Market," a five-part Metro wonderplay, produced by the Popular Plays and Players, with Mme. Petrova in the stellar role, will be released on the Metro program February 28. The story deals with a musical comedy prima donna, who becomes weary of the methods of wealthy men who barter with young girls of the stage, tempting them with a life of luxury and ease. The prima donna views the theater and the high life attending, as being a "soul market," where young girls are bought and sold the same as they were in the days of ancient Babylon. She is brought to this realization when

Scene from "The Soul Market" (Metro).

she is about to give herself over to a man of wealth, rather than marry the young man she loves. There are many striking scenes in this production, including an allegory showing a Babylonian slave market where girls were sold to the highest bidder. The scenes in and around the theater were made at the Princess theater, New York City. Chorus girls from the Hippodrome were used in the ballet scenes, and a score of beautiful show girls from "Stop! Look! and Listen!" appear in the restaurant scenes. These were photographed in Murray's restaurant, in West Forty-second street.

In addition to Mme. Petrova, the strong supporting cast includes Arthur Hoops, Wilmuth Merkyl, Gypsy O'Brien, Evelyn Brent, Fritz deLint, Fraunie Fraunholz, and other well-known stage and screen artists. The production was directed by Francis J. Grandon.

FROM BROADWAY TO THE SCREEN.

Fresh from its big success as one of the most delightful comedies ever seen on Broadway is the screen production of Anne Warner's mischievous story, "The Rejuvenation of Aunt Mary," announced as the feature Biograph release in the regular service for the week of March 13. Rarely has the gospel of youth been so attractively presented as in this rollicking story of the old woman who grew young again by smoothing out the troubles of others. Her nephew's love affair with the housemaid who wasn't what she seemed to be, and the entanglement with the girl from Kalamazoo, who passed for what she was not, provide the dramatic interest which heightens the whimsical comedy of Aunt Mary's rejuvenation. Gertrude Bambirck does some of the best work of her career in the character of the housemaid. Kate Toncray has the title role and is always right in the middle of it.

Completing the Biograph program for the week of March 13 are the two reel subject, "A Grip of Gold," and "The Lady and the Mouse," a re-issue directed by D. W. Griffith. Quick action, suspense and a strong, well-knit story afford abundance of opportunity for good acting in the first-named subject. Claire McDowell and Jose Ruben head the cast. The winsome Lillian Gish is seen at her best in the appealing little drama of the girl who couldn't bear to kill a mouse.

"OVERALLS" (American).

Another of those pulsating five-part American-Mutual Masterpictures is coming—"Overalls." As the title might suggest, the story concerns the romance of a young Western construction camp foreman in love with a wealthy girl—who is Rea Mitchell. William Stowell as the foreman is a red-blooded Western character.

"THE HEART OF TARA" (Horsley).

After featuring them in separate releases for the past few months, David Horsley has brought Margaret Gibson and William Clifford into one company and will co-star them in early forthcoming five-reel productions. The first of these is "The Heart of Tara," which is scheduled for release March 4 as a Mutual Masterpicture, de luxe edition.

Besides Miss Gibson and Mr. Clifford there are in the cast other players whose names are familiar to motion picture patrons and whose work has always been acknowledged as of the highest order. Among these are Sherman Bainbridge, a recent addition to Mr. Horsley's organization and a former member of the Universal forces; Miss Marie James, recently with Quality-Metro; Walter Spencer, Marvel Spencer, Edward Alexander, Edward Roberts and Gordon Russell. From this list of names it may readily be seen that from the standpoint of acting "The Heart of Tara" will be all that can be desired.

In other respects the production will be on a par with the acting. The story—a romance of India by Theodosia Harris—has a deep underlying motive of much power, and interest in it has been nicely sustained by careful treatment. The settings and locations, all of which are laid in India, lend a charm that adds to the story's effectiveness.

A number of exceptionally thrilling moments have been obtained through the introduction of rare feats in animal acting by the Bostock animals.

PHOENIX FEATURE FILM CORPORATION.

The Phoenix Feature Film Corporation from its branch offices in the Union Trust building, Ellsworth, Me., is fast becoming a dominant factor in Maine picture circles. This company of which Messrs. C. H. Duffy and E. L. McEvoy are principal officers, is handling a service of independent Feature Films and the progress made by the Ellsworth office of the corporation during the month it has been open under the aggressive management of E. B. Tinker has been phenomenal. Among the most popular features of this company might be mentioned "All for a Girl" in which Miss Renee Kelly is the star. This picture is of particular interest to Maine exhibitors inasmuch as the story Rupert Hughes has written is of a Maine girl and the scenes are mostly laid in a small village.

"PATTERSON OF THE NEWS" (Universal).

King Baggot and Edna Hunter will next be seen in a play that takes the spectator from the Tenderloin districts of New York to the stock markets, the inviting Bohemian restaurants and the fashionable residences. Mr. Baggot plays the part of a reporter with all his well known ability and his part radiates with a fine touch and atmosphere such as is so much evident in his pictures. He is very ably supported by Edna Hunter, who plays the leading female role. The story is that of a banker who loses a million in a wheat pit and rather than face failure, appropriates securities from the bank, but as he is about to depart with his daughter, the reporter halts him and accuses him of attempting to defraud the people who had placed confidence in his bank, denounces the banker, and says he regards it as his duty to remove from society the menace

Scene from "Patterson of the News" (Universal).

he represents, a man who endangers the funds of small depositors. Then the reporter learns that the girl he loves is the banker's daughter. As she enters, he promises to keep his information to himself provided the banker makes restitution. Later he falls in real love with the daughter and finally places the engagement ring on her finger as the picture fades out.

"Patterson of the News" is in two reels, written by Harry Dittmar, and was produced by Harry McRae Webster. The cast includes, besides Mr. Baggot and Miss Hunter, Howard Crampton, Joe Dailey and Bert Busby.

"THE HEART OF NEW YORK" (Claridge).

"The Heart of New York," a five-reel production, and the first release of Claridge Films, Inc., which introduces in this picture the premier screen debut of Robert T. Haines, who will be remembered in powerful stage roles as leading man in "The Darling of the Gods," "The Spendthrift," and others.

The story depicts three homes of three distinct classes of modern life. A child is born. A boy is born to a poor working man, John Madden, in his East Side home. A daughter is

Scene from "The Heart of New York" (Claridge).

born to the city editor of one of the daily papers, Eustace Miles, and a son is born to John Brown, a wealthy but unscrupulous politician. The children are next shown at nine years of age in their respective schools. The plot of the story begins when the three have grown into young manhood and womanhood and are working out their lives in their particular class.

Bill Madden, the poor man's son, is now foreman in a construction work, with great ambitions to become a lawyer. Mary Miles, the editor's daughter, has become a beautiful young woman. The politician's son, a product of his class, is vicious and degenerate.

Mary Madden, Bill's sister, working in a department store, attracts the attention of Victor Brown, the wealthy young renegade. She repels all his advances. To show he is the stronger and for revenge, he kidnaps her, drugs and takes her to an undesirable house, where she is saved by a previous victim of the degenerate.

In the meantime, Bill Madden has obtained an education in law, and gets his degree. He frustrates the efforts of a heroin peddlar to sell his obnoxious drug to children, and is thus brought into touch with Mary Miles, who thanks him for what he has done for humanity. He upholds his class in their fight against environment, corruption and the high cost of living, which bears so heavily upon them. This incites the hatred of the politician, John Brown, who instructs a gunman to shoot him.

Victor Brown meets Mary Miles, is attracted by her beauty, and forces his attention upon her. Bill sees him and interferes, and the gunman, hired to kill Bill Madden shoots Victor accidentally, and escapes unseen. Bill is arrested for the murder. In the court room, the gratitude of a poor woman, whom the young lawyer had defended, and who witnessed the actual murder, reveals to the court the real circumstances. When John Brown finds that he is the instigator of his own son's death, he dies from a stroke of apoplexy.

Bill, now a hero, receives the nomination for the representative of his district. He also wins the editor's daughter for his wife. A good moral story.

"RACE SUICIDE" FOR OHIO AND KENTUCKY.

Awake to the value of the title and interest which the people have demonstrated in the theme selected for the production "Race Suicide," the six part motion picture attraction which is being marketed upon a territorial basis by Jos. W. Farnham, Frank L. Greenwald, Sec'y and Treas. of the Exclusive Photoplay Service, Inc., of Cleveland, Ohio, made a special trip last week to New York City, to complete negotiations for the purchase of the territorial rights on this production for the states of Ohio and Kentucky.

RELEASE TWO HORSLEY FEATURES IN A WEEK.

Two five-reel David Horsley productions will be offered as Mutual Masterpicture, de luxe edition, releases during the week of February 28. On Monday, the 28th, will be released "A Law Unto Himself" and on Saturday, March 4, "The Heart of Tara" will be distributed.

PATHE NEWS SCORES A SCOOP.

Another instance of live newspaper methods applied to a motion picture news film was given by the Pathe News on Wednesday, Feb. 16th. A fire, supposed to be incendiary, destroyed on that morning several ships lying at a pier in Brooklyn, all of which were loaded with supplies for England. A Pathe cameraman assigned to cover the fire got his pictures while the ships were still burning. All the processes of developing, printing and editing were rushed through at high speed, and a special edition of the Pathe News containing the pictures were shown that same night on Broadway. Solicitor A. W. Smith of the Pathe New York Exchange, placed it in the best theatres, including the Strand, Broadway and New York.

VARIETY SUCCEEDS GREATER NEW YORK.

Announcement is made by Louis Rosenbluh, former manager of the Greater New York Film Rental Company, that that exchange which was recently sold to the General Film Company, will be supplanted by the Variety Films Corporation, which occupies the same offices on the seventh floor of 126 West 46th Street, New York. Variety will handle the product of all independent companies not otherwise provided for. Mr. Rosenbluh is manager of the new concern; he says that "this is no blue sky scheme to start a never to be realized program, but a solid business proposition offering the services of the most experienced film men in the exchange business." Producers who have pictures of true worth are requested to communicate with Mr. Rosenbluh.

NE'ER-DO-WELL FOR THEATERS IN THE WEST.

M. Rosenberg, president of the Northwestern Feature Film Company, of Portland, who recently purchased the rights for "The Ne'er-Do-Well" for Washington, Oregon and Montana, reports a two week's record breaking run at the Clemmer theater in Seattle, and a one week's run at the People's theater in Portland. Both these theaters will play return engagements.

"GOING UP" (Cub).

"Going Up,"' the Cub Comedy scheduled for release through the Mutual offices on February 25 may well be termed a "comedy with thrills." Much of the action resolves itself from the fact that Jerry, the principal character, carries a suitcase which contains high explosives instead of money as he and Slim, his partner, suspect. Jerry attempts to make away with the gold alone and deprive Slim of his share but that angular worthy sticks hot on Jerry's trail determined not to be outdone. The chase finally leads to the water front and Jerry, seeing no other means of escape from his irate friend, jumps aboard a seagoing liner just as it is about to depart. For a few moments he thinks himself safe when suddenly the explosives go off and Jerry, crew, pasengers and all are blown into the ocean while the vessel slowly settles itslf in the bottom of the deep.

The foregoing brief synopsis presents an idea of the wealth of material offered and it may be said that Director Milton Fahrney has not failed to take advantage of his opportunities.

Scene from "Going Up" (Cub).

As a result this Cub release is said to be one of the most amusing and enjoyable of the twenty-odd releases made to date.

George Ovey plays Jerry and gets the most out of the part, while his company which includes George George, Louis Fitz-Roy, Jefferson Osborne, Arthur Mund, Henry Jackson, Gordon McGregor, Louise Horner, Janet Sully and Robert Kenyon lends him excellent support.

ETHEL TEARE IN "WHEN HUBBY FORGOT."

Vivacious Ethel Teare, who has been made a full-fledged star through the new Kalem Wednesday Ethel Teare Comedies, is given a role that fully befits her in "When Hubby Forgot," a single reel issue scheduled for March 8th. When it is considered that Ethel Teare's rise to stardom has occured in the space of a year, the strength of her captivating personality is clearly apparent. Ethel charms through a naive manner, without self-consciousness, and a spirit bubbling over with

Scene from "When Hubby Forgot" (Kalem).

joyous delight in her work. The ability to wear bewitching gowns in a natural and graceful manner is another Ethel Teare asset.

In "When Hubby Forgot" the Kalem comedienne is blessed with an absentminded hubby whose blunders keep house in a whirl of excitement. A forcible reminder prevents hubby from forgetting his wife's birthday, however, and he sets out to buy a necklase for her. The task of selecting one with his unaided masculine instinct is difficult, and he welcomes the chance passing of Miss Pretty, a charming "Friend of the family." Everything would have been all right had not Ethel happened to see the two together and then go home in a fit of raging jealousy.

To make matters still worse, hubby then places the necklace in a secret hiding place until the following day which is wifey's birthday. Of course, hubby then forgets where he has hidden the necklace. Affairs are later complicated further by a sneak thief who happens along, and a covetous maid who borrows the necklace to "make the other girls jealous."

It is the plan in all the Ethel Teare Comedies to have a fully developed plot rather than a succession of patched-together incidents. Victor Rottman, a well known screen juvenile, is playing the principal roles opposite the pretty star.

"THE IMMORTAL FLAME" (Ivan).

"The Immortal Flame" is the latest drama especially written for the screen to come from the hand of Ivan Abramson. Like former Ivan productions which have come from the same hand, it will endeavor to drive home a strong moral lesson. In the case of "The Immortal Flame" Ivan Abramson shows that true love is as deathless as the soul itself. It is based on a four line poem which emanates from his mind, as follows:

"The love that rules without a sword,
The love that binds without a cord;
Not life, not death; not fame nor claim,
E'er may suppress th' immortal flame."

The story deals with an office holder with political ambitions whose daughter is in love with a young musician. Her father's future in the balance, she sacrifices her personal desires for her parents and marries the man on whom her father's future hinges. The result is naturally a tragedy. The musician also marries another woman. The musician later becomes famous and since no children have come into his life, his wife adopts a little one who is the joy of their existence. Fate and the premiere of the musician's opera bring him to Washington and here he again meets his first love. Both realize they are mismated and that love cannot be bought or sold—the only price of love is—love.

SPECIAL ANNOUNCEMENT.

The Popular Pictures Corporation, a corporation just formed under the laws of the State of New York, is located at 218 West 42nd Street. No announcement has been made as yet as to the officers or the plan of operation, except that Andrew J. Cobe will be prominently identified with the new company.

NOTES OF THE TRADE

THE Detroit Theater Equipment Company, of 154 Woodward avenue, Detroit, Mich., has been appointed distributor of Speedco Arc Controllers in the State of Michigan and the American Slide Company at Columbus has been appointed for the State of Ohio.

* * *

Colin Campbell, Dean of the Selig producers, together with a number of Selig stars are expected to leave Los Angeles in the near future for Chicago where they will work in "The Crisis." Scenes for this forthcoming spectacular production may also be taken in St. Louis and Vicksburg, Miss.

* * *

Ten World and Equitable companies are working at various places outside the studio. Frank Sheridan, under the direction of John Ince, is working in "The Struggle," at Para, Brazil. Holbrook Blinn, is at Jacksonville, Florida, staging "The Unpardonable Sin," Robert Warwick and Frances Nelson have left for the south to produce "Velma." Frank Powell is producing "The Chain Invisible" at Havana, Cuba. Harry Handworth and a company of thirty players are working at Saranac Lake on "The Question," in which Marguerite Leslie plays the leading role. Edna Wallace Hopper, Charles J. Rose and Muriel Ostriche are in the Adirondacks, working in the first scenes in "Who Killed Simon Baird," while S. E. V. Taylor is producing "Passers By" with Charles Cherry and Mary Charleson at Mount Kisco.

* * *

The new one hundred thousand dollar laboratory on the Lasky grounds is now completed and machinery is being installed. It is expected Alvin Wykoff will permit the studio to visit his pet child the latter part of the week. According to the report of the Eastman Kodak representative who is installing the machinery, the Lasky plant will be the most complete in the country.

* * *

"The Touchstone" is the title of a five-reel picture, Mutual Masterpicture, de luxe edition, now being produced by Director Edwin Middleton of the Gaumont (Mutual) studios at Florida. Iva Shepheard, Earl C. Schenck, Helen Marten, John Reinhard, Henry Pemberton, Olive Trevor and James Levering are in the cast.

* * *

Charlotte Walker, the Lasky star, just finished the production of "The Trail of the Lonesome Pine" under the direction of Cecil B. DeMille.

* * *

Philip Hahn, a new Metro player, appearing in support of Mme. Petrova in "Playing With Fire," played a prominent role in the Passion Play, at Oberammergau. He played the role of the Christ in the Famous Players production of the Passion Play.

* * *

"The Bruiser" is the title of a forthcoming Mutual Masterpicture, De Luxe Edition, which will give "Big Bill" Russell an opportunity to display his brawn and muscle to the best advantage. He will play the role of a leader of longshoremen, in a play which champions the cause of the workingman against society. Mr. Russell is supported by Roy Stewart, Lizette Thorne, and George Ferguson. Charlotte Burton plays opposite Mr. Russell.

* * *

Julius Steger, the dramatic star, who will soon be seen in "The Blindness of Love," a new Metro wonderplay, plays the role of a delightful old itinerant piano tuner.

* * *

Mae Murray, the Lasky star, has begun rehearsals on the production, "Sweet Kitty Bellairs," under the direction of James Young. She will be supported by Tom Foreman, James Neill and other prominent members of the Lasky organization.

* * *

Ethel Barrymore, the Metro star, will next be seen in "The Kiss Of Hate," a story of tyranny and persecution in Russia, by Mme. de Grissac.

* * *

Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Co., expects to arrive from New York about the middle of the month and it is expected upon his return that several important announcements will be made concerning the Lasky company's plans for this summer. He will also take charge of the arrangements for the monster Actors' Fund benefit which will be given the latter part of March.

* * *

Mabel Taliaferro, who will be seen in the stellar role in "Her Great Price," on the Metro program, has a role similar to the ones that made her famous in "Rebecca of Sunnybrook Farm," and "Polly of the Circus."

"The Pawn of Fate" with George Beban has been completed by World Film and will be released by that concern within the next few weeks. "The Pawn of Fate" is even a greater picture than either of Beban's former film vehicles.

* * *

Producer William Robert Daly is hard at work upon "At Piney Ridge," a five reel subject which features Miss Fritzi Brunette. This dainty lady is admirably cast as Cindy Lane. Mr. Daly was starred in this play for two seasons.

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Gail Kane, the Equitable Girl, has completed the desert scenes in "Her God" and is en route back to New York. "Her God" will be an Equitable release early in March.

* * *

A group of the prettiest chorus girls now appearing in "Stop! Look! Listen!" with Gaby Deslys, at the Globe theater, were used in one of the striking scenes in "The Soul Market," the Metro play in which Mme. Petrova is starred.

* * *

Kitty Gordon, who recently completed her first screen production under the direction of the World Film Corporation, is now to appear for the Equitable Motion Pictures Corporation, and will be seen shortly in an important visualization of a former stage sucess.

* * *

Virtus R. Scott, assistant director on the Metro staff, and who recently completed "The Lure of Heart's Desire," starring Edmund Breese, and "The Soul Market," starring Mme. Petrova, was formerly a driver of racing cars, and for three years participated in racing events.

* * *

Aaron Hoffman is now engaged in writing all the photodramas in which Mme. Petrova, the Metro star, appears.

* * *

Robert Warwick and Francis Nelson are at Jacksonville, Florida, staging "Velma" the first co-starring vehicle of this duo under World Film's direction.

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Gypsy O'Brien, who recently made her debut in motion pictures, playing a prominent role in "The Soul Market," began her stage career as a famous beauty in the London Gaiety Company in London.

* * *

Bert Adler has returned to his desk at Universal Heights after a three weeks' siege of grippe. It was Bert's first visit to the sick list in five years.

* * *

Frank Glendon, who appears with Hamilton Revelle in "The Price of Malice," a Metro wonderplay, was formerly a dry goods clerk in Butte, Montana, before he became a leading man.

* * *

Frank Powell and a company of thirty-four players, headed by Bruce McRae, have returned from Cuba where they have been filming "The Chain Invisible" for Equitable.

* * *

William Cowper, character leading man with Metro, who recently finished playing the role of Mary Miles Minter's father in "Dimples," was the champion welterweight pugilist in the English navy when a young man.

PICTURE THEATERS PROJECTED

BERKELEY, CAL.—A two-story moving picture theater is being constructed for Cohn Brothers on Adeline street. The building will cost approximately $40,000.

Woodland, Cal.—The progress is the name of a moving picture theater recently opened by L. Parlen.

West Haven, Conn.—S. A. Woltoff, 67 California street, plans to erect a one-story moving picture theater, 100 by 120 feet, to cost $20,000.

Winder, Ga.—J. L. Saul will erect a two-story moving picture theater, 30 by 100 feet, to be operated by L. Love. Upper floor will be fitted up as offices.

New Castle, Ind.—R. A. Cannan has taken over the Theatorium.

Michigan City, Ind.—The Vaudette theater is now being conducted by C. J. Coyle and Henry Paff.

New Hampton, Ia.—Extensive repairs have been made to the Idle Hour theater.

Onawa, Ia.—John Hendum has converted a store property into a modern moving picture theater. It has been leased by H. B. Skow and will be devoted to the exhibit of high-grade pictures.

Hutchinson, Kans.—Campbell & Son have the contract to remodel store building into modern moving picture theater for C. B. Yost. The work will represent an expenditure of about $10,000.

Orono, Me.—The Orono theater has been leased by Frank A. Owen, of Bangor, Me.

Searsport, Me.—Green & Parker has disposed of their interest in the Union Hall theater to A. P. Hopkins.

Baltimore, Md.—Vincent A. Valentini plans to erect a one-story moving picture theater, 32 by 90 feet, to cost $15,000.

Benson, Minn.—T. C. Peterson who recently leased the ground floor of the Aldrich Hotel, has equipped it as a moving picture theater.

Benson, Minn.—Leo McDermott plans to remodel a business property into a modern two-story moving picture theater and lodge rooms. There will be several stores on the ground floor. The alterations will cost in the neighborhood of $15,000.

Northfield, Minn.—The Lyric theater has been redecorated.

Rochester, Minn.—C. F. Fischer will convert a store property into a modern moving picture theater. About $10,000 will be expended for the improvements.

St. Paul, Minn.—B. M. Schneider plans to erect a commodious fireproof moving picture theater at 176 East 7th street, to cost about $75,000.

St. Paul, Minn.—The Aberdeen Amusement Company has opened a moving picture theater on Selby avenue. It has been named the Aberdeen.

Wadena, Minn.—The Cozy theater has been taken over by Charles Calkins.

Waterville, Minn.—The building recently purchased by W. S. Buck, has been converted into a modern moving picture theater.

West Brook, Minn.—Extensive improvements have been made to the Dixie theatre.

St. Louis, Mo.—A new addition has been built to the Marquette theater at 18th street and Franklin avenue and the seating capacity increased.

Butte, Mont.—M. A. Berger has opened a moving picture theater in the Mantle block.

Great Falls, Mont.—The Imperial theater has been taken over by L. E. Freeman. The house has seating capacity of 500.

Wymore, Neb.—The Lyric theater is now being conducted by H. H. Dimmitt.

Albion, N. Y.—Robert Harris plans to erect a one-story moving picture theater, 59 by 140 feet, to cost $15,000.

Brooklyn, N. Y.—Rose Mandel, 1,617 Sheepshead Bay road, plans to build a three-story moving picture theater, to cost $20,000.

Hankinson, N. D.—Paul Kunert has disposed of his interest in the Gem theater to Frank Woskie.

Tulsa, Okla.—C. U. McCarty is reported having plans prepared for a two-story moving picture theater, 67 by 125 feet, to cost $50,000.

Hershey, Pa.—M. S. Hershey has plans by C. E. Urban, Lancaster, Pa., for a three-story theater building, to cost $100,000.

New Castle, Pa.—James Passius and Augustus Caravasios have opened a moving picture theater in the Buchanan block.

Reading, Pa.—Carr & Schad, 748 Penn street, will erect a one-story moving picture theater, 65 by 270 feet, to cost $150,000.

Madison, S. Dak.—M. H. Colgrove and Mulvey Brothers are planning to erect a two-story moving picture theater, store and apartment building, 60 by 100 feet, to cost $15,000.

Chattanooga, Tenn.—Thomas Wilcox is planning to erect a brick and concrete moving picture theater, 40 by 100 feet, at A and 9th streets. It is to be completed by about April 15.

Galveston, Texas.—The Crystal Palace Company has let the contract to the Gilsonite Construction Company, Dallas, to erect a moving picture theater, bathhouse and pavilion at Tremont street and Boulevard.

Stephenville, Texas.—Chaucer Carver, manager of the Majestic theater, will erect a modern moving picture theater, having seating capacity of 500. The front of the building will be constructed of terra-cotta.

Kenosha, Wis.—Louis Plous and M. Plous, 152 Market street, plan to convert a business property into a modern moving picture theater. Between $10,000 and $15,000 will be expended for the alterations.

Milwaukee, Wis.—E. C. Bracken, 753 East Johnson street, will erect a fireproof moving picture theater, 100 by 132 feet, to cost about $100,000.

Richland Center, Wis.—Allan D. Conover, Tenny block, Madison, Wis., is preparing plans for a one-story moving picture theater, 36 by 132 feet.

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THE SPECIAL SERVICE

of

THE MOVING PICTURE WORLD

trains the machine guns of ridicule on the censors. Our article, "If Shakespeare Fell Among the Censors," has been reprinted by the daily press everywhere. Here is a list of some of the papers which used the article and thus helped to create

Sentiment Against Censorship

The editors of the papers named below are entitled to our thanks for spreading the truth about censorship.

New York Sun	Miner, Butte, Mont.
New York Times	Phoenix, Muskogee, Okla.
New York Tribune	Tribune, Minneapolis
Harper's Weekly	Reflector, Greenville, N. C.
Springfield Republican	Ledger, Birmingham, Ala.
Post-Telegram, Camden, N. J.	News, St. Paul
Pittsburgh Post	News, Galveston, Tex.
Chattanooga (Tenn.) News	Boston Christian Science Monitor
Herald, Syracuse, N. Y.	Times, Washington, D. C.
Herald, Salt Lake City	News, Dayton, O.
Detroit (Mich.) Tribune	Spokane Review, Spokane, Wash.

Mr. Exhibitor, your local paper may be willing to print it. We send it to you free of charge as part of

OUR SPECIAL SERVICE

Trade News of the Week

Gathered by Our Own Correspondents

No Nova Scotia Censors

A New Bill Would Have Compelled Canadian Distributors to Open Offices in Halifax to Have Films Locally Censored—Halifax Exhibitors Organized by Toronto Exchange Men, Make an Effective Protest.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

HALIFAX, NOVA SCOTIA.—A censorship tangle in the Canadian Province of Nova Scotia, on the Atlantic seaboard, has been straightened out through the timely action of Canadian exchange men, including several leading film company managers of Toronto, and a real victory has been scored by the photoplay interests. The story is this:

Compel Opening Halifax Offices.

A bill was introduced at the Provincial Legislature to provide for a system of censoring by which all film companies would be compelled to open branch offices at Halifax, the capital of Nova Scotia, for the convenience of the proposed censor board, and to pay business and censor fees in addition. The moving picture field in the Maritime Provinces is limited and has been well covered by the branch offices at St. John, New Brunswick. The exchange men declared that the branches in that city were not making money and threatened to withdraw from the two Eastern Provinces altogether if they were compelled to maintain two branches.

Organized and Won Point.

Mr. F. R. Lennon, of Toronto, assistant general manager of the Canadian Universal, and Mr. Phil Kauffman, Toronto, general manager of the Famous Players, hastened to the scene and organized the local film forces with the result that a delegation of seven film moguls waited on the Government to ask for changes in the proposed law. In addition to the two officers named the deputation included Mr. C. A. Kerr of the Mutual, Mr. E. A. Langley, representing Pathe films; Mr. A. McArthur, of the General Film; Mr. G. A. Margette, St. John's manager of the Universal, and Mr. Harry Price of the Famous Players.

As a result of the arguments presented, the Provincial authorities decided that it would not be necessary for branch offices to be opened in Halifax and the first-run customer of a film exchange is to represent the distributing company at the censor board. To save time and trouble, the Province has also agreed to accept the decision of two other Canadian Provinces with respect to the showing of any particular film, providing it has been passed by two other provinces. Otherwise a film will have to be censored especialy for Nova Scotia. There will be no censoring necessary for the stocks of films now within the province. Film exchanges are to pay an annual tax of $200 to the province and the censor fee is to be $1 per film. No city will be allowed to impose municipal taxes on the film exchanges. The new conditions go into effect immediately.

"WAKE UP" IN CANADA.

Charles R. Rogers, of Buffalo, has secured the Canadian rights for the English recruiting feature, "Wake Up," which was produced in England by the Eclaire Company with the assistance of the Imperial military authorities and the Boy Scout Association. Mr. Rogers has laid plans for the exhibiting of the feature in all the large theaters of Canada and, for the present at least, it is being handled through the United Photo-Plays Company, Limited, 37 Yonge street, Toronto. Mr. Rogers contemplates the opening of an office at Toronto, however, for the releasing of the picture. The first showing was screened at the Grand Opera house, Toronto, during the week of February 14th.

"Battle Cry of Peace" Comes Here.

"The Battle Cry of Peace," the great Vitagraph feature, has been imported into Canada by Manager Gookin of the new V-L-S-E branch at Toronto. Although primarily an American historical subject, Mr. Gookin anticipates that the picture will be readily accepted and widely viewed by Canadians.

Maurice Kauffman Goes to Montreal.

Maurice Kauffman, of Toronto, a road representative of the Mutual Corporation, has been transferred to the Montreal branch of the same company, where he will serve in the same capacity.

Toronto Picture Men Dance.

Four hundred tickets were sold for the first semi-annual confetti dance of the Toronto Moving Picture Protective Association, which was held in Academy hall, Bloor and St. Clarens avenue, on Friday night, February 18th.

Summoned for Frozen Exit.

Toronto, Ontario.—When a police official examined the two exits of the moving picture theater at 24 Arthur street, Toronto, which is owned by Ernest Steinhardt, he found one of the doors frozen tight. Steinhardt was summoned to court, but no action was taken when he explained that the door had been fixed to open in all kinds of weather.

Manager Stonge Making Good.

Toronto, Ontario.—Entirely on his own initiative, Mr. F. Stonge, manager of the "U-Kum" theater, Toronto, has greatly increased the revenue from his house by making a number of changes in the theater itself and in the policy. The theater was brightened with fresh decorations; the orchestra was augmented and a wider variety of films are being shown, with the result that Mr. Stonge was enabled to advance the price of admission from 10 cents to 15 cents. He has also made a successful test in newspaper advertising.

Good Exits Win Special Favor.

Toronto, Ontario.—The Gem theater of this city has been granted a permit by the city to enlarge its seating capacity, although the building in question does not conform to the civic by-law which requires fireproof construction for houses with over 500 seats. Leniency was exercised by the city authorities, however, because of the existence of several good exits.

BUFFALO REEL FELLOWS.

New Club Formed for Film Men, Managers, Exchange Men, Etc.

By Billy Bison, Buffalo Correspondent of Moving Picture World.

BUFFALO, N. Y.—The Reel Fellows Club was organized at the Hotel Statler, Buffalo, Monday night. This organization is composed exclusively of all exchange men, including managers, road men and office employees. The club will meet once a week for social and business purposes. Business ideas will be interchanged and the various phases of exchange work will be discussed. This new organization promises to be a winner if one may judge from the success of the first meeting. The list of officers will be given later.

Best "Girl and the Game" Booker.

B. J. Brandon is representing "The Girl and the Game" department of the Mutual at Buffalo. Mr. Brandon announces that according to word received from his home office, the Buffalo headquarters are leading the list of all the branches in the booking of this feature. In specifying the standing of the local office, Mr. Brandon said: "This lead refers to the last three orders of merit, numbers three, four and five for bookings per print copy."

TAKES OVER FAMILY THEATER.

Harold B. Franklin, manager of the Lyric theater, has assumed control of the Family theater, which adjoins the Lyric at Washington street and Lafayette square, Buffalo. Mr. Franklin reopened the Family Saturday. The house was entirely refurnished and redecorated and in addition there was installed a large Wurlitzer organ.

At Shea's Hippodrome.

Isador Moses, manager of Shea's Hippodrome, Buffalo's largest moving picture house, has added a harpist to his orchestra, which now numbers twenty-one pieces. Mr. Beazley, who has played important engagements in England, has been appointed organist. The programme is changed twice a week. Miss Philomena Cavanaugh, who knows newspaper work from every angle, puts over plenty of good Hippodrome copy in the Buffalo press. Manager Moses' assistant is A. J. Amm and Robert Evers is his stage manager.

New Victoria's Festival Week.

E. L. Hyman manager of the New Victoria theater Grant and Ferry streets, Buffalo, this week fittingly observed the first anniversary of the opening of that house. He was given free rein to get the newest and biggest screen productions in New York for anniversary week. Each evening a birthday festival was carried out with an enlarged symphony orchestra in special recital. The New Victoria was opened by Mitchell H. Mark on February 20th, 1915, with a heavy attendance.

Fred Zimmerman Goes to Victor.

Fred Zimmerman, formerly with the Queen City Film Co., has been appointed road man for the Victor Film, Buffalo. Mr. Zimmerman is well known among Western New York exhibitors and he is reporting favorable business.

Fire Laws and Safe Films

Massachusetts' Strictly Enforced Fire Ordinances Have Given Much Trouble to Pathescope Company with Its Non-inflammable Film—Gets Freedom in State Only to Find that Boston Is Not Included.

By William Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Massachusetts laws are strict and anyone who thinks they can be battered down in ten minutes is sadly mistaken. Eugene P. Cornell, treasurer of the Pathoscope Company can testify to that. He has been trying to get a bill through the legislature for some time to allow the use of the Pathoscope "miniatures" in buildings of second and third class construction and his path has has been anything but one of roses even though his cause is a good one.

Perhaps nowhere in this country or in Europe are the building and fire hazard laws and regulations governing the exhibition of moving pictures as rigid as they are here in Massachusetts. These laws and regulations went into effect in the days when non-inflammable films were unknown and the public mind was filled with the combustion loving properties of the ordinary moving picture films. Hence the troubles of Mr. Cornell and his Pathoscope "miniatures."

After an urgent plea before a legislative committee by former Senator Claude L. Allen, representing the Pathoscope Company, and several exhibition tests and experiments in one of the hearing rooms of the State House to show that the films used by the Pathoscope Company in its school, church, and home, propaganda are non-inflammable, a law was finally passed by the legislature allowing these films to be used in buildings other than those of first class construction. After the law had been passed and the legislature had adjourned the Pathoscope people discovered that they had overlooked something.

This something was the fact that the much sought law did not include the City of Boston and the Pathoscope people were informed that their machines and films were barred. As a result Mr. Cornell petitioned for further legislation this year to take care of the situation in Boston. Mr. Allen, again made his appearance at the State House, this time before the Legislative Committee on Metropolitan Affairs and reiterated his plea of a year before and at the same time extolled the virtues and fire despising qualities of the Pathoscope outfit and told of its great benefit as an educational asset to any church or school. Nobody appeared in opposition to the measure and the matter was taken under consideration by the committee. The fate of the proposition is still uncertain at this writing.

The petition of Mr. Cornell was a further amendment to an existing law governing the use of moving picture films in Boston and provided that nothing in the act "shall be construed to prevent the use in buildings of second or third class construction of any cinematograph or similar apparatus operated only with cellulose acetate films not more than one inch and one fourth in width and using only an inclosed incandescent lamp."

OPERA AND FILMS AT PARK.

Linking grand opera with motion pictures of the first water and still make enough money to more than support the expensive double program in addition to a high class orchestra, is something that few managers in this territory can boast of, but this has been accomplished by Thomas Soriero of the Park theater. Mr. Soriero also has the distinction of having the Boston police "on the neck" at practically every performance to see that the aisles of the theater are kept clear and the auditorium is not overcrowded.

It is a common sight any evening at the Park to see a policeman in full uniform standing at the door holding up a line of people who are trying to get in to see the performance and this situation has been brought about through the unceasing efforts of Mr. Soriero to elevate moving picture exhibitions to a higher plane in Boston. The stage settings at the Park have been made over and the fountain which formerly spashed in the centre of the stage has been eliminated and supplanted by a rose garden effect which dominates the entire setting.

The playhouse has also been reseated, The aisles have been changed and under the new order of things the seating capacity has been increased. The theater's lighting effects have also undergone a complete change and the auditorium is now amber lighted throughout. This was one of the failures of the Park theater to which Manager Soriero has given considerable thought owing to the complaints that have been made against the lights that were formerly used and which are said to have been a strain on the eyes of the patrons.

This question of lighting effects is something that was not confined to the Park theater alone. It is true of many other moving picture houses in Boston and local managers who find their attendance dropping off would do well to give this matter some attention. The Park theater is running Paramount and Metro features and David of Romsky, one of the grand opera soloists on Manager Soriero's staff, is much in demand at several of Boston's most exclusive clubs.

Gets "Whirl of Life" Rights.

Louis B. Mayer of the American Feature Film Company, who handles the Metro features in New England has purchased the New England rights of the "Whirl of Life" in which the Vernon Castles are starred. Mayer has just returned from a tour of the South and he and his assistant, Thomas B. Spyre, are hard at work arranging bookings for the new number which promises to go big in this territory. The film rights were purchased from the John Cort Film Company through Mr. Joseph M. Gates.

Fred J. Lovett Visits.

Fred J. Lovett, manager of the Royal theater, Providence, R. I. was in Boston last week looking over some first run features that he intends to show in his own house. He dropped in to see several of his friends in this city and said that moving picture things in Providence at the present time were pretty good.

THE CHIC AT MILO, MAINE.

By John P. Flannigan, Bangor Correspondent of Moving Picture World.

MILO, ME.—Paul P. Peakes is the manager of one of the finest little theaters in eastern Maine, The Chic, a photograph of which is shown above. This theatre at Milo was built in 1913 and early became a money maker. It is artistically finished inside and out and shows excellent taste on the part of its designer and proprietor. Mr. Peakes is using General Film service and is open three nights a week. In the spring he plans to run six nights a week.

Three Incorporations.

Agusta, Me—William P. Gray of Lewiston is president and treasurer of the newly organized Princess Theater Company. The clerk is James A. Connellan of Portland, and the directors William P. Gray, James A. O'Brien, and Lowe W. Wrenn of Lewiston. The same officers appear in the Mystic Theater Co. and the Majestic Theater Co. It is understood that the theaters represented are the Princess at Berlin, N. H., the Majestic at Rumford and the Mystic at Lewiston.

Making the Palace Pay.

Bangor, Me.—Charles M. Stern, Maine manager of the Universal Film Co., with headquarters at Bangor, is managing the Palace theater on Exchange street, Bangor. The Palace has had quite a few ups and downs in the past few years, but under Mr. Stern's able management, it seems to be coming to the front in good style.

The Dawn Stays Bright.

South Brewer, Me.—E. B. Wilder, who opened the Dawn theatre at South Brewer last August, reports that he has no regrets after making the venture, and finds that Universal service is very satisfactory. He is using Broadway features and "Graft." He is running three nights a week now and later in the season will be open six nights a week.

New Home in Brooks.

Brooks, Me.—Pearl Crockett is shortly to open a house in Brooks. He will use General Film service, and has purchased a Power's 6 A from the Bangor branch of the General.

Arthur Allen With Mutual.

Portland, Me.—Arthur Allen, formerly manager of the Palace theater at Bangor, has taken a position as booker with Mutual Film Company at Portland.

Bangor Mutual Branch.

Bangor, Me.—William Green, local manager for Mutual is planning to open branch headquarters in Bangor in the near future.

Grand Gives Short Leave.

Dexter, Me.—T. J. Libby, proprietor of the Grand theater here has leased it to Frank Allen, of Rockland, who has just taken possession. Mr. Allen will not run pictures, but will conduct it as a roller skating rink for six months, after which time Mr. Libby plans to renovate the house entirely, making it one of the nicest and prettiest theaters in the state. D. Roy Graig, who has been managing the Grand theater at Dexter during the past six months, has made many friends in that town and conducted the theater successfully.

Bangor Program Notes.

Triangle pictures will be seen in Bangor, Me., for the first time, in the near future, at the Bijou theater.

The Park theater, Bangor, is using the "Graft" serial of the Universal company.

Bangor Business Notes.

Manager Sawyer of the Opera House at Jonesport Maine has taken on General Film service and another manager to sign contracts with manager Geo. A. Newhall at Bangor is, Wm. P. Gray manager of the Bijou theater, Lisbon Falls. Mr. Gray runs a chain of theaters including the Majestic at Lewiston, a house at Rumford, the Colonial at Augusta, the Princess at Berlin, N. H. and a house at Portsmouth, N. H.

John Goodwin, proprietor of the Acme Amusement Co., was in Bangor last week calling on his friends in the film trade and reports that business is much better than it was this time a year ago especially at his Augusta and Hallowell houses.

THEATER OWNERS FINED.

Schenectady Men Plead Guilty to Admitting Children to Theaters.

By E. O. Weinberg, Troy Correspondent of Moving Picture World.

Schenectady, N. Y.—Proprietors of five moving picture theatres in Schenectady were arrested on Feb. 15 on charges of

violating the penal law in having permitted children less than sixteen years of age to attend performances in their theaters.

The accused were John L. Mynderse of the American theater Edward B. Hayes of the Brandywine theatre; John J. Walyker of the Lincoln theater; Stone J. Berstrom of the Majestic theatre and Emmanuel Rosen of the Broadway theater They pleaded guilty and were fined $10 each.

NEWARK NEWS LETTER.

By Jacob Kalter, Newark Correspondent of Moving Picture World.

Competition Causes Burglary.

NEWARK, N. J.—For the purpose of preventing the exhibition of "Dante's Inferno" in the Lyric theater, Bayonne, N. J., James J. Corbett, of 147 North Seventh street, and Walter Connelly, of 24 Chestnut street, operator and manager, respectivly, of the Palace theater, a competitor of the first house, stole the reels early Monday morning, Feb. 14. The two men admitted their guilt Wednesday morning in the First Precinct Court, and were held in $500 bail each for the grand jury.

"Dante's Inferno" is a four-reel production valued at $3,000. The print, in the possession of Samuel O. Siegel, manager of the Newark Film Exchange, 195 Market street, from whose offices the reels were stolen, is said to be the only good copy in existence. Siegel had rented the film to the Lyric management in consideration of a $100 daily rental. The accused men said they had no intention of exhibiting the film or of selling it, the sole reason being as explained previously. Together with the reels, two number eight sheets and one number three sheet had been taken. A steel carrying-case was utilized in packing the film.

Bruhns Takes Empire.

West Hoboken, N. J.—C. Bruhns is the new owner of the New Empire theater, 106 Paterson Plank Road, West Hoboken. He succeeds James M. Barker.

Monticello's Anniversary.

Managers Harry De G. Robinson and Edward H. Burns of the Monticello theater, Monticello and Harrison avenues, Jersey City, were the recipients of hearty congratulations during the observance of their second anniversary week.

Pictures at Hillside.

Moving picture shows are being given in St. Catherine's Parochial hall, King street, Hillside, N. J.

Majestic a Picture House.

The Majestic theater, formerly one of the highest-classed legitimate theaters in Jersey City, has been turned into a picture house. The house, located at Grove and Montgomery streets, is under the management of Frank E. Henderson.

Yudkin Buys Parkview.

Frank B. Yudkin is the new owner of the Parkview theater, Watson and Badger avenues, Newark. Mr. Yudkin took possession Monday evening, Feb. 14.

Paterson House Bankrupt.

The Imperial Amusement Company, which operates a moving picture house at 67 Main street, Paterson, filed a petition in bankruptcy at Trenton with liabilities amounting to $2,004.51, and assets of $1,500.

Hoffman in Newark.

General Manager M. H. Hoffman, of the Universal Film, paid a visit to the local Universal office Tuesday, Feb. 15. Mr. Hoffman, together with Lee Gainsborg, local manager, looked over several sites for the proposed new headquarters of the Universal.

Cut Big "Peace" Film

Pitt Theater at Pittsburgh Visited by State Censors Who Cut Several Important Scenes from "The Battle Cry of Peace"—Manager Patch Gets Ahead of Censors by Having Players Act in Deleted Scenes.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA., February.—The representatives of the state board of censorship have for the second time descended upon the Pitt theater, Penn avenue and Seventh street, Pittsburgh, where the "Battle Cry of Peace" is being shown before thousands daily, and eliminated a number of important scenes from the picture. When J. Stewart Blackton's film spectacle was passed upon by the board before being released in this state, the climactic scene was condemned and removed.

When it was brought to Pittsburgh recently a private showing was given at the Pitt theater for members of the National Security League, National Guardsmen and members of the moving picture trade. W. M. Patch, manager of the house, proceeded to carry out a plan that showed the fallacy and ridiculous element in the censorship system.

Mr. Patch introduced living players onto the stage and depicted in tableau form the climactic scene that had been banned by the board, which has no jurisdiction over the ligitimate drama. This was omitted, however, at the public showings of the picture. In their latest raid on the film, the censors eliminated the scenes leading up to the climax, thus weakening the action still further. Mr. Patch has merely engaged more players, reconstructed the sketch and is now producing most of the scenes eliminated.

PRES. HERRINGTON BACK.

Fred J. Herrington, president of the Moving Picture Exhibitors' League of America, returned to Pittsburgh on Friday after a trip to the Middle West and expressed himself as being highly gratified over the evidences of team-work among the exhibitors throughout that part of the country and the results being secured there. President Herrington attended the Oklahoma state convention at Oklahoma City, February 14 and 15, and was impressed with the enthusiasm and cooperation displayed in the work that came before those meetings. On account of matters demanding his attention in the East, he returned by way of Chicago and did not meet the exhibitors at St. Louis, Mo., as he had planned to do. President Herrington left Pittsburgh almost immediately upon his arrival, to attend the Screen Club Ball at New York, and expects to be present at the New York state convention at Albany, March 1 and 2.

Enthusiastic About the Ball.

The rousing success of the first annual ball of the Pittsburgh Screen Club will continue for some time to be a live topic of conversation about the trade. All agree it had highly beneficial results for the business throughout this territory, to say nothing of the big boost, financially and otherwise, it has given the Club. These points were brought out at the enthusiastic and largely-attended meeting Sunday afternoon, February 20, at the Screen Club headquarters, Cameraphone building.

Metro Players Visit Theaters.

On the day following the Screen Club Ball, the Metro stars who attended, Mary Miles Minter, Marguerite Snow, Grace Valentine and Ann Barnes, appeared in person at the Rowland & Clark theaters throughout the city. The Belmar, the Regent, the Strand and the Arsenal, the four big theaters of Messrs. Rowland and Clark, were crowded to overflowing. On Tuesday the Metro stars left for New York. They were accompanied by Mr. and Mrs. J. B. Clark, Mr. and Mrs. A. S. Davis and Mr. and Mrs. H. B. Miller, who attended the New York Screen Club Ball Thursday and a meeting of the Metro board of directors Friday.

James Steele Heads Local Famous Players.

Another shakeup took place recently in the executive offices of the Famous Players Film Service here. J. S. Nordlie, who has been general manager for the past four months, discontinued his connection with the company, and James Steele has assumed direct supervision of the various branches at Pittsburgh, Cincinnati, Chicago, Detroit and Indianapolis.

Photoplay Theater Sold.

Meadville, Pa.—The Photoplay theater, Meadville, formerly owned and operated by James Urquhart and R. A. Whistler, has been purchased by Herman P. Wier, of Greenville, Pa. Mr. Wier took possession immediately.

Buys Luna Theater.

Brackenridge, Pa.—J. A. Hummel, who formerly ran the Opera House at Shinnston, W. Va., has sold that theater to George Wilkinson and purchased the Luna theater at Brackenridge, Pa. The Luna is now undergoing extensive improvements, inside and out, and will present a very handsome appearance when completely remodeled. A new Simplex machine has also been installed. Mr. Hummel has contracted for Paramount, Metro and Fox service, each of which will be shown two days weekly.

Regent at New Castle Reopened.

New Castle, Pa.—The Regent theater, formerly the Park, at New Castle, has been reopened after being extensively remodeled by its new owners. It was purchased about a month ago by Charles Freeman and M. Marks, who have spared no expense in making the house one of the finest in that section. Metro's "What Will People Say?" proved a big attraction for the opening and the attendance was large.

New House at Connellsville.

Connellsville, Pa.—A new moving picture theater of modern type is to be erected in the near future on Pittsburgh avenue, Connellsville, Pa., by Messrs. John Wishart and C. A. Wagoner, of Dunbar, Pa. The house is to be two stories high, of brick, hollow tile and steel construction, and will cost in the neighborhood of $12,000. Bids are now being taken.

Business Notes and Changes.

Jeannette, Pa.—The Princess theater, at Jeannette, has recently installed a Style K Wurlitzer organ.

Pittsburgh.—The Park View theater, Forward avenue, Pittsburgh, has been purchased by Paul J. Lersch from its former owner, John Road. A number of improvements are contemplated by Mr. Lersch.

Burgettstown, Pa.—George E. Thomassy is receiving bids for the erection of an up-to-date moving picture theater here. The theater is to be a two-story brick and will cost about $6,000.

Hazelwood, Pa.—The Acropolis theater, Hazelwood, has been equipped with a Wurlitzer organ Style CX. Max Steinberg, the manager and owner of the house, states that both he and his patrons are delighted with the improved music.

New Kensington, Pa.—The Alhambra theater, New Kensington, has been purchased by Messrs. Snow and McCoy from its former owner George McLaughlin. The new owners have taken charge and report good business.

Bad Checks and Fake Ads.

District of Columbia Bill to Punish Fraudulent Advertising Has Passed the House —What the Bill Provides For—Favorable Report on Bad Check Bill With Its Severe Penalties.

By Clarence L. Linz, Washington Correspondent of the Moving Picture World.

WASHINGTON, D. C.—There are several matters now pending in Congress which are of great interest to those engaged in the motion picture business in the District of Columbia. Chief among these are the two District measures to prohibit fraudulent advertising and to prohibit the giving of checks which can not be honored. The former is very wide in its scope and has just been passed by the House of Representatives, while the latter has been favorably reported to that body with the recommendation that it be enacted into law.

Promising Films They Cannot Get.

The attention of the MOVING PICTURE WORLD correspondent has been called on a number of occasions to cases where theaters have advertised certain films for future exhibition, where it is claimed that the exhibitors had entered into no contracts for the rental of the same and knew that they could not secure them, and there have been other misrepresentations against which competing and other exhibitors have complained. The passage of this law by the Senate will mean that exhibitors and all other business men will have to be more cautious in their statements and it is believed by all that it will be a very good thing for the business. A fine of not more than $500 and imprisonment for not more than sixty days, or both, is provided for violations of section one of the bill, which reads as follows:

The Bill on Advertising.

"It shall be unlawful in the District of Columbia for any person, firm, association, corporation, or advertising agency, either directly or indirectly, to dispaly or exhibit to the public in any manner whatsoever, whether by handbill, placard, poster, picture, film, or otherwsie; or to insert or cause to be inserted in any newspaper, magazine, or other publication printed in the District of Columbia; or to issue, exhibit, or in any way distribute or disseminate to the public; or to deliver, exhibit, mail, or send to any person, firm, association, or corporation, any false, untrue, or misleading statement, representation, or advertisement with a fraudulent intent to deceive, mislead, or induce any person, firm, association, or corporation to purchase, discount, or in any way invest in or accept as collateral security any bonds, bill, share of stock, note, warehouse receipt, or any security; or with the fraudulent purpose to deceive, mislead, or induce any person, firm, association, or corporation to purchase, make any loan upon, or invest in any property of any kind; or use any of the aforesaid methods with the fraudulent intent or purpose to deceive, mislead, or induce any other person, firm, or corporation for a valuable consideration to employ the services of any person, firm, association, or corporation so advertising such services."

Bad Checks as Payment.

The exchange managers have been complainants of long standing against the practice of some few who persist in giving checks when there are insufficient funds on deposit to their credit to cover the face of the same. This is true all through this territory, but the bill applies only to the District of Columbia. The bill provides "That hereafter it shall be unlawful in the District of Columbia for any person, with intent to defraud, to use or endeavor to use any check, draft, or other similar paper, by whatever name it be known, to procure from any other person, firm, association or corporation any money or other thing of value, when the maker of such check, draft or other similar paper knows, or should know, that at the time the money or other thing of value is gotten he has not to his credit with the bank, trust company, financial institution, person, firm, association or corporation upon which it is drawn, sufficient available funds to pay such check, draft or other similar paper.

"Sec. 2. That it shall be unlawful in the District of Columbia for the maker of any check, draft, or other similar paper, with intent to defraud, to withdraw from the bank, trust company, financial institution, person, firm, or corporation upon which the check, draft, or other paper aforesaid has been drawn, so much of the available deposit which he had with the person or institution of deposit as not to leave a sufficient sum to fully pay the check, draft or other paper theretofore drawn against such fund, person, or financial institution.

"Sec. 3. That it shall also be unlawful in the District of Columbia for any person other than the maker of said check, draft, or other similar paper to use said check, draft, or other similar paper with fraudulent intent to procure any money or other thing of value fom any person, firm, association or corporation.

"Sec. 4. That the making, drawing, uttering, or any attempt to have honored or paid such check, draft, or other similar paper as aforesaid, shall be prima facie evidence of intent to defraud.

A Misdemeanor and a Felony.

"Sec. 4. That anyone violating any of the provisions of this Act shall be guilty of a misdemeanor, if the amount of such check, draft, or other similar paper fraudulently used as aforesaid be under the sum of $20; and, upon conviction thereof, be fined not more than $100 or imprisoned not less than ten nor more than thirty days, or both, in the discretion of the court. If the amount of such check, draft, or other similar paper shall be $20 or more any one violating any provision of this Act shall be guilty of a felony; and, upon conviction thereof, shall be subject to a fine of not more than $200, or imprisonment for not more than one year, or both, in the discretion of the court."

The prosecutions under the proposed law are to be in the local police court upon information filed by the United States district attorney for the District of Columbia or one of his assistants.

THE HOME THEATER.

The latest addition to the motion picture field in Washington is the Rome theater, located near the corner of Twelfth and C streets, Northeast. This is an exceptionally attractive house and it will be more fully described in a forthcoming issue of the MOVING PICTURE WORLD. It has a seating capacity of approximately five hundred, is roomy, comfortable, and handsomely decorated. E. J. Dolan is the lessee and manager.

TAKES NEXT DOOR THEATER.

Austin H. Brown, manager of the Washington theater, has just secured control of the Regent, which adjoins his property. The former has a seating capacity of 350, while the accommodation of the latter is for 370.

In commenting upon his venture, Mr. Brown states: "I will be in mighty good shape now, having two theaters which practically adjoin each other, to handle the large volume of business which is available in my neighborhood. This will be particularly true during the summer months. We have a park having a seating capacity of seven hundred. Naturally, during previous summers, in the event of a sudden shower, we were unable to accommodate all of these people in the closed house, but this will not be the case in the future. Further, when we run the big features, if desirable, we can show in the park and in the two houses and thus accommodate about fifteen hundred people. I am having the interior of the house remodeled and the front repainted. A new screen is being installed, and the machines will be replaced by new ones. I am well pleased with the opportunity to secure control of the Regent and feel sure that the business we will do will be most satisfactory." The Regent was formerly operated by Harry Given.

MANAGER'S NARROW ESCAPE.

Charles Plunkett, manager of the Plaza theater, on Ninth street, Northwest, is reported to have had a very narrow escape with his life recently when an automobile which he was driving plunged over a thirty-foot embankment at a sharp turn in the road at Michigan avenue and First street, Northwest.

He was on his way home after having given a motion picture exhibition at a private home, and was alone in the machine at the time of the accident. The point where the machine left the road was poorly lighted, and Mr. Plunkett reached for the switch to turn on the big headlights. As he did so, the machine jumped and fell at the foot of the embankment. Mr. Plunkett was thrown some little distance out of the machine and escaped with some few slight bruises, a wrenched back and a bad shock.

Manager Greenburg Back at the Empire.

After an absence of nine months, Samuel Greenberg is again back at the Empire theater, on H street, near Ninth street, Northeast, he having regained possession of the house. It is to be remembered that last year Mr. Greenberg dissolved partnership with Louis Atkinson, the latter retaining the management of the Empire. Mr. Greenberg is again being greeted by his old friends in the Northeast section, where he has always been a very popular manager. The Empire is being renovated both within and without in preparation for the coming season's business.

Tom Moore Gives Show to Boys.

The Strand theater on Saturday last was crowded with school boys between the ages of twelve and sixteen years when a private exhibition was given them of "The Battle Cry of Peace." Arrangements for the affair were made with Tom Moore by a prominent member of the women's section of the Navy League. It is to be remembered that this film broke all records in the District of Columbia, for it was the only production that ever had a three weeks' run.

Community Motion Picture Bureau Growing.

W. D. Foster, president of the Community Motion Picture Bureau, of Boston, Mass., has been spending some little time in this territory arranging for booking contracts with the various Y. M. C. A. institutions, churches and schools. The business of this organization is largely growing. It is covering pretty thoroughly a large number of points in New England, New York State and Pennsylvania, and is reaching out into the Southern territory. Arrangements are also being made by Mr. Foster, while on this trip, for distributing agencies. The bureau already has field agents who solicit business in North and South Carolina, Maryland and Virginia.

Solve Theater Explosion in Wooster, O.

Wooster, O.—After several weeks' investigation by the police of Wooster, O., J. B. McCormick, owner of the Alhambra theater at that place, was arrested charged with causing explosions which wrecked the Wallace theater, a rival moving picture house, owned by H. H. Ziegler.

McCormick purchased the Alhambra about a year ago, and shortly after the Wallace was opened, causing a substantial falling off in the receipts at the other house, by reason of a more favorable location. This, it seems, according to McCormick's confession as reported by the police and subsequently made in open court, drove him to desperation, and his attempts to destroy the rival house followed. The first explosion occurred on December 19, but although it bore suspicious evidences of an outside agency, the local authorities finally came to the conclusion that it was caused by natural gas. McCormick stated that he used thirty sticks of dynamite on this occasion as well as in causing the recent explosion on February 12, when eleven of the thirty sticks failed to explode.

McCormick also confessed to having stolen two projecting machine "heads" from the Lyric, another Wooster house, in order to prevent its opening on a certain occasion, and then atoned for the theft by lending Manager Mott, of the Lyric, one of his own projectors.

The police state that they managed to fasten the crimes on McCormick through evidence discovered in his room above the Alhambra. The dynamite, it is stated, was stolen from a local hardware house.

Censor Is a Fixture.

Motion picture exhibitors all over Ohio are interested in the recent ruling of State Attorney General Turner, holding that the three members of the State Board of Censors are in the unclassified list of the civil service and not subject to examination and appointment from eligible lists.

According to this ruling Governor Willis has no power to prevent Mrs. Maude Murray Miller, of Columbus, from continuing to serve on the board.

State Censor Report

Pennsylvania State Board of Censors Makes Its Annual Report to Governor Brumbaugh—Films Passed and Banned—Fees and Fines—Board Does Not Heartily Commend Melodrama—Believes in Church and School.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—In a recent report made to Governor Brumbaugh, of the State of Pennsylvania, the board of censors recommend amendments to the state laws governing the supervision of moving picture films so that they may have greater authority over films shipped into Pennsylvania from other parts of the country, the power to confiscate objectionable films and to be enabled to bar all seals except that of the Commonwealth from pictures exhibited within the state.

The report covers the period from May 17, 1915, when the board assumed work [illegible] new act, until November 30, 1915, and makes note of 11,146 inspections, collections of $27,035.50 in fees and $3,965 in fines, condemnation of 169 films and elimination of parts of 6,450 pictures. In addition the board required the making over of many films and, as they claim, saved the producers and exhibitors, thousands and thousands of dollars in the form of needless expenditure.

Criticism is made of many of the advertisements shown by the moving picture trade and theaters and the report declares that "the Board cannot believe that the moving picture theater is a medium for teaching the youth of Pennsylvania moral lessons through melodrama, which it could much better obtain through the old channels in the church or school, nor will it be turned from its way by appeals for freedom to lay bare or advertise the sordid relationships of life in the name of literature or the dramatic art."

Strand Theater to Show Films.

Stroudsburg, Pa.—A meeting of the directors of the Houston Realty Company, owning the Stroud theater in East Stroudsburg, Pa., was recently held to install a first class moving picture service in the Stroud theater.

Stewart M. Swartwood, who has managed the playhouse very successfully during the past few months, was retained by the directors for another period and given instructions to purchase any equipment essential to a first class moving picture theater. The road shows will not be entirely forsaken, but the film productions will be given a great deal of attention and it is thought that the people who patronize the theater will be heartily in accord with the policy of exhibiting feature films.

Harry Weber Takes the Palace.

Hagerstown, Md.—A change in the management of the Palace theater, Hagerstown, Md., was shortly put into effect when Hary Weber, the popular exhibitor of Roanoke, Va., took charge of the theater under the transfer of the lease from Ernest Westfall, who has been manager for a number of years.

Mr. Westfall, who has become manager of the Maryland theater, found it necessary to relinquish control of the Palace owing to his many duties at the Maryland.

Mr. Weber's lease of the theater will run until April, 1917, the time of expiration of Mr. Westfall's lease.

After all, there is *only one moving picture paper* that you really need, and this is IT, conducted by the largest and most experienced staff of editors and correspondents.

Ticket Corporation Gets Charter.

The Moving Picture Ticket Corporation of Delaware was recently granted a charter under the laws of the state for the purpose of increasing the attendance at moving picture theaters through the method of universal moving picture tickets. The new concern has been capitalized at $500,000, David Simon, Pittsburgh, Pa.; Allen Kander, of New York city, and Franklin L. Mettler, of Wilmington, Delaware, being the principal incorporators.

Censor Cases Dismissed.

Norristown, Pa.—The cases against various moving picture exhibitors of Norristown, Pa., before Magistrate O. F. Lenhardt, in which they were charged with failing to show the State seal of censorship, were all recently dismissed, with three exceptions. The management of the Lyric theater were ordered to pay $5 fine and cost for one violation and the management of the Colonial theatre $10 fine and costs for two violations.

New Producing Company.

Camden, N. J.—The Monmouth Film Corporation, of Camden, N. J., was recently granted a charter under the laws of the state of New Jersey for the purpose of conducting a general manufacture of moving picture productions. The new concern has a capital stock of $2,500,000, J. D. Baker, Leighton P. Stradley and F. Stanley Sourman, all of Camden, N. J., being the principal incorporators.

Triangle at Keith's.

Jersey City, N. J.—In conjunction with Keith vaudeville, Keith's Jersey City theater has introduced the Triangle Fine Arts pictures. A special setting has been constructed, and a new type of screen has been installed so that the clearest and best projection will be possible.

Cleveland License Bill

Local Exhibitors' League Through Its Attorney Makes Strong Protest Against New Meyer License Ordinance—Now Before the Council—Attorney Sawyer Tells Council of Exhibitors' Difficulties—Another Hearing.

By Hurbert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—Efforts of the city Council to pass an ordinance fixing a fee of $3 a year for moving picture theaters for each 100 seats, are occupying the attention of the Northeastern Ohio Motion Picture Exhibitors' League officials. Thus far, Councilman Smith is the only city official openly opposing the measure, which was introduced by Councilman Meyer. According to Meyer it will produce sufficient revenue to provide for a motion picture theater inspector and pay for special service in the way of inspection, which contends picture theaters in Cleveland are now getting.

The exhibitors declare this "special service" is a myth and assert they are not even given the service that ordinary taxpayers receive.

A public hearing on the ordinance was held in the council chamber the afternoon of February 16, before the License committee of the Council. At that time B. J. Sawyer, attorney and president of the League, appeared and made a strong address against the ordinance.

Sawyer told the committee members that despite popular fiction, owners of motion pictures are not loaded with diamonds, but are required to do hard work for every cent they make.

"I will frankly say that the picture show busines is not making money," Sawyer said. "The average picture theater, on the contrary is either losing money or breaking about even. No one knows what the future will be. Admission fees have remained stationary while expenses have soared."

Sawyer refuted Meyers assertions that the picture men get special service from the city. He declared that fire wardens seldom visit picture theaters and that the theaters do not even get the service that ordinary business houses receive in the way of rubbish collection.

Another hearing on the ordinance will be held February 23.

WANT TO RAISE RATES.

The advisability of increasing admission prices in Cleveland motion picture theaters, was discused at the last session of the Northeastern Ohio Motion Picture Exhibitors' League. The exhibitors declare that their expenses have greatly increased exchanges are demanding advance payment for films and admission prices are stationary.

It has been suggested that the ten cent houses will be forced to raise their prices to fifteen cents and the five cent houses to ten cents. No decision has been reached as yet.

The principal business in addition to the price discussion, was over the negotations with the club women on their model program idea.

Kentucky Censor Bill

New Bill Before State Legislature to Censor Film Watched by League—It Is Now in the Hands of the Committee on Public Health and There Is Not Much Danger of Its Being Brought Out Before Adjournment.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISILLE, KY.—President Dittmar of the Louisville Photo Play Association, and the Kentucky Moving Picture Exhibtors' League, has wrttten to Frankfort, Ky., for a copy of House Bill No. 482 which was introduced by Representative Ryans, of Louisville, on Monday, February 14. This bill provides for the inspection of all moving picture films before they are displayed and otherwise regulating moving-picture theaters. The bill has been referred to the Committee on Public Health, of the House.

Mr. Dittmar in an interview with the correspondent of the MOVING PICTURE WORLD stated that he was watching the matter closely, but that he did not fear any trouble would result from this censorship bill as it has been introduced so late that there is small probability of its coming up before the legislature adjourns, as over half of the sixty day period has already expired. There are hundreds of bills to be brought up before this one, and unless it is taken out of the regular order in which the bills are filed it will be next to impossible for it to be acted on.

New Manager for Grand.

M. Switow, of Louisville, has given up the active control of the Grand theater, of New Albany, Ind. It has been taken over by the New Albany Amusement Company, which also operates the Kerrigan theater, of that city. In order to acquire the controlling interest in the Grand the New Albany Amusement Co. has increased its capital stock to $75,000. The Grand and Kerrigan theaters were completed at practically the same time, that being a little over two years ago. Charles Miller has been named as manager of both houses. Mr. Switow will be a member of the reorganized company, but will not be connected in any way with the active management.

Takes Louisville by Storm.

"The Birth of a Nation," with the support of Mayor John H. Buschemeyer and the press, started its first Louisville performance as scheduled on Monday, February 14, at Macauley's theater. The film took Louisville by storm and even in the morning hours long lines of people were waiting to buy reserved tickets for the show.

Princess Theater Burns.

Henderson, Ky.—The Princess theater, of this city, caught fire at 3 o'clock of the morning of February 13 and burned to the ground. Several buildings in the neighborhood were in danger, but the fire was kept from spreading. The loss is estimated at about $15,000, and it is understood was not insured.

The Princess was built about two years ago by Judge W. Allen Kinney and other Louisville interests, including Wm. Beverly Wheeler, later owner of the Bijou, of Louisville. These men sold their interests in the theater several months ago.

Sunday Shows are Needed.

At Owensboro, Ky., Mayor Hickman recently presented a resolution to the City Council providing that the colored moving picture theaters be allowed to operate on Sunday. A colored minister had stated that while he did not concur in the movement he did not object. Mayor Hickman was of the opinion that the negroes would be better off at the picture house than in frequenting dives and the theaters were given premission to operate hereafter on Sunday.

Triangle on Fourth Ave., Louisville.

The Novelty theater, of Louisville, is now showing the Triangle program on Thursday, Friday, Saturday and Sunday of each week. These pictures are the first run pictures which were shown some weeks ago at the Walnut theater, operated by the same interests. Under this arrangement the films which were formerly seen on Walnut street may now be seen on Fourth avenue.

Kentucky Theater Changes.

Shelbyville, Ky.—J. S. Purnett, of Jeffersonville, Ind., proprietor of the Majestic theater, of Shelbyville, Ky., has cancelled his lease on the property, and sold his fixtures and equipment to George Mann, of Bardstown, Ky., who is now removing them with the intention of later installing a showhouse at Bardstown.

Carlisle, Ky.—The Orpheum, of this place has been opened under the management of John Archdeacon, B. M. Ewell and C. M. Thomas. Admission has been placed at five cents. The Lyric theater, of Carlisle, is showing a number of excellent bills accompanied by good music at five cents.

Pikesville, Ky.—John A. Bentley has made arangements to open a new moving picture theater here. This theater will be called the Royal and will open about April 1. Mr. Bentley will be the manager.

Clay, Ky.—E. L. Rakes, of Sturgis, Ky., has made arrangements with the owners of the Dreamland theater, of Clay, whereby Mr. Rakes takes over the management of the theater and will change its name to "The Princess."

Corbin, Ky.—W. W. Sawyers and Jess Mershon are preparing to open a new moving picture house here in the near future. It is understood that the house will have a seating capacity of about 300.

James T. Hennegan Heads International Film

Cincinnati Local Film Producing Company Has New Active Head— Promises a Series of Comedies and Dramas with Local Talent.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

CINCINNATI, O.—The organization of the International Film Products Co., of Cincinnati, has been materially strengthened, in anticipation of an expansion of the company's activities, by the addition of James T. Hennegan as active head. Mr. Hennegan, who was formerly a resident of Cincinnati, has had a varied experience in the production of film. It is announced that the company, under the direction of Mr. Hennegan, will begin the production of a series of pictures, both comedies and dramas, using Cincinnati actors and Cincinnati settings. The company's studio facilities are already excellent, and it has proved them by its success in the production of educational pictures for some months past. The personnel of the acting force can readily be secured through the Five-A Studios, Rex Weber's company, which is already affiliated with the International in some respects. Altogether, the company as now organized seems to have excellent prospects in the matter of actual production, in view of its facilities and of the experience of several of the men connected with it.

C. E. Holah Goes to V-L-S-E.

The latest in Cincinnati Film exchange swaps and changes is the parting of the ways with the Pathe organization and C. E. Holah, its local manager for many moons, and his installation as manager of the "Big Four" V-L-S-E exchange around on Seventh street. The change was a good deal of a surprise in local film circles, but Mr. Holah felt that the move was worth while, and made the change accordingly, effective February 21. Mr. Shrader, formerly manager of the V-L-S-E office, left only a short time ago for Detroit. So far no announcement has been made of Mr. Holah's successor at the Pathe exchange, P. Niland, his assistant, remaining in charge in the interim, with the rest of the force. S. E. Shurtleff has been in charge of the V-L-S-E office since former Manager Shrader left.

A Sunday Opening Fight.

Alliance, O.—The thriving town of Alliance has been split wide open by a fight for and against Sunday moving picture shows. The thing started, or was started over again, when an ordinance was introduced in the council repealing an ordinance prohibiting Sunday shows, and inferentially, permitting them. The church element, which in Alliance, as in most small towns, fights innocent amusements, because there is nothing really vicious to fight, promptly opened its guns on the repealing ordinance; and the more liberal element, with equal promptitude, indicated that it favors Sunday shows. The fight is still on, with the outcome dubious, but apparently favoring the enactment of the ordinance.

New Lyric Wins Praise.

Urbana, O.—The Lyric theater, recently completed at Urbana, received high praise from the Ohio department of public buildings, under the jurisdiction of which all theaters come. The department, after a thorough inspection of the theater, passed it without a single suggestion for its improvement from the standpoint of fire prevention and the accommodation of audiences, commenting very favorably on the electrical wiring and the protection booth, and on the width of the aisles and the roominess of the seats.

Theatorium Changes Hands.

Sandusky, O.—The very first moving-picture house which did business in Sandusky, O., the Theatorium, which made a fortune for the late Charles E. Reark, its proprietor, has at last changed hands, Mrs. Reark disposing of it to Gus Dildine, formerly county assessor. The house is still a good money-maker, notwithstanding the fact that it has for several years had warm competition from the several new theaters opened up in Sandusky.

Louis Baum on the Job.

Manager Louis Baum, in charge of the Cincinnati office of the World Film for the past two or three weeks, signalized his accession to authority in the Queen City by getting his Clara Kimball Young feature, "Camille," into the Family theater, Manager I. Libson's Vine street house, for a half-week's engagement. It so happened that the Family had an open date, and Manager Baum got it in clever fashion.

MICHIGAN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Changes Among Exhibitors.

GRAND RAPIDS, MICH.—Thomas Graham is having constructed at Michigan street and Grand avenue in this city a moving picture theater seating 600, which will be opened some time in the spring.

Grand Lodge, Mich.—Manager Wilcox is now in control of the Crystal theater here, having purchased the interest of his partner, Mr. Bush.

Portland, Mich.—Mr. and Mrs. Oscar S. Rice have purchased the Temple theater at Portland from Fred R. Patterson.

Lenox, Mich.—Carl Duncan, of Kilbuck, O., who has purchased the Family theater of this place, is increasing the capacity from 130 to 200. He will show five and six reels at ten and fifteen cents. A new Simplex machine has been installed.

Bay City, Mich.—Fire damaged the moving picture theater at Thirty-second and Broadway in Bay City, operated by Percy Ralph and Michael Payette, causing loss of about $1,500.

Traverse City, Mich.—Elmer Derr and Hoyt Coddington, of this place, have purchased the Martin moving picture theater at Manton, Mich.

Marlette, Mich.—Lee Atkins has opened the Rest-a-while theater.

Hudson, Mich.—Pierce Mitchell, of Jackson, Mich., has leased the Majestic theater here, from S. O. Baker.

Hancock, Mich.—Ben Gettleman has sold the Savoy theater here to Napoleon and Frank Ongie.

ILLINOIS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

BARRY, ILL.—T. D. and T. J. McVay, of Barry, have purchased the Grand Opera House at Jacksonville, Ill.

Macomb, Ill.—Oscar Carlson and Arthur Potts are the new managers of the Gem theater at this place.

Woodstock, Ill.—J. C. Miller, owner of the Princess theater at Woodstock, will open about March 1 his new theater north of his present location, using it about three nights a week for the overflow crowds from the Princess.

Aurora, Ill.—The Fox theater has gone over to pictures except Sunday, when vaudeville is used.

Warsaw, Ill.—The Frazer moving picture theater has been opened here.

Oregon, Ill.—Robert Weik and Roy Cratton, of Rochelle, have purchased a moving picture theater here.

Illinois Brevities.

Staunton, Ill.—Local films made by the Local Feature Film Producing Company of New York were shown at the Labor Temple in Staunton, Ill. The Labor Temple has taken on the Triangle Service for Saturday and Sunday nights. The New York company also filmed Litchfield, Ill., for the Lyric theater.

Urbana, Ill.—Women's clubs and other organizations are back of the Saturday children's shows at the Colonial theater.

Oak Park, Ill.—Manager Hodgson, of the Oak Park theater, has reduced his prices on Triangle films Wednesday and Saturday nights to twenty cents for reserved seats.

Cairo, Ill.—Flood sufferers near Cairo, Ill., were aided when the Gem theater allowed the Salvation Army to give a benefit.

Monmouth, Ill.—Manager Dolly, of the Patte theater here, has cancelled all vaudeville and will play pictures. The variety business has been poor.

Galesburg, Ill.—"When Johnnie Goes to dren in Galesburg, Ill., were the guests of the West theater to see "The Battle Cry of Peace."

East Moline, Ill.—"The White Sister" was shown at the Majestic theater in East Moline, Ill., under the auspices of the Catholic Order of Foresters.

Galesburg, Ill.—"When Johnnie Goes to War," a home-talent photoplay was made in Galesburg, Ill., and shown at the West theater for the benefit of the D. A. R.

Moline, Ill.—Children will see at the Bio theater on Saturday morning the films the local chapter of the American Institute of Child Life wants them to see.

Harvard, Ill.—Moving pictures of pretty Harvard and its citizens were shown by the Picture Palace.

Peoria, Ill.—At a social gathering, the graduating classes of the Barker-Swan preparatory school for Motion Pictures, presented Director George Frederic Wheeler with a shaving mirror.

East Moline, Ill.—The Majestic theater aided the Industrial Extension Committee of that city and the Tri-City Manufacturers' Association in a "Safety First Campaign" by running accident prevention films.

Suit for an injunction to restrain Sheriff G. H. Richmond from removing a motion picture machine from the Family theater building in Moline, was filed in the circuit court at Rock Island, Ill., by the Moline Industrial Home Association. The action is directed against the Kleine Optical Company. The Kleine company recently filed a replevin suit in the county court against the Family theater. The picture machine is valued at $700.

An Ably Run Theater

Detroit's Majestic Theater Presents a Pleasing and Comfortable Appearance to Its Patrons—Some of the Elements That Go Into the Success Manager McGee and His Assistants Have Achieved for the House.

By Jacob Smith, Detroit Correspondent of Moving Picture World.

DETROIT, MICH.—Many an exhibitor can learn something new at the Majestic theater, Woodward and Willis avenues. The Majestic is a theater of novelties and originalities. This is one of the reasons why the Majestic, with a seating capacity close to 2,000, is doing a bigger business today than it did when it opened nearly a year ago.

Each Must Look His Best.

The managing director is M. W. McGee and his assistant, R. von der Goltz. Both are in full dress every evening. The management requires that every employe look his best at all performances. The ushers wear old rose colored uniforms in keeping with the general scheme of interior decoration; the house officer, doorman and carriage and auto man, all appear in uniform. The Majestic has a payroll of over 50 persons. The ushers are drilled every evening at 6:30, carefully inspected and instructed by the assistant manager.

System and Smooth Running.

Manager McGee is great on doing things systematically and on regular schedule. Since the house opened the performances have failed only about three times in opening on the exact schedule. The Majestic is emptied and filled again in five minutes on the nine o'clock show, but to do this requires three men taking tickets. People who want to see the last show are educated to the time schedule, and they have found this schedule so regular that instead of standing in the lobby when the house is crowded for the first evening show, they go elsewhere and get there a few minutes before nine. Oftentimes at a quarter of nine there will be no one waiting for the last show, and at about five minutes to nine hundreds pour in from all directions. Conductors on Woodward avenue cars now call off "Majestic theater" when they reach Willis and Alexandrine avenues going either north or south.

Effective and Pleasing Music.

The musical novelties at the Majestic are an example of what can be done to please patrons. Take the week of February 13. The overture was "The Battle of San Juan Hill" a standard selection. As the orchestra played, the descriptive titles were thrown upon the screen, which harmonized with the music. As a final, a moving picture was shown of the American Flag and Theodore Roosevelt, the orchestra playing "The Star Spangled Banner." It brought the entire audience to its feet and caused thunderous applause.

The Man at the Helm.

Manager McGee is deserving of much praise for what he has done to make the Majestic so popular, because it is not been easy work by any means. Ever since the theatre opened "Mac" has been racking his brain for ideas that would make the people talk about the Majestic and he has certainly been successful. I have never run across a large theatre, employing so many people, where everybody took such great interest in their work. Every employe swears by Manager McGee. They speak in the highest terms of him and say they "never worked for a finer man." The result is that there is co-operation and harmony among the employes and the management. Every employe has a particular work to perform and he does it to the very best of his ability. It is unfortunate that this fine spirit does not exist at more theatres.

The new officers of the Majestic Teater Co. are Frederic G. Austin, president; Frank A. Westbrook, vice-president, and Henry J. Guthard, treasurer.

New Fox Manager.

C. G. Kingsley has succeeded A. I. Shapiro as manager of the Fox Detroit office, the latter having returned to New York to do special work. Mr. Kingsley of late has been salesman out of the Detroit office, previously being for a year special representative in Ohio.

Satin Goldfibre Moves.

The Satin Goldfibre Screens, Inc., has moved to larger offices No. 2030 Penobscot building, Detroit. Additional working capital has also been secured and the company expects to do business on a larger scale than ever.

J. R. Lakin With Broadway Feature.

John R. Lakin is now special representative for the Broadway Feature Film Co. He was formerly salesman for the Caille Bros. theatre ticket devices, and previous to that time manager of the Detroit-Pathe office.

Begin on New House April 1.

J. C. Ritter, president of the Rialto Theatre Co. says that the company will build its first new theatre at Gratiot and Mt. Elliott avenues, Detroit, and that it will be amphitheatre style, similar to the Majestic. It will have approximately 1500 seats. Ground will be broken April 1st. The Rialto company has a capital stock of $120,000. Headquarters of the company are 1573 Gratiot avenue.

New Policy at Alhambra.

The Alhambra theatre, Detroit, starting March 1st will change four times a week instead of daily as at present. This means that all pictures will be run two days, except Sunday. This new policy is along the lines of what D. Leo Dennison, manager of the Paramount-Detroit office, has been advocating for many months—that the large outskirt theatres will soon do away with changing their pictures daily and run them longer.

Triangle in New Orleans

Ernest Boehringer Opens Exchange in Triangle Theater—His Own House Will Take the First Runs and the Second Will Be Given to Twelve Other Houses—Arthur Lucas of Triangle Coming to Open Exchanges.

By George Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Triangle's debut in the local exhibiting field has developed, and its plans for the territory, Louisiana, Mississippi and Arkansas, are rapidly shaping up. For New Orleans and environs, and Baton Rouge, the State capital, Ernst Boehringer, manager of the Triangle theater, has opened an exchange in the Triangle theater building.

He has announced that the Triangle second run will be placed in twelve local houses in addition to the Columbia, his own theater, which is now the only local theater showing second run Triangle. First run rights are held exclusively by the Triangle theater.

Within ten days, Mr. Boehringer told the WORLD man, the names of the twelve theaters contracting for the service will be announced. He is requiring of each house that contracts for the pictures, that they be shown for an admission charge of not less than 10 cents. Two theaters already announced as having signed up for the pictures are the College and Princess.

His refusal of the service to some of the exhibitors is not to be taken as a reflection on their worth, for he is insisting not only on stability in his exhibitors, but on large houses capable of deriving the maximum from Triangle pictures, which he is not offering cheap.

Mr. Boehringer's office also announced that Arthur Lucas, general manager for Triangle, will arrive in New Orleans this month to open an exchange for the territory, exclusive of that covered by Boehringer's present exchange.

The Triangle theater will serve as the projection room for purchasers of second run service in this territory. New Orleans exhibitors are finding it highly convenient to drop in at Mr. Boehringer's theater and see just how the pictures go, music and all.

A GENTLEMAN'S AGREEMENT.

When Mr. Miller found that the Newman interests had, like himself, planned to name their new house the Strand, and claimed it first, he withdrew, and announced that he would call his the Empire. Mr. Miller's house is due to open much earlier than the Newman house, but when Mr. Miller found that they were the first to set their hearts on the name, he refused to take advantage of the circumstances.

P. J. Prosser, Jr., Will Build.

Percy J. Prosser, Jr., owner of the Keystone, 1116 St. Andrew street, New Orleans, recently returned from a scouting tour through Louisiana and Mississippi and announced that he will open a second house in St. Andrew street near his Keystone, and a third in the country. He also has under consideration plans for further expansion. At the new house, the site for which has been secured, program pictures will be shown, while the Keystone will be made exclusively a feature house. The Keystone is now being run both on feature and program. Mr. Prosser will install his own patented gold screen in all his houses.

Another Canal Street House.

Josiah Pearce and Sons have announced that they will open a third Canal street house of the first class. The site, 908 Canal street, New Orleans, now occupied by E. Offner, jeweler, has been secured and work will be begun March 1. Plans are being prepared now.

Completion of this house will bring the Pearce investments in theater buildings up to $300,000, all invested within the last ten years. The aggregate rentals paid by the firm will be $50,000. The new house is the seventh under the Pearce name in New Orleans alone.

The name has not yet been decided upon. It will be selected by a contest, as in the case of the Trianon and the Tudor. The site, as Mr. Pearce says, is rated as a good one, being in the busiest section of the central thoroughfare.

Penelope Mary Ada Bennett Stephens.

Penelope Mary Ada Bennett Stephens, brand new daughter of S. T. Stephens, Mutual manager at New Orleans, was christened February 6, with Howard Gale, Kleine-Eidson manager, as godfather, and Mrs. W. Pons, wife of Frank Pons, of the Fox office, as godmother. The Bennett in the name stands for Hunter Bennett, of the New York office of Mutual, and a close personal friend of Mr. Stephen. When Mr. Bennett was in New Orleans recently, little Miss Stephens had not yet arrived, but Mr. Stephens had an agreement with Mr. Bennett that his heir would bear the latter's name in the event of a boy, or Mr. Bennett's wife's name if a girl. And so this little film baby begins life under rather auspicious circumstances.

New House in Natalbany.

J. M. Key, of Natalbany, La., was in town last week completing plans for the opening of a new house in his home town. He contracted for the Universal service and purchased a Power's 6-A projector and 300 opera chairs from the Consolidated Film and Supply Company.

New Theater at De Ridder.

S. Bridgewater, of De Ridder, La., was in New Orleans this week winding up details for the opening of his new house in De Ridder. The opening is scheduled for February 15. While in town he purchased from the Consolidated Film & Supply Company two Power's 6-A machines, a gold fiber screen and 400 opera chairs.

Of Interest in New Orleans.

Fred W. Pearce, Northern manager for Josiah Pearce & Sons, left last week for New York, Washington and Boston. Mrs. Pearce was with him. They will return to the Crescent City in time for Mardi Gras.

Theodore Marston, director for Vitagraph, passed through New Orleans last week with a company of players en route to Texas where they will film some Mexican stuff. On their way back, he said, they will stop in New Orleans for some scenes from the old French Quarter or Vieux Carre.

Warda Howard, last seen in New Orleans supporting Henry B. Walthall in the Essanay feature, "The Raven," was a visitor last week. Miss Howard took in the races and a number of other things.

"Undine," Bluebird feature, with Ida Schnall and her fifty odd co-mermaids, has completed an eight-day run at Fichtenberg's Dreamworld and has been booked for another week.

Chattanooga Shows Again Open on Sunday

Benefit for the Mizpah Temple Given at Local Theaters on Sunday, February 13—Exhibitors Greatly Desire Final Decision of the Sunday Law.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

CHATTANOGA, TENN.—The moving picture theaters of Chattanooga were again open on Sunday, February 12, arrangements having been made whereby the shows were conducted for the benefit of the Hebrew Ladies' Aid Association of the Mizpah Temple. It will be with a feeling of great relief that the Chattanooga exhibitors finally obtain a decision from the Court of Appeals on the Sunday-closing regulations which are now in force in Chattanooga. A continuous scrap with the city authorities has been on for several years and the exhibitors have lost many a dollar through being forced to remain closed on the best day in the week.

NASHVILLE REX IMPROVED.

Nashville, Tenn.—An example is seen in The Rex theater, of Nashville, which under new management has changed its policy and improved its program. Hereafter first run Metro pictures will be seen at this playhouse. A number of improvements have been made at the theater, including redecorating. A high class moving picture organ has been installed and one of the best local musicians employed to operate the instrument. These improvements have added greatly to the attractions of the playhouse.

Serial at the Royal.

Chattanooga, Tenn.—The Royal theater, reports "a killer," in the new serial, "The Girl and the Game," featuring Helen Holmes. Many people, who failed to see the first two or three episodes of this serial heard so much favorable comment on its merits that the latter episodes have drawn even better than the earliler ones. It is reported that exhibitors have often been averse to serials, claiming that only the first episodes drew well, and that many people who were unable to attend regularly lost interest, and that people who failed to see the first episodes would not attend because they did not have the first of the story. However, in well planned serials this trouble has been largely overcome.

Cumberland Picture Liked.

The Paramount five-reel feature "The Call of the Cumberlands," featuring Dustin Farnum, has been shown to appreciative audiences in theaters of all of the leading cities of Tennessee. In getting into the Cumberland Mountain district the producers struck a chord which appeals to the hearts of the people in Tennessee, Kentucky, Virginia and West Virginia. The people in these four states are very well versed in the doings of the great mountain district, the many feuds and the beloved qualities of some of the simple people to be found in the mountain district. The Fifth Avenue, of Nashville; the Majestic of Memphis, and the Queen, of Knoxville, are among the theaters which have just completed exhibitions of this play.

"Stingaree" Went Well.

Memphis, Tenn.—The Empire theatre, No. 2, of this city, one of the Majestic Amusement Company's theatres, recently completed the showing of "The Moth and the Star," the eleventh episode of the Stingaree series. These pictures have drawn well.

Knoxville, Tenn.—The Queen theater, of this city, recently played a two-day return engagement of the Famous Players' production "The Old Homestead." Over 5,000 persons saw this picture during its first run at the Queen in January when it broke all previous records on attendance established by the playhouse.

FROM KANSAS CITY.

Fire at Excelsior Springs.

Excelsior Springs, Mo.—The Auditorium theater, Royal Amusement Co., proprietors, Excelsior Springs, Mo., was recently damaged by fire, having the stage, screen and piano burnt out. This theater is operated in conjunction with other amusement enterprises, as a dance hall, billiard parlors, etc., and the entire building was damaged. It will be rebuilt as soon as possible.

Lee Gunnison's New Policy.

Atchison, Kas.—To make an exclusive feature house out of one of his two theaters in Atchison, Kas., and to run regular service in the other one is the new policy recently adopted by Lee Gunnison, owner of the Royal and Crystal at that place. It is probable that the Royal will be the one drawing the feature productions, while the Crystal will use the regular service.

Theater at Tulsa Reopens.

Tulsa, Okla.—The Dreamland theater, at Tulsa, which has been closed for some time on account of threatening contagious diseases, recently reopened.

R. B. Ryan Buys Theater.

Joplin, Mo.—The Princess theater at Joplin, recently changed hands, the new owner being R. B. Ryan. Mr. Ryan was formerly connected with the Orpheum theater, at Pittsburg, Kas., and is an experienced man.

Fine House for Salina, Kas.

Salina, Kas.—What is claimed to be the second finest theater in Kansas will be opened at Salina about April 15. This theater is being erected for H. J. Thacher, now a traveler for the Universal Film Service, at a cost of $75,000. Among the features will be a stage large enough for theatrical productions, but the main idea in building the theater is for moving pictures.

To Improve Springfield Airdome.

Springfield, Mo.—With the leasing of the old Airdome property at Springfield, comes the announcement that steps will be taken to improve the property with the view of installing a modern open-air moving picture show. Present plans contemplate the opening about May 15.

MORE GULF STATE NOTES.

An announcement of considerable interest to residents of Southwestern Louisiana was made last week by the management of the Princess in Jennings, La., which has contracted for the Paramount program. The Princess is receiving patronage from a number of surrounding towns, including Crowley, Rayne, Lake Arthur, Elton and Welsh.

Louis Pizitz, a merchant of Birmingham, Ala., has purchased the Majestic in that city from General Louis V. Clark, the consideration being $150,000. The Majestic was built ten years ago, is four stories in height, with an office building front and a seating capacity of 1,000. General Clark acquired this theater on April 4, 1914, paying for it $125,000. The Interstate Amusement Co., of which Carl Hoblitzell is the head, is the present lessee of the Majestic. Mr. Pizitz has not fully decided as to what use he will put the theater, but it is rumored that in all probability it will be converted into a motion picture house, in line with similar changes being made all over the country.

The People's theater, Port Arthur, Tex., which was considerably damaged by fire on January 9, re-opened last week with the first episode of "Graft" as the inaugural bill.

The Cosy, Albany, Ga., has contracted for an early showing of the Triangle Program.

Return of Vaudeville?

Joplin, Mo., Picture Houses Show a Tendency to Go Back to Musical Comedy and Vaudeville During Winter—Princess and Star Theaters Run Musical Comedy—Ideal and Club Theaters Show Vaudeville.

Special to Moving Picture World from Kansas City News Service.

JOPLIN, Mo.—Moving picture shows in this locality seem rather turning to musical comedy and vaudeville, at least during the winter. Competition for the large crowds is the only explanation; there would seem to be no necessity for exciting the populace, as the streets are nearly always crowded in the evenings. The Grubel Bros. theater, the Electric, seating 1800, is crowded for each of the evening programs—it runs only pictures.

Perry Rhine and Miss Ethel Oliver, who recently took charge of the Princess, are installing a musical comedy program in connection with pictures during February, a company of 12 to be used. Mr. Rhine was formerly in Pittsburg, Kan. Also Mrs. M. J. Lancaster and her son Alger, at the Star theater, have been giving for the past four months, a musical comedy, with 12 to 14 people, with pictures.

O. A. Brandy at the Ideal is building a nice business, catering to the local competitive demand to the extent of providing one or two vaudeville numbers. The Club theater has a stock company, encourages local talent, and runs some pictures.

The Royal is exclusively pictures, at 5 cents. The Empress, a large theater, is closed, having previously run some pictures. The Joplin theater is dark most of the time, getting a good musical comedy or drama once in awhile. While all the theaters seem to have plenty of business, it is likely that the managers of the houses providing musical comedy, frequently of the more or less vulgar type, figure that the transient crowds that pack the booming Joplin's streets are eager to see something of that kind.

REGENT MAY OPEN MARCH 10.

Kansas City, Mo.—Work on the new Regent theatre being erected here at 107 East 12th St., by Frank L. Newman, manager of the Royal, is rapidly progressing and the theatre will probably be opened by March 10. One of the problems of Alexander Drake, the architect, was to design a house with a capacity of 700, as the Regent will have, on a lot 38x76 feet. This was accomplished by an unusual balcony, made possible by the fact that the theater is fifty feet high. A grilled ceiling, above which three 36-inch fans will suck air into ventilating shafts is one of the many interesting features being introduced by Mr. Newman. The entire cost of the structure is to be $60,000.

Change Twice a Week at New Empress.

Kansas City, Mo.—Since reopening the theatre at 12th and McGee streets, now known as the New Empress, feature runs for an entire week have been the rule. In accordance with the policy of the new management, which took charge a month ago, this will be abandoned and the pictures changed twice a week, features during both halves. As the vaudeville is operated in the same manner, this gives the show house a complete change of program two times each week.

"The Program Book."

Kansas City, Mo—A weekly 60-page booklet, known as "The Program Book" is the latest idea on the Kansas City field. this book, which will be put out under the direction of the management of a circuit of 22 theatres in the West, will be handed free to every patron of these theatres as they enter the showhouse. The current program will of course be the main feature, but special pages, handled by experts, are to be another feature.

Geo. H. Bowles to Handle Publicity.

The Kansas City office of the Universal Film and Supply Co., recently added George H. Bowles to its force as head of the publicity department. Mr. Bowles succeeds Mr. H. G. Gill, who left the Universal employ to become manager of the Associated Film Service Co.

Mr. Bowles who is a graduate of Kansas University is by no means a new man in the publicity game, having worked on the Kansas City Star in various capacities, politics, sport writer, copy-reader, dramatic desk, for the past five years. In addition to these features Bowles also handled the motion picture column for the Kansas City Star, which, incidentally, was discontinued when the new Universal man left.

Will Picture Negro History.

Kansas City, Mo.—A motion picture depicting the American negro from the earliest days when he was a barbarian in Africa, down through American history and a great dream of the future, is the idea of A. A. Anderson, a local negro who has written a scenario for such a production and now is organizing a company to produce it. Anderson is getting the company, which he believes will number about two hundred, together and will start rehearsals at once.

United Film Adds to Forces.

Kansas City, Mo.—The United Film Service, under management of A. A. Chatkin, has added four new employees to its force the last two weeks. Several minor changes in the office have taken place, including the addition of Miss Kamton as chief office clerk. M. Jacobson, formerly shipping clerk was advanced to a traveler, and G. Farnum, who has been with the Universal at Salt Lake City, was given a similar position.

A. A. Chatkin, of the United Film Service, recently made a flying trip out of the Kansas City office. Leaving at 3 o'clock one afternoon he went to Joplin, closed a contract there, left immediately for Morris, Okla., where he closed another contract.

J. Roy Young With Associated.

Kansas City, Mo.—J. Roy Young, for the past year with the Universal has accepted a position as booker for the Associated Film Service. Mr. Young is an experienced man, and is well known as a hustler.

G. T. Meyer and O. W. Smith Stop Over.

Kansas City, Mo.—Two St. Louis theatre managers, George T. Meyer and O. W. Smith, of the Shaw theatre, were recent visitors in Kansas City. They were on the way to Bartlesville, Okla., and stopped off here to renew business acquaintances and visit some of the newer moving picture houses.

W. B. Enrich Goes to Chicago.

Kansas City, Mo.—W. B. Emrich, who has been a salesman for the Kansas City office of the Fox Film Corporation, was recently transferred to the Chicago office, and will work out of there in the future. Mr. Emrich heads the list of Fox travelers and is acknowledged as one of the best film salesmen of the Middle West.

Pres. Herrington Passes Through.

Fred J. Herrington, national president of the Motion Picture Exhibitors' League of America, was in Kansas City recently on his way to the Oklahoma exhibitors' convention. Mr. Herrington predicted a clean cut victory for the fight against federal censorship.

Milwaukee Screen Ball

Exhibitors' Association Dance in Milwaukee a Big Success—Held Saturday Night, Feb. 12—Screen Celebrities Present With Bryant Washburn and Marguerite Clayton Leading in the Grand March—Dancer Stricken.

Special to Moving Picture World from Midwest News Service.

MILWAUKEE, WIS.—A crowd, estimated at 8,000 persons, exceeded the expectations of the promoters of the second annual ball of the Milwaukee Exhibitors' Association Saturday night, February 12. The dancers and spectators filled the floor of the Auditorium to capacity and overflowed into the corridor and Kilbourne and Plankinton halls.

The balcony and galleries were filled with spectators who came to see moving picture celebrities.

Bryant Washburn and Marguerite Clayton, of the Essanay, led the grand march. Hobart Henley, of the Universal, was another star present as was Edward Babille, of the Essanay.

Col. W. N. Selig, of the Selig Company, came over from Chicago for the affair. F. M. Day represented the Essanay forces.

Preceding the ball, the visiting moving picture people were the guests of the local association at a dinner party at the Hotel Wisconsin.

An unfortunate event was the sudden death of one of the dancers, Mrs. Tillie Droegkamp, of Milwaukee, who swooned on the floor and died on the way to the hospital.

The committees who were in charge of the successful affair were: Arrangement committee—Harry Trinz, George Fischer, Otto Meister, Charles Phillips, Harry Graham, P. Langheinrich, B. L. Fischer; floor committee—Paul Langheinrich, Edward Trinz, Max Kantak, Joe Schwartz, Joe Zinkel, W. Hoyer and M. Rice; reception committee—J. Grauman, Otto Preusser, David Feinberg, Richard Laufer, G. Bradock, Edward Trinz, Al Berg, Phil Gross, Jr., and Frank Hensler.

"Nation" Film at Municipal Theater.

Mineral Point, Wis.—While some communities are divided over "The Birth of a Nation," the committee for the Municipal theater at Mineral Point, Wis., selected it for a three-day run at the Municipal theater, virtually giving it official endorsement.

National Air in Ragtime.

La Crosse, Wis.—Vigorous protests against the "ragging" of the Star Spangled Banner in moving picture theaters of La Crosse, Wis., is reported. Patriotic societies and womens' clubs are said to have asked that the national air be played in a dignified manner and patrons be given a chance to arise.

Arrested by Health Inspector.

Milwaukee, Wis.—Julius Wasniewski, an exhibitor at 648 Third avenue, Milwaukee, Wis., was arrested on a charge of failing to properly ventilate his theater. The case will be tried March 8 in the district court.

Nurses at the Merrill Children's Shows.

Uniformed nurses will be in charge of the Merrill theater at Milwaukee, Wis., to make children comfortable during Saturday morning special shows. Manager H. D. Graham has decided to make the juvenile programs a regular feature.

Wisconsin Theater Changes.

La Crosse, Wis.—Miller & Gibson are now managers of the Dome theater here.

Beaver Dam, Wis.—R. C. Diggins, proprietor of the Davison theater here, has purchased the Grand theater on North Spring street in that city from G. J. Doerr and will operate both houses. He made a number of improvemens at the Grand.

Glenwood City, Wis.—Patrick McMann, of this place, has purchased a moving picture theater at Amery, Wis.

Prairie du Chien, Wis.—J. G. Wieting, of this place, has leased the opera house at Lancaster, Wis., from J. D. Hatch and will conduct a moving picture show.

SHUBERTS TAKE ATLANTA HOUSE.

Get Georgia Theater Company's Grand on Dispossessary Proceedings.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, Ga.—Although the Georgia Theater Company, controlled by Jake Wells, formally surrendered possession of the Grand theater, Atlanta, to the Shuberts Monday morning; Feb. 14, the house was not closed, but will continue to be run by the Shuberts with no change for the present in program or policy.

The Shuberts took out a dispossessory warrant a week ago for the Grand, charging that back rent of $17,500 had not been paid them. The Georgia Theater Company refused to pay and was given till Monday either to pay or resign possession.

In the surrender of the theater to the Shuberts Monday, it was stated that negotiations are still under way regarding the permanent dispossession of the Grand, but until these are concluded, it will be open as a motion picture house, as it has been all this season.

NEW EXCHANGE BUILDING.

Plans are drawn and work will soon be started on a three story concrete building, corner of Walton and Bartow streets, Atlanta. This building will be constructed so as to meet the requirements of, and comply with the new city ordinance governing moving picture exchanges. Smith, Ewing and Rankin, are the promotors. The location of the building will be in the midst of the exchanges, who are outside the required limits of the new city ordinance governing moving picture exchanges, and in easy access to the business center of Atlanta. It is said several prominent exchanges have already signed leases for space.

OUT FOR VAUDEVILLE NOW.

Reformer Finds It Better Not to Bother Picture Shows.

John A. Magnet, cotton factor, Tuesday morning, Feb. 15, swore out a criminal warrant in the municipal court against King Stillman, proprietor of the DeSoto theater on Whitehall street, a vaudeville and moving picture theater, for operating a moving picture on Sunday. The hearing will be later in the week.

Mr. Magnet states that he had not made use of the warrants taken out in the criminal branch of the court against the Grand and Georgian theaters for operating on Sunday, following the dismissal of similar cases brought against their respective managers in the municipal court last week.

"It is the vaudeville shows I am after for operating on Sunday," he said. "All of this class but the DeSoto have closed on the Sabbath."

WANTS TO CHANGE ORDINANCE.

Changes in the ordinance recently passed by the Atlanta Council, regulating the manufacture and handling of films will be proposed by Councilman J. N. Renfroe, at the next meeting of city council.

The changes proposed will have reference to the handling of films to prevent fire, but none of which will be radical.

"The ordinance needs perfecting," states Councilman Renfroe. "A few eliminations and a few additions to the wording of some of the sections is all that is required."

There has been some talk about changing the limits prescribed for buildings in which films are manufactured and stored, but no member of council has decided to propose such a change.

The changes to be submitted by Councilman Renfroe will be referred to a committee for investigation.

RALPH DE BRULER RESIGNS.

Manager Ralph DeBruler, one of the most popular theatrical men in the South, has severed his connection with the Strand theater, this city, after months of highly successful work as manager.

The present popularity and high standing of the Strand are attributed by theatrical men of Atlanta to Mr. DeBruler's management; it was under his direction that this theater acquired the class of pictures which attracted the best motion picture clientele of the city; it was also under his direction that the theater maintained its high standard of plays.

He was the first manager of an Atlanta motion picture house to realize the importance of a first-class orchestra; he acquired such an orchestra for the Strand—an orchestra of such quality that its selections and special numbers brought many music lovers to the theater.

Mr. DeBruler has been ill with a nervous breakdown at his home, 88 Lucile avenue, but is now rapidly convalescing, and his friends expect to see him out again soon.

Piedmont to Open April First.

The Piedmont, the new vaudeville and picture theater being built at the corner of Luckie and Forsyth streets, by the Mion Amusement Company, is scheduled to open its doors April 1. One of the best known theatrical men in the south, it is said, will be manager.

R. V. Anderson, of the Charlotte, N. C., branch of the Universal, has returned from a business trip through Virginia territory and reports business good.

"The Battle Cry of Peace" was shown Tuesday, at the Empire theater, Mobile, Ala.; the management was unable to seat all the crowds, even though it was a bad rainy day and night.

Chas. Keesnick, local manager of the Mutual, has returned from a business trip through Florida. He reports business good.

LONG RUNS IN ST. LOUIS.

Pictures Prove Them Profitable By Several Examples.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—Moving pictures have done for St. Louis what no straight dramatic or musical production has ever been able to do, that is, they have proved that long run engagements may be made profitable in a city accustomed to weekly changes of programs.

"The Birth of a Nation" started the long run engagements in St. Louis. It had more than 150 performances, which was the longest run of any play, spoken or pictures, ever shown in the city since the World's Fair in 1904. "Cabiria" ran for two or three weeks at the New Grand Central about two years ago, and "Les Miserables' had two return engagements at the same house, at a time when it was the big feature picture before the public, and caused much comment on the unusual length of time the engagements lasted, but it is becoming the habit now to have a big photoplay feature stay with us indefinitely. "The Battle Cry of Peace," which is in its fourth week at the Garrick, will probably continue to play to good audiences for several weeks longer. "Damaged Goods" just closed an eight weeks' run at the Central, and played to

good houses until the very last performance.

FIVE SERIALS A WEEK.

August Roettger, manager of the Fairy theater, 5640 Easton avenue, is showing five serials a week to his patrons. The "Stingaree" series on Sunday; "The Strange Case of Mary Page," on Monday; the Helen Holmes railroad serial on Tuesday; "Graft" on Wednesday, and "The Red Circle" on Saturday. Mr. Roettger says his audiences like serials, and he is often requested not to miss showing certain serials as soon as they are produced.

Association's New Headquarters.

The Theater Managers and Motion Picture Exhibitors Association of St. Louis have changed its headquarters to the Majestic theater building at 1,020-24 Franklin avenue, and from now on the meetings will be held at that place every Friday at 11 a. m.

Lou Bent Goes With Universal.

Lou Bent has resigned his position with the Mutual Film, at 1,311 Pine street, and has been made special representative of the Universal Exchange at 2,116 Locust street, under Barney Rosenthal.

A REGULAR EXCHANGE.

S. W. Hatch is very happy over the fact that the St. Louis office of the V-L-S-E is now a regular exchange, and not a dependency of the Kansas City office, as formerly. Hatch says he is going to make the place at 3,630 Olive street, a regular office in appearance as well as in reality, and carpenters and other workmen are busy putting up partitions and other fixtures.

MORE LAFAYETTE ARRESTS.

Sunday Shows in Indiana by Adventurous Exhibitors.

Special to Moving Picture World from Indiana Trade News Service.

LAFAYETTE, IND.—Another effort was made in Lafayette, Ind., to open on Sunday and six were arrested. Two of the men were Misha Rubinoff of Chicago and his operator, Herman Pasner of Chicago, both of whom declare they are orthodox Jews and observe Saturday as Sabbath.

The court in the former test case discharged Rubinoff because of his religion on motion of the prosecutor to dismiss. Rubinoff leased the Orpheum, and John M. Chamberlain and Charles M. Richards, proprietors were arrested as accessories.

Rubinoff and Pastner gave bond after their arrest, and the police have seized their machines as evidence. They leased the Family theater of David W. Maurice and Luke H. Balfe, proprietors, and again attempted to continue the show. They were again arrested and Maurice and Balfe were taken as accessories.

O. M. Sebring, Sullivan, Ind., was fined $1 and costs for operating on Sunday. Sebring will test the case.

A Special Children's Show.

Fort Wayne, Ind.—"The Evolution of a Silk Worm" and "Tragedies in Toyland" were put on at the Jefferson, of this city, as a special matinee in response to the Mothers Club request. There was a great turnout of the kiddies.

Sunday Show Arrest in Kendalville.

Ralph Rainier, of the Boyer Opera House, Kendalville, Ind., was again arrested for trying to run his place on Sunday. Ranier was fined recently on the same charge. He gave bond after his arrest and returned to the house and finished the show.

Threat with Arrest in Garrett.

A. C. Widmer, owner of the Royal theater, Garrett, Ind., opened Sunday without opposition or arrest, but not without an uproar. He is being threatened with arrest by the church people.

Indiana Notes.

Auburn, Ind.—The Empire theater has installed an advertising clock alongside the screen. Eight slides in the clock change every three minutes.

Peru, Ind.—O. R. Sebring opened the Isis theater here with "A Yellow Streak" starring Lionel Barrymore and Irene Hawley. The house has been closed for two weeks for interior improvements.

Covington, Ind.—A. B. Bower, of Bedford, Ind., has bought the Family theater, Covington, from Gene Ford. Mr. Ford was unpopular with the church people of the city because he ran on Sunday. Mr. Bower announces that he will be closed on Sunday.

Rochester, Ind.—Clyde Wilson, who with his brother Sydney, recently bought the K. G. theater in Rochester announces that he will discontinue the week end vaudeville.

An Exchange Combination

Minneapolis Branch of United Film Service Taken Over by A. R. Nelson and J. E. Moor—With Harry Sherman and Jack Elliott, Organize the Independent Film Corporation, a New Exchange—Officers Elected.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—A consolidation of film exchanges announced Saturday, Feb. 12, is of interest to film men and exhibitors of the Northwest. A. R. Nelson and J. E. Moor have purchased the entire business of the United Film service in Minneapolis, and, together with Harry Sherman and Jack Elliott, who have handled the "Birth of a Nation" over Northwest territory, have organized under the name of the Independent Film Corporation, with the following officers: Harry Sherman, president; Jack Elliott, vice-president; A. R. Nelson, secretary, and J. E. Moor, treasurer.

The transaction also included the business of the Dakota Feature film service, in Aberdeen, a branch of the United. The newly organized corporation has offices on the eighth floor of the Produce Exchange, the film men's building, where both the Independent and the United has had offices.

PATRON OF CHILDREN'S SHOWS.

Moving picture loving youngsters of Minneapolis—and are there any youngster in Minneapolis or elsewhere who do not love moving pictures—have a real friend in Miss Gertrude Shaugnessy. The reason may be that she is so young herself that she has sympathy with them. Despite her youth she is principal of the Tuttle school, and a pioneer, the pioneer in fact, in putting on motion picture programs for the children of Minneapolis. The Tuttle school was the first in Minneapolis and is still one of the few here to have its own motion picture machine, and for three years now, under the management of Miss Shaugnessy the school has been putting on fortnightly programs for the children. How popular these shows are is shown by the fact that the school has an enrolment of 400 and the average attendance at the programs is 350.

Motion picture theater managers have occasionally put on children's programs, but have given it up as a regular feature because of the difficulty in obtaining suitable films regularly, but Miss Shaugnessy has never yet admitted herself "stumped" by this difficulty. From somewhere or other she has managed each two weeks to get something that the kiddies liked, sometimes sending as far for them as New York, when local exchanges failed. The Mother's Club of the school finances the proposition, selling the tickets.

Miss Shaugnessy was not only the first person in Minneapolis to put moving picture programs on in a school building, but she was chairman of the committee of the club women which put on the first model picture program for children. She believes in special programs for children, because, as she says, films which are perfectly harmless for grown up folk, are often the very ones that do the most harm to children; the audiences should be separated, she thinks, rather than censoring films for adults on the child basis. A series of special programs for children, booked by clubwomen of the city, is now being shown in Minneapolis at the Calhoun theater.

Policy Changes at Lyric and Strand.

A new allignment of two of the leading Minneapolis downtown moving picture houses takes place the middle of February. With the close of the long run of "The Birth of a Nation" at the Lyric, that house, under the management of Sherman, Elliott and Bainbridge, will show Mutual Masterpictures, and will go back to the old price of ten cents over the entire house. Programs will include not only the masterpictures, but a comedy reel and the Mutual News Weekly.

This marks the end of an experiment which was tried in downtown Minneapolis for higher prices. Before the "Birth of a Nation" moved from the Shubert to the Lyric, the latter house, under Saxe management, had been showing the Triangle program at fifty, twenty-five and fifteen cents. The innovation was not profitable nor popular and lasted only a few weeks. The only house now showing at more than ten cents is the Calhoun, a neighborhood theater which has recently put in fifteen cent price for the lower floor.

With the expiration of the Triangle contract with the Lyric theater Triangle pictures will be shown at the Strand. This does not mean exclusive Triangle service, however. Only the pick of the Triangle program will be exhibited, and Metro features will be continued, together with occasional features from the open market. The first Triangle feature will be run off Feb. 27, and will be Billie Burke in "Peggy."

W. L. MERRILL IN NEW YORK.

Film men of the Northwest lost one of their most energetic and popular members when William L. Merrill left for New York to take charge of all the exchanges east of Pittsburgh for one of the big film corporations. Mr. Merrill has been one of the live wires of the film business in the Northwest. He was one of the earliest in the field here, coming to Minneapolis from New York in October, 1912. He went from here to Kansas City and Oklahoma, but later returned to handle the Warner features. When the United Film Company was organized he took charge of the Minneapolis exchange, and kept it up here after the parent organization failed. A farewell party was given to Mr. and Mrs. Merrill last Saturday, Feb. 12.

"Nation" Film en Tour.

With its two hundred and thirty-ninth performance Saturday night (Feb. 19) "The Birth of a Nation" closed its run in Minneapolis and the 12-reel war play with its twenty-piece orchestra, electricians and stage crew left Sunday for a tour.

Sub-Renters Active

Texas Exchanges Having Trouble With a Gang of Sub-renters Who Re-book Rented Film to Friends Without Knowledge of Exchanges—Exhibitors Who Patronize Such Are in Danger of Criminal Action.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEXAS.—There seems to be a regular organization of sub-renters in a certain section of Texas, who openly go about their nefarious business with a system that is not easily caught up with by the exchanges.

The procedure is for one of them to rent a picture, and then it is about two weeks before the film shows up again at the exchange, coming back from the exhibitor who rented it from the exchange. Correspondence will ensue between exchange and exhibitor; and should "the bunch" want another picture another member of the gang will be the "renter" with the same delay in return.

One Gave the Gang Away.

It seems, however, that one who probably was not "let in" on some deals that the body pulled off, has turned "state's evidence." At any rate he furnished the exchange with a list of their pictures, with the date the film was to be shown at the first town, and dates at other towns where it was sub-rented, and then quoted the return dates. Apparently he knew the exact dates on their productions that had fallen into the hands of the "gang."

Several exchange men who have had films fall into the hands of this sub-renters' association have said that the next time the entire matter will be placed in the hands of the district authorities, with a view to prosecuting the case or cases to the utmost.

Danger to Exhibitors.

The exhibitors seem ignorant of the danger they take in sub-renting. Besides the civil action, which provides for the collection of rental for each day the exchange is deprived of the film's use, there is the criminal side which means a penitentiary sentence up to two years and a large fine.

Some months ago Dallas exchanges had trouble with exhibitors in a certain section of Oklahoma; and there was another troublesome clique in Arkansas. Recently there has been nothing heard of such trouble in these sections.

If the shipment of film is interstate, like shipments from Dallas to Oklahoma, or vice versa, the matter comes under the Federal laws, which makes the offense even greater than if the shipments are merely to and from points in one state.

NEW DALLAS HOUSE.

Leon Gohlman of Houston has leased the building at 1510 Elm street, Dallas, in the heart of the business district, and is reconstructing the place into a very modern picture theater.

The specifications for the new theater call for an elaborately decorated front, faced with marble and an ornamental marquise awning over the entrance. The lobby will be tile floored with marble wainscoting and handsome walls and ceiling. Construction will be strictly fireproof and complying most rigidly with the building code. A modern ventilating plant will be installed and the machines and other equipment will be of the best makes. The building is 25x100 and the seating capacity will be about 300.

The remodeling was designed by Lang & Witchell, architects, and H. W. Link is the contractor. The house will be ready for opening about March 10.

DAD SPOONER LOSES.

The case of Dad Spooner, proprietor of a house at San Angelo, fined in the district court for operating on Sunday, has been decided by the court of criminal appeals against Mr. Spooner.

"Dad" kept open house on Sunday, January 2. No admission was charged, but a collection was taken for the benefit of a tuberculosis sanatorium near San Antonio. He was arrested and fined $20 in the lower court, appealed and lost on appeal.

DOESN'T BELIEVE IN CENSORS.

S. H. Jones, president of the Gold King Scren Company of Altus, Oklahoma, is widely known as the manufacturer of the Gold King Screen. Mr. Jones is also one of the leading exhibitors of Oklahoma, being among the pioneer motion picture showmen of that State.

S. H. Jones.

His Empire theater at Altus is a model of completeness and is equipped in a thoroughly up-to-date manner, two Simplex projectors having been recently installed and the house enlarged to a seating capacity of five hundred.

Mr. Jones enjoys the distinction of being among the charter members of the Oklahoma Motion Picture Exhibitors' League and is strong in his views against national or local censorship of films.

Trade Notes.

Houston, Texas.—The Enterprise exchange has closed. Mr. Horwitz, manager of this outfit, is in Dallas and is considering a position with a local exchange. He says there is no money in "junk," but is proud to say he closed the business with a clean slate.

Terrell, Texas.—Gwynn Byar of this place will remodel their Lyric theater at an expenditure of about $2,200.

Pleasanton, Texas.—The Palace theater here has been equipped with a stage and scenery. Manager Thomas Cowan will book vaudeville and other road attractions in addition to pictures.

Tyler, Texas.—The Hippodrome theater has been transferred by Lewis Brothers to Emmett & Emmett.

Aubrey, Texas.—H. V. Simpson has sold the Queen theater here to Cox & Sharrett.

Dallas, Texas.—Fox's local office was very nearly washed away during a recent rain storm. The alley back of the building is higher than the floor and the flood gates were not closed properly. About five inches of water had to be cleared out before the force could go to work. No serious damage done.

Max Graf, of the World Dallas office, told the writer to ask Sam Dembow (Fox) what the population of Butte, Mont., is. The question has not been propounded so the answer is still a mystery.

Eagle Pass, Texas.—Sam Schwartz of the Aztec theater here was in Dallas, and booked releases from Fox, Paramount, Triangle, Pathe and General. Evidently Sam wants good stuff.

Lyford, Texas, will have a new 250-seat house under the management of Henry Richards.

Lubbock, Texas.—Another new house will open here about March 15. C. C. Lindsey is the owner.

Austin, Tex.—J. C. Stevens has leased the Bell Airdome. This is one of the largest in the South, seating some 2,500.

Boerne, Texas.—Rudolph Ort has purchased the Opera House here, and will run it as a picture house.

Beeville, Texas.—The New Mission theater of this place had an opening attendance of 500.

Owensboro, Texas.—A motion picture theater, catering exclusively to the colored population of the city, has been opened by Richard Jackson in Owensboro.

Claremore, Okla.—Miss Maude E. Littlefield has bought from Humphrey Brothers the Electric theater here.

D. L. Greenblatt of the American Feature Film Company of Boston, Mass., was in Dallas recently en route from Florida to the west coast. Mr. Greenblatt is also interested in the Metro Boston exchange and the New England "Birth of a Nation."

PRAIRIE STATES NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Cut Rates During Epidemic.

OMAHA, NEB.—Film exchanges were good samaritans to members of the Motion Picture Exhibitors' League of Omaha during the scarlet fever scare. Rental prices were cut in half to members of the association.

The members found a disinfectant at $1.40 a gallon which reduced the cost to each theater to about $1 a day, fumigating twice a week.

Builds Local Nest.

The Blue Bird Photo Plays, Inc., has opened its Omaha, Neb., offices at 1122 Farnam street with J. Mitchell in charge. The Blue Bird has a flourishing list of theaters already using the new service.

Offers Scenario Prize of $50.

The Omaha World Herald has offered $50 for a three-reel scenario which will be a good story, yet show off Omaha, the state university at Lincoln and the World Herald's new building. The judges are Keene A. Abbott, critic of the World Herald, Mrs. George Bernard Prinz, of the Drama League, and Edward Lynch, a stock dramatic leader who is to play the principal part. The contest closes Feb. 29.

A $100 Scenario Prize.

Governors of the Ak-Sar-Ben, a big Omaha fete, offer $100 for a scenario for "The Birth of the State," a photoplay depicting historical events of Nebraska in the last half century. It will be produced as a part of the celebration of the fiftieth anniversary of the state. The contest closes March 15.

New Nebraska Theaters.

Elm Crek, Neb.—Manager Yonney has opened a moving picture show here.

Reynolds, Neb.—Ray Bothwell has been planning to open a moving picture show at Reynolds.

Lincoln, Neb.—L. M. ("Joe") Garman has resigned as manager of the Orpheum theater and other enterprises of the Acme Amusmeent Company of this city.

Nelson, Neb.—Jay Robinson has opened a moving picture theater here.

Gering, Neb.—Manager Armbus, of the Pastime theater at Gering, has purchased a site for new theater to be erected this spring.

IN IOWA.

Exhibitor Thompson to Go With Fox.

Dubuque, Ia.—In order to accept a position as traveling representative for the

Fox Film Corporation of Minneapolis, A. C. Thompson sold the Star theater at Dubuque, Ia., to Fred Yount, manager of the Family theater at Twenty-second street and Couler avenue in that city. Thompson will have a territory comprising Iowa, Minnesota, North Dakota, South Dakota and Montana.

"Birth of Nation" Dates.

Iowa dates for "The Birth of a Nation" include Englert theater, Iowa City, week of February 21; Atlantic theater, Atlantic, February 28-29 and March 1, and Waterloo theater, Waterloo, return date.

Theater Changes in Iowa.

Goldfield, Ia.—W. F. Smith, who owns the Colonial theater at Clarion, Ia., has purchased the Cosmo theater of this place, and will operate both houses jointly.

Onida, Ia.—A new moving picture theater is to be opened here, it is reported.

Essex, Ia.—The Scenic theater here has gone out of business after nine years.

Burlington, Ia.—Plans have been completed by Architect Werhly for the new moving picture theater to be erected in this city by the Elite company.

Indianola, Ia.—James Tharp and F. C. Walker have purchased the moving picture theater here. They have been enlarging the building.

Wyoming, Ia.—N. E. Hoffman of Tama City, Ia., has purchased the Palace theater at Wyoming.

Cedar Falls, Ia.—A. H. Erickson and son, Ralph, of Toledo, Ia., have purchased a moving picture theater here.

Archer, Ia.—The Primghar moving picture company of Primghar, Ia., has been preparing to open a moving picture show here.

Belle Plaine, Ia.—G. D. Denine has sold the Nemo theater of this place to Oscar H. Strine of Boone.

Blairsburg, Ia.—Charles Castner has purchased the moving picture theater here, from Ray Wilson.

Clarion, Ia.—Richard Lampfers will open a new moving picture show here.

Ideas from Iowa Exhibitors.

Manager J. E. Benton of the Comet theater at Albia, Ia., has made every Monday feature night. Bookings include "The Juggernaut," "Graustark," "Island of Regeneration" and "The Rosary."

The Paramount feature, "The Dictator," was booked by Iowa City, Ia., Elks in connection with their annual show.

"The Miracle of Life" was shown at the Strand theater in Ottumwa, Ia., for the benefit of the Sacred Heart School.

Manager Dondell celebrated his first anniversary of the Cozy theatre at Bellevue, Ia., with a special program.

Osage at its best, a local film, was shown by the Lyric theater at Osage, Ia.

Iowa Brevities.

"The Empress Theater News" is in Volume II. This is a page of space used in a local paper by Manager John T. Cummins to exploit attractions at the Empress theater in Cherokee, Ia.

The Royal and Amuse theaters in Dubuque, Ia., are now showing Mutual programs exclusively. The Amuse will install a new ventilating system.

IN DENVER.

May Enlarge The United States Theater.

The United States theater, one of Denver's newest downtown photoplay houses, which for several months was operated under lease by R. H. McCluskey, has closed down. Plans for the future of the theater are a matter of much discussion in the local field. McCluskey's retirement is said to be due to the expiration of his lease, which the owners would not renew, and it is understood that Albert Lewin, principal owner is considering plans for remodelling and enlarging the theater. If his plans mature, it is reported, he will make it one of the largest moving picture houses in Denver and will conduct it himself.

Screen Club Begins

At Denver the Newly Formed Rocky Mountain Screen Club Is Now a Reality—Several Important Moves for Betterment of the Business Expected—Co-operation of Interest One of the Things Aimed At.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—The Rocky Mountain Screen Club is now a reality. Following the preliminary gathering of the organizers when a committee was named to draw up a constitution and by-laws, another meeting was held Sunday and the club formally launched. The last session was larger and more enthusiastic than the first and the success of the organization is assured from the outset.

For Co-operation.

Only routine business incident to the organizing of the club and getting it under way was discussed Sunday. When these details are completed the club will take up actively the question of bettering moving picture conditions in this territory. Several important moves are contemplated and much good is expected to come from the co-operation of all the various interests in the Rocky Mountain region.

Up to now it has been a case of each man for himself. There has been no co-operation either among the exchange men or the exhibitors and little between the film distributor and the theater owner whom he supplies. This more than anything else has tended to retard the growth of the moving picture industry to the extent that it would have grown under more favorable conditions.

At the meeting Sunday a board of directors composed of thirteen members was elected. Equal representation was given to the exchanges, Denver exhibitors and out-of-town exhibitors with the odd member representing the supply houses, or accessory dealers.

This committee was empowered to incorporate, select clubrooms, buy equipment for the same, and to engage attendants for the organization's headquarters.

Their first act was to engage Attorney W. E. Foley, a prominent member of Denver's legal fraternity and a big booster of the moving picture industry, to incorporate the club.

To Select Clubrooms.

A committee composed of H. E. Huffman, George A. Killam and H. H. Buckwalter was named to select clubrooms and attend to the matter of furnishing them. It was announced that arrangements had been practically completed for a suite of rooms in the Savoy Hotel, one of the city's most fashionable hostelries and which is located centrally.

Officers of the Club will be elected later. The personnel of the board of directors follows: H. T. Nolan, George A. Killam, F. H. Fairchild, H. E. Huffman, W. S. Rand, Frank Tammen, Albert Hagan, Frank Harris, E. L. Walker, W. H. Cree, H. H. Quine, W. E. Scott and E. W. Anderson.

NEW EXCHANGE MANAGERS.

J. S. Appelgate Heads Local Pathe and W. T. Binford at Metro Helm.

Two new film exchange managers made their bow in Denver this week at the Metro and Pathe offices. In the former case, William T. Binford assumes charge, succeeding A. S. Bailey, and in the Pathe, J. S. Appelgate takes the place of H. L. Knappen.

Metro Expansion.

The Metro change is due to the expansion of service. A new branch office has been established in Salt Lake and Mr. Bailey goes to the Utah metropolis to manage it. Mr. Binford, his successor, graduates from the position of road man. He has been with the Metro company since its establishment in this territory and is said to know more exhibitors in Colorado, Wyoming and New Mexico than any man connected with the film industry.

Prior to his going to the Metro, Mr. Binford was for years associated with the Mutual as a road man. Before this he was on the Pacific Coast with various motion picture companies.

W. B. Glasser, Assistant at the Metro.

On assuming charge of the office Mr. Binford announced the appointment of W. B. Glasser as assistant manager and booking agent. Glasser recently returned to Denver from Detroit where he was connected with the Mutual office.

New Salt Lake Office.

J. J. Ungar, traveling representative of the Metro Co., is supervising the establishment of the new office at Salt Lake. It will be operated as a branch of the Denver office. Frederick Langtry of New York, who has been on the Pacific Coast for several months, will become road man for the Metro. For the present he will work out of the Salt Lake office and devote his time exclusively to the Utah territory.

At the Pathe Office.

The change at the Pathe office is a promotion for both Mr. Knappen, the retiring manager, and his successor, Mr. Appelgate. Mr. Knappen goes to Atlanta to reorganize the office, which is said to be in a slump. No changes have been made in the Denver force and, according to Mr. Appelgate, it is not likely that there will be any.

"Tess" Comes Back Strong.

Almost two years after its original release "Tess of the Storm Country" has taken Denver by storm. It sounds strange but nevertheless is a fact. This picture, rated as the best of the Mary Pickford series, has broken house records in a half dozen local theaters and as a result there is a wild scramble among exhibitors all over the territory to book it.

Harry Ferguson, Traveling Exhibitor.

Harry Ferguson, an old timer in the moving picture game, has sold his Annex theater to A. B. Cook and has taken to the road with a number of state right features. He has fitted up an automobile with camping facilities and will spend the summer in the opening, showing his films in whatever towns he strikes in his travels.

O. S. Taylor With Mutual.

O. S. Taylor, former owner of the Rex theater at Raton, N. M., has sold out his interests there and will go on the road for the Mutual Film Corporation out of Salk Lake. He succeeds George Mayne, who has accepted a road job with the Bluebird company.

Local Theater Changes.

Boulder, Colo.—Manager W. E. Scott of the Mutual Exchange sold complete booth equipment for two new theaters, one to be installed by Frank L. Perry at Aguilar, Colo., and another to be opened by A. B. Humphreys at Lakewood, a mining camp in the Tungsten Belt in Boulder County. He also supplied equipment for New Isis which W. C. Lemaster will conduct at Victor. A Power's 6 machine was a part of the equipment in each instance.

J. R. Bradley has purchased and reopened the Empress theater at Boulder.

Trinidad, Colo.—Jack Nash of Trinidad has taken over the Bio theater there and will remodel it and operate it under the name of the Strand.

East Denver.—M. Fourcade has purchased the Emblem theater in East Denver from W. A. Hart.

Labor Against Censoring

In San Francisco the Theatrical Federation, Representing Six Labor Unions, Adopts Resolution Condemning Censorship as un-American—Presented to the Board of Supervisors of the City.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CALIF.—At a recent meeting of the Theatrical Federation of San Francisco, representing six labor unions with a combined membership of more than three thousand, the censorship of moving pictures was roundly condemned as being un-American in principle and a resolution was adopted to be presented to the Board of Supervisors of this city shortly asking that the present ordinance be repealed. This resolution, which was presented by Business Agent Leslie G. Dolliver, of the Movig Picture Operators' Union, is as follows:

The Resolution.

Whereas, we believe the existing city ordinances regulating moving picture exhibitions are discriminatory, arbitrary and oppressive; and, whereas, the motion picture drama has attained a standard of excellence which we believe places the moving picture theater on the same plane with the so-called legitimate theater as an educational force in the community and as a medium for the free expression of thought; and whereas the so-called legitimate theater is compelled neither to secure a permit nor to submit to censorship, although the human voice adds realism to productions presented on the legitimate stage against which objection has been made when reproduced in the silent drama; and, whereas, censorship has occomplished no beneficial results anywhere it has been tried, and efforts to establish boards of censorship have been defeated in all but one of the states in which such effort has been made; and, whereas, any censorship is un-American in principle and contrary to the principle of free speech guaranteed to us by the Constitution; and, whereas, any movement calculated to hamper the growth of the motion picture industry or to increase the expense and difficulties connected with moving picture manufacture and production cannot fail to cause injury and financial loss to us; therefore, be it Resolved, That we, the Theatrical Federation of San Francisco urge the Board of Supervisors to repeal the present ordinances and adopt a new ordinance which shall cover both theatrical and moving picture exhibitions doing away with censorship and with the permit clause which places the moving picture exhibition at a disadvantage in competition with other exhibitions.

SCREEN CLUB'S OPEN HOUSE.

The Screen Club of San Francisco featured an open house entertainment on the evening of Feb. 5, the affair being well attended in spite of the stormy weather. The entertainment for the evening was arranged by Sid Grauman, president of the club and manager of the Empress theater, and Bert Levey, also well known in local vaudeville and moving picture circles. This consisted of high class vaudeville acts from local theaters, with an added attraction from outside sources. Refreshments were furnished free and dancing was indulged in until an early hour.

ON EXPOSITION GROUNDS.

Several large California producing concerns have applied for permission to make moving pictures on the grounds of the Panama-Pacific International Exposition at San Francisco and the Division of Works favors the plan. None of the main exhibition palaces have been removed and for the most part the grounds are as beautiful as ever. It is the plan of producers to stage a number of dramas, using the great buildings as a background.

ACKERMAN & HARRIS EXPAND.

Ackerman & Harris, who conduct the Hippodrome theaters at San Francisco and Oakland, and who are well known in the local moving picture field, have taken over the Orpheum at Portland, Ore., and the two partners will shortly leave for that city to superintend the remodeling of the new house. The Portland Hippodrome, as it will be called, will be under the management of Joseph Mueller, formerly of Spokane, Wash.

LEON NETTER TO GO EAST.

Leon Netter, who has been associated with Sol Lesser for several years, and who has had charge of the All Star Feature Distributors, Inc., since its organization, has tendered his resignation to become effective the first of March and shortly after that date will leave for New York. While his plans are not definitely settled it is likely that he may join Mr. Lesser in marketing the "Ne'er-Do-Well" and may again return to San Francisco. He leaves the local exchange with the good will of all, the change being made to enter new fields.

District Manager Covers Territory.

J. J. Unger, who was recently appointed Pacific Coast manager for the Metro, is making a tour of inspection of all of the branch houses in this territory, including Portland, Seattle, Salt Lake City and Denver. Manager Louis Reichert, of the San Francisco branch, is well satisfied with the manner in which business is coming in, a steady increase having been noted, despite adverse weather conditions.

Edison Theater to Show Paramount.

The Edison theater on Powell street, near Market, will, in the future, show Paramount productions, the change in policy to become effective at once. These will be shown about sixty days after their initial presentation in the Imperial theater.

Exhibitors Come to Town.

In spite of the fact that heavy rains are still being experienced a number of exhibitors from outside points have been here during the past week to look over late releases and to secure equipment for their houses in preparation for spring business.

Among these have been Emil Kehrlin, of the Kinema theater, Fresno, Calif.; J. Pezzaglia, of the Netherlands Amusement Co., Rio Vista, Calif.; C. A. Beck, of the Lyric, Fresno, Calif.; F. B. Finch, of Aetna Mills, Calif., and Louis Marks, of Sacramento, Calif.

S. Thompson, of Colfax, Calif., was also a recent visitor here and announced that he was arranging to open a circuit of small houses in the mountain district. I. F. Morris, of the Sequoia theater, Sacramento, who has been making such a success with the Fox service, and L. F. Williams, of the Unique theater, Santa Cruz, Calif., who is also a Fox devotee, were here recently to inspect some of the late releases.

San Francisco Gleanings.

M. Atlas, who conducts the Flag theater on North Beach, has taken over the All Star theater on Sutter street, near Fillmore, and will open this at an early date.

The Vicksburg theater at Vicksburg and twenty-fourth streets, has been purchased from George Knowles by Ed. Bergstrom.

A. F. Arents, formerly located in the Fillmore district, is now making his headquarters with the Big "A" Poster Renting Company at 120 Golden Gate avenue, where he conducts the art department. His shop is located on Jones street.

C. L. Williams, of the C. L. Williams Company, is interested in the big amusement park being constructed at Surf Beach, Alameda, and will have a number of concessions there. He is now dividing his attention between this and his film exchange business.

The Market Street theater enjoyed the greatest volume of business in its history on the opening day with Mutual Masterpictures, and the success of the new policy of showing feature productions in this house is now assured.

Great success has been met with by the All Star Feature Distributors, Inc., in booking the "Ne'er-Do-Well" in this territory. This attraction will shortly be shown at the Macdonough theater at Oakland for two weeks and one week in Stockton, Fresno, San Jose and Sacramento, places where full week runs are unusual.

California News.

San Rafael, Calif.—The old Victory theater at San Rafael, Calif., has been taken over by R. H. Hargadine and J. B. Brennman and has been reopened as the Marin theater.

The California Motion Picture Corporation has a large force of men at work at its grounds at San Rafael, Calif., erecting a new studio of large size.

Newcastle, Calif.—F. E. Setley has taken over the Castle theater in this place and will give three shows a week at 10 cents.

Whittier, Calif.—The Gale Theatrical Company has been granted a permit by the State Commission of Corporations to proceed with its plans for starting a moving picture house here.

Oakland, Calif.—The many friends of C. W. Midgley, of the Franklin theater, Oakland, Calif., were pained to learn recently of the death of his mother, Mrs. Mary Midgley, of Salt Lake City. Mrs. Midgley had been in Oakland only six days, having come on a visit to her son, when she was stricken with acute pneumonia.

Los Angeles, Calif.—The Pathescope Company of Southern California has been incorporated in this city by D. W. Nefsy, F. S. Fell, T. J. Dugan and C. W. Slater with a capital stock of $25,000.

The Commission of Corporations has granted a permit to the Moral Feature Film Corporation of Los Angeles to sell stock and to issue shares to Wm. A. Hoefgen in exchange for services and money advanced by him. It is proposed to produce a picture drama which has been indorsed by prohibition leaders.

MANAGERS' ASSOCIATION DANCE

Managers York and Ruffner Run O. H. Big Event.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Charles Chaplins, Yama Yama girls, Colonial Dames, Deadwood Dicks and Simon Legrees danced at the masquerade ball for the benefit of the Spokane Inter-State Fair Association, which was given in the Davenport hotel, Monday night, February 7.

It was given under the auspices of the Spokane Theatrical Managers' Association with Charles Yorke of the Auditorium and Ralph Ruffner of the Liberty in charge of arrangements.

Moving pictures of the event were taken by James McConahey of the Best Show. Mr. Ruffner reports that the proceeds for the fair association runs about $4,500. Reports that there were 3,500 persons in attendance. Representatives of theatrical companies, appearing at the local theaters, also the Wilkes Stock Company, aside from representatives of all the moving picture houses of the city were in attendance. The event was declared the greatest in the history of the hotel, which was occupied about a year ago.

Feature Films in Spokane.

Mignon Anderson in "The Woman In Politics," the Mutual production, played to capacity houses at the Class A Spokane and most of the audiences were women, which was thought to be mainly due to the fact that Washington women vote and take an active interest in politics and civic affairs.

Olga Petrova appeared at the Class A,

just a week after schedule, due to the fact that the film was snowbound in the Cascade mountains between Spokane and Seattle for several days. Other films, as well as several passenger trains, were also snowbound some days. The theater received many calls, daily, to know when the pictures would run and large audiences greeted the initial presentation.

Frank Hurley's Australian pictures, showing native and other scenes of the interior, are drawing well at the Clemmer. The second section of the films have been shown.

The Chicago Tribune's German War pictures, also tied up in the snow for some days, arrived and are being presented to large audiences.

A VETERAN PICTURE MAN.

James McConahey, proprietor and manager of the Best Show, the home of General Film Company releases in Spokane, Wash., is one of the veteran moving picture men of the West.

He engaged in the business in San Francisco in 1896 and aside from learning the art of operating, took a hand at operating a moving picture camera, which he mastered, having previously had photographic experience. He opened his first moving picture house in Spokane in 1900 and in 1901 went on the road as an exhibitor, purchasing his films outright and exhibiting them in theaters and halls from Los Angeles, Cal., to Vancouver, B. C., and from Puget Sound to the Mississippi river.

About four years ago while running a photo and post card studio in Spokane he rented the building in which the Dreamland picture show had just closed and opened the Best Show, which he still owns.

James McConahey.

Mr. McConahey has taken moving pictures of various events in the city since opening the Best, some of which he exhibited and some of which have been exhibited throughout the country, including recent pictures of Spokane and its streets, shown by the Bell Telephone company in its exhibit throughout the country, of cities touched by its transcontinental telephone system. After starting the Best he was not long making a success where others had failed and additional to that operated the American theater for many months as a moving picture house before a stock company returned to it. He has also taught two of his sons to operate machines as well as one of them to take moving pictures.

He has also had charge of the open-air moving pictures at Natatorium park for several seasons.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

HIPPODROME 5-CENT MATINEES.

Manager H. J. Brown of the Hippodrome, Spokane, now announces admission to all matinees except Sundays at five cents and children accompanied by adults are admitted free. This change was started Monday, Jan. 31, and carried with it that half of the receipts from the German War Pictures would go to the fund for crippled soldiers. He announces that the change has made a hit with patrons.

The Moving Picture World is the leading picture trade journal.

Pay in Advance

Exchanges Serving Oregon and Washington Demand Film Rentals in Advance—Purpose to Protect Exchanges and Exhibitors Who Pay Their Bills—Plan Is Received With But Little Opposition.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, OREGON—Exchanges in this city serving all of Oregon and a part of Washington have sent letters to the exhibitors in the territory advising that after February 21 all film rentals must be paid for weekly in advance. By this arrangement, invoices for the next week's service will be mailed one week before the service called for in the invoice is shipped. To illustrate: The bill for the week of February 21 to February 26 will be mailed on February 14 and should reach the exhibitor not later than February 16. Then if the remittance is not received by February 18, a C. O. D. will be attached to the next shipment for the amount of the rental for the coming week.

This arrangement is the result of many conferences held by the exchange men in the Pacific Northwest and exchanges in Seattle as well as in Portland are involved in it. The reason given for its inauguration at this time is that during 1915 exchanges in this territory lost over $60,000 in bad accounts. It has been the custom of fly-by-night exhibitors to open a house in competition with some well established theatre, run a few weeks' bill at every exchange that would extend credit and after six weeks or so, skip out leaving all bills unpaid. Most of the exhibitors feel that this arrangement will eliminate this unfair competition, especially in suburban theatres but several established theatre men intimated that the exchange men's edict when applied to them seemingly questioned their business integrity and they believed the rule should be applied only where necessary.

People's Amusement Elects.

At the regular annual meeting of the stockholders of the People's Amusement Company, Portland, the following were elected directors: Max S. Hirsch, C. A. Malarkey, D. Solis Cohen, E. Shainwald, Dr. Holt C. Wilson, Fred H. Rothschild and M. Pallet. At the election of officers, Mr. Hirsch was elected president, Mr. Malarkey, vice president, Mr. Cohen, secretary and Mr. Shainwald, treasurer.

Oregon City Gets Censorship.

Oregon City now has a censor board. The city council authorized three of its members who comprise the committee on health and police to act as a board of censors. The jurisdiction of the new body is not known, however, as the charter makes no provision for it. An ordinance covering the subject is contemplated. The first official act of the board was to view and pass "Smashing the Vice Trust," recently condemned in Portland. Oregon City has two theaters.

"Avenging Conscience" Returns.

Orton E. Goodwin and Sol Baum, who toured Oregon with "The Avenging Conscience" have returned to Portland and report their trip to have been highly successful. They booked the picture solid throughout the state except for three days which was exceptional owing to storm conditions. At Sumpter, where a city ordinance requires a heavy license fee from travelling shows, the picture was classed under this head, but the council held a special meeting and waived the license. Goodwin and Baum are contemplating taking other big pictures on the road.

Erecting a Studio in Chicago.

L. H. Moomaw, of the American Lifeograph Company, Portland, one of the few successful producing companies away from established film centers, has gone to Chicago at the request of the Paramount company to assist in the construction of a studio there. An official of Paramount was in Portland in September and seeing the studio in Portland that had been erected after Mr. Moomaw's ideas, contracted for his services in erecting the Chicago studio.

Harry Hunter in Seattle.

Harry Hunter, who formerly booked "The Diamond From the Sky" from the Portland Mutual office, has gone to Seattle as road man for Blue Bird.

H. H. Hicks Visits.

H. H. Hicks, manager of the Pacific Coast division of the General Film Company, was in Portland recently on a tour of inspection. Other cities on this itinerary were Seattle, Salt Lake City and Butte.

"Ne'er-Do-Well" at the Heilig.

At the premier showing of the Ne'er-Do-Well in Portland, at the Heilig theater, February 13, Portland's largest showhouse was crowded to overflowing with hundreds of people on the sidewalk for the night performance.

Eastern Oregon Notes.

Theaters on the Wallowa branch of the O. W. R. & N., the Opera House, Enterprise; Peoples, Joseph; Opera House, Wallowa; Peoples, Elgin; Opera House, Lostine; have formed a circuit to lessen the cost of handling their films. The houses are separately owned but the bookings are handled by Miss Redmond who, with L. Vergere, conducts the Opera House at Enterprise.

The Vogt theater, The Dalles, after being remodelled, will show pictures.

Northwest Theater Changes.

St. Helens, Ore.—H. O. Strom purchased the Columbia theater, here from P. T. Evans and opened the house February 5, under the name of the Strand. Mr. Strom is contemplating extensive alterations in the theater.

Centralia, Wash.—The Rose theater, Centralia, abandoned pictures and put on stock with poor success.

Portland, Ore.—Edwin F. James, of the Majestic, has signed a year's contract to show the Pathe News. His film will show 100 feet of local pictures made and attached to the reel in Portland.

Ashland, Ore.—The Lyric theater at Ashland, Ore, has closed. The Vining, managed by O. T. Bergner, formerly of Portland has the monopoly on the business.

IN THE DAKOTAS.

By Northwest News Service.

Changes and New Houses.

GRAFTON, N. D.—John Piller has purchased the interest of C. A. Heen in the De Luxe theater at Grafton, N. D., and now is managing that house. John Lien retains his interest. Piller was the pioneer moving picture man of Grafton.

Garretson, S. D.—W. K. Kundtson and Charles Kent have opened a moving picture show in the opera house here. They also are partners in the furniture business.

Aberdeen, S. D.—The Idle Hour theater has passed into the control of McCarthy Bros., owners of the Lyric theater of this place.

The Strand will be the name of a new $50,000 vaudeville and moving picture theater at Aberdeen, S. D., to be erected in the spring by the recently incorporated C. W. Gates Amusement company. A site adjoining the Bijou theater has been purchased and the Bijou wil be razed. The site is 50 x 142. A pipe organ will be a feature.

Will Forbid Lotteries

Vancouver Board of Trade Discussion of Ticket Lotteries in Theaters Results in Mayor MacBeath's Order to Have Them Stopped After Feb. 19—May Not Forbid Those Already Under Way to Finish.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

VANCOUVER, B. C.—As a result of the recent meeting of the Vancouver Board of Trade, at which was discussed the question of the giving away by theaters and stores of tickets entitling the holders to participate in drawings for presents, R. L. Maitland, police court prosecutor, was requested this week to give Mayor MacBeath an opinion on the matter. He reported that the practice was against the code, and cited the recent conviction of the Hudson's Bay Company in Alberta, which was referred to in these columns last week.

Mayor Must Enforce Law.

Following a conference with Chief of Police McLennan, the mayor stated that he had no option in the matter but to instruct the chief to see that the law is carried out, and those who have been giving away presents through drawings were notified to that effect. It is thought, however, that those who have started giving tickets on automobiles, etc., to be drawn for on a certain date, will be allowed to proceed until the completion of their contests, but this is not definitely assured. The date set for the termination of country stores and similar schemes is February 19. It is not thought that the enforcement of the law will involve any interference with the contest now being conducted by the National Amusement Company, as the prizes to be awarded on March 11 are not to be drawn for, but will be given to those disposing of the most tickets.

For Patriotic Lotteries.

Sir Charles Hibbert Tupper, a barrister of Vancouver, has announced his intention to have the matter taken up with the government at Ottawa, with the object of having the statute amended so as to exclude lotteries held for patriotic purposes. Many articles are being raffled throughout Canada for the benefit of various funds connected with the war, and Sir Charles himself has just presented to the Patriotic Fund a limousine, on which it had been intended to sell chances at $2 each. Just how this matter will be viewed by the government is problematical, but it is a fact that much money has been collected in this way which under other conditions probably would not have been received at all.

EXPLAIN RAISE IN ADMISSION.

Winnipeg, Man.—Considerable adverse comment aroused by the recent raising of the admission price in Winnipeg theaters to 15 cents, has induced some of the local managers to give to the newspapers interviews justifying the raise, and stating the reasons therefor. A "Film Admirer" had written letters to the papers, giving an entirely unfair view of the advance in prices, and some of the managers decided that it would be the best policy to destroy the erroneous impression that had been created among many patrons.

W. P. Wilson, manager of the Lyceum, which was the first house to put the increased price into effect, stated that the film service in a first-class house costs about three times as much as it did three years ago. In addition to the usual expenses, there is now an extra war tax added to the regular duty on films, and this must be borne by the exhibitor. An extra tax on seating capacity is also paid. Mr. Wilson drew attention to the fact that the afternoon admission price still remains at ten cents, and also pointed out that 15 cents is the price generally charged in every city in Western Canada.

H. N. Jernberg, general manager of the Bijou and Province theaters, later said:

"The public today are continually clamoring for the best in filmdom and the moving picture theaters which have to meet the demand are under far greater expense than is realized. All our musicians, for instance, are union people, but the Province theater, in a desire to keep the best musicians on its staff, pays many of them more than the union scale. Speaking for my own two theaters, I want to say that we put off the increase as long as possible, but in order to keep our houses on a paying basis at all, the increase was absolutely necessary."

It is felt that this campaign of education by the exhibitors is the best possible solution of the problem, and it is expected that with a fuller understanding of the solution patrons will soon cease to object to the increased price.

W. F. Barrett, Universal's Winnipeg manager, who engineered the raise, reports that the half-dozen houses which have already gone to 15 cents are soon to be followed by several more.

Children's Special Shows.

Winnipeg.—The first of a series of special children's performances arranged by the Winnipeg Local Council of Women was given last Saturday at the Gaiety theater, and many children were on hand to enjoy the show. The pictures included a "Dreamy Dud" cartoon, "Children's Day at the Paris Zoo," "Scenes in Banff," and other similar subjects.

If these special performances continue as popular as expected, they will be carried on in various theaters in different parts of the city under the auspices of the Local Council. Members of the committee are always on hand to care for the younger children who may attend. The shows are to be continuous from 11 to 3, and constitute part of an effort to secure a better standard in the pictures shown for children.

Winnipeg Theater Reopens.

The Winnipeg theater in Winnipeg has been reopened by Manager Walker, it having been decided not to break in on the moving picture policy at the Walker theater for any except unusual attractions. A few shows, some of which have been gotten up locally, will be given at the Winnipeg, and it is stated that "The Birth of a Nation" will also play there on its return to the city.

Benefit Shows at Monarch Theater.

Edmonton, Alb.—Manager Allen of the Monarch theater in Edmonton recently assisted the Disraeli Club of that city in securing funds with which to construct a new club house. Members of the club sold tickets for the Thursday and Friday performances of "The Immigrant," with Valeska Surratt, and a percentage of the money so obtained was donated to the Club's building fund.

Against Overhanging Signs.

The sub-committee of the Winnipeg Board of Public Works appointed to consider the matter of electric signs, recently recommended that all signs which hang over the sidewalks should be taken down within fifteen months, and that the city electrician should rigidly enforce the existing by-laws covering their condition. The committee recommended also that the law department prepare the required by-law compelling property owners to remove the signs.

IN BRITISH COLUMBIA.

Heard at the Bluebird Office.

James E. Finch, manager of the Universal exchange in Vancouver, announced this week that he had just closed the largest contract for film service ever made with a single syndicate in British Columbia. The arrangements just completed include the showing of the new Blue Bird photoplays in Vancouver at the Colonial theater, under the management of Hector Quagliotti, and in Victoria at the Variety, controlled by L. J. Quagliotti, a brother of the Vancouver manager. These productions will be shown for a full week at each house, and although the date of the commencement of the service has not yet been fixed, it is stated that it will be in the near future.

Mr. Finch informed the WORLD man that the Blue Bird pictures will be released from the Vancouver office, and will be shown in this territory ahead of Calgary and other Alberta cities.

The Universal Broadway Features and their successors, the Red Feather Photoplays, will be transferred from the Variety in Victoria to the Romano, another house conducted by L. J. Quagliotti, and will be shown for half of each week, with a program of shorter Universal subjects for the other half.

The Variety has been closed during the present week, and is being completely renovated and redecorated. A special stage setting is being painted, and new poster frames will be installed in the lobby. The new decoration scheme includes the use of many potted palms and plants, and it is excepted that the house will be entirely transformed for the reopening next week. During the alterations "Graft" and other important pictures booked for the Variety are being shown at the Romano.

D. G. Walkley, manager of the Universal office in Calgary, left on February 12 for a trip to Toronto and New York, taken in connection with the Blue Bird productions and with a contemplated rearrangement of Universal releases in western Canada.

United Film Will Open Local Offices.

A letter just received by the WORLD correspondent from Henry Fischer, manager of the United Film Service, with headquarters at Toronto, states that this company contemplates establishing offices in Winnipeg and Vancouver some time next spring.

100 Alberta Picture Houses.

Statistics just compiled at Edmonton, Alberta, indicate that there are at present in that city 13 theaters licensed to show moving pictures, out of a total of 100 in the province. Fifty-four of these houses are divided between Edmonton, Calgary, Medicine Hat and Lethbridge, with the remaining 46 distributed broadcast, and extending as far north as Peace River Crossing.

Ideas and Local Notes.

Nelson, B. C.—The Starland theater of this place has been holding a series of sleigh rides for the children of the town. If the weather on advertised sleigh-ride days is too severe, children holding tickets are admitted free to the matinee.

Winnipeg.—On a recent evening the entire proceeds of both night shows given at the Elmwood theater were turned over to the Elmwood branch of the Red Cross Society.

The Strand theater in Winnipeg last week began the showing of Paramount pictures in conjunction with vaudeville. The Lasky "Carmen" and Victor Moore in "Snobs" were the productions shown during the first week.

The Majestic theater in Winnipeg, newly decorated, has reopened with Mutual service.

Kamloops B. C.—A short time ago both the Opera House and the Empress theater at Kamloops, B. C., were charging 15 and 25 cents for evening performances. The Opera House cut to 10 and 15 cents, and the Empress has lately followed suit.

Your particular attention is directed to the following forthcoming releases of David Horsley productions:

"A Law Unto Himself," **an extraordinary Western drama of an unusual type, picturized in five reels and featuring *Crane Wilbur. Released February 28,* as a Mutual Masterpicture, de luxe edition.**

"The Heart of Tara," **a thrilling and spectacular romance of India enacted in five reels by a select cast with *Margaret Gibson, William Clifford and the Bostock animals. Released March 4,* as a Mutual Masterpicture, de luxe edition.**

"Going Up," a Cub Comedy **of many humorous situations interspersed with thrilling moments, featuring *George Ovey. Released February 25.***

Each of these productions presents a player, or players, recognized as drawing cards. The productions themselves —in respect to story, acting, photography, settings, etc.— reach a high standard of perfection. In booking them you are assured of pictures that attract patronage—and please.

For bookings apply to your Mutual exchange.

DAVID HORSLEY PRODUCTIONS

Calendar of Daily Program Releases

Releases for Weeks Ending March 4 and March 11

(For Extended Table of Current Releases See Pages 1558, 1560, 1562.)

General Film Company.

Current Releases

MONDAY, FEBRUARY 28, 1916.

BIOGRAPH—The Burglar's Dilemma, (Drama) (Biograph-Reissue No. 39) 20121
LUBIN—At the Doors of Doom (Drama) 20122
ESSANAY—The Strange Case of Mary Page No. 6 (Two parts—Drama) .....
SELIG—Selig-Tribune No. 17, 1916 (Topical 20120
SELIG—The Grinning Skull (Three parts-Drama) .. 20116-7-8
VITAGRAPH—Her Bad Quarter of an Hour (Comedy-Drama) 20119

TUESDAY, FEBRUARY 29, 1916.

BIOGRAPH—What Happened to Peggy (Two parts-Drama) 20126-7
ESSANAY—The Surprise House (Two parts—Drama) 20123-4
KALEM—Winning the Widow (Comedy) 20125

WEDNESDAY, MARCH 1, 1916.

BIOGRAPH—The Indian (Three parts-Drama) 20130-1-2
ESSANAY—Cartoon of City of London (Cartoon-Comedy) 20129
—A Scenic Subject on the Same Reel .. 20129
KALEM—A Riddle in Rascals (Comedy) 20128

THURSDAY, MARCH 2, 1916.

LUBIN—Her Wayward Sister (Three parts-Drama) . 20133-4-5
SELIG—Selig-Tribune, No. 18, 1916 (Topical 20136
VIM—The Serenade (Comedy) 20137

FRIDAY, MARCH 3, 1916.

KALEM—A Leap Year Wooing (Comedy) 20141
KNCKERBOCKER STAR FEATURE—The Master Smiles (Three parts-Drama) 20138-9-40
VIM—The Artist's Model (Comedy) 20143
VITAGRAPH—Hearst-Vitagraph News Pictorial No. 12, 1916 (Topical).
VITAGRAPH—Tubby Turns the Tables (Comedy).. 20142

SATURDAY, MARCH 4, 1916.

ESSANAY—Beyond the Laws (Three parts-Drama) . 20144-5-6
KALEM—The Girl Telegrapher's Nerve (No. 69 of the Hazards of Helen "Railroad Series (Drama) 20151
LUBIN—Hamlet Made Over (Comedy) 20147
SELIG—The Uncut Diamond (Drama) 20152
VITAGRAPH—La Paloma (Three parts-Drama) (Broadway Star-Feature) 20148-9-50

General Film Company.

Advance Releases

MONDAY, MARCH 6, 1916.

BIOGRAPH—The House of Darkness (Drama) (Biograph—Reissue No. 40).
ESSANY—The Strange Case of Mary Page, No. 7 (Two parts-Drama)
LUBIN—Ophelia (Drama).
SELIG—Selig-Tribune No. 19, 1916 (Topical).
SELIG—The Dream of Eugene Aram (Three parts—Drama).
VITAGRAPH—Pansy's Papas (Comedy).
VITAGRAPH—Mrs Dane's Danger (Unit Program—Four parts drama).
VITAGRAPH—Bittersweet (Unit Program—Comedy).

TUESDAY, MARCH 7, 1916.

ESSANAY—The Intruder (Two parts-Drama).
KALEM—Maybe Moonshine (Comedy).
LUBIN—A Change of Heart (Two parts—Drama).

WEDNESDAY, MARCH 8, 1916.

BIOGRAPH—The Mystery of Orcival (Three parts—Drama).
ESSANAY—Canimated Nooz Pictorial No. 6 (Cartoon-Comedy).
KALEM—When Hubby Forgot (Farce- Comedy).

THURSDAY, MARCH 9, 1916.

LUBIN—Soldier Sons (Three parts—Drama).
SELIG—Selig-Tribune No. 20 1916 (Topical).
VIM—Bungles Elopement (Comedy).

FRIDAY, MARCH 10, 1916.

KALEM—Title Not Yet Announced.
KNICKERBOCKER STAR FEATURE—The Slave of Coruption (3 parts—Drama)).
VIM—Their Wedding Day (Comedy).
VITAGRAPH—Beaned by a Beanshooter (Comedy).
VITAGRAPH—Hearst-Vitagraph News Pictorial No. 13, 1916 (Topical).

SATURDAY, MARCH 11, 1916.

ESSANAY—A Man's Work (Three parts—Drama)
KALEM—A Race For Life (No. 70 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—Some Boxer (Comedy3.
SELIG—The Passing of Pete (Drama).
VITAGRAPH—Husks (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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Monday
March 6th

The House of Darkness

Directed by D. W. GRIFFITH

The drama of a ruined mind. For suspense and sincerity it has rarely been equaled.

Lillian Gish — Lionel Barrymore
Charles H. Mailes — Claire McDowell

The Biograph Re-issue

Wednesday
March 8th

The Mystery of Orcival

Directed by J. FARRELL MACDONALD

Perhaps the most celebrated of all detective mysteries—Emile Gaboriau's masterpiece.

Gretchen Hartman — Vera Sisson
Charles H. Mailes — G. Raymond Nye
Jack Mulhall — Charles Perley

The Three Reel Biograph

For casts and descriptions of all Biograph releases refer to your copy of PROGRAMS

Calendar of Daily Program Releases

Releases for Weeks Ending March 4 and March 11

(For Extended Table of Current Releases See Pages 1558, 1560, 1562.)

Universal Film Mfg. Company.

	Serial No.
SUNDAY, FEBRUARY 27, 1916.	
LAEMMLE—Her Greatest Story (Drama)	01228
L-KO—Dad's Dollars and Dirty Doings (Two parts Comedy)	01229
REX—No release this day.	
MONDAY, FEBRUARY 28, 1916.	
NESTOR—Cupid Trims His Lordship (Comedy)	01232
RED FEATHER PHOTOPLAY—The Lords of High Decision, (Five-part—Drama)	01231
UNIVERSAL SPECIAL FEATURE—Graft No. 12 "The Milk Battle" (Two parts—Drama)	01248
TUESDAY, FEBRUARY 29, 1916.	
GOLD SEAL—Lord John's Journal No. 4 "The Eye of Hours" (Three parts—Drama)	01233
IMP—Some Heroes (Comedy)	01234
REX—No release this day.	
WEDNESDAY, MARCH 1, 1916.	
ANIMATED WEEKLY—Number 8 (Topical)	01236
L-KO—Blue Blood But Black Skin (Two parts—Comedy)	01235
VICTOR—No release this day.	
THURSDAY, MARCH 2, 1916.	
BIG-U—Shackles (Drama)	01238
JOKER—Love Laughs at the Law (Comedy)	01239
LAEMMLE—The Heart of Bonita (Two parts—Mexican—Drama)	01237
FRIDAY, MARCH 3, 1916.	
IMP—The Hoax House (Two parts—Comedy—Drama)	01240
NESTOR—The Lion's Breath (Comedy)	01242
REX—In the Heart of a Shell (Juvenile—Drama)	01241
SATURDAY, MARCH 4, 1916.	
BISON—The One Woman (Three parts—Smuggling —Dr)	01243
JOKER—No releases this day.	
POWERS—Uncle Sam At Work—No. 11—"To Arms" (Educational)	01244
SUNDAY, MARCH 5, 1916.	
LAEMMLE—The Blackmailer (Drama)	
L-KO—Gertie's Awful Fix (Comedy)	
REX—Saved by a Song (Two parts—Drama)	
MONDAY, MARCH 6, 1916.	
NESTOR—Their Only Son (Comedy)	01250
RED FEATHER PHOTOPLAY—The Target (Five parts—Drama)	01249
UNIVERSAL SPECIAL FEATURE—Graft No. 13—"The Powder Trust and the War (Two parts—Drama).	01266
TUESDAY, MARCH 7, 1916.	
GOLD SEAL—The Winning of Miss Construe (Three parts—Human Interest-Comedy-Drama)	01251
IMP—Sunlight and Shadows (Western—Drama)	01252
REX—No release this day.	
WEDNESDAY, MARCH 8, 1916.	
ANIMATED WEEKLY—Number 10, (Topical)	01255
LAEMMLE—The Windward Anchor (Drama)	01253
L-KO—False Friends and Fire Alarms (Two parts—Comedy)	01254
THURSDAY, MARCH 9, 1916.	
LAEMMLE—Lavinia Comes Home (Two parts—Heart Interest—Drama)	01256
POWERS—Warriors of the Air	01258
—A Romance of Toyland (Novelty)	01258
REX—The Dumb Bandit (Drama)	01257
FRIDAY, MARCH 10, 1916.	
IMP—The Doll Doctor (Two parts—Modern—Drama)	01259
NESTOR—When Lizzie Disappeared (Comedy)	01261
VICTOR—Their Act (Comedy—Drama)	01260
SATURDAY, MARCH 11, 1916.	
BISON—The Quarter Breed (Three parts—Western Drama)	01262
JOKER—No release this day.	
POWERS—Uncle Sam At Work, No. 12 (Educational)	01263

Mutual Film Corporation.

	Serial No.
SUNDAY, FEBRUARY 27, 1916.	
BEAUTY—Cooking His Goose (Comedy).	
GAUMONT—See America First No. 24 (Scenic)	04508
—Keeping Up with the Joneses (Cartoon-Comedy)	04508
VOGUE—The Candy Cook (Comedy)	04510
MONDAY, FEBRUARY 28, 1916.	
MUTUAL MASTERPICTURE DE LUXE—A Law Unto Himself (Centaur—Five parts—Western—Drama) (No. 74)	
TUESDAY, FEBRUARY 29, 1916.	
AMERICAN—The Happy Masquerader (Three parts—Drama)	04511-2-3
FALSTAFF—Rustie Reggie's Record (Comedy)	04514
WEDNESDAY, MARCH 1, 1916.	
BEAUTY—Johnny's Jumble (Comedy)	04518
THANHOUSER—What Doris Did (Three parts—Drama)	04515-6-7
THURSDAY, MARCH 2, 1916.	
FALSTAFF—Maude Muller Modernized (Comedy)	04520
MUTUAL MASTERPICTURE DE LUXE—Embers, (American—Five parts—Sociological—Drama) (No. 75)	
MUTUAL WEEKLY—Number 61 (Topical)	04521
VOGUE—Title Not Yet Announced	04519
FRIDAY, MARCH 3, 1916.	
CUB—The Desperate Chance (Comedy)	04525
MUSTANG—Margy of the Foothills (Three parts—Western—Drama)	04522-3-4
SATURDAY, MARCH 4, 1916.	
MUTUAL MASTERPICTURE DE LUXE—The Heart of Tara (Centaur—Oriental—Drama) (No. 76)	
SUNDAY, MARCH 5, 1916.	
BEAUTY—Dad's College Widow (Comedy)	04527
GAUMONT—See America First No. 25 (Scenic)	04526
—Keeping Up with the Joneses (Cartoon-Comedy)	04526
VOGUE—All Balled Up (Comedy)	04528
MONDAY, MARCH 6, 1916.	
MUTUAL MASTERPICTURE DE LUXE—According to Law (Gaumont—Five parts—Sociological—Drama) (No. 77).	
TUESDAY, MARCH 7, 1916.	
AMERICAN—The Silken Spider (Three parts—Society-Drama)	04529-30-1
FALSTAFF—Oscar The Oyster Opener (Comedy)	04532
WEDNESDAY, MARCH 8, 1916.	
BEAUTY—The Gay Blade's Last Scrape (Comedy)	04536
THANHOUSER—The Cruise of Fate (Three parts—Society-Drama)	04533-4-5
THURSDAY, MARCH 9, 1916.	
FALSTAFF—Ambitious Awkward Andy (Comedy)	04538
MUTUAL MASTERPICTURE DE LUXE—True Nobility (American—Five parts—Drama) (No. 78).	
MUTUAL WEEKLY—Number 62 (Topical).	04539
VOGUE—Title not yet announced	04537
FRIDAY, MARCH 10, 1916.	
CUB—Title not yet announced	04543
MUSTANG—Curfew Corliss (Three parts—Western—Drama)	04540-1-2
SATURDAY, MARCH 11, 1916.	
MUTUAL MASTERPICTURE DE LUXE—The Flight of the Duchess (Thanhouser—Five parts—Comedy-Drama) (No. 79)	

EXTRA

Announcing the amazing new and wonderful UNIVERSAL Serial---"Peg O' The Ring"---to be released immediately after "GRAFT" which is now packing thousands of theatres weekly. Watch and Wait for further particulars on this new Serial unique which we promise will be the most colossal Serial Box Office attraction ever staged. The Leading Players---the number of episodes---etc., to be announced later. In the meantime don't even think of booking any other serial. Wait and Watch!

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Stories of the Films

ESSANAY.

THE HOUSE OF SURPRISE (Two Parts—Feb. 29).- The cast: Sammy Bennett, a millionaire's son (John Junior); Ruth Wilton, a wealthy bachelor girl (Elizabeth Burbridge).

Sammy Bennett, son of a millionaire, is chided by his attorney who tells him he has had no worldly experience. Sammy takes the lecture to heart and starts in search of adventure. Before long he is engaged in a fight. This one is followed by many more and finally he is loaded in a box car by two tramps after being knocked unconscious. He is put off the train and wanders to an unoccupied country home where he gains entrance and falls asleep on a couch. While he sleeps, Ruth Wilton, a wealthy bachelor girl, enters, who believes that every suitor is a fortune hunter, and who has fled from her city home to a newly acquired country place to escape the attentions of unwelcome suitors. She takes Sammy for a burglar and shoots him in the ankle. After doing so she repents and offers him a job as janitor when he recovers. She finds herself more than interested in him. The cook falls in love with him and finaly is discharged by her jealous employer. Sammy is then made cook, and it is while he is thus employed that he is discovered by his attorney and his identity made known to Ruth. She at last has found a man who is not a fortune hunter.

BEYOND THE LAW (Three Parts—March 4).—The cast: Rivers, the Snowburner (E. H. Calvert); Hattie MacGreggor (Marguerite Clayton); her father (Hugh E. Thompson); Shanty Moir (Jack Meredith).

Shanty Moir is the terror of "Fifty-mile" camp, a mining settlement in the great north country. He operates a gold mine, the location of which he keeps secret. By brute force he compels Roy MacGreggor, half owner of the mine, to do the work of a horse. He intends to kill him when the gold supply is exhausted. Hattie, MacGreggor's daughter, is rescued by Rivers, known as the Snowburner, at "Hell" camp. She and her uncle are searching for Shanty, whom they think has killed her father. After hearing the fate of MacGreggor, Rivers decides to locate the gold mine. Pretending to be a half wit, he goes to "Fifty-mile" camp where he meets Shanty and allows him to take him to the mine as a slave. After he has learned the location of the mine and found MacGreggor alive, he kills Shanty in a handtohand fight. Taking all the gold Shanty possessed, Rivers starts back to "Hell" camp with MacGreggor. When MacGreggor's daughter, Hattie, sees her father still alive, she throws her arms about River's neck and begs him never to leave her.

VERNON HOWE BAILEY'S SKETCH BOOK OF LONDON (March 1).—This is a split reel release, the first five hundred feet containing sketches of all the points of interest in London. The drawings were made by Vernon Howe Bailey, who has gained a wide reputation in this country and abroad for this particular line of work. Mr. Bailey pictures the Tower of London where centuries ago many of the noblemen and aristocrats were executed and which is used today as a prison. He also draws the Bank of England, London Bridge, St. Paul's Cathedral, Westminister Abbey, the House of Parliament, Buckingham Palace, where the King of England resides, the Thames embankment, showing the Hotels Cecil and Savoy which are so well known among Americans, Trafalgar Square, the National Museum and many other interesting views. These drawings have a great educational value as the history of the various spots is inserted in subtitles.

The remaining five hundred feet contains scenes taken of the winter sports in Montreal.

"THE BRIDESMAID'S SECRET" (Two parts—Feb. 22.) The Cast: John Dempster (John Lorenz); Muriel Carroll, his fiancee (Marion Murray); Hazel Field, her schoolmate (Firtzi Ridgeway).

Muriel Carroll writes to her school chum, Hazel Field, asking her to come to the city to be bridesmaid at her wedding. Hazel decides to go. On the day of her departure for the city it so happens that John Dempster, Muriel's fiance, that evening is to give a stag party to bid farewell to his bachelor days. Hazel's train is three hours late and Muriel misses her at the station. Unaccustomed to the ways of the city, Hazel strolls into the street, where she summons a cabman to take her to Muriel's home. Instead she is taken to a vice resort and held captive in a room.

Late in the evening the boys at Dempster's decide to paint the town. John Dempster, while intoxicated, goes to the resort where Helen is held prisoner, and is ushered into the room with her. Never having seen her before, he attempts to attack her. He falls and strikes his head. When he gains consciousness Hazel shows him Muriel's letter and begs him to help her. He agrees to on the condition that the happenings of the night never be spoken of. She agrees. The next time she sees him is at his wedding. She then understands the meaning of the condition, but her lips are sealed.

"CANIMATED NOOZ PICTORIAL," No. 5 (Cartoon by Wallace A. Carlson. Feb. 23.) This is a split reel release containing five hundred feet of animated cartoons, part of which are a burlesque on the topics of the day, and the remainder one of the adventures of Dreamy Dud. Among the topics reviewed this week is a close-up view of Arthur Anthracite, candidate for the Alabama legislature, who makes a stand for wide-open chicken coops a great issue in his campaign; also General E. Speaking of the English army, who was recently decorated by King George for capturing a flock of weeny-wursts from the German commissary department. President Wilson and William Jennings Bryan are shown in some of their characteristic poses while hurling hot shots at each other on the question of preparedness. Probably the subject that will hold most interest at this particular time, when we are sadly in need of well-trained soldiers, is the performance of Luke McGlunk, son of old man McGlunk, champion pistol shot of Cacti, Ariz. Give him a good horse pistol and a few big rocks and he can play billiards with bullets. Luke posed especially for the Canimated Nooz. The remaining five hundred feet contain pictures of the daring ice sports in the vicinity of Quebec, Canada. This is an extremely entertaining release.

"THE DESPOILER" (Three Parts—Feb. 26). The cast: Bruce Cameron (Bryant Washburn); Ben Cameron, his father (Darwin Karr); Richard Warner (Edward Arnold); Mary, his wife (Warda Howard).

Ben Cameron, widowers, is rejected by Mary Rodgers, who marries Richard Warner. Cameron brings up his young son, Bruce, himself, and, prospering through his mine operations, soon finds his offspring a dissolute spendthrift. When he catches the boy trying to rob his safe he turns him out. Then Bruce seeks still worse companions and becomes known to the police as "The Shadow." Mary works behind a counter, as Richard makes little as a book keeper. "The Shadow," not knowing the sales woman as the girl his father desired to wed, thrusts a piece of lace into her cloak when nearly caught stealing it himself. Then he denounces her, and she, fearing such an accusation would cost her the position, pays for the silence. When she could stand it no longer, Cameron, the mine owner, and her former sweetheart, comes to town and taking advantage of an old promise that he would always be ready to help, she appeals to him. When "The Shadow" comes to collect again from Mary, he finds Cameron—his father. The son fearing his father would kill him rather than see him such a criminal, flourishes a pistol and is shot in a grapple. "You have killed 'The Shadow,' Mr. Cameron," the detectives congratulate him. In his anguish the millionaire collapses. Mary and Richard, unknowingly, are happy.

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VIM.

THE SERENADE (March 2). Schmitte, the leader of a street band is the proud father of Florence whose love is eagerly sought after by Plump and Runt, both members of the band. The fickle Florence not caring for either one, as her affections are centered around Harry Hick, determines to create trouble between Plump and Runt by deliberately making love to Runt. Inflamed by jealousy when he sees his little rival cuddled up in Florence's arms, Plump chases Runt out of the apartment by the aid of his bass horn. During their day's work on the streets the band is invited by a kind-hearted saloon keeper to refresh themselves at his bar. He tells them that they can have all the liquid refreshment that their musical instruments will hold.

This delights Plump who is the possessor of the bass horn, but infuriates Runt who plays the clarinet, hence he is unable to get enough beer to even wet his lips. Chagrined by this experience Runt enlists the aid of his fellow bandsmen with the exception of Plump and serenades Florence at her home. Plump also attempts to serenade the sweet miss but finding his solitary efforts unavailing against the united forces of Runt and the other members of the band, basely attempts to bribe the men to desert Runt and come to his assistance. Just as the serenade is about to commence, both Plump and Runt are dismayed to see the fickle Florence at the window enjoying the performance while reclining in the arms of her lover Hick. At this moment, a neighbor who is unable to appreciate the musical entertainment furnished by Plump and Runt, throws water upon them which landing in Plump's big horn just at the moment when Plump is blowing his hardest.

The result is that Florence and her lover are drenched by the blast which showers upon them, to the delight of Plump and Runt who agree to forget their rivalry and be friends once more.

"THE ARTIST'S MODEL (March 3). Pokes, the porter poses for Ethel, a struggling young artist. Ethel unfortunately is very short of ready money and in consequence is asked by her landlord to vacate her room at once. As a last desperate resort, Ethel tries to sell a painting of Pokes posing as an archer, but the rebuff handed to her by the critical and unsympathetic art dealer, is the final blow to her spirit, so she resolves to make a get-a-way from the apartments.

She conspires with Pokes to smuggle her trunk from the studio and when the latter comes to remove the trunk he unwittingly locks inside it, the landlord, who, while inspecting its contents and hearing his wife's voice on the corridor outside, had taken refuge in the trunk. Pokes starts to carry the trunk to the railroad station where Jabbs, the baggage man is anxiously awaiting the arrival of a trunk containing a shipment of gold consigned to a local bank.

Some crooks, who have learned of the expected shipment of gold mistake Ethel's trunk for that of the treasure chest, overpower Jabbs, and load the trunk with the unfortunate landlord inside, upon a truck which they have commandeered. Upon Ethel's arrival, Jabb's plight is discovered, the alarm given and the pursuit of the fleeing crooks is started. The police follow the desperate thieves and overtaking them through the help of Pokes and Jabbs finally succeed in releasing the landlord from his perilous position.

KNICKERBOCKER STAR FEATURES.

"THE MASTER SMILES" (Three Parts—March 3). It is a play in which is seen Satan, smiling a smile of triumph, as the helpless

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human beings work out their destiny in the glare of the White-lights.

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Fifteen years later we see Lucy, the baby of the Clements' home, now a charming girl, thirsting for the cup which had made her mother's life so bitter. Jack Goodwin, an ambitious miner from the West visits New York with his millions in wealth. Clement is anxious for Lucy to marry him, but Lucy, enticed by Francis Decker, a designing gambler, is lured to the cabaret, then to the office of a justice where they are married, Lucy hardly realizing the step she is taking.

Lucy brings her husband home, is cast out, and her downward path is steep. After a year of wretched existence, her baby dies, while she is unconscious in the emergency hospital. The governess, having received her downward push in the Clement mansion, is in the depths. To her Lucy's miserable husband turns. Later in a rough den, Lucy discovers her husband dead, circumstances hold her, and the courtroom scene shows many possibilities in the turn of the drama. Features portray guilt, innocence, revenge and despair. The guilty is left for the onlooker to select, while the scene fades, leaving Satan still with his grin of gratification. "So my play goes on. Who wins?—Never mind. Just watch the many more lured into the losing game by my master smile."

KALEM.

HAM THE DIVER (Feb. 22).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Miss Flirt (Ethel Teare); Mr. Newlywed (Jack MacDermott); Mrs. Newlywed (Juanita Sponsler). Written by Ham and Bud. Produced by William Beaudine.

Ham gets a job as a diver, while Bud is to be his assistant, pumping the air and hoisting him back to earth again. When Ham goes below Bud's job is irksome enough but when pretty Miss Flirt happens along it is entirely forgotten. The things that happen to Ham—abandoned by Bud—make a very enjoyable comedy.

EARNING HIS SALT (Second of the Ethel Teare Comedies—Feb. 23).—The cast: Durand (Anthony North); Jack (Jack MacDermott); Jean (Ethel Teare); Denton (Victor Rottman); Grace (Louise La Salle). Author, Hamilton Smith.

Jack likes the ladies, and, in addition he doesn't do enough work at his father's office to "earn his salt." When his sweetheart, Jean, urges that he be more serious he quits his father's employ and puts a "To Hire" sign on his automobile. With Jack in the unpleasant position of a public chauffeur all sorts of mix-ups follow, giving Jean an opportunity to kill two birds with one stone, curing him of his fickleness and frivolity.

THE NIGHT WATCH (Feb. 25).—The cast: Dr. Crawford (Robert Ellis); Edward Hawley (Richard Purdon); Ralph Hawley (Arthur Albertson); Ruth Crawford (Dallas Tyler). Author, Howard Irving Young. Produced by Robert Ellis.

A weak-willed youth lying at death's door, a physician struggling grimly to kindle into flame the last remaining spark of life, only to suddenly learn from the lips of his own erring daughter that this youth is the cause of his life's greatest sorrow—there is the tense situation on which this single reel drama is based. Through the long night watch the physician sways between the grip of his own bitter feelings toward this life entrusted to him and the honor of his calling.

SELIG.

SELIG-TRIBUNE No. 11 (Feb. 7.)

Montreal, Quebec.—Under the auspices of the Delorimer Driving Club, the winter race meet opens here with the largest attendance and best contest seen in recent years.

Miami, Fla.—Shark steaks will probably be plentiful here now that Captain Welch has broken the season's record by catching a shark weighting 650 pounds and measuring eight feet long.

Piraeus, Greece.—King Constantine breaking all precedents in a democratic interview with American newspaper correspondents appeals to American sense of fair play in behalf of Greece.

Selig-Tribune Feature Picture:

A Moro baby's daily bath
In ceremony's lacking—
He strays from hygiene's cleanly path
But he has his mother's backing.

Corpus Christi, Tex.—Patrons of the Selig-Tribune who, a short time ago, saw the gas well running wild here, will be interested in seeing it again—now on fire!

Cleveland, Ohio.—Go-Heah-Doongwa, a prince of the Mohawk tribe and two Mohawk chiefs reach here after traveling one thousand miles to present a sweet grass basket to Mrs. Woodrow Wilson.

Corea, Wash.—Four dead, two missing and twenty-four injured, comes as a result of an avalanche which sweeps two coaches of the Great Northern train off the tracks and down the mountain side.

Lynn, Mass.—Soccer football as played here, furnishes plenty of exercise for the husky members of the many rival teams in this vicinity.

Progresso, Tex.—Fifteen soldiers of Battery D, 4th Artillery, led by a Lieutenant across the Rio Grande, to rescue two comrades captured by Mexicans, lose four men by drowning.

Long Key, Fla.—The houseboat "Everglades" bearing Andrew Carnegie, the Pittsburg millionaire, and the tender "U. S. A." carrying Mr. Carnegie's physician and secretary, arrive here.

Boston, Mass.—The skating furore which has swept the north this winter strikes Boston hard, and brings to the Boston arena all the plain and fancy skaters in the city.

Waukegan, Ill.—The first Lady of the Land, Mrs. Woodrow Wilson, accompanying the President, finally consents to pose the first time for any motion picture, for the Selig-Tribune.

SELIG-TRIBUNE NO. 12 (Feb. 10.)

Corpus Christi, Tex.—Unloading a bale of cotton weighing 541 pounds, proves an easy task for Edward Brannen, a modern "Samson" who lives near here.

Miami, Fla.—Society debutantes do some high and fancy diving in the swimming pool at the Royal Palms Hotel here.

San Francisco, Calif.—While icy blasts blew elsewhere, old and young alike enjoy delightful summer weather in Golden Gate Park.

At Sea Guatanamo Bay.—President Wilson's statement that "the navy is now prepared for immediate war" is amply demonstrated at target practice here.

Marshfield, Mass.—"Sandy" Sherman has set aside here 50 acres of his estate as a "bird refuge" with the result that thousands of wild fowl now rest here undisturbed.

Near Strassburg, Germany.—These wagon loads of supplies on the way to the front seem to refute the rumor current in some sections that German resources are at a low ebb.

Quincy, Mass.—This large monument in honor of the heroes who, when the "Titanic" sank gave their lives to save others, will, when completed, stand in Potomac Park, Washington, D. C.

Aldershot, England.—England's preparedness for a prolongation of hostilities is shown in this enormous quantity of munitions.

Hickman, Ky.—With this whole section inundated by the swollen waters of the Mississippi, railway travel is almost entirely discontinued and transportation is by means of boats and rafts.

Selig-Tribune Feature Picture:

The ostrich plumes his blooming plume
With a contemplative shudder;
He knows when he is steered around,
His plume end is his rudder!

Davenport, Ia.—Observation platform speeches, thirty minutes apart, all day long, form the greater portion of President Wilson's strenuous preparedness campaign through Iowa.

"THE GRINNING SKULL" (Three parts—Feb. 28).—The cast: Madame Ward Howe (Eugenie Besserer); Donald Harvey (Lewis Cody); Winnifred Howe (Virginia Kirtley); Dorothy Kellog (Marion Warner); Rev. Giles Kellog (Fred Hearne); Charles Desmond (Leo Pierson); John Dermond (Richard Morris). Directed by George O. Nichols. Written by W. E. Wing.

Donald Harvey is engaged in the conducting of a mission in a large city which is supported by the idle rich. Madame Ward Howe and her daughter Winnifred, visit the mission frequently, and so it is that Winnifred is attracted by Donald, particularly when it is rumored that Donald is to possess a lot of money.

Later it is discovered that Harvey had been a child of the slums, and he is cast aside by the House. The Rev. Gilles Kellog, who had been the head of the Mission, however, defends the young man even when he is threatened with the loss of his church. As it is, he is compelled to close the Mission.

Then comes the San Francisco earthquake, and Donald, who has thoughts of his Mission, staggers back there, and is later rescued from the falling timbers. After Donald has recovered an influential capitalist, who was killed in the earthquake, through his will in the hands of an attorney, confesses that Donald is his only son. Then it is that the sycophants return, but it is without avail, for he takes his love to Dorothy Kellog, the minister's daughter, who helped befriend him.

"THE UNCUT DIAMONDS" (March 4). The cast: Jen (Fritzi Brunette); Chuck Wilson (Edw. J. Piel); John Grayson (Frank Clark); Reina Grayson (Lillian Clark). Written by Emma Belle. Produced by Wm. Robert Daly.

Jen, a young girl, with a long criminal career, has been placed in jail because of her work. There she meets Wilbur Gordon, assistant district attorney. Reina Grayson, Gordon's sweetheart, comes to spend an hour in the court room and is impressed with Jen. Through the instrumentality of the district attorney and his sweetheart, Jen receives employment in the home of John Grayson, as a maid to Reina.

Jen is visited by Chuck Wilson, a former crook. That night a large number of uncut diamonds disappear. Of course, censure is attached to Jen and Chuck Wilson because of former criminal records. Then Wilson tells his story. He says that John Grayson while walking in his sleep, gave the diamonds to Wilson asking him to care for them and that Wilson placed them in a vase. The diamonds are discovered in the vase, and Jen and her lover are exonerated.

VITAGRAPH.

"HER BAD QUARTER OF AN HOUR" (Feb. 28.) The cast: Lillian (Lillian Walker); Evart (Evart Overton); Milly (Lillian Burns); Her Brother (Robby Connelly); Her Sister (Helen Connelly). Author—Anne Maxwell. Produced by Courtlandt Van Deusen.

Lilian awaits at dusk the calling of her sweetheart, Evart, who has said he has a special question to ask. After watching him come up the steps, she opens the hall door and is horrified to see him greeted by her widowed cousin, Milly (who has just announced her intention of getting married again), and disappear within the door of her apartment. Lillian jumps to the conclusion that she has been jilted, and during the next few minutes undergoes keen mental suffering.

Shortly afterward Evart knocks at Lillian's door, secures admittance and, to her intense surprise, proposes to her immediately. When she gets her breath, she asks him about Milly and, now understanding her strange actions, Evart laughs heartily, then explains that Milly is to marry a friend of his and had asked him to act as best man. With a happy sigh of relief Lillian comes into Evart's arms.

TUBBY TURNS THE TABLES (March 3.)—The cast: Tubby (Hughie Mack); Stenographer (Adele De Garde); First Crook (Bert Binns); Second Crook (George Binns); Banker (Billy Whitney). Authors, Lawrence Semon and Graham Baker. Produced by Lawrence Semon.

Long out of a job, Tubby, short and fat, but very active, is delighted to be given a job at a vacuum cleaning office. The manager gives him a portable vacuum outfit and tells him to go to the address on a card and "clean up." The machine is a very powerful one and Tubby nearly "cleans out" the manager's office when he accidentally turns the lever. About this time two crooks, having read of a wealthy banker's intention to distribute his fortune to craritable organizations, decide to get in on the "graft."

(*Continued on page 1530.*)

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(*Continued from page* 1528.)

Disguised as philanthropists, they call on the banker, who is just about to hand over the money when Tubby, who has been sent to that address, arrives with his double-action vacuum cleaner. Accidentally turning the lever, the machine pulls off the disguises of the crooks at the same time attracting the huge pile of money lying on the table. The crooks leap for the table just as the last bill flies through the window into the next office, where the machine is, and then hold up the banker. They see Tubby and the girl making off with the bag which holds the money, and one of them takes a shot at him, smashing the pipe in his mouth, and in retaliation Tubby hurls a milk bottle which the crook ducks and it knocks the banker out cold.

The vacuum cleaner attracts the pistol and Tubby tries his marksmanship, and succeeds in smashing the telephone receiver. Then, while one crook pursues Tubby through the offices up to the roof and over the tops of several office buildings, the other pursues the girl, who jumps into the vault and slams the door. Tubby and the first crook leap from the roof of the building, landing in the midst of an auto load of cops summoned by the resuscitated banker. The other crook applies dynamite to the safe and touches it off. The first crook is jailed and Tubby arrives at the office just as the safe explodes. The girl survives and hands back the money to the banker, while the second crook is pulled out more dead than alive from underneath the huge form of Tubby.

On the same reel with the foregoing is a short entertaining little novelty showing the remarkable friendships formed between animals and birds occasionally, when ordinarily they would be the worst of enemies. It is called "Odd Acquaintances."

LA PALOMA (Broadway Star Features—Three Parts—March 4).—The cast: Bettina (Mary Anderson); Manuel, her father (George Stanley); Stella (Corinne Griffith); Balzac her father (Otto Lederer); Robert Harley, factory owner (Jack Sherman) Author, Daisy Eloise Smith. Produced by William Wolbert.

Believing that, under the American flag, there is liberty, justice and work for every man, Manuel, a Spaniard, with his daughter, Bettina, starts for America via the steerage. Manuel has a great habit of constantly whistling "La Paloma," a Spanish air. Before landing, Robert Harlow, a wealthy factory owner, visits the steerage, sees and desires Bettina, and gives Manuel his card, saying he will give them both work when they land.

At the factory, Bettina is taught her work by Stella, daughter of the chair-mender, Balzac. Harlow has loved and tired of Stella, and now turns his attentions to Bettina. She does not understand the meaning of his little favors and when she wishes to purchase a long-coveted necklace, she innocently asks Harlow if he will lend her the money. He tells her he has not the money at hand but if she will come to his home he will get it for her. She does so, and meanwhile, Manuel, who has been well treated by Harlow, decides to bring a little present to "the boss," as an evidence of his appreciation.

Harlow locks the girl in his room and attempts to force his caresses upon her. Suddenly she hears the familiar strains of "La Paloma" and calls for help. Manuel hears it and, hurling the flower pot he is carrying through the window, bursts into the room. Harlow, however, cooly announces that the girl has come for money, and threatens to call the police for Manuel's breaking in. The Spaniard turns to Bettina for an explanation and she, fearing more trouble, makes light of the affair. They leave the house, and Harlow, going to the window, is mysteriously shot.

Policemen hear the shot and finding the body with the Spaniard's flower pot smashed on the floor, arrest Manuel for the murder. Stella, meanwhile, leaving a written confession with her father, explaining why she killed Harlow, dies by her own hand. Then follows a supreme struggle in the old chair-mender's soul as to whether he shall blacken his daughter's name by giving up the confession or let an innocent girl suffer the death penalty. Eventually he does the right thing in time to save Bettina and her father from the web of circumstantial evidence, and all ends happily.

BIOGRAPH.

"THE BURGLAR'S DILEMMA (Reissue Feb. 28.) The cast: The author (Lionel Barrymore); His brother (Henry Walthall); His friend (Lillian Gish); The burglar (Robert Harron); The doctor (Charles H. West).

The novelist's brother, an author, is jealous of his success, and, having partaken too freely of wine, provokes a quarrel, in the course of which he strikes the other down. Bending over the body, he is horrified to find that he can elicit no response to his frantic efforts at resuscitation. Panic-stricken, he flees from the room. The servant has gone for the night, and he is alone in the house.

Suddenly he hears a sound and, stealing behind a curtain, sees a figure enter by a window. The newcomer is a boy, victim of a burglar, who is waiting outside the window through which he has forced his tool to climb. The boy enters the darkened room where the body lies on the floor, and the guilty man, with sudden inspiration, locks him in, then runs out to summon the police. The electric torch in the boy's hand falls upon the corpse-like face, and after investigation of the body the young burglar recoils in terror. When he finds that he cannot escape from the room, he seeks to hide himself from the police, whom he hears outside the door. They capture him, however, and put him through the third degree, while the guilty man stands by and permits another to be accused of his crime.

In the other room an ambulance doctor is working over the body. Suddenly the door opens and the "dead" man appears, led by the physician. The unhappy boy, on the verge of confessing to save himself from further torture, gives a foolish laugh or relief; the guilty man stares; the police and the doctor leave the house. With the enormity of his sin before him, the culprit shuns his brother's accusing eyes, but finally permits himself to accept forgiveness. The boy, for a time free from the clutches of the burglar, is living honestly when his evil genius again crosses his path. A policeman interferes, however, and he is free to live honestly thereafter.

"WHAT HAPPENED TO PEGGY" (Two parts—Feb. 29.)—The cast: Peggy (Viola Smith); Jack (Jose Ruben); Tessie (Claire McDowell).

By the will of an aunt Peggy is made her heiress, providing she marries Jack, the son of an old friend. Peggy is at college while Jack is studying law with an uncle and as neither of them has seen the other, each, of course, is not keen for the arrangement. To bring them together, Jack's mother invites Peggy to spend the week-end at their house, writing to Jack to be present for the same period.

Jack starts for his mother's home in his run-about, while Peggy leaves by train. In the same village with the college serving as a maid of all work, is Tessie, a girl who needs watching. The mistress having left her jewels carelessly about, Tessie appropriates them and prepares to make a get-away. After she is gone the woman discovers the loss with evidences of Peggy being the thief, telephones to the police. The only description she has of her is dark complexion, wearing a white coat. Tessie takes the same train as Peggy. A halt is made at a meal station where Jack happens to arrive, he stopping for lunch as do also Peggy and Tessie, Peggy hanging her coat up alongside of Tessie's. Tessie, finishing her lunch first, cannot resist the tempton to "lift" Peggy's coat, not only because of its value, but also because it will give her a better chance for an escape, as the white coat would prove an absolute identification. In the coat Tessie finds letters, giving the details of Peggy's errand and decides to make use of them, when she sees through the window of the station that Peggy is likely to be detained through the mix-up, until the train has left.

Jack who happens to be there goes to the rescue of the girl, when she hasn't money to pay for her check, her purse having been in her coat; also for seeing that she has sufficient money to buy a ticket to take the next train, he being gallant enough not to disclose his identity, so they are both still ignorant of each other's destination. Tessie is met at the station and, of course, welcomed as Peggy. Jack, when he arrives, is introduced to Tessie as Peggy.

In the meantime, the officers have apprehended Peggy as the woman described in the telegram, she wearing the white coat. At her persistent appeal, they telephone to Jack's mother, who to satisfy the detective, requests him to bring the girl on to their home. Tessie, who is upstairs, overhears the telephone conversation and decides to move, and she hurriedly re-packs her grip, taking along some of the mother's possessions, and makes her escape through the window, just as Jack and his mother enter the room, with the intention of questioning her. From the window Jack sees Tessie jump into his machine and start off at high speed. He turns and rushes down the stairs into his mother's machine, which stands outside. It is a chase through several streets, Tessie in good lead, until a railroad crossing banked with a freight train stops her progress. Finding Jack gaining on her, with a motorcycle cop in the rear, who has followed both, intending to hold them up for speeding, she jumps from the machine, making her way across the fields. After a hurried explanation from Jack the policeman joins Jack in the chase. She is caught and brought back to the house where the mix-up is cleared and Tessie is carried off by the detective.

The prospect of an alliance with Peggy is as delightful to Jack as it was repugnant when he thought it would be Tessie.

"THE INDIAN" (Three parts—March 1.) In the West the General of the frontier garrison is ordered to Washington, and leaves Lieutenant Sterling in command. Sterling's little daughter, Gladys, is lonely and pines for a companion. The invasion of the white settlers arouses the Indians, and so they decide to war on the whites. War Eagle, the chief, takes leave of his twin sons, Blue Feather and Red Feather, before the battle. The white settlers are wiped out, but the troops under Lieutenant Sterling, drive the Indians to their village where the torch is applied to complete the rout of the red men.

Blue Feather is picked up by Lieutenant Sterling wounded and carried to the garrison. Little Gladys Sterling now finds in Blue Feather the playmate she wished for. Later, on the scene of the devasted Indian village, War Eagle and his son, Red Feather, vow vengeance.

Years later, in Washington, we now find Blue Feather grown up as the adopted son of General Sterling, still a companion to Gladys. Blue Feather is suspicious of Allan Leach and John Riggles, who seek an Indian agency appointment, at the disposal of General Sterling. Finding that his foster-father favors Leach and Riggles, Blue Feather is so disappointed that he decides to rejoin his regiment in the West at once.

War Eagle heads an Indian delegation to interview General Sterling regarding the Indian agency appointment, and Red Feather accompanies him. When War Eagle learns that General Sterling is the officer who led in the destruction of the Indian village years before, where the Chief left Blue Feather for dead, he urges Red Feather to kill Sterling, calling the latter the murderer of Blue Feather. Red Feather refuses and leaves, much impressed with Gladys, after she promises to prove that his brother lives. Calling to bid good bye to the "White Lily," as he styles Gladys, Red Feather is shown a photograph of Blue Feather in his army uniform. Red Feather leaves for the West, a firm friend of General Sterling and Gladys.

The Indians now leave for the West, as do Leach and Riggles, who have secured the Indian agency appointment. Now located at the Indian agency in the West, Leach and Riggles unlawfully sell Indian supplies to the white settlers. The Indians rise up, drive Leach and Riggles into the hills in hiding, and destroy the agency buildings. Blue Feather receives word from General Sterling that he is coming from the Garrison in the adjoining country to investigate the agency troubles, and orders Leach and Riggles under arrest. The Indians, determined to avenge their agency wrongs by warring on the soldiers, are stopped by Red Feather, who holds that the agents and not the troops are to blame. General Sterling arrives upon the scene accompanied by his daughter, Gladys, and when they are near the fort, Gladys is seized by Leach, who feels certain that the Indians will be blamed for her abduction—thus bringing on war between the Indians and the soldiers, during which he and Riggles can make their escape. To further their scheme, Leach and Riggles blow up the stockade. Riggles loses his nerve, determines to free Gladys and escape. Riggles and Gladys are caught by Leach, who drags Gladys back to their rendezvous.

Red Feather attempts to rescue Gladys and engages Leach in a fierce knife fight. Riggles informs General Sterling and the troops, who arrive just as Red Feather overcomes his adversary. Leach tries to kill Gladys, but Red Feather springs before her and receives the bullet. Red Feather throws Leach to his death over a precipice and then dies. Blue Feather arrives at this point to find his brother dead. Peace is assured between the Indians and the whites by the sacrifice of the red men, while Gladys declares that she loves Blue Feather—the brother of "The Indian."

LUBIN.

"AT THE DOORS OF DOOM" Feb. 28.) The cast: Jim Frayne, young civil engineer (L. C. Shumway); Mary Clews, his sweetheart (Velma Whitman); John Clews, her father (R. M. Wells); Frank Green, city engineer (J. A. Morley); Brockton Poole, steel manufacturer (Melvin Mayo). Written by Robert E. Rinehart. Produced by Leon D. Kent.

Jim Frayne, a young engineer in the employ of the city, and Mary Clews, the daughter of a telegraph magnate, have been sweethearts from schooldays, but Mary's father objects to the attachment and wishes Mary to wed Brockton Poole, a steel manufacturer, who is a bidder for the steel contract of the huge Skull canon steel siphon. Through bribery of the city engineer, Frank Green, and the friendship of Mary's father, who is on the board to let the contract, Poole wins. He and Green ship underweight siphons where they are installed unwittingly by Jim, who is in charge of the construction.

Mary's father dies, and Poole urges her to wed him in accordance with her father's wishes. Jim meanwhile suspects the underweight steel and has the acceptance held up. Mary breaks with Poole, and to renew her association with Jim, she secures the Skull canon telegraph

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station, which she is fitted to hold. She and Jim, sweethearts again, use the great siphon as a telegraph cable, signalling their dispatches from one side of the canon where Mary is at work to Jim's headquarters on the other side.

Jim, to ascertain if the siphon is defective, enters it at one of the sections in the valley. Poole, who has been summoned to the front by Green, sees a chance to kill Jim. They secure two iron workmen, ignorant of anyone's being in the siphon, and rivet Jim and two workmen inside the huge pipe. They rush to the reservoir that empties into the siphon and Green orders the water turned on. Jim is trapped with the water rising slowly when Mary raps their regular evening call. From inside the siphon Jim signals for help, and Mary rushes assistance to him just in time to save him. Poole and Green have returned to the city, confident that Jim has been removed from their path. Mary suspects who tried to drown Jim and stages a scene to disclose the guilty. It is successful and the plotters are revealed and fittingly dealt with.

"THE WAYWARD SISTER" (March 2.) A synopsis of this three-reel picture was published on page 1010 of the issue dated February 7. The picture was originally scheduled for release on February 7, but has been postponed until March 2.

"HAMLET MADE OVER" (March 4).—The cast: Jonah Frost (Billie Reeves); Manager (William H. Turner); Beatrice (Carrie Reynolds); King (Clarence Jay Elmor). Written by Mark Swan. Produced by Earl Metcalfe.

Jonah Frost is a bad actor playing Hamlet. They do no business and Horatio Dazzle, the manager, insists that Hamlet ought to be fixed up so he will draw audiences and please them. The show strands; he explains to Frost that he is going to put on a revised Hamlet.

Beatrice McGillicuddy recites "Curfew Shall Not Ring tonight;" everybody tells her she ought to go on the stage. Dazzle, who heard her and knows that her father has got money, tells her she must join his company as leading lady and play Ophelia. She gives up her job at the restaurant and takes the engagement. Having a free hand he rehearses Hamlet to suit himself.

Hamlet, as revised by Dazzle, is a novelty. The Ghost does a song and dance with six little ghosts. Polonious wears a plug hat and does a magic act. Instead of being garbed in white trailing robes, Dazzle has Beatrice make up as Yum Yum. The show makes a hit until Beatrice forgets her lines and starts to recite "Curfew Shall Not Ring Tonight."

Then things happen. The local policeman lowers the asbestos curtain and it catches Frost by the neck, pinning him to the stage where he is an excellent target. When he is released he is the center of attention from a tar and feather bee. He joins his company as they are starting walking home he feeling like a feather bed.

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BIG U.

SHACKLES (March 2).—The cast: Lola (Carmen Phillips); Frank (Douglas Gerard); Loan Broker (Walter Belasco). Scenario by F. McGrew Willis. Produced by George Cochrane.

Introduction.—An allegorical figure of a woman is seated at a table, head bowed, a figure of abject distress, her manacled hands extended before her, clenched and unclenched in anguish. She raises her head slowly and as she brings her hands together in supplication, the manacles disappear.

Synopsis.—Lola, a woman of mystery, is seated at a table covered with the debris of a night of revelry. Her position is that of the allegorical figure. Rising, she goes to the window and raises the shade. As she does so, a flood of morning light envelopes her and makes her gaudy evening clothes look out of keeping with the bright world she is gazing upon. She decides to live a better life, and taking up a cloak which she wraps around her, she leaves her apartment.

Frank, a man of mystery, is seen backing out of a side door of an alley, his hand on his pistol pocket. He quickly mounts a horse and rides hurriedly away.

Lola has purchased a small farm in the mountains and is busy in her garden when Frank rides in exhausted, unkempt, and hungry. He asks for work and a night's lodging. Lola brings him food and shows him to a shack. The next morning as Frank is about to leave, Lola asks him if he will not remain and work for her, as the care of the farm has been too much for her. Frank hesitates, but finally agrees to accept. He is curious about a woman of her type, living such a secluded life and day after day, watches her carefully. A keen friendship springs up between them, but no reference to the past is made by either.

Lola is set thinking about Frank's past one day finding a portion of a newspaper with his picture on it. Soon after she receives a letter from an old friend asking her to come back to the old life. Lola rushes to her room with the letter clutched to her bosom. Torn by conflicting emotions, she drops into a chair and unconsciously assumes the pose of the allegorical figure. She re-reads the letter and a mad desire to revert to the past seizes her. She dons the evening dress in which she fled from the city and, putting powder and rouge on her face, poses before her mirror, throwing kisses to her reflection.

In the meantime Frank goes to Lola's cabin to learn the contents of the letter, cautiously enters the living room and searches for the letter. Lola opens the door of her room and discovers Frank searching in the table drawers. He turns and sees Lola in her rouge and finery. Each is revealed to the other in their true light. Frank approaches her and wipes the rouge from her lips. Lola spurns him and, handing him the letter, tells him to read it. The situation reminds him of his own past and he takes from his pocket and offers to her the newspaper from which the portion has been torn that Lola had found. Without looking at it she takes it and tears it up, Frank hands back the letter without having read it and she tears that up too. Frank then goes out into the orchard and sits under a tree. Lola comes to him, puts her arm about his shoulders and says, "The past belongs to yesterday and yesterday is dead." They stand and face the sunrise of a new day and Frank takes her in his arms.

BISON.

THE ONE WOMAN (Three Parts—March 4).—The cast: Kelly (Douglas Gerrard); Daniels (Orin Johnson); Pierson (Thomas Delmar); Sang Yuen (Eagle Wing); Irene Forbes (Edna Maison). Scenario by Harvey Gates. Produced by Henry Otto.

In a village by the sea live Kelly and Irene, lovers. Irene, however, is attracted to a big sea captain named Pierson. She leaves Kelly in pursuit of romance and marries Pierson. At the time the story opens, Kelly is one of the most dependable members of the secret service. He and Daniels are friends. The authorities are very much perplexed by the fact that great quantities of opium are being smuggled into this country.

Kelly and Daniels are assigned to the work of running down the case, and while making a trip through Chinatown, become mixed up in a tong war. In the attack the two become separated, and Kelly is seriously wounded. The Princess Poppy sees a white man fall and has him brought to her aparatment. When Kelly revives he finds himself in an oriental apartment, and recognizes the owner of it as his old sweetheart, Irene.

Daniels, searching for his partner, has a fight with Chung Wee, and the Chinaman leaves his coat, which Daniels searches. He finds some documents which cause him to believe the "Empress of Asia," which is due in a few days, is carrying contraband, and secures permission from the inspector to thoroughly search the vessel. Kelly, being alone with Irene, finds his old love returning and pleads with her to leave the life she is living and go with him. She has become a victim of the opium habit, and her supply being very low, her nerves are in a sad condition. She pleads with him to wait until after the "Empress of Asia" arrives, when she will give him a definite answer.

Kelly leaves her and returns to his apartment. He refuses any explanation to Daniels. The latter then tells him of securing permission to search the incoming steamer, and that she will dock the next day. Kelly, realizing what a blow this will be to the girl, determines to warn her of the search, and does so. She sends one of her trusted servants, Chung Wee, with a note of warning to Pierson. Kelly then returns and accompanies his partner on a final search of the vessel. They are unable to find anything, and Kelly, while standing near a case of walnuts in the captain's cabin, notices a picture of Irene. A close examination of the captain proves him to be Pierson. His jealousy is aroused, and he starts to attack him, but his cooler self prevails, and, instead, he hurries to the princess' apartment.

Daniels, unable to find anything wrong, is forced to leave, but, seeing Chung Wee hanging around outside, determines to follow him. Pierson takes the case of walnuts and hastens to the Princess' apartment. Kelly and Irene are in the midst of a scene when they hear Pierson enter. The woman hides Kelly in a closet. Pierson discovers the latter's hat after he has been in the room a short while and begins to look for him. Irene, frantic for her drug, breaks open one of the walnuts, which is full of contraband opium.

Daniels follows the Chinaman to the Princess' apartment and looks through the keyhole just as the woman opens the walnut. He calls for help to raid the place, and returns to the room just as Pierson has discovered Kelly. The two have a fight and Kelly is about to be killed when Daniels bursts in the room and kills Pierson. The police come in and take charge of the opium. Pierson, before dying, exonerates the woman of all blame in his wrong-doing, claiming that he had forced her to do his work. The girl goes to Kelly who confesse his love for her. As the story closes Kelly and the girl return to their childhood home and hand in hand make new plans for the future.

REX.

SAVED BY A SONG (Two Parts—March 5).—The cast: John (Ben Wilson); Grayson, a wealthy farmer (Chas. Ogle); Jed Perkins, the town bully (Joe Gerard); Hawkins (A. H. Donnelly); Elsie (Ruth Donnelly); Dolly (Dorothy Phillips). Written by Edgar Wilson Nye. Produced by Ben Wilson.

John Meadows, in jail for life, is released and told that the man who committed the crime for which he was convicted has confessed. He finally gets work in a shop where Hawkins, the proprietor, likes him. Hawkins is informed that John has spent a term in prison, but does not hold this against him, and shows that he intends to give the man a chance.

John's fellow clerk, Ned, being in debt, steals a large sum from the safe of the store. When Hawkins misses the money, his first thought is of John, who is called into the private office and accused of the crime. He denies all knowledge of the theft. Hawkins sends for a detective. Seeing no loophole of escape, once he gets into the clutches of the law, John runs away through an open window.

A few days later John stands on the docks in the slums of the city. He contemplates suicide, but finally decides to get money to live somehow. Sometime later he enters a house with every intention of robbing it. But when he hears a sweet-faced girl singing "Annie Laurie" at the piano—the old song conjures up sweet memories of the past, and he slowly replaces the things he had stolen and starts away.

The girl turns—sees him and is frightened. He reassures her. He sits down and tells the girl his story—tells of the days when he was a farmer and in love with Elsie, who was also loved by the village bully. How he and the bully quarreled over Elsie, and how he threatened the bully if he ever bothered him again. Later, when the bully was found dead—stabbed through with John's pitchfork—John was arrested and convicted of the murder and railroaded to jail. But he did not kill the man—it was old man Grayson on the farm next to his who did the deed when he and the bully came to blows over some corn the bully was stealing from Grayson.

Grayson was afraid to confess, and so he allowed an innocent man to suffer—but on his death bed he told all, and so John was released—but too late—for his farm has passed out of his hands, and Elsie died from loneliness and heartbreak. The girl at the piano is, indeed, sorry for John, and he straightens up and promises to do what is right hereafter. At this moment her father comes in from the club, and he is none other than Hawkins, who has been searching everywhere for John. He takes the young man's hand in his and asks him to come back to work in the morning.

NESTOR.

THE LION'S BREATH (March 3).—The cast: Clarence (Neal Burns); His Sweetheart (Billie Rhodes); Mother (Jean Hathaway); Prof. Giblets (George French); "Spike" (Ray Gallagher). Scenario by Al. E. Christie. Directed by Horace Davey.

Clarence is a timid man and as a consequence does not find favor in the eyes of his sweetheart's mother, who desires a bold, brave man for her daughter. "Spike," while little, is very "loud," and even has the nerve to put a professional prize fighter "to sleep," when the latter interferes with him. He and Clarence meet each other accidentally and Clarence suffers from the meeting.

Professor Giblets, an eminent scientist, has made a marvelous discovery in his laboratory. By the combination of an electric battery and the ultra violt rays, he can transform the attributes of one animal to that of another, even a human. Clarence takes his girl for an outing in the park and they are having a real nice time when Clarence is greatly frightened by a swan eating out of his hand. "Spike," wandering about, comes to their rescue.

Clarence is discouraged with life and is about to end it all, when he is rescued by Prof. Giblets. Clarence tells his troubles and the professor comforts him with the assertion that by means of his invention Clarence will become a new man. The apparatus is arranged and the machinery set going. At one end of the tube sits Clarence, while at the other end is a ferocious brute of a lion. The experiment is completed. Clarence runs to the side of the lion and cuffs him on the ears. The professor is roughly thrown aside and Clarence rushes out.

Clarence wanders into a saloon, throws out all the loafers, spits in the bartender's face and acts "bad" generally. Wandering to the park, he finds his girl and "Spike." "Spike" is given the surprise of his life and beats a hasty retreat. Clarence takes his girl home, and on the way bends iron lamp posts for the fun of it. Mother is surprised at his breezy entrance, but after a short "argument" he is acknowledged lord and master, and as the story ends, Clarence is comfortably installed in a large chair, while his wife and mother-in-law hasten to do his bidding.

IMP.

SOME HEROES (Feb. 29).—The cast: Slim Hoover (Victor Potel); Heinrich Hippo (Ed Sedgwick); Sallie Sloppus (Jane Bernoudy); Miss Magneto (Eileen Sedgwick). Written and produced by Roy Clements.

Slim Hoover, chief of the police department of Resthurst, and Chief Hippo, of the fire department, are enamored of Miss Magneto, the village beauty. Chief Hippo is the favored suitor, until a fire breaks out in the apartment house where Miss Magneto resides. The Chief is delayed in arriving, because of Sallie Sloppus, his housekeeper, has borrowed his auto for a joy ride.

On arriving at the scene of the fire, Chief Hippo finds his hated rival, Chief "Slim," directing the rescue work. They fight to decide who shall rescue Miss Magneto and that young lady is left to her own resources. Miss Magneto escapes while they are still fighting over her. While searching the ruins for the body of Miss Magneto, the rival chiefs are confronted by the object of their search, very much "in the flesh" and both receive a "love-knockout."

THE HOAX HOUSE (Two parts—March 3).—The cast: Frank King (King Baggot); Belle Adair (Edna Hunter); Mr. Ryan (Joseph Daly); Mrs. Ryan (Mrs. Slattery); Mr. Stewart (Wallace Clark); Mrs. Stewart (Marie Weirman). Written by Raymond L. Schrook. Produced by Harry McRae Webster.

Frank King, a salesman for the "Nearly Ev'ry Kiss Company," has been called down for keeping late hours by the sales manager of the concern he is working for. Accordingly, King resolves to reform and we see him at his room in the hotel getting himself up in his usual natty style. He then goes out and enters a candy store to make a sale. There he has a flirtation with a sales woman and makes the acquaintance of a dashing vaudeville actress, Belle Adair. He has a most enjoyable time with the actress, and the next day is "fired" for coming in late. The actress also is "bounced" and she goes to consult King upon their becoming partners in some remunerative business. They open an occult office, and King, arrayed as a seer, tells their first customer, a simpering young woman, that she will soon be married to the man of her choice. King charges $10 for the "dope," and the woman goes away happy.

The next customer is Henry Stewart, a dapper young man who suspects that his wife is guilty of infidelity towards him. King makes an appointment for him to return on Thursday and tells him that the fee in his case will be $1,000 for the answer, Belle having in the meantime obtained Stewart's name and address. The succeeding customer is Mrs. J. P. Ryan, a fastidious society woman. Belle obtains her name and address and ushers her into the occult chamber where she tells King that she is willing to pay $5,000 to find out whether her husband is true to her. Requiring time to obtain the requisite information, King puts her off like the previous customer and tells her to come back Thursday. King now starts out on his detective work.

Disguised as a plumber, he ascertains that there is some sort of flirtation between Mrs. Ryan and her butler. After this, King starts out on his second bit of detective work, entering the Stewart household as an employee of the electric light company, which convinces him that Stewart is insanely jealous of his wife. King picks up a letter that Stewart has dropped while the butler is helping him on with his coat. On examination of the letter, King ascertains that Stewart is to meet some woman that evening who signs herself Frou Frou, and whose telephone is Morningside 8808.

On the following Thursday, King receives Mrs. Ryan in his occult chamber which is located at his apartment at the hotel. Solemnly he looks into the crystal globe and says: "The stars tell me that your husband has a secret love affair. Frou Frou he calls her. A phone is ringing Morningside 8808." Mrs. Ryan hands King a roll of bills and leaves. Shortly afterwards Stewart arives and King reveals to him that the stars have shown that his wife is infatuated with his butler. When Stewart has gone King gets stage fright and tells Belle he fears he hasn't told the right stories to the right parties.

In the next scene we see Mrs. Ryan denouncing her husband for his affair with Frou Frou. Ryan is completely mystified. The scene then shifts to Stewart's home, where the butler happens to be lifting up Mrs. Stewart just after she has had a bad fall from her stepladder. Stewart bursts in and springs with rage at the butler's throat. The butler calls for help. A policeman rushes in and Stewart, his wife and the butler are taken to the station house. Next we see Frou Frou in her apartment. Mrs. Ryan calls and there is a violent quarrel, whereupon the maid telephones for the police.

Meanwhile, King and Belle prepare for their immediate departure from the hotel after King has asked Belle whether she won't continue as his assistant for the rest of her life. Before Belle has had time to answer, a telegram arrives informing King that the "Nearly Every Kiss Company" wishes him to resume his job with a splendid raise.

At the police station, Mrs. Ryan, Frou Frou, the Stewarts and the two butlers are arraigned before the lieutenant who concludes that "Bobo the Seer" (King's business cognomen) is responsible for the domestic upheaval, and dispatches a policeman to go to the hotel and bring "Bobo" before him. The timely arrival of Mr. Ryan at the police station adds a sentimental finish to the scene. Ryan is astounded at the turn of events when wife falls into his arms as does Mrs. Stewart into those of her better-half. The misunderstanding is explained. At the hotel, King and Belle anticipate the arrival of the cops by climbing out the window to the fire escape. They enter a taxi cab, and as they drive off, King places his arm around Belle and says, "The stars tell me that you are to become Mrs. Bobo the Seer."

GOLD SEAL.

THE JOURNAL OF LORD JOHN (Episode No. 4—"The Eye of Horus"—Three Parts—Feb. 29).—The cast: Lord John Halsmere (William Garwood); Maida Odell (Stella Razeta); Doctor Rameses (Albert MacQuarrie); The Head Sister (Laura Oakley); Paul Teano (Malcolm Blevins); Miss Parsons (Josephine Miller). Written by Harvey Gates. Produced by Edward Le Saint.

Maida Odell, foster sister of of the wealthy Robert Odell, has been induced to become a member of the Gray Sisterhood. Lord John Halsmere, who has befriended Maida, has reasons to believe that some dire peril threatens the girl. Rameses, a seer and hypnotist, is the brother of the woman who is at the head of the Gray Sisterhood.

New York papers state that Roger Odell has purchased a rare jewel, a mate of the Eye of Horus, which Miss Maida Odell has as a heritage from her parents. Lord John is cabled by Mr. Odell, his friend, that one, Miss Parsons, is on her way to America, with the jewel and requests Lord John to act as the jewel's guardian until Maida has finished her term with the Gray Sisterhood.

Miss Gibson, a maid in the hotel, secretly enters Lord John's room and secures a copy of the cablegram.

Lord John, expecting Miss Parson's arrival at the hotel, is alone in his study. He suddenly becomes drowsy; his lungs seem congested. He makes his way to the window and admits the air, and sees a figure disappearing down the side of the house.

Paul Teano, private detective, whom Lord John has engaged to assist in the investigation of the Gray Sisterhood, enters. Lord John sends Paul to search for the stranger. The manager enters and informs Lord John that Miss Parsons has arrived seriously ill and has requested to see him. Lord John hastens, only to find her sinking into unconsciousness. He hurries out of the building to find the machine she arrived in; it is disappearing down the road. Lord John pursues in his own machine, after instructing Paul Teano, who had failed to find the stranger, to watch the hotel and detain any suspicious visitors. Lord John overtakes the taxi. He is convinced that the chauffeur is innocent, but upon an examination, discovers a small hole in the back curtain, through which a strange powder evidently has been blown.

He gathers up the traces of the powder in his handkerchief and returns to find Paul Teano recovering from a blow. Paul explains that a Gray Sister visited the hotel—that when he attempted to detain her, she struck him and escaped. The two men hasten to Miss Parsons' room, where they are met by the attending physician, who informs Lord John that Miss Parsons is dead.

Lord John and Paul hasten to the latter's laboratory, and the strange powder, of which Lord John has also found traces on the window-pane of his own room. A small hole had been bored through the glass. Paul Teano secures a pulmotor and rejoins Lord John, who has determined that the powder is a substance which produces, when inhaled, a state of catalepsy. The pulmotor is applied to Miss Parsons, and she is revived. The Eye of Horus is missing.

Lord John interviews the two maids. One is dismissed, but Miss Gibson, whom the manager explains entered his employ but a few days previously, is given the third degree, and finally made to confess, that she purloined the Eye of the Horus. Lord John, not anxious to bring the police into the matter, allows the woman her freedom. The picture dissolves back to Lord John talking to Miss Parsons and shows what must have happened. A certain agent arranged to have some one climb onto the back of Miss Parsons' auto and blow the powder into the machine, at the same time, another unknown person climbed into Lord John's window and sought to overcome him in the same manner, thus facilitating an easy theft of the jewel.

Meanwhile Rameses, in company with the Head Sister in the secret room of the Sisterhood, has secured the second Eye of Horus from Maida Odell through his hypnotic influence. We establish the fact that these two jewels have long been guarded by Dr. Rameses as sacred heirlooms of his family and religion.

He starts to leave the Sisterhood but is hardly on his road when he sees Lord John approaching. With his two agents, Tony and Leon, Rameses retreats to the underground passage. Lord John follows, while Paul gives chase to the other machine. Lord John is attacked by Tony and Leon. He succeeds in throwing them off and making his way to the secret room, where he confronts Rameses. Lord John manages to tear the Eye of Horus from the Egyptian, but barely escapes being run through by a sharp dirk. Lord John takes the chance to escape, hotly pursued by Tony and Leon. He breaks open a window, clutching the jewels, he jumps, lands safely and makes good his escape.

JOKER.

LOVE LAUGHS AT THE LAW (March 2).—The cast: Squire Binks (William Franey); His Wife (Gale Henry); Milburn, Their Son (Mil-

(Continued on page 1537.)

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Gertrude MacCoy Theatre
Baltimore, Md.
Direction Fredrick C. Weber

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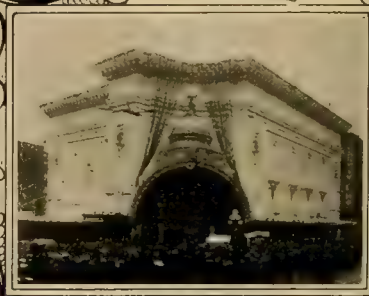
Direction John Kunsky



Coliseum Theatre, Seattle, Wash.
Dircetion Jonsen & Van Herberg

Casino Theatre
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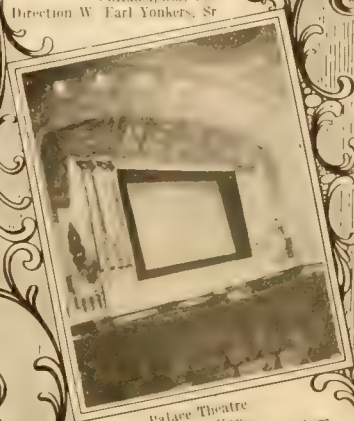
Queen Theatre, Knoxville, Tenn.
Direction Geo. N. Shorey

Strand Theatre, Atlanta, Ga.
Direction Ralph De Bruler



Palace Theatre
Wichita, Kan
Direction Stanley Chambers

1. Linden Theatre, Chicago, Ill. Installed by E. E. Fulton Co.

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14. Fifty-sixth St. Theatre, Philadelphia, Pa. Installed by Lewis M. Swaab.

15. Palace Theatre, Wichita, Kan. Installed by Wichita Film & Supply Co.

16. Temple Theatre, Toledo, Ohio. Installed by Peerless Feat. Film & Supply Co.

17. Standard Theatre, Cleveland, Ohio. Installed by G. W. Armstrong.

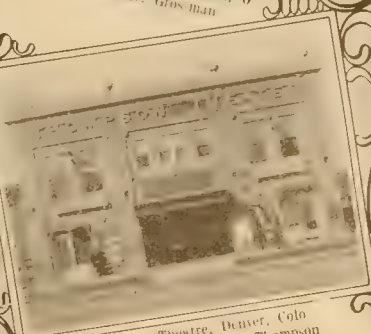
18. Thompson's Theatre, Denver, Colo. Installed by Interstate Film & Sup. Co

19. Queen Theatre, Knoxville, Tenn. Installed by R. M. Shaw Co.

20. Strand Theatre, Atlanta, Ga. Installed by Mutual Film Corp.

Temple Theatre,
Toledo, Ohio
Direction Edw. T. Zorn

Standard Theatre, Cleveland, O.
Direction Joe. Grossman



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8 Feature Film Co., St. Paul, Minn.
9 Laemmle Film Service, Omaha, Neb.
10 Laemmle Film Service, Minneapolis, Minn
11 Wichita Film & Sup. Co., Wichita, Kan.
12 Laemmle Film Service, Des Moines, Ia.
13 Des Moines Film & Sup. Co., Des Moines, Ia.
14 Kansas City, Mch. & Sup. Co., Kansas City, Mo.
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16 E. E. Fulton Co., Chicago, Ill.
17 Amusement Supply Co., Chicago, Ill.
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21 Lears Theatre Supply Co., St. Louis, Mo.
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7 Ajax Movie Equipment Co., Washington, D. C.
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10 Consolidated Film & Sup. Co., Atlanta, Ga.
11 Mutual Film Corp., Atlanta, Ga.
12 D. F. Cowan, Boston, Mass.
13 R. M. Shaw Co., Knoxville, Tenn.
14 Ludwig Hommel & Co., Pittsburgh, Pa.
15 Picture Theatre Equipment Co., Buffalo, N. Y.
16 Chas X. Farrel, Buffalo, N. Y.
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(*Continued from page* 1533.)

burn Moranti); The Actress (Lillian Peacock); Theater Manager (Charles Conklin). Written and produced by Allen Curtis.

Squire Binks, in addition to being justice of the peace, is sheriff of the county. Milburn, the squire's son, causes his father much uneasiness because of his familiarity with one of the girls at the Gaiety Theatre, and when the old man sees a notice in the paper stating the engagement of Milburn Binks and Lillie, the Gaiety girl, the squire determines to put a stop to his son's "dream of love." Mrs. Binks sympathizes with her son. The company that is playing at the theater is having a hard time to make ends meet. One of the creditors calls on the manager and, unable to get payment, leaves in a rage, vowing to get even. Milburn is enjoying a nice little visit with his fiance and is given a couple of passes by the manager. He persuades his mother to accompany him to the show and the two leave for the theater.

The collector calls on Squire, tells his troubles and demands that the sheriff levy on the goods of the show people. The Squire, glad of a change to get back at "them theater peepul," who he believes have ruined his son, agrees to close the theater or collect the bill. He and the collector start out for the show. Meanwhile at the theater, there is a very small crowd. Ma and Milburn arrive and ensconce themselves in the very first row. Hardly had the show started when Squire comes in, breaks up the show and takes charge of all personal property.

Ma, angry because she missed the show, gets the girls together and promises them financial assistance. With Ma's help the girls open a barber shop and it is all the manager can do to keep the crowd from bursting in the doors. They do a brisk business and finally the Squire investigates the matter. When he sees the pretty girl barbers, he determines to get a shave too. Lillie is the barber most in demand and Pa Binks ousts the occupant of her chair and takes it himself. Milburn is nearby and hides, while Lillie proceeds to give the old man the shave of his life. The Squire flirts with the girls, and Lillie phones Ma, telling of her husband's actions.

Ma hastens to the scene and exchanges places with Lillian unknown to father. Father, thinking the girl is shaving him, is very flattering until he gets a good look at his barber. Then he beats a retreat, but Ma is too quick for him and corners him. Among the attractions of the barber shop is "the steam room," and Pa, in his desperation, gets into this room. The door is closed and Pa is given the "sweat cure." He begs to get out, but Ma insists he will stay inside until he marries Milburn and the girl. Pa finally consents and the ceremony is performed through a panel of the door. When Pa is liberated he is "soaked" a bath fee by the manager for having been in the bath room.

L-KO.

BLUE BLOOD AND BLACK SKIN (Two Parts—March 1).—The cast: George the Barber (Dan Russell); The Northern Stranger (Ray Griffith); Pinkey the Belle (Louise Orth).

George the Barber is the terror of Darktown. The bravest do not turn pale at his approach, for nature has made that impossible, but they run to safe hiding places and he reigns undisputed bully of the village.

He loves Pinky, but is enraged at her coquetry. He thrashes his rivals, but as one is disposed of a dozen take his place.

One day a Northern stranger arrives, and after flirting with her, she gives him a photo of herself. He goes to the barber shop and, not knowing he loves the girl, tells a highly exaggerated story of his conquest to the barber. This infuriates the barber and he pursues the stranger down the street with a razor. Soon all Darktown is in a uproar. Bullets fly and rival factions riot.

Finally just as the barber catches the masher and raises an avenging razor all pause in dismay as the dusky belle goes by with a mysterious stranger who has been hovering around the village for some time, and whom she has just wed. The terrible barber faints and his rival leaves for parts unknown.

LAEMMLE.

"THE HEART OF BONITA" (Two Parts - March 2). The Cast: Bonita Romero (Myrtle Gonzalez); Julian Romero (Walter Belasco); Dona Maria (Marjorie Lake); Francisco Sanchez (Fred Church); Herbert Brennan (Val Paul); William Kern (Alfred Allen); Dorothy Kern (Betty Rogers); Juan, a Servant (William Brunton). Written and produced by Lynn Reynolds. Cameraman: Omar G. Hill.

William Kern, having purchased some mining property in Mexico, leaves to look over the investment, accompanied by Herbert Brennan, his engineer. Julian Romero and his orphaned daughter, Bonita, entertain the business man and his engineer on their visit. Herbert finds much to admire in Bonita.

Herbert and his employer find the property in excellent condition and Mr. Kern arranges to have Herbert placed in full charge of the works. That night as Herbert is trying to get to sleep he is disturbed by the strains of a guitar outside the window. Angrily he throws a boot out the window at the intruder, hoping to drive him away. The musical caller, Francisco Sanchez however, is a gallant suitor for the hand of Bonita. He accepts the blow from the boot as an insult, and hurries to Herbert's room to demand vengeance. He forces the latter to engage in a duel with him, and the two are hard at it and are only separated by Bonita and the rest of the household.

A revolution is started in the country surrounding the property, and Sanchez accepts a commission with the revolutionists. A year passes. In spite of troublesome times, the mine property proves to be sucessful, and Kern pays a visit to the property, accompanied by his daughter, Dorothy. The homesick Herbert is quickly captivated by the girl from "home;" and his growing interest in the girl is watched with jealousy by Bonita, who has fallen very much in love with Herbert. All railroad lines have been disrupted by the revolutionists, and Kern and Dorothy are unable to return to the United States. Sanchez tries every possible way to win Bonita, but is persistently refused; and he gets the idea that it is Herbert alone who stands in his way.

The insurrectos' supply of funds run low, and in order to raise the necessary money, they decide to capture the mine and hold it for ransom. Bonita, who has overheard the plot, writes Herbert an anonymous note, warning him of the coming raid; but he thinks light of the matter. His companions at the mine, however, persuade him to take the gold from the safe and hide it. Just as they are burying the gold in a secluded spot, they are discovered by John, a Mexican peon, who has been asleep in the brush nearby. He waits until the Americans have left, and, calling to his assistance a Mexican comrade, the two carry the gold away. The mine is attached. Herbert is wounded; and, fearing that Kern and Dorothy will be killed, he agrees to surrender the mine.

The three Americans are taken captive, and as no gold can be found, the revolutionists hold them for ransom until the gold is discovered. In order to secure their release, Brennan tells his captors where the gold was hidden, but a thorough search fails to locate the hidden treasure. Kern and Dorothy are released, but Herbert is held and threatened that unless he reveals the hiding place of the money by the next day he will be shot at sunrise. Bonita realizes that with Dorothy out of the way, she will stand a better chance to win Herbert, and through her influence, Kern and his daughter are given safe conduct to the border. Through accident, Bonita learns from John of his theft of the gold. His companion is captured, and after a severe whipping, he discloses the whereabouts of the missing money.

Herbert is very effusive in his gratitude to Bonita for saving his life, and she begs him to call upon her the next day. That night, while thinking over affairs, he determines that he has had enough of turbulent Mexico, and decides to return to the States. Bonita, making great preparations for the call of her friend, is handed a note from Herbert, in which he informs her that he has decided to return home, and again renews his thanks to the girl for her many kind acts. Poor Bonita is almost heart-broken. But when the gallant Sanchez makes a call and accompanies his pleadings with Mexican love songs, she forgets Herbert; and the brave Sanchez is made a happy man at last.

"THE BLACKMAILER" (March 5). The cast: The Woman (Elsie Jane Wilson); The Man (Rupert Julian). Scenario by Calder Johnstone. Produced by Rupert Julian.

The Woman receives a call from the Man, who is a blackmailer, demanding from her a large sum of money for the return of certain letters she had written him in the past. She refuses his demand and he leaves, threating to call within a week's time and then expose her past foolish actions to her husband, should she fail to comply with his demand.

He calls at the time stated and is received by a Swedish servant instead of the usual maid. The servant closes the door of the drawing room and mocks the man. Suddenly she removes her wig and drops off the outer dress and discloses herself as the Woman herself. She then tells him what the disguise means. She says that she had discharged her former house-maid, had applied for housework at the agency and for a Swedish servant—had rented a room in a tenement house and there had assumed the disguise—had applied for housework at the agency and had secured the position, she as mistress had called for—had established her identity as the Swedish girl both at the tenement and in the home apartment. Then she tells him what she is going to do. She flashes a revolver and says that she is going to kill the Man, that she herself is supposed to be out of the house, that he is known to be in the apartment with her and that after she has killed him she will return to the tenement, state that she is going away, change back to her own self, and return to the apartment to find the body of the dead Man! She will destroy the disguise, the police will search for the Swedish woman who has disappeared and the crime will remain an unsolved mystery. She draws to shoot. The Man shrinks in abject fear, and gives her the papers. She drives him from the apartment and destroys the papers before her husband's return home.

UNIVERSAL SPECIAL FEATURE

GRAFT (Episode No. 11—"The Illegal Bucket Shops"—Two Parts—Feb. 21).—The cast: Bruce Larnigan (Hobart Henley); Jack Stevens (Jack Abbott); Dorothy Maxwell (Jane Novak); Kitty Rockford (Mina Cunard); Stanford Stone (Glen White).

The erratic and excitable condition of Bruce Larnigan is causing his friends and his mother great worry. The injury to his head as well as the terrible strain on his nerves are beginning to undermine his reason. Mrs. Larnigan writes to her brother, the Hon. Robert A. Harding, a lawyer in Ohio, to come to her assistance and help her get Bruce away from his fight with the Trusts.

Bruce Larnigan was seated in the office of the "Independent" nervously talking to Jack Stevens, the city editor. "Of all the forms of graft," he said, "the ones I detest the most are the gambling hells for women, under the guise of stock exchanges, known as bucket shops." Dorothy calls. She finds Bruce raging over his inability to locate the man at the head of the bucket shops. To ease his mind, she scribbles on a piece of paper: "The man you want is Rupert Kruger Hall and he transacts all illegal business at his home. He leaves on business to-night. His wife is going to the opera——" Bruce turns to her at this juncture and she drops the note on the desk where Bruce finds it later.

From this Bruce realizes that Hall is also a member of the "Trust," and one of the men he is fighting, so he concludes to play burglar during his absence and obtain a clew, if possible. A few of the things that Bruce did not know follow: Hall is a great friend of Justin Thompson, the present district attorney, and knows that an investigation from that office would be difficult, so his operations in his gambling rooms are, in a measure, protected. Hall has a beautiful wife of whom he is jealous. He has received an anonymous note telling him to watch his wife and friend, therefore he has planned the "business trip" while Thompson is to escort Mrs. Hall to the opera.

That night Thompson and Mrs. Hall did not go to the opera, but remained at home to enjoy their guilty love. Bruce forced an entrance to the seemingly deserted house and was ransacking the desk in the library when Thompson, attracted by the sound, crept up behind him and dealt him a blow on the head with the butt of his revolver. Bruce falls unconscious. Thompson then rushed to the other room in order to calm the frightened Mrs. Hall and had

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just folded her in his arms when Hall stepped forth and confronted them. Hall was in no mood to hear explanations. He shouts that he intends to kill them both, and pulls a revolver; Thompson shoots him dead. Thompson succeeds in convincing the frightened and hysterical Mrs. Hall that they must follow his rapidly formed plan to save themselves. They drag the body of Hall to the study entrance, place the discharged revolver in the hand of the unconscious Bruce, and then Thompson calls the police. Bruce is arrested, charged with murder. Thompson, the district attorney, prosecutes the case.

Harding arrives in time to take the case away from a lawyer hired by Stone to defend Bruce. The trial follows. The evidence is all in. Everything points to Bruce's guilt. The spectators believe that Bruce, discovered in the act of robbing Hall's home, had struck him down.

Harding calls witnesses. The first of these is a doctor, who testifies that Bruce would never be able to pull a trigger after receiving the blow on the head that rendered him unconscious. The second is an expert who describes the possibility of the human eye, under certain conditions, photographing a person or object before it. He tells that he photographed the eye of Hall shortly after death. He hands this photo to Harding. Mrs. Hall is then called. Harding asks her abruptly who the man was that was with her that night. In a maze of questions he tangles her up completely, finishing by thrusting the photo of her dead husband's eye before her, showing faintly the faces of herself and Thompson in the iris. Harding whirls on Thompson and accuses him of the murder. Confusion reigns in the court. When order is restored, the judge orders the discharge of Bruce and the arrest of Thompson. The excitement is too much for Bruce; his mind snaps and he is hurried to a private sanitarium. Harding, interested in spite of himself, determines to carry on the fight against the Trust members.

GRAFT (Episode No. 12—"The Milk Battle"—Two parts—Feb. 28).—The cast: Hon. Robt. A. Harding (Richard Stanton); Jack Stevens (Jack Abbott); Roger Maxwell (Marc Fenton); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Philip Burrows (Bert Law).

The blow on the head which he received, as well as the severe mental strain, had caused the mind of Bruce Larnigan to snap. He is taken to a private sanitarium. Robert Harding, his cousin, a prominent lawyer from Ohio, has become interested in Bruce's fight. His attention is called to the greed of the Milk Trust, which supplies inferior milk. After investigating conditions Harding goes to Burrows, the man at the head of the milk industry, and pleads with him to better conditions. Burrows orders him from the office. Harding then begins a bitter attack on the trust through the columns of the Independent. He also secures the support of several wealthy philanthropists and establishes milk depots throughout the city in opposition to the trust.

Dorothy Maxwell, whose father suffered a paralytic shock in his battle with Tom Larnigan, determines to help Harding in his fight for Bruce's sake by placing in his hands her father's diary containing information against the Graft Trust. She calls at the office of the "Independent" and while telling Harding of her intentions is overheard by Stone, the head of the Graft Trust. Dorothy reads in Stone's eyes her death sentence for attempting to betray the secrets of the "Fifteen." She hurries to the hospital where her father is recovering and removes him to their downtown apartment. The doctor in this private hospital is in the pay of the "Fifteen," and she fears for her father as well as herself.

Meanwhile the Milk Trust has been beaten in open competition and therefore resorts to underhand methods. With the aid of Stone and some of his hired thugs they bring about a teamsters' strike and riot about the barns of the Independent Milk Company, intimidating the drivers, beating them, destroying the milk and wrecking the wagons.

Harding and Stevens, the reporter, rush to the scene. Harding first tries to plead with the mob. This effort failing, he rushes to the barn and jumps on a wagon, asking for volunteers to follow. Stevens takes the next wagon, and other drivers, inspired by Harding's courage, get on others. Harding drives out, warns the crowd back, and then they press forward. He hurls a gas bomb into their midst. The gas in the bomb is not deadly. The crowd rush madly from the overpowering fumes and the long line of milk wagons proceeds in safety.

Stone calls at Maxwell's downtown apartment in an endeavor to secure the dairy mentioned by Dorothy. Not finding it, he lets one of his thugs in a window with instructions to hide behind the curtains and "knife" Harding, who is to call for the diary. The helpless Maxwell is a witness to the preparations. Stone wheels Maxwell to the other room, and greets Harding, who has just arrived. He tells the latter that he has left some interesting data concerning the Milk Trust on the desk in the next room and then departs.

After a few minutes' conversation with Dorothy, Harding starts for the other room, the assassin waiting his coming behind the curtains—when the excited arrival of Burrows halts Harding. Burrows in a rage tells Harding that he is ruined, and threatens his life. Dorothy points to Burrows as one of the criminal "Fifteen." Harding denounces him. In a scuffle that follows Burrows is whirled toward the curtains and receives the death blow intended for Harding. The Milk Trust is dissolved. Harding adds another name to the list of men who paid.

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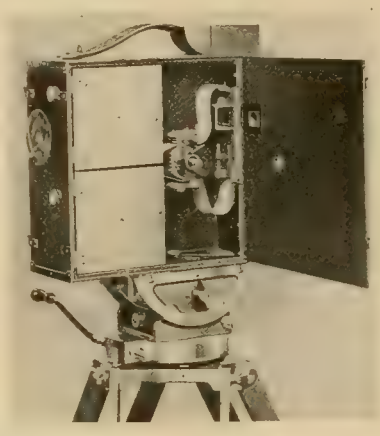

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BEAUTY.

JOHNNY'S JUMBLE (March 1).—The cast: Johnny (Johnny Sheehan); Carol (Carol Halleway); Uncle (John Steppling); Aunt (Marie van Tassell); The Cook (Mary Talbot); Minister (Rae Berger); Matrimonial Agent (Dick Rosson). Directed by Archer McMackin.

The cook decides to leave and Johnny and Carol are in a dilemma, for word comes that Uncle and Aunt are coming for a visit. So Johnny rushes to the employment agency to look for a cook and Carol rushes to town to look for a dress.

Arrived at the building in which the employment agency is located, Johnny stumbles over the janitor cleaning the floor and breaks into the wrong door—a matrimonial bureau. Thinking he is in the employment agency, he picks out a female who assures him that she will cook, scrub, wash and stay in nights. He takes this paragon home with him where he sets her to work cooking the dinner. She, displaying unusual thoughtfulness, telephones for the minister. Her big brother is also invited to the wedding, and in the intervals of waiting for the dinner to cook, she alternately tries on Carol's new clothes and attempts to correct Johnny, who imagines she is "nutty."

Mary's brother and his friend arrive and she leaves them in the kitchen, telling them to stay there until she calls them. Johnny sees Carol returning with aunt and uncle and thrusts the crazy cook into the bedroom and locks the door. Carol insists upon knowing why the door is locked and he tells her he has a little surprise for her.

The first convenient moment he telephones the police that he has an insane person in his home. The minister, whom Johnny fires out the front door, goes 'round to the back and tells his troubles to brother. Johnny goes into the bedroom to placate the crazy woman and is discovered by his horrified relatives.

Mary clings fondly to Johnny and brother produces the minister, insisting on an immediate marriage. The police find aunty gesticulating wildly and start away with her. She gets free and returns to her Johnny's explanation and saves him from being a bigamist.

"DAD'S COLLEGE WIDOW" (March 5.) The cast: Nathaniel Pettibone, Sr. (Orral Humphrey); Mehetable, His Sister (Lucille Ward); Flavia Pearson, "The College Widow" (Simone Cavens); Nathaniel, Junior (Dick Rosson); Edgar Grayson, his classmate (King Clark). Directed by Phil Walsh.

Nathaniel Pettibone is a well-to-do banker in a small town. His sister, Mehetable, keeps house for him. Nathaniel, Junior, is off at college and he and his classmate, Edgar Grayson, imagine themselves in love with Flavia Pearson, "the college widow." Edgar then decides to take matters in hand and writes an anonymous letter to Nathaniel, Senior, that his son is falling in love "with a woman old enough to be his mother." As calculated, the letter stirs the "old man" into action and he and his sister leave for the college town.

Arrived, Nathaniel, Sr., leaves Mehetable at the hotel, the while he goes to, make a call on the boys, both of whom he finds engrossed in their studies. He discovers that each is the owner of a framed photograph of "the lady in the case" and asks about the original in a casual, conversational manner. Nathaniel Junior, tells who she is, and the "old man" suggests that they call upon her. This is speedily arranged by the obliging son, but Edgar pleads studies as an excuse for not going. During their call father suggests a bite to eat, but at a sign from Nathaniel Junior, the "widow" demures, saying that she seldom goes anywhere.

The callers leave shortly and father asks son where there is a good cabaret, but of course son doesn't know. Father is wise and doesn't say anything, but asks the first policeman he meets. Nathaniel, Junior decides that he must hurry back to his studies and father starts for the cabaret alone, but on the way gets a hunch. He phones the widow and insists that he will call for her in ten minutes. Son gets a similar

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hunch and invites her to meet him at the Louvre Cafe. Then Edgar, bored with study, gets a kindred hunch and extends a similar invitation. Father arrives and escorts the "widow" to the white lights. She steers father to the Louvre Cafe, where they come face to face with the two boys, each seated at a separate table. Father tells the waiter to see what the boys will have, but the injured and insulted pair start out. Father suggests the opera and while he is out buying some flowers for the fair lady, Nathaniel Junior, succeeds in becoming reinstated in the "widow's" good graces.

Mehetable, hungry and neglected, starts out to get some dinner and encounters young Nathaniel at the cafe. He hurries her into a taxi, explaining that father will be there soon, and when father appears on the scene, Nathaniel Junior, tells him "she" is waiting. Nathaniel, Senior, enters the taxi to find he has been fooled and Mehetable sharply reminds him that he needs a nurse.

VOGUE.

"FLOODED WITH TROUBLE" (Feb. 24.) The cast: Rube (Rube Miller); His Wife (Madge Kirby); Arthur (Arthur Tavares); His Wife (Alice Neice); Baby (Himself). Directed by Rube Miller. Written by Thomas Delmar.

Rube sits in his kitchen reading the newspaper, disinclined to depart for work owing to the flooded condition of the streets as a result of tempestuous rainstorms the night before. Madge, his wife, brings him to a realization of the necessity of working by cracking him on the head with a plate. He goes to work in the streets to open the sewers clogged by the floods.

Rube and a co-worker are laboring diligently when their attention is directed to a pedestrian who hesitates on the sidewalk, afraid to tackle the flood running in the street. For a money consideration Rube and his helper agree to carry the pedestrian across. When they have him at about the center of the torrent, they sight a young woman who does not wish to get wet by wading the stream. Rube dashes to her assistance, rescues a truant shoe which has floated away in the stream, then carries her safely across.

Rube's wife, Madge, prepares his lunch and starts out to carry it to her husband. At the flooded corner she encounters Arthur, who carries her to safety. They proceed to a dry place, where they sit down on a bench and start to eat the lunch. Meanwhile Rube and the young lady, who is Arthur's wife, become better acquainted and find a seat around the corner from Madge and Arthur, friendship, developing with surprising speed.

When Arthur's wife left the house in search of her "meal ticket," a hungry tramp entered in search of food. A borrowing neighbor discovered his presence and summoned the police, who arrive at the house after a speedy and wet trip, to find the intruder locked in the pantry.

Suddenly the two couple discover each other's identity, the men escape arm in arm, while the women have a battle. The chase of the men leads the four back to Arthur's home where they discover the police in the act of capturing the tramp. Explanations follow and all is serene.

"THE CANDY COOK" (Feb. 27.) The cast: The Cook (Lem Trembly); His Wife (Evelyn Thatcher); Proprietor of Store (Josh Binney); His Wife (Buster Gould); Janitor (Lloyd Allen.)

"The Cook" is out of work. He sits idly by, watching his wife doing the week's washing. Becoming angry at his indolence, she orders him up a ladder to wash a window. Disgusted at the futility of his efforts after he had dropped the soap on her and drenched her with water, she pulls him off the ladder. Out on the street he sees a pretty girl hand a coin to a blind man, waves at her and she smiles.

With the "cook" holding the ladder, his wife climbs up to hang some clothes on a line. He walks away from the ladder to flirt with the girl, and his wife falls into the wash tub. As she arises from her tub, she sees her husband flirting with the girl, and calls to a policeman nearby. Together they start after the flirtatious husband. He passes an employment agency, goes in, is knocked over by a blow from a mop in the hands of a careless janitor. The janitor and the cook are sent to a candy store upon receipt of a call from the proprietor for an all-around man and a candy cook

"The cook" and the janitor interrupt the conduct of the business by their ignorance of the business, and nearly cause a riot when they unwittingly pull on a raveling from a young woman's skirt until the skirt is demolished and she faints at the sight of her uncovered lingerie. The irate wife and the policeman come on the scene at the opportune moment, capture the flirtatious husband and cart him off in a purloined play-wagon, leaving the candy store a dismantled wreck.

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MUSTANG.

"MARGY OF THE FOOTHILLS" (Three Parts—March 3.) The cast: Ben (Art Acord); Margy Gregg (Dixie Stratton); Joe Romez (Lawrence Peyton); Pasqual, Margy's servant (Joe Massey); John Gregg (Charles James). Directed by William Bertram.

Ben Marlin, a headstrong, virile young American from Arkansas, pushes westward to make his fortune. He reaches California and in a game of chance with Romez, the bandit, who is allowed to pillage on the outskirts of the valley under the protection of Charles Carrillo in return for services rendered to Carrillo, Ben wins a bracelet of peculiar design, and two thousand acres of poor land on which he decides to settle and raise cattle. His land adjoins the ranch of John Gregg, to the charms of whose daughter Margy, Ben quickly capitulates.

Carrillo, an influential landowner of Spanish descent, has a suave but sinister personality and ruthlessly pursues any means to accomplish his ends. On the occasion of an accident to his wife, Isabella, Carrillo meets Margy and is greatly impressed with her beauty.

Margy's father dies, and to escape her loneliness in a measure, she accepts Carrillo's invitation to visit their home and be a companion to Isabella. It doesn't take Margy long to discover his ruse and her repulse of his insulting attentions fire Carrillo with rage and a determination to humilate her. He instructs Romez to abduct the girl, take her to the bandits' Cactus Fortress—a plan to which Romez very readily agrees upon learning from the bracelet she wears as Ben's gift, that Margy is loved by the man who won his land from him.

Margy, driving home, is seized from her carriage and carried away to the fortress. Pasqual, her servant, on his way with a message to Ben, suspicions that something is wrong. He pieces the facts together and hastens to Ben for aid. The two set out for Romez's camp; Ben is trapped and bound, but is released by Pasqual and in the struggle Romez is killed. When Carrillo comes to claim the girl he finds Ben waiting to kill him. Under the shame of Margy's appeal for his release, Carrillo has a revulsion of feeling and turns and fights against the bandits on Ben's side. The bandits are killed in a hard won battle. Ben claims Margy and Carillo retires, a chastened and better man.

AMERICAN.

"THE HAPPY MASQUERADER" (Three parts—Feb. 28.) The cast: Elsa Dean (Winnifred Greenwood); Dick Thorn (Edward Coxen); George Davis, Cab Driver (George Fields); Frederick Hudson, Elsa's Guardian (Charles Newton); Annie, Davis' Child (Dodo Newton); John Thorn, Dick's Father (Ward McAllister.) Directed by Thomas Ricketts.

Richard Thorn, a wealthy young fellow, is advised of his father's death while hunting big game in Africa. He returns to look after his father's estate. At the station he takes a taxi driven by Davis, a man with a grudge against the world, and when Davis, enviously eying the luxury of the Thorn home, remarks that anyone can be happy with nothing to do but buy all the things one wanted. Thorn strikes the keynote of his philosophy of life in replying: "Happiness lies within—it isn't a question of money and luxury."

Thorn is driven to the club, where he is congratulated on his good luck, youth, good looks and wealth. Then Thorn, willing to prove his point that "happiness comes from within," offers to change places with some less fortunate man, and, remembering Davis, he calls him in and puts the proposition of surrendering his name, station and advantages to him. Thorn to take his place as cab driver for a period of two months.

Elsa Dean, the charming young ward of Frederick Hudson, is to receive a fortune upon her maturity or marriage. Hudson makes some unfortunate speculations, in which he loses his fortune and involves his ward's. Thorn's father had made his old friend Hudson a large loan for which Hudson had given his notes. Before he died, Thorn, Sr., had left instructions for his son to destroy these notes.

Davis, impersonating Dick Thorn, meets Hudson and his ward and determines to win her and her fortune, but he is repulsive to her and she has been attracted to Thorn, even though she thinks him only a chauffeur. Thorn takes up his abode in Davis' dingy quarters and plays "papa" to Davis' little daughter Annie, whom Davis' neglect has left in a pitable condition. Happiness under Thorn's tender care brings the child up for a time, but he sees she is fading away and finds an opportunity to inform Davis, who is utterly indifferent.

When Davis proposes, Elsa rejects him, and he attempts to force Elsa to marry him by threatening to collect the notes he has found. Hudson promises to make Elsa agree to the marriage, but Elsa, overhearing, runs out and to save herself from a relationship which would be loathsome to her, offers the waiting Thorn fifty thousand dollars if he will marry her within an hour.

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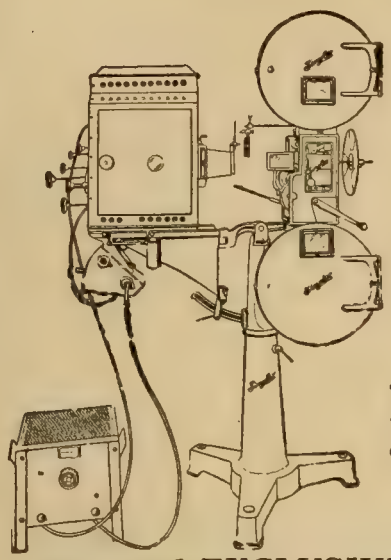

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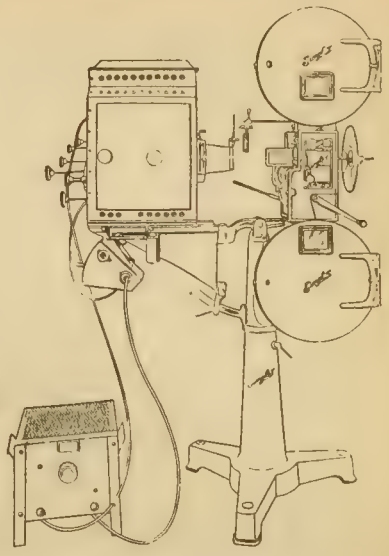

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When Hudson learns of her marriage, he confesses to losing her fortune and is forgiven. Finding the request of Thorn's father, which Davis drops, Elsa determines to get possession of the notes. She goes to Thorn's home and is just taking the notes from the desk when Davis enters and takes advantage of the opportunity to force his unwelcome attentions upon the girl.

Little Annie dies on the day Thorn's agreement terminates. He sorrowfully relinquishes his trust and goes to the club where is is to meet Davis. Davis is late and Thorn calls him on the phone. Elsa answers the telephone and calls for help. Thorn explains to his friends that something is wrong and they hurry off to the Thorn home in time to save Elsa from Davis. Davis gets a summary dismissal, and Thorn claims his bride.

THANHOUSER.

THE REUNION (Three Parts—Feb. 23).—The cast: John Bowden (J. H. Gilmour); Martha Winthrop (Isode Illian); Martha Winthrop (later) (Inda Palmer); Relee (the dancer (Ethel Jewett).

Martha Winthrop had served during the Civil War as a trained nurse. During a bitter struggle with the enemy, she rescues John Bowden from death and then nurses him back to life. He promises to claim her for his bride after the war.

Martha lives in a small village near Washington, where she is loved by everybody for her kindness and charity. In this village are three old soldiers, the remaining members of a famous regiment. The time comes for the annual reunion of the G. A. R. and the three old men send Martha to the reunion to represent their regiment.

While watching the parade she sees the man she has dreamed about for half a century. She is overcome and is assisted to a hotel by a young man, who awakens memories of long ago in Martha's mind. She learns that he is the son of her old sweetheart and through him meets the man of her dreams. He learns that she has never received a letter written to her at the close of the war, but her long wait is rewarded by having her hero claim her.

CUB.

GOING UP (Feb. 25).—The cast: Jerry (George Ovey); Slim (George George); Blouie (Louis FitzRoy); Zowie (Jefferson Osborne); Bill (Arthur Mund); Jim (Henry Jackson); First Cop (Gordon McGregor); First Waitress (Louise Horner); Second Waitress (Janet Sully); Waiter (Robert Kenyon). Directed by Milton Fahrney.

Jerry decides he will discontinue the companionship of Slim and shoulder life's burden single handed. While the latter slumbers Jerry packs the combined wardrobe of the "firm" and attempts to make his exit by way of the window by means of a rope. But Slim is awakened by the noise. For a moment Slim watches the progress of Jerry and then decides to call him back. Half way down the rope, Jerry is interrupted by his slender companion, who demands that Jerry return. The latter, showing no such desire, Slim cuts the rope and sends Jerry sprawling on the ground. Jerry, however, runs off. But Slim is soon after him.

Jerry's flight is interrupted by a policeman, who becomes suspicious of him. Jerry is arguing with the cop when Slim arrives and soon the policeman is the target for a volley of blows directed at Jerry by Slim, Jerry neatly ducking each blow to finally run off, leaving the other two in a brawl. Jerry secludes himself in a nearby barn. He has scarcely hid himself when Zowie and Blouie—two "black hand" artists—enter the barn, one carrying a huge bundle of money and the other a suitcase. They spread the bills about and count it, while Jerry looks on. As Blouie and Zowie are about to place the money in the suitcase, Slim opens the door, sees what is going on and gets in unnoticed. The "money men" make their exit, thereby causing Jerry and Slim to come face to face once more. Another clash between the two is the outcome of the meeting, Slim coming out on top to hurry after the men with the money.

Jerry soon falls in line behind the trio, this being unknown to Slim, Zowie or Blouie. The journey brings the four to a wood, where Jerry hides from view, as does Slim, while the two plant their suitcase of money. A moment later a powerful explosive is placed in the suitcase and the money removed by the mysterious Bill and Jim, dealers in explosives, unseen by Jerry or Slim, who are backing up to get the money. Jerry arrives first, replaces the suitcase containing the explosive with his own and hurries off, believing that he has made an easy fortune. Slim at last detects the suitcase that Jerry left, and, thinking it is the one left by Zowie and Blouie, is delighted as he walks off with it. Slim sights a restaurant and decides to treat himself to a royal dinner. Satisfying his desire, Slim opens the suitcase to pay for the food and is knocked speechless when, instead of money, he finds an old shirt and collar and two bricks. He is thrown out.

Jerry arrives upon the scene in time to see Slim have the finishing touches administered. He is about to enter the food shop when Slim spies him and, believing Jerry has the suitcase with the money, he starts after him. The two race with Jerry leading easily until they finally come to the water's edge. Seeing no escape other than the water or on board of a liner which is about to depart, Jerry rushes up the gang-plank, bowls over the members of the crew who attempt to stop him and hides. Slim is a moment too late to make the ship, so he hails a couple of men in a small boat, tells the story of the suitcase of money and induces them to follow the liner. Jerry, seeing them coming, makes fruitless efforts to open the suitcase, and as Slim and the others come up a rope ladder on the side of the ship, Jerry plunges overboard and reaches the shore in safety, just as Slim and the others open the suitcase, causing an explosion which sends the liner to the bottom.

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MUTUAL.

MUTUAL WEEKLY, NO. 60 (Feb. 24).

New York City.—T. R. sails for West Indies. He leaves on S. S. "Guiana" for 6 weeks' vacation.

San Francisco, Cal.—Noble gift to Japan's Emperor. Local colony sends $5,000 saddlers as coronation present.

Bergen, Norway.—Preserving Norwegian neutrality. The cruiser "Harald" and "Haarfager" guarding the entrance to the North Sea.

Seattle, Wash.—Twenty-four hour snowfall buries city. Worst storm in 25 years halts trame. Subtitle: Cathedral dome collapses under weight of snow.

Key West, Florida.—"Lost" undersea boat arrives here safely. The K-5 missed other boats at rendezvous and proceeds to naval station alone.

Tampa, Florida.—Annual Gasparilla carnival. King Gasparilla and his queen reign supreme.

Washington, D. C.—In memory of Lincoln. "Lest we forget." Subtitles: Henry Koons, 91, oldest surviving bodyguard. Ford's Theater where he was assassinated. His death-mask.

Ocean Beach, Cal.—A tribute to California's climate. While other sections of the country are in the grip of snow and ice, San Franciscans enjoy summer weather at famous beach.

Newburgh, N. Y.—Eastern speed skaters compete. Logan wins the honors. Subtitle: Ex-Governor Benj. B. Odell greets the winner.

Winchester, Mass.—Children study in the open air. They progress faster than those shut indoors.

Hanover, N. H.—Dartmouth College winter sports carnival. Paulson "Loops the Loop" on skiis.

Fresno, Cal.—"Movies" invade rural districts. New auto invention generates electricity for projection machines wherever located.

Merced, Cal.—French Government buys horses here. The English prefer mules.

Brooklyn, N. Y.—Munition snips burn at pier. Two die in midnight fire. Plot suspected to destroy war cargo for allies.

San Antonio, Texas.—New Municipal Zoo opens. Hungry wolves are fed.

Waynesburg, Pa.—Night fire wipes out business block. Loss, $150,000.

SIGNAL FILM CORP.

"THE GIRL AND THE GAME" (Chapter 9—Two parts—February 21.) Rhinelander secures right-of-way to enable him to complete the Superstition cut-off. Failing in previous attempts to defeat his rival, Seagrue resolves to adopt other methods. He apologizes to Helen for past acts, and approaches Rhinelander with a suggestion that they compromise and consolidate with their lines instead of running rival rails. Rhinelander refuses this offer and continues with his work.

Unable to secure a right-of-way through Las Vegas, Seagrue suspends work. Seagrue blamed spike for Rhinelander's success, because Spike upset Seagrue's plan to kidnap Helen and steal Rhinelander's contracts, and holds Spike in submission with threats to turn him over to the police if he again crossed his employer.

Helen is unable to understand why Spike did not leave Las Vegas when she purchased clothes and a ticket for him, and for reasons best known to himself, Spike is unable to give a coherent explanation. Helen, Rhinelander and Storm feel the mystery which surrounds Spike's actions, but cannot fathom it.

Bill, Seagrue's foreman, informs the dissatisfied workman that Spike is responsible for the lay-off and the mob set upon Spike, beating him mercilessly. The luckless fellow is rescued from the mob by Helen, Storm and Rhinelander. Rhinelander and Storm carry the semi-conscious Spike to a construction car while Helen dashes to the engine and pulls the

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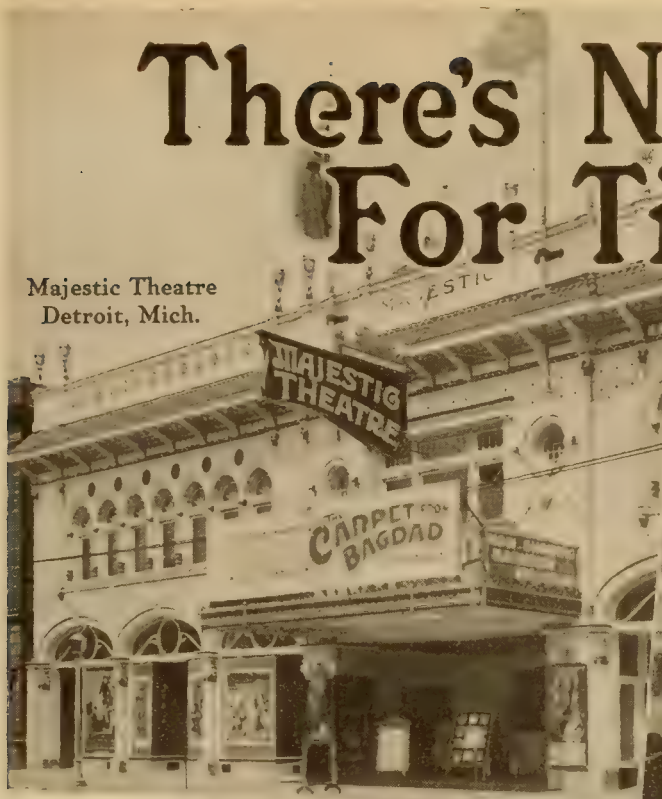

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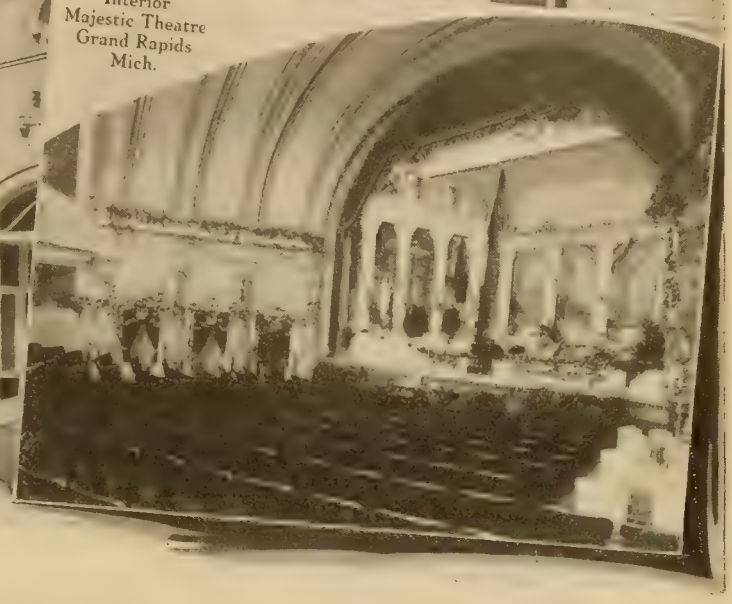

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train out. An accident cuts the car containing the men off from the rest of the train.

Helen sees the accident from the cab and realizes the danger of a collision with the main line passenger when the runaway car reaches Baird. She leaves the engine cab, and jumps into Seagrue's automobile nearby, starts the engine and races toward Arden Station. Reaching the station she throws the seat cushion through the window, attracting the attention of the agent to the message: "Runaway car from cut-off on main line. Stop passenger at Baird."

On top of the freight car, Storm tries to apply the brakes, but a link in the chain gives way, and the brakes are useless. Inside the car Spike revives. In the auto, Helen catches up with the car and races along behind it, signalling to the men to jump into the auto. Rhinelander jumps first and climbs into the front seat, then Storm, carrying the helpless Spike on his back, leaps to safety in the machine.

Helen steers the auto around the runaway car and travels on ahead at terrific speed. Storm drops off the back of the auto, and places stones on the rails ahead of the runaway car. The auto dashes safely down a steep embankment just as the freight car is derailed and thrown down into a deep arroyo from the railroad trestle above, allowing the oncoming passenger train to pass over in safety.

MUTUAL MASTERPICTURE DE LUXE.

"THE CRAVING" (Five parts—American—Feb. 26.) The cast: Foster Calhoun (William Russell); Margaret Cummings (Helene Rosson); Leroy Calhoun (Rea Berger); Oliver Bailey (Roy Stewart); Roby, Dancehall Girl (Charlotte Burton); Crooky, Crippled Newsboy (Robert Miller.) Directed by Charles Bartlett.

The story opens in Newbridge College at the height of the football season. Foster Calhoun is the star member of the team. He is an orphan, sent to college by his rich uncle, Leroy Calhoun. Foster and Oliver Bailey are in love with Margaret Cummings. Bailey is also a substitute for Foster's place on the team, which further complicates matters.

Brought face to face with disgrace for his gambling debts, Bailey determines to resort to drastic measures to turn the assured victory of his own college to defeat. Thus he hopes to win money to clear himself from debt. Overhearing Foster's uncle remark that the young hero possessed an inherited craving for drink of which he, himself, was not conscious, Bailey determines to use this as a means to secure his end. He sees to it that the trainer accidently uses alcohol in rubbing down Foster's face. To further his cowardly deed, Bailey leaves a bottle of alcohol in Foster's room. Naturally, with his taste for liquor aroused, Foster's instinctive craving gets the better of him and he hurriedly drains the bottle.

At the big game, Foster, on whom the victory rested, is found wanting. Bailey is substituted for the star, and as he has planned, loses the game for Newbridge. Foster is expelled for becoming intoxicated on the eve of battle—and his engagement to Margaret is called off. The remainder of the story is set in the West, where the shorn hero goes with one Crooky, a crippled newsboy, whom he finds in apparently as friendless a condition as he himself is in.

Crooky is a keen, philosophic little soul. There is Roby, an unscrupulous girl of the dance halls, who becomes infatuated with Foster because of his sheer brutal strength. She weaves her soft mesh about his liquor-fagged mind, and inveigles him into marrying her.

One day a letter comes which seems to frighten the brazen dance hall wench. She hides her excitement from Foster, but not from Crooky, who finds it and holds it as evidence against her. Soon after a stranger comes to the cabin where Roby and Foster and the cripple boy live. Foster comes back one day and finds his wife and the stranger drinking. He engages in combat with the man. During the struggle the lamp is overturned and Foster is left unconscious in the burning cabin. He is rescued by Crooky, who believes that Roby and her lover have also been suffocated.

Foster and Crooky flee to the mountains. There commences a terrific struggle in the older man's soul against the craving. Crooky finds a newspaper which tells of Leroy Calhoun's death, and further recounts the fact that the sole and only heir, Foster Calhoun, cannot be found. With almost uncanny wisdom, the lad writes the attorneys of Foster's whereabouts, and awaits an answer while he helps down his friend's thirst for rum.

At length the attorneys write Foster of his good fortune, and inclose a letter from his uncle, telling the young man that he, himself, was to blame, because he had never told him of his inherited taste for liquor. The latter also holds out hope of Margaret relenting, and half promises that she will marry him if he returns.

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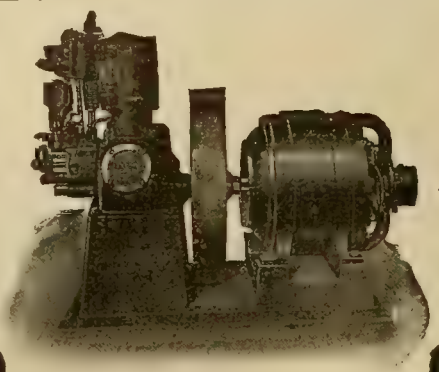

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Even at this auspicious moment The Craving does not end. There is still struggle upon struggle for the worthy Foster and Crooky, his slave. Not yet trusting himself, the young man remains in the clear air of the mountains until he feels that he has overcome his desire. When he returns, he returns to find that Bailey, who, too, has been in the West, has brought back Roby, not dead as Foster has thought, as a living testimony to the fact that Foster has tried to deceive Margaret.

Crooky, however, saves the day. He discloses a bit of conversation he had overheard between Bailey and the gamblers in a saloon, which clears Foster of any guilt on the day of the football victory years ago, and produces the letter which proves that Roby was married before she inveigled Foster into becoming, as he believed, her legal husband.

"THE HEART OF TARA" (Centaur—Five parts—March 4.) The cast: Captain Delmar (William Clifford); Rajah Selim (Sherman Bainbridge); Tara, First Favorite of the Rajah (Marie James); Soma, Present Favorite of the Rajah (Margaret Gibson); Dorothy Delmar (Marvel Spencer); Lieutenant Grey (Walter Spencer); Singh, a Hindoo Spy (Edward Alexander); Sahan, Assistant Spy (Edward Roberts); Timur, Another Spy (Gordon Russell). Directed by Wm. J. Bowman. Written by Theodore Harris.

Captain Delmar resumes command of Tower Post, India, after an absence of twenty years. In his commission is an order to make a secret investigation of some famous jewels, which are indemnity to the English crown and have mysteriously disappeared. The Rajah selim, an Indian prince, while reading the official communication that he is to pay his allegiance to Captain Delmar, relives the past, a past of hatred for the captain who, when a young man, was successful in winning of the heart of Tara, a Harem favorite of the prince. Captain Delmar really loved the Indian girl and, upon being called back to England, resolves to marry her. When he returns to the garden to get the girl, he finds her dead body. Her death is clothed in mystery and the young captain believes that she has been murdered by Hindoo slaves for the wonderful jewels she wears. He proceeds to England broken-hearted, but eventually marries an English girl. It is his daughter, Dorothy, now grown to young womanhood, whom he brings to India with him upon being ordered to the Post.

The Rajah has carried out a secret, but hideous revenge upon the girl Tara. It was he who had her stolen from the garden and stabbed her to death. Only the departure of the young English officer at that time had saved him from a similar fate and now that he has returned, as commanding officer of the Post, his revenge again burns deeply. With Hindoo subtlety he covers up his deep designs, giving the usual audience to the captain and his daughter. He places at the disposal of the young English girl some of his own court servants. These servants are headed by Sahan, spy, through whom the Rajah is to carry out his plot. There is a secret passage from the palace to the Post, the trap door entering to the library of the Captain. Through this secret passage the spy carries messages, and at the Rajah's command he cuts the telephone wires, intending that night to steal the Captain and his daughter and bring them to the palace.

By burning the bungalow he thinks to deflect suspicion, leaving the impression that they have been burned to death. The Captain, finding the telephone wires cut, has sent Lieutenant Grey, who is the fiancee of Dorothy, to a nearby post to investigate conditions. When the lieutenant returns he finds the bungalow burned and believes, as the Rajah has intended, that the Captain and his daughter have met their fate within it. In the meantime the Rajah has the Captain and the girl in his power. He tells the Captain that he will throw him into a cell and keep Dorothy for himself. The girl, as she sees her father dragged away, almost goes mad. Soma, the present favorite, but who has never won the love of the Rajah, as his heart is with the past, realizes the awful fate that is about to overtake the English girl, but can do little to help her.

Fate steps in when the girl loses her mind under the strain, and the superstition of the Rajah places her beyond the earthly pale. The lieutenant has discovered the secret passage. His suspicion aroused, he makes his way to the palace and comes upon his sweetheart and the Hindoo girl. Dorothy regains her mind when she sees her lover. When the Rajah is about to enter, Soma, now the guardian angel of Dorothy, tells the lieutenant that if he is to save the Captain and his daughter he must bring help. The lieutenant escapes through the secret passage and sends to a neighboring Post for a small company of cavalry.

Meanwhile the Rajah has discovered that Dorothy has regained her mind. He brings forth the jewels that once bedecked Tara. He adorns her with the jewels, has the Captain brought before him and shows him his daughter dressed as a harem favorite. He gives orders to have the beasts—lions of the royal menagerie—

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starved. Soma has secreted herself in Dorothy's room, with the intention of stabbing the Rajah when he comes. The Captain is dragged forth to the jungle. The Rajah goes to bring Dorothy before he shall give the final order. The young Lieutenant arrives with his company and a battle ensues, as they are denied admittance to the palace. When the Captain is freed through this timely interference, he rushes to save his daughter and arrives just in time, as the arm of the brave Soma is not strong enough to deliver the death she intends. They find upon Dorothy the jewels that are sought by the English government.

Pathe Exchange, Inc.

PATHE NEWS NO. 13 (Feb. 12).

Washington, D. C.—Two of the members of President Lincoln's bodyguard still enjoy a hale and hearty old age. Subtitle: Ford's Theater in which Lincoln was shot, April 14, 1865.

Poland, Russia.—Peasants set to work to rebuild their homes, shattered by the ravages of war. Subtitle: Meanwhile they live as best they can.

Washington, D. C.—Lindley M. Garrison, who has resigned his position as Secretary of War on account of the defeat of his Continental Army scheme.

Roosevelt, Ariz.—Owing to unusual floods enough irrigating water is stored in the famous Roosevelt dam to last three years. Subtitle: Water flows over the spillways for the first time on record.

Tampa, Fla.—The submarine K-5, recently reported as lost, rejoins its squadron assembled here.

Goldust, Tenn.—Thousands of homes are abandoned when the Mississippi River overflows its banks and inundates the entire region for many miles. Subtitles: 1. Residents soon adapt themselves to the Venice mode of transportation. 2. Railroad trains sail on their way at reduced speed.

Washington, D. C.—A successful trial is made of a new life saving suit which is easily portable in a suit case. Subtitles: No longer will the submarines be feared, now that it is so easy to walk in the briny deep. The diver is perfectly dry after his immersion.

Washington, D. C.—The advent of Spring brings a flood of requests to the Agricultural Department for seeds, which the Government distributes freely to encourage better farming. Subtitle: Plants are carefully examined and all distressed ones are remorselessly destroyed.

Ithaca, N. Y.—The new Military Tractor Biplane averages 95 miles an hour in its trial flight, breaking all American speed records.

Souchez, France.—Relieved after twenty days fighting in the muddy trenches, the soldiers' first rush is for the improvised shower baths.

Salonica, Greece.—British troops bivouac by the wayside while enroute to reinforce the Allied lines of defense outside the city. Subtitle: After their rest the troops assemble and pack their kit ready for the transport wagons.

Chicago, Ill.—(Except Boston, Los Angeles, Portland & Seattle) The big demand for artificial limbs in Europe has increased the output of United States factories by 500 per cent. Subtitles: Most of the employees of the Rowley factory are men who have themselves lost limbs. The legs are carefully inspected before being packed for shipment.

Winchester, Mass.—(Boston only) Open-air study is introduced in the schools, and the pupils in Eskimo clothes, find the frigid air a great aid in their quest for knowledge.

Boston, Mass.—(Boston only) When a water main laid on the bottom of the harbor breaks a diver is sent down to ascertain the cause of the trouble. Subtitles: The obstruction is hoisted up. A novel contrivance is used for repairing the broken connection.

PATHE NEWS, NO. 14 (Feb. 16).

Genoa, Italy.—The greatest conflagration in many years, believed to be the work of incendiaries, destroys an immense quantity of war munitions stored on the quays. Subtitle: 1—The fireboats find it difficult to subdue the flames.

Salonica, Greece.—General Israil, commander of the Allied troops, orders the occupation of the German Consulate. Subtitles: 1—The Austrian Consulate shares the same fate. 2—British soldiers also occupy the Turkish Consulate.

Warsaw, Russia.—The famous Wurtemberg regiment of infantry, first to enter the town, at the time of its capture, drills daily in the municipal park.

St. Louis, Mo.—The recipient of the prize in the national contest for the ugliest man in America, well deserves his distinction.

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The carbons of the alternating-current arc both burn considerably and therefore both must be adjusted often in order that the arc shall be in the correct position to give proper focus and light distribution of the picture on the screen. Only the one carbon of the direct-current arc burns appreciably and the latter is therefore more easily kept in focus.

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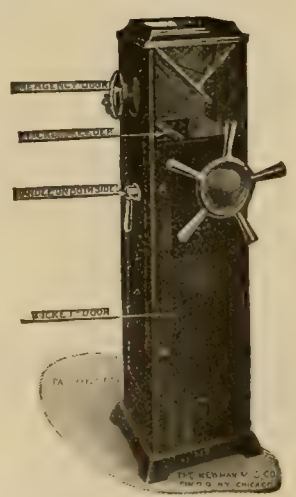

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Throgg's Neck, N. Y.—The artillery corps of the New York Militia stirred by the call of preparedness keep in trim by frequent drilling. Subtitle: 1—Firing the six-inch gun.

Newburgh N. Y.—Crack skaters compete in a keen contest for the Eastern speed championship. Subtitle: 1—"Bobby" Logan retains his title as Eastern champion.

Tampa Fla.—United States troops and Jackies join the procession of merrymakers in celebrating the annual carnival. Subtitle: 1—The "Sea Shell" float is truly symbolic of Florida's sunny clime.

San Francisco Cal.—The "Los Angeles" is one of the ships launched in the effort of Pacific Coast owners to increase the number of vessels sailing under the Stars and Stripes.

Chicago Ill.—Several thousand school children participate in the unveiling of Lincoln bust in Chicago Stock Yards. (Chicago only.)

New York City.—(Except copies for Seattle Portland.) Though the training ship Newport is still actively educating the young in the art of navigation its continuance is being seriously debated. Subtitles: 1—The students are expert in the handling of the life-boat. 2—Their training also includes the method of sail making.

Otay Cal.—(Except copies for Los Angeles.) The once beautiful valley of the Otay is left barren and desolate by the receding waters that inundated the entire region. Subtitle: 1—Marines from the warships nearby bring aid to the distressed inhabitants.

Hanover N. H.—(Except copies for Chicago.) Dartmouth College students exhibit real Alpine skill on skiis in their annual winter games. Subtitle: 1—Skii racing with horses is an exciting feature.

Peekskill N. Y.—Members of the National Guard caught in the icy grip of the country-wide cold snap can now appreciate the war conditions on the Russian front. Subtitles: 1—The youth of Seattle Washington which also experienced severe snow conditions goes in for a little trench fighting. 2—Alaskan transport methods are used. 3—But they should worry at Palm Beach.

Cary Ill.—(Chicago only.) Chicago Norge Club skiiers make some thrilling jumps at the annual tournament. Subtitle: 1—Miss Hildur Erlandsen is the winner of the cross country race.

BY THE ZUYDER ZEE (Picturesque Holland) (Photocolor)—(Feb. 21).—The quaintness of Holland is especially appealing to Americans. This little dike-bounded country of the Netherlands is delightfully pictured in this subject. The little houses built on deep-driven piles, the peculiar customs of the natives, their pleasures and labors; all are most interesting and instructive. Little children dressed up in their best; the "wiseacres" of the village imparting wisdom to their auditors; daughters of fishermen helping their parents to repair the nets for the next trip, and other appealing scenes are shown.

ALONG THE DES CHUTES RIVER (Picturesque America—Globe—On same reel as foregoing).—Of all the beautiful spots in Oregon the region along the Des Chutes Rives is probably the most beautiful in point of natural splendor. This river, which flows through the Des Chutes Canyon, a rift which reaches a depth of 2,500 feet, breaks into a roaring rapids, called the White Horse Rapids, where it is tossed about until it is churned into foam. Great engineering feats were accomplished along its banks. In building the Trunk Railroad, the engineers were confronted with some master problems, but conquered them.

STARVED TO DEATH IN A RESTAURANT (Starlight—Feb. 23).—Heinie and Louise wander into a local beanery, where Beautiful Bertha holds forth as the purveyor of victuals. Of course it's up to them to get as much stuff as possible without paying for it, and they proceed to load up with eatables—both inside and out. But in their endeavors they run afoul of Ben the Blacksmith, the local tyrant and all-around strong man, who is strong for the girl behind the counter. This worthy gives them an awful deal and, as usual, they come off second best.

THE RED CIRCLE NO. 11, "Seeds of Suspicion" (Balboa—Two Parts—Feb. 26).—June and Gordon are together in Detective Lamar's office. Gage, the detective's clerk, tries to enter, but June locks the door. He smashes the glass in an attempt to get at the key and June handcuffs him to the inner door-knob. But Gage catches a glimpse of the Red Circle on June's hand as she and Gordon flee. Later, by a clever ruse, she obtains the documentary evidence that the charges against Gordon are false. Suspicion points to her as the thief. What will Lamar do now? Returning home, June finds that "Smiling" Sam is in the house. The situation is critical.

The next episode is called "Like a Rat in a Trap."

Censorship Threatened In New York

The worst of all the censorship bills has just been introduced in the New York Legislature by Assemblyman Ahearn of Brooklyn. In the Moving Picture World of this week will be found its full text.

Fight
the Bill

by Attending the Great

Exhibitors' Rally

Albany, N. Y., March 1st and 2nd
Hotel Ten Eyck

The meeting will be called to order at the Hotel Ten Eyck at 10:30 A. M., by State President Lee A. Ochs

Address of Welcome, by state or city official.

Organization of the meeting, election of officers of the meeting, appointment of committees.

Recess at 1 o'clock.

Address, "The Present Perils of Censorship in New York State," by W. Stephen Bush. —Discussion and Suggestions.

Address, "Constructive Legislation for the New York State Exhibitor," by Lee A. Ochs, State President.

Address, "State Organization," by Samuel H. Trigger, National Vice-President.

MARCH 2nd

10:00 A. M.—Address, "Organization," by Frederick J. Herrington, National President of the Motion Picture Exhibitors' League of America.
Discussion and Applications for Membership.

11:30 A. M.—Address, "The Sunday Entertainment in New York State," by a prominent clergyman whose name will be announced later.

Recess

2:30 P. M.—"The Needs and the Just Grievances of the Exhibitor." Address by Mr. L. F. Blumenthal, a New York Exhibitor.

All communications on this subject may be forwarded to Mr. Blumenthal, 110 W. 40th St. (Room 403), who will incorporate them into his program.

On this subject general discussion is invited. Methods of payment, protection of exhibitor in contracts and other vital matters will be taken up and some definite action will be taken.

Meeting will end with banquet at 8 p. m.

If Your House Is In New York State, Come To Albany March 1st and 2nd

LEE A. OCHS, Pres. N. Y. State Exhibitors' League

Miscellaneous Features

PARAMOUNT.

PARAMOUNT—HOLMES TRAVEL PICTURES, "The Cliff Dwellers of America" (Feb. 7.)—The first picture of the new Paramount-Burton Holmes Travel pictures recount Mr. Holmes' motor trip of the summer of 1915 through the more picturesque and interesting portions of New Mexico. As the journey leads through the lands of the former cliff-dwellers and former and present occupants of these prehistoric apartment houses called pueblos, Mr. Holmes chose to begin his trip at Chicago, there to see the cliff-dwellers of today threading in countless throngs the deep "Canyons" flanked on each side by the abodes of the modern "Cliff-dwellers." This is but a momentary glimpse, as the train is seen taking the audience to Santa Fe.

From Santa Fe the travelers are taken to the famous pueblo of Taos and thence to the even more celebrated pueblo of Acoma, which was just as old, to all appearances, when the Spanish Conquistadores came up out of Old Mexico in 1740, to convert the Indians and conquer the country in the name of their King.

Across the desert, through forests, fording the flooded streams in their motor car, visiting ranches, herding sheep and busting broncbos—these and many more incidents of a most delightful trip through a beautiful country, Mr. Holmes and his party finally reach the rim of the Grand Canyon and ride a short way down its dizzy trail at Bright Angel, just to whet the appetite of the audience to what is to follow in the next travel installment.

THE GRAND CANYON OF ARIZONA (Feb. 14).—The second release in the series picks up Mr. Holmes' fellow-travelers at the very brink of the Grand Canyon, just as a train has arrived at the El Tovar Hotel, disgorging its human freight. Before the descent of the Canyon trails is made the audiences are taken to various celebrated Lookout points, from which the more notable views of this gigantic marvel of Nature may be viewed to the best advantage.

The Grand Canyon is over a mile deep, twelve miles wide and two hundred and seventeen miles long. Through its lowest depths, the Colorado river still cuts its twisting path, carrying with it thousands of tons of silt and other matter, thus continuing its work of making the Canyon deeper and deeper as the centuries roll on. The travelers then begin the perilous descent of the Canyon, which is more than 6,000 feet deep.

Down to the very rapids of the muddy Colorado, Mr. Holmes takes his party, there to stand on the shore and watch the frightful power of the river as it alternately dashes itself into mountains of foam on the huge boulder in its bed or flows again with flat, sullen surface. Mr. Holmes takes his audiences down the Bright Angel Trail and down the newer Hermit Trail, and also by stage and by motor along the new Rim Road. He shows them everything to be seen, including Capt. John Hance, who built the Hance Trail and other trails, and used to be, as he still is, one of the notable features of the trip to the Grand Canyon.

A DAY WITH THE WEST POINT CADETS (Feb. 21).—For his third picture in his series, Mr. Holmes takes his audience on a visit to our National Military Academy at West Point, there to study the daily life of Uncle Sam's Cadets, the future generals who in after years will lead the armies of the United States.

Mr. Holmes' series of West Point pictures show all the phases of our Cadets' lives of study, drill and play. They also give a knowledge of the beautifully situated military academy itself, its fine buildings for study, its drill halls, its mess hall, the parade grounds, Flirtation Walk, the old historic reminiscences of Revolutionary days, and even glimpses of the serving room, during the Sunday dinner hour, when hundreds of roast chickens and gallons upon gallons of ice cream are served to the young soldiers.

Building of pontoon bridges, daring artillery and cavalry drilling, target practice, mounted and dismounted, infantry drill, dress parade, guard mount—all these features of life at West Point are interestingly depicted.

"MADAME LA PRESIDENTE" (Morosco—Five parts—Feb. 7.) The cast: Mlle. Gobette (Anna Held); Cyprian Gaudet, Minister of Justice (Forrest Stanley); Augustin Galipaux (Herbert Standing); Octave Rosimond (Page Peters); Mme. Galipaux (Lydia Yeamans Titus); Denise Galipaux, the daughter (Helen Eddy); Marius (Howard Davies); Leroux (Dick LaStrange); De Berton (Robert Newcomb); Piaglet (Frank Bonn).

The story tells of the troubles started by the fondness for gaiety of three mature French judges. With an eye to securing his good graces, they enjoy losing an occasional game of whist to their superior, Judge Galipaux. M. Galipaux's life burden is an ambitious wife.

An escapade with the leading lady of a theatrical troupe, Mlle. Gobette, lands the three judges on the carpet for a severe reprimand. The offending actress is evicted from the hotel.

Like an inspiration, a way out of their predicament comes to one of the offenders. That night on returning from seeing his wife on her train to Paris, M. Galipaux finds his house occupied by a strange but very beautiful woman, who refuses to leave.

Unexpectedly M. Gaudet, the handsome and irreproachable Minister of Justice, arrives. He is fascinated by Gobette whom he believes to be Mme. Galipaux. Still posing as Mme. Galipaux, Gobette comes to Paris to call upon him. Scenting a possible scandal, Marius, the head usher, lays a trap. Mlle. Gobette calls and the trap is sprung.

From then on events crowd quickly upon poor Gaudet, but through humorous situations and startling perplexities he remains undaunted to emerge triumphant.

"THE TRAIL OF THE LONESOME PINE" (Lasky—Five parts—Feb. 14.) Bob Heaton is an internal revenue officer, working in the mountains of Virginia, hunting for whiskey stills which are supposed to be located somewhere near the Lonesome Pine Trail. Being unsuccessful, Heaton calls in the district revenue officer, Jack Hale. Through a spy, the Tolliver clan, who are the moonshiners, hear that Hale has arrived to help Heaton in his investigation. June Tolliver, the daughter of old Judd Tolliver, the head of the clan, pretends to have a sprained ankle at the foot of the big Lonesome Pine and when Hale comes along, he carries her to the cabin where he is captured by the moonshiners. Knowing they must work fast to get their illegal whiskey out of the county, old Judd Tolliver leaves Dave, his nephew, who is also in love with June, to guard Hale, while the rest of the gang rush the whiskey to the railroad.

The increasing friendliness between June and Hale arouses Dave's jealousy, and he forces Hale to live in the cowshed. After several days of imprisonment Hale is able to set the straw in the shed on fire, burn through his rope bounds and escape. Hale gets back to town and with a posse starts for an old deserted shack where he thinks the illegal whiskey is hidden and where he expects to arrest the gang of moonshiners. The posse surround the cabin and upon breaking into it, after a sharp fight, find only June. The remainder of the gang escape through an underground passageway.

Hale sends a note to Heaton, saying that he will take his posse and look for the escaped moonshiners along the south trail and for Heaton and his posse to go along the north trail. There is an understanding between Hale and Heaton that the order of all notes is to be reversed. A spy is sent to deliver the note to Heaton and he pauses long enough to show its contents to the Tollivers. None of them can read except June, and she, wishing to protect her sweetheart, reverses the directions so that, instead of sending the moonshiners to meet Heaton, she throws them directly in Hale's path, which was directly opposite to what she intended to do.

Hale is met and riddled with bullets by the moonshiners, who carry him to the cabin. There June pleads with her stern father to do something to save Hale's life. This Judd refuses to do, even though she confesses her love for the revenue officer. The men go out, leaving Dave behind. June induces Dave to ride for a doctor. Dave meets the posse in charge of Heaton and learns that he had had medical experience. He then tells Heaton where Hale is and the posse surround the cabin and by force of numbers induce the mountaineers to surrender. Heaton patches Hale up and then tells the moonshiners they will be permitted to go free if they will destroy their still. This old Judd Tolliver agrees to do. The old man discovers that Dave had been a traitor and shoots him.

Hale rapidly recovers under June's nursing. He begs June to marry him, but she says she cannot leave her father, who has nothing left but her. Hale pleads, but in vain, and starts down the trail alone. Old Judd sees that June is sacrificing everything to be loyal to him and calls Hale back, telling him June wants to see him. Hale returns and June sees through her father's ruse and her heart is glad.

Back near the Lonesome Pine old Judd walks slowly down the trail and into sunset.

HE FELL IN LOVE WITH HIS WIFE (Pallas—Five Parts—Feb. 17).—The cast: Alida Armstrong (Florence Rockwell); James Holcroft (Forrest Stanley); Wilson Ostrom (Page Peters); Bridget Malony (Lydia Yeamans Titus); Tom Watterly (Howard Davies).

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lives. Confronting Alida, the wife reveals Ostrom's duplicity. Ostrom shoots the brother, and in horror and despair Alida flees, bareheaded, out into a terrific tempest.

Semi-dazed and exhausted, she is rescued by a policeman and taken to the poor-house. While convalescing Alida meets and marries James Holcroft, a handsome farmer, who comes seeking a housekeeper. He has had a long series of wretched housekeepers. Holcroft mourns for his dead wife. Alida falls in love with Holcroft, but he does not know it. His thoughts are all of the farm. Holcroft's neighbors show their disapproval of his poor-house bride by a mock serenade. They become boisterous and ugly-tempered. Holcroft, single-handed, drives them, after a severe fight, from the place. Holcroft is wounded in the head. By chance Ostrom, now a widower, finds Alida. The emotions of the meeting; the decisions that it causes to be made, and of the causes of the fatal struggle on the cliff edge, where Holcroft comes into the full glory of his awakened love the film story tells in a dramatic manner.

BLUEBIRD PHOTOPLAYS, INC.

RUPERT OF HENTZAU (Bluebird—March 6—Five parts.) The cast: Rudolf Rassendyll and King Rudolf V of Ruritania (Henry Ainley); Queen Flavia (Jane Gail); Col. Sapt (Charles Rock); Count Rischenehim (George Bellamy); Lieut. Bernonstein (Warwick Wellington); Chancellor's Wife (Stella St. Andrie). Founded on Anthony Hope's play of the same title. A sequel to "The Prisoner of Zenda." Directed by Geo. L. Tucker.

Three years have passed since Rudolf Rassendyll crushed Black Michael and held the throne of Ruritania for the helpless prisoner of Zenda, and King Rudolf V forgets that he owes both his life and his crown to the Englishman. Rudolf V is full of jealous suspicions of his Queen, the beautiful Flavia, because of her known love for Rassendyll.

Flavia sends a letter of final dissolution of their love to Rassendyll. This falls into the hands of Bauer, a spy of Rupert of Hentzau's who would use it as a lever for obtaining a pardon from the King for his share in the Black Michael conspiracy. A copy of this letter is sent to the King, and Rupert retains the original.

When the Englishman hears of the stolen letters he sets out himself for Zenda. A telegram is sent to Rupert telling him to meet the King at the hunting lodge in the forest with the original letter. The Englishman intends to keep the appointment himself in person and make an end of Rupert of Hentzau.

Rupert comes to the lodge and is surprised at the manner of his reception, the King and his solitary servant seizing their arms in utter consternation, at the sight of this young outlaw. As the King will not listen to his story or taken the casket he proffers, Rupert tosses it at him contemptuously and kills the faithful attendant who had sprung forward to avenge his insolence. The King, now certain that his old enemy has come to assassinate him, fires and misses. Rudolf retailiates, with a fatal shot. By an accidental fire at the lodge that night both corpses were burned beyond recognition.

Rassendyll will not wait to consider anything until the letter in Rupert's possession is destroyed. They meet, swords are drawn, and Rupert of Hentzau comes to his death. Old Sapt tells them of the destruction of the hunting lodge and insists that it is Mr. Rassendyll's body which has been burned beyond recognition. Rassendyll passes himself off as the King, and at night the spy Bauer, crept into the gardens to avenge his master's death and Rassendyll falls mortally wounded by the traitor's bullet.

METRO PICTURES CORPORATION.

THE PRICE OF MALICE (Rolfe Photoplays, Inc.—Five Parts—Feb. 21).—The cast: James Clifford (Hamilton Revelle); Grace Weston (Barbara Tennant); Capt. Mills (Wm. Davidson); Lady Marion (Helen Dunbar); Lord Deuberry (Wm. Calhoun); Carson (Frank Glendon); Cabman (Hugh Jeffery); Colonel Brendon (Wm. Heck). Directed by O. A. C. Lund.

Col. Brendon, Chief of the English Diplomatic office, upon his departure for France, turns the office over to Capt. Mills, with the understanding that Jim Clifford, one of the ablest men in the Secret Service, will assist him. Among the papers left in Capt. Mills' care is a valuable document marked "File 117."

Capt. Mills invites the boys of the war office to his apartment to play cards. Jim goes but does not play. He amazes them by explaining that he possesses the almost uncanny ability to tell the value of his opponents' hand. Capt. Mills loses heavily. In a rage he accuses Jim of being a sharp, and that he has been assisting one of the players by coaching him from behind. Jim resents this, and in a quarrel that follows Capt. Mills throws a glass of whiskey in his face. Later, his friends convince the Captain that he was in the wrong and owes Jim an apology. The Captain apologizes, but decides to give him an impossible task to perform and thus discredit him.

Capt. Mills goes to the war office that night and abstracts "File 117" and the next day instructs Jim to search for it. At the end of a week he rebukes Jim for his unsuccessful search. Capt. Mills and Jim are invited by Lady Marion to spend the week-end at her place in the country. Capt. Mills acepts the invitation, but Jim remains behind to continue his search. He meets a cabman who asks him to return a cigarette case the Captain left in his cab a week before. Jim questions the cabman and learns that the Captain went to the war office after the card game in his home.

Jim breaks into Capt. Mills' apartment, and after drugging the butler searches the premises. He fails to find the missing paper. Jim then learns that Capt. Mills is going with the week-end party for a short cruise in the beautiful Grace Weston's yacht. He disguises himself and succeeds in getting aboard. The next day the yacht tears a great hole in her side, when she crashes into treacherous drift ice. The entire party and crew, excepting Grace and Jim, get away in the life boats and are picked up by a steamer and taken back to England. Jim picks Miss Weston out of the water, in an unconscious condition, and takes her aboard a life raft. They land on an island along the coast. When they become hungry Jim suggests that he try to catch some fish, and asks his companion if she can spare anything from her apparel to use for a fishing line. While unlacing a string from her corset, she accidentally drops the missing papers from her bodice, which Mills had given her to keep for him. She recovers the papers quickly, but Jim decides to get them.

The next day Jim and Grace are rescued, and taken back to England. In the meantime Col. Brendon has heard of the missing file, and calls Capt. Mills to task. The Captain, thinking the papers are lost with Grace, and knowing that Jim is mysteriously missing, places the blame upon him. Jim arives, tells the Colonel of his experience, and is promptly promoted. Capt. Mills is dismissed from the service, and Grace, learning the truth of matters, finds that she has a growing interest in Jim.

FOX FILM CORP.

"FIGHTING BLOOD" (Five parts—Feb. 20.) Lem Hardy, a Kentuckian, comes from a long list of fighters who have won renown for courage on the battlefield and in the daily walks of life. Hardy is working in a lumber camp owned by Henry Colby when he falls in love with the latter's daughter, Evie. He is not the sole aspirant to her hand, however, for Blake, the camp superintendent, is also an admirer of Evie.

Blake and one of his workmen steal the company's pay roll and lay the blame on Hardy. Unable to refute the evidence brought against him, Hardy, now reduced in the eyes of Evie, is sent to prison. During his imprisonment Evie marries Blake, who, gripped by the gambling fever, induces his father-in-law to plunge in the stock market.

Upon Hardy's discharge from prison he becomes a minister and returns to the small community in which he lived when wrongfully charged with crime. His first church service is interrupted by a gang of toughs whom he finds it necessary to evict. His action, of course, arouses horror in the hearts of the church heads, and he is about to be unfrocked when he decides to go West.

Blake and Evie, now poverty stricken as the result of the former's drinking and gambling, have also struck out into the West. Hardy is aware of this fact and he is also aware that it was Blake who sent him to prison. Hardy begins a campaign of conversion in Red Dog, but his efforts do not meet with approval by the miners. He is preaching in a saloon when the bully of Red Dog orders him to quit. Not until he has licked the bully, who afterwards becomes his staunch supporter, is he allowed to continue the service. Hardy eventually meets Blake and Evie, but just what happens at the meeting or just how it happens is best left untold. Suffice it to say, therefor, that the climax of the picture is big.

THE WITCH (Five Parts—Feb. 27).—Dr. Fernandez, a physician, is believed by Mendoza, the military governor of Mexico, to possess hypnotic powers. Mendoza is in love with Dr. Fernandez's daughter, Zora. When Zora displays no love for him, Mendoza assumes that the father is responsible for the failure of his suit. So great becomes the hatred between the two that when a faction of insurrectionists arises the doctor places himself at its head and leads it against the Government.

Dr. Fernandez is killed in battle. In the meantime, Dolores, the daughter of the Governor is suffering with somnambulism. While she is anxious to be cured, she dislikes to inform her father or her lover that she is so

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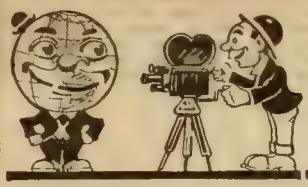

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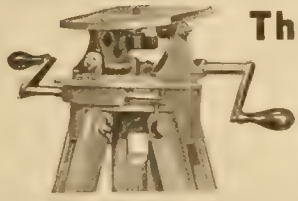

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afflicted. Finally her old nurse makes the fact known to Zora, who possesses the hypnotic power that was her father's. Dolores submits to treatment at the hands of Zora and is cured.

At the time that Zora brings about the cure of Dolores, the former does not know that Dolores is engaged to be married to Riques, Zora's sweetheart. When she does learn that the wedding day is set, she goes into a rage, and contrives to get into the palace in the night and hypnotizes Dolores. Shortly thereafter Zora is denounced as a witch and is carried away by an angry mob to be burned at the stake. Just before the torch is applied, the old nurse makes known to the Governor that his daughter has the habit of walking in her sleep and that she is in a trance from which she can not be aroused.

Also the old nurse informs the Governor that the only person who can cure his daughter is Zora. At the last instant, the Governor stays the burning of Zora and promises her freedom if she will bring Dolores from her lethargic state. Zora, believing that the Governor is acting in good faith, goes to the palace and wakens the girl. When Dolores is found to be safe, the Governor goes back on his word and commits Zora to prison.

She escapes, however, and Riques, who realizes that he loves Zora more than Dolores, runs away with her. The two are captured after a fight and in the end Zora is put to death.

V-L-S-E, INC.

"THE DISCARDS" (Essany—Five parts—Feb. 28.) The cast: Alys Wynne (Virginia Hammond); "Python" Grant (Ernest Maupain); Keith Bourne (Harry Beaumont); Doris Wynne (Betty Brown); J. F. Smike, attorney (Charles J. Stine); Duc de Besvrai (Patrick Calhoun); Ysabel Maxwell (Gertrude Glover). Written by Charles Michelson. Directed by Lawrence Windom.

Doris Wynne, at boarding school in France, is hardly acquainted with her mother, most of the dealings between them handled by a firm of lawyers. So when she falls in love with the brother of a schoolmate, she obtains her mother's consent through the attorneys. Alys Wynne's reasons for seeing so little of her daughter are that she is the companion in crime of "Python" Grant, international swindler. Having ruined a young nobleman and causing him to committ suicide, the pair escape to America.

Doris, the daughter, in the meantime, is happily married to Keith Bourne, a young American. An uncle leaves him a million dollars and they decide to return to the United States. Grant and Alys discover Keith and cultivate him. That he is the husband of Doris is unknown to the mother, who is still young and beautiful herself. Grant pretends to abuse his wife and Keith comforts her. A suit for alienation of affection is the result. Bourne settles for $40,000 rather than have his young wife misunderstand him. But the swindlers try the "Follow-up" and when Keith refuses to be led further they telephone his wife and tell her the story.

Through the attorneys she asks her mother to come to her. Alys goes and hears the story. She is thunderstruck to learn that her victim is the husband of her daughter. She advises the younger woman to believe in husband and disappears. She tells the police where to find "Python" Grant and next day the happy couple read in the paper that the woman accomplice of the swindler was found dead. It means nothing to them.

FOR A WOMAN'S FAIR NAME (Vitagraph—Five Parts—Feb. 28).—The cast: Pierce (Robert Edeson); Vivien (Eulalie Jensen); Alicia (Belle Bruce); McGregor (Harry Morey); Bolles (William Dunn); Coombs (Jack Brawn). Written by Marguerite Bertsch. Produced by Harry Davenport.

When Vivien and her husband, Pierce, come into their new home, she comes face to face with her husband's secretary, Bolles, and a shadow is cast over her happiness. Bolles is a dope fiend, supported by the charity of his half-brother, McGregor, a man of splendid character, and holds over Vivien and McGregor the fear of scandal because of a trap he had laid for Pierce and Vivien, by which he succeeded in compromising them.

McGregor meanwhile meets and falls in love with Alicia, Pierce's young sister, and Bolles, also being in love with her, threatens to reveal everything, in revenge. Through a peculiar combination of circumstances, Bolles, one night half crazed by the drug, shoots Alicia by mistake, and McGregor, to protect Vivien, who was at his home at the time of the shooting, confesses he is guilty.

Pierce does not believe his friend is guilty and quietly investigates, confident that McGregor is shielding someone. He learns that it is Vivien, and, heartbroken, he refuses to listen to her explanations and determines on a separation. Bolles, whose mind is giving way, sees the trouble he has wrought and, worried over Alicia's condition, which is serious, kills himself.

Then the whole story comes out and, receiving proof of his wife's innocence in both instances, Pierce begs for forgiveness, and the two are reunited in complete understanding and love. Alicia recovers slowly, and McGregor is her constant attendant. Eventually the two find happiness when he declares his love, and they are married.

CLARIDGE FILMS, INC.

"THE HEART OF NEW YORK" (Five parts—February). The cast: Bill Madden (Robert T. Haines); Mary Madden (Miss Isabelle Macgregor); John Madden (Thomas Morrisary); Mrs. Madden (Mrs. Laura Macklan); Phineas Brown (Willis Granger); Victor Brown (C. E. Kimball); Mrs. Brown (Mrs. Blanche Davenport); City Editor (F. M. McQuirk); His Daughter (Miss Bess Sankey); Her Mother (Miss Hill).

In each of the three homes of three distinct classes of modern life a child is born. A boy is born to a poor working man, John Madden, in his East Side home. A daughter is born to the city editor of one of the daily papers, Eustace Miles, and a son is born to John Brown, a wealthy but unscrupulous politician. The children are next shown at nine years of age in their respective schools. The plot of the story begins when the three have grown into young manhood and womanhood and are working out their lives in their particular class.

Bill Madden, the poor man's son, is now foreman in a construction work, with great ambitions to become a lawyer. Mary Miles, the editor's daughter, has become a beautiful young woman. The politican's son, a product of his class, is vicious and degenerate.

Mary Madden, Bill's sister, working in a department store, attracts the attention of Victor Brown, the wealthy young renegade. She repels all his advances. To show he is the stronger and for revenge, he kidnaps her, drugs and takes her to an undesirable house, where she is saved by a previous victim of the degenerate.

In the meantime, Bill Madden has obtained an education in law and gets his degree. He frustrates the efforts of a heroin peddler to sell his obnoxious drug to children, and is thus brought into touch with Mary Miles, who thanks him for what he has done for humanity. He upholds his class in their fight against

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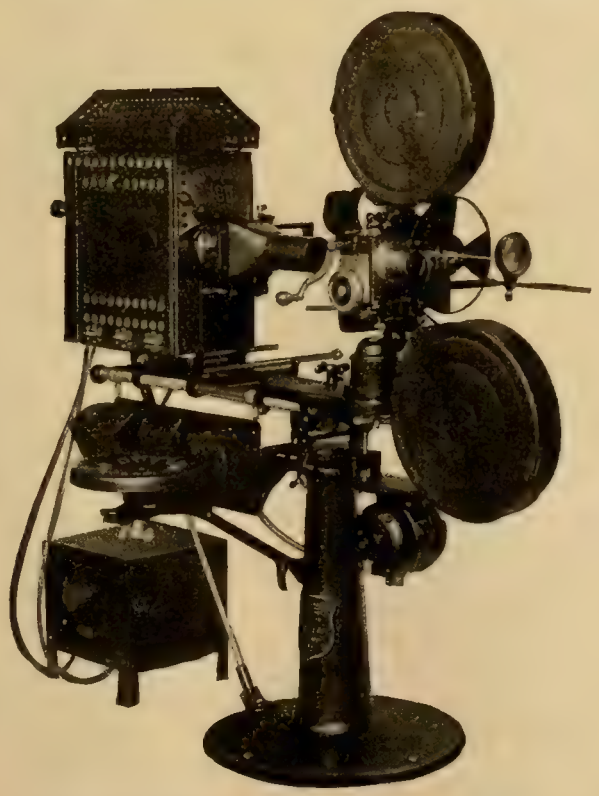

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environment, corruption and the high cost of living, which bears so heavily upon them. This incites the hatred of the politician, John Brown, who instructs a gunman to shoot him.

Victor Brown meets Mary Miles, is attracted by her beauty, and forces his attention upon her. Bill sees him and interferes, and the gunman, hired to kill Bill Madden, shoots Victor accidentally, and escapes unseen. Bill is arrested for the murder. In the court room the gratitude of a poor woman whom the young lawyer had defended, and who witnessed the actual murder, reveals to the court the real circumstances. When John Brown finds that he is the instigator of his own son's death, he dies from a stroke of apoplexy.

Bill, now a hero, receives the nomination for the representative of his district. He also wins the editor's daughter for his wife. This moral story is worthy of mention.

B. S. MOSS.

"ONE DAY" (Five parts—February). The cast: Paul (Victor Sutherland); Paul Vardayne (his father) (Barclay Barker); Dimitri (Robert Broderick); Pavlovitch (John Webb Dillion); Stefan (Arthur Evers); Prince Ronneaus (Hal Clarendon); Laneau (Walter D. Nealand); Accomplice (Frank Whitson); Prime Minister (William Bechtel); Master Paul (Master Richard Ross); Opal (Jeanne Over). Directed by Hal Clarendon.

Through exciting portrayals of twenty years in extravagant and intemperate living, we find Pavlovitch facing a rebellious people and a bankrupt country. To save her father's throne Opal, his daughter, consents to sacrifice herself in marriage to the Prince of Argone, her elder by many years, and a man with no enviable reputation. The agreement provides that she first be permitted thirty days vacation in a spot known only to herself and maid. She chooses the home of a distant relative in England, which happens to be not far from the estate of Paul Verdayne.

On various occasions while there, she meets Paul, and without knowledge of each other's identity, they fall in love. Upon her return to Veseri, Opal is shipped off to Paris to purchase her trousseau. Young Paul, accompanied by Dimitri, on a pleasure jaunt, happens to board the same steamer bound for France. An affecting love scene takes place. The Prince witnesses it, attacks Paul, who in turn throws him overboard, but he is subsequently rescued.

Later in Paris something happens which changes the entire course of their lives. Then follows the hasty return to Veseria, the battle of young Paul to regain the throne, the death of Pavlovitch at the hands of the infuriated people of the little Kingdom, the re-coronation of young Paul to be King, and eventually his marriage to Opal.

WORLD-EQUITABLE.

THE QUESTION (Equitable—Five Parts—Feb. 21).—The cast: Grace Hamilton, later Mrs. Ralph Tudor (Marguerite Leslie); Mrs. Hamilton (Marie Benton); Mrs. Ray (Lorell Gibson); Mrs. Hildred (Louise Evans); Anna Lee (Clara Whipple); Ralph Tudor (Geo. Anderson); Eric Lee (Bernard Randall). Scenario by Roy L. McCardell. Directed by Harry Handworth.

Ralph Tudor, rich, and loving children, marries Grace Hamilton, a spoiled society girl, who determines to avoid maternity, and keep up her social fun. Anna Lee works for Tudor, but is blackmailed by her worthless father. Frank Gray, an artist, is in love with Anna, but she thinks she is in love with Tudor. Tudor's partner, Hyatt, is ousted from the firm because he insulted her. Tudor finds that his wife has been avoiding maternity, and she admits that she does not intend to have any children. Tudor takes to drink and his wife gives a dog party.

Alone with Anna, Tudor explains matters, and they go away on an illicit honeymoon. Gray finds them. Anna leaves Tudor and he goes to Brazil. He learns that Anna is in trouble, wires Ryan, his confidential clerk, to take money from the safe and place it to her credit. Ryan is assaulted by Anna's father, and is struck by Grace Tudor's automobile. The cash is found on him. Hyatt claims it was stolen from the firm, and that he has an interest in it. Ryan is taken to a hospital, and Lee, in an attempt to kill Hyatt, is himself killed by a fall down a staircase.

In Brazil, Tudor's mail tells him of the Ryan affair, and a latter from Grace which causes him to return at once. Anna dies, and her landlady advertises her child for adoption. Grace gets it and a letter which Anna left, stating that Tudor was the child's father. Tudor comes home, and Grace, a changed and repentant woman, permits Tudor to learn to whom the child belongs. She begs forgiveness, which Tudor grants as she exclaims, "It is our baby."

THE PRICE OF HAPPINESS (Triumph Film Corp.—Five Parts—Feb. 28).—The cast: Bertha Miller (Mary Boland); Mrs. Miller (Marion Singer); Ruth Taylor (Enid Francis); Evelyn Morgan (Carlotta De Felico); Max Miller (Albert Bechtel); John Miller (Dave Wall); Howard Neal (Adolphe Majou). Directed by Edmond Lawrence.

Bertha Miller is the young wife of an industrious artisan. The couple are in comfortable but hardly luxurious circumstances, and Bertha at times finds it difficult to stifle the envious longings aroused in her by reports of the material success of her former girl friends.

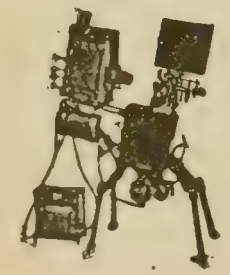
Three of these former chums of Bertha's have had particular success, in the sense of having all the things that money can buy. Bertha and her three friends reunite when they go to meet a steamer that is bringing back one of the group who has become an opera singer. Bertha is invited to visit each of her three friends.

Bertha first visits the beautiful home of Ruth Taylor, and there receives her first intimation that things are not as pleasant in Ruth's world as they appear on the surface. She finds Ruth in a nervous state and learns that she has written letters to an admirer and fears her husband will discover it. Bertha agrees to help Ruth out of her trouble and in doing so nearly estranges herself from her own husband.

Lucille, the opera singer, has a handsome suite of rooms in a fashionable hotel. Bertha finds Lucille in despair over the fact that her expected operatic role has been given to another singer. Bertha learns to her suprise that Lucille's lot is in no way so happy as she had thought at first. The climax of this scene comes when Lucille has Bertha meet the man whom Lucille loves and expects to marry. This man Bertha discovers to be the owner of the house in which she and her husband live. Lucille is broken-hearted when she learns that her lover is married and the father of a family.

The third seemingly successful girl friend, Evelyn, lives in a pretty apartment, and when Bertha visits her seems to have no cares or worries. Bertha, who is induced to go out to a gay party with Evelyn that evening, discovers to her horror that Evelyn's lovely gowns and luxurious living are being paid for in the old way of the underworld.

It is in this scene, amid the false gayety of Broadway night-life, that Bertha receives her final disillusionment and discovers the whole false fabric of her friends' careers. All envy is wiped from her heart and she returns to her steady, hard-working husband and her little child conscious that hers is, after all, the real success in life.



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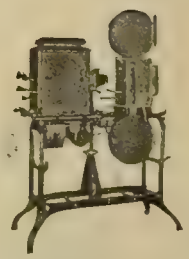

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Pannill "Miro" Screen Corp....1542
Radium Gold Fibre Screen, Inc....1550
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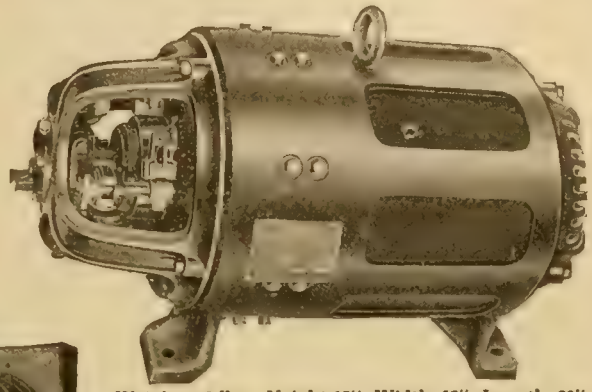

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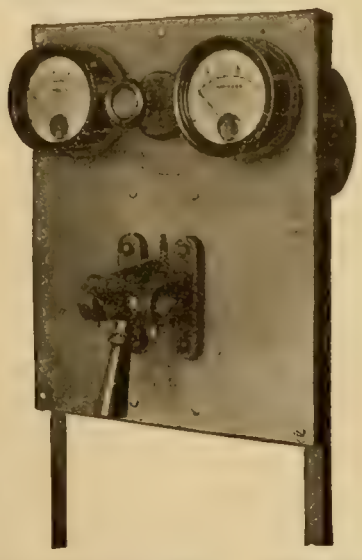

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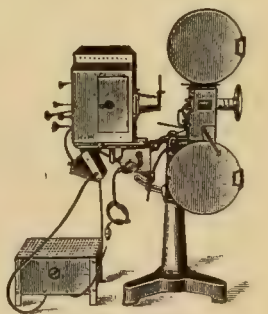

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1522, 1524.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO. Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Feb. 2—Number 5 (Topical).
Feb. 9—Number 6 (Topical).
Feb. 16—Number 7 (Topical).
Feb. 23—Number 8 (Topical).
Mar. 1—Number 9 (Topical).
Mar. 8—Number 10 (Topical).

BIG U.

Jan. 27—No release this day.
Jan. 28—Nan Good for Nothing (Drama).
Feb. 3—No release this day.
Feb. 10—No release this day.
Feb. 17—No release this day.
Feb. 24—A Beast of Society (Three parts—Modern—Drama).
Mar. 2—Shackles (Drama).

BISON.

Feb. 12—His Majesty Dick Turpin (Two parts—Drama).
Feb. 19—A Recoiling Vengeance (Three parts—Animal—Drama).
Feb. 26—The Stampede in the Night (Two parts—Western—Drama).
Mar. 4—The One Woman (Three parts—Smuggling—Drama).
Mar. 11—The Quarter Breed (Three parts—Western—Drama).

GOLD SEAL.

Feb. 1—Lord John's Journal (No. 3, "Three Fingered Jenny"—Three parts—Drama).
Feb. 8—Yust From Sweden (Three parts—Human Interest—Drama).
Feb. 15—The Family Secret (Two parts—Comedy—Drama).
Feb. 22—The Dupe (Three parts—Underworld—Drama).
Feb. 29—Lord John's Journal (Adventures No. 4, "The Eye of Horus") (Three parts—Drama)
Mar. 7—The Winning of Miss Construe (Three parts — Human - Interest - Comedy Drama).

IMP.

Feb. 8—Artistic Interference (Comedy).
Feb. 11—The Trail of Wild Wolf (Two parts—North Western—Drama).
Feb. 15—Cinders (Drama).
Feb. 18—Plot and Counterplot (Two parts—Drama).
Feb. 22—No release this week.
Feb. 25—I'll Get Her Yet (Two parts—Com.).
Feb. 29—Some Heroes (Comedy).
Mar. 3—The Hoax House (Two parts—Comedy—Drama).
Mar. 7—Sunlight and Shadows (Western—Drama).
Mar. 10—The Doll Doctor (Two Parts—Modern—Drama).

JOKER.

Feb. 12—Leap and Look Thereafter (Comedy).
Feb. 19—No release this day.
Feb. 26—Married on the Wing (Comedy).
Mar. 2—Love Laughs at the Law (Comedy).
Mar. 4—No release this day.
Mar. 11—No release this day.

LAEMMLE.

Jan. 28—The Inner Soul (Two parts—Drama).
Jan. 30—No release this day.
Feb. 3—The Wise Man and the Fool (Two parts—Human Interest—Drama).
Feb. 6—No release this day.
Feb. 10—The Living Lie (Three parts—Drama of the Latin Quarters).
Feb. 13—Arthur's Last Fling (Comedy—Drama).
Feb. 16—As Fate Decides (Drama).
Feb. 20—No release this day.
Feb. 24—John Pellet's Dream (Comedy—Dr.).
Feb. 27—Her Greatest Story (Drama).
Mar. 2—The Heart of Bonita (Two parts—Mexican—Drama).
Mar. 5—The Blackmailer (Drama).
Mar. 8—The Windward Anchor (Drama).
Mar. 9—Lavinia Comes Home (Two parts—Heart-Interest—Drama).

L-KO.

Feb. 16—Elevating Father (Two parts—Comedy).
Feb. 20—Twenty Minutes at the Fair (Comedy).
Feb. 27—Dad's Dollars and Dirty Doings (Two parts—Comedy).
Mar. 1—Blue Blood But Black Skin (Two parts—Comedy).
Mar. 5—Gertie's Awful Fix (Comedy).
Mar. 6—False Friends and Fire Alarms (Two parts—Comedy).
Mar. 12—No release this day.

NESTOR.

Feb. 14—When the Losers Won (Comedy).
Feb. 18—Flivver's Dilemma (Comedy).
Feb. 21—The Disappearing Groom (Comedy).
Feb. 25—Her Friend the Doctor (Comedy)
Feb. 28—Cupid Trims His Lordship (Comedy).
Mar. 3—The Lion's Breath (Comedy).
Mar. 6—Their Only Son (Comedy).
Mar. 10—When Lizzie Disappeared (Comedy).

POWERS.

Feb. 17—Building Up the Health of a Nation, Lesson 4 (Educational).
—Joe Boko's Adventures (Cartoon—Comedy).
Feb. 19—Uncle Sam At Work; No. 9, "Bureau of Weights and Measures (Educational).
Feb. 24—No release this week.
Feb. 26—Uncle Sam at Work, No. 10, "Preparedness" (Educational).
Mar. 4—Uncle Sam at Work, No. 11, "To Arms" (Educational).
Mar. 9—Warriors of the Air.
—A Romance of Toyland (Novelty).
Mar. 11—Uncle Sam at Work No. 12 (Educational).

RED FEATHER PHOTO-PLAYS.

Feb. 14—The Sphinx (Five parts—Drama).
Feb. 21—Sons of Satan (Five parts—Detective—Drama).
Feb. 28—The Lords of High Decision (Five parts—Drama).
Mar. 6—The Target (Five parts—Drama).

REX.

Feb. 18—Borrowed Plumes (Drama).
Feb. 20—Dolly's Scoop (Two parts—Drama).
Feb. 23—Turtle Doves (Comedy—Drama).
Feb. 27—No release this week.
Feb. 29—No release this day.
Mar. 3—In the Heart of a Shell (Juvenile—Drama).
Mar. 5—Saved by a Song (Two parts—Dr.).
Mar. 7—No release this day.
Mar. 9—The Dumb Bandit (Drama).
Mar. 12—His Brother's Pal (Two parts—Detective—Drama).

VICTOR.

Feb. 22—The Pipe Dream (Comedy).
Feb. 23—Madam Cubist (Two parts—Society—Drama).
Feb. 25—After the Play (Drama).
Mar. 1—No release this day.
Mar. 10—Their Act (Comedy—Drama).
Mar. 12—Love Spasms (Comedy).

UNIVERSAL SPECIAL FEATURE.

Feb. 14—Graft No. 10, "The Harbor Transportation Trust" (Two parts—Drama).
Feb. 21—Graft, No. 11, "The Illegal Bucket Shop" (Two parts—Drama).
Feb. 28—Graft, No. 12, "The Milk Battle" (Two parts—Drama)
Mar. 6—Graft No. 13, "The Powder Trust and the War" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Gaumont, Vogue.
Monday—Masterpicture de Luxe (5).
Tuesday—American (3), Falstaff.
Wednesday—Beauty, Thanhouser (3).
Thursday—Falstaff, Mutual Weekly, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5).

AMERICAN.

Jan. 21—The Thunderbolt (Drama).
Jan. 25—The Man in the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).
Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lillo of the Sulu Seas (Three parts—Society—Drama).
Feb. 15—A Modern Sphinx (Three parts—Society—Drama).
Feb. 22—Life's Harmony (Three parts—Society—Drama).
Feb. 29—The Happy Masquerader (Three parts—Drama).

BEAUTY.

Feb. 6—The Laird O'Knees (Comedy).
Feb. 9—Won By One (Comedy).
Feb. 13—Billy Van Deusen and the Vampire (Comedy).
Feb. 16—Ella Wanted to Elope (Comedy).
Feb. 20—The Battle of Cupidovitch (Comedy).
Feb. 23—Too Much Married (Comedy).
Feb. 27—Cooking His Goose (Comedy).
Mar. 1—Johnny's Jumble (Comedy).

CENTAUR.

Jan. 6—The Homesteader (Two parts—Animal—Drama).
Jan. 13—Marta of the Jungles (Two parts—Animal—Drama).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psyclo—Drama).
Jan. 28—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Feb. 4—The Defective Detective (Comedy).
Feb. 11—Jerry's Millions (Comedy).
Feb. 18—Too Proud to Fight (Comedy).
Feb. 25—Going Up (Comedy).
Mar. 3—The Deseperate Chance (Comedy).

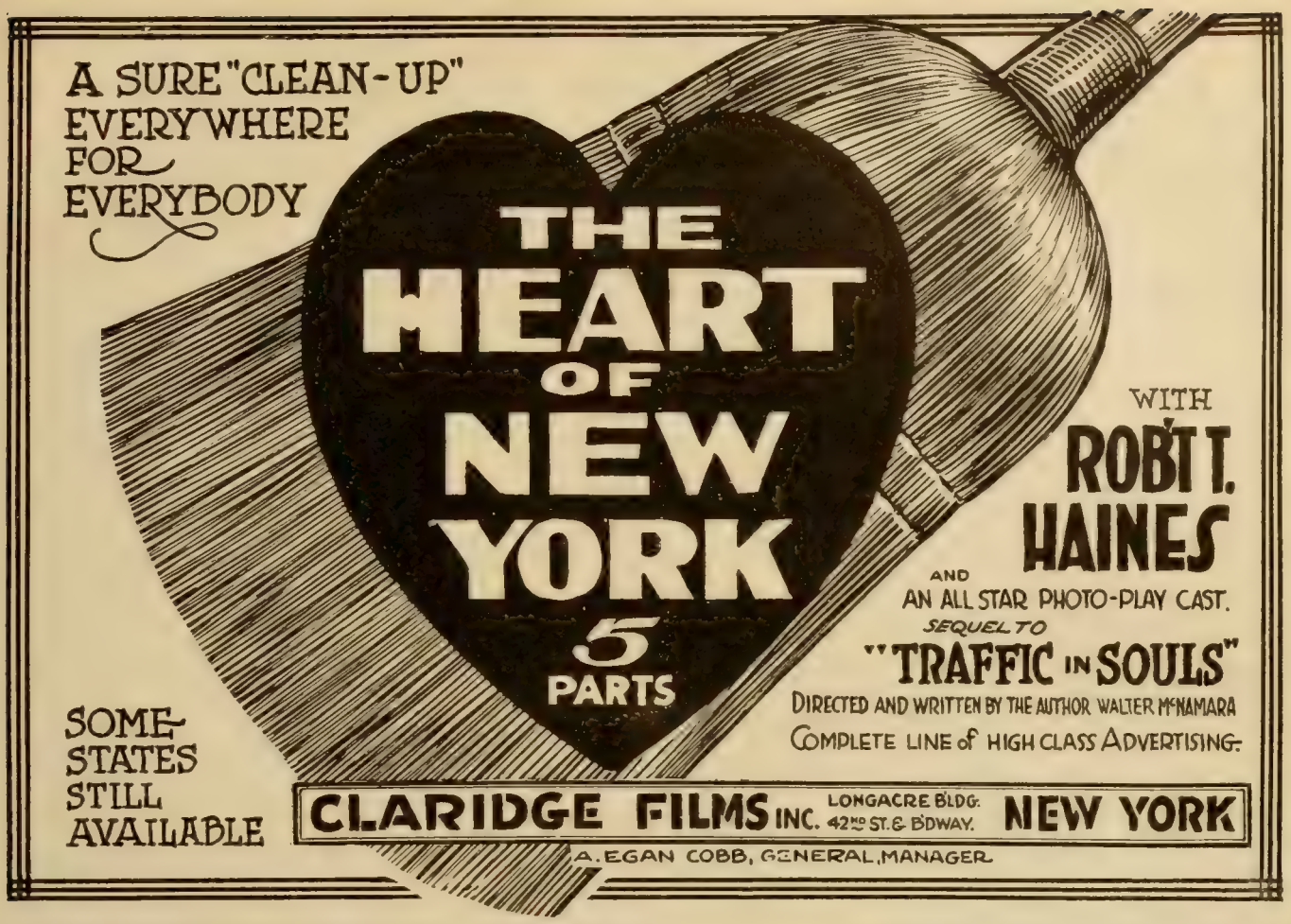
FALSTAFF.

Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).
Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).
Feb. 22—Ruth's Remarkable Reception (Com.).
Feb. 24—Perkins' Peace Party (Comedy).
Feb. 29—Rustic Reggie's Record (Comedy).
Mar. 2—Maude Muller Modernized (Comedy).

GAUMONT.

Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 6—See America First, No. 21, "A Trip Through Duluth, Minn (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First; No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Feb. 27—See America First No. 24 (Scenic).
—Keeping Up with the Joneses (Cartoon-Comedy).

(*Mutual Releases continued on page* 1560.)



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(Formerly Greater New York Film Rental Co.)

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1522, 1524.)

(*Mutual Releases continued from page 1558.*)

MUSTANG.

Feb. 11—According to St. John (Three parts—Western—Drama).
Feb. 18—When the Light Came (Three parts—Western—Drama).
Feb. 25—Double Crossed (Three parts—Western—Drama).
Mar. 3—Margy of the Foothills (Three parts—Western—Drama).

MUTUAL WEEKLY.

Feb. 10—Number 58 (Topical).
Feb. 17—Number 59 (Topical).
Feb. 24—Number 60 (Topical).
March 2—Number 61 (Topical).
Mar. 9—Number 62 (Topical).

THANHOUSER.

Feb. 2—The Knotted Cord (three parts; detective drama).
Feb. 9—The Spirit of the Game (Three parts—Football—Drama).
Feb. 16—Outwitted (Three parts—Drama).
Feb. 23—The Reunion (Three parts—Drama).
Mar. 1—What Doris Did (Three parts—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Feb. 5—The White Rosette (American; five parts; drama) (No. 64).
Feb. 7—The Drifter (Gaumont—Five parts—Racing—Drama) (No. 65).
Feb. 10—Powder (American—Five parts—Society—Drama) (No. 66).
Feb. 12—The Soul's Cycle (Centaur—Five parts—Psychological—Drama) (No. 67).
Feb. 14—Life's Blind Alley (American—Five parts—Drama) (No. 68).
Feb. 17—The Dead Alive (Gaumont—Five parts—Drama) (No. 69).
Feb. 19—Silas Marner (Thanhouser—Seven parts—Drama) (No. 70).
Feb. 21—I Accuse (Gaumont—Five parts—Drama) (No. 71).
Feb. 24—The Oval Diamond (Thanhouser—Five parts—Detective—Drama) (No. 72).
Feb. 26—The Craving (American—Five parts—Society—Drama) (No. 73).
Feb. 28—A Law Unto Himself (Centaur—Five parts—Western—Drama) (No. 74).
Mar. 2—Embers (American—Five parts—Sociological—Drama) (No. 75).
Mar. 4—The Heart of Tara (Centaur—Five parts—Oriental—Drama) (No. 76).

SIGNAL FILM CORPORATION.

Jan. 31—The Girl and the Game, No. 6, "Helen's Wild Ride" (Two parts—Drama).
Feb. 7—The Girl and the Game, No. 7, "Spike's Awakening" (Two parts—Drama).
Feb. 14—The Girl and the Game, No. 8 (Two parts—Drama).
Feb. 21—The Girl and the Game (No. 8—Two parts—Drama).
Feb. 28—The Girl and the Game No. 9 (Two parts—Drama).

VOGUE.

Feb. 3—Sammy versus Cupid (comedy).
Feb. 6—Fickle Madge (Comedy).
Feb. 10—Paddy's Political Dream (Comedy).
Feb. 13—Igorrotes' Crocodiles and a Hat Box (Comedy).
Feb 17—At the End of His Rope (Comedy).
Feb. 20—Heaven Will Protect the Woiking Goil (Comedy).
Feb. 24—Flooded With Trouble (Comedy).
Feb. 27—The Candy Cook (Comedy).

Pathe Exchange, Inc.

RELEASE DAYS.

Monday—Pathe.
Tuesday—Pathe, Photocolor.
Wednesday—Pathe, Phunphilms, Globe
Thursday—Gold Rooster.
Saturday—Pathe, Starlight, Balboa.

BALBOA.

Feb. 5—The Red Circle, No. 8 ("Peace at Any Price"—Two parts—Drama).
Feb. 12—The Red Circle, No. 9 ("Dodging the Law"—Two parts—Drama).
Feb. 19—The Red Circle, No. 10 ("Excess Baggage"—Two parts—Drama).
Feb. 26—The Red Circle No. 11, "Seeds of Suspicion (Two parts—Drama).

GLOBE.

Jan. 24—The Ausable Chasm (Picturesque America (scenic).
Jan. 31—Glimpses of Java (Scenic).
Feb. 7—Engineering Feats in Oregon (Educational).
Feb. 14—Watching Flowers Grow (Educational).
Feb. 21—Along the Deschuten River (Scenic).

GOLD ROOSTER PLAYS.

Jan. 28—Hazel Kirke (five parts; drama).
Feb. 4—New York (Five parts—Drama).
Feb. 11—The Precious Packet (Five parts—Drama).
Feb. 18—The Shrine of Happiness (Three parts—Drama).

PATHE NEWS.

Feb. 2—Number 10, 1916 (Topical).
Feb. 5—Number 11, 1916 (Topical).
Feb. 9—Number 12, 1916 (Topical).
Feb. 12—Number 13, 1916 (Topical).
Feb. 16—Number 14, 1916 (Topical).

PHOTOCOLOR.

Jan. 31—Movements the Eye Misses (Educ.).
Feb. 7—The Matsushima Islands (Picturesque Japan—Scenic)
Feb. 14—Siberia, the Vast Unknown (Scenic).
Feb. 21—By the Zuyder Zee (Picturesque Holland) (Scenic).

PHUNPHILMS.

Jan. 19—Luke Lolls in Luxury (Comedy).
Jan. 31—Luke, the Candy Cut-Up (Comedy).
Feb. 14—Luke Foils the Villain (Comedy).

STARLIGHT.

Jan. 29—Shooting at Random (comedy).
Feb. 7—Hapless Happenings (Comedy).
Feb. 21—Starved to Death In a Restaurant (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—Denise (Topnotch—Four parts—Drama).
Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BRAY-GILBERT SILHOUETTE FANTASIES.

Feb. 9—Haunts For Rent.
Mar. 2—How Dizzy Joe Got to Heaven.

BLUE BIRD PHOTOPLAYS.

Feb. 21—The Wrong Door (Five parts—Dr.).
Feb. 28—Grip of Jealousy (Five parts—Dr.).
Mar. 6—Rupert of Hentzau (Five parts—Drama).
Mar. 13—The Strength of the Weak (Five parts—Drama).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 6—Merely Mary Ann (Drama).
Feb. 13—The Fool's Revenge (Drama).
Feb. 20—Fighting Blood (Drama).
Feb. 27—The Witch (Drama).

HANOVER FILM CO., INC.

Feb.—Should a Baby Die (Five parts—Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

KULEE FEATURES.

Feb.—Germany on the Firing Line (Six parts—Topical).

METRO PICTURES CORPORATION.

Feb. 14—Dimples (Columbia—Five parts—Dr.).
Feb. 21—A Corner In Cotton (Rolfe—Five parts—Drama).
Feb. 28—The Soul Market (Popular Plays and Players—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Feb. 17—He Fell in Love with His Wife (Pallas—Five parts—Drama).
Feb. 21—Blacklist (Lasky—Five parts—Dr.).
Feb. 28—Diplomacy (Famous Players—Five parts—Drama).
Mar. 2—Poor Little Peppina (Famous Players—Six parts—Drama).
Mar. 6—To Have and to Hold (Lasky—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Feb. 16—Miss Nanny Goat Becomes An Aviator (Cartoon—Comedy).
Feb. 24—Bobby Bumps and His Pointer Pup (Cartoon—Comedy).
Mar. 9—Colonel Heeza Liar and the Pirates (Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Feb. 21—A Day With the West Point Cadet (Military).
Feb. 28—Our Middies At Annapolis (Military).

PARAMOUNT PICTOGRAPHS.

Feb. 6—No. 1, Frederick Palmer, Henry Reuterdahl, Hugo Munsterberg, J. R. Bray and others.
Feb. 13—No. 2, Theo. Roosevelt, Hugo Munsterberg, Zalud, J. R. Bray and others.
Feb. 20—No. 3, Major General Leonard Wood, former Secretary of War, Hugo Munsterberg, J. R. Bray and others.
Feb. 27—No. 4, Frederick Palmer, Hugo Munsterberg, J. R. Bray and others.

TRIANGLE FILM CORPORATION.

Releases for week Feb. 13:
His Picture in the Papers (Fine Arts—Five parts—Comedy).
Honor's Altar (Kay-Bee—Five parts—Dr.).
Fido's Fate (Keystone—Two parts—Com.).
Better Late Than Never (Keystone—Two parts—Comedy).

WORLD-EQUITABLE.

Feb. 21—The Question (Equitable—Five parts—Drama).
Feb. 21—A Woman's Power (World—Five parts—Drama).
Feb. 28—The Price of Happiness (Equitable—Five parts—Drama).
Feb. 28—The Pawn of Fate (World—Five parts—Drama).
Mar. 6—The Price of Happiness (Equitable—Five parts—Drama).
Mar. 6—The Pawn of Fate (World—Five parts—Drama).

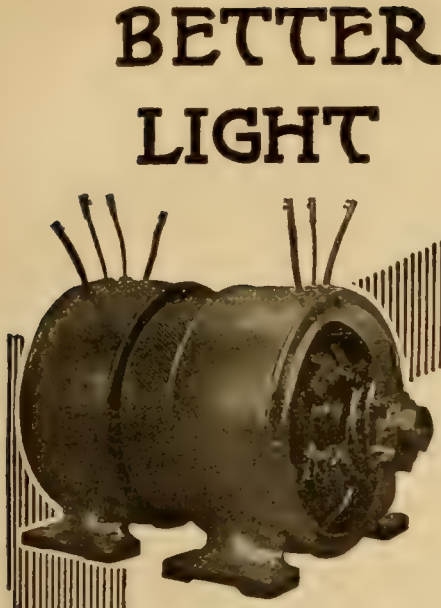
V-L-S-E, INC.

Feb. 14—Dollars and Cents (Lubin—Five parts—Drama).
Feb. 14—The Writing on the Wall (Five parts—Drama).
Feb. 14—Vultures of Society (Essanay—Five parts—Drama).
Feb. 21—Kennedy Square (Vitagraph—Five parts—Drama).
Feb. 28—Her Bleeding Heart (Lubin—Five parts—Drama).
Feb. 28—The Discard (Essanay—Five parts—Drama).

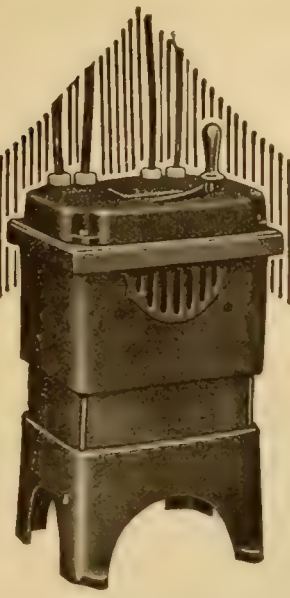
KLEINE-EDISON FEATURE SERVICE.

Feb. 9—When Love Is King (Edison—Five parts—Drama).
Feb. 16—The Scarlet Road (Kleine—Five parts—Drama).

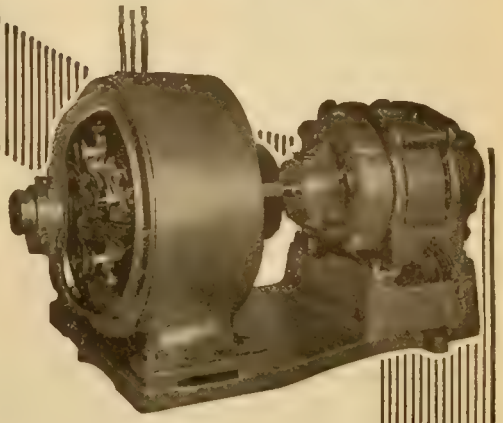
BETTER LIGHT LESS CURRENT



The DC Compensarc lowers the voltage of a direct current supply to that required at the lamp without needless waste.



The AC Compensarc cuts ⅔ from your lighting bill if you use alternating current.



The AC to DC Compensarc will transform alternating into direct current and reduce the voltage at the same time without needless waste.

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1522, 1524.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Jan. 26—Stronger than Woman's Will (Three parts—Drama).
Jan. 31—When Kings were the Law (Drama) (Biograph—Reissue No. 35).
Feb. 1—The Chain of Evidence (Two parts—Drama).
Feb. 2—The Smugglers (Three parts—Drama).
Feb. 7—A Chance Deception (Drama) (Biograph Reissue No. 36).
Feb. 9—The Iron Will (Three parts—Drama).
Feb. 14—Just Gold (Drama) (Biograph Reissue No. 37).
Feb. 15—His White Lie (Two parts—Drama).
Feb. 16—Pique (Three parts—Drama).
Feb. 21—His Mother's Son (Drama) (Biograph Reissue No. 38).
Feb. 23—The Guilt of Stephen Eldridge (Three parts—Drama).
Feb. 28—The Burglar's Dilemma (Drama) (Biograph Reissue No. 39).
Feb. 29—What Happened to Peggy (Two parts—Drama).
Mar. 1—The Indian (Three parts—Drama).

ESSANAY.

Feb. 5—The Primitive Strain (Three parts—Drama).
Feb. 7—The Strange Case of Mary Page (No. 3, "The Web"—Two parts—Dr.).
Feb. 9—The Fable of the Grass Widow and Mesmeree and the Six Dollars (Comedy).
Feb. 12—Golden Lies (Three parts—Drama).
Feb. 14—The Strange Case of Mary Page (No. 4—Two parts—Drama).
Feb. 15—Gold Dust (Two parts—Drama).
Feb. 16—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
—A scenic subject on the same reel.
Feb. 19—Politeness Pays (Three parts—Dr.).
Feb. 22—The Bridesmaid's Secret (Two parts—Drama).
Feb. 23—Canimated Nooz Pictorial No. 5 (Cartoon—Comedy).
Feb. 26—The Despoiler (Three parts—Drama).
Feb. 28—The Strange Case of Mary Page No. 6 (Two parts—Drama).
Feb. 29—The Surprise House (Two parts—Drama).
Mar. 1—Cartoon of City of London (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 4—Beyond the Laws (Three parts—Dr.).
Mar. 6—The Strange Case of Mary Page No. 7 (Two parts—Drama).
Mar. 7—The Intruder (Two parts—Drama).
Mar. 8—Canimated Nooz Pictorial No. 6 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 11—A Man's Work (Three parts—Drama).

KALEM.

Feb. 2—The Moth and the Star (No. 11 of the "Stingaree" Series—Two parts—Drama).
Feb. 4—The Lurking Peril (No. 15 of "The Ventures of Marguerite" Series—Drama).
Feb. 5—The Broken Wire (No. 65 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 8—Wurra-Wurra (Comedy).
Feb. 9—The Darkest Hour (No. 12 of the "Stingaree" Series—Drama).
Feb. 11—The Trail's End (No. 16 of "The Ventures of Marguerite" Series—Dr.).
Feb. 12—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 15—Ham Takes a Chance (Comedy).
Feb. 16—A Molar Mix-Up (Comedy).
Feb. 18—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series—Drama).
Feb. 19—The "Hazards of Helen" Railroad Series (No. 67, "The Perilous Swing"—Drama).
Feb. 22—Ham the Diver (Comedy).
Feb. 23—Earning His Salt (Comedy).
Feb. 25—The Night Watch (Drama).
Feb. 26—A Leap Year Wooing (Comedy).
Feb. 29—Winning the Widow (Comedy).
Mar. 1—A Riddle in Rascals (Comedy).
Mar. 3—Title not yet announced.
Mar. 4—The Girl Telegrapher's Nerve (No. 69 of "The Hazard's of Helen" Railroad Series—Drama).
Mar. 7—Maybe Moonshine (Comedy).
Mar. 8—When Hubby Forgot (Farce—Comedy).
Mar. 10—Title not yet announced.
Mar. 11—A Race For Life (No. 70 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Jan. 20—The Law's Injustice (Three parts—Drama).
Jan. 22—Insomnia (Comedy).
Jan. 24—The Evangelist (Four parts—Drama—Unit Program).
Jan. 24—Fooling Uncle Tom (Comedy—Unit Program).
Jan. 24—Two News Items (Drama).
Jan. 25—The Dragoman (Two parts—Drama).
Jan. 27—The Embodied Thought (Three parts—Drama).
Jan. 29—Cured (Comedy).
Jan. 31—A Reformation Delayed (Comedy).
Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).
Feb. 14—A Song from the Heart (Drama).
Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).
Feb. 21—The Repentant (Drama).
Feb. 22—Four Narratives (Two parts—Drama).
Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb. 26—Billie's Revenge (Comedy).
Feb. 28—At the Doors of Doom (Drama).
Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).

SELIG.

Jan. 27—Selig-Tribune No. 8, 1916 (Topical).
Jan. 29—Apple Butter (No. 10 of the "Chronicles of Bloom Center") (Rural Comedy).
Jan. 31—Diamonds Are Trumps (Three parts—Drama).
Jan. 31—Selig-Tribune No. 9, 1916 (Topical).
Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune, No. 13, 1916 (Topical).
Feb. 17—Selig-Tribune, No. 14, 1916 (Topical).
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.).
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).
Feb. 28—Selig-Tribune No. 17, 1916 (Topical).
Feb. 28—The Grinning Skull (Three parts—Drama).
Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).

VIM.

Feb. 4—The Getaway (Comedy).
Feb. 10—Bungles Rainy Day (Comedy).
Feb. 11—The High Sign (Comedy).
Feb. 17—One Too Many (Comedy).
Feb. 18—Pluck and Luck (Comedy).
Feb. 24—Bungles Inforces the Law (Comedy).
Feb. 25—Love and Lather (Comedy).
Mar. 2—The Serenade (Comedy).
Mar. 3—The Artist's Model (Comedy).
Mar. 9—Bungle's Elopement (Comedy).
Mar. 10—Their Wedding Day (Comedy).

VITAGRAPH.

Feb. 7—A Cripple Creek Cinderella (Comedy—Unit Program).
Feb. 11—Hearst-Vitagraph News Pictorial No. 9, 1916 (Topical).
Feb. 11—Freddy's Last Bean (Comedy).
Feb. 12—From Out of the Past (Broadway Star Feature—Three parts—Drama).
Feb. 14—You're Next (Comedy).
Feb. 18—In Arcadia (Comedy).
Feb. 18—Hearst-Vitagraph News Pictorial No. 10, 1916 (Topical).
Feb. 19—The Man He Used to Be (Broadway Star Feature—Three parts—Dr.).
Feb. 21—Hughey, the Process Server (Comedy).
Feb. 25—Freddy's Narrow Escape (Comedy).
Feb. 25—Hearst-Vitagraph News Pictorial, No. 11, 1916 (Topical).
Feb. 26—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).
Feb. 28—Her Bad Quarter of an Hour (Comedy—Drama).
Mar. 3—Tubby Turns the Tables (Comedy).
Mar. 3—Hearst-Vitagraph News Pictorial No. 12, 1916 (Topical).
Mar. 4—La Paloma (Broadway Star Feature—Three parts—Drama).
Mar. 6—Pansy's Papas (Comedy).
Mar. 6—Mrs. Dane's Danger (Unit Program—Four parts—Drama).
Mar. 6—Bittersweet (Unit Program—Comedy).
Mar. 10—Beaned by a Beanshooter (Comedy).
Mar. 10—Hearst-Vitagraph News Pictorial No. 13, 1916 (Topical).
Mar. 11—Husks (Broadway Star Feature—Three parts—Drama).

General Film Company Features

BROADWAY STAR FEATURES.

Jan. 24—The Ruse (Three parts—Drama).
Feb. 5—Bill Peters' Kid (Three parts—Dr.).
Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts—Drama).
Feb. 26—The Road of Many Turnings (Three parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—Husks (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Feb. 4—The Crime of Circumstance (Three parts—Drama).
Feb. 11—The Big Brother (Three parts—Dr.).
Feb. 18—The Child of the West (Three parts—Drama).
Feb. 25—Who Knows? (Three parts—Drama).
Mar. 3—The Master Smiles (Three parts—Drama).
Mar. 10—The Slave of Corruption (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 10—The City of Failing Light (Lubin—Four parts—Drama).
Jan. 24—The Evangelist (Lubin—Four parts—Drama).
Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Feb. 7—The New Janitor (Lubin—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

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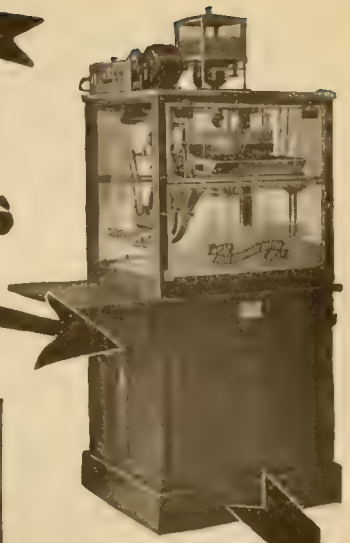

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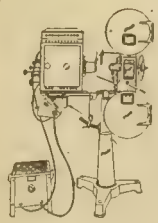

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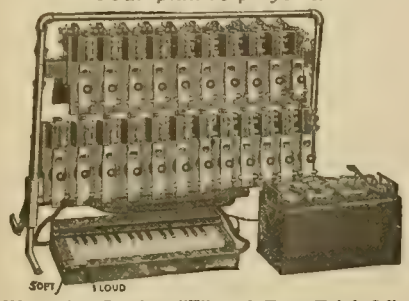

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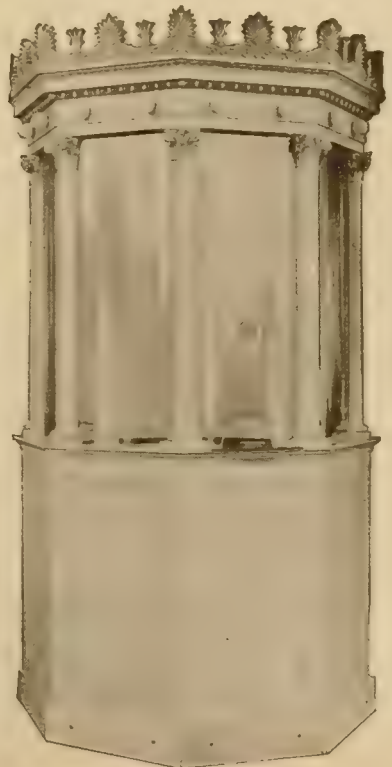

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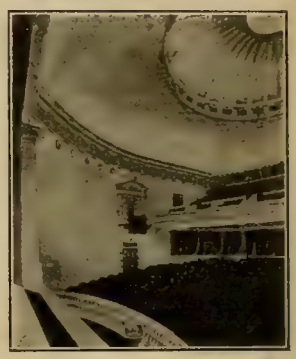

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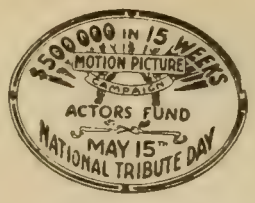

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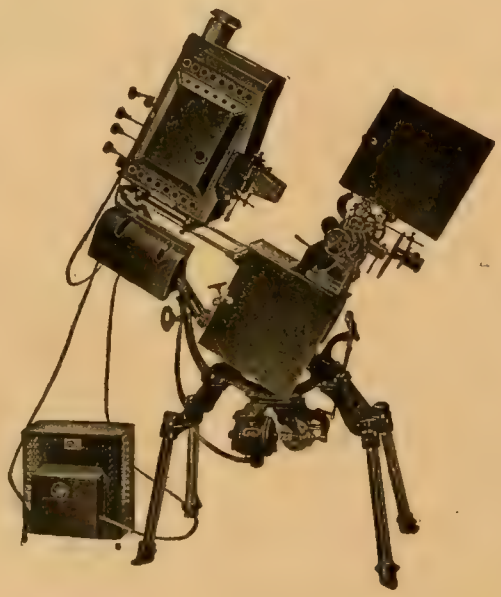

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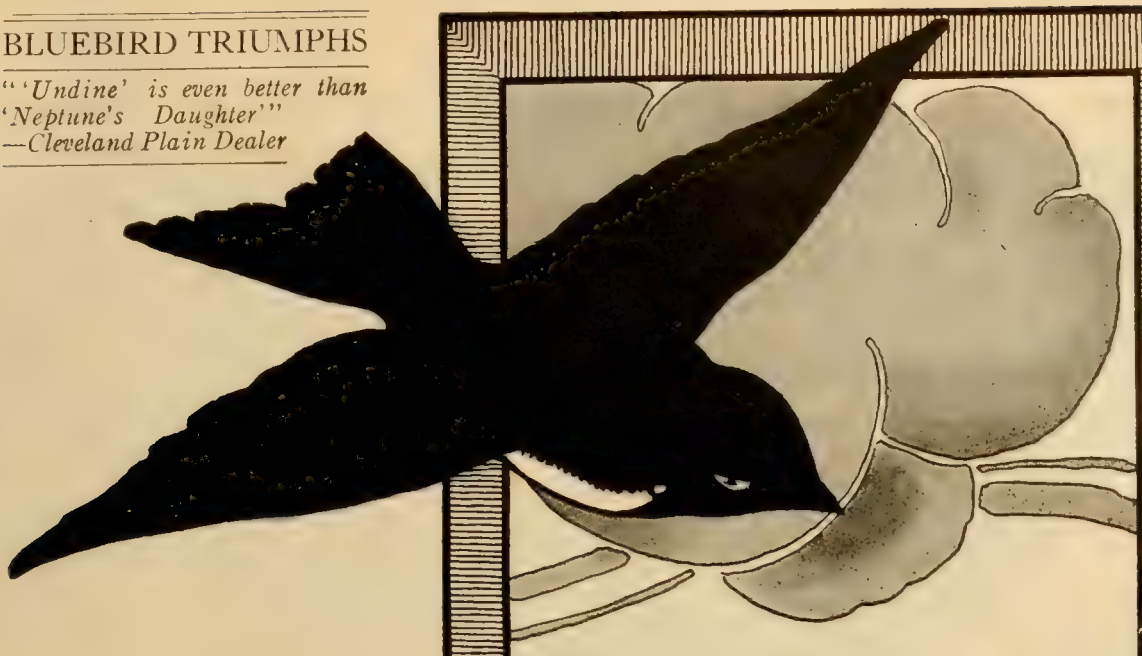

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Lillian Lorraine, Pathe	1,584	Mildred Bright, Eclair	2,009	Lydia Mead, Thanhouser	12,941
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Arrange Extended Bookings

for

Mary Pickford

in

"Poor Little Peppina"

a

Paramount Picture

Produced by the

Famous Players Film Co.

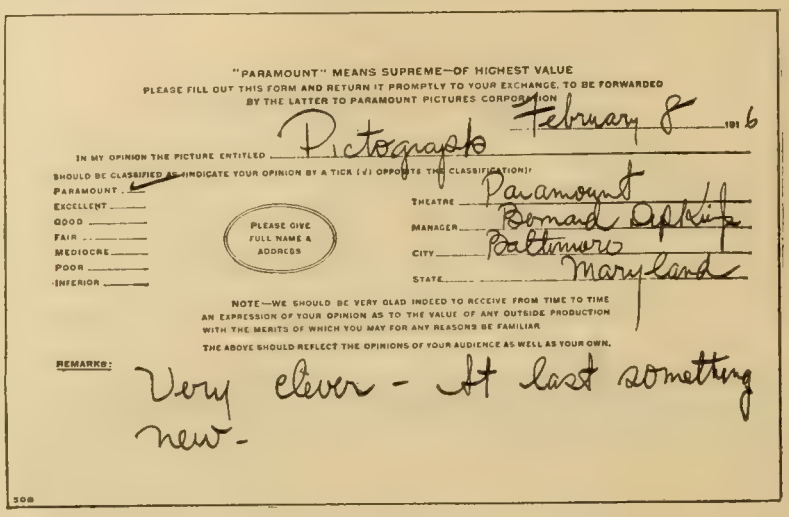
The leading newspapers all over the country, where the superb picture has been shown in advance, comment enthusiastically---agreeing that it is the idolized star's greatest triumph.

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

At Last
Something New!



"PARAMOUNT" MEANS SUPREME—OF HIGHEST VALUE
PLEASE FILL OUT THIS FORM AND RETURN IT PROMPTLY TO YOUR EXCHANGE, TO BE FORWARDED BY THE LATTER TO PARAMOUNT PICTURES CORPORATION

February 8 1916

IN MY OPINION THE PICTURE ENTITLED Pictograph

SHOULD BE CLASSIFIED AS (INDICATE YOUR OPINION BY A TICK (√) OPPOSITE THE CLASSIFICATION):

PARAMOUNT ✓
EXCELLENT
GOOD
FAIR
MEDIOCRE
POOR
INFERIOR

PLEASE GIVE FULL NAME & ADDRESS

THEATRE Paramount
MANAGER Bernard Depkitz
CITY Baltimore
STATE Maryland

NOTE—WE SHOULD BE VERY GLAD INDEED TO RECEIVE FROM TIME TO TIME AN EXPRESSION OF YOUR OPINION AS TO THE VALUE OF ANY OUTSIDE PRODUCTION WITH THE MERITS OF WHICH YOU MAY FOR ANY REASONS BE FAMILIAR.
THE ABOVE SHOULD REFLECT THE OPINIONS OF YOUR AUDIENCE AS WELL AS YOUR OWN.

REMARKS: Very clever - At last something new -

308

An Exhibitor wrote the headline for this advertisement. His expressions of enthusiasm, expressed on his criticism blank, is only an instance of the approval for

Paramount Pictographs

You should have heard the audience at the Strand Theatre applaud the now famous Preparedness Section of the Pictographs this week.

Write our exchange today.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

Bray Studio, Inc.
J. R. Bray
C. Allen Gilbert
Paul Terry
L. M. Glackens
Clarence Rigby
C. T. Anderson
Earl Hurd
Leighton Budd

DO YOU KNOW HIM?

So do all your patrons—

A Murmur of mirth sweeps through your audience. The wily old Colonel Heeza Liar is dear to the hearts of grown-ups and children.

PARAMOUNT-BRAY CARTOONS

are supplying a demand for high class comedy. The characters: Miss Nanny Goat, The Police Dog and Bobby Bumps, drawn by J. R. Bray and his associates, are already famous.

The Bray-Gilbert Silhouette Fantasies

are creating great comment in the newspapers throughout the country. They have been spoken of as the highest type, artistic, most delightful form of comedy in motion pictures.

Coupled with each Paramount-Bray Cartoon is a picture of rare animals by Raymond L. Ditmars, Curator of the famous Bronx Park Zoo.

Write our exchange today.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST St.
NEW YORK, N.Y.

Paramount Pictures

THE IMMORTAL FLAME

"The love that rules without a sword,
The love that binds without a cord;
Not life, not death; not fame nor claim,
E'er may suppress th' immortal flame."

An IVAN FILM Play presenting the celebrated artiste

Maude Fealy

with

PAULA SHAY (The Mary Garden of the Screen)
and a Broadway Star Cast

in a 5-act screen epic written and directed by
Ivan Abramson, "Filmdom's Master Craftsman"

Released in March through the most thorough distributing system extant

IVAN EXCHANGES

New England—E. W. Lynch Enterprises, 42 Melrose Street, Boston, Mass.

New York and Northern New Jersey—Merit Film Corp., 110 W. 40th Street, New York.

Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia, Virginia—Electric Theatre Supply Co., 13th and Vine Streets, Philadelphia, Pa.

Western Pennsylvania, West Virginia—Liberty Film Renting Co., 105 Fourth Ave., Pittsburgh, Pa.

Ohio—Standard Film Service Co., Columbia Bldg., Cleveland. Branch office, Cincinnati.

Michigan—Standard Film Service Co., Smith Bldg., Detroit.

Indiana and Kentucky—General Feature Film Co., Mallers Bldg., Chicago, Ill.

Illinois, Southern Wisconsin—General Feature Film Co., Mallers Bldg., Chicago, Ill.

Minnesota, North and South Dakota, Northern Wisconsin—Zenith Feature Film Co., Lyceum Bldg., Duluth, Minn.

Iowa, Nebraska, Missouri, Kansas and Oklahoma—Monarch Feature Film Co., Gaiety Bldg., Kansas City, Mo.

California, Nevada and Arizona—All Star Feature Distributors, San Francisco and Los Angeles, Cal.

Texas, Arkansas and Louisiana—Central Feature Film Company, Waco. Texas.

All Foreign Rights—Winik-Brock, Inc., Candler Bldg., New York, and London, Eng.

Ivan Films Productions, Inc. **126 West 46th Street**
New York City

"I AM NOW WITH MUTUAL"

Charles Chaplin

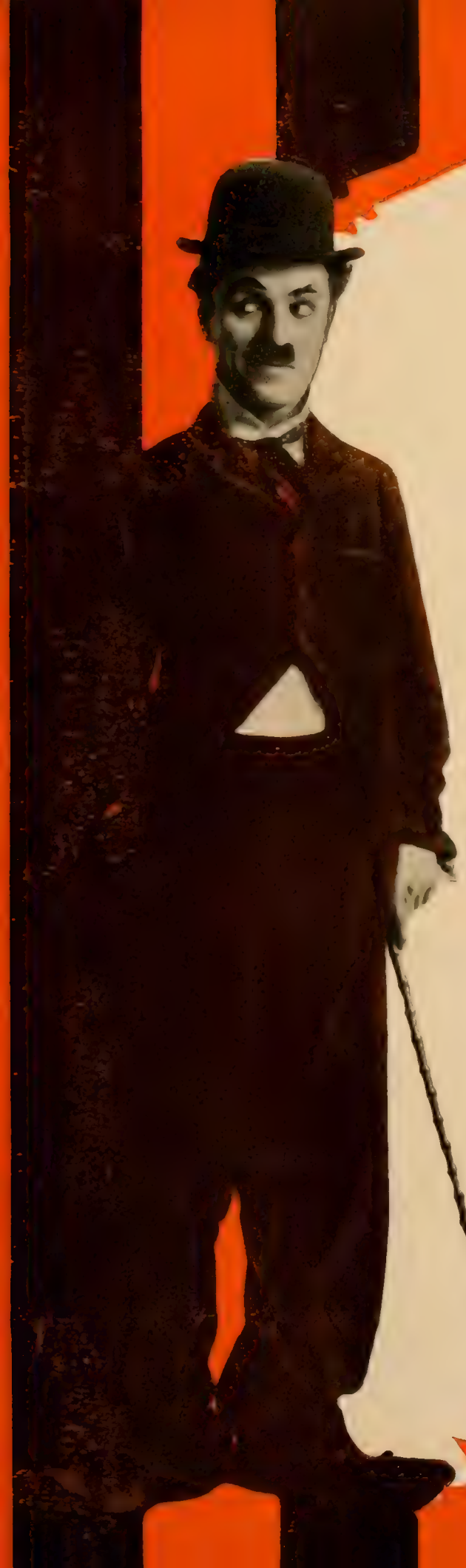
CHARLES CHAPLIN & JOHN R. FREULER SIGNING CONTRACT

Statement by Charles Chaplin

AFTER thoroughly investigating the motion picture field, I have decided to affiliate myself with the MUTUAL FILM CORPORATION. My future pictures will be released by Mutual exchanges because they serve the greatest number of exhibitors throughout the country.

Mutually yours,

CHARLES CHAPLIN.



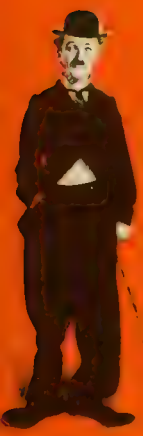
The announcement appearing on the opposite page is the most gigantic in the history of the film industry.

Charles Chaplin's pictures will now be released through Mutual Exchanges EXCLUSIVELY.

Mutual exhibitors all over the country will have an opportunity to present the million-dollar comedian to their audiences.

The 68 Mutual Film Exchanges will give every exhibitor an opportunity of "cashing in" on Charles Chaplin. DON'T HESITATE—DON'T WAIT—go immediately to the nearest Mutual Film Exchange and get particulars about the Charles Chaplin releases.

CHARLES CHAPLIN
IS
NOW WITH MUTUAL



This gives every exhibitor—regardless of what service or features you are using—a chance to "cash in" on the most popular screen comedian in the world.

Chaplin will appear in one picture every month.

MUTUAL FILM CORPORATION

GAUMONT

presents the

MUTUAL
MASTERPICTURE

DE LUXE EDITION

"According to Law"

A Smashing Melodramatic Feature of a Wife Childless by Choice!

Written by
Paul M. Bryan
and
Joseph H. Trant
Directed by
Richard Garrick

RELEASED MARCH 6

The Story of a Wife in name only and where her selfishness led.

Starring

Mildred Gregory

with Howard Hall

AND A GREAT GAUMONT CAST

MADE IN AMERICA BY THE

GAUMONT CO.

Jacksonville, Fla. Flushing, N.Y.

MUTUAL MASTERPICTURES

DE LUXE EDITION

EDWIN THANHOUSER

PRESENTS

THE FLIGHT OF THE DUCHESS

FROM
ROBERT BROWNING'S
CHARMING POEM

RELEASED
IN 5 REELS
SAT. MARCH 11TH

"SHE WAS THE SMALLEST LADY ALIVE
MADE IN A PIECE OF NATURES MADNESS,
TOO SMALL ALMOST FOR THE LIFE AND GLADNESS
THAT OVER-FILLED HER."

STAGED BY
EUGENE NOWLAND

CAST INCLUDES
WAYNE AREY

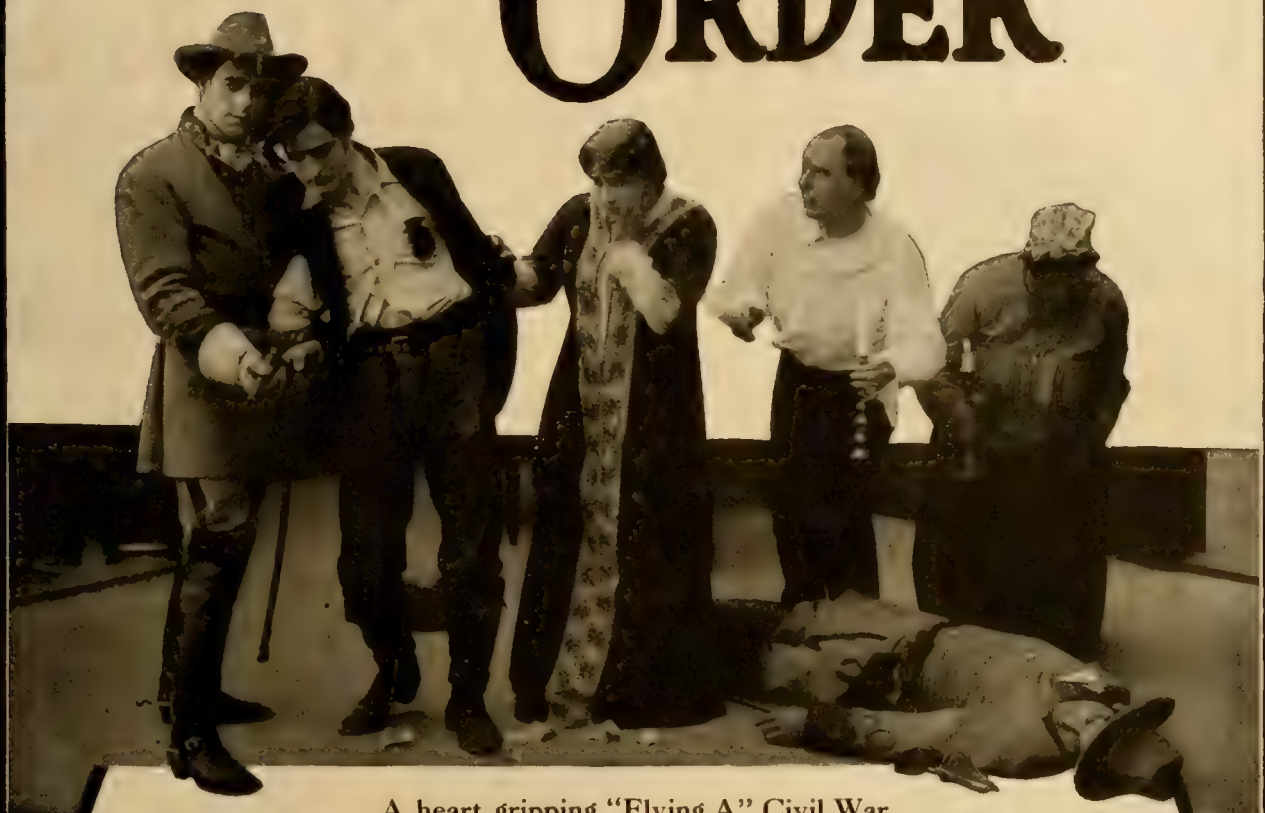
WITH

GLADYS HULETTE

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL PICTURES

The SUPPRESSED ORDER



A heart gripping "Flying A" Civil War drama. Three stirring reels, featuring

Winnifred Greenwood and Edward Coxen

Directed by Thomas Ricketts

Released March 14th

THE QUAGMIRE

A three-reel "Mustang" production featuring

Anna Little and Tom Chatterton

Directed by Tom Chatterton

Released March 10th

Two Sparkling "Beauty" Comedies

TIPS

It's a hot one.

Orral Humphrey — Lucille Ward

Directed by Phil Walsh

Released March 19th

Plotters and Papers

Full of "pep." Lots of laughs.

John Sheehan — Carol Halloway

Directed by Archer MacMackin

Released March 15th

Each of these releases distributed throughout the United States and Canada exclusively by Mutual Film Corporation

American will release on March 9th, a five-reel Mutual Masterpicture De Luxe Edition, entitled, TRUE NOBILITY—the stars: Helene Rosson and E. Forrest Taylor.

American Film Company, Inc.

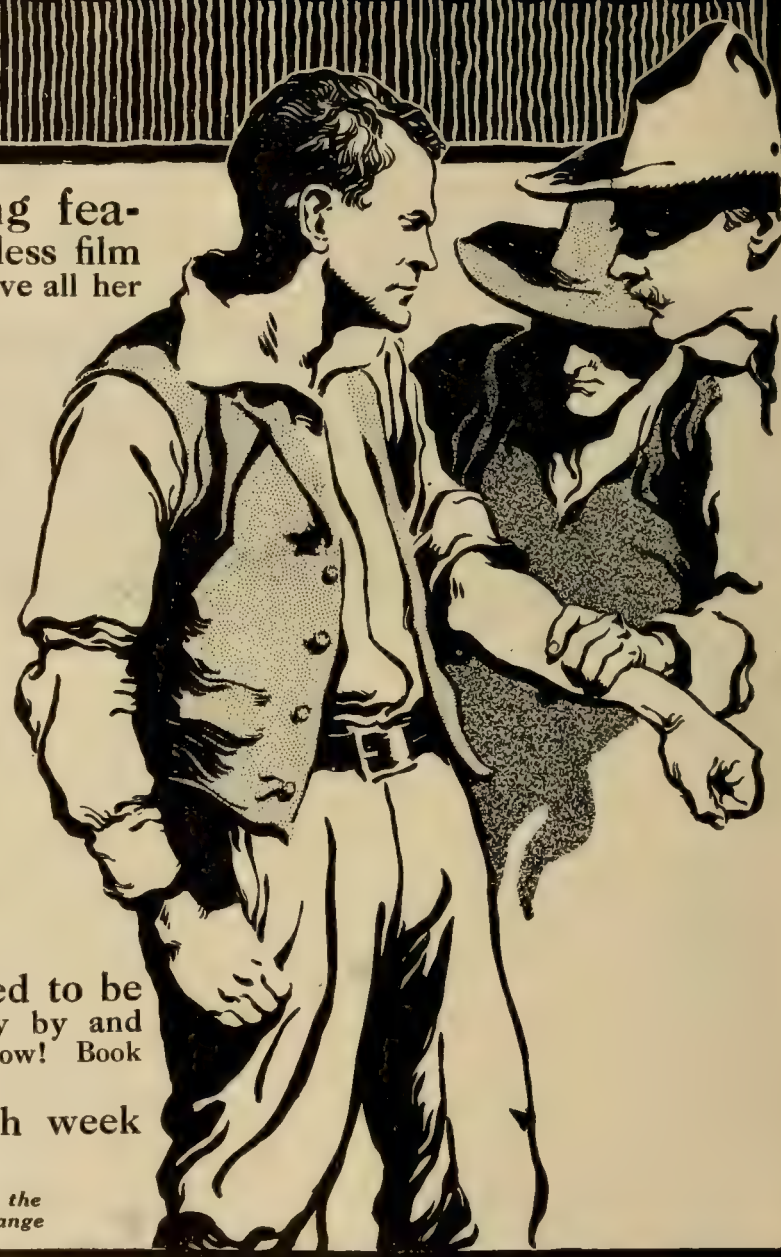
Samuel S. Hutchinson, President

Chicago, Illinois

MUTUAL SPECIAL FEATURE

THE GIRL AND THE GAME

THE SUPREME FILM TRIUMPH



In this record smashing feature Helen Holmes, the fearless film star, stands head and shoulders above all her former triumphs. Her daring, her grace, her winsomeness have increased a hundred fold.

The Nation's Biggest Newspapers Co-operate

Here are a few of the newspapers now publishing the story of "The Girl and the Game:"

New York World *Pittsburgh Press*
Philadelphia North American
Atlanta Constitution *Omaha Bee*
Memphis Commercial Appeal
Buffalo Courier *Indianapolis Star*
New Orleans Times-Picayune
Chicago Evening Post *Detroit Journal*
San Francisco Chronicle
Baltimore American *Boston Globe*
St. Louis Globe Democrat
Cincinnati Times-Star *Dallas Journal*
Seattle Post-Intelligencer
Kansas City Journal *Cleveland Leader*
Los Angeles Tribune
Milwaukee Sentinel *Louisville Herald*
and One Thousand Others:

When Are YOU Going to Book This Feature?

Are you one who has waited to be *shown?* Are you going to sit idly by and watch others reap the harvest? Act now! Book "The Girl and the Game."

A new, two-act chapter each week for fifteen weeks.

For bookings apply to "The Girl and the Game" department of any Mutual Exchange

SIGNAL FILM CORPORATION

SAMUEL S. HUTCHINSON, President.

Publicity Offices: 222 South State St., Chicago, Illinois

MUTUAL PICTURES

Rube Miller

that fantastic Vogue Comedian

In

LOVE, MUSIC AND CANNON BALLS

Directed by himself

To be released March 9th—Book it.

More Truth Than Poetry

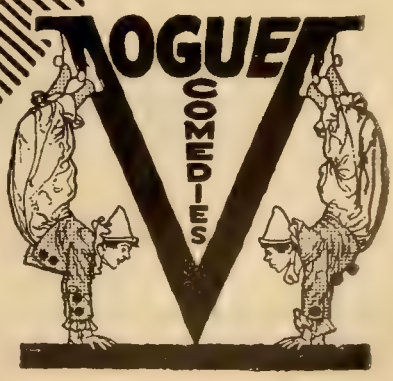
It's a slam-bang Vogue Comedy featuring the famous, funny trio

Arthur Moon, Priscilla Dean, Patty McQuire

Directed by Jack Dillon

To be released March 12th

Slapsticks With a Reason



Distributed throughout the United States and Canada exclusively by Mutual Film Corporation

VOGUE FILMS, Inc.

Executives:

Joseph H. Finn Samuel S. Hutchinson

Publicity Offices: 222 S. State St.
CHICAGO, ILL.

STATES RIGHTS MEN

ARE GETTING BUSY

DEFENSE OR TRIBUTE

A DRAMA OF HISTORICAL AND SPECTACULAR GRANDEUR

NOW SELLING ON STATES RIGHTS BASIS

Colossal Super Spectacle on

Preparedness

IN FIVE PARTS

PLAYED TO CAPACITY HOUSES AT PARK THEATRE, NEW YORK CITY

PROCLAIMED BY THE PRESS OF NEW YORK AS A CLASSICAL PRODUCTION OF SUPREME NATIONAL INTEREST

Territory Will Be Going Fast! Exhibitors Are Writing for Bookings!

FIRST COME FIRST SERVED

WIRE OR WRITE

Public Service Film Co.

1482 Broadway NEW YORK CITY

EXHIBITORS—

of NEW YORK CITY
NEW YORK STATE
NEW JERSEY

DEFENSE OR TRIBUTE

A DRAMA OF HISTORICAL AND SPECTACULAR GRANDEUR

Now Booking!

TEN PRINTS READY FOR ACTION!!!

WIRE OR WRITE

Public Service Film Co.

1482 Broadway NEW YORK CITY

PATHÉ Presents

Little Mary

A Gold Rooster Produced

Featuring BABY the Youngest Lead

Supported by MARGUERITE ANDREW

and THE

AN AIRY-FAIRY, DELIGHTFUL PLAY

Released

THE PATHÉ

EXECUTIVE OFFICES,

Sunshine

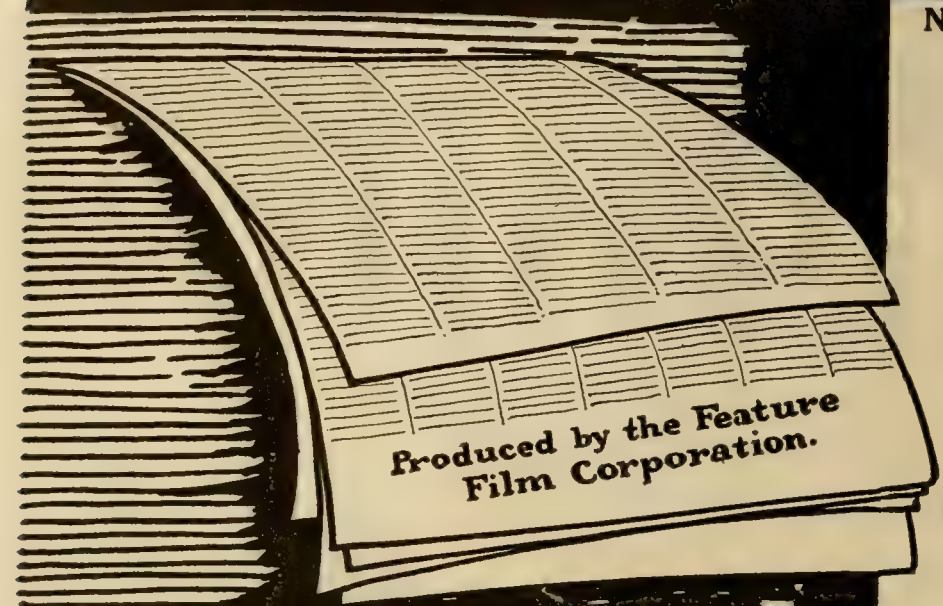
Play in Five Parts
by Balboa

MARIE OSBORNE
ing Lady in the World
HENRY KING,
NICHOLS,
ARBUCKLE
BEAR

OF RARE AND ROMANTIC CHARM
March 3rd

EXCHANGE INC.
25 W. 45th ST., NEW YORK

These are just *Some*



New Orleans Times Picayune
St. Louis Republic
Kansas City Post
New York Sun
Chicago Herald
Detroit Journal (Daily)
Illinois State Register
Charlotte News
Salt Lake Tribune
Baltimore American
Savannah News
Jacksonville Metropolis
Newark Call
Des Moines Capital (Daily)
Cleveland Leader
Pittsburgh Leader
Omaha News
Philadelphia North American
Richmond Virginian
Boston Post
Cincinnati Commercial Tribune
Tacoma Tribune
Minneapolis Journal
Louisville Herald
Evansville Courier
Terre Haute Tribune
Charleston News and Courier
Bayonne Evening News
Columbus Dispatch
Dayton Journal
Jersey City Journal
South Bend News
Los Angeles Tribune
Portland Oregonian
San Francisco Chronicle
Seattle Post Intelligencer
Fall River Herald
Hartford Post
Kankakee Republican
New Bedford Standard
Providence Tribune
Waterbury Democrat
Dubuque Telegraph-Herald

of the many Newspapers running the New PATHÉ Serial

THE IRON CLAW

14 Episodes of two parts each featuring the Greatest Cast in Filmdom - PEARL WHITE, CREIGHTON HALE and SHELDON LEWIS.

THE PATHÉ EXCHANGE INC.

Executive Offices 25 West 45th St., New York.

A STRONG LINK *in the* Wonderful Chain of PATHE'S SERIAL SUCCESSES

PRODUCED by BALBOA from
Scenarios by Will M. Ritchey
Featuring
RUTH ROLAND and FRANK MAYO

THE PATHE EXCHANGE INC.
EXECUTIVE OFFICES 25 W. 45th ST., NEW YORK

BOOK DIRECT

SELIG'S

THE NE'ER-DO-WELL

BY REX BEACH

MAKING MOVING PICTURE HISTORY

The Evidence

Received under signature by this Office:

"Opening matinee topped 'The Spoilers.' The biggest success we have had during the past year."
(Signed) EUGENE ROTH,
Mgr., Portola Theatre,
San Francisco.

"'THE NE'ER-DO-WELL' broke all records in this city previously held by 'The Spoilers.' Congratulations."
(Signed) W. B. MARTIN,
Modesta Theatre, Cal.

"Packed to the doors with extra performances. I actually believe we filled two other theatres from our overflow. Greatest financial success in my entire history."
(Signed) JACK ROOT,
Strand Theatre, Pasadena. Cal.

"The public praise this picture highly, and a picture that will run for three weeks is above the average."
(Signed CLUNE'S AUDITORIUM,
Los Angeles.

SOL. L. LESSER
SOLE OWNER U.S. RIGHTS
218 WEST 42ND ST., N.Y.
Phone BRYANT 4922

The Brand of Essanay Stamps the Best Photoplay

Ask the exhibitor who uses the Indian Head dramas and comedies.

He will tell you of their uniformly high standard of excellence—not one good, another fair and another poor, but ALL GOOD.

Go and see for yourself. To look at them is to book them and to book them once is to book them always.

Those who know them book them without looking at them.

★★★

COMING SOON!

a new

ESSANAY-CHAPLIN

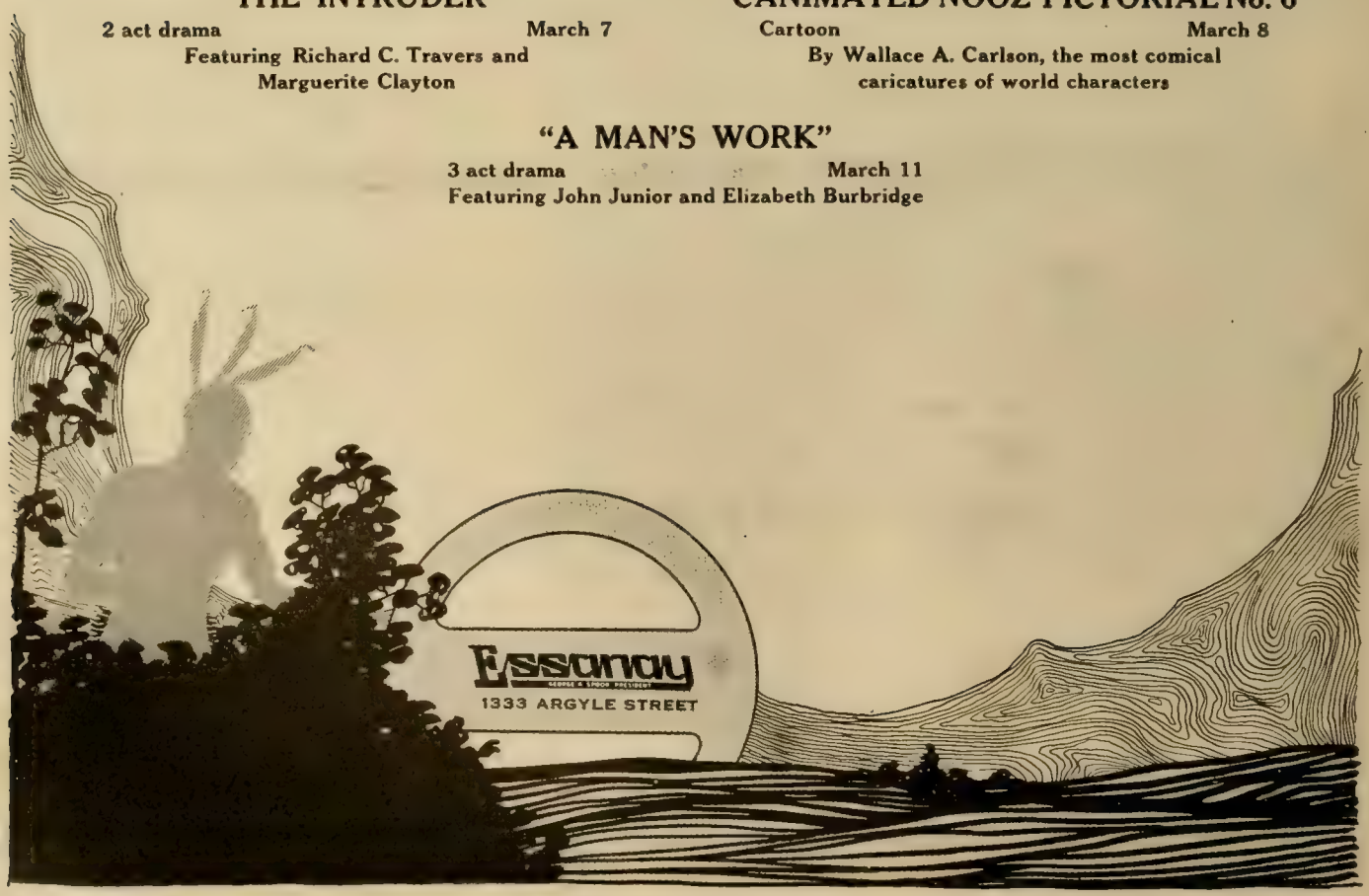
"Charlie Chaplin's Burlesque on Carmen"

★★★

"THE INTRUDER"
2 act drama **March 7**
Featuring Richard C. Travers and Marguerite Clayton

"CANIMATED NOOZ PICTORIAL No. 6"
Cartoon **March 8**
By Wallace A. Carlson, the most comical caricatures of world characters

"A MAN'S WORK"
3 act drama **March 11**
Featuring John Junior and Elizabeth Burbridge



The Vulture and His Prey

LILLIAN DREW
E. H. CALVERT

MARGUERITE CLAYTON
ERNEST MAUPAIN

are presented in

"VULTURES OF SOCIETY"

By RICHARD GOODALL in 5 acts Directed by E. H. CALVERT

LOOK OVER ESSANAY'S GREAT FEATURES

CAPTAIN JINKS of the Horse Marines
THE MISLEADING LADY
A DAUGHTER OF THE CITY
THE ALSTER CASE
THE RAVEN
THE CRIMSON WING
THE MAN TRAIL
A BUNCH OF KEYS
THE BLINDNESS OF VIRTUE
IN THE PALACE OF THE KING
THE WHITE SISTER
THE SLIM PRINCESS
GRAUSTARK

Trademark Reg U. S Pat. 1901

ESSANAY

GEORGE K. SPOOR, PRESIDENT

1333 Argyle St., Chicago.

BIG FOUR FEATURE PLAY V L S E

The Strange Case of
MARY PAGE

With
HENRY WALTHALL

And
EDNA MAYO

Essanay

1333 Argyle St., Chicago

"THE GREATEST ADVERTISEMENT AN EXHIBITOR EVER HAD"

THE words are those of a man who has made an exhaustive study of the moving picture industry—the Vice President of one of New York's largest advertising agencies—used in connection with the "OPEN-BOOKING" policy of the V. L. S. E.

"Because," continued the speaker, "under the system which permits the exhibitor to pick and choose that which is best suited to his patronage, (instead of having to take that which is given him) he can now, for the first time, ***guarantee*** to give his public ***what it wants.***

"In other words, the elasticity of the open-booking policy ***makes the public its own booking clerk.*** And the exhibitor who spreads this broadcast, and ***backs it up,*** has a force with which to win public approval, unequalled by any other advertising.

"Of course, the story of giving the people what they want is an old one in every line, but the fallacy of such claims in the moving picture field heretofore, is instantly apparent, when it is considered that the cut and dried contract allows of absolutely no alternative, but to take that which is booked, whether it is good, bad or indifferent."

Scores of exhibitors all over the country are discovering for themselves the profit-making features of the "OPEN-BOOKING" plan. Thousands of photo-play theatre-goers are awarding their support to the exhibitors who are free to give them the best, and ***only the best.*** This is evidenced by the fact that each week's business of this company for months past has shown a material increase over the preceeding week. As soon as you avail yourself of the advantages of this policy and prove to the satisfaction of your patrons that you ***can*** give them what they want you may count upon sharing in this prosperity to the fullest, also.

We should be glad to advise with you as to the best methods of acquainting the public that your theatre is so conducted that they make their own selections of features. Will you say the word?

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT

ANTONIO MORENO

is admirably supported by

CHARLES KENT

and other eminent Vitagraph Stars

in

"KENNEDY SQUARE"

This production is an American play filled with heart throb and love interest. It is a film-poem

THE VITAGRAPH COMPANY OF AMERICA

Released through **V. L. S. E.** *Inc.*

LUBIN

"A Play that is bound to Sway ANY Audience."

That is what a reviewer in *"The Morning Telegraph"* says of

"SOULS IN BONDAGE"

The latest and most intense starring vehicle of that most dramatic of all emotional actresses

NANCE O'NEIL

A play with a profound lesson, breath-catching action, and "a gripping climax that comes as a fitting ending to a powerful story."

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

SELIG
Introduces

FRITZI BRUNETTE

The Enthusiastic and Vivacious Screen Star in

"UNTO THOSE WHO SIN"

Written by James Oliver Curwood

A Powerful Picture Play Dealing With a
Women's Lust for Gold

SELIG

Released through **V. L. S. E.** *Inc.*

THE DISCARD

in 5 Acts

By Charles Michelson

Presenting

VIRGINIA HAMMOND

Famous Frohman Star

ERNEST MAUPAIN

and

HARRY BEAUMONT

A powerful drama of life beyond the pale.

A story of international swindlers, who play the game for millions, risking life and fortune on the throw of a die.

Stirring the depths of emotion by showing how mother-love reclaims a woman sunken to the depths of crime and degradation.

Directed by
Lawrence Windom

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V.L.S.E. Inc.

LUBIN

BIG FOUR FEATURE PLAY V L S E

SUCCESS

SIGN POST NO 6

TEL BEDFORD 9333

WILLIAM BRANDT

NEW ALBANY THEATRE

BROOKLYN'S FINEST THEATRE DEVOTED
EXCLUSIVELY TO MOTION PICTURES

ALBANY AVE. at ST. JOHN'S PLACE

BROOKLYN, N Y

V. L. S. E. Inc.
1600 Broadway, N. Y. City

Dear Sirs:

In these days of overproduction, when the market is glutted with film of every calibre, it is indeed refreshing to be able to express appreciation for the consistent photoplays of merit that you are releasing.

From a quality, and box-office point of view you have the entire field lashed to the mast. With such pictures as "The Caveman", "Great Divide", "Misleading Lady", "Battle Cry of Peace", "My Lady's Slipper", each registering a bulls-eye, the exhibitor using your service can readily cast his troubles to the winds, and keep his box office in a constant happy frame of mind.

Trusting that you will keep up the high standard you have set, and with many wishes for good luck, I remain,

Yours truly,

William Brandt

"I know not how to govern our own course save by the proven experience of others."

GEN. SEAL SELIG LANKS

V. L. S. E. Inc.

TRADE MARK REG. U.S. PAT.

VITAGRAPH

JOIN THE PROCESSION

of exhibitors who are showing

"THE ESCAPADES OF MR. JACK"

The influx of bookings is being accompanied by a procession of letters and telegrams from successful exhibitors who say the "MR. JACK" Comedies are the greatest one reelers ever filmed.

THE VITAGRAPH COMPANY and the HEARST SYNDICATE

offer

"THE ESCAPADES OF MR. JACK"

The Funniest Stories—
With the Funniest Actor—
In the Funniest One Reelers Ever Produced

ONE A WEEK—
EVERY MONDAY

Following the Sunday Stories in all the
HEARST SYNDICATE PAPERS

Featuring
THE WORLD'S SUPERLATIVE COMEDIAN
FRANK DANIELS
The Funniest Man in the World

This Week's Adventure
"MR. JACK DUCKS THE ALIMONY"

being the vivid life of a man who spends "millions for silk stockings but not one cent for alimony"—who seeks refuge in the toils of the army—is shot as a "spyaye" and then beats it back to Lucy.

BIG FOUR FEATURE PLAY V L S E

Released Monday, March 6th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"The Supreme Temptation"

Pictures a little grisette
On the primrose path in Paris
But the path leads
To a cot in a whitened ward.

"The Supreme Temptation"

Comes to a surgeon—
Happily married.
He is ready to perform an autopsy.
Scalpel in hand
He looks into her face—
She opens her eyes
She is his wife
By an earlier marriage.

What would you do?

This Five-Part Vitagraph
Blue Ribbon Release

Features

Antonio Moreno

and

Dorothy Kelly

In a picture of gay Paris—
Of a grisette who loves—
And a man's battle
With his better self.

Released Monday, March 20th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

HEARST-VITAGRAPH

HV

SOMEWHERE IN FRANCE

The most terrible war in history is raging—

And somewhere with the troop trains—with the gunners of the big Jack Johnsons—is a man with the lens—filming important events for the HEARST-VITAGRAPH.

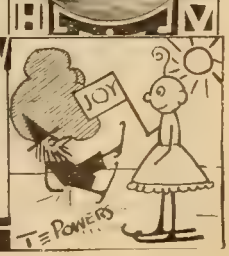
A short time ago the schooner Carolina sank in the Gulf Waters, one hundred miles out from New Orleans, a HEARST-VITAGRAPH man was there with his camera in time to grind it in its final plunge.

When the Villa bandits recently murdered seventeen American miners and engineers one early morning, a HEARST-VITAGRAPH frontiersman was on the scene three hours afterward.

With these intrepid camera men in every section of the world, it is no wonder that the HEARST-VITAGRAPH NEWS PICTORIAL marks an epoch in news and picture gathering.

It is no wonder that successful exhibitors DEMAND the HEARST-VITAGRAPH NEWS REEL and will take no other.

RELEASED TWICE A WEEK
Through the V-L-S-E



The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

THE VITAGRAPH PROGRAM

For the week of
March 6th
Consists of
The Personally Picked Program
Including a
Four-part and single
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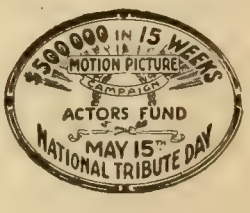

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Orpheum	Fresno, Cal.
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Princess	Jersey City, N. J.
Park	East Rutherford, N.J.
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La Salle	South Bend, Ind.
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Jewel	Burlington, Ia.
Majestic	Muskegon, Mich.
Kenwood	Chicago
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Arcade	Ann Arbor, Mich.
New Strand	Chicago
Ozark	Burlington, Ia.
Ashland	St. Louis, Mo.
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Grand	Tonawanda, N. Y.
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Second of the one-a-week single reel comedies that will make Rose Melville's nationally known character more famous than ever. Rapid-fire action—an unexcelled company of fun-makers — and sure-fire stories are the points that will make this new line

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George Bronson Howard

The genius who created "God's Man," the most talked-of recent novel, presents a startling theme in "The Social Pirates"—a series of fifteen two-reel episodes, each a complete story.

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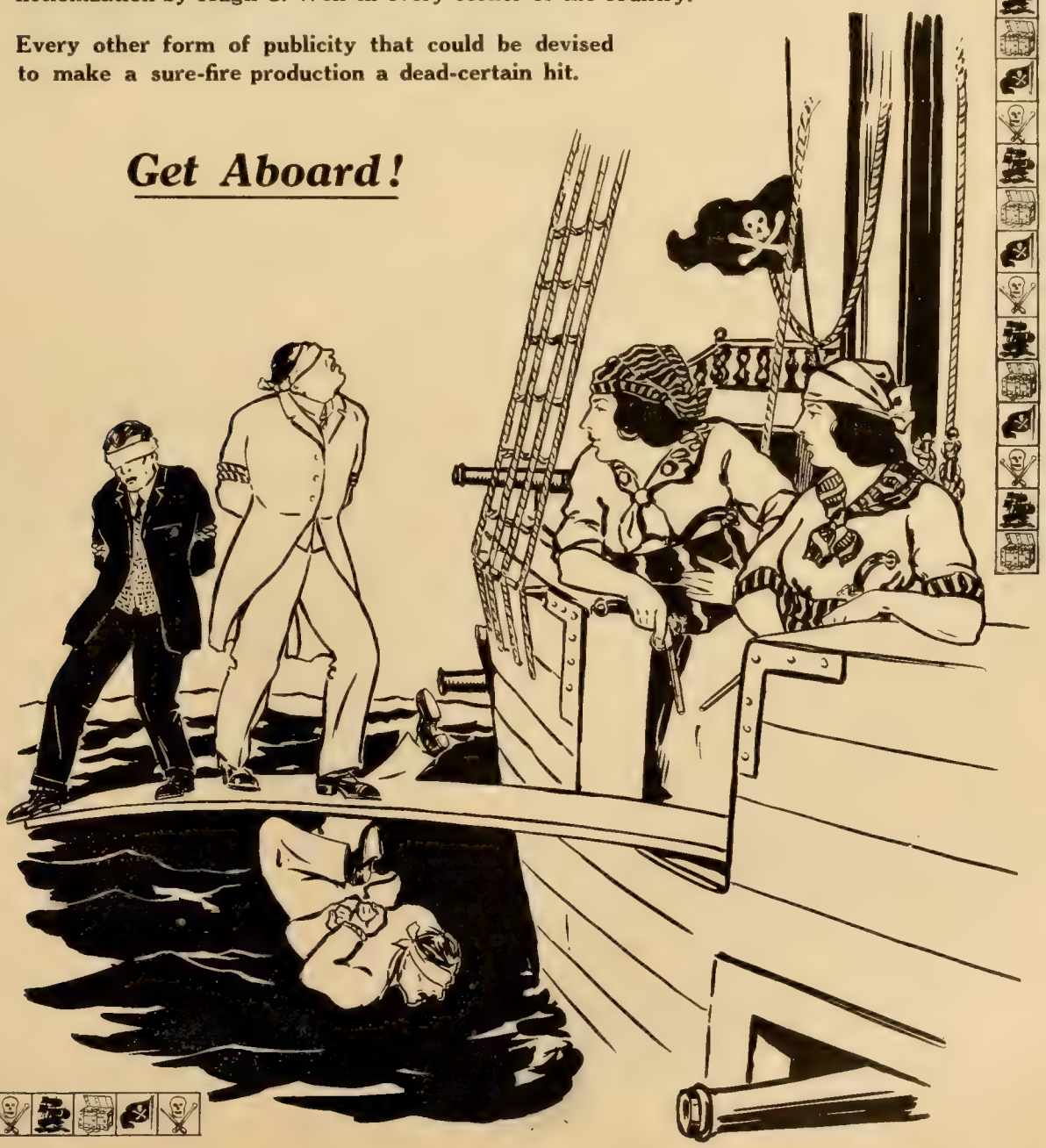

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MOVING PICTURE WORLD
THE FILM INDEX EXHIBITORS' GUIDE

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(The Index for this issue will be found on page 1728)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 11, 1916

Facts and Comments

ONE of the "accelerators" of public opinion, who appeared in support of state censorship at Albany, made the cheerful statement that he was in favor of both varieties of censorship—state as well as Federal. We expected nothing else. These men have to earn their salaries.

* * *

A VERY fine meeting of exhibitors, of which the MOVING PICTURE WORLD carried a full account in its last issue, took place recently in North Carolina. We cannot help commending their strong and uncompromising stand against Federal censorship. The plan of a full, free and fair discussion on the convention floor likewise entitles these exhibitors to great credit. The spirit of organization is abroad in the land.

THE ermine of kingly power assumed by the Pennsylvania censors and their triple crown of ignorance, arrogance and hypocrisy has been rudely torn away by the Court of Common Pleas of Philadelphia. The decision of Judge Barratt makes refreshing reading and will, we earnestly hope, convince the censors that "ours is a government of laws, not of men." The past performances of that board certainly have not been calculated to impress the courts with either its taste or its power of discrimination. This time there is somebody who will censor the censors.

* * *

A COMMENCEMENT orator or something like that lets out a lot of "highfalutin'" phrases pointing out in the magazine of his college that his morals have begun to suffer—to say nothing of his taste—since he acquired the baneful habit of going to motion picture theaters. Says he: "For the members of an institution of learning to patronize them (i. e., moving pictures) as indiscriminately as we do is not only a disgrace, an earmark of vulgarity, but a positive patronage of one of the worst of our national influences for degrading our tastes and debasing our morals." Two courses are open to our suffering friend. He may have his imagination fumigated or take something for his liver. Let him then make another trial of the motion picture, and if he has a relapse it will be a case for a specialist.

* * *

THREE great fights against state censorship in New York, New Jersey and Maryland find the organized exhibitor well to the front. In all three states the opposition was organized by the exhibitor. When the MOVING PICTURE WORLD said recently that "the fight is now up to the exhibitor" it made a pretty reliable forecast.

* * *

HAVE you seen the second issue of Cine-Mundial, the Spanish edition of the MOVING PICTURE WORLD? It is stronger and richer by a good deal. Most gratifying, too, is the remarkable response by the Spanish-American motion picture men. Cine-Mundial is intended to give Latin-America the same constant and conscientious service which the MOVING PICTURE WORLD has been trying these many years to supply to the northern continent of this hemisphere. It is also intended to pave the way for the American manufacturer. Nineteen hundred and sixteen is the psychological year for the American producer who is anxious to reach the South American market. If the present golden opportunity is permitted to slip by the great sister republics to the south of us may continue to be unknown lands to us.

* * *

IT IS time we all realized that the child problem is the foundation of all the agitation in favor of censorship. No serious-minded American legislator would listen even for a moment to any plea for censorship made on behalf of the adult. The only way in which the honest as well as the professional reformers can gain an immediate hearing and enlist the sympathy of responsible law-givers is by putting forward a plea on behalf of the child. The best constructive thought of the industry should busy itself without delay with finding a solution of the child-problem. Efforts in this direction are being made now. The child is the friend of the motion picture and must be taken care of. A general censorship will not solve the child-problem at all.

Totality of Effect*

By Louis Reeves Harrison.

IT is to be expected that each contributor to success in motion-picture production should exaggerate the importance of whatever aid he affords to a common end. From the capitalist who takes the initial risk all along the line of artistic, scientific and commercial workers there is a spirit of enthusiasm and self-congratulation that very naturally tends to over-valuation of a specific service rendered. There is a never-satisfied expectation of reward behind it all, the stimulus to future effort, which sometimes hardens into resentment against unfair recompense, which is semi-occasionally adjusted on a new basis, all of which is part of a general evolution going on before our eyes.

Ordinarily capital starts with a well-chosen product and creates a demand for it by well-known methods, but here is one of those rare cases where tremendous and unexpected popular demand created many a capitalist, a demand which does not adhere to an established quality, but which is very insistent upon a constant change for the better. The progressive character of this demand may completely upset the calculations of a newcomer, however capable he may have been in some other line of business, and it even bewilders some of those who considered themselves settled for life in motion-picture production.

Newcomers, especially those who are justified in believing that sound business methods count heavily in any enterprise, may be led to over-value those methods, constituting as they do only one of many factors in the game. There is plenty of room for system in motion-picture production, but the very fact that production succeeds or fails irrespective of good business methods points to an imperfectly-understood fact—it is primarily an *ART*.

Early in the history of this art—as such it is not *yet* fully recognized—sound business method was attempted in an organization of leading producers to maintain rates, systematize distribution and regulate output, but the new art refused to be measured by any such purely aribtrary method. No warning was given the public as to what character of play would be exhibited, but some of the exhibitors, the brightest of them, discovered that there was a difference of quality in the offerings and grouped the best on certain days. On those days the little theatres were crowded to the doors, with a line waiting outside.

The Moving Picture World refused to applaud poor examples in its columns, to the contrary, it told the plain truth to exhibitors, unfavorably reviewing whatever was unworthy of praise, and the best producers began to readjust their supply to suit a superior character of demand. Artistry began to assert a dominating influence, a dominance growing rapidly today, the real secret of commercial success. The newcomer of today, if he can not be made to swallow the not-entirely palatable fact that his capital and fine business training are only a good second to artistry in motion-picture production, is headed straight for some unpleasant experiences.

Behind a vast amount of blatant publicity lies hidden, though generally suspected, the fact that those producers are making the most money who are turning out an aggregate of best plays. This is so generally admitted by themselves, whether successful or unsuccessful, that only a few of their employes voice the opposite view. Then, in additional proof, nearly all of them are aiming at fine quality of product. There already exists high recognition of artistry in some departments, and the general trend is all that way. What constitutes artistry is another matter.

Totality of effect, the sum of artistry, depends largely upon that creative imagination which shows itself throughout the entire domain of expressive arts in the production of *IDEAL* representations, principally those "whose grandeur and beauty transcend all actual experience, and which appeal to our most refined sensibilities, our most elevated emotions." We are short of authors who can either idealize types of humanity or display through the workings of varied human character some fundamental truth. We are even short of authors who have an elementary grasp of screen craftsmanship.

The novelist divides profits with the publisher, and the dramatist is given a generous portion of the box-office receipts, but a certain "borrowing tendency" in motion-picture production has discouraged creative authorship. As a natural result there are shown on the screen but few examples destined to live more than a brief season, and even fewer command the admiration of intelligent people Still, like a few little hardy plants springing up in barren soil and adverse environment, occasional screen stories of bright promise appear, harbingers of a richer growth to come under intelligent cultivation.

The ill-rewarded author of native genius has at least one compensation in adequate screen portrayal of his story—the expression of his genius is not only sounded where he lives, but it is echoed all over the world. He reaches an enormous audience, contributes to forming its taste for what is worth while, and he is bound to rise if his inherent fertility holds out. He is bound to become the first and most important contributor to the general sum of artistry, itself fast attaining recognition as the dominant factor in motion-picture production.

A highly capable director recently made a significant remark in a private letter to a writer of screen stories, expressing a hope that he was to have more of the kind he had just visualized, because it provided a "minimum of worry and a maximum of result." It is not only the author's duty to provide a story both original and effective, but to exhibit fine quality of craftsmanship in formulating the structure, indicating the settings, intensify principal characters, enforcing psychology, and breathing into the whole scenario a soul of inspiring influence. This leaves the director free to apply all the artistry of which he is capable to style and imagination treatment.

The director of today not only supervises visualization, together with all expenditure therefor, but he decides how the author's conception shall be expressed. He translates the indicated thought and feeling into pictures "more powerful than words." Starting with a clear conception of what he is to do, his whole mind can become concentrated on lucidity, on force, on beauty of the total effect. Opportunities to blunder on every side of him, he must exhibit a delicate sense of selection in his methods of expressing the author's intention, using only those which enhance, avoiding those which are inappropriate.

Supervising director, art director, actor, cameraman and studio force working in harmony, the negative film may be good, but there is artistry in scientific work on the positive film to follow. Then, when a definite value has been created, an entirely different group releases energy in making that value known and commercially profitable, but *IT MUST BE THERE*, an artistic totality of effect.

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The Mystery of Laughter

By W. Stephen Bush.

HOW much good comedy is being produced at this time? Are we richer in good comedies than we were a year ago or five years ago? Has the humor of the screen been refined in the course of time? Have we more and better comedians and comediennes than we had in the earlier days? What are the present facilities of the exhibitor for supplying the most important part of his program?

We think that a discussion of the subject out of which all these questions arise might prove of great value to all who are interested in the production and exhibition of screen humor. If there were mingled with the discussion plenty of practical and useful suggestions I feel sure it would help all around. If there are any keener students of the screen and its psychological effects upon the human mind and heart than the exhibitors I have never met them. No man is attracted to the show business without a certain instinct of observation and study. Looking at audiences day after day and night after night and studying that most delicate barometer, i. e., the box office receipts, develops the power of observation even in the average person.

In spite of all we may advance in the course of an academic discourse on the subject there can be no doubt that the rough kind of screen humor has a strong and unfailing appeal. I have seen men (and women, too) who were outspoken in their opposition to so-called "roughhouse" comedy laugh most immoderately at the kicks and cuffs of which this sort of comedy is largely composed. Recently I had the rare opportunity of standing beside a well-known comedian just as his first comedy of a more refined nature was being projected upon the screen of a high-class motion picture theater in this city.

"I am trying to give them something different from the roughhouse style," he said. The opening scenes certainly bore him out. They were received with comparative indifference by the audience. The first real hearty laugh was heard when the comedian was shown distorting his face as somebody stuck a pin into a fleshy part of his body.

"Do you see now?" said he to me with an evident tone of chagrin and disappointment in his voice. "They do want this rough stuff."

The house in which this occurred is frequented by the so-called best elements in the community.

The trouble is we cannot analyze the causes for laughter any more than we can give a real definition of humor. It's all mysterious. No matter how we esteem and love a man, most of us will laugh when we see him slip suddenly upon the glazed sidewalk. To be sure we are very sorry and helpful the very next instant, but laughter conquers us for the moment.

I would not say that the nature of screen-comedy has changed very materially in the last few years. It is true we have now some of the very best comedians and comediennes working for the screen, but they had to adapt themselves to the lightning style of motion picture fun. Perhaps the "chase" has gone out of fashion to some extent. A good "chase," however, is still funny, just as funny as it was in the days of the old Biograph "The Curtain-Pole" and the Pathe "The Runaway Mother-in-Law" or the Gaumont "The Drunken Coachman."

The great asset of the most successful screen comedies of today is the element of surprise and innovation. In providing more of these two essential elements of screen humor there has been a decided improvement all along the line. The element of surprise often means nothing more than the taking of all kinds of chances by the mock hero and the mock villain and the mock heroine.

We will be glad to hear from our readers what style of comedy they favor most and what the difficulties are today of securing good comedy.

"My Opposition"

By W. Stephen Bush.

I FIND in my travels here and there, near and far, that the old bitter hostility of brother against brother in the exhibiting ranks is dying out. It is not entirely dead. Wherever you find an exhibitor giving a few acts of vaudeville and eight or nine reels (including two features) for five or ten cents you are bound to find an unhealthy condition and all the accumulated evils of cut-throat competition. This kind of competition will be with us always, but I rather think the spirit of organization is reducing it a little day by day.

When a man speaks of "my opposition" or "my nearest competitor," it is a good sign. I remember the time when quite a different sort of language was used, wholly unfit for publication. Nowadays the exhibitor either does not bother about his opposition at all or else he and his opposition get along famously. But recently while stopping in a little old Southern town I had the pleasure of seeing as neat and modern a small motion picture theater as I had ever seen. When the exhibitor was through showing me the fine points of his house we went next door into another theater, where my friend introduced me to his opposition. These two men are not only next-door neighbors but visit each other frequently, sometimes to exchange ideas and at other times to help each other. Instead of acting like the proverbial two strange bulldogs in a yard they act like the sensible intelligent business men who recognize that no man has a right to "grab" everything in sight. There are small towns and there are large towns where the exhibitors work in absolute harmony and get infinitely better results than under the old idea of ruinous competition. How often have I heard this phrase from exhibitors' lips in the last few months: "Oh, my Opposition is all right!" What an improvement upon the old days when exhibitors constantly challenged either to physical combat in the most unparliamentary terms possible.

We earnestly hope that this spirit of intelligent cooperation will grow apace. Exhibitors should not wait until they are in some great trouble before they join their state organization. They should join now. If your local organization confers no benefit on you except a weekly or monthly meeting with the men who labor in the same field with you it will bring you a rich return for what little dues you may have to pay. It is the regular weekly or monthly meeting which frequently develops leaders and the right kind of co-operation. Questions of common interest are discussed, arrangements are made to avoid ruinous competition, the mutual difficulties are considered in a spirit of helpfulness and views on good and bad features are exchanged. If united action is needed on any local matter of importance the weekly or monthly meeting is the best method of dealing with it.

In the meantime shake hands with "your Opposition."

Chaplin Signs with Mutual

President John R. Freuler Contracts to Pay the Comedian a Total of $670,000 for One Year's Work.

CHARLES CHAPLIN, not yet twenty-seven years old, on Saturday, Feb. 26, signed an agreement to play for one year in pictures to be released on the Mutual program. He will direct his own subjects and will make two reels each month. A company has been formed to take charge of the Chaplin productions. This company will pay Chaplin a salary of $10,000 a week. For signing the contract the comedian was given a bonus of $150,000. Which means, of course, $520,000 plus $150,000—$670,000. It would seem that never in the history of the stage and its related arts has there been a salary of this magnitude. What makes the story doubly interesting is the fact that in the figures named there is every reason to believe the usual rather than unusual multiplication of the actuality has been omitted. Chaplin will have no financial interest in the output of his company. He can devote his whole attention to the making of pictures, draw his salary every Saturday and pass on the business stuff to the other fellow.

Signing the Chaplin Contract.

J. R. Freuler, Sid Chaplin and Charles Chaplin.

President John R. Freuler, when seen on Monday following the signing of the twenty-thousand-word contract, did not seem to fear any occasion for worry on the Chaplin end during the coming year. In fact, he was in high good humor and neglected a pile of work on his desk to tell the World man how it all happened.

"The negotiations for the employment of Mr. Chaplin really began last July," said President Freuler. "You may remember that at that time there was prevalent an impression that the comedian was working under a six months' contract. I asked Mr. Hutchinson, the president of the American, who was near Los Angeles, if he would look into the matter. Mr. Hutchinson reported that the contract with the Essanay company ran until Jan. 1 and we dropped everything. Personally I am opposed to disturbing players under contract.

"When Sid Chaplin came east several weeks ago we had interviews with him. Then when Charles Chaplin arrived we went into the whole question seriously. I kept posted on what was going on. Everything was legitimate and above board. You may be sure when I read the rumors and saw Mutual not mentioned I was amused, because we were closer to the proposition than any of the others. Charles Chaplin was ambitious to have his own company. We did not care whether he had his own company or played in one of our existing concerns, so there was no argument on that score.

"During the negotiations I had figured out the financial side and saw in a Chaplin engagement a handsome profit for the Mutual and especially for the producing company that is going to take care of the Chaplin pictures. No, the comedian will have no percentage interest in his own subjects. We are willing to have it the way it is. Sid Chaplin carried on most of the negotiations for the Chaplin side. Yes, he is a good business man.

"As I told you we have figured this matter conservatively. We have discounted the number of Chaplin prints that have been sold in the past. We estimate that in the United States and Canada we will take in in the course of the year $2,200,000 on the Chaplin productions. And we think we can do that amount of business on possibly a lower and certainly not a higher rental than has been charged on these pictures in the immediate past. We are not going to boost prices on Chaplin films. We will hold them at a level that will develop their full drawing power and give all exhibitors a show at them."

Asked as to the location of the studio in Los Angeles at which Chaplin would work, Mr. Freuler said two sites were now under consideration. He said his new star would be in New York perhaps a week longer winding up a few remaining formalities, among which would be the signing of documents having to do with life insurance. Mr. Freuler is taking out a policy on his new comedian aggregating a quarter of a million dollars.

The manager of the new company will be H. P. Caulfield, one time general manager of Universal City. Mr. Caulfield has had much experience in the film business. He has been active in the negotiations leading up to the signing of the contracts, Mr. Freuler said, and from this time on would handle all business connected with the Chaplin company. "And," Mr. Freuler added, "I am going back to work for the Mutual again. These last few days I have not had much chance to take care of my regular routine."

The Mutual's president said that up to that time Sid Chaplin had no connection with the Mutual—that so far as he knew the business future of the little comedian's brother had not been definitely settled.

"It means that I am left free to be just as funny as I dare, to do the best work that is in me and to spend my energies on the thing that the people want," said Mr. Chaplin shortly after becoming a Mutual player. "I have felt for a long time that this would be my big year and this contract gives me my opportunity. There is inspiration in it. I am like an author with a big publisher to give him circulation."

Three in One for Equitable

Muriel Ostriche, Edna Wallace Hopper and Charles J. Ross Have Star Parts in "Who Killed Simon Baird?"

THE first of the Equitable Motion Pictures Corporation's productions introducing three stars will be released on the World Film program early in April, when Muriel Ostriche, Edna Wallace Hopper and Charles J. Ross will appear in Channing Pollock and Rennold Wolf's dramatic story, "Who Killed Simon Baird?"

This will be Miss Ostriche's third appearance with Equitable. Charles J. Ross is now a seasoned screen player, having appeared in several other productions, including "The Senator" for Triumph-Equitable.

Edna Wallace Hopper is making her first photoplay appearance in "Who Killed Simon Baird?" but before being engaged by Equitable she spent several days at the Equitable studio and proved by means of exhaustive tests that her features were well adapted to screen work.

Charles J. Ross.

"Who Killed Simon Baird?" perhaps called into play the greatest amount of talent at the disposal of the Equitable concern. In addition to requiring three established stars for three difficult and intricate roles, two noted authors and playwrights collaborated on the story. Rennold Wolf and Channing Pollock are responsible for five of the biggest hits Broadway has known.

James Durkin, who was responsible for Equitable's production of "The Clarion," is staging "Who Killed Simon Baird," and has been busily engaged during the past week securing locations and assembling supporting casts. The interiors will be made in the Fifty-second street studio.

Actors Fund Campaign Progressing

Jones With Sixty Theaters and Moss With Twenty Promise Percentage of Receipts on May 15.

THE allied motion picture interests of the entire country have responded with an enthusiastic and unanimous spontaneity unprecedented in the history of the industry to the call to raise by May 15 the sum of $500,000 for the Actors Fund of America, half of the amount necessary to insure future financial freedom for the great charity.

The campaign being waged under the active direction of Samuel Goldfish, chairman of the executive committee, is more comprehensive than anything of the kind ever before promulgated in the United States. Every exhibitor, distributor, producer and member of the acting profession is participating with a hearty and immediate eagerness bespeaking the universally generous and big-hearted impulses of the profession. Individual offerings have begun to reach Commodore J. Stuart Blackton, treasurer, at the office of the finance committee is Locust avenue, Brooklyn.

Proprietors of picture theaters will give a share of their receipts to the fund on May 15, the final, culminating day of the whirlwind campaign, to be officially known throughout the land as "National Tribute Day." But many exhibitors have been unable to restrain their impatience. They have written to the headquarters of the campaigners at 30 East Forty-second street, New York City, of their intention to make May 15 a notable day, but not content with the single day benefit, will share receipts with the Actors Fund of America, on another and earlier day as well.

Aaron Jones of Chicago, controlling more than three score theaters, and B. S. Moss, of New York, with twenty theaters under his management, were quick to follow the example of Marcus Loew in volunteering to donate percentages of their receipts on May 15.

Mr. Jones has announced his acceptance of the burden of the active work of the movement in Chicago, Mayor William Hale Thompson of that city having previously consented to act as honorary chairman for the committee in the Western metropolis. Ralph T. Kettering will direct the Chicago newspaper campaign.

Acting on the suggestion of Executive Secretary Sylvester Sullivan, Mr. Jones has selected ten men prominent in the amusement world of Chicago as an immediate committee, who in turn have appointed other committees of ten men each. These subcommittees comprise men in all walks of life.

A "National Motion Picture Tag Day" is the newest scheme planned by the committee in charge of the work. The date has not yet been set for the event, but its release will be appropriately heralded. On that day the public will have the unusual privilege of seeing all the screen stars right out in the open. The public will be given opportunity to purchase an autograph photogravure portrait of actors and actresses.

The motion picture industry responded enthusiastically during Actors Fund week in Los Angeles. The event was arranged by Jesse L. Lasky and the California committee. While all of the returns of the week are not in, in fact only a few of the theaters have been heard from in their weekly collections, it is safe to assert that at least $2,500 was raised during the week.

Metro Announces "No More Balls"

Content to Rest on Its Laurels It Proposes to Give Others a Chance.

IN a statement by Treasurer Engel, Metro Pictures Corporation announces its retirement from participation in future motion picture balls. Metro shone strongly at the Boston and Pittsburgh affairs as well as at the New York ball. "At the ball of the Exhibitors and the New York Screen Club," says Mr. Engel, "Metro bent its energies to add as much as possible to the entertainment of the public and additionally to the good time of its own stars and guests by giving a dance and a special program in the Concert Hall of the Garden.

"Metro learned at a late hour before the ball that several other companies had refused to participate in the big Garden affair because Metro was competing for publicity honors and it was a matter of the greatest regret to all of us that we stood in the way. In justice to the exhibitors' organization and to the Screen Club, under whose auspices the ball was given, it was impossible for Metro to withdraw and the program arranged by us was carried out in its entirety. The results are too well known to the motion picture public, especially those who attended the ball and Metro now announces that it will not participate in future affairs of this character.

"In making this announcement Metro feels that it is doing the fair thing by its competitors and giving others a chance to win the delightful glories of these enthusing affairs. Metro likes to play big league baseball and has never played any other kind. With three pennants now, it feels that it has had its full share of glory and can now retire gracefully and with no regrets."

Triangle Retains Knickerbocker

Small Chance of Lease Being Broken by Court Decree—A Test Case of Local Importance.

THE Triangle Film Corporation will retain control of the Knickerbocker theater in New York, its first model motion picture playhouse, unless the owner is able to advance some argument for cancellation of the lease other than his contention that under the Rothapfel regime the Triangle is not giving a "first class" performance at the Knickerbocker. The Supreme Court of the State of New York, by decision of Justice Cohalan, has refused the application for an injunction sought by Robert Walton Goelet, who inherited the property from his father. The Triangle lease runs until next September.

"Through the introduction of moving pictures and photoplays into the theatrical field there has occurred therein an evolution in the production and presentation of plays," writes Justice Cohalan in his opinion; "in fact, the entire trend of the business may have so evolved as to permit the defendants to carry on their business as now being conducted without violating the restrictive covenants of the lease. Even though irreparable injury be shown, in view of the short time which the lease has to run, unless the right of those seeking the injunction is clear and unmistakable, this court may not intervene to prevent the use of the theater in the manner that it is now conducted."

Mr. Goelet protested against the introduction of musical numbers, pictorial films and other entertainment which S. L. Rothapfel made part of a performance in which Triangle plays were the features; and maintained that the "continuous" policy at revised prices lowered the classification of his theater. Multitudes of affidavits on this "class" contention were submitted, but the court held that it was a matter of serious question whether the case should be decided on affidavits. Justice Cohalan finally decided that the defendant had not violated the covenants of the lease, adding that the case was novel and far-reaching in its importance.

Exhibitors Support Miss Young

Popular Actress Receives Expressions of Approval From All Sections of Country.

LEWIS J. SELZNICK, president and general manager of the new Clara Kimball Young Film Corporation, is wearing a smile these days because of the success of his new venture. According to his statement he has met with great encouragement in the projection of his campaign for the future handling of Miss Young's pictures. Exhibitors throughout the country have applied for the series of films which he will release, beginning in October.

Miss Young herself is displaying much happiness over the prospects. Her signed statement in this paper last week brought many telegrams and letters from exhibitors throughout the country. She had no sooner recovered from the pleasurable but arduous duty of flying home from Cuba to lead the grand march at the "Movie Ball" and receive the diamond bracelet which was awarded her for winning the New York American popularity contest than she was forced into a mass of personal correspondence. In addition to the telegrams, letters and telephone calls which came officially to the office of the Clara Kimball Young Film Corporation, the popular actress was addressed directly by a large majority of the same exhibitors.

In speaking of the work of the new corporation Mr. Selznick said: "The enthusiasm with which our proposition has been received shows that most men who have theaters are willing to encourage a new idea. I believe the future of the moving picture business depends mostly on the way the exhibitor handles his own affairs. The good-will of his audiences is worth much to him, and the best way for him to hold that good-will is to deliver the goods. And the best way for him to deliver the goods is to use the films made by artists of proved value in the work. The lesson has been learned that the moving picture actress is born and not made, and she is the type that the public wants. We are going to take plenty of time with the Clara Kimball Young pictures and deliver only one a month."

Vitagraphs for Week of March 4

List Includes "The Hunted Woman," Produced by S. Rankin Drew, and a Frank Daniels Comedy, With Other Good Ones.

"THE HUNTED WOMAN," a feature drama from the pen of James Oliver Curwood, produced by S. Rankin Drew, heads a list of releases by the Vitagraph Company for the week beginning Monday, March 6. This list includes "Mrs. Dane's Danger," in four parts; "Bittersweet," in one reel; "Pansy's Papas," and "Beaned by a Beanshooter," of one reel each; and a new Frank Daniels' vehicle of fun, "Mr. Jack Ducks the Alimony."

Scene from "The Hunted Woman" (Vitagraph).

"The Hunted Woman" is one of the most thrilling plays ever produced by the Vitagraph Company. The story is full of exciting incidents, such as a landslide, the blowing up of a mountain stream, several fights that lack nothing in realism, and the suspense is kept up until a smashing climax.

Curwood, whose novels are among the best sellers of the day, has done nothing better than this, and in the capable hands of Director Drew, a master film has been created.

Drew, Virginia Pearson, George Cooper, Ned Finley, Billie Billings and others play the principal roles. Most of the exteriors were taken around Saranac Lake and the photographic effects are exceptional. In the fights, Drew had his nose broken, and Finley and Cooper received injuries that required medical attention.

Next in importance in the week's releases is another of the "Escapades of Mr. Jack," showing further humorous adventures of the king of comic opera, Frank Daniels. "Mr. Jack Ducks the Alimony," is released as a one-reeler on March 6, under the direction of C. Jay Williams. The predicament in which the little fun maker is placed are ludicrous in the extreme. This is the third of the series, the first two being "Mr. Jack, a Hallroom Hero," and "Mr. Jack Wins a Double Cross."

Scene from "Mr. Jack Ducks the Alimony" (Vitagraph).

In a locked-reel program, "Mrs. Dane's Danger," in four parts and "Bittersweet," in one reel are released on March 6. The former features Lillian Walker, supported by Wilfrid North, Donald Hall, William Dunn and L. Rogers Lytton, in a drama of unusual strength. The play treats of the misunderstanding that arises up between husband and wife, the compromising positions in which she is innocently placed. Mr. North, who directed "Green Stockings," produced the film.

"Bittersweet" was produced by Rollin S. Sturgeon, featuring George Stanley, Anne Schaefer, Webster Campbell and Corinne Griffith. Mary Anderson, of the Coast studio, plays the lead in "Pansy's Papas," released on March 6. "Beaned by a Beanshooter" is a burlesque thriller in which Charles Richman, Arline Pretty, William Dunn and others are featured. It is released on March 10.

Picture Plays for Sothern

Popular Stage Star Will Not Appear in Shakespearean Roles —Regular Scenarios Will Be Written for Him.

E. H. SOTHERN, one of the foremost actors on the American stage, who recently signed a contract with the Vitagraph Company to appear in motion pictures, will appear in three feature films to be announced later. Contrary to popular expectations, Mr. Sothern will not be shown in any of his Shakesperean roles. This is due to the fact that Shakesperean productions depend largely on the immortal lines of the Bard of Avon, which would prove unwieldy from a motion picture standpoint. They would require so many subtitles that the action of the plays would be retarded.

Mr. Sothern will appear in at least three photoplays for the Vitagraph in connection with some of their famous stars, Anita Stewart of the "Goddess" fame, and other film successes will support the veteran actor in a romantic drama. Lillian Walker, the Vitagraph "Dimples," will appear in a multiple-reel comedy production. Edith Storey of "The Island of Regeneration," "Price for Folly," "Dust of Egypt," fame will act in a thrilling drama with Sothern. These different combinations of Sothern's splendid histrionic ability and the beauty and personality of the Vitagraph photostars are expected to provide filmdom with feature screen plays that will take their proper place high in the ranks of master productions.

The plays will be specially written to make use of the different abilities of the actresses. Mr. Sothern is spending his spare time at the Vitagraph plant in Flatbush studying the different effects and how they are obtained, and taking lessons in the art of motion picture make-up. By the time he commences actual work about May 1, he will have gained enough knowledge and experience, so that he will be able to start right in without delay.

He is deeply interested in the new art and looks forward with eager anticipation to seeing himself as others have seen him for so many years. Miss Julia Marlowe, who is Mrs. Sothern, will not work in the pictures with her husband.

PAULINE FREDERICK RETURNS FROM FLORIDA.

Pauline Frederick and the company gathered in her support for the adaptation of Mary Johnston's celebrated novel and play, "Audrey," returned to the Famous Players Film Company's studio from Jacksonville, Fla., yesterday, where the greater portion of the scenes for this forthcoming Paramount production was staged under the direction of Robert Vignola.

Among the players supporting Miss Frederick are Charles Waldron, Escamillo Fernandez, Helen Lindreth, Miss Christian, and Tinker Hallam, who are appearing in the more important roles.

POPULAR TAKES OVER SUN PHOTOPLAY.

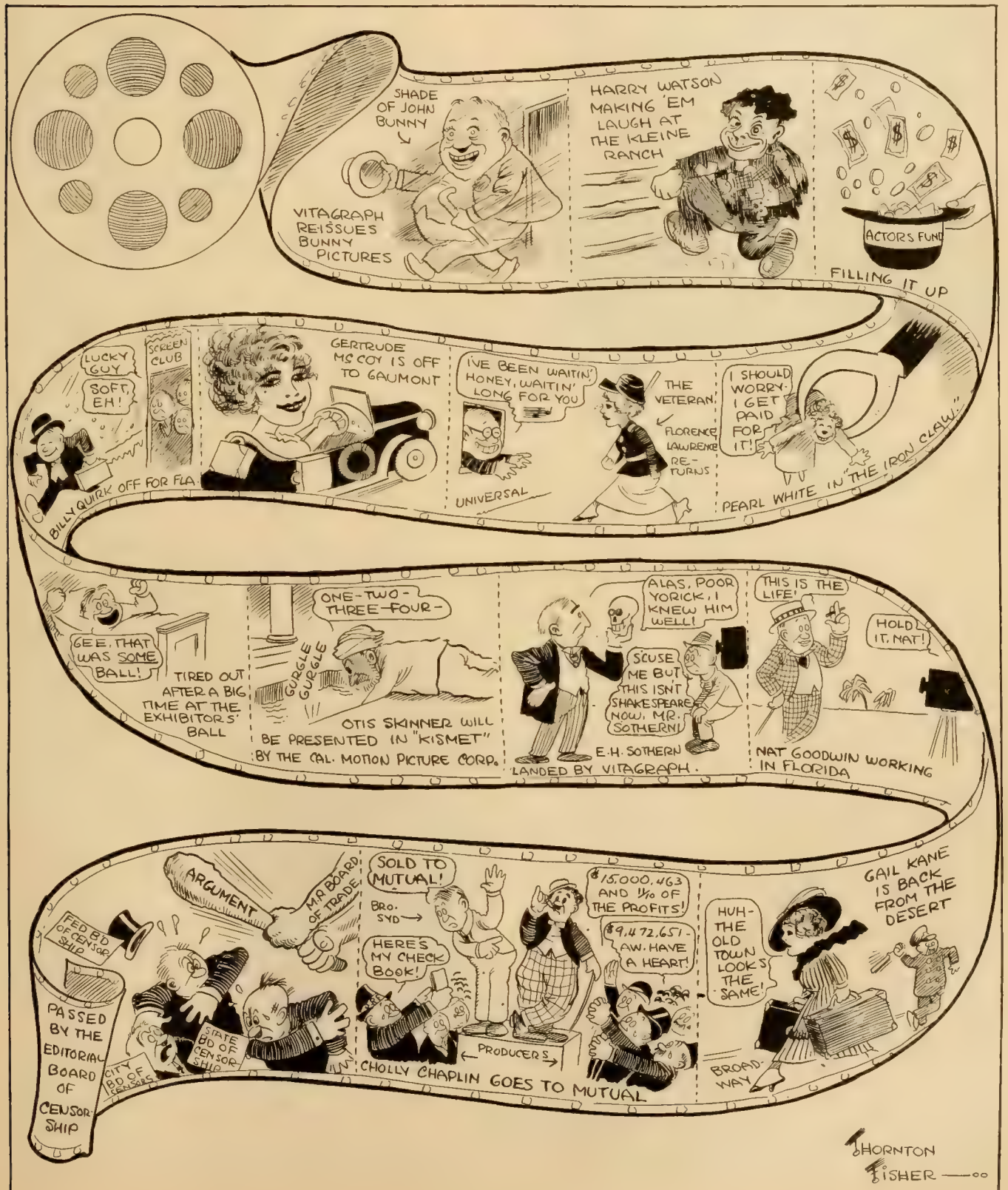
The Popular Pictures Corporation, in which Andrew J. Cobe is interested, has taken over the Sun Photoplay Company, Inc., and established headquarters at 218 West Forty-second street. A. C. Langan, former president and general manager of the Sun Company will fill an executive official position and also act as director of the Popular forces.

Exactly what the scope and future activities of the newly merged companies will be has not yet been announced. A director's meeting will shortly be held at which the intended policies of the corporation will be outlined and made public.

UNIVERSAL "PLANTS" A POWDER PLANT.

For the production of the thirteenth episode of the "Graft" serial Richard Stanton has constructed on the lower ranch at Universal City the grounds and buildings of a huge powder plant about which are centered the activites of the graft gang in their efforts to unseat their persecutor and drive him from his determined hunt after them. The climax of the installment is reached when the powder house is blown to atoms and, through a mix-up in plans, destroys just what the plotters did not want it to destroy.

MOVING PICTURE WORLD ... NEWS REEL for FEBRUARY—


SHADE OF JOHN BUNNY
VITAGRAPH REISSUES BUNNY PICTURES
HARRY WATSON MAKING 'EM LAUGH AT THE KLEINE RANCH
ACTORS FUND
FILLING IT UP
LUCKY GUY
SOFT, EH!
SCREEN CLUB
BILLY QUIRK OFF FOR FLA
GERTRUDE McCOY IS OFF TO GAUMONT
I'VE BEEN WAITIN' HONEY, WAITIN' LONG FOR YOU
UNIVERSAL
THE VETERAN
FLORENCE LAWRENCE RETURNS
I SHOULD WORRY. I GET PAID FOR IT!
PEARL WHITE IN "THE IRON CLAW"
GEE, THAT WAS SOME BALL!
TIRED OUT AFTER A BIG TIME AT THE EXHIBITORS' BALL
ONE-TWO-THREE-FOUR-
GURGLE GURGLE
OTIS SKINNER WILL BE PRESENTED IN "KISMET" BY THE CAL. MOTION PICTURE CORP.
ALAS, POOR YORICK, I KNEW HIM WELL!
SCUSE ME BUT THIS ISN'T SHAKESPEARE NOW, MR. SOTHERN!
E.H. SOTHERN LANDED BY VITAGRAPH.
THIS IS THE LIFE!
HOLD IT, NAT!
NAT GOODWIN WORKING IN FLORIDA
ARGUMENT
M.P. BOARD OF TRADE
FED. BD. OF CENSORSHIP
STATE BD OF CENSORSHIP
CITY BD OF CENSORS
PASSED BY THE EDITORIAL BOARD OF CENSORSHIP
SOLD TO MUTUAL!
BRO. SYD →
HERE'S MY CHECK BOOK!
PRODUCERS →
$15,000,463 AND 1/10 OF THE PROFITS!
$9,472,651 - AW, HAVE A HEART!
CHOLLY CHAPLIN GOES TO MUTUAL
HUH - THE OLD TOWN LOOKS THE SAME!
BROADWAY
GAIL KANE IS BACK FROM THE DESERT
THORNTON FISHER

Good Triangles for March

Hart, Emerson, Warner, Arbuckle and Mace Will Be Seen in Coming Releases.

FOLLOWING the shortest month in the year with its long list of famous stars, including Billie Burke, De Wolf Hopper and Douglas Fairbanks, the Triangle Film Corporation announces for its March releases a roster fully as pretentious. Lillian Gish, William S. Hart, John Emerson, Bessie Barriscale, Norma Talmadge, Mae Marsh and H. B. Warner are among the more prominent Griffith and

Scene from "The Flying Torpedo" (Triangle).

Ince players who will have the leading parts in the dramatic features of the month. Sennett will contribute to the Triangle program the pick of his Keystone funmakers.

For the week of March 5 "Daphne and the Pirate" (Lillian Gish) and "Hell's Hinges" (William S. Hart) are the long pictures. The latter is a Western play which gives Hart a role similar to those which have made him so popular. The title is taken from the epithet applied to the crude community in which the action takes place. Miss Gish as Daphne is the heroine of a story of the days when Louisiana was a French colony and girls were sent from France to become wives of the pioneers. A thrilling fight at sea between the "bride ship" and a pirate crew is the spectacular feature. Elliott Dexter is Miss Gish's leading man.

John Emerson in a powerful preparedness play, "The Flying Torpedo," and Bessie Barriscale, starred by Ince in "Bullets and Brown Eyes," give the week of March 12 a decided military atmosphere. By the invention of a flying torpedo a foreign foe is driven from the shores of the United States. William Christy Cabanne has directed many stirring battle scenes, showing first the advance of the invader and subsequently his complete rout. In "The Flying Torpedo" Bessie Love is given a big opportunity in the portrayal of a Swedish maid who helps in the discomfiture of a gang of international spies. Since he was starred in this play, John Emerson has become one of the foremost Griffith directors. He produced "Old Heidelberg" and "His Picture in the Papers," and is now working with Sir Herbert Beerbohm Tree on the Triangle contribution to the Shakespeare tercentenary, "Macbeth." The action of "Bullets and Brown Eyes" takes place in mythical countries which are at war. There is a strong romantic story running through this Barriscale drama.

"Martha's Vindication" and "The Moral Fabric," week of March 19, present Norma Talmadge, Seena Owen and Tully Marshall, and Frank Mills, Edith Reeves and Howard Hickman respectively. Both are gripping dramatic pictures.

At the close of the month the Triangle will release two real novelties. "Hoodoo Ann" marks the first appearance of Mae Marsh since "The Birth of a Nation," and H. B. Warner of "Alias Jimmy Valentine" fame makes his debut as a Triangle-Ince star in "The Raiders." Miss Marsh is an orphan asylum heroine. Robert Harron is featured with her. In Warner's support are Dorothy Dalton, Henry Belmar, Robert McKim and George Elwell. "The Raiders" is a Wall Street play.

Mabel Normand, Roscoe Arbuckle, Fred Mace and Joe Jackson are Keystone favorites who will be seen in new Sennett comedies during the month. "Fatty" and Mabel will be seen in "The Bright Lights," originally called "The Lure of Broadway."

V-L-S-E Has Much To Offer

Stars of Stage and Screen Are Busy in Studios of "The Big Four"—Gillette in Popular Plays.

WITH a host of out and out screen stars, whose popularity and proved ability to please before the camera are unquestioned, the producers releasing through the V-L-S-E are intensifying their service and rounding it out so as to meet the demands of every class of exhibitors by the addition of many stage artists, whose talents have heretofore been thought inaccessible for film work.

The announcement that E. H. Sothern is to be seen in several Vitagraph Blue Ribbon features, distributed by the Big Four, has been followed by the news that William Gillette is to be featured by Essanay in his famous production, "Sherlock Holmes," which he himself adapted for the stage and which attained for him such widespread recognition.

Unlike Mr. Sothern, who will have the features in which he appears specially written for him, Mr. Gillette will confine himself to the portrayal of the plays which he has popularized on the stage, including in addition to "Sherlock Holmes," "Secret Service," and his other widely known successes.

Lubin, in the meantime, has in the course of preparation, several strong emotional vehicles for Nance O'Neil, in some of which, it is understood E. K. Lincoln will be featured as the co-star. In addition to "The Fires of St. John," which Miss O'Neil under Edgar Lewis' direction has just finished in the South, Daniel Carson Goodman has completed a five-part drama of capital and labor, with a strong love interest called "The Toilers." This picture has its locale in the oil fields of Southern Pennsylvania. One of its interesting scenes will be the actual drilling of an oil well. The story deals with the destruction of the heroine's father by ruthless capitalists and of her love for the enemy of her father, whom she had vowed to ruin.

The Selig Company is working on a six-reel picture version of "The Prince Chap," in which Harry Mestayer will star, and also upon the picturization of Winston Churchill's widely known novel, "The Crisis." Both of these films, it is said, will be big features in the fullest sense of the word.

The first appearance of Edna May of "Belle of New York" fame on the screen, and a serial of very novel treatment, are added attractions which are promised on the V-L-S-E program.

Royal of Chattanooga Rebuilds

Winer & Block Enlarge Their Theater So That It Now Has Seating Capacity of 800.

THE Royal theater, at 244 East Main street, Chattanooga, Tenn., has just been rebuilt by Winer & Block, who established the original theater in 1911 when it seated 300. The present building has a seating capacity of 800, with 575 chairs on the main floor and 225 balcony seats. The building covers an area of 38 by 140 feet and is of absolutely fireproof construction, being of cement, tile and terra cotta. It is steam heated and is ventilated by the typhoon ventilating system.

The auditorium floor, which is of cement, has a gradually increasing slope toward the rear, with the proper elevation to give a perfect sight line from all seats. The balcony has double stairways leading from just inside the lobby doors and has also side aisles and one row of seats on each side leading to the rear exits, which make it safe and convenient.

Royal Theater, Chattanooga.

The building was designed by the Decorators' Supply Co., which furnished the ornamental plaster and composition decorations for the front and interior. The interior is lighted with an indirect cove lighting system of different colored lights on separate circuits, which are operated from the booth to harmonize with the picture. At a cost of $15,000 Winer & Block have given Chattanooga the most elaborate and up-to-date neighborhood theater in that city.

Red Feathers for March

Universal Announces Four Subjects, Featuring Messrs. Dowlan, Bosworth and Kerrigan and Miss Mersereau.

THE Universal Company will issue during the month of March four high class Red Feather Photo Plays, in which William Dowlan, Hobart Bosworth, J. Warran Kerrigan and Violet Mersereau will be featured. "The Target" will be the release for March 6, this being a fine western picture in which Hobart Bosworth and Jane Novak are featured. The story carries a big moral and plays on the heartstrings at all times. It is predicted it will prove one of the strongest western film dramas in recent years.

For March 13 J. Warren Kerrigan will be seen in "The Pool of Flame," being one of those intensely interesting mystery stories in which a jewel gets your interest when the picture opens and holds it until the end of the picture. In this five-reel feature Mr. Kerrigan is very ably supported by Lois Wilson. The photography is especially fine in this picture, while the scenery and scenic effects is up to the usual high standard for which the Universal is well known.

William Dowlan will make his initial bow on the Red Feather program on March 20 with "Drugged Waters," a drama that will please the most fastidious. Mr. Dowlan will be remembered for the excellent western features he has contributed to the Universal program. In "Drugged Waters" he has a play that will be vastly appreciated by his many followers as one of the most captivating mystery dramas. The plot is deep but well worked out. It makes a strange vehicle in which to introduce Mr. Dowlan to Red Feather audiences.

Violet Mersereau will be featured with Lieutenant Percy Richards (The Man in White), in the release scheduled for March 27. The title is "Autumn," having been written and produced by Oscar Lund. In order to get the proper atmosphere Director Lund took his company to Port Kent, N. Y., where most of the scenes were filmed in and around Ausable Chasm. Paul Panzer also takes an important part in this picture, as does Clara Byers. "Autumn" is one of those stories in which Miss Mersereau is at her best, and that is saying a great deal. The critics who have reviewed this picture have spoken highly of it for its acting, its plot, scenery and effects. The supporting company is especially well balanced.

BLANCHE SWEET IN "THE SOWERS."

After a series of productions in which she has appeared as a ragamuffin, an anarchist, an addict to drugs, a mesmerist's subject and other characters, Miss Blanche Sweet, the popular star of the Jesse L. Lasky Feature Play Company, is to act in the role of "a lady" in the elaborate picturization of Henry Seton Merriman's novel, "The Sowers."

"The Sowers," which is a Russian political drama of novel and unusual theme, is being produced for the Lasky company by William C. De Mille, and will be released through Paramount Pictures Corporation in the United States on March 30th, and on the same date in Canada by the Famous Players' Film Service, Ltd. Mr. De Mille and Marion Fairfax made the screen adaptation, by arrangement with Harper & Bros.

Last autumn, when Miss Sweet made a trip to New York and on her return to Hollywood, California, revealed to her friends a most elaborate wardrobe, at the same time telling them that she would give the natives of the continent a treat when her next photoplay was produced. It happened, however, that instead of silks and satins, Miss Sweet wore a second-hand boy's suit in her next photoplay, which was "The Ragamuffin." But now the time has come for her to appear in her beautiful frocks.

One of the finest supporting casts Miss Sweet has ever had will appear in "The Sowers," including the inimitable Theodore Roberts, Thomas Meighan, Ernest Joy, Dick Le Strange, Camille Astor and Horace B. Carpenter.

MARIE DORO LEAVING FOR LASKY STUDIOS.

With the completion of her last production for the Famous Players Film Company,—a picturization of "Diplomacy"—Miss Marie Doro, one of the most popular stars of the screen, will leave New York soon to begin her long engagement as a star of the Jesse L. Lasky Feature Play Company. As both of these large producing companies release through the same distributing organization—Paramount Pictures Corporation—Miss Doro will still be seen and enjoyed by the thousands who have come to admire and appreciate her extraordinary screen work.

Peacocke With California Co.

THE California Motion Picture Corporation has just "put over another one." Alex E. Beyfuss, vice-president and general manager, arrived in New York on Monday morning at ten o'clock. At noon he had signed a contract with Captain Leslie T. Peacocke for his exclusive services and the next day Captain Peacocke was on his way to the studios of the California concern, in San Rafael.

Capt. Leslie T. Peacocke.

Captain Peacocke is not only one of the most experienced, but one of the most successful writers and scenario editors. A cosmopolitan, free-lance journalist, as well as a fiction writer of recognized ability, he was early attracted to the field of moving pictures, and began to study the game of the camera from all sides, at a time when it was given little serious consideration by serious-minded people. As a matter of course, when the importance of moving pictures was recognized Captain Peacocke had already enjoyed several years of vigorous tuition in the fundamentals of the great art-industry. He has had more than 400 photoplays produced, some of which were adaptations, but, for the most part, were his own original stories.

Among his most successful originals are the famous Kellerman feature, "Neptune's Daughter," "Married by Telephone," "The Closed Door," "The Nauch Girl and the Tiger," "You, I and It," "Traffic in Souls," "A Mexico Mix," "The Polo Champions" and "A Girl and Her Money."

His adaptations number several of the country's greatest dramatic successes, including "What Happened to Jones," "As Ye Sow," "The Coward," "Salvation Nell" and "Old Dutch," Lew Fields' first feature film, just released.

BELL RETURNS TO CHICAGO.

William H. Bell, president of the W. H. Bell Feature Film Corporation and of Popular Features, Inc., Chicago, Ill., left New York City February 19 for home, after spending two weeks here. Mr. Bell attended many trade, as well as private, showings of pictures while here and made arrangements for a number of productions.

Mr. Bell's interests are becoming quite extensive. He has found it necessary in order to take care of his business in the northwest to organize a new enterprise. This is Favorite Features, Inc., with headquarters in Minneapolis, of which he is general manager. Mr. M. Gottlieb is resident manager.

For this new office Mr. Bell secured an attractive line of subjects and as a leader he bought from Arthur S. Kane, 220 West 42nd street, the rights for Wisconsin, Minnesota, North and South Dakota of "Somewhere in France." This is the five-reel French war picture obtained by Donald C. Thompson which now has been placed in nearly all territories of the country.

GARRICK RELEASES REINHARD IN "ACCORDING TO LAW."

As it was originally planned, John Reinhard was to play the part of William Proctor, the importunate lover in the Gaumont five-reel feature, "According to Law," which is to be releaesd as a Mutual Masterpicture, de Luxe Edition, March 6. However, his work in the Marguerite Courtot feature, "Feathertop," conflicted, and Director Henry J. Vernot was unable to release him from that Gaumont production. Although Supervising Director Richard Garrick, who is directing Miss Mildred Gregory in "According to Law," had announced with great emphasis that he would not himself appear on the screen in this feature, he found that it was necessary to take the part of Proctor at the last minute. Although the part is not of great length, it requires great acting ability.

New York Fights Censorship

Formidable Gathering of Film Men at Albany with Unanimous Protest and Strong Arguments Against Ahearn Bill—Paramount Opposed to State Censorship—Only Three Men Appear for the Bill.

MOVING pictures are the livest topic of the twentieth century—if it weren't so why did the Committee on Codes of the New York Assembly sit in continuous session from 1 to 7 P. M. at the State Capitol on February 23? Not only did they spend six solid hours in the discussion of censorship for the State of New York; not only did the members of the committee and all the advocates and the opponents of censorship forget the stuffy air and the clouds of smoking tobacco, but they were all keyed up to the highest pitch for every minute of the six hours.

The Opposing Forces.

The members constituting the codes committee of the New York Assembly are thirteen in number. Here is the completed list: Messrs. Ahearn of Kings, DeWitt of Vester, Flamman of Kings, Chace of Columbia, Coffey of Westchester, Nickerson of New York, Fearon of Onondaga, Duke of Alleghany, Taylor of Erie, Davis of Oneida, Aranow of New York, Block of New York, and Bacher of Kings.

In favor of the bill to establish a motion picture censorship in this State appeared the Rev. M. J. Looney, of St. Joseph's Church, Albany, who said he had come by order of the Catholic Bishop of the Albany Diocese, and the Rev. J. H. Dunney, also of Albany. The Rev. Mr. Dunney said he represented the State Council of School Superintendents of Catholic parochial schools in this State, numbering 650,000 pupils. The only other supporter of the bill was a paid agent of the Society for the Prevention of Crime, John Barber. Against the bill appeared Lee A. Ochs, the president of the State League of Exhibitors; Samuel H. O. Trigger, national vice president of the New York State League; Arthur S. Friend, counsel for the Paramount Company; William P. Capes, secretary of the Bureau of Municipal Information of the New York State conference of Mayors; Albert Banzhaf, a former Assemblyman representing David W. Griffith; the Rev. Dr. Cranston Brenton, chairman of the National Board of Censorship; J. W. Binder, executive secretary of the Motion Picture Board of Trade; Orrin G. Cocks, of the National Board of Censorship; James Lemke, representing the International Alliance of Theatrical Stage Employees; Joseph W. Weber, American Federation of Musicians; J. P. Holland, New York State President of the American Federation of Labor; H. J. Smith, of the Moving Picture Operators' Union, Rochester Local 253; William A. Johnston and E. L. A. Buettner and E. O. Weinberg, respectively president and secretary of the Troy Local of the Exhibitors' League, and W. S. Bush of the Moving Picture World.

President of State League Master of Ceremonies.

After a short preliminary conference it was decided to have Mr. Ochs act as the general representative of the motion picture interests at the hearing and to him was intrusted the task of introducing the speakers to the committee. Mr. Ochs, in his opening speech, said the exhibitors are in close and constant touch with the public and keenly alive to the tastes and demands of their patrons. He had received no complaints, he said, from his patrons against his pictures. He further said censorship would surely destroy the entertainment value of the motion picture and put the exhibitor out of business. He alluded to Pennsylvania and Ohio as concrete examples of the bad effects of censorship on every branch of the industry, but especially on the exhibitor. He then introduced Mr. Capes, who spoke very briefly, stating that he believed the experience of the local authorities in the various cities in the State tended to show the entire uselessness of State censorship.

Mr. Capes was followed by Arthur S. Friend, counsel for the Paramount interests. Mr. Friend said he represented a very serious-minded group of producers who were convinced that in order to produce the best quality possible they would have to depend for their market on the entire country and that they felt they could not do business without going into interstate commerce. He said he believed federal censorship would be the best solution of the censorship problem. The chairman of the committee interjected here that the regulation of the motion pictures did not in his opinion come within the province of the national government. Mr. Friend went on to say that a State censorship of forty-eight different authorities would surely ruin the industry.

"All pictures are not clean," said Mr. Friend. "All pictures are not decent. I am frank enough to say that much. We realize that this business requires regulation; it has grown too big for its boots. There are too many men who simply want to get as much money out of it as possible and who act entirely regardless of the consequences to the public. The better men in the industry are as keen to remedy these conditions as you are. The better element of producers are all agreed on that fact." Mr. Friend was followed by W. S. Bush of the Moving Picture World.

The Good the Motion Picture Does.

Mr. Bush said in substance: "From the questions which have been asked by members of this committee and by the two reverend gentlemen to my right, it would appear that motion pictures are all bad. Don't let us be one-sided. In any consideration of this subject you must in common fairness recognize the vast good which has been done and which is constantly being done by the motion picture screen. It seems to me this great invention, beyond all doubt the most useful in the history of mankind, ought to invite the constructive statesmanship of any body of legislators. You don't want to strike at this thing in blind fury and ignorance. I want to assure this committee that I have never owned an inch of film and that I have no interest whatever in any theater, but I have given ten years of my life to a very close study of the motion picture, and I wish to assure you that any questions you may want to ask will be cheerfully answered to the best of my ability."

Mr. Bush pointed out the fact that censorship was not a new thing but that it had been tried out thoroughly and found to be a failure. "Why try to turn back the wheels of time and refuse to profit by two centuries of experience in England and in our own country?" Mr. Bush continued: "We object to censorship because it is an infringement upon personal liberty and a mockery of the traditions of the English speaking races."

Father Dunney interrupted here to ask the speaker what his fundamental objection to censorship was. The speaker replied that it was the submission of a medium of expression to governmental control.

"Have not the police the right to censor any man whom they suspect of having committed a crime?" asked Father Dunney.

"The police," replied Mr. Bush, "have no right to stop a citizen who is going about his business and inquire about his plans and intentions. They can only punish the overt act." Here the speaker was interrupted again by a young assemblyman who asked this question: "Then you want to wait until the harm is done? You want to wait until the burglary is committed?"

"If you will come with me to the Law Library across the street," replied Mr. Bush, "I will show you reports of libel suits by the score and you know of course that hundreds of libel suits are in the courts all the time. There is no question here that the law was transgressed, but would you for that reason abolish the liberty of the press?" The chairman of the committee here assured the speaker that neither he nor the committee were opposed to motion pictures, but they all felt that some regulation is necessary.

The Great Cause of Censorship Agitation.

"I will tell you what has caused all this hue and cry after the motion picture," continued Mr. Bush. "It is a mistaken opinion that the motion picture is intended exclusively for children and that everything shown on the screen must be brought down to the immature intelligence of the child. Eliminate the child problem and censorship falls by the weight of its own absurdity. The screen will tend to the needs of the child, and at this time helpful and constructive work is going on in various cities of the country where public spirited citizens and educators are co-operating with exhibitors to present special children's entertainments. Censorship will not solve the child problem at all.

"I trust that this committee will leave the screen absolutely free. I trust that you will deprive no citizen of the right to express freely any theories or opinions that he may have through the medium of the greatest visualizing instrument the world has ever known. The American people are surcharged with humor and eventually this censorship mania will be laughed out of the courts and laughed out of the halls of legislation."

More Anti-Censorship Batteries.

Mr. Bush was followed by Cranston Brenton, chairman of the National Board of Censorship, who briefly illustrated the methods of that board in dealing with both the public and the manufacturers. Dr. Brenton drew particular attention to the strange wording of the bill, and to the employment

of the term "sacrilegious." "It seems to me," he said, "that this injection of sectarianism into a question like censorship is a very grave matter."

J. W. Binder, executive secretary of the Motion Picture Board of Trade spoke next. He quoted from the speech made at the Washington hearings by the Very Rev. Thomas Edward Shields, professor of education of the Catholic University of America. The quotations cited by the speaker plainly proved that Dr. Shields was opposed to censorship of any kind.

The next speaker was Dr. Orrin G. Cocks, of the National Board. Mr. Cocks said that the solution of the child problem must come not through censorship, but through selection. He spoke of the splendid work done for the special entertainment of children in motion picture theaters in Albany, Buffalo, Boston, Providence, New Haven, and other cities.

Mr. Trigger spoke next and asked the committee to name five pictures out of all they had seen which were objectionable. He said he was one of the oldest exhibitors in the State and had never heard any serious complaints. He challenged the committee to show that any of their constituents had complained of the character of the motion pictures shown on the screen of today.

Other speakers against the bill were Albert Banzhaf, who spoke on behalf of David W. Griffith; Joseph P. Holland, H. J. Smith and James Lemke, who represented the various labor organizations previously mentioned.

"Motion Pictures Deplete and Demoralize Schools," Say Friends of the Bill.

The Rev. Father Dunney was the first speaker in support of the bill. He claimed the children in his schools had been utterly demoralized by motion pictures. "The motion picture," he said, "is the most powerful educational factor in the world of to-day. You men have not utilized your great opportunities." He critically surveyed the entire group of film men as he said this.

"I claim," he continued, "that over 50 per cent. of the pictures shown are shady, obscene, immoral and generally objectionable." He said this 50 per cent. of "immoral," crooked films was unfit to be seen by either child or adult." He said "the moving pictures take the children away from their homework." At the end of his speech the reverend father was asked by Mr. Bush to name one single objectionable picture which he himself had seen. The reverend father could not name one. In answer to further questioning Father Dunney denied that we wanted to turn the theaters into schools.

Father Looney was the next speaker. He deplored the fact that boys of the age of fifteen and sixteen turned their backs on such studies as logic and mathematics, preferring moving pictures to syllogisms and logarithms. Father Looney was asked whether the tendency of boys of that age to shirk severe studies and look for more diverting entertainment was not natural. Father Looney smiled and remarked that this state of affairs dated back to the days of original sin, whereupon everybody had a hearty laugh. The last speaker was the aforesaid John Barber. He said nothing new.

No prediction as to the future fate of this censorship bill can be hazarded at this time. The introducer of the bill is the chairman of the committee to which it has been referred. It is altogether possible the bill may be reported favorably. It is the duty of every New York exhibitor to get in immediate touch with his Assemblyman and enter a vigorous protest against the passage of the Ahearn bill.

VAN LOAN TO BRANDT.

As a result of the fire in the Universal offices Manager Joe Brandt addressed a letter to heads of departments inquiring as to what fire-fighting rules were in effect in their jurisdiction. From H. H. Van Loan of the publicity division came this answer:

"Letendre has instructions to follow the flames, with note book and pencil and to assist the reporters in every way possible. When the walls of the publicity room becomes hot he is to turn the material he has collected over to me. Then I am supposed to light my pipe, from the falling embers, and sit me down to my trusty machine, and write the story, amid the crackling flames, so as to get the real local color. After I have made thirty carbon copies and have seen that they have been sent out to magazines, trade papers and the press, I will grab the first idea which overtakes me and waft, grace fully mind you, to the street."

"Peppina" Causes Riot at Theater

Police Called to Handle Crowds When Mary Pickford Appears in Famous Players-Paramount Picture.

RESERVES from two police precincts were called to handle the crowds which stormed the Broadway Theater, New York, in their efforts to see Mary Pickford in the longest picture in which she has ever starred, "Poor Little Peppina," and in which she is being presented by the Famous Players Film Company.

Never in the history of the Broadway Theater, since its conversion into a motion picture house by Paramount, has any film approached the record made by "Peppina," according to Manager Langsfeld. The former record for the house was held by Geraldine Farrar in "Temptation," but on the opening day, Sunday, February 20, the record established by the prima donna was decisively eclipsed by Mary Pickford and the same held true for Monday.

On Tuesday and Wednesday the mob which stormed the theater in ever increasing numbers made it necessary for Manager Langsfeld to call for the assistance of the police. One hour after the first contingent of reserves had arrived on Tuesday in response to the management's appeal, another squad was dispatched to their assistance as they were unable to cope with the situation.

Adolph Zukor, President of the Famous Players Film Company, was well pleased with the showing which the picture has made, but was not in the least surprised.

"Though we were all firmly convinced that 'Peppina' was the greatest thing Miss Pickford has ever done on the screen," he said, "we carefully avoided making any claims for the production in our advance announcements because our opinion would naturally be discounted as mere 'press stuff.' Accordingly we announced 'Peppina' simply as the longest feature in which Miss Pickford has ever appeared, and her first Italian characterization. We left it for the critics to call it her greatest triumph, and they have been unanimous in so doing.

"When it is borne in mind that 'Peppina' has not yet been released on the Paramount Program and that the exhibition at the Broadway in New York, the Stanley in Philadelphia, the three weeks' run at the La Salle theater in Chicago and in other principal cities represent only advance showings of the picture before its release on March 2, the sensation which the film has already caused is doubly significant.

"The consensus of critical opinion seems to be that, next in importance to the phenomenal work of the star herself in the title role, the most notable features of the film are the appearance of real Italians in the numerous Latin roles and the remarkably realistic settings provided for the film by Director Sidney Olcott.

"'Poor Little Peppina' by its tremendous success has determined the question of the future for us as regards the releasing of other exceptional features starring Miss Pickford. We already are at work on plans for the next production which will be a factory story. The exact release date has not as yet been determined upon, but it is safe to say that this second feature extraordinary will follow 'Poor Little Peppina' by approximately six weeks."

UNIVERSAL TO REISSUE WILLARD PICTURE.

The Universal Company has received so many requests "The Heart Punch," with Jess Willard in the leading role, that it has been decided to re-issue this strong one reel drama. Every Universal exchange throughout the country is now ready to fill orders for it. In view of the fact that Willard is matched to meet Frank Moran at Madison Square early in March, many of the exhibitors in all parts of the country sent in demands to exchanges for another showing of the Jess Willard picture.

MAE MURRAY IN "TO HAVE AND TO HOLD."

Mae Murray, the beautiful new Lasky star, will make her photodramatic debut in the picturized version of Mary Johnson's famous novel, "To Have and to Hold," the thrilling romance of the early Colonial days in Virginia, released on the Paramount Program, March 6th. Wallace Reid appears in the leading supporting role. Others in the cast are Tom Forman, Raymond Hatton, James Neill, Lucien Littlefield, R. Bradbury and Robert Fleming.

SELLING RIGHTS ON "THE LITTLE ORPHAN."

The Pioneer Film Company has purchased the New York State and Northern New Jersey rights on "The Little Orphan." The picture was featured on Thursday, February 24, at Loew's New York Theater.

The Motion Picture Exhibitor

WASHINGTON EXHIBITORS GET TOGETHER.

Interesting Talks at First Banquet—Speaker Declares 300 Congressmen Are Against Federal Censorship—Organization Effected.

CENSORSHIP and co-operation were the main subjects of discussion selected by the speakers at the banquet of the motion picture men of Washington, D. C., held in the Hotel Ebbitt on the evening of February 24. The occasion was the "Exhibitors and Exchangemen's Get-Together Banquet," and the vote was unanimous that it was a remarkable success. The enthusiasm ran to such a pitch as to cause the groundwork to be laid for a permanent organization which bids fair to accomplish many things. The declaration by "Jack" Connelly, president of the Boston Press Club, that 300 Congressmen were against Federal censorship, was heartily applauded.

Fulton Brylawski shone as toastmaster and entertained those present between speeches with short stories and anecdotes. The first speaker was Frank B. Spurrier, manager of the local office of the V-L-S-E, who told of how the whole affair came about. He greeted the motion picture men and pledged his support to any future movement. There then came greetings from the Moving Picture World through Clarence L. Linz, its Washington correspondent.

"There are several things we must consider," said Guy Wonders, president of the Moving Picture Exhibitors' League of Maryland, "and these are, why can't the exhibitors organize; why can't they get together; why can't they harmonize and co-operate? Gentlemen, we stand tonight as the fifth industry of the world, and yet while we have employes who are more than 90 per cent. organized, we exhibitors of the State of Maryland are less than 10 per cent. organized—and why? It resolves itself into a very little. The exhibitor of today, instead of minding his own business, is trying to mind that of somebody else—his competitor. There are many exhibitors who, if asked the question 'How did your competitor do last night?' can tell within a few dollars of how much was actually taken in at the box office; if asked what the picture was they could not tell.

"The situation concerning us today is of serious and vital importance—it is censorship. This is the time when all of the exhibitors should get together and everyone should co-operate with his neighbor to fight this bugaboo. I want to read you an editorial in the March 4 issue of the Moving Picture World headed 'A Lesson in Maryland,' by W. Stephen Bush."

After reading this article Mr. Wonders made known the action of a fellow exhibitor who is responsible for the upheaval in Maryland. "The man who introduced the bill (Delegate Bryant) has proclaimed the fact that he did so at the request of an exhibitor. We do not need censorship, other than such censoring as we may do ourselves, knowing our patrons and what is best to show them. If we know of a picture that is coming out and that it will be detrimental to our business, let us go to those who have the police power to stop them; let us give them the facts and say to them that if they think the picture should be suppressed they should do so. Then, if they do not suppress it, there is no need for censorship. The general public is not clamoring for censorship. It is really only a very few and those few are going to kill our business while we stand idly by. Censorship is something that we must fight and I sincerely trust that the exhibitors of Washington and other cities and the states will organize and get on the firing line."

The sensation of the evening was caused by Mr. Connolly, a guest of the exhibitors and exchangemen. Mr. Connolly has been very active in the fight against National censorship and has done considerable publicity work in the way of writing stories in opposition thereto. "I fully agree with Mr. Wonders that there is need for organization, and the time of that need is right now," he said. "In Boston there is organization, and when any adverse legislation is pending the exhibitors are ready to fight it.

"During the past few weeks I have seen a great deal of the motion picture censorship agitation and I think I can give you a few pleasing facts. I am quite certain that we have fifteen out of the sixteen members of Congress from Massachusetts lined up against the proposition and working against it as hard as they can. We of Massachusetts do not believe in having our rights muzzled. I am in Washington as the secretary to Congressman William H. Carter, of that state. He is especially active in the fight against censorship, and as a result I have been hard at work getting material together. I have conferred a number of times with a leading distributing company of New York which has sent out hundreds of letters to Congressmen and others, and I have also conferred with both Republican and Democratic members of the House of Representatives. The leaders of both parties are opposed to the measure, and in all there have been secured three hundred pledges in the House that should the bill come up for a vote that number of Congressmen will line up in opposition. I do not believe I am far wrong when I declare that the bill is a dead issue so far as this session of Congress is concerned." Mr. Connolly was warmly applauded.

Henry E. Friedman, traveling representative of the World Film Corporation, made interesting remarks on the subject of co-operation in business dealings between exchanges and exhibitors and also on organization. Dr. William P. Herbst, former president of the local league, expressed his disapproval of everything that looked like censorship. Thomas D. Goldberg, of Baltimore, made the suggestion that the Washington exhibitors join with those of Maryland in the formation of a strong organization.

Abe Dresner, who is back in Washington as the representative of the Bluebird features, said the exhibitors will simply have to band themselves together before it is too late that they may successfully combat the legislation that is always cropping up some place or another. "I want to refer back to the remarks made by the correspondent of the Moving Picture World who referred to the value of the screen as a political medium," he went on. "The screen is mightier than even the newspapers. At Pittsburgh at one of the Screen Club dinners at which the mayor of the city, the governor of the state and other prominent officials were present, one of the latter, in an address said, 'Give me the use of the screens in the motion picture theaters of Pennsylvania and I will defeat any political candidate regardless of the office for which he is aspiring.' We of Washington have no representatives in Congress, or any city officials dependent upon our votes, but that is not so with our fellow-members of Maryland and may I suggest to them that they use the theater screens in their fight against the worst thing that they have ever had to face—censorship."

S. M. Flax, of the Pathe Exchange, had a few words to say on the subject of co-operation, and Sidney B. Lust, proprietor of the United Film Service in the territory, clamored for a permanent organization in the District of Columbia and a get-together meeting every month.

Harry M. Crandall made the suggestion that the exhibitors, before showing a picture, remove that part of the film which remarks "Passed by the National Board of Censorship." "I think that this was adopted through a misconception of censorship. It was not intended that the people should get the idea that censorship was necessary, but that the picture represented an approved type. The people have become very familiar with the slogan, however, and some of those who are always endeavoring to commence some sort of agitation have grasped at the idea of fame in a truly National Federal Board. It is of absolutely no use to us; the manufacturers would no doubt be glad to dispense with it because it is a needless expense, and 'out of sight, out of mind,' the general public would soon forget there ever was such a thing as 'the National Board of Censorship' and the agitators would have to work very hard to keep their

First Banquet and "Get-Together" of the Washington (D. C.) Film Men on the Evening of February 24.

activities in the limelight. I have already adopted the plan of clipping it off and make the suggestion that you all do the same."

Organization of the proper kind came as a bolt out of the—ceiling. There was a lot of noise and Mr. Dresner found himself appointed temporary chairman and called upon to put to a vote a motion seeking the appointment of a committee of which he was to be the chairman and Frank B. Spurrier, V-L-S-E; Clarence W. Bunn, of the World Film Corporation; Harry M. Crandall, of the Crandall enterprises, and Charles L. Linz, of the Moving Picture World, the members, to do an enormous amount of work before the expiration of a calendar month. This committee is to prepare for another banquet, the election of permanent officers, secure contributions for and make arrangements whereby a permanent home may be secured.

Among those present were Frank B. Spurrier, chairman; Clarence L. Linz, secretary; Fulton Brylawski, toastmaster; Harry M. Crandall, chairman of the exhibitors' committee; Clarence W. Bunn, Henry E. Friedman, E. R. Haas, N. Stein, Sidney J. Mayer, C. E. Staub, Sidney B. Lust, George C. Schulz, Isaac Notes, M. Francis Painter, J. Keenan, J. E. Flax, S. M. Flax, F. C. Jackson, Dr. William P. Herbst, Norman Luchs, Joseph P. Morgan, Maurice Davis, James T. Hamilton, Charles W. Plunkett, E. Lawrence Phillips, of Alexandria, Va.; James L. Young, Austin H. Brown, R. A. Babbitt, H. B. Stearn, Jack Connolly, of Boston, Mass., and Guy L. Wonders, Harry E. Reddish, and Thomas D. Goldberg, of Baltimore, Md.

EXHIBITORS GOING TO ALBANY.

At a regular meeting of the Rochester Motion Picture Exhibitors, Inc., held February 18, it was decided to send delegates to the exhibitors' meeting at Albany on March 1 and 2 to act in conjunction with the other exhibitors on censorship and Sunday-closing legislation now proposed and under consideration by our state legislators. The delegates appointed were A. N. Wolfe, C. F. Staley, H. Kress, E. Wolff and W. C. Hubbard. A vote of thanks was extended to the Moving Picture World for its efforts in behalf of the exhibitors of this state.

The Bronx Cinema Exhibitors' Association will be represented at Albany by President John J. Wittman, James J. Haggerty, Mr. Schacket, Mr. Goldman, Mr. Derrick, Mr. Trigger, Henry Cole, J. Bolte, Mr. Suchman, Mr. Goldman, Mr. Matchet and Mr. Neuman.

LEDERER FORMS NEW PRODUCING COMPANY.

George W. Lederer has formed another company for the manufacture of motion pictures, his latest being the Pollard Picture Plays Corporation, starring Margarita Fischer, under the direction of Harry Pollard.

OKLAHOMA'S BIGGEST CONVENTION.

Exhibitors and Exchangemen Out in Force for 1916 Gathering—President Herrington Among Speakers.

By S. A. M. Harrison.

THE 1916 convention of the Oklahoma Moving Picture Exhibitors' League will be remembered for many days as the largest ever held in that state. There were fully 115 exhibitors present and many exchange representatives.

An "extra added attraction" to bring out this big attendance was the hearing before the Oklahoma Public Service Commission of the controversy between the exchanges and the exhibitors over the new system of charges.

The meetings of the league were held at the Lee-Huckins Hotel. The executive sessions were brief, the most important business to be transacted being the election of officers. Ralph Talbot, of Tulsa, was elected president; B. Momand, of Shawnee, vice-president; S. H. Jones, Altus, second vice-president; L. W. Brophy, Muskogee, secretary; J. L. Olive, Chickasha, treasurer. B. H. Powell, of Oklahoma City, is the new national vice-president for Oklahoma, and W. C. Wood of Lawton, Carl Gregg of Tulsa, W. C. Wirt of Enid, H. W. McCall of Oklahoma City, Morris Lowenstein of Oklahoma City, S. H. Jones of Altus and John Slocum of Mangum were elected delegates to the National Convention in Chicago.

An open session smoker was held after the business session. Addresses were made by E. J. Farrell, southern district manager of the General; L. B. Remy, Triangle, Dallas; Albert Russell, Metro, Dallas; J. H. Galinsky, Kansas City; C. S. Edwards, Kansas City; A. S. Maighan, Kansas City; F. H. Logan, Paramount, Dallas; C. A. Meade, V-L-S-E, Dallas, and others.

An able talk on censorship was made by National President Fred J. Herrington, who quoted liberally from the experiences of exhibitors in Kansas, Ohio and Pennsylvania and from the arguments used before the House Committee on Education in Washington recently. Mr. Herrington also suggested a co-operative supply house for the exhibitors, claiming that it would be a saving and a convenience, as well as profitable to the members.

Among film men at the Oklahoma City convention were:

E. J. Powell, Southern District Manager of the General Film Company; Thos. E. Hull, of the United Exchange in Oklahoma City; A. E. Meighan, of the Kansas City Scenic Company, Kansas City; C. E. Olson, of the Wichita Film and Supply Company, Wichita, Kan.; C. S. Edwards and M. Jamieson, of the Pathe Exchange, Kansas City; J. H. Gilinsky, of the V-L-S-E, Kansas City; J. H. Crowley, manager of the Universal Exchange, Fort Smith; D. E. Boswell, district representative of the United Exchanges in Texas and Oklahoma; Ike Frankel, of Frankel Booking Agency, Oklahoma City; C. P. Anderson, Kansas City Machine Supply Company; A. W. Plues and Alvin Jones, of the Pathe Exchange, Dallas; J. C. DeWalt and L. L. Hensley, of the Universal, Oklahoma City; H. Lewis, J. D. Wheelan Film

Company, Oklahoma City; F. O. Bandy and George Slater, of the Mutual, Oklahoma City; A. L. Teagarden and George Plummer, of the General, Oklahoma City; Al Russell, of the Metro, Dallas; E. T. Peter, of the United, Dallas; C. A. Meade, of the V-L-S-E, Dallas; C. R. Baxley, of the Fox, Dallas; L. C. McHenry, of the Southern Cabiria Company, Dallas; D. Callahan, of the Metro, Dallas; F. H. Logan, of the Paramount, Dallas; C. C. Ezell and John Ezell, of the Essanay Company, Dallas; Max Graf, of the World, Dallas; L. B. Remy, of the Triangle, Dallas, and C. A. Walker, Motion Picture Journal, Dallas.

Those having exhibits were the Southern Cabiria, Metro, Paramount, V-L-S-E, Pathe, World, Universal, Bluebird, Triangle, "Mary Page," Wheelan Company, K. C. Machine, and the Pyrene Fire Extinguisher.

JERSEY EXHIBITORS OPPOSE CENSORSHIP BILL.

With National and State Representatives of the Industry They Appear Before Legislative Committee.

NATIONAL and State representatives of the moving picture industry gathered in the Assembly Chamber at the State house, Trenton, N. J., on Wednesday, February 23, to attend a hearing of the municipal corporations committee to oppose Assemblyman Kuhlke's bill creating a State board of moving picture censors. Assemblyman Kuhlke, the introducer of the measure, and a number of clergymen, were on hand to advocate it.

Louis Rouillion, of the national board of censorship, in opposing the measure, contended that its provisions were discriminatory in their effect. Among others in opposition to the measure were representatives of the Motion Picture Exhibitors' Association of New Jersey, and the Motion Picture Board of Trade of America. William M. Seabury, of New York, general counsel for the Board of Trade, and Paul Cromelin, president of the Cosmo Film Company, were also speakers against the proposed law. Others who spoke strongly against the measure are Dr. C. H. Hespe, of the State Exhibitors; W. E. Turton, of the Theater Managers' Association of Essex County; C. Fred Ruhlman, of Trenton, representing the American Federation of Musicians, and M. A. Carney, secretary of the International Alliance of Theatrical State Employers, and motion picture exhibitors.

In advocating the measure which he had introduced Mr. Kuhlke, of Hudson County, spoke for its favorable consideration by the committee. He explained that the measure creates a board of three censors, two men and one woman, to be named by the Governor, with the consent of the Senate, at a salary of $2,000 per year each. The Newark Diocesan Federation of Holy Name Societies, which is supporting a similar Senate bill, introduced by Senator Egan of Hudson County, was represented at the hearing by the Rev. M. P. Corcoran, director of the federation; former Assemblyman Hubert J. Rowe, president of that body; John O'Toole and Robert E. Powers, members of the organization.

Mr. Rowe said that the question before the Legislature was whether immoral pictures or clean films were to be shown in the State of New Jersey, and that the only proper solution to the question was the providing of a board of censors. He said that it was true that there was a National Board of Censors, but that it was supported by the producers, and that should be sufficient grounds for questioning the work of that body. He remarked that 60,000 members of the various Holy Name societies favored censorship.

William M. Seabury, opposing the measure, described what he termed the "censorship wave," a species of hysteria sweeping the country. He said that the question was one of local regulation in each community, and that the criminal laws made it a misdemeanor to present any show of an obscene nature.

The outcome of the affair is being awaited with great interest by both factions and active measures are being taken for and against the adoption of the measure. Moving picture interests are sure that the bill will be defeated and are using every possible means to bring about that end.

PITTSBURGH MEN TAKE UP BUILDING CODE.

The Pittsburgh local of the Moving Picture Exhibitors' League will take up at its next meeting, March 2, the new building code recently put into force by the City of Pittsburgh. There are a number of features in the new code that are likely to affect considerably the construction and equipment of moving picture theaters and for this reason the matter will be examined thoroughly by the league. Efforts will probably be made to have several portions of the code revised, on the grounds that the regulations are unjust to certain classes of theaters. One section in particular, the limiting of houses of non-fireproof construction to a seating capacity of 300, proves objectionable.

ALAMEDA COUNTY LEAGUE ELECTS OFFICERS.

The annual meeting of Motion Picture Exhibitors' League No. 2 of Alameda County, Cal., was held in its spacious assembly room in the St. Marks Hotel, Oakland, Cal., on Feb. 17, and was well attended. This league is now the most active organization of its kind in California and its membership includes most of the representative houses on the east side of San Francisco Bay, a number of prominent exhibitors having joined recently. While a great deal of good has been accomplished during the past year, including the bringing about of a marked reduction in license fees at Oakland, it is anticipated that even more will be accomplished during 1916 and an announcement will be made shortly that will be of general interest to exhibitors.

The officers elected at the recent meeting were: President, H. L. Beach, of the Lorin and Strand theaters, Berkeley; vice-president, J. Hellman, of the Hellman theater, Oakland; secretary-treasurer, Will F. Krahn, of the Lorin and Strand Theatres; director, W. L. Smith, of the Fremont theater, Fruitvale; G. E. Thornton, of the T. & D. theater, Oakland; R. W. Midgley, of the Franklin theater, Oakland; A. E. King, of the Gem theater, Oakland, and S. S. Range, of the Claremont theater, Oakland.

BAILIE HEADS TORONTO EXHIBITORS.

Forty exhibitors of Toronto attended the meeting of the Moving Picture Exhibitors' Association at the organization's headquarters on Sunday, February 20, when the annual election of officers was held. A. Bailie, manager of the Cumbac Theater, who was vice president during 1915, was elected president to succeed W. J. Liscombe, who has left the city. J. Gabrino, of the Odeon Theater, was elected to the position of vice president, while L. Alexander of the Doric Theater was made secretary-treasurer for the ensuing term. The following board of management was selected: H. Jennings, Sr., of the Mary Pickford Theater, W. F. Sexton, Family Theater, and L. Feigham of the Eclipse Theater.

The local association now has a membership of sixty-five exhibitors, representing 95 per cent. of the Toronto theaters. Plans were made at the annual meeting for a screen ball to which several moving picture stars have been invited. The quarters of the association have been newly decorated and the walls bear many framed photographs of picture celebrities.

EXHIBITORS REGRET CROPPER RESIGNATION.

It is with great regret that exhibitors in Philadelphia receive the news of the resignation of Mr. Cropper as secretary of the Philadelphia Exhibitors' League. Mr. Cropper has endeared himself to many frequenters of the film district through his mild manner and congenial personality. He gave the organization the best he had and spent many hours working for the interest of the exhibitors when he could have and should have been gaining recreation. Mr. Cropper announces he will leave shortly for England, where he anticipates entering the employment of the British government.

SELLING SPACE FOR BIG FILM SHOW.

Exhibition space in the First National Motion Picture Exposition, to be held in Madison Square Garden, New York, under the auspices of the Motion Picture Board of Trade of America, is now being allotted by J. W. Binder, executive secretary of the Motion Picture Board of Trade, and Harry A. Cochrane, general manager of Madison Square Garden, the managers of the exposition.

Important trade conferences and conventions will be held during the exposition from May 6 to 13, including every branch of the industry, the trades and the professions represented and also embracing our banking interests that are so strongly supporting the industry today with promises of still greater financial encouragement in the future.

"BIG FOUR MARCH" BY TOM NORTH.

The irrepressible Tom North has gone and done it again. This time he has turned his versatile talents to a musical composition which he calls the "Big Four March," which the V-L-S-E purposes to send their exhibitors throughout the country for distribution to their patrons.

North, who guides the destinies of the V-L-S-E in the Seattle territory, had kept his associates, exchange men generally, and exhibitors in that section of the country, on tiptoes of expectancy as to what he would do next, but no one had ever yet accused this expert Jack-of-all-trades of being a musician. It is said, however, he has come through with flying colors, and that the "Big Four March," occupying five musical sheets, is really a most creditable composition.

Chicago News Letter

By JAS. S. McQUADE.

Closing of Harper Theater by Mayor Thompson Leads to Bitter Strife Between Him and City Council.

THE contest between the Hyde Park Presbyterian Church and the Harper theater, at 5238 Harper avenue, this city, has again become active. On April 23, last year, Circuit Court Judge Lockwood Honore overruled a demurrer filed by the city to a petition for a writ of mandamus brought by Frank Nahser, who sought a permit to open the house. The city halted the victory for the theater by taking an appeal to the Supreme Court, and a state order was entered by Judge Honore delaying execution of the mandamus until the Supreme Court had decided.

The church trustees abandoned a proposition to appeal the case when the city insisted that they should give an indemnity bond to secure the city against possible damages in case the higher court sustained Judge Honore's ruling. Mayor Thompson told the trustees that he would withhold issuance of the license to the theater if they would give a sufficiently large bond, which the trustees refused to do.

The Harper theater was opened shortly afterward, and continued doing business until Friday, February 18, when, during a matinee, the house was closed by the police, on an order sent out by Chief of Police Healey, on instructions of Mayor Thompson.

It will be remembered that the original contest began over a provision in the Building Code of Chicago which forbids any theater to be operated within 200 feet of a church.

The police department was informed that the upper court had upheld the suit to close the theater—hence the action of Supt. Healey.

H. H. Hoyt, vice-president and secretary of the Harper Amusement Company, and manager of the Harper theater, states that the closing will be only temporary, as the company expects to get another court order in its favor.

A gentleman who resides in Hyde Park, whose wife is a member of the First Presbyterian Church of Hyde Park, called at the World office February 19 and gave the following information:

"The First Presbyterian Church has no objection to the Harper theater. Before the theater was opened, in June last, the trustees of the church were under the impression that it was to be a vaudeville theater, and they objected because the singing would interfere with the church services. When they found out that it was to be a moving picture theater, they withdrew their objections. At the present time the trustees of the First Presbyterian Church have gotten up and are circulating a petition for the reopening of the Harper theater.

"It is really the city that is against the theater and not the church," this gentleman concluded.

It might more properly be said that city politics are at the bottom of the affair, as during the past week threats of mandamus proceedings against Mayor Thompson have been made unless he closes seventeen other theaters in Chicago which are said to be within 200 feet of a church, school or hospital. A resolution asking that these theaters be closed was introduced at a meeting of the City Council Monday, February 21. The resolution was referred to the Judiciary Committee.

Following is a list of the theaters named in the resolution: Ashland theater, 1611-15 West Madison street; American theater, 10 North Ashland avenue; Marlowe, 6254-56 Stewart avenue; Coronado theater, 3970 Vincennes avenue; Harvard theater, 6310-12 Harvard avenue; Frolic theater, 932 East Fifty-fifth street; Coliseum, 1461 Wabash avenue; Paris theater, 612 South State street; Casino theater, 58 West Madison street; Pastime theater, 64 West Madison street; Star theater, 68 West Madison street; Columbia theater, 11 North Clark street; Boston theater, 25 North Clark street; Kenmore, 1039 Wilson avenue; College theater, 2225 Sheffield avenue; Criterion theater, 1222 Sedgwick street, and Columbia vaudeville theater, 1220 North Clark street.

The Harper theater cost $250,000 and has been offering high-class programs of moving pictures to the best residents of Hyde Park, who are up in arms against its closing by the Mayor.

Still More Drastic Censorship Sought for Chicago.

The Chicago Political Equality League, a political organization of Chicago women, has taken unto itself the right to censor moving pictures shown in the city. It is not enough that we should have the drastic censorship of the Chicago police under Second Deputy Funkhouser, at least so these women reformers think, and they recently appointed a committee of 400 to investigate the moving picture theaters of Chicago.

This committee reported that less than 62 per cent. of the moving pictures shown in the city are not morally good! The full report will not be issued until hundreds of such reports have been tabulated.

The preliminary report made by the committee reads in part as follows: "Since our investigation began we have noticed an improvement in the ventilation of many theaters and a closer observation of the ordinances under which these theaters are conducted. We shall be able to point out every theater in which physical conditions are bad. We shall know the localities in which children of school age attend the 'movies' on nights when they should be at home. We can determine the class of plays preferred by the public. We shall know also what theaters are making determined efforts to show only clean and wholesome plays."

Under the heading, "More Censors for the 'Movies'," the following timely editorial appeared in the Chicago Tribune:

Our amateur sociologists are busy as bees just now. Their organizations have reaped much publicity and much self-satisfaction. Two subjects for investigation, the fox trotteries and the cabarets, are the most tempting to the eager woman just now. Pool halls and back rooms in saloons are temporarily out of the running.

But the ladies of the Chicago Political Equality League have been more original. They have gone after the "movies" and indications are that they are about to produce a shocker. We are all to realize just how unspeakably bad the "movies" are.

They have had to be ingenious. There are already two sets of censors in the field, the national board and Major Funkhouser's experts, and what they have left cannot be classified as rich, rare, or racy.

Yet to read the report of the "Chicago Political Equality League" one would suppose the moving picture business was back in the old nickelodeon days.

There is no more reason for a woman's "political equality league" to investigate moving pictures than for a men's sixth ward Republican club or a municipal voters' league to do so.

The trouble is that newspapers give too much space to it whenever two or three ladies are gathered together and decide to investigate something.

Chicago Film Brevities.

Thomas Santschi, a Selig star, has lived in California for the past seven years and his return to play in the Selig production of "The Crisis" will be the first time Mr. Santschi has crossed the Rockies, eastward, since leaving Chicago with the little band of pioneer Selig players, in charge of Francis Boggs. California was then unknown to film producers as the ideal center for studios.

* * *

D. R. Brothers, manager of the Park theater, 5960 West Lake street, this city, called at the World office last week and renewed his subscription. The Park theater is owned by H. L. Meister, who recently purchased the house from H. H. Young. It has a seating capacity of 600. Admissions of 10 and 15 cents are charged for programs consisting of V-L-S-E, Paramount, Bluebird and Pathe service. Mr. Brothers reported capacity business. A three-piece orchestra has been installed, and many other improvements made since the theater was taken over by Mr. Meister.

* * *

Walter Bliss, who, with J. D. Van Sickle, is part owner of the Cozy theater, Durand, Ill., called at our office last week. The Cozy is the only moving picture theater in Durand, which has a population of about 550. The house is open only on Wednesday and Saturday of each week and an admission

of 15 cents is charged for a program of World features. Mr. Bliss reported fair business.

* * *

The revival of "The Adventures of Kathlyn" as a feature picture in ten reels has made a big hit at the Fine Arts theater. Large audiences have viewed the Selig picture since the opening, Saturday afternoon, February 19. The plot and the most thrilling situations have all been retained. Several film manufacturers who have serials on their shelves which have run their course have sent representatives to Chicago to ascertain how "Kathlyn's" revival took with the public; and, it is said, they have been favorably impressed. In view of the pronounced cordiality of the reception given "The Adventures of Kathlyn" in its abbreviated form, the Selig Polyscope Company may decide to make a special release of the ten-reel feature.

* * *

George Kleine's Watson comedies have made a pronounced success at the Ziegfeld theater, where one reel a week has appeared on the program for some time past. Kitty Kelly, of the Chicago Tribune, in her review of the Ziegfeld program last week, which included two features and a Watson comedy, referred to the latter in the following manner, it being understood that the Watson comedy fills out the program: "Along about after awhile, everybody at the Ziegfeld straightened up out of their collars into which they had been slumped. Necks became perpendicular instead of inclined. An air of briskness overtook the house. Said the girl beside me, 'I do think he is the funniest person I've ever seen.' Said the man behind, 'Now, see if you don't think him as funny as I told you he was,' and then as Harry Watson gamboled through his bellboy antics laughter rustled everywhere. 'Musty Suffer' is particularly funny this week, but no funnier than usual."

* * *

A special showing of two reels of moving pictures, which illustrate the methods employed by Sulzberger & Sons Co. in manufacturing their product, was made in the dining-room of the Advertising Club of Chicago, recently. These reels depict pork packing and curing in the various stages and also show the complete process used in the canning department. The pictures were made by the Industrial Moving Picture Company of Chicago.

* * *

"Around the World in Ninety Minutes," in six reels, is being presented on sharing contracts in several Chicago theaters at the present time by Luman C. Mann. This feature treats of the manners, customs and recreations, etc., of various nations, and it has received the commendation of John Shoop, Superintendent of Public Schools of Chicago. The presentation is accompanied by a lecture delivered by Mr. Mann himself. He reports very fair business and intends making a tour of the middle west in the near future.

* * *

When last heard from, Mr. and Mrs. George Bowles were in Honolulu, where they had made a two days' stop. "The Birth of a Nation" will be shown there in March.

* * *

S. L. Rothapfel has been as busy as a bee for the past week supervising the renovation of the Colonial for the opening of that theater with a Triangle program, under his direction. The date of opening has been changed from Sunday, February 27, to Saturday, February 26. The lighting plan devised by Mr. Rothapfel for the exterior of the house is most attractive, triangle forms in different colors and brilliant hues being used in the layout. Elaborate stage settings, a fine new organ and an orchestra of 25 pieces will contribute to the atmosphere and realism of the pictures. "Daphne and the Pirate," adapted from Granville Warwick's play, with Lillian Gish in the leading role, will be the Triangle feature in the opening program. This will be supplemented by educational and other film subjects, selected by Mr. Rothapfel with his well-known art and skill. A brilliant gathering is assured for the opening night, as those in attendance will be present by invitation. C. Furness Hately, personal representative of President Aitken, has sent out invitation cards to all the prominent men in the trade and in social, professional, business and administrative circles.

* * *

E. M. Asher, special representative of Sol Lesser for "The Ne'er-Do-Well," arrived in the city Saturday morning, February 26. He stopped over until Tuesday, engaged in business connected with "The Ne'er-Do-Well" and then returned to New York. Mr. Asher stated that bookings for the big feature are coming in very rapidly from the large cities, and that tip-top prices are being paid for runs of from two to four weeks. An announcement will be made shortly about the run of "The Ne'er-Do-Well" in a Chicago theater for an indefinite period. Mr. Asher states that in houses where "The Spoilers" had most successful runs reports are coming in that "The Ne'er-Do-Well" has done still better; also that in every house in which "The Ne'er-Do-Well" has been played requests have been made for a return date. In all cases, "The Ne'er-Do-Well" is being booked to the exhibitor direct.

* * *

The Frances Willard Parent-Teachers' Association has arranged with the Panorama theater, Fifty-third street and Prairie avenue, this city, to give children's matinees every Saturday afternoon. On such occasions the theater will be thoroughly fumigated before the presentations, and special films consisting of fairy stories and educational subjects will be shown.

* * *

D. J. Chatkin, secretary and treasurer of the United Film Service, and Miss Hannah Ferguson, of this city, will be united in marriage in the near future. It appeared in these pages several months ago that Miss Ferguson, Mr. Chatkin and Miss Bertha Chatkin, sister of the latter, were flung from an automobile during a tour of southern Illinois, when the auto was struck by a fast passenger train near Bloomington. Miss Chatkin was fatally injured and died shortly afterwards. Mr. Chatkin and Miss Ferguson were rushed to the Michael Reese Hospital in Chicago. Placed in different wards, they communicated with each other constantly by notes. This led, in the long run, to their engagement.

* * *

The Ziegfeld program for the week beginning Saturday, February 26, announces Olga Petrova in "The Soul Market"; "Kennedy Square," with Antonio Moreno, Muriel Ostriche and Charles Kent in the leading roles, and Harry Watson in the newest "Musty Suffer" comedy melange, "Getting His Goat.

At Leading Picture Theaters

Program for the Week of Feb. 28 at New York's Best Motion Picture Houses.

Diplomacy at the Strand.

AT the Strand theater Marie Doro was seen in a photo-dramatic version of Sardou's famous drama, "Diplomacy," in which she appeared at the Empire theater last year as co-star with Blanche Bates and William Gilette. The screen version was produced by the Famous Players-Charles Frohman Company.

The story of "Diplomacy" is a tale of international intrigue, involving the theft of the plans of Gibraltar by a foreign spy. Miss Doro has in her supporting cast Elliott Dexter, Edith Campbell Walker, George Majeroni, Frank Losee and Russell Bassett. The Topical Review contained the latest news, European war pictures and ladies' fashions. The Paramount Pictograph, a new comedy, and educational studies were also shown. Grace Hoffman, soprano; Hall, violinist, and the Belgian Refugee Quartette were on the program.

Triangle Program at the Knickerbocker.

H. B. Warner was the star in "The Raiders," the photoplay written by J. G. Hawks and Thomas H. Ince, which headed the bill at the Knickerbocker theater. The story deals with modern business life, and furnishes Mr. Warner with a congenial role. Heney Belmar, Scott Wells, Robert McKim, J. Barney Sherry, David Haldeman, Dorothy Haldeman and Dorothy Dolton are members of the cast.

The Keystone comedy, "The Bright Lights," revealed humorous flashes of "things as they are not" along the Bowery. Roscoe Arbuckle, Mabel Normand and William Jefferson have the leading roles.

Miroslava, the Serbian prima donna, the Knickerbocker animated news and educational films, and a moving picture history of Francisca Villa, were also on the program.

Florence Rockwell at the Broadway.

"He Fell in Love With His Wife," a Pallas Picture on the Paramount program, was presented at the Broadway theater, Florence Rockwell having posed for the principal character. The scenario was made by H. S. Sheldon and is founded on the novel of the same name, written by E. P. Roe.

"Our Middies at Annapolis" and the U. S. Aviation School, the Paramount-Burton Holmes Travel Pictures, were a feature of the program.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

PRODUCERS PREPARE MONSTER CENSORSHIP PROTEST.

Censorship Slides and Signature Blanks Are to be Sent to Motion Picture Theaters All Over the Country—Signatures to be Forwarded to the President of the United States.

WHILE the local censorship ordinance is still in the hands of the city attorney Los Angeles film producers are preparing a monster petition against censorship that will eventually be forwarded to the President of the United States. Fifteen thousand censorship slides and a vast quantity of slips, protesting against censorship and containing blank spaces for names and addresses, these to be signed by the patrons of the theaters petitioning the various legislative bodies to abolish censorship will be sent to exhibitors and exchanges all over the country.

Managers of moving picture theaters will be requested to exhibit these slides and distribute throughout the audience the slips for signatures. When all the names possible are obtained they will be put into one great petition and sent to Washington. It is expected that some ten million names may be procured this way. As already mentioned, censorship editorials on the films are also being prepared by several of the producers. The Motion Picture Producers' Association represents now sixteen producing companies in Los Angeles and the local address is 1715 Northwestern avenue.

Proposed Film Shipping Regulations Opposed by Exchanges.

The proposed regulations forbidding the shipment of motion picture films on baggage and passenger cars will be strenuously opposed before the California railroad commission. The regulations were ordered by the American Railway Association.

In a petition to the state commission, asking that the railroads be prohibited from carrying the regulation into effect, California film exchanges declare that the new rules, if carried out will mean severe financial loss to the film industries of the country.

The petition also contains suggestions as to methods that could be adopted to eliminate the danger from fire. It says that safety could be served by compelling all persons carrying films in passenger trains and boats to use a tightly fastened and securely closed and key-locked metal case, lined with hard fiber and containing not more than eight reels of films. The petitioner has submitted one of these cases to the commission.

Keystone Man Seriously Injured.

Though he races on a motorcycle into rivers, over banks, into brick walls, and even collides with machines for the films at the Keystone studio, Walter Clintzberg was painfully injured recently when the motor upon which he and a girl were riding collided with a passing automobile. The funny part of the mishap is that the young actor was at the time driving along at a moderate rate of speed. The girl was Dorothy Barnett, also a picture player. The two injured riders were rushed to a beach hospital, where it was found that the boy was suffering from two broken legs, internal injuries and possible concussion of the brain. The girl had a fractured hip bone, lacerations and perhaps internal injuries.

ACTORS' FUND GAINS.

Theater Week Makes Cleanup—Big Dinner the Next Event.

Close to $2,000 was raised at the Los Angeles theaters last week when the managers turned over the special tax to the California Committee. The largest amount was over $700 and the smallest to be turned in by a picture house was $1.50. The downtown theater district was divided into blocks and each star assigned a certain number of theaters at which to speak. Sunday night D. W. Griffith spoke from the stage of the Morosco theater. De Wolf Hopper appeared at several houses. Theodore Roberts, Frank Reicher and Victor Moore also spoke at six places. One evening during the week Tyrone Power addressed several audiences, as did Constance Collier. Thursday night Victor Moore and Miss Anita King made a circuit of houses, appearing together. Friday night a celebration was held at Levy's Cafe in which a number of prominent stars took part. Miss King passed the hat and collected $135. Sunday night De Wolf Hopper and Theodore Roberts each appeared at six theaters. Miss King visited five, in several of which she passed the hat and placed the money given in the contribution boxes in the lobbies. Many other players appeared.

The next event will be on the night of March 3, when Levy's Cafe is to give a special dinner and will donate 60 per cent. of its gross receipts of the evening to the committee. It is expected that at least six or seven hundred dollars additional will be raised.

As soon as Mr. Lasky returns from the east, other methods of money-raising will be devised. W. T. Wyatt is the tireless vice-chairman.

H. E. AITKEN ON THE COAST.

President of Triangle Visits Mack Sennett at Keystone Studio and Is Surprised at Progress.

President H. E. Aitken of the Big Three film firm arrived in the screen capital of the country early this week and proceeded to inspect the new quarter of a million dollar plant of the Keystone. He expressed much surprise at seeing the great progress that had been made since he visited the coast last.

Mack Sennett, Louise Fazenda and H. E. Aitken.

Mr. Aitken's trip to the west means nothing more than ordinary business and to watch progress. Mr. Sennett said that there were no material changes expected, "only that we're going to put up the biggest and best administration building in the country. It's going to be like our new stage, large and efficient. That new stage has not one pillar or post in the floor area, and it's the largest in the world."

REAL SOCIETY FILMS.

Fashionable Young Women of Wealthy Pasadena Town Work as Extras Without Compensation.

The Pasadena Star one day this week carried a little story on how the wealthy guests of a big hotel worked in pictures. It follows:

"'You mustn't mention names; no you really mustn't,' was the terrible warning given reporters this morning when they were told that some of Pasadena's most exclusive and most

beautiful society buds were engaged in a moving picture 'stunt' on the roof of the Hotel Green, 'just as a josh.'"

That sounds very fine, but it wasn't such a "josh" after all. And the "buds" included some full-blown and lovely flowers. They appeared in a ballroom scene in a picture for the El Dorado Feature Film Company, of Pasadena, in which H. E. Bundy, of Oak Knoll, is interested. This is a home film which will be put on in the Crown City and other places here so that there will be opportunities to know who the performers are.

LASKY ARRIVES.

Head of Paramount Producing Company Returns to the West—Much Doing at the Studio.

Jesse L. Lasky, who left some weeks ago to attend to New York business, returned "home" early this week. The well known film manager was delighted to be here again and is busy as can be at his large Hollywood studio.

Many happenings were told him the first day, the most interesting being the mishaps of two of his most noted filmsters, Victor Moore and Anita King, and to-day betting is two to one that Victor and Anita will not complete their picture half alive.

So far they have been out two days and have had four mishaps. The first day they were trying their racing cars around Hollywood, Victor was arrested for driving with his muffler open. The same day Miss King was trying her racer which had been loaned by Barney Oldfield, and in turning a corner on a wet street she skidded and injured a "4rd" to the tune of seventy-five dollars. The next day on location, while they were watching an explosion, Miss King was struck in the side with a piece of rock the size of a lemon and knocked down. At first it was thought two ribs were broken, so she was rushed to the hospital, but her injury proved to be nothing but a bad bruise. Percy Hilburn, the photographer, was struck on the head by a pebble the size of a walnut and knocked down. As yet none of the sensational parts have been taken, so to be on the safe side the Lasky organization has taken out double insurance on each member of the George Melford Company until the picture is completed. Mr. Melford has always been doubly insured since the time he blew up the mine in the Mojave desert.

El Dorado Players Near Death.

This week a narrow escape from death and painful injuries was experienced by a company of players of the El Dorado Feature Film Company under the direction of Harris L. Forbes when filming scenes for "The Impersonation" at the Sierra Vista ranch near Chino, Cal. On arrival at the ranch it was found necessary owing to the condition of the roads to make the five-mile trip to the location on a large farm wagon of four mule-power. For comfort a long iron seat was placed lengthwise of the wagon. The trip to the location was made in safety but when returning a rear wheel slipped off the bank which was weakened by recent rains and the whole party was thrown a distance of twenty feet, being saved from serious injury by landing in a ploughed field. Fortunately a physician happened to be with the party, in the person of Dr. Downs, formerly of the U. S. Army, and a brother of Rex Downs, the heavy. Dr. Downs rendered first aid to the injured. Miss Neva Gerber, who escaped with a sprained wrist, and other members of the party who were bruised were treated. The only serious injury was sustained by one of the property men, who was struck by the iron seat and received a slight fracture of the right hip and various bruises.

As Miss Gerber remarked, "There is some difference between mule-power and horse-power on rough roads."

In this big picture, "The Impersonation," the El Dorado Company was successful in securing the ballroom of the exclusive Hotel Green of Pasadena for the scenes requiring the atmosphere of wealth and exclusiveness. In addition an impromptu raid was made upon the afternoon tea tables of the smart set and resulted in Director Forbes securing a number of society beauties to disport themselves before the camera, and as for the result—well, it consisted of a dinner at the hotel with Director Forbes as host and the charming ladies as guests, with such questions as, "My! what a lot of patience you have." Other remarks could be heard between the pop! pop! of corks and the sparkle of—"distilled" water.

Sennett Sends East for Circus Diving Horse.

Here is a story that emanated from the Keystone press agent's office, and although it savors of the sawdust variety we take it at its face value.

The tale is that, owing to the necessity of having a horse which would leap sixty feet from a cliff into a river, then swim the current with the rider still on his back, Mack Sennett of the Keystone sent east for a valuable circus horse. The animal was taken to the location, and although it had been trained to jump over forty feet under the canvas, it was two days before it could be tempted to make the jump into the river. The horse made the dive safely, swam the river with his rider, and crawled out no worse for the experience, but insisting that it be given the customary lump of sugar. Needless to say the horse had all the sugar it wanted and the eight cameramen reported some of the best film ever taken at the Keystone plant.

Keystone Girl Dashed on Rocks.

While making scenes for a forthcoming comedy release of the Keystone brand, a giant comber washed Miss Elizabeth De Witt off the rocks at Point Firmin late one afternoon this week. She was thrown on the jagged rocks and cut and bruised. Her right leg was severely wrenched and a deep gash cut in her right knee. She also suffered a fractured ankle. Several other members of the company were slightly injured. Miss DeWitt was treated at the San Pedro Emergency Hospital and taken to her home in Los Angeles in an ambulance. She will be confined to her bed for some time.

Films Show Care of Babies.

Just another step in the progress of the motion picture was shown here when Los Angeles mothers observed Nation-Wide Baby week, March 4 to 11.

Moving pictures, lectures and practical demonstrations in the care of the child from birth to seven years of age constituted the daily programs.

There was no baby show or contests in connection with the celebration, but illustrated lectures and motion pictures to show what is being done for the betterment of the child were greatly appreciated by the mothers.

The celebration was under the direction of the board of health, civics and home economics departments of the Los Angeles District Federation of Women's Clubs, co-operating with the children's bureau of the department of labor at Washington.

Los Angeles Film Brevities.

According to Victor L. Schertzinger, musical composer for Thomas H. Ince, he has received an offer from a New York publisher for the rights to the incidental music of "Aloha Oe," the Triangle-Kay-Bee feature in which Willard Mack is starred. It is said that the love strain which Schertzinger wrote as an accompaniment for the work of Enid Markey, who played the Hawaiian maiden in the production, has been singled out as a rare classic and that the publisher is anxious to place it on the market.

* * *

Bruce Mitchell, who directed comedies for the Crown City Company some time ago, and who later was director-general of the National, is now working in the same capacity for the Moral Feature Films Corporation. This new concern expects to produce feature films in this city shortly.

* * *

The Pacific Film Company is erecting a large laboratory building at 5813 Santa Monica Boulevard, where commercial work is to be done. It hopes to make positives for several small concerns who have no factory in the east.

* * *

R. H. ("Rawhide") Kelly, who was with Selig, and who was well known by his nickname, is the newest addition to the Ham comedies company at the Hollywood studios.

* * *

Hank Mann, thrilling comedian with Keystone, who is noted for his faculty, power of superhuman control of his equilibrium while trotting along the ledges twelve or more stories above the cement, has been made director. He is working with Glen Cavender, the two putting on some great fun pictures. Their latest story is "The Village Blacksmith."

* * *

Here is news for tourists and visitors who have been to the Balboa studio at Long Beach: Billie is a pet squirrel in one of the parks. Because of his friendliness he has become known to countless tourists. They will soon have a chance to see him in Jackie Saunders' forthcoming release on the Equitable program. It is called "The Twin Triangle" and was produced by Horkheimer Brothers. Billie reveals himself as a regular actor.

Our old friend Arthur Maude, of the "Flying A," was in Los Angeles with his company this week to shoot scenes for "Revelation," a five-reel production, for which the scenario was written by J. Edward Hungerford. The action of the photoplay is laid in Paris, and Maude, with the aid of prop lampposts like those which line the streets of the French capital, was able to obtain excellent atmosphere for the feature. Maude, Constance Crawley and William Carroll head the large cast of the play.

* * *

Mae Marsh is wearing a wig! Her pretty hair is covered by a real blonde one, but it is only for the picture "The Little Apache," a Fine Arts production in which she is playing.

Mae never wore a wig before—at least like this one; and when she made up she had to have the assistance of someone—so Dorothy Gish and Kate Bruce volunteered, and they are shown in the picture below assisting Mae put the false hair on.

Dorothy, who is on the left, is looking rather puzzled at

Mae Marsh Wears a Wig.

C. S. Warrington, who took the picture. He told Miss Gish to "be putting the wig on and smile, too"; just as she "put the wig on" and was waiting to get the word to "smile" he snapped the camera. Warrington is the only one in the picture wearing a cap.

Here was a good chance to show the "men behind the bulbs" or the wonder-workers with extreme patience and speed who shoot all the stills for this studio. They are, from left to right, top row: J. Townsend and E. Ross; front row: P. W. Saunders, H. Dingman, J. E. Woodbury, C. S. Warrington and W. S. Wright.

* * *

Henry King is finishing up a five-reel screen version of "The Strugglers" from a dramatic success written and produced by H. M. Horkheimer and played at a New York theater about four years ago. The cast includes Daniel Gilfether, Mollie McConnell, Margaret Landis, Philo McCullough, Howling Wolf and Chief Charlie.

* * *

"Katy Bauer," the present title of Dorothy Gish and Owen Moore's Fine Arts Play, will be changed and the new title announced at an early date. Paul Powell, who recently staged "The Lily and the Rose," "The Wood Nymph" and "Acquitted," has also directed this play. The cast includes Marguerite Marsh, Kate Toneray and F. A. Turner.

* * *

"Hoodoo Ann," which Granville Warwick wrote for Mae Marsh and Robert Harron, has been completed and was shipped to New York for its premiere at the Knickerbocker theater.

* * *

De Wolf Hopper has bought a new gas wagon—a regular six-cylinder—and spends all his available time in testing the new motor on the Los Angeles boulevards. Mr. Hopper will soon begin rehearsals on a new Fine Arts play, "The Philanthropist," from the pen of Chester Withey. Fay Tincher will also appear in a principal part. The picture is to be produced by Director Dillion.

* * *

Douglas Fairbanks, the Fine Arts player, has received a number of telegrams commenting approvingly on his Fine Arts comedy, "His Picture in the Papers," which recently had its premiere at the Knickerbock theater, New York. The senders of the complimentary telegrams were: S. L. Rothapfel, manager of the Knickerbocker; Rex Beach, Frank Jefferson, David Warfield, John Williams, Clifton Crawford, Donald Brian, Jack Barrymore, Leo Dietrichstein, Orrin Johnson, Elsie Janis, Billie Burke, Irving Berlin, George M. Cohan, Sam Harris, Irvin Cobb, Montgomery and Stone, and Patricia Collins, who played opposite Douglas Fairbanks in "The New Henrietta," "520 Per cent.", "He Comes Up Smiling," and now starring in "Pollyanna."

* * *

The play was specially written for Douglas Fairbanks by Anita Loos, who has written over a hundred screen comedies, a majority of which were produced by the Biograph and the Mutual. John Emerson deserves a good share of praise as the producer of "His Picture in the Papers." Douglas Fairbanks is now rehearsing a new film play of Western character, written by himself. As an author, Mr. Fairbanks has to his credit a brilliant vaudeville act, "The Business Man," which he played in and around New York. He will be directed in his new Fine Arts production by Allan Dwan and opposite him will appear Bessie Love. Others included in the cast are Sam de Grasse, Mary Alden, Doc Camon and Fred Burns. The name of the play has not yet been chosen.

* * *

New titles have been selected for three Fine Arts plays soon to be released. "Daphne," the Lillian Gish play, has been changed to "Daphne and the Pirate." "Betty of Greystone," co-starring Dorothy Gish and Owen Moore, will be known as "Betty the Homeless." And "Martha's Vindication," by Ella Woods with Norma Talmadge, Seena Owen and Tully Marshall, has been retitled to "The Silence of Martha."

* * *

Eugene Pallette, the Fine Arts player, has joined the ranks of the benedicts. The bride is Miss Ann Slater, also of the Fine Arts studios. The wedding took place last week. Robert Harron acted as best man and Dorothy Gish, Mae Marsh and Lillian Gish were the bridesmaids. Mr. and Mrs. Pallette are spending their honeymoon in San Francisco.

* * *

A meeting of the Pals was held last Saturday, with Harry Mestayer, the Selig star, as the guest of honor. Mr. Mestayer made a speech, in which he urged the guests to help the Actors' fund.

* * *

Archie Ricks and Joseph Brockman, members of McRaes 101 Bison Company, were badly injured this week by being thrown off a work train in one of the scenes in "The Strife of the Iron Trails." Two gangs of workmen become involved in a fight and many of the participants are knocked off the moving train. Of the several score men taking part in the scene scarcely one escaped without bruises of some kind. Ricks sustained a fracture of the shin bone and Brockman had ligaments in both ankles torn. Both are confined to the company's hospital under the care of Dr. Lloyd Mace.

* * *

Two hundred Italians, men and women, from the Little Italy of Los Angeles were used for several days last week at Universal City for street scenes in "The Full Cup," a five-reel feature produced by Joseph De Grasse. General Manager H. O. Davis instructed the chef of the Universal restaurant to keep the sons and daughters of Sunny Italy liberally supplied with spaghetti, ravioli and other delectable dishes dear to the Latin heart. This evidently made a decided hit with the temperamental foreigners, as each day when they left the studios they manifested their appreciation by crying "Viva l' Universal."

* * *

The services of William F. Hart, former newspaper man, have been engaged by the Nymp in the publicity department of its Keystone studio, under the supervision of Mack Sennet. Frederick Palmer, who is assistant scenario editor and director of publicity, finds the need of an assistant in the writing factory, hence the advent of Mr. Hart, who is grinding out some live news copy.

* * *

Mortimer Q. Clayton, who claims to be a former moving picture actor of Australia, is visiting here. He says he fell

from a horse some time ago in the islands, suffering injuries which caused the loss of his left arm and which left him otherwise disabled. He may enter the pictures here.

* * *

The Press Club of Los Angeles recently held a delightful affair in the newspaper quarters when Frank A. Vanderlip, president of the National City Bank of New York, was the honored guest. Many prominent persons spoke, including Crane Wilbur, star of the Mutual, who is appearing in Horsley films.

* * *

The local censor board has received another rap. This time it is by the Juvenile Protective Association, which organization was primarily responsible for the creation of a municipal board of censors. At a meeting this week the association declared by resolution that the board should be abolished, as its usefulness had come to an end. The Federated Improvement Association also presented a resolution declaring against censorship of any form, or a censor even as a gift. This sounds good for those who desire the boards abolished.

* * *

A report from Salt Lake says that Comedian Max Asher, former Universal player here, is making quite a hit on the screen stages. He is due in Kansas City at this writing.

Ince's Big Picture Completed

Story That Will Run Between Nine and Twelve Thousand Feet in Length Has Been Six Months in Making.

Los Angeles, February 19.

WHAT undoubtedly will be regarded as one of the most important and significant announcements ever made in the history of the motion picture industry emanated from Inceville this week in the nature of a statement from Thomas H. Ince to the effect that the massive multiple-reel feature which has been in course of production for nearly ten months is virtually completed and soon will be ready for public showing.

The veil of secrecy which since June, 1915, has enshrouded the making of this stupendous spectacle-drama was lifted when the noted producer of Triangle-KayBee plays agreed to abandon his reticence and let the world be informed concerning the production. Now that he is satisfied the subject has surpassed his original expectations, he declares, he is confident of its success.

While it still remains to be entitled, the production is

Ince's $35,000 Set.

now and since its commencement has been alluded to in West Coast photoplay circles as "Ince's big picture." The producer, however, at present is devoting considerable time to the selection of a title, which, it is understood, will be announced in the course of another fortnight.

Although Ince and his chief author, C. Gardner Sullivan, for months previous had been maturing in their minds the basic theme of the story, actual work on its production was begun June 6, 1915. From that day until the 5th of January, 1916, the task of photographing the some 600 scenes continued. Then the film, in its entirety, was turned over to the cutters, who, under Ince's personal supervision, are now rapidly completing their work.

When the production has been given Ince's final stamp of approval it will be delivered into the hands of Victor L. Schertzinger, the well known young musical composer, who will devote his time, uninterruptedly, to the arrangement of the incident musical score, and with this work finished, it will be presented in public exhibition.

Through what medium the production will find its way to the screens of the country is a matter that has not, as yet, been definitely determined. Adam Kessel, Jr., president of the New York Motion Picture Corporation, is now in Los Angeles, having arrived this week from New York, and is conferring daily with Ince on various matters appertaining to the big picture's premiere.

An idea of the magnitude of the production may be gained from the fact that more than 121,000 feet of film were exposed in the making of it. This footage, of course, represents retakes, added scenes and waste. The length at which it will be shown will be between 9,000 and 12,000 feet.

The plot about which the story revolves still remains unannounced, although modern warfare—its horrors and its utter uselessness—is admittedly its underlying note. It is an original work of C. Gardner Sullivan, the prolific and forceful Ince writer.

What is perhaps the largest, costliest and most substantial setting ever constructed for a photodramatic spectacle was used in this subject. It was erected at an approximate cost of $35,000 and still stands majestically atop one of the hills at Inceville, enduring the elements as successfully as though it had been intended as a permanent structure. This setting represents the palace, house of parliament, prison, royal court and adjacent building in a mythical kingdom, which is the locale of the piece.

The first spadeful of earth, in preparation for the erection of the set, was turned in May, 1915, a full month before actual photography began. Not until November was the set in readiness for use. Thirty carloads, or approximately 600,000 feet of lumber, were used in the construction. Glass valued at a total of $4,000 was necessary for the hundreds of windows, while tons upon tons of cement and plaster were used as the other principal materials. Ten tons of cement were required for the steps of the two largest buildings. The sidewalks with their curbings measured some 1,200 feet. Twenty men were employed for three months laying them and the parkings within them. Trees, shrubbery and lampposts were among the adornments that were placed within the boundaries of the set. The entire setting covered an area of six and a half acres.

A highly important fact in connection with the production is that Ince, in making it, enjoyed the undivided collaboration of Raymond B. West, the young genius, who is looked upon as one of the foremost photographic experts in the industry. The cast which will be seen in the production embraces players who, with one exception, have been under the Ince direction throughout their respective motion picture careers. The big role was played by Herschel Mayall, the well-known leading man of the speaking stage, who has been appearing in Ince productions for the past four years. Mayall, it is claimed, has contributed, by his performance in this feature, one of the most remarkable characterizations, if not the most remarkable, in photoplay history. His work, it is declared, will go on record as a monumental achievement.

Next to Mayall, in point of importance, is Howard Hickman, whose work also, it is predicted, will merit enthusiastic praise. The remainder of the cast is made up of J. Frank Burke, Charles K. French, Lola May, George Fisher, Ethel Ullman, Jerome Storm and J. Barney Sherry.

New Princess Theater Opens

Elegant and Modern Photoplay Palace Is Just Off Famous Broadway—Blocks Traffic With "Undine."

THE newest addition in the way of photodramatic houses has been opened in a blaze of white paint and electric lights. The Princess is truly a wonder. Not alone because of the Universal Bluebird feature, "Undine," which was the first attraction, but because of the newness of the house and its good location, was the Saturday matinee opening a success. The police had to move traffic along to keep the street open in front.

This theater is modern in every sense and is the last word in picture houses. In spite of an inverted ventilating system and an inverted lighting system and an inverted screen illumination system, the house is right side up. The newest feature is the screen lighting. By means of colored globes the canvas and the entire house is transformed gradually into the color of the scene. Night, darkness; moonlight, blue; fire and sunsets, red, and so on. If the film is not tinted, the operator tints it for the spectator. A big Wurlitzer provides the music.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

OLD Doc Stickem has been stuck again. Once more a movement under cover to have motion pictures officially classed as an inferior type of public entertainment has failed. Supreme Court Justice Cohalan has decided that an entertainment, even if comprised of moving pictures, may be high class. This decision was brought about by an effort of one of the silk-stocking fraternity of Manhattan to enjoin the presenting of moving pictures in one of his theatres, the Knickerbocker, on Broadway. He claimed the house was built and rented for high-class plays and moving pictures did not come within the meaning. It was his desire that the current management discontinue the exhibition of motion pictures on the ground that they do not rank as high class plays. The court refused to take that view, refused to grant the injunction and moving pictures continue at the house. Some people say, quoting Mother Grundy, that the owner of the theater was prompted to take the step by the discharge of a friend of his as manager of the house. This manager was identified with the house when it was running legitimate attractions and was continued as such after the moving picture people secured control. The latter eventually decided that the manager did not screen well and put another man in his place. Speaking seriously I do not think the discharge itself prompted the suit. I will concede that it may have played a part in the general action that has been inaugurated to hamper and, if possible, destroy the influences of moving pictures. Although many of them are today engaged in the production of and handling of motion pictures, all the old line, or legitimate, owners, managers and players are either openly or tacitly opposed to the future of the photo play and everything that business acumen and legal resource can invent is being framed every day to bring back the old regime. If the contentions of the Knickerbocker theater owner had been sustained by Supreme Court Justice Cohalan it would have resulted in the throwing out of moving pictures from the theater and an official adjudication that moving pictures are of such an inferior form of amusement that they hurt a first class house. This would have been an invaluable advertising gain for the old line managers. The extent to which it might have been used upon those of the better class who are sensitive with regard to their patronage of inferior entertainments is inestimable, and of course the decision would have been used as one of the most important wedges towards the rehabilitation of the old line form of entertainments. The court's decision being to the reverse, the moving pictures bear the official stamp of equality with the best to be had in the amusement field. The fact that popular prices prevail at houses does not control, the court has decided. The quality of entertainment is the chief consideration used, as justice Cohalan has decided, moving pictures may be high class and are fit to be shown in the best houses and before the best audiences.

And, thinking deeper, what a grand weapon a decision by Justice Cohalan against moving pictures would have been in the hands of the pro-official and Federal censorship advocates. An official declaration by one of the most important courts in the country that moving pictures are an inferior form of entertainment and not fit for first class houses and first class audiences would have been to Crafts, of Washington, Chase, of Brooklyn, and other stalwart leaders of the attack upon the long suffering photoplay, an instrument for the furtherance of their campaign compared with which the support of certain motion picture producers would become almost valueless.

Technically the question of censorship was not before Justice Cohalan, but the testimony, arguments and briefs were so exhaustively in keeping with a discussion of the character of moving pictures that the entire record could, with entire propriety, be submitted to the Congressional committee at Washington that has the Federal censorship bill under consideration. This record, with the decision of the justice in favor of the motion picture people should have some weight with the committee.

* * *

No Justice Cohalan has not decided that all moving pictures are first class. That is not the ground upon which he has sustained the lease of the moving picture people who were sued. He says moving pictures MAY be high class. The inference is that the owner of the theater endeavored to show that moving pictures could not be high class. A second inference is that a high class motion picture show is entitled to the same consideration as any other high class attraction that is worthy of being housed in a high class theater. Still another inference is that the court entertained the same thought the motion picture people have entertained throughout their controversy with the official censorship, which is that it is not fair to make a blanket charge against motion pictures. The clear impression left by Justice Cohalan's decision is that moving pictures may be high class and until evidence is produced to show that they are not, a lease cannot be broken, nor can the law be invoked to stop their production. The general term "moving picture" is not a stigma. Successful recourse to the law is dependent upon the character of certain pictures—individual cases. Under the anxiom relating to the benefit of a doubt being given to the accused, as foreshadowed by Justice Cohalan's decision, all moving pictures must be considered high class until they are shown to be otherwise, and until that is shown there can be no legal interference with them.

* * *

The censorship agitators do not believe in this. They first hold up the producer, renter and exhibitor, bind them hand and foot and say "We are from Washington, Missouri and every other state in the Union. Prove to us that you are what you claim to be, and it will cost you so much per reel in every place you go to do it." Hang them first and let us hear what they have to say after.

* * *

One of the most experienced and best informed men in the moving picture business said to me "The people of this country have never heard the keynote of all this censorship business. In general terms they have been told that graft is at the bottom of it, but they have not been properly informed as to the extent of this graft. The people do not know the amount of films that are produced and the number of people required to review them under the present Board of Censorship. The number of these inspectors is 250. That the services of nearly all these people are voluntary, for the public good and without pay is shown by the fact that the entire amount awarded by the manufacturers per annum is but $35,000, or $140 per annum for each person engaged in the work, less expenses for clerical hire, typewriter, stenographers, stationery and innumerable other details. If it takes 250 conscientious volunteers to do the work, how many political workers will be required? Wherever official censorship boards are established the salary of each member is fixed at from $3,000 to $5,000 per year. Say 250 political appointees do the work and take the minimum salary of $3,000. We find the motion picture people saddled with a direct annual taxation of $750,000 for salaries alone. Rentals and other office expenses are not figured in this. And all the moving picture producers must bear this burden whether their pictures be high class or not. If they get any consolation at all it rests wholly in the successful passage of their subjects.

* * *

It would seem that Justice Cohalan, in rendering his recent decision, entertains the same thought the moving picture people do when he says moving pictures MAY be high class. Not having been shown to the contrary, he did not stop their exhibition at the Knickerbocker theater. The moving picture people say "Put us under the operations of the national criminal code and if we violate its provisions in the production, exhibition, shipping, or any other way in the handling of moving pictures, prosecute us under that code; but, in the name of justice, do not fine us a million or more dollars a year and then give us a certificate of innocence."

* * *

Some creatures who are evidently more occupied in unnecessarily delving into the affairs of other people than in minding their own business, have been writing to the newspapers inquiring as to the truth of reports that certain moving picture players are getting unusually high salaries. One correspondent says, "I do not think the artists demand such exorbitant salaries; it is doubtful whether the managers would pay them." Another correspondent wants to know if the high salaried people are paying an income tax. Still another says he was almost knocked silly when told a certain actor was paid $40,000 a year. Poor things! Why should they be worried thus. I suppose that when Charlie Chaplin finally attaches his signature to a new contract they will be entirely deprived of their senses. It would be as gratifying to the public as well as to the actors if these meddlers could be made the individual recipients of a good, swift kick that would compel them to take their meals in a standing position for a few days.

"What the People Want"

By Hazen Conklin.

Little Things That Are Big When Overlooked.

I RECENTLY overheard a fragment of conversation between an exhibitor and a friend to whom he was complaining about the poor business his house was doing. I heard him say "Doggone, I try to give the people what they want, but I can't seem to get 'em hooked on!"

He was standing in the lobby of his theater and I was just coming out. It was my second visit to the place—and my last. In those two visits I had seen why he was about to "go under" in a neighborhood from which he should have drawn a capacity house under favorable circumstances.

His program was reasonably good. With each show he gave a good feature and an assortment of fairly well chosen smaller stuff. The fault didn't lay in his program. It lay in his lack of attention to subordinate things which add to or detract from the audience's enjoyment of the pictures according to whether they are well or poorly taken care of.

He was "trying to give the people what they wanted" in pictures, but he was not trying to give them what they wanted in the way of facilities for enjoying the pictures he furnished. I shall incorporate the suggestions I would have liked to make to him in those which this article will make to exhibitors in general.

When a patron enters a motion picture theater he does so to be entertained. People take their worries there to forget them for a while. People into whose own lives romance never has entered, turn to the movies to live romance in imagination. People whose lives have been drab and humdrum, seek the pictures to thrill in adventure on the screen. They sit before the screen for a hundred reasons but for one purpose—to live for two hours in the "other world" of the silent drama.

It is a wise exhibitor who realizes the importance of helping his pictures to cast their spell. The picture "fan" wants to be allowed to drift comfortably into "illusion land." Once there, he wants to stay in it until it is time for him to leave. Having been an ardent picture "fan" myself from the days when "picture-land" was first explored by the public I can tell you many of the things that conspire to keep the picture "fan" from getting just what he wants, and some of the things that work together to give it to him.

In the first place, a vast number of motion picture patrons are highly sensitive to surroundings. The moment they enter a theater certain things predispose them favorably or unfavorably. A quiet, soothing atmosphere conducive to rest and composure can be created or absolutely prevented by decorations. Better a plain and tasty tint on the walls than the efforts of some inartistic decorator to splurge gaudy and laughably crude "mural paintings." Diversions in settings for the screen should be studied as to their psychologic effect on the patron rather than the effect on the pride or the pocket-book of the exhibitor. They should lend themselves to the illusion of the pictures—not distract from it.

The problem of ventilation should carefully be studied. In winter, a suitable temperature and a change of air without perceptable draught to worry the patron or distract his attention from the screen. In summer, coolness with air kept in motion. At all seasons freedom, as far as possible, from unpleasant odor. The theater should be well aired before and after performances. Use the disinfectant "gun" where it is necessary and required, only before shows and during intermissions; never while the pictures are running. As a matter of fact the patrons don't like them. It stirs up displeasing thoughts.

Next comes the "music." Better no music at all than wretchedly played stuff that grates on the nerves of the sensitive music lovers in your house. Better no music at all than the pianoing of a careless amateur who drums away at a mechanical gait without regard for the tempo of the pictures and who plays funeral marches at wedding scenes and turkey trots at sob scenes, following his notes irrespective of the demands of the screen. Good lord, how I and others have suffered! Fortunate is the exhibitor who has a pianist with brains and a repertoire and uses both.

In passing it is not out of place to mention that the operator frequently is at fault in speeding up the film to a degree that destroys the illusion of real life and reminds patrons that it is only reel life. Sometimes, however, the exhibitor is to blame by having a program that is so long it must be "hurried through." But I would like to have this paargraph include a suggestion that every exhibitor have his slides advertising advance features not only neatly and legibly printed, but also without a total disregard of spelling. The same applies to the slide "ads." These little details if properly looked after at least help an exhibitor to win the respect of his patrons, whereas disregarding them sometimes draws their ridicule.

I have placed the chief unpleasant distraction from the pictures last, for the patrons themselves are largely responsible for it. I refer to the annoyance of people crowding into seats in the middle of a picture—or getting up to go out. Patrons who growl loudest at these interruptions themselves thoughtlessly are guilty of the same sin. I suppose this evil never can be overcome. Here and there a brave exhibitor ropes off his aisles during pictures; here and there one prints courteous requests on slides between pictures or placards the lobby, but I think if I were running a motion picture theater I'd do this: I'd keep all but a few rear seats inviolate during pictures. Those who came in during pictures would be invited to take the rear seats until the picture was finished, or, if it were a long feature, at least till the reel was run, and THEN move forward to a better seat. But as to those who insisted upon getting up to go out, darned if I know what'd I'd do. I've done it myself!

London Trade Topics

AN important transaction has just been completed in the offices of the Trans-Atlantic Film Co., whereby the whole of the Bluebird features have been sold outright to the Gaumont Company's film hire service. The next serial to eminate from Universal House will be "The Purple Iris," a six-instalment film feulliton of Oreintal appeal, featuring the Princess Tousson and Ed. Sloman.

* * *

Another temporary loss to the trade and to the Vitagraph Co. in particular, has been occasioned by the departure of Mr. J. Lyons, Mr. Smith's assistant manager, who has gone into training with an artillery corps.

* * *

Mr. Stanley Bishop of the Globe Film Co., and agent here for Balboa products, has returned from a visit to the States with, he says, a firmer declaration than ever to support the open market system of renting.

* * *

The first annual dinner of Thanhouser Films, Ltd., was held the other evening under the presidency of T. F. Brockliss of the Western Import Co., the head of the firm with which Paul Kimberley was formerly associated. The surprise of the evening was a presentation to Mr. Kimberley of a silver cigarette box.

* * *

The demands of war upon the services of the young single men of the country is becoming more markedly felt in the trade in London. Particularly is this so in regard to film salesman. The services of a good traveller look like standing at a premium now that the next eight groups have been called up.

* * *

The first Equitable picture, "Should a Wife Forgive?" was recently unspooled and appears from the booking list to have been enthusiastically received by reviewers. This is all the more testimony to the dramatic power of the picture, considering the present surfeit of productions based upon different sexual problems. The first three of these "Equitables" are being operated by the Sun Exclusives Co., of Birmingham.

* * *

The Booker Co., has just completed at its London studios a film version of Sir H. Rider Haggard's famous story, "She," featuring Mlle. Deysia, until recently appearing in a successful revue at the Ambassadors.

J. B. SUTCLIFFE.

UNIVERSAL SIGNS STANLEY WALPOLE.

Stanley Walpole, of Eclair fame, has been engaged for the Universal Heights studio, where Walpole will be leading man for Edith Roberts, "youngest leading woman in the movies." His first work in this capacity will be found in "An Unconventional Girl," a two-reel drama.

While this is Mr. Walpole's first Universal engagement, he is by no means new to Universal fans. That is because he appeared in the Eclair pictures some years ago while they were released on the Universal program. During his Eclair connection he played every conceivable kind of leading part and became a staunch favorite at Universal theatres. Before the pictures "got him," Walpole spent eight years on the legitimate stage, five years of which were under the management of J. C. Williamson of Australia, from which far off land Walpole hails. In fact, Walpole has just returned from Melbourne, where he played eight months in repertoire for Mr. Williamson after finishing his Eclair picture engagement.

Among the Picture Theaters

News and Views of Photoplay Houses Everywhere

LINWOOD THEATER, KANSAS CITY, MO.

C. Lloyd Hinshaw Owns $30,000 Photoplay House—Size of Structure, 60 by 120 Feet—Seats 1,150—R. I. Davis Manages Building.

ONE of the finest theaters in the west was built by C. Lloyd Hinshaw at 3034 Prospect avenue, Kansas City, Mo. He is operating it with good pictures, and is "doing the business." This is another instance of a business man seeing an opportunity, getting expert advice, and taking advantage of both.

Mr. Hinshaw and Elroy R. Parker were associated for many years in the transfer business in Kansas City. They leased Linwood Gardens, an open-air theater, and ran it two summers. Last summer the Gardens were closed half the time, because of rains and cold weather. So the partners decided to get a theater that would be habitable every evening of the year. They made arrangements for the erection

Linwood Theater, Kansas City, Mo.

of a $30,000 moving picture theater on a tract within two blocks of the Gardens; and the theater is now operating. Mr. Hinshaw has bought the interest of Mr. Parker in the enterprise, and is now devoting most of his time to the moving picture enterprise. R. I. Davis, who assisted materially in the planning of the building and the establishment of a policy, is the manager of the house.

The building is 60 by 120 feet, with 1,150 seats from which the screen can be seen. The structure is brick, built very substantially, with stucco front, and cement pilaster. It faces east. There are large stained glass windows in the front of the building, and many smaller ones on each side, through which light percolates. There is provision for a balcony, that may be finished later, and used as a parlor, and for special parties. The stage is large enough for vaudeville acts, though only moving pictures are used on the program. An extra large Gold Fibre screen was installed, and two Simplex projecting machines are used.

The interior of the house is particularly well planned and attractive. The high ceiling—20 feet—provides not only an abundance of air in the room, but an atmosphere and feeling of spaciousness. The decorative effect of the stained glass windows is enhanced by two large paintings on canvas made to order for the purpose and placed one on each side of the screen. Another large painting is being made to be hung on the side wall. The ceiling is finished with gold high lights and gold effect throughout. The bowls for the indirect lighting during the showing of pictures are gold and green; there are two longitudinal rows of the bowls. On each side of the rows of bowls are lines of blue globes; the side lights are green. The color scheme is further carried out with green shades drawn across the front and side stained glass windows during matinees.

There are boxes of artificial flowers on brackets over each side light, and large boxes over each of the exit doors at the rear, beside the screen. The latter offer a pleasing feature, the fronds waving in the breezes. A green velvet carpet covers the floor back of the rear row of seats, where a generous space is provided.

The lobby is tiled, the box office painted white. There are two large paintings in the lobby, which, with the entrance doors to the auditorium and the plateglass outer doors, make up the wall space. The box office is centrally located transversely, and entrance to the auditorium is through doors north of it. Doors south are opened for facilitating emptying the house. The lobby is carefully protected against intrusion of inharmonious elements. There are frames for posters and photographs, and only material of art and taste is used. In front of the theater the only advertising is in frames built for the purpose, to hold three-sheet and one-sheet posters, two of each.

The front is outlined in small globes, as is the canopy over the main entrance door. Initials "L" and "T," one on each side, flash. A large electric sign at the apex bears the words "Linwood Theater," the word "Theater" flashing. At each end of this sign is a torch which flashes also. The sign is visible for more than a mile northward, and nearly as far to the south, the theater being situated near the top of the Thirty-first street ridge.

The present orchestra consists of very good musicians, Mr. Kline, the leader, having formerly been at the Empress, and Mr. Scott, pianist, and Mr. Hinkle, cellist, being accom-

Interior of the Linwood Theater, Kansas City, Mo.

plished on their instruments. A disadvantage which is to be overcome is in the acoustic properties, the high ceiling and long room producing an echo. One plan suggested is the stringing of piano wires transversely, and this may be tried. The service taken is now the first suburban run on Bluebird, Metro, V-L-S-E, Kleine-Edison, and Equitable. Five to seven reels are given. The charge is invariably 10 cents for adults, 5 cents for children 3 to 12 years old—never more, never less.

Heating is by air forced over steam coils by fans, the air entering through the registers in the floor and escaping through vents in the ceiling. Fifteen thousand cubic feet of air are changed a minute. It is believed that the ventilating system will effectually cool the house in the summer. The air is always taken from outside the building.

Henry Berger's slides of the Columbia River, which have been photographed in natural colors, have been sent east by the Portland Chamber of Commerce, and were exhibited at the Brooklyn Institute of Arts and Sciences on Friday, Feb. 18, at Columbia University, New York City, on Tuesday, Feb. 22, and on Wednesday, Feb. 23, at the Hotel Majestic, New York City.

EDISON THEATER, SAN FRANCISCO, CAL.

Success Attained in Operating This Picture House Demonstrates What May Be Achieved With Theaters Having Small Capacity.

THE Edison theater at San Francisco, Cal., is one of the most interesting of the moving picture houses in the downtown district of that city, and its success is an apt illustration of what may be accomplished with a theater of small capacity when the business is given careful attention. Its patronage is always steady and in the course of a day it caters to the amusement of more persons than do many houses of considerably larger capacity, owing to its location and to the policy adopted by the management.

This house has been in operation for the past seven years and is therefore one of the oldest in the downtown district which was destroyed by fire less than ten years ago. It is located in a big business block of fireproof construction and unlike a number of theaters constructed about that time, is not merely a store changed into a moving picture house, having been planned for the location and with such splendid foresight that practically no changes have been made in it since that time, and it is still regarded as being one of the leading houses of its size. Within the past year the front and lobby of the theater have been remodeled and redecorated, but the arrangement of the house remains as before.

The Edison theater is located on Powell street, near Market, and is just around the corner from everything. It is on the edge of the shopping district, only a few steps from the leading thoroughfare of the city, two blocks from Newspaper Corner, near the hotel district, directly across the street from the Flood Building with its two thousand workers and but a short distance from some of the leading film exchanges. It is conducted by the Edison Moving Picture Company, Inc., of which H. J. Gosliner is president and active manager.

Edison Theater, San Francisco, Cal.

When the theater was first opened, the admission price was five cents, the prevailing figure for moving picture entertainments, but with the production of longer pictures, better films and a corresponding increase in rentals Mr. Gosliner decided to break away from the nickelodeon idea and was one of the first in this city to feature moving pictures at ten cents. This move occasioned considerable comment at the time, but has been followed since by other exhibitors, until there are but very few of the lower priced houses to be found here. This house was also one of the very first to show a multiple-reel subject.

The Edison theater has a seating capacity of 400 and is well furnished with exits, several of which lead to a rear street, making it possible to empty the house on short notice. It is warmed by steam heat, and an elaborate ventilating system brings pure air from the outside, making the house very comfortable. The operating room is larger than is usually the rule and is furnished with two Power's No. 6A, as well as the latest in other equipment. Adjoining this is a large loft which is used as a sign painting and storage room. The lobby of this house was recently widened. A feature of the decorations here are pictures of leading film stars attractively framed, the use of posters being limited.

Mr. Gosliner, manager of this popular theater, has taken a keen interest in matters pertaining to the betterment of the film business, having worked hard to make the Exhibitors' League a success. He is also a member of the Screen Club of San Francisco, and for a time acted as its secretary.

GEM THEATER, HOBART, IND.

Coons Gives a Town of 2,500 Population a Creditable Motion Picture House—Admission Prices, 5 and 10 Cents—Making Good Profit.

IN the fall of 1914 H. T. Coons came to Hobart, Ind., and bought the Colonial theater. In the words of Mr. Coons it was "about the worst place you could imagine." It was a converted store, and in order to get into the auditorium six or seven steps had to be mounted. The entrance was exceedingly narrow, and the exterior appearance was most uninviting. Lack of space prevents us from publishing a photo of the structure at the time of its purchase by Mr. Coons, but from this brief description it can be realized that the theater was nothing but a "hole in the wall."

As soon as Mr. Coons had the property in his possession he immediately began preparations to make it look like a motion picture theater and the accompanying illustration of the house as it stands today is the result of his energy. The name of the theater is now the Gem, and it has a seating capacity of 382 seats. Hobart has a population of 2,500. From the view of the exterior it can be seen that the entrance is wide. It is finished in artistic terra cotta, and on each side of the box office, which is situated in the middle of the lobby, is a wide double door entrance which leads into the interior. A brass rail is placed in front of the box office so as to avoid unnecessary crowding.

Gem Theater, Hobart, Ind.

A two side electric sign containing the name of the theater is suspended over the entrance. All advertising matter, photographic views of players and scenes from current and coming attractions, posters, etc., are placed in frames in a position where they will not obstruct entrance and on prominent parts of the lobby walls.

The interior is illuminated with the indirect lighting system. Along the walls at regular intervals potted plants have been placed on artistic triangular wooden brackets. These brackets are hollow and illuminated, and help immensely in the decoration of the auditorium. The general color scheme is red and gold and the house is plentifully supplied with exits. The operating booth is 8 by 12 feet in size, and is constructed of concrete and six-inch hollow tile. Two motor-driven Simplex machines of the latest model are used. The element of projection is in charge of V. R. Boyd, a competent operator. The size of the screen is 12 by 14 feet, and it is placed behind the drop curtain. There is a foyer 8 by 20 feet. For purposes of convenience a speaking tube runs from the operating room to the box office, which is directly underneath it. There is a telephone for the use of patrons in the box office. The air in the auditorium is changed every couple of minutes. The admission prices are 5 cents for children and 10 cents for adults.

Mr. Coons started in the show business in Bass Lake, Ind., in a very small way in the summer of 1914, but has made a very careful survey of the business and of the likes of his patrons, and the result is that he has a profitable amusement institution in the Gem theater.

BRITISH NOTES

TO Universal House, Oxford street, London, Eng., the European home of Universal films, belongs the unique distinction of being "hung" in the Royal Academy. The design so honored is the work of the architect, Mr. Delissa Joseph, a reproduction of which is here shown.

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Universal House, Oxford Street, London.

As mentioned in these notes last year, there are indications that the motion picture exhibitors in the United Kingdom will early be called upon to contribute directly to the country's exchequer. The Chancellor's new budget as it is now being drafted provides for an imposition upon kinema theaters, but what form it will take, whether a tax upon admission tickets, an increased license duty, or a special income tax, can as yet remain only a matter for conjecture. Theaters and music halls are to be included in the provision. Any new demand upon exhibitors in this direction would not be opposed, for after all it is the public who would have it to meet in the form of increased admission charges. On the contrary, several managers of city halls opine that under a new tax the exhibitor would further score at the expense of the theatrical showman, as in all probability the latter would be compelled to advance his prices in proportion to present charges. One or two London newspapers assert that the Chaplin vogue has influenced our legislators in framing the provision.

* * *

The agreement entered into last autumn between manufacturers and private renters with a view to preserving the "open-market" and amongst other things of limiting the life of shorter films to nine months is, I hear, on the verge of collapse. The arrangement—to which the principal American agents were signatories—was adopted in October for a trial period of three months, but the experiences of the renters during this period are not exactly conducive to a renewal of the agreement. The principal point with the exhibitors, and which threatens the open-market renter, is the absurd price-cutting between different renters in regard to exclusives. Open-market films are regulated fairly consistently according to order of running by the exhibitor and seldom sink below a fixed scale until they have withstood sixteen or seventeen weeks of exhibition. Exclusive films, on the other hand, are sold not per foot, but per feature, and the usual instruction to a salesman starting out on the road is "get as much as you can, but get something." I know of one case where one of the most important exchanges in the country rented for first run in a town of 30,000 inhabitants a fine four-reel feature for the munificent sum of one pound; equivalent to the price of the best junk, at five shillings a thousand. This is, I think and hope, an isolated instance, but it serves to typify the extreme prices some will accept before missing a booking. What wonder is there then that an exhibitor should start bargaining for two or three exclusives for his program instead of a mixed program of shorter subjects?

* * *

A property owner in Manchester has adopted a novel idea of collecting his rents. He is the proprietor of a "dime show" in the town and to each of his tenants who pay their house rent promptly on Monday morning he presents a free ticket for the same day's matinee show. "As my property is a good way out of town it saves me sending a collector, and as the tickets are for the afternoon show the place is not crowded, I save something, you see."

* * *

Dublin wants a film censor of its own. The Vigilance Committee of the Irish capital, supported by a number of clergymen, is seeking power to appoint an Irish Censor of Kinema Films.

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Messrs. T. S. Lucas and A. D. Thomas, representatives of a go-ahead film exchange in Wales, and T. Cotton, of Manchester, sailed for New York last Wednesday in connection with negotiations for representing the interests of certain American manufacturers in England.

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The Russian Chamber of Commerce in London draws attention to the enormous scope in that country for the motion picture. The artisan and peasant classes of Russia, it is stated, number over a hundred millions and, unless they can be induced to move forward of their own free will, any progressive measures inaugurated by the Government must seem to them oppressive and will be only productive of reaction. The problem, therefore, is to widen their outlook and, by appealing to their self-interest to raise the standard of living. To this end the press of the country is of little or no use, since the great bulk of the people are wholly illiterate. Consequently, the only instrument at hand which can appeal to all is the cinematograph. There are already in Russia many picture theaters, but not enough. They must be multiplied until every large village has one. Suitable films must be made which will amuse and at the same time enlighten the peasant and working man. The kind of film required is not that described as instructive in this country, but picture plays that will interest him and show him conditions of life under a slightly higher standard of comfort than his own. In the case of films designed to appeal to the illiterate the printed explanations might be replaced by a gramophone, or an attendant could read them aloud. In conclusion, it is pointed out that picture theaters in Russia, although well patronized, are not provided with the best class of films.

J. B. SUTCLIFFE.

UNIVERSAL SEEKS GOOD SCRIPTS.

The Universal Film Manufacturing Company is in urgent need of one and two reel comedies and dramas for its eastern companies, especially material which can be used to feature such players as Mary Fuller, Violet Mersereau, Ben Wilson, Matt Moore, Jane Gail, Harry Benham, Billy Garwood, Dorothy Phillips, King Baggot, Florence Lawrence, Ethel Grandin, Hobart Henley and Edith Roberts. The script desired should call for short casts and very few sets and with a plot or story so arranged as to be well produced inexpensively, in modern American environements. The comedies should be spontaneously humorous and should not call for slap-stick.

Only scripts from established writers are desired and the company is in a position to pay from $25 to $100 a reel for acceptable material. Writers should bear in mind that these scripts are only for the requirements for the eastern studio, and should be sent to the Scenario Editor, 1600 Broadway, New York City, with stamped and self-addressed envelope for return of manuscript or reply. The needs of the western studios will be made known shortly.

BLUEBIRD RELEASES FOR MARCH.

Four subjects, widely diversified, have been arranged for March distribution by Bluebird Photoplays. "Rupert of Hentzau," based on Anthony Hope's widely popular play and novel of the same title, introduces Jane Gail as a Bluebird star March 6; Mary Fuller appears March 12 in "The Strength of the Weak," a photoplay based on the drama which first brought Florence Roberts into fame; Hobart Bosworth will appear in "The Yaqui," a melodrama of Mexican border warfare, March 19, and Marie Walcamp, another girl just coming to stardom by the Bluebird route, will play "The Flirt" in the feature made from Booth Tarkington's serial of the same title.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

"'TIS WELL TO BE AMUSED

But When Amusement Doth Education Bring, 'Tis Better."—(Shakespeare).

ANYONE reading the record of the "Hearings" before the Committee on Education of the House of Representatives of the sixty-fourth Congress with reference to the proposed "Federal Picture Commission," having for its object the Federal censorship of moving pictures, cannot fail to have been impressed in the first place with the fact that the majority of the speakers on both sides fully endorsed the above quoted Shakespearean motto. The highest possible tribute was always paid to the value of the moving picture along these lines, those desiring censorship pleading the cause of education as one of their reasons for so doing.

It was very noticeable, however, that no plea was made whereby the cause of the educational picture would be enhanced by censorship, neither was it pointed out to what extent the educational picture had hitherto helped to bring about by education, that very result now sought to be obtained by censorship. It is an old family truism that children brought up in a home of "Don'ts" become the most rebellious, wayward, and perhaps ultimately criminal; "Train up a child—in the way he should go" never has lost, and never will lose its power. Training is direction and regulation, never censorious, therefore training always shows itself in the after life of the one who knows "the way he should go" and he goes that way. Another noticeable fact was that the champions of censorship while presenting a very weak front leaned for their support upon the weakest and most undesirable moving picture productions, holding them up as representing the world of moving pictures in a way that was postitively libellous. There seemed little doubt that if the censors had their way, Shakespeare's idea of the relationship of education to amusement would be divorced. We must have education and we must have amusement. When these can run concurrently "'tis better," but if perchance we cannot always have the education, that by no means intends that we must not have the amusement. It is therefore not the part of either wisdom or justice to reflect upon that amusement which does not always carry a proportion of education with it, if it can really be said that pure amusement does not carry with it something of profit to those who look for it. Again there is a sense in which the search after this profit is consciously or unconsciously imparted to everyone. This latter fact was admitted at these committee hearings by the advocates of federal censorship when they allowed that the moving pictures had wrought great havoc with the saloon, cheap theatres, and other demoralizing forms of life. If then "they have done these things in the green state, what shall they do in the mature state?"

As however, after the educational picture, the writer is most concerned in that which interests especially the young people, it is of interest to remember how that from time to time we have traced the value of the present method of censoring pictures as being equal to the occasion when properly applied, we question the authority of those who protested that they represented "millions of young people." It was a most arrogantly assumed authority and without great foundation. The natural demand of the young people is for healthy pictures. They prefer the clean and intelligent, it is wrong to treat them as if they must be subject to a fixed code which may rob them of much which rightfully belongs to them in the exercise of those faculties, the use of which is for their best advantage. The best guide to the future is the past. The best light is the light of experience. It has been a joy to students of the rise and progress of the moving picture to mark its growth in power, intelligence and purity. It has had its enemies perhaps as much within as without, it has fought that without and purged that within. Its present advanced state is its own. There is no need for the outsider to come and claim to either lead or teach.

PSYCHOLOGY.

Psychology, as especially applied to vocational problems, is about to make its appearance in educational kinematography under the direction of Professor Hugo Munsterberg, the Harvard psychologist, who, it is stated, has allied himself with a leading company for a screen serial in periodical instalments.

Under the title of "Are You Fitted for Your Job?" the professor will study and present the ideas and problems of vocational fitness. The treatment will be practical with a vein of humor, bringing out in a non-technical way that which all laymen will be able to understand. By means of these pictures, Professor Munsterberg will try to show how some men are unfitted for the jobs they hold. This negative side of the subject ought to be very helpful, as, while the problem of vocational suggestion in a positive manner has long been presented, the idea of helping those who are misfits and do not know it, will have its advantages. The humbler callings in life are to form an especial sort of study, the broad ideas of vocationalism will be mostly applied, and it is suggested that by so presenting the subjects with a "punch" in them they will command that attention which has been denied them in theory.

AN EXPERIENCE.

"To make churchgoers of the thousands who never go to church or rarely see the inside of a church, more than once a year, is the object of my using moving pictures in my church." These are the words of a Long Island clergyman in justification for his Sunday evening moving picture service. "Not only that," said the reverend gentleman, "but I consider it one of the ways to solve the Sunday question for my people. Not that this solution will always apply, but that in my case it is to me the best course." In further evidence of the circumstances which brought him to this decision, this clergman relates how he spent a Sunday evening in New York city for the purpose of learning the true advantage of the use of the pictures as an auxiliary to the Sunday evening service. He says: "I attended the services in two of the most prominent churches (naming them), in one where there were Biblical subjects being shown on the screen there were about 2,000 people present, in the other church, where a renowned preacher occupied the pulpit, there were not more than 150 people in the pews. This fact spoke volumes for me, causing me to decide what to do in my home church." There is both example and precept in this minister's doings. There is no room for advice or criticism, the procedure is exemplary and bespeaks good results. Many readers of these lines will do good if they will pass them on. Doubtless, this minister's experience is that of many others, but the large majority of ministers might be glad of this knowledge, particulars of which, with names and places can be given if necessary. Pass it on.

IN A KANSAS CHURCH.

In Kansas it is well known that the use of the moving picture for educating amusement is spreading rapidly, churches and schools are almost competing with each other for the honors of first place; the record of their progress is a weekly one. In the First Baptist Church of Topeka the Baraca class of young men, led by a local attorney, is installing a moving picture outfit for instructive and entertaining purposes, preference being given to those containing advice upon vocational subjects. The films already engaged include china-making, from clay to the finished article, and linen from the planting of the flax. Pictures on civic betterment, geography, scenic; fish, bird and animal life. Others are "Time from the Stars," "Watch-Making," "Do It Electrically," "The Ties that Bind—Railroad Construction," "The Gathering of News," "The Nerves of Commerce—Telephone and Telegraph," and "Pelt to Welt—Shoes." The pastor of the church in which these exhibitions will be given goes on record as saying that it is generally conceded that the motion picture is the greatest invention for the promotion of knowledge since the discovery of printing, quoting a report from the United States Department of Education, which says: "Within the next ten years the moving picture will be the indispensable adjunct of every teacher and lecturer."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Street Car Advertising.

SEVERAL months ago we reproduced a photograph of the signs used by R. B. Wilby on the dashboards of the trolley cars, following a previous mention of the same device by a brother exhibitor in Florida. At that time Victor B. Johnson, who has served as publicity man for several film companies, wrote promising an article on inside car advertising. After he cured himself of writer's cramp again he got busy. Mr. Johnson is interested in car advertising stunts now, and naturally he speaks from that side, but he is too good a pressman to distort facts, and his article is interesting as showing the points of excellence. Of course car advertising is for the larger and the smaller houses, rather than the intermediate ones. That is to say, it pays only the central, the large "downtown" houses in the cities, and serves well in the smaller towns where there is suburban trolley service. Of course the use of cards in cars serving the territory of a residential theater will also have due effect on the homegoer who may be too tired to feel like coming back downtown after the evening meal, but who would like to relax. Mr. Johnson writes:

WHAT ABOUT STREET CARS AS AN ADVERTISING MEDIUM?
By Victor B. Johnson.

I very frankly confess that in working out the answer to this question, I am touching upon a subject that cannot interest *every* reader of this department; but it is a subject that I have gone into rather thoroughly in studying the various mediums to be considered when placing the advertising of wide-awake exhibitors. And because I have made a study of street cars and their relative importance to the other avenues of publicity now open to the picture theater owner, I believe that what I have to say will be of *some* interest to *everybody*.

It is safe to assume that every reader of this department of THE MOVING PICTURE WORLD is using some form of advertising to call attention to his playhouse and its program. Newspapers, because issued daily, have proved a wonderful help to exhibitors; form letters properly conceived and executed are always valuable; judicious billboard advertising is quite a help; but all these mediums are much more expensive than street car advertising however you figure it. This statement, if it is true (and the figures do not lie) answers one part of the question—"What About Street Cars as an Advertising Medium?"

Circulation is the next big item to be considered when buying advertising. Here again street car advertising takes a big lead over its competitors in presenting the news of current and forthcoming productions to the largest number of people day in and night out. Except in the smaller towns, the motion picture fans go to their favorite theaters on the street cars and return the same way. Not only that but a vast proportion of the city's population goes down town on the street cars every day and home again every day on business or shopping trips in addition to their nightly trips for amusement.

United States census figures show that in most cities more nickels are paid to the street car company for fares than there are people in the city, largely perhaps because so many people take three or four trips a day on the cars. Not only that but 78 per cent. of the people in our cities takes the same given route day after day, every day in the year, so that a street car card prominently displayed just above their heads is certain to attract their attention several times a week.

This brings us to a consideration of the attractiveness of street car advertising.

It is hardly fair to compare street car advertising, in full colors, with the ordinary black and white newspaper copy—that is, hardly fair to the newspapers. The color combinations made possible by the use of printing or lithographic processes in reproducing car cards are almost unlimited.

It is regrettable that the cards reproduced herewith cannot begin to do justice to the originals—11 by 21 inches in size and printed in four colors. Imagine, if you can, one of these cards in brilliant colors in each street car of your city, silently but forcefully getting over the message of your theater, day after day and night after night, to the very people that you want to convert into regular patrons.

These sample cards were designed by the street car advertising people themselves for the assistance of their advertisers. They do not give the use of these plates to more than one advertiser in a district, so that in signing a contract the theater obtains the exclusive use of these special designs.

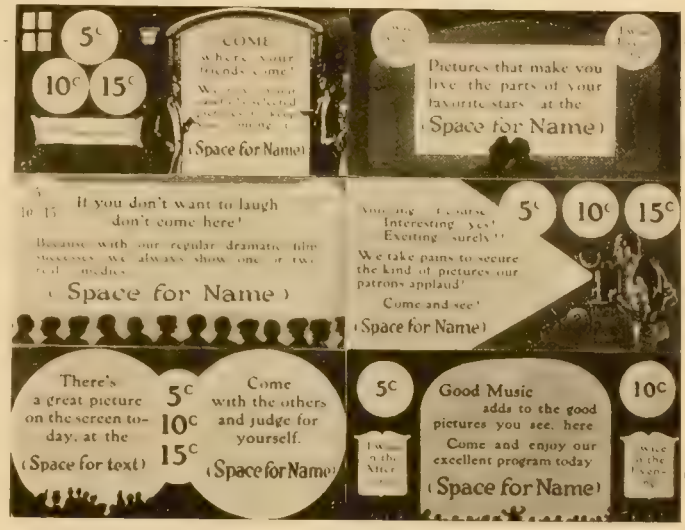
A study of the people on the street cars and a study of people in your audience will convince you that they are one and the same. In other words, the picture shows are the democratic amusement of the United States and street cars are the democratic carriers of the United States.

The very people that would most enjoy your house if they know about it are the very people who are riding on the cars every day of their lives. You have a good opportunity to get them acquainted with you without any waste of circulation—you don't have to buy a little advertising here and a little there—it is all concentrated in one form—Street Car Advertising.

The cards to which Mr. Johnson refers are reproductions of designs by the Street Railways Advertising Company. They form a very interesting study. They would have a greater weight if they specified details of the current or general program of the advertiser.

Studying Display.

The main point in car advertising is to out talk the rest of the advertisers, not in words, but in design. You cannot tell much in the space given (11x21) and be read from all points of the car. If you use too much type none of it will be read. Probably you have seen car cards in which nothing can be distinguished unless you sit directly opposite and have unusually good eyesight. For this reason it is better to say a few things well than to try to tell all about your house. You cannot expect to attract with type. You must gain attention to the type with design, and most of these cards show a maximum of space with a design strong enough to get attention. All but one suggest the theater in their designs; the figure of the operator hardly suggesting a picture machine and we hope that Brother Richardson does not chance to see



it. The best design is that showing a row of heads below the type space. It stands out well and yet takes up little room. The design showing the two heads may be better, though; even if some space is lost, because the color is deeper and will separate the theater from the cigarettes and castor oil substitutes. The card showing the bandmaster and orchestra in front of the screen is also good, but the machine design does not give a good space for the type display. A straight type card or one with a simple colored border will not stand out. Some design is necessary and will more than pay its own cost, but avoid a finely drawn design. Select one that has boldness and force rather than one so nicely executed that at a distance the effect of the detail work is almost wholly lost. And then, in the type space, do not merely tell that you have a nice theater. Tell what you have to offer.

There Are New Ideas.

There are new ideas. Walter L. Murphy, of the Star, Two Harbors, Minn., got hold of one the other day. He had "Dope" booked and he had printed up some slips 2½ by 3 inches. At the top was a twelve point gothic "Dope." Well below (about ⅝ of an inch) he continued with an announcement of the feature. These were folded in three lengthwise, type face out and then rolled up so that only the word "dope" was to be seen. These little rolls were slipped into capsules about an inch long, and the top replaced, the word showing through the gelatin. Mr. Murphy's letter runs:

> Am sending you samples of advertising on "The Spirit of the Poppy." The single capsules are for handing out at the theater door and read, "Coming Monday," or some such expression, and the others were fastened to colored cardboards with number 6 size rubber bands for house to house distribution and read, "Tonight," in place of coming. The reason I fastened them to cardboard was to make them more noticeable after throwing them into the houses.
>
> These were made for a dope picture but they can be used for any feature on earth by making them read, "Dope," on or about such and such feature, and then list your program or whatever you have to offer.

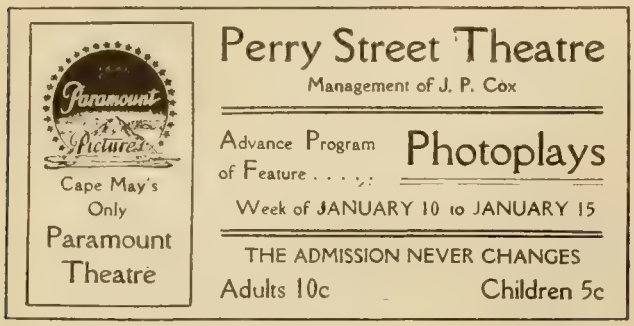
The cardboard is an inch and a half by four and is a vivid red. It might be possible to get a punch that is just the diameter of the

capsule and merely force the container into the hole. You might get a capsule to fit a punch the printer has or obtain a drive punch at the hardware store. It is a "just once" stunt, but for once it is a pulling idea unless your house happens to be in the malaria belt where prospective patrons are liable to swallow your advertisement instead of their quinine with no good result to you or them.

And will Mr. Murphy please accept our thanks for the care with which he packed the samples. They came through in perfect shape.

Tasty.

The Perry Street theater, Cape May, N. J., is using a very tasty little card program, vest pocket size, sending out in a different color each week, but using a blue envelope with a printed card evidently made up just for this purpose. Mr. Cox has two styles of card, one using a drawn design for the name of the house but the other, and plainer figure, is the only one on a color that will reproduce nicely. This card is about 3⅛ by 2¼ inches, a nice proportion, and it is so well put together that it is reproduced here as a guidance to others who may wish to try it on their own printer. The vest pocket size is


Paramount Pictures
Cape May's Only Paramount Theatre
Perry Street Theatre
Management of J. P. Cox
Advance Program of Feature . . . . .
Photoplays
Week of JANUARY 10 to JANUARY 15
THE ADMISSION NEVER CHANGES
Adults 10c
Children 5c

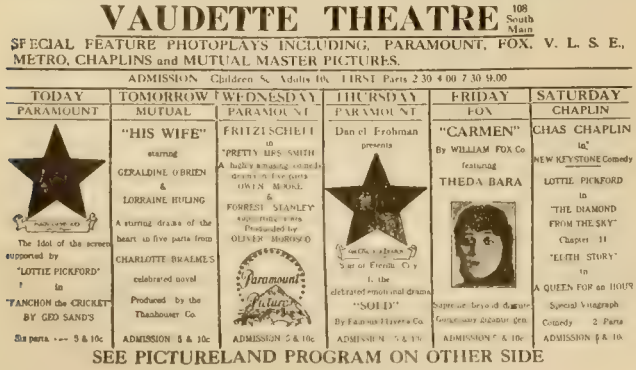
generally conceded to be the best if you have a reasonably steady clientele and if you use a card of about that size and good stock it will work hard for you. But follow Mr. Cox and do the small things well. He sends in five different colors and not one is dull and dingy. They are all bright and warm. This is a point where so many exhibitors fall. They think that colored stock is colored stock. It all looks alike, and yet some shades are so gloomy that you mentally shudder as you look. These are different. The back carries a whole week of dated days with a line or two for each attraction and employing the same type faces as the front to preserve harmony. It is a treat to now and then get something that is so thoroughly well done from every angle.

Just in Time.

C. R. Blubaugh, of the Pictureland and Vaudette, Fort Scott, Kansas, comes in just in time to save himself from being advertised as playing hookey. Blubaugh writes:

> It has been some time since I have sent anything to your department and you may think I know not the value of the Advertising for Exhibitors Department, but believe me I do make good use of its columns, and thank the World for its good work for the cause.
>
> I am inclosing some advertising that I have used. Please criticise and point out the faults. I know the dodger is not perfect, but with some of the printers in the business it is impossible to get correct printing, especially in the small towns.

Mr. Blubaugh wins when he says that the printer curled up. Few small job offices stock display faces in the 8 and 10 point and when they do the boss seems to use them for a chair cushion so the compositor cannot get them all worn out. Mr. Blubaugh planned a hard working sheet and it still is a hard worker but a better display would have made it even more effective. The sheet is 11 by 8¾, common


VAUDETTE THEATRE 108 South Main

SPECIAL FEATURE PHOTOPLAYS INCLUDING, PARAMOUNT, FOX, V. L. S. E., METRO, CHAPLINS and MUTUAL MASTER PICTURES.

ADMISSION Children 5c Adults 10c FIRST Parts 2 30 4 00 7 30 9.00

TODAY	TOMORROW	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
PARAMOUNT	MUTUAL	PARAMOUNT	PARAMOUNT	FOX	CHAPLIN
The Idol of the screen supported by "LOTTIE PICKFORD" in "FANCHON the CRICKET" BY GEO SAND'S Six parts 5 & 10c	"HIS WIFE" starring GERALDINE O'BRIEN & LORRAINE HULING A stirring drama of the heart in five parts from CHARLOTTE BRAEME'S celebrated novel Produced by the Thanhouser Co. ADMISSION 5 & 10c	FRITZI SCHEFF in "PRETTY MRS. SMITH" A bubbly sparkling comedy drama in five parts OWEN MOORE & FORREST STANLEY Produced by OLIVER MOROSCO ADMISSION 5 & 10c	Daniel Frohman presents Mrs. Gilbert Jessop Star of Fiemh Co in the celebrated emotional drama "SOLD" By Famous Players Co. ADMISSION 5 & 10c	"CARMEN" By WILLIAM FOX Co featuring THEDA BARA Supreme tragedy of dramatic Spanish passion ADMISSION 5 & 10c	CHAS CHAPLIN in NEW KEYSTONE Comedy LOTTIE PICKFORD in "THE DIAMOND FROM THE SKY" Chapter 11 "ELEVTH STORY" in A QUEEN FOR an HOUR Special Vitagraph Comedy 2 Parts ADMISSION 5 & 10c

SEE PICTURELAND PROGRAM ON OTHER SIDE

news stock, printed on one side for the Vaudette and on the other for the sister house. A lighter rule would have helped some and even on a throwaway there should be dated days and here there is not even one covering date. On a job of this sort few cuts will come out well and it is better to use trade mark line cuts than half tone portraits. If we were laying out such a piece of paper we think that we would make it three days across two days up and down, getting a chance for a better display of title lines.

Mr. Blubaugh gets along better with his newspaper advertising, for here he gets them to work in with him, and he sends in a particularly well planned advertisement for Carmen. At the top is the house name, then a "Today" and a big black "Carmen" and below the player's name admission prices and "First parts 7:30 to 9:00." All that need be said is right there in a compact arrangement yet with a good display. Below this he runs a cut of Miss Bara to cover the two column space, and some twelve point text. A cut-off rule breaks to the next day's bill and another cuts off the following attraction. It is all in orderly arrangement, though it is not a good plan to carry the cut-off rules clear across the space unless the entire advertisement is held together with a heavy border, which is not the case here.

But one kick we have and that is his reference to the lady as "Hades' Hand Maiden." If you want to fall into line with the rather questionable Fox policy of calling Miss Bara names, for the love of Mike call her "Hell's Handmaiden" and be done with it. Do not chase either the devil or his place of abode around a stump. If she is hell's handmaiden say so; don't admit that you are doing something you should not by saying Hades. Hang for a sheep and not for a suckling lamb. This goes for a lot more than Mr. Blubaugh.

Considerable Ballyhoo.

Rex W. Midgley, of the Franklin, Oakland, Cal., is going it pretty strong when he borrows an entire U. S. Naval Training Station for a ballyhoo. Mr. Midgley wrote that he was sending a set of photographs that were self-explanatory. He did. They were not amateur postcards but ten by twelve glossy prints made especially for reproduction. There is a training station in the bay and the boys, to the number of about 500, were invited to attend a performance of "A Submarine Pirate." They came down in two government tugs and marched through the business section to the theater; the Mayor and a committee of prominent citizens making them welcome. Just look at this line, and think

how nice it would be to have a bunch like that to march down your own home streets and into your own theater, advertising a naval attraction. A motion picture was made of the parade and shown the following days of the engagement, then being sent to the Training Station on Goat Island where the apprentices have their own picture theater. The cut below shows the house with the boys wheeling into the theater. It

was clever work in every way. It gave the boys a pleasant outing. It advertised the house and it established the connection of the house with the leading local lights, for one photograph shows Mr. Midgley with the Commandant, Lt. Commandant, the Mayor, Postmaster and other local notables. It is regular press work.

Off the Beaten Track.

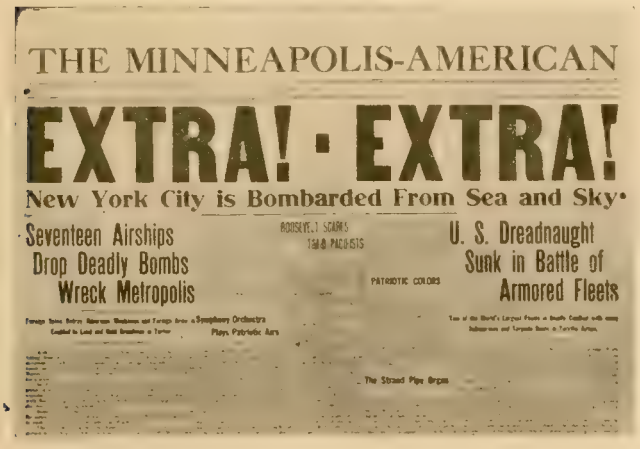
Tom North got out an announcement for "The Great Divide." It starts in proper form by announcing that

Mr. Sigmund Lubin
announces
the engagement of

but after that he talks film. It is a sightly bit of printing and quite in the proper style.

A Fake Extra.

J. S. Woodhouse, of the Strand, Minneapolis, one of the Saxe houses, used a novel scheme for getting "The Battle Cry of Peace" known in a hurry. Twenty-five thousand copies of a fake extra were put on streets and distributed to offices and stores. These announced the bombardment of New York City. In these days when almost anything is liable to happen, the extra attracted unusual attention and in half a day the entire town knew all about the production. Of course it costs money to get out so large an edition, but the bill was kept down by using the mats so liberally supplied by the Vitagraph, which cut composition, the most important item. This small cut does not do the issue justice, but it will give a hint as to how the page can be laid


THE MINNEAPOLIS-AMERICAN

EXTRA! · EXTRA!

New York City is Bombarded From Sea and Sky·

Seventeen Airships Drop Deadly Bombs Wreck Metropolis

U. S. Dreadnaught Sunk in Battle of Armored Fleets

out. It might be made even more "yellow" in its wording and carry the general line "New York in Ruins." If you employ such a scheme get the right sort of boys or some of them will try to sell the paper and you'll be blamed for the fraud.

Mr. Woodhouse also sends in the bi-weekly program for the house. He writes that better paper and press work will show in later issues, but he sends this for another purpose. One of the attractions was "Inspiration." The front page carried a picture of Miss Munson against a tint background, all being done in black, a single half-tone being made for the entire front. This showed Miss Munson in a semi-draped pose while an inside page cut gave the scene from the play in which she appears in the nude, but no capital was made of the nudity. To the contrary, it anticipated the suggestion that the picture was salacious with the statement that the Mayor himself had declared it no more audacious than the statutes in the Art Museum, and went on to point out the educational value as showing how bronze is cast. The picture was booked for a four day run but played the full week to capacity and yet did not offend because the advertising was not of the "Men only" or "Over sixteen years of age" type. It told just what it was and it is to be presumed that as many went to see Miss Munson as went to see how bronze statues were made, but the point is that the house did not offend in its advertising and bring the long haired ones into action. A picture is pretty much what you make it. Mr. Woodhouse handled it discreetly and properly.

The back of the program gives a very simple form of calendar that seems to be new. Others may like the scheme. A heavier rule for the

1916 JANUARY 1916						
Sun.	Mon.	Tues.	Wed.	Thur.	Friday	Sat.
2	3	4	5	6	7	8
Audrey Munson in "INSPIRATION"				Rob't. Mantell in "The Green-Eyed Monster"		
9	10	11	12	13	14	15
Clifford Bruce in "THE FOURTH ESTATE"				Grace Elliston in "BLACK FEAR"		

various boxes would probably give a better result, since it would give emphasis to the division of space.

Comes Mr. Bleich.

Just about the time we reach into the corner for our largest club and start to wonder why George A. Bleich is so strangely silent, he seems to get the message and comes in. This time, Mr. Bleich brings with him a program for the Empress, Owensboro, Ky. It is an eight page folder, on paper, and quite "Bleichy" which means distinctive. Mr. Bleich dates his days. More: he goes one step further. At the top of each page of program announcement he tells what house it is. This is the first time we have seen this, but any single page from the program, by itself, will still be complete. It is about the last word in page headings and something to be imitated. This is the form:

At the EMPRESS, FRIDAY, JAN. 28

The page is 4½ by 8. Cream stock, done in black. Mr. Bleich carries a lot of good stuff that others can use or adapt. It is not the entire program, but the pick of the material.

TAKE THIS HOME WITH YOU

Don't throw this away, shove it in your pocket—keep it handy as it gives you just the information you desire about the shows each day throughout the week.

NOT A DULL, NOT A POOR, OR ORDINARY PRODUCTION IS PROGRAMMED HEREIN.

Go through this carefully. See the offerings day by day. Look at the stars, and the plays they appear in and you will at once agree that all are choice.

NOTE STARTING TIME OF PICTURES

Unless otherwise announced the starting time of each program, on each day of the week, will be as follows: 1:45, 3, 3:15, 4:30, 4:45, 6, 6:15, 7:25, 7:40, 9, feature starting for the last time at 9:10.

EXPLANATION

Each day's program is one of six parts. When the feature subject is in five parts, there is an added one reel subject. The time announced puts you at either the beginning of the feature or the extra picture. At 1:45 the feature starts; at 3 the single reel; at 3:15 the feature comes on again, and so on throughout the day.

THE MEANING OF PARTS IN FILMS

The length of a filmplay is determined by its number of parts. A part is a reel of film, and a reel of film is one thousand feet in length. The time required to project a reel of film is about 15 minutes. When a subject is described as being in five parts, for instance, that means five reels of films with a time on the screen of one hour and fifteen minutes approximately.

TO BE FRANK

No attempt is made in this little bulletin to "play up" the several attractions in lurid terms. It is merely to post you in a general way of what is in store for you during the week.

And why a lot of "piffle" anyhow? Ethel Clayton and House Peters in such a play as "The Great Divide" is enough guarantee. The same applies to Mary Pickford in "Madame Butterfly." That Clara Kimball Young would make a great "Camille" everyone knows. And as for Theda Bara in "Destruction" the program tells you she is a mean old "Vampire" again. Have you doubts about Charles Cherry in "The Mummy and the Humming Bird?" It is a very, very good picture. Helen Holmes in "The Girl and the Game" and Henry Walthall, Ruth Stonehouse, and Warda Howard in a strong drama entitled "Temper" ought to make you long for Saturday to come.

If you cannot use the stuff right now, save it against the time when you can. Some day it will come in handy to be able to clip or copy instead of having to rack your brains for ideas.

A Novel Folder.

The E. W. Lynch enterprises, Boston, is sending out a novel fourteen page mailing folder for the E & R Jungle Film comedies. Seven half-tones of the simian stars (yes, that *has* been used before) get the attention and emphasize the possibilities of the animals as nothing else can. The reverse gives the type to back up the pictures and announces that one of the monkeys is going to emulate the Paramount Girl and make a run from ocean to ocean in an automobile which it will run itself, stopping on the way at various picture theaters.

Slow.

Here in Waterville, Maine, today they are having a "Dollar Day." Every merchant in town has a lot of dollar bargains, but not one of the three picture houses is in the field with a dollar coupon book, not one.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others* It will help you Handsome clothboard binding *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

"Screen Rot."

UNDER the above elegant title an anonymous writer in the Bulletin of the Authors' League attacks the staff writer system. In his prelude he frankly admits that he is a disappointed writer. He cannot sell his plays. He goes on to say that about twenty per cent. of the screen plays are interesting and that the rest are what his title implies. He is asked why he does not contribute some of his own ideas and he says:

> Ah! Why not. Who am I? Let's see. I've had plays on the legitimate stage. I have had acts on the vaudeville stage. I've written novels whose chief element was drama and dramatic action. Some of these novels have actually appeared on the screen in the shape of five-reel features. Perhaps if I went out for a contract for a prolonged moving picture serial I might get one.
>
> And yet, I'm a disappointed proposition. Why? Because I am not permitted to contribute to the enjoyment of the man who goes into the ten-cent moving picture house. That is the fact. I have written scenario after scenario, synopsis after synopsis—I have submitted them to the houses putting out one and two-reel material. I have done my best with them.
>
> * * * * * * *
>
> No, they won't let me write for the public, because somebody else is doing it. Who is somebody else? Somebody else is just as much of a type as is the average author and the Man on the Street. I'll dramatize this somebody else for you right now—"He, too, is an author, or was." He at one time had fresh, original ideas, and a gift for telling a story. He was discovered by a moving picture concern. The moving picture concern reached out, clutched him by the shoulder and offered him a contract and a salary of $..... per year, to abide with them and grind out ideas. Grind? Yes, at the rate of several per week—many a month. All right. More power to him. At the end of three months every vestige of originality that he had has been exhausted. His original ideas have all been used. His well of drama has dried up. But—he is a scenario writer employed at a salary by the ..... concern; he is under contract. He must produce the goods. He turns the barrel upside down and begins over again. He looks at his old material from the easterly direction this time, instead of from the south. He takes the tail of one story and joins it to another story's head. This gets over for some time.
>
> * * * * * * *
>
> Having exhausted all the possibilities that lie within his own originality, our young scenario writer now adopts new tactics. He goes to moving picture shows and sees what is being done. He sees a good story—a very good one. He realizes that with a little bit of a twist that story can be done over in a different way. He does it over in a different way, but it don't get over with the Man in the Street.
>
> One of the biggest directors in the City of New York told me that his scenario writers have presented to him the plot of one story twenty-five times and more—and he has produced it twenty-five times and more, and it has gone on the screen twenty-five times and more—over and over and over again. A month ago one of his writers brought it in again. The director shook his head—"I won't touch that story," he said, "I've produced it too often—and the last time was two weeks ago."
>
> "But," protested the writer, "the scene of that story was laid in Vienna. THIS is laid in Paris."
>
> Now, this is no complaint about plagiarism. I've sent a good deal of stuff around, and in the long run I can't complain that it's been stolen. But there is always the danger that the young scenario writer will be tempted to use something that is not his own by reason of the very circumstances in which he is placed. I don't complain about any theft of my own ideas.
>
> What I do complain about, is that I am not permitted to put my stuff before the Man in the Street. And the reason is that the moving picture concerns are getting, from their well-paid, or underpaid—I care not which—scenario writers, their "staff," hundreds and thousands of scripts every week—at the cheapest possible price. These concerns hire expensive directors, expensive camera men—spare no expense for fine photography, for wonderful production—but they won't pay for a story. And it is the story that the public wants.
>
> A year ago I read frequently that the ..... Company was not in the market for scenarios. Yet it was putting out several reels a week—many a month. Where did it get the material? From its own "staff," of course. Good! I've no complaint to make with reference to the source of the stuff. I don't complain, because they don't use MY stuff in particular—but why don't they get good stuff? Recently in the trade papers I have noticed that this, that, and the other concern has announced, and even advertised, that in the future it will not buy of hack writers, or "scenario" writers, but that it will patronize only authors who have original material to submit. Is this a joke? Search me. It looks like it.
>
> Meantime, lend me your columns for my plaint: I want to write one and two-reelers for the *hoi polloi, le bourgeois*, the ten-center, the neighborhood movie house. Let the others have their serials and their five-reel features. I want to write for the Man in the Street. Give a body a chance.

There is more soreness than sense in this plaint. The writer states that he has written stage plays and stories. Now he wants to dash off a few photoplays and they will not let him. Why not? Most companies are honestly and truly looking for *good* writers. Here is a man who must be good since he has had plays accepted. *But is he good?* He says he is. But is he writing with the technique of the stage, the technique of the drama or the technique of photoplay, and by technique of the photoplay we do not mean merely the form. Is he writing good, producable plays of vivid action or is he writing the very rot that he decries?

Granted that the staff system makes for sameness, and it does, is this any reason why the manufacturer should take worse junk from the outside? The boob who never will know how to write is no more to be despised than the man who *can* write and *does* write, but who is so inflated with self-conceit that he imagines that anything he writes must be better than the stuff he sees on the screen. He writes fiction or he writes drama, but he does not write producable photoplays because he does not write photoplay. He trusts to his style or to his skill in writing dialogue, but he does not write in action.

The hardest man to teach photoplay writing to is the man who has an established reputation as a novelist or dramatist. He knows it all already and will not be taught. In England Bannister Merwin has been trying to interest dramatists and authors in work for the London Film Company. He wants original plays, not adaptations. He, too, has found it hard to teach an old dog new tricks.

The staff system is a poor one in many ways, but at the present time it is the only way in which even so poor a standard may be maintained.

Lubin Wants.

Daniel Ellis, the Lubin editor, writes that they are in the market for three-reel stories featuring Mimi Yvonne (aged 7) or Eleanor Dunn (aged 10). They also desire three, four and five-reel dramas of unusual excellence and one-reel comedies for D. L. Don or Billie Reeves.

Mr. Ellis adds a note that was tied to a recent script. It is in a fearful scrawl and states (without capitals) that

> any other play will be typewrited and more correctly. submitted at usual rates. the next play will be the nuts doctor.

Ford peace party stories are a bit passe, but this *might* be a good one.

The Champion.

Whoever has the medal for being the champion boob will please send it in. There is a newcomer clearly entitled to the honor. He writes in a schoolboy's unformed hand:

> Will you please tell me the quickest way to write out a picture. Must I write it as a story? To me this seems slow work—I think I have the ideas, all right but can't take the time to write out all the details—Do you think it would pay me to dictate it and have a short hand writer take it down and copy it for me? In looking over the Moving P. W.—under the heading of "Reviews of Current Productions," I find stories of the pictures reduced to very few words. Would it be all right to write one in short form like those.

Presently we'll find a boob who wants only the check without even the labor of writing a four or five line story, but until then the medal goes to this lazy aspirant.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of three questions. You may be surprised at the number you cannot answer without a lot of study.

Operators' Union Directory, I. A. T. S. E.

NOTICE: Each union is entitled to have its roster of officers, meeting nights, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 117, Bellingham, Washington.

Frank Door, president; Charles Riddle, vice-president; E. H. Southern, secretary, P. O. Box No. 420; William Evans, treasurer; George Riddle, business agent. Meetings held at the American theater, first and third Sundays of each month.

Local Union No. 267, Tiffin, Ohio.

Edward Welter, president; Walter Collins, vice-president; Lester Wilson, secretary, P. O. Box No. 543; Carroll Schmitt, treasurer and business agent; James Werby, sergeant-at-arms.

Question No. 127.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What, if any, objection is there to locating a mercury arc rectifier in the operating room? What, if any, objection is there to locating it where it is very cold in winter? Where would you locate it?

Roll of Honor on Question No. 121.

The Roll of Honor on Question 121 is as follows: Joseph H. M. Smith, Fort Texas; Ralph W. Martin, Los Angeles, California; W. C. Crawford, Brooklyn, New York; Charles S. Stuckey, Edmonton, Canada; Wilson Hays, Barton, Maryland; Walter Bryner, Springfield, Illinois; Leon Brantley, Nacogdoches, Texas; Walter Collins, Tiffin, Ohio, and Leonard Pagenhardt, Westernport, Maryland.

I am answering question 121 myself, because while some of the replies on the Roll of Honor were excellent, none of them, I think, covered the matter entirely, and all of them missed one point.

Reply to Question No. 121.

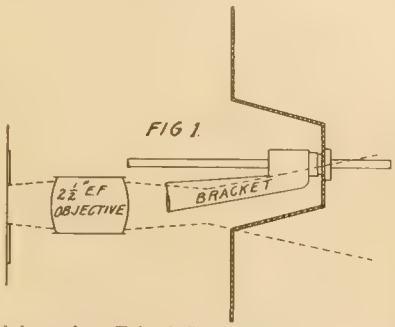
By F. H. Richardson, New York City.

The Question:

What is the limit of speed in and intermittent movement, and why is it the limit? Is it important that the shutter be connected as directly as possible to the cam-shaft, and if so, why? Suppose you had a Power's Six or Six A, and a 2½ inch E. F. objective, what would you do?

The Answer:

The limit of speed in an intermittent movement is that speed which is not sufficiently excessive to produce unreasonable wear in the mechanism or to place undue strain on the sprocket holes of the film, and the speed which will bring about as nearly as possible the ideal shutter condition which is a 50/50, three-wing shutter. Up to the present time this has been accepted as being 6 to 1 in fixed ratio machines. With the new Edison Super-Kinetoscope, however, it is possible that this may be exceeded to some extent where short focal length lenses are used, in order to bring about a better shutter condition, though it will be at the expense of added strain to the films and the intermittent movement. It is quite true that in Kinemacolor the speed of intermittent action is 32 per second instead of 16, but the sprocket holes of Kinemacolor films don't last very long and the intermittent wears very rapidly. Yes, it is essential to the best shutter operation that the shutter be connected to the cam shaft as directly as possible, because in every added connection there is a certain amount of play between the teeth and the gears, and if there be a sufficient number it will amount to very considerable, and will result in back-lash in the shutter and travel ghost on the screen.



If I had a Power's Six or Six A and a 2½ inch E. F. objective, first of all I would get the lamphouse back as far as possible, and secure a clear field with a reasonable distance between the arc and the condenser, because pulling the lamphouse back has the effect of narrowing the light beam in front of the objective. Next, and in addition to this I would make a shutter somewhat after the fashion of the one shown in Fig. 1, which is the drawing accompanying Brother Martin's reply. Friend Stuckey sent in a very similar sketch; in fact the idea was identical.

However, if I had that condition, before I did anything else I would see if there was not some way of moving the operating room and the screen further apart, or of what amounts to the same thing optically, reducing the size of the picture.

The Manager's "Bible."

E. M. Hill, Corpus Christi, Texas, says:

> Mr. Carroll, of Chattanooga, Tenn., has recently purchased the Rex and Lyric Theaters of this city from H. H. Elliott. Mr. Carroll will install two Pow rs Six B machines, and a three-piece orchestra. "Dusty" Rhodes will continue as operator. The "Ideal," under the management of Roy Finn, is using General Service and the "Diamond" series. Mr. Finn recently installed a $2,500 Seeburg Orchestra. Corpus Christi has no operators' union, but the scale is very satisfactory; also we have no censorship, and are glad of it. This is exceptional for a town of our size—20,000. Edwin Carewe, Metro director, spent the holidays with his parents of this city. We are proud of "our" director, and consider his "Soul of a Woman" to be one of the best features ever produced. E. M. Hill, proprietor of the Seaside Theater, recently sold all fixtures to the Rex. Each of our theatres use two motor driven machines in fireproof operating rooms, and our cool summers and warm winters (bathing on Christmas day) make Corpus Christi an ideal all year round show town. The Moving Picture World is the manager's "Bible."

Huh! You needn't swell up and bust, Brother Hill, because we of New York go bathing on New Year's day right out in the real oshun, too; that is to say an infinitesimal proportion of us do, *NOT* including the editor—b-r-r-r-r. Of course those who pull this stunt are pure, unadulterated bug house, because the water is something like six and a half degrees below ice. But they do it just the same, and *say* they enjoy it, though my own individual, carefully prepared and unbiased opinion is that the claim constitutes assault and battery on our friend, The Truth.

New Organization.

The moving picture machine operators of Mason City, Iowa, recently met at the home of Frank Cota, where they utterly destroyed, annihilated, and wiped off the map a huge quantity of well-prepared viands in the form of a banquet, after which a club, known as the North Iowa Operators' Association, was formed, with Charles Armstrong as president, Frank Cota, vice president, and Ray Tourney, secretary and treasurer. There were seven men present, which, if I remember rightly, is enough for a provisional charter in the I. A., therefore, gentlemen, why not get in with the rest of the operators by securing the aforesaid provisional charter. The club is all right, but a union can very easily be made to serve the purposes of both club and union at the same time, if you wish it to.

Trenton Local Prospering.

We are informed that Trenton, New Jersey, Local Union No. 359, is prospering, and is now one of the strongest organizations in the city, being affiliated with the Central Labor body and the New Jersey City Federation of Labor. The boys had a little argument with the managers over wage scale not long ago, but everything has been adjusted, and both Trenton managers and operators are wearing the smile that won't come off. The local was represented at the grand ball of Local 306 by Brother Benjamin Siegle.

WAYSIDE NOTES (Continued).

In Utica.

The Utica men certainly believe in doing the things which they undertake to do, thoroughly. The Union, as already told in the department, has thoroughly and completely organized the city, and has secured good working conditions without encountering serious opposition on the part of the exhibitors. This, as the men say, is partly due to not having asked unreasonable things, but I believe it is even more due to having gone about things in a business-like, legitimate, commonsense way.

Organizing moving picture machine operators is purely entirely a business proposition, and the organization is purely a business one, and should be treated as such. From my observation of the Utica men, I believe they have proceeded exactly along these lines, and it has thus far spelled success.

The editor was met at the depot by a Committee from the Union, consisting of E. R. Terrill, president, G. H. Hemphrey, secretary, G. H. Gadsby, and Charles Skinner. After the usual greetings, we were bubbled over to the Hotel Utica, which is the last word in swelldom in that classic village, all of which proves that the Utica men know the value of doing whatever they undertake to do, thoroughly and well, as was remarked in the opening sentence.

In the afternoon we were called up by the representatives of the Utica daily papers, which again shows that the Utica men are "on the job" and alive to the value of looking after details and getting all possible benefit from such a thing as this.

In the evening, W. H. Linton, State Treasurer of the New York Motion Picture Exhibitors' League, called, and we had an extended and very pleasant chat. Mr. Linton is one of the up-to-date exhibitors. He owns the Hippodrome and Dreamland in Utica, the Hippodrome in Little Falls, the Richmond in Herkimer and the Alhambra Theatre at Ossining, all of which are accounted as being first-class houses. Mr. Linton is one of those wise exhibitors who understands and thoroughly appreciates the value of high class projection. He took me over to the Hippodrome, Utica, and although the operator did not know that I was present in the house, I am free to say that there was not a single, solitary item to criticise, so far as the screen result be concerned. Stanley Millstein is chief operator in the Hippodrome, assisted by Oscar Alden. They have two Powers Six B machines. What I saw in the Hippodrome was very distinctly to the credit of those two gentlemen. The speed was perfect, the light brilliant and at no time during my short stay, was there any trace of shadow. The screen is set back on the stage, and from the optical point of view should be back about five feet further, but Mr. Linton told me there were reasons why this could not be done. The condition is not bad, however, as the picture is not a large one, and standing within fifteen feet of the screen, and fully fifteen to twenty feet off center, there was practically no distortion, and comparatively no out-of-focus effect. The screen is one of Brother Rembusch's latest mirroroids.

The Union had arranged for a buffet lunch in the Club rooms of the Hotel Utica, to take place at 11.30 P. M. to which all managers were invited.

After the conference with the Press representative in the evening, the committee took the editor in tow and we visited as many theaters as could be reached in the limited time at command. The Avon, one of the downtown theatres, is a large, beautiful house. I do not remember the exact seating capacity, but it must run considerably over the thousand mark. Its front and lobby are decidedly pleasing, the interior spacious and tastefully decorated. That apple of J. Stuart Blackton's eye, "The Battle Cry of Peace," was on, and the projection was subject to but one criticism, namely, some lack of brilliancy in the light, though the fault was not pronounced enough to be serious. The picture was fairly bright, the light well handled, and free from shadow. The speed was well judged, but the light was not *brilliant*, although when I visited the operating room, a mere cracker box, by the way, 70 feet long by 8 feet deep by 14 feet high, to my astonishment the Hallberg 20th Century Motor Generator set was delivering 68 amperes to the arc of the Baird projector. One glance at the spot showed that something was radically wrong, and an examination disclosed the fact that the arc was approximately 4½ inches from the lens, which means that the operator was getting about a 40 ampere result with practically a 70 ampere current consumption. This is not meant as a criticism of chief operator, Tennis, or of Baldwin Foster, his assistant. After all the kindness shown me by Utica managers and operators, it would ill become me to criticise anything, but I am obliged to point this matter out publicly for the benefit it may bring about in hundreds of other operating rooms in Utica and elsewhere, because it graphically points out the tremendous loss made possible through ill-judged matching of the lens system. The Avon operating is a most excellent room. It is 70 x 8 x 14 feet high, which is *some* room all right. In the ceiling is a large vent pipe, up which an exhaust fan sends a howling blast. I pointed out to brothers Tennis and Foster certain things which stood in need of change, and I believe those changes will be made, because I also laid stress upon the necessity for improvement along these lines to Mr. William Foster, the manager, a most affable gentleman whom I met later on.

At the Orpheum, John Miller is chief operator and Cletus Messman assistant. Current is supplied to two Powers Six A machines through a Wotten Rexolux, which, by the way, is largely used for current rectifying in Utica, and is giving excellent satisfaction. The operating room is 10 x 14 feet in size, well ventilated and has observation ports fully 12 inches wide, of ample height. The interior, however, is too light, and taken in conjunction with the wall and light fixture about 30 feet in front under which the light ray shoots, it is exceedingly difficult to get a good view of the picture. Also this beforementioned wall, with its glare of light, operates to reduce the value of the gallery seats. We suggested to Mr. William Donlon, manager and owner, who, by the way, was pronounced one of the Union's best friends, that this wall be painted black, and that the interior of the operating room be also painted black. If this is done, the improvement will be very decided.

What little I saw of the Orpheum projection was creditable to the operators, and any faults there might be would be chargeable, I think, to the aforementioned conditions, which I again suggest to brother Donlon be remedied without loss of time.

The Committee then took me out to see a suburban house of which Henry Lux is manager. This house has not yet been christened; there is a contest now in progress to decide upon its name, but I didn't obtain the particulars of this. I shall always be glad I made this visit, although it was done in a howling snow storm. The front is imposing, and the lobby excellent, but the interior is something more than that—it is beautiful. The decorations are in ivory white and two shades of heliotrope. I do not remember the exact seating capacity, but it is much more than a thousand. The entire front is in the form of a huge paneled arch, which narrows in toward the screen. The seats are just about the last word in comfortableness, the upholstery being cloth. At the back in a rather narrow balcony are large boxes—many of them, containing large, comfortable wicker chairs, and set into the rear wall above the boxes, and somewhat to the left of the center, was a large 'afimly box," which is, in effect, a good sized room with one wall removed, and an ornamental railing substituted. These loge boxes, according to my memory, occupy the entire balcony. I was told they are a good selling proposition.

The Projection Editor and the Utica Managers and Operators.

Rochester.

I stopped in Rochester by appointment with the Bausch & Lomb Optical Company and the Gundlach-Manhattan Optical Company, but got so interested in talking to Mr. Nixon and the optical men of the Scientific Department of the Bausch & Lomb Company, and looking at and discussing experiments in the demonstration room of their laboratories that time slipped past until it was too late in the evening to go to the Gundlach-Manhattan plant. However, I feel that the time was exceedingly well expended and that I can call upon the other gentlemen later.

Leaving the Bausch & Lomb factory I started on a still hunt for a food emporium, and wound up in the office of Manager J. J. Raymond, of the Gordon Photoplay House, where I was most cordially welcomed, and we became so interested in the discussion of matters pertaining to projection that I had to tackle a one-arm food foundry, catch as catch can, and run a foot race for the train. Manager Raymond insisted that I visit his operating room and criticise it. It needed but a glance to discover room for criticism in plenty—too small—too low a ceiling—inadequate ventilation—a fairly good observation port for one machine, and a glorified knot-hole for the other, were a few of the "not right" things that one look around disclosed. The room is, at a guess, seven feet deep front and back—maybe eight, but I doubt it by, I think, not more than nine or ten feet wide, and has about a seven or eight-foot ceiling. Mind you, these dimensions are only a rough guess. In that space were too Simplex projectors, a dissolver, and on a shelf at one end several rheostats. The place was crowded up, and as they claim to be pulling 90 amperes, and certainly are pulling well up to that, the heat must be something awful in summer. I would by all means advise Manager Raymond to materially enlarge that room, raise its ceiling, and either locate those rheostats outside the room or else place a metal hood over them with a pipe leading to the open air and an exhaust fan to pump the heat away. And that 90 amperes! It represents a great deal of waste. I can't say what is wrong. The arc, from the glimpse I took (I did not dare open the door long enough to measure, as the lenses were hot) was not more than 4 inches from the lens—maybe not that far. However, there is enormous waste, and inasmuch as the condenser seemed pretty close to the film, very likely a portion of it is at the objective. The screen was well illuminated, yes, but nothing extraordinary, and certainly not anywhere near in proportion to the current being consumed. I saw as large a picture fully as well illuminated last night in Utica with fifty amperes. Please understand that all this is set forth entirely and absolutely in a spirit of kindness. The men at the Gordon should get equal results with much less current, and Manager Raymond should, on his part, make the improvements I have suggested and give his men a chance to deliver their best service. The chief operator of the Gordon is the business agent of the Rochester Local Union.

Buffalo.

I don't know what happened to and in the more or less classic village by the Falls, but certainly my hoodoo was there ahead of me. After very friendly correspondence with the Union officials it had been decided that, as I understood it, they would meet me at the depot, but that a meeting of operators and managers would not be possible for reasons I am not at liberty to divulge. I had, however, hoped some sort of meeting of the operators could be arranged, but either there was some misunderstanding as to time of my arrival, or else we missed each other somehow, for the welcome mat had apparently been pulled in and carefully stored away for the night. It may be that it was a mixup in the matter of time, for the city uses central time, which is one hour later than eastern time which the railway east of here uses, as I discovered next morning when I got up at 5:30, rushed through my morning toilet only to discover that the train left at 7:31, instead of 6:31.

Well, the office of the union was closed tighter than a bass drum and darker than night, so I visited the Strand, which has a wonderfully pretty front and lobby. The manager was in New York City but the assistant came out and we had a very pleasant chat for fifteen or twenty minutes, standing in the lobby. Don't know what sort of house the Strand is inside, or what its picture looks like, but if it matches that lobby it certainly is a beauty.

I then visited the office of another theater, presented my card to the august presence and, summoning my most engaging smile said: "Though I'd drop in, say howdy do, see what you're up to and how you're behaving," to which came this reply: "We don't need any one from New York to tell us how to behave." Bing! just like that. Well, you can imagine what happened when he hit me between the eyes like that. I'm not used to being slapped in the face without just cause and in just three and one-fifth seconds there was an argument in process and when I left there I was under the impression that the manager of that particular theater did not like me. Well, "I should worry." To do him justice he followed me clear down into the lobby calling me uncomplimentary names, but I was a stranger in a strange land with an important engagement in Cleveland next day, so I retreated to the depths of my hotel and concluded Buffalo was, on that particular day at least, bad medicine.

I have to laugh about it now; it was all so utterly ridiculous. But it would have been far from a laughing matter had I obeyed my very natural inclination and stopped to renew the argument in that lobby. For some unaccountable reason Friend Manager was out gunning for trouble; well, I couldn't afford trouble then and there was peace along Niagara Falls.

In Cleveland.

If Perie, the Frenchman, were telling what happened in Cleveland, his first remark would be: "Et ezz splendid—magnifique!" and I feel about it just the same as Friend Perie would have felt.

From the time the Exhibitors' League Committee, headed by C. A. McGown, who, by the way, has painted his hair white since he was manager of Billy Swanson's 39th Street and Cottage Grove Avenue theatre out in the Windy City by the Lake, and I was his humble crank twister-up in his operating room, B. J. Sawyer, president of the Cleveland Moving Picture Exhibitors' League, and H. A. Luckey, of the Great Star Feature Company, met me at the depot, Cleveland was just one merry-go-round to the editor until he shook hands with the same gentlemen at the depot next day. Every single minute was filled three deep with something to do.

First, there was a luncheon at Weber's Cafe, at which we had both the honor and pleasure of addressing a little more than one hundred of Cleveland exhibitors, and at least a sprinkling of the more progressive operators.

It is indeed encouraging when practically a one hundred per cent. attendance of exhibitors of the sixth city of the United States will gather, at the busiest hour of the day, and wait patiently the coming of a train that was late, in order to listen to a talk on projection. If such a thing had been proposed to exhibitors six years ago, it would in all probability have been suggested that the proposer be examined as to his sanity, but although, as I have said, it was at the very busiest hour of the day, and I talked for fully an hour, the attention was close and I am told the effect was altogether good. True, there were, at times, some rather violent coloring of faces, which apparently showed that sore spots had been prodded, particularly when I spoke of overspeeding, failure to provide the operator with up-to-date projection machinery and failure to buy proper repair parts; but, they nevertheless, took it all in good part, and after the meeting several frankly acknowledged the corn and voluntarily promised to mend their ways for the future.

The Exhibitors' League of the City of Cleveland is no corpse. In fact it is about the liveliest organization we ever had the pleasure of meeting for a good, long time, and they certainly kept the editor just a little more than real busy.

During my stay in Cleveland when I was not going somewhere I was coming back from some place I had already been, and going at a speed that would have grouched the traffic cop had his eagle eye watched the performance. I was indeed sorry I did not plan for an additional day in Cleveland. It would have been time well and profitably expended for all concerned. During the afternoon of the first day we were taken out to the National Carbon Company and, under the guidance of R. A. Crider, manager of the Projection Sales Department, and W. C. Kinzman, of the Projection Carbon Testing Department, was accorded what is rarely given, viz: a trip through the enormous works of that corporation, which covers, I am told, approximately thirty-five acres of ground. We saw the process of manufacturing of carbons from beginning to end, and you may take it from me, gentlemen, it was an interesting experience.

Returning from the National Carbon Company's plant we visited the Homestead theatre, a new house just opened, where we witnessed the performance of the new current rectifying device, the "Transverter." The performance was remarkable. I watched the following things in sequence: First, the arc was regulated to just 50 amperes and 50 volts. We then watched the volt and ammeter while the carbons burned away until the arc voltage mounted to 80, with the amperage only rising to 54. The arc was then lengthened to approximately one and one-fourth inches, without in the slightest degree affecting the amperage, and that, let me tell you, is *some* performance. Next the switch-over was made from one machine to the other. The operator manipulated one of two single-blade switches on the wall between the machines, first having stepped to the dead machine and moved one of the lamp controls, and now here is something for you wise guys to dope out. I'll give the answer later. With both arcs burning at normal, with 50 amperes at each, the transverter was only producing 50 amperes, and what is more it was producing all the current used by the two lamps. The answer is simple. The handling of the change-over is extremely simple, and I see no reason why there should be perceptible effect on the screen during the process. The efficiency of the transverter will be dealt with in a separate, illustrated article dealing with the construction of the machine, which same will appear soon.

In the evening we had the pleasure of viewing projection with the new nitro-incandescent lamp at the Home theater. The picture was 14 feet wide; the house was quite dark, and while the picture could, by no stretch of the imagination, be called brilliant, still it was fair and to my mind demonstrates that the nitrogen lamp may be used for the projecting of small pictures, say 6 to 8 feet with entire success, and in villages where the possible patronage is very limited and current expense a very serious item, it may be utilized with quite satisfactory results, but in my opinion the size of the picture could never exceed that of the one I saw last night by very much, though this statement must be qualified if a mirror screen or some other highly reflective type of surface be used. This, of course, is only a "first impression" opinion, and is subject to possible change later on. However, I am still from Missouri when it comes to the nitrogen lamp for theatrical projection in any large way. The lamp I saw last night took 600 watts. It was 20 amperes at 30 volts, or 30 amperes at 20 volts. I have forgotten which. The performance was surprising—much better than I had thought possible, but there seems to be certain difficulties other than that presented by screen brilliance, but of these things I will speak when I am more certain of my ground.

I visited several theaters in Cleveland, but, due to lack of time, it was largely a process of "He walked right in and turned around and walked right out again." I did not, therefore, have much time to look at projection, though what I did see was at least passably fair, and some of it was very much more than that. The Cameraphone of which Friend McGown is manager and I. J. Noonan, operator, was particularly good. Operator Noonan is a man of brains and real ability. His room was neat as a new pin. The room was in itself by no means ideal, as the ceiling was quite low, but the best was made of what there was. The walls were dark—if I remember rightly

black—and the floor white, with strips of rubber matting to walk on. I was proud to find on the walls of this room a picture of the editor, neatly framed. I am proud because of the type of man Brother Noonan is. The ventilation was excellent.

The picture Brother Codding put on at the Monarch was also good, as was that at the Standard.

At the Standard Joseph Grossman is manager and Fred Albinger, chief operator, and let me tell you Friend Albinger is a man of ideas; also he puts a good picture on the screen. But I was mostly interested in his operating room. First, his rheostat was on the floor incased in an iron box, its top in the form of a pyramid, terminating in a pipe which led directly to the vent pipe of the operating room, so that the exhaust fan pulled away every particle of heat those rheostats were producing, and shot it up toward the blue vault of heaven, where it could not possibly have any effect in par-boiling the operator.

Albinger also has attached a small lever to his lens focusing thumb-screw of his Simplex machines, and has drilled a small hole in the top of the machine casing and run a small wire down, connecting with the fire shutter lever at its lower end, so that by pressing the knob at the top of this wire the fire shutter is opened, thus enabling him to raise the shutter to frame the picture when threading. I would recommend this little stunt to the very serious consideration of Brother Frank Cannock, of the Precision Machine Company. When I get back to New York I will show him just what it is, and how it works. But cheer up. The really big thing is still to be described. Inside the lamphouse we saw a real wonder, for although the arc was pulling 50 amperes the negative carbon was only 5-16 of an inch in diameter.

Now, don't say "impossible," although most likely I would have said the identical thing had it been sprung on me without my actually seeing it. The current flow was, as I have said, 50 amperes, yet that little, narrow, contracted runt of a carbon, 6 inches in length, was licking the everlasting tar out of its ¾ inch brother on top, because *it runs six to seven reels of pictures.* It is a new stunt the National Carbon Company is pulling off, and looks to me like a nice, ripe, rosy-cheeked peach. They have promised to deliver some of them to me immediately, and I am going to have some of you boys to try them out and make a report. Brother Albinger was enthusiastic in their praise. Later: I have half a dozen of them for trial.

In my talk to the Cleveland managers I strongly advocated the placing of seats within not less than 20 feet of the screen.

In the dusk of evening the bunch piloted me into one of those perfectly scandalous fifty-cents-for-a-glass-of-water cabaret things to partake of the cup which inebriates and things more substantial. Among the crew was Mr. McAlley, who puts in nine-tenths of his walking hours selling Motiographs, and the other one-tenth trying to sell them. Some remark was made concerning that phase of my talk dealing with injury to childrens' eyes by seats placed too near the screen, thereupon Friend McAlley sprung a new one, which is good enough to be preserved in print. He said: "Ah, never mind, Rich! Evolution will take care of that matter, because the kids will in time develop wide-angle eyes."

After the shows closed for the night, several of the men (operators) foregathered in our room at the hotel, where a pleasant hour was spent discussing various things of mutual interest. We are told that one operator of the bunch who did not wish to receive Richardson, and who had not cleaned his operating room since he was on the job, was told, as a joke, that Richardson was going to visit him. Two hours before the show opened his boss happened in and, hearing a noise above asked: "What's that?" Whereupon the janitor replied: "That's the operator. He's gone crazy. He's upstairs with a mop."

The second day was all consumed in examining the plans of a new theater and suggesting changes, and in visiting the manufacturers of the new "Transverter," making tests of its efficiency and preparing a description of it, and in visiting the factory of the Cleveland Electric Products Company, and talking over certain things with M. R. Berry, managing director of this company, and his engineering staff concerning the relative merit of certain things. But both these visits will be described a little later on.

Wotton Rexolux.

During my visit to Cleveland, I took the Rubber Tire route out to the factory of the Electric Products Company, and, by the way, took it so fast that, if a Speed Cop had been in sight and the streets in a condition to have allowed his two-wheeled go-devil to negotiate them, myself and Brother Leonard Morey, who is connected with the Sales Department would have landed in the hoose gow for life.

At the factory we met M. R. Berry, Managing Director of the company, with whom we had a pleasant and most enlightening chat.

The Wotton Rexolux is the apple of his eye, and if you want to remain a college chum of Brother Berry, do not take any bites out of his particular apple, and as I said before in the Department, it is a good apple too, is the Wotton; though for a short time I was misled into believing there were wormy spots. I had found, however, before visiting the factory, that this was not true, because on the way from New York, I had seen six of these machines in operation in theaters, had talked with the operators and examined closely into the performance, both electrical and mechanical, with the result that the charges made seem to be covered by the verdict of "Not Guilty."

The Wotton was very thoroughly described in the Department, sometime ago, and to re-describe it would be "Carrying coals to Newcastle." It is undisputably true that when the machine was first placed on the market, it contained some minor defects, as is practically always the case with newly designed machines; but, so far as I am able to ascertain, these defects have been remedied, and in the six theaters that I visited, it is but fair to say that the Wotton is giving very satisfactory results.

One change that has been made has to do with making the ventilation of the machines more effective, thus reducing the heating of the windings and the fields. I find that one of the complaints which reached me from several sources was due to nothing in the world but pure, unadulterated carelessness on the part of the operators, who evidently did not pay the attention they should have paid to the instructions that were printed in the Department sometime ago regarding the operation of the Wotton. They actually took off the top cap cover and poured oil into the well, instead of filling it through the passages made and provided for that purpose, and having broken the joint, they did not properly re-make it with the result that the oil leaked down on the commutator and, of course, that meant trouble in bunches, and trouble real quick, too.

It was found that some operators in starting the Rexolux on single phase, would forget to throw the switch over from starting to running position. To avoid this, or rather to render it impossible, the manufacturers have incorporated into the apparatus a Kick-Out switch which will stop the machine automatically in case the operator fails to throw his switch over from starting to running position.

In addition to this, a change has been made in the windings so that even should the Kick-out switch fail to operate, no permanent damage will be done to the machine.

In Detroit.

I arrived in Detroit at 9:35 P. M., the train displaying its usual proclivity, in failure to arrive on time. At the depot we were met by the combined outstretched hand of John A. McDonald, President Local Union No. 199, I.A.T.S.E.; H. Brewer, Chairman of the Reception Committee, appointed to see that the editor's money was counterfeit while in Detroit; R. J. Branch, Manager of the Enterprise Theater Equipment Company, and A. P. Lombard, of the Precision Machine Company, the last named of whom usually totes around two complete Simplex Projectors, one in each coat tail pocket. Look out for Brother Lombard; he came very nearly selling the editor a Simplex. The only way we escaped was by sitting down on him and stuffing his mouth full of snow. He just simply can't talk Simplex under those conditions, and taking into consideration the fact that the editorial one weighs 210 pounds, up ending himself was difficult.

At the Empire Theater we found a very representative gathering of managers and operators waiting to hear the gospel of projection. I am informed the gathering was not as large as it would have been had there been somewhat more civilized weather and a longer notice. The weather was, however, vile, and the notice had been short, so that what was accomplished was the result of energetic action, backed up by main strength and awkwardness. There were twenty-five exhibitors present, and about seventy-five operators, the same representing, I am told about 80 per cent. of the organized men, plus a few of the non-union element. Incidentally, let me remark to those same non-union men: I sincerely trust that when the gods are good to me, sometime in the not distant future, and I am again permitted to visit beautiful Detroit, you will all be inside the union, where you ought to be. I give this advice because, as I have told you times almost without number, I believe firmly, thoroughly, absolutely, and completely in the organization of moving picture machine operators, the same as I also believe in the complete, thorough, and absolute organization of the managers and exhibitors. It is the up-to-date, common sense way of doing business. Let both be thoroughly organized and deal together as organized bodies in a business-like way, by conceding the indisputable fact that each has rights which must and shall be respected.

We were obliged to curtail our talk to some extent because there had been a banquet arranged for after the "show," and the train being late caused a bit of a mix-up. As remarked the meeting was in the Empire Theater and, incidentally, I want to say that one of the most difficult things to do and do effectively is to talk to an audience in a large, half empty theater. There seems to be a sub-conscious effect on the speaker. Speaking under those conditions is a good deal like sawing hickory wood—a darned hard job. After the speaking, fifteen exhibitors and operators gathered at the Cafe Frontenac. It had been planned to have more than one hundred covers, but Detroit is blessed with, or is suffering from, according to how you want to view it, a wave of the very most reformiest kind of reform, and at 12 o'clock, prompt, the cork is shoved in, the lid clamped down, and the Chief of Police takes up a position at a point on or near its precise geographical center. It was finally arranged, however, to smuggle in a small party, and that is how the editor happens to be smuggled goods. And we came mighty near falling down even on the fifteen, because the manager of the Cafe, which by the way is quite some in the way of swell, had figured on our not being later than 11:30, whereas we did not arrive until long after midnight, and the kitchen had closed up. But the committee managed to get around that difficulty somehow, and the banquet was pulled off and was a very pleasant and thoroughly enjoyable affair. Afterwards there was a foregathering of kindred spirits in our room at the Hotel Statler, where we consumed good American language (and other things), until 3 A. M., at which time it occurred to some bright genius that the sheets on his bed needed wrinkling and soon we too crawled into the hay and slept the sleep of more or less utter innocence.

Next morning, bright and early, Brother Lombard and myself were loaded into Neighbor Branch's car (quite some flivver), and bubbled over to the factory of the Charles A. Strelinger Company, where we had a most pleasant chat with Friend Strelinger (there was a description of the Brush Lighting Outfit prepared, which will appear soon), after which a sight-seeing tour was arranged to the plant of the man who put Detroit most emphatically and decidedly on the map. You don't know who that was? Well, just think of Peace and you've got the dope.

The Ford Automobile Works is the most stupendous, almost unbelievable and thoroughly amazing proposition this particular editor ever had the privilege of inspecting. It was the experience of his young and unsophisticated life. Here are a few of the figures: 26,000 employes in one plant; one room ten acres in extent, containing $3,000,000

worth of machines, every darned one of which was industriously engaged in turning out parts for the Ford car; one electric generator supplying eleven thousand (11,000), amperes of D.C., at 135 volts, and capable of doubling that tremendous output. You would have to *see* the sight I saw to believe it exists, and unless you did see it you never could believe it or conceive of its amazing magnitude. But the magnitude of the thing, huge as it is, was not so much the thing which hit us square between the eyes as the method of putting Ford cars together. We were taken through parts which I am told are very seldom shown to visitors, namely, the assembly department. Man, man, man! As I before said, you would have to see it to believe it. One of the horde of men heaves a piece of iron on to a slowly moving traveling chain belt, upon which it rides very slowly along for perhaps 200 yards. On either side of the chain, which stands at workbench height, are men just as close together as they can stand and work comfortably. As that piece of iron "drifts" slowly between the first two men, each "does something" to it, and thereafter each man adds a nut, a part, a bolt, or tightens something, and at the end of that belt there is a completely assembled engine. Just beyond is another, much wider traveling belt upon one end of which is placed a bare chassis, and it is indeed a marvellous thing to watch it travel slowly along between the lines of men for a distance I should say of probably three to four hundred yards. It is nothing but the bare chassis when it starts along that belt. It travels on the belt for probably 200 yards and in that time receives its dashboard, filled gasoline tank, radiator, and several other parts, including the wheels, each man doing just one thing. For instance, one man sets the radiator in place as it drifts past him, the next man fastens its bolts, the next does something else, and so on until it drops off onto its own wheels, but is still carried slowly forward to where it finally drops automatically on to running rollers, which set the rear wheels spinning; at the same time a man places a suction hose on the end of the muffler, as by reason of the hind wheels spinning the engine automatically starts chugging away. A man then jumps up, squats on the gasoline tank, pulls a lever which releases the stop, and away goes Mr. Car, with everything except the body, under its own power, another man jerking the hose off the muffler. Good night! Cars while you wait. I stood there for quite some several minutes and get this—*one car per minute went away under its own power and I am told that this process keeps up twenty-four hours every day.* I have often heard the yarn, or at least I thought it was a yarn, that Ford turned out a car a minute. Well, by heavens, I have seen it with my own eyes, and now I believe it. I wouldn't have believed it under any other circumstances.

We were, through the courtesy of G. B. Fraze, assistant to Mr. Jewett, of the Ford Motion Picture Department, conducted through the developing and printing rooms of the Ford Film Producing Plant. We made certain suggestions to Mr. Fraze with regard to drying reels, which he said looked good to him and which we trust will be adopted. The moving picture department is quite extensive, and is being constantly improved. The Ford is putting out an Animated Weekly. We have not seen that particular thing as yet, but are told it compares very favorably with some of the regular animated weeklies.

In this connection I want to speak of one item as illustrating the way this man Ford does things. One of Detroit's operators secured a position in Mr. Ford's plant, because his health was poor and he thought possibly the change of work would be beneficial. He very soon developed tuberculosis. Now an ordinary large employer, as we know him, would simply have taken no interest at all in a matter of that kind. The man would have been "at home, sick," and the most to have been expected would be that his job would have been given back to him if he got well again. But not so with Mr. Ford, however. He spent approximately $700 on this total stranger, who was not even an old employe, in an endeavor to cure him, and was preparing to send him away to a different climate when the employe's well-to-do sister finally stepped in and made other arrangements. What do you think of *that* for an employer? Mind you this man was of no earthly interest to Mr. Ford except for his earning power as an employe—that is to say—from the usual employer's standpoint.

Since I have seen what I have seen in Detroit, and have heard what I have heard in Detroit, I have an abiding respect for Henry Ford. I wish to God we had more men like him in this great and glorious land of the supposed to be free.

The Detroit Local Union, No. 199, I. A., is in many respects exactly the kind I believe in. They do not take in every Tom, Dick and Harry, who happens to be operating a moving picture machine. They require that applicants demonstrate not only the fact that they are *real* operators, capable and competent to put a real picture on the screen and *keep it there*, but they also require that the applicant be of good character, meaning by this that he is the type of man who will respect his calling and do credit to the organization.

I want to endorse that proposition in the strongest possible way. The local has had a number of pretty strenuous fights, and has many times been under very heavy assessments. It has been heavily in debt more than once, but the boys have borne their own burdens, paid their just debts and asked no odds of anyone. They are fighters, and good fighters too, but—and here is another thing I thoroughly and absolutely agree with—they do not believe in dirty fighting. They don't go around wrecking anybody's projection machines and smashing up pianos and seats at two o'clock in the morning, nor are they heaving "stink bombs." They fight *clean*, and that is exactly my way of doing it. Don't fight unless you have to. If you are *forced* into a fight—if the other fellow won't listen to reason and won't give your just grievances due consideration, and thus compels you to fight, my policy is to so conduct that battle that they will know they have been mixed up in a genuine scrap. But *do it clean*. Don't run a knife into your opponent's back.

I did not see very much projection in Detroit. My time was taken up to a considerable extent with other matters, and the weather conditions were such that it was very disagreeable getting around, so I just visited most of the afternoon with President McDonnell and Brothers Lombard and Branch. I did, however, drop in at the Empire Theater to examine the safety device which will be described in a separate article. Brother M. Ruben is chief operator at the Empire. Of course, he knew I was there, therefore a report on projection would not be a very fair one, but most certainly while I was in the theater the picture was brilliantly lighted, the speed well handled, and the picture was very steady. Brother Ruben's projection room is very small, and the entrance leaves very much to be desired. However, it is well ventilated, the walls are black and he keeps the incandescent lights out while projecting. The observation ports are of generous width; also they are covered with glass. The rheostats are not in the operating room. Brother Reuben was pulling 37 amperes of current, projecting the picture on a mirror screen. The two Power's projectors are in excellent condition, although they have been running about one year and three months with but little repair. The rewinding is done by motor, and the rewinder is inside an iron casing, all of which, as I told Friend Ruben, is good, but there is no earthly use of rewinding at high sped where a motor is used. He should use a smaller pulley on the motor, or lower speed motor, or both; at least do something to very greatly reduce the speed of the rewinder, because it makes a lot of entirely useless noise. Also if anything happens to the rewinder the film would all be balled up, and that would not happen if the rewinder ran at low speed.

I dropped into the Washington theater for just a moment. Don Lewis, the operator, did not know I was there. There was a heavily tinted film on at the time, but the picture was very steady, and so far as I could judge with tinted stuff, the light was decidedly brilliant. Certainly the speed, for the two or three minutes that I watched the picture, left nothing to be desired.

I had made a few inquiries among the managers before the speaking started the night before and was informed that Detroit's operators were delivering the goods on the screen. After sizing up the type of men of which the local is composed I am very much inclined to believe that this is an exact statement of fact.

In closing I wish to most cordially thank the Detroit local for their hearty welcome, and their kndness to the stranger while he was within their gates. I hope at some future time to be able to visit there again when the weather conditions are more favorable, and then I will give them the "once over" right. The last words President McDonald said as we clasped hands at the depot were: "Richardson, I want you to know and feel that you are heartily welcome in Detroit any time you may come in the future."

(To be continued.)

A Correction.

C. D. Armstrong, Ashland, Wis., writes as follows:

> I notice in the projection department of February 12th my reply to yours of December 7, 1915, on the Meniscus-Bi-Convex question. I wish to call your attention to the fact that in the figure in the publication you show a bi-convex lens used with the meniscus whereas in the sketch I sent you showed a plano-convex. This alteration make a considerable difference in the comparison as in Fig. 1, between a combination consisting of two plano-convex lenses and a combination consisting of a meniscus or concave-convex and a bi-convex lens. The reason I showed the plano-convex in my sketch was that it simplified the matter is I thought the principal point you wished brought out was the substitution of a meniscus for a plano-convex as a rear condenser. Your query asked for relationship between meniscus-bi-convex and plano-bi-convex, which in substance would mean the difference between the rear condensers or the meniscus and plano-convex.
>
> Would you kindly make it clear that I used plano-convex lenses for illustration, front of combination, to simplify the article. If in each instance bi-convex lenses are used for front condensers the theory will still be consistent.

I am one thousand miles from New York and cannot, therefore, inspect your original sketch without much trouble and delay. If the error is mine—apologies.

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QUESTIONS in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is a rule of this department that no apparatus will be recommended editorially until the value of such appliances has been demonstrated to its editor.

Waste Recovery in Film Factories.

In a very interesting conversation with a high official of the largest photo materials manufacturing company in the world, he spoke of the astonishing lack of modern factory efficiency prevalent in the majority of American film studios. He stated that if the company with which he is connected was one half as lax in its factory methods as the majority of studios with which he is acquainted—and there is no one who has a better or more intimate acquaintance than he—that his company would have long ago ceased to exist.

These are statements made in a private conversation and it would not be seemly to state in full his revelations but it is safe to say that could any good-sized studio eliminate by even fifty per cent. the avenues of waste in its organization that he pointed out, it would save many thousands of dollars annually.

Some of the evils, particularly in the studio end, have been pointed out from time to time by serious thinking men and each time such an article has appeared it has evoked a chorus of howls of derision from temperamental (?) directors who were tickled to death to obtain a little free publicity for themselves by refuting (?) the claims of the efficiency men. Possibly one reason that no capable efficiency man has been turned loose in any of the studios is because a man with all of the qualifications necessary to put a studio on an efficiency basis would be snapped up as a director at several times the salary he would get for experting.

One of the great sources of factory waste is the unused silver dissolved from the film during its fixation in the development process. It must be said in justice to the film manufacturers that the majority of them make at least some sort of an attempt at saving a part of this silver, but most of them allow more of it to escape than they save.

There are a number of reliable refiners who are only too glad to attack the job of refining studio wastes at moderate rates if given the opportunity.

As the different forms of waste require different treatment it is only natural that properly assorted waste brings a much higher return than an indiscriminate hodge podge of mud, film ends, perforations and tinfoil, contaminated with sweepings and paper refuse. It has been calculated that less than six per cent of the metallic silver in the virgin emulsion goes to make the completed image on the film and the remainder is, therefore, dissolved in the hypo solution.

Before taking up the more intricate process of silver recovery from spent hypo solution, it is well to take up the more simple preparation of other film waste for shipment to the refiner.

Perforation punchings should be kept clean and free from contamination by being discharged from the perforators through a chute into clean containers and emptied from these catch receptacles into sheet iron drums which may be sent back from the refiners and used repeatedly. As they have not been through the hypo solution they are very rich in silver. All containers for film should be of sheet metal, or if of wood should be lined with sheet iron not only to conform with shipping regulations but as a safeguard against fire.

Undeveloped film or leader stock as it is generally called, unless in very short pieces should be packed in rolls in metal containers the same as perforation punchings and never mixed with developed waste which contains only a small fraction of the silver content of leader stock.

It is a sad commentary on the reckless waste of film stock when, as at the present time, white leader stock is a drug on the market at 1/3 of a cent a foot, whereas it was formerly scarce at a cent a foot.

Developed waste is at a higher price than ever before on account of rumors that the celluloid base was being used abroad in the preparation of explosives. There has always been a limited use of celluloid waste for various industrial purposes but the records of the custom house do not show that there has been any undue inflation in the exportation of celluloid waste, when it is taken into account that most of the factories formerly operating in Europe are now closed down or used for other purposes, thus cutting down the normal European supply.

The tinfoil that is wrapped around each roll of film soon accumulates to a respectable weight and brings an unusually high price at this time. This is not inflammable and may be conveniently packed in empty hypo kegs.

A waste paper bailer should be part of the equipment of every studio. It may be true that the small amount received for baled paper waste is too small to be profitable, yet the lessening of the ever present fire risk is well worth the investment.

Many studios run their hypo solutions down the sewer, thus losing thousands of dollars. Others, a little more careful, run or even carry it in buckets to a row of leaky barrels and tubs outside the building and precipitate it when they think of it.

Hypo is a very cheap chemical and yet nearly every big studio wastes hundreds of dollars worth of it every year. It is a common practice in most places to empty a portion of the hypo tanks each day and then "freshen" the bath with more hypo and water. This is decidedly wrong! Each developing tank should have two hypo tanks, one containing an old and the other an entirely fresh bath. The developed film should go into the old bath for five minutes then be finished in the fresh bath. When the old bath becomes so saturated that it does not remove most of the milkiness in five minutes it should be run into the precipitating tank and an entirely fresh bath mixed; whereupon the former fresh tank becomes the old bath and the new solution the fresh bath.

Hypo forms with silver haloids two distinct compounds. Both of these compounds are transparent but one is soluble with difficulty and the other is very soluble. In the first compound, one molecule of hypo unites with one molecule of silver haloid, while the next and easily soluble compound is the same as the former with an additional molecule of hypo. An old or used bath tends to form this insoluble compound in the emulsion and consequently makes it exceedingly difficult to wash, but as soon as it strikes the fresh bath it takes up an additional molecule of hypo and becomes, as the term is, thoroughly fixed.

These are proven chemical facts ascertained years ago by two distinguished French photo chemists, A. Lumiere and M. Seynkowitz, and it seems very strange that so little attention has been paid to their investigations, the results of which have been widely published in photographic literature.

They demonstrated that a film, fixed in fresh hypo and soaked in water for five minutes, contained only a small fraction as much hypo as a film fixed in an old bath and washed for an hour in running water! By this method of two baths every ounce of use is extracted from the hypo and the smaller volume of concentrated silver-hypo solution renders the silver recovery much easier.

For the precipitation of the silver from the hypo two capacious tanks of concrete should be constructed a good distance away from the building; for the chemical used as a precipitant, when acted upon by an acid, produces a gas, the smallest quantity of which being present in the atmosphere of the dark room, fogs sensitive emulsion just as surely as sunlight would.

The two tanks should each be of sufficient capacity to hold at least a week's run of spent hypo; the top level of the lower one being below the bottom of the upper one. Each tank should be provided with a series of cocks or outlets or an adjustable syphon whereby the liquid can be drawn off at any desired level and a weather proof but easily removable cover and, if the size of the tank warrants, a small flight of steps for the laborer who shovels the silver sludge into barrels.

On account of the disintegrating action of the hypo solution the concrete should be protected by a heavy coat of asphalt.

The upper tank has an inlet pipe from the dark room through which it receives its charge of solution and all its outlets drain into the lower tank. The lower tank in turn drains into the sewer.

The precipitating solution is Liver of Sulphur of the cheapest commercial grade. It comes in large chunks of the fused chemical varying in color from light yellow to dark brown according to the purity. Chemically it is a mixture of indefinite polysulphides of sodium and potassium and the precipitate which it forms with the silver is silver sulphide, a dirty brownish black appearing substance. Liver of Sulphur is very soluble in water but on account of the large impervious pieces in which it comes it take a long time to dissolve unless broken up and breaking it up is no pleasant job as it has the quintuple fragrance of ancient eggs. It is a good plan, therefore, to have a stout barrel or hogshead with a snug fitting cover in which are placed water and chemical enough to have a saturated solution constantly on hand.

(To be continued.)

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Mr. Berg would be pleased to hear from those leaders and musicians who are using the Musical Suggestion Cue Sheets, which he prepares for the V-L-S-E, Metro, World, Equitable and Mutual feature releases, as to their practical usefulness and assistance in playing the pictures. He also invites any criticisms or suggestions from those interested in the work for their improvement, in the service of the film.

Musical Setting for "The Soul Market."

Released Feb. 28 by the Metro Pictures Corp'n.

SUGGESTIONS PREPARED BY S. M. BERG,
By special arrangement with G. Schirmer, Inc., Music Publishers, N. Y.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Metro films the following suggestions for an accompaniment to "The Soul Market" were prepared by S. M. Berg of the New York publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed sub-title (marked T), or by a described action (marked D.)

Elaine Elton, a musical comedy prima donna, disgusted with her environment is sought by Millings, head of the theatrical trust. Jack Dexter, a clean-cut young man of wealth, falls in love with her and after various unsuccessful attempts to meet her he secures a position as the chauffeur. The auto is wrecked and Jack, keeping his identity secret, takes her to his own country home where she is tenderly cared for. Billings presses his suit and she almost accepts him, when she has a dream that depicts the awful consequences of such a step. On awakening she realizes that she loves Jack and when she learns of his wealth they are married.

Particular care must be taken in handling this picture:

Orchestra playing overture in theater and short scene of stage performance at 8¾. Scenes of lively supper party with specialty dancing, 17¼ to 22. Short agitato, 33¼. Supper and dancing scene, 65. Agitato and shot, 68 to 73.

The theme selected is "Oh, That We Two Were Maying."—Nevin.

Time schedule: five reels (about 5,200 feet), 78¼ minutes.

Time.		*Sub-Titles or Descriptive Cues.*	*Music.*
0	D	Opening.	Woodland Dreams Waltz—Waldteufel.
2½	T	Getting ready for the evening performance.	
5	T	"I know women who would sell their very souls for jewelry."	Oh, That We Two Were Maying. (Allegretta con expressione) (theme.)
6¼	T	"You'd better go Miss Elton"—	
8¾	T	Overture.	Katinka Selection—Friml.
16¼	T	"You know you are not compelled"—	
17¼	T	Billing's little supper behind closed doors.	La Gloria—Densmore. (One-step.)
18¼	D	When Dexter thinks of Elaine.	Repeat: Oh, That We Two Were Maying. (Theme.)
18¾	D	At the restaurant again.	The Primrose Way—Edwards. (One-step.)
19	T	"You know little girl, I advised"—	
20	D	Oriental Scene.	The Trombone Man — Hill. (One-step.)
21½	D	At the restaurant again.	
22	T	A week passed.	Dialogue — Helmund. (Andante con moto.)
23¾	T	"He hangs out in there."	
25¾	T	"The train leaves in one hour."	Eva Waltzes—Lehar.
28¾	T	After the performance.	
30½	T	"I want you to bring my open car to-morrow"—	La Coquette—Onivas. (Moderato.)
31½	T	Next day.	
33¼	D	When Elaine returns from viewing the precipice.	*Hurry No. 1.
34½	D	When Jack carries Elaine into the house.	Repeat: Oh, That We Two Were Maying. (Theme.)
35¾	T	"You must be master here."	Heartstrings Waltz—Vecsey.
37½	T	"Phone Mr. Franklin, my manager"—	
40	T	Dexter confides in his friend.	Repeat: Oh, That We Two Were Maying. (Theme.)
42½	T	Later. Convalescent.	
43½	T	Where there's a will—	Part I & II (Faust Ballet) (Allegretto)—Gounod (Adagio.)
46	T	"I have known your..your..driver..a long time—	
48¼	T	"Why don't you tell her who you are?"	Part III (Faust Ballet) (Allegretto)—Gounod.
50¾	T	"Please leave me. I will give—	
51¾	T	Elaine sees the crushing hand of Billings.	Part IV (Faust Ballet) (Moderato maestoso)—Gounod.
54¼	T	Elaine believes she has taken the right step.	Repeat: Oh, That We Two Were Maying. (Theme.)
55½	T	"I am soon to be married to Mr. Billings."	Prelude—Jarnefelt. (Allegro quasi allegretto.)
57¾	T	The price.	
59¼	T	Later. Elaine summons a physician.	Aria (F Minor), (Andante cantabile)—Schumann.
61½	T	"All right, I will arrange"—	
62¾	T	The departure.	Liselotte—Adam. (Tempo rubato.)
64¼	T	An hour later. Elaine misses—	
65	T	The gay little party arrives.	Free and Easy — Berger. (Polka.)
67	T	"Come on in the water's fine."	
68½	D	When Jack separates Elaine from Billings.	*Dramatic Allegro No. 1.
68¾	T	"So the saint has turned sinner."	*Agitato No. 2.
69¾	D	Shot.	
71½	T	"They have escaped in an automobile."	
73¼	D	When the maid knocks at the door.	Basket of Roses—Albers. (Allegretto.)
74½	T	"Then it was all a terrible dream."	
76¼	T	"It was a note from me saying I could not accept your very kind"—	Repeat: Oh, That We Two Were Maying. (Theme.)
78¼	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1738.

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Reviewed by S. M. Berg.

THREE AFRICAN DANCES, *Ring*.....Chappell

1. The Call to the Feast. Moderato tempo in patrol form somewhat misterioso and oriental.
2. Luteta's Dance. Lento ma non troppo ¾. Tempo rubato.
3. Dance of the Warriors. Vivace 2-4. Broad with accel al fine.

No leader can afford to be without this excellent set of African dances. The number of real good compositions of this character is so limited that it will be a welcome addition to every musician's library.

PRELUDE (TRISTAN AND ISOLDE), *Wagner*.....Fisher

Admirably re-arranged by Charles J. Roberts from the original score. Ideal arrangement for smaller instrumental combinations. The Prelude langsam and schmachtend (slow and languishing), in A Minor 6-8.

VALSE CELESTIA, *Smith*.....Feist

This charming Valse, dedicated to Miss Anita Stewart of the Vitagraph Players, is well suited for dancing scenes or as a valse lento intermezzo. Mr. Smith is to be congratulated upon the practical orchestration as well as the excellent musical composition.

IT'S SO TEMPTIN', *Monaco*.....Feist

That prolific writer, James V. Monaco, composer of "The Pigeon Walk," has given us another of those foot-itching, can't-keep-still numbers which please an audience whenever they are played.

THE ROSARY, *Nevin*.....Strube

A new arrangement of the beautiful ballad has just been published for orchestra, arranged for violin, trombone or cornet solo and orchestrated by that well-known musician, Gustave Strube.

VALSE DIVINE *Rosey*.....Rosey

Arranged and compiled by George Rosey. The introduction is from L'Africaine (Meyerbeer). No. 1. A La bien-aimee (Schutt), and Parl a Valse (Arditi). No. 2. Kamennoi Ostrow (Rubinstein), and Humoreske (Dvorak). Mr. Rosey is to be congratulated in telling us where he gets his motifs from instead of leaving it to our imaginations.

KATINKA, *Friml*.....Schirmer

Rudolph Friml has been giving us a series of successful musical comedies, "Firefly," "High Jinks," etc. This year he seems to have excelled himself in pleasing melody with the musical play, "Katinka." In the selection there are the nine most popular hits of the show. Arranged by that master of craft, Carl Kiefert.

CHERIE VALSE, *Shepherd*.....Ricordi

We may whisper to our readers that "Mr. Shepherd" is a nom de plume of that very master musician, Mr. Irenee Berge. His lighter composition is published under this name. Musical conception and pleasing melody are always to be found in the works of this popular French composer.

Interesting Horsley Productions Coming

Four Five-Reelers and Four One-Reel Comedies to Be Released Within Four Weeks.

FORTHCOMING David Horsley productions to be released between now and the first of April will, it is promised, offer some interesting events in motion picture production. Within that period of time four of Mr. Horsley's five-reel productions will be distributed as Mutual

Mae Gaston—Nan Christy—Lucy Payton.

Masterpictures, de Luxe Edition, besides four one-reel subjects which are to be released under the Cub Comedy brand name.

The first of the four five-reel subjects is "A Law Unto Himself," scheduled for release February 28. It is a story of the northwest mountains with the theme of vengeance for its plot, which has been treated in a new style by the author, Lilliam V. Brockwell. Mr. Horsley sent his company into the rugged country of the coast, where some wonderful scenic views were obtained for backgrounds.

"The Heart of Tara," the second five-reel release, scheduled for March 4, has a number of features to commend it. The featured players are William Clifford and Margaret Gibson. Prior to this release they were featured in separate productions, but with the idea of getting maximum playing strength Mr. Horsley merged them into one company. The support includes Marvel Spencer, Sherman Bainbridge, Marie James, Walter Spencer, Edward Alexander, Edward Roberts and Gordon Russell. The story is a romance of India with a love theme. Some moments of real thrill are interposed by the introduction of feats by the Bostock animals.

The second appearance of William Clifford and Margaret Gibson as co-stars will be marked with the release on March 25 of "The Hidden Law," the third of the five-reel features. Theodosia Harris, of Mr. Horsley's scenario staff, is responsible for the story, which is based on the theme of regeneration with settings in New York and the west. The theme is boldly treated.

In "The Love Liar," the last of the four five-reelers, scheduled for release March 27, Mr. Horsley will offer the most pretentious of all productions made to date at his Los Angeles studios. Eighteen distinct sets of great proportions are being used together with smaller but none the less elaborate set-ups, to say nothing of many remarkably beautiful exterior locations. "The Love Liar" is a psychological study made into scenario form by Crane Wilbur, who is cast for the titular role. It is an unusual sort of story, well developed, with a great human lesson underlying the fine exterior provided by a lavish production. Supporting Mr. Wilbur are Lucy Payton, Mae Gaston, Nan Christy and Ella Golden.

The four Cub Comedies releases during the month will be up to the standard established by previous releases. Director Fahrney is introducing some spectacular effects in the month's offerings, so that it is fair to expect something even a little better than in past Cubs. George Ovey will be featured in all releases of this brand.

BLUEBIRDS IN SALT LAKE CITY.

Carl Stearn, manager of the Denver office of Bluebird Photoplays, has contracted with the American Theater, Salt Lake City, to show Bluebirds once a week. The American is one of the largest exclusive picture theaters in the United States, seating three thousand people.

Gillette in Essanay Production

Famous Author-Manager-Player Will Be Seen in "Secret Service" and "Sherlock Holmes."

"SECRET SERVICE" and "Sherlock Holmes" will be produced by Essanay with William Gillette, and released as a multiple reel feature on the V-L-S-E. program. This star, acknowledged one of the greatest actors of the American stage, has contracted to appear in the photoplay versions of his phenomenal stage successes. He has just begun work before the camera for "Sherlock Holmes," which will be the first release. "Secret Service" will follow shortly after.

Mr. Gillette has just closed an unusually successful season on the stage and went to Essanay immediately after his last performance. He has never before consented to adapt to pictures the plays which he wrote and made famous in playing the leading roles. The popularity awaiting picturization of these two gripping dramas has been recognized by producers for some time, but repeatedly Mr. Gillette has rejected all offers until he agreed to play for Essanay.

William Gillette.

William Gillette has had a stage career rivaled by few actors of all time. He was born in Hartford, Conn., July 24, 1855, the son of Francis Gillette, long a United States Senator from Connecticut. Following graduation from a preparatory school young Gillette chose the stage as his profession and played in stock companies while completing his education with special courses at the University of New York, Massachusetts Institute of Technology and Boston University.

In 1877 he undertook theatrical work exclusively and played with stock companies successively at New Orleans, New York, Boston, Cincinnati and Louisville. By this time he had won national recognition and decided to attempt the staging of several plays which he had written for himself. This he did with encouraging success, and since he has written everything in which he has appeared.

"Sherlock Holmes" added to his fame and later "Secret Service" upheld the reputation he had won. Mr. Gillette is ideally suited to an active drama of tense situations, and the screen undoubtedly will add to his laurels. Mr. Gillette is a member of the National Institute of Arts and Letters.

"WHO'S GUILTY?" NEXT PATHE SERIES.

Announcement is made by Pathe Exchange that "Who's Guilty?" is to be the next series release by that company. The first episode is scheduled to appear in the latter part of April. The new series is being produced for Pathe by the Arrow Film Corporation and work is being rushed at the Yonkers studios of this concern. The "Who's Guilty?" series will consist of fourteen two-reel episodes, each episode a complete picture in itself. The scenarios have been selected from a number of sources, the theme being considered altogether too vast to be handled by one writer alone. Mrs. Wilson Woodrow has novelized the series, which will be published in leading newspapers throughout the country.

Anna Nilsson, who lately scored a big hit in the leading role of "Regeneration," and less recently in "The Scarlet Road," and "To Him That Hath," will be the woman star of the new series. Tom Moore, of the ever popular Moore trio, will play opposite her. The success of Pathe's "Who Pay's?" series proved there was a wide field for a series of related interest stories, and the insistent demands from exhibitors led tothe decision to produce the "Who's Guilty?" series.

"The Social Pirates" Ready

Bronson Howard Series Starts March 27—New York World Heads Newspaper List.

ALL the details of a most elaborate publicity campaign having been completed, Kalem announces that March 27 has been set as the release date for the first episode of the George Bronson Howard stories, "The Social Pirates."

Scene from "The Social Pirates" (Kalem).

Each Monday thereafter for fifteen weeks a two reel production will be issued as a special release through the General Film Company.

Simultaneous with the release of the different episodes the stories will be published in a list of newspapers that is said to set a new mark for series publication both in number and in quality. The list is headed by the New York World and includes such representative papers in each city as the Buffalo Times and the Chicago Record-Herald. In addition to the publication of the stories each of the newspapers will wage a strong publicity campaign in connection with the stories, the World alone having made preparations for the use of over thirty thousand lines of advertising space, coupled with posters on all delivery wagons and advantageous spots throughout the city. The first story will appear complete in the Evening World of Saturday, March 26, and the Bronson Howard series will be made a Saturday feature thereafter.

"The Little Monte Carlo" is the title of the episode chosen to start the Kalem special. In this episode Marion Sais and Ollie Kirkby, who are co-starring in the series, come to the rescue of a girl who has been wronged by a social vulture, and in a plot teeming with action meet the latter on his own ground and by a clever ruse, make him pay a bitter price for his wrong-doing. True Boardman, Thomas Lingham, Paul C. Hurst, and Edward Clisbee are among the others seen in this episode. A spectacular theater scene, a brilliant New Year's Eve in a gay lobster palace, and an elaborate and costly gambling room scene are among the sets which will give a foretaste of the magnificent scale on which the series has been produced.

Kalem officials are planning to back the new series with every sort of publicity aid that has ever been provided with a picture. The posters will be the last word in art and attractiveness, and will include a one, three and six sheet on each release. In addition it is planned to cover the country with a brilliant twenty-four sheet stand that has been pronounced by experts as one of the most striking stands ever issued. Arrangements have been made for special exhibition of these twenty-four sheets in all General Film exchanges within a few weeks.

There will be no "to be continued" feature to "The Social Pirates," each episode telling a complete story of an adventure participated in by the two clever girls who give the series its title.

ARTHUR DONALDSON IN NEW PRODUCTION.

Arthur Donaldson, the well known actor and director, is now working in a new feature production at the Standard Studio, Yonkers, N. Y., for the Arrow Film Company, under the direction of Lawrence McGill. He is to play the character lead as a banker, but the title of the picture has not as yet been decided upon.

V-L-S-E Managers Promoted

Sydney E. Abel's Removal to Chicago Opens Place for C. E. Shurtleff in Cleveland—Other Changes.

WITH the appointment of Sydney E. Abel as manager of the Chicago office of the V-L-S-E—the second largest office in the Big Four organization—comes the announcement that C. E. Shurtleff has been given the Cleveland branch, formerly in charge of Mr. Abel. Mr. Shurtleff's rise in the V-L-S-E has been conspicuous even among the many rapid promotions which have marked this organization's career. Only a few months ago, he was a salesman in the Atlanta office. His record there evidenced such efficiency that he was moved to Detroit the first of the year to take charge of the sub-office in that city, which was under the jurisdiction of the Cleveland branch. Mr. Shurtleff is succeeded in Cincinnati by C. E. Holah, who is widely known in the film circles of that city and its environs.

The Detroit office is now being managed under Mr. Shurtleff's supervision by J. M. Duncan, David Kline, who recently was placed in charge of that office, having resigned. Mr. Duncan has been with the Detroit sub-branch for some time.

A. L. Widner, who for several months past has been assistant booker in the Boston office of the Big Four, has been promoted to a position on the sales force of the Philadelphia branch, and will cover Delaware, parts of Maryland and New Jersey. I. A. Farrah, former manager of the General Film Company's branch office at Harrisburg, Pa., is another addition to the Philadelphia office, covering part of the State of Pennsylvania.

Power Company's Employees Dance

Annual Ball and Entertainment of the Cameragraph Club Is Largely Attended and Is Social Success.

THE annual ball of the Cameragraph Club, composed of the executives of the mechanical departments of the Nicholas Power Company, was held in Arcadia Hall, Brooklyn, on the eve of Washington's Brithday. In attendance were well over a thousand persons. Nicholas Power, who began the manufacture of projection apparatus years ago with a force of a man and a boy, beamed with satisfaction on his rapidly growing family. Mr. Power came early and remained late. In fact, he violated his customarily hard and fast rule of a 1 o'clock getaway from social functions and remained until the clocks were striking 3. He was all over the large hall, fraternizing with his associates, with the humbler as well as the important executives.

Assisting Mr. Power in "visiting" were Edward Earl, the treasurer of the company; John Francis Skerrett, general manager, and Will C. Smith, assistant general manager. The foregoing quartet constitute the honorary membership of the Cameragraph Club. Bill Barry, publicity manager, was chairman of the press committee, and contributed his share to making comfortable the guests of the evening. These included Charles Kessel and Mr. Campwell, head of projection in the Loew circuit.

The active membership of the Cameragraph Club is composed of the superintendent and foremen of the Power factory. Its original basis of a social club has been extended until now it not only has beneficial features but is an important factor in the efficient administration of the big shops which its members direct. Theodore Uhlemann, superintendent, is president. The other officers are: Vice-president, Ray Dengel; treasurer, S. S. Cassard, purchasing agent; financial secretary, Bennet Goldsmith; recording secretary, Arthur J. Lang; sergeant-at-arms, Bert Elsebeck. For the dance James A. Milligan was an efficient floor manager. James Stillman was chairman of the floor committee, Raymond Dengel of the entertainment committee and Hector McKinnon of the arrangement committee.

Motion pictures constituted a part of the entertainment. The booth came from the Picture Theater Equipment Company. The subjects were projected across the 125 foot dancing floor on to an Atmospheric Screen. These were supplemented by interesting and varied musical numbers, both vocal and instrumental. The grand march was led by Mr. Power and Miss Bird. Many baskets of pinks were distributed among the women dancers and added to the effectiveness of the spectacle, which was applauded by the "wall flowers."

The ball of the Cameragraph Club was an all-around pleasant occasion.

Schlank Succeeds Monaghan.

Edward Monaghan has resigned as secretary-treasurer of the Motion Picture Exhibitors' League of Omaha, Neb. Jacob Schlank has been selected to succeed him. The league has secured permanent quarters in Myrtle Hall and meets at two o'clock every Wednesday afternoon.

Mutual Seizes Pirated Film

Court Proceedings Instituted Against Manager of Fake Exchange in Edinburg, Va.—In Line With Policy of Protection.

THE Mutual Film Corporation has seized 125,000 feet of its film found in an "exchange" operated at Edinburg, Va., a small center in Shenandoah County. This is the second seizure to be made by the Mutual Film Corporation in the pursuit of films which have variously strayed from the storage vaults of its sixty-eight exchanges.

The Virginia seizure, a step in a civil action instituted in the courts of Shenandoah county, is a further step in pursuit of the announced policy of the Mutual to take out of circulation all of its films which had strayed into the hands of irregular exchanges, peddlers and "film pirates." The films discovered in Virginia were uncovered as a result of the efforts of a group of men to sell a stock of films made up largely of Mutual releases.

B. C. Cunningham, manager of the Washington, D. C., Mutual branch, operating under an assumed name, arranged to be approached by these men. Mr. Cunningham went over into Virginia to look the films over before agreeing to a "purchase." He was shown the stock and assured himself that it contained the property of the Mutual. Thousands of feet were submitted for his inspection.

The next step was a conference by wire with the legal department of the Mutual's home office in New York, which resulted in instructions to the Mutual's attorneys in Woodstock, Va., to take charge of the case and to institute such action as the circumstances seemed to warrant. Through these attorneys the Mutual Corporation has brought a suit "in detinue" in the Circuit Court of Shenandoah County, Virginia, alleging damages and demanding delivery of its films.

A. L. Hitner, the defendant named in the suit "in detinue," was formerly an exhibitor of motion pictures in Hackettstown, N. J., where he was a customer of the Mutual. He received reels of film on rental terms and with the understanding that they should be re-delivered to the Mutual. According to the charges in the action in the Virginia courts these reels were found still in his possession.

In a report of the inventory just received by the Mutual's legal department in New York, 125 releases of various dates were found in the Edinburg stock. About half that number of the releases of the General and Universal concerns were found, but not listed in the inventory as the action in the Shenandoah county court extends only to the Mutual films involved.

"This sort of happening may be expected from time to time until every foot of missing Mutual film is accounted for to us," said John C. Graham, assistant to the president of the Mutual. "The only reason for the existence of such situations has been the laxness of prosecutions. The Mutual is out to fight every such case to the finish. The value of the film involved has only a minor bearing on the purposes of the campaign. We are out to discourage any attempt on the part of any outsider to deal in Mutual films in any way."

The Mutual has recovered many hundreds of thousands of feet of "pirated" films in the last few months. Through the activities of Arthur F. Beck, manager of the Twenty-third street branch exchange in New York, missing films were traced to various "fences" and hiding places in New Jersey cities. In raids there more than two hundred thousand feet were seized and prosecutions were instituted against several persons.

UHLIG NOW WITH METRO.

Max Uhlig has been engaged by the Popular Plays and Players as assistant technical director. Before joining that company he was with the Ivan Film Productions, Inc. He began his career as a stagehand and traveled all over the country with repertoire companies. Later he played small comedy parts and then went into the motion picture business, where he has been successful. Mr. Uhlig has just completed some novel and artistic sets for "Playing with Fire," the Metro production in which Mme. Petrova is starred.

LOUISE LOVELY IN ANOTHER BLUEBIRD.

The success attained by "The Grip of Jealousy," the Bluebird release which introduced Louise Lovely as a motion picture star, has prompted General Manager M. H. Hoffman to release another feature with this pretty girl in the leading role. "Tangled Hearts," to be released April 2, will show Miss Lovely as a dashing young widow who solves everybody's problems and has none of her own.

Capt. Kleinschmidt Back From Europe

Famous Alaskan Explorer Has 15,000 Feet of Actual War Scenes from Three Fronts.

CAPT. F. E. KLEINSCHMIDT, the famous Alaskan explorer, has just returned from Europe, where he was in the thickest of the fight on the Russian, the Servian and the Italian fronts. The Moving Picture World has reported some of his movements and also the fact that he was highly favored by the general staff of Austria. The Captain comes back with something like fifteen thousand feet of films taken literally at the cannon's mouth. He had a retinue of servants placed at his disposal by the Austrian General Staff, and provided with two high-powered automobiles he had utmost liberty of movement.

Capt. F. E. Kleinschmidt.

Needless to say the Captain improved his opportunities to the utmost, and the result is a collection of actual scenes at the front, the like of which cannot be found anywhere else. The Captain has been in fighting air craft over Venice; he has been through a submarine campaign in the Adriatic Sea; he was with the Central Powers when they stemmed the Russian flood at the Carpathian mountains, and he was with the advance guard of the Austrians at the capture of Belgrade. He has covered the war on the three fronts named with equal daring and thoroughness. Capt. Kleinschmidt is now busy in printing, preparing and editing the great mass of film he has brought over. This will be a task of some magnitude, but he expects to have the work finished within a week, when the first private showing will be held. The still pictures he has taken indicate the range and the accuracy of his work. The motion pictures have been thought important and valuable enough to be incorporated into the official archives of the German and Austrian war archives. A full report of these pictures will be found in an early issue of The Moving Picture World.

GOLDBURG AWAITING DEVELOPMENTS.

"The motion picture industry is no different from any other enterprise," once remarked Jesse J. Goldburg, one of the pioneers in the manufacturing and marketing of feature films. "In order to successfully engage in any branch of that infant industrial prodigy one must necessarily give deep study to its technical details."

Mr. Goldburg established a high-water mark record in the manufacture and sale of a succession of high class features during his connection with the Life Photo Company, as general manager. In order to fit himself to meet any emergency that might arise, Mr. Goldburg made a thorough study of every branch of the film business and engaged in the practical workings of every department including the writing of scenarios, supervising the producing and acting as advertising, publicity and sales manager. Some of the more important productions with which his name is linked are "The Greyhound," "Captain Swift," "The Ordeal," "The Avalanche," and "Driftwood."

There are few men in the film industry more widely or better known than Mr. Goldburg. Since his severance of connections with the Ocean Film Corporation he has refrained from making any announcement of his future plans other than to say, "I am awaiting developments in the business. Some radical changes seem to be brewing and I prefer to await the time when I may take advantage of new conditions that seem bound to arise in the near future. Until then I am sitting 'tight.'"

Reviews of Current Productions

Exclusively by Our Own Staff

Two Biograph Productions

"The Mystery of Orcival," in Three Reels—"The Grip of Gold," a Two-Part Drama.

Reviewed by Lynde Denig.

"The Mystery of Orcival."

WHEN the Biograph scenario editor came to adapting Emile Gaboriau's novel, he encountered an over-abundance of plot material for a three-part picture and faced the difficult task of making the story reasonably complete and at the same time clear. Altogether he succeeded very well by using the topsy-turvy method of construction popular with writers of mystery tales. In the very first scene, without any explanation, we see the body of a woman being carried to a secluded spot in the woods. We surmise that she has been murdered, and then, bit by bit, the events leading up to the tragedy are pieced together, until "The Mystery of Orcival" is a mystery no longer. For a story of this type, probably the roundabout method used is better than direct narrative.

Considered as a sample of artistic photoplay workmanship, in which locations, photography and lighting are important factors, Director J. Farrell Macdonald's production is admirable. It is a picture of France made in California and there is nothing lacking in the picturesqueness of the exteriors, or the richness of interior furnishings. There is plenty to gratify the eye and there should be enough uncertainty in the involved plot to hold the attention. In fact, it is a production that demands strict attention if the full meaning is to be caught.

Gretchen Hartman plays a countess who poisons her husband and soon tastes the bitterness of disillusionment in her love for the man who inspired the crime. The finding of her lifeless body starts the investigation which opens the door to a closet filled with family skeletons. Miss Hartman gives an able performance and is capably assisted by Jack Drumeir, Charles Mailes, G. Raymond Nye, Vera Sisson and Jack Mulhall.

"The Grip of Gold."

In this drama of crooks and an honest girl with an active conscience, we have a nicely balanced two-part production, easy to follow and likely to arouse sympathy for the character played by Claire McDowell. It is neither more nor less improbable than the customary run of fiction based on the efforts of thieves to implicate an innocent woman in their operations.

The manner in which a poor girl, out of employment and threatened with eviction by her landlady, becomes the custodian of money stolen from a bank, is plausible. Also, it is in accord with photoplay precedent that in later years, when she is the wife of a wealthy broker, her good name should be threatened. But meanwhile she has returned the stolen money and the thief dies, so all is well. Walter V. Coyle directed the picture with Charles Mailes, Ivan Christy and Jose Ruben in prominent roles.

Scene from "The Grip of Gold" (Biograph).

"The Strength of the Weak"

Mary Fuller Appears at Her Best in Adaptation of Stage Drama—A Bluebird Photoplay.

Reviewed by Lynde Denig.

THE sex interest in William Addison Lathrop's adaptation of a play by Alice M. Smith and Charlotte Thompson is dominant. Quite in accord with the prevailing style of giving unpleasant relationships a romantic garb and sentimental trimmings, "The Strength of the Weak" is likely to attract favorable attention, for it is a well made picture and one in which Mary Fuller figures very attractively. Miss Fuller seems to have lost considerable weight in recent months and in doing so she has increased in girlish charm—a charm that does much to stir sympathy for Pauline D'Arcy, the unfortunate heroine of this tale.

Scene from "The Strength of the Weak" (Bluebird).

A suggestion of the plot will indicate the need for careful treatment, likewise the advantage of featuring an actress capable of portraying guileless innocence. Left without a protector after the death of her father, Pauline, an untutored country girl, becomes the ward of a designing middle-aged man. Their relation is soon altered to one of greater intimacy, but Adams, who has changed his name to Abbott, is not prepared to marry. As a matter of fact, he already has a wife, although Pauline knows nothing of this and goes to college believing that following her graduation her relationship with Adams will be legalized. She falls in love with the son of the man who betrayed her and the way is cleared for the inevitable climax—father and son brought face to face in a conflict over the same woman.

The story is expertly contrived to give adequate preparation for each new situation. The pertinence of scenes in the early reels that serve to indicate the tendencies of the characters, is revealed in later passages, strengthened by a wise use of cut-backs. For instance, we see just why Adams, Jr., is inclined to be tolerant when Pauline narrates her experiences. All through the picture there are similar touches designed to give a full understanding of the characters. Director Lucius Henderson staged many attractive scenes, first near the country home of Pauline, then in the gay resorts of New York, and later at a college for young women where Miss Fuller appears in cap and gown. Edwards Davis is too artificial and melodramatic to be convincing in the role of Adams, Sr.; but for the rest, the cast is efficient, with Harry Hilliard as the son and Curtis Benton as an annoying friend.

Fritz de Lint, playing prominent roles in Popular Plays and Players productions for the Metro program, was formerly an officer in the army of Norway.

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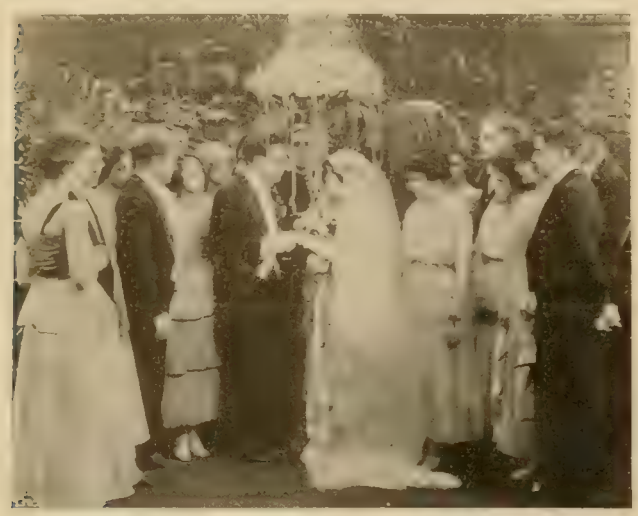
Cleo Madison is rapidly approaching the concluding scenes in her production of "A Soul's Crucible," a five reel psychological drama by herself and Kathleen Kerrigan. Miss Madison is featured in this offering and is supported by a cast including Edward Hearn, William Mong and Ray Hanford.

"The Discard"

Essanay Photodrama Has Strong Appeal—With Ernest Maupain, Virginia Hammond and Harry Beaumont in Well-Assigned Cast.

Reviewed by James S. McQuade.

CHARLES MICHELSON, the well known, all-around newspaper man and short story author, has furnished a photodramatic story of excellent merit in "The Discard," a five-part V-L-S-E feature produced by Essanay, released



Scene from "The Discard" (Essanay).

on Monday, Feb. 28. In addition to fine constructive merit, the story has the charm of novelty, if not of originality, being quite away from the well beaten tracks in this field, as I know them. But, what is better than either of these, the story makes a continuous appeal that reaches its crescendo at the close, where the erring mother sacrifices all for the happiness of her daughter.

There are also several delicate comedy touches in the action that will not be overlooked by the intelligent spectator. One of these is introduced by the subtitle "The course of true love never did run smooth," and shows the decidedly novel way in which young Keith Bourne, the leading juvenile of the story, seized the time and the place for popping the question. The happy young people are skating and suddenly get a cropper. While seated on the ice Keith hugs the girl with bearlike ferocity, much to her laughing content; but there is no kissing bee, an omission that makes the incident all the more enjoyable for the looker on.

Another clever bit of comedy is well brought out in the scenes where the accomplices (Grant and the Senoray Santander) are trying to entrap Keith, now a full fledged millionaire, in the purchase of bogus stock. Keith is ignorant, of course, of their connivance; and when his wife introduces the Senora as her "dear friend," and the "dear friend," in her most innocent manner, asks if he can assist her in the sale of a big roll of the stock referred to, he remembers that Grant (who had introduced himself as his uncle's friend), had expressed a desire to secure a large bunch of the same stock at a high figure. Then Keith does some rapid figuring, and sees a splendid chance to do a good turn for his "uncle's friend" and at the same time help his wife's "dear friend." He introduces Grant to the Senora, and the sale is made! The camera brings out mirthfully the grin of the two swindlers, and the exalted ego of Keith over his shrewdness as a business man.

Doris Wynne, the daughter of Alys Wynne has been brought up in a French boarding school, under the gentle rule of good Sisters. Her mother is chief aid to Python Grant, the leader of a daring band of swindlers, of both sexes, whose crimes have made him a marked man in both hemispheres. Doris loves her mother devotedly and mourns because she sees her so infrequently. Her school bills are paid through her mother's lawyers in Paris.

The outrageous swindling of a French nobleman by Grant and Alys lead to his suicide and to their flight to the United States.

Doris in the course of time is married to Keith Bourne, the brother of one of her schoolmates. Shortly afterward, he becomes heir to a rich uncle, who dies in America, and the happily married pair proceed to Palm Beach, Florida, for a rest before Keith takes charge of his business affairs.

"Python" Grant is a guest of the hotel at Palm Beach, where Keith and Doris stop, and he immediately lays plans to fleece Keith out of his fortune. Assisted by Senora y Santander and a man accomplice he attempts to sell Keith worthless stock and to induce him to join in a sharper's game of cards, but fails. Then when Keith goes to New York alone, expecting to rejoin his wife in about a week, Grant lures him to the home of Alys Wynne, who poses as Grant's wife. There Keith becomes compromised and is sued by Grant for $100,000, on the charge of alienation of his wife's affection. Keith settles the matter for $40,000, but his enemies employ the follow-up system and threaten to tell his wife unless he submits to their demands. He refuses, and Alys phones the young wife particulars.

Doris is in despair, and refuses to receive Keith when he comes to her. Then in her need she thinks of her mother and cables the lawyers in Paris for her address. In reply she is instructed to call at a hotel in New York and there meet her mother.

During the interview that follows, Alys is horrified to learn that the man whom she and Grant have been forcing to the wall is the husband of her only child. She advises Doris to believe in her husband, and then puts the police on Grant's trail and commits suicide. Known only by the name of Alys Wynne to her child, the newspaper accounts of the death of Mrs. Grant had no interest for her; but she never saw, nor heard of her mother again.

Ernest Maupain is at his best in the role of "Python" Grant. The brilliant cunning in laying plans, the cruel heartlessness in the ruin of his victims, the brave coolness in tight places, the masterful sway over his accomplices, and the devil-may-care attitude of Grant at the close of his career are all played to the life by M. Maupain. And Grant's character—as he appears in social life—bland, companionable, or gracious, as the mood served him, is also finely portrayed.

In the part of Alys Wynne, Miss Virginia Hammond has made her first important debut before the camera. It can be seen that nervousness at times has prevented her from appearing at her best, but she can be congratulated on giving us a worthy impersonation of a difficult part. The scene in which Alys seeks to delude Keith over her forlorn condition as a deserted wife, because of the trumped up charge of alienation in which he figured, might have been made much stronger for the spectator by contrastive lightning flashes of her simulated and real self—the simulated to be shown when Keith's eye was on her, the real when he was not observing her. The scene showing Alys visiting Doris at the French school and that other, where Doris visits her at the hotel in New York are both motherly and affecting. So also is that where she is selecting a fitting wedding present for her child. The choice of her wedding ring—the only honest thing she possessed—catches one's heart, because it has the true ring of the mother spirit, which had been kept unsullied amid all the slime of a wicked life. And the final scene, where she burns every record that might link the vile career of Mrs. Grant with the happy and pure wifehood of her daughter Doris, brings a tear of sympathy and of sorrow for the suicide.

Harry Beaumont, who gained his spurs with Edison companies, is very pleasing in the juvenile part of Keith Bourne, and his opposite, Betty Brown, plays the part of Doris Wynne quite winsomely. Miss Louise Ripley, Patrick Calhoun, Chas. J. Stine, Miss Gertrude Glover and John Cossar, are all to be commended for their impersonations of the minor characters, named respectively, Senora y Santander, Duc de Blauvrai, J. F. Smike, Ysabel Maxwell and Legrand.

"Fighting Blood"

Oscar Apfel Has Written and Produced a Five-Reel Melodrama for Fox—Many Sure-Fire Situations Please Audience.

Reviewed by Hanford C. Judson.

THE quality of Oscar Apfel's work is well known to exhibitors. They generally find his offerings profitable and will again find it to be true in this latest one, "Fighting Blood," a five-reel Fox picture both written and produced by Director Apfel. The entertainment comes from the situations, the majority of which are rich in that sure-fire melodrama that brings tears to the susceptible and these tense moments are often pleasantly relieved by honest if elemental catches of humor. The thread of the story is not convincing; but there is no doubt about the humanity of its high lights. The players, William Farman and a strong cast, develop these situations very acceptably.

The central figure of the story is a minister descended from the Hardys who had fought in all the wars from Bunker Hill to Gettysburg. He is a fighter who in the first scene licks a much bigger man whom he finds abusing a horse. He gets a job in a lumber yard; falls in love with the daughter of the owner; is falsely accused of theft and goes to jail with the girl looking on. There's the usual scene with the old mother who dies in his arms at the close of the trial. In prison, he is converted and becomes a minister. The villain has married the girl; ruined the father and, in poverty and degradation, is making her help him in his gambling out west.

In the home town the "jail bird parson" finds that he can't keep his temper—he follows his tormenters and licks a barroomful. He too goes west with the man who had helped the villain and knows all about the theft. Again the minister, goaded to desperation, licks the village bully and wins the respect of every one. While this fight is on, there is another up stairs that the minister knows nothing about till it is all over. The gambler was trying to kill his wife; but is stopped

by the converted tough and, in the struggle, is shot by his own pistol. The worthy climax comes at a meeting the minister is holding in the saloon. It is, as a whole, a very acceptable picture.

"The Craving"

Temperance Story Presented in Mutual Masterpicture de Luxe—William Russell Featured.

Reviewed by Margaret I. MacDonald.

AN attractive opening is given this five-part production made at the studios of the American Film Company. We get a glimpse or two of a college football team at rehearsal, previous to competing for honors in the big game of the season. This is followed quickly by a scene in which the trainer in rubbing down Foster, the hope of the college team, manages to spill some alcohol into his mouth, in accordance with the wicked plan of Oliver Bailey, a rival in love. On this latter incident is based the train of events that carries the story to its climax, for Foster Calhoun, who has a natural craving for alcohol, at this point of the story commences on a downward career, which is temporarily retarded by contact with a crippled waif whom he takes to live with him.

In the course of the story Foster in the west meets with a woman of the dance halls, who entices him to marry her; and at the close of the story, when Foster believes her to have been dead for months, she looms up as a disturbing element when he is about to marry his former love.

The story as told is interesting, but the presentation of the temperance lesson is not as forceful as it might have been.

Scene from "The Craving" (American).

The part played by the woman of the dance halls adds an unpleasant touch, and fails to present a sufficiently strong motive.

"The Redemption of Helene"

Three-Reel Lubin Production, Written by Julian Louis Lamothe and Directed by Edward Sloman.

Reviewed by Edward Weitzel.

THE heroine of this three-reel photoplay is a devotee of dance. Although brought up in a small town, she is an adept at all the latest steps, and leaves her dying father in order to pursue her favorite pastime. Shortly after the elder Trent's death, Helene bids farewell to her home and her country sweetheart and takes the train for New York City. She quickly finds employment for her talent and appears at a "stag" banquet in a Gertrude Hoffman costume and dances on top of the supper table. She makes a marked impression on two of the guests—an artist and a theatrical manager. The artist is allowed to make love to her so long as he can supply the young lady with the money she requires. After he has strained his eyes by overwork and is threatened with blindness, Helene leaves him and secures an engagement with the theatrical manager. On the opening night the artist gets into her dressing-room and chokes her into insensibility, having torn the bandage from his eyes that he might square accounts with the woman who threw him over. His action costs him his eyesight, but, when Helene learns of what has happened, it awakens her better nature and a reconciliation is effected between the two.

Julian Louis Lamothe has written more convincing scenarios. He has drawn the character of his heroine consistently and clearly, but there is an "Ouida" atmosphere about the story that belongs to a past generation. Human beings as shallow and selfish as Helene Trent and her artist lover undoubtedly exist, but are hardly worth being made the leading characters in a three-reel photoplay. The country sweetheart has the good sense to fall in love with Helene's younger sister, and this incident is like a ray of sunshine in a dark room.

Helen Wolcott has the role of Helene Trent. It is one of her best impersonations for the screen. She realizes the type in its physical and mental attributes, and acts with sincerity and a creditable degree of skill. L. C. Shumway easily meets all the requirements of Charles Sturgis, the artist, and the remaining roles have been intrusted to George Routh, W. J. Spencer, Melvin Mayo, Benjamin Hopkins, May Cruzo, and Adelaide Bronti. Edward Sloman's production of the drama shows expert knowledge of his art.

Scene from "Redemption of Helene" (Lubin).

"The Little Orphan"

Em Gorman, a Clever Child Actress, Is Featured in Picture Made by Olympic Corporation.

Reviewed by Lynde Denig.

DESPITE the suggestion of the title of this five-part production, made by the Olympic Motion Picture Corporation and handled on the state rights plan by the Sun Photoplay Company, "The Little Orphan" is far from being a wholesome story of child life. It is out-and-out sex melodrama, presented with little delicacy and not open to the plea of justification on the score of true characterization. Why such a medium should have been selected for the exploitation of a talented little girl is difficult to comprehend.

The mother and father of "Little Nobody," who is born out of wedlock, are almost unbelievably inhuman. The child is left at an institution, from which it is taken by a physician, who meanwhile has married the mother, ignorant of the relationship. Coincidence—always much in evidence in this story—brings "Little Nobody's" father into the newly created home and the unpleasant secret is divulged. Soon the mother, estranged from her husband, becomes a drunkard and the little girl finds a home with her newsboy chum. To follow the ramifications of the plot would be superfluous, for it is all in the same improbable strain.

Scene from "The Little Orhpan" (Olympic).

On the credit side of the production may be placed the acting of Em Gorman, a bright, pleasing youngster, deserving of a more appropriate medium. Quite the most appealing passages in the picture show the little girl enjoying the companionship of her ragged friend, the newsboy who takes her into partnership. Many of the scenes were photographed on

snow-covered streets, and here, as in other parts of the production, the camera work was excellent.

"She Came, She Saw, She Conquered."

The Second Kalem Release, with Rose Melville in Her Well-Known Character of Sis Hopkins.

Reviewed by Edward Weitzel.

ROSE MELVILLE has brought a new character into screen drama. Familiar as her Sis Hopkins is to the spoken stage, she has made a unique place for her comic creation in the photoplay. The awkward figure, rampant pigtails and unbecoming clothes that have excited mirth in thousands of spectators in the theaters of this country belong to a per-

Scene from "She Came, She Saw, She Conquered" (Kalem).

sonality whose rich fund of humor is distinctive so far as the moving picture play is concerned. The screen has had "rube" comedians aplenty and character soubrettes by the score, but Miss Melville has a method all her own and registers her points with surprising ease.

The secret of much of Miss Melville's popularity and power to amuse is explained when the amount of human nature to be found in Sis is fully understood. No matter how heartily an audience may laugh at Pa Hopkins' gal it is always in sympathy with the uncouth but true-hearted country girl. There is something appealing in Sis as Miss Melville has drawn her, and this side of the character is shown clearly in "She Came, She Saw, She Conquered," the second one-reel comedy produced by the Kalem Company for their latest star.

The scenario is not a world-beater, but it does not run entirely to horseplay. Miss Melville appreciates the value of character and secures her laughs by an easy, natural method of funmaking that tells for permanent success. The plot of the comedy relates how Sis goes to the city to become an artist's model. A series of mishaps is the result of her attempt, and she is glad to go back to Pa. The supporting company consists of Ed Lawrence, Frank Minzey, Arthur Albertson, Richard Purdon, Henry Murdock, Minerva Florence, Marjorie Cohan, Mary Kennedy and Olive West.

"The Immortal Flame."

Maude Fealy Is Starred in Melodrama Written and Produced by Ivan Abramson—Released in Five Reels.

Reviewed by Lynde Denig.

AT LEAST there is a certain consistency in this melodrama for which Ivan Abramson, as author and director, assumes full responsibility. It is all in the same overwrought mood. Granting the need for stories of this type—and seemingly they have been found profitable by the Ivan Film company—the players concerned may as well follow the lead of the author by casting restraint aside and acting each scene with feverish intensity. The result could scarcely be called artistic, but "The Immortal Flame," in common with other pictures made by Mr. Abramson, possesses an emotional force and a sensational quality always effective with devotees of melodrama.

Maude Fealy, playing a woman who enters into a loveless marriage in order to further the political ambitions of her father, is far and away the most striking member of the cast. Profiting by a long screen experience Miss Fealy acts every scene for all it is worth, and in the last reel gives an astounding exhibition of physical daring, when, lightly clad, she wanders out on snow-covered Riverside Drive and enters the icy waters of the Hudson river. The picture closes with a glimpse of her body floating with the tide. She is the victim of an unfortunate love affair that is followed with sufficient completeness in the earlier reels of the story.

James Cooley, cast as the composer who arouses such lasting emotion in the heart of Ada, acts with plenty of fervor, but his appearance in several scenes suffers from an unreal make-up. The streaks of white in his hair are too obviously artificial. In the part of the woman whom he marries out of sympathy, not for love, Paula Shay appears reasonably well and Kittens Reicherts, always an attractive child on the screen, is appealing as the adopted daughter of a mismated couple. Joseph Burke, playing a member of Congress, does not suggest a very influential statesman.

Mr. Abramson took his company to Washington in order to give the picture correct backgrounds for a story of Washing-

Scene from "The Immortal Flame" (Ivan).

ton life, and the opening reel profits by well photographed views of public buildings and monuments. Some of the interiors are quite elaborate and all of them are in good taste.

"Drugged Waters."

Five-Reel Red Feather Production Featuring Gloria Fonda and William C. Dowlan as Young Couple.

Reviewed by Robert C. McElravy.

THERE is a fresh, pleasing comedy motive in this production, but the action is not strong enough at times to keep the story from dragging. Told in a less number of reels this would have been more appealing.

Leonoria Ainsworth, who wrote the scenario, has hit upon a unique situation and fresh subject matter. The picture opens showing the girl, attractively portrayed by Gloria Fonda, in

Scene from "Drugged Waters" (Red Feather).

possession of a mineral spring resort. She has inherited this from her father, but the mineral properties of the water have always been bought at a drug store. Her manager, desiring to marry the girl, says he will keep the secret if she will marry him.

The girl is properly horrified when she learns the spring is medicated by hand. She does not love the manager and refuses him. Then comes along the hero, a young doctor, impersonated by William C. Dowlan. He catches the manager in the act of doctoring the spring and overhears him threaten the girl with exposure if she does not wed him. The young doctor steps in and says he will make the resort pay without the mineral water.

The sanitarium scenes, in which a large number of men and women patients are put through daily baths and exercises are amusing, but strung out too much. More villainy on the part of the manager would have kept the plot stirring to better advantage. At the same time the production contains many elements of genuine appeal. It has a very desirable comedy tone all through, and is brightly pictured. The settings are pleasing. The rainstorm scenes make a natural and pleasing feature.

Others in the cast are E. P. Evers, George Berrall, Lule Warrenton, H. F. Crane, Mary Ruby and William Quinn.

Triangle Program

"The Raiders," Five-Reel Kay-Bee, and "The Bright Lights," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"The Raiders."

A STORY of the attempted ruin of a millionaire by his brokers while in seclusion for his health, and his rescue by his daughter and a twenty-dollar-a-week clerk, "The Raiders" in practically all its details, from the stock-exchange scenes to the last minute dash in a motor car has been done so often, even in the days when one reel was the limit, that the value of its resurrection is doubtful. If it must be raised again, its deserved rest once more disturbed, why not improve on it a little instead of resorting to such outworn devices as that generally known to theatrical hacks as the "dropped letter," the stalest of them all. The millionaire desires that his confidential broker shall alone know that he is going to a certain quiet place in the Adirondacks, but, instead of whispering it, he writes it out on a card, and the card is left where anyone standing near the broker's desk can see it. It would not require a remarkable exhibition of ingenuity for the millionaire's daughter to discover by simple and rational means where her father is going. There are other incidents which may well be omitted in future editions, for instance the one which brings the clerk face to face with the millionaire he is trying to save, where he refuses to say that he has discovered a conspiracy to defraud the man of wealth during his absence, simply because there are other's present. There was no need of bringing the two men into a relation close enough for that to be done. The unbelievable should be eliminated wherever and whenever possible.

The cast of "The Raiders" is generally good. Mr. H. B. Warner is featured, but his opportunities are scant. Honors

Scene from "The Raiders" (Kay-Bee).

really go to Henry Belmar as the millionaire. His performance becomes impressive through dignity well maintained, and through highly intelligent impersonation.

"The Bright Lights."

"The Bright Lights" is one of the most strenuous offerings ever visualized by the Keystone Company, an amusing story to begin with, that of Fatty's sorrows when Mabel elopes from the local cabaret with a tempter to get a glimpse of Manhattan's Great White Way, and of his guileless pursuit.

The tempter leads poor little Mabel into one of the toughest kind of below-pavement joints, where she is scared almost out of her senses by as choice a group of pugs as have ever been shown on the screen—they required no makeup. A sailor is dragged out of the den by the bouncer and bent on revenge, goes in search of his own gang. Fatty, his pockets filled with red apples, finds his way to the same locality by one of those miracles which become everyday affairs in the movies and discovers Mabel through recognition of her picture by a rival for the tempter's favors, a hardened lady of the underworld. Fatty buts in and is thrown out. The sailor brings his gang, a bunch of athletic-looking tars, real ones, and a furious struggle ensues, so realistic that many of the participants found the play entirely too realistic when they woke up in the hospital. Fatty dominates by his irresistible humor and fine appreciation of what is amusing in human nature. The farce is headed for instantaneous and lasting success.

"The Fate of the Flood Waters"

Henry McRae Proves His Versatility as Director by Dramatizing Southern California's Rushing Torrents.

Reviewed by Robert C. McElravy.

THIS two-reel Bison production contains an entertaining little story built around the flood water situation recently prevailing in Southern California. Henry McRae is the director who saw good drama in the swirling waters and succeeded in getting it for the screen. He was assisted by a company of daring performers and personal risks are frequently shown in the course of the story.

The plot contains a certain amount of ingenuity, though it only serves to hang the situations together. At the opening of the story two small towns are seen striving for supremacy. The leaders of both meetings are of course enemies, but the son and daughter love each other and threaten to marry in spite of the jealousy between the towns. The town of Bigelow is near a large dam.

The superintendent of the construction work is discharged.

Scene from "The Fate of the Flood Waters" (Universal).

He also loves the girl and is determined to have her. To this end he conspires with citizens of Dunsmore to wreck the town of Bigelow by blowing up the dam.

This leads up to the main situations, the explosion of the dam being merely an artifice for bringing in the flood waters. Citizens of Bigelow, seeing that their town is threatened, succeed in diverting the stream so that it wipes out Dunsmore instead. Among the risky things accomplished after the blowing up of the dam might be mentioned the fall from the horse, the collapse of the bridge and much realistic personal work in the angry currents by swimmers.

"The Pawn of Fate"

George Beban Plays an Outraged French Peasant in a Five-Reel World Film Offering—Maintains Interest.

Reviewed by Hanford C. Judson.

TELLING a story hardly full enough to need five reels of film, the latest George Beban offering by the World Film Company, "The Pawn of Fate" keeps one's interest by the art of its rural scenes, by the situations which are often human and simple and at times tense, and by a sense of light-heartedness that the actors give to much of the early part of the story.

The value of the picture is that it gives Beban a good medium for characterization, and Doris Kenyon, as his wife, is behind him not a whit in character drawing and picturing states of mind. As a whole, it is an offering that can be relied upon, though it gives plenty of chances for a critic to find fault—with photography now and then, once in a while with costuming, and occasionally with the setting. Some may notice that the action moves rather slowly during four reels. There is a nude in the opening scenes that adds nothing to the picture; but an exhibitor can easily clip it all out without harming the rest if he so desires, or, if his audiences want it in, there it is.

The story centers in an ignorant, simple-hearted peasant, a Normandy shepherd, played by George Beban. A city artist comes and takes a fancy to the peasant's pretty wife Doris Kenyon. He cannot impress her at all; she is too innocent to understand him. The shepherd tries to draw. The artist tells him he is a great painter, a genius, and brings him to Paris where he is heralded as an important person. His picture—we are permitted to see it—is unveiled. It is marvelously bad. The poor man had been kept thinking that he was

a wonder and is now laughed at by every one and pilloried in the papers. What is more, it dawns on him that his wife is connected with it all. She is innocent, but he doesn't believe this. This climax is rich in chances to act and is taken good advantage of by both the leading players.

Some of the rural scenes are tinted and are extremely artistic.

"Diplomacy"

Marie Doro Is Featured in Famous Players Story of Love and Diplomatic Intrigue.

Reviewed by George Blaisdell.

MARIE DORO is featured in the Famous Players-Charles Frohman production of "Diplomacy," which was released on the Paramount program on February 28. It is a picture that interests at all times and contains strong moments. The story is of diplomatic intrigue and it is played by an excellent cast. On the production side, too, much care has been taken. There are large sets, one of the notable ones being of

Scene from "Diplomacy" (Famous Players).

a ballroom and many dancers. Another is of a hotel lobby. The picture was taken in the South, the extreme South, and beautiful exteriors are provided.

Miss Doro has the role of Dora, a young woman in love with an Englishman who in the beginning has limited means. Her part, as in fact is the whole story, is one of straight drama. In the course of the story there are many occasions where she is given opportunity for emotional portrayal and well does she acquit herself. Elliott Dexter is Julian, the Englishman who through an appointment in the diplomatic service and the successful issue of an investment is permitted to win the consent of Dora's mother to the marriage. Mr. Dexter is wholesome, likable. Frank Losee is Henri, the older brother of Julian, and, like Frank Losee, he fits his part.

Russell Bassett is Baron Stein, the foreign diplomat seeking at all times the advantage of his government. Mr. Bassett has a strong role, and makes it stand out. George Majeroni is a polished Count Orloff, who wrongly suspects Dora of causing his arrest in Russia and nearly breaks up a honeymoon. Edith Campbell Walker is interesting as the instrument of Stein.

"Diplomacy" is a good picture. It has pictorial quality, is well produced, is finely acted, and contains an interesting story.

Pathe's "Little Mary Sunshine"

Features Youngest Leading Woman in the World—Henry King Directs and Plays in the Picture.

Baby Marie Osborne loses her amateur standing as a guileless kid and assumes the professional dignity of an honest-to-goodness leading lady in "Little Mary Sunshine," a Pathe Gold Rooster Play that propels us with an urgent, though delicate touch back to the free spaces of the "never-never land."

"Little Mary Sunshine," is one of those "once upon a time" butterflies through whose gauzy wing we see life in rare and delightful tints. Five reels isn't a scene too long for "Little Mary," who, thank heaven, doesn't realize the charm of her fat little self and never overdoes the "saccharine stuff." Her utter unconsciousness of herself is a revelation in art, particularly in one so young, and points encouragingly to a brilliant stage career. Director Henry King, who also plays the male lead in the picture, deserves more than passing notice for his masterly handling of the child and his delicate, knowing touch on a play that was woven of fancy's woof. King will be remembered as the male lead in the famous "Who Pays?" series and former Pathe feature releases. He is an actor of intelligence and subtlety, and a personality that is impressive. His handling of the "little things," the "tremendous trifles" in the direction of this feature shows him an artist of depth and certainty.

Marguerite Nichols, who plays Sylvia Sanford, Bob's sweetheart, is an ingenue of convincing appeal. Andrew Arbuckle does the "leave-it-to-dad" stuff happily, and Mollie McConnell as Sylvia's mother shows the ease and refinement that has characterized her work from the beginning. The picture will be released March 3.

"Features" in Three Reels

Intense and Spectacular Dramas by Popular Writers Included in Biograph Program for March.

"MINIMUM FOOTAGE" has always been the Biograph policy, and when this company began releasing in the regular multiple reel productions comparable with its famous "Judith of Bethulia," the policy was emphasized in announcements that the footage of these productions would continue to be determined in the cutting room. On this basis, for more than a year, there have been released a great number of three-reel Biographs which, in rspect of story, cast, direction and production, have been properly classed as "features."

Particularly interesting in consideration of these facts is the Biograph program for March, full announcement of which is given in the latest issue of "Programs," just off the press. In addition to other releases of high quality, there are listed five "features in three reels," as these subjects are designated.

"The Indian," the three reel Biograph released March 1, has already been reviewed in these columns. It is a spectacular drama of the Indian's last stand against the white man's tyranny, with plenty of "big" scenes that are really big.

"The Mystery of Orcival" is the famous detective story by Emile Gaboriau, in which a criminal mystery is dramatically solved by a real detective. "The Rejuvenation of Aunt Mary," released March 15, is the Broadway success of a few years ago, founded upon Anne Warner's famous story of the old maid who grew young again through helping in the adjustment of other people's love affairs.

Another popular writer contributes the daring story of the next production in the series, "The Battle of Truth," by William Hamilton Osborne. This is an unusual production, the story requiring much clever camera work, especially in the scenes where the eye-witness to a double murder is confronted with apparent proof that the crime was never committed. It is released March 22.

Rounding out the remarkable list of three reel subjects is Augustin Daly's greatest play, "Madelaine Morel," the dramatic story of a girl whose former lover would not permit her to retrieve the past by marrying a man who loved her, although he was about to marry with the stain of her seduction on his conscience. This is an elaborate production, abounding in settings of the quality for which Biograph has long been distinguished. Betty Gray has the title role, and is ably supported by Gretchen Hartman, Alan Hale and William Russell.

The four Biograph reissues directed by D. W. Griffith, scheduled for March, have already been reviewed in these columns. They are "The House of Darkness," "The Lady and the Mouse," "His Mother's Scarf" and "The Golden Supper."

Completing the March program are two interesting two reel Biographs, "A Grip of Gold" and "Alias Jimmie Barton." Both productions bear the stamp of authority and have obviously been subject to the "minimum footage" policy.

HALLBERG AT THE MADISON SQUARE SCREEN CLUB BALL.

J. H. Hallberg, the Motion Picture Machine and Equipment Distributor of 36 East 23d street, New York City, occupied two of the most prominent boxes, Nos. 73 and 75, where he entertained a number of friends, among them being former Fire Chief Croker of New York City; Asa Cassidy, President of the Miner Lithographing Co.; Robert M. Schmid, Production Manager for the Trautman, Bailey & Blampey Lithographing Co.; C. M. Budd, and E. Early. The women were Mrs. Cassidy, Mrs. Budd, Mrs. Hallberg, Miss Doughty, Miss Day and Miss Murray.

Among the other invited guests were Mr. and Mrs. S. L. Rothapfel, but on account of pressing business concerning the new Colonial Theater in Chicago, Mr. Rothapfel found it impossible, at the last moment, to attend. Mr. Hallberg's boxes were busy ones and he increased his already extensive acquaintance. M. L. Livingston, Office Manager for Mr. Hallberg, was also prominently in evidence at the ball.

PHOENIX HAS COSMOFOTOFILM IN NEW ENGLAND.

The Phoenix Feature Film Corporation of New England, with offices at Boston, and Ellsworth, Maine, are handling in their teritory several of the London Film productions released by Paul Cromelin of the Cosmofotofilm Co. Among them may be named "Liberty Hall," "A Message from the Sky," "The Black Spot," and "Called Back," which together with the "Incomparable Mistress Bellairs," form a five number list which it would be difficult to improve. As will be remembered, "Mistress Bellairs" was featured at the New York Hippodrome when that house used pictures last summer.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

PLUCK AND LUCK (Vim), Feb. 18.—Robert Burns and Walter Stull, assisted by a much-enduring piano and a kit of plumber's tools, manage to keep the fun moving right along through this one-reel farce. Acrobatic comedies, in which the funny fall is the *piece de resistance*, many persons find vastly amusing, and the Vim pictures are equal to the best of them.

MAKING GOOD (Selig), Feb. 19.—How to capture three Mexicans, recover a bag of gold and "cinch" a sweetheart, are a trio of exploits that Tom Mix illustrates in this one-reel western drama. As Tom is on his native heath and has a horse to ride, he has small difficulty in making the reel interesting. Victoria Forde, Joe Ryan and and Pat Chrisman complete the cast.

THE REPENTANT (Lubin), Feb. 21.—The theme of this one-reel drama, written and directed by Leon D. Kent, is deeply religious. Two college students, who were close friends, are separated by their differences on religion. One of the men becomes a priest, the other an atheist. The latter's sweetheart turns from him, when he commands her to give up her Bible. The girl becomes a nurse. The atheist sees the error of his ways and is finally united to his old sweetheart. The story is clearly told and is well acted by L. C. Shumway, Jay Morley, George Berrell, Velma Whitman, Eleanor Blevins and Melvin Mayo.

SELIG-TRIBUNE NO. 15, 1916 (Selig), Feb. 21.—Submarines, U. S. regulars and marines taking part in the carnival at Tampa, Fla.; flood at Cairo, Ill.; horse racing in the snow, Brighton, Mass.; wreck of ship "Excelsior," San Francisco; Col. Roosevelt leaving New York on steamship; hunting wolves near Seymour, Ind.; landslide, Seattle, Wash.; ski contest, Hanover, N. H.; Maori dances, New Zealand; U. S. regulars drilling at El Paso. The last news item is of unusual interest.

HUGHEY, THE PROCESS SERVER (Vitagraph), Feb. 21.—Hughie Mack, Kate Price, William Shea and Flora Finch, the Vitagraph Comedy Quartet, controve to inject a number of laughs into this one-reel farce of which Olive Flammer is the author. The theme of the picture is promising, but is only fairly well developed. Wally Van made the production.

HAM THE DIVER (Kalem), Feb. 22.—Ham and Bud are the authors of this one-reel farce and it does them proud. It has a freshness of theme and a breeziness of action that is refreshing. The two partners have the help of Ethel Teare, Jack MacDermott and Juanita Sponsler in their efforts to raise the laughs. A review of this picture appeared in the issue of Feb. 19, page 1143.

CANIMATED NEWS PICTORIAL, NO. 5 (Essanay), Feb. 23.—Wallace A. Carlson animated cartoons of the latest news items and a Dreamy Dud picture take up the first five hundred feet of this reel. Mr. Carlson's keen sense of humor is at its best in this release and his skillful drawings add greatly to the merit of the offering. Views of Quebec and vicinity are also a part of the reel.

EARNING HIS SALT (Kalem), Feb. 23.—Ethel Teare is the star player in this one-reel comedy and Jack MacDermott is her leading support. The story has to do with the pranks of a wealthy young chap who tries to "earn his salt" and make a hit with his sweetheart as a public chauffeur. A review of the picture was printed in the issue of Feb. 19, page 1143.

BUNGLES ENFORCES THE LAW (Vim), Feb. 24.—The finishing episode of this one-reel farce is enough to insure its success. The picture is only fair up to this point, but the stunt performed by Bungles at the close of the reel is in a class by itself. He is dragged off the dock by a ferry boat and towed through the water at a lively pace.

SELIG-TRIBUNE, NO. 16, 1916 (Selig), Feb. 24.—Regulars at Fort Houston, San Antonio, in cavalry drill, is the excellent opening item. Large snow plow at work, East Weymouth, Mass.; breaking ground for Auditorium, Portland, Ore.; sleeping tents on roof of Hotel Lenox, Boston; Pauline Marron, dancer, San Francisco; great fire, Fall River, Mass.; Chief of Police Pullman talks to school children, Washington; transport Sherman arrives at San Francisco; Winter Carnival, Cambridge, Mass.; Frank Moran training at Saratoga Springs; feature picture, scenes in Africa; steamship fire, Brooklyn.

THE NIGHT WATCH (Kalem), Feb. 25.—There is excellent drama in this one-reel photoplay for which Howard Irving Young must be given the credit. The plot is a strong one, and shows a physician, forced to choose between love for his daughter and his duty to a patient. A review of the picture appeared in the issue of Feb. 19, page 1143.

FREDDY'S NARROW ESCAPE (Vitagraph), Feb. 25.—William Dangman, Helen Gurney, Daisy Devere, Frank Currier and William Lytell, Jr., constitute the efficient cast in this one-reel farce, written by Erward Montague and produced by Frank Currier. It is an amusing story of an ill-fated elopement, and the comedy complications are neatly put together.

BILLIE'S REVENGE (Lubin), Feb. 28.—Mr. William Reeves has a congenial role in this one-reel comedy, written by Lily Wandel and produced by Earl Metcalfe. He is made the victim of a practical joke by a number of his club friends, one of whom passes himself off as Billie's aunt—with the aid of the proper makeup. The comedy is quite laughable. William B. is assisted by Claarnce Jay Elmer, Clara Lambert and Carrie Reynolds.

A SAFE RISK (Selig), Feb. 28.—Exhibitors will not be taking the slightest risk in booking this one-reel comedy. It is novel, amusing and the fun moves at a good pace all through the picture. Sidney Smith, the producer, plays the hero, Bill Hardluck, a young man who takes out an accident policy and then takes desperate chances to meet with an accident, and collect. Mr. Smith is excellent in both capacities. Ralph McComus and Betty Nathan are also valuable members of the cast. C. B. Hoadley wrote the scenario.

General Film Company Specials.

POLITENESS PAYS (Essanay), Feb. 19.—This three-reel photoplay, written by Richard Goodall, belongs to that class of fiction where everything comes out right at the finish. There is a poor young man and a beautiful young heiress to befriend him, and the picture has the same elements that gave "Peg o' My Heart" and "The Cinderella Man" their success. John Junior and Betty Brown have the leading roles, and John Cossar and Marion Skinner are prominent members of a well-balanced cast.

THE MAN HE USED TO BE (Vitagraph), Feb. 19.—As a temperance lecture this three-reel drama, written by John S. Kelly and produced by Eugene Mullin, should prove a great success. It tells the story of a man who's life is nearly wrecked by drink, and tells it clearly and forcibly, but in narrative rather than in dramatic form. It is competently played by a cast that includes William Dunn, Belle Bruce, Naomi Childers, Mary Maurice, Charles Kent, Logan Paul, Edwina Robbins, Kate Price and Arthur Robinson.

THE STRANGE CASE OF MARY PAGE (No. 5, "The Alienist"—Essanay), Feb. 21.—The adventures of the heroine, as shown by the testimony given at the trial during this number of the Essanay serial continue to be full of interest. Mary's experience with David Pollock, according to the evidence of the alienist who is brought into the case, would have gone far in justifying her, had she fired the shot that killed him. The acting and stage management of the picture keep on the same high level.

THE BRIDESMAID'S SECRET (Essanay), Feb. 22.—And a very great secret it is, which Charles J. Brabin, the author and producer of this two-reel drama, places in the keeping of his heroine. The story deals with the "White Slave" traffic, and is told skilfully and with great force, up to the finish. Here the author strains an important point in order to make the climax more dramatic. John Lorenz, Fritzi Ridgeway and Marion Murray head a well selected cast.

THE GUILT OF STEPHEN ELDRIDGE (Biograph), Feb. 23.—Acted by the Biograph players in the West and directed by J. Farrell MacDonald, this three-part drama has commendable features in the development of a fairly interesting tale of the sufferings of one man for the misdeeds of another. A bank paying teller is arrested for theft, when the cashier is in reality the culprit. Ivan Christy, Vera Sisson, Jack Mulhall, Charles H Mailes and Charles Perley are in the cast.

THE REDEMPTION OF HELENE (Lubin), Feb. 24.—A review of this three-reel drama is printed on another page of this issue.

WHO KNOWS? (Knickerbocker Star Feature), Feb. 25.—When Bartley Campbell dies one eulogist wrote of him: "He knew how to write a play." The author of "Who Knows?" knows how to write a scenario. This three-reel drama tells how a man paid his debt of gratitude to the one who saved his life. The story is a recasting of old material, but the skill with which it is handled gives it a new interest. The production reflects credit upon the Horkheimer Brothers, and the leading roles are filled most satisfactorily by Henry King, Daniel Gilfeather, Gordon Sackville and Marguerite Nichols.

THE DESPOILER (Essanay), Feb. 28.—The material from which this three-reel photoplay has been built, is dramatic in every sense of the word. The "clash" is a strong one and well out of the beaten track. A woman who rejects riches, and marrys for love, is the heroine. Later her life becomes strangely entangled with the wealthy discarded suitor and his dissolute son. Bryant Washburn, Darwin Karr, Edward Arnold and Warda Howard form a potent quartet in the leading roles.

THE ROAD OF MANY TURNINGS (Vitagraph), Feb. 26.—Leah Baird is the author of and leading player in this three-reel photoplay. Miss Baird's story has many qualities to commend it. The attention is held from the start and the doings of the characters interest at all times.

The machinery by which the innocent wife is trapped is a little too complicated and it occasionally creaks at the joints, but the climax is well handled. Miss Baird is admirable in the duel role of the twin sisters, and Van Dyke Brooke, Louise Beaudet and the rest of the cast give her adequate support.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 60 (Gaumont), Feb. 24.—A varied assortment of interesting views, showing Theodore Roosevelt leaving for West Indies, snow storm in Seattle, winter sports, a Fall River fire and numerous others.

FLOODED WITH TROUBLE (Vogue), Feb. 24.—This is rather an amusing comedy, a portion of which has evidently been staged on the scene of flood. There is a good deal of slapstick work in the production. A tramp who enters a house in search of food gives opportunity for some amusing action.

THE CANDY COOK (Vogue), Feb. 27.—In some ways this picture would be considered a very acceptable farce comedy, and if it were not for a few vulgar touches such as the falling off of a young woman's skirt, after which she makes quite an exhibition of lingerie, finally running into the candy kitchen and falling in a faint in the arms of two men, the picture would be extremely amusing.

GOING UP (Cub), Feb. 25.—This is an amusing farce comedy with George Ovey featured. A mixup of suitcases causes most of the fun. Slim, believing that he has in his possession a suitcase full of money, goes into a restaurant and orders several dollars worth of food on the strength of it, discovering, when it is too late, that the suitcase contains nothing better than a man's boiled shirt. Jerry, laboring under the same illusion, is thrown bodily from the restaurant without being allowed to give his order. Very amusing.

SEE AMERICA FIRST, NO. 24 (Gaumont), Feb. 27.—In this number of this excellent series we are taken via the screen to Miami, Fla., where we are treated to delightful views of the wonderful palms with which the city abounds, and also its principal buildings. Following these views of Miami, a detailed illustration of the making of colored posters is given, which is exceedingly interesting. On the same reel with "Keeping Up With the Joneses."

KEEPING UP WITH THE JONESES (Gaumont), Feb. 27.—Pa McGinis, having ambitions toward belonging to the Secret Society of Simps, gives an exhibition of goat riding aided by a remarkable imagination.

JOHNNY'S JUMBLE (Beauty), March 1.—An amusing farce comedy in which Johnny, in search of a cook gets into a matrimonial bureau instead of an employment bureau. The situation into which he is afterward forced while his wife is away, is very laughable. The cook believes that she is to be married to Johnny and invites her family and friends to the wedding. Complications occur and the action of the play waxes strenuous. A good comedy number.

MAUD MULLER MODERNIZED (Falstaff), March 2.—An entertaining parody on the old Maud Muller poem, with poetical subtitles. She drives a Flivver, runs over the judge, and scares away his affections. A funny half reel of the nonsensical type.

JUNGLE LIFE IN SOUTH AMERICA (Falstaff), March 2.—On same reel with above. Excellent glimpses of the deadly reptiles and smaller animals of South America. Makes on the whole a good reel.

DAD'S COLLEGE WIDOW (Beauty), March 5.—A father, impersonated by Orral Humphrey, learns that his son is infatuated with a college widow. He tries to substitute himself in her good graces, but the boys get the laugh on him. This makes a fairly amusing comedy. Dick Rosson and Simone Cavens also appear.

OSCAR, THE OYSTER OPENER (Falstaff), March 7.—A low comedy number. The chief scenes are taken in the Hizzlebooble restaurant and pie throwing and other troubles result from rivalry over a buxom waitress. The oyster opener finds a pearl and gets the lady. This gets a few laughs and is free from offense.

Mutual Film Corporation Specials.

THE CRAVING (Mutual Masterpicture de luxe American, No. 73), Feb. 26.—A five-part temperance story filmed by the American Film Co., and featuring William Russell. Playing opposite him is Charlotte Burton, with pretty Helen Rosson in the second feminine lead. Others of the cast are Roy Stewart, Rea Berger and Robert Miller. The story of the film is interesting, but not always well-balanced. The production would hardly be chosen for temperance propaganda, but will please the average audience.

A LAW UNTO HIMSELF (Mutual Masterpicture de luxe Centaur, No. 74), Feb. 28.—A five-part production from the Centaur studios in which will be found a story that is interesting up to a certain point. Like many other five-part productions, however, its story is not meaty enough to cover successfully five reels of film. Crane Wilbur does some very creditable work in this film which treats of how a French surveyor whose younger brother was lynched by a mob on a false accusation of murder, turns bandit, and avenges the wrong.

WHAT DORIS DID (Thanhouser), March 1.—A three-reel number, featuring Doris Gray, winner of the Boston moving picture contest. She appears in her first release. Studio scenes are first shown, giving close glimpses of the Thanhouser players, whom Doris meets. She then takes up her trip South to get a hidden document that will save a man's life. Her adventures on the way prove very entertaining. The plot is lightly amusing, with a few melodramatic touches at times to keep things moving. Doris is pursued by three men on her trip and is extricated by a young stowaway whom she has befriended. Miss Gray's work is promising.

EMBERS (Mutual Masterpicture de luxe American, No. 75), March 2.—Constance Crawley and Arthur Maude are featured in this five-part production from the American studios. The production attempts to deal with a problem that requires extremely delicate handling, and cannot be said to be very successful as far as finding a solution goes. As the story runs, a wife, who becomes an invalid after the birth of her first child, which, by the way, dies, finds her husband estranged from her on account of her physical condition. The husband becomes enamored of someone else, and the wife in order to cause him to feel justified in suing for a divorce arranges to have him find her in a compromising position with another man. The problem is not solved, but merely played upon in this production.

MARGY OF THE FOOTHILLS (Mustang), March 3.—A three-reel production featuring Art Acord. The story of the film is rather an interesting one, but is not especially strong as to construction of plot. Dixie Stratton plays the feminine lead with considerable charm. Others of the cast are Lawrence Peyton, Joe Massey and Chas. James. The story is of a young girl who at the death of her father is left in lonely circumstances. She is invited to visit at the home of an influential Spaniard who tries to humiliate her, acting in conjunction with a bandit. In the rescue of the girl by her lover a series of thrilling incidents occurs.

THE SILKEN SPIDER (American), March 7.—A three-reel production, written by Wm. Parker, featuring George Periolat, Louise Lester, Vivian Rich, King Clark and Alfred Vosburgh. The story pictures the way in which a female vampire marries a wealthy man who neglects all in life but money. The woman brings about the ruin of the man's daughter, in order that she may marry her son. But the son is killed and the girl marries the young rector after much suffering. The production aims at a good moral and attains it, but some of the scenes are unnecessarily sordid and repelling. It pictures some of the sad facts of life but in spite of its faults has some very good dramatic moments.

Paramount Pictures Corporation.

THE BLACKLIST (Lasky), Feb. 21.—In this feature story of capital and labor in which Blanche Sweet is the star there is all that constitutes a strong production. The types are aptly chosen and the atmosphere is truly characteristic. A good cast supports the star. For an extended review of this feature see page 1490 of the issue dated March 4.

Pathe Exchange, Inc.

PATHE NEWS NO. 14, 1916 (Pathe), Feb. 16.—One of the interesting items of this number is the lauching of the "Los Angeles" at San Francisco. Other chronicled events are ski running and jumping by Dartmouth College students, Hanover, N. H., and competition for the eastern speed championship in skating at Newburgh, N. Y.

PATHE NEWS NO. 15, 1916 (Pathe), Feb. 19.—One of the most interesting items of this issue shows scenes of the flood devastation in Holland. Taking advantage of the last sport days of the season for ice boating at Redbank, N. J., also provides some attractive scenes. A scene of a conflagration at Genoa, Italy, is also of interest.

BY THE ZUYDER ZEE (Picturesque Holland—Photocolor), Feb. 21.—This is a beautiful colored scenic showing the picturesque people who live along the banks of the Zuyder Zee, and their quaint surroundings. On the same reel with "Along the Des Chutes River."

ALONG THE DES CHUTES RIVER (Picturesque America—Pathe-Globe), Feb. 21.—This film takes us through some of the most beautiful spots in Oregon along the Des Chutes River, and through the Des Chutes Canyon to White Horse Rapids. A beautiful travel subject.

STARVED TO DEATH IN A RESTAURANT (Starlight), Feb. 21.—This is rather an amusing farce comedy to which no objections could be raised unless it might be the repeated dipping of whiskers in soup, which is more disgusting than it is funny. The young girl in the restaurant is an attraction to Heine and Louie, but she cleverly holds the upper hand and deters them from getting away with a plateful of doughnuts, gratis.

LUKE THE RURAL ROUGHNECK (Phunphilms), March 1.—This is a truly amusing farce comedy in which the village belle causes considerable damage to hearts in the vicinity of the village blacksmith shop. Lonesome Luke is selected to fill the position of assistant blacksmith in the place of others who have proved unworthy. One of the most amusing incidents of the picture is a fight in a mud puddle.

Pathe Exchange, Inc., Specials.

THE RED CIRCLE (Chapter 12—Balboa), March 4—"Like a Rat in a Trap" proves to be one of the most thrilling of the "Red Circle" episodes. "Smiling Sam" having taken up his abode in the garret of June Travis's home. The close of the episode leaves June placed in a startlingly compromising situation.

THE RED CIRCLE (Chapter 11—Balboa), Feb. 26.—"Seeds of Suspicion" is the title of this episode. Again pretty June Travis comes under the influence of the Red Circle when a desire to aid Gordon, the accused lawyer, against his persecutors overwhelms her, and she succeeds in accomplishing his escape from Lamar's office, and later obtains the document upon which the charge against him is based. An interesting episode.

Signal Film Corporation.

THE GIRL AND THE GAME, NO. 10, March 6.—"A Dash through Flames" is the title of this chapter, which is a decided improvement

on previous efforts. The picture holds interest from first to last. Some very effective scenes occur where Spike is pursued by the mob, is confined in a jail, from which he is rescued by the efforts of Helen. At a later point of the story he is confined in a burning building tied to a post, and is again rescued through the heroic efforts of Helen. The episode is a thrilling one.

Triangle Film Corp.

DAPHNE AND THE PIRATE (Fine Arts), March 5.—A beautiful story of love and exciting adventure, wonderful in many of the effects of a marine engagement, an actual battle between ships as it occurred in Piratical days, with Lillian Gish at her best in the lead.

BULLETS AND BROWN EYES (Kay-Bee), Feb. 20.—A Romantic military story containing a fine characterization by Bessie Barriscole, some animated military pictures and some incongruous, though gorgeous, uniforms. Barriscale's acting the feature.

BETTER LATE THAN NEVER (Keystone), Feb. 20.—A rather tame farce for a Keystone offering, lacking in ingenuity and novelty of situation. William Collier does his best with meager opportunity.

Universal Film Mfg. Co.

THE BLACKMAILER (Laemmle), March 5.—A number, written by Rafael Sabatini, featuring Elsie Jane Wilson and Rupert Julian. The wife, who is being persecuted by a blackmailer, arranges a strong alibi and says she intends to kill him, thus regaining her letters. She then laughs at him and shows that the gun is not loaded. There are some faults in presentation, but this is novel and original in plot.

THEIR ONLY SON (Nestor), March 6.—A laughable conception, by Robert McGowan, featuring Gus Alexander, Billie Rhodes, Ray Gallegher and others. Gus pretends to be the ten-year-old son of the young married man. This creates an amusing situation when the wealthy uncle appears. A good comedy number.

SUNLIGHT AND SHADOW (Imp), March 7.—A story of the Northwest, featuring Betty Gray, Harry Spingler and Paul Panzer. There are some pleasing wood scenes in this, though the story is not particularly strong. The heroine's makeup is too apparent for a girl of the wilds. An average production.

THE WINDWARD ANCHOR (Laemmle), March 8.—A domestic drama by Lynn Reynolds, with Myrtle Gonzalez and Frank Newberg in the leads. The extravagant wife dreams of taking her husband's savings and the evil consequences that followed. A conventional story, well-pictured and fairly strong.

THE DUMB BANDIT (Rex), March 9.—A number by Grace Cunard, featuring Francis Ford and Edna Maison. The sheepherder pretends to be a masked bandit in order to amuse his lonely wife. She falls in love with the bandit, but her love returns to the husband when she thinks he is to be killed. A pleasing idea handled with fair strength.

WHEN LIZZIE DISAPPEARED (Nestor), March 10.—An Al E. Christie number, in which Eddie Lyons and Betty Compton appear as two boobs. A professor of legerdemain causes Lizzie to disappear and this starts a riot. The number is an amusing burlesque and will bring laughter. Lee Moran and Ethel Lynn are also in the cast.

THEIR ACT (Victor), March 10.—A comedy number, by Laura Oakley, featuring Mark Fenton, Jean Taylor and Harry Hamm. The vaudeville performer and his girl get up an "act" in order to convince her father that he can really perform. The scheme works. This is light, but quite pleasing and well-pictured.

Universal Film Mfg. Company Specials.

GERTIE'S AWFUL FIX (L-KO), March 5.—A low comedy number, featuring Gertrude Selby, Reggie Morris and Dave Morris. The scenes occur in an apartment house, where two families indulge in a series of quarrels. The humor is of a broad sort, with a number of laughable incidents, though the plot is slight.

SAVED BY A SONG (Rex), March 5.—A two-reel number, written by May B. Havey, featuring Ben Wilson and Dorothy Phillips. The story is that of a convict, released after false imprisonment for murder. He is employed by a grocer, but the theft of another is laid at his door and he flees. He enters the home of his employer, hears the daughter sing "Annie Laurie" and later the real thief is caught. This runs along without achieving any great dramatic effect, and the hero would have been stronger if he had not yielded to the impulse to commit burglary. This latter fact tends to make the reconciliation with the employer somewhat unconvincing.

FALSE FRIENDS AND FIRE ALARMS (L-KO), March 6.—A two-reel low comedy, featuring Billy Ritchie, Gene Rogers and Peggy Pearce. Billy appears in this as a flirtatious jockey. The photography is not up to standard at times and the humor not very strong. The most interesting scenes are toward the close, when a spirited horse race and the burning of a bungalow take place simultaneously. The number as a whole is only fairly strong.

THE TARGET (Red Feather Feature), March 6.—A five-reel number, featuring Hobart Bosworth. He is assisted by Anna Lehr, Maude George, Jane Novak, Albert MacQuarrie, Dick Le Reno and others. This is a vigorous, well-pictured story, which carries the interest along in a sweeping fashion. It shows the hard knocks a man acquires who tries to hew close to the line in the matter of personal honor. His friends desert him, his wife is untrue and he meets trying experiences, but when he emerges from a false term of imprisonment he still is a happy man. This is well acted all through and contains situations of strong appeal. Mr. Bosworth is an engaging figure in the part of the hero and the capable cast gives him good support.

THE POWDER TRUST AND THE WAR (Universal Special), March 6.—No. 13 of the "Graft" series. Richard Stanton continues his investigations, this time dealing with the munition smugglers on the Mexican frontier. There is some loss of connection with foregoing numbers of the series, owing to changes in the cast, but this instalment is entertaining in itself. The hero escapes from an explosion which kills three members of the powder gang. Dorothy also escapes death from poison.

THE WINNING OF MISS CONSTRUE (Gold Seal), March 7.—A fine little comedy-drama, featuring Robert Leonard, Ella Hall, Marc Robbins and others. The story centers about a department store girl, an artist and an old actor, all living in the same apartment house. The girl loses her job, through a false accusation of stealing. The manner in which the artist watches over her is extremely laughable. He leaves food at her door and the dog eats it regularly. The story is altogether one of broad appeal and has a good human touch running through it. A good offering.

LAVINIA COMES HOME (Laemmle), March 9.—A two-reel number, featuring Thomas Jefferson, Marcia Moore, Lee Morris and others. The plot is quite appealing, though there are too many close-ups employed and a slight tendency to the over-sentimental. The story concerns a circus girl who gives up bareback riding and passes herself off as the daughter of an old couple for press agent purposes. Later she falls in love with a young farmer and decides not to return to the circus. This is a pretty little story, despite certain imperfections in development. The photography is good.

THE DOLL DOCTOR (Imp), March 10.—A two-reel story, featuring Violet Mersereau and Marry Benham. The opening scenes are taken during a snowstorm and show the girl and her lover delivering Christmas presents among poor children. Later they are married and separated because of the husband's unreasonable jealousy. This feature of the plot is rather lacking in conviction. The reconciliation occurs in the shop of the doll repairer, where the little girl has taken her doll to be repaired. The story has no great dramatic interest, but is quite entertaining in a quiet way.

THE QUARTER BREED (Bison), March 11.—A three-reel Western number, by Leon D. Kent, who plays the part of the breed Indian. Jack Livingston and Mina Cunard are also in the cast. This is a typical number of stage coach days, and has a good swing to it in many scenes. The quarter breed, hounded from one county to another, saves the girl from a runaway and is given a chance to make good. He falls in love with the girl, and in a moment of weakness agrees to take part in a stage hold up, after she has rejected him. Later he saves both girl and stage and turns her over to his rival. Well-constructed and full of good Western scenes.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 15, 1916 (Vitagraph), Feb. 21.—Views of the new battleship Pennsylvania at Norfolk, Va., comprise one of the leading news items. Other interesting events: Teaching the blind to weave; safety fire drill, New Orleans; polar bears in Central Park; Belgium relief ship in crash; New Orleans woman holds boy for boardbill; pocket fire escape demonstrated, Stockton, Cal.; latest fashion picture; capturing alligators at Lake Worth, Fla.; four inch snowflakes, Chicago; London's Lord Mayor speaking in favor of recruiting; new type of hydroplane; cartoon.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 16 (Vitagraph), Feb. 25.—Fire escapes for horses, Los, Angeles; the return of Ambassador Morgenthau; bomb used on home of a Chicago banker; tuberculosis fight. Oakland, Cali.; track contests, Cambridge, Mass.; golf at Palm Beach; ice yacht racing, Mill Neck, N. Y.; police review, San Francisco; swimming, Brighton Beach, N. Y.; children's party, Palm Beach; military funeral, Paris, France; society lady of New Orleans and her pets; Bronx County Marathon, N. Y.; wreck on New Haven Railroad; Krazy Kat and Ignatz Mouse, cartoon.

Miscellaneous.

THE LITTLE ORPHAN (Olympic), State Rights, March.—An unpleasant and improbable story in which Em Gorman, a clever child actress, is handicapped by the lack of a suitable medium. Photography is clear, otherwise there is not much to commend in the production, handled by the Sun Photoplay Company.

John Reinhard one of Gaumont (Mutual) stars, and gifted "heavymen," is being given ample opportunity to display his versatility these days, Mr. Reinhard played a genteel heavy, a dress-suit sort of mischief-maker, in the recent Gaumont-Mutual Masterpicture, De Luxe Edition, "As a Woman Sows." He has recently completed another typically fine, but widely different characterization, that of rough type heavy in "I Accuse," another Masterpicture. And in Director Edwin Middleton's big feature, "The Touchstone," just started at the Jacksonville studio, Mr. Reinhard is playing a Hindu servant.

Joseph De Grasse is still at work on the five reel Italian drama entitled, "The Full Cup," which came from the pen of Ida May Park and in which Louise Lovely is being starred. The other roles are in the hands of Lon Chaney, Hayward Mack, Marjorie Ellison, Lule Warrenton, Jay Belasco and Galmour Hammond.

Manufacturers' Advance Notes

Helen's "Challenge" Film

Verdict of Reviewers on "Girl Who Dared" Decides Important Question for Helen Gibson.

"I 'LL MAKE the Kalem Company stop advertising me as 'the most daring actress in pictures' if any other player will attempt the feats shown in 'The Girl Who dared,'" wrote Helen Gibson in a letter to the film company following the completion of that production. The result is that "The Girl Who Dared," a single reel "Hazard of Helen" scheduled for release on March 18th, has been named "Helen's Challenge Film" and Kalem declares itself willing to abide by the star's promise.

Scene from "The Girl Who Dared" (Kalem).

It has been decided to go even further. A special showing of "The Girl Who Dared" has been arranged for this week and the factory is rushing the cutting and trimming of the production for that event. It will then be left to the decision of the trade paper reviewers whether Helen Gibson is entitled to her claim of being "the most daring actress." The verdict of the reviewers will be final.

Another departure in connection with single reel releases is the issuing of a special six-sheet four color lithograph on "The Girl Who Dared," because of the extraordinary strength of the offering. Speed motor boats, daring riding, and the familiar railroad feats are compressed into the thousand foot length. Incidentally, the picture also introduces the "Russian Drag," which the trade papers recently promised to followers of the Helen series, the "Russian Drag" being the circus term for the feat of standing astride two racing horses.

A slight accident occurring to Helen, which might easily have been serious, is shown clearly on the screen in "The Girl Who Dared." Helen, swaying in mid-air from a temporary railroad scaffolding, is called upon to drop to a speeding engine manned by a gang of crooks. Helen's skirts caught in the rope as she was about to drop and instead of landing on the tender of the engine as intended, she was struck a glancing blow by the top of the engineer's cab and thrown to the floor. It is a tense moment to the person watching the picture and able to see clearly the girl's danger.

As if to show that other members of the railroad company can perform thrilling feats Franklin Hall starts the ball rolling in the opening scene of "The Girl Who Dared" by leaping from the deck of a Pacific Mail liner to the sea. He is a diamond smuggler in the story, and confederates in a motor boat pick him up and go ashore. They land near Helen's station and when she sees that their descriptions fit the warning sent out by the Customs officials a pursuit starts that gives opportunity for the thrills that follow, and that has also resulted in the enlisting of the reviewer's aid.

MARY FULLER RUNS KINDERGARTEN.

Mary Fuller, Universal Heights star, had to do a scene with eight babies last week in the picture entitled "Little Mother." That's rather a lot of babies for an unmarried girl to mother, but Miss Fuller went at it with gritted teeth and plenty of milk bottles, and came through with not an infant crying.

EDESON IN NEW FEATURE.

Robert Edeson is to appear in another Vitagraph feature, it was announced by that company today. The famous actor has been re-engaged for a feature film of the Northwest to be filmed at Port Henry under the direction of William Humphrey. Director Humphrey and his company left this city for that place on Tuesday last.

The production in which Edeson will be seen is another of James Oliver Curwood's thrilling tales. Curwood has given the screen some of its most powerful works, and his latest work, "Fathers of Men," is said to surpass his previous efforts. Featured with Edeson will be Naomi Childers, one of the most beautiful of the Vitagraph's many actresses. Harry S. Northrup, Emmenual Turner, Carolyn Birch, Betty Howe, Bobby Connelly and others will be seen in the cast and at present are at Port Henry.

LOIS WEBER MOLDS ARTISTIC SURPRISES.

Whenever Lois Weber (Mrs. Phillips Smalley) of the Universal Film Company makes a photoplay she may be depended upon to introduce one or more features that not only are unusual but artistic. In "The Illborn," a feature photoplay in which Tyrone Power is starred and in the production of which Phillips Smalley co-directed with his talented wife, Mrs. Smalley has the usual surprises. These are to be found in her introduction to the play and at intervals during the unfolding of this gripping film story.

Those who have been fortunate enough to witness the initial test run of this latest work of Mrs. Smalley in the projection theater at Universal City declare she has excelled all her previous efforts in attaining artistic detail.

FRITZI BRUNETTE IN "UNTO THOSE WHO SIN."

Miss Fritzi Brunette makes her initial debut as a star in Selig Red Seal Plays, released through V-L-S-E, in "Unto Those Who Sin," written in five sensational acts by James Oliver Curwood. "Unto Those Who Sin" will be released on Monday, March 6, and those who have seen private presentations of this drama pronounce it as good as "Thou Shalt Not Covet," the Selig Red Seal Play which caused Filmland to sit up and take notice.

Supporting Miss Brunette in "Unto Those Who Sin" are such Selig artists as Al W. Filson, Lillian Hayward, Edward J. Peil and others. Miss Brunette wears an extraordinary number of beautiful gowns which she ordered especially for this production.

Scene from "Unto Those Who Sin" (Selig).

"Unto Those Who Sin," the Selig Red Seal play released through V-L-S-E on February 7, continues to win praise. Colin Campbell never produced a more virile drama and the reviews of the unusual production as printed in all trade publications and elsewhere state that "Thou Shalt Not Covet" is the one best bet of the year. Many claim that Kathlyn Williams has enacted her most capable and appealing character role in this five reel production.

"IRON CLAW" REALISM TAXES THE PLAYERS.

What has come to be known as the "movie ward" has been established in a Jersey City hospital. So many accidents have occurred to members of the Pathe company now producing the new serial thriller, "The Iron Claw," that the hospital has seldom been without a patient, injured in some manner or other in the production of film thrills. Burt Daniels fell a sacrifice to realism, during the production of the first episode, in which a free for all fight occurs. Daniels went down for the count and remained down until the ambulance arrived. Sheldon Lewis, he of the iron claw, swings his metallic appendage with such good will that few members of the company have escaped being hurt by it. Another ailment from which nearly all members of the "Iron Claw" suffered is parretphobia, contracted in encounters with Evangeline, the Mexican parrot, who has a part of her own in the production and is encompassed by as professional jealousy and temperament as any film favorite. Evangeline meets criticism with such instant action that many of her victims say "The Bloodstained Beak" would be a more appropriate title for the series than the one chosen.

"THE HUMAN CAULDRON" (Vitagraph).

Of particular interest among the Vitagraph releases for the week of March 6 is "The Human Cauldron," a Broadway Star Feature in three parts which was filmed with the permission of the New York Police Department. The scenes were taken at headquarters and on Blackwell's Island and show the interesting experiences which applicants for the police department have to undergo before they receive their shield. The picture shows the method of "finger-printing," and "mugging" criminals and a glimpse of the Rogues' Gallery and other important departments of the police system. Actual police officials take part in the production, among them being In-

Scene from "The Human Cauldron" (Vitagraph).

spector Faurot, head of the Detective Bureau, Det. Lt. Funston and many others.

"The Human Cauldron" tells the story of two gangmen and their girls who come under police supervision. One man goes to Hart's Island and a girl to Bedford Reformatory. Both these institutions are shown as well as Commissioner Katherine B. Davis inspecting them. The other man goes to Blackwell's Island and, falling into further evil ways, becomes an habitual criminal. His career culminates in the murder of a jeweler. The films shows the actual detectives at work at the clues and the methods they use to track and capture the guilty man.

Of no small interest is the training of a police applicant, played by William Dunn, of the Vitagraph Company, among real applicants. The training, drills and different phases of gymnasium work are shown in the film. It is released on March 11.

ETHEL TEARE SUBJECTS POPULAR.

Reports from General Film exchange managers indicate that Kalem made a wise move in establishing Wednesday as Ethel Teare Day in its schedule of releases and surrounding that pretty player with a capable company of fun-makers in subjects that would feature her bewitching personality. Every General Film exchange in the United States and Canada buying film has already placed a standing order for one or more prints of the Wednesday specials and reports that exhibitors have given them an unusually favorable reception.

The rise of Ethel Teare to stardom in the short space since her first appearance in small parts in Kalem "Ham and Bud" subjects places another name on the long list of stars discovered and developed by Kalem which includes such well known present Kalemites as Lloyd V. Hamilton, Bud Duncan, Marin Sais, and Ollie Kirkby, and many others equally well known to film fans.

"THE HOUSE OF SURPRISE" (Essanay).

Turning his back on society, a pampered son of wealth resolves to get some worldly experience. How he does it offers John Junior an opportunity to depict a startling array of adventures, some tragic, some blending into the semi-ridiculous. With Elizabeth Burbridge in the other part a delightful little two act love story with interesting situations is to be seen in this Essanay release.

The millionaire's son is chided by his attorneys for his

Scene from "The House of Surprise" (Essanay).

lack of wordly knowledge. The boy takes the lecture to heart and starts in search of adventure. He gets into half a dozen fights and gathers experience and bruises. Two tramps knock him unconscious and toss him into a box car. When put off the train, he wanders into an unoccupied country place and falls asleep.

A wealthy bachelor girl, fleeing the fortune hunters, comes to take possession of the country place. She shoots the young man in the foot. Then in remorse, she offers him a job as janitor. The cooks falls in love with him and is discharged by her jealous employer. The boy becomes cook and while thus employed is found out by the heiress, who is sure she has at last discovered a man who is not a fortune hunter.

UNIVERSAL'S SPRINGFIELD, MASS., EXCHANGE MOVES.

The Universal Branch exchange at Springfield, Mass., has moved to new and larger quarters at 326 Dwight Street. M. Joseph is manager of this branch.

"THE SILKEN SPIDER" (American).

One of the most realistic fights that has ever been staged at the American studios at Santa Barbara was filmed recently by Frank Borzage while directing a highly dramatic "Fly-

Scene from "The Silken Spider" (American).

ing A" feature with an excellent cast including Vivian Rich, George Periolat, Alfred Vosburgh and Louise Lester.

The fight concluded a card game, and at its finish the injuries included a swollen jaw, a cut wrist, a torn set where a thrown chair poked one leg through the canvas, and several ruined suits of clothes.

There is nothing fakey about Frank Borzage's pictures, as this capable director and his entire company believe thoroughly in the height of realism.

"ACCORDING TO LAW" (Gaumont).

With its customary skill in catching the spirit of the times and imprisoning it in a remarkable photoplay, the Gaumont company holds the mirror up to a phase of American life which now is engaging the attention of thoughtful people in a five-reel photoplay, "According to Law." This is a big work, schemed on a big scale by its authors, Paul M. Bryan and Joseph H. Trant. It deals with the unhappiness of a married couple, who are childless because of the wife's selfish pursuit

Scene from "According to Law" (Gaumont).

of social pleasures. Miss Mildred Gregory, so long the leading woman for Romaine Fielding, has been elevated to stardom by the Gaumont company because of her excellent work in this feature which is released as a Mutual Masterpicture, de Luxe Edition, March 6.

Supervising Director Richard Garrick directed this big feature. Miss Gregory has been surrounded by an unusually strong Gaumont company. Heading it is Howard Hall, an actor who has earned an enviable reputation for himself in the short time he has been upon the screen. The story of the wife's change of heart and her final sacrifice afford big moments that display Miss Gregory's ability in remarkable fashion. Miss Helen Marten appears in the last reel.

FANNIE WARD IN "FOR THE DEFENSE" (Lasky).

Giving another example of her versatility, Miss Fannie Ward, star of the Jesse L. Lasky Feature Play Company, has completed a photoplay entitled, "For the Defense," in which she plays for the first time on the screen, a feminine detective.

Scene from "For the Defense" (Lasky).

There is a promising coincidental feature about "For the Defense," as the author is Hector Turnbull, who wrote Miss Ward's recent sensational photoplay, "The Cheat."

The Lasky Company will release "For the Defense" through Paramount Pictures Corporation on March 13. It is a Monday release and will be the week's attraction in the Strand theater, New York, and other leading motion picture theaters throughout the country.

This will be Miss Ward's fourth Lasky production. The others, in their order are "The Marriage of Kitty," "The Cheat," "Tennessee's Pardner," from Arthur C. Aiston's production. In none of these did Miss Ward have a similar role and to her distinct and charming characterizations she now adds that of detective.

Miss Ward will be seen as Fidele, a young French girl, who lands in New York and meets with strange adventures. She is the witness of a murder for which the one man who befriends her in the hostile city is falsely accused of the crime. Frightened, she runs away from the scene, meets the accused later and returns in time to appear "for the defense" and by her testimony succeeds in freeing him.

Jack Dean, Camille Astor, Horace B. Carpenter and a large cast of principals appear in support of Miss Ward in this production.

"THE DREAM OF EUGENE ARAM" (Selig).

"The Dream of Eugene Aram" adapted and produced by Colin Campbell from the poem written by Thomas Hood, is a Selig feature drama of unusual worth to be released Monday, March 6, through General Film Service. Tyrone Power and Roy Clark, the versatile juvenile actor, take the leading roles in this most beautiful production.

Nearly everyone is conversant with Thomas Hood's most most famous poem, in which Eugene Aram, the school master confides to the innocent school boy. The plot of "The Dream of Eugene Aram" is based upon a guilty conscience.

"And still no peace for the restless clay,
Will wave or mould allow;
The horrid thing pursues my soul—
It stands before me now!"
The fearful boy look'd up, and saw
Huge drops upon his brow.

* * * * * * *

How Eugene Aram finally pays the penalty of a crime which was incited by the love of gold, is a fitting climax to a powerful and appealing drama. The play is cast in the 17th Century,

Scene from "The Dream of Eugene Aram" (Selig).

and the costuming is carefully appropriate to that period. Critics claim that Tyrone Power performs one of the strongest roles in his enviable career as an actor, in the character part of Eugene Aram, the conscience stricken school master.

WALLY VAN PRODUCING NEW SERIAL.

One of the most important pictures under course of construction is "The Scarlet Runner," taken from the popular novel of that name by C. N. and A. M. Williamson, which is now being filmed under the direction of Wally Van for the Vitagraph Company. This feature is practically the debut of Mr. Van into the reels of drama and romantic pictures, for his worth hitherto has been solely in the line of comedy. In this release Wally is destined to lose the sobriquet of "Cutey" which has made him a favorite for many years in Vitagraph films.

"The Scarlet Runner" will be released in twelve episodes each one complete in itself and each one telling one of the thrilling adventures of the gentleman chauffeur made famous by the Williamsons. Earle Williams, a favorite in the world of photoplay, will be seen in the principal role while the feminine lead is to be changed with each episode. Practically all of the prominent Vitagraph actresses will be seen with the exception of such leading players as Anita Stewart, Lillian Walker, Edith Storey and others.

BILLIE BURKE COMPANY GOES TO PALM BEACH.

The Billie Burke company of players engaged in producing the new Rupert Hughes' novel for George Kleine will leave the New York studios this week for Palm Beach, Florida, to make a number of "society" scenes. The company will be in charge of a Supervisor, James M. Sheldon, and Director Walter Edwin. Two maids and a private secretary will assist Billie Burke.

"MISMATES" (Knickerbocker).

"Mismates" is the title of a three-part Knickerbocker Star Feature to be released on the General Film program March 17. Miss Margaret Landis will be featured, supported by a strong cast, headed by Fred Whitman. Others in the cast are Daniel Gilfether, Madeline Pardee, Myrtle Reeves, Ruth Lackye, Charles Dudley and Richard Johnson. The play shows the folly of mismating youth and age and the disaster in the life of a youth who is caught by the glitter of the Bright Way,

Scene from "Mismates" (Knickerbocker).

and lured by the cunning smiles of a woman who is trying to cover age and fading beauty.

Margaret Landis plays the part of the country girl sweetheart of the college boy who leaves his home of plenty for the city where he hopes to make his fortune. Daniel Gilfether, as usual, comes up to his standard in the role of elderly father of the boy, while Madeline Pardee as the wife of the boy does exceptional heavy work.

This release, while far from a preachment, carries with it a convincing moral motive and promises to be a very attractive offering.

"BEN BLAIR" (Pallas).

Pallas Pictures announces as its next release on the Paramount Program "Ben Blair," a stirring Western drama with Dustin Farnum in the title role. As Ben Blair, the popular player appears in a role that affords him a particularly suitable vehicle and calls upon him for a display of more than histrionic talents. In the role of the strong-hearted plainsman "Dusty" presents various feats in horsemanship that

Scene from "Ben Blair" (Pallas).

afford stirring incidents for this play of the cattle country and the metropolis. The screen adaptation is from the well known book of the same name by the late Will Lillibridge.

Replete with beautiful scenes of the open cattle country photographed by an expert, this film promises to prove one of the most artistic films of the season. The scenes of the broncho busting, trick riding, branding and in fact almost all the out-of-door scenes were taken on a ranch owned by one of the last of the cattle barons. The thousands of acres of rolling lands sustain thousands of head of cattle, panoramic views of which are included in the picture. A charge of the cattle straight at the camera affords one of the many thrills.

Another feature of this photoplay is the strength of the supporting cast. Winifred Kingston, is given a big part, which she handles with great credit. Herbert Standing, Lamar Johnstone, Lydia Yeamans Titus, Page Peters, Virginia Foltz, F. A. Bonn and little Gordon Griffith, who presents a thrill by leaping from the roof of a barn, are among the important players. It will be released on the Paramount Program, March 9.

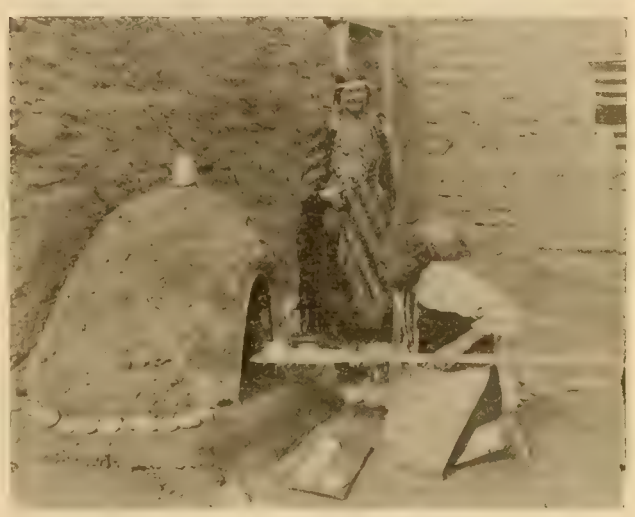
"HER GOD" (Equitable).

ELEVEN weeks were spent by the Gail Kane Equitable company on the deserts of Arizona and Mexico and three weeks on construction of ancient adobe villages and huts which were not procurable even in Northern Mexico.

The disturbed condition of affairs prevented Miss Kane and her company, who had traveled west to make "Her God," from going to Guadalajara, Mexico, into the heart of the Yaqui country, so a number of primeval adobe huts and shacks had to be constructed and time lost in waiting for the sun to do its part in drying them.

Miss Kane accompanied by Merlin Hamilton, eight women and six men principals, her director and the usual camera crew, left New York early in November for Jerome, Arizona. Upon the edge of Death Valley, in the heart of the dreaded American desert, they worked for ten weeks. Hundreds of Mexican vaqueros, typical ranch men and women and enough nondescripts to populate a village were engaged.

Throughout the play of "Her God," Miss Kane plays the part of an Indian girl. The production is in no way a Western,



Scene from "Her God" (Equitable).

other than the environment and atmosphere made necessary, owing to the peculiar construction of the scenario. During the taking of the scenes in Arizona and Northern Mexico, the company traveled many hundreds of miles, either by train or caravan. Upon one of these trips to a location in the foothills, the entire company, numbering over two hundred, were overtaken by a violent blizzard and were forced to take refuge in a ranch house and were practically given up for lost.

It will require three more weeks to complete the interiors, no less than ninety sets being necessary for the elaborate production.

April 3, is the release date of "Her God."

REVENUE CUTTER NOW METRO YACHT.

After being buffeted and battered around in the ice fields of the far north and braving the storm for more than fifty years the revenue cutter and coast guard ship Woodbury fell a victim to motion pictures and was sent to the bottom in her first experience. This sturdy old vessel, which in her time saved more than five thousand lives in the storms off Hatteras and the Banks and cleared the seas of smugglers and seal poachers, was purchased by the Metro Company for an important part in "The Price of Malice," a recent release on the Metro program. Hamilton Revelle and Barbara Tennant are starred in this Metro wonderplay, which was produced by the Rolfe Photoplays, Inc.

After completing negotiations with her owners the Metro Company converted the cutter into a fine appearing yacht and towed her to the ice fields. There she was sent head-on against an iceberg and rapidly sank to the bottom as the Metro players enacted the roles assigned them in the production. O. A. C. Lund directed "The Price of Malice," and it is considered one of the best of Metro plays.

WIDE PUBLICITY FOR "SIS."

Seldom has a series of one reel comedies, presenting a star new to the screen, been received with the wide publicity that has followed Sis Hopkins' debut in Kalem subjects. The fame of Rose Melville's comedy creation has caused her screen debut to be given wide space throughout the country and has even opened the doors of newspapers that have previously been cold to any mention of individual screen players. The fact that Sis Hopkins is nationally known as a distinct comedy character

Scene from "She Came, She Saw, She Conquered" (Kalem).

has also resulted in a flood of bookings that Kalem believes unprecedented for an absolutely new line of subjects.

One Sis Hopkins comedy has already been released, with another following this Friday. "A Leap Year Wooing," the initial subject, gave film men their first view of a newly organized comedy company that will become a fixture in the Sis Hopkins comedies. "She Came, She Saw, She Conquered" is the single reeler scheduled for this Friday, March 10, with the following Fridays on the Kalem General Film schedule bringing "A Flock of Skeletons," and "When Things Go Wrong."

"THE LOVE LIAR" (Horsley).

In view of the pre-release announcements heralding "The Love Liar" as the most pretentious photoplay production made to date at the David Horsley studios, it is fair to assume that more than casual attention will be given this five reel feature when it is released March 27 as a Mutual Masterpicture, de luxe edition.

As a basis for promising in this release the biggest of all David Horsley productions made so far, attention is called to the fact that ten weeks' time was consumed in the preparation of the sets required in this production. Besides a number of settings which ordinarily might be considered elaborate but which in this case are seemingly small when compared to the bigger sets, there are no less than eighteen distinct set-ups of extraordinary proportions, ranging from the richly furnished drawing room of the ultra-wealthy to the lavishly decorated ball rooms of the biggest cafes of the day.

Nor is "The Love Liar" exceptional alone in settings. The story, too, is unusual. It is based on deep sociological study. Just what Mr. Horsley thought of the story may be gathered from the fact that he saw fit to give it such elaborate production.

A new George Ovey appears in the Cub Comedy "The Desperate Chance" scheduled for release through the Mutual on March 3. Discarding the costume always associated with his characterization of Jerry, he dons ministerial garb and thus arrayed gives one of the funniest performances of his career in this brand.

The change of costume is enforced during the action of the picture. A desperate bandit, who operates dressed as a minister, is on the verge of being caught by persistent officers and in order to escape he compels Jerry, who he chances to meet, to change clothes with him. The bandit stands over six feet while Jerry is just a bit over five, so the changes doesn't fit either one very well. However, while robbing people, the bandit kneels on the ground so as to mislead those who attempt to describe him. As a consequence it is not far fetched if the officers identify Jerry as the bandit. To escape the consequences of capture Jerry tries schemes of evasion of all manner only to end his adventure in the calaboose.

The picture in brimful of funny events played in the style of Ovey and his associates, among whom are George George as the bandit, Louis Fitz Roy, Henry Jackson, Gordon McGregor, Arthur Mund and Bob Kenyon. Milton Fahrney directed.

"THE BATTLE OF TRUTH" (Biograph).

The impersonation of a dead man and woman, so that eyewitnesses to their murder are almost persuaded that the sensational crime never occurred, is the daringly original idea conceived by William Hamilton Osborne, a leading novelist, for the Biograph feature production in the regular service, released March 20.

The singular incidents arising from a millionaire's desire to cover up the guilt of his hot-headed son, as suggested in the above outline, afford opportunity for spectacular scenes. A great deal of clever camera work distinguishes this elaborate three reel production, whose effect depends absolutely upon the realism of the fantastic happenings that almost convince a clever lawyer he did not see what he knows he saw. Vera Sisson, Charles H. Mailes, and Ivan Christy have the leading roles.

Completing the week's program is a famous Biograph re-issue directed by D. W. Griffith, entitled "His Mother's Scarf." There is more genuine thrill in the first three or four hundred feet of this spectacular subject than in many a so-called feature. An Indian attack upon a caravan results in the girl coming to dwell with two brothers, whose rivalry in love for her makes a compelling drama. Wilfred Lucas, Charles H. West and Dorothy West head the cast.

TYPHOON FANS IN THE SOUTH.

As a result of a trip through the Southern States by their representative, the Typhoon Fan Co. are installing their system in several theaters in Chattanooga, Tenn., Tampa, Fla., Columbia, S. C., and in the Seminole Hotel, Jacksonville, Fla.

"THE FLIRT" (Bluebird).

General Manager M. H. Hoffman has gone to Booth Tarkington's serial story from the Saturday Evening Post to derive the March 28 release in the Bluebird series. The title of the film is the same as the narrative—"The Flirt." Marie Walcamp will play the name-part and Juan De La Cruz will be the leading man.

These two players were important in the Bluebird's production of "Hop, the Devil's Brew," and at that time Miss Walcamp's work was declared by some critics to be the best acting in the film. The Bluebird managers expect to gain a great advantage for "The Flirt," through its wide publicity as a serial, plus the Tarkington name to add strength to its drawing qualities.

The story details the feminine nature as it is frequently disclosed in the desire of a pretty woman to show her abilities

Scene from "The Flirt" (Bluebird).

to captivate men, regardless of the consequences of her victims. The first, in this instance, nearly wrecks the lives of several fine chaps in her home town, and meets, in the end, a rebuff from a stranger to the village who, in giving her a dose of her own medicine, uses her to further his own swindling schemes and leaves her, finally, in deep disgrace.

Antrim Short plays the role of a mischievous boy who keeps things well stirred up for his flirtatious sister and eventually works her undoing.

TO DISTRIBUTE GREAT NORTHERN FILMS.

The Federal Feature Film Corporation of 32 Boylston street, Boston, Mass., has entered into a contract with the Great Northern Film Company of New York and will purchase and handle the Great Northern productions throughout the New England States. Samuel V. Grant, favorably known to the New England trade, will assume the management of the Boston concern.

Mr. Grant spent considerable time in the projection room of the Great Northern Film Company, viewing several current and future releases, and expressed himself as very well pleased with his acquisition. The first Great Northern features to be released by the Federal Feature Film Corporation are entitled "Sins of Great Cities," in four parts, featuring Ebba Thomsen, and "The Mother Who Paid," an unusually strong and interest sustaining drama in five parts. The leading role is enacted by the famous tragedienne, Regina Wethergren, whose histrionic art has often been compared with that of Sarah Bernhardt.

BIG NEWS FOR MUTUAL WEEKLY.

"T. R." may have sailed for the West Indies to let the United States run itself for six weeks, but he is still in the public eye, for Mutual Weekly No. 60 will be lead off with a picture of his smile as it vanishes from New York's harbor on the S S "Guiana." Then there will be a picture of the $5,000 worth of saddles sent to the Japanese Emperor by the colony of Japanese in San Francisco as a coronation present. Other subjects are the cruisers "Taharld" and "Haarfager" preserving Norwegian neutrality by guarding the entrance to the North Sea; the tremendous snow storm in Seattle, Wash., which buried the city and caused the dome of the Cathedral to collapse from the weight of snow; the lost "K-5" under-sea boat arriving alone and safe at Key West, Fla.; the Lincoln celebration in Washington; the annual Gasparilla carnival in

The Great Dock Fire in Brooklyn, N. Y. From Mutual Weekly No. 60.

Tampa, Fla.; winter gaities at the beach in Ocean Beach, Cal., and the skating tournament in Newburgh, N. Y.

Paulson is caught in the act of looping the loop on skiis at the Dartmouth college winter sports carnival. The new auto invention, whereby electricty may be generated for motion picture projection machines, and enabling the showing of pictures in rural communities is pictured and snapped at Fresno, Cal. This issue also shows the purchase of horses by the French government; the burning of the munition ship at a Brooklyn pier; the opening of the new municipal zoo in San Antonio, Tex., and the tremendous fire at Waynesburg, Pa., which wiped out a business block valued at $150,000, complete the Weekly.

"THE PASSING OF PETE" (Selig).

Tom Mix, the daring cowboy star of the Selig forces, always on the alert for thrills, again risks life and limb in the Selig western drama, "The Passing of Pete," released in General Film Service, on Saturday, March 11. In this drama, for a change, Tom Mix assumes the role of Pete, a "bad" man, who steals gold nuggets from a prospector's mine. There is a climax in which a desparate battle ensues between Pete and the sheriff's posse. We see real bullets kicking up the dust everywhere. Finally Pete with a bullet in his body, plunges headlong down a mountainside, and lodges hundreds of feet below. It is a risk that no one save Tom Mix would care to undertake.

"THE FIRES OF ST. JOHN" (Lubin).

For the meaning of "The Fires of St. John," the Suderman play which Edgar Lewis, with Nance O'Neil as his star, is building into a powerful multiple-reel photoplay feature for the Lubin Company of Philadelphia, one must delve far back into the annals of the mediaeval folklore of the people of central Europe. It refers to a celebration on St. John's eve.

An old pagan spark has outlived centuries. Once every year that spark is fanned into flame—it flames high and then it is called "The Fires of St. John." Once every year we have "free night." Then the witches ride upon their brooms; with scornful laughter the wild hordes sweep across the tree tops, up, up, high upon the Blocksberg. Then, no matter what may be the name of the law that governs the world on that day, that single wish may be converted into reality.

"And the fires. Those tongues of fire shooting up towards

Scene from "The Fires of St. John" (Lubin).

the heavens, they are the spirits of our dead and perished wishes. They are the red plumage of the desires we have petted through our entire lives."

This is the meaning of "The Fires of St. John," and Nance O'Neil and Edgar Lewis are making the most of it in the forthcoming photoplay. The Lubin Company has given carte blanche in the matter of expense in achieving a production that will be one of the sensations of the year.

"THEIR WEDDING DAY" (Vim).

"The Pokes and Jabbs" series of comedies, made by the Vim Films Corporation, are constantly offering new situations and ideas. Among the comedies of this series there is none better than "Their Wedding Day," in which Pokes and Jabbs, as usual, raise a cyclone of action in laugh-provoking situations.

Jabbs is the town sport and financially equal to the heavy demands on his generosity, while Pokes, the village loafer, is down and out. Both men are attracted by an advertisement

Scene from "Their Wedding Day" (Vim).

in a paper from a wealthy man offering a dowry to anyone who would marry his daughter. The effort to come up to the demands of the wealthy father and the hopeless struggle for the hand of the girl by these rivals makes the fun of the film, while in the end both lose out as the girl, Ethel, claims the man of her own choice. Robert Burns and Walter Stull, as Pokes and Jabbs, are well supported by Ethel Burton, Helen Gilmore, Frank Hanson, and Tiny Wills. The picture will be released Friday, March 10, on the General Film Program.

"HIS LOST SELF" (Famous Players).

Photoplay fans are going to meet a new Jack Barrymore on the screen when the Famous Players Film Company presents the celebrated comedian on the screen in "His Lost Self" on the Paramount Program March 19th. Barrymore has played South American dictators, Balkan nearprinces and other purely comic characters on the screen, but in this forthcoming picture he adds to his humorous depiction of a New York society chap the very dramatic and thrilling adventures of a crook.

Scene from "His Lost Self" (Famous Players).

Of course he is not a real crook. He has been hit on the head and for a time forgets his identity.

Barrymore's role is much more than a mere comedy part and embraces drama and thrills as well as the humor which has made him famous.

GAUMONT RETURNS TO ANIMATED CARTOON SERIES.

Returning to the cartoon idea which he was the first to present upon the screen, Harry Palmer will now devote the entire time of his Gaumont staff to the making of animated cartoons which are humorous reflections upon the news of the day. This will replace "Keepin' Up With the Jonses" upon the split-reel with Gaumont's "See America First" series, a Mutual weekly release.

The first of the new series was released by Mutual February 27. The work upon them is progressing rapidly at the Gaumont studios, Flushing. An outline of the pictures for the first release will give an idea of the series in general. First on the screen will be that target of all cartoonists, Theodore Roosevelt. He is shown throwing his hat into the ring and laying about valiantly with his Big Stick. Then, of course, there must be reference to President Wilson's habit of note writing, all in a spirit of lightness and not at all with political bias. William Jennings Bryan is not forgotten. The series closes with some cartoons upon preparedness.

"LOVELY MARY" COMING METRO RELEASE.

"Lovely Mary," the five-part Metro wonderplay in which little Mary Miles Minter is starred and Thomas J. Carrigan, her new leading man, is featured, will be released on the Metro program March 13. This feature was produced by the Columbia Pictures Corporation, under the direction of Edgar Jones and his assistant, P. Thad. Volkman.

"Lovely Mary" is a story of the South. Most of the scenes were photographed in Florida in the Everglades, and some excellent effects in photography have been obtained. Genuine prison camps with real prisoners were used for scores of interesting scenes. In a court room scene, made in the Columbia-Metro studio in New York, more than four hundred persons appear. In this scene five reporters from many New York newspapers made their screen debut, seated at a table reporting the trial.

Besides Miss Minter and Mr. Carrigan the cast includes Frank De Vernon, Russell Simpson, Schuyler Ladd, Ferd Tidmarsh, Myra Brooks and Harry Blakemore.

NEXT GREAT NORTHERN RELEASE.

The next release of the Great Northern Film Company, 110 West Fortieth street, New York City, is a superb five-reel production entitled "The Mother Who Paid." The story is a penetrating and most sympathetic study of a woman's renunciation of her fatherless child, interwoven with a love romance, wonderful in its purity and strength. The leading role is enacted by Regina Wethergren, the famous tragedienne, who is one of the most distinguished dramatic stars of the present day.

TWO STARS IN HORSLEY RELEASE.

With the release as a Mutual Masterpicture, de luxe edition, on March 4, of the five reel David Horsley production "The Heart of Tara," Margaret Gibson and William Clifford will make their debut as co-stars under the David Horsley banner. Prior to this appearance Mr. Clifford and Miss Gibson were featured in separate releases, but in order to get the combined playing strength of the pair Mr. Horsley decided to place them in one company.

"FIFTY-FIFTY" (Universal).

"Fifty-Fifty," or "It Nearly Happened," is the title of the Joker-Universal release for March 25 in which William Franey and Gale Henry are featured, ably supported by Milburn Moranti and Lillian Peacock. The picture is in one reel and was written and produced by Allen Curtis.

STANDARD NEWSFILM MEETING.

At a special meeting of the Standard Newsfilm Company in this city, Saturday, J. F. H. Wyse, of Toronto and president of the Ontario Safety League, was elected vice-president. This company is also opening a branch office in Toronto.

TIME WAS RIPE FOR "MISHAPS OF MUSTY SUFFER."

"The Mishaps of Musty Suffer" brought out forcefully the fact that the public was eagerly awaiting something new in film comedy. The desire for it appeared universal and the welcome this George Kleine screen farce received might be classed as remarkable. An attempt to analyze this yearning for something entirely new in the comedy line would, perhaps, only result in a dozen answers, none entirely satisfactory. Thousands of dollars are being expended on comedy—the best known film and speaking comedians are all working, and doing good work too, both on the screen and stage, and on the surface it would appear that there was too much comedy instead of not enough, but—the public evidently had its own ideas regarding this matter.

A plausible explanation for it might be found in these waves of desire that from time to time appear to sweep the country, for roller skating, dancing, ice skating, bicycling, etc. The public seeks a change in its entertainment and it must be forthcoming.

Harry Watson of Bickel & Watson, who is featured in "The Mishaps of Musty Suffer" has rather a novel explanation for it, voicing his opinion in this manner:

"One reason, I think, that the public took so kindly to "The Mishaps of Musty Suffer" is the inherent fondness Americans have for optimists. They have no use for a "grouch" in any guise and that being so, "Musty Suffer" has a clean path to their hearts because he certainly represents the happiest of mortals and one who finds the silver lining in every cloud.

"Another reason for the exceedingly warm welcome "The Mishaps of Musty Suffer" received, is, in my opinion the strong supporting cast Mr. Kleine provided for me. My partner, George

Scene from "The Mishaps of Musty Suffer" (Kleine).

Bickel of course, is the 42 centimeter gun of the supporting cast, but Crimmins and Gore (Dan Crimmins and Rose Gore), H. W. McCullom, Maxfield Moree, Tom Nawn, Cissy Fitsgerald, Della Connor and the others lent valuable assistance and are deserving of credit."

At any rate "The Mishaps of Musty Suffer" appear to have landed on its feet and if advance bookings may be taken as an indication of what may be expected, this Kleine comedy is destined to achieve great success.

VIRGINIA KIRTLEY WITH HORSLEY.

Virginia Kirtley, already well known to followers of pictures, makes her debut as a played in Horsley (Mutual) productions in the Mutual Masterpicture, De Luxe Edition, "A Law Unto Himself." In this picture of western life Miss Kirtley appears in support of Crane Wilbur, the star.

Virginia Kirtley will be remembered for her splendid work in American "Beauty" comedies, also released by the Mutual. The pleasing actress was born in Bowling Green, Mo. She was educated at Cutler Academy and at Colorado College. In 1910 she made her debut on the stage with Florence Stone at the Burbank theater, Los Angeles. She scored an immediate success in ingenue roles. In 1912 she entered the picture field, appearing with a number of companies before joining the Mutual's force. In "A Law Unto Himself" she appears as the daughter of an unscrupulous politician.

LESSER HAS NEW IDEA.

The method pursued by Sol L. Lesser in marketing Selig's ten-act screen version of Rex Beach's "The Ne'er-Do-Well" is an innovation in the handling of big feature attractions. In fact, it can be considered pioneering an entirely new field for motion pictures.

Heretofore the manufacturer has released his picture through a chain of offices and distributing points working a large number of prints. Mr. Lesser is making bookings direct to the exhibitor from his New York office. Through this arrangement protection is given to big theaters who play this attraction, so that they can increase their price of admission without fear that a competitive house will advertise the attraction as "coming."

A special publicity department has been organized for the purpose of directly working with the theaters as soon as bookings are made. Newspaper publicity that reaches the public is largely utilized.

WM. C. HARTMANN HAS NEW YORK OFFICE.

William C. Hartmann, who controls the "Schneider" patents covering "Plastic Pictures" of which he gave a demonstration to a number of prominent film magnates at the Knickerbocker recently, has opened offices at 1416 Broadway, New York. Mr. Hartman also controls the moving picture rights of a number of popular books and plays by prominent authors, and states that the "Village Postmaster" will be shortly produced with Henry Horton as the star. Mr. Horton starred in this play for a number of years under the management of J. Wesley Rosenquest.

RHEA MITCHELL JOINS AMERICAN.

Rhea Mitchell, who long has been a favorite with the ever increasing photoplay-loving public, has joined the American Film Company, Inc., and is featured in a five reel American Mutual Masterpicture, de luxe edition, to be released the middle of next month. The title of Miss Mitchell's first vehicle will be "Overalls," a production directed by Jack Halloway. Miss Mitchell has had a number of years of screen experience. Her previous engagement was with the Signal Film Corporation at that organization's Los Angeles studios.

"THE MADCAP QUEEN OF CRONA" (Universal).

"The Madcap Queen of Crona," written by Grace Cunard and produced by Francis Ford, in which both appear, admirably well supported by Jack Holt and Neil Hardin, will be the Gold Seal-Universal release of March 21. The story of the "Madcap Queen" centers around the Queen of Crona, who because of her frivolous ways, is known as the Madcap Queen.

The Madcap Queen and Marcia Avery are played by Grace Cunard; Francis Ford is Prince Frederick, Jack Holt is Count Michael and Neil Hardin plays Sir Henry Hutt.

NOTES OF THE TRADE

A new star dressing room building is being erected on the Lasky company grounds. It is a two story affair and will house eight of the Lasky company's shining lights. Work is progressing rapidly on the new three hundred foot stage and it is expected that James Young, with the Mae Murry production, "Sweet Kitty Bellairs" will have the honor of having the first set on it. Work is progressing rapidly to double deck the row of dressing rooms along the Lasky Lane. When all the contemplated plans are complete, there will be one hundred and thirty dressing rooms on the Lasky lot.

* * *

Eleanor Woodruff, last seen in "The Island of Surprise," by Dr. Cyrus Townsend Brady, will next appear with Holbrook Blinn in a World Film feature.

* * *

With the completion of the new electric studio, which is ready for the twelve producing companies of the Keystone Film Company, and the open air stage, actual work has been begun on the new administration building at the Edendale plant of the comedy company. The stage and studio represent a total cost of nearly $85,000, while the plans submitted to Mack Sennett, the director general, for the administration building, will call for an expenditure of close to $100,000.

* * *

"In the Web of the Grafters" is the title of the first Mutual Masterpicture, De Luxe Edition, to be produced by the Signal Film Corporation. It has been produced under the direction of Murdock MacQuarrie, with Norbert Myles, Edyth Sterling, Millard Wilson, Julian Beechwood and Frances McDonald in the leading roles.

* * *

"The Way of The World," the five reel drama featuring Hobart Bosworth, is still in course of production at Universal City under the direction of Lloyd Carleton. Dorothy Davenport, Emory Johnston, Gretchen Lederer, Adele Farrington, Jack Curtis and Herbert Barrington are portraying the principal roles.

* * *

The next feature production to be made by the Ivan Film Productions will be "The City of Illusion," a six reel drama which has been written by Ivan Abramson.

* * *

The Los Angeles studios of the Selig Company recently received from Franklin Veale, of Maryland. a thrilling ten part drama entitled "Love 'Mongst the Pumies."

* * *

"Feathertop," the Gaumont company's forthcoming Mutual Masterpicture, De Luxe Edition, has a variety of scenic opportunity. Ultra society circles, sea-faring folks, and the life of a gentle old man, are three of the phases to be shown in the picture. Marguerite Courtot is called upon to appear as the daughter of an old florist, then as a society-mad young woman, and later as the "Polly Goodkin" of "Feathertop" fame, in the Colonial guise of early revolutionary days. Henry Vernot is directing the play, with Sidney Mason, Lucille Taft and John Reinhard in the cast.

* * *

"The Old Violinist," is the name of the two reel drama which George Cochrane has begun to produce at Universal City with Thomas Jefferson playing the stellar role and little Zoe Bech opposite him.

* * *

Jane Grey, whose work in the Triumph picture, "Man and His Angel" secured her a permanent contract with that concern, is soon to appear in another production on the Equitable Program.

* * *

Roy Clements has started a one reel comedy entitled "Lily White and Centerville," with Victor Potel in the leading role, at the Pacific Coast studios of the Big U organization.

* * *

Bleecker Halle the cameraman who recently arrived from Liverpool, has secured some remarkable scenes of hand-to-hand fighting in the Allied trenches, which strike a new note among war-thrillers. They will have prominent place in the forthcoming war-series "At the Front with the Allies" soon to be released by the Hippodrome Film Company, 110 West 40th street, New York City.

* * *

Miss Vivian Edwards, who has been working prominently in Keystone plays under the direction of Mack Sennett, director general of the Keystone Film Company, will be seen soon in a Triangle-Keystone feature entitled "The Village Blacksmith."

* * *

Craig Hutchinson will start in a few days on a one reel comedy entitled, "The Boarding House Tangle," at Universal City. The cast has not as yet been announced.

* * *

Charles Stallings, formerly of the "American" in Santa Barbara, has joined the Morosco forces as property man for Director Frank Lloyd, co-operating with Director Bill Daly.

* * *

While waiting for director Turner to retake a few scenes in "Get the Boy," the five reel comedy drama being produced at Universal City, Carter De Haven has filled in his spare time directing a one reel comedy-drama entitled, "The Great Bank Robbery," which he has written himself and in which he is playing the principal role.

* * *

Robert Warwick and Frances Nelson are at Miami, Florida staging "Velma" for the World Film Corporation.

* * *

Jay Hunt has started at the Pacific Coast studios of the Bib U organization a two reel animal story entitled, "The Jungle Hero," with Rex De Roselli, Colin Chase, Golda Coldwell and Stafford Pemberton portraying the leading roles.

* * *

The largest steam shovel on the Pacific Coast became one of the "props" in "Overalls," a dramatic feature picture being filmed at Point Concepcion near Santa Barbara, recently by the American (Mutual) Company. A strike and near riot was

in progress on some construction work, and the actors were rushed to the scene to take advantage of the splendid atmosphere for the film.

* * *

"Herself," the two reel drama written by Olga Printzlau, is in course of production at the studios of the Big U organization on the western coast, under the direction of E. J. Le Saint. Stella Razeto is playing the leading role in this picture.

* * *

Edna Wallace Hopper, Muriel Ostriche and Charles J. Ross are appearing in Equitable's first three-star feature, "Who Killed Simon Baird," which was written for the screen by Channing Pollock and Rennold Wolf.

* * *

The Cinderella story, "The Crippled Hand," is keeping director Robert Leonard busy at Universal City. This five reel comedy-drama is featuring Ella Hall with Leonard in the leading male role and is expected to be finished this week.

* * *

Director John Ince, of the Equitable concern, who has been up the Amazon River getting local color for his production of "The Struggle," has returned from that place with Frank Sheridan, Ethel Grey Terry and Arthur Ashley and is now working at the Flushing N. Y. Studio of the Equitable Company.

* * *

Otis Turner is nearing the completion of his five reel comedy-drama "The Gay Lord Waring," in which J. Warren Kerrigan is being starred, now in course of production at the western studios of the Universal company. Director Turner is also finishing his five reel comedy-drama "Get the Boy," which features Carter De Haven and Flora Parker De Haven.

PICTURE THEATERS PROJECTED

FLAGSTAFF, ARIZ.— Babbitt Brothers plan to erect a one-story moving picture theater, 65 by 142 feet.

Blue Lakes, Cal.—B. L. Waite has fitted up Rankin's Hall for the exhibition of moving pictures.

Chico, Cal.—The Lyric theater recently opened by R. Bauer, has been remodeled.

Davis, Cal.—The Posey theater recently taken over by William Pelly, has been enlarged and the interior redecorated.

Eureka, Cal.—Many new improvements have been made to the Imperial theater.

Glendora, Cal.—The Glendora theater is now being operated by Hickman & Macdonald.

Lindsay, Cal.—Work has been started on the new moving picture theater for F. H. Smith.

Los Banos, Cal.—J. Manducci and B. Cavalla have taken over the Liberty theater.

Oakland, Cal.—A new moving picture theater has been opened on Broadway, near 10th street. It has been named the Imperial.

San Francisco, Cal.—Royal Theater Company will erect a commodious moving picture theater of reinforced concrete on the north side of California street, near Polk. It will have concrete floor; modern heating and ventilating system; seating capacity of 1,400; approximate cost, $60,000.

Stockton, Cal.—The Washington Square theater on Stockton street, has been leased for a term of years by the Commercial Central Realty Co. The house has seating capacity of 1,600.

Stockton, Cal.—A. Delluchi and E. Fontana, who have taken over the old Bell theater, plan to expend about $15,000 in remodeling the structure.

Naugatuck, Conn.—The Paragon Picture Corporation has leased the first floor of the Weisman building on Church street and will equip it as a moving picture theater. There will be a seating capacity for 500 persons.

Jacksonville, Fla.—The Republic theater has been leased by P. W. Hutchison and T. V. Cashen, Jr.

Farmington, Ill.—Jesse Chance, who operates the Dreamland theater, has renamed it the Strand.

Middletown, Ill.—A moving picture theater has been established in the Reisch building by E. H. Krenz.

Oak Park, Ill.—A new addition has been built to the Oak Park theater and the seating capacity increased to 1,300.

Petersburg, Ill.—Arthur Simons and W. W. Watts, owners of the Rex theater recently damaged by fire, plan to erect a handsome new fireproof structure on the site of the old house.

Elkhart, Ind.—A new $5,000 pipe organ has been added to the equipment of the Bucklen theater.

Flora, Ind.—Extensive improvements have been made to the Tokio theater. The house is now being operated by Carl Voorhees.

Kokomo, Ind.—The Colonial theater has passed into the control of J. E. Whitley.

Ladoga, Ind.—The Ladoga opera house has been leased by Walter Kyle and Hugh Rapp. It will be conducted as a high-class moving picture theater.

Lagrange, Ind.—The Majestic theater formerly operated by Charles Griffith, is now being conducted by L. E. Perry.

Noblesville, Ind.—L. J. Dunning has disposed of his interest in the North Side theater to L. F. Ashley.

Rensselaer, Ind.—Extensive improvements have been made to the Rex theater and the seating capacity increased by the addition of 200 new opera chairs.

Thorntown, Ind.—The I. O. O. F. plans to erect a two-story moving picture theater, store and lodge building, 44 by 108 feet. The theater will have seating capacity for 400 persons.

Ida Grove, Ia.—The Princess theater has been taken over by J. H. Pooler.

Stacyville, Ia.—A new moving picture theater has been opened by Heyzog Bros.

Alma, Mich.—A store property has been leased by Harry Rockwell, which he is converting into a moving picture theater.

Monroe, Mich.—Charles E. Kirby will probably build during summer months, a two-story moving picture theater, 80 by 120 feet, to cost about $30,000.

St. Paul, Minn.—Andres Brothers & Lindren, Ohio and Robie streets, plan to erect a moving picture theater, 40 by 110 feet.

McLean, Neb.—George Devlin has opened a moving picture theater here.

Newark, N. J.—The M. & S. Amusement Company plans to erect a commodious moving picture theater of fireproof construction at the corner of 6th and Orange streets, to cost about $100,000.

Newark, N. J.—The Olympia theater located on Norfolk street has now passed into the control of the Grossman-Illman Company and renamed the Regent.

Beacon, N. Y.—Van Voorhis Brothers, Chelsea, N. Y., have the contract to erect a $14,000 moving picture theater here for the Paragon Theater Corporation.

Lyons, N. Y.—Ohmann Brothers have opened a new moving picture theater. The structure covers an area 80 by 50 feet; has seating capacity of 975, and cost $20,000. It has been named the Ohmann.

Newburgh, N. Y.—Paragon Theatre Corporation plans to erect in this city a one-story moving picture theater, 68 by 130 feet.

New York, N. Y.—Wardin Realty Company is having plans prepared for a one-story moving picture theater and store building, 150 by 153 by 118 feet, to cost $35,000.

Woburn, N. D.—Eugene Porter has disposed of his moving picture theater to C. H. Smith.

Dayton, O.—Ferro Concrete Construction Company have the contract to erect an eleven-story theater and office building for the Central Building Company, 35 by 125 feet, to cost $150,000. Work which has been in abeyance for two years on account of finances will soon resume.

Mechanicsburg, O.—The opera house recently leased by Philip Chakers, has been converted into a moving picture house.

Portland, Ore.—Extensive improvements have been made to the Grand theater. The house is operated by F. L. Waters.

Monessen, Pa.—The Luna theater owned by Paradise & Hanakis, has been remodeled.

Hereford, Texas.—Tiefel Brothers have the contract to erect a moving picture theater for C. H. Dyar, to cost $10,500.

Montpelier, Vt.—A company comprising John E. Leland and others, will erect a $40,000 moving picture theater, with seating capacity for 1,400 persons.

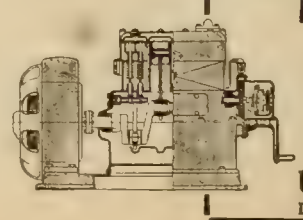
Camas, Wash.—The Grand theater recently taken over by Kiggins & McGill, has been remodeled and the interior redecorated.

Stevenson, Wash.—Samuel Sampson, has opened a moving picture theater, with seating capacity for 250 persons.

Sheboygan Falls, Wis.—R. B. Guyette plans to build a one-story moving picture theater, 40 by 90 feet.

Sturgeon Bay, Wis.—Louis P. Nebel & Son are having plans prepared for a two-story moving picture theater and office building, 50 by 150 feet, to cost $70,000.

$1.25 per dozen Niagara Gem Slides, any time during March. Now is your time to stock up. Send for catalog and get your order in early. Usual price April 1st.
NIAGARA SLIDE COMPANY Lockport, N. Y.



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Trade News of the Week

Gathered by Our Own Correspondents

Big Canadian War Tax

Toronto Picture Men Show Patriotic Readiness to Bear Their Part of the Burden of the Tremendous War Expenses—One-Fourth of the Net Profits of All Companies Capitalized at $50,000 or Over.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, Ontario.—The officers of Toronto's many film exchange companies are not showing signs of worry because the Canadian Government has decided to slap on a war tax on business profits in order to meet a further $250,000,000 war expenditure. The Government has decided to take one-fourth of the net profits, above seven per cent of the paid-up capital, of companies incorporated for $50,000 or over for a period of three years from August 4, 1914, to August 3rd, 1917. This arrangement means that the companies with small capitalization and comparatively large profits will be hit hardest.

Incorporated theaters, as well as commercial enterprises, are called upon to pay this tax and, although there is considerable conjecture as to the amount such theaters will have to pay, there have been few, if any, real complaints from either the theaters or the exchange companies, many of whom have issued considerable stock. Some managers have expressed the opinion that if any theater or exchange company is making more than seven per cent upon invested capital it will not be a hardship for the concern to share up with the Government. Patriotic sentiment is also a controlling element in the tax situation.

OPERATORS WALK OUT.

Union Recently Strengthened Makes Demands—Trouble Settled.

Toronto, Ont.—For a time trouble between the number of exhibitors and moving picture operators threatened to tie up the whole theater business in Toronto but the matter has been adjusted and diplomatic relations between employers and employes have been resumed.

The labor disturbance was started after Local 143 of the International Moving Picture Operators' Union had absorbed the Canadian Union of Operators, which was a more or less local organization. The members of the latter union were instructed by their new International officers to present agreements to their employers for immediate signature. In some instances the theater proprietors hesitated to sign with the result, it is claimed, that a number of operators walked out, leaving the managers to conduct shows in the best possible way. Complaints were also made that some of the operators willfully destroyed machines, generators and other equipment in operating booths.

The trouble proved to be only temporary, however, it is declared, although some houses now have non-union operators. It is claimed by union officials that only twenty-two theaters in Toronto and vicinity are not employing union men but the International organization now has the entire field to itself and appeals are to be made to the so-called "open houses" to recognize the union.

DELEGATION VISITS V-L-S-E.

Toronto, Ontario.—A delegation of three officers of the Moving Picture Exhibitors' Association recently waited upon Manager G. W. Gookin, of the new Toronto branch of the V-L-S-E, to secure an explanation of the policy of the "Big Four" and, according to Mr. Gookin, the statements of the delegation to him were very encouraging. He went fully into the company's "cash-basis no-contract" system which is a new wrinkle for the local moving picture field.

The three men who represented the exhibitors' organization, make up the Board of Management, H. Jennings, Sr., W. F. Sexton, and L. Feighan. They have reported back to their association the nature of the details secured.

Mr. Jack Droy, formerly booker with the Famous Players and the Mutual exchanges, has been signed by Mr. Gookin for a similar position with the V-L-S-E in Toronto.

NEW MANAGER AT MUTUAL.

Toronto, Ontario.—A number of staff changes at the Toronto branch of the Mutual have been announced. Jack Harris, manager of the branch, has tendered his resignation which has been accepted. Jack Droy, booker and assistant manager, has also stepped out.

The successor to Mr. Harris is announced as Arthur Larente, formerly with the Mutual and recently assistant general-manager of the Pathe in Canada. Mr. Larente has had eleven years' experience in the moving picture business and knows the field from the ground up. He was born in Brooklyn, N. Y., but spent many years of his life in the Province of Quebec. At one time in his life, Mr. Larente could speak nothing but French through being educated in the French portion of Canada.

Changes at Specialty Film Company.

Toronto, Ontario.—General Manager Ouimet of the Pathe, New York, was a recent visitor to the Toronto office of the Specialty Film Import Company which handles the Pathe in Canada. Mr. Ouimet discussed the local situation generally with Mr. James Travis, the Toronto branch manager.

The local Pathe headquarters are being re-arranged to provide more suitable facilities for the handling of the business.

Two members of the branch staff, Clifford Valis, shipper, and Jack Green, assistant shipper, recently resigned in order to enlist in the Canadian overseas army. Jean Larente, the booker, brother of Arthur Larente, new local Mutual manager, has also left the employ of the company.

Manager Travis announced that he had booked "The Red Circle" serial solid for three months in twenty-eight houses of Toronto and vicinity. "The Iron Claw" is not to be released by him until after the run of "The Red Circle" has been completed.

Local Universal Doings.

Toronto, Ontario.—Assistant General Manager of the Canadian Universal, F. R. Lennon of Toronto, recently returned to the company's headquarters after a business tour extending from Nova Scotia to Manitoba.

A prominent visitor to the Toronto plant of the Universal was George Weekes, the Detroit branch manager of the Universal, who came to exchange views and ideas with the Canadian and Toronto officials of the company.

W. A. Bach, publicity manager of the Canadian company, now sends twenty copies of his "Canadian Universal Bulletin," a house organ, to Universal City, Cal., each week.

Announcement is made that the Regent theater, Ottawa's new amusement house, has contracted for Blue Bird photoplays.

Such great crowds thronged to see "The Campbells Are Coming" at Griffin's theater, Yonge and Shuter streets, Toronto, that arangements were made for the showing of the thrilling feature for a second week.

Paramount Branch Managers Change Posts.

Toronto, Ontario.—An unusual change has been made by President Allen, of the Canadian Paramount, in the switching of managers of the most distant branches of the Canadian Paramount Company, namely St. John, N. B., on the Atlantic Coast, and Vancouver on the Pacific border. Mr. I. Saskin, formerly in charge at Vancouver, goes to St. John, while Mr. Price of St. John jumps to the far west post.

Toronto Business Notes.

Toronto, Ontario.—According to an announcement by Mr. Granby, Toronto branch manager of the Fox corporation, Mr. F. Campbell, of Boston, Canadian divisional manager for the Fox interests, has started a coast-to-coast tour of the Dominion for the purpose of sizing up the field.

MONTREAL NEWS LETTER.

By Gerald Gallagher, Montreal Correspondent of Moving Picture World.

H. Quintus Brooks Dead.

MONTREAL, Can.—There died in Montreal on February 18, a well-known and popular theatrical man, H. Quintus Brooks. His most recent position, and one which he had held for quite a period, was manager of His Majesty's theater. For a short time he managed the Globe theater, a local house. He was a son of Holman Brooks, the English artist, and started in the business on the staff of the New York Dramatic Mirror, under Harrison Gray Fiske.

Changes at Local General Film.

Mr. Lotz, formerly Montreal manager for the Mutual, is now general manager for the General Film Company in this territory. Geo. Rotsky, also formerly of the local Mutual office, is likewise with General as special representative.

Empire Theater Reopens.

The Empire theater, on Stanley street which has been closed during many a long month, re-opened on the 23rd of February. The house has been renovated, and photoplays and several acts will make up the program. Prices will be a dime in the afternoon, and ten and twenty cents at night.

Films for Sunday Shows

Massachusetts State Police Chief Holds Conference With Film Men on Censored Sunday Films—Unapproved Films in Use—Inaccurate Titles on Request for Permits—May Number Sunday Films.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, MASS.—Sunday shows, that much-mooted and vexing problem to the public and moving picture men in general, is once more on the carpet in Massachusetts. This time it is the manner in which the films passed by the inspection department of the state police force for Sunday use shall be designated.

Chief John H. Plunkett of the state police claims that films passed by his men after certain eliminations had been made have been later shown in Massachusetts theaters on Sunday with the "eliminations" retained. Therein lies the trouble. The chief called a conference of the managers of the various film exchanges in Boston, which was held in his office at the State House on the afternoon of Thursday, Feb. 24.

The conference lasted more than two hours. The whole matter was threshed out but practically nothing definite was accomplished as the issue fell between the film men handling one and two-reel features and those distributing five and six-reel photoplays.

Exchange Men Present.

Among the moving picture men present were Samuel Bernfield of the Pathe exchange, Frank H. Vine of the World Film, George Balsdon of the "Big Four," Lawrence J. Hacking of the General Film, Harry F. Campbell of the Fox Film, J. A. Eslow of the Universal, Fred B. Murphy of the United Film, and George B. Curtis of the Union Film.

Besides Chief Plunkett there were also present at the meeting Chief Clerk Frederick W. Macer and Special Officer Harry Atkinson, who have charge of the film inspection department of the state police. Chief Plunkett had sent out notices to practically all of the exchange managers in Massachusetts outlining the reason for the conference and after the "roll call" he said:

Eliminations Not Followed.

"I have called you gentlemen here for the purpose of deciding upon some designation of the films approved by this department for Sunday use. Now at the present time we find that some films which we have passed after making certain eliminations are being used on Sundays with these cut-outs still in them. Now, with the help of you gentlemen, I want to establish a system whereby anything like this will be impossible. I want you to settle it yourselves. You know more about the business than I do."

Chief Clerk Macer then went on to explain that he has found instances where the same film has been booked on two or three programs sent in by different exhibitors for the same Sunday and that he knew his department only had cut outs from one print and did not have knowledge that any more prints of that film was in existence. Most of the trouble, he said, was in the western part of the state and the exchangemen present said that this was probably due to the fact that the western part of Massachusetts is included in the New York territory of some of the film corporations and that the houses in that section were booked from the New York offices.

Won't Send Films for Sunday.

"You are not talking about any of my films," said Mr. Bernfield with a smile. "I have never had any passed by your department for Sunday use and now I don't send any up here to be inspected. The most of them show somebody smoking a cigarette or taking a drink, and if I send them up here you want to chop all that out of it. They will go anywhere else in the country on Sunday except Massachusetts."

"I don't bother sending any of my films up here to be passed for Sunday use either," added Mr. Campbell.

"I know we don't get any films from some of the exchanges," said Clerk Macer. "I am referring now to those whom we do get films from and we want to straighten this thing out. We have got to find some way of identifying those films we have approved and some exhibitors in this state have been showing films, parts of which we did not approve and which we cut out when they were sent to us for inspection. There should be something on the films, some wording or mark to show that they have been passed by this department."

"I am perfectly agreeable to any system that can be worked out as long as it doesn't hurt the business," declared Mr. Murphy. "I do not believe, however, in forcing the exchangemen to put on every film that has been passed for Sunday use, some line such as 'Passed by the State Police.' Moving picture exhibitors are peculiar in some ways. Once they get the idea that a film has been passed by this department for Sunday use they won't use that film on week days. And what's the result? That film becomes practically useless. They say they don't want it because it is too tame."

Mr. Murphy's sentiments were echoed by the other exchangemen. They said that if the title, heading, inscription or whatever it was was put on a "leader" that the operators in moving picture houses would be tearing them off and the exchanges would never know where they stood in shipping these Sunday films from one place to another. The same condition would maintain if the mark of identification was placed on the "trailers."

Mr. Vine and Mr. Eslow objected to punching the films as a mark of identification. They claimed the films would tear and that the operators would probably treat them in the same manner as the others. One suggestion after another went by the board as the hearing progressed until finally it was suggested that when any exchange manager sent a film into the state police for the department's approval he should be obliged to state the number of prints he had of that film and that if any eliminations were made the same eliminations should be made of the other prints in his possession and forwarded to the state police before that film was finally passed.

"That would hardly be fair to me and the people I represent," said Mr. Balsdon. 'I handle five and six-reel features. Sometimes I have four or five prints of the same subject, only one of which I want to use for Sundays as an accommodation for my clients. That one I send up here to be approved. You make certain eliminations and I put it aside only to be used on Sundays. The other prints from which nothing has been eliminated I use on week days. If this suggestion should go into effect I would have to send up the cutouts of all four or five films and then I couldn't use any of them on week days. My clients would not take them and it would mean the unjust loss of a lot of money to my firm."

"If you can't pass a film without eliminations, why not refuse to approve the whole reel?" asked Mr. Eslow.

"That might work well as far as the one and two-reel features are concerned," interrupted Mr. Balsdon, "but if I send up a five-reel feature and somebody finds an objection to one scene that does not interfere with the thread of the story, that whole reel would have to be thrown out and the entire film spoiled."

The Exhibitor Suffers Most.

"The exhibitor is the fellow who suffers," said Chief Plunkett. "We get word of somebody who is showing a film that has not been approved by us even though a film by the same title is on the approved list, and we send a man to his theater. His show is stopped and he loses whatever he had to pay for that film."

"Why don't you compare the programs in advance?" asked Mr. Hacking. "You know how many prints there are of a certain film from which parts have been eliminated, and if you find this film booked on more programs than there are prints recorded here in your office it ought to be an easy matter to find the trouble."

"That would be putting too much work on this department," interposed Clerk Macer. "This young lady here (pointing to the stenographer) has all she can attend to now trying to find out if the films scheduled on the programs have been approved by this department. The programs come in here on a Thursday and they have to be O. K.'d and sent out in the mail by Friday noon so that the exhibitors can get them on Saturday. We wouldn't have time for all that."

The conference then got away from the main subject and wandered into the question of disapproving Sunday programs because of inaccuracies of film titles filed for approval by exhibitors throughout Massachusetts. Clerk Macer told the exchangemen that sometimes exhibitors are denied Sunday permits because they have failed to put in the whole title of a film.

Deny Permits for Inaccurate Titles.

"You should not be too strict with the exhibitors," ventured Mr. Campbell. "Many of them are having a difficult time at present to make both ends meet. Business has not been any too good with a large number of the smaller houses and some of the big ones, too, and when a man loses the right to run a Sunday show through some slight inaccuracy in his program he has to pay for the film he has booked just the same, with the result that it costs him a good deal of money. This happened in the case of a house of mine in Marlboro where a stenographer left out part of a title, and I would not want to suffer the same experience again."

Mr. Eslow condemned the practice of withholding the state's approval of a Sunday show just because somebody in the office force of a theater failed to put in an "a" or an "an" in the title of a film. Clerk Macer denied that the department was acting as small as that and said that some of the exhibitors guess at titles and when they come into the office these films cannot be found under the proper index on the approved list.

Those present then entered into a long discussion of some method by which this trouble could be avoided and an exhibitor could be sure of securing a license for a Sunday show if he did happen to slip up on the title of a film. Clerk Macer said there were more than 5,000 films on the list of photoplays approved by the state police for Sunday use during the last seven years. He declared the office force were acquainted with the titles of most of them, but the principal trouble came with those films with which they were not familiar.

Give Sunday Film Numbers.

"Why not give every film a number?" asked Mr. Eslow. "That ought to simplify matters. Number the films as they are approved. Then every film will have a number and a title. When an exhibitor is looking up films for his Sunday show he can get the title and the number too. Then if the title to some film on his program should be wrong in some respect you would have the number to go by and

his program would not have to be rejected. He will have two chances then instead of one. If he should have both the title and the number wrong why then you would have some excuse in throwing out his application and the exhibitor would have nobody but himself to blame."

This scheme met with the general approbation of the moving picture men present. Clerk Macer started to object on the ground that it would necessitate the keeping of two accounts and increase the burden of his office force, but his objections were gradually overcome and it is probable this system will be adopted.

MAINE NEWS LETTER.

By John P. Flanagan, Maine Correspondent of Moving Picture World.

Flynn & Appleby Take the Jefferson.

PORTLAND, Me.—The Flynn & Appleby theatrical corporation has taken over the management of the old established Jefferson theater at Portland, which opened on Feb. 21 with "Under Fire" and will follow up with "It Pays to Advertise" and other high class productions. Messrs. Flynn & Appleby are well known in moving picture circles. George I Appleby was at one time manager of the Empire theatre in Portland, and has been manager of the Strand theater, Haverhill, Mass.

John Goodwin Gets Bangor's Palace.

Bangor, Me.—John Goodwin, manager of the Acme Amusement Co., operating several houses in central Maine, has acquired the Palace theater, Bangor, and will conduct it starting Feb. 28. He will use Universal service and expects to make extensive improvements. The most recent lessees of the house were Charles M. Stern and Samuel Stern of the New England Universal exchange at Bangor.

To Open Educational Exchange.

Ellsworth, Me.—Rev. T. S. Ross, pastor of the Ellsworth, Me., Methodist Episcopal church, is using pictures each Sunday in connection with his service. "Doc" a temperance story by Eleanor Gates, handled by Phoenix, was a recent successful Sunday film there. Mr. Ross has expressed himself as prepared to embark on a conservative scale in supplying theaters with an educational program. After negotations with various producers and dealers, a supply of films suitable for children has been arranged for and the program will first be put about March 1. Many local theaters with which Mr. Ross has been in communication have expressed a desire to use it.

Two Bangor Picture Men.

Bangor, Me.—Here are two of the live wires in the film trade in Maine, one an exhibitor and the other an exchange man. They are Geo. H. Newhall, recently appointed manager of the General Film Company exchange at Bangor, and Peter

Geo. H. Newhall and Peter H. Murray.

H. Murray, well known theatrical man and former manager of the Murray Stock Company, who recently opened a winter garden at Bangor and introduced the combination of moving pictures and dancing to Bangor, which is a novelty in this city. This photograph was made exclusively for the Moving Picture World by the Maine correspondent. Both gentlemen report that business is very satisfactory and they have nothing to complain of. They agree that General Film service is quite the thing.

Children's Matinee at the Star.

Fairfield, Me.—A new organization in Maine is known as the Parent Teacher association, designed to foster closer relations between teacher and parent for the child's benefit. The Fairfield, Me., branch of this organization gave a matinee at the Star theater recently in conjunction with Manager Wing of the theater. The program was "Landing of the Pilgrims," "Sunny Jim and the Valentines," "The Children's House," "The New York Zoological Park," "Seen through the Makeup" and "The Grouch Chaser," cartoon. The show was a success, socially, educationally and financially, and owing to its success, it is planned to hold a number of such matinees in the future. It would seem that theater managers in other Maine towns might follow the example of Fairfield with profit to themselves and the community.

Recalls Good Old Films.

Ellsworth, Me.—The Strand theater at Ellsworth has adopted a policy that is becoming quite general among Maine picture theaters, that of repeating many of the best features of the past year. "The Spirit of the Conqueror" and "As a Man Sows," two Phoenix features, have played this house twice.

CENSORSHIP CROPS UP.

By Jacob J. Kalter, Newark (501 Century Bldg.) Correspondent of Moving Picture World.

ORANGE, N. J.—Mayor Daniel F. Minahan is again contemplating the forming of a local board of censorship because of complaints by patrons of the local motion picture houses.

Bloomfield, N. J.—Mayor Frederick Sadler appointed a board of censors Friday, Feb. 25. The board is composed of seven leading citizens, two of whom are women. The action has been deemed necessary because of the frequent complaints made concerning the films. There are but two moving picture theaters in Bloomfield.

Bayonne, N. J.—The Bayonne's Woman's Club has decided to aid a movement to secure federal supervision of moving picture films.

PARAMOUNT'S NEW MANAGERS.

Newark, N. J.—One of the most important transactions in local motion picture circles was the deal recently put through whereby the firm of Putnam & Jacobs, two of Newark's oldest theatrical men, gained possession of the Paramount theater, Broad and Hill streets. The Paramount is without doubt the prettiest picture house in the state. Designed at first for a place for high-class attractions, such as symphony concerts, recitals, etc., the Paramount finally became a picture house, showing nothing but first-class productions.

W. B. Putnam has been a film exhibitor for many years. He was one of the first to realize that the motion pictures were here to stay. He was accordingly among the first exhibitors in the state. When the pictures first appeared, Mr. Putnam posed for the then popular steriopticon views. He was president and general manager of the Essex Amusement Company, when that concern built the Criterion and Playhouse theaters.

George W. Jacobs, the other member of the firm, literally was born into the theatrical business. His father was one of the first producers to stage popular shows at popular prices in this city. He was also connected and associated with the Proctor interests. Four years ago Putnam & Jacobs organized the Progressive Moving Picture Exchange for the purpose of buying state rights on films. This combination was very successful, and when they were offered the Paramount theater, Messrs. Putnam & Jacobs accepted the proposition.

DELINQUENT IN TAXES.

Newark, N. J.—Warrants were issued for the arrest of three moving picture theater owners for failure to pay the special tax required by the govenment under the emergency revenue law. Those named are Chester Edwards, 91 Watson avenue; Abraham Sincoff, Montgomery and Charlton streets, and Samuel Singer, 7 Avon avenue, all of Newark.

Mr. Edwards called at the office of the collector Friday, Feb. 25, and stated that he was willing to pay his fee. Mr. Singer claimed that he was not the owner of the Avon theater, but that he was merely the lessee.

An impostor, according to Deputy Collector C. Irving Dennett, is going the rounds of the city collecting money and receipting bills, using Mr. Dennett's initials. The authorized collectors are supplied with credentials, and theater managers should be careful in paying their taxes.

ANOTHER JERSEY CITY HOUSE.

Jersey City, N. J.—The Mertens Amusement Company, which now runs the Regent theater and Apollo theater, is having plans prepared by Christian H. Ziegler, architect, for the erection of a new picture house this spring at the corner of Fulton and Jackson avenues, Jersey City. The approximated cost is $50,000.

Accessory Company Incorporated.

The International Film Accessory Corporation filed its certificate of incorporation in the office of the county clerk at Jersey City, with offices at 938 Angelique street, North Bergen, and Frederick G. Knapp as resident agent. The capital stock is $35,000, of which $20,000 is paid in. The incorporators are: C. J. Gotti, of Tuckahoe, N. Y., Antonio and Sebastian Fasanello, both of Brooklyn. The concern will make and sell the Gotti patented apparatus for the cleansing and waxing of moving picture films.

Fire in Lyric.

Elizabeth, N. J.—A small fire, evidently the work of small children, broke out in the Lyric theater, Main street, Elizabeth, last Sunday, but much damage was prevented by the prompt work of the firemen.

No Show Sunday.

Kearny, N. J.—The opening of the Grand theater, Kearny, Sunday, even though in the interests of religion, was protested by Mayor Robert E. Torrence and the town council. Since the rental for five Sundays had been paid in advance, Mrs. Augusta C. Treat, the lessee, refunded the amount to the International Bible Students' Association.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

Screen Club at Buffalo

Local Exchange Men Form New Club—Welfare of Picture Business Its Object—Officers Elected Are Dan Savage (General Film), President; G. H. Christoffers (Mutual), Vice-President, and F. S. Hopkins (Universal), Secretary-Treasurer.

By Billy Bison, Buffalo Correspondent of Moving Picture World.

Buffalo, N. Y.—An organization known as the Screen Club of Buffalo was formed Feb. 21st at the Lafayette Hotel and its membership includes all the film men of the different exchanges represented in Buffalo. The film men in this city have been anxious for a long time to form some sort of an organization and the Screen Club bids fair to become a powerful one. Its object will be the welfare and the promotion of good fellowship between every person connected with the motion picture industry here.

B. J. Brandon acted as chairman at the first meeting until these officers were elected: Dan Savage, manager of the General Film, president; G. H. Christoffers, manager of the Mutual Film, vice-president; Frank S. Hopkins, manager of the Universal, secretary-treasurer.

These honorary members were elected: John F. Freuler, president of the Mutual Film Company; J. C. Graham, assistant general manager of the Mutual Film Company; Carl Laemmle, president of the Universal Film Company; P. A. Powers, treasurer of the Universal Film Company; George Kleine, president of the General Film Company; A. H. Hodkinson of the Paramount Feature Film Company; H. E. Aitken of the Triangle Film Company; William Fox; W. S. Sheehan, general manager of the Fox Film Corporation; Arthur Speigel of the World Film Corporation; Fred B. Murphy of the United Film Company; R. A. Rowland of the Metro Film Service. E. M. Saunders, manager of New York Metro Film Service; Charles Pathe; A. S. Smith, president of V-L-S-E Company, W. W. Irwin, general manager of the V-L-S-E Company; Joe Brandt, general manager of the Universal Film Company.

Popular Film Exchange Grows.

Buffalo, N. Y.—The Popular Film Exchange of 39 Erie Street, Buffalo, has taken over the All Theaters Film and Accessory Co. J. M. Sitterly and Harry Marsey are proprietors of the first-named concern. Their road men are George Buckley and James Coombs.

The Popular Exchange is successfully booking Annette Kellerman in "Neptune's Daughter" throughout New York State. They have also released "Traffic in Souls," "Damon and Pythias," "Williamson's Submarine Pictures," Henry B. Walthall in "Beulah," Carlyle Blackwell in "The Key to Yesterday" and other productions.

Becker Feature Film Co.

The Becker Feature Film Co. is now located at 29 Franklin street. The proprietors are Henry J. Carr, manager of Shea's theater, Buffalo, and Albert Becker, who has been a moving picture operator at that house for several years.

Joseph Kessel Likes "World."

Joseph Kessel, manager of the United Film Service, 23 West Swan Street, Buffalo, is an enthusiastic reader of The Moving Picture World.

"I couldn't go without this paper" said Mr. Kessel. "Even while I was in the film business in Brazil and Argentina last year The Moving Picture World arrived regularly, and I can assure you that it was mighty welcome."

Temple Theater, Geneva, N. Y.

Frank C. Pierce, a member of the firm of Pierce & Nagle, proprietors of the Temple theater, Geneva, N. Y., was a recent visitor at the Buffalo exchanges and downtown theaters.

"There are four moving picture theaters in Geneva" said Mr. Pierce. "These have a total of 3,800 seats, and the population of Geneva is 12,000. You will therefore understand that the total seating capacity is out of proportion to the size of the place."

Mr. Pierce's prices of admission are 10, 15 and 20 cents. He says his patrons want 80 per cent. moving pictures and 20 per cent. vaudeville. He uses the Triangle, Fox, Metro, and Big Four programmes. Receiving hints from the Strand theater, New York, Mr. Pierce has arranged his stage in an elaborate fashion and has built a $5,000 lobby. He has an orchestra of five pieces. He makes occasional trips to New York, Buffalo and other cities to get new ideas to help him in his business. He says audiences in the smaller cities are usually very critical. He is meeting with success in serving his high-class patrons. He will probably dispense with vaudeville entirely.

New Mutual Office.

Here is the smiling countenance of G. H. Christoffers, manager of the Buffalo branch of the Mutual Film Corporation, who recently arranged a new home for the Mutual at 106 Pearl street, this city. He is always ready to welcome visitors and show the Mutual programme, and the new Mutual Masterpictures De Luxe. Before taking charge of the Buffalo office nine months ago he traveled all over the United States as special Mutual representative. Mr. Christoffers says Buffalo will shortly have a Main street "franchise theater," using Mutual service exclusively. He will give details later. He has appointed J. M. Gorchof as his Rochester representative to succeed G. H. Penn, transferred to Cleveland. Jerome Wilson is covering the Pennsylvania territory for the Mutual office in Buffalo. Mr. Christoffers was one of the enthusiastic organizers of the Reel Fellows Club of Buffalo.

G. H. Christoffers.

Buffalo and Vicinity Changes.

William Leyser has taken over the management of the Rialto moving picture theater, Buffalo.

J. Leon Brick is the new manager of the Elmwood moving picture theater, Buffalo. He was formerly in charge of the Regent, this city.

M. J. Valley of the Savoy moving picture theater, Lackawanna, a Buffalo suburb, has reopened the Happy Hour theater, that village.

Manager Davis of Keith's theatre, Buffalo, is having that house generally refitted and redecorated, so it will be as bright as on the opening day.

WATERVLIET SUNDAY SHOWS.

No Legal Power in State Can Force Theaters to Close Sunday.

WATERVLIET, N. Y.—Mayor Foley recently received from the official board of the Third Avenue Methodist church a formal protest against the opening of the moving picture theaters on Sunday evening. The communication asks the Mayor to secure the immediate enforcement of the city ordinance which makes the Sunday opening illegal. No other church has yet taken action on the matter.

Mayor Foley stated that until the theaters opened he would make no decision on the matter. He informed the ministers that he would be glad to talk with them later and it is probable that another meeting will be arranged.

The matter from a legal point of view seems to be entirely up to the Mayor inasmuch as the supreme court has decided that the cities of the state have no right to adopt laws to close the theaters on Sundays. The Mayor, however, has the right to revoke licenses.

[To open on Sunday in the State of New York is not, at this time, an illegal act, according to decision of Court of Appeals, so the Mayor lacks the right to revoke licenses for that alone.]

PRICES IN PHILADELPHIA.

Higher Admissions Being Asked by More Exhibitors.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—It seems to be a sign of the times that each week witnesses an addition to the number of theaters who are raising their prices of admission from the traditional 5 cents to 10 cents, at least on several evenings a week. Three years ago the Philadelphia Exhibitors' League made a fruitless effort to accomplish this very point, but the higher prices now being paid for films, together with a decrease in attendance at the theaters located upon non-transit streets have compelled proprietors to take this step in order to keep their houses open. The better class of theaters are charging 15 cents and since they are doing a fine business it has dawned upon the smaller men to make the plunge. It is the only way nowadays to bring back prosperity.

THEATER AGAIN CHANGES HANDS.

Philadelphia, Pa.—The Wyalusing theater, corner of 52d street and Wyalusing avenue, has once more changed hands, this being about the sixth change within a period of twelve months' time. This proves an excellent illustration of the fact that the 500-seat neighborhood theater which is forced to compete with a better program in a larger house is having a fight for its existence. This can be seen in the fact that the Bellevue theater, located at 61st and Vine streets, which a year ago was valued at $200 per month, has recently been in the market at $125, and there have been no takers.

PLAZA THEATER CHANGES HANDS.

East Stroudsburg, Pa.—Frank Fabel, former manager of the Plaza theater, East Stroudsburg, Pa., has relinquished his house to Messrs. Albert H. Beachh and A. L. Fox, who have leased this popular photoplay house. The theater was closed for several days recently for many necessary repairs to be made and much new equipment was added to the former stock. The new managers are young men of excellent reputation and have proved themselves to be energetic and enterprising. It is their plan to exhibit nothing but the best of films and they are preparing to give the moving picture fans of East Stroudsburg a run of the best pictures obtainable. Such methods are sure to meet with success.

TO ENLARGE GEM THEATER.

Reading, Pa.—James Calvin Young, well known architect, and who has drawn the plans for more than fifty moving picture theaters scattered throughout the country, has recently completed plans for the enlarging and renovating of the Gem theater, 10th and Spring streets, Reading, Pa., owned by Julius G. Hansen. The theater proper will be widened ten feet. The south wall will be removed and the addition built on the vacant lot adjoining the theater on the south side. The entire interior will be entirely renovated and beautified.

To Put Projection in Schools.

Allentown, Pa.—Following a discussion by the Jefferson Parent-Teaching Association of Allentown, Pa., relative to the topic of the uses and abuses of moving pictures, the association took steps toward securing a moving picture machine for the use of the pupils in the public schools, to be used in the co-ordination of various studies, particularly geography, history and natural science. This plan follows that adopted by the authorities of Quakertown, Pa., who have purchased a first class projecting machine and have met with excellent results as a result of their venture.

Leases the Olympia Theater.

Proprietor Wolf of the Empress theater, on South Seventh street, has taken a lease of the Olympia theater, Broad and Pine streets, which theater has a seating capacity of 4,000 people. On two evenings of each week this house is used as a boxing club and is owned by a syndicate controlled by Harry Edwards, a sporting celebrity of this city. Mr. Wolf reports having met with excellent results to date with his latest venture and declares that he is of the opinion that the attendance will continue to increase during the near future.

Broadway Theater Sold.

The Broadway theater, on the west side of Broad street, north of Snyder avenue, lot 157 feet by an irregular depth, has been conveyed by Solomon Hopkins to the Broadway Amusement Company, subject to a mortgage of $165,000. The theater is assessed at $160,000.

WASHINGTON, D. C., NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

United Film Office in Kimball, W. Va.

WASHINGTON, D. C.—Sidney B. Lust, proprietor of the United Film Service in this territory, has opened up a branch office in Kimball, West Virginia, which he has fully equipped and prepared so as to give quick service to his patrons. This territory is in charge of Edward Leon, who is well known to the exhibitors of that locality by reason of his formerly having managed the Lyric theater, at Bluefields. At the main office in Washington, Mr. Lust has made a number of changes. He has increased his line of releases and has put in a supply of theater accessories, machine parts and deodorizers. He is adding to his lines and will soon be able to fill all requirements of the theaters.

Back for Metro Meeting in New York.

L. M. Day and Frank Brown, of the local Metro Film Service Company, have just returned from a trip to New York, where they attended a meeting of the managers handling the Metro output, just full of enthusiasm over the possibilities which they see in the ensuing months of the year. While in the "big city" they picked up a number of good ideas that will lead to greater efficiency in their office, which they will soon get into working order. These ideas, they declare, mean greater service to the exhibitors.

May Demolish Casino Theater.

It is reported that plans are under way to demolish the present Casino theater building on E street, near Seventh street, Northwest, and to erect on its site a modern department store building. This theater has been used for stock, traveling and vaudeville shows and is now being operated as a feature motion picture house by A. J. Faulkner. It is owned by the A. C. Mayer Amusement Company.

Mrs. J. A. Haga, formerly of Baltimore, Md., is reported to have secured control of the Raphael theater, at Ninth and O streets, Northwest.

Club Against Censorship

Pittsburgh Screen Club Working to Get Repeal of the Pennsylvania Censor Laws —Committee Appointed to Begin Aggressive Movement—Wants Co-operation of Allied Forces—Gets After Candidates for Election.

Special to Moving Picture World from Philadelphia News Service.

PITTSBURGH, PA.—The Pittsburgh Screen Club has started a determined fight against censorship, with its object the repeal of the present censorship laws in Pennsylvania. At the last meeting of the club preliminary plans were drawn up and a committee appointed for carrying out what is expected to be the most aggressive movement yet undertaken in this state on the censorship evil. Steps have also been taken to secure the co-operation of the allied forces in Eastern Pennsylvania.

For Rights of the Industry.

Before the coming election of delegates to the state legislature a state-wide battle will be waged to guarantee the rights of the industry. One of the club's first objects in view is to get in touch with all candidates for election to the Senate and House of Representatives, ascertaining their sentiments toward the moving picture industry and to support only those who agree to be friendly to the industry when the question of censorship comes before the state law-making bodies early next year. At the recent meeting evidence was presented by members of the club showing that the state board of censors desires to increase its powers by obtaining the right to confiscate films. A legislative committee to devise ways and means to prevent the carrying out of any such proposition and to combat the present obnoxious laws was appointed by President Kester. The committee consists of John McAleer, Mayer Silverman, M. J. C. Kornblum, M. A. Gibbons, Max Herring, Joseph S. Skirboll and C. W. Eckhardt. Meetings are to be held every Monday, Wednesday and Friday night.

Gets After Candidates.

The committee organized at its first meeting with the election of M. J. C. Kornblum as secretary and Mayer Silverman as treasurer. Arrangements were completed to send communications to all the present members of the state legislature inquiring whether they will be candidates for re-election, and if so, what their attitude is in regard to the censorship question. There are about 200 members of the legislature and 50 senatorial districts in the state, and each district will be covered in this way. As new candidates are announced the committee will communicate with them and by the time of the spring primaries a good idea will be had as to the standing of those seeking election. Plans were also formulated for the furthering of newspaper advertising and publicity and preparation of slides to be shown by moving picture theaters throughout the state.

BENDER & WILLIAMS DISSOLVE.

The firm of Bender & Williams, which has for a number of years past conducted in a successful manner the Colonial theater, Troy Hill, Pittsburgh, Pa., was recently dissolved. Ralph Williams has assumed the sole ownership of the house and will operate it alone. John Bender, who is a pioneer exhibitor in this city, is completing plans for the erection of a new theater of modern design in the near future on the North Side. The site has not yet been decided upon, two locations being held under consideration.

Buys Interest in Young's Theater.

Greenville, Pa.—Charles H. Rabson, of Monongah, W. Va., has purchased half interest in Young's theater, operated by D. B. Helm, at Greenville, Pa. Plans are being made to improve the house this spring.

Films of Pittsburgh Ball.

The moving pictures of the Screen Club Ball, February 14, are proving a good drawing card at local houses, having been shown by the downtown Cameraphone and other prominent theaters. The Universal made one film which is being booked by Charles F. Miller at the Independent Exchange. The other was made by the Photoplay Entertainment Company, J. Frank Martin, manager, and is being booked by the Hudson Exchange.

An Error.

State College, Pa.—Exhibitor C. C. Curry, lessee of the Pastime theater of this city, has called our attention to an error in a recent issue. He has not been appointed manager of the house by Mr. Wood; for that man has no interest in the house whatever. C. C. Curry is himself in authority at the Pastime.

Among Local Exchangemen.

Al. W. Cross, manager of the Hudson Feature Film Co., 212 Fourth avenue, Pittsburgh, has returned from a very successful trip through Northwestern Pennsylvania, visiting Erie, Corry, Titusville, Franklin, Stoneboro, Mercer, Sharon and New Castle. Mr. Cross reports that industrial and general business conditions are thriving throughout that territory and that the theaters are receiving their share of the prosperity.

The Roshon Photoplay Service, of Johnstown, Pa., has removed its exchange and office from the Garden theater building, on Main street, to 130 Market street. The concern has increased its working forces and found larger quarters necessary. The company's service includes Mutual Universal and General and a variety of exclusive feature productions, and Manager Roshon reports business exceptionally active.

F. L. France, the busy road man of the Feature Film & Calcium Light Co., Pittsburgh, returned recently from a business visit in Chicago, and is now on a trip to various cities in West Virginia. Mr. France has just completed his biggest month, and his company also reports that the past month was the best in the history of the concern.

James T. Tarr, of the J. Frank Hatch Film Company, 109 Fourth avenue, left Pittsburgh recently for Newark, N. J., where he has assumed charge of that office of the company.

To Cleveland Club Women

President Benjamin J. Sawyer of Northeastern Ohio Exhibitors' League Writes an Open Letter to Cleveland Club Women and to Mrs. Maud Murray Miller on Activities of State Censors—Eminently Worth Reading.

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, O.—Benjamin J. Sawyer, president of the Northeastern Ohio Motion Picture Exhibitors' League, has forwarded to Cleveland club women and Mrs. Maude Murray Miller of Columbus, member of the state board of censors, a reply to her recent letter attacking the Cleveland exhibitors.

President Sawyer's Letter.

"There has come to my attention a letter purporting to have been written by Mrs. Maud Murray Miller of the Board of State Censors of Moving Pictures and while no names are mentioned I am perfectly willing to wear one pair of shoes that seem to fit.

"I was interested and active in the referendum petitions and still have them in my possession for future reference. Mrs. Miller claims that because the referendum was not filed the State is overwhelmingly for censorship outside of Cleveland. Mrs. Miller's name has continually been in print on censorship and the papers have printed column after column for the Board. Now she desires to lecture, but why lecture or write if the people are so strongly for censorship. Why not earn the money paid so lavishly into the State Treasury by doing the work expected of an employee.

"The Supreme Court of Ohio has said it was double taxation to place upon an article a greater fee than necessary to pay for inspection. Would we be led to believe from Mrs. Miller's statement that the officers of the State of Ohio would place a double tax knowingly upon any of its citizens. It is not long past that Mrs. Miller was drawing a salary from Ohio to inspect pictures and one from a newspaper, and exchangemen were unable to get their pictures examined in time to keep business going. Now Mrs. Miller desires to go on a lecture trip at the expense of the picture men I believe, or would she remit her salary for the time she is away.

"It has always been a strange thought to me how any one could get the idea into their head that they held all knowledge of right and wrong and all others were incompetent to judge the same. Another strange thought is how any one can make themselves believe that the people have no sense of right and wrong and knowing of the same has been given by some strange power to a certain few, who give out their conception of right only at so much per right.

"Mrs. Miller has wonderful thoughts concerning the National Board of Censors because they work for nothing and because they are not legalized. Our experience with paid office holders has not proven to us that the question of pay gives any added assurance of either integrity or ability. We believe people can be honest without being paid to be so, and that they may possess ability even though they do not hold a political job. As for a board being legalized, from Mrs. Miller's letter we fail to see what the difference is, for she says her Board is unable to carry out their orders, the same trouble she finds with the National Board. There was a time when a political office was looked upon as one of high calling, one that called upon patriotic men to sacrifice both of their time and means to lead the people into broader paths. Now it seems that political office consists principally of making the people believe that they should continue one in office so that one can continue to draw the salary attached thereto and that it is a disgrace for any one to attempt to do anything for the moral uplift of the people without first creating a political office and having a salary attached to the same."

Eleven States Defeat Censor Bill.

"Mrs. Miller says other states are passing censor bills, did she name them? Did she mention the fact that Censor Bills were defeated in eleven States last year and that the States that have them are seeing the hand writing on the wall? I wish to say to Mrs. Miller that I have always been on friendly terms with the members of the Censor Board, as far as I know, and that if she is unfriendly toward me it does not worry me in the least, that while I would have all friends, life is too short to try and make friends of those who only are friends when you agree with them. I have said this of Mrs. Miller that in my opinion her disposition and entire lack of the sense of humor disqualified her for the work before her. I am still of that opinion.

"Let me say this, that as long as the Board does not agree among themselves why should they expect others to agree with them. Let me further say that I have never appeared before any body of people to talk upon Censorship except upon invitation and when I have tried to show how the Censor Board worked, I have been exceedingly careful to show their work by actual facts. Neither have I advised anyone to disregard the law. But so long as there is left a little freedom to think for oneself, would the Censor Board deny us the right? Concerning Mr. Bullock whom Mrs. Miller undoubtedly refers to as the exhibitor, I wish to say that while I do not always agree with Mr. Bullock's methods I agree with his spirit and must say that the world would be blessed if there were more Sam Bullocks, who takes a fatherly interest in every waif that comes to his picture shows. I have defended Sam Bullock and would do it again for though he makes mistakes his virtues hide them all.

The Sam Bullock Case.

"The State, with an attorney from the Attorney General's office tried to convict Sam, the jury stood seven for acquital and five for conviction. A word about that case. It was not a case of a picture but of a film having on it a criticism of censorship. The law says that the Censor Board shall pass such pictures as in their judgment are of a moral, educational and of an amusing and harmless nature. The words in the film, criticising Censorsh'p, not the Board, were ordered eliminated from the film on the ground that the words were harmful. I asked Mr. Williams, a member of the Board, in what way they were harmful. The State objected and the justice sustained the State. The State took the ground no matter how wrong the Board might be in rejecting a film the only question in a criminal case was, has it been rejected? Yet this is or was America.

"Mrs. Miller utterly fails to get a proper view point of the ladies of Civic Clubs. They are not wasting their time with the State Board of Censors, but are working along a line of helpfulness that means much. It is gratifying to know that Mrs. Miller is willing to hold the job on the Board of Censors in order to keep alive the Motion Picture business which she says would go to ruin but for the protection afforded by the Board. For myself I am old enough to remember that the business lived and the people lived before the Board existed and I believe will continue to live long after the Board ceases to exist. Mrs. Miller, give the people credit for a little brains and a few ounces of moral instinct and you may see the light.

A NEW DIRECTOR.

Robert H. McLaughlin, president of the Reserve Photo-Plays Company, has just announced that J. A. Fitzgerald of New York, will be director of the company's studio at 717 Superior ave., to succeed Ralph C. Cummings, formerly of the Kalem Company.

Johnny Ray.

Mr. Cummings, who came to Cleveland to supervise the installation of the studio equipment had returned to New York. He was in charge of the first two pictures in which Johnny Ray and Mrs. Ray appear.

The company will begin releasing comdies on April 1. The latest comedies the company is to produce, "Casey the Bandmaster," and "Casey's Dream," are now being made. Ten comedies will be ready on the release date.

Mr. Fitzgerald has twelve regular people at his disposal, in addition to the Rays, and a large staff of substitutes. "Flat-iron," former noted Barnum and Bailey circus clown, is a member of the producing staff.

CINCINNATI NEWS LETTER.

By Kenneth C. Crain, Cincinnati Correspondent of Moving Picture World.

Billie Burke's Film Pleases.

CINCINNATI, Ohio—The first Cincinnati appearance of Billie Burke as a film figure was seen by repeated large houses at the Family, the first half of last week, the popular star appearing in the Triangle-Kay-Bee production, "Peggy." Advance notices regarding the attractiveness of the play, and the success of Miss Burke, were fully justified, in the opinion of local critics and of the large audiences who saw the picture. The five reels constituted the sole program at the Family during the engagement, the usual Triangle-Keystone being omitted. Manager Libson was immensely pleased with the success of the engagement, which may be classed as one of the most profitable of the numerous successes which the Triangle, in its comparatively short career, has already sent to the Family.

Liberty Will Have More Seats.

The New Liberty Amusement Co., which owns and conducts the Liberty, on West Liberty street, Cincinnati, recently acquired property in the rear of the house which will give sufficient space to enable the seating capacity to be increased to about 800. The necessary changes and additions to the structure will be made this spring, after warm weather sets in, and will afford an opportunity to make the house practically a new one, as well as much larger.

New Theater in Akron.

Akron, O.—The Mill & High Theater Co., recently incorporated at Akron, with a capital stock of $100,000, will probably construct a large modern house in that city. C. T. Grant and others are interested.

Kids With Big Triangles.

Urbana, O.—The management of the Clifford, at Urbana, O., recently put on a clever advertising stunt to get people talking about the Triangle program, which is now a part of the regular offerings at the Clifford. Free admisison was offered one Saturday afternoon to all children presenting big cardboard triangles, with equal sizes not less than 15 inches long, and it is recorded that cardboard was at a premium for several days preceding the date on which the offer was good.

ATLANTA NEWS LETTER.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

Local V-L-S-E Promotes.

ATLANTA, Ga.—Among the promotions made by the V. L. S. E. during the past week is that of H. P. Allen from the position of shipper to that of booker in the Atlanta office. Mr. Allen has only been with the V. L. S. E. for a short time, but has made an excellent record, and his advancement is well deserved. It is understood that another salesman will be added to the Atlanta office soon, making four representatives of the Big Four traveling out of the Atlanta branch.

"Nation" Film Back in Birmingham.

Manager Douglas, of the Jefferson, Birmingham, Ala., announces a return of "The Birth of a Nation" for two weeks, beginning Sunday, March 5. He announces it with a smile, as this wonderful film on its former showing at his theater, broke all box-office records for the season.

CHATTANOOGA NEWS LETTER.

By G. D. Crain Jr., Chattanooga Correspondent of Moving Picture World.

T. S. Wilcox to Build Theater.

CHATTANOOGA, Tenn.—C. E. Bearden, an architect of Chattanooga, has completed plans for Thomas S. Wilcox, for the erection of a new fireproof theater at 116 East Ninth street. The theater is to cost about $5,000 and will be heated by gas. The building will be 40 x 100 feet.

New Knickerbocker Theater Ready.

Nashville, Tenn.—W. H. Wassman, of Nashville, Tenn., is preparing to have the new Knickerbocker theater ready for the opening date which has been set for March 15. A large Kimball organ costing $10,000, was recently purchased through W. A. Leatherman, of Nashville, and is now being installed in the new photoplay house. This instrument is divided into two sections, the main instrument to be placed behind the screen and in a concrete room built especially for it. The echo organ will be located in the other end of the building and will have an opening on the mezzanine floor. Manager Wassman states that the musical program along will be worth the price of admission.

Big Features in Memphis.

Memphis, Tenn.—The Majestic theater, No. 2, of Memphis, Tenn., opened on February 27 for a week's run with the big film, "The Battle Cry of Peace." Prices were advanced to fifty cents on the first floor and twenty-five cents on the balcony, and all seats were reserved. Two shows were given daily one at 2.30 and one at 8:30.

Memphians took considerable interest in the recent exhibition by the Majestic Amusement Company of the five-reel Mutual Masterpiece, "The Drifter," featuring Lucille Taft, a former well-known Memphis girl. Miss Taft was very well known in the city before becoming a moving picture actress.

The Bijou theater, of Chattanooga, opened a three-day engagement with "The Birth of a Nation," starting February 28. Two shows were given daily. This picture has been so extensively advertised that the entire South is awaiting its showing.

"Stocking Inspector."

Louisville, Ky.—A new position, that of stocking inspector, was created temporarily at the Mary Anderson theater during the showing of "Green Stockings," the five-part Vitagraph feature starring Lillian Walker. Mrs. M. C. Russell, the theater matron, was assigned to the job as a result of the management's offer of free admission to any woman or girl wearing green stockings at the matinees during the showing of this film.

"Nation" Film Arrest

In Louisville, Kentucky, Exhibitor A. A. Bigelow of Macauley's Theater is Arrested Under Race Prejudice Law of 1906 After Showing "The Birth of a Nation" in His House—A Great Surprise to Picture Men.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE, Ky.—Local exhibitors were greatly surprised on Friday afternoon, February 18, when a warrant was issued for the arrest of A. A. Bigelow, manager of Macauley's theater, on a charge of violating the Kentucky statutes in allowing the presentation of "The Birth of a Nation." The warrant was served, and Mr. Bigelow was at once released on bond to appear before Magistrate R. O. Dorsey the following day.

On Saturday a demurrer was filed by counsel for Mr. Bigelow questioning the right of the magistrate's court to try the case. The objection was based on Section 1093 of the Kentucky Statutes, which provides that the jurisdiction of the Magisterial court in penal actions is limited to those cases in which the punishment is fixed at a fine not exceeding $100, or imprisonment not exceeding fifty days, or both.

Statute Was Passed in 1906.

Mr. Bigelow was arrested under section C, Kentucky Statutes 1376, which makes is unlawful to arouse race prejudice by stage presentation, this law having been enacted in 1906.

In the demurrer it was argued that the section of the law provides a fine of from $100 to $500 and imprisonment of from thirty to ninety days, or both. The defendant claims that the maximum punishment as to both the fine and imprisonment or for either of them is in excess of the jurisdiction of the magistrate's court.

The case was continued until a later date on order of the Magistrate and a ruling will be delivered as to the jurisdiction at the postponed hearing, which will then be of slight interest since the theater will have finished presentation of the film.

Mayor Buschemeyer Commended Film.

The entire case has been in the nature of a big surprise to moving picture circles. Before the showing of the picture delegations of negroes and others made efforts to prevent the presentation, but Mayor John H. Buschemeyer stated that he had seen the picture in Chicago, was pleased with it, and would not undertake to suppress it.

W. R. Heck, a local attorney, started the trouble when he swore out the warrant for the arrest of Manager Bigelow. Heck stated that there was no one behind him in the movement and that he was acting on his own initiative. He claimed that the picture was "demoralizing and anarchy-breeding," contending that it stirred up race hatred. He claimed that he overheard threats made by negroes and whites on the streets, and decided to take steps toward suppression of the film.

It is generally thought that prominent negroes were behind the movement for Manager Bigelow's arrest.

As injunction proceedings were not instigated the showing of the film was continued for the second week with even larger crowds than during the first week's run.

New Big Features Rights Corporation.

Louisville, Ky.—The Big Features Rights Corporation has been incorporated with a capital stock of $5,000 divided into shares of $100. The incorporators are Fred Levy, Lee L. Goldberg and Joseph Selligman, each holding three shares. The debt limit is placed at $25,000. The company has been formed for the purpose of booking big feature films in Ohio, Kentucky, Indiana and Tennessee and will make its bookings through the United Booking Office Feature Co. The first film the company has undertaken to book is "The Battle Cry of Peace," for which bookings to run 120 days have been secured. The film was recently started at Winchester, Ky., having been shown in Louisville several weeks previously. Officers of the company include Fred Levy, president, and Lee Goldberg, manager of the Mary Anderson theater, secretary-treasurer and general manager.

New Capitol Theater Company.

Louisville, Ky.—The Capitol Theater Company of Louisville, with a capital stock of $3,000, divided into shares of $10 each, has filed articles of incorporation for the purpose of operating the Capitol Theater, of Frankfort, Ky., which has been operated for some time by the incorporators of the new company. The incorporators named are Fred J. Dolle, Dennis H. Long and Henry Reiss. These men are also actively interested in the Broadway Amusement Enterprises Company, of Louisville, operators of a string of theaters. The debt limit of the new concern is placed at $10,000.

Old Novelty is New Rex.

Louisville, Ky.—Work is being pushed on the repairs and redecorations of the old Novelty theater, which will open shortly as the Rex, showing the new DeLux edition of Mutual Masterpictures. It is generally thought that the house, after being thoroughly renovated and remodeled, and with a first run service will regain its old time popularity.

Helps Local Athletics.

Pineville, Ky.—Wrestling matches and basket ball games have been some of the added attractions which the management of the Lyric theater, of Pineville, Ky., has been featuring. A basketball game between two girl teams was recently featured on Tuesday night, and a two-fall match between professional wrestlers was featured on the following Friday night. The theater has started its matinees at 3 o'clock in the afternoon in order that patrons from Harlan, Ky., may make the afternoon train.

New House in Corbin.

Corbin, Ky.—Announcement has been made of another theater in the Cumberland mountains at Corbin, Ky. This theater will be opened by W. W. Sawyers and Jess Mershon, Former Manager Callaway, of the Palace Theater, will be in charge of the new house.

Alamo Theater Goes.

Georgetown, Ky.—The management of the Georgetown Opera House, at Georgetown, Ky., has decided to dismantle the old Alamo theater building, the programs having been consolidated with those at the Opera House some time ago. The building will be changed into store rooms.

Dreamland Leased.

Clay, Ky.—E. L. Rakes, manager of the Princess theater, of Sturgis, Ky., has leased the Dreamland theater, of Clay, Ky., and has announced that the new theater will be operated as the Princess under the management of his son.

May Build Near Bardstown.

Bardstown, Ky.—It has been announced at Bardstown, Ky., that George Mann is preparing to establish a new picture show. Mr. Mann recently purchased the equipment of a theater in a nearby city which quit business, and will not have to purchase much in the way of new equipment.

KUNSKY THEATERS CHANGE POLICY.

Detroit's Alhambra, Garden and Strand to Keep Films Two Days.

By Jacob Smith, Detroit Correspondent of the Moving Picture World.

DETROIT, Mich.—John H. Kunsky announces a radical change in policy at his Alhambra, Garden and Strand theaters starting March first. These theaters have heretofore played new pictures every day, but under the new policy every picture will be run two days, excepting Sunday which will be "open."

WHAT EXHIBITORS ARE SAYING.

World Correspondent Asks Forty Managers What They Think.

Detroit, Mich.—Approximately 40 motion picture exhibitors were visited by the local correspondent of Moving Picture World in the past ten days and in talking with them he has found that they all have some complaint or some suggestion to make, which, in their opinion, would improve conditions in the trade. Space does not permit the mention of them all, but we will give some of the suggestions as we believe them worthy of consideration:

Names on Slides.

"Why do producers send slides with their own names in bigger type than the star or the name of the film? The things that draw people to a theater are the name of the star or the name of the film? The public is interested to only a small extent in the name of the producer.

Fewer But Better Films.

"Give us fewer pictures, but better pictures. There are altogether too many pictures on the market; manufacturers are getting them out so fast that they haven't time to give them the right kind of attention.

Advertise Running Time.

"Exhibitors should get the public educated to the running time of their shows. By starting their shows week in and week out on the same hour, the public would soon know it and the result would be less congestion in the lobby. It would also cause less trouble in seating your patrons, and would save much annoyance.

S. R. O. Sign Out.

"As soon as all seats are taken, a sign should go up in the box office 'Standing Room Only,' because it is wrong to sell tickets when your house is crowded and there are several hundred people standing.

On Captions and Leaders.

"Some of the captions used in films are very poorly constructed. The grammar is often wrong, the English is poor, spelling is wrong, punctuation is wrong and the wording is very amateurish. It looks as if there was a lack of attention on someone's part to see that their captions were properly constructed.

"All descriptive titles should be in big type so that they can be easily read from all parts of the theater. Another thing, it is wrong to show copies of letters which are written in small type. The average person cannot read small handwriting on the screen, especially if the lighting happens to be a little poor. If letters must be shown, then let them be reproduced also in regular printed large type."

On Prepayment for Films.

Detroit Mich.—There is a movement on among Detroit film exchanges to require exhibitors to pay in advance for film. Practically all of the Detroit exchanges, with the possible exception of one or two, are in favor of this policy. "There is nothing wrong with the pay-in-advance method if you give it a little careful thought," said one exchange manager. "People have to pay to get into the theatre; if they don't pay in advance, they don't get in. The producer has to pay his screen stars and the cost of a film before it is completed; the exchanges have to pay their rent in advance and other expenses. It is not a case of where the exchange does not trust the exhibitor; it is simply a business proposition. If the exhibitor is making money and expects to remain in business, why should he object whether he has to pay before he shows the film or after. It has to be paid for, and the amount he pays each day is really a small item. I am sure that if exhibitors will just think it over they will not have the least objection in the advance-payment policy."

At the New Crystal.

One of the most modern theatres on Detroit's west side the Crystal, is located at 1499 Michigan avenue, and is managed by Arthur D. Baehr. The Crystal opened for business the middle of January and accommodates 600. It is similar in style to the Fine Arts theatre on Woodward avenue. It is of brick and strictly fireproof. A pipe organ is now being installed. Manager Baehr shows only the best features at ten cents. The Crystal employes two ushers, a house fireman, doorman, and special officer. The projection equipment consists of two Powers 6a machines and a generator.

Geo. Sparth to Manage Majestic Garden.

Grand Rapids, Mich.—A. J. Gilligham, of Detroit, announces the appointment of George Spaeth as manager of the Majestic Garden theater in Grand Rapids, to succeed Bert Lowe, who has returned to New York. Mr. Spaeth was former manager of the Majestic Gardens.

Harvey Arlington to Run Isis.

Harvey Arlington has been appointed manager of the Isis theater Grand Rapids, having formerly been manager of the Orpheum theater, also controlled by Mr. Gilligham.

Enforcing "No Smoking" Rule.

The latest report of Insurance Commissioner John T. Winship of Michigan says: "Many of the theaters in Michigan are co-operating with the state fire marshal in enforcing the state law prohibiting smoking in and about the building and have posted notices of the law in the lobbies and upon the stage.

New Ferry Field Theater to Open May 30.

The Ferry Field theater in course of erection at the Boulevard and Grand River avenue has added a balcony which will increase the seating capacity by 300, making a total of 1600. A pipe organ has been ordered that will be the same size as the one at the Majestic; the seats will be of the barrel back type and specially constructed of mahogany and leather. This house will open about May 30th.

Kunsky Takes Paramount First Runs.

John H. Kunsky of Detroit has signed a contract with the Paramount Film Corporation for first run Detroit rights. The new contract starts March 1st and represents an investment on his part of $250,000 for 12 months. It is the biggest contract of its kind ever made by a Detroit exhibitor. The arrangement gives the first presentation of Paramount pictures to the Washington, Alhambra, Garden, Strand and Empress theaters, which he controls.

PRAIRIE STATE NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Princess at Omaha Gets Injunction.

OMAHA, Neb.—"Intimidation or Coercion" are forbidden to Local No. 343 of the stage employees' union of Omaha, Neb., in a permanent injunction granted by Judge Redick in the case brought by the Princess moving picture theater.

The defendants are restrained from interfering with the management of the theater or with the public, from loitering in the vicinity of the theater, either singly or in groups, from picketing or patrolling, from carrying placards or banners proclaiming the place to be "unfair" or requesting the public not to patronize it. The order states that it is not to be construed as preventing proper address to the public, either by speaking, or through newspapers or circulars, but will not permit intimidation or coercion.

A No Show Area.

Omaha, Neb.—Motion picture theaters are prohibited on Thirty-eighth avenue between Dodge and Farnam streets in Omaha, Neb., under a new building restriction ordinance passed by the city council.

Special Train for Film Patrons

Hastings, Neb.—The high school in a body and part of the townspeople of Kenesaw, Neb., went to see "The Birth of a Nation" at the Kerr theater at Hastings. A special train of four coaches was used. The Kerr reports that of the 6,199 paid admissions, 4,500 were from out of town.

Nebraska Theater Changes, Etc.

Franklin, Neb.—The Lyric theater at Franklin, has been leased to Austin Brothers.

Minden, Neb.—Dreamland theater here has been closed.

Ansley, Neb.—Rolla Townsley of Broken Bow, Neb., is now manager of the Star theater at Ansley.

O'Neill, Neb.—Mrs. Viola Brown, who operates a moving picture show in this place, will erect a modern building this spring.

Genoa, Neb.—H. O. Peterson has purchased the lease on the Grand theater at Genoa, from Charles Lucas.

Howells, Neb.—Thomas Verba has been making arrangements to open a moving picture theater in the Hein building here.

Tilden, Neb.—Vernon Hales is now manager of the Gem theater at Tilden.

West Point, Neb.—Will Brothers of Holstein, Ia., have purchased the Ideal theater at West Point, from E. W. Sass.

Hastings, Neb.—A. G. Hess has purchased the interest of H. S. Johnson in the local Plaza theater.

Guide Rock, Neb.—O. L. Ricord has sold the Electric theater at Guide Rock, to J. M. Nash.

IN THE DAKOTAS.

Theaters Change Hands.

Volga, S. D.—Joseph Daum has sold his moving picture theater at Volga to Lars Moen and Hugh Getty.

Crary, N. D.—A. H. Yeoman of Devils Lake has been making arrangements to open a moving picture theater at Crary.

Pettibone, N. D.—A building at Pettibone will be remodeled into an opera house.

Hitchcock, S. D.—H. B. Stewart of Hitchcock, has been giving moving picture shows in surrounding towns.

Volin, S. D.—The Nace Theater Company has leased the opera house at Volin, and will operate a moving picture show.

Wagner, S. D.—Manager Pyper has closed the Alco theater.

Devils Lake, N. D.—The Unique theater here, gave one day's proceeds to the Catholic church building fund.

SAGINAW CENSOR PLANS.

Special to Moving Picture World from Midwest News Service.

SAGINAW, MICH.—From three plans for censorship the Civic League in Saginaw, Mich., selected the Chicago idea—police censorship and an ordinance is being drafted for presentation to the city council. A list of Chicago rejections and cut-outs will be secured and these will be demanded.

Constructive work in Saginaw, Mich., was promised by the Civic League. This will begin with Saturday morning childrens' shows at the Mecca theater.

Labor Approves Special Shows.

Kalamazoo, Mich.—Organized labor in Kalamazoo, Mich., has gone on record as endorsing the educational work of the special moving picture shows for children at the Elite theater under the auspices of the Junior Branch of the Drama League. These shows are given free and the Elite has been unable to handle the crowds.

Acquits Sunday Exhibitor.

Colfax, Mich.—A jury acquitted George Harsh, manager of the only moving picture theater in Colfax, Mich., of a charge of violating the act which prohibits work on Sunday. The defense claimed this statute did not affect moving picture shows while the state alleged the operation of a theater was not an act of necessity or charity.

Praise for Muskegon Theaters.

Muskegon, Mich.—State Deputy Fire Marshal E. E. Winship says the theaters in Muskegon, Mich., are well guarded against fire dangers.

Michigan Changes.

Whitehall, Mich.—A new opera house to cost $7,500 will be erected in this city.

Reading, Mich.—W. A. Chancellor has sold Dreamland theater at Reading, to Clayton Birch of Fremont, Ind.

Ideas from Michigan Exhibitors.

Beechers theater, Division Avenue S and Franklin street in Grand Rapids, Mich., gave a special show for the boulevard lighting fund of a neighborhood improvement association.

When the Michigan Retail Hardware Dealers were in convention at Saginaw, Mich., the Empress theater made up a program of films showing various hardware industries.

The Temple theater at Sault St. Marie, Mich., had a special Saturday morning matinee of "The Rosary" for children.

Bird Day was observed at the Cozy theater in Big Rapids, Mich., by two shows of slides and films relating to bird life. The show was under the auspices of the Ladies Union Literary club.

Michigan Brevities.

Kalamazoo, Mich.—Two free Saturday morning programs for children, under the auspices of the Junior Branch of the Drama League, were seen by more than 1,200 kiddies at the Elite theater.

Hillsdale, Mich.—The IXL theater has added the IXL orchestra under the direction of Raymond L. Amoreaux.

The Gem theater at Hillsdale, Mich., has added Tuesday, Wednesday, Friday and Saturday matinees.

Munising, Mich.—The Delft theater gave a Paramount program and vaudeville for the benefit of the Sacred Heart Church.

Iron Mountain, Mich.—Only two cents admission was charged school children at matinees when the Bijou theater here showed Edith Taliaferro in "Cinderella."

The Paramount feature "Are You a Mason?" was an attraction for a joint entertainment given at the Lyric theater in Manistee, Mich., by the Order of Eastern Star and the Fellowcraft Club of the Masons.

A Benton Harbor, Mich., dry goods store with each 25-cent purchase gave a ticket to the Princess theater when the attraction was Blanche Sweet in "The Clue."

FIRE MARSHAL WILL INSPECT.

Springfield, Ill.—State Fire Marshal Walter H. Bennett and staff of Springfield, Ill., will go on an educational campaign, visiting all cities in the state over 5,000 population. They will inspect public buildings. They will carry a moving picture machine and use pertinent pictures including the film "The Story of the Flames." Later they will visit the smaller cities.

License Rates Increased.

Lincoln, Ill.—Licenses for moving picture theaters in Lincoln, Ill., have been increased by the city council from $30 to $100 a year, but license for the "legitimate" theaters remains at $30.

Exhibitor and Program

Exhibitor Burr Swan of the Knights of Pythias Opera House in Pittsfield, Illinois, Has Got the Program "the People Ought to Have"—Wants to Know Whether They "Want" It—Interesting Publicity.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

PITTSFIELD, Ill.—Burr Swan of the Knights of Pythias opera house at Pittsfield, Ill., has started to give the people of that community "Education—Sugar-Coated," in that convincing style of his, he announces:

"Every motion picture exhibitor must, sooner or later, answer two question. 1. Shall I give my patrons WHAT THEY WANT? or 2. Shall I give them WHAT I THINK THEY OUGHT TO HAVE?

"I believe absolutely that my new Educational, See America First, Around the World Program, is what the people of Pittsfield should have. If Pittsfield people should determine that this program is not what they want, it will be the biggest disappointment in my near five years of picture show management.

"I will submit it to you Thursday Night, February 17, and every Thursday hereafter, just as long as I don't lose over ten dollars a day. I have for two or three years, lost six to twelve dollars a day on my average Thursday night program, an average of nine dollars a day. I am willing to lose a dollar more than that on this ideal program. I am not afraid of the first night. I am going to do a capacity business the first night, because I have done some spendid advertising, and because I have been playing to your CURIOSITY. I've got you interested. Anybody, nearly, can excite your curiosity. I have done that, now, I want to know if I've got the goods

"I know this—I HAVE DONE MY BEST.

"I Couldn't Buy a Better Program With a Thousand Dollars.

"I want to say something in parenthesis, right here. I am not going to get sore if this program doesn't get by. I won't even be discouraged. A good sport is ALWAYS willing to draw another hand."

Swan also is editor of the Pittsfield Republican. He is boosting both his enterprises by printing in his Wednesday issue a coupon good for admission to these Thursday shows. There are no strings—a coupon is as good as a ticket.

Then he has a special Thursday matinee of the same show for school children. Coupons clipped from the Republican will be good for admission. Without coupons, the admission will be five cents for children and ten cents for adults.

"I calculate that seeing this program will be as good as a half day in school for any child in Pittsfield. The children can go right from school to the opera house. The program will start at 4:15, and be over just about supper time. You will know where the kids are. They will be seeing America First, and traveling Around the World, and seeing How the Plants Grow, and How Birds and Animals Live, and How Railroads Are Built in Africa, and Oregon—and What people are Doing in Japan.

"This Educational, Seeing America First, and Around the World Program, is such a program as the Pittsfield public school or some Pittsfield church, should be showing each week. Neither the church or the school is showing it, and I'm going to show it myself.

"I'll either make it PAY or I'll be able to say that Pittsfield people do not want an educational program.

"When I put the matinee proposition up to Superintendent Reeder, he asked me, what about the boy or girl who has to stay in after school on account of deportment?

"I told him that any kid with a matinee coupon in his pocket would be pretty apt to be good in deportment on Thursday. Reeder thought so too.

"I believe this makes good on the proposition that I would arrange so that school children could see the program without staying out at night.

"I am not begging for anybody's commendation, support or sanction, or recommendation, or sponsorship of this program—I want it to make good on its merit.

"I am doing my best for you, but if my judgment is bad, I've got to take my medicine, and I'm good enough sport to take it without making any faces. The goods I've got are all right, but if you don't want them, I'll get something else. Here it is, my program de luxe, my IDEAL PROGRAM:

"Reel 1. Movements the Eye Misses. Reel 2. An Intimate Study of Birds. Reel 3. Mutual Weekly. Reel 4. Seeing America First. Reel 5. Burton Holmes Travelogue. Reel 6. South American Series. Comedy Sketch by C. R. McCauley. Does the program look WORTH WHILE to you? Am I a nut?"

Admission Price in Quincy.

Quincy, Ill.—More shows in this city are to exceed the ten cent maximum admission. The city council has given Anton Padavic, proprietor of the Gem and Savoy theaters, a new license which will allow him to charge up to twenty-five cents.

Sunday Referendum in Pontiac.

Pontiac, Ill.—Petitions are being circulated in Pontiac, Ill., to have placed on the ballot at the spring election the question of allowing moving picture theaters to open on Sundays.

Working With the Exhibitor.

Decatur, Ill.—Working with, not against the moving picture theaters is the policy of the women's organizations in Decatur, Ill. The mothers' club, college club, Drama League Art class and others will suggest programs to the moving pictures and vaudeville theaters.

New Illinois Charters.

Secretary of State Stevenson at Springfield, Ill., has issued charters to the Dixie Film Company of Chicago which has $5,000 capital stock. The incorporators are William B. Fairchild, Lee Roy Brigham and B. Iralson, and to the Cicero Amusement company, also of Chicago, which has $500 capital stock and was incorporated by Max Shabsin, Samuel Spitzer and May Wolf.

Theater Changes and Notes.

Lewistown, Ill.—Pittman & Garn sold the Princess theater here, to Ralph Lee.

Marshall, Ill.—Lewis Brake of Mt. Vernon, Ill., has taken over the Pythian theater at Marshall.

Witt, Ill.—Antone Avena has added to the Avena opera house at Witt, a room 20 x 60 which will be a lobby and rest room with a refreshment counter at one end.

Tuscola, Ill.—Manager Brownie Linton expects to open the new Olympia theater at Tuscola, Ill., about March 1. He tried to get "The Birth of a Nation" for an opening attraction, but there are no open dates before June.

Oak Park, Ill.—D. R. Brothers of Marietta, O., has bought the Park theater, Park and Austin avenues in Oak Park.

Chatsworth, Ill.—Mr. and Mrs. C. N. Jacobs of Cuba, Ill., have repurchased the moving picture theater here.

Steger, Ill.—W. Rutowsky has opened a moving picture theater at Steger Hall.

Ellis Grove, Ill.—Harns & Schweppel have closed their moving picture show at Ellis Grove. Next summer they will open an airdome.

Bowen, Ill.—Dayne Walton is now manager of the opera house at Bowen.

Get-Together Meeting

New Orleans Exchange Men Hold Meeting to Revive the Former Film Trades Club, Organized Last Year, but Allowed to Grow Stale—The Object Is to Strengthen the Film Business Locally Through Co-operation.

By George M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Two important meetings, having as their object the forming of an exchange men's association, were held on Thursday and Saturday of this week. Every manager in the city attended the meetings, which were held at the De Soto hotel. At the Thursday meeting not much was accomplished, due to the lure of the races, which called many managers away from the solemn consideration of moving picture matters.

Saturday night's meeting brought out the same bunch. Al. G. Shear, manager of the Consolidated Film & Supply Company, who usually presides at all moving picture meetings locally, was again conspicuous at the head of the board of an interview with the correspondent for MOVING PICTURE WORLD, Mr. Shear said that it is the purpose of the local exchanges to place the business on a firmer and stricter basis to the end that many of the abuses now existing may be eliminated.

If the sense of the Saturday night meeting is carried out, organization steps will be taken within the next few weeks.

The Film Trades Club of New Orleans, an organization similar to the one now planned, was formed by New Orleans managers last winter. It did some good, and was meeting regularly, but was allowed to fall into a state closely resembling "innocuous desuetude."

MONTGOMERY CENSOR BILL.

Effort to Pass Drastic Censor Measure Combatted by Exhibitors.

Montgomery, Ala.—A determined effort to foist a local Board of Censorship on this city met with spirited opposition from Montgomery exhibitors, and their cooperation at a recent meeting of the City Commissioners has knocked the odious measure in the head; for quite a while, at least.

The measure was introduced by Commissioner W. T. Robertson. It gave absolute power to the censorial board. The picture men were not even to be allowed the right to appeal, according to the terms of this ordinance. On the day appointed for the public hearing a number of exhibitors appeared at the meeting of the City Commissioners. Walton Hill, an attorney and stockholder of the Strand Amusement Company, delivered the opening and very effective arguments against the measure. A. B. Meyer, of the Strand Amusement Company; Hoxey and Louis B. Farley, of the Empire theater, also spoke against the ordinance. The Rev. G. J. Gannon, assistant pastor of St. Peter's Catholic church, advocated the passage of the measure.

After both sides had been heard the commissioners ordered an indefinite postponement of the ordinance, which means, practically, that it will not be reintroduced, moving picture men think. The censorship ordinance was as follows:

Happy Hour Opens.

New Orleans newest and finest suburban house, the Happy Hour, Magazine and St. Andrew streets, opened to record-breaking inaugurara audiences on February 18. The erection and construction of the theater cost the owners $20,000. It is owned by the Central Amusement Company, and managed by Bertrand Kiern.

Heard Along Exchange Row, New Orleans.

Manager J. A. Billett of the new College theater in St. Charles street, New Orleans, was suddenly taken ill last Thursday, and was removed to the hospital, where he is in a serious condition. The opening of the College theater has been indefinitely postponed.

The new Empire theater, which is nearing completion at 1010 Canal street, will not be opened until February 27, although at first the opening date was planned for February 15. "The Whirl of Life" will be the inaugural bill.

Harry K. Lucas, well known supply man of Atlanta, Ga., was suddenly taken ill here while a guest at the Hotel Grunewald, but is recovering rapidly. Mr. Lucas is a brother of Arthur Lucas of the Triangle Film Corporation, and was on one of his periodical visits to New Orleans when stricken.

Sid Berry, well known exhibitor of Meridian, Miss., was a visitor at the races this week. Mr. Berry is one of the old timers of the racing game, and is credited with bringing the first big string of horses to New Orleans for racing.

Gulf States Notes.

Monroe, La.—J. V. McStea, acting manager of the Sugar theater, in Monroe, La., has been named manager of the Lyceum in Duluth, and assumed his new duties in the far Minnesota city on February 14.

Alexandria, La.—The Saenger theater, in Alexandria, La., has installed a $10,000 pipe organ, the largest in Louisiana, outside of New Orleans. Fred. W. A. Witt, of Chicago, representing Hillgreen-Lane & Co., of Alliance, O., installed the organ in the theater.

Albany, Ga.—Newspapers here have started a movement for a children's day at the local picture theaters.

During the running of "The Birth of a Nation" in Albany, Ga., recently, the city celebrated "The Birth of a Nation" week in excellent style.

Galveston, Tex.—A. Martini, well known exhibitor of Texas, with several motion picture houses in Galveston, has announced plans for a new theater at 2114 Market street, Galveston. The new house will be known as the Dixie Vaudeville theater and the location of it is directly between two motion picture theaters owned by Mr. Martini, Dixie No. 1 and Dixie No. 2.

Birmingham, Ala.—Marvin Wise, of the Odeon, in Birmingham, Ala., has secured absolute control of the Mutual program in that city.

Our Correspondent Makes More St. Louis Calls

On Way to a New Building at End of Arsenal Street, Calls on Several Managers, Including a Renowned Jinx Killer

By G. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—"James," he said, as we climbed into our high-power domestic car at Sixth and Pine, "do you known where the Hudson theater is?"

"Sure I do," said James, "it's at 'leventh and Park."

"Can you drive there direct?" we asked.

"If I don't I'll be off the track, because we're supposed to pass right by the door."

"Do you care if we sit here with you, or do you prefer for us to go back and sit in the limousine part of the car?" we asked.

"You can camp over there on the sand box, but you'll have to shut down on that line of nutty talk," he said, pointing to a large sign which forbids conversation.

Soon we rolled over the velvety smoothness of Pine street, and then up and over the Twelfth street bridge, high above the turgid waters of the freight cars and switch engines that flow in a constant and smoky stream under this famous structure. Five more minutes and we made our first stop.

"Drive on, James," we said, to the chauffeur of the car. "Do not wait for us."

"Sure, I'll do that," he said, "but you ought to go on out near the end of the line, they're putting up a new place out there that you oughta see," and he sped away.

At Manager Rathheim's Hudson.

It was 8:30 when we arrived at the Hudson, at Eleventh and Park avenue. A lot of people were standing up in the back part of the house. "Why do these people stand up?" we asked Joseph Rathheim, the manager. "Do they like it?"

"Listen," he said, "and I'll tell you why. There are only four hundred seats in this house, and when six hundred come, somebody has to stand."

It was perfectly plain after that, but Rathheim contends that he didn't have much of a crowd. "They are packed in here tonight," he said, "but last Wednesday we had them packed out on the sidewalk."

We stayed with the Hudson a few minutes and watched Helen Gibson do one of her famous railroad thrillers, while Mr. Rathheim told us about his plan of starting Saturday matinees and charging ten cents admission. When we started to go we remembered James' words. "Is there a new house going up anywhere on Arsenal street?" we asked Rathheim. "Not that I know of," he said. "The only building out there is a new wing being added to the city insane asylum." We wondered if that motorman meant anything by that remark of his.

Calls on a Jinx Killer.

We next stopped at the 18th Street theater, and found the same condition as at the Hudson, people standing in the lobby. Wm. O. Reeve manages the theater, and there is an interesting story connected with the place. When Reeve took it over it was regarded as one of the worst Jonahs in that end of town. The bad luck jinx had built a nest in the lobby and had hatched out a brood of little jinxes that swarmed all over the place and occupied nearly all of the four hundred seats in the house, till there was no room for patrons.

Reeves was the tenth manager to take over the place, and he has made it pay, and the full house and crowded lobby is a regular thing. Reeve charges five cents admission on all but Saturday and Sunday, when he runs a V-L-S-E or a Metro subject, and gets a dime. "The Children of Eve" is one of the best pictures I have had this season," said Reeve. "Pass it along to others if you want to."

The Arsenal, a Fine Theater.

We took a little jump from the 18th Street theater to Grand avenue, and lit right in front of the Arsenal theater, on the corner of Grand and Arsenal street. Manager G. L. Loeffler opened the Arsenal just recently with a Triangle program. The Arsenal is one of the finest little theaters in the city, but it has been dark for more than three years on account of its closeness to the Juniata, a short block farther south on Grand. The Arsenal is being operated by a neighborhood stock company, and is doing a nice business. Mr. Loeffler says that the idea

that the neighborhood would not support two theaters has been dispelled since his house opened. Both places are doing a fine business, he said, and the only thing he has to complain of is the fact that the Arsenal has such a small seating capacity, only a little over six hundred. There is talk of putting in a balcony by the management, however. Seven and eight reels of Triangle features constitute the program at the Arsenal.

A Comfortable Crowd at the Juniata.

We dropped down the street to the Juniata, and found Manager L. V. Stephens with a nice comfortable crowd. If the competition of the Arsenal is hurting him any, the crowd did not show it. It was 10 o'clock, and there was not a vacant seat in the house. Mr. Stephens has been at the Juniata, which is one of the string controlled by the Associated Theaters, of which W. J. Flynn is the head, for a long time, and he has built up a nice patronage for the house. Just now he is very proud of a brand new Minusa gold fibre screen that has just been installed.

At Joseph Halleman's Theater.

The hour was getting late, but we know that the folks down on Chippewa street keep late hours, so we made for that bailiwick as fast as we could. The first stop was at the Melvin, Joseph Halleman's beautiful theater, in the 2900 block on Chippewa. Mr. Halleman was showing Cleo Madison in "Souls Enslaved." "It's great stuff," he said. "I've watched it all through, and am now taking a second look at some of the finer scenes." Mr. Halleman has one of the neatest little program cards we have seen in a long time. It is small enough to slip in the pocket, and contains the program for a week. "People don't like to walk out of a theater with a great big program as big as a one sheet in their hands. That's the reason I have them small," is Halleman's argument for the size of the cards, and it is a good one.

We also met our friend, John Billmeyer, the crank-turner at the Melvin. Mr. Billmeyer is the oldest moving picture operator, in point of service, not years, in the city, and can tell some very interesting things of the early picture days in St. Louis. He comes down to work in his own automobile, just like any other plutocrat, and when we were bemoaning the fact that we had to depend on Shank's mare, and the street cars as a means of transportation, he showed the bigness of his heart by offering to sell us his "tin lizzie" at a bargain. Think of a trade-paper correspondent with an automobile. "Ain't it funny?" [Frame up, Mr. Correspondent. The seats are not comfortable near the end of the line].

The Monroe.

We went on down another block to the Monroe, owned and operated by Mrs. L. B. Stoddard, one of the five women managers in St. Louis, and found her not at home. But the Monroe looks very nice, and vastly improved since the seating capacity has been increased, and the new concrete floor has been put in.

The Chippewa.

There was one more stop to make and we missed it. When we got to the Chippewa, at 3807 South Broadway, the doors were closed, but the big electric lights were shining and winking away as big as life. This sign is one of the best we have seen. It stretches across the entire top of the building in long rows of winking colored lights about twelve feet high. Underneath are the words: "Chippewa Theater, The House of Quality."

Jai-Ali Building Passes.

St. Louis, Mo.—The Jai-Ali building, one of the largest amphitheaters in this part of the country, is to be dismantled. Seats over five thousand, was constructed some ten years ago at an expense of over $200,000. We bought the entire fixtures (sent you a quarter-page ad a few days ago) and will place it on open market.

Fees Under Protest

Kansas City Film Exchanges Are Writing "Paid Under Protest" on Their Checks to the State Censor Board for Passing Upon Films—Hope to Get Their Money Back on Unreasonable Profit Plea.

Special to Moving Picture World from Kansas City News Service.

KANSAS CITY, Mo.—A new move in the war of the film companies against the state censorship board was taken recently by several of the Kansas City film managers, who in their last payment for the inspection of the films, gave all checks for this purpose to W. D. Ross, state moving picture censor, marked "Paid under protest." This action is in line with the constant fight the moving picture exchanges have been having with the Kansas state censor board for the last year.

E. R. Pearson, of Kansas City, chairman of the executive committee of the Amusement Association of Kansas, is doing all he possibly can to carry this new idea through and is very enthusiastic regarding the outcome, being of the opinion that the new point will not only be gained, but that all money paid in fees will be returned.

Unreasonable Profit.

The main point involved in the action of the association in paying their fees under protest is backed by an opinion handed down by the State Supreme Court in the case of oil inspection fees. The oil companies were being charged ten cents per barrel for inspection, and brought suit to test the law which was making them do this. The constitutionality of the statute was upheld, but the opinion rendered was that this inspection fee was in excess in that it allowed an unreasonable profit. The constitutionality of the film inspection law already has been decided once by the United States Supreme court, in favor of the state, but the question of the size of the fee charged was not brought up as practically no fees had been charged.

Mr. Pearson was the person who thought of this idea. Some years ago a suit was on between commission houses regarding prices charged by railroads on iceing fees on cars from the Pacific coast and the railroads, which finally went to the hands of the Interstate Commerce Commission. While the matter was in the hands of the commission, two of the houses, for one of which Mr. Pearson was a bookkeeper, paid all iceing charges with checks marked "Under Protest." The decision as finally rendered was in favor of the merchants, the commission declaring that the prices were in excess of what was fair and reasonable.

Want to Cut Down Inspection Rate.

Arguing on the same line and backed up by the victory of the oil men, the moving picture managers are endeavoring to cut down the price of inspection.

"With the profit the Kansas board shows for the past eleven months, it has enough money to run for two more years," said Mr. Pearson recently. "We are not trying to evade the law. We know that we have to pay, but we are surely going to protest and we think we will win. The oil case is identical to ours and the oil men got all of their money back, and so can we. We are protecting ourselves by adopting this measure so that when we finally do win out, the State will have to pay us back." Mr. Pearson further explained that one of the reasons he was protesting was because of the fact that this profit is being turned back into the general fund of the state and is being used for general purposes, thereby creating a tax on the moving picture men which is neither authorized or fair, as it is a tax on them alone.

Lew Nathanson, representative of several of the film exchanges in Topeka, who pays the inspection fees by a personal check and in turn is repaid by the various exchanges, has been notified of this procedure by Mr. Pearson, and acting accordingly, announced to the Kansas authorities that hereafter all inspection fees would be paid under protest. A similar course of action made the state take the initiative in bringing suit to test the validity of the oil inspection law.

Local Theater Changes.

Marshall, Mo.—The Orpheum theater at Marshall, has been sold by Arnote & Denton, former proprietors, to C. A. Rohner, who will take immediate possession. The Orpheum has not been opened for some time, and it is probable that a few improvements will be made.

Kansas City, Mo.—W. L. Lord announces that he has purchased the World theater, 8th and Highland, this city, from Mrs. Gertrude Harrington, owner. This is another theater in the Kansas City district that is opening after being closed for some weeks.

Trenton, Mo.—The Majestic theater here, formerly the property of Ted Lane was recently sold to R. A. Moore. Mr. Moore is the past owner and manager of the Orpheum at Ft. Madison, Iowa, and is an experienced moving picture man.

Lathan, Mo.—Dr. L. L. Lathan, of this place, has opened a moving picture theater. Dr. Lathan is the proprietor of the Lathan Sanitarium there and the picture house is in line with his general improvements for the town named after him.

Hamilton, Mo.—The Rex theater at Hamilton, which has previously been owned and managed by Hugh Fleming is now the property of B. M. Hick.

Worthington, Mo.—Don H. Crooks, owner of the Star theater here, has sold his interest in the house to Nova E. Husted, who takes immediate possession.

Clinton, Mo.—March 1 is the date set for the opening of a new modern picture theater at Clinton. Turpin & Hunkin, formerly of Conception, Mo., will be in charge of the house, which will seat nearly three hundred people.

Baxter, Kas.—The theater at Baxter, Kas., under the management of A. L. Rehm is closed for a short time, while the floor of the house is being elevated.

Kansas City, Mo.—The Rex Theater, 3919 Main St., Kansas City, Mo. was recently sold by Mr. J. D. Goldstein to Mr. Saunders, of Southwest City, Kas., who took possession March 1.

Among Kansas City Exchange Men.

P. O. Proctor, Kansas City manager of the General Film Co., is in the South recuperating from a minor operation which he recently was forced to undergo. During his absence, H. L. Orear, assistant manager, is in charge.

Harry A. Sherman, owner of the rights to "The Birth of a Nation," in sixteen states, including Kansas, was recently in Topeka conferring with attorneys regarding the mandamus writ filed against W. D. Ross, state censor to compel him to place the censor approval stamp on the big picture.

C. S. Edwards, Jr., manager of the Pathe Exchange, recently returned from Oklahoma City, Okla., where he, with two Pathe salesmen, attended the annual meeting of the Oklahoma Exhibitors' Association. Mr. Edwards reports that he was the only Kansas City exchange manager in attendance and incidentally remarks that the Oklahoma gathering was the biggest attended state convention that he has ever attended.

Wants Sunday Shows

Texas Sentiment Favors Liberal Sabbath Laws—Referendum at Waco Shows Splendid Majority for Open Shows—Vote Coming This Week at Fort Worth to Decide Same Question—Other Cities to Follow.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

DALLAS, TEX.—Moving picture exhibitions in Texas seem to be gaining greater favor regularly, and it looks as if some of the narrow-minded blue laws in this state will soon go "kerplunk."

At an election held at Waco, Tex., February 15, the question of permitting the shows to run on Sunday won out most decidedly. The final count gave the Sunday exhibitions a majority of 1,686 out of about 2,000 votes cast.

Fort Worth, Tex., will vote on the same subject March 8, the city commission having taken official action and ordered the election for that day. The commission was unanimously in favor of the election, only the mayor opposing it. Quite a little opposition has developed in Fort Worth, but it is not anticipated that this will be strong enough to prevent carrying, as the labor element, which is very influential in that city, is in favor of it. A petition was gotten up by the opposition, but it is noted that a large proportion of the signers are students in the theological seminary there. The physicians composing the Doctors' Luncheon Club have gone on record in favor of Sunday shows.

Austin, Tex., is expected to be the next one in line, as the agitation has already started there.

Although there is a law in Texas—a state law—prohibiting Sunday exhibitions, there is a clause in the law which makes this, in so far as cities of a certain size are concerned, a local option proposition. This option has not been used heretofore, except in a few of the largest cities.

HOUSE COLLAPSES.

Mexia, Tex.—The old opera house building at Mexia collapsed on the evening of February 16 and the wreck and fire which followed caused a loss of nine lives, many injuries and property to the extent of about $100,000. The primary cause of the wreck is a little in doubt, but general opinion seems to favor placing the blame on a gas explosion.

An art exhibit for the benefit of the public schools was being given by the Mothers' Club in the vacant storeroom on the first floor of the opera house building and the crowd had just begun to gather when the upper floors fell in, crushing to death those who did not get away when the noise of the falling walls was first heard. The upper floors at the time were unoccupied. The wreck caught fire and the opera house and two adjoining buildings were burned.

SOME SPORTS.

Dallas, Tex.—Baseball season in film circles has opened up. The Consolidated offices took possession of the Fair Park grounds Sunday, February 20, and played a nice little game in which the Blue Birds won out over the Red Feathers by a score of 6-5. "Smiling Jimmy" umpired the game and came out devoid of black eyes, etc., and his "won't-come-off" smile still intact.

Clegg Banqueted.

El Paso, Tex.—C. A. Clegg, Texas manager of the Mutual, spent the week of February 14-19 in El Paso and other western Texas cities. While in El Paso Mr. Clegg was banqueted by a number of Mexican exhibitors from Mexico City Chihuahua, Monterey and Torreon who had come up to meet him, and he states that the banquet was one of the most enjoyable affairs that he ever attended.

Business conditions in the neighbor republic are most encouraging, says Mr. Clegg. All houses except one in Mexicc City have reopened, all in Torreon, and all in Chihuahua and Monterey have done likewise.

Mr. Clegg is also very enthusiastic about trade conditions in south and west Texas, and he looks for a fine year.

More Solid Ivory.

Another beautiful exhibition of "bone head" censorial authority was given in Dallas February 14, but in this case it was not the censor who pulled it off, but the president of the board of appeals. The Roseland theater had on a hypnotic stunt, and, as a ballyhoo, had a subject in front on a bicycle which caused quite a blockade of traffic. President S. D. Hanley took exception to this, ordered this place closed and put a policeman on the door. Manager Verne Phelps of the Roseland appealed to the welfare board and was told to go ahead and open his theater. Mrs. Finley, the censor, came to the rescue and after a search of a couple of hours Mr. Hanley was located and the policeman pulled off.

Pathe Incorporates.

A charter has been issue to Pathe Exchange, Inc., of Dallas, by the Texas secretary of state, with a capital stock of $20,000, and incorporated by Charles Pathe, Paul Fuller and L. E. Burgess.

Strictly speaking this makes no change in the local exchange, merely changing it from an agency to an independent corporation. W. G. Underwood will remain in charge.

New Houses and Changes.

Fort Stockton, Tex.—Edwin and Arthur Haefs of Pecos have closed a deal with H. H. Butz and James Rooney for a 40-foot front lot in Fort Stockton, on which they will erect at once an up-to-date opera house.

Durant, Okla.—The Colonial theater, a moving picture house in Durant, Oklahoma, has been sold to W. T. Davidge of Hugo, Okla., who has assumed charge of the show. The show was formerly owned by O. Gill, also of Hugo.

Stephenville, Tex.—Miller's theater, Stephenville, seating about 400, opened up February 20, under the management of J. R. Miller.

Brownsville, Tex.—The Queen, a new 500-chair house, at Brownsville, has been opened by Andrew Pappas.

Cuero, Tex.—A new house, the Royal theater, owned by Buckingham & Fought, has been opened here.

Trade Notes from Dallas.

J. D. Jones of the Crescent theater, Greenville, was in town during the week of February 13-19.

Mrs. LeRoy Bickel, wife of the Blue Bird special representative for this territory, was compelled to undergo a serious operation recently, but at last reports was doing fine. She was visiting in Oklahoma City at the time and LeRoy went up to be with her.

Mrs. H. T. Peebles and H. T. Jr. have gone from Dallas to San Antonio to be with Mr. Peebles, who is a Mutual traveler in that territory.

W. M. Byrd of the Fox office spent the early part of the week of February 14-19 in Houston.

Dave Reed of the Metro, Dallas office, has been in New York City on business.

F. A. LeRoy, from the Mutual's accounting department in New York, was recently in Dallas installing a new system of accounting.

Dallas was well represented at the convention of the Oklahoma Moving Picture Exhibitors' League at Oklahoma City, February 14-15. Among those who went up were C. A. Meade, Big Four; C. A. Logan, Paramount; L. B. Remy, Triangle; E. T. Peter, United; A. H. Russell, Metro, and C. A. Walker of Motion Picture Journal.

V. B. Andreas of the Grecian theater, El Paso, Texas, was a visitor in Dallas recently.

Chas. St. Clair, Corsicana, Texas, has bough the Texas state rights to "Guarding Old Glory," and will probably secure other big features. He will operate under the title Old Glory Feature Film Company.

C. R. Sullivan of the Deandi theater at Amarillo, Texas, was in Dallas recently, and reports good business, even though his house does seat 1,200.

Reesing & Co., Gatesville, Texas, have purchased for their Royal theater a new Minusa screen from H. K. Barnett.

The new house being constructed by J. J. O'Malley at Abilene, Texas, will have two 1916 Motiographs, purchased through H. K. Barnett at Dallas.

J. B. Wilson, an exhibitor from Knox City, Texas, was in Dallas February 21, "dickering" for a projection machine for his new house.

NEW INDIANAPOLIS KRITERION.

Exchange Reorganized, Will Have Fifteen-Reel Service.

Special to Moving Picture World from Indiana Trade News Service.

INDIANAPOLIS, Ind.—Brandt C. Downey, banker and capitalist of Indianapolis; L. J. Meyburg and James Gavin have taken over the stock of the Kriterion Film Service of Indianapolis and will operate it hereafter. Mr. Downey of the Commercial National Bank of Indianapolis will be president of the new concern. Meyburg is the secretary of the new company.

By March 15 the new company expects to have a fifteen reel service and will supply sixty theaters in Indiana, Illinios, Ohio and Kentucky. They have taken over the business of the Old Kriterion and the Associated service. The combine is expected to prove a business getter and will liven up the keen competition already in the Indianapolis and Indiana field.

BUYS NEW ALBANY GRAND.

New Albany, Ind.—The New Albany Amusement Company of New Albany, Ind., purchased the Grand theater and will operate it with the Kerrigan, already the property of the amusement company. The sale was hailed as the end of a motion picture theater war in New Albany, but it is hailed with pleasure by the business men who are pleased with the announcement that afternoon shows will be put on at one of the theaters. The business men have been working for months to get this done.

Charles Miller, director for the amusement company, will have full charge of the two theaters. Louis Thorn is the president of the company. The Grand was bought from Michael Switow.

INSPECTOR STOPS CHURCH SHOWS.

Evansville, Ind.—Building Inspector Kerth of this city interfered in church motion picture and stereopticon shows and as a result several programs were cancelled at the last minute. The building inspector held that the churches were not equipped to give adequate fire protection and notified the congregations that unless they complied with the law to the letter that show would be stopped and that other action might be taken. The added expense put the performances out of the question.

Owned House for One Night.

Gary, Ind.—Employes of the Twentieth Century theater in Gary, Ind., became managers for one night and ran the show while the bosses stepped down. Manager U. V. Young turned over the theater to the employes and then watched the show from a seat in the audience. Miss Bessie Hardenbrook, who has charge of the ticket window; I. P. Loring and Foy Smith turned out a real performance.

Indiana Trade Notes.

Indianapolis, Ind.—Alterations are being made at the Crystal of Indianapolis. The house is closed.

Crawfordsville, Ind.—The Theatorium here, a pioneer motion picture theater, closed its doors when the owners of the building announced that they would remodel. The Theatorium was owned by A. S. Miller.

Nashville, Ind.—Brown county, the "wilderness" of Indiana, is to have a motion picture theater. Arrangements have been made by Dan and William David to erect a new building and install a modern theater in Nashville, the county seat.

Shelbyville, Ind.—Sam Grimes, who owns the four houses in Shelbyville, was in Indianapolis recently and visited the Mutual exchange.

Mishawaka, Ind.—The Princess theater here closed its doors temporarily and will remain closed for several weeks while extensive repairs are being made. John J. Berschiet and George Senger, the owners, announce that when the remodeling is completed "the folks won't know the new house."

Ft. Wayne, Ind.—Rose A. A. Kleinrichert, owner of a theater at Ft. Wayne, Ind., has filed a voluntary petition in bankruptcy in the Federal Court for the district of Indiana.

MINNEAPOLIS NEWS LETTER.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

The Holmes Opens.

MINNEAPOLIS, Minn.—The Holmes theater is the latest addition to Minneapolis film houses. It is in Camden at forty-second avenue north and Washington, and seats 350. It is under the management of Edward A. Campbell.

Starland Changes Hands.

The Starland theater, one of the larger downtown St. Paul theaters on Ninth and Wabasha, has been bought by Morton S. Nathan, commercial traveler, residing in St. Paul. It was formerly owned by a Canadian company. No change of policy has been announced for the theater.

J. H. Margoles Heads Local Nest.

J. H. Margoles, formerly with the Minneapolis branch of the World Film, has succeeded Willis Kent as manager of the Minneapolis office of the Blue Bird Photo Plays corporation.

Health Department Slides.

Over fifty of the Minneapolic picture houses are running "germs in action" slides prepared by the Health Department and the Associated Chartites. The film men will be provided with a different set of slides each month. The February pictures show grip germs, and are under the caption "Ventilation and Hibernation."

Changes in Local Mutual Office.

Max J. Weisfeldt, assistant manager of the Mutual branch in Minneapolis, has recently been transferred to Omaha, where he is to have charge for the same company. George Fosdick, who was formerly booker for the branch here, has been promoted to assistant manager. The Minneapolis branch is in charge of W. H. Stafford.

Prosper Schwie Back at Lyric.

Prosper Schwie, for the last year manager of the Calhoun theater, has returned to the Lyric, and will have charge of that theater under its new regime of showing Mutual master pictures, with three changes a week.

Mr. Schwie was with the Lyric for several years under Saxe management. He made the house one of the most popular houses in the city, with a reputation for clean bills. He was also the first moving picture manager in the city to put on special programs for children working three seasons ago with the local chapter of the Drama League and with Minneapolis club women in giving a series of specially chosen programs at the Lyric.

When the Calhoun was built last May, he went there as Manager, being succeeded at the Lyric by William Mick. For several weeks the Lyric has been running "The Birth of a Nation." With its return to regular bill this week and the institution of Mutual program Mr. Schwie was called back as manager. Another change affecting the Lyric during the past week was the sale of the half of the contract owned by Sherman and Elliott to A. G. Bainbridge, Jr. This makes Mr. Bainbridge full owner of the Lyric contract.

Screen Club Opens Rooms

Rocky Mountain Screen Club Elects Officers for Its First Year—Committees Appointed and Club Rooms Opened in Savoy Hotel in Denver—Introductory Luncheon to Be First Public Activity.

By E. S. Day, Denver Correspondent of Moving Picture World.

DENVER, COLORADO.—An example of what can be done by those connected with the moving picture business when they set their minds on it is shown in the organization of the Rocky Mountain Screen Club. Within three weeks of the time that a casual suggestion was made that the exchange men and exhibitors should have an organization for the mutual benefit of both, a life sized club has been established, a full set of officers and committees elected and sumptuous clubrooms opened.

Harry Noland of the Swanson and Noland Supply Co. and owner of a string of theaters in this territory is the first president of the new organization. Other officers follow: First vice-president, W. S. Rand, second vice-president, Frank Tammen; third vice-president, F. H. Fairchild; fourth vice-president, E. L. Walker; fifth vice-president, Ed. Anderson; secretary, H. E. Huffman; treasurer, H. H. Quine, house manager, Thomas Foley.

The committees are:

Membership: W. E. Scott, Charles R. Gilmour, Louis Stern, Al Hagan and W. H. Cree.

Publicity; H. H. Buckwalter and Ed Anderson.

House Committee; Field Carmichael, H. H. Quine, Harry Nolan, James Curran and Frank Harris.

Legislature; William Foley, H. H. Buckwalter and George A. Killam.

Clubrooms have been opened in the Savoy Hotel in Denver. They consist of a suite of three rooms and are elegantly furnished. They have been equipped with billiard tables and a library. A piano is to be added later.

Plans have been put on foot for an Introductory Luncheon, the first of a series of such affairs that the club proposes to hold. This will be the first public activity of the club and it is planned to have city and state officials as honor guests.

At the last meeting of the club, resolutions were adopted putting the club on record as being opposed to the Hughes Censorship Bill now before the National Congress. Copies of the same have been forwarded to Colorado's senators and congressmen with the request that they vote and work against any legislation that tends to retard or injure, unjustly, the moving picture industry.

Harry Leonhardt Visits.

Harry Leonhardt, Western manager of the Fox, spent three days in Denver recently on his way to Chicago. His trip is in the nature of an inspection tour and he reports prosperous conditions throughout his territory. Mr. Leonhardt has just transferred his headquarters from Los Angeles to Chicago.

During his stay here he was the guest at a dinner given by Samuel Baxter, owner of the Isis theater. Those present were Mr. and Mrs. Leonhardt, Mr. and Mrs. Field Carmichael and Mr. and Mrs. Baxter, Mr. Carmichael is local manager for Fox.

Harry Cassidy Back.

Harry Cassidy, road man for the Mutual Film Corporation in the Rocky Mountain territory has just returned from an extensive trip through Wyoming, the Black Hills and Western Nebraska. He reports extensive bookings on "Damaged Goods" and "The Girl and the Game."

W. B. Glasser Goes to Mutual.

W. B. Glasser, recently made booking agent for the Metro company here, has returned to the employ of the Mutual Film. He will be connected with the Kansas City office and will handle the company's features and serials. Mr. Glasser was in charge of the serial department of the Mutual exchange in Denver at one time and later was connected with the Detroit office of the same company. E. L. Hanson, formerly with Mutual, succeeds Mr. Glasser as booking agent for the Metro.

J. M. Hayden, V-L-S-E Roadman.

Manager Frank Harris of the V-L-S-E exchange has announced the addition of J. M. Hayden to his staff of road men. Mr. Hayden was formerly associated with the moving picture game in Chicago but recently has been in the automobile business in Denver.

Circuit Show in Colorado.

Wray, Col.—A rural moving picture route has been established out of Wray, Colorado, by Charles Moore. Once every week he goes to Otis and Eckley, rural communities near Wray and puts on picture shows. He travels by auto and takes his projecting machine and other paraphernalia right with him. Heretofore residents of these settlements were forced to go to Wray for entertainment. The plan of taking pictures to the patron instead of making him travel miles to it has proved exceedingly popular.

New Houses Projected.

Riverton, Wyom.—Mrs. Less Mote of Riverton has started work on a modern show house to replace her present theater building.

Chadron, Neb.—Jas W. Pace in this city will erect a $20,000 theater made entirely of concrete blocks. It will be the finest playhouse in Western Nebraska.

Bridgeport, Neb.—W. M. Busey of Bridgeport, has let a contract for a $15,000 theater building.

Julesburg, Col.—The Hipp theater at Julesburg, has been sold by C. W. Rozell to R. E. Tower of Pine Bluff, Wyoming.

Tax on Slot Machines

San Francisco Exhibitors Close Up Candy-Selling Machines in Theaters—City Board of Supervisors Levies Tax of Dollar a Year on Each—Validity of the New Ordinance Will Be Tested in the Courts.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—Practically all of the candy vending machines installed in moving picture houses in San Francisco are closed at the present time, owing to the action of the Board of Supervisors in imposing a yearly license of one dollar on each machine. Several years ago a license was imposed upon machines of this character, amounting to eight cents a machine, but the owners of these carried the matter to the courts and last April the Supreme Court rendered a decision declaring that license taxes on merchandise vending machines were invalid, as a tax was thus imposed on methods of doing business. Soon afterward officials connected with the Tax Collector's office drew up a new ordinance to cover this matter and this was passed by the Board of Supervisors, going into effect on the first of the year. Many of the machines scattered around the city are still being operated, but the managers of moving picture houses desired to have no trouble with the city authorities and are not allowing the machines in their places of business to be used until a test of the validity of the ordinance is made. The services of attorney Fred J. Goble have been secured by the vending machine interests and a test case will probably be tried shortly. It is estimated that there are about six thousand candy vending machines used on the backs of chairs in local theaters.

VALENCIA THEATER IMPROVED.

San Francisco, Calif.—Extensive improvements are being made at the Valencia theater, at Valencia and Fourteenth streets, and the house will be redecorated and renovated throughout. A pipe organ to cost $10,000 is to be installed to supplement the orchestra and a specialty will be made of the musical program. Ben D. Levin has been placed in full charge of this spendid theater which will feature moving pictures exclusively. "The Strange Case of Mary Page" has been booked for this house and many invitations have been issued for the initial presentation.

YORK THEATER REOPENED.

San Francisco, Cal.—The York Theater at Twenty-Fourth and Bryant streets has been reopened under the management of Hannell & Matthews. Mr. Hannell is well known in the local exhibiting field, having for several years been with the Turner & Dahnken Circuit, and until recently manager of the Tivoli Theater conducted by this concern.

PROMINENT PRODUCER WEDS.

Alexander Ernst Beyfuss, vice-president and general manager of the California Motion Picture Corporation, which conducts a large studio at San Rafael, a suburb of San Francisco, was married in this city on February 17th to Mrs. Wilhelmina Steer Hudson of New York. The happy couple left shortly afterward for New York and on their return will reside at the St. Francis Hotel. While in New York Mr. Beyfuss will consult with Otis Skinner regarding the details of the coming production of "Kismet," which is to be produced this summer at San Rafael.

Collector of the Port Approves.

J. O. Davis, Collector of the Port of San Francisco, and a number of inspectors whose duty it has been for many years to search incoming vessels for contraband drugs, recently witnessed a private review of "Hop" in the exhibiting room of the California Film Exchange and highly commended the production. In a letter to the exchange Collector Davis states that the methods of search shown are absolutely authentic, as well as the devices employed by the smugglers.

J. Weinberger with All Star.

J. Weinberger has joined the forces of the All Star Feature Distributors, Inc., in the capacity of booker.

C. O. Winrick Joins Local Mutual.

C. O. Winrick, formerly of Indianapolis, Ind., has joined the staff of the local San Francisco branch of the Mutual and is now visiting the outside trade.

Visitors Here.

C. H. Howell, of the Gaiety theater, Porterville; Mr. Judah, of the Jewel theater, Santa Cruz; Dave Solari, of Stockton, and Mr. and Mrs. J. W. Di Stasio, of Sacramento, were recent visitors in San Francisco.

News from the Golden Gate.

San Francisco, Cal.—Max Alpert, who is well known in the Pacific Northwest, has joined the staff of the New Film Corporation as road man.

J. L. Warner, manager of the New Film Corporation, is the proud owner of a new Overland car and is using this to visit the nearby exhibitors.

The Elite theater on Market street, San Francisco, has done away with its former policy of changing daily and is now showing feature productions from five to seven days.

Walter Preddey recently installed a Powers Cameragraph No. 6B on the United States Supply ship Glacier, which makes its headquarters at San Francisco.

The Desmond Commissary Company has placed an order for two late model Motiograph machines with Edward H. Kemp and will send these on the road shortly in charge of lecturers to show the wonders of the Yosemite Valley.

E. H. Emmick, manager of the local branch of the Picture Playhouse Film Company, is making a visit to Los Angeles to open a film exchange. In addition to the present releases, Mutt and Jeff comedies will be handled, as well as the productions controlled by the Clune interests at Los Angeles.

The La Bonita theater at Twenty-fourth and Clement is now showing feature productions, and has booked the Triangle service for this district.

Leon Netter, of the All Star Feature Distributors, Inc., will leave for New York early in March.

The Cortland theater on Cortland Ave., has changed its policy and feature productions have supplanted the regular program.

G. A. Metcalfe has taken over the M. & F theater recently opened at Twenty-fourth and Castro streets.

California Business Pointers.

Wheatland, Cal.—C. R. Beilby is preparing to open a moving picture house at Wheatland.

Oakland, Cal.—Fest & Siedell will shortly open the Columbia theater on Tenth street, Oakland, with moving pictures and musical comedy.

Porterville, Cal.—A new theater with a seating capacity of about 800 is being erected here by Edward Howell.

Alameda, Cal.—A new Kimball pipe organ to cost $8,000 and to contain a number of distinctive features to adapt it for photo-play work is to be installed shortly in the New Alameda theater, Alameda, conducted by C. W. and Rex Midgley.

Los Banos, Cal.—A new Powers Cameragraph No. 6A has been installed in the Crescent theater at Los Banos, Cal.

Taft, Cal.—The Star theater at this place, which has been closed for more than two months, is to be re-opened by Claud Kennell, W. D. McElliott and C. E. Ellis.

Bakersfield, Cal.—M. R. Parra has disposed of his interests in Parra's theater here to Charles Freear and plans to leave shortly for South America to engage in the film exchange business there.

San Jose, Cal.—Exhibitors in a number of the towns between San Francisco and San Jose are now having their films brought to them and returned to the exchanges by automobile delivery, instead of carrying them or having them shipped by express. The notice of the railroads to the effect that the carrying of films in passenger cars after the first of March would be prohibited is responsible for the placing in operation of the new system.

Washington, D. C., Letter (Continued).

Earle E. Reese Here.

Earle E. Reese, formerly a member of the Exhibitors' Co-operative Booking Agency, is making a lengthy stay in West Virginia, where he is securing bookings for "In the Whirl of Life," on behalf of the Metro Film Service Company.

A. N. Watters in Ohio Valley.

The World correspondent was pleased to receive a postal card postmarked Louisville, Ky., from A. N. Waters, who is now in that state securing bookings on "The Spoilers." He reports this feature as proving very popular at the theaters where it has been shown. Mr. Waters is well known in Washington and his many friends here wish him a very successful trip.

Criterion Office in Film Exchange Bldg.

D. J. Sonneborn, proprietor of the Criterion Film Service, with offices in Baltimore, Philadelphia and New York, has secured quarters in the Film Exchange Building, 903 E street, Northwest, from which he intends to serve exhibitors in this locality.

Summer Films at the Belasco.

There is a rumor afloat that the Belasco theater, one of the best known playhouses of the city, will be devoted to the exhibition of motion pictures during the summer months. A number of exchange men are said to have received letters from the management which would indicate that a program of high class features is being projected for it. There has been more or less talk for many months to the effect that there are more legitimate houses in the city than the size of the population should warrant and that some one of these would either be dismantled, turned into vaudeville or utilized as a motion picture theater. It is to be remembered that the Columbia theater, on F street, was formerly a stock house, but some months ago was taken over by Marcus Loew, of New York, and is now devoted to high class features. This is one of the most successful motion picture enterprises in the city at this time.

Mrs. Hawkins Takes Georgia Theater.

Mrs. F. E. Hawkins, who operates the Revere theater, on Georgia avenue, Northwest, has also taken over the Georgia theater, formerly operated by S. Robbin & Bro. Mrs. Hawkins is one of Washington's best known film women. She is energetic, up-to-date, and has a very thorough knowledge of the motion picture theater business. The Revere theater is generally well patronized, it is always kept in first class shape. It is her hope that the new acquisition will soon attain some of the popularity now enjoyed by

the Revere and from the present outlook this would seem about to be realized.

Reopens Elite Theater.

Mr. Clark, who was formerly connected with the Lafayette theater, at 13th street and Pennsylvania avenue, Northwest, has opened up the Elite theater, on 14th street, which has remained dark for some time.

New House in Alexandria.

Alexandria, Va.—The Alabama, a new motion picture theater for the colored motion picture fans of Alexandria, Va., has just been opened by Mr. Rowland.

Will the Washington Colonial Go?

It is understood that another of the city's photoplay houses is to be turned into a business property. For some time past the rumor has been afloat that a Baltimore cutlery merchant has been negotiating for the Colonial theater, on Pennsylvania avenue, near Ninth street, Northwest, operated by the Brylawski interests, and it may be that the coming month will see the passing of this house. The Colonial is one of the oldest and best known houses in the downtown district and it will be the second one in the same block to have been dismantled during the past few months. Pennsylvania avenue was the motion picture street of Washington until it was supplanted by Ninth street, although there still remains several houses along that thoroughfare.

Ira P. Gillette's New Offices.

Ira P. Gillette has taken quarters in the building at 1301 G street, Northwest, for the International Film Service, Inc., and the Hearst-Vitagraph News Pictorial.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Theatre Changes and Notes.

DELAVAN, WIS.—Gardner & Wilder purchased the Pastime theater at Delavan, from Ted Lewis.

La Crosse, Wis.—W. F. Gage has purchased from H. G. Wohlhuter, his partner for ten years, his interest in the La Crosse theater. The house is now owned by Gage who lives at Atoka, Okla., and D. J. O'Leary of St. Paul. Wohlhuter will retire as manager.

Cameron, Wis.—Edwin Hegna, who operates moving picture theaters at Bruce and Weyerhauser, Wis., has purchased another at Cameron, which will be managed by E. J. Bartlett.

Milwaukee, Wis.—After March 1, Hurley & Jones will devote their time to the Colonial theater in Milwaukee. They have been operating the New Park theater at 339 Broadway. Jacob Schiffman owner of the theater will take it over with his son in charge.

DePere, Wis.—Damage of $3,000 was done by fire to the Pearl theater in DePere, owned by G. A. Van Susteren and leased by J. A. Speaker. The operating room was the only thing not damaged. One reel of film was destroyed.

Sturgeon Bay, Wis.—Harvey Stock and Teddy Hayes of Sheboygan, Wis., have leased the Crystal theater at Sturgeon Bay, from Will Marquardt.

Richland Center, Wis.—Roscoe Anear and Thomas Bird contemplate the erection of a moving picture theater here.

Muscoda, Wis.—Fred Paulick will erect an opera house at this place.

Wisconsin Brevities.

"Marta of the Lowlands" was shown at the Antigo opera house at Antigo, Wis. under the auspices of the local lodge of Eagles.

The Toy theater at Milwaukee held "The Battle Cry of Peace" over for a second week.

Manager McWilliams of the Strand and Casino theaters and Gibson & Miller of the Dome at La Crosse will show "The Girl and the Game."

Southern Oregon Booms

Depression in Film Business South of Portland Has Apparently Passed—Theaters Open—Prices Raise to 15 Cents—Ashland, Grant's Pass, Cottage Grove and Albany Exhibitors Active.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, OREGON.—During the past six months road men making the territory south of Portland have returned to this city with tales of dull times among the exhibitors in the Willamette Valley and south. Recently, however, road men have come from this territory with reports that business has received an impetus and that a tone of optimism prevails.

At Salem and Grants Pass prices of admission were recently raised to 15 cents and George Bligh, who controls the theatrical situation in Salem, stated that the price raise had made no difference in the attendance of his theaters. At Grants Pass a $600,000 sugar beet factory is building, work on the Crescent City railroad has started and theater men there are pleased with the prospects. At Cottage Grove C. H. Hall will open the Arcade theater, which has been closed for some time.

J. H. Cook will open the Lyric, at Ashland, which was closed recently. A new policy of showing a mixed program will be in effect in this theater and the admission will be 5 and 10 cents. The Vining at Ashland will continue its policy of features at 10 and 15 cents.

At Albany C. A. Myers has taken charge of the Globe and at Glendale K. B. Wesleder has opened the Glendale theater, which will run twice a week.

NEW THEATER FOR PORTLAND.

Portland is to have a new downtown theater. It is being built in the Alisky block at Third and Morrison streets, near the center of the downtown shopping district. The Alisky block was recently gutted by fire and in being remodelled a theater auditorium was included in the plans. It was orginally intended to construct a theater with a seating capacity of 1,200, but after the plans were drawn it was seen that extensive trussing for the large auditorium would take up a large part of the building that was wanted for offices and an auditorium seating 400 was finally decided upon.

The new theater will be operated by J. G. Fleishman, who, with his son, S. M. Fleishman, has operated the Novelty in Portland for seven years. Mr. Fleishman has taken a five years' lease on the new theater and will occupy it in 60 days. He has already arranged for two Power's 6B machines for the lamp house and upholstered chairs for the entire auditorium. A policy of showing a mixed program at 5 and 10 cents is contemplated.

PATHE MANAGER TRANSFERRED.

Walter S. Wessling, manager of the Portland Pathe exchange, has been transferred to a better position in the eastern division of Pathe exchanges and left for New York City February 18. Mr. Wessling has been prominent in all the activities of the Portland film fraternity and his departure from the West is regretted.

Mr. Wessling's transfer resulted in a step-up of the Portland Pathe employes. B. J. Sperry, road man, was installed as manager; M. E. Wyman, booker, as road man; L. A. Samuelson, shipper, as booker, and Ed Hudson, poster clerk, as shipper.

FINED FOR CROWDING AISLES.

On a charge preferred by Fire Marshal Stevens of Portland, George M. Harris, manager of the Burnside theater, was fined $25 before the Municipal Judge for crowding the aisles of his theater. The judge stated that the practice of crowding aisles in theaters had been the cause of many tragedies during panics and imposed the fine as a warning to the managers of other theaters.

Essanay Representative in Portland.

W. Fay Lynch, special representative of Essanay, was a recent visitor at the General Film Company's exchange at Portland en route from San Francisco to Seattle.

R. R. Nave Goes to Seattle.

R. R. Nave, booker at the Portland Mutual, has been transferred to Seattle, replacing A. J. Smith, formerly of Portland, and who was recently assigned as booker to the Mutual office at Minneapolis. O. R. Hanson, bookkeeper in Portland, takes Mr. Nave's place as booker.

Sunset's Lobby Attractive.

One of the most unique lobby displays shown in Portland for some time was used at the Sunset theater, Portland, when that house showed "The Black Crook," commencing February 10. Hangings of black, toned with red and gold and lighted by concealed crimson lights gave the

Lobby of the Sunset.

lobby a cavernlike appearance such as is credited to the nether regions. Skulls hung at random on the walls and a figure of his Satantic Majesty seated on a rock in the foreground added to the lobby's weirdness. The entire effect was just uncanny enough to be attractive and "The Black Crook," with an augmented orchestra, played to record houses during its stay at the Sunset.

Heard on Film Row.

South Portland, Ore.—A theater in South Portland has cut the price of admission to two cents. Fifty tickets for a dollar are said to be the rule.

Dalles, Ore.—C. C. Smith of this place was a recent visitor in Portland, buying equipment for his new theater which will open in March.

Salem, Ore.—George Bligh, now theater magnate of Salem, passed through Portland on his way home from Seattle. While in the Sound city Mr. Bligh booked "The Battle Cry of Peace" and "Damaged Goods" and also "Inspiration" from Portland for a return date.

G. A. Reed, manager for the Portland Mutual, made a flying trip through Southern Oregon recently and booked "The Girl and The Game" in every large town on the line.

No Standing in Lobbies

Edmonton, B. C., Manager Found Guilty in a Local Police Court of Permitting Patrons to Stand in the Lobby of His Theater While Waiting for New Reel to Start—Case Will Be Appealed.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

EDMONTON, ALBERTA.—A court decision of considerable importance to the exhibitors of Alberta has just been made in Edmonton. John Hazza, manager of the Empress theater in that city, was charged in the local police court with committing a breach of the Theater Act, in permitting patrons to stand in the entrance to the theater on a recent Saturday evening, and on Feb. 11 was found guilty.

Counsel for Mr. Hazza admitted that people were allowed to stand in the entrance, but contended that this did not constitute a violation of the Act. No charge was made that the theatre itself was overcrowded, nor even, so far as known, that the exits were blocked, but the court decided that the provisions of the statute covered the lobby as well as the interior of the theatre.

If the law is to be construed in this manner, and enforced, it simply means that patrons waiting to enter a theater must remain on the sidewalk, in which case the manager would probably be arrested for collecting a crowd and obstructing the sidewalk; and during inclement weather it can hardly be expected that people will stand outside for a half or quarter of an hour. If they walk up and down they are apt to lose their chance to get a good seat when the reel then running is finished.

Mr. Hazza has announced that he will appeal the case.

V-L-S-E PROGRAM HERE.

Vancouver, B. C.—W. P. Nichols, general manager of the National Amusement Company, and one of the incorporators of the National Film Service, Limited (the name chosen for the new company which has just been formed in British Columbia to handle the V-L-S-E features throughout Western Canada), last week informed the Vancouver correspondent of the Moving Picture World that arrangements are just being completed for taking over, as well, the distribution of the Triangle program in the same territory.

The whole program of fourteen reels per week will be used, according to Mr. Nichols, and both the Rex and Globe theaters in Vancouver will be first run Triangle houses, using a five-reeler and a Keystone for a half week each, with a V. L. S. E. subject the other half. Mr. Nichols stated that the Triangle Film Corporation have accepted the proposition made by the local men, and there remain only a few minor details to be settled.

NEW 1,000-SEAT THEATER.

Vancouver, B. C.—A new theater and store building is about to be erected at Main street and Broadway, Vancouver. The site comprises a plot of ground 100 by 100 feet, and the building will be of two stories, with offices on the second floor. The theater itself will have a seating capacity of about 1,000, and the building complete is expected to cost somewhat over $75,000. Work is to be started this week on preparing the site, and the house will probably be ready for opening some time in June. F. H. Gow, at present manager of the Broadway theater, near the location of the new building, will be manager of the theater when it is completed, and will have an interest in the company controlling it.

TO WATCH FOR ILLEGAL ADS.

Vancouver, B. C.—The discussion of illegal advertising at a recent meeting of the executive committee of the Vancouver Board of Trade, and the ensuing consultation with the local Retailers' Association, has resulted in the promulgation of the following self-explanatory warning, officially issued by the Retail Merchants' Association of B. C.:

"This association wishes to warn merchants and others who advertise the sale of goods in newspapers or by any other method, that extreme care should be taken in verifying the accurary of all statements included therein before allowing the same to be published.

"Statements falsely representing merchandise as being of greater value or worth a higher price than that advertised are illegal and come under the section of the criminal code known as the False Advertising Act, which provides for a fine of $200 or six months' imprisonment, or both. Convictions have already been obtained under this act, in one case the maximum fine of $200 being inflicted.

"The Retail Merchants' Association has appointed a special committee from amongst its members for the purpose of watching statements contained in advertisements published locally, and advertisers responsible for the publication of any statements of a character likely to or intended to mislead the public along the above line, will be vigorously prosecuted."

A similar campaign has just been undertaken in Winnipeg, where the Manitoba Retail Merchants' Association, the Winnipeg Advertising Club and the local newspapers have combined to raise the tone of advertising. A permanent committee to consider complaints which may arise in the future, has been appointed, with H. W. Daly of Dingwalls, Ltd., as chairman, and J. H. Curle, secretary of the Merchants' Association, as secretary.

BECOMES A PICTURE HOUSE.

Calgary, B. C.—Still another important theater in Western Canada has joined the ranks of the moving picture theaters. The Grand in Calgary, one of the houses in the so-called Walker Circuit, beginning Feb. 17 will use picture programs during the last half of each week, with the first half of the week given over to vaudeville.

Manager R. J. Lydiatt has announced that Charles L. Cadwalader, of the Lee Lash Studios, who recently completed a special stage setting for the Walker theater in Winnipeg, has painted a very beautiful setting for the Grand, in the form of a Japanese Garden. With the inauguration of the new policy the orchestra, under the direction of Will H. Davis, has been considerably augmented. Seats at all performances are reserved, and prices range from 10 to 25 cents.

Pathe's "The Beloved Vagabond" was the feature for the opening week, and the first night of the new policy took the form of a benefit for the Returned Soldiers' Club, under the auspices of the Calgary Canadian Club. Many veterans are now returning from European battlefields, and the proceeds of this performance will be used in helping to furnish the club rooms which are being fitted up for them.

The Saturday morning "Children's Hour" is to be a feature at the Grand, and an effort will be made to have the juvenile programs especially attractive and suitable, as Mr. Lydiatt has for a long time been interested in this aspect of the business. A matron will be in attendance, and young ladies will act as ushers. The opening children's attraction will be Ince's five reel fairy tale, "Rumpelstiltskin," shown with shorter subjects at 5 cents admission.

E. A. Langley in Charge of Blue Bird.

Vancouver, B. C.—A telegram received by James E. Finch, Universal manager at Vancouver, from Clair Hague, Canadian general manager, says that, E. A. Langley, formerly with Pathe, has been placed in charge of the distribution of Blue Bird photo-plays throughout Canada. He took charge on Feb. 21.

CLEMMER'S ANNIVERSARY FILM.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH., Feb. 18.—Dr. H. S. Clemmer, manager of the Clemmer theater, has made special arrangements with the producers for the presentation of Mary Pickford in "Poor Little Peppina" to run for the entire week starting Sunday, February 20.

This picture is set for release for March 28, but Manager Clemmer obtained the permission to run it ahead as an anniversary feature, he having opened his theater a year ago.

CASINO'S NEW REST ROOMS.

During the week manager Will T. Reed of the Casino theater at Spokane threw open, to the women patrons, attractive and well equipped rest rooms under the main auditorium floor. There are three rooms and an entrance hall in the suite.

The rooms are carpeted in green, and lighter shades of the same hue are used in the walls and ceilings, with woodwork in Washington fir. The furniture is the new split fiber ware, of artistic design, and includes writing desk, tables, easy chairs and couch. The pieces are upholstered in cretonne in harmonious tones, the lighting fixtures are of the alabaster urn type, in classical design.

McWilliam Entertains Old Soldiers.

Members of the G. A. R., Sons of Veterans and affilliated societies were the guests of manager Alexander N. S. McWilliam at the Majestic theater when "Fighting for France," was shown at that play house four days this week. The attraction was a good drawing card. Representatives of the Washington National Guard and soldiers from Fort George Wright also viewed the pictures.

Albert W. Eden Here.

Albert W. Eden of Chicago, representing the Fox Film is spending a few days in this territory, and plans to spend several months in the Pacific northwest, visiting theaters where Fox attractions are shown.

Local Film Hits.

Among the film hits in Spokane theaters for the week of Feb. 13, were Mary Pickford in "As it is in Life," at the Lyric; The German War pictures at the Hippodrome, Lois Meredith in "The Precious Packet," and Vivian Martin, in "Merely Mary Ann," at the Casino, "The Turmoil," and "The Five Faults of Flo," at the Class A.; "The Green Swamp," and "The Price of Power" at the Liberty and Dustin Farnum, in "The Call of the Cumberlands" and Pauline Fredericks in "The Spider," at the Clemmer.

To Open Exchange in Great Falls, Mont.

R. F. Kemble and B. F. Hibbard experienced exchange men, who recently organized the Interstate Film Supply Company in Spokane, announce that they will open a branch office in Great Falls, Mont., soon. Mr. Hibbard also announces that the new company will handle Fox's Box Office Attractions, Apex, Sawyer, Alliance, Warner Features and the regular releases of the United program, and that they are negotiating for some comedy cartoons and some big state right features.

Some of the features they are now handling include Henry B. Walthall in "Beulah," Max Figman in "The Hoosier School Master"; Carlyle Blackwell in "The Key to Yesterday," also "Prohibition," "East Lynn" "Hunting Big Game in the Artic," "Chocolate Soldier" and "Guarding Old Glory."

"Prohibition" was shown to a large audience in the First Methodist Episcopal Church Sunday, Feb. 13, Mr. Hibbard said, "We received the hearty endorcement of L. R. Horton district superindent of the Anti-Saloon League, and members of the W. C. T. U., and expect to show the picture in other sections of eastern Washington Idaho and Montana.

"THE ADVENTURES OF KATHLYN"

Filmland's Initial Revival of the **First** and **Most Successful** Movie Serial Story Featuring **KATHLYN WILLIAMS**, Supported by **THOMAS SANTSCHI** and a notable cast.

Cut to Eight Thrilling and Spectacular Episodes, "The Adventures of Kathlyn," Written by Harold McGrath, Scenario by Gilson Willets, is Chock Full of Soul-Stirring Situations. A Menagerie of Wild Beasts! Thousands of Performers!

Stands 'Em Up In Chicago's Fine Arts Theatre!

Characterized by excellent photography, it moves briskly from one point to another. "Kathlyn" has come back! The close-ups of wild animals are thrilling and effective.—Kitty Kelly, Chicago Tribune.

A great photodrama, clean, thrilling and worthy. A series of spectacular scenes and situations unsurpassed.—Chicago Post.

A thrilling revival that has captured the public.—Chicago American.

"The Adventures of Kathlyn," revival in eight reels, is an idea that has captured the public. A sensational feature drama that is crowding the Fine Arts theatre.—Luella O. Parsons, Chicago Herald.

"The Adventures of Kathlyn," a revival of the famous movie serial, has proved a tremendous success.—W. K. Hollander, Chicago News.

Eight reels of suspense, logical story, beautiful scenic effects.—Chicago Journal.

SELIG POLYSCOPE CO.

Chicago and Everywhere.

Calendar of Daily Program Releases

Releases for Weeks Ending March 11 and March 18

(For Extended Table of Current Releases See Pages 1730, 1732, 1734.)

General Film Company.

Current Releases

MONDAY, MARCH 6, 1916.

	Serial No.
BIOGRAPH—The House of Darkness (Drama) (Biograph Reissue No. 40)	20158
ESSANAY—The Strange Case of Mary Page No. 7, "A Confession" (Two parts—Drama)	.....
LUBIN—Ophelia (Drama)	20159
SELIG—Selig-Tribune No. 19, 1916 (Topical)	20157
SELIG—The Dream of Eugene Aram (Three parts—Drama)	20153-4-5
VITAGRAPH—Pansy's Papas (Comedy)	20156
VITAGRAPH—Mrs. Bane's Danger (Four parts—Drama) (Unit Program)	U-1055-6-7-8
VITAGRAPH—Bittersweet (Comedy) (Unit Program)	U-1059

TUESDAY, MARCH 7, 1916.

ESSANAY—The Intruder (Two parts—Drama)	20160-1
KALEM—Maybe Moonshine (Comedy)	20162
LUBIN—A Change of Heart (Two parts—Drama)	20163-4

WEDNESDAY, MARCH 8, 1916.

BIOGRAPH—The Mystery of Orcival (Three parts—Drama)	20167-8-9
ESSANAY—Canimated Nooz Pictorial No. 6 (Cartoon-Comedy)	20166
KALEM—When Hubby Forgot (Farce—Comedy)	20165

THURSDAY, MARCH 9, 1916.

LUBIN—Soldier Sons (Three parts—Drama)	20170-1-2
SELIG—Selig-Tribune No. 20, 1916 (Topical)	20173
VIM—Bungle's Elopement (Comedy)	20174

FRIDAY, MARCH 10, 1916.

KALEM—She Came, She Saw, She Conquered (Comedy)	20178
KNICKERBOCKER STAR FEATURE—A Slave of Corruption (Three parts—Drama)	20175-6-7
VIM—Their Wedding Day (Comedy)	20180
VITAGRAPH—Beaned By a Beanshooter (Comedy)	20179

SATURDAY, MARCH 11, 1916.

ESSANAY—A Man's Work (Three parts—Drama)	20181-2-3
KALEM—A Race For a Life (No. 70 of the "Hazards of Helen" Railroad Series (Drama)	20188
LUBIN—Some Boxer (Comedy)	20184
SELIG—The Passing of Pete (Drama)	20189
VITAGRAPH—The Human Cauldron (Three parts—Drama) (Broadway Star Feature)	20185-6-7

General Film Company.

Advance Releases

MONDAY, MARCH 13, 1916.

BIOGRAPH—The Lady and the Mouse (Drama) (Biograph Reissue No. 41).
ESSANAY—The Strange Case of Mary Page No. 8, "The Perjury (Two parts—Drama).
LUBIN—The Butler (Comedy).
SELIG—The Regeneration of Jim Halsey (Three parts—Drama).
SELIG—Selig-Tribune No. 21, 1916. (Topical).
VITAGRAPH—Putting Pep in Slowtown (Comedy).

TUESDAY, MARCH 14, 1916.

BIOGRAPH—A Grip of Gold (Two parts—Drama).
ESSANAY—Title Not Yet Announced.
KALEM—Ham Agrees With Sherman (Comedy).

WEDNESDAY, MARCH 15, 1916.

BIOGRAPH—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama).
ESSANAY—Title Not Yet Announced.
KALEM—The Eveless Eden Club (Comedy).

THURSDAY, MARCH 16, 1916.

LUBIN—The Gulf Between (Three parts—Drama).
SELIG—Selig-Tribune No. 22, 1916 (Topical).
VIM—Nerve and Gasoline (Comedy).

FRIDAY, MARCH 17, 1916.

KALEM—A Flock of Skeletons (Comedy).
KNICKERBOCKER STAR FEATURE—Mismates (Three parts—Drama).
VIM—A Pair of Skins (Comedy).
VITAGRAPH—Freddy Aids Matrimony (Comedy).

SATURDAY, MARCH 18, 1916.

ESSANAY—Title Not Yet Announced.
KALEM—The Girl Who Dared (No. 71 of the "Hazards of Helen" Railroad Series (Drama).
LUBIN—Dare Devil Bill (Comedy).
SELIG—Toll of the Jungle (Wild Animal-Drama).
VITAGRAPH—Miss Warren's Birthday (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

AB

No Release Date

New prints and posters of Biograph Comedies are now at your exchange ready for booking.

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A Spectacular Three Reel Feature

Destined to rank with such great spectacles of Indian warfare as "The Massacre" and "The Battle at Elderbush Gulch."

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BIOGRAPH COMPANY
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Calendar of Daily Program Releases

Releases for Weeks Ending March 11 and March 18

(For Extended Table of Current Releases See Pages 1730, 1732, 1734.)

Universal Film Mfg. Company.

SUNDAY, MARCH 5, 1916.

	Serial No.
LAEMMLE—The Blackmailer (Drama)	01246
L-KO—Gertie's Awful Fix (Comedy)	01247
REX—Saved by a Song (Two parts—Drama)	01245

MONDAY, MARCH 6, 1916.

NESTOR—Their Only Son (Comedy)	01250
RED FEATHER PHOTOPLAY—The Target (Five parts—Drama)	01249
UNIVERSAL SPECIAL FEATURE—Graft No. 13—"The Powder Trust and the War" (Two parts—Drama).	01266

TUESDAY, MARCH 7, 1916.

GOLD SEAL—The Winning of Miss Construe (Three parts—Human Interest-Comedy-Drama)	01251
IMP—Sunlight and Shadows (Western—Drama)	01252
REX—No release this day.	

WEDNESDAY, MARCH 8, 1916.

ANIMATED WEEKLY—Number 10, (Topical)	01255
LAEMMLE—The Windward Anchor (Drama)	01253
L-KO—False Friends and Fire Alarms (Two parts—Comedy)	01254

THURSDAY, MARCH 9, 1916.

LAEMMLE—Lavinia Comes Home (Two parts—Heart Interest—Drama)	01256
POWERS—Warriors of the Air	01258
—A Romance of Toyland (Novelty)	01258
REX—The Dumb Bandit (Drama)	01257

FRIDAY, MARCH 10, 1916.

IMP—The Doll Doctor (Two parts—Modern—Drama)	01259
NESTOR—When Lizzie Disappeared (Comedy)	01261
VICTOR—Their Act (Comedy—Drama)	01260

SATURDAY, MARCH 11, 1916.

BISON—The Quarter Breed (Three parts—Western Drama)	01262
JOKER—No release this day.	
POWERS—Uncle Sam At Work, No. 12 "The Heart of a Nation" (Educational)	01263

SUNDAY, MARCH 12, 1916.

L-KO—No Release this day.	
REX—His Brother's Pal (Two parts—Drama)	01264
VICTOR—Love's Spasms (Comedy)	01265

MONDAY, MARCH 13, 1916.

NESTOR—The Deacon's Waterloo (Comedy)	01268
RED FEATHER PHOTOPLAY—Terence O'Rourke in "The Pool of Flame" (Five parts—Drama)	01267
UNIVERSAL SPECIAL FEATURE—Graft No. 14. "The Iron Ring" (Two parts—Drama).	

TUESDAY, MARCH 14, 1916.

GOLD SEAL—Born of the People (Two parts—Society-Drama)	01269
IMP—Her Invisible Husband (Comedy)	01271
REX—The Bold Bad Burglar (Comedy-Drama)	01270

WEDNESDAY, MARCH 15, 1916.

ANIMATED WEEKLY—Number 11 (Topical)	01274
LAEMMLE—Lonesomeness (Drama)	01273
VICTOR—Orders Is Orders (Two parts—Comedy)	01272

THURSDAY, MARCH 16, 1916.

BIG U—The Fatal Introduction (Three parts—Western-Drama)	01275
LAEMMLE—No release this day.	
POWERS—Sammie Johnsin, Strong man (Cartoon—Comedy)	01276
—Safety First (Educational)	01276

FRIDAY, MARCH 17, 1916.

IMP—Paterson of the News (Two parts—Newspaper-Drama)	01277
NESTOR—Across the Hall (Comedy)	01279
REX—The Cry of Erin (Drama)	01278

SATURDAY, MARCH 18, 1916.

BISON—The Iron Rivals (Two parts—Railroad-Drama)	01280
JOKER—Muchly Married (Comedy)	01281
POWERS—No release this day.	

Mutual Film Corporation.

SUNDAY, MARCH 5, 1916.

	Serial No.
BEAUTY—Dad's College Widow (Comedy)	04527
GAUMONT—See America First No. 25 (Scenic)	04526
—Keeping Up with the Joneses (Cartoon-Comedy)	04526
VOGUE—All Balled Up (Comedy)	04528

MONDAY, MARCH 6, 1916.

MUTUAL MASTERPICTURE DE LUXE—According to Law (Gaumont—Five parts—Sociological—Drama) (No. 77).	

TUESDAY, MARCH 7, 1916.

AMERICAN—The Silken Spider (Three parts—Society-Drama)	04529-30-1
FALSTAFF—Oscar The Oyster Opener (Comedy)	04532

WEDNESDAY, MARCH 8, 1916.

BEAUTY—The Gay Blade's Last Scrape (Comedy)	04536
THANHOUSER—The Cruise of Fate (Three parts—Society-Drama)	04533-4-5

THURSDAY, MARCH 9, 1916.

FALSTAFF—Ambitious Awkward Andy (Comedy)	04538
MUTUAL MASTERPICTURE DE LUXE—True Nobility (American—Five parts—Drama) (No. 78).	
MUTUAL WEEKLY—Number 62 (Topical).	04539
VOGUE—Love, Music and Cannon Balls (Comedy)	04537

FRIDAY, MARCH 10, 1916.

CUB—Jerry's Big Game (Comedy)	04543
MUSTANG—Quagmire (Three parts—Western—Drama)	04540-1-2

SATURDAY, MARCH 11, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Flight of the Duchess (Thanhouser—Five parts—Comedy-Drama) (No. 79)	

SUNDAY, MARCH 12, 1916.

BEAUTY—Persistent Percival (Comedy)	04545
GAUMONT—See America First No. 26 (Scenic)	04544
—Keeping Up with the Joneses (Cartoon-Comedy)	04544
VOGUE—More Truth Than Poetry (Comedy)	04546

MONDAY, MARCH 13, 1916.

MUTUAL MASTERPICTURE DE LUXE—In the Web of the Grafters (Signal—Five parts—Drama (No. 80)	

TUESDAY, MARCH 14, 1916.

AMERICAN—The Suppressed Order (Three parts—Drama)	04546-7-8
FALSTAFF—Theodore's Terrible Thirst (Comedy)	04549

WEDNESDAY, MARCH 15, 1916.

BEAUTY—Blotters and Papers (Comedy)	04552
THANHOUSER—The Whispered Word (Two parts—Drama)	04550-1

THURSDAY, MARCH 16, 1916.

FALSTAFF—Rupert's Rube Relations (Comedy)	04554
MUTUAL MASTERPICTURE DE LUXE—The Fugitive (Thanhouser—Five parts—Modern—Drama) No. 81)	
MUTUAL WEEKLY—Number 63 (Topical)	04555
VOGUE—Title not yet announced	04553

FRIDAY, MARCH 17, 1916.

CUB—Title not yet announced	04559
MUSTANG—Curfew Corliss (Three parts—Western—Drama)	04556-7-8

SATURDAY, MARCH 18, 1916.

MUTUAL MASTERPICTURE DE LUXE—Overalls (American—Five parts—Modern—Drama) No 82)	

From Seth D. Perkins, manager of the New Garrick Theatre, Los Angeles, comes a telegram reading:

"AM NOW EXHIBITING DAVID HORSLEY PRODUCTION 'VENGEANCE IS MINE!' STARRING CRANE WILBUR. BROKE HOUSE RECORD AND HAVE ARRANGED RETURN DATE."

As the New Garrick Theatre has been doing big business it can be seen that this David Horsley production exerted extraordinary drawing power; and as Mr. Perkins has booked "Vengeance is Mine!" for a return date it is evident that his patrons were more than pleased with it.

And so it is with all David Horsley productions. They make good in the box office and on the screen.

Current and forthcoming five reel productions of the same high artistic calibre and attraction value are: "A Law Unto Himself," featuring Crane Wilbur, released Feb. 28; "The Heart of Tara," with Marvel Spencer, Margaret Gibson, William Clifford and the Bostock Animals, released March 4; "The Hidden Law," with Margaret Gibson, William Clifford and the Bostock Animals, released March 25; "The Love Liar," featuring Crane Wilbur, released March 27.

In addition, a David Horsley Cub Comedy production in one reel, featuring George Ovey, is released every Friday.

Bookings for these releases obtainable through exchanges of the Mutual Film Corporation.

DAVID HORSLEY PRODUCTIONS

Stories of the Films

General Film Company

A CORRECTION.

Through an unfortunate error we have been announcing in the "Stories of the Films" department and in the "List of Current Film Release Dates" that the Hearst-Vitagraph News Pictorial reel has been released through the General Film Company, whereas from the inception of this topical subject it has been going through the V-L-S-E. In this week's issue on page 1732 can be found a correct list of the dates of this picture. Hereafter the synopsis of this release will be found under the head of V-L-S-E, Inc., in this department.

KNICKERBOCKER STAR FEATURE

A SLAVE OF CORRUPTION (Three Parts—March 10).—Mina is an apprentice girl in Mme. Louise's fashionable dressmaking shop. She is a shabby half-starved creature living with her dissolute mother in a tenement. Her mother becomes mixed up with Harry Lawton, a slaver, and is arrested. James Roderick, brother of Rev. David Roderick, is really the secret head of the slaver gang. James Roderick is engaged to Miss Graham and Mina first sees him when he comes to Mme. Louise's shop with his fiancee. She secretly admires him. She meets Rev. David the night her mother is arrested but runs away from him.

The secretary finds Mina's mother is his wife and Mina his child, and Rev. David says he will help him find Mina. Mina takes the place of a model who is ill and meets James Roderick. He, infatuated with her beauty, invites her to dinner at his apartment. She refuses, but later when she is discharged by Mme. Louise goes to him.

A month elapses and she is set up in a beautiful apartment as James Roderick's mistress. She cares nothing for him, but knows no better. He leaves to go on his honeymoon and Mina wanders into Rev. David's church, which is next door. He preaches of the Magdalene. The girl is touched and goes home heartbroken. Leaving all her beautiful clothes, she dons her shabby ones and goes back to Vespers. After service is over Mina remains. Rev. David and secretary coming out see her. Rev. David recognizes her and she is taken home with her father.

Three months elapse, and Mina assists Rev. David in references for his sermons. He avows his love for her and asks her to marry him. James, returning from his honeymoon, visits Rev. David and Mina and James are brought face to face. James tells Mina he will not tell, but Mina confesses to Rev. David she was James' mistress. She leaves, goes back to Mme. Louise's shop and gets back her position as an apprentice. An hour later Rev. David, knowing his love is stronger, goes in search for Mina, finds her and all ends happily.

KALEM.

"WINNING THE WIDOW" (Feb. 29.) The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); Smith, a jealous husband (Jack MacDermott); Mrs. Smith (Adoni Fovieri); The Butler (Gus Leonard); The Undertaker (Martin Kinney). Author, Frank Howard Clark. Producer, William Beaudine.

Ham and Bud fall out and become deadly rivals for the favor of a winsome widow. She isn't really a widow, but her jealous husband has pretended suicide and Ham and Bud seek the murderer to gain the widow's hand and fortune. The fix they find themselves in is laughable, but it causes the pair to turn with a disdainful, "Never again!" from the flirtatious invitation of a still prettier lass as the reel closes.

"A RIDDLE IN RASCALS" (March 1—Third of the Ethel Teare Series.) The cast: Ethel (Ethel Teare); Jack (Jack MacDermott); Raffles, Jr. (Victor Rottman). Written and produced by William Beaudine.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

A would-be "Raffles," a near-detective, and a real minion of the law are involved in a mixup that causes Ethel some terrifying hours.

"THE GIRL TELEGRAPHER'S NERVE" (No. 69 of "The Hazards of Helen" Railroad Series—March 4.) The cast: Helen, the operator (Helen Gibson); Steve Nelson (Hal Clements); Dick Pearse (Guy Coombs); James Ogden, sheriff (Henry Hallam).

Steve Nelson, a clever crook, arrives at the little station where Helen is operator. He lives quietly at the village's little boarding house preparing for a coup when Helen receives instructions that lead her to suspect Steve. By a clever ruse she succeeds in exposing him and making him prisoner in the station. He escapes and flees on a stolen engine. Helen follows on another locomotive and after a thrilling chase overhauls him, couples the two engines together, and then crawls on the swaying coupling to the other locomotive to bring Nelson to bay.

"A LEAP YEAR WOOING" (March 3. The cast: Sis Hopkins (Rose Melville); "Sudden Sam" (Henry Murdock); Detective Joe (Frank Minzey); Mary Lee (Mary Kennedy); Phineas Lee (Richard Purdon); His Wife (Olive West); Mary's Sweetheart (Arthur Albertson); "Gentleman Joe" (Robert Ellis). Author, Frank Howard Clark. Producer, Robert Ellis.

Sis Hopkins makes her screen debut in this production. It shows Sis as a love-lorn slavey who gets herself and the Lee household in a merry whirl of excitement when she sets out to get a mate. Sis uses leap year methods to capture "Sudden Sam" who isn't at all averse to being captured.

"MAYBE MOONSHINE" (March 7.) The cast: Ham, at the age of seven (Gordon Griffith); Bud, at the age of five (Wesley Barry); Bud's sister, four (Mignon Fovieri); Ham, himself (Lloyd V. Hamilton); Bud (Bud Duncan); His sister (Adoni Foivieri). Producer, William Beaudine.

The feud between the Ham and Bud families starts in childhood, and it continues until a revenue officer seeks out the mountain clans and the moonshiners combine for mutual protection. The revenue officer not only puts a stop to the moonshining, but captures the heart of a mountain belle.

"WHEN HUBBY FORGOT" (March 8.) The cast: Ethel (Ethel Teare); Her Hubby (Victor Rottman); Friend of the Family (Miss Griffith); "Soft-foot" Joe (R. Zell). Author, Ray Herzberg. Producer, William Beaudine.

In the first place, Hubby is absent-minded; secondly, Wifey saw him in the jeweler's with the friend of the family, though she didn't know that he was purchasing a lavalliere for her. When Hubby then hides the lavalliere and forgets where he put it there are terrible doings in the household. A sneak thief and a covetous maid complicate matters still more but the lavalliere finally turns up and with it a pretty smile and kiss from Ethel for forgetful Hubby.

"A RACE FOR A LIFE" (March 11.) The cast: The Operator (Helen Gibson); Helen's Friend (Robyn Adair); President of the Road (Charles Mulgro); His Son (Percy Pembroke). Author, Herman A Blackman. Producer, James Davis.

A college boy's prank imperils the life of the railroad president's son who has worked his way up to engineer in his course that starts "from the bottom." Tied to engine, the son is speeding on a runaway engine toward the Flicker Creek bridge which has been swept away by the floods. Helen and her friend, Steve, take a short cut on horseback that enables them to overtake the engine. She swings to the other horse, then climbs to Steven's shoulders, and standing in this perilous position on the racing horse, leaps to the engine which is brought to a stop on the brink of the river bank.

BIOGRAPH.

"THE HOUSE OF DARKNESS" (Biograph Re-issue—March 6.) The cast: The nurse (Lillian Gish); The doctor (Lionel Barrymore); His wife (Claire McDowell); The patient (Charles H. Mailes.)

The doctor at the insane asylum marries one of the nurses and sets up housekeeping nearby. A patient, whose outbreaks of homicidal passion are always lulled by music, escapes from his guards and, wresting a pistol from a man who tries to stop him, makes his way to the doctor's home, where he enters stealthily, the room in which the doctor's wife sits near the piano, playing with a kitten. When she discovers his presences he pleads for her life, he gives her five minutes' grace.

She can think of nothing; the time is up. Unstrung, she falls forward and strikes the piano with her hands, producing crashing chords. The effect upon the maniac is at once noticeable. Fearfully she begins to play under the threat of the pistol, until at last the madness dies out of the terrible eyes and the man hands her the pistol. Quietly he permits her to lead him out to where the searching party, headed by her husband, is approaching. Thereafter, every day, until he is dismissed as cured, she goes to the hospital and plays the piano, while he, seated outside the window, listens and is soothed.

"THE MYSTERY OF ORCIVAL" (Three parts—March 8.) The cast: Clement Sauvresy (Charles H. Mailes); De Tremorel (G. Raymond Nye); Lecoq, detective (Charles Perley); Plantat (Jack Mulhall); Mayor Courtois (Jack Drumeir); Bertha (Gretchen Hartman); Laurence (Vera Sisson); Jenny Fancy (Eva Smith.)

Jean Bertaud and his son, poachers, discover the body of a woman in a stream near the village of Orcival and notify Mayor Courtois, who summons M. Plantat, justice of the peace. At the home of Count de Tremorel, near-by, evidence of murder is found. The count and his wife, who are known to have received a large sum of money, are missing. The dead body is identified as that of the countess. The Bertauds are arrested. Suspicion is also directed toward Guespin, a gardener. Investigation discloses that the count and countess have been married less than six months. She was the widow of the count's friend, Sauvesy, who had idolized his wife.

Lecoq, the famous detective, enters the case and determines that the elaborate evidences of murder have been carefully arranged. The mayor's daughter, Laurence, disappears. Later her father receives a note to the effect that she has been dishonored and will commit suicide. Lecoq traces the note and finds Laurence. Prior to this, however, he becomes suspicious of one Roblet, a bone-setter, who shows alarm when informed that Sauvresy's body is to be disinterred. Plantat, the justice, opens a secret drawer in the Tremorel house and reveals some history; ruined by excesses, De Tremorel had determined on suicide when Kenny Fancy, demimondaine, restrained him. His friend Sauvresy had offered him a home. Between him and Mme. Sauvresy was born a guilty passion. Sauvresy died of slow poison.

Discovered by their victim, de Tremorel and Bertha had been forced to wed a year after his death, on pain of exposure through papers left in the lawyer's hands. After the marriage the guilty pair had quarreled bitterly because of the count's passion for Laurence. The murder had resulted. Lecoq discovers Tremorel with Laurence. The girl urges her betrayer to kill himself in order to cheat the guillotine. Coward, he refuses. Laurence then avenges her honor by shooting Tremorel. Plantat, who loves her in spite of all, hears Lecoq justify the act. He marries Laurence.

SELIG.

SELIG-TRIBUNE NO. 13 (Feb. 14.)
The Selig-Tribune Valentine:

Here we must use a girl or fail,
For films we cannot use the mail;
We thought to send her thus were best
Because reel hopes must be expressed!

Tampa, Fla.—King Gasparilla IX and his Mystic Krewe land here for the carnival named in his honor.

Chicago, Ill.—The new Roman Catholic Archbishop, George William Mundelein, leaves the Holy Name Cathedral after the celebration of Pontifical high mass.

Brooklyn, N. Y.—Six persons are burned to death and two injured in a fire which destroys the $50,000 home of the widow of the President of the German-American Bank.

Saloniki, Greece.—The English soldiers here while away the time as best they may, awaiting the long expected German advance on this city, which the Allies have so strongly fortified.

New York, N. Y.—Vivacious Reba Porter, prettiest of artist's models, whose charming face is to appear on a new coin issue of the Canadian Government.

Newport, Arkansas.—After being threatened with jail and having 175 feet of pictures confiscated by the local authorities, the Selig-Tribune Cameraman succeeds in photographing the terrible flood conditions here.

Washington, D. C.—A new life saving suit for use in the water is demonstrated here to the Government officials.

Manila, P. I.—The active Filipinos, learning of the project now in Congress to grant the

Islands independence, have started their own preparedness campaign.

Glenwood, Minn.—The National Ski Tournament held here, brings together champion ski jumpers from all parts of the world. Axel Henricsen "Loops the Loop" in skis, clearing 134 feet.

Selig-Tribune Feature Picture.—Luke Smithers says, "After holdin' down a bell hop's job in a menagerie, bein' a nurse to a baby camel ought to be easy fer me—but it ain't!"

Topeka, Kansas.—President Wilson arrives in this city where he stated that in his opinion the United States should have the greatest navy of any nation on earth.

SELIG-TRIBUNE No. 14 (Feb. 17.)

San Francisco, Cal.—Thoroughly imbued with the preparedness ideas, the educational institutions in this state have reached a high standard of efficiency.

San Francisco, Cal.—Though the American Flag has practically disappeared from the high seas, on merchant ships, this great oil tanker, will bear the Stars and Stripes to many distant lands.

Pine Bluff, Ark.—Scenes like these; vast flooded areas in this and other states, have prompted Congress to send an investigating committee to ascertain the steps necessary to prevent similar inundations.

Vernon, France.—After months of dreary waiting as reserves, "Tommy Atkins" gets his marching orders, strikes camp, and leaves here for active service at the front.

New York, N. Y.—Marjorie Sterrett, who started the "Dime for a Dreadnought" fund, inspects the Battleship Washington, at the Brooklyn Navy Yard.

Winchester, Mass.—Quick to respond to a fresh air propaganda, the pupils of an outdoor school here wear Eskimo suits with evident comfort.

Washington, D. C.—Favoring the organization of a "Continental Army," and unable to agree with President Wilson's new policy, Secretary Garrison resigns and is temporarily succeeded by Major General Scott.

Providence, R. I.—Believing that men's secret thoughts, radiating from their brains can be read, Walter L. Massie conducts his experiments here:

Feature Picture:
Diki Diki's thirty-four,
His height the same, his weight no more;
His "Smoke" is of uncertain age,
This Prince's dance is narrow gauge!

Humble, Texas.—Blazing for one day only, this enormous oil gusher causes thousands of dollars of damage before the spread of the fire is checked by the felling of trees.

Chicago, Ill.—Archbishop Mundelein, on right, who, at a banquet given in his honor, narrowly escaped death, from soup poisoned, the police believe, by Jean Crones, alleged anarchist and anti-Catholic.

"THE PASSING OF PETE" (March 11.) The cast: Pete (Tom Mix); Loresta (Victoria Forde); The Prospector (Sid Jordan); His Wife (Betty Keller); Mona (Ethylyn Chrisman). Written and produced by Tom Mix.

Pete lives with his Indian wife, Mona, but has fallen in love with Loresta of the dance hall. Bob, a young prospector, and his wife, Betty, live near Pete. Pete oversees Bob find a pocket of gold. Bob takes the gold home, but after he leaves Pete enters. Pete's wife follows and sees her husband steal the gold.

After Pete obtains the gold he goes to Loresta and hands her the bag. Pete's wife tells the sheriff of her husband's theft, and the posse follows the desperado. After a desperate battle Pete is shot. His wife, Mona, finds a new home in Bob's family.

LUBIN.

"OPHELIA"—(March 6.) The cast: George Hunter (E. K. Lincoln); Ophelia (Ethel Clayton); Carter (Craufurd Kent); Mary (Helen Weir). Written by Shannon Fife. Produced by Joseph Kaufman.

Mary, a girl of eighteen, pleads earnestly with John Carter, of the city, to fulfill his promise of marriage. He leaves without giving a definite answer and Mary, frantic, appeals to her sister, Ophelia, who lives in the city. Ophelia is married to George Hunter, a good husband except that he is suspicious and jealous. Ophelia receives the letter telling that she has come to the city and wants her presence kept secret. Ophelia hears Mary's story, and pledges to do everything in her power to make Carter do the honorable thing. Ophelia leaves the hotel and carries a photo of Carter, because his address is on one side of it.

At the club, one of the members, declaring that there is nothing in a name, points out that his friend Hunter's wife is named Ophelia, meaning "serpent." Rather unpleasant for a chap like Hunter to realize that his wife's name stands for serpent, but he would have dismissed the thought except for what happened when he arrived home in the evening. Creeping softly into his wife's room he sees her hurriedly slip a photo under the dresser linen cover. The germ of jealousy prompts him to bring the photo from its place of concealment as soon as Ophelia leaves the room. The name "Carter" on the back of the photo means nothing to him, but his suspicions conquer and he copies the address.

Next day a fellow-member points out Carter to Hunter. "Yes, that's John Carter," the club member explains. "I hear he has had an unfortunate affair with a woman." Hunter is startled. He remembers the incident of the hidden photo the night before. For the first time he now really begins to take his own suspicions seriously. He tells Ophelia he will be at the office all day. Instead of going to the office Hunter watches and follows her. He sees her leave her own home and go in a cab to Carter's apartments. Furious, he follows her, knocking down the butler in the attempt to reach the room where she has entered to meet Carter. The door is locked. He breaks it in and stands face to face with Carter. The men struggle for the possession of the revolver. With the butler's aid Hunter is over-powered. As he continues to struggle Ophelia appears from the adjoining room, Mary clinging nervously to her.

In his moment of wild rage Hunter accuses her. Ophelia advances angrily upon him, bitterly denouncing him for his suspicions and his actions. She sinks into a chair hysterical and then Carter explains the truth, how he had married Mary that morning, had telephoned Ophelia the news, had asked her to come to his apartments, and to keep their marriage a secret until after their arrival in Europe—and how Ophelia had been the real agency through which happiness had been brought into the lives of Carter and Mary.

"A CHANGE OF HEART" (Two parts—March 7.) The cast: John Coglan, a retired merchant (George Berrell); Jane, his adopted daughter (Eleanor Blevins); Ralph, his son (Robert Gray); Ed Walters, a crook (George Routh); Rita Travers, a cabaret singer (Velma Whitman). Written by Julian Louis Lamothe. Produced by Leon D. Kent.

John Coglan, a retired merchant, finds his gas bills exorbitant, and has a quarter gas meter installed in his house. He lives with his adopted daughter, Jane, and Ralph his son. Ralph is young and fond of a gay life, thereby invoking his father's displeasure. Coglan dies, and when his will is read, it is discovered that Jane has been left two-thirds of the fortune. Ralph becomes infatuated with Rita Travers, a cabaret singer, who is under the influence of Ed Walters, a crook. Walters urges her to marry Ralph, as he thinks Ralph has been left the entire fortune. Rita therefore becomes Ralph's wife, and he brings her to his home.

Rita immediately conceives a violent dislike to Jane, but gradually the good woman's influence is felt. Rita ignores Walters one day while she is out with Jane, and Walters writes her a note, threatening to expose her past record if she does not bring him several hundred dollars. Rita asks Ralph for the money, but he tells her that Jane has received the greater part of the fortune, and that he has not the ready cash. When Walters learns the true state of affairs, he tells Rita they must get rid of Jane. Ralph leaves on a business trip and Walters determines to avail himself of the opportunity. He visits Rita, and forces her to turn on the flow of gas in Jane's room. Rita repents of her action a moment later, and wants to save Jane, but Walters struggles with her, and leaves her unconscious on the floor.

Shortly after the gas in Rita's room slowly goes out, the meter having run down. Jane, who has merely fallen asleep while reading, now awakens. Finding her room in darkness, she concludes that the meter needs another quarter. She puts one in it, thereby turning on the gas in Rita's room, and resumes her reading. An hour or two later, she detects the odor of gas, and is just in time to save Rita. The next morning Rita is thoroughly repentant, and confesses the whole story to Jane. Jane forgives her, but Rita says that it is best for her to leave, as Walters will continue to hound her. She writes out a confession, which she is about to hand to the unsuspecting Ralph, when Jane, who has been nervously handling a newspaper nearby, suddenly rushes up and snatches the letter away, telling Ralph it is all a joke. Alone with Rita, Jane shows her the headlines of the paper, which state that Walters was killed the night before while trying to escape arrest. Jane holds out her arms to Rita and tells her to remain.

SOLDIER'S SONS (Three parts—March 9.) The cast: Gen. James Bates (Benjamin Hopkins); Dick Bates (L. C. Shumway); Nina Rosario (Helen Wolcott); Jose Rosario (Melvin Mayo.) Written and directed by Wilbert Melville.

Dick Bates graduates from West Point when he is 22 years old. This is in the year of 1883. Dick visits Manila, Philippine Islands, and goes on a hunting trip. In the village of Iloilo, live Nina Rosario and Carlos Fulano, a scoundrel, who forces his attentions on Nina. Dick engages Carlos as a guide. Dick is seized with fever, Carlos deserts the young officer. Nina stumbles across Dick, helps him to her home and nurses him back to health. Dick's gratitude turns to love and he marries Nina.

Carlos learns of the marriage and vows vengeance. He discovers her alone and forces Nina to accompany him into the jungle. Dick believes that Nina has fallen over the cliff and her body carried out to sea. Returning home, Dick finds a letter there ordering him to join his regiment at once at San Francisco. Dick departs, leaving with Nina's father, a piece of paper which instructs that if Nina's body is found, Rosario is to notify Lieut. Dick Bates or Gen. James Bates, at the Presidio of San Francisco, Calif., U. S. A.

Carlos carries Nina into the jungle. Nina seizes a stone, knocks Carlos senseless and escapes. Carlos regains consciousness and starts in pursuit. Nina reaches her home safely. When she hears that Dick has left, believing she is dead, the girl is distracted. Later, a son is born to Nina and she names the boy Ricardo.

Fifteen years pass, Dick is now a captain of his regiment at San Francisco. The regiment is ordered to sail for the Philippines. Nina and her son, now a fine looking boy of 15, lives in Iloilo. Ricardo announces that he is going to join the Filipino insurrectos. Nina begs Ricardo not to join the rebels. The boy insists and the mother finally gives in. The regiment arrives at Manila and Dick and his company attack the insurgents. Ricardo, being a good shot, is stationed behind a stone as a sharpshooter. The boy fires several times at Dick, seeing that he is an officer, and finally succeeds in shooting away the captain's hat.

Later Nina and Dick come face to face. They recognize each other. Nina, agonized, tells Dick that the sharpshooter is his son. That night, Dick sits in his tent struggling between his devotion to duty and his love for Nina and his new found son. He writes his resignation from the army and goes to his home and family in Iloilo.

SOME BOXER (March 11.) The cast: Wilkens (Billie Reeves); His Fiancee (Margaret Adair); The Trainer (William H. Turner); The College Champion (Arthur Matthews). Written by Mark Swan. Directed by Earl Metcalfe.

Bill Sykes, an ex-heavy weight champion, tries to teach Wilkens to box, but the latter makes little headway and Bill doesn't think much of him. Wilkens, however, wants to make a bluff as a boxer and an athlete, so he sneaks around to pawn shops and buys all the trophy cups and belts he can find and decorates his rooms with them.

His wealthy fiancee, Amy Mortimer, accompanied by her mother as chaperon, and Tom and Harry call on Wilkens, and are astounded by his display of cups. He makes a bluff that he is some boxer; therefore all insist on seeing him take a lesson from Sykes. As Sykes is sore at him for being such a "dub," it loooks like his finish, but he bribes Sykes and the latter lets Wilkens knock him out.

Wilkens calls on Amy at an entertainment given by her mother, and finds her in company with Mr. Hammer, a burly young man who happens to be the college champion boxer. Hammer develops into quite a rival and Wilkens seems likely to lose his girl. Tom and Harry get up a carnival of amateur sports for charity. Hammer volunteers and signs. Not to be outdone, Wilkens volunteers and signs. He then arranges with Sykes to box four rounds with him. Wilkens is supposed to win.

However, when he goes to the hall the night of the carnival, he learns he can't box with Sykes. He is to go with Hammer. As he knows he is a bluff and Hammer will half kill him, he nearly swoons. When they get in the ring Hammer tells Wilkens the four rounds goes for the girl, too, and Wilkens can't help himself. They box and Hammer makes a monkey of Wilkens until he stops to wave his hand at Amy. This makes Wilkens mad, and as Hammer's head is turned away, Wilkens knocks him out and wins the girl.

VITAGRAPH.

"MRS. DANE'S DANGER" (Unit Program—March 6—Four parts.) The cast: Alice Dane (Lillian Walker); David Dane (Wilfrid North); Rex Gordon (Donald Hall); Jasper Dicey (William Dunn); Simon Corey (L. Rogers Lytton.) Author, Charles L. Gaskill. Produced by Wilfrid North.

David Dane, a rich man, much older than his wife, Alice, who is somewhat of a butterfly, is content that she amuse herself in society. They understand each other perfectly, but their attitude is misunderstood by others, who imagine them mismated. The gossips get busy and scent a flirtation between Mrs. Dane and her former admirer, Rex Gordon, man-about-town and gambler. Alice likes Rex, but when he attempts to take advantage of their friendship by forcing his attentions upon her, she

proves that her husband's faith in her is justified by indignantly resenting them. Their friendship ceases until Rex apologizes, after which she forgives him.

Rex is deeply indebted to Simon Corey, a grasping and unscrupulous money lender, and urged on by threats of exposure, Rex one night takes the desperate chance of entering the Dane home with the intention of stealing Mrs. Dane's valuable pearl necklace. On that same evening Jasper Dicey, a down-and-out broker, whose ruin is indirectly due to David Dane's refusal of a loan a few months previous, enters for the same purpose. He had previously fed his hatred for Dane by sending him anonymous letters, telling him "to watch his wife," etc. Dane is out at the time of their entrance, but he returns shortly and hearing a noise upstairs, he rushes up to his wife's room to confront the two thieves and his sleeping wife.

In a frenzy of rage, Dane remembers the letters and he is about to shoot Gordon on the spot when Dicey stops him and explains the true cause of Gordon's presence there. Mrs. Dane awakens, and horrified, begs her husband not to become a murderer. With a sigh of relief, Dane, certain that Dicey speaks the truth, permits the two rascals to leave without molestations, and after they have gone, a happy reconciliation takes place between Dane and his wife. Thus Mrs. Dane's Danger but cements the stronger the love and faith between herself and her husband.

"BITTERSWEET" (March 6.) The cast: Farmer Slater (George Stanley); Joan, his wife (Anne Schaefer); John (Webster Campbell); Bob (Lawrence Weingarten); Ruth (Corrinne Griffith). Author, Daisy E. Smith. Produced by Rollin S. Sturgeon.

Farmer Slater, a typical old grouch, has tyrannized over his family for so long that they never think of defying him. Bob, the younger son, is sullen and a drudge. John, the elder son, is away at college. He has promised his father to return to the farm and work out his education debt. Just before his return he marries Ruth, a light-hearted, joyous city girl, who on being told of the conditions under which she will have to live, bravely promises to "make his people, her people."

But at the Slater farm she is made to feel uncomfortable, chided and browbeaten, from the first. The breakfast hour is 4:30 a. m., the parlor curtains are kept down to prevent fading the carpet, and no hilarity is allowed at any time. Still Ruth continues her vain efforts to teach the old folks the better and brighter ways, until finally, when the father angrily refuses to let either of his sons or Ruth go to a party, she and her husband pack up and leave.

Bob, filled with rage at his father's tyrannical ways, goes to the saloon and becomes partly intoxicated. Still bitter, he returns home steals money out of his father's strong box. The old man catches him and in a rage, orders him out of the house forever. Then Joan, his mother, turns on her husband, defies him and after telling him what she thinks of his meaness and narrow-mindedness, goes out with Bob. Slater, left alone, curses and curses until he finally falls in a fit. Bob and his mother hear his fall and go back. As a result of his attack, Slater is an invalid for life and partially paralyzed, but mentally, a changed man. He is transformed into a gentle, submissive and lovable man, so that, after a life of discord, the whole family reunite in harmony and love.

"PANSY'S PAPAS" (March 6.) The cast: Pansy (Mary Anderson); Her Papa (Otto Lederer); Jack (Webster Campbell); Tom (Jack Weatherby); Billy, the Cop (Jack Mower). Author, Edwin Ray Coffin. Produced by William Wolbert.

Being an attractive young lady, Pansy Hale has many admirers, and her father not being particularly partial to any of them, they have a hard time. Not knowing how else to cope with the situation, he finally sends her to a very strict school presided over by Miss Sourdough. Pansy does not take kindly to the "prison" life as she terms it, and sends Jack and Tom catalogues of the school containing a list of the rules and regulations. Both boys are struck by the clause about parents and guardians only, being permitted to visit the girls, and each disguises himself as a gray-haired gentleman of middle age.

In the meantime, Mr. Hale has bought an automobile and drives to the school to show it to Pansy. On the way he runs into and upsets a pushcart, and is pursued by a cop. Tom reaches the school first and readily gains admittance after introducing himself as Pansy's papa. The girl recognizes him but stifles her laughter and the two stroll through the grounds. Then Jack appears in his makeup and introduces himself as Pansy's papa! Miss Sourdough is speechless with amazement, and sends for Pansy. She and Tom enter the office just as the real papa Hale arrives, followed by the policeman.

Miss Sourdough goes into hysterics and papa Hale insists on the boys being arrested for impersonation. The cop takes them all to the station house, including Pansy. She there meets her childhood sweetheart, Billy, and while the three in trouble are being questioned, Billy persuades Pansy to slip outside and marry him. On their return from the minister's they find the three "Papas" in a cell, and when Pansy introduces her husband, they collapse completely.

"BEANED BY A BEANSHOOTER" (March 10.) The cast: The Gallant Hero (Charles Richman); The Shy Maiden (Arline Pretty); The Hero's Pal (Leo Delaney); The Pal's Loved One (Ethel Corcoran); The Villainous Count (William Dunn); The Equally Villianous Baron (Edward Elkas). Author, Frank Lawrence. Produced by Theodore Marston.

The gallant hero is wealthy and has a girl; he also has a friend who has a girl, but one summer day they both get the cold shoulder. Then Count Pastry De Creampuff butts in and spoils a happy little reunion meeting, although the pals win out. But the Count has a deadly accomplice in the Baron von Thumbtack, who is determined to win the heroine, Lizzie Linksausage at all costs, so after some fearful adventure in and out of a modern castle, the villain Creampuff abducts the fair Lizzie, but the hero rescues her and tells her to lock herself in her room.

But after holding a council with his pals, Creampuff secures possession of the girl again and is taking her off in an auto when he is beaned by a beanshooter in the hands of a ferocious small boy. Again Handsome Harry, the hero comes to the rescue and takes the beanshooter away from the boy. Later on that evening, Harry visits Lizzie and discovers an auger hole in the ceiling. Taking aim with his trusty beanshooter, he hits Pancake Pinhead, who is peering through a knothole, squarely in the eye.

Then the villian gets busy again and is again defeated by our hero. In the words of the subtitle, "It isn't the cough that carries 'em off, it's the Coffin they carry 'em off in!" But Harry is pinched by the villian constable for carrying concealed weapons (i.e. the beanshooter) and is appeared against in court by the "eye witness." He is held in a million dollar's bail, but being shy one cent, has to wait until he can cable for the other cent, meanwhile languishing in jail. In the end, however, virtue triumphs and villiany is punished, to the joy of all concerned.

THE HUMAN CAULDRON (Broadway Star Features—Three Parts—March 11).—The cast: Jack (William Dunn); Tom (Lionel Adams); Liz, Mugsy's sweetheart (Mary Anderson); Mugsy (Jack Bulger); Nell (Lillian Herbert). Aunthor, Seymour Galland. Produced by Harry Lambart, in co-operation with New York Police Department.

This picture shows the wonderful police system of New York City, and how the prisoners, for whom there is hope of reform, are weeded out from the incorrigibles, and given the proper environment.

Tom and Mugsy are leaders of rival gangs in the Underworld. In a gang fight both are arrested and sent to the reformatory. There their true natures begin to show. Mugsy rapidly goes the downward path among the lower criminals, while Tom is sent, for good behavior, to Hampton Farm. There he is soon on the way to becoming a good and useful citizen.

After his release he takes up the study of law, but when Mugsy's term has expired he is arrested as a pickpocket. Jack, a country boy, arrives in the city and after many interesting experiences, decides to join the police force. We see him go through the usual routine and he is assigned to the Detective Squad.

Then he is placed on a murder case, the clues of which lead straight to Mugsy's door, and after an exciting chase over the tenement roofs, he is caught. The Bertillon system confirms his guilt and he pays the last penalty for his crime, while Tom marries Nell, his former sweetheart.

ESSANAY.

THE STRANGE CASE OF MARY PAGE, Episode 5, "The Alienist" (Two Parts—Feb. 21).—While a way out seems to have shown itself to Philip Langdon, unforeseen circumstances serve to lessen the advantage he imagined he possessed. The young attorney defending Mary Page, accused of murder of Dave Pollock, calls a specialist in brain disorder, a Dr. Foster, who testifies concerning the unusual circumstances surrounding his first acquaintance with the case. He describes how Mary Page, insane, had lost herself in a wood for a night and how, when found by her lover, Langdon, had been brought to his attention.

He found her to be suffering from repressed psychosis, a stage of mind originating in a prenatal influence which caused her to lose her reason at the sight of intoxication. His operation on her and later meeting in New York, shortly before Dave Pollock spirited her away, were retold for the jury.

During the course of the testimony of the alienist, Langdon is obviously worried concerning a paper which the prosecutor's assistant presents to his chief. "Serve it," Langdon hears him order.

But before there is an opportunity for any development along this line a juror is stricken with heart trouble and court is adjourned.

Mary Page goes back to her cell and Langdon, worried, wanders about and finds himself walking into the office of Daniels, the theater manager, head of the show in which Mary Page was appearing when Pollock, the "angel" of the production, interfered.

A torn piece of paper catches his eye. He finds more and pieces together part of a note. It read:

"For any repetition of today's outrage you will answer to ME, even with your life. Daniels."

Langdon becomes a changed man as he reads. The note has changed his whole program of defense.

THE STRANGE CASE OF MARY PAGE, Episode 6, "The Depths" (Two Parts—Feb. 28).—Dr. Foster continues his testimony. He tells how Langdon, a detective and himself were led to an insane asylum by a crook. Here they found Mary Page under the care of quack doctors who had issued a written statement adjudging her insane. While here Pollock enters. All of them, including Pollock, go to the office of Dr. Foster, where Pollock offers Foster money to adjudge Mary insane. He is refused. Dr. Foster then testifies that his wife had seen Mary at work two weeks afterward and that was the last he had heard of her.

Daniels, the theater manager, is then called to the witness stand. He tells of accompanying Mary to the banquet the night of the murder and how he left through the back entrance after discovering the murder. He says he was unaware that Mary had escaped. Langdon then produces the note he had found in Daniels' office, which threatened Pollock and was signed by Daniels. The jury is asked to leave the court room during the showing of this evidence.

The judge rules that the letter is not admissable, unless proven that Pollock received the note. This is a blow to Langdon and a victory for the prosecuting attorney. Daniels then goes on to tell how he met Mary's father in a saloon the night of the murder, and how he nearly went insane when told of Mary being suspected, declaring that he had told her not to kill him. The jury is puzzled by the new evidence.

THE STRANGE CASE OF MARY PAGE, Episode 7, "A Confession" (Two Parts—March 6).—Philip Langdon calls Amy Lerue, companion of Mary Page, as a witness, and she tells how the two girls were even forced to steal off a dumb waiter in order to eat, so frequently were they rejected in seeking employment. How Pollock luckily happened to find them at this time and saved them from an embarrassing situation for their theft is related. How he further places Mary in his debt by saving her from the advances of a crooked theatrical man also furnishes part of her testimony.

Finally, according to the witness, the girls find places with a show. So well does Mary please the manager that he shortly advances her to speaking parts and then suddenly gives

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her a place as leading woman. Thankful to him for making her a star, Mary goes to dinner, taking with her Amy, her companion. Pollock is introduced to them by the theater manager, and while he had seen them shortly before, he accepts the presentation without indicating previous acquaintance.

At this point in her testimony Langdon's aid hands him a note, which tells that the missing Dan Page, father of Mary, has been found. Langdon asks an adjournment, goes to the place with a detective and discovers his man.

"She's not guilty," shrieks Page. "I killed Dave Pollock."

Langdon is dumbfounded.

THE STRANGE CASE OF MARY PAGE, Episode 8, "The Perjury" (Two Parts—March 13).—This episode opens with a continuation of the testimony of Amy Lerue, companion of Mary Page, who was interrupted in the last episode by the sudden discovering of the missing Dan Page, which caused an adjournment of the trial.

The girl told how the show managed by Daniels strangely went on the road for one night stands, although doing quite well in the city. How it finally became stranded and only the appearance of Pollock saved their trunks from the sheriff. This was their first intimation that Pollock was backing the show.

Dan Page, found the preceding day by Philip Langdon, is offered as a witness by the latter. Page, the drunken father of Mary, relates the story of the crime in all its details, saying that he had gone to Pollock's office with the frenzied idea of killing him or doing anything else which would release him from the hold the capitalist maintained on him.

Here, according to the testimony, he found Mary, and, taking a pistol away from her, he shot Pollock. Then, excited, he forgot his faint-daughter and passed out of the room by another door.

The prosecuting attorney, skeptical, places five pistols before the eyes of the witness. Page picks out one with which he was supposed to have killed Pollock. It was not the right one. He is held as a perjurer.

THE INTRUDER (Two Parts—March 7).—The cast: Malcolm Jarvis, a broker (Richard Travers); Betty Marsh (Marguerite Clayton); Chandler Waldron (Ernest Maupain).

This story is a sequel to "The Edge of Things." Betty Marsh fells Malcolm Jarvis with a blow on the head when he tries to make love to her while intoxicated. Betty is arrested, but Jarvis orders the case dropped and, calling Betty to the hospital apologizes. Later they are married. Chandler Waldron, Betty's employer, who had tried to force his affections upon her one day, and was knocked down by Jarvis, learns of their marriage and plans his revenge.

By humble apologies he comes into the good graces of both Jarvis and his wife. He becomes a caller at their home. One night Jarvis and Betty quarrel. Jarvis goes to his club, telling Betty to phone him when she is more reasonable. In a rash impulse she phones Waldron. He tries to make love to her. As she fights him off, a burglar steps out and confronts Waldron with a gun. He proves to be a man whose downfall was caused by Waldron. After urging Betty to phone her husband and make up, he takes Waldron outside and gives him a good thrashing.

CANIMATED NOOZ NO. 6 (Cartoon by Wallace A. Carlson—March 8).—This is a split reel release containing five hundred feet of animated cartoons, part of which are a burlesque on the topics of the day, and the remainder one of the adventures of Dreamy Dud. Among the topics reviewed this week is the bombardment of Zipzowokwwowi on the River Blooey-blooey at midnight. Our camera man had great difficulty in filming this bombardment as the bursting of shells hardly furnished enough light to make the scene register well on the film. However, he got some good results. Another interesting topic, is the meeting of the Woman's Harmony Society at Kokomo to discuss international peace. A "sour note" broke up this meeting and our camera man says he took greater chances here than at the bombardment of Zipzowkowwowi. Also this week we have a terriffic duel between two airships at a height of 15,000 feet. This duel took place during the battle of Cheezancrackerz. The remainder of the cartoons is devoted to one of the adventures of Dreamy Dud.

Five hundred feet of the daring ice sports around Quebec are also shown on this reel.

A MAN'S WORK (Three Parts—March 11).—The cast: James Wilberton (Richardson Cotton); Thomas, his son (John Junior); Ellen Barth (Elizabeth Burbridge); Pete Gillon (John Cossar).

Thomas Wilberton, son of the wealthy James Wilberton, secretly becomes engaged to Ellen Barth, who lives with her sister, Mary, in a cheap boarding house. About this time Pete Gillon is released from prison, after serving 20 years. He happens to stop at the same boarding house. A man was convicted with Gillon, but escaped years before. Gillon recognizes Wilberton as the man. He tries to blackmail him and finally sends Mary Barth, over whom he holds an influence, to make the demands.

Thomas overhears the threat. A few days later Mary is found murdered in a hotel in one of the suburbs. Thomas, who had followed her and upbraided her for threatening his father, is accused. A detective traces a clue which leads to Gillon as the murderer. He is killed trying to escape. This same detective then discovers in the police files a picture which points to Wilberton as the escaped convict. When Wilberton is called to the station he breaks down, but soon is rejoicing when he learns that proof of his innocence was established after his escape.

Universal Film Mfg. Co.

LAEMMLE.

THE WINDWARD ANCHOR (March 8).—The cast: Mr. Jamison (Frank Newburg); Mrs. Jamison (Myrtle Gonzalez). Written and produced by Lynn Reynolds.

Jamison is a big real estate operator and, like many of his kind, is land poor, due to depressed business conditions. One morning, at the breakfast table, his wife tells him of her need of new wearing apparel, such as evening gowns, hats, etc. The husband, depressed by poor business conditions, angrily refuses her requet, telling her he has no money. She calls his attention to the fact that he has five hundred dollars in the bank at home, and that will buy the articles she wants. Her husband seriously tells her that they have been living beyond their means and the money she speaks of he intends to set aside for a "windward anchor" so that in case of complete failure he will have something to fall back upon.

He leaves for his office, and she goes to her room and falls upon the bed, sobbing. She sees Jamison go to a large real estate concern and try to sell a piece of land upon which he holds an option. If he is not able to sell the land he will lose the option. She goes to the safe and takes out the money and buys the articles she wishes and has them sent to the house, while she goes to a cafe.

The husband, unable to sell the land, loses the option money and returns home. He learns that his wife has taken the money and bought the articles she desired. Angered beyond reason, he grabs a pistol and sets out in search of his wife, finding her in the cafe. Before her friends he accuses her of virtually ruining him by her extravagance and that this is the last she will see of him. He then hurriedly leaves.

She angrily follows, but cannot find any trace of him, and in despair she goes to a high bridge, climbs upon the railing and throws herself forward—and comes down on the bedroom floor with a thump. She awakens to find her husband in the room. He tells her that he has just closed a big deal and that she can have all the gowns and pretty things she wants.

LAVINIA COMES HOME (Two Parts—March 9).—The cast: Jonathan Parker (R. Sterling); Mme. Yvette (Marcia Moore); James Madison (William Quinn); Mr. Corwin (Thomas Jefferson); Mrs. Corwin (Helen Wright); Merry Andrews (Lee Morris). Scenario by Leonora Ainsworth. Produced by William C. Dowlan.

Zenus Corwin and his wife are enjoying a long expected treat at the circus. One of the numbers on the program is an equestrian act, listed as "Madame Yvette." With a tight grip, Zenus' wife grasps his arm and exclaims, "Our little Vinny!" The two set out to interview the girl. The girl's life among the show people has been a hard one. Her act is mediocre, and she has been held with the show for the simple reason there was no one better to take her place. Merry Andrews, the head clown, has done much to make her lot a little happier, and there was warm friendship between the two.

Zeinus and his wife, meanwhile, have sought out the manager of the show and explained to him that their child had been lost during a flood ten years before, and that the girl equestrian is the living image of their daughter. A shrewd scheme occurs to the manager, and after hesitating a bit he agrees to let the old folks meet the girl. Hastily calling his publicity man aside, the manager explains how they can let the girl go with the old folks as their long-lost child and later let her leave the old folks a note telling them that the lure of the show was too much for her. The publicity man agrees that it will be a great scheme, and will be profitable advertising for the girl's act.

While the manager is showing the old folks about, the publicity man broaches the subject to the girl. At first she refuses to have anything to do with the scheme, claiming that it will be too great a disappointment to the old people, but when she is threatened with being discharged, she is forced to agree to the deception. The meeting is a pathetic one. The girl fits into the home atmosphere, and proves to be a great comfort to the old people. Jonathan Parker, a neighboring farmer, learns of her arrival and comes over to welcome her to the community. A strong love grows up between the two latter. Lavinia, as she is now called, receives a note from the manager, telling her to return to the show, but she keeps it a secret from the old folks. Merry Andrews calls on the girl at the house, and asks her when she is going to return to the show. She informs him that she does not intend to leave the old folks. Merry Andrews then tells her that the manager is sore, and intends to tell the old folks of the girl's deception unless she returns immediately. Jonathan Parker overhears part of their conversation and upbraids the girl for being out with the "city fellow," as he thinks Andrews is. The two have a big scene, in which the girl acknowledges her deception, and claims that she did it for the happness of the old people. She then tells who she really is, and is very much surprised when Jonathan makes her an offer of marriage and pleads with her to stay on the old place.

Mrs. Corwin comes in and hears this conversation, and the girl again confesses her deception. The old lady then tells the girl that she has known for a long time that she was not her real daughter, but for the sake of her husband she had assisted in carrying out the deception. The old lady pleads with the girl to remain with them as their daughter, for Zenus need never know the difference. Jonathan adds his persuasion, too, and the girl finally consents.

The story ends happily when Jonathan tells the old folks that they can have Lavinia only for a short time, but as his house is close by, it will only result in her having two homes instead of one.

RED FEATHER.

THE LORDS OF HIGH DECISION (Five Parts—Feb. 28).—The cast: Wayne Craighill (Cyril Scott); Colonel Craighill, his father (Jos. Gerard); Walsh (William Welsh); Gregory (Joe Daly); Jean (Margaret Scervin); Adelaide Churchill (Mildred Gregory); Mrs. Churchill (Mrs. Brundage). Adapted by William H. Lippert from the novel by Meredith Nicholson.

Colonel Roger Craighill, a Pittsburgh millionaire, is seen presiding at a meeting in the directors' room of the Hercules Bank. He tells them that he intends to crush Gregory, an independent coal operator. He decides to use his accomplice, Walsh, for this purpose.

In the next scene we see Gregory and his granddaughter, Jean. Gregory's mines have remained idle as the syndicate has refused him transportation to tidewater, and he has been rendered poor as the result of this oppression. Jean, who is an artist, earns a little money by the sale of her pictures for the upkeep of her family. Craighill's son, Wayne, while attending a football game, sees that Joe Denny, the son of an old miner of his home town, has been injured and goes to his assistance. He meets Adelaide Churchill and her mother. Wayne is very much taken with Adelaide, but when he sees her in a loving attitude with a student of his college at the last football game he decides to forget her.

After his graduation, Craghill places Wayne

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in charge of Walsh, who takes him to the town where Gregory's plant is located. There he meets Jean. Gregory asks Wayne to use his influence with the Pittsburgh syndicate to have his coal mine put in operation. When he learns that he has been talking to the son of the man who had ruined him he is about to attack Wayne when Jean intercedes.

We next see Jean in her cottage brooding over her grandfather's losses. She decides to take more active measures to assist him, and goes to the city to sell some of her pictures at an art store, where she happens to to meet Wayne, who had gone to the city to plead with his father to cease throttling his competitors. He is unsuccessful, however. Wayne gives Joe Denny a job as his chauffeur.

The scene shifts to the college town where Craighill is addressing a Chautauqua audience on the evils of the working classes. After the lecture, Addie and her mother are introduced to Craighill and he appears very much impressed with Addie. In the city Joe recognizes Jean while he is waiting in his capacity of chauffeur, before the Craighill office for Wane to come out. Wayne invites Jean to enter the car, and Jean motors them to her home. Joe shows his suspicion as he observes Wayne's attitude toward Jean.

Meanwhile, after a rapid courtship, Craighill and Adelaide are married. Brooks, a tool of Walsh, incites the men at the mills to strike and desert the furnaces at midnight, while Craighill is out of town. Wayne hears of the strike and rushes to the mills. He is successful in getting the men to return to the mills.

Craighill returns from his honeymoon, and introduces Addie to Wayne as his wife, not aware that they had ever met. Subsequently we see Wayne making love to Jean; but Jean tells him that there is a gulf between them she fears can never be bridged. When Wayne reaches home, he stops to engage in conversation with Addie in front of the house and they overhear a bitter argument that is going on between Craighill and Gregory. Suddenly there is a sound of a fall. Rushing up to the library, they find Gregory with Craighill bending over him. Wayne stoops to examine the prostrate form upon the floor just as Joe enters. Wayne announces that Gregory is dead.

Joe goes to Jean's house and tells her of her grandfather's death. Wayne goes to Jean's house for the same purpose and Jean tells him for the first time of her marriage to Joe. In the next scene we see the United States bank examiner at the Hercules Bank, where he discovers an overdraft of $100,000 together with other notes that have not been met. The bank is compelled to close its doors as Craighill cannot meet the required payments.

Just as Jean and Joe are returning from the funeral of Gregory, news reaches the mining town that Craighill's bank has failed. A mob storms the Craighill home and tries to batter down its doors. Craighill pleads with the mob without avail. Then Wayne goes out and tells the people that just as he settled the steel strike, he now pledges his word that he will pay dollar for dollar owned by the wrecked institution. It is now pay day at the steel mills, but no money has arrived. At the bank in the city, crowds are swarming, trying to get into the institutions which have closed.

In the mining towns we see the miners start to blow up the mines while Joe watches the men plant the fuse. Wayne starts from the city to try and pacify the workmen at the mills. When he gets there he finds that mine after mine has been destroyed. Joe has been seriously hurt and Wayne, seeing this, goes into one of the mines to get him. When Wayne comes out, the explosions have shaken the earth and from the interior oil has begun to spout. In the place of the wrecked coal mine we see geyser after geyser of shooting oil and natural gas, which greatly increases the value of Craighill's property.

Meanwhile the banks which have been appealed to for assistance have refused financial aid, as Craighill's assets were not ample security. The discovery of oil and natural gas changes matters completely and the banks now decide to come to the relief of Wayne and his father. We see Jean mourning for the death of Joe and then as she leans her head on Wayne's shoulder, it is evident they have plighted their troth.

GOLD SEAL.

THE WINNING OF MISS CONSTRUE (Three Parts—March 7).—The cast: Bob, the artist (Robert Leonard); Ella, the girl across the hall (Ella Hall); Bill, the actor (Marc Robbins); King, the floorwalker (Kingsley Benedict); Betty, the shopgirl (Betty Schade). Written and produced by Robert Leonard and David Kirkland.

Bob, a happy-go-lucky young artist, has painted several masterpieces which have failed to receive their due meed of recognition from an undiscriminating public; so he is forced to eke out a somewhat uneven existence from "pot boilers." As a model, he uses his friend, Bill, of the floor above. Bill is an old actor, who believes that "art" has gone to the "dogs," as his talents are unappreciated by unfeeling managers.

Across the hall from Bob lives Miss Ella Construe, who works in a department store. King, a floorwalker at the store where Miss Construe works, is piqued by the fact that she remains oblivious to his charms. After working hours he lies in wait for her around the corner, and insists on escorting her home, to the great chagrin of Betty, another shop girl, who has been casting languishing glances in his direction.

Bob has returned home to find that Bill, whom he left to wash the dishes, has gone to sleep before one of his portraits and neglected his task. Bob, hurrying out of the house for a bottle of milk, bumps into Ella and King, who are at the bottom of the stairs.

Betty has overheard that a search is to be made for missing goods, and determines to get rid of Ella, whom she considers her rival with King, by placing some goods in Ella's locker. Her ruse is successful, and Ella is discharged.

In the meantime, Bob has sold his "pot boiler" of Bill for five dollars, and so is temporarily in funds. Ella has been unable to find work, and returns home tired and hungry. King has decided that by this time Ella should be in a sufficiently chastened mood to listen to his advances. He forces his way into her room, and attempts to slip a bill into her hand. She repulses him and tries to eject him from her room.

Bob hears the noise of a disturbance from his room, and being unable to enter Ella's room because of the locked door, rushes upstairs through Bill's room, down the fire escape and through the window into Ella's room, forcibly ejecting King, who bumps into Bill and falls downstairs. Learning of Ella's desperate circumstances, Bob tries to render assistance. He attempts to slip some money into her hand and in the same manner chosen by King, which deepens her conviction that "all men are alike"; and she orders him out.

Bob determines that she shall not go hungry if he can help it, however, and surreptitiously leaves a plate of food outside her door; but a stray dog finds it and gratefully eats the food. Bob, thinking that Ella has taken the food, is hurt that she still refuses to speak to him; but finally discovers the culprit. Being out of money now, he "borrows" Bill's clothes and pawns them, spending the money for food. He lies in wait for Ella on the stairs, explains that he meant no harm, and tells her how the dog had helped himself to her "hand-outs." Ella accepts his invitation to the "feed," and Bill is rescued from the closet, where he has been locked. As they sit down to eat, a letter arrives telling Bob of the sale of his masterpiece, and his happiness is complete when Ella consents to share his lot.

VICTOR.

THEIR ACT (Three Parts—March 10).—The cast: Mr. Emmet (Marc Robbins); Eloise, his daughter (Jean Taylor); Bert (H. Ham); Billy (C. E. Hodge). Written and produced by Edward Ferguson.

Mr. Emmet, a theatrical agent, objects to the attentions paid his daughter, Eloise, by a dapper young actor, Bert. Nothing daunted by the father's attitude, the young folks continue to meet, until the father issues command that all relations must cease until such a time as Bert either takes up another profession or brings to Mr. Emmet an act that will be a knockout.

Several days later Eloise is seen meeting a strange young man in her garden. They compare and study some paper very closely. For weeks Emmet hears nothing of Bert, but finally he shows up at the theatrical agent's and is refused admission to Emmet's presence. Eloise is again seen meeting the stranger. They appear to have words, the man finally grabbing her by the throat, choking her and throwing her to a bench nearby, leaving her sobbing.

One night Emmet is alone in his library. A burglar enters and is about to rob him when the door bell rings. The burglar commands Emmet to see who it is, while he secrets himself in a closet. Emmet goes to the door and admits Bert. Emmet is overjoyed at the opportune interruption and greets him effusively, backing into the library. As they enter the room, Emmet looks in a startled way at the closet. Bert follows his gaze and sees the point of a gun protruding from the crevice of the door. Bert backs over toward the closet, apparently deep in conversation with Emmet, then swings suddenly, throws open the door and knocks the gun from the burglar's hand; they grapple.

Eloise, in her room, hears the noise and comes down to the door of her library. The burglar finally forces Bert back over the table and, reaching into his shirt, draws a knife, raises it ready to strike when Eloise enters and exclaims "My husband." The burglar drops the knife and rushes to her, but she repulses him

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and tells him to wait until he hears her story, which follows:

She was a young girl in the chorus; she met and loved the leading man of the company and they were married. Several thefts had been reported to the management, but the thief could not be apprehended. One night the prima donna asked Eloise to come to her dressing room to look at a new gown, and Eloise saw a string of pearls on the dressing table. While the prima donna's back was turned, Eloise took the pearls and hid them in her bosom. Later the loss was discovered. The manager ordered a search and the pearls were found in the leading man's pocket. He was arrested and sent to the penitentiary, while Eloise went back to her father's home, he never knowing she was married, and her husband not knowing that she was guilty of the theft.

As she finishes her story, the burglar makes a dash for her, grabs her by the throat and, throwing her to a couch, turns to rush from the room. As he does so, Bert gets the revolver from the floor and aims it at him. Eloise recovers in time to throw herself on Bert, telling him that she is unworthy of his love and to let her go and try to make reparation to the husband who has suffered so much for her. She goes to the burglar, who puts his arm around her. They are about to leave the room, when they turn at the door. The burglar removes his wig and Bert turns, smiling to the old gentleman crouched in the corner and says, "How do you like our act?"

The old man cannot help but see the cleverness of the young people in so completely taking him in and, of course, consents to Bert becoming his son-in-law.

BISON.

THE QUARTER BREED (Three Parts March 11).—The cast: The Quarter Breed (Leon Kent); Sheriff Jim Larkin (Jack Livingston); Jim Glass (Malcolm Blevins); Flossy Larkin (Mina Cunard); Jess Melton (Hart Haxie); Spike (Bud Osborne). Written and produced by Leon D. Kent.

The "Quarter Breed," known as "Wolf," was an outcast from civilization. In the last town he was in, the sheriff issued a warning to his brother sheriffs in adjoining counties telling them to beware of the "Quarter Breed," as he was a thieving no-account.

He wanders into the town of Sparks Canyon and enters a saloon. He is seen by the sheriff, who recognizes him. The sheriff orders his deputies to watch the Breed. The sheriff receives a letter from his sister Flossy, stating that she is on the way to visit him.

The Breed joins a game of cards and is caught cheating. The men threaten to lynch him, but the sheriff's cooler judgment prevails, and the Breed is driven out. The sheriff's sister arrives at the railway station and boards a stage for Sparks Canyon. The driver has been indulging in drink and on the way becomes jolted from his seat. The horses run away. The Breed sees the runaway stage and stops the horses. The girl is very grateful for this brave deed and persuades him to drive the stage to its destination.

Upon his arrival the Breed is greeted suspiciously, having been run out of town, but when the girl explains, everyone greets him with cheers. The girl has made a strong impression upon the Breed and his habits change from that time on. He is given a position as stage driver through the sheriff's influence. In the days that follow the Breed loves the girl more and more, but keeps this from her.

Jim Glass, a stranger, arrives in town, and presents a letter to the sheriff proving him to be a brother of an old-time friend of the sheriff. The sheriff takes the boy in and treats him as one of the family. Jim and Flossy become very much attached to each other. A short time later the Breed gets an opportunity to propose to the girl. She rejects him when she tells him that as he is only a half-breed, she can never marry him. The Breed's manner changes. He takes to drink and loses his position as stage driver.

A new driver is assigned to the stage, and is told by the superintendent that on his next trip he will have charge of the pay money for the mines. Flossy goes to the railroad station to do some shopping. The new stage driver is too weak to overcome the temptation and tells a pal about the gold shipment. He and his pal persuade the Breed to participate with them in the hold-up. When the stage leaves the station, the Breed gets inside. The other partner drives ahead of the stage to prepare for the hold-up. Just as the stage leaves, Flossy enters. The Breed is very much surprised to see her.

In the girl's presence the Breed's manner changes again and better qualities prevail, and instead of joining in the hold-up, he prevents it. He knocks the driver from the stage and takes his place himself. Arriving at the point where he is to meet the other member of the party, he shoots him, and the money is delivered safely at Sparks Canyon. Everyone is surprised to see the Breed in charge of the stage, and when the girl tells of his bravery in bringing the money through, everyone greets him enthusiastically.

In recognition of his brave service the Breed is assigned the regular night run on the stage. The sheriff takes him in his home and on their arrival Flossy and Jim are discovered in a love scene. The Breed's real noble character comes forward and with great emotion he tells him to take the girl as she is too good for him and his only place is to drive the stage—that in the future he will be friends to them and watch over their happiness.

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UNIVERSAL SPECIAL FEATURE

"GRAFT" NO. 13—THE POWDER TRUST AND THE WAR (Two Parts—March 6).—The cast: Robert Harding (Richard Stanton); Jack Stevens (Jack Abbot); David Du Berg, head of the Powder Trust (George Bonn); Dorothy Maxwell (Jane Novak); Stanford Stone (Glen White); Molly Kelly, her old nurse (Mary Haines).

Stanford Stone sees the circle of the Graft Trust narrowing down and it worries him. He knows that while Dorothy Maxwell lives he is in danger, as Dorothy will expose his connection with the Trust organization whenever her sense of loyalty to her father shall have succumbed to her sense of duty to the right. So he determines to put the girl he was once engaged to out of the way. Dorothy has seen the look in Stone's eyes and reads the threat they contain. The worry causes her illness. Stone discovers that the Maxwell family physician is out of town, and that they have sent for a strange doctor. Stone has one of his secret agents call on Dorothy as the doctor, while he introduces one of his female spies to Dr. Parks, the physician called in the case, as Dorothy. Dr. Parks finds there is nothing the matter with the supposed Dorothy, leaves a simple prescription and says there is no need to make an additional call. Stone has the prescription filled—then adds enough strychnine to make a single dose fatal and has his agent deliver it to Dorothy.

Old Molly Kelly, the good-natured nurse, is in charge of the sick room. She does not like the looks of the "doctor," nor has she much faith in his medicine. She tastes it—and, with the remark, "I don't believe the bitter stuff will do the poor darlin' any good,"—she tosses the bottle and all out of the window, giving Dorothy a spoonful of whiskey, from her own private bottle instead.

In the meantime, the activity of the Powder and Arms companies have attracted the attention of Robt. Harding. Their taking up of a large part of the foreign war loan—their handling of several minor strikes by the "closed shop" system, and the suspicion that they are engaged in furthering the interests of the warring nations to the detriment of the neutrality of the United States, causes Harding to think that the syndicate is a ripe field for his investigation. With the aid of Jack Stevens, the reporter, Harding unearths a shipment of arms and ammunition being smuggled into Mexico. A clue connecting the powder company with the shipments is found. The news of the discovery of the smuggled arms is telephoned to Du Berg, head of the Powder Trust, who was just in the act of receiving a large check from the Mexican Junta. Their rage is mingled with his and directed against Harding, the meddler. They openly declare they will kill him, if given the chance. Du Berg telephones this information to Stone, asking if Harding can be gotten out to the factory. Stone thinks it possible, and goes to the Independent office to try. He finds Harding and Stevens preparing a big article aimed against the Powder concern. Stone tells Harding that Du Berg is the head of the merger and advises him to see him personally before publishing the article. Harding thanks Stone for the information and starts at once. A little later, in the office of the Graft Trust, Stone informs the two members present that Robt. Harding is rushing to his death at that very moment, and their other enemy, Dorothy Maxwell, is, in all probability, dead.

But Dorothy was phoning to the Independent office for Harding. When Stevens informs her that Stone had sent Harding to the Du Berg Powder Plant, Dorothy suspects a trap, and, despite the protests of Molly, she rushes after Harding in an automobile.

While Du Berg and the Mexicans prepare to treacherously assassinate Harding, a spy of one of the warring foreign nations, is planning to destroy the Powder Plant. He places an infernal machine with a clock-like arrangement outside the wall near the powder house. A little school girl stops beside it, attracted by the ticking. The spy sees her, and, horrified at the needless sacrifice of the child, rushes past her, grabbing her up in his arms as he runs. She screams. Harding is just walking into the tunnel leading to the works, where the assassins are waiting for him, when he hears the scream. Seeing a man fleeing with a child, he thinks it an abduction and sets out after him. The Mexicans, disappointed, follow him. They arrive opposite the infernal machine just as the explosion occurs which blows up the plant, kill-

(Continued on page 1706.)

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"Bungles never does anything by halves.

Friday, March 10

"THEIR WEDDING DAY"

Pokes and Jabbs prepare for weddings that do not "happen."

Thurs., March 16

"NERVE and GASOLINE"

Plump and Runt, in avoiding work, find something worse.

Friday, March 17

"A PAIR OF SKINS"

Pokes, a "four-flush" hunter, disturbs the romance of Jabbs, the ambitious lover.

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FRIDAY IS "POKES AND JABBS" DAY, with Burns and Stull.

THURSDAY IS "PLUMP AND RUNT" DAY, with Hardy and Ruge.

Special one and three sheet Posters for all Vims.

GENERAL FILM SERVICE

MARCH 10

Jackie Saunders

IN

"A Slave of Corruption"

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Dramatic Portrayal of An Upward Struggle

A Startling Adventure Upgrade

Intrigue and Cunning. Fruitless Attempts to Defeat Justice and Right.

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Right Wins

Three-Part Knickerbocker Star Features

MARCH 17

—

Should Youth and Age Marry?

—

A Strong Story See

"Mismates"

Featuring

Margaret Landis

Strong Cast

Excellent Direction

A Story That Appeals

No Mistake as to Value of "Mismates"

One, Three and Six-Sheet Posters

GENERAL FILM SERVICE

Knickerbocker Star Features

NEW YORK

(*Continued from page* 1703.)

ing them as well as Du Berg. Dorothy has arrived too late to warn Harding, and fears he is lost in the explosion. She is overjoyed to find him alive and well.

Harding adds another name to the list.

NESTOR.

THEIR ONLY SON (March 6).—It's great to have a rich uncle who keeps on sending money from time to time for the education of a son you never had, so Ray thought, for he had been getting away with it all along and his business was flourishing on account of it.

One morning when Ray stepped into the office after his honeymoon, he was shocked to learn that his uncle would pay him a visit very shortly. He hardly had time to finish the message when in stepped the jolly old gent. Ray, who was not an advocate of preparedness, was at a loss what to do, for he was sure that his uncle would want to see his educated son. Babies in town were kind of scarce, and there was only one alternative and that was to get his undersized partner to pose as the child. Luckily for his partner, his wife was out of town, and it was a question of sacrificing his dignity and acting the part of the child, or else lose his future income, which was made up mainly of the money sent in by the uncle from time to time.

A pink linen suit with nice socks and small booties made the change perfect and you never saw a more handsome cherub. Ray, acting the proud father, brought the supposed son home and presented him to his uncle, who was very much delighted to meet him. To the uncle the child was abnormal as far as intelligence was concerned and no doubt he felt that the money sent to his nephew was being used to a good advantage. The child could smoke, play cards and in fact do everything that a man of mature age could do.

Things were runing very nicely for a while and Ray's wife became accustomed to holding the supposed child on her lap and hugging and kissing him, until one fine morning in stepped Ray's partner's wife, demanding her husband. The poor fellow found himself in an awful predicament, for she caught him just as he was sitting on the lap of his partner's wife and playing the baby. It did not take long for his wife to recognize him in his make-up, and a terrible rumpus ensued.

Uncle, on the other hand, almost succumbed to heart failure when he saw what had happened and it was only after a lengthy explanation that his nephew straightened matters out to the satisfaction of all.

UNIVERSAL.

UNIVERSAL ANIMATED WEEKLY NO. 8. (Feb. 23.)

$6,000,000 Loss in Two Fires—Flames destroy large part of city—Fall River, Mass. Subtitles. Two steamers, ten barges and 900-foot pier swept by blaze, Brooklyn, N. Y. Ruins of pier.

Daring Fire Drill.—Throngs given safety first lesson as firemen's sensational feats bring applause; New Orleans, La. Ringing alarm. Quick response. To the rescue.

The Bowery's Bread Line.—Scores of unfortunates given 1,000 loaves of bread daily on famous street, New York City.

War Aviator Runs for Office.—Air hero takes aeroplane with him on speech-making tour for Parliament seat; East London, England.

Women Ready for War.—Signal corps, recruited by Earl Kitchener's sister, drilling in parks; London, England.

From Camp to Church.—150th battalion, French-Canadians, march from armory for religious service; Montreal, Canada.

Soldiers Prepare.—U. S. Army men go to chauffeurs' school at Y. M. C. A.; New York City.

Garrison for Mexican City.—General Gavira leads troops into border town; Juarez, Mexico.

Universal Stars in Spring Styles.—Created by Harry Collins, New York. Sub-titles—Coin-spotted "pussy willow" frock, Edith Roberts. White taffeta evening gown, reversed panniers of Georgette crepe, Edna Hunter. Picture dress of net, trimmed with pink ribbon and roses, Sydell Dowling. Gown of striped pink taffeta, panels of silver cloth, Florence Everett.

Under King Winter's Rule.—Records shattered when stars meet at National Tournament; Gary, Ill.

Bob-Sledding Some Sport.—Dizzy down-hill speed make spectators gasp in championship carnival; Oyster Bay, L. I.

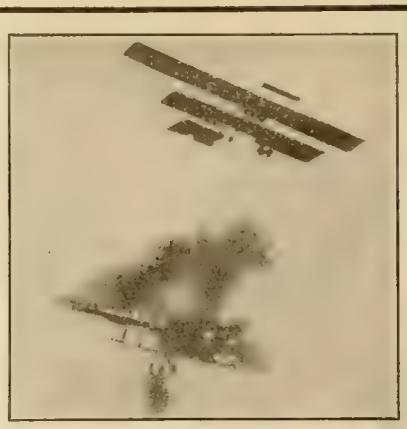
Thrills in Ice-Boating.—"Zipp 1" defeats all competitors by mile-a-minute speed; Lake St. Clair, Michigan. Sub-titles—Jibing at full speed; 75-mile ice autoing; ice motor-cyclists.

National Skating Championships. — Speedy stars contest in thrilling races; Saranac Lake, N. Y. Sub-title—Over the hurdles.

Record Ski Jumps.—Dartmouth students hold carnival—Hanover, N. H. Sub-titles—Starting ski race; tobogganing; ski-jumping; somersaults in air.

Shriners Capture City.—Great ceremonies welcome Shriners from all over the country on pilgrimage to Tampa, Fla.

Cartoons.—By Hy Mayer.



"The Picture that Set All New York Talking"

The Only German War Film to play the B. F. Keith Houses

The Fatherland Magazine Presents

'Fighting the Allies'

(Or "Germany at War")

Five reels full of action. Actual Battle scenes in the sky, land and sea. Absolutely the best attraction that ever played any house.

Mr. Murdock and Mr. Albee, of the B. F. Keith's Vaudeville Circuit, after seeing the picture, booked it as a headliner in the Colonial, Orpheum and Alhambra theatres, New York City. This is the first time in history of big time vaudeville that a motion picture was booked as an extra feature act.

Max Spiegel booked them with the "Tourists" at the Casino Theatre, Brooklyn, Jan. 17th. It was such a tremendous success that he booked it for the Miner's Bronx, then Empire Theatre, Brooklyn, and for seven weeks thereafter on tour.

Jacob and Jermon, who noticed the pulling power of this wonderful picture, booked it for the Casino Theatre, Philadelphia, Jan. 31st, with "The Sporting Widows." It made such a tremendous hit that they had booked it for Baltimore, Washington, Pittsburgh and three weeks in the West.

Mr. Curtin, of the Empire Theatre, Brooklyn, also noticed the pulling power and immediately booked it for his house the week of February 14th.

Mr. Wolford, of the Yorkville Theatre, New York, who observed what the picture was doing, immediately booked it for the week of Feb. 21st at his theatre with "The Cabaret Girls."

These pictures are entirely new. First time shown at the Colonial, Alhambra and Orpheum Theatres recently.

Variety, Dec. 31, 1915—There also are a number of rather thrilling scenes; one in particular would make the picture worth while even if it had no other feature about it that contained action, it shows a battle scene in which several men fall. It will undoubtedly attract business if played as an added attraction to a regular program.

New York American, Dec. 21, 1915—German war pictures of the Fatherland Magazine not only show the fighting on the western front of France and the eastern front of Russia, but also at the Dardanelles. Sons of the Fatherland are seen dropping by the score, as they storm and take positions held by the allies.

The Brooklyn Eagle, Dec. 21—The grim reality of war is evident in every foot of the picture. Daring charges over space between trenches. The audience witness men fall by the score, bayonet charges, skirmishes, the storming of cities and conflict in the air are faithfully portrayed with exactness and realism attainable only under conditions of actual warfare.

The Brooklyn Citizen, Dec 21—A most interesting and vivid display of operations and methods of the greatest war machine in the world, and several of these pictures are thrillers showing the opposing troops, the actual combat.

The Herald, Dec. 21, 1915—Official motion pictures of Germany at war. These pictures show a sight of the European battle fields as they actually are.

Will accept bookings on percentage or flat rental.

State Rights for Sale

SAMUEL CUMMINS

904 Longacre Building
Broadway and 42nd Street, New York City

L-KO.

FALSE FRIENDS AND FIRE ALARMS (Two Parts—March 8).—The cast: Billie, the jockey (Billie Ritchie); The Oil Magnate (Gene Rogers); His Daughter (Peggy Pearce).

The oil magnate owns extensive oil well properties, has a daughter and a villainous partner in whom he trusts. The latter bribes the foreman to deceive the magnate. This man tells his employer to sell out as the wells are rapidly drying and ruin faces him. This saddens the old man, who returns home with his partner and does not suspect his treachery.

The oil magnate's daughter loves Billy, a jockey. The partner has an idea and induces the old oil magnate to bet on Billy's mount, and then he tries to bribe Bill, who refuses to be corrupted. Then Bill has to hurry to the track and borrows a seedy fire horse. He arrives in time to learn of a plot to throw the race, slugs the tricky jockey and starts away in the race with the fire horse. He knows its speed. The villain has persuaded his partner to make a heavy bet with him.

Bill, on the fire horse, speeds to the front and the villain almost collapses as he realizes he is going to lose his bet. At this moment a fire, which started in the waste paper basket, has assumed such proportions that the department is called out. Bill's horse hears the bells and leaps the track fence and speeds down the road after the engines, and Bill is powerless to restrain him.

The family are dismayed when they see their horse bolt the track. They are hastily summoned to their burning home and mourn the loss of their securities and cash, but Bill, who has been carried after the fire engines, rushes in the house and saves the valuables. Thus the villains are discomfited and their schemes exposed.

REX.

THE DUMB BANDIT (March 9).—The cast: The Sheepherder and the Dumb Bandit (Francis Ford); His Wife (Edna Maison). Written by Grace Cunard. Produced by Francis Ford.

Far away in the wilderness nestles the sheepherder's cabin. Due to the depredations of wolves and other prowlers the herder is kept on the go all the time to preserve his flock. As a consequence of his absence all day, and sometimes far into the night, his wife is much alone.

The wife wishes for some one to break the monotony of her loneliness, and so one day when a masked man comes into the house, she is more pleased than scared. The man tells her by means of a note that he is dumb. The wife is glad of company, even though it comes dumb and masked and the two have a pleasant visit. As dark comes, the man leaves, after promising to call again next day.

The herder had previously noted the effects of loneliness upon his wife and notes that she is particularly happy that night. The next day the wife and her strange caller spend another happy day and as time passes the two become very friendly. Each night as the bandit leaves, he kisses the girl good-bye, and the husband notices her growing animation.

At last one day the husband returns unexpectedly earlier than has been his custom. The wife sees the dog coming over the hill and in fear hustles the dumb bandit into an adjoining room. So great is her haste that she fails to see the bandit's hat is still on the table. A few minutes later, the herder comes in. The wife, nervous and confused, tries to regain her composure. The husband notices the hat on the table and accuses his wife of having a lover in the house. The husband starts to the door of the other room. The wife bars his way and they have a scuffle, the wife being thrown aside. The husband enters the room.

A few minutes later the wife sees the bandit, and, going to him, pleads with him to hurry away, but the bandit pulls his gun, tells the wife in dumb he is going to kill her husband. This threat brings the wife to her senses and she begs for her husband's life, pleading that she still loves him. She tells the bandit she hates him and, springing on him, tries to wrest the gun from him. In the struggle the mask is torn from the bandit's face and the wife sees the face of her husband, who has been trying her love. She begs forgiveness and the husband takes her into his arms, promising that he will never leave her alone so long again.

IMP.

SUNLIGHT AND SHADOW (March 7).—The cast: Betty (Betty Gray); Harry, her brother (Harry Spingler); Paul Vernon (Paul Panzer).

Betty and her brother, Harry, live with their invalid mother in a little hut, away up in the Northwest. They are very poor. The mother is ill—practically dying. Betty is hungry. One day she runs down the road to the village grocery store—just to look at the provisions. And the rows of jam, and crackers and cheese and things look so good that she asks the grocer to trust her. He refuses because he knows she has no prospect of ever getting any money. A tall mounted policeman, Paul Vernon, is also in the shop getting his provisions. He sees the crestfallen hungry little girl and because she is good to look at and because he has a big heart, he buys her a large basketful of food and sends her home happy.

On her way home Betty dances along gaily until she hears Paul coming after her. Then her one thought is that he wants to take the food away. She breaks into a wild run. He finally catches up with her. She begins to cry and pleads with him to let her have the food. He laughs at her fears and tells her he only wanted to say that they would meet again. She drops him a little bob courtesy and runs home. She brings in her basket and shows it to mother. Betty doesn't know that her mother is too ill to care about food, but that she needs medicine and wine.

The boy, Harry, knows, however, and he blames himself for being so worthless and no-account that he cannot support his own mother. He gathers together all his forces in one supreme effort and stumbles out of the shack to get help for his mother at any cost. He steals an expensive saddle, sells it and with the money buys medicine. But too late. In his absence his mother has died. The owner of the saddle traces it to Harry and Paul is sent to arrest him. The boy hides upstairs when the girl hears Paul coming. Paul comes in and at once recognizes Betty. This makes his task doubly hard. She tells him her brother is gone. He sees her raise her eyes to the loft, so at the point of his gun he brings Harry down.

Harry puts an arm about his sobbing sister and then Paul sees the body of the mother. For the sake of the little girl alone in the world, he refuses to take Harry away. He leaves him with Betty. Later he returns the money to the saddle owner and the matter is patched up between them. Then Paul sends Harry and Betty away to another town, where the boy is to have a chance to start all over again. But before he helps little Betty into the big Prairie schooner, he tells her he will come for her soon and that she must wait for him. And so she raises her lips to his and receives her first kiss. The sun goes down and the wagon ploughs its way across the prairie, the boy with his face set toward the West, while the girl, also hopeful, looks back once or twice toward where Paul is, and overcome with sweet memories, she rests her cheek against her hand as the picture fades out.

POWERS.

UNCLE SAM AT WORK, NO. 9 ("Bureau of Standards, Weights and Measures"—Feb. 19).—Interesting details of the Bureau of Standards form the subject of Release No. 9 of "Uncle Sam at Work." The comparison of the weights from different states with the government standard weight is shown. The smallest weight in the world, shown on the head of a common pin, is exhibited to us. It takes 9,000,000 of these to make a pound. The largest weight, 10,000 pounds, is compared with this. The testing of watches, thermometers, and of radium is illustrated.

We see the standard meter, and a bar of platinum, worth more than its weight in gold. It must be packed in ice.

The testing of fabrics, of paper and other materials is demonstrated in a vivid and intensely interesting manner, with intricate machines for measuring all kinds of things from heat to strength of a single human hair.

BUILDING UP THE HEALTH OF A NATION, NO. 5 (Feb. 19—On same reel with the above).—Bernarr Macfadden, founder of the Physical Culture Magazine, continues his lessons of health building. He shows, so clearly that all can follow them, a series of simple, but effective exercises without the aid of apparatus. One exercise develops the muscles of the arms, another rounds out the ribs, builds up the chest and increases lung capacity. Different movements, graded according to effort, are illustrated for the benefit of the moderately strong, and for strong men only.

A ROMANCE OF TOYLAND (March 9).—"A Romance of Toyland" is described as a miniature. The little son is going to bed, but wants to hear just one more story. In his arms are his two treasured dolls, Harold and the lady doll, his sweetheart. He begs his nurse for a tale about them. She complies, and as she tells the story, we see the dolls on their adventures.

The maiden is stolen by the villain and his gang, she is tied to a tree and threatened with death, but the doughty Harold hears of her peril, and sets out on his trusty steed to rescue her or die in the attempt. After a long search he finds her just as the villain is about to take her life. His trusty automatic soon puts an end to them all, and the maiden fair falls into his arms. After this thrilling tale, little son looks upon Harold with admiring eyes and takes the hero to bed with him in his cot.

WARRIORS OF THE AIR (On same reel as foregoing).—"Warriors of the Air" is a series of pictures of the air craft of the Allies. We are shown several varieties of machines, monoplanes and biplanes and the new type which carries several passengers. Very remarkable views taken from a machine in flight are seen. We look down from our own craft upon smaller machines executing all sorts of maneuvers below us.

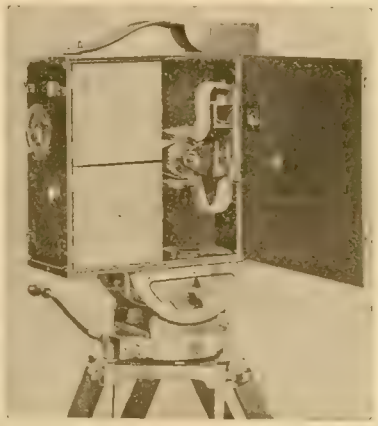
From this great height the earth looks like a patchwork quilt, and the roads like white scratches on the negative. We fly through actual clouds, and mount above them. They look like films of mist, but thicken until they nearly obscure the ground below.

They Made Us Do It!

The popularity of the Universal Camera has caused a demand for these instruments far beyond our ability to supply.

Every camera has been sold from one to ten weeks before it was completed.

To meet this demand we have secured larger quarters—four times the amount of floor space—and we will immediately double our equipment and capacity.



We have always maintained the very finest workmanship and highest efficiency in the construction of every camera that we have ever made, and every instrument that we have sold is giving entire satisfaction to its owner.

Send now for our demonstrational catalogue, and place your order as early as you can conveniently do so.

Every instrument is backed by an iron clad guarantee; the purchaser takes no risk when he buys a Universal Camera.

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Mutual Film Corp.

FALSTAFF.

RUSTY REGGIE'S RECORD (Feb. 29).—The cast: Reggie (Claude Cooper); Millionaire (Frank E. McNish); His Daughter (Isolde Illian); Her Sweetheart (Fred Abbott).

The banker spent every leisure hour studying hypnotism, and practicing it. When the banker's daughter wanted to marry the penniless young man she loved the father decided it was time to get some practical benefit from his studies.

With many weird and complicated motions father backed the poor boy to the library window. The young man then jumped out of the window. He landed on top of Rusty Reginald, a tramp, who was eating the last of a purloined pie. The sweetheart scrambled to his feet and was off. When father came to the window he saw the tramp and said to his daughter that his wonderful mental powers have changed the young man's clothes.

Daughter looked. A bright idea came. She knew pa would want to exhibit his handiwork at the Hypnotists' Club; and while he was there she had other plans. She induced pa to take his prize materialization to show the other hyps. When he had gone, she found her sweetheart, packed her bag, and left a little note for father. At the club father was amazed at his own powers. He didn't know that most of his orders were obeyed because of the policeman that bobbed up every few minutes where Reggie could see him.

Father planned a last big climax for his amazed fellow club members. "I will show you the supreme test of the true hypnotist!" he announced. "Having transformed this man from a well-dressed person to a ragged tramp, I will now make him disappear absolutely!" Father made the preliminary motions. Then came a tap on the window. The club members all turned and so did the banker. Two cops were looking in on the scene and pointing at Reggie. They jumped from the window. But Reggie had seen enough. He dove under a convenient couch. The banker and his fellow members turned. The subject disappeared and the audience was astounded.

Then the cops came and spoiled it. From under the couch they drew the struggling Reggie. The banker tried to protest, but he and his explanation were waved aside. The banker tried to get sympathy from the other members. But they turned away from him coldly. Sadly he wended his way homeward. And there came shock number two. On the library table was the note his daughter had written.

"Dear father," it said. "My darling John is afraid that the hypnotism has gone to your head and he has eloped with me to protect me."

And the shock kept father away from the bank for a week.

MAUD MULLER MODERNIZED (March 2).—The cast: Maud Muller (Louise Emerald Bates); Judge (Riley Chamberlin).

The Police Court Clerk was telling the story to one of his chums at the district Political Club.

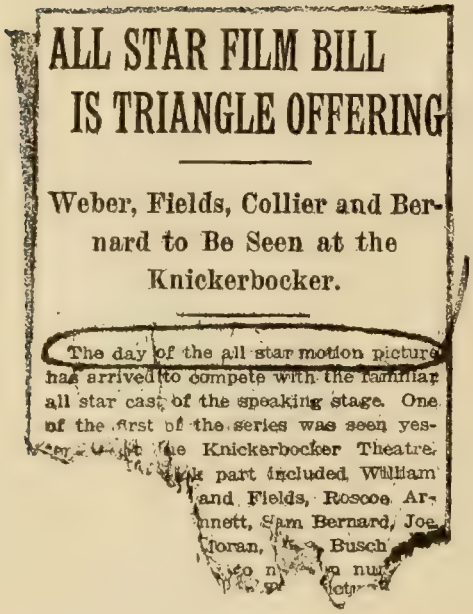
"It was Maud Muller over again," he commenced, for the Police Court Clerk posed as a literary light among his neighbors in the "Gas House Precinct."

"Is that Fatty Muller's daughter?" asked his friend with interest, "that big bleached blonde who plays the typewriter at Campaign

(*Continued on page* 1710.)

They read it in the Newspapers

may well apply to TRIANGLE PLAYS. It matters not where you or your patrons look you will find the mention of TRIANGLE PLAYS constantly before you. In the news and advertising columns of the press throughout the country TRIANGLE PLAYS have secured volumes of publicity.



ALL STAR FILM BILL
IS TRIANGLE OFFERING

Weber, Fields, Collier and Bernard to Be Seen at the Knickerbocker.

The day of the all star motion picture has arrived to compete with the familiar all star cast of the speaking stage. One of the first of the series was seen yes- ... at the Knickerbocker Theatre. ... part included William ... and Fields, Roscoe Ar- ... nett, Sam Bernard, Joe ... foran, ... Busch ...

for the ... not have ... vantage. ... of social ... ing indictme... ditions of ... re suppos... Miss ... ra, the d... er, who ... anarchis' ... rthrow ... her ... y mine ... ork ... ack ... s the ... disas... al Rev ... usica ... grami ... s for ... s Jock... ing finished ... y completing ... ummer's rac... w tackle ... problems that ... the stewards ... ication of Miss ... a jockey life ... the suffrage question, instead ... legislative measures, will occ... the minds of Messrs. August ... ndrew Miller, Alge... and the other exp... oughbred developme... may be classed ... she lays no cl... the profess... she merely p... In "In Old ... affords her ... atmosphere ... ttract atte... jockey life ... f the plain ... ston she st... she is in ... is not in ... rough-rid... ockey is ... aching stable ... ray, who ... in a ... Adams' sche... ...or the season. This will ... play by Sir J. M. Barrie ... Mr. Hayman and ... conferen... betwee... ss Mary Pickford ... Edwin Morda... Miss Edith Shay ... Eugene O'B... ... Antonio M... ... Ernesto ... ... Cesare Gr... ... Jack Pi... ... W. T. Ca... ... N. ... rs. A. ...

For instance, a glance through the clippings from New York papers would reveal column after column of praise about the TRIANGLE PLAYS which were first shown to the public at the Knickerbocker Theatre. Critic after critic has expressed his approval through the columns of his newspaper.

And so it goes all over the country. Everywhere notices and pictures on TRIANGLE PLAYS are appearing. Here there's a full column, there there's only a few lines, but you can't get away from the constant reappearance of the name TRIANGLE. All this means increased TRIANGLE popularity, increased enthusiasm over TRIANGLE PLAYS, increased box office returns for the exhibitors who are running TRIANGLE regularly. Day after day the number of TRIANGLE boosters is increasing, and day after day the number of TRIANGLE exhibitors is getting bigger.

The star number of the bill is "The Coward," staged by Thomas H. Ince. It tells the story of a young Southerner who is afraid to go to war when his country calls him. He is really not so much afraid of war as he is afraid of fear. His father, an old colonel, played by Frank Keenan, is admirably depicted in the style for which Mr. Keenan is famous.
The hit of the picture, however, is made by Charles Ray, who plays the coward. His struggle with his fear is admirably done. His efforts to overcome his fear are mainly shown and also his relief when a greater fear, the threat of his father to shoot him, seizes him and he enlists. Once in the ranks his fear comes on him again and he deserts. His old father taking his
The Star Number

The large volume of paid advertising and the great amount of free publicity which TRIANGLE PLAYS have received during the past six months have been a big asset in building up the ever-increasing demand for TRIANGLE PLAYS.

Almost every exhibitor knows the value of all this publicity. He knows that it means money in his pocket.

The business-like man is accepting this opportunity to increase his box office returns. If the number of TRIANGLE contracts which are being received every day is any criterion there are many who believe that it is to their own advantage to show TRIANGLE PLAYS.

If you have not already asked for particulars in regard to the presentation of TRIANGLE PLAYS in your town why not drop a line to the main office or your nearest branch.

Triangle Film Corporation

1457 Broadway, New York

Branches: Los Angeles, San Francisco, Denver, Atlanta, Chicago, Boston, Minneapolis, Kansas City, St. Louis, Buffalo, New York, Cincinnati, Cleveland, Philadelphia, Pittsburgh, Dallas, Seattle.

(*Continued from page* 1707.)

Headquarters Election time?"

The Clerk looked at the other with contempt.

"No-o-o," was the disgusted reply. "Maude Muller was in a poem. She raked hay out in the Hick country, and said, 'Good morning, Judge,' but the Judge wouldn't marry her. He was wise, or scared, or something. I forget that part.

"This other girl's name wasn't Maud Muller, but I called her that just to show you my education isn't neglected. She said, 'Good morning, Judge,' but Clancy, the motorcycle cop, brought her in to say it. He swore her auto had smashed a car another guy was driving, smashed it all up, and when he chased her she threw tacks in the road and busted Clancy's tires. He had a great time before he landed her. Why, there were charges enough against that girl to send her to prison for life."

"What did the Judge do?" asked the friend.

"He fined Clancy $10," replied the Clerk. "Sometimes those cops get it fierce. The Boss was mighty smitten with that girl. I'll bet he don't run away like that rube Judge in the poem."

But although the Clerk did not know it, this was exactly what the Judge did. For when next he met his charmer, she upset him with her auto and got so mussed up herself that he knew she was false—at least her hair, teeth and complexion were, and he had doubts as to her heart.

So the Judge quickly made his escape, being convinced that the original Judge in the poem knew what he was doing when he hastily fled from the beauteous maiden who was demurely posing in the hay field.

MUTUAL MASTERPICTURE DE LUXE.

"EMBERS" (American—5 Parts—March 2.) The cast: Rhea Woodley (Constance Crawley); Martin Woodley (Arthur Maude); Maysie Stafford (Nell Franzen); Wesley Strange (William Carroll). Directed by Arthur Maude.

Rhea Woodley's child dies at birth, and the doctor tells Martin Woodley that his wife must never be subjected to such an experience again. This forms the basis of separation between them.

Rhea is a semi-invalid, and Martin's virile manhood seeks the physical companionship he is denied and finds it in the person of Maysie, a young cousin of Rhea's, who comes to visit in their home. The breach between the husband and wife continues to widen. A former rejected lover of Rhea's discovers the situation and takes a malicious pleasure in exposing it to Rhea.

Rhea offers her husband his freedom, but he will not admit his love for the other woman, even to himself and refuses to be released. As a last resort, Rhea permits the attentions of Welsey, and goes with him to a road house, leaving an annoymous note advising her husband of their destination. Martin and Maysie follow Rhea and her lover and discover them together. Rhea pretends a passion for Welsey until her husband is gone, when she turns upon him in scorn and denunciation.

Martin obtains a divorce and Maysie, with a chaperon, takes charge of the household. Rhea goes to a sanitarium, where the doctor, to save her life, hits upon the inspiration of giving her a motherless baby to care for. Martin, going to his wife's room, drawn by the memory of happier days, finds in her diary the record of her sacrifice and overcome by his injustice, breaks with Maysie and returns to find Rhea with the baby, which will have its part in helping to fulfill his dream of home and happiness.

"ACCORDING TO LAW" (Gaumont—Five parts—March 6.) The cast: Robert Bland (Howard Hall); John Bland (E. K. James); Ralph (boy) (Madison Weeks); Ralph (man) (Alan Robinson); Sidney Austin (Albert Macklin); William Proctor (John Reinhard); Judge Randolph (Chas. W. Travis); Isabel Bland (Mildred Gregory); Bella (Helen Marten); Mrs. Randolph (Mathilde Baring). Written by Paul M. Bryan and Joseph H. Trant. Directed by Richard Garrick.

The Blands are of high social standing in their town. Robert Bland, the husband, is a successful business man who cares nothing for the pleasures of society. His wife Isabel, does. Robert Bland desires children. His wife does not. They are a childless couple. This fact causes them to drift apart though living under the same roof. Bland, forced to crush his conscience by his wife's coldness, seeks the companionship of another woman. An anonymous letter to Isabel tells her of her husband's liaison with the woman.

Isabel demands to know from her husband if it is the truth. Robert replies yes. A divorce is grantled to the wife. By chance the court fees remain unpaid. Robert, embittered with the world, retires to the Everglades (the Blands are living in Florida) and Isabel goes to their country home on an island far from the mainland. Robert Bland receives a note from a former sweetheart of his wife's, by the name of Proctor, who is ignorant of the divorce, saying that he would visit them at their island home. The old love for his wife prompts Robert to take the letter himself to the island.

In the meantime Proctor has arrived on the island. He finds Isabel alone as she had sent her two servants to the mainland for household supplies. A sudden storm-arises. The servants do not dare to venture back to the Island. Isabel and Proctor make the best of the situation. They prepare supper and enjoy talking over old sweetheart days. Finally Isabel tells Proctor of her divorce. He is surprised and delighted.

The night shadows creep on. The storm is at its height. Proctor makes passionate love to Isabel. For the first time in her life she feels the thrill of desire. Isabel fights off the desire, but is about to submit when a flash of lightning reveals her husband's face at the window. Isabel thinks it is a figment of her mind—nevertheless it gives her strength to resist. Isabel returns to her husband in the Everglades. Both decide to live there. Robert's business is placed in the hands of his brother, William. Isabel, a year later, dies in giving birth to a baby girl.

Twenty years have elapsed. Bland and his daughter, Bella, are still living in the Everglades. Bland is suddenly stricken. Bella, in seeking help, meets her cousin, Ralph, and his friend, Austin, who are hunting in the Everglades. They go with Bella to her father's hut. The old man, discovering Ralph to be his nephew, orders him to tell his father to turn over his (Bland's) property to Bella, as she is his heir and only child. The old man dies in Bella's arms.

The rest of the story relates the fight of William Bland to keep the property of his brother in his own hands. Bella has a champion in Austin. With the help of Austin's father, a retired judge, the same one who had sat on the Blands' divorce case, the property is saved for Bella. Austin finally wins the hand of Bella as the story ends.

VOGUE.

ALL BALLED UP" (March 5).—The cast: Rube (Rube Miller); Madge (Madge Kirby); Alice (Alice Neice); Art (Arthur Tavares). Directed by Rube Miller.

Two business friends, Rube, the boot-black, and Art, cigar-stand keeper, are keen bowling rivals. One day when bowling, Art becomes so engrossed in the game that he forgets an appointment that he has with Madge, to whom he is engaged. Madge comes to the alley to get Art. There she meets Rube and they are mutually attracted. This so angers Art that on the way home he quarrels with Madge. Madge returns Art's ring. Art then seeks Alice, who is queen of the bandits, and engages her to abduct Madge.

Madge later arises in her sleep and goes to Rube's stand. Rube talks to her and not getting an answer concludes she wants a shine; so starts to shine her bare feet. Art, seeing this from the bowling alley, runs over. Alice, who is fond of Rube, also comes over and there is a general quarrel. Rube takes Madge home, foils the abductors, returns and engages in a bowling match with Art, who has previously nailed the pins to the alley, then persuades Rube, who has no money, to play for Madge against his money.

In the meanwhile, Alice's bandits have succeeded in placing a bomb under Madge's bed. Madge, walking in her sleep, picks up the bomb and carries it to the bowling alley, where it explodes and blows Art, Alice and the bandits up into the skies, leaving Rube and Madge to the enjoyment of their mutual infatuation.

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AMERICAN.

"THE SILKEN SPIDER" (Three Parts—March 7.) The cast: Bona Leonard (Vivian Rich); Rev. Lewis Dunstan (Alfred Vosburgh); Brian Leonard (George Periolat); Ursula Jacques (Louise Lester); Neal Jacques (King Clark); Caleb Giles (Warren Ellsworth); Mrs. Dunstan (Lillian Knight). Directed by Frank Borzage.

Brian Leonard is a millionaire whose sole occupation is the amassing of wealth. He is cold, hard, and the element of love has been almost extinguished. In this environment, his motherless, loveless daughter, Bona, grew up to womanhood. Ursula, Leonard's mistress, inveigles him into marriage, and when he learns that she is playing fast and loose with his affections, he makes a will in which he leaves the major portion of his estate to Bona, and bequeathes an income upon Ursula. Learning of this, Ursula plans to gain possession of his estate in the event of his death, and to further her ends she endeavors to bring about the marriage of her son, Neal, and Bona. But Bona detests Neal.

Then Ursula recalls a remark of Leonard's that should Bona ever bring disgrace upon his name, he would disown her. She conspires with Caleb Giles, a society idler, to affect Bona's ruin. When she begs him to marry her, he refuses. Bona confesses to Ursula and Neal is persuaded to again ask her to marry him. Believing Neal's love to be sincere, Bona agrees.

Shortly before the wedding Neal is killed in a gambling row. Disgrace now seems inevitable and Bona determines to commit suicide. She goes to the wharf, but is prevented in her purpose by the Reverend Lewis Dunstan, who takes her to her father. When Leonard hears her story he disowns her. Rev. Dunstan denounces him for his heartlessness, but this results only in his being forced to resign his pastorate. Dunstan takes Bona to his home, where she is cared for by his mother. The child dies and Bona enters settlement work. Giles, a fugitive from justice for the murder of Neal, enters the settlement home one day, in a dying condition. On his death bed he sends for Ursula and Leonard and confesses the conspiracy. Bona is forgiven and both Leonard and Ursula see the folly of their pursuit of wealth. They begin anew to live for love, and it is obvious that Bona and Dunstan will eventually marry.

BEAUTY.

"A GAY BLADE'S LAST SCRAPE" (March 8.) The cast: Lord Phoppie (John Sheehan); Carol (Carol Halloway); Belle, the barber (Mary Talbot); The Valet (Rea Berger); Briggs, a Police Captain (George Clancy); Briggs' Wife (Edna Frawley); Carol's Mother (Dixie Stewart). Directed by Archie McMachin.

Mrs. Halloway is determined that Carol shall marry Lord Phoppie, even though Carol doesn't want to. George Rosebush is in love with Belle, lady barber, and just as soon as he can find a job, Belle says she will marry him. So George, seeing an ad. for a valet, sets out to "land the job."

Lord Phoppie sends out invitations for an afternoon tea, at which his engagement to the unwilling Carol is to be announced. George appears at his apartment, applies for the position advertised and gets it. However, in attempting to shave his master, his thoughts stray to Belle, but he is rudely brought back to life by Lord Phoppie's indignant tones, and banished forthwith. Lord Phoppie then telephones the first barber shop he finds listed and orders a barber sent up. It so happens that he gets a lady barber shop on the phone, and Belle is commissioned to do the job.

In the apartment adjoining Lord Phoppie's, lives a police captain and his wife. He mistakes his wife's amusement at Phoppie's half-shaved condition for a flirtation, as is the way with jealous husbands. Belle, hurrying to Phoppie's apartment, bumps into George, who tells her he has a position. She tells him she will marry him at 3 o'clock at the shop and he goes to make arrangements while she proceeds on her way.

The guests start coming, and Phoppie, forgetting his predicament, starts entertaining. When Belle arrives he mistakes her for another guest and she is introduced to the others. Finally, getting nervous, she whispers to Phoppie and gets him into the bedroom, to the horror of Carol and her mother. She takes out her razor and poor Phoppie believes his end is near. He throws a sponge at her and when she falls he believes he has killed her and locks the door.

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George, all ready for the wedding, comes to the barber shop, and when he learns that Belle has gone to shave Lord Phoppie, he believes his boss is trying to steal his girl, and rushes to the apartment. Phoppie escapes via the fire escape, to the next apartment, and hides in the bed with the dressmaking form which the captain's wife had put there to cure her jealous husband. The police captain returns with a revolver to spy on his wife and demands to know who is in the bed. When he discovers Phoppie, she is the most surprised of the three. Belle revives and departs with George and Phoppie loses out all 'round.

"PERSISTENT PERCIVAL" (March 12). The cast: Percival (Orral Humphrey); Billy (Billy Frawley); Woman (Mary Talbot); Girl in Cafe (Edna Frawley). Directed by Natt Watt.

Billy entertains a young women in a cafe, and is relieved of his valuables. Leaving the cafe in disgust he meets his father, and Dad tells him that he needs a guardian. Billy, however, can't see the joke, but when he is rescued from an automobile accident by a droll individual, Percival Somber, he sees the wisdom of his father's remark, and offers Percival the job of guardian.

Together they go to the club, where Percival asserts his guardianship when Billy starts drinking too much, and finally consents to let Billy sit in at a game of poker. When the game grows interesting and the stakes high, Percival compares the two hands and stops Billy's betting with "don't bet. He's got four kings!" Percival stops the row which ensues and takes his charge out for a stroll. Passing a garden Billy, of course, spies a handsome women. The fair one is not averse to flirtation, and under the spell of the garden, the romance progresses rapidly. Billy and the lady are about to clasp hands when Percival interrupts with "Cease! It is too soon for that!" They continue their stroll, with Percival following at a distance. Again the ardent one presses his suit and is just about to win a kiss when Percival warns "That's not sanitary."

There is too much Percival for Billy, who rushes to a secluded spot with the lady of his affections. Not being able to find his charge, Percival does the next best thing and discovers a nursemaid in charge of six children belonging to the lady. Frantic search reveals Billy on bended knee for his final plea. Percival drags Billy forth to view his discovery and Billy does not comprehend until the lady overtaking them is greeted by a chorus of "Hello, Mamma!" As they stand on the outside of the garden looking in, Billy views his "almost" stepchildren and then turns and gazes fondly on Percival, who is thoroughly composed.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Episode No. 10, "A Dash Through Flames"—Two Parts—Feb. 28).—Having granted a right-of-way to Rhinelander, the city fathers of Las Vegas refuse Seagrue's pleas for a right-of-way through their city. Rhinelander's original copies of right-of-way contracts were destroyed by fire in the derailed construction car, and Rhinelander dispatches Helen and Storm with a note to the Recorder to secure certified duplicates. Seagrue instructs Bill, his foreman, to "bring the outfit into town." While breaking camp, Bill discovers the absence of Seagrue's automobile, which had been commandeered by Helen to rescue the men from the runaway car.

Helen, Storm and Spike drive into Las Vegas in Seagrue's auto. Spike goes to construction train to obtain his clothes, while Bill accuses Helen and Storm of stealing the auto, and threatens arrest for the theft. Helen and Storm go to lunchroom to eat, where Seagrue finds them, and accidentally sees Rhinelander's note to the Recorder asking for copies of the deeds.

Having learned of the destruction of Rhinelander's contracts, Seagrue hurries Bill, Spike and Lug to the Recorder's office and during the noon hour they steal the objective book of records. Spike, through a clever ruse, distracts Bill's attention, and hastily tears out the pages containing the record of Rhinelander's deeds, thrusting the valuable pages in his shirt. Bill conveys the book to Seagrue's office, where the latter discovers the absence of the desired pages. Bill suspects Spike of tearing out the pages, and at Seagrue's command goes to fetch Spike.

Coming upon Spike on the street, Bill's accusation leads to a war of words. In an adja-

(*Continued on page* 1714.)

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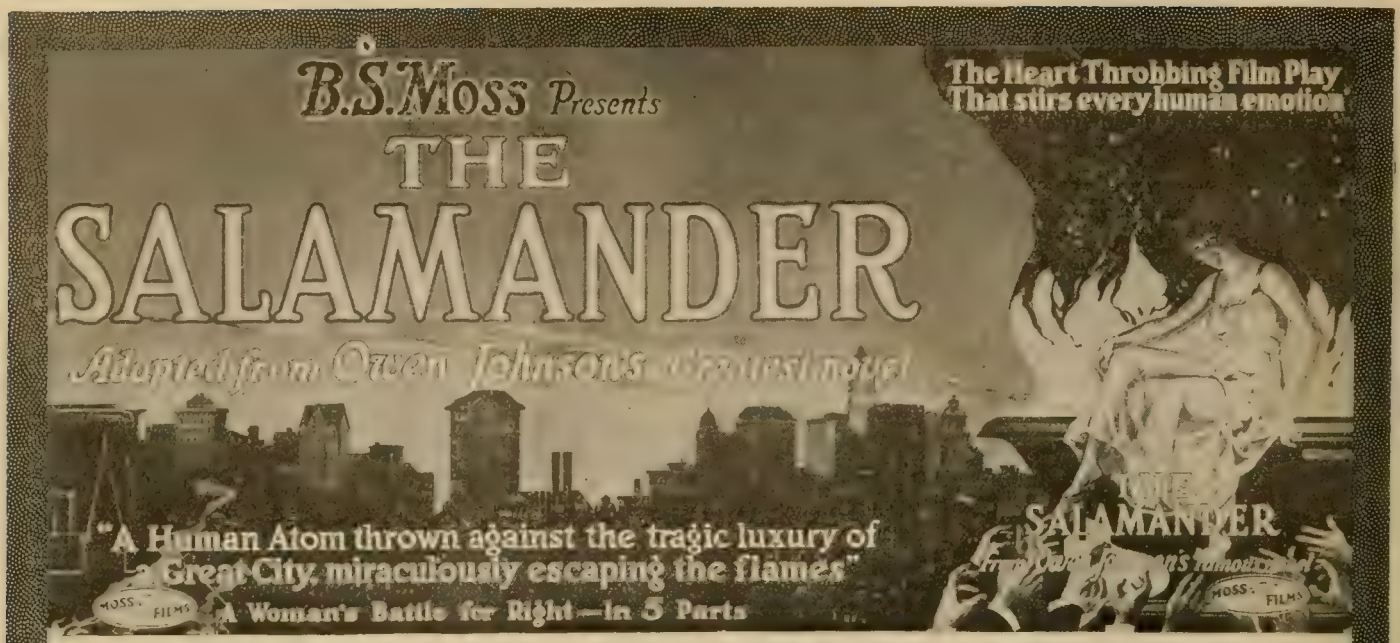
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MOSS FILMS

(Continued from page 1711.)

cent lot a man cleaning a rifle near a bonfire drops one of the shells into the blaze, it explodes, and as the bullet whizzes past Bill dodges, striking his head against an awning cleat. At the sound of the shot idle and enraged laborers see Bill drop to the ground and accuse Spike of shooting him. As the crowd works in, the sheriff arrests Spike, and discovers one exploded shell in the gun which Spike carries and which he wrested from Bill, who at the Recorder's office wanted to shoot the watchman.

As the angry mob tries to take Spike from the sheriff, Helen and Storm are informed of Spike's predicament. The sheriff and deputies succeed in getting Spike to the calaboose. Helen sends Storm to wire Rhinelander to bring the men in from the camp to prevent a mob lynching. Rhinelander starts his crew to Las Vegas posthaste by train. In the meantime, the sheriff attempts to spirit Spike away from the calaboose, but is seen by one of the mob, who instantly spreads the alarm. With their auto headed off by the mob, the sheriff with his prisoner takes refuge in the City Council Chambers, where he barricades the door with furniture and handcuffs Spike's arms around a post, that the sheriff may be free to stand off the beseigers.

A stray shot from the mob cuts the telephone wires, from which a short circuit starts a blaze which rapidly grows. Helen was first to discover smoke issuing from the windows of the building. The sheriff dashes out to meet Rhinelander's men, and suddenly exclaims that he has a prisoner, helpless, handcuffed in the burning room. Closely followed by Storm, Helen rushes into the smoke and flame, where the superhuman efforts of the three release Spike.

In the meantime, a physician has learned that Bill's injury is not a gun wound and Spike is released. Helen sees the stolen record book in Seagrue's room and orders the sheriff to arrest Seagrue as Spike produces the important pages from his blouse.

CUB.

THE DESPERATE CHANCE (March 3).—The cast: Jerry (George Ovey); Bandit (George George); Sheriff (Louis FitzRoy); Deputy (Henry Jackson); 1st Cop (Gordon McGregor); 2d cop (Arthur Mund); 3d Cop (Bob Kenyon). Directed by Milton Fahrney.

Here we find Jerry where he will do no harm "behind the bars." But Jerry manages to effect his getaway by pulling apart the bars. As he climbs out of the cell window he is seen by one of the guards who tries to follow him but is caught between the bars.

Jerry drops over the prison wall onto the heads of two policemen, who are so dumbfounded that they run in opposite directions. Near the prison Jerry discovers an automobile, jumps in and is off in the nick of time, as half a dozen guards and a number of policemen are just about to grab him. They all fall in a heap as Jerry speeds on. A desperate bandit stands at the roadside, garbed as a minister. He carries half a dozen guns and holds up everyone, making his victims come to him to give up their valuables. He is described as being short in stature but in reality is more than six feet tall and kneels at all times so as to mislead those who attempt to give a description of him.

As luck would have it Jerry happens to get on the road which has been picked out by the bandit for that day's work. His ride is suddenly interrupted by friend minister, who orders Jerry to alight and change clothes with him while he speeds off in Jerry's car. Jerry thinks this is a good scheme as they will never suspect him of being a fugitive from the prison while garbed as a minister, so he walks off to town.

In the meantime the bandit rides off a few feet when there is a terrible explosion, which attracts the attention of a posse of guards, police, etc., who give chase after the car. Jerry arrives in town and enters a food shop, but is surprised to find they all flee at sight of him and leave him alone. He is mystified by such actions, but it doesn't worry him much for he sits down and has a good meal.

While Jerry is eating the bandit arrives in the car and, seeing Jerry in the restaurant, decides to get his shooting irons back. He grabs the guns and starts to shoot up Jerry but the latter rushes to the street only to be confronted by the police. He runs back to the restaurant and hides; guards, etc., enter and are greeted by a volley of shots from the bandit's gun.

Jerry runs to make his getaway in the automobile, followed by the bandit, who sits beside him and they speed off. Jerry loses control of the machine at the edge of a cliff, they are hurled off into space and land at the bottom with about a ton of wreckage on top of them. The posse rushes down to learn the worst, but find that they are unhurt. They grab Jerry, believing him to be the bandit, but he tells of the exchange of clothing and the bandit is nabbed. Jerry is about to rejoice when the guard whom he had pelted with stones recognizes him so he, too, is arrested and the entire party start back to the prison.

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MUTUAL.

MUTUAL WEEKLY NO. 61 (March 2).

Latest War Pictures.—Canadian cavalry in action. Aiming exercises on board a French battleship.

San Francisco, Cal.—S. S. "Excelsior" wrecked in bay. Turbiner "Harvard" rams schooner in dense fog.

Galveston, Texas.—Repairing damage done by great storm. Famous Rip Rap being strengthened against next big hurricane.

Washington, D. C.—President Wilson joins in patriotic service. Geo. Washington's 184th Birthday is observed at Memorial Hall.

Paris, France.—Latest fashions in colors. Spring's modes for young women.

Bremerton, Wash.—Big guns recovered from Puget Sound. Divers and derricks drag 40,000-pound rifles from mud 100 feet under water.

Milford, Conn.—Ten dead, 75 hurt in double wreck on New Haven Road. Local, speeding to make up lost time, rams New York express. Freight train sideswipes both.

San Francisco, Cal.—U. S. Grand Jury indicts 61 prominent business men here for alleged neutrality violations. Subtitles: Lieutenant Baron Von Bricken, attache of German Consul's office. German Consul Bopp dodges movie camera.

Galveston, Texas.—Cargo of wheat for Belgians destroyed. The "Clematis," rammed by "El Monte," sinks.

Creusot, France. A new submarine for France. The "Gargene" leaves the ways.

Jacksonville, Fla.—Moving picture players entertained by city. Gaumont stars given reception by Board of Trade and Mayor of city. Subtitle: Director Garrick and Mayors of Jacksonville and South Jacksonville.

New York, N. Y.—American Ambassador to Turkey returns home. Henry Morgenthau gets leave of absence.

New Orleans, La.—Safety first lesson by firemen. Daring drills thrill great throng.

San Antonio, Texas.—Citizens here get preparedness training. Soldiers from Fort Sam Houston give them first lesson.

New York City.—Five perish in fire near Broadway. Quick blaze guts boarding house.

Mexia, Texas.—Nine killed in collapse of opera house. Subsequent explosion of gas adds to horror. Loss, $150 000.

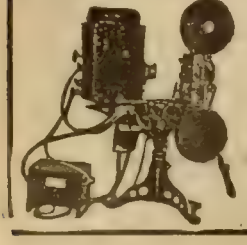
Lincoln, N. J.—Analine dye plant explodes. Two men killed. Entire town shaken by the concussion.

Triangle Film Corporation

"DON QUIXOTE" (Fine Arts—Five parts—Feb. 27.) The cast: De Wolf Hopper, Fay Tincher, Max Davidson, Rhea Mitchell, Chester Withey, Julia Faye, George Walsh, Edward Dillon, Carl Stockdale and William Brown.

His mind unbalanced by much reading about knight errantry and lack of sleep and loss of food, Don Quixote decides to sally forth and right the wrongs of the world. The muddle-minded old idealist takes with him Sancho Panza, his stable man, who from then on vainly tries to dissuade his master from embarking upon all sorts of rash adventures. Notable among them is the episode of the windmills, which the Don thinks are devils, even after he has charged them and been carried around and around and dropped unconscious on the ground.

When he recovers Dorothea tells him of her affair with Don Fernando, which has forced her to leave home to avoid disgrace. He determines first of all to right the young woman's wrong



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and goes on to an inn, which he imagines is a castle. The maid-of-of-all-work he dubs the fairest lady in all Spain. One night at the inn is enough. The proprietor throws him and his man out the next morning. While riding along the road they meet several prisoners and their guards on the way to the galleys. Without hesitation the Don spurs his ancient steed, Rosinante, among them, and puts the guards to rout.

It develops that one of the prisoners is Cardenio, who has been guilty of loving Lucinda against her father's will. Don Quixote offers to intercede in his behalf and together they start back. Cardenio goes ahead and arrives as his beloved is about to become the wife of Don Fernando. Thinking she has been faithless he seeks to end his life with the poison of an adder. The Don, arriving later, invades mansion and halts the wedding just in time. "How about Dorothea?" he asks, and Ferando cowers. Then the Don seeks Cardenio and brings him back to his lady.

But Don Fernando is not so easily defeated. With his retainers he kidnaps Lucinda. A pursuit follows and there is much matching of steel when the two parties meet. Don Quixote, who has gone his way, incidentally rescuing Dorothea from a cruel master for whom she has been tending goats, arrives in the midst of the melee. He has become more insane on his favorite subject and every time he comes upon a prostrate form he rushes forward and claims the honor of slaying the villain. As the encounter becomes hotter a blunderbuss is brought into play and the Don is shot in the breast.

While he is dragging himself to the inn of the fair Dulcinea, the scoundrel Don Fernando has been attacked by Cardenio. At length the latter is victorious and the body of Fernando crashes into a ravine. Dorothea, who has seen the struggle, goes to it as the the others repair to the inn. There is a happy reunion between Lucinda and Cardenio and permission to wed is freely granted.

Into this happy group staggers the Don. His faithful Sancho Panza and Dulcinea help him to the stable, discover the hole through his armor and try to staunch the wound. But all efforts fail. To the accompaniment of the merry making above the lovable old character expires in the straw and the devoted pair beside him grieve.

"THE LAST ACT" (Kay-Bee—Five parts—Feb. 27.) The cast: Ethel Duprey (Bessie Barriscale); Mrs. Cora Hale (Clara Williams); Suzette (Miss Allen); Ernest Hale (Harry Keenan); Lewis Bressler (Robert McKim).

Ethel Duprey, an actress, after a vain tour of the theatrical agencies, finds herself wandering in a city park. She seats herself on a bench thoroughly discouraged. Mrs. Hale, wife of Lewis Hale, a successful attorney, whose sympathies for the world's unfortunates have crowded out all thoughts of self, offers to help Ethel. The latter's pride makes her reject the offer, but Mrs. Hale slips a bill in Ethel's purse unobserved.

Ethel is both hurt and pleased when she finds the money, and returns to Mrs. Murphy's boarding house, where she finds a note from a manager, telling her he can offer her a small part in the new play "Retribution." Ethel's chance comes when, two weeks before the opening performance, the leading woman sprains her ankle so badly that she is unable to continue rehearsals.

The morning following the opening performance finds Ethel famous. At a dinner which the manager gives in honor of Ethel, she meets Lewis Hale, attorney for the company, putting on the show. It is a case of mutual infatuation. Later, when Hale begs Ethel to go away with him, telling her that he cannot marry her until he obtains a divorce, Ethel is undecided, and asks time to decide.

Mrs. Hale in the meantime, has discovered that her husband's love has been taken from her and makes inquiries as to who the girl is. Suzette, a "slavey" befrinded by Ethel in her boarding house days, now becomes her maid, goes to Mrs. Hale, thinking to save her mistress from herself. On the afternoon Hale is to receive his answer, Mrs. Hale makes her appeal to Ethel, entering her apartment veiled. The last act of the play in which Ethel has made her success is now acted in real life.

Ethel has been searching for the woman who befriended her that gray day in the park, but has been unable to find any trace of her. While Mrs. Hale is pleading with Ethel for her husband, a line of the play comes to Ethel and she tells the wife "The man belongs to that woman who can best hold his heart." Mrs. Hale realizes that she has lost, turns to leave, but collapses in a dead faint. Ethel removes Mrs. Hale's veil and finds the woman who helped her. She has made a vow that no sacrifice would be too great for her to make for that woman, and now the time has come when she must pay. She revives Mrs. Hale and tells her she will give her back her husband.

Hale comes for his answer from Ethel and finds a note from her, telling him all is over between them. The story closes with Suzette soothing her broken-hearted mistress.

"CINDERS OF LOVE" (Keystone—Two Parts—Feb. 27.) The cast: Chester Conklin, Slim Summerville, Billie Bennett, Claire Anderson, Lois Holmes and William Mason.

Chester Conklin, as the fire chief, clashes with Slim Summerville, police chief. They first match wits as well as strength at a field meet. There is a tug of war as the main event. Slim ties the rope around himself and then anchors to a tree. The strong man of the fire force has been put in a jail on wheels that is drawn by mules. It looks as if the police would make a clean sweep. But they have not reckoned with the crafty Chester. He hands his end of the rope to the strong man, starts up the mules and along come Slim, tree and the whole Keystone police force.

The bad blood between the two factions is increased when Chester is found enjoying the society of Slim's wife. Slim, in a rage, threatens to shoot Chester on sight. There is a fire in the house, Chester's wife yells for aid, the gallant police chief hurries to the scene with his trusty men at his heels. Mounting a ladder Chester reaches the room only to find his wife with the obnoxious Slim.

Chester leaps at his rival and they rain blows on each other, regardless of the flames around them. The encounter ends in the discomfiture of Chester, who makes a flying exit down the ladder. Then follow more cries for help from the police chief's wife. Finally Slim and the woman jump into nets, after the front of the house has fallen, disclosing them to the shouting multitude below.

HIS PRIDE AND SHAME (Keystone—Two Parts—Feb. 27).—Originally scheduled for release during the week of February 6, this picture was withheld from bookings until February 27. A synopsis of it can be found on page 1192 of the February 19 issue. "Fido's Fate," which was booked for release during the week of February 13, was released during the week of February 6 in place of "His Pride and Shame."

THE JUDGE (Keystone—Two Parts—March 5).—The cast: Charles Murray, Louise Fazenda, Harry Booker, Wayland Trask and Phyllis Allen.

Miss Fazenda is a manicurist who inspires flirtatious tendencies in all the men with whom she comes in contact but is true to her husband, Wayland Trask. Charles Murray, a motorcycle policeman, tries to flirt with her in her shop and when she repulses him places her under arrest. In the court over which Harry Booker presides the manicurist makes a distinct impression on the judge. She permits him to flirt with her until she gets her discharge. As she leaves the court Judge Booker adjourns for the day and follows her home.

Because of his age the manicurist is patient with him. To prove that a man is not old because he has lived long the judge dances so violently about the shop that he rips his trousers. In sympathy Louise offers to mend them while he waits. This is the situation when the husband returns. There is a lively fight in which Officer Murray takes part, ending with the escape of Trask and the ejection of Booker minus his trousers.

The judge rectifies this deficiency in a nearby second-hand store and goes back to the bench. The first prisoner is Trask, who has been brought in by Murray on a charge of speeding The judge is about to impose the maximum sentence when Louise enters with the mend-

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Extract from the March 4th issue Moving Picture World

Pathe's "The Iron Claw" to Be in Fourteen Episodes.
A unique tribute has been paid "The Iron Claw," Pathe's new serial. Exhibitors were so impressed with the strength of the cast and the excellence of the first episode shown them privately that a large majority have requested Pathe to make the serial in fourteen episodes instead of twelve. These requests have come from all over the country. Consequently it is announced that the serial will be in fourteen episodes.

The above episode
was directed ***solely*** by me

Carroll Fleming

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ed trousers on her arm. As Booker again becomes a lenient judge his wife enters. As she sees the manicurist with her husband's trousers she yanks Booker from the bench and leads him from the courtroom crestfallen. Trask then grabs the gavel, knocks out Murray with it and leaves the court triumphantly with Louise.

A VILLAGE VAMPIRE (Keystone—Two Parts—March 5).—The cast: Fred Mace, Anna Luther, Joseph Swickard, Earl Rodney, Billie Brockwell and Dale Fuller.

Fred Mace is the station agent of a railroad at a small town. His daughter is in love with the son of the cashier at the mill, while he himself is the adored of an old maid. The cashier meanwhile has answered a matrimonial advertisement and in response receives a letter and picture of Billie Brockwell, followed in due time by the lady herself. The cashier shows her through the mill and incidentally displays the large amount of money which is in his care. She urges him to take it and elope with her, and he agrees to do so.

To avoid suspicion she suggests that he go on an earlier train. In the confusion of starting he takes the wrong grip and when the holdup men who have received the tip to rob him search the grip they find that it does not contain the money. Miss Brockwell discovers the mix up in the grips and summons the prospective robbers. The cashier enlists the aid of the police and follows them. There is a stirring chase and a running fight between the crooks in an auto and the pursuers on a railroad engine.

The crooks arrive first by taking a short cut and rob the mill safe. Mace and the old maid, who have followed out of curiosity, are bound and gagged. The son of the cashier is tied to a machine that carries his body slowly toward a big crusher. The crooks even turn on their chief, Miss Brockwell, and then endeavor to make their escape by a bucket line across the canyon. The station agent's daughter, riding to the mill, finds that the desperadoes have blown up all the bridges, but she makes a thrilling leap into the water with her horse, breaks through the doors of the mill and saves everyone from the flames which are now roaring through the structure. The police posse across the canyon captures the crooks one by one as they come over the wire in buckets.

HELL'S HINGES (Kay-Bee—Five Parts—March 5.)—This picture was originally scheduled for release during the week of February 20, but has been postponed until the aforementioned date. A description of it was published on page 1366 of the February 26 issue, "Bullets and Brown Eyes," was released on February 20.

DAPHINE AND THE PIRATE (Fine Arts—Five Parts—March 5).—In place of this picture, which was slated for release on its program for the week of February 20, the Triangle Company has released "Martha's Vindication," a five-part Fine-Arts subject. A story of "Daphine and the Pirate" was published on page 1366 of the issue dated February 19.

Pathe Exchange, Inc.

PATHE NEWS NO. 15. (Feb. 19.)

Newport News, Va.—The U. S. S. Pennsylvania, Uncle Sam's latest superdreadnaught, leaves for her speed trials. Sub titles: 1. The final clearing is made of the decks of the vessel. 2. The feature of her construction is the superimposed turrets, each of which carry three huge guns.

Red Bank, N. J.—(Except Boston, Los Angeles, Portland, Seattle.) Ice boat enthusiasts, threatened by a coming thaw, assemble their craft in record time to enjoy the last days of the season's sport.

Pathe News Fashions.—Footwear Fashions. Some dainty models for the Spring. (By courtesy of I. Miller, Broadway, New York.) Subtitles: 1. Walking boot with salmon-colored vamp, ivory back and Louis heel. 2. Colonial slipper, Havana brown vamp, ivory back and Louis heel. 3. Pumps with blue kid vamp, ivory sole. 4. Pump with small tongue and white inlay. 5. Patent leather pump of zebra design. 6. Sport shoe of white buckskin and tan leather trimmings.

Boston, Mass.—Car lines employ a very ingenious rotary plow to clear their tracks from the heavy snowfall.

Salonica, Greece.—Small mountain guns which can be easily detached and transported over the rocky hills are being used by the Allies. Subtitles: 1. Immense quantities of cartridges are kept ready. 2. The huge expenditure of large shells in modern warfare necessitates a constant supply.

Monikendam, Holland.—The famous seawalls of Holland are broken during the fiercest storm for generations, and hundreds of square miles of rich pastures are devastated. Subtitles: 1. Thousands of cattle were drowned by the waters.

Athens, Greece.—King Constantine reviews the troops of the Greek army which is kept mobilized for any emergency.

Fall River, Mass.—(Boston only.) The thriving business section is compeltely devastated by fire which levels scores of buildings and causes damage of $1,500,000.

Brooklyn, N. Y. (New York only).—Charred timbers of 900 foot pier and empty hulls of three munition ships are all that remain of $5,000,000 fire.

Vosges Mountains, France (New York only).—The heavy traffic of war has rendered necessary the employment of huge caterpillar tractors for the transport service. Subtitle: 1. The massive wheels can travel almost anywhere.

Brooklyn, N. Y.—(Except New York.) A rapidly spreading fire destroys three munition ships, several barges and a nine hundred-foot pier causing $5,000,000 damage. Subtitles: 1. Firemen cut through the pier to tackle the flames with high pressure hose. 2. Charred timbers and empty hulls are all that remain after the conflagration.

Gary, Ill.—(Chicago only.) Chicago Norge Club Skiers make some thrilling jumps at the annual tournament. Subtitle: 1. Miss Hildur Erlandsen is the winner of the Cross Country race.

Hanover, N. H. (Chicago only.) Dartmouth college students exhibit real Alpine skill on skis in their annual winter games. Sub-title: 1. Ski racing with horses is an exciting feature.

PATHE NEWS NO. 16 (Feb. 23).

New York City—Mr. Henry Morgenthau arrives home on leave after two years of service at Constantinople as Ambassador to Turkey.

Red Bank, N. J.—Ice boating fans race their yachts when the Shrewsbury River freezes five inches thick.

Chicago, Ill.—Incensed over their losses caused by the failure of Modestino Mastrogiovanni's bank, the "Black Hand" wreck his home with a bomb. Subtitle: The bed in which the banker was sleeping when the explosion occurred.

Fort Montgomery, N. Y.—Jacques Suzanne, artist-explorer, has a complete Alaskan dog pack to help give "local color" for his pictures. Subtitles: 1. It's too cold to paint all day, so they take a little exercise at intervals. 2. The reward for posing nicely.

New York City—Although the Allies need soldiers they have refused to accept for service Baptiste Ugo, an Italian nine foot tall, and Esmiliare Adrien, a twenty-nine inches high Frenchman. Subtitle: The two men compared with a "stock size" person.

Paris, France—The grim realities of Europe's slaughter are strikingly presented in the ef-

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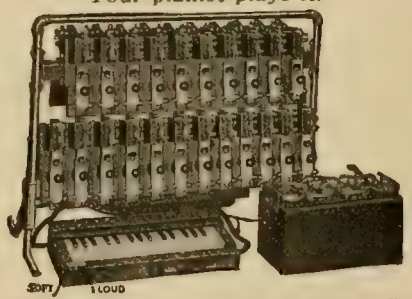

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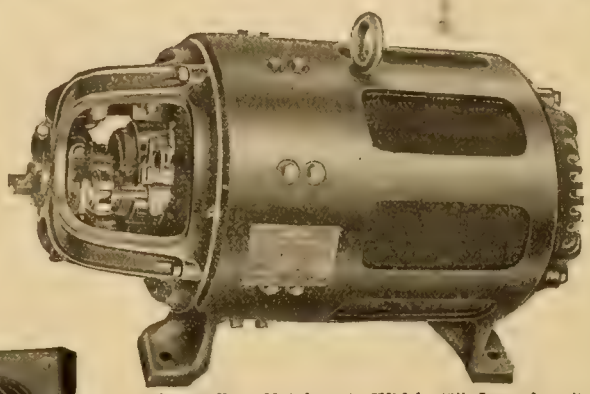

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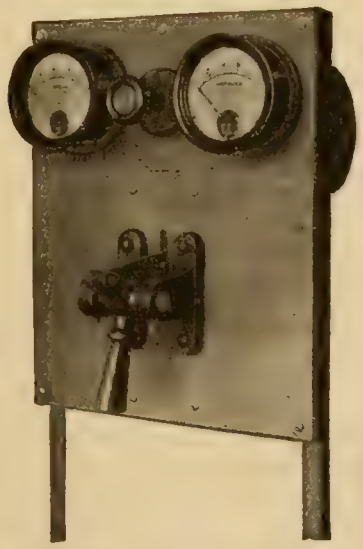

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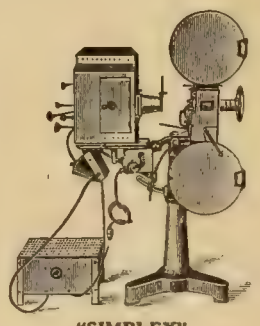

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forts to re-educate those maimed in the service of their country. Subtitles: 1. The making of toys is found to be one of the most suitable occupations for partially trained hands. 2. Carving the face of a helmeted enemy is a particularly agreeable task. 3. An apt scholar in writing with the left hand.

Brest-Litovsk, Russia.—Russian prisoners taken by the Germans in recent fighting are interned in the camp which was once their own famous fortress.

Voges Mts., France (except New York).—The heavy traffic of war has rendered necessary the employment of huge caterpillar tractors for the transport service. Subtitle: The massive wheels can travel almost anywhere.

Mill Neck, L. I. (except Philadelphia, Washington, St. Louis, Indianapolis).—Mr. Irving Brokaw, the famous skater, demonstrates his skill in fancy figures on the ice.

Brest-Litovsk, Russia (New York only).—German soldiers regulate traffic over a pontoon bridge, built after the retreating Russians has destroyed the ordinary bridges over the River Bug.

Alki Beach, Wash. (except Los Angeles, Portland, Seattle and Boston).—A whole row of houses is wrecked as avalanche of mud and rocks crashes from crumbling cliffs. Subtitle: Rescuing the piano.

Boston, Mass. (Boston only).—Sleeping out of doors in zero weather is now the vogue, and the Hotel Lenox has pitched some tents on the roof to cater to the Polar fans. Subtitle: "Your tent, sir," is the new cry of the bell-boy.

Detroit, Mich. (Detroit only).—The Rotary traffic method enables five streams of vehicles to be handled in one-third the time previously occupied.

"THE IRON CLAW"(No. 1. "The Vengeance of Legar" Two Parts—Pathe—Feb. 28.)

The story begins years ago on an island in the South. Enoch Golden, a wealthy planter, catches Jules Legar, a scheming physician, making love to his wife in an attempt to learn the secret hiding place of Golden's wealth. Suspecting the worst, Golden sends his wife away, and as punishment to Legar has his handsome face branded with white-hot irons and his hand crushed in a vise. Then Legar, set free, swears vengeance and begins his villainy by opening the sluice-gates that keep the sea from inundating the island. The waters rush in and the entire island is flooded and its houses swept away in the swirling waters. Legar kidnaps Golden's daughter, Margery, whom, in the next scene, twenty years later, we see grown to beautiful maidenhood, in his ominous power. Hate still lives in Legar's heart, and he sends Margery to a denizen of the underworld in whose house she is to be detained. But here steps in a mysterious gallant known as "The Laughing Mask," who saves her, for the nonce, from her fate.

"LUKE AND THE RURAL ROUGHNECKS" (Phunphilms—March 1.) The village blacksmith has a hard time holding onto his assistants. This is due, primarily, to the presence around the shop of the village belle. Finally, the brawny smithy is compelled to hire as his helper a man who is without any female affiliations. He hits upon Lonesome Luke as the ideal man for the job and that well-known worthy accepts the position with alacrity. But unfortunately the queen of queens crosses Luke's path and disconcerts him. Several clashes he has with his employer in his efforts to win the affections of the girl and his position is in jeopardy. Finally Fatty, his chief rival, steals a horse whose hoofs are being manicured and runs away with the girl in true Lochinvar style. But Luke rushes to the father-in-law-he-would-like-to-have and gathers a posse to pursue the elopers. They come together far down the road to the city and all hands get into a mixup in a delightfully muddy pool and have it out then and there in a no-decision bout.

"SIBERIA, THE VAST UNKNOWN" No. 2 (March 1.) After a perilous journey from Alaska through the ice-clogged waters of Behring Strait and the Arctic Ocean, the expedition which took these excellent pictures reaches Cape North, situated 'way up there on the east coast of Siberia. Here is seen a lonely mass of barren rock, which symbolizes perfectly the desolation and misery of the whole country.

The people inhabiting this woeful region are the Chukchis, a sturdy Mongolian folk. They are splendid watermen, and spend most of their time hunting and fishing, for it is by this means that they are able to get food and clothing. The pictures show these people at their daily tasks. They are pictured dealing with the members of the expedition, trading with the Russians, herding up reindeer, and in other interesting pursuits.

"THE RED CIRCLE" No. 12 ("Like a Rat in a Trap" (Balboa—Two parts—March 4.) Lamar struggles to stifle a suspicion that June is responsible for the Red Circle crimes. June, to return to the employees of the Rarwell Corporation the money which rightfully belongs to them, and which she has stolen, mounts her horse and throws the cash to the men as they stand by the factory. A mounted policeman takes up the chase, but when near June she strikes him with her riding crop and throws him from his horse.

Meanwhile "Smiling Sam" is safely hidden in the Travis attic, placed there by June because of his threat to expose her relationship to "Circle" Jim Borden, the crook. But one day Lamar sees the familiar features of the fugitive at the window of his retreat. He then goes into the house and after a terrific struggle masters the criminal. How will June explain Sam's presence in the house and will he expose her parentage?

The preceding chapters of this serial tell the story of June Travis, supposed daughter of a wealthy society woman, but really the daughter of a notorious crook. She inherits an instinct for crime, and each time it manifests itself a Red Circle appears on her hand. Her crimes are all benevolent, however, and Max Lamar, crime specialist, who is on the chase of the criminal, falls in love with the beautiful girl. "Smiling" Sam, a pal of her father, learns of her origin and forces June's nurse, Mary, to hide him in the Travis home. June steals from the Farwell Corporation the papers which have falsely incriminated Charles Gordon, an attorney. Lamar is baffled.

Miscellaneous Features

V-L-S-E, INC.

HEARST-VITAGRAPH NEWS PICTORIAL No. 9 (January 31).

New York.—Thousands cheer President Wilson as he starts speaking campaign in favor of administration program for increasing national defense.

Stockholm.—Picked soldiers of the Swedish army guard the royal palace. Interesting motion pictures show the ceremonies as the guards are changed.

New York.—In a suburb, twenty-one stories above Broadway, on the roof of the Arona Building, children raise vegetables in a novel roof garden.

Washington, D. C.—Girls of the Western High School form a rifle club and will compete with boys for honors on the Target Range.

Washington, D. C.—Louis D. Brandeis, whose nomination for Associate Justice of the Supreme Court has aroused the interest of the entire country, poses for the Hearst-Vitagraph News.

Quebec, Canada.—Canadian athletes gather on the ice to contest in the ancient Scot game of Curling.

Manchester, Mass.—Dare-devil Jack Murphy plunges one hundred feet into the icy Merrimac River while spectators gasp.

New York.—Latest fashions in negligees and morning robes from leading Fifth avenue designers.

Portland, Texas.—Big gas well catches fire and becomes a torch, throwing the flames 150 feet into the air, illuminating country for miles around.

Washington, D. C.—Ralph Coffin, member of the Washington Hunt Club, uses friend's automobile as obstacle and rides his pony, "Rabbit," in a daring leap over the machine.

Sahara Desert.—French army engineers rush work on strategic railway through the desert, designed to carry troops to the defense of the Suez canal.

Quebec, Canada.—Canadians enlisted for over-seas services drill on ice-covered ground and scoop trenches in snow drifts.

Mr. Nobody Holme Buys a Jitney.—Cartoonist T. E. Powers gives a graphic picture of his troubles.

HEARST-VITAGRAPH NEWS PICTURE NO. 10 (February 4).

Norfolk, Va.—British liner Appam seized by German sea raider that snared eight other vessels, is brought into American port by prize crew.

Washington, D. C.—Members of the Washington Riding and Hunt Club hold school for horses where steeds are taught to drive tandem in preparation for coming horse show.

New York.—General Goethals, builder of Panama Canal, and Brigadier-General Edwards, Military Commander, pose together for the Hearst-Vitagraph News Pictorial, denying reports of friction in their administration.

New York.—Members of Y. W. C. A. in their new home at Brooklyn, prepare for the coming fiftieth anniversary of the founding of the National organization.

Charlestown, Mass.—Work on the new naval supply ship, one of the accessories of preparedness, is rushed at the Charlestown Navy Yard. Within sight of the new floating machine shop the old frigate Constitution, better known by its nickname "Old Ironsides," lies at her dock.

St. Paul, Minn.—In spite of extremely cold weather, thousands gather for northwest winter carnival and take part in spirited out-door contests.

New York.—Newest fashions in Sport Suits for Spring from Fifth avenue.

On Western Front.—German cavalry rides forth in Belgium, acting as escort to the supply train.

Boston.—Midgets from all parts of the United States are received at the executive offices by General McCall.

A Swing Around the Circle With the President.—An extremely interesting and intimate series of pictures of the trip of President Wilson on his crusade for increased national defense showing him in Pittsburgh, Cleveland, Milwaukee and Waukegan and giving a new and graphic idea of what such a trip for the country's chief executive means.

Poor Si Keeler.—As a traffic cop, he has experiences which bring a whole flock of boys out to gloat over him. A funny cartton by T. E. Powers.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 11 (February 7).

New York—Wonderful motion pictures made by new process, showing New York at night. Tower of the Woolworth Building and the Singer Building, raised high above the cavern of lower Broadway, and 42d street and Broadway, and the wonderful Brooklyn Bridge, blazing with lights, are thrown on the screen.

San Francisco—Eight die when schooner Aberdeen, driven by a 95 mile gale, is broken up on a rock off Golden Gate Park.

Marfa, Texas—Pack trains, crawling over a difficult trail, carry food and ammunition to troopers on Mexican border.

St. Paul—Motor-driven sleds sail over ice on upper Mississippi River, replacing old-fashioned ice yachts.

New York—Latest designs show Fashion's decree in suits and hats for spring.

Ottawa—Death, and loss of three million dollars, come with the destruction of the Canadian Parliament Buildings, in a blaze believed to have been incendiary.

San Francisco—A million and a half in gold coin is moved from a bank to meet payment in bond for a new water system.

Newport News, Va.—Prisoners held on the English liner Appam, seized by a German sea-raider, are freed by order of the United States authorities, when the vessel is brought into a neutral port.

You will pity poor Parcel Post Pete when you see his struggles with a mountain lion in a funny cartoon by T. E. Powers, the famous cartoonist.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 12 (February 11).

Hickman, Ky.—Entire population of village lives in tents after fleeing from the rising water of the Mississippi. Boy scouts aid in handling refugees. All streets of the town are shown under 14 feet or more of water.

Locust Valley, N. Y.—Many young women take part in exciting bob sled races.

Wilmington, Del.—Release of a dove from a basket of roses launches the Helen C. Julliard, hospital ship of St. John's Guild, built to care

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Washington, D. C. "Under the Capitol Dome."—Interesting side lights of the nation's capitol. Champ Clark, speaker of the House, who in a recent speech advocated placing 17-inch guns on U. S. battleships, is shown leaving the Capitol. United States Chamber of Commerce in session.

San Francisco, Cal.—Motor boat, "Bohemia," driven by its owner, J. Paulding Edwards, proves fastest on Pacific Coast.

El Paso.—Brig. General Pershing, U. S. A., reviews some of the U. S. Border Patrol. Cavalry men are shown in exciting saber drills, charges and hurdle jumping.

New York.—Latest designs in spring fashions by Fifth Avenue modiste.

St. Paul—Axel Henrickson, dare-devil ski jumper, braves death by a somersault from the ski slide at St. Paul Winter Carnival. Twenty thousand persons parade in 17 below zero temperature as carnival is brought to a close.

Norfolk, Va.—Staunch old frigate, Franklin, flagship of Admiral Farragut, is sold for junk.

Newport News, Va.—Vernon Castle takes instructions in operating aeroplane and plans to offer services to England as war pilot.

Niles Canyon, Cal.—Girls in winter pajamas introduce novel fad of sleeping outdoors in auto as aid to beauty.

Port Jefferson—Here are real candidates for hero medals, children at St. Charles Hospital for crippled children who fight battles against forces in despair.

Viaduct—Pecos River Bridge, highest in America, eight miles from Mexican border, is guarded against bandits by U. S. troops.

Cartoon—A comic animated cartoon by T. E. Powers, America's foremost comic artist, in which Mr. Powers depicts the experience of a gentleman ordered to indulge in "Gentle Exercises" by his medical adviser, "Old Doc Gloom."

FOX FILM CORPORATION.

THE MARBLE HEART (Five Parts—March 6).—Therese Roger, daughter of a West Indian planter, whose parents are murdered while she is a baby, becomes the adopted daughter of her aunt, Madame Roger, keeper of a haberdashery shop in one of the smaller villages in southern France. She grows up with Camille, Madame Roger's son, a sickly, sexless creature, whom she ultimately marries in deference to her aunt's wishes.

The monotony of Therese's married life tells on her. The uninteresting Camille each day drones out his existence in an office. At night he returns ever at the same hour, ever in the same enfeebled health and depressed spirits. Two neighbors, Dr. Gribet and Michaud, the latter prefect of police, drop into the Roger household for their weekly game of dominoes with Madame Roger. Suzanna, daughter of Dr. Grivet and Oliver, son of Michaud, who are in love, call frequently on the aged Madame Roger to pay their respects. Therese, full of youth and life, tires of her environment and its unchanging cycle of events.

Camille collapses one day at the office and is brought home by his friend, Laurant. The latter, who is the opposite of Camille, meets Therese. They are attracted to each other and when Laurant becomes a frequent visitor at the Roger home a liaison develops between him and Therese. In Camille they see the only obstacle to their happiness.

The two evil lovers decide to kill the husband. Soon an opportunity presents itself and they drown Camille. They manage to escape suspicion from the murdered man's mother and in course of time marry each other with the old woman's consent. But they have not attained the happiness which they thought would be theirs with Camille out of the way, for their crime haunts them. It shows in their faces. It stalks through their home. It leads them into quarrelling with each other. During one of their stormy scenes they are overheard by Madame Roger, who becomes stricken with paralysis and the total loss of speech upon learning how her son died.

The helpless old mother gloats over the torture which Therese and Laurant suffer from their consciences. In time, when guests are present, she tries to write her accusation of them upon the tablecloth with the edge of a domino, but her fingers can not complete the sentence. She sees distrust continue to grow between the unhappy pair. Therese and Laurant plan to kill each other, but both are too great cowards to add a new crime to their records, and they drink poison together, paying at last with their own lives for their earlier crime.

PARAMOUNT.

BOBBY BUMPS AND HIS POINTER PUP (Paramount—Bray Cartoon—Feb. 24).—Bobby Bumps, a little boy, seeing a pup in the window for sale, longs to be the possessor of same. He remembers having a savings bank at home and hustles home to find it is on a shelf above the couch on which his father is taking a restful nap. He takes courage and jumps for the savings bank, which he finally gets and runs to find an axe to smash it, so he may buy the dog. But luck seems to be against him, he encounters a lot of unpleasant experiences, the little bank is stronger than he thought, it flies and upsets his old mammy and washtub, and finally smashes the window in which the little pup is waiting for his liberty.

Bobby is sure that his new purchase is a Pointer dog, and wherever he points his tail there is something to shoot at. They both have now a great deal of fun, so much that everybody telephones to the police station. Policeman comes and arrests him and dog. Both are being seen in the last scene in prison breaking stones. Bobby swears he will never take another pointer from his pup.

BLUEBIRD PHOTOPLAYS, INC.

"THE STRENGTH OF THE WEAK" (Five parts—March 12.) The cast: Pauline D'Arcy (Mary Fuller); John Adams—Abbott (Edwards Davis); Richard Adams (Harry Hilliard); Tom Dare (Curtis Benton). Adapted by William Addison Lathrop from the play of that name. Directed by Lucius Henderson.

Pauline D'Arcy just emerging from girlhood, meets and is attracted by a man many years her senior whom she knows by the name of Abbott. Abbott fascinates the inexperienced girl and makes her his mistress. Endowed with a keen desire for knowledge, Pauline has yielded herself, partly influenced by his promises that she shall have an education. He has promised to send her to the University, assist her to establish herself in a literary career, and then marry her.

Pauline, accordingly enters a university for women. She becomes a favorite and develops her literary talent so that as graduation approaches, she has already completed a novel founded on her own experience. It is accepted and published anonymously, quickly becomes a "best seller" and everyone is eager to learn the identity of the author. The success of her book has made her financially independent and when, on her graduation day, Abbott proposes to take her away with him, she rebels and begs him to go his way and let her go hers.

Pauline meets a young man named Richard Adams, and an affection quickly ripens into love. They are both invited to a house party given by Mrs. Dare. During the party, Richard Adams presses his suit, but Pauline gives him little encouragement, for her secret restrains her. A rival for her favor develops in Kitty's brother, Tom Dare. Tom has found

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In recent issues of this publication we have endeavored to point out wherein you are being imposed upon.

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Lest you have forgotten our previous announcements, we mention again our first six releases, to commence late this month. They are:

"Sins of the Father,"
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out that Pauline wrote the novel that has caused such a sensation and shrewdly suspects that she is the heroine of her own book. He tries to force Pauline into illicit relations with him by threatening disclosure of her story to the assembled guests. She defies him, and that night in the presence of all the guests, Tom makes the public accusation.

Driven to admit the authorship of the book, Pauline, nevertheless, defends, in a spirited speech, a woman's right to redeem herself and make a worthy future out of an unfortunate past. The guests are divided between admiration and horrer when Richard Adams comes to the rescue and turns the tide into a complete triumph for Pauline, by stating they are going to marry.

Loving him as she does, Pauline has not the heart to draw back, but she feels that she cannot allow him to marry her until he knows all the truth. When in an agonizing confession, she lays bare her soul and tells Richard of her trials, he takes her in his arms, tells her that he honors her truth and nobility and is more than ever determined to make her his wife.

When Mr. Abbott, her former lover appears and demands an interview, Pauline faces him fiercely and demands why he returns to trouble her. She spurns him and tells him she is about to marry a man whom she loves. He threatens to find him out and reveal her past. She tells him that has already been done.

In the final scene the men come face to face and Pauline discovers for the first time that they are father and son. In the original Pauline kills herself; in the film Pauline and Richard "fade out" in fond embrace.

WORLD—EQUITABLE.

THE PAWN OF FATE (World—Five Parts—Feb. 28).—The cast: Pierre Dufrene (George Beban); Marcine Dufrene, his wife (Doris Kenyon); Father Dufrene (Charles W. Charles); Andre Lesar (John Davidson); Giradot (John Hines); Abbe Paul (Alec. B. Francis); Suzanne (Mary Booth).

Pierre Dufrene and his wife Marcine live contentedly on their farm in Normandy, France. With Pierre's old father to aid them, they pursue their simple rural lives. While romping through the meadows, Marcine stumbles upon Lesar, a young painter from Paris, who is sketching at his easel. Pierre, in pursuit of his wife, finds her and Lesar picking up the scattered paraphernalia with which she had collided.

Lesar, who is a wealthy Parisian and dabbles in art on the side, is attracted by Pierre's pretty wife. He returns to Paris for a few days, leaving his painting materials in Pierre's keeping. Pierre, who has become deeply interested in watching Lesar at work, conceives the idea that he, too, can paint. With Marcine as his model he daubs upon one of Lesar's canvasses a crude portrait, which, to the untrained ideas of Marcine and Pierre's old father, appear as a marvelous work of art. Lesar returns to find the little family imbued with the idea that Pierre is a genius. The unscrupulous Parisian sees the humor of the thing and also a chance to make Pierre's artistic ambition the means to a successful culmination of his interest in Marcine.

Lesar declares his admiration for Pierre's first work of art and assures him that he has only to come to Paris to make the sensation of the century in artistic circles. He induces Pierre and Marcine to come to the city as his guests. Pierre and Marcine are established in luxurious quarters and Pierre begins what he hopes will be a picture that will make him famous. While Pierre labors at his canvas, Lesar pays insidious suit to Marcine, who slowly but surely finds herself drifting under the spell of the young Parisian's charms.

At last Pierre's picture is finished and Lesar arranges, as the climax of his joke, to unveil the canvas at a big party to which he invites all of the revellers of his Parisian circle. Lesar works the hoax to its climax with malicious cruelty. Suspecting nothing, Pierre is led to the veiled painting and proudly draws aside the draperies, disclosing his crude and ridiculous attempt to paint a rural landscape. The peals of laughter and satirical comment come as a terrific shock to the poor peasant-painter, and he undergoes all the tortures of bitter disillusionment.

To add to Pierre's fury, when he discovers that he has been the butt of a joke, comes a seemingly well-founded suspicion that his wife Marcine has been as unfaithful to him as Lesar. With the rage of a maddened bull, Pierre springs upon Lesar and a terrific fight ensues, ending with Pierre the victor and Lesar apparently in a dying condition. Pierre rushes into the streets of Paris. He attempts to bolster up his courage with absinthe and is about to end it all by leaping into the Seine, when arrested and taken back to Lesar's apartment.

Although desperately wounded, Lesar, conscience-stricken by the result of his scheme, confesses to Pierre and forces Pierre to believe in Marcine's innocence. A reconciliation between Pierre and Marcine takes place in the home on the farm.

GREAT NORTHERN FILM CO.

THE MAN WITH THE MISSING FINGER—(Episode No. 1—"The Tragedy in the Villa Falcon—February.) A wealthy widow has been robbed of her jewels and murdered. Harvey Stacey and his assistant, George Warren, Central Office men, have been detailed on the case. With the exception of a torn telegram, advising the widow that night of the arrival of her nephew, there seems to be no clues. Suspicion points to the nephew, and the detectives search for more evidence. A sheet of paper, upon examination, reveals finger marks—one finger is missing! Stacey telephones to headquarters ordering a watch kept on all railway stations, and any man with but four fingers on one hand detained.

Meanwhile, in his house, Morton, the real murderer, decides it will be safer to make his get-away. Hurriedly he puts on his coat and gloves, which almost conceal his deformed hand, and hastens to the station. At the ticket office a detective "spots" him, and notifies Stacey, who orders the train held. Morton becomes uneasy at the delay and seeing central office men approaching, makes his escape.

Pursued, he reaches his house, and disguises himself as an old woman. Later Morton sends a telegram to Warren telling him to go to the Villa Falcon. The latter is met upon his arrival by Morton and his accomplice, who bind and gag him. Then they telephone for Stacey, who is suspicious of the message, and takes four policemen with him. These he orders to remain outside, and enters the Villa. He also is bound. A time bomb is placed, but Stacey manages to fire a pistol, whereupon the police rush in, rescue the detectives, and place the desperadoes under arrest.

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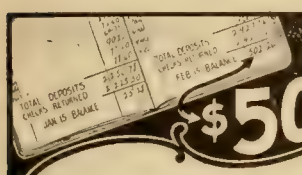

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About the first of the year a salesman for one of our eastern dealers stopped off at a busy little city and called on what he thought was the livest exhibitor in town (judging from outward appearances). This house was directed by two seemingly alert business men, but the salesman did not talk long before these men poured out their tale of woe. Both claimed that they had planned and schemed day and night trying to get the people coming, but all they ever got out of it was a mere living—THAT'S ALL.

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CAMERAMAN—Experienced studio, industrial, laboratory work. Desires position reliable company. Moderate salary. Address Technical, care M. P. World, Chicago, Ill.

WANTED POSITION—A-1 operator, eight years' experience. Best of references. Prefer middle west. M. W., care M. P. World, N. Y. City.

CASTING—Or assistant director, experienced. I have some money saving ideas about casting. Have been assistant director with some of the largest companies and stars; am open for a good proposition. T. T. H., care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

MILES BROTHERS—Stock of 3,500 reels. Excellent choice of subjects, splendid condition, many with paper. As a whole or in lots, price upon application. 1145 Mission St., San Francisco, Cal.

THEATERS WANTED.

WANTED—To buy or lease. Picture theater with stage suitable for vaudeville. Full particulars. State opposition houses in city. Prefer Sunday town that is non-union. Walter X. Miller, Gen. Del., Erie, Pa.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

MOVING PICTURE THEATER—Wanted in small town New York or adjacent states. Chambers, 81 Romaine Ave., Jersey City, N. J.

THEATERS FOR SALE OR RENT.

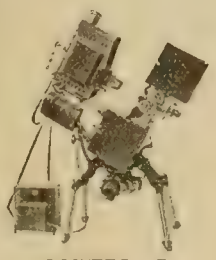
LEASE AND EQUIPMENT of an up-to-date theater in New England city of 25,000 population. Capacity 1,000, large stage; equipped to handle road shows, vaudeville or photoplays. Net profits run from $100 to $600 per week—according to attractions. Partnership disagreement the reason for selling. An excellent proposition for party who can handle a house of this kind. For particulars address Theater, care M. P. World, N. Y. City.

FOR RENT—Moving picture theater, only one in town, 225 seating capacity. Fixtures for sale reasonable. Box 261 Mt. Carroll, Ill.

PHOTO-PLAY HOUSE—Medium sized; town of 15,000 inhabitants; leather upholstered chairs; new machinery; running 7 days and 7 nights; admission 10c.; actual expenses to operate this money-maker, $99.75 per week; receipts for the last 20 weeks average $187.74; if you have no experience we will teach you free; positively worth $7,500; will sacrifice for $4,500. Lewis, Movie Broker, 580 Ellicott Square, Buffalo, N. Y.

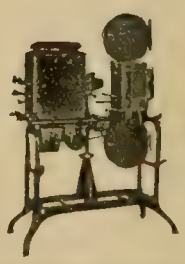
MOVIE—Buffalo, N. Y., with or without real estate; running seven days week; two matinees; weekly expenses about $85; receipts $125-$175; capacity 375; stage 12 x 18; new equipment; 6-A Power's machine; motor driven; 5-10 year lease; price $3,500; with real estate $12,500; will trade; reasonable terms. Lewis, 580 Ellicott Square, Buffalo, N. Y.

(*Continued on page* 1727.)



POWERS 6-B

C. W. PEAK of Troutville, N. Y.



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BUFFALO, N. Y.

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CONSULT US FOR MODEL PROJECTION

CLASSIFIED ADVERTISEMENTS---Continued from page 1726

FOR SALE—Theater, town 1,800, running Sundays. No opposition, playing now to capacity. Positively a money maker. Price only $950—cash $600. Family Theater, Richmond, Mich.

MOVING PICTURE BUYERS—Here is a remarkable opportunity in a moving picture theater with real estate; seating capacity 1,080; standing room for at least 100; 5-10-15c. admission; box seats 25c.; large stage, beautiful red brick building; fireproof; the right man can make from $15,000-$20,000 year, price $67,500; reasonable terms. Lewis, 580 Ellicott Square, Buffalo, N. Y.

MOVING PICTURE BUYERS—We have been fortunate in placing on our list a wonderful money-making movie; located at Troy, N. Y.; one of the most beautiful show houses in that town; admission five and ten cents; when features are played, ten and twenty-five cents; big receipts; expenses $300-$400 week; will sacrifice for $6,500; $4,000 cash required. Lewis, 580 Ellicott Square, Buffalo, N. Y.

MOVING PICTURE BUYERS—Here is an unusual opportunity to buy two movies at Schenectady, N. Y., population 90,000. These two theaters can be operated under one manager; total weekly receipts about $600. Profits $185-$200 week. Five and ten cents admission; seating capacity 500 and 425 respectively. Week's or month's trial. Reason for selling our client purchased large house at Mt. Vernon, N. Y., and he has left Schenectady never to return otherwise those two houses would not be sold for less than $10,000. Will sacrifice both for $6,500. Lewis, Moving Picture Broker, 580 Ellicott Square, Buffalo, N. Y.

EQUIPMENT FOR SALE.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Power's 6a complete, one at $175, one at $165 and one at $160. Rebuilt and as good as new; condition guaranteed. Motiograph 1912, $100. 1910, $75. Edison Exhibition Model $80, $65 and $75. Power's 5, $75. All complete and ready for the reels. Write us for particulars. Crescent Film Exchange, 37 So. Wabash Ave., Chicago, Ill.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

"'AMBERLUX' FILTERS — Have nearly doubled our business." "Best way to invest $3.50 I know of"—say two "Amberlux" exhibitors. Write for particulars to W. D. Warner, U. S. Distributor, Wyandotte Bldg., Columbus, Ohio.

FOR SALE—Patent device for cleaning moving picture films. J. J. Ormsby, 824 Amsterdam Ave., N. Y. City.

SCENERY—For picture theaters. Boon Scenic Studios, Hicksville, Ohio.

GUIL PASTILS—Large size, $1, postpaid and insured. C. E. Lindall, 79 West 45th St., N. Y. City, or Bar Harbor, Me.

FOR SALE—Rebuilt machines, Motiograph 1908, $60.00. Edison Exhibition, $65.00 Power's No. 6, $115.00. Power's No. 5, $75.00. Motiograph 1911, $125.00. A-1 condition guaranteed, many others. Write for catalog and list. Amusement Supply Co., 160-H North Fifth Avenue, Chicago, Ill.

FOR SALE—No. 6 Power's machine, perfect condition, complete with lenses, rheostat, rewind and 75 carbons $100.00 takes outfit. Shipped on approval on receipt of $25.00. Lyric Theater, Spencer, N. Y.

REBUILT 1911 MOTIOGRAPH—With outside shutter, big bargain at $85. Arthur Close, 1120 Branson St., Marion, Ind.

FOR SALE—215 splendid folding chairs, like new, $72.00 for the lot. Sample sent for 50c. Thornton & Emmons, Spencer, N. Y.

OPERA AND FOLDING CHAIRS—New opera 350 located sothern factory 90c. each. Special 400 lot maple folding chairs 35c. each. 3,800 slightly used opera bargains. Write for catalog with direct factory prices on new chairs. Atlas Seating Co., 10 East 43d St., New York City.

FOR SALE—Booth 6 x 8 x 8 feet, angle iron frame, covered with galvanized iron, approved by underwriters. Easily taken apart. 10 x 14 screen and electric fan included. All for $25.00. Lyric Theater, Spencer, N. Y.

BARGAINS—For quick sales Power's 6-B machine complete $185, Edison Exhibition model like new $50, Power's 6a slightly used $160. Professional 400 foot capacity camera new condition, cost $500, our price $240. Stelzer Bros., Lincoln, Ill.

FOR SALE—Complete equipment of modern motion picture theater 600 seats, mirroroid, electric sign, exhaust fans, 2 Simplex projectors (motor driven), one Ft. Wayne compensarc, 400 feet carpet runners, upright piano used less than six months. Goldman & Schine, 771 Seaview Ave., Bridgeport, Conn.

OPERA AND FOLDING CHAIRS—3,200 opera at bargains shipped subject to inspection. 800 maple folding 35c. up. Write for catalog with direct factory prices on new chairs. Atlas Seating Company, 10 East 43d St., N. Y. City.

CAMERAS WANTED.

WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

WANTED—Second hand moving picture camera. State make, condition and price. H. F. Harvey, 11 Foster St., Worcester, Mass.

WANTED—A first-class professional moving picture camera at a very reasonable price. Max Wentel, New Jackson Hotel, Chicago, Ill.

CAMERAS FOR SALE.

NEW MODEL No. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

NEW PROFESSIONAL—400 foot magazines, automatic dissolve $200. New 200 foot $90.00; 150 foot $60. F. 3-5 lenses on all. Ray, 326 Fifth Ave., N. Y. City.

PHOTOS PATHE PROFESSIONAL CAMERA—12 different views 6½ x 8½, $7.50 prepaid. Cash or money order. Artographer, care M. P. World, N. Y. City.

NEW Professional "Angelus" camera, cost $400; used twice. 400-foot capacity, $240. L. Jones, 331 S. Kickapoo, Lincoln, Ill.

FILMS WANTED.

WANTED—Single reel comedies and westerns. No junk, must stand screen examination. List must give name of maker. Arthur Close, 1120 Branson, Marion, Ind.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me; second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

MILES BROTHERS—Stock of 3,500 reels. Excellent choice of subjects, splendid condition, many with paper. As a whole or in lots, price upon application. 1145 Mission St., San Francisco, Cal.

"STRUGGLE EUROPEAN WAR" five parts, "Italian Austrian War," three parts, new prints and negatives with 600 six, 600 three, 600 one sheets and heralds. 50 features three, four, five, and 100 singles. Cheap. Photoplay Brokers, 1 Delray St., Pittsburgh, Pa.

NEGATIVE and exclusive rights — 500-foot animated cartoon comedy, ready March 10th. Most elaborate cartoon drawings yet produced. "Dookie Dooins the Conductor." If interested write for photographs of scenes. A cartoon so much different. Write Buckeye Motion Picture Co., Wapakoneta, Ohio.

WE ARE CLOSING OUT—The balance of our films at less than cost. New films of "King Charles II," 4,000 feet at three cents per foot. "Held for Ransom," 3,200 feet. "Where is Coletti?" featuring Madge Lessing, 4,000 feet. "The Sacrifice of Pauline," 3,800 feet, all at four cents per foot. "The Long Arm of the Law," 3,200 feet at five cents per foot. Was He a Coward?" featuring Barney McPhee and Margaret Vale, niece of President Woodrow Wilson, 3,200 feet at six cents per foot. One sample print of "Cellar of Death," 2,800 feet at three cents per foot. One sample print, "Was He a Coward?" at four cents per foot, both in positive good condition, 1-3 and 6 sheets, seven cents per sheet. Heralds $1.25 per M, Photos $1.50 per set. Write at once to the I. S. P. Co., 220 West 42d St., City.

FOR SALE—3-4 and 5-reel features in good condition, also European War films, original posters on all subjects. Select Film Service, 145 W. 45th St., N. Y. City.

FOR SALE—Ten single reels, fine condition, $2 each, cash with order. Some with paper. Clayton S. Hitchins, Hitchins, Kentucky.

FOR SALE—Several reels struggle European War and a five-reel feature "Satan" good as new, a bargain at 3½c. a foot, numeral of posters. Write R. A. Lesaius, 1349 N. Main Ave., Scranton, Pa.

I HAVE several strong features, like "Tracy the Bandit," "At Cripple Creek," "A Texas Ranger," "The Gamblers," etc., that I sell at a bargain. Write for list. H. Davis, 79 S. Washington St., Wilkes-Barre, Pa.

FOR SALE—Four Chaplin comedies, $15.00 each, and "The Lusitania, $15.00. S. Baldwin, 314 Mallers Bldg., Chicago, Ill.

1,000—Single reels American and foreign subjects at $3.00, in first-class condition. Try one or two and be convinced of the condition. Cash with order. Federal Feature Film Co., 119 East 23d St., N. Y. City.

MISCELLANEOUS.

SEND $1.00—For pint bottle Magic Film Cleaning fluid (non-Inflammable). Makes films like first run. Film Renovating Co., Hartford, Conn.

MOTION PICTURE NOVELTY—Rotating disc illusion, also a great Panama Exposition Souvenir at $0.20. Particulars free. Novelties, Box 2718, Boston, Mass.

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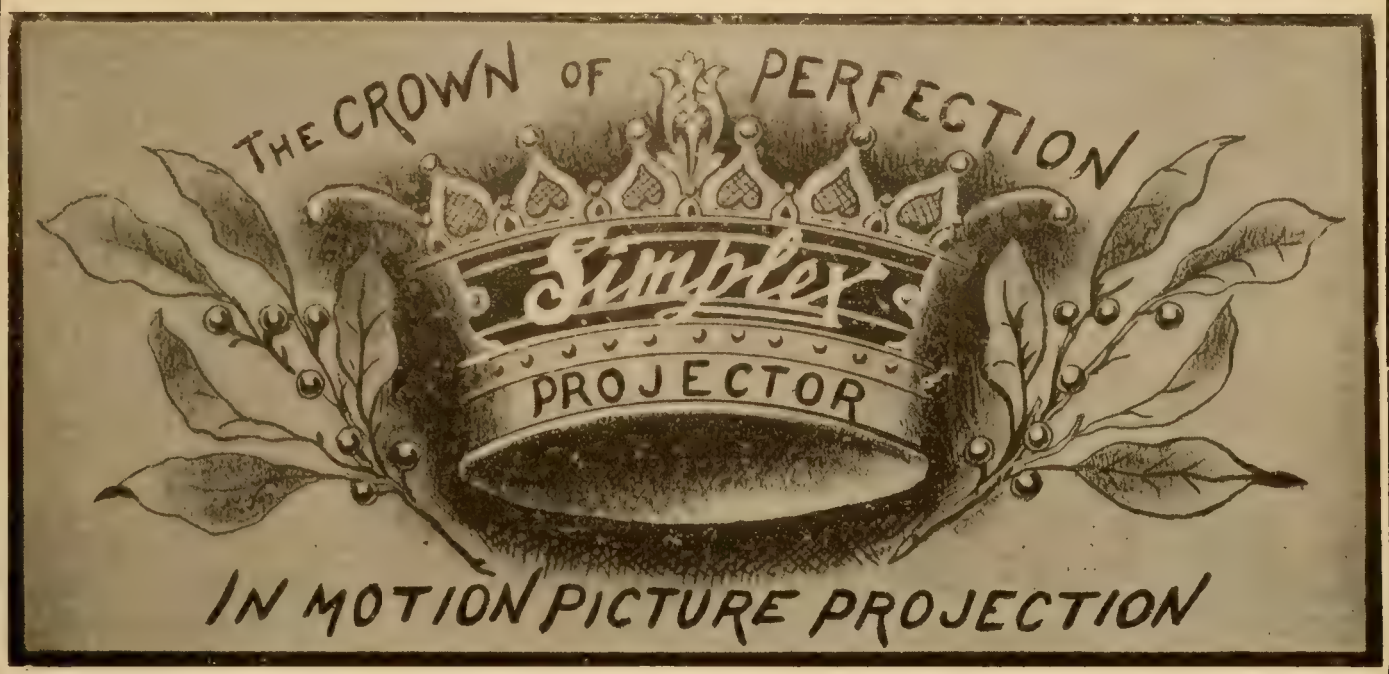

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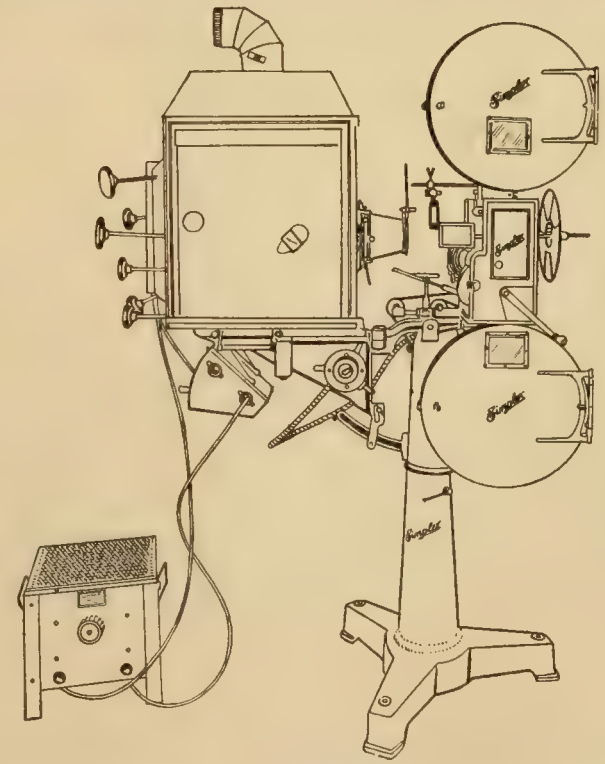

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317 East 34th St. New York

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1694, 1696.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Feb. 9—Number 6 (Topical).
Feb. 16—Number 7 (Topical).
Feb. 23—Number 8 (Topical).
Mar. 1—Number 9 (Topical).
Mar. 8—Number 10 (Topical).
Mar. 16—Number 11 (Topical).

BIG U.

Feb. 10—No release this day.
Feb. 17—No release this day.
Feb. 24—A Beast of Society (Three parts—Modern—Drama).
Mar. 2—Shackles (Drama).
Mar. 16—The Fatal Introduction (Three parts—Drama).

BISON.

Feb. 12—His Majesty, Dick Turpin (Two parts—Drama).
Feb. 19—A Recoiling Vengeance (Three parts—Animal—Drama).
Feb. 26—The Stampede in the Night (Two parts—Western—Drama).
Mar. 4—The One Woman (Three parts—Smuggling—Drama).
Mar. 11—The Quarter Breed (Three parts—Western—Drama).
Mar. 18—The Iron Rivals (Two parts—Railroad—Drama).

GOLD SEAL.

Feb. 15—The Family Secret (Two parts—Comedy—Drama).
Feb. 22—The Dupe (Three parts—Underworld—Drama).
Feb. 29—Lord John's Journal (Adventures No. 4, "The Eye of Horus") (Three parts—Drama).
Mar. 7—The Winning of Miss Construe (Three parts — Human - Interest - Comedy Drama).
Mar. 14—Born of the People (Two parts—Society—Drama).

IMP.

Feb. 11—The Trail of Wild Wolf (Two parts—North Western—Drama).
Feb. 15—Cinders (Drama).
Feb. 18—Plot and Counterplot (Two parts—Drama).
Feb. 22—No release this week.
Feb. 25—I'll Get Her Yet (Two parts—Com.).
Feb. 29—Some Heroes (Comedy).
Mar. 3—The Hoax House (Two parts—Comedy—Drama).
Mar. 7—Sunlight and Shadows (Western—Drama).
Mar. 10—The Doll Doctor (Two Parts—Modern—Drama).
Mar. 14—Her Invisible Husband (Comedy).
Mar. 17—Paterson of the News (Two parts—Newspaper—Drama).

JOKER.

Feb. 19—No release this day.
Feb. 26—Married on the Wing (Comedy).
Mar. 2—Love Laughs at the Law (Comedy).
Mar. 4—No release this day.
Mar. 11—No release this day.
Mar. 18—Muchly Married (Comedy).

LAEMMLE.

Feb. 6—No release this day.
Feb. 10—The Living Lie (Three parts—Drama of the Latin Quarters).
Feb. 13—Arthur's Last Fling (Comedy—Drama).
Feb. 16—As Fate Decides (Drama).
Feb. 20—No release this day.
Feb. 24—John Pellet's Dream (Comedy—Dr.).
Feb. 27—Her Greatest Story (Drama).
Mar. 2—The Heart of Bonita (Two parts—Mexican—Drama).
Mar. 5—The Blackmailer (Drama).
Mar. 8—The Windward Anchor (Drama).
Mar. 9—Lavinia Comes Home (Two parts—Heart-Interest—Drama).
Mar. 15—Lonesomeness (Drama).
Mar. 16—No release this week.
Mar. 19—No release this week.

L-KO.

Feb. 20—Twenty Minutes at the Fair (Comedy).
Feb. 27—Dad's Dollars and Dirty Doings (Two parts—Comedy).
Mar. 1—Blue Blood But Black Skin (Two parts—Comedy).
Mar. 5—Gertie's Awful Fix (Comedy).
Mar. 6—False Friends and Fire Alarms (Two parts—Comedy).
Mar. 12—No release this day.
Mar. 19—Live Wires and Love Sparks (Three parts—Comedy).

NESTOR.

Feb. 21—The Disappearing Groom (Comedy).
Feb. 25—Her Friend the Doctor (Comedy).
Feb. 28—Cupid Trims His Lordship (Comedy).
Mar. 3—The Lion's Breath (Comedy).
Mar. 6—Their Only Son (Comedy).
Mar. 10—When Lizzie Disappeared (Comedy).
Mar. 13—The Deacon's Waterloo (Comedy).
Mar. 17—Across the Hall (Comedy).

POWERS.

Feb. 19—Uncle Sam At Work; No. 9, "Bureau of Weights and Measures (Educational).
Feb. 24—No release this week.
Feb. 26—Uncle Sam at Work, No. 10, "Preparedness" (Educational).
Mar. 4—Uncle Sam at Work, No. 11, "To Arms" (Educational).
Mar. 9—Warriors of the Air.
—A Romance of Toyland (Novelty).
Mar. 11—Uncle Sam at Work, No. 12 "The Heart of a Nation" (Educational).
Mar. 16—Sammie Johnsin, Strong Man (Cartoon—Comedy).
—Safety First (Educational).
Mar. 18—No release this day.

RED FEATHER PHOTO-PLAYS.

Feb. 21—Sons of Satan (Five parts—Detective—Drama).
Feb. 28—The Lords of High Decision (Five parts—Drama).
Mar. 6—The Target (Five parts—Drama).
Mar. 13—Terence O'Rourke in "The Pool of Flame." (Five parts—Drama).

REX.

Feb. 27—No release this week.
Feb. 29—No release this day.
Mar. 3—In the Heart of a Shell (Juvenile—Drama).
Mar. 5—Saved by a Song (Two parts—Dr.).
Mar. 7—No release this day.
Mar. 9—The Dumb Bandit (Drama).
Mar. 12—His Brother's Pal (Two parts—Detective—Drama).
Mar. 14—The Bold Bad Burglar (Comedy—Drama).
Mar. 17—The Cry of Erin (Drama).
Mar. 19—Behind the Curtain (Drama).

VICTOR.

Feb. 23—Madam Cubist (Two parts—Society—Drama).
Feb. 25—After the Play (Drama).
Mar. 1—No release this day.
Mar. 10—Their Act (Comedy—Drama).
Mar. 12—Love Spasms (Comedy).
Mar. 15—Orders Is Orders (Two parts—Dr.).

UNIVERSAL SPECIAL FEATURE.

Feb. 21—Graft, No. 11, "The Illegal Bucket Shop" (Two parts—Drama).
Feb. 28—Graft, No. 12, "The Milk Battle" (Two parts—Drama).
Mar. 6—Graft No. 13, "The Powder Trust and the War" (Two parts—Drama).
Mar. 13—Graft No. 14, "The Iron Ring" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Gaumont, Vogue.
Monday—Masterpicture de Luxe (5).
Tuesday—American (3), Falstaff.
Wednesday—Beauty, Thanhouser (3).
Thursday—Falstaff, Mutual Weekly, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5).

AMERICAN.

Jan. 25—The Man in the Sombrero (Two parts—Society—Drama).
Jan. 28—A Sanitarium Scramble (Comedy).
Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lillo of the Sulu Seas (Three parts—Society—Drama).
Feb. 15—A Modern Sphinx (Three parts—Society—Drama).
Feb. 22—Life's Harmony (Three parts—Society—Drama).
Feb. 29—The Happy Masquerader (Three parts—Drama).
Mar. 7—The Silken Spider (Three parts—Society—Drama).

BEAUTY.

Feb. 13—Billy Van Deusen and the Vampire (Comedy).
Feb. 16—Ella Wanted to Elope (Comedy).
Feb. 20—The Battle of Cupidovitch (Comedy).
Feb. 23—Too Much Married (Comedy).
Feb. 27—Cooking His Goose (Comedy).
Mar 1—Johnny's Jumble (Comedy).
Mar. 8—The Gay Blade's Last Scrape (Com.).
Mar. 12—Persistent Percival (Comedy).

CLIPPER STAR FEATURES.

Jan. 1—The Wraith of Haddon Towers (Three parts—Psycio—Drama).
Jan. 28—The Smugglers of Santa Cruz (Three parts—Seacoast—Drama).

CUB.

Feb. 4—The Defective Detective (Comedy).
Feb. 11—Jerry's Millions (Comedy).
Feb. 18—Too Proud to Fight (Comedy).
Feb. 25—Going Up (Comedy).
Mar. 3—The Deseperate Chance (Comedy).
Mar. 10—Jerry's Big Game (Comedy).

FALSTAFF.

Jan. 18—Grace's Gorgeous Gowns (Comedy).
Jan. 20—Pete's Persian Princess (Comedy).
Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).
Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).
Feb. 22—Ruth's Remarkable Reception (Com.).
Feb. 24—Perkins' Peace Party (Comedy).
Feb. 29—Rustle Reggie's Record (Comedy).
Mar. 2—Maude Muller Modernized (Comedy).
Mar. 7—Oscar the Oyster Opener (Comedy).
Mar. 9—Ambitious Awkward Andy (Comedy).

GAUMONT.

Jan. 30—See America First, No. 20, "St. Paul and Minneapolis" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 6—See America First, No. 21, "A Trip Through Duluth, Minn (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First; No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with t' Joneses (Cartoon—Comedy).
Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Feb. 27—See America First, No. 24, Miami, Fla. (Scenic).
—Keeping Up with the Joneses (Cartoon-Comedy).
Mar. 5—See America First No. 26 (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Realeses continued on page* 1732.)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1694, 1696.)

(*Mutual Releases continued from page* 1730.)

MUSTANG.

Feb. 18—When the Light Came (Three parts—Western—Drama).
Feb. 25—Double Crossed (Three parts—Western—Drama).
Mar. 3—Margy of the Foothills (Three parts—Western—Drama).
Mar. 10—Curfew Corliss (Three parts—Western—Drama).

MUTUAL WEEKLY.

Feb. 17—Number 59 (Topical).
Feb. 24—Number 60 (Topical).
March 2—Number 61 (Topical).
Mar. 9—Number 62 (Topical).
Mar. 16—Number 63 (Topical).

THANHOUSER.

Feb. 9—The Spirit of the Game (Three parts—Football—Drama).
Feb. 16—Outwitted (Three parts—Drama).
Feb. 23—The Reunion (Three parts—Drama).
Mar. 1—What Doris Did (Three parts—Drama).
Mar. 8—The Cruise of Fate (Three parts—Society—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Feb. 12—The Soul's Cycle (Centaur—Five parts—Psychological—Drama) (No. 67).
Feb. 14—Life's Blind Alley (American—Five parts—Drama) (No. 68).
Feb. 17—The Dead Alive (Gaumont—Five parts—Drama) (No. 69).
Feb. 19—Silas Marner (Thanhouser—Seven parts—Drama) (No. 70).
Feb. 21—I Accuse (Gaumont—Five parts—Drama) (No. 71).
Feb. 24—The Oval Diamond (Thanhouser—Five parts—Detective—Drama) (No. 72).
Feb. 26—The Craving (American—Five parts—Society—Drama) (No. 73).
Feb. 28—A Law Unto Himself (Centaur—Five parts—Western—Drama) (No. 74).
Mar. 2—Embers (American—Five parts—Sociological—Drama) (No. 75).
Mar. 4—The Heart of Tara (Centaur—Five parts—Oriental—Drama) (No. 76).
Mar. 6—According to Law (Gaumont—Five parts—Society—Drama—No. 77).
Mar. 9—True Nobility (American—Five parts—Drama—No. 78).
Mar. 11—The Flight of the Duchess (Thanhouser—Five parts—Comedy—Dr.—No. 79).

SIGNAL FILM CORPORATION.

Feb. 7—The Girl and the Game, No. 7, "Spike's Awakening" (Two parts—Drama).
Feb. 14—The Girl and the Game, No. 8, "A Race for the Right-of-Way" (Two parts—Drama).
Feb. 21—The Girl and the Game, No. 9 (Two parts—Drama).
Feb. 28—The Girl and the Game, No. 10 (Two parts—Drama).
Mar. 6—The Girl and the Game, No. 11 (Two parts—Drama).

VOGUE.

Feb. 10—Paddy's Political Dream (Comedy).
Feb. 13—Igorrotes' Crocodiles and a Hat Box (Comedy).
Feb. 17—At the End of His Rope (Comedy).
Feb. 20—Heaven Will Protect the Woiking Goil (Comedy).
Feb. 24—Flooded With Trouble (Comedy).
Feb. 27—The Candy Cook (Comedy).
Mar. 2—Love, Dynamite and Baseball (Com.).
Mar. 5—All Balled Up (Comedy).

Pathe Exchange, Inc.

BALBOA.

Feb. 26—The Red Circle No. 11, "Seeds of Suspicion (Two parts—Drama).
Mar. 4—The Red Circle No. 12, "Like a Rat in a Trap" (Two parts—Drama).

GLOBE.

Feb. 14—Watching Flowers Grow (Educational).
Feb. 21—Along the Deschuten River (Scenic).

GOLD ROOSTER PLAYS.

Feb. 4—New York (Five parts—Drama).
Feb. 11—The Precious Packet (Five parts—Drama).
Feb. 18—The Shrine of Happiness (Three parts—Drama).

PATHE.

Feb. 28—The Iron Claw, "The Vengeance of Legar" (Two parts—Drama).

PATHE NEWS.

Feb. 19—Number 15, 1916 (Topical).
Feb. 23—Number 16, 1916 (Topical).

PHOTOCOLOR.

Feb. 14—Siberia, the Vast Unknown (Scenic).
Feb. 21—By the Zuyder Zee (Picturesque Holland) (Scenic).
Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Jan. 31—Luke, the Candy Cut-Up (Comedy).
Feb. 14—Luke Foils the Villain (Comedy).
Mar. 1—Rural Roughnecks (Comedy).

STARLIGHT.

Feb. 7—Hapless Happenings (Comedy).
Feb. 21—Starved to Death In a Restaurant (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—Denise (Topnotch—Four parts—Drama).
Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BRAY-GILBERT SILHOUETTE FANTASIES.

Mar. 2—How Dizzy Joe Got to Heaven.
Mar. 23—Inbad, the Sailor, Gets Into Deep Water.

BLUE BIRD PHOTOPLAYS.

Feb. 28—Grip of Jealousy (Five parts—Dr.).
Mar. 6—Rupert of Hentzau (Five parts—Drama).
Mar. 13—The Strength of the Weak (Five parts—Drama).

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 13—The Fool's Revenge (Drama).
Feb. 20—Fighting Blood (Drama).
Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

METRO PICTURES CORPORATION.

Feb. 21—A Corner In Cotton (Rolfe—Five parts—Drama).
Feb. 21—The Price of Malice (Rolfe—Five parts—Drama).
Feb. 28—The Soul Market (Popular Plays and Players—Five parts—Drama).
Mar. 6—The Blindness of Love (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Feb. 21—Blacklist (Lasky—Five parts—Dr.).
Feb. 28—Diplomacy (Famous Players—Five parts—Drama).
Mar. 2—Poor Little Peppina (Famous Players—Six parts—Drama).
Mar. 6—To Have and to Hold (Lasky—Five parts—Drama).
Mar. 9—Ben Blair (Pallas—Five parts—Dr.).

PARAMOUNT-BRAY CARTOONS.

Feb. 24—Bobby Bumps and His Pointer Pup
Mar. 9—Colonel Heeza Liar and the Pirates (Comedy).
Mar. 16—Farmer Al Falfa Invents a New Kite (Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Feb. 21—A Day With the West Point Cadet (Military).
Feb. 28—Our Middies At Annapolis (Military).

PARAMOUNT PICTOGRAPHS.

Feb. 13—No. 2, Theo. Roosevelt, Hugo Munsterberg, Zalud, J. R. Bray and others.
Feb. 20—No. 3, Major General Leonard Wood, former Secretary of War, Hugo Munsterberg, J. R. Bray and others.
Feb. 27—No. 4, Frederick Palmer, Hugo Munsterberg, J. R. Bray and others.
Mar. 6—(No. 5) Summer Days Near San Diego (Scenic).

TRIANGLE FILM CORPORATION.

Releases for week Feb. 20:
Honor's Altar (Kay-Bee—Five parts—Dr.).
Hell's Hinges (Kay-Bee—Five parts—Dr.).
Daphne and the Pirate (Fine Arts—Five parts—Drama).
Releases for week Feb. 27:
Don Quixote (Fine Arts—Five parts—Dr.).
The Last Act (Kay-Bee—Five parts—Dr.).
His Pride and Shame (Keystone—Two parts—Comedy).
Cinders of Love (Keystone—Two parts—Comedy).

WORLD-EQUITABLE.

Feb. 28—The Price of Happiness (Equitable—Five parts—Drama).
Feb. 28—The Pawn of Fate (World—Five parts—Drama).
Mar. 6—Passers By (Equitable—Five parts—Drama).
Mar. 6—As in a Looking Glass (World—Five parts—Drama).

V-L-S-E, INC.

Feb. 21—Kennedy Square (Vitagraph—Five parts—Drama).
Feb. 21—Mr. Jack a Hallroom Hero (No. 1 of Frank Daniels Comedies—Vitagraph).
Feb. 28—Her Bleeding Heart (Lubin—Five parts—Drama).
Feb. 28—The Discard (Essanay—Five parts—Drama).
Feb. 28—For a Woman's Fair Name (Vitagraph—Five parts—Drama).
Feb. 28—Mr. Jack Wins a Double Cross (No. 2 of the Frank Daniels Comedies—Vitagraph).

Jan. 3—Hearst-Vitagraph News No. 1 (News).
Jan. 7—Hearst-Vitagraph News No. 2 (News).
Jan. 10—Hearst-Vitagraph News No. 3 (News).
Jan. 14—Hearst-Vitagraph News No. 4 (News).
Jan. 17—Hearst-Vitagraph News No. 5 (News).
Jan. 21—Hearst-Vitagraph News No. 6 (News).
Jan. 24—Hearst-Vitagraph News No. 7 (News).
Jan. 28—Hearst-Vitagraph News No. 8 (News).
Jan. 31—Hearst-Vitagraph News No. 9 (News).
Feb. 4—Hearst-Vitagraph News No. 10 (News).
Feb. 7—Hearst-Vitagraph News No. 11 (News).
Feb. 11—Hearst-Vitagraph News No. 12 (News).
Feb. 14—Hearst-Vitagraph News No. 13 (News).
Feb. 18—Hearst-Vitagraph News No. 14 (News).
Feb. 21—Hearst-Vitagraph News No. 15 (News).
Feb. 25—Hearst-Vitagraph News No. 16 (News).
Feb. 28—Hearst-Vitagraph News No. 17 (News).

KLEINE-EDISON FEATURE SERVICE.

Feb. 9—When Love Is King (Edison—Five parts—Drama).
Feb. 16—The Scarlet Road (Kleine—Five parts—Drama).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1694, 1696.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Feb. 2—The Smugglers (Three parts—Drama).
Feb. 7—A Chance Deception (Drama) (Biograph Reissue No. 36).
Feb. 9—The Iron Will (Three parts—Drama).
Feb. 14—Just Gold (Drama) (Biograph Reissue No. 37).
Feb. 15—His White Lie (Two parts—Drama).
Feb. 16—Pique (Three parts—Drama). Reissue No. 38).
Feb. 21—His Mother's Son (Drama) (Biograph
Feb. 23—The Guilt of Stephen Eldridge (Three parts—Drama).
Feb. 28—The Burglar's Dilemma (Drama) (Biograph Reissue No. 39).
Feb. 29—What Happened to Peggy (Two parts—Drama).
Mar. 1—The Indian (Three parts—Drama).
Mar. 6—The House of Darkness (Drama) (Biograph Reissue No. 40).
Mar. 8—The Mystery of Orcival (Three parts—Drama).
Mar. 13—The Lady and the Mouse (Drama) (Biograph Reissue No. 41).
Mar. 14—A Grip of Gold (Two parts—Drama).
Mar. 15—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama).

ESSANAY.

Feb. 5—The Primitive Strain (Three parts—Drama).
Feb. 7—The Strange Case of Mary Page (No. 3, "The Web"—Two parts—Dr.).
Feb. 9—The Fable of the Grass Widow and Mesmeree and the Six Dollars (Comedy).
Feb. 12—Golden Lies (Three parts—Drama).
Feb. 14—The Strange Case of Mary Page (No. 4—"The Mark"—Two parts—Dr.).
Feb. 15—Gold Dust (Two parts—Drama).
Feb. 16—Vernon Howe Bailey's Sketch Book (Cartoon—Comedy).
—A scenic subject on the same reel.
Feb. 19—Politeness Pays (Three parts—Dr.).
Feb. 21—The Strange Case of Mary Page No. 5, "The Alienist" (Two parts—Dr.).
Feb. 22—The Bridesmaid's Secret (Two parts—Drama).
Feb. 23—Canimated Nooz Pictorial No. 5 (Cartoon—Comedy).
Feb. 26—The Despoiler (Three parts—Drama).
Feb. 28—The Strange Case of Mary Page No. 6 "The Depths" (Two parts—Dr.).
Feb. 29—The Surprise House (Two parts—Drama).
Mar. 1—Cartoon of City of London (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 4—Beyond the Laws (Three parts—Dr.).
Mar. 6—The Strange Case of Mary Page No. 7 "A Confession (Two parts—Dr.).
Mar. 7—The Intruder (Two parts—Drama).
Mar. 8—Canimated Nooz Pictorial No. 6 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 11—A Man's Work (Three parts—Drama).

KALEM.

Feb. 9—The Darkest Hour (No. 12 of the "Stingaree" Series—Drama).
Feb. 11—The Trail's End (No. 16 of "The Ventures of Marguerite" Series—Dr.).
Feb. 12—The Peril of the Rails (No. 66 of the "Hazards of Helen" Railroad Series—Drama).
Feb. 15—Ham Takes a Chance (Comedy).
Feb. 16—A Molar Mix-Up (Comedy).
Feb. 18—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series—Drama).
Feb. 19—The "Hazards of Helen" Railroad Series (No. 67, "The Perilous Swing"—Drama).
Feb. 22—Ham the Diver (Comedy).
Feb. 23—Earning His Salt (Comedy).
Feb. 25—The Night Watch (Drama).
Feb. 26—Title not reported.
Feb. 29—Winning the Widow (Comedy).
Mar. 1—A Riddle in Rascals (Comedy).
Mar. 3—A Leap Year Wooing (Comedy).
Mar. 4—The Girl Telegrapher's Nerve (No. 69 of "The Hazard's of Helen" Railroad Series—Drama).
Mar. 7—Maybe Moonshine (Comedy).
Mar. 8—When Hubby Forgot (Farce—Comedy).
Mar. 10—She Came, She Saw, She Conquered (Comedy).
Mar. 11—A Race For Life (No. 70 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 14—Ham Agrees with Sherman (Com.).
Mar. 15—The Eveless Eden Club (Comedy).
Mar. 17—A Flock of Skeletons (Comedy).
Mar. 18—The Girl who Dared (No. 71 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).
Feb. 14—A Song from the Heart (Drama).
Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).
Feb. 21—The Repentant (Drama).
Feb. 22—Four Narratives (Two parts—Drama).
Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb. 26—Billie's Revenge (Comedy).
Feb. 28—At the Doors of Doom (Drama).
Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).
Mar. 6—Ophelia (Drama).
Mar. 6—A Change of Heart (Two parts—Dr.).
Mar. 9—Soldiers Sons (Three parts—Drama).
Mar. 11—Some Boxer (Comedy).
Mar. 13—The Butler (Comedy).
Mar. 16—The Gulf Between (Three parts—Dr.).
Mar. 18—Dare Devil Bill (Comedy).

SELIG.

Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune, No. 13, 1916 (Topical).
Feb. 17—Selig-Tribune, No. 14, 1916 (Topical).
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.).
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).
Feb. 28—Selig-Tribune No. 17, 1916 (Topical).
Feb. 28—The Grinning Skull (Three parts—Drama).
Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal—Drama).

VIM.

Feb. 11—The High Sign (Comedy).
Feb. 17—One Too Many (Comedy).
Feb. 18—Pluck and Luck (Comedy).
Feb. 24—Bungles Inforces the Law (Comedy).
Feb. 25—Love and Lather (Comedy).
Mar. 2—The Serenade (Comedy).
Mar. 3—The Artist's Model (Comedy).
Mar. 9—Bungle's Elopement (Comedy).
Mar. 10—Their Wedding Day (Comedy).
Mar. 16—Nerve and Gasoline (Comedy).
Mar. 17—A Pair of Skins (Comedy).

VITAGRAPH.

Feb. 12—From Out of the Past (Broadway Star Feature—Three parts—Drama).
Feb. 14—You're Next (Comedy).
Feb. 18—In Arcadia (Comedy).
Feb. 19—The Man He Used to Be (Broadway Star Feature—Three parts—Dr.).
Feb. 21—Hughey, the Process Server (Comedy).
Feb. 25—Freddy's Narrow Escape (Comedy).
Feb. 26—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).
Feb. 28—Her Bad Quarter of an Hour (Comedy—Drama).
Mar. 3—Tubby Turns the Tables (Comedy).
Mar. 4—La Paloma (Broadway Star Feature—Three parts—Drama).
Mar. 6—Pansy's Papas (Comedy).
Mar. 6—Mrs. Dane's Danger (Unit Program—Four parts—Drama).
Mar. 6—Bittersweet (Unit Program—Comedy).
Mar. 10—Beaned by a Beanshooter (Comedy).
Mar. 11—The Human Cauldron (Broadway Star Feature—Three parts—Drama).
Mar. 13—Putting Pep in Slowtown (Comedy).
Mar. 17—Freddy Aids Matrimony (Comedy).
Mar. 18—Miss Warren's Birthday (Broadway Star Feature—Three parts—Dr.).

General Film Company Features

BROADWAY STAR FEATURES.

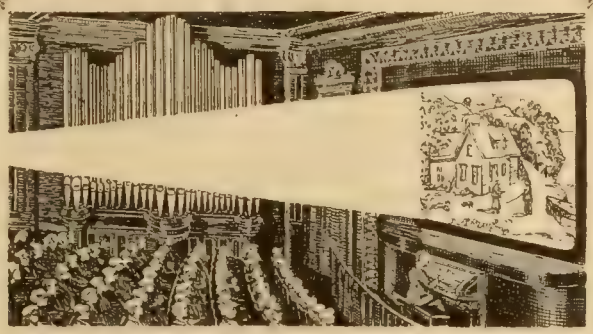
Feb. 5—Bill Peters' Kid (Three parts—Dr.).
Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts—Drama).
Feb. 26—The Road of Many Turnings (Three parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Birthday (Three parts—Dr.).

KNICKERBOCKER STAR FEATURES.

Feb. 11—The Big Brother (Three parts—Dr.).
Feb. 18—The Child of the West (Three parts—Drama).
Feb. 25—Who Knows? (Three parts—Drama).
Mar. 3—The Master Smiles (Three parts—Drama).
Mar. 10—The Slave of Corruption (Three parts—Drama).
Mar. 17—Mismates (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Feb. 7—The New Janitor (Lubin—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).



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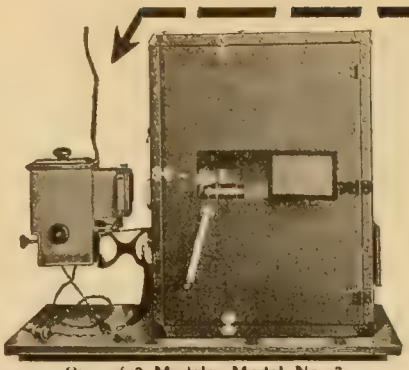

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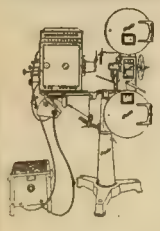

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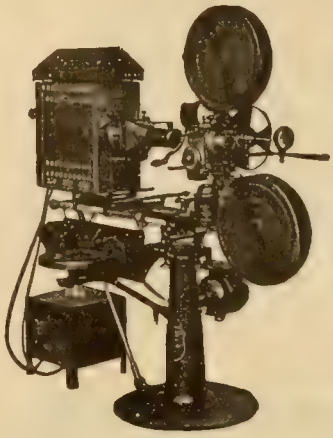

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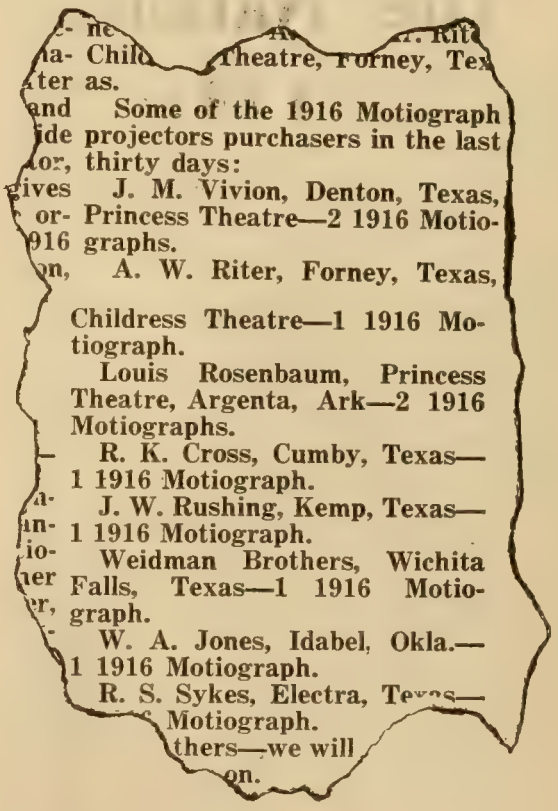

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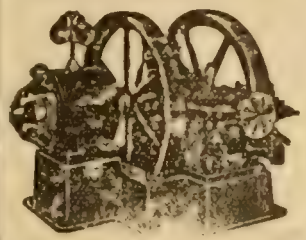

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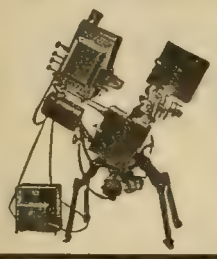

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MARCUS LOEW—"Every person identified in any capacity with the moving picture industry should welcome the opportunity to put the Actors' Fund of America permanently beyond financial need. I know no more worthy human charity. The men and women of the pictures will be proud and prompt, I am sure, in responding to the call. It is in their power to establish a new record in the history of American benefactions, and their only chance to help their fellows of the spoken drama. And the picture loving public can show its approval by packing the theatres of the country on May 15th."

AARON JONES—"Success and good luck to this great philanthropic undertaking. It is with great pleasure that I donate ten per cent of the gross receipts from all of our theatres for the Motion Picture Campaign for the Actors' Fund of America on Monday, May 15th, 'National Tribute Day.' I want to see every theatre in the United States keenly interested in the work of collecting $500,000 by May 15th. You will get the co-operation of everyone in the film business, especially exhibitors, regardless of any rivalry, because the object is so noble a one."

B. S. MOSS—"Consider me heartily in accord with all the other men in the film business in this humanitarian undertaking. I will do the best I can to foster and promote the campaign. It is with great pleasure that I offer what theatres are in our charge for the cause. Personally I thoroughly believe in this great philanthropy, I think the results will be immense, and that you will get the $500,000 by May 15th."

LET EVERY OTHER MEMBER OF THE INDUSTRY, IN WHATEVER CAPACITY, EXHIBIT AN EQUALLY LARGE HEART AND OPEN HAND AND SWELL THE GOLDEN FLOOD!!

Send contributions to Commodore J. Stuart Blackton, Treasurer, at the offices of the Finance Committee in Locust Avenue, Brooklyn, N. Y.

Executive Headquarters, Motion Picture Campaign for the Actors' Fund of America, Room 704, 30 East 42nd Street, New York City.

SAMUEL GOLDFISH, Chairman

LUBIN

Releases week of March 6th

March 6

"OPHELIA" ALL STAR CAST

ONE ACT DRAMA

March 7

"A CHANGE OF HEART"

TWO ACT DRAMA

March 9

"SOLDIER SONS"

THREE ACT DRAMA

March 11

"SOME BOXER"

ONE ACT

BILLIE REEVES COMEDY

GENERAL FILM LUBIN RELEASES

"SIXTEEN YEARS N.P.Co OF KNOWING HOW"

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Has maintained its supremacy since the inception of the motion picture business through sheer force of merit. In it are to be found more good points than can be discovered elsewhere, and it approaches closer to absolutely perfect projection than any other machine.

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Power's has developed this to the highest point of efficiency, pictures without flicker, clear and steady.

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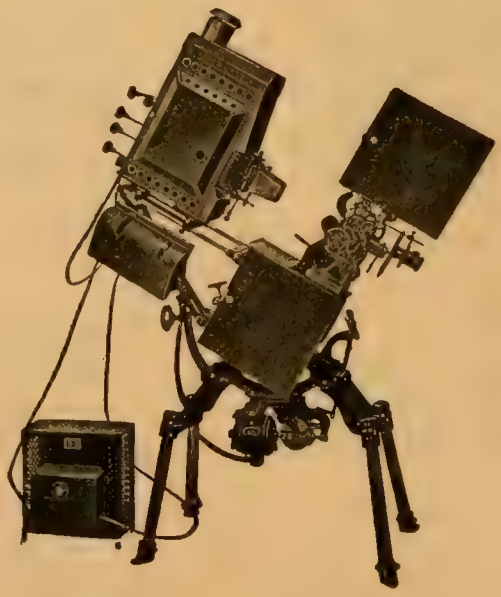

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NINETY GOLD STREET NEW YORK CITY

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H. E. HOFFMAN

MOVING PICTURE WORLD

THE FILM INDEX

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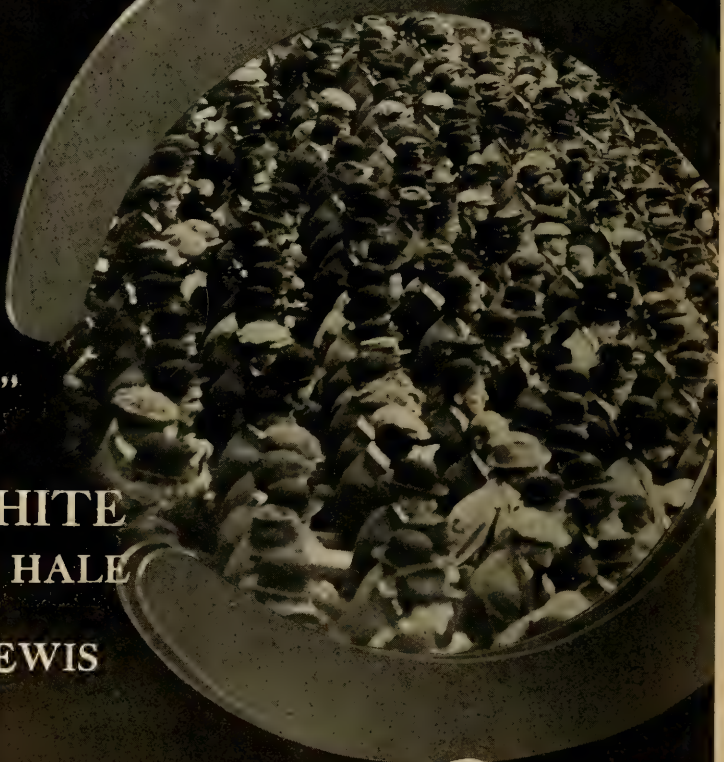

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Fannie Ward	*For the Defense*	Lasky
Constance Collier	*Code of Marcia Gray*	Morosco
John Barrymore	*The Lost Bridegroom*	Famous Players
Hazel Dawn	*The Sales Lady*	Famous Players
Pauline Frederick	*Audrey*	Famous Players
Blanche Sweet	*The Sowers*	Lasky

APRIL

Lenore Ulrich	*Heart of Paula*	Pallas
Victor Moore & Anita King	*The Race*	Lasky
Marguerite Clark	*Molly Make Believe*	Famous Players
Wallace Reid & Cleo Ridgley	*The Love Mask*	Lasky
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LORETTA BLAKE
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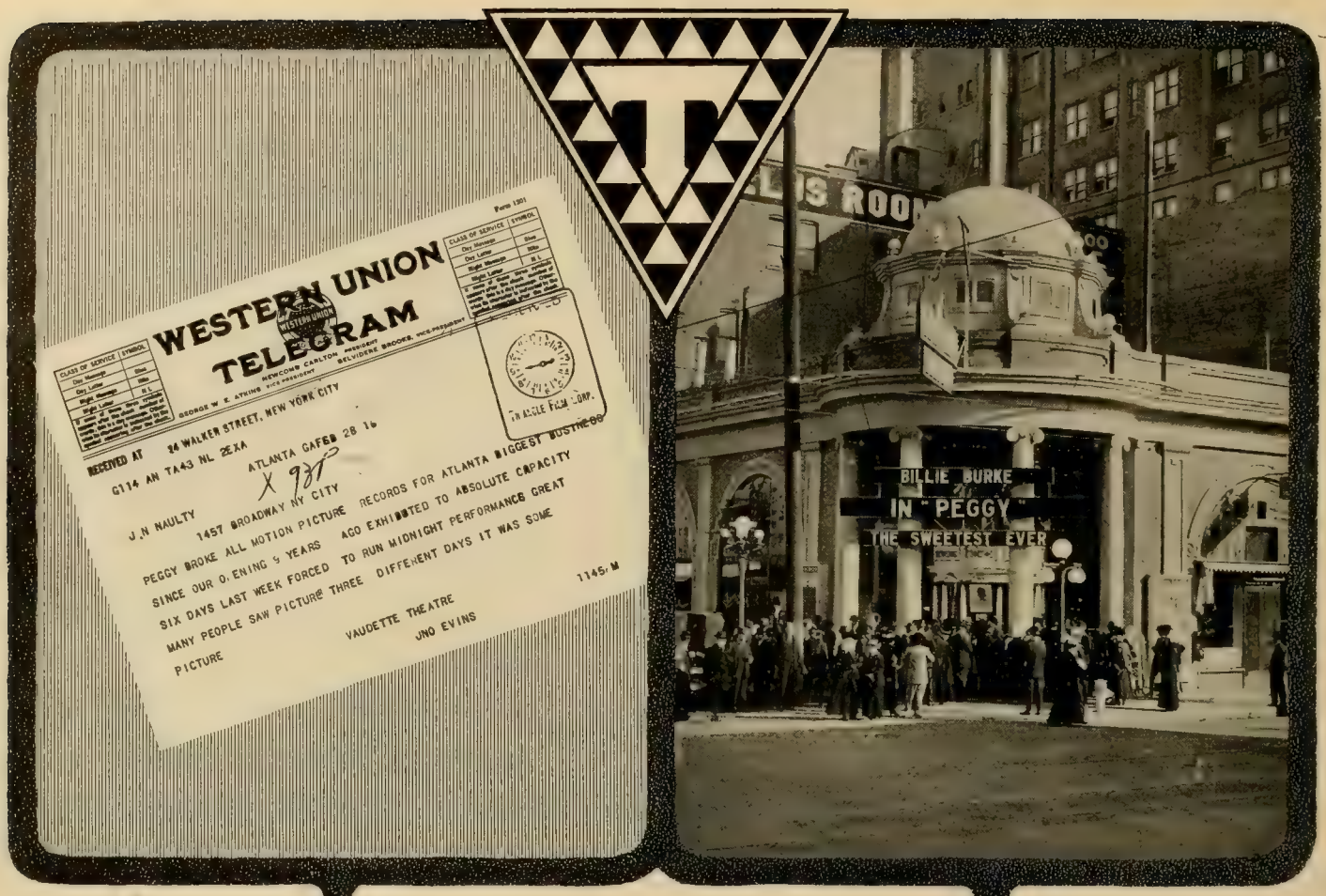
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IN VIVID AND
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¶ "Man and His Angel" stars that most popular and winsome of all actresses Jane Grey, who was a famed artist of the dramatic "boards" before making her premiere on the silent stage. ¶ Every exhibitor playing this feature is bound to reap a golden harvest and enhance his reputation for presenting photo-dramas that are worth while. ¶ The story deals powerfully with a theme of universal appeal ¶ Strong climaxes, a consistent, interesting plot, and a splendid supporting cast contribute to make "Man and His Angel" a screen play supreme.

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FEATURING

MARGUERITE NICHOLS

Release for March 24

A Startling Adventure in a Trail of Treachery

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FEATURING

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An absorbing drama of everyday life; Honest ambition rewarded with a success that is coveted by social vultures, who prey upon the innocent.

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VIM

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"BUNGLES LANDS A JOB"

Bungles, while seeking work, finds something worse.

Friday, March 24

"POKES AND JABBS"

in

"BEHIND THE FOOTLIGHTS"

with

BURNS AND STULL

Pokes, the Property Man, and Prof. Jabbs, the "Escape King," in a mix up involving a famous singer, Lily Lemon.

Thursday, March 30

"PLUMP AND RUNT"

in

"THEIR VACATION"

A vacation which proves more damaging than hard work.

Friday, March 31

"POKES AND JABBS"

in

"ANVILS AND ACTORS"

Pokes, the blacksmith apprentice, and Jabbs, a would-be actor, try rough shod methods with Ethel, the blacksmith's daughter.

One and Three Sheet Posters for all 'Vims'

GENERAL FILM SERVICE

LUBIN

Releases week of March 13

MARCH 13

"THE BUTLER"

DAVY DON

(ONE REEL COMEDY)

MARCH 16

"THE GULF BETWEEN"

(THREE ACT DRAMA)

BILLIE REEVES COMEDY

(ONE ACT)

"DARE DEVIL BILL"

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It Has Set a New Record For Series Productions

WHY?

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Lucile (Lady Duff Gordon) Designed the Gowns
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JOYCE'S STRATEGY

2 act drama — March 14

presenting

JOYCE FAIR
DARWIN KARR
and LILLIAN DREW

★★★

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One reel with scenic — March 15

★★★

UNKNOWN

3 act drama — March 18

presenting

MARGUERITE CLAYTON
and RICHARD C. TRAVERS

Released through the General Film Co.

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Vultures of Society
The Misleading Lady
Captain Jinks of the Horse Marines
A Daughter of the City
The Alster Case
The Raven
The Crimson Wing
The Man Trail
A Bunch of Keys
The Blindness of Virtue
In the Palace of the King
The White Sister
The Slim Princess
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Released through the V. L. S. E.

COMING

a new

ESSANAY-CHAPLIN

"Charlie Chaplin's Burlesque on Carmen"

"The Ne'er-Do-Well"

By Rex Beach

—with all its depth of love and soft, sweet tropic beauty, and fiendish jealousy and black intrigue—with the naked passions of men and women bared before you as only Rex Beach can bare them—with its hero football player from New York ensnared alike by the dazzling Southern beauty, "Chiquita," and the seductive Edith Cortlandt, WIFE OF THE "OTHER MAN."

"In return I give you my wife-You've always had her-Now She's Yours"

"Kirk Anthony's pulses pounded to a thrill he'd never known before. Cortlandt's wife lay in his arms. Her face was close to his; her lips within his reach."

Produced by SELIG
in Panama
With **Kathlyn Williams** and **"The Spoilers" Cast**

This play is Selig's greatest masterpiece since "The Spoilers." The profits that were made on "The Spoilers" will be duplicated on "THE NE'ER-DO-WELL."

10 THRILLING ACTS

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SELIG Presents Rex Beach's Stirring Story
"THE NE'ER-DO-WELL"
SCENES FILMED IN THE PANAMA CANAL ZONE!
A WORTHY SUCCESSOR TO "THE SPOILERS."

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AA
1 SHEET

BB
1 SHEET

Goes Lithographing Co.
CHICAGO - NEW YORK

Presents Rex Beach's Stirring Story
NE'ER-DO-WELL"
THE EXCEPTIONAL COMPANY OF SELIG
ERS WHO MADE THE SPOILERS' FAMOUS, INCLUDING
LYN WILLIAMS, WHEELER OAKMAN, EUGENIE BESSERER,
LONSDALE, FRANK CLARK, AND SIDNEY SMITH
THE PANAMA CANAL ZONE! A WORTHY SUCCESSOR TO THE SPOILERS!

SELIG Presents Rex Beach's Stirring Story
"THE NE'ER-DO-WELL"
FEATURING THE EXCEPTIONAL COMPANY OF SELIG PLAYERS WHO MADE "THE SPOILERS" FAMOUS INCLUDING KATHLYN WILLIAMS WHEELER OAKMAN, EUGENIE BESSERER, HARRY LONSDALE FRANK CLARK AND SIDNEY SMITH.
SCENES FILMED IN THE PANAMA CANAL ZONE
A WORTHY SUCCESSOR TO "THE SPOILERS"
FF

3 SHEET

JJ
CARD

KK
CARD

SELIG Presents Rex Beach's Stirring Story
THE NE'ER-DO-WELL
FEATURING THE EXCEPTIONAL COMPANY OF SELIG PLAYERS WHO MADE THE SPOILERS FAMOUS INCLUDING KATHLYN WILLIAMS, WHEELER OAKMAN, EUGENIE BESSERER, HARRY LONSDALE, FRANK CLARK AND SIDNEY SMITH
"In return I give you my world! You've got her option and now she's yours!"

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6 SHEET

— Selig's Stupendous 10 Act Film of Rex Beach's

"THE NE'ER-DO-WELL"

"Kill the American."

"From Your Lover."

PLAYED TO

132,450

PAID ADMISSIONS

AT ADVANCED PRICES

in a three week's run at Clune's 3,000 Seat Auditorium, Los Angeles. On its opening night in San Francisco, it topped the opening night of "THE SPOILERS." Los Angeles and San Francisco are the only cities in which it has been shown. All America is waiting for it.

This Passion-Throbbing Film is the Successor to Rex Beach's Other Great Success

"THE SPOILERS"

It is even greater than "The Spoilers." Its flights of sweet romance are higher—its depths of dastardly intrigue are blacker—its action and its risks and dangers more overwhelming.

The great success of "The Spoilers" is fresh in the minds of the public, and the success of "THE NE'ER-DO-WELL" will be even more phenominal.

LARGE THEATRES OR CIRCUITS WHO WANT THE GREATEST ATTRACTION OF THE YEAR—Address

SOL L. LESSER, Sole Owner U. S. Rights

218 W. 42nd Street. NEW YORK CITY.

AN ADVERTISEMENT ON V-L-S-E BY A DISINTERESTED BUSINESS INVESTIGATOR

BY HENRY HALE, JR.
THE ETHRIDGE CO., NEW YORK

I LIKE the way V-L-S-E is working with the exhibitor.

In my experience, I cannot recall any manufacturer in any line, who has had the interest of their retailers as much at heart, as has V-L-S-E.

The "Open-Booking" Plan and "Minimum and Maximum" Price Policies; the sales promotion system; the advertising and publicity departments; the methods prescribed for salesmen—all favor the exhibitor.

This company *insists* that an exhibitor shall make money, not simply on *some* of their productions, but on *every one* of them.

To insure this, they leave the door wide open for an exhibitor to select the pictures which are *best suited* to his needs.

Then they go a step further and grade the price on each picture according to its box office value *to the individual exhibitor showing it.*

In other words, V-L-S-E is operated from the exhibitor's viewpoint, rather than from the manufacturer's, to the end that *every* release of this organization shall be an absolute guarantee of profit to *every* exhibitor.

V. L. S. E. Inc.

"THE HUNTED WOMAN"

is both huntress and hunted, who goes from a loveless marriage in torpid India to a heart healing adventure in the desolate North

Featuring

S. RANKIN DREW

and

VIRGINIA PEARSON

A powerful picture of a woman who strives and of men who dare

Based on the novel of the same name by James Oliver Curwood

THE VITAGRAPH COMPANY OF AMERICA

Released through **V. L. S. E. Inc.**

LUBIN

"A Thoroughly Good Drama"

is the manner in which "The Moving Picture World" describes that most spectacular picture,

"THE GODS OF FATE"

Featuring

ROSETTA BRICE

and

RICHARD BUHLER

"The story rings true, and natural acting brings out the human qualities of the characters," continues the reviewer. "Seemingly, the producer determined to make this a ***strong*** picture at any cost."

"Motion Picture News" characterizes the picture as one which will find "widespread favor." "Two remarkably realistic scenes," says that publication, "a factory fire and a head-on collision, cause the spectator to hold his breath."

"These spectacular scenes," says "Motography," "have a real place in a story dealing with convincing people and interesting situations."

LUBIN FEATURE

Released through **V.L.S.E.** *Inc.*

WILLIAM
N. SELIG

Takes Pleasure in Introducing
to Lovers of SELIG RED SEAL PLAYS Charming

FRITZI BRUNETTE

Filmland's Most Vivacious Star, in James Oliver Curwood's Most Intense and Moralistic Drama in Five Spectacular Reels.

"UNTO THOSE WHO SIN"

"The Wages of Sin Are Death"

SELIG

Released through **V.L.S.E.** *Inc.*

TRADE MARK REG
U.S. PAT OFF

THE DISCARD

in 5 Acts

By Charles Michelson

Presenting

VIRGINIA HAMMOND

Famous Frohman Star

ERNEST MAUPAIN

and

HARRY BEAUMONT

A powerful drama of life beyond the pale.

A story of international swindlers, who play the game for millions, risking life and fortune on the throw of a die.

Stirring the depths of emotion by showing how mother-love reclaims a woman sunken to the depths of crime and degradation.

Directed by
Lawrence Windom

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

Released through V. L. S. E. Inc.

BIG FOUR FEATURE PLAY
V L S E
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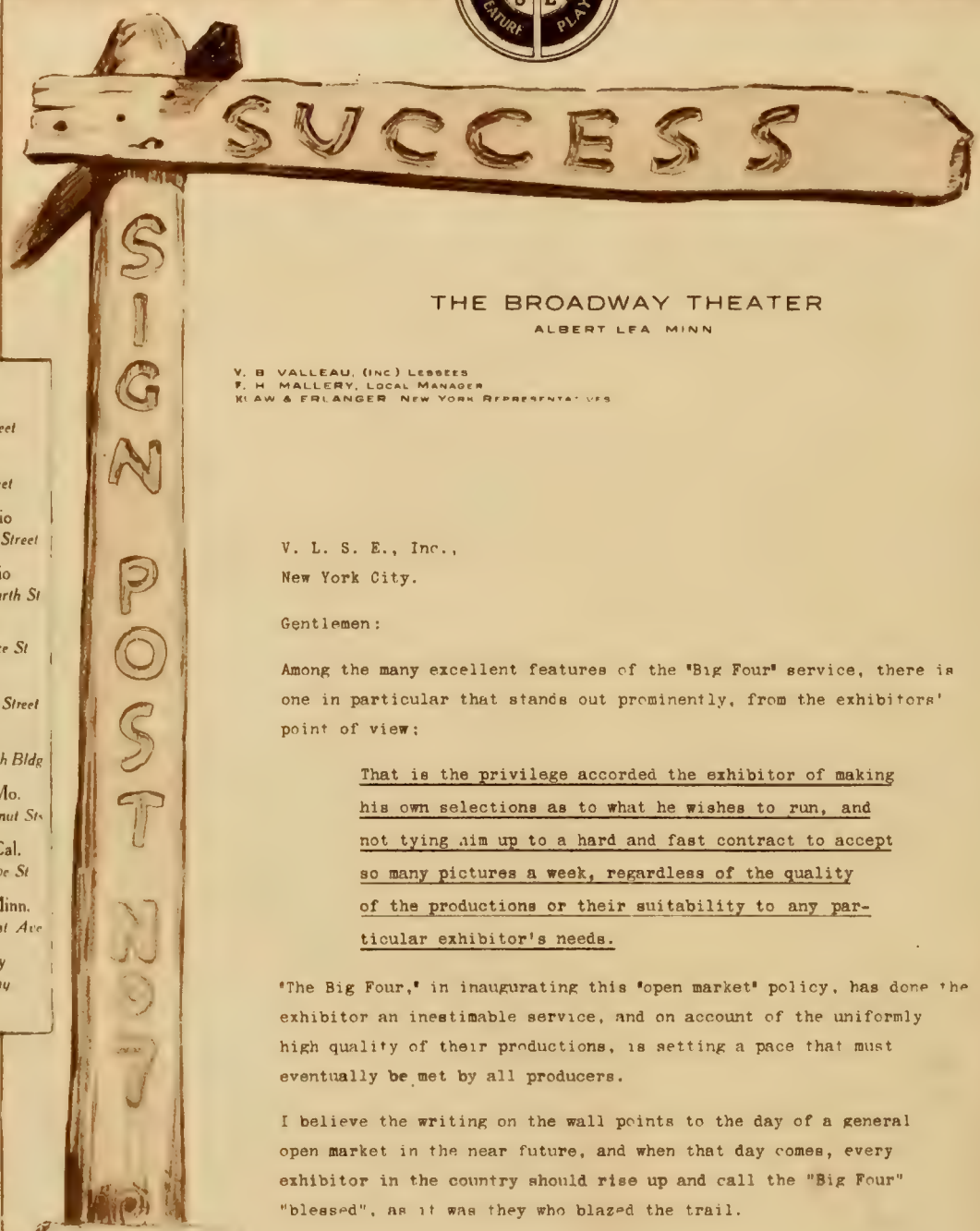

Atlanta, Ga.
75 Walton Street
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ALBERT LEA MINN

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F. H. MALLERY, LOCAL MANAGER
KLAW & ERLANGER NEW YORK REPRESENTATIVES

V. L. S. E., Inc.,
New York City.

Gentlemen:

Among the many excellent features of the "Big Four" service, there is one in particular that stands out prominently, from the exhibitors' point of view;

> That is the privilege accorded the exhibitor of making his own selections as to what he wishes to run, and not tying him up to a hard and fast contract to accept so many pictures a week, regardless of the quality of the productions or their suitability to any particular exhibitor's needs.

"The Big Four," in inaugurating this "open market" policy, has done the exhibitor an inestimable service, and on account of the uniformly high quality of their productions, is setting a pace that must eventually be met by all producers.

I believe the writing on the wall points to the day of a general open market in the near future, and when that day comes, every exhibitor in the country should rise up and call the "Big Four" "blessed", as it was they who blazed the trail.

Very truly yours,

V. B. Valleau, Inc.,

Valleau

Philadelphia, Pa.
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117 Fourth Avenue
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"I know not how to govern our own course save by the proven experience of others."

GUARANTEED SELECT FILMS

V.L.S.E. Inc.

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HEARST-VITAGRAPH

HV

THE GREATEST NEWSPAPER

In the world is published by THE HEARST SYNDICATE and THE VITAGRAPH COMPANY.

It is known as the HEARST-VITAGRAPH NEWS REEL.

Its reporters circle the globe.

Its news is up to the minute.

Its photographs are the finest in the world.

On Tuesday, February 22nd, a New Haven engine smashed into the rear of a passenger train. Ten people were killed.

On Friday, February 25th, hundreds of thousands of people in the United States saw the accident only a few hours after it happened.

A few days ago Fall River, Massachusetts, suffered a two million dollar fire loss.

Before the fire was extinguished, pictures of the conflagration were being viewed by the patrons of hundreds of successful exhibitors.

But there's a reason :

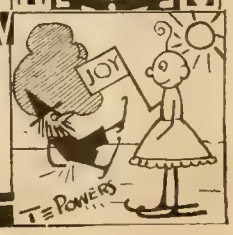
HEARST-VITAGRAPH has camera men in every section of the world—who are eager, alert and daring. There is no task too difficult and no task too dangerous.

It is no wonder that successful exhibitors DEMAND the HEARST-VITAGRAPH NEWS REEL and will take no other.

BIG FOUR FEATURE PLAY V L S E

RELEASED TWICE A WEEK
Through the V-L-S-E

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS



VITAGRAPH

EXHIBITORS ARE LAUGHING AT
"THE ESCAPADES OF MR. JACK"

Partially because they love to see
MR. JACK in his toils and dilemmas
on the screen—but mainly because
their box offices are working overtime.
Results count—and the MR. JACK Comedies
count double.

THE VITAGRAPH COMPANY and the HEARST SYNDICATE
offer

"THE ESCAPADES OF MR. JACK"

These One Reelers are Guaranteed Comedies
ONE A WEEK—
EVERY MONDAY
Following the Syndicate Stories in all the
HEARST SUNDAY PAPERS

Featuring
THE WORLD'S SUPERLATIVE COMEDIAN
FRANK DANIELS
The Maker of a Million Laughs a Day

This Week's Adventure
"MR. JACK, THE HASH MAGNATE"

A slippery farce that takes
a hash foundry operator into
the Four Hundred—BUT it also
takes him—
Back to Lizzie and the biscuits
and the beans.

BIG FOUR FEATURE PLAY V L S E

Released Monday, March 13th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"The Two Edged Sword"

Is not used by battling warriors—
But by a woman who seeks revenge—
By a woman who uses her sexual charm—
To pierce the heart of a man.

But—

"The Two Edged Sword"

Cuts deep the hand that wields—
Until illusion is banished—
And Life and its Greater Lesson—
Are viewed through the light
Of deep purple.

This Five-Part

Blue Ribbon Release

Features
The Superb Actress

Edith Storey---

Who won the love of millions
In "The Island of Regeneration"

Released March 27th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
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VITAGRAPH

THE REGULAR VITAGRAPH PROGRAM

For the week
Commencing March 13th
Presents
Wally Van in a
Side splitting comedy
For Monday.
Regular Weekly Release of
"The Freddy Series"
On Friday
And a
Three-part
Broadway Star Feature
With Joseph Kilgour and
An all star cast
For Saturday.

REGULAR RELEASES

"Putting the Pep in Slowtown"

One-part Comedy, Monday, Mar. 13th,
Presenting:
Wally Van, William Shea
and Zena Keefe

"Freddy Aids Matrimony"

One-part Comedy, Friday, Mar. 17th,
Presenting:
William Dangman, Daisy De Vere,
Jack O'Donnell, William Lyttel, Jr.
and Tod Tolford

"Miss Warren's Brother"

Three-part Drama, Saturday, Mar. 18th,
Broadway Star Feature
Presenting:
Joseph Kilgour, Arline Pretty,
Robert Whitworth, Charles Kent,
Arthur Cozine and
Huntly H. Gordon

Released through the General Film Company

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

GREAT NORTHERN FILM COMPANY
PRESENTS
REGINA WETHERGREN
THE NORWEGIAN SARAH BERNHARDT
IN "THE MOTHER WHO PAID"
FORCEFULLY DEPICTING A MOTHERS SUPREME RENUNCIATION OF HER NAMELESS CHILD
SUPPORTED BY AN ALL STAR CAST
TERRITORIAL RIGHTS TO THIS EXTRAORDINARY PRODUCTION NOW AVAILABLE WRITE OR WIRE AT ONCE FOR OUR ATTRACTIVE PROPOSITION
A SUPERB PRODUCTION IN FIVE FASCINATING ACTS
GREAT NORTHERN FILM COMPANY
110 WEST 40TH ST. NEW YORK, N.Y.

GEORGE KLEINE

The Mishaps of Musty Suffer

(Produced by LOUIS MYLL)

Featuring HARRY WATSON, JR.

"A Bull's eye hit! They were greeted with storms of laughter in all my theatres."
Alfred Hamburger, Chicago

"Strand Theatre patrons are ultra-critical; and the way they welcomed 'Musty Suffer' is the best evidence in the world that you've made a winner!"
W. A. TRUE, Treasurer,
Strand Theatre, Hartford, Conn.

"We promised patrons of our theatres the best film comedy ever produced. We thought we could make good. Now we know we did!"
WALTER M. HOFFMAN,
Bijou Theatre, Orange, N. J.

"Along About After Awhile"

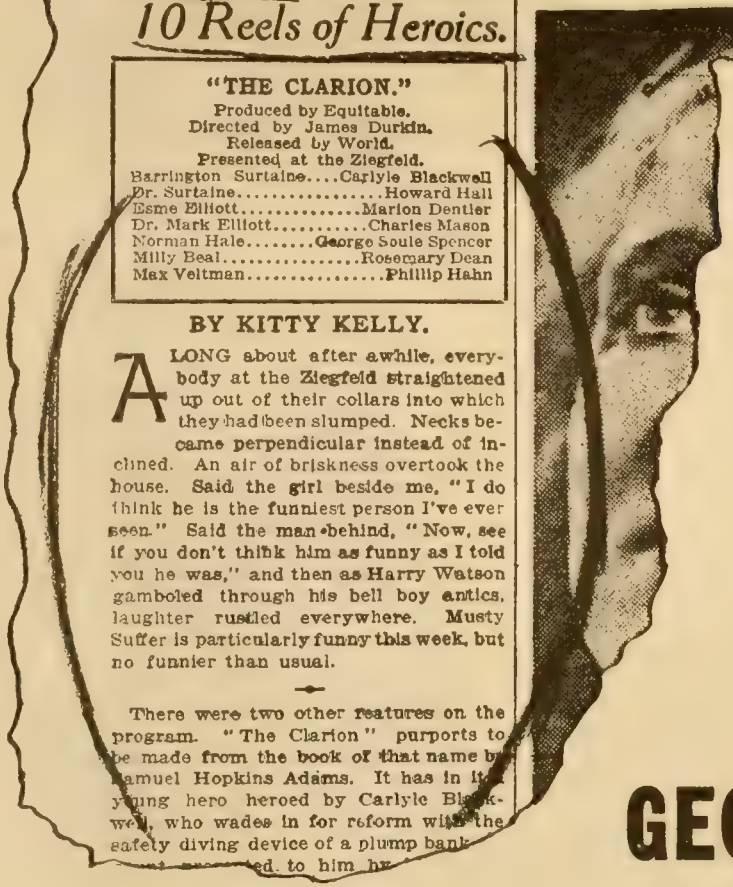
THE CHICAGO DAILY TRIBUNE: TUESDAY, FEBRUARY 22, 1916.

FLICKERINGS from FILM LAND

Watson's Fun vs. 10 Reels of Heroics.

"THE CLARION."
Produced by Equitable.
Directed by James Durkin.
Released by World.
Presented at the Ziegfeld.

Barrington Surtaine....Carlyle Blackwell
Dr. Surtaine.....Howard Hall
Esme Elliott.....Marion Dentler
Dr. Mark Elliott.....Charles Mason
Norman Hale.....George Soule Spencer
Milly Beal.....Rosemary Dean
Max Veltman.....Phillip Hahn



BY KITTY KELLY.

ALONG about after awhile, everybody at the Ziegfeld straightened up out of their collars into which they had been slumped. Necks became perpendicular instead of inclined. An air of briskness overtook the house. Said the girl beside me, "I do think he is the funniest person I've ever seen." Said the man behind, "Now, see if you don't think him as funny as I told you he was," and then as Harry Watson gamboled through his bell boy antics, laughter rustled everywhere. Musty Suffer is particularly funny this week, but no funnier than usual.

There were two other features on the program. "The Clarion" purports to be made from the book of that name by Samuel Hopkins Adams. It has in its young hero heroed by Carlyle Blackwell, who wades in for reform with the safety diving device of a plump bank [illegible] to him by

"No better comedies have ever been made. We want the entire series, first run, in this city. You should be able to book them in every theatre in the country—"

FRANK T. MONTGOMERY, Mgr.
Strand Theatre, Bridgeport, Conn.

Why Say More?

GEORGE KLEINE 805 EAST 175th STREET NEW YORK CITY

New York
226 West 42nd St.
Chicago
166 N. State St.
Atlanta
71 Walton St.
Boston
14 Piedmont St.

Denver
405 Railroad Bldg.

Philadelphia
1309 Vine St.

Minneapolis
708 First Ave., N.

Pittsburgh
123 Fourth Ave.

Kansas City
209-12 Ozark Bldg.

Seattle
204-5-6 Orpheum Theatre Bldg.

San Francisco
234 Eddy St.

Cincinnati
138 West Seventh St.

Dallas
1812½ Commerce St.

Los Angeles
514 West 8th St.
Montreal
204 St. Catherine St., W.
Toronto
96 Bay St.
New Orleans
163 Nola Building

The HIPPODROME FILM CO. Inc. Presents

"AT THE FRONT WITH THE ALLIES"

The Picture That Shows the Present War AS IT IS

The Last Word in Graphic Realism—One Sensation After Another, With Sentiment Blended in Right Proportion to Control the Military Ardor the Action Will Arouse.

As Good As a Trip to the Front And Much More Secure

Complete Line of Attractive Publicity. Take Advantage of the **WAR SPIRIT.** Write, wire, phone or call.

Hippodrome Film Co. Room 501, 110 W. 40th St. NEW YORK CITY

H. S. CLARK, Manager Incorporated (Telephone Bryant 8125)

GAUMONT

Releasing Through
MUTUAL FILM CORPORATION

You are always SURE of SUCCESS when you book a GAUMONT Feature. A Gaumont Photoplay is always a powerful Story, Thrillingly Told on the Screen by Popular Gaumont Stars who are Favorites Everywhere.

Gaumont Five-Reel Productions

are released as Mutual Masterpictures, de Luxe Edition, with the following International Stars:

Marguerite Courtot	Alexander Gaden
Gertrude McCoy	Gertrude Robinson
Iva Shepard	Mildred Gregory
Sydney Mason	Helen Marten

Two Popular GAUMONT Single Reels

MUTUAL WEEKLY—News of the World FIRST. Gaumont Gives on the Screen What You Read on the Front Page of Your Newspaper.

ANIMATED CARTOONS—A New Series of the Original Gaumont Komic Kartoons by the Original Kartoonist, Harry Palmer, on a Weekly Release Split-Reel With Gaumont's Famou s

"SEE AMERICA FIRST"—Scenic Series, Weekly Trips to Cities and Sites of Scenic and Historic Interest.

For Bookings Write or Call on Any Mutual Film Corp. Branch Manager

GAUMONT CO.

JACKSONVILLE, FLA. FLUSHING, N.Y.

MUTUAL MASTERPICTURES
DE LUXE EDITION

Edwin Thanhouser presents

A BIRD OF PREY

STAGED IN
5 Reels
by EUGENE NOWLAND

FROM THE STORY BY
PHILIP LONERGAN
Released March 16

WITH

KATHRYN ADAMS

AND A CAST INCLUDING
JOHN LEHNBERG & ROB'T. WHITTIER

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL SPECIAL FEATURE

For Thrills That Are Real-

Story by
Frank H. Spearman

Director
J. P. McGowan

Chapter Twelve
" Buried Alive "

For thrills that are ***true to life*** — for thrills that are ***vivid,*** and ***absolutely astounding***—Book "The Girl and The Game."

Helen Holmes, in this great railroad film novel, will pack your theatre regularly, week after week.

A new, two act chapter every week for fifteen weeks. Twelve chapters now appearing.

Powerful Newspapers as Exhibitors' Aids

New York World *Pittsburgh Press*
Philadelphia North American
Atlanta Constitution *Omaha Bee*
Memphis Commercial Appeal
Buffalo Courier *Indianapolis Star*
New Orleans Time-Picayune
Chicago Evening Post *Detroit Journal*
San Francisco Chronicle
Baltimore American *Boston Globe*
St. Louis Globe-Democrat
Cincinnati Times-Star *Dallas Journal*
Seattle Post-Intelligencer
Kansas City Journal *Cleveland Leader*
Los Angeles Tribune
Milwaukee Sentinel *Louisville Herald*
and One Thousand Others:

These biggest newspapers and a thousand others print the story week by week.

For bookings apply to "The Girl and the Game" department of any Mutual Exchange

Signal Film Corporation

Samuel S. Hutchinson, President
Publicity Offices:
222 South State Street, Chicago

THE GIRL AND THE GAME

MUTUAL PICTURES

Something Really New—

CURLEW CORLISS

The first of the "Happy Family" series
Film versions of the famous stories by
B. M. Bower

Book through MUTUAL exchanges.

An entirely new series of motion pictures, to be presented by *American* as three-reel "MUSTANG" features. They are real life stories.

ART ACORD and NITA DAVIS
are the stars in the first picture,
which is entitled
CURLEW CORLISS
Director—William Bertram
Released March 17th

American Film Company Inc.
Samuel S. Hutchinson, President
Chicago, Illinois.

MUTUAL MASTERPICTURES
DE LUXE EDITION

True Nobility

Five Reels of Throbbing Drama Portraying the Awakening of Love in a Woman's Heart

Helene Rosson and E. Forrest Taylor *enact the leading roles in this*

MUTUAL MASTERPICTURE
DE LUXE EDITION
Directed by
DONALD McDONALD
Released March 9th

Other American Winners

The Code of Honor
Three Reel "Flying A" drama.
Alfred Vosburgh and Vivian Rich
Director—Frank Borzage. Released March 21st.

Cupid at Cohen's
Single Reel "Beauty" comedy.
Carol Halloway and John Sheehan
Director—Archer Mac Mackin. Released Mar. 22.

Bubbles and the Barber
Single Reel "Beauty" comedy.
Orral Humphrey
Director—Nate Watt. Released March 26th.

Book Through Mutual Exchanges

American Film Company, Inc.
Chicago, Illinois. Samuel S. Hutchinson, Pres.

MUTUAL PICTURES

Vogue Films, Inc., Presents

Bungling Bill's Peeping Ways

Whoops, my dear! Here is ***some*** comedy. Big, fat ***Russ Powell*** is the chief funny man, and pretty ***Priscilla Dean*** the leading lady. Nuff said! It's a scream! 1000 feet of laughs — Directed by Jack Dillon.
Released St. Patrick's Day (March 17th).

Troubled Waters

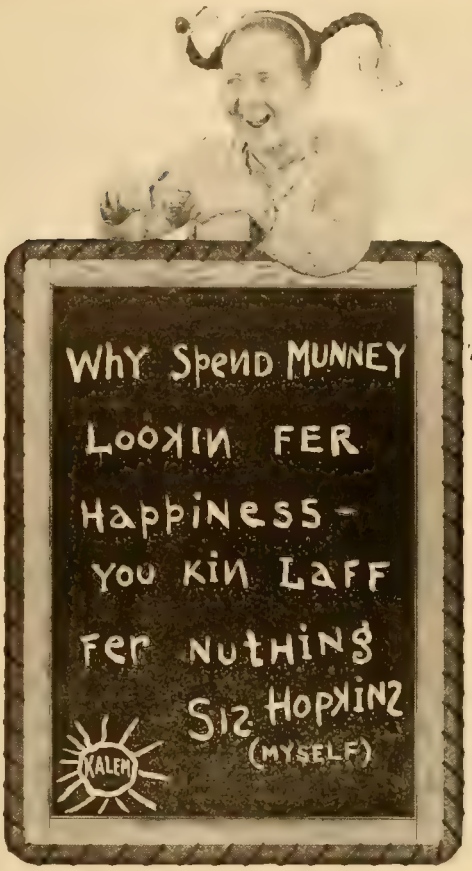
And here's crazy Rube Miller again in a sure-fire rib tickler. Miller's a comedy nut. He directs his own pictures. That's why they're so darned funny.

"Troubled Waters" is released March 19th.
Book Vogue Comedies—They're all the go.

Distributed throughout the United States and Canada exclusively by Mutual Film Corporation.

VOGUE FILMS, Inc.

Executives:
JOSEPH H. FINN
SAMUEL S. HUTCHINSON
Publicity Offices: 222 So. State St.
Chicago, Ill.



One-a-Week Each a Single Reel Laugh-fest

Book From the Nearest General Film Exchange

TAKE the advertising value of America's most famous fun-maker—add to it sure-fire stories by screen comedy experts, an unexcelled supporting company, top-notch direction, and you get—A WINNER—you get

SIS HOPKINS COMEDIES

"A Flock of Skeletons"

is the next release, on FRIDAY, MARCH 17TH. A whirlwind example of the new comedy line that has set the nation to laughing again.

Delightful characterizations—rapid-fire action, without vulgarity, those are the points that have made Sis Hopkins Comedies the sensation of 1916. They are establishing new booking records—and cleaning up wherever shown. Have you cashed in your share of the winnings?

See Your General Film Exchange Now!

Kalem Company

235-239 West 23d Street **New York**

The Social

THE PHOTOPLAY
By George

Preeminent in Story!

GEORGE BRONSON HOWARD — the biggest name you ever advertised—presents a theme of startling daring and strength, depicting the amazing adventures of two clever girls who match keen-edged wits and fascinating beauty against the unscrupulous schemes of the vultures of society.

Preeminent in Cast and Production!

MARIN SAIS and Ollie Kirkby—stars of countless screen successes—with a cast including such other well known favorites as True Boardman, Frank Jonasson, Thomas Lingham, Paul C. Hurst, Edward Clisbee, etc. The screen mastery and unstinting lavishness that gave you "Stingaree" guarantee a production of "class"—a production pre-eminent.

Each two-reel episode is complete in itself—each surcharged with action—each the sort that will bring your patrons BACK, week after week, for fifteen trips. There won't be a lagging moment in "The Social Pirates" fifteen weeks' cruise to the land of big profits and enthusiastic audiences.

Will You Be Aboard?

Wire Your General Film Exchange To-Day!

KALEM COMPANY, 235-239 W. 23d St., N.Y.

Pirates

SERIES PREEMINENT

Bronson Howard

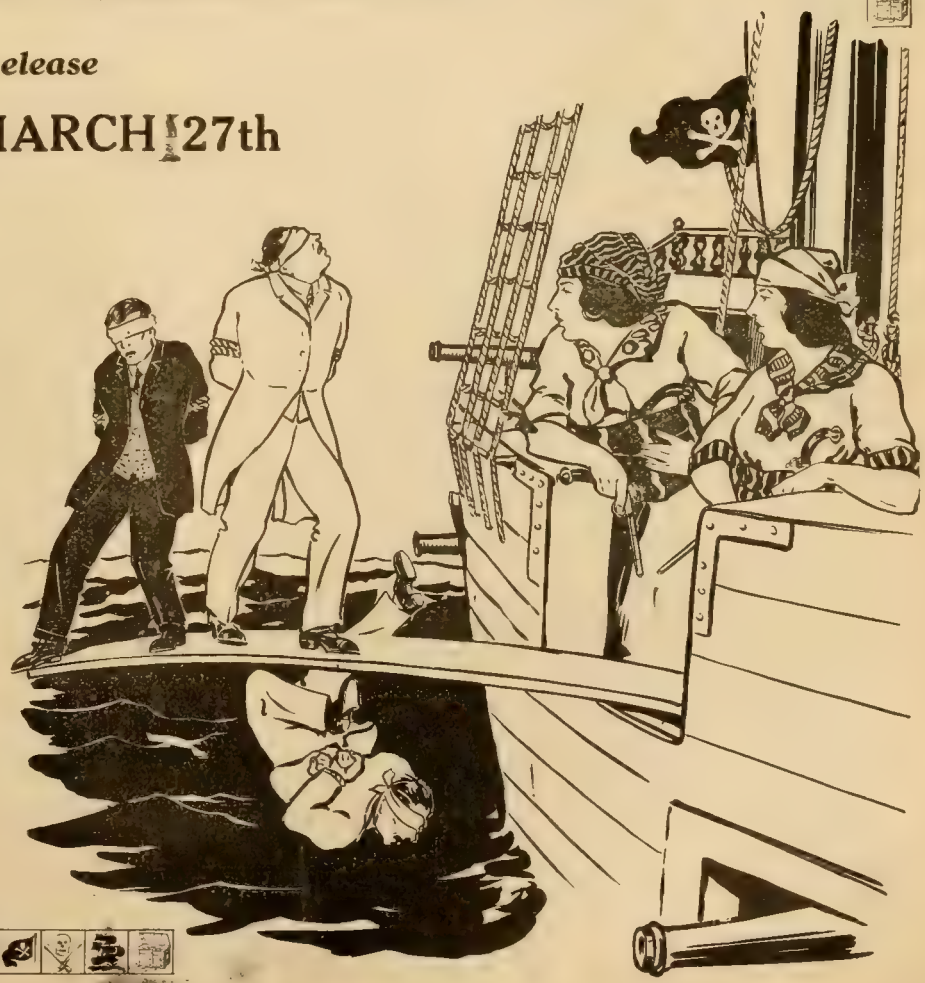
Preeminent in Publicity!

THE New York World —The Chicago Record-Herald—The Philadelphia Press—The Buffalo Times—such are the class of papers that will publish the stories—fictionized by Hugh C. Weir—in every corner of the country. Dazzling twenty-four sheets, striking six-foot lobby cut-outs, colored heralds, in fact, "The Social Pirates" will have every form of publicity aid that could be devised to make a sure-fire production a dead-certain hit.

First Release

MONDAY, MARCH 27th

"THE LITTLE MONTE CARLO"



Your General Film Exchange manager has some surprising information for you regarding the prices at which the advertising aids will be supplied. See him to-day!

Not One Thrill! But Thrill After Thrill Are Given You in

The Detective's Peril

A Stirring "Hazard of Helen" Episode

Released Saturday, March 25th

Twice during this picture does Helen Gibson, the most daring actress in pictures, reach the height of audacious courage and throughout the one reel the action is tense with excitement. The railroad detective, facing certain death, is saved by Helen's perilous swing over the waters of the river. Later Helen boards the train she is pursuing on a hand-car by throwing a lasso over the brakebeam and then climbing hand over hand to the top of a freight car while it tears along at terrifying speed. This release is another proof that Kalem's "Hazards" are the

Last Word in Thrills — Beyond All Competition!

These sensational scenes are on the 1 and 3-sheet, 4-color lithographs.
Get them at your General Film Exchange.

At Bachelor's Roost

A corking Ethel Teare comedy with that vivacious comedienne seen in almost every foot of the film. Ethel finds a lover even in the lonely confines of Bachelor's Roost.

Released Wednesday, March 22nd. Attractive 1 and 3-sheet, 4-color lithographs.

When Things Go Wrong

The screen's most famous fun-maker—Sis Hopkins—in a whirlwind comedy. Things surely do go wrong in the home of the Newleyweds where Sis is the only servant.

Released Friday, March 24th. Catchy 1 and 3-sheet, 4-color lithographs

A Dollar a Kiss! and Ham Has Only Eighty Cents! But It's

FOR SWEET CHARITY

Released Tuesday, March 21st.

A charity bazaar and scores of pretty girls furnish the background for a corking good Ham and Bud comedy. The two funny fellows have an exciting time—even if things do not always go just right—and then wind up as oyster openers in a fashionable restaurant. Suffice it to say that they do not earn the other twenty cents, though they deserve it for the laughs they give us.

Stock Ham and Bud 3-sheets of proven value in addition to the special 1 and 3-sheet, 4-color lithographs on this release.

These pictures obtainable at all General Film Company offices.

KALEM COMPANY

235-239 West 23rd Street **New York City, N. Y.**

MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(The Index for this issue will be found on page 1908)

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Saturday, March 18, 1916

Facts and Comments

THE state convention of New York Exhibitors, which has just adjourned, furnishes new proof of the profound change in the personnel of the men who own and manage motion picture theatres. It is most creditable to these men that they are capable of looking at the great questions in this industry from an angle other than their own. Read their resolutions and study their underlying spirit and you must come to the conclusion that they ask for nothing more than an "even break." On the vital questions affecting the industry they are absolutely sound. They know of no compromise with censorship, which they have condemned in all its forms. Occasions will constantly arise which demand the co-operation between producers and exchangemen on the one hand and exbititors on the other. Whenever properly approached the exhibitors have never hesitated to co-operate. The successful among the producers freely recognize this fact and support the exhibitor in every movement which aims at the improvement of conditions within the industry or which is directed against enemies from without. The work of the Albany Convention may well serve as an inspiration for exhibitors in other states.

* * *

IN considering the cause of organization it is well to remember the trials and vicissitudes through which exhibitors had to pass in the early days. Conditions did not favor any spirit of initiative or enterprise, in fact any assertion of individuality on the part of the exhibitor. No man can rise above his environment in a flying machine—on the contrary it is a slow and laborious and often painful process.

* * *

WHEREVER managers and owners of motion picture theaters discuss programs "locked reel system" and methods of booking, one hears nothing but unbounded praise for open booking. From the best information obtainable we are convinced that open booking is proving very profitable to the producers who have developed this system. There is no reason in the world why it should not. If the exhibitor is allowed to have his pick he is able and willing to pay more.

* * *

OPEN booking in our judgment is the surest and safest remedy for overproduction of feature films. We have come to a point where the exhibitor cannot possibly absorb a hundred per cent. of the supply of features. The resultant loss due to this overproduction falls in some measure upon the exhibitor. Open booking is bound to eliminate inferior releases. Open booking means a sure "boom" for quality. Open booking will bring about the realization of a wish often echoed in these columns even in the days of the founder; fewer pictures but better ones.

* * *

ANOTHER word we would very much like to see on the retired list in the shortest possible order is that dreadful verb "to picturize." We confess it makes us shudder. Some of its derivatives such as "picturization" verge on disorderly conduct. We don't want to go into any labored etymological argument, it's not necessary—the word must grate on every normal ear. We ought not to allow these abominations to creep into an art, which is capable of visualizing the great masterpieces of the world's literature.

* * *

EXHIBITORS who protest against the free use of state armories and other state buildings for free motion picture shows are clearly within their rights. Such cases have occurred quite frequently in the state of New York. When an exhibitor recently complained about this in a letter addressed to "State Board of Armory Commissioners" at Albany he received very scant comfort and but scant courtesy. To the ordinary and non-military mind it seems an obvious wrong for the state to exact a license from an exhibitor and then compete against him without a license. In these days of preparedness it seems to us that the armories might be used to better advantage than giving complimentary motion picture entertainments to the friends and admiring relatives of the warriors.

Inconsequential*

By Louis Reeves Harrison.

FRAIL Wife leaves the compromising letter in a magazine she happens to be reading when it arrives, the logically correct thing to do in current photoplays and madeover melodramas, notwithstanding the fact that both maid and butler are present. The latter pounces upon it as soon as Frail Wife is gone, but he is compelled to disgorge when stern and unrelenting Husband unexpectedly returns. Husband grits his teeth and clenches his hands. He dashes out. He reappears in the main dining room of notorious restaurant. He slips a bill of large denomination to head waiter. H. W. rolls his eyes significantly in a certain direction. Husband exits and soon reappears in private dining room, where Frail Wife and False Friend are clasping hands over table. Husband regards them sternly and locks the door!

During the early part of the presentation, the piano tinkles monotonously, while the fiddlers tune their instruments. Then the orchestra leader makes his bid for attention with a snappy tune. While the music is reaching a noisy conclusion, the stern Husband is choking the life out of False Friend, pressing his thumbs in the latter's Adam's Apple. Slowly the False Friend succumbs, while Frail Wife cringes in the corner unable to do else than watch the killing. Ah! The arms of False Friend drop helplessly—all is over—and the music comes to an end with a zipp and a boom.

At this point a thousand or more people burst into an uncontrollable roar of laughter, a recent and actual occurrence. Of course it was largely due to coincidence, but the people were venting their scorn in a good-humored way, scorn for the stupidity of the story, a weary re-enactment of a situation moth-eaten years and years ago.

Audiences are growing more and more critical at a time producers are doing little more than demonstrate their limitations. They keep repeating the same old stories, or the same old situations, over and over again, and, as a consequence, there is a growing tendency to use pictures, as they were formerly employed, to fill the gaps in continuous performances, where vaudeville is the big drawing card. The best time in such houses is given to the variety performance, pictures being shown in the interim.

People will never grow tired of moving pictures when the importance of artistry comes to be fully recognized, but a very large part of present production is merely repetition, or reversion or is seriously marred by the inconsequential. People laugh in a generous sort of way at errors, but there is a serious meaning to that laugh when it occurs in the midst of serious presentations. There is even contempt in it at times. No man feels it incumbent upon him to get up and announce that what is being shown on the screen is utter rot, but he will release his derision when afforded an opportunity.

Another large audience, viewing a feature distinguished by one fine characterization, that of an unselfish family-provider, burst into laughter near the end, right on the eve of tragedy, because of an inconsequential bid for sympathy. In dire extremity, the unselfish provider decides to commit suicide so that his family may benefit from his incontestable insurance policy—that familiar device is used in spite of the fact that it only excites a feeling of nausea among people of common sense—and he goes to a hotel for that purpose. He is shown in a handsome hotel office pulling out his pocketbook to pay for his room, and a closeup is given of his hand and pocketbook that pity may be excited—he has only fifty cents. He registers and is conducted off scene by the bell-boy. The latter immediately ushers the fifty-cent guest into a spacious and well-furnished bed chamber. At this point the whole audience roars.

There was not the slightest necessity for showing what the room cost, particularly of enforcing that cost in a closeup. The price of the room was of no consequence when a man was about to take his own life, so the people in front laughed and thus vented their disapproval of a course which seemed to them to be uncalled for under the circumstances. Many of those people in front had been in dire extremity themselves and had *fought* their way out by continuous exhibitions of courage in the face of suffering, but they might not have laughed at the presentation if the director had not provided an opportunity by an enforcement of the absolutely inconsequential. Another play of merit, one of exceptional artistry in treatment, deserving the applause usually given on that account, fell flat at the end before a friendly audience. It was of the olden time. The hero, an expert swordsman, becomes embroiled in a tavern row and thrusts his rapier into a half dozen people before making his escape. He is separated from the heroine, but a long series of exciting adventures, leading to a land thousands of miles from home, results in bringing them together at the end. Interest is entirely centered on their fortunes, but the director issues an explanation at the very moment of their happy reunion, citing that the most prominent of those who went down in the tavern brawl, to whom no interest had been attached, had not been killed at all.

The example just cited illustrates the destructive effect of unimportant explanatory details injected after the crisis, so destructive as to warp judgment of a play otherwise highly meritorious. The second example points out how those useless details, thrust upon attention at an important moment, may excite derision. The first example, while the laugh was excited by an amusing coincidence, indicates that audiences are weary of such wornout devices as that of the compromising letter left where it will do most harm. Only feeble invention depends upon the hackneyed.

The effect of the inconsequential is jarring when it is not ridiculous, as jarring as the sudden appearance before the curtain of an actor who has just been seen lying dead on the stage. It *is* absurd for a director, or for an author, to build up interest with infinite pains and tear it down at a crucial moment by thrusting upon attention the inconsequential. It is a sure sign of technical inefficiency—not that technique is an end, but it is surely a means to an end.

The employment of whatever is really inconsequential diverts attention at any point of development in the story, and it becomes positively obnoxious during intense action. Lack of hard concentrated work on the part of an author, and consequent lack of material in the scenario, may lead to the interpolation of irrelevant and superfluous matter by the director, but his reputation is at stake, and he is certainly lacking in those qualities of judgment which he should possess when he sets in motion the complicated mechanism of feature production only to clog it when under full headway and thus dissipate his energies to no complete and satisfactory purpose.

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New York Exhibitors Gather at Albany

Largest Rally Ever Held by State Organization—Every Section Represented, Attendance Reaching Three Hundred—"Unalterably Opposed to Any Form of Censorship"—Important Resolutions and Measures of Constructive Policy Adopted—Spirit of Organization Dominates the Meeting and Overflows at a Splendid Banquet in the Ten Eyck Hotel

THE Fourth Annual Convention of the Motion Picture Exhibitors' League of the State of New York—by far the most important and successful ever held—was opened at 10.30 o'clock Wednesday morning, March 1, in the grand banquet hall of the Hotel Ten Eyck at Albany. Mayor Stevens of Albany had promised a committee of local exhibitors to make the opening address. Urgent official duties prevented him from fulfilling his promise and the address of welcome was made by Corporation Counsel Arthur L. Andrews. Mr. Andrews dwelt on the responsibility of the Motion Picture Exhibitor and the importance of his theater as a factor in the civic and social life of his community. Mr. Trigger spoke briefly in a reply whereupon a vote of thanks was extended to the City of Albany. State President Ochs then announced that the election of officers of the convention was in order. The election, which followed immediately, resulted in Mr. Trigger being chosen as chairman; L. A. Buettner, of Cohoes, secretary, and W. H. Linton, of Little Falls, treasurer. The following committees were appointed:

Committee on Resolutions—A. N. Wolff, Rochester, chairman; Louis Blumenthal, New York; L. Hollander, Brooklyn; Thomas Howard, New York; P. J. Donlon, Utica; W. C. Hubbard, Rochester; George C. Germain, Syracuse.

Committee on Grievances—George N. Wright, Albany, chairman; B. E. Cornell, Syracuse; E. M. Day. Rome; Louis Blumenthal, New York; A. Buettner, Cohoes.

"The Present Perils of Censorship in the State of New York."

In accordance with the program mapped out the first address was made by W. Stephen Bush, whose topic was "The Present Perils of Censorship in the State of New York." Mr. Bush spoke substantially as follows:

When this topic, "The Present Perils of Censorship in the State of New York," was assigned to me we knew from the indiscreet utterances of the Rev. Canon Chase of Brooklyn that state censorship was about to be attempted at Albany. Next we saw this Ahearn Bill. Its very absurdity and weakness disarmed our fears. We could not conceive the possibility of so crude a measure being taken seriously by anybody. We had great confidence in the common sense and in the constructive statesmanship which we felt abounded at the State Capitol. We had never heard of Mr. Ahearn. When we finally met him in the room of the Codes Committee we found him an active and courteous young man, much respected by his fellow-legislators, but profoundly, and it appeared to us, cheerfully ignorant of the subject on which he attempted to legislate. I do not believe that, even at this day, he fully realizes that his censorship would not only establish a legislative and irresponsible Bureau of Taste and Morals, but is also bound to ruin the motion picture industry and spoil the people's entertainment. I will not speak of the millions of capital invested by the producers, the exchangemen and the exhibitors of this state, I will pass by the fact that the metropolitan district and the imperial city of New York are the great centers for the production and distribution of American film, nor will I speak of the millions upon millions of dollars invested in motion picture theaters throughout this state. Mr. Ahearn says that this censorship question is a moral one, and not one of dollars and cents. I quite agree with him, and I challenge him here and now to point to a single instance in the history of the world where censorship has ever improved the morality of any nation or of any individual.

I confess to you gentlemen that when I heard yesterday from the manager of the Associated Press in this city that the Committee on Codes had met and had decided to report this bill favorably to the house I was amazed. I have been a close student of motion picture conditions for the last ten years. I know of no industry which presents such intricate problems, none which undergoes more rapid changes, none which invites deeper thought, none which requires closer application. A handful of young men with all the ardor of commencement day and filled with the belief that the world is out of joint and they must set it right recommend the passage of a bill, which strikes at the vitals of democracy, and which will entail incalculable financial damage. These young men know absolutely nothing about motion pictures. Do they realize how many reels—a thousand feet to the reel—are put on the market every week. Not less than 250 and probably more. This means that three individuals have to examine about 35,000 feet of films every day. Even if you look at the pictures just for amusement eight or nine reels will tire you, but these censors are supposed to examine the films for their moral merits or demerits.

Gentlemen, I have repeatedly passed from New York to Pennsylvania and from Ohio into Indiana. Have I discovered a superior brand of morality in the State of Pennsylvania, the home of censorship? Have I noticed a marked difference in the moral standards and the moral conduct of Indianapolis and Cincinnati? Have Ohio and Pennsylvania grown conspicuously moral since they fell under the stern guardianship of Maude Murray Miller and that great paragon of censorial wisdom, Louis J. Bretinger?

All Eyes on New York.

After Mr. Bush had finished his address National President Frederick J. Herrington, spoke at some length on the need of strengthening and increasing the national organization. He told of the fine spirit that he had found among the exhibitors in the state of Oklahoma where the exhibitors were successfully battling for what they believed to be their rights. He said he had come to New York because he felt that the eyes of the organized exhibitors throughout

New York Exhibitor's Rally at Albany. Group Photographed in Front of Ten Eyck Hotel.

the country were turned towards the Empire State and he wanted to be able to cite from his own personal knowledge the example of New York to all exhibitors who began to feel the need of organization. Mr. Herrington expressed his gratification at the large attendance and added that he found the same revival of the spirit of organization on all his travels throughout the country. The speaker launched into an attack upon censorship and congratulated the New York exhibitors on their firm and logical stand. Mr. Herrington was listened to with profound attention and was heartily applauded at the end of his remarks. He was followed by Mr. Louis F. Blumenthal,. of New York City, who expatiated on the grievances of the exhibitors. The subject to which he devoted particular attention was the present method of payment for film service. He said that in his judgment it was unjust to demand film payment four weeks in advance.

"I do not wish to say," continued Mr. Blumenthal, "that all exhibitors are absolutely reliable and prompt in the payment of their film bills. I know, however, for one thing, we have no protection in case anything goes wrong with any firm with which we deposit our money. There are cases where through this deposit system exhibitors have now owing to them small and large sums of money which they simply cannot get although they are justly entitled to the full return of their deposits."

This statement brought forth considerable applause. Mr. Blumenthal said he had given much thought to the subject and had taken up the question with the Superintendent of Banking in this state and with the Inter-State Commerce Commission. The officials of these departments disclaimed jurisdiction and said they could do nothing. The speaker said he thought the only remedy was a unanimous refusal on the part of the exhibitors to comply with what all of them felt to be a harsh and unreasonable exaction. There was considerable discussion of this topic and various suggestions were made all of which were submitted later to the committee on grievances.

Lee Ochs spoke on the proposed bill to admit minors to motion picture theaters during certain hours of the day unaccompanied by parent or guardians. The bill drafted for this purpose Mr. Ochs said was not in its present shape entirely satisfactory and he added that he would like to hear from the men on the floor of the convention as to their opinion on the subject. A lively discussion ensued and it was decided to accept the suggestion made by a prominent Assemblyman in regard to certain provisions in the bill. It is expected that the bill will be introduced before the expiration of next week.

Proceedings of the Second Day.

On the opening of the second day Samuel L. Rothapfel, who has recently joined the ranks of the organized exhibitors of New York City, was presented to the convention. When the committee of resolutions was called upon to report its chairman submitted the following to the Convention:

Resolved: First, that we are unalterably opposed to censorship and that we fell constrained to consider all the people who champion it as inimical to our business interest and we recommend that steps be taken to put the political parties in state and Nation on record touching their attitude on this vital principle.

This resolution was adopted unanimously. The second resolution read as follows:

We favor the appointment of a committee within easy reach of New York City, whose duty it shall be to confer with the Motion Picture Board of Trade on any matters affecting the industry, but who shall report its deliberations to the M. P. E. L. Executive Board for final action.

This resolution was overwhelmingly defeated, only four men voting for it. After the word "Manufacturers" had been substituted in place of "The Motion Picture Board of Trade," the resolution was unanimously adopted. Resolution number three read as follows:

We request that the film companies exacting a deposit from exhibitors be asked to accept the league's bond for security for its members only, and in the event of their refusing we recommend such legislative action as will put our money under the supervision of the proper department and give us interest thereon.

This resolution precipitated a lengthy debate. The opponents objected to the league becoming a collection agency for the manufacturers and when a vote was taken the resolution was defeated by a narrow margin. At the end of the discussion it was decided to have the chair appoint a committee of three to take up this question with all the manufacturers who now insist on monthly advance payments. The next resolution passed unanimously. It read as follows:

The Motion Picture Exhibitors' League is opposed to the program system now enforced by a majority of the producers and we favor a system of open booking.

A National Bureau of Information, Advice and Assistance.

The next resolution provided for the co-operation on the part of the State League in the establishment of a "National Bureau of Information, Advice and Assistance." This bureau is to be national in its scope and intended for the exclusive benefit of the exhibitor. It is proposed to collate all the existing state and local laws affecting motion pictures and to place them on the shelves of a motion picture library ready for constant use and reference as the needs of the exhibitor may arise. The Bureau will likewise render assistance in all matters of legislation and direct such campaigns of education as may from time to time become necessary and furnish to the exhibitor a weekly bulletin of all multiple reel productions carefully grading and classifying them and reporting exhaustively the merits and demerits of each.

The Bureau will also take up such questions as may from time to time arise between local branches and exhibitors, the idea being to take every serious difficulty to headquarters in New York. The resolution dealing with such a Bureau was carried unanimously. The last resolution denounced certain advertising matter sent out by a producing company. It was coupled with a general request to all manufacturers to refrain "from using obscene matter in the advertising." The resolution was adopted without dissent.

In the afternoon Mr. Rothapfel spoke on exhibition and told his personal experiences in a most instructive and diverting fashion. He said that being new in the ranks of the organized exhibitors he did not want to be critical, but that it seemed to him as if a state of the size and prominence of New York ought to have a much larger and stronger organization. When he promised to hereafter help in furthering the work of the organization he was applauded to the echo.

Election of Officers and Delegates to National Convention.

After a short recess the election of officers for the ensuing year was gone into resulting as follows:

Lee A. Ochs, New York, president; B. E. Cornell, Syracuse, treasurer; Thomas Howard, New York, secretary; first vice-president, L. A. Buettner, Cohoes; second vice-president,. S. Suckno,. Albany; third vice-president, John J. Wittman, New York City; national vice-president, Samuel Trigger; W. L. Hilkemeier, sergeant-at-arms, New York. The following delegates and alternates to the National Convention in Chicago were elected by acclamation: Louis Blumenthal, New York; L. A. Buettner, Cohoes; D. A. Gibbons, Syracuse; A. M. Wolff, .Rochester; J. L. Miners, Schenectady; E. M. Bay, Rome, and W. H. Linton, Little Falls.

A petition of considerable length setting forth all the vital objections against Censorship was read by Mr. Ochs and approved by the Convention. The petition will be filed with the Assembly.

It was decided to hold the next and fifth annual convention in the City of Rochester, the time to be announced later.

Vote of Thanks to Moving Picture World.

At the end of the business session Chairman Trigger arose and rapping the assemblage into silence with a few strokes of the gavel he said "that the most important resolution had been saved to the last." He went on to speak in terms of great praise of the work which the Moving Picture World had done for the organized exhibitor and indeed for all the exhibitors and for the entire industry. He added that he but voiced the general sentiment of all present in introducing a resolution thanking the Moving Picture World for its splendid work, for its clean and reliable columns, for its maintenance of high standards and for its unfailing sense of justice. Mr. Trigger's reading of the resolution was punctuated with loud expressions of approval from the floor of the convention and the resolution was carried amid cheers followed by a rising vote of thanks.

The Banquet.

It had been expected that Governor Whitman would be the guest of the Convention at its banquet. The death of Judge Werner of the Court of Appeals upset the Governor's schedule as he was compelled to leave Albany at seven o'clock in the evening to attend Judge Werner's funeral at Rochester. The Secretary of State was represented by his first deputy, Addington B. Parker; he was given the seat of honor beside the toastmaster. There also sat at the speaker's table former Deputy Police Commissioner Charles J. Rubin, of New York City, Samuel Rothapfel, Frederick J. Herrington and Samuel Trigger. A very pretty menu

had been designed for the occasion and met with much commendation from the banqueters. In the text of the souvenir were such mottoes as "The Day of the Exhibitor Has Arrived;" "Great is the Screen and the Exhibitor Its Profit;" "A Simple Word and Yet a Magic One: 'Organize';" "A House Divided Against Itself Cannot Stand;" "The Bond Between Exhibitor and Exhibitor Is the Bond of Intelligent Interest and Co-operative Brotherhood;" "The Local is the Cornerstone: The State League is the Foundation: The National League is the Great Arch;" "In the Dawn of To-morrow the Exhibitor Looms Largest."

In response to invitations by Toastmaster W. Stephen Bush short speeches flavored with wit and wisdom were made by Deputy Secretary of State Parker, Mr. Ochs, ex-Deputy Police Commissioner Rubin, National President Herrington and Samuel L. Rothapfel. A spirit of the utmost good fellowship and jollity dominated the occasion, which was thoroughly enjoyed by everybody. In the midst of the proceedings the toastmaster was surprised by State President Ochs, who, on behalf of the exhibitors, presented to him a beautiful gold watch suitably inscribed for which the toastmaster returned his sincerest thanks.

A Genuine Exhibitors' Convention.

The current comment dwelt on the fact that this was a convention without any adjuncts or advertising side lines. A complete roster of all who came would fill something like a page and would dwarf the record of the proceedings. The great banquet hall at the Ten Eyck resembled at its entrance a busy hive in midsummer, and to keep track of all the delegates and visitors was quite impossible. A partial list is printed here: Chester Ferngolsky, Keith's theater, Troy; Paul A. Fenyverry, Buffalo; A. C. and J. W. Gardner, Pearl theater, Albany; George Cohen, owning theaters in Poughkeepsie, Newburgh, Matteawan, Fishkill Landing and Wappingers Falls; Sol Coleman, owner of the Coleman and "The Avenue" theaters, Brooklyn; Joseph Forster, Globe theater, Brooklyn; Charles Meyerson, Park avenue theater, Mechanicsville; Henry Cole, vice-president Cinema Exhibitors' Association of Bronx County; M. G. Kronacher, New Film Corporation, New York City; W. C. Hubbard, Regent and Gordon theaters, Rochester; George J. Kress, Hudson theater, Rochester; Fred R. Billman, the Madison theater and the Hudson theater, Albany; Geo. W. Roberts, same theaters, Albany; A. L. Harston, Regent theater, New York City; Samuel Rhonheimer, Ronly theater, Brooklyn; Benjamin Lyons, same theater, Brooklyn; B. E. Cornell, Eckel theater, Syracuse; Fred J. Slater, New Broadway theater, Schenectady; Otto Lederer, Colonial theater, Brooklyn; J. Ensler, Sheridan theater, Brooklyn; Samuel Suckno, White Way and Park theaters, Albany; J. N. Hartstall, Bunny theater, Brooklyn; Lee A. Ochs, Costello theater, New York City; Louis F. Blumenthal, owner of theaters in New York City and Brooklyn; Frank Petters, president Petters Amusement Corporation, Bronx; Adolph Weiss, Avenue A theater, New York City; A. J. Santiro, Savoy theater, Syracuse; M. H. Powell, American Fotoplayer Co., New York City; L. D. Wolfe, Syracuse; Harry Danto, W. L. Sherry Film Co., Albany; John J. Wittman, president Cinema Exhibitors of Bronx County; J. J. Battle, B. B. theater, Bronx; J. Edward Derrick, Garden theater, Bronx; A. Malbin, Booth theater, Bronx; N. Matchet, Tiffany theater, Bronx; M. Goldman, Banner theater, Bronx; J. J. Haggerty, Model theater, Bronx; F. Peters, Port Morris theater, Bronx; Charles Steiner, New 14th Street Photoplay theater and "American Movies," New York City; William Hickemeier, Jefferson Photo Show Co., Brooklyn; Geo. F. Wright, Clinton Square theater, Albany; Joseph Klein, Electra theater, Brooklyn; Edwin O. Weinberg, Plaza theater, Troy; G. H. Primmer, Hudson theater, Watervliet; Frank N. Barhydt, Garden theater, Bijou theater, Glen theater, Troy; E. G. Briggs and Alfred Epstein, Pathe Exchange, Albany; H. L. Levy, Casino, Waterford; Wm. H. Hollander, Old Postoffice theater, Brooklyn; Charles Fisher, Decatur theater, Brooklyn; L. A. Buettner, Majestic theater, Cohoes; John Christie, Third Avenue theater, Watervliet; Tom Howard, King theater, New York City; W. M. Powers, Colonial theater, Albany; A. E. Hamilton, Hamilton theater, Yonkers; Charles A. McCarthy, Hoosick Falls; Joseph L. Romaine, Ballston Spa; Samuel H. Trigger, Tremont theater, New York City; Jacob E. Rosenthal, Majestic Amusement Co., New York City; John D. Walker and F. Y. Bergmaier, Lincoln theater, Schenectady; E. M. Day, Carroll theater, Rome; A. N. Wolff, Colonial theater, Rochester; Michael Warshower and A. Taffelstein, Mt. Morris theater, Brooklyn; J. H. Farrington, Colonial theater, Saranac Lake; Wm. P. Donlon, Orpheum theater, Utica; Daniel Sturmwald, Monroe Park, Brooklyn; Wm. H. Buck, Arbor theater, Albany; Alexander Jutkowitz, Columbia theater, Far Rockaway; W. H. Linton, Hippodrome theater, Little Falls; Alexander Leon, the Moving Picture Theater of Johnsville; Samuel Bernstein, Palace theater, Albany; James H. Roe, Rex theater, Syracuse; Lawrence M. Dillon, Cortland theater, Cortland; Walter A. Zeiser, Central Park theater, Schenectady; Joseph Weidman, Central theater, Albany; William Frisch Knecht, Orpheum theater, Albany; Samuel L. Rothapfel, Knickerbocker theater, New York City; Fisher and Sullivan, Sans Souci theater, Watervliet. Among the exchange men who registered were: V. H. Bendell, Essanay Co.; E. J. Schmidt, Rex Film Co.; C. G. Sidney, Bluebird Photoplays Co.; G. R. Germain, Fox Features. The Automatic Ticket Selling Company was represented by Mr. Baumann, general sales agent.

Sidelights in the Convention.

The film men of Albany accorded the convention no mean degree of hospitality. The Pathe offices were decorated in handsome style. Alfred Epstein the manager and his able assistant, D. E. Briggs, extended the freedom of the buildings to many of the delegates.

In the Universal branch, E. A. Charles and Richard Landon had the smile of welcome for all visitors.

The Mutual office, still presided over by J. R. Mullen, had all its representatives at the convention and at the banquet.

R. Dewey, the hustling young cameraman, filmed several groups of delegates for the Pathe weekly. Friday morning he was the first man on the scene of a railroad wreck in the city and Saturday morning he turned the crank in front of Proctors just as the youngsters poured out of the theater after their special entertainment.

Delegate Hartstall, also known as the "cancelling kid," edified the City delegates on the way up with several astonishing Oriental and Occidental dances.

The most popular morning cocktail was a pint of Hathorn in Keelers. Testimonials may be secured from President Ochs and others.

The hopeful refrain at parting was Au Revoir at Rochester in 1917. Rochester was handsomely represented but we missed G. L. Tyler and his beaming countenance.

Everybody listened when Sam Rothapfel told how he had graduated from bartender to premier exhibitor. Sam may not be an orator but he carries conviction.

Not a nickel house in Troy, thanks to L. A. Buettner. Buettner will be heard from in the future of filmdom. Albany will follow Troy in raising the price.

The Albany papers classed the convention news with the war dispatches—we got on the front page three distinct times.

Geo. A. Blair, of the Eastman Kodak Co., came with the Rochester delegation and spoke words of encouragement to every delegate he met.

National President Herrington won golden opinions from all who attended the convention. His speech at the banquet was a masterpiece.

BOARD OF TRADE GETS CENSORSHIP CARTOON.

Charles R. Macauley, the famous cartoonist, has presented to the Motion Picture Board of Trade of America the negative of his animated cartoon on censorship. This cartoon, in its screen form, shows the first page of a newspaper with the black hand of censorship reaching up and blotting out much of the important news of the day. The second panel shows the public rostrum, with the speaker preparing to deliver an oration, when two black hands of censorship reach up and close over his mouth. The third panel represents the motion picture screen, the great public forum. The figure of a holier-than-thou, Crafts-like individual rises up, long hair and coat-tails flying in the breeze, and shuts off the view of the people assembled. The caption under the newspaper reads, "Would You Stand for This?" Under the public rostroum, "Or This?" and under the motion picture screen, "Then Why Stand for This?" An arrangement has been made whereby the film exchanges will attach the Macauley cartoon "Approved by the Motion Picture Board of Trade of America" to news or other reels distributed throughout the country.

"RACE SUICIDE" PASSED BY OHIO BOARD.

After the original rejection at two showings, and a later appeal by Treasurer and General Manager Frank Greenwald of the Exclusive Photoplay Service, the big six-part theme motion picture attraction, "Race Suicide," has finally been passed by the Ohio State Board of Censors at Columbus, and been accorded their certificate, permitting its showing.

The Motion Picture Exhibitor

Fighting Legislation in Boston

Motion Picture Men Making Hard Fight to Prevent Passage of Mischievous Laws.

THE Massachusetts Legislature's Committee on Mercantile Affairs held hearings on three bills affecting the display of moving pictures in Massachusetts, all of which were later turned down by the committee in executive session. Two other petitions affecting the sale of tickets which were aired at a previous hearing before the committee were also given "leave to withdraw."

One of the three bills, which was taken up before the two intermission measures, was introduced on the petition of James H. Brennan and prohibited any proprietor or manager of a moving picture house to allow the use of his screen for the display of advertisements or announcements except for religious or charitable purposes or when such advertisements or announcements referred to his own theatrical affairs. Nobody appeared in favor of the bill and after Attorneys James and Miller and Rep. Levenson were recorded against it the hearing was closed.

William C. Francke, Business Agent of the Boston Moving Picture Operators' Union, entered a vigorous protest against the passage of two bills, both of which sought to take cinematographs out from under the rigid regulations governing the exhibition of motion pictures in Boston and other parts of the state.

One of these bills was introduced in the interests of the Portoscope people and was along the lines of the bill passed last year at the request of the Pathoscope company. Allen Goulston, who said he represented the petitioner, told the committee that the exemption given the Pathoscope company should also be extended to the Portoscope. He said they desired the change in the law simply for commercial purposes.

Mr. Goulston explained that the films supplied by this company were non-inflammable and that they were sought by business houses for the instruction of their help. He read a letter from Gardner W. Pearson, addressed to Senator Eldridge, chairman of the committee, in which Mr. Pearson stated that moving pictures were too expensive to present for industrial purposes under the existing Massachusetts laws.

Leon G. Dadmun, who also spoke in favor of the bill, said that a piece of the film used in the Portoscope had been subjected to the heat of an electric lamp for ten hours without the film showing the least signs of melting or igniting. To further safeguard against any possible danger he suggested that a scheme could be worked out whereby the films to be shown could be passed upon by the police similar to a system now in force in Montreal.

Business Agent Francke argued that the bill was an attempt to tear down much of the constructive legislation that has been placed on the statute books of Massachusetts during the last four or five years.

"There is nothing in this bill to limit the length of the films to be shown," he said. "The halls and other places where these films are planned to be exhibited are not fitted up as theaters and if this bill goes through I believe it will be a step in the wrong direction."

James H. Devlin, Jr., Assistant-Corporation Counsel of the City of Boston, also opposed the bill. He stated that Building Commissioner O'Hearn of Boston saw danger in the bill as it was drawn as it did not satisfy his views in the matter of egress from the buildings in which the bill would permit these films to be shown.

Business Agent Francke used practically the same arguments against a bill introduced by Rep. Edward I. Kelley of Boston authorizing the use of cinematographs in church halls or any buildings under the control of religious corporations provided "that the operators and the apparatus are duly licensed and the buildings and arrangements conform to such rules and regulations as may be imposed by the inspector of buildings, or building commissioner, or other like authority in the city or town concerned. Mr. Francke opposed the bill because it took the question of supervision out of the hands of the state police and the Fire Prevention Commissioner and placed it in the hands of people who might be subject to "local influence."

"Theaters are held to a strict accountability as to exits and other things and it isn't fair for any religious body or any group of religious bodies to try and escape laws which the theaters are required to live up to in the matter of displaying moving pictures," he said.

The other two bills rejected by the committee were introduced by Rep. John W. Craig of Boston. One of these bills made it unlawful for any theater or other place of amusement to charge for admission, on any occasion a greater sum than the ordinary and usual price. The other bill was a speculator proposition and read as follows: "It shall be unlawful for the proprietor of any theater or of any other place of amusement, or for any agent or employee thereof, to sell tickets of admission at any other place except the regular box office of the theater or other place of amusement, or to sell such tickets through any broker or other person except the person or persons employed at the box office."

INDIANA FIRM AGAINST CENSORSHIP.

Exhibitors in Convention at Indianapolis Adopt Strong Resolution—Big Ball Concludes the Session.

THE exhibitors of Indiana held a convention on March 2 and 3 at Indianapolis, Ind. The Hotel Severin was headquarters and the picturemen occupied the entire floor of the building. The meeting was the largest and most successful that has ever been hehld by Indiana exhibitors and was concluded with a grand ball in Tomlinson's Hall at which fully three thousand persons were present.

One significant action taken by the convention was the adoption of a resolution condemning censorship. It also sent the following message on the subject of freedom of the seas to President Wilson:

"The Motion Picture Exhibitors' League of Indiana heartily and unanimously commends the stand you have taken to insure to Americans that freedom of the seas which is their inalienable right. We pledge you our undivided support in whatever steps you may take to maintain this right. We have telegraphed to the members of Congress from Indiana asking them to support your proposals on this question without delay."

In introducing the resolution J. W. Binder, executive secretary of the Motion Picture Board of Trade of America, said that as President Wilson had honored the motion picture industry by being its guest at the recent dinner given by the Board in New York it was only fair that the industry should now reciprocate by supporting the position the President had taken in his controversy with certain elements in Congress.

The afternoon session of the convention was devoted to a discussion of censorship. Resolutions were adopted placing the convention on record against all forms of censorship, whether Federal, State or municipal, and pledging the support of the exhibitors in the suppression through laws now in force of any pictures which are immoral, indecent or obscene.

There were registered at the convention 276 out of Indiana's 630 exhibitors. The meeting was held in the ballroom of the Hotel Severin. Frank J. Rembusch, exhibitors' vice-president of the Motion Picture Board of Trade of America, presided at the opening session in the absence of State President Lyman H. O'Donnell, of Washington, Ind., who reached the convention hall later in the day. Among the speakers were representatives of the Universal, Pathe, Bluebird, World, Mutual, Metro, Nicholas Power, Seeburg Piano, Speer Carbon and other companies.

"Organization and co-operation—what these will do for the motion picture industry," was the subject of Mr. Binder's address at the main session. Other speakers on the same general topic were Henry Weiss of Chicago, and S. H. Grimes of Crawfordsville, Ind., and Dr. James Rhodes and Joseph Gavin of Indianapolis.

A telegram of fraternal greetings was sent to the New York exhibitors. The ball given Friday night which, by the way, did not close until early morning, was attended by more than three thousand persons. It was held in Tomlinson Hall, the largest in the city. Many famous film stars were present, including several each from the Metro, Essanay. Vitagraph and David Horsley companies.

Exhibitors Quiz Hodkinson

Letter of New York State Convention on Paramount's Support of Federal Censorship.

THE following letter, addressed to William W. Hodkinson, of the Paramount Pictures Corporation, was read at the annual convention of the New York state exhibitors, held at Albany. It was resolved to send the letter to Mr. Hodkinson as the unanimous expression of all the delegates present:

Mr. W. W. Hodkinson, Pres., Paramount Pictures Corporation,
41st Street and Fifth Avenue, N. Y. City.

Dear Sir—I am glad to have your statement to the effect that you are entirely opposed to state and local censorship "with their variable standards." I regret that the same light of reason which enables you to perceive clearly the evils of state censorship fails you utterly in your consideration of the evils of national censorship. You have been reported as saying that the opponents of censorship seem to have no reason for their stand and that their only argument is reiteration.

Let me ask you: Why do you oppose state censorship? You speak of the variable standards of state and local censorship. What makes these standards variable? Nothing but the variable action of the variable human mind. What reason have you to suppose that the censor because he is called "federal" will be less variable, less liable to err and less liable to do injustice to the film interests? Is it possible that you fail to understand our principle? We are opposed to censorship as a principle. This means that the personality of the censor has absolutely nothing to do with the question of censorship. A principle which is essentially vicious remains vicious no matter in whom it may be embodied. The most truthful man is not believed when he tells us that twice two makes five.

If censorship were a new idea we might be tempted to give it a trial. The fact is that nothing has ever been tried more thoroughly and found more inefficient than censorship. The English-speaking races have for the last two hundred years rejected censorship because it utterly failed to accomplish the ends for which it had been instituted. After long and costly experiments accompanied by much cruelty and oppression it was decided by the parliament of England that printing should be free and that it was no longer a crime to conduct an unlicensed printing shop.

You will see then, I trust, that censorship of any variety flies in the face of the experience of all free and democratic countries. I assume there is no doubt in your mind, as there is none in ours, as to the right of the picture to enjoy the same legal guarantees and immunities which the constitution of every state grants to the press.

Have you read any work on the political history of our country? If you have, you surely must have been struck by the fierce jealousy with which each state in the union maintains its attributes of sovereignty. One of the great attributes of the sovereignty of a state is its right to regulate the public health and the morals of its citizens. It is easy to say that federal consorship will do away with state censorship, it may be creditable to your optimism to hope so, but I challenge you to point to a single historic fact or a single legal principle on which such a hope and such a belief can be based.

Until you furnish such proof of your contention that federal censorship will in any way diminish the evils of state and other censorship cannot be taken seriously.

If you believe that federal censorship will destroy what you may consider unfair competition, we beg you to consider that after such unfair competition is removed the Federal Censor Board will begin to operate on your films. It is generally recognized both by the public and by exhibitors that you aim to produce none but clean and wholesome pictures. In spite of your honest endeavor, some of your best pictures were made the subject of condemnation and elimination by the Censor Boards of Pennsylvania and Ohio. Censorship strikes at all films in its effort to maintain itself and to provide a plausible excuse for holding office and drawing salaries.

In conclusion I wish to say that the exhibitors of the country have a very vital interest in this matter. They have a right to speak for themselves, and they furthermore have the right to expect that the producers consult with them before taking such a stand as you have taken. Yours very truly,

Lee A. Ochs.

Cincinnati Exhibitors Meet

Hold Installation of Officers and Discuss Plans for Children's Programs.

AT A REGULAR meeting of the Cincinnati Motion Picture Exhibitors' League, held on March 1, one of the first of importance held since the league's affiliation with the Chamber of Commerce, the recently-elected officers were installed, and will hold the reins for a year. They are as follows: President, F. L. Emmert; first vice-president, A. G. Hetteschеimer; second vice-president, M. Marcus; treasurer, John J. Huss; managing secretary, H. Serkowich; sergeant-at-arms, J. J. Mies.

Several matters of considerable interest were taken up, chief among these being the sore spot which is continuously present with responsible exhibitors who object to paying in advance for paper and service. This requirement is general in this vicinity, as well as elsewhere, and the exhibitors appointed a committee to confer with the exchanges and find out why they cannot be treated as responsible business men.

The matter of arranging for children's programs which can be accessible to every exhibitor was also taken up, on the initiative of Mrs. Huffaker, probation officer of the Juvenile Court, who is also connected prominently with the Women's Civic League and the Women's Club. A special board of censors to pass upon pictures with reference to their special fitness for children was suggested by Mrs. Huffaker. A committee was appointed to co-operate with her in work in this direction.

The League voted unanimously to tender the free use of its screens to the Chamber of Commerce in its campaign on behalf of the rapid-transit bond issue, and a committee consisting of A. Hettesheimer, Lem Miller and H. Serkowich will prepare slides for this purpose. The chief object is to get out as large a vote as possible, and a close tab will be kept on the results with a view to determining to a certain extent the efficiency of slide advertising when conducted intelligently and on a large scale.

At Leading Picture Theatres

Programs for the Week of March 6 at New York's Best Motion Picture Houses.

"To Have and to Hold" at the Strand.

AT THE STRAND theater Mae Murray made her photodramatic debut in a film version of Mary Johnson's famous novel, "To Have and to Hold," a romance of Colonial days in Virginia. Miss Murray was seen as Lady Jocelyn Leigh, ward of King James I of England, who flees to America to escape an undesirable marriage. Wallace Reid played the role of Captain Ralph Percy, a gentleman adventurer in Jamestown. Others in the cast were Tom Forman, Raymond Hatton, James Neill, Lucien Littlefield, R. Bradbury and Robert Fleming. The production of "To Have and to Hold" is one of the most lavish ever made by the Lasky Company.

Other film attractions of interest were the Paramount Pictograph, a new innovation, showing pictures of scientific and educational nature; the Topical Review, the European war pictures, and the latest fashions for women. The Metro Pictures Corporation presented Mr. and Mrs. Sidney Drew in a new comedy. Interesting travel pictures conclude the film part of the entertainment. Grace Hoffman, soprano, and Bruce Weyman, the baritone, were the soloists.

Triangle Program at the Knickerbocker.

"The Moral Fabric," by C. Gardner Sullivan, was given its premiere as a photoplay at the Knickerbocker theater last week. The picture is a psychological drama, produced by Thomas H. Ince and his Triangle Kay-Bee Company, with Frank Mills in the star role and Edith Reeves in the difficult role of Amy Winthrop. Howard Hickman and Louise Brownell completed the cast.

Two Triangle-Keystone comedies, William Collier and company in "Wife and Auto Trouble," and Charles Murray in "The Judge," furnished the lighter vein of entertainment.

The musical program included a violin solo by Margaret Whitaker, and vocal solos by John Bardsley and Miroslave, the Serbian prima donna.

"Out of the Drifts" at the Broadway.

Marguerite Clark in "Out of the Drifts," a Paramount picture, was the star at the Broadway theater for the week. "Out of the Drifts" is a story of the eternal snows in the St. Bernard Pass. The heroine is an unsophisticated little shepherdess, whose innocence and beauty arouse in a dissolute visitor the lowest impulses of his nature. Miss Clark and the supporting company give the picture every advantage of skilled acting, and the pictorial beauties of the Alpine settings have been reproduced with great fidelity.

The Burton Holmes-Paramount travel pictures, "Summer Days Near San Diego," are on the program; also other interesting features.

PATENTS COMPANY TAKES APPEAL.

The Motion Picture Patents Company and the other members of the so-called "moving picture trust" recently took an appeal to the United States Circuit Court of Appeals, thereby delaying, for the time at least, the decree for an injunction against them, which was to have become on February 24. The appeal was granted by Judge Dickinson, who decided some time ago that the Motion Picture Patents Company and its allied companies were operating in direct violation of the Sherman anti-trust law.

The final decree, in conformity with Judge Dickinson's opinion, was filed some time ago and was published in full by the Moving Picture World, but was not to have become operative until the date above mentioned, in order to allow the defendants to decide whether or no an appeal should be made.

Triangle Opening of Colonial

Chicago Home of Triangle Pictures Opened Most Auspiciously Under the Direction of S. L. Rothapfel—First News About Opening of the Rialto, New York, and Rothapfel's Artistic Plans.

By James S. McQuade.

THE opening of the Colonial theater, Chicago, with a Triangle program, which was viewed exclusively only by those who had been invited for the occasion, was a most gratifying success. The event took place Saturday evening, Feb. 26, and Chicago moving picture admirers had their first opportunity to judge for themselves of the abilities of S. L. Rothapfel, who had charge of the program, orchestra, stage effects and house staff, and who had been induced by the officers of the Triangle Film Corporation to come on from New York to supervise the opening of the Chicago home for Triangle presentations.

It was, perhaps, just as well that the great representative gathering of Chicago's finest was ignorant of the remarkable career of the man who is known to the trade throughout the country as the Belasco of moving picture presentations, although it might have been better had some of the representatives of the daily press been familiar with it. The fact that hearty, frequent and well-timed applause was given during the presentation was sufficient evidence of the art and skill displayed by Mr. Rothapfel.

Five years ago I heard strange rumors of the doings of a man called Rothapfel in the big Alhambra theater, Milwaukee. He had opened that theater, which seats 2,700 people, with moving pictures, at a time when suitable programs were hard to find, and he was looked upon by wise showmen as a crazy man. But by his new methods, which included a distinct departure from the old—the use of the oldest art in the world, music, to interpret moving pictures, the newest art—he amazed and confounded his critics by filling the Alhambra, big as it was, and holding a long line of people out in front eagerly awaiting their turn to enter. And another innovation that commanded admiration at the time was his use of artistic stage settings to create atmosphere, these being assisted by light effects that produced the desired psychological effect on the spectators.

Then the Alhambra changed ownership, and I next heard of his wonderful artistic success in the Lyric theater, Minneapolis, which seated 1,700 people. Competitors in that city looked on the venture as a forlorn hope; but "Roxie" stuck to his guns (he served five years in the U. S. Marine corps and resigned as petty officer), and succeeded in filling his theater with the best people in the city, from the Governor of the State down. At the Lyric I met him for the first time, in the fall of 1911, in the interests of the Moving Picture World, and through it he was introduced to the trade generally.

Since then he made his big success at the new Strand theater, New York, and is now awaiting the opening of the Rialto, at Forty-second street and Broadway, which has been built specially for him, and of which he is a stockholder.

But to return to the Colonial opening. As the curtain rose, the dimmed lights revealed the orchestra seated on the front of the stage. Back of this was constructed a section of a conservatory that looked out on a lake stretching away in the distance between wooded hills, backed by lofty, distant mountains. Facing the spectators were two massive marble columns, connected with the side walls of the conservatory, which supported the glass roof, artistically trellised with vines. One looked at the lake and the hills and picturesque mountains through the conservatory, the opening between the columns appearing like a large window through which nature's beauties were unfolded.

Between these columns the screen was dropped, creating the impression of looking through a great window at the scenes beyond, when the pictures are projected. This happy inspiration is a nice evidence of the study and development of effects by Mr. Rothapfel. He considers the open stage and the screen at the back all wrong, in the projection of pictures, and that art must remedy the commonplace method.

Mr. Rothapfel directed the music throughout and was vigorously applauded.

The feature of the evening was "Daphne and the Pirate," with charming Lillian Gish as Daphne La Tour and that excellent actor, Elliott Dexter, as Philip de Mornay, the pirate. The entire program, which occupied nearly two hours and a half—just 30 minutes too long, I would say—was received with great approval.

The interpretative music which accompanies the presentation of "Daphne and the Pirate" was adapted and composed under Mr. Rothapfel's personal supervision, with the aid of his staff. Dr. Bodansky, conductor of the Wagnerian operas at the Metropolitan Opera House, New York City, after hearing this music, said to Dr. Hugo Riesenfeld, Mr. Rothapfel's conductor in New York: "The music for this picture is the finest I have ever heard in moving picture work, in which I am very much interested."

During a conversation Mr. Rothapfel told me that his new theater, the Rialto, on 42nd and Broadway, will be opened on Saturday night, April 15.

In speaking of his new house, Mr. Rothapfel became quite serious. "I am going to climb my next step in the art of moving picture presentation," he said. "I am going on a different line entirely. Those to whom I have imparted my ideas, and they are, perhaps, the most artistic authorities on music and effects today before the American public—such men as David Belasco, Daniel Frohman and several others—became enthused when I outlined my plan, and said that it would rival in every way a grand opera presentation.

"I have gathered about me forty of the best musicians that money could secure. I have engaged on my musical staff as director, Dr. Hugo Riesenfeld, conductor of the Century Opera and concert master of the Manhattan Opera, the greatest interpreter, perhaps, of Viennese music living today; also Dr. Alfred G. Robyn and Edward Johnson, two of the ablest organists in America. I have given them an organ which is without question the largest and finest organ ever placed in a theater in the history of moving pictures, it being specially designed and adapted for this work.

"I have wholly eliminated the stage in the Rialto; also all scenery. My scenic effects will be created hereafter by means of light and shade. I do not care to disclose any more at this time. I am satisfied that it is going to mark a new era in the art of the presentation of the moving picture.

"My lighting plant in this theater will be, perhaps, the most elaborate ever installed in any theater. It has sixty-eight separate dimming units and the switchboard is approximately twice as large as that of the Strand. The lighting will be carried into the auditorium proper by means of the four colors—red, blue, green and amber, with which I will be able to create any optical effect I desire upon my audience. For instance, should I desire moonlight, the whole auditorium will be diffused in moonlight. Should I desire a psychological climax, I will be able to raise the lights instantly with the swell of the music to any height I desire. Experiments in this line have proved satisfactory and that the effect is irresistible.

"The house management will also have new features and many innovations. I am going to devote myself entirely to my new theater and give up other work that has been piling up so rapidly for me."

Mr. Rothapfel left for Albany, N. Y., on Wednesday, March 1, where he addressed the exhibitors of the New York State League, at their annual convention.

"I am sorry that I could not prolong my stay in Chicago, and have placed the Colonial under the direction of my personal assistant, Alfred de Manby," he said before leaving. "He will remain here as long as I think it necessary, and will then turn it over to some worthy successor. Mr. de Manby will be my first assistant in the Rialto, in the general management. He has been with me throughout my regime at the Strand and later at the Knickerbocker, and I know that he will carry to a successful completion the work he has been assigned to do at the Colonial."

CAVALLIERI TO TRY PICTURES.

Negotiations have been pending for several months for the appearance of Lina Cavallieri, grand opera prima donna, in the films, but up to this time she has refused all offers. Now, however, she has succumbed to a very large offer and will begin work as soon as a scenario written for her by Ouida Bergere has been completed. Miss Bergere will be remembered as the one selected by Pathe and A. H. Woods from among the best scenario writers of the country to adapt the Woods plays for the screen.

NEW THEATER AT DALLAS, TEX.

A new moving picture house will shortly be opened in Dallas, Tex. This theater will be located at 1510 Elm St., right in the heart of the shopping district and will be convenient and strictly modern in all its appointments. Leon Goldman, the owner of this new temple of amusement, has purchased two of the latest types of motion picture projectors and a Gold King Screen which will be installed in the near future.

Chicago News Letter

By JAS. S. McQUADE.

Drastic Report on Films Shown in Chicago by Committee of the Chicago Political Equality League.

By James S. McQuade.

FOLLOWING the report made Saturday, Feb. 26, by the moving picture committee of the Chicago Political Equality League, a special committee was appointed to make a survey of all moving picture theaters in the city, to work for new ordinances on the question, if necessary, and to consider the police powers of Second Deputy Chief of Police Funkhouser.

The members of the executive board of the league, to whom the report was submitted, adopted the following recommendations of the moving picture committee:

That a special survey be made of the programs following special shows given for children.

That we begin an educational program to awaken the consciousness of the parents who allow their children to attend the "movies" during weekday evenings.

That we insist on light auditoriums in theatres where there is too much darkness.

That we protest against suggestive titles and subtitles, as well as improper billing.

That we recommend for the consideration of the public the patronage of shows which specialize on films portrayed by clean actors and actresses, and which contain no salacious, vulgar, lewd and criminal acts.

That we pass on to other cities some of the information we have secured during this investigation.

That we urge the policy of continued supervision of the South State street shows and such other shows of like nature, with a view of keeping them clean and to positively abolish all that persist in vile exhibitions that have characterized them in the past, and never cease our vigilance.

That your committee be given power to arrange a meeting with the moving picture exhibitors of this city, where the subject may be discussed in a friendly way, with a view of securing their closer cooperation to exhibit films of a cleaner nature.

In her report Mrs. Blanchard, chairwoman of the moving picture committee, said it is her belief that 95 per cent. of the managers use their best endeavors to exhibit photoplays that are fit to be shown. The committee visited 157 theaters, saw 675 photoplays, and 1,738 reels. In nineteen of the theaters ventilation was bad, and in fourteen the sanitation was reported as bad. Forty-three auditoriums were reported as being dark when the pictures were shown.

Of the 675 photoplays inspected, but 34 were classed as "good," 141 were all bad and the rest indifferent!

Chicago's Mayor Sued to Close Sixteen Theaters.

Mayor Wm. Hale Thompson was named in mandamus proceedings, begun Saturday, Feb. 26, in the Circuit Court, to compel the revocation of the licenses of the 16 theaters mentioned in the resolution introduced at a meeting of the City Council, Monday, Feb. 21, the resolution being referred at that time to the Judiciary Committee, as stated in my last letter. Alderman McCormick of the Sixth Ward has brought the action. Attorney Maurice Berkson, representing Mr. McCormick, gives the following explanation of the action:

"Mayor Thompson revoked the Harper Theater license in spite of a petition signed by more than 9,000 persons in the neighborhood, who protested against the closing of the theater. It simply means that if the Mayor revokes one license for violation of the ordinance he should apply the ordinance uniformly and close the other theaters that are operating in violation of the law."

Alderman McCormick is one of several members of the Council who are opposing Mayor Thompson tooth and nail in his policies. At the recent primary election seven out of nine of these opposing members were renominated and only two defeated.

Corporation Counsel Ettelson, when told of Alderman McCormick's action, said: "The bringing of this suit at this time is nothing more than a cheap political move on Alderman McCormick's part."

In the meantime the owners of the theaters involved are the cork and feathers in this political game of battledore and shuttlecock, notwithstanding that they are citizens of repute and that some of them have invested their all in the theaters marked for slaughter.

It is clearly within the power of Mayor Thompson to restore the license of the Harper Theater, seeing that a majority of the members of the Hyde Park First Presbyterian Church and 9,000 citizens of the Hyde Park neighborhood are in favor of such action.

He will show his bigness in doing it, and it is the only easy and fair way out of the muddle.

Selig Will Produce "Historic Indiana."

Robert M. Cass, of Indianapolis, acting with the approval and support of the Indiana State Historic Commission and representing the leading public men in that state, signed a contract recently with the Selig Polyscope Company for the production of "Historic Indiana," a seven-reel film that will preserve the history of Indiana from the time of La Salle to the present day.

Gilson Willets, the well-known author, traveler and photoplay writer, has been engaged by the Indiana projectors of the plan to prepare the history for producing purposes, and the filming will begin in the near future, in Selig's Chicago studios.

Mr. Cass has given out that the Governor of Indiana will request James Whitcomb Riley to prepare the subtitles in verse, and that Meridith Nicholson, Booth Tarkington, George Ade, John T. McCutcheon, and other leading literary and art lights of the Hoozier State will be called on to support "Historic Indiana" by contributing special ideas and suggestions.

When completed, "Historic Indiana" will be presented in every city, town, village and schoolhouse in the state, to foster patriotism and state pride, and to familiarize every citizen born in the state with the rich historic lore to which he or she is heir.

It is hinted that Marguerita Beriza, the well-known grand opera star, late of the Chicago Opera Company and now a member of the Selig acting forces, will be selected to play the leading woman's role in this kinematographic history. If so, Mme. Beriza will be supported by a strong cast of Selig players and by men and women who figure prominently in the history of the Hoozier State.

The estimated cost of the finished production is $100,000.

Chicago Film Brevities.

A very pleasing incident at the Triangle opening of the Colonial Theater was the reading of a long telegram from D. W. Griffith and his associates, Thomas Ince and Mack Sennett, by H. A. Erlinger, leader of the Colonial orchestra. The message was addressed to S. L. Rothapfel and conveyed in happily chosen words the best personal wishes of the great trio and their certainty of a most successful opening. Then the message requested Mr. Rothapfel to accept a baton (which was pulled out from its hiding place by Leader Erlinger at the moment) as a small token of their high appreciation of his fine ability and artistic worth. The incident was a complete surprise to Mr. Rothapfel, as the matter had been secretly handled at the Chicago end by C. F. Hately, personal representative of H. E. Aitken, president of the Triangle Film Corporation. Mr. Rothapfel made an offhand reply, during which he assured the large and intelligent gathering that the Triangle programs at the Colonial would be shorn of anything that might be considered objectionable at all times, and that the theater would be kept a delightful amusement place for both young and old. Since the opening night the attendance has far exceeded expectations, and a most convincing sign of the success of the new regime is shown by the well-attended matinees. The admission for matinees is 15 and 25 cents, the hours being from noon until 7 o'clock in the evening, two matinees being given in that time. From 7 o'clock until 11 o'clock p. m., two presentations are given, the admissions to which are 25 and 50 cents. The program is changed weekly, on Sunday.

* * *

Work on "The Crisis" will be begun at the Selig studio here on Monday morning, March 6, under the direction of Colin Campbell. On Saturday, March 4, the following actors, actresses and members on the director's personal staff

arrived from Los Angeles: Bessie Eyton, Eugenie Besserer, Tom Santschi, C. Pierson, P. Machin, A. Le Moyne, R. Campbell, C. Holland, M. Snyder, Al. Green, assistant to Director Colin Campbell, and Cameraman McKenzie. On Monday, George Fawcett and Lionel Atwell joined the company from New York City. Mr. Atwell was the late leading man in the Lillie Langtry (Lady De Bathe) company, and Mr. Fawcett is widely known as one of America's best character actors. Work will be confined to interior scenes at the studio here.

* * *

John F. McCauley, traveling representative of the Enterprise Optical Co., was united in marriage to Miss Josephine Moore, in this city, on Feb. 24. The happy pair left Chicago for an eastern trip immediately after the ceremony. Mr. McCauley is well known by exhibitors throughout the country, and since his connection with the Enterprise Optical Co., he has made remarkable progress with the sales of the Motiograph, it is said. He has closed with quite a number of new houses in the past two months for the installation of the late model of the Motiograph projecting machine.

* * *

O. T. George, treasurer of the Mayfield (Ky.) Woolen Mills, one of the largest concerns of its kind, in a recent letter to William N. Selig requesting some attractive photographs of Selig players, wrote: "It will be the writer's pleasure to place them in our sewing department where they will be recognized by five hundred or more girls. Our interest in the matter is that we prefer our girls should go to the picture shows in preference to other amusements not so productive of good influence." This is the opinion of a hard headed business man, who writes from experience. Now let the "reformers" and censors croak.

* * *

Harold P. Brown, a member of the Middle Western camera staff of the Hearst-Vitagraph News, informs me that baseball fans will have a fine chance to follow Joe Tinker and his Cubs to Tampa, Fla., by means of the International Film Service. Victor O. Kubes, of the Chicago staff, of the Hearst-Vitagraph camera department, will be a guest on the special train that will convey the Cub warriors to that city. Mr. Kubes has seen the Cubs come and go for many seasons, while serving the Hearst newspapers as photographer. He knows all the members of the teams by their first names, and will be in an advantageous position to secure the kind of pictures he wants for the news reels. He will be on hand to take the first pictures of the Cubs in action for the Hearst-Vitagraph News.

* * *

Watterson R. Rothacker tells me that E. H. Spears, chief of the research laboratory of the Rothacker Film Mfg. Co., this city, who is giving a special lecture and educational talk each week in the factory for the benefit of employes, has arranged the following schedule up to and including April 17: March 6—To the camera men on lighting of subject and exposure; March 13—Practical outline of the fundamental points of photography; March 20—Development, and time of development of positive film when prints are made from negatives of an inferior quality; March 27—Proper exposure to be given on positive film from negatives which are contrasty, flat and good; April 3—Compounding of a developing formula; April 10—Toning of positive film and the chemical actions of same, and April 17—The dyeing of positive film. In addition to the foregoing, the technical secretary of the company, Mr. Schoenbaum, formerly technical secretary for Charles Pathe, of Paris, will give a lecture on the subject of factory efficiency to the employes every week.

* * *

John R. Freuler, president of the Mutual Film Corporation, arrived in the city Thursday, March 2nd, and after paying Milwaukee a visit returned to Chicago to transact some business here. He returned to New York Friday, March 3. During his stay in Chicago, he expressed himself as follows on censorship: "It is an insult to the film industry to be told constantly that the producers do not know the difference between morality and immorality. That is just what the censors are doing, and they are doing it before the public have a chance to pass on our productions. If this doesn't stop, what we producers may turn out will be reduced to nothing. Succeeding in that, the 'reformers' will begin to censor magazine stories, and then where will your 'freedom of expression' be?"

* * *

The final episode in the series of ten comprising "The Mishaps of Musty Suffer," was completed by George Kleine about a week ago at the time of writing. This last whirl of Harry Watson was delayed owing to an enforced vacation of several weeks. What with the rough usage and rugged experiences to which Mr. Watson has been subjected during the production of the first nine of the series, it would appear quite natural if he had taken a vacation of several months for recuperation. Here's to his complete restoration to soundness of limbs and prolonged good health! He deserves the best that good fortune can give him in these respects, for the fun and merriment he has brought to thousands who suffer from too many dark places in their lives.

* * *

The Star and Alcazar theaters on Madison street, this city, and the Lyric on South State street, all-night theaters, have been notified by Police Captain Collins that no feminine patrons will be permitted in the houses between two and six o'clock a. m.

* * *

The American theater, 552 S. State street, and the Trocadero, 414 S. State street, which have been placed on the offending list of playhouses, have had their licenses revoked by Mayor Thompson.

* * *

Alfred Hamburger has just added another theater to his moving picture theater circuit, which now numbers 12. The last theater added is located at Grand Blvd. and Oakwood Ave., and now being erected. It will have a capacity of 1,000, and will be called the Oakgrand, if that tentative name is continued.

* * *

Norman E. Field, who installed moving pictures for J. Calvin Brown at Earls Court, London, has been appointed by Jones, Linick & Schaefer to supervise the opening of Paramount programs at the La Salle Opera House and the Studebaker theater, on Sunday, March 5. Martin Ballmann's orchestra, under Mr. Ballmann's direction, will interpret the pictures at the Studebaker, where Miss Jeanio Fletcher, from Glasgow, and Tom Kenyon will be the soloists. "To Have and to Hold" will be the Paramount feature at the Studebaker, and "Diplomacy" will follow "Poor Little Peppina" at the La Salle.

* * *

Little Mary Miles Minter, accompanied by her mother, was in the city last week. They came on from Florida and spent two days here and then proceeded to Indianapolis, where the exhibitors' state convention was being held. While in the city, Miss Minter appeared at several theaters owned by Alfred Hamburger and the Ascher Brothers, where she made short speeches.

* * *

After a successful run of two weeks at the Fine Arts theater, "The Adventures of Kathlyn" in 10 reels, was taken off Friday evening, March 3. The run excited considerable interest, notwithstanding the great vogue, not long ago, of the Kathlyn series of 27 reels. Numerous letters have been received by the Selig Polyscope Co., regarding bookings for the subject in ten-reel length.

* * *

Messrs. Wessels and Voegeli, managers of the Chicago Symphony Orchestra and Orchestra Hall, who have for a long time been prominent as the western representatives of top-notch musical artists and of concerts and opera, have announced in their plans for the coming season, which opens May 6, that a diversified film program will be presented, with a complete change each week. Many grand opera favorites will appear as soloists, and Arthur Dunham will conduct the Chicago Symphony Orchestra of 30 members. Many novelties in the form of short moving picture subjects of an interesting type are promised, and the feature pictures will be up to the customary Orchestra Hall standard of artistic excellence and refinement. The best photoplays of the best producers will be selected. These "cinema-concerts," as the management terms them, will be under the managing direction of H. W. Hill, long associated with Wessels and Voegeli and Orchestra Hall, and a devoted student and admirer of moving pictures.

MABEL NORMAND STAYS WITH TRIANGLE.

Rumors that Mabel Normand, one of the original players at Keystone, might make another affiliation in the near future have been set at naught by announcement from the offices of the Triangle Film Corporation that Kessel and Baumann have succeeded in obtaining her signature to a new contract. Miss Normand came east with Roscoe Arbuckle several weeks ago and has been starred with him in two Keystone comedies made under his direction at Fort Lee. Both pieces, "He Did and He Did'nt" and "The Bright Lights," are now released generally to Triangle exhibitors and are meeting with more than the usual success. Arbuckle has started work on a new story at Fort Lee.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

NEW QUARTERS FOR "FLYING A."

American Film Manufacturing Company Plans Elaborate and Unique Administration Offices at Santa Barbara.

DETAILED plans are now almost completed for another addition to the American Film plant at Santa Barbara, to cost between $16,000 and $20,000. The building will be given over entirely to offices and will reach from the present office in the old building to the intersection of Mission and State streets, where a ninety-foot Italian style tower will be erected as the company's main entrance and most beautiful part of the American's group of buildings.

The big tower is to be 30 feet square and its open roof for a lookout will be 250 feet above the beach. The first floor of the tower will be the main office. The second and third floors will also be given over to offices and the fourth floor to the scenario department.

The long one-story structure that will connect the tower with the present American building will have the same exterior of blind arches as the section of building already on Mission street. The offices will be back of these arches and back of the office again will be a wall rising thirty feet above the sidewalk and completely hiding the big glass studio.

The main entrance to the American will be through a massive arched door, above which will be the winged "A" trademark of the company. Building is expected to begin as soon as the spring rains are over.

KALEM FORCES BUSY.

"Helen" Smashes Camera When Speeder Leaps from Track—James Horne Busy with Court Scenes—"Ham" Becomes Wealthy.

The two studios of the Kalem are exceptionally lively this week. Everyone is busy and working at top speed.

A thrill within a thrill was experienced by the players making the latest Kalem release of the Helen series. The

Accident at Kalem Studio.

taking of "The Record Run," produced by James Davis, was brought to an unexpected climax when a speeder driven by Helen Gibson jumped the track crashing into the camera and destroying it, and barely missing the director and cameraman who were standing beside it. Miss Gibson "came up smiling" in the midst of the wreckage and was not hurt. The stunt was to have the speeder coming at full speed, and the machine driven by the crooks was to cross the tracks just ahead of it, one of the men throwing out an automobile cushion to throw the speeder from the rails and prevent Helen reaching a point at which to give warning of their escape. The speeder, however, took the matter in its own hands and jumped the rails before the crossing was reached. Miss Gibson jumped clear of it and beyond the camera being reduced to splinters no one was hurt.

James W. Horne has just finished writing and producing a two-reel feature entitled "Justice versus Evidence." The cast includes Ollie Kirkby, Paul C. Hurst, Frank Johnasson, Thomas G. Lingham and Ed Clisbee. The production required the building of a special set of a courtroom fifty feet wide and one hundred and ten feet deep. There were over two hundred extras used in this scene.

Action at Kalem Studio.

"Millionaires by Mistake" is the one-reel comedy produced at the Hollywood Studios of the Kalem during the week that gives Ham and Bud unlimited opportunities for their quaint brand of comedy. Elaborate hotel interiors have been built for the story and an elevator in the lobby served particularly well for amusing situations. The hotel scenes were made at one of Pasadena's most fashionable hostelries.

William Beaudine has completed a one-reel comedy featuring Ethel Teare. Jack Macdermott plays opposite Miss Teare with Victor Rottman in the cast.

INCE BUSY.

Names New Play Which Took Ten Months to Make—Signs Collier Again—Other Newsy Reports.

At Inceville an important decision was reached this week when Ince resolved to entitle his big production, "He Who Returned." This is the working title given the story by C. Gardner Sullivan, its author, more than a year ago, but until this week it was believed the producer would change it when the time arrived for the production's public showing. He has concluded, however, that "He Who Returned" is the most fitting title of all those that have been under consideration. It is intended to release the subject in from ten to eleven reels.

This is the great picture that took nearly a year to prepare for the screen and which will be released soon.

Willie Collier, one of the funniest of comedians, who made people laugh in one of Mack Sennett's films, has again signed with Thomas H. Ince.

Collier's initial appearance on the screen was made in a Keystone comedy. Immediately afterward the comedian was approached by Producer Ince with an offer. He agreed. A story was written by C. Gardner Sullivan, and Collier went to work under the direction of Walter Edwards. This is soon to be released under the title of "The No-Good Guy." Following his sojourn at Inceville, Collier again was engaged by Sennett. The engagement terminated this week and Ince, eager again to star Collier, once more made him an offer, which the comedian readily accepted. C. Gardner Sullivan is now at work on the scenario of the story which will serve

as Collier's second Triangle-Kay-Bee vehicle. It, of course, is another light comedy.

A large crew at Inceville is engaged in putting the finishing touches to the set which will be used for the big scenes in the feature in which William S. Hart is appearing under the direction of Charles Swickard. This set will depict the palace and walls of an Aztec city.

It is being built of plaster plaques, modeled by the Ince

Aztec Palace.

sculptoring department, and is one of the largest and most unusual exteriors ever constructed. The story, a romance of the sixteenth century, was written by Monte M. Katterjohn.

Harry E. Aitken, president of the Triangle, spent an entire day at the new Culver City studios. He inspected every feature of it, from the diffuser system to the hothouse for the storage of plants and flowers. He said it was one of the most completely equipped studios he had ever seen.

"BLUE RIBBON" KNOT TIED.

Vitagraph Feature, "God's Country and the Woman," Sturgeon's Latest Success, Ready for Premiere.

At last, after battles with the elements, snow barricades, starvation and many other happenings to hinder the speedy completion of a great picture, Rollin S. Sturgeon has finished "God's Country and the Woman."

The Best of Enemies.

The picture shows George Holt and William Duncan shortly after the last scene was shot. The stage has been cleared, and picture playing is over until the next big assignment. William Duncan (left) received the "vanquished villain's" congratulations on his work. Their work in "The Chalice of Courage," "The Wanderers" and finally "God's Country and the Woman" was so excellent that the two biggest leads in the thirty-one-episode serial, "Hearts of Three," have been assigned them.

All the Northern costumes used in the picture just finished were made to order. During the two weeks some forty extra men were at Bear Valley. Some particularly trying cold was experienced.

This big story is in eight reels and will be released April 3 through the V-L-S-E. There are 411 scenes. In Bear Valley alone, where most of the exteriors were taken, over a hundred locations were used, the greater part of them from an hour to half a day's travel from the central camp on the mountainside.

William Wolbert is busily engaged on the production of the serial "Hearts of Three," by Jack London. William Duncan, George Holt, and Carmen Phillips are the "Three" of the title. George represents the powerful opposition to the happiness of the hero, as portrayed by Duncan, and the Spanish heroine is played by Carmen Phillips. Miss Phillips was specially engaged for this serial. She is thoroughly at home in the part she is filling. One odd point about the serial is that no other woman character appears in the plot during the course of the first nine episodes—something most unusual in serials. Otto Lederer is to be seen as Jeffe Politico. The Vitagraph has chartered a yacht and on it a large company will cruise a month in Southern waters.

Nell Shipman, who played in the leading role of "God's Country and the Woman," left on a tramping vacation in company with another young woman after the eight reeler was completed. As a result of getting mixed up with a big poison oak vine she is confined to bed in a dark room in a local hospital suffering greatly. Her sight was at first despaired of, but with careful treatment she will recover.

William Duncan and Nell Shipman.

Work on the wardrobe building has been started, and ground is being broken for the indoor studio to be built at the eastern end of the open air stage. The officials promise us a housewarming soon.

RED ROOSTER HAS NEW COOP.

Pathe Opens New Exchange in Los Angeles—Manager Loper Entertains Many Exhibitors and Friends.

This week the new Pathe home was auspiciously opened on Olive street, in the heart of Film Row. Present to participate in the housewarming were many out-of-town visitors. Mayor James Sams of the famous Rosemary theatre at Ocean Park was on deck. Mr. Buffum of the Pathe News, stood behind the film box and made pictures. He also made a "still" for the World, which is herewith presented.

Pathe's New Exchange.

Manager B. A. Loper was as busy as could be shaking hands with exhibitors, greeting exchangemen who dropped in to say "hello," and trying to give a first showing of "The Iron Claw," the thrilling serial which Pathe is presenting this week. He also ran some scenes from "The Horrors of War." The new home of the Gold Rooster brand is only a step in the progress that is slated for Los Angeles' film colony.

WELL-KNOWN MEN VISIT UNIVERSAL CITY.

Charles E. Van Loan, well-known writer, and Henry James Forman, editor of Collier's Weekly, were visitors this week at Universal City. They were greeted by General Manager H. O. Davis.

Mr. Eorman remarked that "Preparedness seems to be the watchword at Universal City." The visitors were escorted around the big plant and saw many pictures being made. They watched with special interest the making of scenes in "Graft," being directed by Dick Stanton.

Doing Things at Universal City.

Another interesting bit of action was in a scene where a real automobile crashed through a fence and on to a weak bridge, plunging into the water below.

Los Angeles Film Brevities.

George L. Cox, well known Chicago film man, paid a visit to the World office this week. Mr. Cox has been in Los Angeles for the past three weeks filming scenes for "Uncle Sam's Babies," a feature picture which he is producing for the Woman's City Club of Chicago. Practically every activity representing children's welfare is portrayed in this picture, Mr. Cox says. An interesting photoplay story has been woven round the theme of how to properly care for children.

In the making of this feature children's institutions have been visited and filmed in New York, Baltimore, Washington, Philadelphia, Boston, Providence, Denver, Salt Lake City, New Orleans, San Francisco, Portland, Seattle and Los Angeles. The picture will be released to exhibitors at an early date.

* * *

Hobart Bosworth, Director Lloyd Carleton and a company of Universal players are in San Diego this week filming exteriors for "The Way of the World," a screen adaptation from Clyde Fitch's drama.

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L. C. Shumway, producer and player, has joined the Pacific Coast studios of the Universal. His first appearance will be in a leading role in "The Rival Engineers" under the direction of Henry McRae.

* * *

Rupert Julian began this week the production of a five-reel feature from a scenario by Olga Printzlau. The cast includes also Zoe Bech, Francelia Billington, Gordon Griffith, Douglas Gerrard, George Hupp, Jack Holt, Ben Horning, Paul Weigle and Nanine Wright.

* * *

Elliott J. Clawson, formerly of the scenario staff of the Morosco Photoplay company, joined the force of Universal writers this week. His first picture will be a five-reel comedy drama, "Broadway to a Throne," which is to be directed by W. J. Bowman, with Carter DeHaven in the leading role. Mr. Clawson is well known on the coast as a newspaper man, and was for a year head of Universal's Western Publicity Department. Later he was associated with the Masterpiece and the Morosco Companies in the capacity of scenario writer.

* * *

Otis Turner has started production of "Son of the Immortals," a film story from Louis Tracy's novel prepared for the screen by Ruth Ann Baldwin. J. Warren Kerrigan is to play lead, with Lois Wilson opposite, and a supporting cast including Bertram Brassby, Maude George and Howard Holland.

* * *

Norma Talmadge and a company of thirty Fine Arts players have departed for Santa Barbara this week where producers C. M. and S. A. Franklin will film scenes for a current Triangle feature.

* * *

Visitors at the Fine Arts studios this week were Frank A. Vanderlip, president of the National City Bank of New York, and Albert Wiggins of the New York Chase National Bank.

* * *

Director William Bertram, who produced the "Buck Parvin" pictures, has now completed "Snow Stuff," the last of the Van Loan stories to be adapted for the screen by the American Company, and has started work on "Under Azure Skies," from a scenario by Karl Coolidge. Art Acord takes the leading role and is supported by Nita Davis, Lawrence Peyton and Victor LeReno.

* * *

Thomas Chatterton will play the lead in "The Secret Submarine," a new serial which will be started shortly by the American Company. Mr. Chatterton has recently been dircting and playing in "Mustang" pictures with Anna Little and Jack Richardson. "The Secret of the Submarine" series will be directed by George Sargeant. The Mustang brand of pictures will now be directed by Frank Borzage. Anna Little and Jack Richardson will remain with the Mustang.

* * *

Cecil B. DeMille of the Lasky Company departed for the mountains this week for a few days rest and recreation.

* * *

Feodore Raskolnikoff, for a number of years costumer to the Russian Court at Petrograd, has been specially engaged by the Lasky company to design the costumes worn in the court scene of "The Sowers," in which Blanche Sweet is starred.

* * *

We had the pleasure of meeting Harry Lustig, formerly with the Mutual Exchange in Denver, but now in charge of the local Metro branch at 738 South Olive street. He reports good results with the new Metro features, which are showing in nineteen Los Angeles houses. E. J. Lipson, traveling from this office, says Siller & Chapman in Whittier are opening their house under the Metro banner.

* * *

In Oatman, the newest gold mining town, W. E. Taylor is starting a barnlike house with three Metro changes a week.

* * *

Edward Slowman is the latest to join the American forces and has started his work at Santa Barbara with a five-reel feature in which Franklin Ritchie and Winnifred Greenwood are the leading players. The story is by Julian La Mothe.

* * *

"Ramona," the big Clune film, is in her fifth week. Every day there is a line at the big auditorium box office.

* * *

General Manager Whiting of Rolin Phumphilms writes that Mr. Roach has left for New York to confer with the heads of Pathe. Production meanwhile is going on under the direction of Gilbert Pratt, assistant to Mr. Roach.

* * *

G. A. Mauck, president of the Phoenix Amusement Company of Arizona, was a business visitor in the city this week. His concern owns a number of large houses and operates several others. It has recently leased the Columbia, one of the largest and best theaters in the State and will run late pictures in it. They use Metro most everywhere. He says copper has gone up again making money less valuable in that territory.

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Following a prolonged illness during which he was under the care of several physicians, Jack Standing, one of the seven well known brothers of that name, returned to Inceville this week, prepared to resume work as supporting principal in Triangle Kay-Bee features.

* * *

At Redondo last Sunday we met up with Manager Banning of the Majestic theater, apparently the largest in the town. He was making money with the Pathe color picture, "The Beloved Vagabond." His program was balanced by a Rolin Phunphilm. Business was very good owing to the stopping of the rain.

Trade Board Issues Exposition Rules

Promoters Say Number of Contracts Already Signed Insures Success—Diagram of Exhibition Floor.

THE formal contracts for space in Madison Square Garden for the First National Motion Picture Exposition, which will be held from May 6 to 13 inclusive, are now ready for signing. The promoter of the big show, the Motion Picture Board of Trade, Incorporated, promise that it will in every way be worthy of the fifth industry of the United States. The decorations, music and presentation of pictures will be under the supervision of S. L. Rothapfel. Already, the board announces, sufficient space has been reserved to insure the success of the project. Among the stated conditions, rules and regulations are the following:

DECORATIONS—The price of exhibit space includes the use of such decorations and signs as will be provided for exhibitors by the management. These decorations and fixtures must not be taken from the building by the exhibitor at the end of the Show. All sign work, etc., must be executed by the official decorator as determined by the management, and must conform to the uniform idea of color and size. Exhibitors must have copy for their signs, one line only, without descriptive matter, in the hands of the manager, on or before April 25th, 1916. No extra signs of any description will be permitted to be placed in exhibit spaces, except by written consent of the management. All spaces will be provided with suitable floor covering.

RECEIPT OF EXHIBITS—Exhibits will be received at the shipping entrance of the Garden, through a receiving clerk there on duty, any time after 12 o'clock noon, Thursday, May 4, 1916. All goods should be plainly marked, and all charges prepaid. The receiving clerk will have in charge a corps of men to assist exhibitors to place exhibits in their respective places. All exhibits must be in place and ready for the reception to be given to the press at 1 P. M. on Saturday, May 6, 1916.

HOURS OF THE SHOW—The show will open at 2 P. M. Saturday, May 6, and continue on to 11 P. M. that day. From Monday, May 8, to Saturday, May 13, inclusive, the doors will be open from 11 A. M. to 11 P. M. daily.

REMOVAL OF GOODS DURING THE SHOW—No exhibit or portion thereof may be removed from the building during the show without the consent of the management thereto in writing.

CHARACTER OF EXHIBITS—The management will prohibit the installation of any exhibit not approved of by it. Distribution by the exhibitors of any printed matter, souvenirs or other articles shall be restricted to within the space occupied by their exhibits.

INSURANCE AND LIABILITY—Insurance of any and all kinds, if desired by exhibitors, must be obtained at their own cost and expense. The Motion Picture Board of Trade of America, Inc., and its agents, assumes no risk, and by the acceptance of this agreement the exhibitor expressly releases said management and its agents, of and from any and all liabiliay, for any damage, injury or loss to any person or goods from any cause whatsoever.

BUREAU OF INFORMATION—Will open Friday, May 5, 1916, at noon, and will be located in the main lobby of the Garden. All mail will be received here and will be distributed to exhibitors as quickly as possible.

FURNITURE, ETC.—Desks, chairs, couches and tables must be furnished by the exhibitor, at his own expense.

EXHIBITOR'S REPRESENTATIVE—During the show any business between the exhibitor and manager shall be conducted through one authorized agent, and through no other person.

ADMISSION—Admission to the show for the public will be 50 cents. No person will be allowed to remain in the building after the closing hour.

REGARDING JOBBERS—Every jobber, agent, retailer or any person other than a manufacturer to whom space is allotted must designate in the contract for space a complete list of names and addresses of all manufacturers whose goods he will exhibit. No other goods will be permitted to be exhibited in said jobbers' space.

ELECTRIC POWER, ETC.—Any extra electric power or special lighting of exhibits shall be subject to the approval of the management, and if so approved will be furnished by the management to the exhibitor free of charge.

All goods must be removed from Madison Square Garden by the exhibitor not later than Monday midnight, May 15, 1916.

PLANET FILM CORPORATION FORMED.

Articles of incorporation were filed with the Delaware secretary of state on March 1 for the Planet Film Corporation, a new company being organized by a group of capitalists headed by a prominent member of the New York Stock Exchange. Details are not available, but it is believed the Planet company will be made up of several now-existing producing organizations, in amalgamation.

The Planet Film Corporation will have a paid-up capital stock of $1,500,000. The officers of the company have not yet been designated, but it is understood the head of the company will be a man of high standing in the film industry.

MOSS "STATERIGHTING."

Disposing of feature films through the medium of state rights sales is the present and future process through which B. S. Moss will place the features manufactured by his concern on the market. The current Moss release is "One Day," the sequel to Elinor Glyn's "Three Weeks," also screened as a feature by Moss last year, and sold on the state rights plan.

About April 1 Moss will turn out another, "The Undertow," and during this year expects to produce on the average of one feature monthly, selling all via state rights, reserving Greater New York and Northern New Jersey for his own territory.

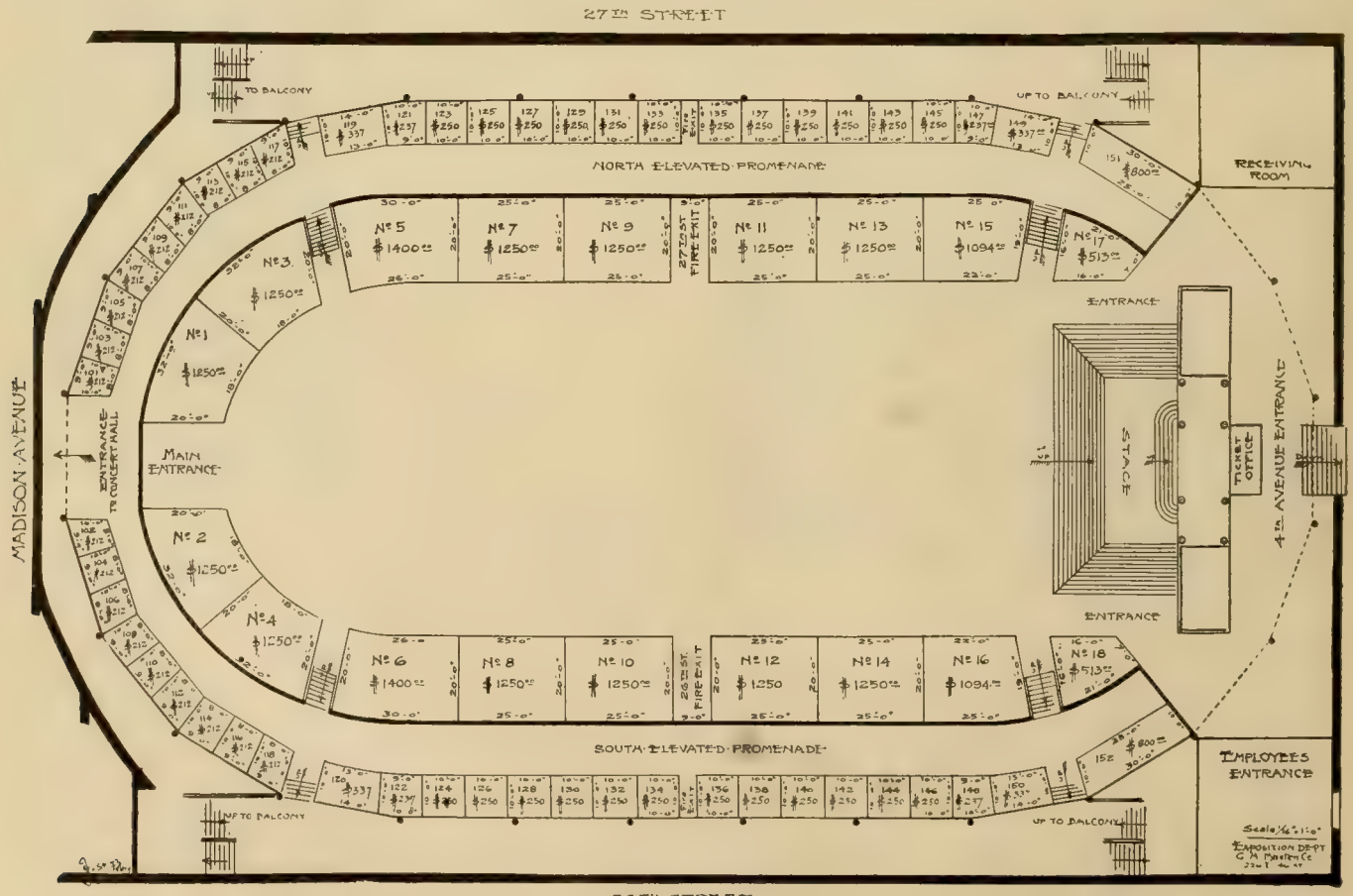


Diagram of Madison Square Garden Exposition Floor for Board of Trade Show.

Universal's New Serial

Called "The Pursuit of Patricia" and Will Be in Ten Episodes —Edith Roberts the Star.

A NEW serial will shortly be launched by the Universal Film Manufacturing Company. Edith Roberts, the youngest leading lady with the Universal, will play the leading role, and Robert F. Hill will direct the series. "The Pursuit of Patricia" is the title selected for this series, the story which will appear in Snappy Stories Magazine each month for ten months.

"The Pursuit of Patricia" was written by Reginald Wright Kauffman and Hugh Weir. Mr. Kauffman will be remembered for his great sellers, "The House of Bondage," "Sentence of Silence," and many others. Mr. Weir is the author of the story of "Graft," as well as such books as "The Love Pirates," "Miss Madelyn Mack, Detective," and a great many others. Both these authors are well known for their books and stories and also for the many high-class motion picture plays which they have had produced by the leading film companies. This new serial, the first to be made by the Universal in the east, will consist of ten episodes, one release every two weeks.

Edith Roberts will star for the first time in the new series, which is peculiarly adapted to her unique and charming personality. The story deals with the adventures of a young heiress who must evade her guardian for a period of one year or else marry the man whom her guardian dictates. She runs away, determined to make her own way in the world rather than be forced into such a marriage. The stories deal with the remarkable adventures which befall her and are more human than melodramatic. There is none of the old-fashioned, wild sensationalism which marks so many serials.

Bob Hill, the young director who will put on this serial, is eminently well fitted for the work. He has had a very thorough schooling under Director Lucius Henderson, and since being assigned to a company of his own has produced some wonderful material, such as "The Trail of the Wild Wolf," conceded by all motion picture critics as the greatest snow picture made this winter;; "Cinders," "The Doctor of Afternoon Arm," the story of which will appear in the Ladies' Home Journal with the release of the picture. The supporting company will be chosen with special care, and no money will be spared to make this serial perfect in all its technical settings. Work on it will start at once.

JACK EATON ENTERS PRODUCING FIELD.

Jack Eaton, manager of the Travel Series Department of the Paramount Pictures Corporation since its inception fifteen months ago, has associated himself with C. L. Chester, Inc., in the production of advertising and industrial motion pictures.

Mr. Eaton while connected with the Paramount organization handled the expedition of cameramen in South America, where for a period of twelve months pictures were taken of interesting spots on the continent. Thirty-nine travel releases were issued by Paramount as the result of this expedition, and the interest that they have created throughout the country has received exceptionally flattering comment.

Prior to Mr. Eaton's decision to enter the producing field, he was instrumental in bringing about the affiliations between Paramount and Burton Holmes all of whose wonderful travel motion pictures are now released exclusively on the Paramount program.

"NE'ER DO WELL" BEING STRONGLY BOOKED.

Sol. L. Lesser has consummated a deal with John Cort, whereby "The Ne'er Do Well" will play an indefinite engagement at the Cort theater in Atlantic City. The showing began Saturday, Feb. 26. William Patch, of the Pitt theater, Pittsburgh, has just booked "The Ne'er Do Well" for four weeks or longer for his Pitt theater at Pittsburgh. Mr. Patch is considered one of the liveliest exhibitors in the country, and is very well known through his fight with the censors in securing the freedom of the motion picture on the screen.

METRO BRANCH IN SALT LAKE CITY.

The Metro Pictures Corporation has opened a branch office in Salt Lake City, Utah, where bookings are being made with exhibitors in Utah, Idaho and Nevada. This territory was formerly covered by the Denver branch, but on account of exorbitant express rates it was found necessary to locate in Salt Lake. A. S. Bailey is manager of the new branch.

"Defense or Tribute?" for State Rights

Preparedness Film Now Being Booked in New York and New Jersey.

IT is not necessary to see the five-reel drama, "Defense or Tribute?" which has drawn large audiences to the Park Theatre, Columbus Circle, New York City, to realize that the story of the film is one of the timeliest and most popular that could have been selected.

The inspiration for the scenario of this film came from bloodstained battlefields. The fate of Belgium, of Servia, of Northern France has made many people in these United States think seriously of what may happen to them.

"Defense or Tribute?" may be compared to a doctor whom you go to consult when you are sick. He diagnoses your complaint, prescribes a remedy, and, perhaps, cures you. Then he hands you some advice, telling you to be more careful in the future, to cut out this or the other thing or you'll fall sick again. He preaches preparedness in fact. It is the same thing in "Defense or Tribute?" The deadly parallel, the awful example, are cast on the screen. Nations that once were great were wiped out by the tyranny of might, simply because they didn't arm themselves for the inevitable—the inevitable that is before our very eyes this moment. It is the inevitable that happens.

The picture is in five parts and is released by the Public Service Film Company. It is now on offer to state right buyers, and is ready for booking in New York City and State and New Jersey.

Lucille Lee Stewart

MISS LUCILLE LEE STEWART is a new star of the Vitagraph Company in the Bay Shore, L. I., studios, under the direction of Ralph W. Ince. Miss Stewart has been favorably known to the public for some time, having appeared in Biograph releases when D. W. Griffith was director of that company. She was also a member of the Vitagraph British West Indies Company under Henri St. Lupe. A recent picture which displayed her ability to advantage was as the society woman in "Sins of the Mothers" (Vitagraph). She was chosen by Director Ralph W. Ince to head his main company in the Long Island studios at Bay Shore and is now working on a five-reeler entitled, "Peter God," by James Oliver Curwood. In her support is Huntly Gordon, John Robertson, Richard Turner and Virginia Norden. This will be released shortly by the Vitagraph. It is a drama of the Northwest woods with a vein of action bringing it down to New York, wherein are shown persons in the social and political life whose careers, in the story, blend themselves into a gripping plot with a splendid and surprising ending.

Lucille Lee Stewart.

HOBART HENLEY SHEDS CALIFORNIA DUST.

Hobart Henley, who was chosen for the leading role "Graft," the greatest of the serials produced by the Universal Company, has returned east and will shortly appear in features made at Universal Heights. On his way east Mr. Henley stopped at Milwaukee, where he represented the Universal at a ball and also stopped off at Pittsburg to take in another dance of the film men. He arrived in New York City in time to attend the Movie Civic and Costume ball.

His first production in the east will be in "The Other Man," a dual role, which will be directed by Hal Clarendon. Irene Hunt has been chosen as leading lady for the Hobart Henley feature company.

Latin-American Trade

The Greatest Handicap in our Propaganda to Secure a Share of the South American Business.

The following extracts from a letter sent out by the office of the Bureau of Labor, San Juan, P. R., points out very clearly, we believe, the reason for the lack of success that has so far attended the efforts of our various industries to develop trade with the South American Republics:

San Juan, P. R.

Gentlemen: The whole world knows of the efforts that are being made by American merchants to acquire a share of the markets of Latin America for American products. And, at the same time, the world has to admit that this aspiration, so long manifested, is entirely legitimate, when we think of the enormous benefits that could be derived from the attraction of customers which, in number, exceed 50,000,000.

In our opinion, the transportation of the American products on foreign vessels, the transactions through European banks, the long installments for payment, etc., etc., which American commerce encountered, are of secondary importance as compared with the greatest cause preventing American commerce from getting its legitimate share of this business.

A great many American concerns, in doing business with the countries of Latin America, usually employ the English language; and not only their private correspondence, but their catalogues and their advertisements as well, are always printed in English. This is a very great mistake. Of the people in Latin America there is not even one for every three thousand who can speak English. They only speak Spanish or Portuguese, and these are the languages they exclusively use for everything. Therefore, when those people receive a catalogue or an advertisement printed in English it produces the same effect as if the American people were to receive advertisements and catalogues printed in the Chinese language. Consequently, what the American merchant needs to do is to start a vigorous campaign in both Spanish and Portuguese in Latin America. And not only the correspondence, but catalogues, advertisements, etc., should be printed in those languages. As to the representative travelers, we think it unnecessary to state that they must be men from the very people to whom the merchandise is to be sold.

Naturally, a campaign of this sort must be done in an effective manner, or not at all. And the only way to succeed in such an enterprise is by selecting from among the Portuguese and Spanish-American people a reliable, capable, intelligent personnel, with a thorough knowledge of the business methods of both the United States and Latin America. We realize how the American merchant must feel on facing the great difficulty of finding a personnel of the kind mentioned above; and probably we had felt the same way some two years ago, previous to the establishment in the Bureau of Labor of Porto Rico of this office of a Free Employment Agency. Since this has been done we are in a position to ascertain that this difficulty has entirely disappeared.

We do not doubt but you will agree with us that the propaganda in English should be stopped, and that a vigorous, active, intelligent propaganda must be started in Spanish, if anything is to be accomplished in favor of American commerce in Spanish-America.

F. C. ROBERTS,
Chief, Bureau of Labor,
Per J. FIGUEROA DISDIER,
In charge of the Free Employment Agency.

British and Foreign Films

A Proposal to Stop All Imports of Developed and Undeveloped Negatives or Pictures and also Raw Stock Into the United Kingdom.

LAST accounts that have appeared in London newspapers during the past few days should have been misconstrued in their cabled presentation to the American public or adorned and inflated in the traditional style of two newspapers here, I venture, with a short precis of the actual facts, to reassure readers of the World upon a situation newly precipitated in the trade out of a proposal to totally prohibit the importation of foreign films into this country. First and foremost, let it be remembered that there is nothing yet official or definite, notwithstanding any pugnaciously positive assertions in the press.

It is presumably known in the United States that to assist the British Government in its present Gargantuan task a number of committees to consider and recommend upon special matters affecting national welfare and consolidation have been appointed. Although not necessarily constituted entirely of members of the Lower House, they are Parliamentary Committees with power to command and promote bills for new legislation.

One of the most important of these is the "War Economies Committee," which is now sitting to consider in its multitudinous aspects the conservation of national wealth, particularly in application to preventing the export of gold in payment for imports. Among other recommendations already arrived at is one for the total prohibition of foreign kinematograph films whether developed or undeveloped, negative and positive, and raw stock.

This in a single sentence is the proposal, not yet officially announced, but still it is there maturing, nursed by a certain newspaper house and not without a little support from "within the ranks." Of the latter faction I do not propose to speak. Its machinations since the bursting of the "German-American Film Trust" journalistic bubble have been unveiled to every American agent in town and detailed mention would only give it the advertisement in the New World it so vainly craves.

It does not require the imaginative faculty to be developed to the extent of Jules Verne or Wells to picture what would happen to the British moving picture industry with its 6,000 exhibitions and the population of a large city dependent upon it should the proposal materialize. Nearly 90 per cent. of the films showing today in Great Britain are of foreign make, and of this over 65 per cent. come from the United States. Negatives at present on hand by renters or agents would not at the outside maintain the present rate of supply for six months.

But—and it is a big but—the suggestion has not yet materialized, and if concerted human effort can overcome such an unreasonable measure there is little likelihood of it becoming law. There is no comprehensive trade organization in Britain. It is divided into three distinct camps. But, mothered by necessity, can a stronger union be brought into being to fight the common enemy? Already exhibitors are taking the public in confidence and early signs indicate promise of a staunch, and, let us hope, victorious defensive.

Motion picture men as a class from the most unpretentious theater manager to the wealthiest manufacturer are not those to squeal at trifles. The British trade has met the demands of war cheerfully, ungrudgingly, and without a murmur. First film taxes costing nearly two and one-half million dollars a year, a voluntary ambulance convoy costing well in excess of a hundred thousand dollars, and now a probability of a theater tax exceeding more than both together have been accepted with complacent resignation. A proposal to cut off our supplies is, however, in a vastly different category and will be combated with a strength and vigor hitherto unknown.

J. B. SUTCLIFFE.

London, February 3, 1916.

John C. Brownell

LIKE a great many of the men who have made a success in film work, John C. Brownell, who is adapting the George Kleine serial, "Phyllis," to the requirements of Miss Billie Burke under the direction of Walter Edwin, had no idea of making a profession of the screen. He began to write scenarios when he was playing in "The Fortune Hunter" at the Gaiety theater more than eight years ago and was delighted to get ten or fifteen dollars a reel for them. Many of these scenarios were used as vehicles for such stars as King Baggot, Florence Lawrence, Tom MacEvoy and Ethel Grandin, and in quite a few of them Mr. Brownell appeared as an actor.

John C. Brownell.

It was not until a few years later that the actor thought of taking up screen work seriously and devoting his entire time to it. Mr. Brownell early in life developed a voice of unusual quality which attracted a great deal of attention in his home town, Burlington, Vt. He was urged to cultivate it and the way was made easy for him. But his passion for the stage and most particularly for the acting of character parts proved even stronger than opera and he soon found himself with a theatrical attraction.

Two years ago, when Mr. Brownell finally decided to devote his entire time to the screen, he found himself facing three offers. One of them required him to go to California to write scripts for Louis Joseph Vance and he accepted that one. Since that time he has been scenario editor of the Eastern Film Corporation, and while there adapted the stage comedy, "The Bachelor's Baby," to the use of Francis Wilson, and wrote several five-reelers. From there he went three months ago to the George Kleine Company, and besides writing several big features was chosen to adapt one of the most important serials ever projected.

Clubwomen Conduct Referendum

Northeastern Ohio League Members Aid in Picking Model Programs—Also Enter Into Credit Arrangement With Exchanges.

THE Northwestern Ohio Motion Picture Exhibitors' League is conducting a referendum voting campaign among Cleveland clubwomen in order to aid in the selection of pictures for a series of model programs as requested by the civics and legislation committee of the Federation of Women's Clubs.

A decision to adopt this method of learning just what the club women want was made at a meeting of the League Executive Committee February 22. B. J. Sawyer, president of the League, was authorized to outline the plan in a letter to the clubwomen, which he did as follows:

"After several conferences between your body and the moving picture exhibitors in which we have tried to find each others' conception of pictures of a certain type and have agreed upon a certain number of old pictures, we have concluded, as picture men, that we can best accomplish your purpose by having your representative committee examine new releases for a week with the following principles in your minds:

"First, that you are not to look at pictures with the idea of criticising any of them. Any picture that does not meet your approval is to be passed on without comment. Each member of the committee is to vote, however, upon any picture, drama, comic or educational, which from her point of view meets the requirements of an ideal program. When you see a picture of any class that meets your approval, immediately note the name of the picture and in order to make no mistake consult with the manager of the theater, who will always be at your service. The pictures that you will examine will be first run pictures, and by seeing them so run will give ample time to make up a program and advertise the same in the neighborhood show.

"If you carry out these instructions in spirit as well as in letter, you will find that we will reach a real understanding.

"We know as exhibitors that you will not find all the pictures that will suit you, no more than they suit us, but looking at them simply to select the good and forget the bad will give us a starting place that will aid us in our work here and in conferences with the manufacturers. Ballots will be prepared for you and at the end of the week the count will be made. No name will be signed to the ballot, simply the name of the picture. You will be presented with admissions to the theaters and every courtesy shown you, for we realize that we can accomplish a great deal by working along practical lines."

C. A. Megown, special representative of the exhibitors' league, is to be in direct charge of the balloting and will supply the clubwomen with the necessary admission tickets.

Exchange and League Men Make Agreement.

Resolutions providing for a credit arrangement between film exchanges and members of the Northeastern Ohio Motion Picture Exhibitors' League were passed at the last meeting of the league at its quarters in the Republic Building. The resolution was drafted and recommended for adoption by the exchange committee, of which F. M. Kinney is chairman and William Slim and W. H. Horsey members. The companies agreeing to the arrangement are the General, Universal and Mutual. The arrangement is expected to give great impetus to the growth of the league in Cleveland in that it is of undoubted benefit to theater owners.

The resolution was as follows:

1. Beginning with Monday, February 28, 1916, the following procedure is agreed upon between the General Film Company, the Universal Film Company, the Mutual Film Corporation and the members of the Exhibitors League: The film renting companies above mentioned will extend credit for five days to members of the League in good standing, for example, payment for the current week's service may be made not later than 11 o'clock A. M. Saturday.
2. It is understood by all parties hereto that exchange accounts run as follows: The week starting with a Monday and ending with a Sunday.
3. It is also further agreed that any member of the League wishing to cancel film service shall give the Exchange one week's written notice.
4. It is further agreed by the film exchanges that in case they wish to terminate any member customer's service the customer is to be given one week's notice before cancellation.
5. All members of the Exhibitors' League in good standing shall make application to any one of the above-mentioned film companies for credit, and the film company will ask for credentials before the credit is extended, as per Article 1. The membership card number will be recorded on all film contracts.
6. It is herewith agreed that the secretary of the Exhibitors' League shall keep the exchanges supplied with a list of the members in good standing, and supplement such list, from time to time, with names of new members.
7. It will be the duty of the secretary of the Exhibitors' League to notify the above-mentioned exchanges immediately of the suspension or expulsion of members from the League.
8. It will be the duty of the above-mentioned exchanges to suspend credit, as per Article 1, to any member of the League who may be suspended or expelled, until such time as in good standing and the exchange has been so notified by the secretary of the League.
9. It is also herewith agreed that before a new member is accepted to membership in the League his application must have the indorsement of the committee appointed to act on applications and must be voted on by the members of the organization at a regular meeting. It is further agreed that a credit standing must be established to the satisfaction of the committee appointed to act on applications before a new member can be elected to the League.

Frances Marion

FRANCES MARION, editor of the World Film Corporation's scenario department, is at present working on no less than six original photoplay productions. Miss Marion recently completed "The Feast of Life," for Clara Kimball Young, and "Love's Heaven and Hell," in which Holbrook Blinn is to co-star with Frances Nelson. She is writing "The Eternal Sacrifice," in which Alice Brady will appear, following the completion of "I'll Come Back to You," in which she is now working under the direction of the Frohman Amusement Corporation. Miss Marion is also working on "The Heart of a Savage," and "The Eyes of the Soul," for Miss Young. Early in April this energetic writer will commence an elaborate film play for Gail Kane.

Frances Marion.

Miss Marion began her film career as an extra girl in Mary Pickford's company when Miss Pickford was working on the coast, and she and Miss Pickford became great friends. Her first scenario was a story in which Miss Pickford played under the direction of the Famous Players Film Company. She later wrote several scenarios in which both Miss Pickford and Pauline Frederick were featured and had a hand in many of the productions from the Peerless studio.

At present Miss Marion is adapting and originating stories for the World Film Corporation exclusively and is in full charge of the scenario department of that concern. She has been granted a four weeks' leave of absence, beginning April 1, when she will journey to Curacao, Willemsted, a small port in the Caribbean Sea. During the journey she will construct the scenario contemplated for Gail Kane's third picture on the Equitable program.

Miss Marion is about twenty-three years of age and previous to assuming photoplay work was a newspaper illustrator and special writer.

"NE'ER-DO-WELL" SUIT MAY BE TRIED.

While Judge Mayer of the United States District Court denied the application for an injunction in the case of the executors of the Estate of Charles Klein against the Selig Polyscope Company and Rex Beach, author and producer of the picture, "The Ne'er-Do-Well," he held that the estate of Charles Klein was co-owner in the book by Mr. Beach, and while Mr. Beach was entitled to sell the motion picture rights, the executors were entitled to bring suit for an accounting of the profits received from the picture play.

HENRY MacMAHON ALREADY BUSY.

It is "Hobson's choice." The Henry MacMahon publicity bureau's first important job is to introduce the play of Lancashire life as pleasingly to Bostonians as Frank Wilstach introduced it last fall to New Yorkers. The Messrs. Shubert on Monday, February 27, sent Mr. MacMahon and two assistants to Boston for a fortnight. The publicity man's office is being kept, however, at 321 West 55th street, where bookings are now rapidly making for spring and summer presswork.

Spokes From the Hub

By Marion Howard.

EVERY photoplay lover should see "Behind the Screen" put forth by the Universal with "telling" effect, inasmuch as it takes one inside the lines and shows how it is all done—the setting of the scenes, the rehearsal, the strenuous work of the director, the patience of the cameraman waiting the order to grind and the scene shifting and placing of props. From all that detail we see how the films are made, inspected, etc., and when all is ready we are given a treat in watching the players in the projection room, viewing the finished picture. There in the front row are Eddie Lyons, Lee Moran, Victoria Forde and other familiar faces, and then we see the title "Getting a Square Meal." At the table in a hilarious scene we recognize J. Arthur Eslow, the genial head of the Universal Exchange here. This made quite a hit when shown at the Fenway theater, which, by the way, has a back drop seen through large small-paned windows, making an effective setting for the orchestra. On the bill that week I saw Nance O'Neil in "Souls in Bondage," a five-part play too full of tragedy to be commended to any one, despite the artistic work of the star. It might well have been done in three reels with profit all round. The apparent martyrdom of Edith Cavell is pictured with fine effect and gives Miss O'Neil an opportunity for a pose most inspiring, her arms held straight out suggesting the cross, her face a picture of resignation and fearlessness.

* * *

"The Strange Case of Mary Page" is making a hit all along the line, according to what I hear from fans outside of the Hub. I wonder if Mr. Walthall, who is nothing if not a scholar, observed the title in Episode Two, when the reporter is made to say "I brought her to Mr. Langdon." Why such lack of grammar in an Essanay? We look for better things, and this eternal "brought" used wrongly gets on my nerves. Another thing which jars is to read in the press that Henry Walthall is a "second Mansfield." "Nay, nay, Pauline," if he is anyone's second he is Booth's, not because he has a serious face and great reserve force evidently, but for his rare art. He never grimaces or struts, and having heard him speak I can say his voice is identical with that of Booth's. Furthermore, he is not of the temperamental sort, and is ever a gentleman before and behind the scenes. There is absolutely no resemblance between him and the late (much admired) Richard Mansfield, in appearance or methods.

* * *

"Just Out of College," introduced Amelia Summerville, the former "Merry Mountain Maid," but now a supple, youthful-appearing woman, doing fine work. Her face films perfectly and her magnetism goes over, for she fills the eye and is in the picture much of the time. For a Frohman Amusement offering and a Sunday release it had a lot of punch to it, and we all enjoyed the college atmosphere of youthful hilarity.

* * *

"The Fool's Revenge" was ever a tragedy, but in the hands of the Fox Company it is doubly so, in the terrible working out of the theme leaving an unwholesome impression. William Tooker, who played the Fool, was well nigh perfect in his delineation, especially in the early part in scenes with his mother, the memory of whose untimely death was awakened by the fiend of a wife, and who had to go on and do his stunt to a houseful of persons unaware of his suffering. Those are the little touches which we like to recall, but shades of Booth and others who played the part—what a way to end the play!

* * *

Well, "The Spider" is some play, and gives Pauline Frederick a double role worth while. Do the Famous Players realize what a strong man they have in Thomas Holding? He is greatly liked here by the regular photoplay patrons and so is Frank Losee, who plays a roue so in contrast to his tender impersonation of the father in "The Old Homestead." The studio scene was most ornate, but the great lesson was that of the mother's sacrifice of all she held dear. This was put on at the Exeter, together with "The Gamble," featuring Harold Lockwood and May Allison. The great wheat fields and the industry there were an object lesson to those unfamiliar with the West.

* * *

Charley Ruggles, who made such a hit in "The Reform Candidate" as Looney Jim, and whom I earlier credited, is to be a guest of honor at the next meeting of the Film Club, for he is here in "Rolling Stones" at the Park Square theater and making many friends.

* * *

Vitagraph has given us a treat here in "The Crown Prince's Double." It is the first time I have noticed Maurice Costello in anything so pretentious or which disclosed his versatility to such advantage. Not once did he fail to keep up the illusion, and the one double exposure scene was great. The romance all through is clean and a delight. Norma Talmadge, who plays the lead, is introduced cleverly. There are many complications, but not over sensational, and the relinquishing of a throne by the hero who prefers U. S. A. and a bride to royalty goes well with the house.

* * *

Along similar lines, though worked out altogther differently, is "Nearly a King," a Famous Players' picture featuring Jack Barrymore, who has now gone to the Metro, where Lionel and Ethel are making good. As Barrymore is a born comedian we expected to see some fun, but nothing in weeks has caused more fun and hilarity than the stateroom scene during a rough sea with a steamer trunk on the rampage and making an entrance to the cabin of the heroine of the story. Although inconsistent and a scream, there was no real horseplay to mar it. Barrymore mounted on a hansom was some sight. His resemblance to the crown prince caused predicaments, and the double exposures were unusually well done. The one novelty in this play is the reading of a scenario done by Jack's valet in which he has featured his master and in the reading the play is worked out. At the close we find him at his desk as in the first reel "delighted" with the scenario, except the ending, for he says "Don't make me a king." That, too, goes over with audiences in this republic.

* * *

"The Prisoner at the Bar," an Essanay offering, is certainly a compelling picture, one to be seen everywhere when managers awake to its meaning and lesson. It appeals to the emotions tremendously, and why not? The courtroom scene is quite as affecting as that in "Mme. X," and has a far happier ending. The novelty of a man telling his own story on the stand and which entirely excuses his crime is something to long remember as an artistic piece of work. It was a sight to watch the faces of the jury who on returning to the room had one word on their lips—"Acquitted," then the words of the young lawyer, who in thanking them said, "God bless you, for he is my father." There was so much told in that short play that it makes us desirous of more of them, for there is too much time taken in small details in some five-reelers. This is the age of condensation.

* * *

Fannie Ward has established herself solidly with the fans everywhere, so we all turned out to see "Tennessee's Pardner," adapted from Bret Harte's story and directed by Wilfred Buckland. In it we found Raymond Hatton, that splendid character actor, named on the bill. Gewilliker Hay. James Neill was the priest and Jack Dean, Fannie's new husband, played Jack Hunter, and played it well. Tales of the Forty-niners are always more or less picturesque and thrilling, and the atmosphere of the Far West was easily produced with California scenery "to burn." "Merely Mary Ann," Eleanor Robson's (pardon, Mrs. August Belmont's) former success, was fairly well done by little Vivian Martin, but on the whole disappointing. There was too much detail and repetition—padding as it were, and it departed somewhat from the story.

* * *

"The Black Orchid" served to give a few thrills. When the title was shown two young things sat up quickly and one exclaimed: "Say, this is the man who shows animals," which tells how well the Selig name is known to fans. I wonder if Kathlyn Williams' life is insured, or if her apparent fearlessness is feigned. There was a fierce snake in the jungle and my companion said he bit the hero's knee (I never look at the vile things—snakes). This incident caused many things to happen, but what is there about a black orchid that is healing, for the man walked about all right in an incredibly short time. This three-reeler starts in well and gives a taste of military life in India, also a cage of animals, some of which Miss Williams actually handles, though I noted the eye of the keeper ever on them and on her. The Sidney Drews put on their "Telegraphic Tangle," done for the Vitagraph, which also gave us "Jane's Bashful Hero," with Edith Storey made up beyond recognition—two good comedies creating wholesome laughter.

* * *

I wonder why it is that we see George Ade's fables of late without credit on the title. However, there is no mistaking

his style of humor. "The Fable of Flora and Adolph and a Home Gone Wrong" is one scream, picturing a courtroom with that inimitable Charles Stine as a judge. There is a laugh in every line (pictured.)

* * *

"The Sins of Society," seen at the World Film runoff, ought to be a good seller for more reasons that the featuring of Robert Warwick, who bears a striking likeness to John Craig. It shows the evil of gambling and gives us a look at the exterior of a gambling hell for women. "Handsome Bob" has some swimming to do. There is a good house-boat scene, and the support is excellent all through.

* * *

One of the local theater managers deserves reproof for giving his audiences so much cheap accompaniments to acts on the screen. There are howls, loud yawns, hideous noises and door bangings, etc., which will keep away many of us who prefer to enjoy the films in silence without claptrap devices to emphasize points in the play.

* * *

Another long subject was "Hazel Kirke," giving a fine series of pictures, notably an old mill, and we all thought William Riley Hatch as the father did the best work in the cast, though he was far too old in make-up to be the father of Hazel, and didn't his wife look like Tom Thumb's widow, barring her stature. It was a striking likeness. Bruce McRae as the Squire gave a convincing performance, and I was glad to see Pearl White in a better part than ever. Many old theatregoers went to see the play recalling so vividly its wide popularity as a Broadway success and which toured the country.

Better Laws to Protect Writers

President Hiller, of the Authors' Associated Agency, Talks of Defects and Possible Remedies.

A FEW months ago there was formed by two earnest students of the motion picture drama an association which has already exerted considerable influence for good in the motion picture field. The originator of the idea was Jacob Wilk, formerly publicity director of the World Film Corporation, a position which he prefaced by broad experience in the theatrical world. Mr. Wilk's qualifications for his new enterprise were thus unique, in that he knew exactly the needs of the situation and how to supply them.

At the forefront of the organization there appears L. L. Hiller, the president of the Authors' Associated Agency, Inc., who had had considerable motion picture, literary and commercial experience. Mr. Hiller is a man of well tried business experience and like his associate, Mr. Wilk, correctly apprehends the importance of the scenario in the great world of the motion picture drama.

The Authors' Associated Agency, Inc., has not only disposed of many valuable rights for motion picture purposes, but assiduously searches for and encourages new talent and untried writers, and in many other ways is seeking to advance to a higher plane, the status of the photodramatist.

In the course of these many months' working, much valuable experience and information as to the legal and economic status of scenarios and their writers has come to the Authors' Associated Agency. In particular, Mr. Hiller, the president, was struck by the fact that little or no protection was afforded by existent laws, to the work of the scenario writer. And Mr. Hiller expressed his views to us in an interview which he gave the other day in the company's offices in the Longacre Building, Broadway and 42nd street, New York.

"The story and scenario of the modern photodrama," said Mr. Hiller, "is surely, if slowly, arriving at its proper place among the Arts."

"Just what do you mean by that, Mr. Hiller?"

"The majority of people," replied Mr. Hiller, "as yet fail to realize that a photodrama, and by that I mean the entire script for, let us say, a $20,000 or $25,000 feature, is entitled to as much esteem and respect in the literary, qualitative, economic and artistic senses as a book, a play, a picture, a piece of sculpture, a musical composition. The call throughout the motion picture profession is for the best writings of well equipped dramatic minds. Do you not read, constantly, that such and such a well known playwright is turning his attention to photodramatics The motion picture offers a readier and better market for literary work than almost any other.

"And as to its future, it is clear that the professional position of the photodramatist will be a secure and enviable one, for the simple reason that all present known books and plays will be exhausted, and then the original writer will get his chance. This process of exhaustion and replenishment is going on at this moment. We handle the best work of the best writers and can therefore speak with knowledge.

"But would you be surprised to learn that, so far, the laws of the United States have failed to recognize the importance of the scenario in the literary and dramatic sense?"

"What has the scenario writer to complain of?" was asked Mr. Hiller.

"He has little but common law protection. In existing and proposed laws you will see by reference that the motion picture scenario is dealt with in a very perfunctory manner. You cannot register it and secure protection as effectively as you can a book or play. Congress having failed to realize the value of the scenario in this great business has done it the injustice of having it relegated to an obscure and ambiguous position on the Statute book."

"But it is mentioned and taken care of," Mr. Heller was reminded.

"Inadequately, even if you get the little protection that is given you, it is of trifling value on test. Suppose your scenario of a $50,000 production is infringed. You recover very small penalties, not worth the trouble of going after. Don't you see how signally the makers of our laws have failed to realize the potential value of this kind of literary production? Take the story of any successful play now running on Broadway, and that of 'The Birth of a Nation.' Which, in the monetary sense, is the more important? Box office figures will tell you. Some quite ordinary feature films earn hundreds of thousands of dollars in the usual course of business. Lasgy's recent successful picture, 'The Cheat,' was based upon an original photodrama by Hector Turnbull. The strength of the Lasky Company will prevent infringement, of course, but suppose, now, that Mr. Turnbull had not 'arrived,' and was offering his scenario. He would be justified in feeling apprehensive of its fate, I think.

"Another thing. The copyright office does not help you any in respect of subjective protection. Entirely new stories fare no better than old ones. If you try to patent an old device you are convicted of imitation and confronted with interference from the records. Not so in photoplays. The registration authorities take no trouble in the matter. Is this fair, is it just, is it good business?"

"Just what do you suggest, Mr. Hiller?"

"Adequate protection. The placing of the motion picture drama on the same plane as the painting, the book, the play. At present, it is a subsection, pure and simple, an afterthought, an addition. But when you realize that the scenario, the story, the literary product is the pivot, the basis, the inspiration of the great art of the motion picture drama, you must concede that our suggestion is not unreasonable. Clearly defined laws giving adequate protection would, I am sure, encourage more known writers to enter this field."

"Do you propose taking action in this matter, Mr. Hiller?"

"Assuredly. You have a motion picture board of trade protecting manufacturers, exhibitors and operators associations, all looking for just laws. We are of opinion that the literary man whose brain is his chief, and in many cases his only asset, is entitled also to legislative justice. Look at these copies of the existing and proposed acts for yourself. What we advocate is separate, distinct, unambiguous protection for motion picture plays, wholly or in part, larger penalties for infringement, simplicity in registration formalities, which at present are confusing in their instructions, official examination as to originality of theme, and common law penalties for misappropriation or loss. At present the scenario is often treated by unscrupulous people as a negligible product; it is copied, stolen, mislaid. But that is a delicate point," concluded President Heller, "which I would rather not discuss further."

Scene from "Freddy's Narrow Escape" (Vitagraph).

BRITISH NOTES

THE situation in the British trade with regard to the proposed barrier against foreign films has not assumed any change since last week beyond a countermove by the American manufacturers' representatives in the metropolis. No official announcement has yet been issued either by the Customs or the War Economies Committee.

* * *

American agents in London, however, are not waiting for a measure to be rushed into Parliament at the eleventh hour but are already in conference. Government precedents on the introduction of new issues are a severe warning against procrastination, as the hustled drafting of the recent film tax evinces. With one or two notable exceptions, the entire home trade is resolutely mobilized and the effective work of acquainting the general press and public with the futility of the proposal is well in hand.

* * *

The move by the American agents is due to E. H. Montagu, of the Selig Company, who has given considerable publicity to an alternative suggestion to the government. The suggestion is that all, or most, of the money paid for American films should be deposited straight into the Bank of England and that the government should issue to the American manufacturers five and a half per cent. Exchequer bonds to the amount deposited against each. These bonds would be salable only in America and in no British territory until a year after the termination of war. Mr. Montagu laid this scheme before a general meeting of American agents last week, and although it was not received with unanimous approval it was accorded sufficient support to warrant its submission by Mr. Montagu to the notice of Mr. McKenna at the Exchequer.

* * *

W. Gavayzi King, the secretary of the Exhibitors' Association, does not beat around the bush in tracking the suggested prohibition to the door of Carmelite House, the home of the publications which have consistently slandered the American film, and in a long statement issued by him the other day for the information of the general press and news agencies he drew special attention to the fact that an American film trust—the Harmsworth fetish—is "non est." One of these newspapers, by the way, on Monday declared that there is already a two years' supply of American pictures in the country.

* * *

The newest discoveries of the scare-press, backed up by irresponsible statements from certain cocksure men with "inside information" regarding the designs (alleged) of the government upon the prohibition (also alleged) of the importation of foreign films, have furnished the trade with ample material for discussion during the week—discussion in the sense of spicy gossip for sensation retailers but for departmental heads nothing more than ridiculous rumor, for it is extremely doubtful that there is a single man in the trade in a responsible position who credits the story. The London trade press is today unusually unanimous in its vindication of the foreign film in general, and the American in particular, and points out in one voice to the governmental wirepullers that even a temporary stoppage of our film supply from abroad would be synonymous with the demise of the British motion picture theater.

* * *

The Gaumont Company has acquired as an exclusive the British rights of the "Flying A" serial, "The Diamond from the Sky," and has an extensive advertising plan on hand. It looks as though this and "The Goddess" will be released about the same time.

* * *

The Essanay Company has at last radically compromised, if not entirely withdrawn, the policy instigated last autumn. H. A. Spoor has notified the Exhibitors' Association that he is prepared to book Chaplin films singly as before and without any written obligation on the part of the exhibitor to take other subjects. The Exhibitors' Association has accepted this offer and will consequently remove the ban upon Essanay productions imposed last October. At a time when there are stronger and more dangerous enemies without, the timely settlement of this little internal dispute has given the utmost satisfaction to the exhibiting fraternity, and there can be litle doubt that with the assistance of the firm's newest issues the happy relations of yester-year between Mr. Spoor, exhibitors and renters will be speedily restored.

* * *

It is encouraging to note, when many magisterial minds regard "the pictures" as a prime incentive to juvenile crime, an eminent London psychologist say that the picture film depicting criminals at work does not necessarily give boys ideas for thieving. On the other hand, the portrayal of these exciting things often satisfies the instincts of the boy. The psychologist attributes these recent increases to war atmosphere.

* * *

"The Yoke," a home production based upon a notorious novel, has been blacklisted by the Exhibitors' Association.

* * *

A strong tendency of the moment among British producers is the construction of photoplays around the stories of popular songs, generally those of the highly sentimental order. Half a dozen such are now in process of manufacture or nearing release and have probably been suggested by the success of the Turner film, "My Old Dutch," which broke all booking records for a British film and has been withdrawn, to be reissued later. The same company, under the aegis of Larry Trimble, has just completed another picturesque foundation upon the time-honored ballad of "Sally in Our Alley," which bids fair to be a worthy successor to "My Old Dutch."

* * *

Ruffell's Exclusives, Ltd., the Metro agents here, recently commissioned Adrian Silas, the artist, to paint a few life-size oil paintings of prominent stars in the Metro constellation, beginning with Mary Miles Minter as she appeared in "Emmy of Stork's Nest."

* * *

One of the pet arguments of the few adopted by the general press to minimize the obvious consequences of the alleged foreign film prohibition is grounded on the supposition that there is already in the country sufficient unissued negative to maintain the current standard of supply for three, four or five years, according to the imaginative powers of the different writers. Even assuming this to be correct, the futility of this garbled solatium to the public is at once apparent by the inclusion in the proposed prohibition of raw stock, a product which is manufactured here upon such a small and poor scale that to say it is not produced at all would be only a technical inaccuracy. The Eastman interests, incorporated here as Kodak, Ltd., have a veritable monopoly for the supply of positive stock for printing, only a small percentage being claimed by the five British photographic manufacturers who put out film stock as a side line. The weight of this fact has stimulated an enterprising stock jobber into the premature activity of constructing a syndicate to import camphor from Japan to a factory in London for the preparation of celluloid. Even if he were fortunate enough to secure a regular supply in Nippon, there is the transport difficulty which, with the customary ingenuity of the war-time company promoter, he discreetly omits to detail in his circular. The assumption that American houses here are provisioned for half a decade ahead is pure fancy. Three of the principal houses where I called could not, upon their own admission, release a normal program for more than five or six months, and, allowing for the reissue of past successes, for not more than eighteen months.

* * *

When the proposed measure takes an official shape, that is, if it is endorsed by the War Economies Committee for inclusion in the ultimate Parliamentary bill, the question that will weigh most in the final decision will not, to my mind, bear directly upon these inflexible conditions of demand and supply but will be upon the profits made upon the sale of American films in Britain and the proportion of those profits going to the United States. This point, under proper investigation, might give the hostile press over to furious reflection. Leaving out of consideration the enormous sums and royalties paid by American manufacturers for the visual rights of works of British authors and dramatists, it would be well to first consider what percentage of film profits are remitted to America. The average American feature film sold in the London market as an exclusive (that is, sold outright with a sufficient supply of prints) brings from £2,000 to £3,000. For this the manufacturer may have to supply twenty, thirty or more copies as agreed at the time of purchase, which quite accounts for one-quarter of that amount. The printing of these copies is done in England and the money paid for it remains here. Before the picture has

been sold, quite a similar amount may have been expended by the manufacturer or his agent in advertising the picture, in holding trade shows in different cities, in posters, illustrations, synopses and other numerous little incidentals to the launching of a feature upon the film market. And this is before he comes to abstract from the sale of that film a quota of the "profits" in contribution to his annual establishment and staff expenses, or of any outgoing commissions to intermediaries, all of which remain in the country. The gross profits upon the sale of a film often look rosy enough, but when it comes to reckoning up the net profits it is not surprising to find that in some cases about ten per cent. of the original purchase price returns to the manufacturer in the States.

* * *

A representative committee of film importers is holding council almost daily in London, and two statements, elaborating these and other considerations, not so obvious to people outside the trade, have been issued to the daily newspapers. Here is set forth another fact formed from the Board of Trade import returns, which is: that the money held back under a prohibition order would—as near as can be computed on the present scale—keep the war going for three-quarters of an hour. The closing of British moving picture theaters—and the best authorities in our trade are unanimous that it would be the early and ultimate sequel—would mean money lost irretrievably, not only to the private investor, but to the government also. The Exchequer is already in receipt of a substantial sum per annum from the import tariff introduced last autumn, and with the next budget comes a practical certainty of a general ticket tax upon the exhibitor, or an effective revenue-yielding equivalent. These, too, would be swept away in the prohibition debacle, and the representation of revenue interests in any proposals brought forth by the War Economies Committee at least assure "our side" of a fair hearing.

J. B. SUTCLIFFE.

George Beban with Pallas

GEORGE BEBAN, the well known characterizer of Italian roles, has closed with Pallas Pictures to again appear on the Paramount Program. Mr. Beban's exceptional work in "The Alien," and "The Italian," now appearing throughout the country with great success under the Paramount trademark, has made him immensely popular with patrons of the screen.

George Beban.

Mr. Beban recently created widespread interest when he appeared on Broadway in "The Alien," a combination of motion pictures and dramatic sketch adapted from his well known play, "The Sign of the Rose." Since then the complete photoplay has greatly added to his popularity as a portrayer of Italian characters. Since the age of eight Mr. Beban has been on the stage. As the "Boy Baritone of California" he toured the country, later appearing as end man in minstrel organizations and then in stock. Mr. Beban has reached Los Angeles and is preparing a play written by himself for Pallas Pictures. A telegram received from Los Angeles does not mention the name of his next screen vehicle, but it is believed that it will be a modern drama of Italian theme.

NEW THEATER AT SAND SPRINGS, OKLA.

The Meteor, a photoplay house owned and operated by the Meteor Theater Company, Sand Springs, Okla., was opened at that place on Jan. 8 last. It is equipped with all modern conveniences and fixtures, and has a seating capacity of 250. The theater is meeting with remarkable success since it was opened. The company is composed of J. A. Shogren, C. P. Nesbit, A. B. and R. B. McFarlane.

Edna Hunter

MISS EDNA HUNTER, leading woman to King Baggot of the Imp Universal Film Manufacturing Company, has been chosen to represent Personal Beauty in the allegorical film play, "Beauty," which will be ready for the tercentenary Shakespeare celebration. This film will be the first ever made jointly by thirty-five companies, each making a scene or series of scenes to be pieced together and shown for art's sake alone, at what will undoubtedly prove to be the greatest outdoor fete the country has ever known.

Edna Hunter.

Miss Hunter, who has made an enviable impression with the motion picture public, came to the screen after a thorough seasoning on the legitimate stage, where she took part in some of the most noted Broadway productions. She is of a decided and original type of blonde, very popular and well liked, on and off the screen. Her selection for this all important role is a tribute to her ingenuity, versatility and charm which has been of inestimable value to her in attaining her present position in the rank of star photoplay actresses.

WHO'S WHO IN MOTION PICTURES.

Although there is an apparent demand for a volume of real information regarding the personality of photoplay personages, it does not appear that any really intelligent effort has yet been made to fill this demand and the latest, "Who's Who in Motion Pictures" (Henri Armand de Masi, Chicago, $2.50), greatly belies its title.

Mr. De Masi, in his preface, seeks to disarm criticism with apology, but even the haste that he admits is no excuse for the very evident lack of preparation for the publication of a work of this nature and it would seem, in default of exact knowledge, that the publisher had hurried to the press such data as he had collected for the purpose of obtaining a copyright on the title for future use, forestalling the use of the same title by others who may have had such a volume in mind.

Two or three names represent the writers of photoplays, there are less than a third of the producing heads, and the list of prominent players missing might in itself make a reasonably complete catalogue, for surely no book that omits such names as Florence Lawrence, Arthur Johnson, Maurice Costello and others of that rank is entitled to style itself a compendium.

The author announces with pride that no person has been approached for an advertisement or paid portrait, but it is but a small offset to the fact that few persons have ever been approached for information. A book of this sort should contain at least a few important facts about the players noted and an effort should at least be made to gain a representation of the leading players. There are less than seventy leading players noted, and not many more whose names will be recognized by the average photoplay fan. Mr. De Masi may improve subsequent editions. He has plenty of room.

AUTOMATIC MACHINES FOR RIALTO.

The Automatic Ticket Selling and Cash Register Company announces that S. L. Rothapfel, managing director of the Rialto theater, now in process of construction at Forty-second street and Seventh avenue, has placed orders with it for one Twin and one Quadruple motor-driven machine.

A recent issue of the Electrical Review contains an illustrated description of the machine manufactured by this company.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

A Suggestion.

EVERY once in a while we bite a hole out of our desk because some particularly nice piece of advertising cannot be shown in detail since it is on colored stock. We get a striking bill in on blue. It looks great and the display is worth showing in reproduction, but it cannot be done. The actinic values of two shades of blue are not marked. The contrast is not strong enough for a line cut and in a half tone the result is little better than a parody. It would not bother the printer much to slip a couple of white sheets into the stock, and it would make a lot of difference to us and the Recording Angel.

In the same way, a photograph to reproduce well should have strong contrasts of black and white, but plenty of detail in the sahdows, for there is always a certain loss in reproduction and reduction. A post card will reproduce if it is strong, but a postcard that is mostly black and three shades of gray will not make a nice looking cut.

Biographics.

The Biograph monthly memorandum calendar promises to be adopted as a national institution. It just fits the vest pocket because it is built that way on purpose, it gives plenty of space for personal entries, and a lot of good advertising material for the Biograph and good stuff for the exhibitors. Here are some of the good things from the February issue:

The corner grocer has just failed. He carried a fine stock, but his store was dirty and ill ventilated, his window display poor, and he didn't advertise.

It isn't what you pay for your pictures that makes your programs good—it's what you get for what you pay that counts.

Short-sighted economy and wanton extravagance generally meet—on the road to failure.

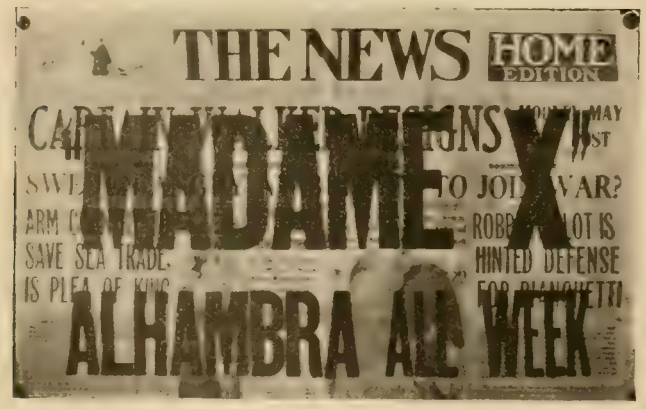
A few years ago people thought anything in four or five reels was a feature. How tastes do change!

Every time an operator "chases" a film through his machine he chases patrons away from the house.

The Biograph booklet is a lesson to the exhibitor. It is advertising that sticks. Do you make your stuff stick, or do you merely print some works on pieces of paper and give them out? Do you merely give your prospect something you want him to read or do you sometimes pay him for his interest by giving it to him in a form he wants. Biograph gives its clientele something it wants, because it can put its own advertising where it can be seen every day for a month. That is the real test of good work.

Imprint Again.

The Alhambra, Cleveland, Ohio, used the imprint idea for "Mme. X," the Pathe-Savage feature. The idea is not new but it works well once and sometimes twice. Arrangements are made to get a special run of one of the editions with the imprint in red ink across the face.



These are given away. The paper can be read through the ink, though in the photograph the red takes as dark as the black. Sometimes it is possible to get out a fake edition, but as a rule it is cheaper to use some regular print.

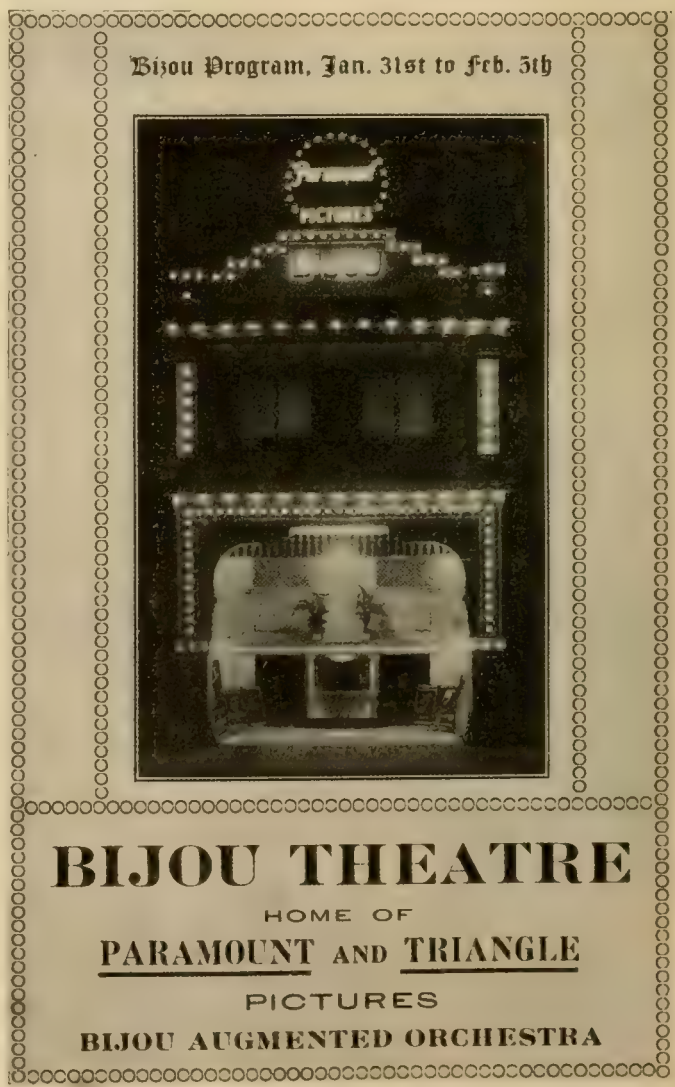
Program Fronts.

George W. Pryor, of the Bijou, Greensboro, N. C., sends in two programs and says:

I am inclosing you herewith two of our weekly programs, being the first and second issues. As this is our first attempt on getting out a program, I am sure it will appear rather crude to you. If you can offer any suggestions for improvement, same will be greatly appreciated.

You will note that we have no out-side advertisements and do not solicit any. While we know out-side advertising would offset quite a lot of the expense of the program, yet we feel it would detract the value of the program to a great extent. What do you think about it?

The program is a four page, white stock of reasonably good grade (better than merely good enough) about 5 by 7. The house changes four times a week and the middle pages are split between the four programs, giving casts where they may be had. The bank page carries some strong house talk and the prices and hours of performance. The middle pages are nicely laid out but the printer should be spanked. That border on the front and back pages is atrocious and the compositor has the usual country idea that white space should be as carefully covered up as physical nakedness. Not the extra strips of border down the sides of the cut to panel the space. This should



be replaced by some straight brass rule instead of border, not more than thre point double rule and a two point is better yet. The idea is not to cage each section of the announcement, but merely to define the page and the rule should be put outside this space only. If there is too much white space between the cut and the type, a short ornamental dash can be used, and if the spaces at the side of the cut are too bare with the rules removed, some long but narow ornament can be used instead of the border. If nothing better can be done, use this, but set it on end.

Probably the rule work does not hurt the program any, but it does look crude and it does not make the program attractive. The date line is lost where it is. It would be better to pull the cut down to let in the house name just above the date, set the date in a type that can be read, and use the "Home of &c.," where it is, but putting the small Paramount and Tringle trade marks either to the side of or below the name.

With the program arrangement as it stands we think that Mr. Pryor is well advised in not selling his back page. He makes it do more good work for the house than the payment for advertising would represent. It is possible to cut out the casts and put the entire program on page three and the house talk on page two, selling the back page, but the program is so good as it stands that it would not be well to change, though there is no ethical reason why outside advertising should not be taken if it is not given the store at the expense of the theatre. There are two good reasons why space should be sold where there is any to spare. It gives the house a certain recognition and the advertisers will help get the programs out, either through actual distribution or by supplying a live mailing list.

Using Rules.

It's been a very long time since we've been able to catch the Lehigh Orpheum, South Bethlehem, Pa., napping. But in a recent issue they use double rule to cut off two films for the same date. Even those who do not know the rules of make-up regard the double line as a cut off and will not connect two paragraphs so separated. A single straight dash that does not cut clear across should be used.

Not Quite.

Movieland, the house organ of the Hulsey theaters in Texas, springs a new one in "Movietorial." We like the old "editorial" better. They have seen the light and the last issue to hand announces that a few outside advertisements will be taken. This is a step in the right direction. The house can do as much for less money or more for the same appropriation and foreign advertising carries a certain stamp of approval. The Hulsey management has the right idea on trade marks and gives the inside back cover to this advertisement:

MOVIELAND 31
HULSEY
QUALITY MARKS
THEY SYMBOLIZE SUPERIORITY.
OLD MILL THEATER DALLAS
OLD MILL IN A CLASS APART
QUEEN THEATER HOUSTON
QUEEN THEATER DALLAS
THE SIGN OF QUALITY QUEEN
QUEEN THEATER GALVESTON
HIPPODROME THEATER, WACO
To Be Sure Of Always Seeing a Really Good Photoplay
THEATRE OLD MILL
EVERYBODY'S FAVORITE Queen QUALITY DID IT! THEATRE
HIPPODROME WHERE WACO IS ENTERTAINED
All You Need To Know Is That It Is Shown At a Hulsey Theater

How About It?

A valued subscriber writes that he thinks that it would be helpful to the exhibitor to run more news about the paper to be had for films, "especially one and three sheets." How about it? It seems to us that the manufacturers' bulletins give very complete information about paper to be had and if they do not, the exchange generally does. This is your department. Do you mind expressing an opinion? We do mention novelties supplied by the manufacturers, but we do not see that a list of one and three sheets would be more helpful than general advertising schemes. What do *you* think?

Getting in Line.

The Silver Theater, Waterville, Maine, comes into the house program column with a four pager. It is neatly printed and fairly well set, a green stock 5½ by 8½ printed in black. The front page is the best, carrying an advertisement of its service. Inside the days are named and dated in twenty-four point and each day states the prices, which vary with the attraction. One panel very nicely tells the starting times in this manner:

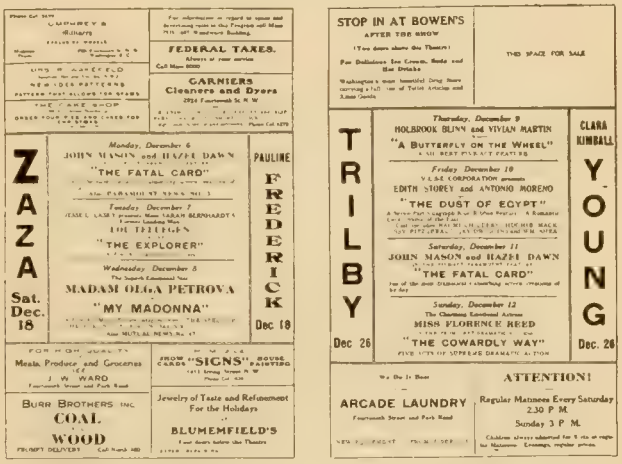
Three shows are given each day
The Matinee starting at 2:15
The First evening show at 7:15 and
The Second at 8:30.

This form seems to be even more definite than a straight time table. For a first issue, the job is particularly well done, but when time permits there should be run in some house talk.

Mary Pickford nights they send a sandwich man around to the Royal about show time. It is not done in a pronounced way, and as the town sticks to a three block business section that is already two layers high, there is not much else that the sandwich man can do.

Wants to Exchange.

The Savoy theater, Fourteenth street, N. W., near Columbia road, Washington, D. C., wants to exchange with other houses issuing programs. Please note. They send in their first three for "knocks and suggestions." The same old stuff. Adverse comment that carries a suggestion is not a knock, but is more helpful than praise for the faulty. Like too many others, they cannot realize that there is a difference. As a matter of fact we do not see much to "knock." The layout is good and the drop legend on either side of the program space helps not a little. About the only suggestion we can offer is that they kill some of the outside advertising and use it for themselves. There is too little information about the house. It is a neighborhood theater and it is to be presumed that the hours of performance and prices of admission are known, but it pays to keep this and other information before the possible new patrons. The printer should be scolded for his front pages. The cut work is not good, but good enough if it has to be run off on a kicker press in a hurry. They used a good grade paper and fine screen cuts, and cannot get much on a hurry job. It would be better to use that front page for house announcement and talk. They run good features. Why not take the space to explain this to the patron? It will pay them as much as they collect from the outside advertisers.



A Good Idea.

The Philadelphia exchange of the Paramount, the Famous Players Exchange, gets out an interesting four page house organ each week. It carries many useful hints on advertising (some of them evidently adapted from Picture Theater Advertising) and it tries to help the houses. One recent suggestion might be copied by other exchanges. It reads:

TO THE OPERATORS

It would be a great help to us in examining films, if the operators WOULD NOT REWIND FILMS returned to us, after the last showing. We thank the operators for their consideration in sending the films back to us, rewound for another showing, but owing to the fact that we examine every print before it leaves this exchange, it would save us much time if they were received here **not rewound.**

Bill's In.

Bill ("William") Swanson has pretty good eyesight. He can read the handwriting on the wall as quickly as anyone, so he has swung into line with the rest on the children's matinee. Instead of talking about the pernicious influence of the pictures on the child, let's talk about special performances. The Kalem company was a few years ahead of the times when they got out their special releases for children, but the time is coming that will justify the Kalem faith. As a matter of fact, if the exhibitors had then given the Kalem company such support that others would have felt encouraged to follow the Kalem lead we would not hear so much today about censorships. But it is not yet too late to recognize the rights of the kiddies and all over the country this movement is used. Mr. Swanson in his Rex theater, Salt Lake City, will try the stunt as announced in the Swanson Circuit News as follows:

FOR THE KIDDIES

So many requests have been made of the management of the Swanson theaters in Salt Lake for special hours for children that a special day and a special program have been arranged for them.

Beginning next Saturday morning, January 29, at 10 o'clock, at the Rex theater, there will be given two special performances for children. There will be shown a series of motion pictures especially chosen for children and made up of the stocks of several of the exchanges doing business in this city. Every film will be inspected before it is shown to the little ones, in order that nothing may be screened which would be in the least above the head of the average child. There will be animal pictures, comedies, cartoons, travelogues and some simple drama.

For these children's days the admission price will be five cents. There is no possible profit for the theater at this price, the only object being to produce a program that will entertain and instruct the children.

Combination Stuff.

Apparently the Atlanta (Ga.) exhibitors have combined to advertise pictures, not any house or any one picture, but all houses and pictures in general. Here is a sample of the stuff they are using It is three columns wide the length of the page:

You Don't Know What
You're Missing If You're
Not a "MOVIE FAN"

Everybody knows that old tale about the Man Who Wouldn't Wake Up.

The children would run in and tell him about the beautiful procession that was passing. He'd rub his eyes and say "Um-hm." And then he'd go right back to sleep.

Friend Wife would talk to him about the gay goings-on in the town and what fun the neighbors were having and all that. He would turn over and beg her to let him taken another nap.

So of course, first thing you knew, the Man Who Wouldn't Wake Up came to be a Dull Old Thing. He got fat and soggy. He was behind the times. He didn't know what was going on. He was a regular Sleepyhead.

He didn't know what he was missing.

Do you know there are lots of people in Atlanta today who are exactly where this fellow was—they haven't the faintest idea of what they are missing.

They hear about the "Movies"—"Photo-plays."

They see the gay posters and the shimmer of lights at the playhouse doors. They gather that there's something very entertaining about it all—but they don't Wake Up enough to go after it.

They gather that there's something very entertaining about it all—but they don't Wake Up enough to go after it.

They like plays, they'll tell you—REAL plays; but the price is prohibitive.

They think a ten-cent show can't amount to anything.

Gee Whiz!

Why, Man Alive, you don't know what you're talking about.

Don't you know that to-day you can see the very biggest personages of Stage Life—the stars—the cream—the top notchers—the bigwigs of the drama, of the opera, of the ballet—at their very best in the Photo Picture Plays.

You are of those who think the Movies are a sort of toy business—just as some folks laughed at the telephone and called it a toy. Ditto the talking machine.

These "toys" are serious business today.

The Motion Picture of today is the wonder of the world—you don't KNOW what you're missing if you are not seeing it.

Take SCENERY, for instance. You like scenery?

Your stage actress flutters up and down a paper staircase, is wooed on a papier-mache bridge beside a canvas waterfall under painted pines, and wanders among gardens stuck with calico flowers by the stage carpenter and the property man.

In the Motion Pictures the WORLD unrolls before you.

Your motion picture heroine gallops across the REAL open on a REGULAR horse. She is a Japanese maiden in Old Nippon itself. She is Carmencita in Sunny Spain. She is a mountain lass in the heart of the Blue Ridge and you can all but hear the sigh of the million pines and smell the scent of the moonshine that they're making in a real still.

You see the plays staged in real tropical islands, in far cities and in remote jungles. You go abroad in REAL ships and you view REAL storms. You journey to the gayest cafes of gayest capitals. You visit the heart of the Ghetto and you are whirled across vast prairies. You go under seas with the diver and you are spun through space with the aeroplanist.

You don't KNOW what you're missing—if you're not a Movie Fan.

Wake up—NOW. Show's on—NOW. Take in at least one movie a day and catch up.

If you are that rara avis who has never attended a MOVIE, please write a letter to that effect, addressing it to the theaters appended to this article. They will see that you have a chance to find out what's going on in this wonderful Business-Art that is making the whole world sit up and take notice.

Grand	Strand	Victoria	Alpha
Georgian	Savoy	Alamo No. 2	Vaudette

It may seem strange to you, but there are thousands of people who still think of pictures as they last saw them, ten years or so ago. They read about them and they see them advertised, but they know all about pictures. Back in 1900 they used to see them, but they got so tiresome. These people should be brought back. If the other houses in your town will not come in with you, you can at least do the best you can by yourself. In your own program appeal to those who are not interested and try and get the programs into the hands of these people. Talk to your regulars on the screen with an occasional slide. Appeal to them to do a little missionary work. It will pay you.

Blank Books.

Edmund Reid, of the Palace, Barnesville, Ga., sends in "a list of theaters who show better pictures than the Palace." Of course the book is blank pages inside cut to fit the vest pocket, and serves as a handy memorandum book that will bring a laugh and perhaps a fresh advertisement each time it is used. We wonder if Mr. Reid still uses his one page daily. If he does, we should be glad to receive a few.

Burnish.

The Lehigh Orpheum, South Bethlehem, Pa., is advertising "The Red Circle" with an old cut of Ruth Roland that is lettered with her name and the fact that she is with the Kalem company. If it is desired to use an old cut, perhaps the printer can burnish out the letterting to be removed. If he cannot, take any polished steel point, not sharp, and rub over the lettering. It will break down the points to obliterate the name, and it does not look up to date to show an old cut. Better a black smudge than a white letter confession of antiquity.

Moving Back.

S. Barret McCormick, who ran the photoplay department in the Denver Times when photoplay departments were few and far between, and who later joined the NYMP photoplay staff, has returned to Denver to manage the Princess theater; the Denver home of Paramount. Mr. McCormick is a hustler and we shall watch for his work in his managerial capacity with interest. He was fighting single handed for the ten cent show in Denver when all others said it could not be done. He proved his point then. We wonder what he will do now.

Vitagraph Features.

If you get the advertising matter for the Vitagraph Blue Ribbon features you know how complete the material is, but have you noticed their electro advertisements? If you have not, note that they let you advertise your own house and do not force you to overadvertise the Vitagraph if you wish to use their blocks. You have to hand it to Sam Spedon on that as well as on the generally attractive line of paper he offers and the complete press stuff.

Let's Start Something.

Do you remember what a joyous scramble there was for top honors on the Quo Vadis and Cabiria small town record? Some of you must. It got down to a town of eight people and a dog and stopped there. L. J. Scott, of Kansas City V-L-S-E qualifies George C. Johnson, of Platte City, Mo., a town of 783. Mr. Johnson took the Battle Cry of Peace and won an average of thirty-eight cents per head on the showing; matinee and night. That looks like $296.54. The record lies two ways, the size of the town and the money take in. The Birth of the Nation can't compete. Now then, they're off!

It was a bad day; too cold for automobiles to run, and the draw from neighboring towns was smaller than usual, but a reserved seat sale helped a lot. A five piece orchestra was used for the first time in the town.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 299 pages of solid text. All practical *because it has helped others* It will help you Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Testing the Plot.

WILLIAM YOCUM sends in a couple of cards on which he has entered a series of tests which he applies to every story he writes. His tests are:

Will it pass the censors?
Is crime properly punished?
Has it a struggle?
Is there a reason for every action?
Are the characters real?
Is there a sacrifice for every victory?
Is it old?
Has it a climax?

These have been marked down as the suggestion came to him. We think that perhaps a better list might be prepared. Suppose we take it in this order:

Is the plot new or novel?

The plot may not be new and yet the treatment may be so novel that the plot is passed. There are few really new plots. There are new possibilities in all old plots if properly treated.

Is it practical?

It is foolish to offer a story that will cost more to produce than it will pring in real money through sales, or to ask for what will not return a profit in added interest in the story.

Will it pass the censors?

Stories that may barely get through are constantly used, but most of these are made by studio writers, who know just how far they dare go. The outside writer stands less chance if there is a question of doubt.

Has it struggle?

No play will count for much that does not aim at an object. And few plays interest unless the object aimed at is obtained only after a game fight. It is not so much the object as the fight that makes a story desirable.

Is there suspense?

You cannot become interested in a story, the outcome of which is never in doubt.

Is it properly motivated?

You must not alone have an object to aim at, the attainment of which is the climax, but your selection of the objective must be reasonable and well founded.

Are my characters well chosen?

Your play people should be vivid personalities and not shadowy character sketches, since you aim to reproduce life; not to draw character. You must arrange that the story is carried by a few essential characters and not bring people on and take them off never to be seen again.

Is my setting correct?

A story of the underworld cannot be given placement in the higher walks of society nor vice versa. The story must suit the characters you use.

Have I held closely to the plot?

It is unwise to introduce a mass of related but non-essential detail. Get a plot that will fill out your footage without padding.

Is my climax correct?

A contrast climax is the logical ending to the story. It must satisfy our sense of the proportions. Crime may not triumph and virtue must obtain its reward, not because crime always is visibly punished or because the reward of virtue is always immediately apparent, but because any other development will produce a play that is at variance with our pre-established standards.

If your plot really does pass this test, you should have a play that will sell, but do not be too lenient in your criticisms.

Hero and Villain.

This sentence occurs in a letter "her statement that the hero (he was really a villain) was unreal, gave me an idea."

Taken with the general text it would seem that the confusion of the critic affected the writer's faith in her judgment. The man could not be a hero because he was a villain. This is a common error. It is loose technique, admitted, for the chief character of the play is not properly the hero but the protagonist while the villain is the antagonist, but if the protagonist is a villain, he is the protagonist, or hero of the play none the less because of his villainous character, and in a play with a safe robber for its protagonist and a detective for antagonist the hero would be a villain and the villain a heroic character.

In play writing the terms "hero" and "villain," do not refer to the moral characteristics of the personages but to their relations in the story. The one on whom interest is centered is the hero, be he saint or sinner and the villain is any person who seeks to defeat the aim or objective of the hero. The detective who seeks to apprehend the safe cracker is arrayed on the side of right, but he is a villain in that he seeks to throw the peter-man in jail and so defeat the aim of the hero which is to retain his freedom. Jesse James would be the hero of a story based upon the incidents of his life, but he would not be an heroic character.

False Values.

Although replying to the synopses sent in response to the "Gymnastics" paragraph in the issue of December fourth entailed a lot of work, we feel repaid because we believe that it has helped many writers. We did not anticipate many good synopses because the question was a trick proposition, but it has served to show many authors the need for founding their stories on facts. Many of them have written their thanks for the comment, but if we had received only the one we reproduce below, we should have felt repaid. It is from a woman writer and she says:

> Last week you passed criticism on a short synopsis for me to the effect that it was too melodramatic, and too forced, also tell me to try writing a note on a cuff with a pin dipped in blood, and see what I got. This latter sounded rather like a roast, but nothing could have brought home the absurdity of it so keenly, and beginning to see a faint glimmer of daylight, I looked over my pile of rejected manuscripts, I find that in every instance I had a good plot with several original angles, but I had completely smothered up my plot with a whole lot of trashy "business" supposed to give punch to the play; as a result, I had all punch (very mechanical punch at that) and very little story. I am beginning to see that the suspense and thrill must come from a situation, carefully led up to, and not from physical action or dramatic incident. A beginner is puzzled by that mysterious word "action," and thinks that to attract attention his work must be of the melodramatic order, and in the words of the old, old story, "it's all wrong." I have ten rejected manuscripts to prove it.

As can be gained from the letter, a message written on linen with blood drawn from the veins with a pin was the big punch. The writer was advised to try writing such a letter. She saw the point.

Like many others she has been writing words and not action. The letter in blood *sounds* all right and has been used in many old romances, but the *sight* of such an effort would be laughable and not impressive. An editor, reading the script, would have laughed, for he would read the words into action and the sight of a full grown man stabbing himself with a pin would be funny even without Charlie Chaplin.

Action should possess no mystery for the novice who gets a book and studies it, for the novice will presently find that action is of two sorts, plot and visual and that it is the action of the plot that should be given the greater attention. If the action, the movement of the plot toward the climax is properly planned the visual action; the movement of the players should be in correspondence.

Adding "sight stuff" does not add to the value of the plot. It may even interrupt plot or defeat the author's aims by detracting from the plot value or exposing a situation so ridiculous that the laughter evoked will spoil the entire play, if produced.

The producer may read for sight stuff, but the editor will read for story and the sight stuff that does not rise naturally from the story will probably not get to the producer.

Perhaps you can remember when all Uncle Tom's Cabin companies had two Topsys and two Marks the Lawyer. It was a good advertising point, but it spoiled the drama in spots. It is the same way with material inserted into a photoplay to cover its weakness. If it does not belong in the play, if it is not a part of the structure of the play it is not a thrill but an interruption. It is easy when you know how, but first you must learn how. Too many are working on the wrong track.

Twice At Once.

It is not unusual for writers known to editors to submit the same story in two forms to one editor and get two rejections, but the other day we had a story rejected twice at once. On February 27, 1915, we sent a story to Edison. It returned home December 13 with two rejection slips, one dated August 14 and the other December 11. Twice in the same place and the same time is rubbing it in.

Technique of the Photoplay

(Second Edition)

By EPES W. SARGENT

Not a line reprinted from the first edition, but an entirely new and exhaustive treatise of the Photoplay in its every aspect, together with a dictionary of technical terms and several sample scripts.

One hundred and seventy-six pages of actual text.

Special chapters on Developing the "Punch," Condensing the Script, Writing the Synopsis, Multiple Reel Stories, Talking Pictures, Copyrights, etc.

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THE MOVING PICTURE WORLD

17 Madison Avenue, New York City

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Question No. 128.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

What are the evils commonly practiced in the re-winding room? Describe the effect of each. Is it advisable to employ ushers and other inexperienced help in rewinding films? Give full reason for your opinion.

Roll of Honor on Question No. 122.

The Roll of Honor on Question 122 is as follows: Jos. H. M. Smith, Fort Worth, Texas; Wilson Hays, Barton, Maryland; C. W. Tuthill, West Orange, New Jersey; F. F. Bell, Palestine, Texas; and L. J. Pratt, Geneseo, Illinois.

Brother Tuthill's reply seems to best serve the purpose of publication.

Reply to Question No. 122.

By C. Wayne Tuthill, West Orange, N. J.

The Question:

In your opinion is the long solid tension shoe, the long sectional tension shoe, or the limber tension spring best? Give reasons for your answer.

The Answer:

The best arrangement for producing tension on the film is the long, solid tension shoe. Following are the reasons for my conclusions:

(1) Its wearing qualities are practically unlimited. (2) It is more easily and quickly cleaned than the sectional or spring tension shoes. (3) It allows of tension being better distributed on the film by reason of the long bearing, which removes all vibration and steadies it before it reaches the aperture plate. (4) It insures that the film at the aperture plate always has the same tension upon it; no matter at what position the framing device may be. (5) It is quieter in operation when having a deposit of emulsion on its surface, being longer and therefore less subject to vibration. (6) It allows of the passage of bad patches, and torn places in the film on which a sectional friction shoe might catch and cause damage.

WAYSIDE NOTES (Continued).

In Utica (Second Part).

In the previous issue, I described the new Utica house of which Henry Lux is manager.

While waiting for Mr. Lux to be disengaged, I watched the projection for almost half an hour, and believe it was the most thoroughly satisfying experience I have had within a year. The music by the orchestra was soft, unobtrusive and thoroughly pleasing. The play was magnificently projected. The speed was such that I did not feel that it would have been possible to in any way improve it. The light containing at no time the slightest trace of shadow, was brilliant, yet soft. All this produced an effect which is best described by the single word "smooth." I wish I could find words to express the beauty of the tout ensemble. It will linger long in memory, and more than that, the city will also linger in memory, because while of course I may be somewhat biased by the extreme friendliness of both operators and managers, still it is a bare, bald-headed statement of fact that *here is one town in which criticism is reduced to a minimum*, not on one point alone, but on every point having to do with projection; and more than that, here was one house in which criticism was entirely and absolutely absent.

The meeting was at 11.30, and I believe it was attended by every manager and operator in Utica, as well as some from surrounding towns. It was held in the beautiful Club Rooms of the Hotel Utica, and was opened by a buffet lunch, followed by speaking, in which your humble servant took part, followed by short talks from several managers and operators. In this connection we were amused by Mr. Ford Anderson, manager of the Shubert Theatre, who said: "Well, I have been guilty of some of the faults named by Mr. Richardson. We have been so busy making money that I have, perhaps unintentionally, failed to supply those things which I should have supplied to my operators. However, I want to publicly say right now, to my operator, in this presence, that he, in future, has not only my permission but my order to get anything he needs that will improve the results on our screen, or protect the films from injury." And thus, you see, there was some good accomplished in Utica. The meeting disbanded at 3 A. M., but not until practically every manager and operator present had expressed himself as thoroughly pleased with the meeting and voiced a belief and hope that it would bring the operators and managers closer together and establish a more thorough understanding between them.

In Chicago.

Going into the Windy City was in a way like coming back home, because it was there we twisted the crank on an eight hour grind for lo some several years. We have, however, ever since the inception of the department objected more or less strenuously to the methods adopted by the misleaders of the Chicago local and did not know but what we would be "strong armed" as soon as we stepped over the border line of Chicago.

Nothing of that kind happened, however, and considerably to our surprise our reception was most cordial all along the lines, though we did not, of course, call at the office of the local, nor will we ever call at that office so long as the local continues to countenance the present methods of its mis-leaders.

The editor did not have time during his four days' stay in the city to even glance at projection. In fact he did not visit the operating room of a single theater, except that of the Orpheum where he examined the arc controller which is described in a separate article. The entire time was taken up in visiting various manufacturers, examining into the merits of their goods, and dictating descriptions thereof, except for a few hours in hunting up and saying "hello, howdy, goodbye" to old time friends, such as for instance, Levine, general manager of Jones, Linick and Schaefer; Van Ronkel, manager of the V-L-S-E; Joe Morton, president of the Chicago Stationary Firemen, and several others. Our chief trouble was dodging invitations to lunch, dinner, etc. We did not dodge those things because we wanted to, but simply because there wasn't time. Given the time, leave it to us, we are there for the big eats any hour of the day, night, or between the two.

We found Neighbor Hinz, of the Chicago Moving Picture World Office, flying around like a miniature cyclone corralling the business, and as a business getter Friend Hinz is the only original thing that ever happened—or at least he says so, and he is the man who certainly ought to know.

John Bell, of the Bell & Howell Company, was so busy making perforators, cameras, etc., that he had to talk between times as it were. When you talk to Bell he sits on a transformer, holds a camera in his lap, and keeps his right hand on a perforating machine, but Bell is a pretty good scout at that, and incidentally he's the guy who designed and made the first real high class projecting machine ever produced, namely, the Kinodrome, which was used exclusively by the Spoor Company in the days when the Spoor Company maintained a circuit of high-class houses, sending out their own films and their own operators. I might say in this connection that when this was done a film was found to be in first class condition after it had been run for even as much as six months. This by reason of the fact that Spoor only hired the very best available operating talent, and those operators were directly responsible to Spoor for any damage done to the film. Result, practically no damage was done.

We visited the plant of the Northwestern Electric Company, had a very pleasant talk with S. H. Martin, its president, examining into the merits of the Martin Rotary Converter, which same will be fully described in a separate article later on. We also met Mr. Relm, president of the Atlas Educational Film Company, a most affable gentleman, and had a very pleasant visit, incidentally, examining into the merits of the apple of his eye, the Atlas Projector, which also will be described in a separate article.

Now, I want to speak of one gentleman, namely, Sam Levine, general manager of Jones, Linick & Schaefer, who have a string of high class theaters. Friend Levine is the real thing in managers, and if he had things his way the Jones, Linick & Schaefer houses would put on projection, which would make their fortune. Sam knows how to run a moving picture theater and run it right which same applies to any kind of house also.

Now, I wish to speak of something that has been agitating the Chicago Operators' Local Union, the Chicago Council, and the Chicago Fed-

eration of Labor for quite some several weeks, though it has finally passed the council by a vote of thirty-seven to twenty-six, and is now a law, and that is the approval of a projection machine having special sprockets, which will allow only of the projecting of special perforated films, all of which are to be non-inflammable, or rather slow burning stock. The Chicago Operators' Union insisted upon there being a licensed moving picture machine union operator in charge of each one of these machines, even though it be equipped with a 500 watt nitrogen incandescent lamp, which will not ignite even an inflammable, much less a slow burning film. The Chicago Operators' Union based their objection primarily upon the fire hazard. For the information of that august body let me say if their leaders had understood their business they could have based this proposition on something that would have been legitimate instead of an utterly ridiculous proposition of that sort. There is no danger—absolutely none whatever—in a machine of this kind when equipped with an incandescent lamp, and moreover, with slow burning film there is no danger with an arc lamp, but, for the benefit of the Chicago local union, the Chicago Board of Education, the Chicago Health Department, and the other gray-bearded, and non-gray-bearded wise ones, let me say that there *is* a very genuine danger to the eyes of the young of that city if these machines be placed in the hands of incompetent men who do not understand the optical system of a projector, and are unable to properly adjust the optical system to fit the local conditions of the installation, which not only may, but *will* vary with each separate and individual installation. It is quite possible, however, that the Chicago local did not want to bring this point up because the Chicago local, or at least its leaders, is and always has been opposed to education in the form of projection department, hand-books, etc., and, inasmuch as there is absolutely no other source of knowledge on these points, it may be supposed that the leaders of the Chicago local do not understand the optical system, or know how to match up to the local conditions. This is, of course, good plain talk, but I am free to say that plain talk is in order with an organization which does everything it can to oppose the education of the operator, and most emphatically the Chicago local has done that identical thing, not intermittently, but continuously for six years past, and the amusing part of it is that the Hinky-Dink, Bath-house John Solons of the Chicago City Council soberly considered a danger, which did not exist, but did not know one confounded thing about a danger which was very real and very evident to one who knows. It is to laugh.

The Chicago Federation of Labor is a body for which I have considerable respect, but it might as well butt its head against a stone wall as undertake to oppose the introduction of propositions of this kind into educational institutions, particularly when their objection is based on grounds which are not legitimate.

I do believe, however, that either a competent operator or the machine manufacturers ought to be obliged to guarantee to the school authorities that each individual installation has its optical system so fitted that the eye strain will be reduced to a minimum, and most emphatically the Chicago Board of Education should see to it that this is done, and also see to it that no seat is placed within less than twenty feet of a 16-foot picture or within less than 15 feet of any moving picture of less size. Anything less than this constitutes a crime against humanity and a crime which will react in days to come against future generations. If the Chicago Board of Education wants more information on this particular proposition, this department would be very glad indeed to supply it, and moreover to prove its grounds. We do not deal in hot air, but in *facts* and in facts which are entirely susceptible of proof.

Our last evening in Chicago was spent at a beef steak dinner held in the "Movie Inn" on Wabash avenue. The leaders of Chicago filmdom were then gathered about the tallow-candle decked, beer case seated table, and fun waxed fast and furious for many hours. The Chicago men are a lively bunch when they get started and (whisper) they are four cycle eight-cylinder electric self starters, too.

In Quincy, Illinois.

In order to renew the scenes of youth I made a detour on my Chicago-St. Louis route, via Quincy, Ill., where a playmate of childhood days, one around whom many memories cluster, has taken up what seems to be her life work and has become president of the Quincy College of Music. Miss Felt was a dear friend in days of lang syne—and still is, for that matter, so I could not resist the temptation to steal one day of the time allotted to St. Louis, and give it to Quincy, even though it involved a very tedious journey on a train which must be a lineal descendant of the "Slow Train Through Arkansas."

Quincy has several theaters, but I actually saw only five of them, namely, the Star, managed by Nelson Schwindler; the Savoy and Gem, managed by A. Padivac; the Quincy, managed by J. J. O'Neil, and the Orpheum, a vaudeville theater, all on Hampshire street.

In the afternoon Miss Felt and I visited the Star and sat through the performance. F. R. Ericson, the operator, did not know I was in the house yet his work was, everything considered, distinctly good. The light was brilliant, and the screen free from shadows, but there were times when a galloping horse moved with entirely superhorse speed. But in the main the work was, as I said, very good. But Friend Ericson's skill was largely negatived by the fact that there were two horizontal seams across the screen, which stood out like wires and in light scenes made a rather absurd effect. Mr. Schwindler had made the mistake of trying to refinish an old metal surface screen with, presumably, aluminum powder, a thing which cannot be done with any degree of satisfaction. The upper section was much darker than the middle one and there was the inevitable super-imposing of direct and diffuse reflection, with more or less resultant haze. I talked with Friend Schwindler, who answered me that he intended installing a new screen soon—well, the "soon" ought' in my opinion, to be changed to "at once," "immediately," or some word meaning the same thing. Operator Ericson is, I am told, a student of the Handbook.

The Orpheum runs an Animated Weekly in conjunction with its vaudeville bill, but the picture is absurdly and needlessly large, not to say huge, that it is anything but brilliant and, either due to dirty or cheap lenses, or carelessness on the part of the operator its definition was very poor. Of course, this latter might be partly caused by the impossibility of properly illuminating such a large picture, especially with considerable light in the auditorium. The Orpheum would get a vastly improved effect by reducing the width of the picture by fully three or four feet. With the same consumption of current, the picture would be far more brilliant and would "stand out" better.

I did not see the other Quincy theaters except to glance into one, the Savoy, I think it was, a very pretty house, nor did I meet any of the other Quincy managers, except A. Padivac, manager of the Savoy and the Gem, a most affable gentleman with whom I would have been much pleased to have had a more extended visit.

(To be continued.)

Shape of the Light Beam.

R. W. Martin, Los Angeles, Cal., sends the following exceedingly well written and illustrated article on the shape of the light beam. I would recommend it to the careful study of operators. I believe it coincides with Brother Griffiths' conclusions, but is put in a considerably more comprehensive and easily understandable form:

> In Fig. 1, the crater has a circular shape, from each point of which light rays go out in every direction toward the rear condenser, and since the condenser intercepts only a part of the total number of rays which go forward from the crater, the actual beam which passes through the condenser must have the same (sectional) shape as the condenser surface at that position and be circular (provided the ray be unobstructed by a slide carrier.—Ed.). Consequently each beam which origi-

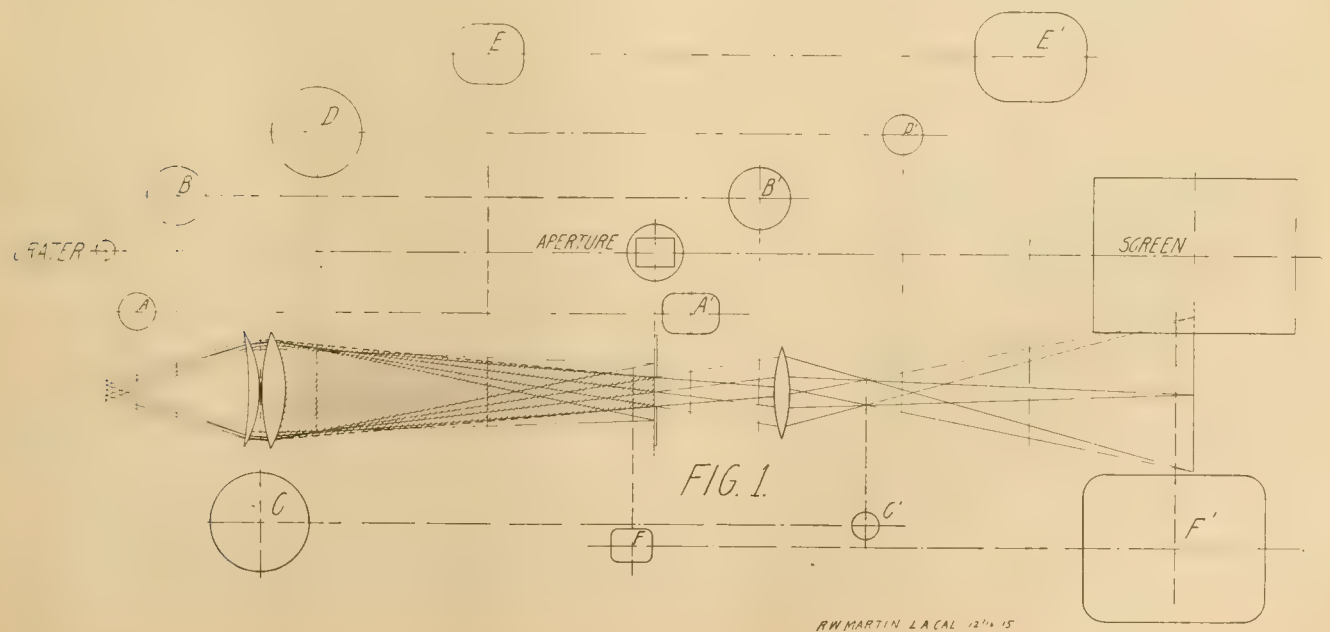


FIG. 1.

nates at a point on the crater and passes through the condenser has the shape of a circular cone, the apex of which is at the crater, with the base at the condenser. But the entire beam from the crater to the rear condenser is composed of numberless such cones, the sum of whose apexes covers the circular plane of the crater. It is thus very easy to comprehend that the entire beam is practically the shape of a frustrum of a circular cone, whose bases cover the circular crater and the circular condenser. Therefore, cross-sections of the beam taken at any point between the crater and the condenser must and will be circular.

Now from the condensers to the aperture plate, the beam is merely a continuation of the one we have just examined. The only difference is that the condenser causes the beam to converge toward the aperture, and it is a well known fact, which any operator may prove by practical experiment, that every cross-section of the beam from the condensers to the aperture is circular (provided there is no slide carrier.—Ed.). Also, the spot at the aperture, which is, or should be, in focus with the crater, must be circular (not necessarily exactly true in practice because the crater is usually somewhat oblong in shape.—Ed.).

But the aperture opening, which is rectangular, by its very shape forces the beam to become rectangular at the aperture plate, and since the part of the beam which actually passes through the aperture is the only part which is operative in forming the picture on the screen; consequently the *operative* part of the condenser beam must be rectangular at the aperture, though circular at the condensers. The nearer a section under consideration is placed toward the aperture, the more the influence of the rectangular shape is seen; and the nearer a section approaches the condenser the more the influence of the circular shape is evidenced. Therefore, the practical operative beam from the condensers to the aperture has the shape of a prismoid, whose end sections are circular at one end and rectangular at the other; and the sections in between vary from a circle at the condenser, through an oval, to finally a rectangle at the aperture. The operative condenser beam is indicated in Fig. 1 by the hatched portion. Now the beam from the crater to the aperture is primary in function, and the beam from the aperture to the screen is secondary in function, i.e., the relation of the first to the latter is as cause to effect, or as object to reflection. What we mean by this, is that any cross-section of the secondary beam (at any point of the throw) is wholly dependent for its shape upon the shape of a conjugate back focal plane located in the primary beam.

Following this idea in its successive steps, according to the schedule shown in Fig. 1:

(1) The circular crater is focussed as a circular image at the aperture, but is forced to become operatively rectangular by the shape of the opening.

(2) The circular section A is focussed as a circular image at A', but is influenced slightly toward the rectangular shape by the proximity of A' to the aperture.

(3) The circular section B is focussed as a circular image at B', and the distance of B' from the aperture is sufficient to overcome the rectangular influence of the aperture.

(4) The circular section C is focussed as a circular image at C', safe from any disturbing influence.

(5) The circular section D is focussed as a circular image at D'.

(6) The *oval* section E, so shaped because it is equally influenced by the condenser and the aperture, is focussed as a similar shaped image at E'.

(7) The nearly rectangular section F, so shaped because it is almost entirely influenced by the aperture, is focussed as a similar shaped image at F'.

(8) Finally, the aperture itself, which is a true rectangle, is focussed as a true rectangle at the screen.

Which was to be done

The Right Spirit.

B. J. Fenton, Fernandina, Fla., says:

> The attached letter is in reply to a report of mine with regard to the condition of a film. Now, I don't wish to be understood as holding exchanges to be blameless in the matter of sending out prints in poor condition, but perhaps if operators and managers were more particular to send reports to exchanges instead of just "cussing 'em out" the general result might be considerably better.

The letter referred to reads as follows: "Mr. J. B. Fenton, Fernandina Amusement Company, Fernandina, Fla. Dear Sir—We thank you for your favor of the second, and most assuredly appreciate the information given. Your co-operation will be appreciated at all times, and we only wish that all exhibitors were as careful to represent such conditions, for if they would it would be easier for us to furnish a satisfactory service. With best wishes, we are, Yours very truly, General Film Company, Inc. J. L. Mantelle, Branch Manager, Atlanta, Ga., Jan. 3." I wish to compliment the manager of the General Film Company's Atlanta Exchange on his courteous reply. However, without in any way intending to insinuate that Mr. Mantelle would take any such course, there is ample evidence in my hands that film exchange managers not infrequently made just such courteous reply as this, but *confined their action wholly and entirely to the writing of the letter, or letters.* It is nice to receive courteous letters in reply to complaints of film in bad condition, but *it is much nicer to have no cause to receive them;* also what are you going to do with the exchange manager who won't even answer a letter of complaint as to poor condition of film? I also have ample evidence of this being the method in many cases. To sum the matter up, I agree with you that theater managers and operators ought to make regular reports of the condition of films received, but if the condition continues bad, then this report should be sent in duplicate to this department, to the end that we can take the matter up with the powers that be, who are mostly all located right here in New York City, and secure action that will really amount to something. In order to get action, however, it is absolutely essential that either *the film faults out out be sent in, together with the name of subject, the date it was received from the exchange and the name and location of the exchange,* or, if you send in copies of film reports, then those reports must absolutely contain all that data in order to be of any real value. But the film faults are much the best. When I have them, I have in my hands indisputable evidence of the condition complained of.

Lens Diameter.

C. F. Silveus, Waynesburg, Pa., says:

> I wish to get a new set of M. P. lenses, and am trying to follow out the light ray dope. I find you say that we all should have a large size moving picture lens opening, or at least larger than I have at present. I am not getting as good results as I think I should, and I wish to know what size opening to obtain. The machines are Power's 6 and 6A; 83-foot throw, with an 18-foot 9-inch picture; the lens is 5 inches E. F., which just fills the screen in height, and I think a 5¼ would leave just about enough margine top and bottom. Have been informed that the Gundlach people do not make a 5¼ E. F. in a larger size than 1⅝ opening. Can't they make them larger?

Certainly they can, Brother Silveus, and what is more they should. No, a 5¼-inch E. F. would give you a still larger picture. What you want is probably about a 5¾-inch lens, but the practical thing to do is give the dealer you purchase your lens from *the exact distance from the lens to the screen and the exact width of picture you want,* always remembering that the height of the picture will be three-fourths of its width, and put it up to him to send you the right lens.

In order to determine the diameter of objective lens opening you require, proceed as follows: Focus your picture on the screen and then measure the distance from the aperture plate to the rear lens of the objective. Having done this, remove the shutter of your machine (so that it won't be in the way) and take off the front plate, then holding an ordinary piece of writing paper inside the mechanism *at the exact point the rear lens of the objective would occupy,* measure the diameter of the light ray at that point, *after the arc has been burning long enough to form a full size crater.* You can then see for yourself exactly what size lens opening you require in order to accommodate the beam of light without waste. If it measures, say 4⅛ inches from the rear surface of the lens to the aperture when the picture is in focus on the screen, then your piece of paper must be just 4⅛ inches from the aperture when you measure the diameter of the light beam. Of course if you alter the E. F. of the objective as suggested it will then set a little further away from the aperture and the diameter of the ray will be a trifle more.

"Loosen Up, Don't Wait for a Monkey Wrench."

The foregoing is respectfully dedicated to the careful consideration of theater managers. A very large percentage of managers object perhaps more strenuously to being forced by a union to grant better conditions and better operators' salaries than they do the actual increase in expense occasioned by the change. It is an astonishing thing, but is nevertheless a rock bottom fact, that the foregoing describes the state of mind of many a manager whom the operators' organization has forced into granting increased salaries and better conditions.

Well, in such cases as this the title of this article applies very nicely. The operators' union is the "monkey wrench," and it sometimes becomes absolutely necessary to use the wrench, not only as it is legitimately intended to be used, but also as a sort of bludgeon. This is to be deeply regretted. Up to date the editor of this department does not know of a single instance in which the "monkey wrench" has been used in the endeavor to enforce any unreasonable wage demand. True, during the heat of conflict the managers often declare and believe the demands of the men to be unreasonable, but after these same demands have been granted and in force for six months, and have been accepted as a part of the routine, you don't hear any further talk of "injustice," or "unreasonableness." In fact, unless he is a particularly stubborn specimen, the manager has long since come to the conclusion that the thing really was not so very bad after all.

The point is, however, why wait for the application of the "monkey wrench?" Why not "loosen up" of your own free will and accord, and grant better salaries and conditions? Surely it is no hard or difficult thing to understand that *increased salaries bring, at least in the long run, better results,* and better results bring more money to the box office. That is a proposition that is childishly simple. It has been pointed out in this department many times, and will probably be pointed out many more times. I have often said, and do firmly believe that justice will not be done the moving picture industry until the moving picture machine operator of our larger cities is raised to the thirty to forty dollar a week basis, with small town men paid in proportion. I have before said, and again repeat that *there is still great room for improvement in the projection of moving pictures, AND THAT THE POSSIBLE IMPROVEMENT WILL NOT BE MADE UNTIL OPERATORS' SALARIES ARE SUCH THAT THEY WILL EITHER ATTRACT TO THE PROFESSION, MEN OF SUPERIOR ABILITY, OR ELSE MAKE THE POSITION SUFFICIENTLY ATTRACTIVE THAT THE PRESENT MEN WILL BEND EVERY EFFORT TO IMPROVE*

THEIR KNOWLEDGE AND THUS "HOLD THEIR JOB." This being true, and I challenge any intelligent man who is posted on the requirements of modern, practical projection to dispute it, then follows that *PURELY AS A BUSINESS PROPOSITION THEATRE MANAGERS OUGHT THEMSELVES TO WELCOME ADVANCEMENT IN OPERATORS' SALARIES,* and the betterment of their working conditions. In other words, it is a good business proposition to not wait to have the "monkey wrench" get busy, and force you to do that which should be done purely as a common sense business proposition.

Point Well Taken.

James Shipton, O. J. Parker, Merele Willson, and W. C. Evans, Sherman Texas, append their signatures to the following:

> Find enclosed an article taken from the advertisement of a producing company. (The clipping is a letter from an exhibitor, who after praising the features of the producer says: "I cannot conscientiously see, rest and sit back and wonder how such pictures can be produced on such returns as I am contributing." The exhibitor then speaks of an increase in the price of service, and says he is sending his check for four weeks' service.—Ed.) That sure is one very liberal manager, but what has us guessing is would this same manager be equally liberal should his operator request a 10 per cent raise in salary? (Deep stuff, gentlemen, deep stuff. It's dollars to door knobs his liberality would start back-pedalling forty miles an hour.—Ed.) Take note that this manager says: "I cannot conscientiously see, rest and sit back and wonder. (Some twisting of the good, old English language there.—Ed.) how such pictures can be produced on such returns as I am contributing." Now we wonder if that same manager and other managers have any adequate realization of the fact that those same pictures he is praising must be properly projected to the screen if they are going to be of the highest service to him. We also wonder if the operator employed by this particular manager were putting on high-class projection if he, the manager, would be even one-half as liberal with the operator as he proposes to be with the exchange. Our projection department has often said that managers don't object to paying an added price to the film exchange for something extra good when they are asked to do so, but when the extra good operator asks for an increase—blooy! There's an explosion, an awful howl, and off goes the roof. Mind you, Brother Richardson, this don't apply to *all* managers, but it does apply to the majority. In closing, we wish you and our department all kinds of success, and wind up by saying that we are still looking for the new Handbook.

As to the advertisement, and your comment thereon, I feel that you have put the matter remarkably well, your comments are clear, concise and to the point. It really is an amazing thing that so many theater managers will cheerfully pay many dollars per week in added price for extra good service, and then put up a terrific fight against a comparatively insignificant, piffling raise of two or three dollars per week in the operator's salary, which cannot but, in the long run, operate to secure improved projection of those pictures. Its a queer old world, brothers, and the process of reasoning as exemplified by some theater managers, on this particular proposition, passeth understanding. We have, for six years, however, been trying to educate Mr. Manager in that one simple thing, and really have had a very considerable amount of success. I hope the day is not far distant when theater managers will come to an understanding of the fact that an increase in operator's salary will in the end return even better interest on the money than an equal sum invested in improved film service.

Real Thinking.

E. I. Wilson, St. Joseph, Missouri, sends in answers to questions 117, 119 and 120, and says:

> If the object of these questions is to make operators get right down and do some real thinking and studying (It most emphatically is, Brother Wilson.—Ed.). then I firmly believe they will accomplish their purpose. Most certainly I never have, since my school days, done so much studying as I have just on these three questions. And now I would like to ask *you* a question. Have been trying to line my lens system according to Table No. 1, October 16th issue, but on one machine I cannot get my lamphouse back far enough. What I wish to know is this: with an objective working at 3 inches back focus, distance Y, Table 2, is 15 inches (which is all I can get) and distance X, Table 2, is 4½ inches, using one 6½ and one 7½ plano condenser. Do you think I am getting the best possible results under these conditions? I might add that the objective diameter is 1½ inches.

Well, Brother Wilson, your arc is fairly well located, being about a trifle more than 3½ inches from the lens. That part of it is not at all bad, but you are wasting a lot of light at your objective, nor is there any way to get around that proposition and use your present objective lens. With only 15 inches from the apex of the front condenser and the film, you need a lens 2 inches in diameter, and I would advise you to make as advantageous a trade as you can with your exchange and get one, unless you can alter your projector in a way to allow of the lamphouse being brought further back. You have not said what kind of machine it is, therefore I cannot comment on that particular phase of the matter. I think possibly the easiest way would be to get a lens of larger diameter. Your manager should understand that while this will cost something, still every hour he runs, using the present lens, he is wasting light. With the 15 inch distance and a larger lens you would use two 6½ condensers, making sure by measuring, they are 6½ and not 6¾ or 6¼.

There is, however, this objection to the short distance between the condenser and film, viz.: the further back the condenser is pulled the narrower will be the light beam where the shutter cuts it and that, Brother Wilson, is a very important proposition. Perhaps, after all, you might better try to alter your machine so that the lamphouse will go back to at least 20 inches.

Makes Improvements.

S. F. Erskine, West Lebanon, Indiana, writes:

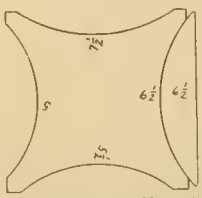
> We have remodeled our theater, the "Banner," putting in a new 8 x 9 x 7 operating room, constructed of cement 4½ inches thick, with all wiring in conduits; also have installed new light fixtures, given the auditorium floor a slope, put in a player piano, and project an 11-foot picture on a 56 foot throw, using a cloth screen and a Powers Six machine, upon which latter we have spent just fifty cents in three years. I run the machine, and my wife sells tickets. We use Mutual service, and the serial "Diamond from the Sky," which is a good one. Run three nights a week at 5 and 10 cents.

I was getting all ready to land on you, Brother Erskine, concerning your statement that you had only paid fifty cents for projector repairs in three years, but it is not so bad after all, because you are only running three evenings per week, or say nine hours per week, which, at the most, would mean 458 hours for a year, or 1,378 hours in three years, which would equal one hundred and thirty-seven ten-hour days. 1,378 hours' run with only fifty cents for repairs is, indeed, a good record, but I am of the opinion that you are very much in need of, at least, a new intermittent sprocket. Worn sprocket teeth don't make for steady pictures, and, moreover, they are very hard on the film. It is hardly right for you to save a few dollars in repairs at the expense of doing comparatively slight, but constant, injury to the films you run. If you will examine your intermittent sprocket, using a condenser lens as a magnifier, I think you will find the teeth to be undercut and very badly worn, probably in a more or less hook shape. As a matter of fact a new sprocket should be installed as soon as the teeth show appreciable wear. *It is a duty you and other exhibitors owe to the moving picture industry.*

A Condenser Gauge.

R. W. Martin, Los Angeles, Cal., contributes the following item:

> Did it ever strike you that the aperture opening itself acts, to a certain extent the same as does the pin-hole lens? It surely does, for I have actually focused the dimly defined image of an incandescent lamp on a screen through a standard size aperture opening.
>
> Here is another one with more meat in it: To find the local length of a condenser lens use the method shown in the sketch. Take a piece of cardboard—a sheet of aluminum is better—and cut out arcs of circles having a diameter of 5, 5½, 6½ and 7½ inches. By using this as a gauge the focal length of a lens may immediately be found, as shown in the sketch.



It seems totally impossible, Brother Martin, that an opening as large as aperture can act to any extent as a pin-hole lens. I don't see how that could possibly be, but pass the thing along to our readers just as you put it.

As to the condenser gauge, why that particular thing was illustrated in the department, in a less comprehensive form, two or three years ago. However, it would be very easy for an operator to make one of these gauges for his own use and keep it in the operating room. I see no reason why it should not work perfectly, unless the difference in refractive index of the glass in different lenses would appreciably affect the result.

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THE CHALMERS PUBLISHING CO.
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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Waste Recovery in Film Factories (Continued).

WHERE it is not possible to have tanks on different levels, a small bronze centrifugal or rotary pump and electric motor will take care of the solutions nicely. When the upper tank is two-thirds full of hypo solution add sulphuret solution, stirring with a wooden paddle and pausing once in a while to let the precipitate settle a little and take a glass full of the supernatant liquid and add a little of the sulphuret solution to see if there is any further precipitation. If it produces a dark brown cloudy precipitate it is necessary to add more precipitant but if the precipitate is only slightly cloudy or absent the precipitation is complete and the tank should be allowed to settle until the next day when the clear supernatant liquid may be carefully decanted into the lower tank. However, careful you may be you will find that it is impossible to remove all of the supernatant liquid without a portion of the precipitate escaping into the next tank. It is to receive and save this escaping precipitate that the lower tank was constructed. The lower tank is now allowed to settle and the clear liquid allowed to run into the sewer. This precipitation may be repeated until the accumulation of sludge in the bottom of the tank is sufficient to warrant putting it into tight barrels for shipment to the refiner.

If any acid is used in the hypo do not fail to run enough spent developer solution into the tank to make sure that all the acid is neutralized and that the solution is decidedly alkaline. If this is not done the acid will react on the liver of sulphur and foul the whole neighborhood with the abominable odor of sulphuretted hydrogen or hydrogen disulphide which has rotten eggs backed off the boards for fragrance.

Reducing solutions and silver intensifying baths may also be run into these tanks for recovery of their silver content.

What to Use Instead of Metol.

The shortage of metol, which has hitherto been almost universally used in connection with hydrochinon as a developing agent for cinematograph films, has become acute and prices have soared out of sight with only a little to be had at any price.

In Rochester, New York, the other day, the writer tried in vain to obtain even a fraction of an ounce of the precious chemical and there, in the heart of the photographic industry in America, was no metol to be had for love or money.

The research laboratories of the Eastman Kodak Company have been carrying on an exhaustive series of experiments to obtain formulas for developers composed of ingredients manufactured in this country.

Metol is a trade name adopted by its German manufacturer for a coal tar developing agent, and while the patent had expired and a number of chemicals similar or identically the same in chemical composition were offered by various foreign chemical houses before the war as substitutes for Metol Hauf, the Allies' blockade of the German merchantmen has effectively cut off the supply of both metol and its substitutes, and if the photographic business in this country is to continue as it has formerly done we will have to adopt formulas which will be mixed from reagents which are readily obtainable in this country.

There are a number of chemical houses in this country which are now manufacturing hydrochinon in commercial quantities, and it is not improbable that the present state of affairs in Europe will so cut down the supply that it will be impossible to obtain this important chemical. A few substitutes for metol have appeared which are manufactured in America, but they are not chemically the same and most of them require that they be used with caustic chemicals in order to produce the proper results. Caustic alkalies, as ingredients of developing solutions, are far from desirable either in their effects upon the hands of the workmen or upon the gelatin of the emulsion and the celluloid. They produce an excessive shrinkage in the film base and soften the emulsion, producing many undesirable consequences.

Hydrochinon has a reputation for being a developer which gives great contrasts and it is not generally known that, with the proper manipulation, it is capable of great variation in results; that with proper precautions one may obtain results with it that compare favorably with those obtained from any other developing agent or combination of these reagents, and that these results are almost indistinguishable in the finished product from those obtained by other means.

It is true that it requires careful manipulation to obtain images different in contrast and color of deposit from those usually associated with this agent, and that the results sought may be more easily attained with other coal tar developers, but if we cannot obtain these reagents, we can, nevertheless, obtain similar results with hydrochinon by a little more care in manipulation and a variation in the constituent chemicals in the developing solution.

As the temperature of the developing solution has a very great effect in the contrast and density of the silver deposit in hydrochinon development, it is absolutely essential for the attainment of the proper gradation that the temperature of the developer be maintained between 65 degrees and 68 degrees Fahrenheit.

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The following formula is calculated for both negative and positive stock.

Make sure that the chemicals used in mixing this formula are of the highest technical purity. Chemicals of the so-called technical grade from different manufacturers often show great variations in strength, and while it is always highly important that all photographic chemicals be of standard purity it is doubly so with hydrochinon, which is very sensitive to a variation in the strength of the sodas with which it is mixed.

Hydrochinon Motion Picture Film Developer.

Dissolve chemicals in the order named:

	Avoirdupois	Metric
Water	10 gallons	40 litres
Hydrochinon	13 ounces	390 grams
Sodium Sulphite (Dessicated)	4 pounds	2 kilos
Sodium Carbonate (Dessicated)	4 pounds	2 kilos
Potassium Bromide	3 ounces	90 grams

USE AT A TEMPERATURE OF 65 DEGREES TO 68 DEGREES FAHRENHEIT.

For negative film developed on the drum, add to the above 1½ ounces (45 grams metric) potassium bromide and develop at a temperature of 62 degrees Fahrenheit.

DO NOT FAIL TO ADHERE STRICTLY TO THE TEMPERATURES GIVEN OR YOU WILL NOT GET THE PROPER RESULTS.

When development is complete immerse in acid short stop composed as follows:

Water	10 gallons
Acetic Acid (No. 8)	32 ounces

if plain hypo is used.

As the prevention of stain is very important, film developed by this formula should be fixed in acid hypo, in which case:

When development is complete, rinse in two changes of water and fix in the following:

Acid Hypo Fixing Solution.

Dissolve completely:

Water	10 gallons
Hypo	21 pounds

Then mix the following acid hardener separately and after it is thoroughly dissolved add it to the hypo solution above:

Water	40 ounces
Sodium Sulphite (Dessicated)	4 ounces
Alum (white, not chrome)	8 ounces
Acetic Acid (No. 8-4)	24 ounces

When this acid hypo solution is run into precipitation tanks for silver recovery, it is highly important that enough spent developer be also run into the recovery tanks to neutralize all of the acid present or the acid will react with the sulphide used for precipitating and produce an awful stench of liberated hydrogen di-sulphide.

When the fixing of the film is complete, wash it thoroughly and immerse for two minutes in a glycerine bath—water, 10 gallons (40 litres); glycerine, 32 fluid ounces (1 litre)—to maintain the flexibility of the film.

These formulas are given in the small unit quantities of 10 gallons each so as to render the calculation of larger quantities relatively simple. Most developing tanks hold very nearly some multiple of ten gallons, thus rendering the calculation for a 20, 40, 60 or 80-gallon tank the simplest kind of mathematical calculation.

By mixing the same amount of chemicals in a smaller quantity of water, a good concentrated stock solution may be mixed for the development of still picture negatives.

The same temperature regulations that obtain for film must be adhered to with plates, tray development requiring a lower temperature than tank development. Raising the temperature increases the contrast and lowering it produces flat results.

The hydrochinon formula for film development is not suitable for the working of development papers such as Velox, Azo, Cyko, Royal, P. M. C. and other developing out bromide and chloride papers.

As most studios do their own finishing of stills for publicity and advertising purposes, the following formula for developing papers will not be amiss:

Water	1 gallon
Hydrochinon	1 ounce
Sulphite of Soda (Dessicated)	2 ounces
Carbonate of Soda (Dessicated)	14½ ounces

To each ounce of this developer as used add one drop of 10 per cent. solution of bromide of potassium or one drop of saturated solution of bromide of potassium to each 3 ounces of developer.

Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Mr. Berg would be pleased to hear from those leaders and musicians who are using the Musical Suggestion Cue Sheets which he prepares for the V-L-S-E, Metro, World, Equitable and Mutual feature releases as to their practical usefulness and assistance in playing the pictures. He also invites any criticisms or suggestions from those interested in the work for their improvement for the service of the film.

Musical Setting for "The Discard."

Released March 6 by the V-L-S-E., Inc.

Suggestions prepared by S. M. Berg by special arrangements with G. Schirmer, Inc., music publishers, New York.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual films the following suggestions for an accompaniment to "The Discard" were prepared by S. M. Berg of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consist of the printed subtitle (marked T) or by a described action (marked D).

Doris Wynne, at a French Convent, does not know that her mother, Alys, is an accomplice of "Python" Granitt, international crook. She marries the brother of her school-mate, Kenneth, who shortly after inherits a large amount of money. They go to America, where Granitt with the aid of Alys attempts to swindle Kenneth. After a while Alys gets him in a compromising position, but when she learns that Doris is his wife she tells the police where they can find Granitt and commits suicide, leaving her identity secret.

The theme selected is "My Memory Maid"—Hintze.

Time schedule: five reels (about 5,000 feet), 75 minutes.

Time.		*Subtitles or Descriptive Cues.*	*Music.*
0	D	Opening	My Memory Maid—Hintze. (Moderato.) (Theme.)
1½	T	A mother's cares.	
3	T	The Duc de Beauvrai—	Entr'act Clarice—Loud. (Valse intermezzo.)
7	T	Unlucky at cards.	
7½	T	Alys visits her daughter.	Katinka Selection—Friml.
10¾	T	"I have milked him dry"—	
12	T	"What does it matter if I am financially ruined"—	Remembrance—Telma. (Andantino.)
14½	D	When Doris gets letter.	
16	T	Keith Maxwell.	Repeat: My Memory Maid (Theme.)
16¾	D	Reception scene.	Melody of the Century—Orlob. (Fox trot.)
18	D	When the detectives board ship.	
20	T	"I love Doris as a daughter already"—	Gondoliera—Moszkowski. (Andante con moto.)
22	T	"We will communicate your wishes"—	
23	T	Alys weighs her daughter's future—	Repeat: My Memory Maid. (Theme.)
24	T	Alys ponders over a wedding present.	
25½	D	The wedding.	Organ solo.
26	T	Keith and Doris receive good news—	Serenade—Kautzenbach. (Allegretto.)
27	T	The Bournes sail to claim their—	
29¼	T	Comes To Spend Uncle's Millions. (Newspaper headline.)	Petite Serenade—Horton. (Allegretto.)
32	T	"Thanks old top, I will just have a drink and look on"—	Repeat: My Memory Maid. (Theme.)
33	T	The senora and Doris become great—	
34½	T	"I wonder if your husband could attend to some business for me?"	Innamorata — Marchetti. (Valse lento.)
37½	T	"You wanted some Orinoco rubber shares. Here are some."	Basket of Roses—Albers. (Allegretto.)
38	T	"No gold brick will trap a square man."	
40	T	Keith and Grant arrive in New York.	
41½	T	"The turtle-dove is the easiest bird to snare."	Evening Twilight — Hallen. (Andante.)
44	T	"My husband cares nothing for art"—	
46½	T	After the theater.	Evening Quietude — Kretschmer. (Molto tranquillo.)
48½	T	"Granitt is a brute to neglect"—	
49¾	D	When Alys lowers window shade.	*Agitato No. 2.
51¼	T	The following day.	Romance — Karganoff. (Andante sostenuto)
52¾	T	"You can fight, but what is to"—	
56	T	A meal ticket for life.	Inspiration — Edwards. (Andante.)
57¼	T	The follow-up system.	
59	T	Mrs. Bourne, you should know Mrs. Granitt—	Coeur Brise — Pietromarchi. (Valse lente.)
61½	T	When Doris gets telegram.	
62½	T	"I couldn't understand why Keith left me alone so long."	Repeat: My Memory Maid. (Theme.)
64	T	Putting on the screws.	Spring Flowers—Wood. (Andante.)
66	T	Every happy wife believes what—	
67½	T	"No man wants his mother-in-law around."	Love's Awakening — Danglas. (Waltz lento.)
70	D	When Keith returns to his wife.	Repeat: My Memory Maid. (Theme.)
72½	T	At noon the following day.	Bowl of Pansies—Reynard. (Moderato.)
73¼	T	The Discard.	Repeat: My Memory Maid. (Theme.)
75	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 1901.

Interpretation.

BY S. M. BERG.

After the special performance of "The Ne'er-do-Well," given at the Candler Theater, February 10, for which the writer had the pleasure of arranging a synchronized score and conducting the orchestra, he was approached by a well-known musician who complimented the appropriateness of the musical setting, but yet severely criticized the liberty taken with the tempos during the performance. In the discussion that followed the point argued was, whether or not a conductor should alter the composer's conception of tempo and expression in the service of the film. In no half-hearted way the writer was informed that he and others were committing a sacrilege in daring to give new interpretations. I trust that I shall not bring down too much criticism on my head, but hope to hear from musicians both pro and con on this important subject.

Motion picture art to-day is the greatest educator of the age as it teaches the lessons of history, art, science, religion and astronomy as nothing else can. When amusing its millions of disciples with stories and romance it has set up a standard of its own and has already created a series of customs and regulations which few dare to break. When a well-known book is adapted, the story is possibly re-written, scenes are dropped and original thoughts are interloped. Last year an excellent film picturization of "Peer Gynt" was produced, but none can say that the story was minutely followed. The same is true of our most popular operas "Carmen," "Manon Lescaut" and "Madame Butterfly," which have been filmed wonderfully though not exactly as they are given on the Metropolitan stage. When the services of some great actor or actress are used in the presentation of an important character some training must be given them to convey the expressions of surprise, pleasure, grief or despair that are different from those employed on the legitimate stage. Shakespeare has been dead three hundred years, but here in New York to-day many of his plays are presented to commemorate his life. Among the many of the great artists in the past who have represented his characters, each has conveyed to his audience his own ideas of interpretation and no two have made the same impression. Speaking of the operatic performances given in the Metropolitan Opera House it is a well-known fact that no two conductors will interpret any certain opera alike, through every scene, action and note has received the composer's idea of phrasing, tempo and expression.

Therefore, if all the customs, habits and interpretations other than those of the music have been differentiated for the requirements of the film why should certain musicians take the stand that it is a sacrilege to change standard compositions to portray dramatic or other scenes. At present music interprets the film. Some day the film

will interpret the music, but until that time arrives it is the writer's sincere conviction that no composer will turn in his grave with agony ff when using an andante con moto it is played allegro, an allegretto—andantino, or a moderato—allegro, providing that the newer reading follows the action of the scene and not the caprice or negligence of the conductor. Interpretation is to be used in the broadest sense. On a page of a master's composition we note his instructions, but yet the true musician unconsciously must give it his own interpretation. Let us surmise a student of Spanish descent born in America studying with a precise and methodical German teacher, some Tschaikowsky or Grieg composition. I feel sure that the composer's idea in this instance would not receive very fluent expression. Interpretation must be a matter of temperament and if it be sincere and shows application of study it must be received with respect and admiration even though one differs with its conception. With all the wealth of musical compositions at one's service, how frequently the difficulty arises in finding a composition which will exactly portray the desired character of an action and if some change of tempo were not permissible it would be insurmountable.

A serious attempt has been made during the last six months by certain musicians to write what they call an original musical setting for feature films. The first attempts in some instances were presentable and without gaining any high altitudes were appropriate and fitting. From such a start one hoped that some big results would be accomplished, but in second and third efforts one found repetition with crude attempts to disguise poor arrangement and utter disregard for all musical technicalities. A person, who, within a limited time could compose sufficient music capable of portraying in a fitting manner the action of a feature picture that plays approximately one hour and fifteen minutes, would have enough material for an operetta and there would be no reason for him to dispose of it for the moderate sum of one or two hundred dollars.

Is it not far better to rearrange and adapt with possibly new interpretation some of the almost dormant works of the master-composers than to bother with these pages of musical notes named "original" musical scores for the film?

ALEXANDER E. BEYFUSS MARRIES.

Alexander E. Beyfuss, vice president and general manager of the California Motion Picture Company, has been receiving congratulations during the past week on his success in securing Otis Skinner for a photoplay production of "Kismet." Only a few of his associates knew that his visit to New York was a honeymoon as well as a business trip. When the news leaked out, congratulations of a more personal nature were in order, and Mr. and Mrs. Beyfuss are now receiving their friends at the Ritz-Carlton. The wedding took place in San Francisco on February 17th. The bride was Mrs. Wilhelmina Speer-Hudson of Atlanta, Ga.

UNIVERSAL ENGAGES WRITERS.

The Universal Company has engaged three more scenario writers who have made enviable records in the past. They are Catherine Carr, J. Grubb Alexander and Ella Caldwell. Among Miss Carr's most successful pictures are "The Melting Pot," "Greater Love Hath No Man," "Sealed Valley," "The Master of the House" and "The Whirl of Life." Mr. Alexander is known as a scenario editor as well as a writer, as is Miss Caldwell, who showed her ability with the Vitagraph Company. The scenario department at Universal Heights now numbers eight persons, operating in conjunction with a reading staff of ten in the Mecca Building.

INCE RETURNS WITH "SNOW STUFF."

Director Ralph W. Ince, of the Vitagraph Bay Shore (L. I.) studios, has just returned from Arctic City, Port Henry, N. Y., where he has been taking the final scenes in James Oliver Curwood's play of the North woods, "Peter God," a drama in five reels. Record time was made by Mr. Ince's company in finishing this play for it was completed in less than three weeks. Miss Lucille Lee Stewart is the leading woman with the company, appearing with John Robertson, Huntly Gordon, Richard Turner and Miss Virginia Norden.

JACK ADOLFI ON WAY HOME.

Director Jack Adolfi of the Fox Company, producer of the Zangwill masterpiece, "Merely Mary Ann," has had for sixteen days a company of twenty at Tallulah Falls, Ga., doing his second picture, with Vivian Martin and Harry Hilliard in the leads. Sunday he started back for New York City by way of the Grottoes, where he will do some cave scenes, having completed the exteriors for Mr. Adolfi's adaptation from Corelli's "Thelma."

MANY ARC CONTROLLERS INSTALLED.

Recent installations of Speedco Arc Controllers have been in the following houses: Biltmore and Majestic, New York; Keith's Prospect, Keith's Greenpoint, Monroe, Cumberland and Loew's Fulton, Brooklyn; Loew's, New Rochelle, N. Y.; Strand, Providence, R. I.; Strand and Olympia, Lynn, Mass.; Moore's Strand, Washington, D. C. Another has been purchased by the Scollay Square, Olympia, Boston.

WOULD COMPEL THEATERS TO PAY ROYALTY.

Bill Amending Copyright Act Before Congress Would Force Payment for Use of Music Less Than 42 Years Old.

THERE is now pending in the House of Representatives a bill introduced by Mr. Barchfeld which, if it becomes law, will impose inestimable hardship on the motion picture houses throughout the United States. It will mean, in fine, that no theater may use music that has been issued within forty-two years without paying for that use a daily, a weekly or a monthly royalty. It will make no difference, except in the amount of the sum, whether the house contain but two hundred seats and a piano or a great structure of three thousand seats and possessing an orchestra of forty musicians.

The bill, which was introduced January 5 of this year and numbered H. R. 7624, is now before the committee on patents. It is entitled "A bill to amend section 62 of the act entitled 'An act to amend and consolidate the acts respecting copyright,' approved March 4, 1909." It reads as follows:

Section 28. That any person who wilfully and for profit shall infringe any copyright secured by this act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the court. * * *

The amendment is included in the last forty-six words of the foregoing section, beginning with "and the terms 'public performance for profit,'" etc. It applies, as will be seen, to motion picture theaters wherein music is used, and of course all theaters have some sort of musical accompaniment for the pictures exhibited on their screens. Here is matter for serious thought on the part of the owners and managers of motion picture theaters. It is interesting to note also the penalties provided for infringement of the provisions of the copyright act. They are set forth in section 28 of the existing law as follows:

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That Section 62 of the act entitled "An act to amend and consolidate the acts respecting copyright," approved March 4, 1909, is hereby amended to read as follows:

Section 62. "That in the interpretation and construction of this act 'the date of publication' shall, in the case of a work of which copies are reproduced for sale or distribution, be held to be the earliest date when copies of the first authorized edition were placed on sale, sold, or publicly distributed by the proprietor of the copyright, or under his authority, and the word 'author' shall inclued an employer in the case of works made for hire, and the terms 'public performance for profit' shall include any public performance in any place of business operated for gain though no direct pecuniary charge or admission fee to such performance is made unless such performance is given exclusively for a religious, chariatable, or educational purpose."

The musicians are doing everything in their power to encompass the defeat of the bill. It has been pointed out that if the bill becomes law it will mean the throwing out of employment of thousands. Representatives of the musicians' organizations are sending word to all members to get in touch with their Congressmen and protest against House bill 7624. It would seem hardly necessary to suggest that owners and managers of theaters should do the same thing—and do it quickly. No time should be lost.

PALLAS PICTURES STUDIOS EXPAND.

The daily increase in the activities of the Pallas Pictures studios in Los Angeles has brought about another enlargement in this film plant. The recent addition to the working space of the stage has necessitated an increase in the property-room space and another building is being erected which will give the studios a little theater in which to examine and exhibit its productions. This in addition to the projecting room which is being kept running night and day.

A staff of operators working in relays is keeping the projecting machines going at all times, this particular department representing an "open all night" establishment. In the laboratory a double shift has also been inaugurated in order to keep up with the work on hand.

Work on the latest Pallas Pictures subject, "Davy Crockett," starring Dustin Farnum is rapidly progressing and this production is expected to be finished shortly. Director William Taylor is especially fortunate in having secured permission to use the estate of Captain Handcock Banning, in Wilmington, a small west coast town, where the Pallas players are at present being filmed. The Banning estate has descended from generation to generation and the old white colonial mansion on it offers a fitting background for various scenes in "Davy Crockett."

"Ramona" Arrives in New York

W. H. Clune, Lloyd Brown and Donald Crisp Bring Big Clune Subject for Metropolitan Showing.

FOUR Los Angeles film men dropped into New York last week. They brought with them a picture that for more than six months was in the making. The picture is "Ramona," adapted from the story of Helen Hunt Jackson. The men were W. H. Clune, the head of the Clune Film Producing Company and the boss of Clune's Auditorium and Clune's Broadway, as well as other houses in southern California—yes, and one of the principal owners of "The Birth of a Nation," which at the present time has "on the road" seventeen companies; Lloyd Brown, general manager of Mr. Clune's many enterprises—a showman and an exhibitor "from top to toe"; Donald Crisp, who directed the making of "Ramona," and Robert H. Pool, publicity manager.

W. H. Clune.

The party came east by way of San Francisco, where a stop was made in order to start things a-humming for the showing of "Ramona" at the Cort theater, in that city, on March 20. Washington City was reached just in time to permit Mr. Clune and Mr. Brown to "make" the Gridiron dinner, where they were favored with seats on the platform. The quartet arrived in New York on the Sunday following — and found a bit of weather considerably different from the brand to which they were accustomed. "You can't step outdoors here," said Mr. Brown at the Claridge, a few days later, "without being reminded that you are away from home. I haven't hit winter weather in five years, and you don't have to be a good guesser to know that I feel it."

The Los Angeles film men have come east to put on "Ramona" in a New York theater. They expect to remain in the east a matter of five or six weeks, until the subject is well under way. At the time this is written, final decision had not been reached as to the house where "Ramona" will be shown to the metropolitan picture-goers. After the theater is selected, several weeks will be required to arrange the stage settings, for the subject will not be shown as a picture solely. It will be billed as a "cinema theatrical entertainment," which will include novelties in staging and musical accompaniment. The music, by the way, will be one of the strong features of the entertainment. Mr. Brown said that in Los Angeles, where "Ramona" was first shown at the Auditorium on February 7 and is still going strong, he used an orchestra of thirty in the pit and twelve on the stage. The musicians were supplemented by a quartet of singers. The softer instruments were placed on the stage.

Lloyd Brown.

Throughout the music there is a strain of the Oriental, a touch of Spanish and a little Hawaiian. The Mission Indians, who bulk big in the telling of the story, are different in character from the Middle Western redmen. The southern California tribes are and have been peaceable. In the extreme lower part of the state, years ago, in the whaling days, a couple of thousand Kanakas from the Sandwich Islands were employed at one of the whaling stations. These intermarried with the local redmen. It is to fit this unusual ethnological strain that Mr. Brown bent his efforts in the selection of his music.

"When 'Ramona' was finished," said Mr. Brown, "we found we had twenty thousand feet of story. It was the tale as outlined in the book. There seemed to be no place in it where we could cut it without doing damage. We went to work with the scissors because we knew it had to be done. When we put it on in Los Angeles, the show ran in the evening from 8 o'clock sharp to 11:45—and no one walked out. We felt we should do better than that and trimmed it so it would be twenty-three minutes shorter—and we did this against the advice of professional critics in whose judgment we had absolute confidence. I am told here in New York that we must close at 11 o'clock or they will walk out on us. I have tried to learn if in the showing of a big subject here anyone has walked out, and they tell me no. I don't know where to cut this story as it stands, and I have been advised to let it go until 11:22 and see how it works out. I am inclined to do that."

"The Birth of a Nation" ran for many weeks at the Auditorium in Los Angeles—something like twenty, if we recall. When Mr. Brown was asked how the initial showing of "Ramona" compared with that of the big Griffith subject, he said that "Ramona," at the same prices of admission, did $400 more business the first week. "There's a line in front of our box office from 9 o'clock in the morning," he added. "One of the things that leads us to believe the picture is a 'go' is the fact that many of those who have seen 'Ramona' are coming back the second and even the third time."

When the Los Angeles men return home they will immediately begin work on a second big subject. It will be "The Eyes of the World," an adaptation of the novel by Harold Bell Wright, one of the "best sellers" of the past two years. It is a story of today.

John Junior, Essanay Star

JOHN JUNIOR, well known Broadway star, and a recent addition to the Essanay family, has left Chicago for a visit to New York. In fact, it might be said that he has left again, as he has cultivated the habit of spending his week-ends in Gotham. Not that he dislikes Chicago, but that he wants to get back to old environments and to see old friends frequently. Being a student of Mr. Bill Shakespeare, Mr. Junior puts it: "Not that I loved Chicago less but New York more."

John Junior.

Mr. Junior starred for several seasons in Broadway productions. He was with William Collier three seasons, with Charles Frohman two, and Dan Frohman one. He played with Arnold Daly in "Steve" and was in the original all-star cast of "Officer 666," which played at the Gaiety Theater in New York. He was the juvenile lead in this production.

He had just finished an engagement with May Irwin in "Number 13 Washington Square" when he came to Essanay. He has played important parts for Essanay in "A Daughter of the City," "Captain Jinks of the Horse Marines," and took the lead in "A Man's Work" and "Politeness Pays."

Mr. Junior is twenty-six years old, five feet seven inches in height and of athletic built.

"The Ne'er-do-Well" Through Big Four

Sol Lesser Makes Deal With V-L-S-E to Distribute the Big Selig Production—March 20, Probable Release Date.

THE great Selig ten-reel picturization of Rex Beach's famous novel, "The Ne'er-Do-Well," regarded by many as one of the three most notable productions of the screen, which was purchased recently by Sol E. Lesser for $150,000, is to be marketed through the organization of which the Selig Company is one of the component parts—the V-L-S-E. Announcement of the transaction was made by Walter W. Irwin, general manager of the V-L-S-E, following a series of negotiations held between himself and Mr. Lesser, last week.

"Two far-reaching purposes—one, representing the interests of the exhibitors, and the other, Mr. Lesser's—were responsible for this company's acquirement of the distributing rights of 'The Ne'er-Do-Well'," said Mr. Irwin, in discussing the deal. "The first purpose was based on the desire of the Selig Company and the V-L-S-E to follow out its primary policy of giving its exhibitors every opportunity to share in the profits accruing from such extraordinary features as 'The Ne'er-Do-Well' unquestionably is. The second purpose was founded in Mr. Lesser's desire to give the production the widest possible distribution.

"Mr. Lesser found, soon after his arrival in New York, that it would take a year to perfect an organization equipped to handle the inquiries in such numbers as have flooded the wires and the mails since his acquisition of the picture. He was approached by many of the largest and most representative distributing companies, to either buy or handle the picture, with offers which were most tempting to him. Without solicitation on our part, and after full consideration of the entire field, Mr. Lesser decided this organization.

"Both the Selig Company and the V-L-S-E are delighted that Mr. Lesser felt as he did and that therefore we now have this truly great production as an addition to our rapidly increasing number of notable offerings, and also, as I have pointed out, that our exhibitors are to have the benefit of the returns to be gained for the greater pictures made by the manufacturers of this organization, as well as of our general run of productions.

"Unquestionably, this picture will add a far from inconsequential quota in furthering the rapidly growing impression of the profit-making qualities represented by the V-L-S-E program generally, and by the pictures released by the Selig Company, specifically. It is a second 'Battle Cry of Peace' money-maker. Although it has only been exhibited in a few houses, the expressions of enthusiasm which it has provoked among exhibitors has been most unusual."

Mr. Lesser, in talking about his decision to release the picture through the V-L-S-E, said: "I had fully intended to distribute this picture myself, but 'The Ne'er-Do-Well' had been in my possession less than a week when, although I had handled many big subjects and possess a substantial organization, I realized that in this instance I was contracting for an appalling undertaking. Letters and telegrams flooded my office to such an extent that only a national organization of the greatest possible efficiency would hope to cope with the volume of possible business that they represented. It was instantly apparent, therefore, that the best interests of exhibitors and of the picture could only be served through such an organization. My problem was to select the right one from the prominent distributing companies submitting tempting offers.

"From my knowledge of the industry and after a thorough investigation, I felt that none were so proficient or efficient as the Big Four, not only because of the successes which it has already scored, but because of its peculiar high standing among exhibitors generally throughout the country. I know the company thoroughly, and it has seemed to me that the V-L-S-E possesses the confidence of exhibitors everywhere. Consequently, I turned down all the other offers and approached the Big Four, which I knew to be thoroughly equipped to market 'The Ne'er-Do-Well' on the plane of the highest efficiency.

"The picture will be released in all probability by this organization on Monday, March 20, and I am sure the successes which exhibitors everywhere will realize from the cooperation which they obtain from the V-L-S-E in the handling of the production will more than bear out the wisdom of my course."

GOODMAN TO DIRECT "THE IRON CLAW."

Robert Hastings Goodman is directing the new serial, "The Iron Claw," for Edward Jose and the Feature Film Corporation. It is now being released by Pathe, with Pearl White, Sheldon Lewis and Creighton Hale featured.

Clara Kimball Young Back From Cuba

CLARA KIMBALL YOUNG has returned from Cuba and is as enthusiastic a press agent for the Island which Uncle Sam took and gave away, as the best people of that wealthy community could desire. Miss Young went to the land of tobacco to be filmed in the new play, 'The Feast of Desire." The exteriors were completed in the vicinity of Santiago de Cuba and near the battlefield of San Juan.

Clara Kimball Young.

The scenario of the new film was written by Frances Marion and the exteriors were directed by Alfred Capellani. His brother Paul was Miss Young's leading man. The story is essentially Spanish and deals with a feminine, dual personality. It is an original drama.

According to Miss Young the promise of wealth for American investments in Cuba are very alluring. "I have advised Lewis J. Selznick, President of the new Clara Kimball Young Film Corporation, to establish a permanent studio in Cuba. I believe it will pay for itself. The country is moving picture crazy and has only the badly crippled European producers to draw from. In every large city, and in the smaller ones as well, they yet follow the old Spanish three-part entertainment, and you buy for one, two or three shows as you wish. The introduction of American films and American methods will be agreeably received.

"Havana, if her citizens keep up the pace and treat Americans as agreeably as they have this Winter, will unquestionably become a great American Winter resort. It is estimated that a half million wealthy folk from the States visited there this season. It is a well conducted town, picturesque, interesting and enough removed from our own aspects of civilization to hold the attention of the tourist.

"It is different from the average Latin-American big city because the natives, through our tutelage, have learned to respect themselves and therefore command respect."

CARTOONISTS TO AID ACTORS FUND.

Charles R. MacCauley, famous cartoonist, who is acting as chairman of the Committee on Announcements and Animated Cartoons for the Motion Picture Campaign for the Actors Fund of America, recently held a meeting at which twenty-five of the most celebrated newspaper artists and cartoonists were present. There will be twenty-five famous men on his committee of which the following are a few: Goldberg, Windsor McKay, Tom Powers, Maurice Ketten, George "Newlywed" McManus, Herren, Bray, Clarence Rigley and Glackens.

Mr. MacCauley's plan in the interests of this humanitarian work is as follows:—Each of the famous cartoonists will draw a cartoon or caricature of twenty-five mayors in the twenty-five principal cities of the United States. They will draw and donate their work and also see that it is given the publicity in the various big cities in the United States in the general press and in theaters. It is expected that the work of these celebrated geniuses will amuse and please the public and greatly assist in securing the interest necessary in the projection of the Motion Picture Campaign in which it is expected to collected $500,000 in fifteen weeks.

STRONG CAST PLAYS HORSLEY FEATURE.

The release on March 4 as a Mutual Masterpicture, de luxe edition, of the David Horsley five reel production of Theodosia Harris' story "The Heart of Tara," marks the first appearance as co-stars of two players—Margaret Gibson and William Clifford—who heretofore enjoyed stellar honors individually. Besides Miss Gibson and Mr. Clifford there are in the cast such players as Marvel Spencer, for the past three months a member of Mr. Horsley's regular stock company; Sherman Bainbridge, a recent acquisition from the ranks of the Universal; Marie James, Walter Spencer and Edward Alexander.

"More Keystones", Says Sennett

Will Organize Three More Producing Companies—Makes a Total of Fifteen.

MACK SENNETT, manager of the Keystone Film Company, announced in a recent interview, that plans had been virtually completed for the increase of Keystone comedies, and that even more money would be spent in the future than had been in the past to produce feature comedies of the highest order. Mr. Sennett, said H. E. Aitken, the President of the Triangle Film Corporation, had met with himself and Adam Kessel, Jr., the president of the Keystone Film Company, and had entirely agreed with the plans he had formulated for the coming year.

Mack Sennett.

"We believe in film preparedness," Mr. Sennett said when asked if the fact that three of the executives of the Keystone Company were in the city had any especial meaning, "and we are only laying our plans to be ready to meet coming conditions."

Mr. Sennett was asked if these plans would mean a cutting down in the present cost of the features, and with one of his characteristic, forceful answers, gave a hint of what the company founded by him was considering for the coming year.

"By no means," the manager said, with a characteristic smile. "We are perfecting plans which, instead of meaning a smaller expenditure of money, mean that we will disburse many times more than we have in the past.

"The styles change in comedy screen productions just as quickly as they change in women's millinery for example. We have always set the comedy fashions for the world just as Paris sets the millinery ones, and it is only because we intend to continue to do so, that I asked Mr. Kessel and Mr. Aitken to take advantage of the weather back east and meet me here at this time.

"Our twelve producing companies will be increased to fifteen as soon as possible. We will do this because the stories I have in mind for summer and fall production will mean a greater outlay of money and will require more actors than any we have done in the past."

"Will the increase in the number of producing companies mean the Keystone will release more comedies per week than in the past?" Mr. Sennett was asked.

"Not necessarily," he replied. "At the present time we are releasing two comedies a week. When you stop to consider the time necessary to produce a story, you will find the answer to more companies needed."

Mr. Sennett then spoke of the almost impossible task of finding people who could make up the personnel of the three companies he wants to add to the producing forces at the first opportunity. He said his past experience had shown him it was not practicable to engage either actors or directors for a new company, but that new people could be added to the old companies while the directors had to come from those who had been trained in Keystone ways.

"Our comedy is different from any other in the world," Mr. Sennett said. "It is individual to such an extent that the average director would be lost when given a scenario to produce. His first remark would be that the script was a drama rather than a comedy, and in a measure, he would be correct.

"Our stories have certain situations. They have a thrill, or rather, they must have a thrill, while we have the comedians who can put in the comedy. There are a number of Keystone directors who have gone to other companies especially with the understanding they were to produce Keystone comedies. It cannot be done when they leave the Edendale plant, and in this I will stand by the judgment of any audience in the world.

"When watching a picture you often hear someone in the audince say 'Look, they are trying to copy the Keystone comedies.' At one time I thought this might hurt us, but have since found that it is one of our greatest advertisements, for with all those who have tried, I have yet to see the first Keystone comedy which was not produced in the Edendale studio.

"This makes it necessary that we train our directors and actors. The three companies which I shall put to work in the near future will be headed by people trained in Keystone ways, while the others necessary to fill the gaps will be placed a few in each company, where they will begin their course in Keystone comedy.

"When you speak of lessening expenses, you can quote me as saying, 'The Keystone was never in such fine financial condition.' We have enjoyed a most prosperous year. We have never been able to supply the exhibitor with all the comedies he asked for, and my aim will not only be to make Keystone comedies better each day, week and month, but to continue to set the pace in the comedy film world. This will all mean money, great sums of money, and the Keystone Film Company will spend much more in the future than it has in the past.

"I have often thought of the lines in Kipling's "Mary Glouster"—

'They copied all they could follow,
But they could not copy our mind,
And we left them sweating and swearing,
A year and a half behind.'

"That is the Keystone motto for the future and we shall spend huge sums to prove it to the theater-going public."

Mounet-Sully, French Actor, Dead

Renowned Tragedian Was Among First of Prominent Stage Players to Contribute to the Screen.

THE celebrated French tragedian and dean of the Comedie Francaise, Jean Mounet-Sully, died at his home in Paris, March 3, in his seventy-sixth year. Although M. Mounet-Sully has not been concerned in the production of pictures during the past few years, he will be remembered by pioneer manufacturers as one of the first great actors to recognize the artistic possibilities of photoplays. At a time when most of his associates in France regarded the screen with scant favor, the greatest of French actors devoted much time to perfecting the pictures released under the name of Film D'Art and handled by Pathe. As the interpreter of many characters and the inspiration of the company with which he worked, he was to a large degree responsible for progress made in the early days of pictures and displayed a conception of screen art that has not since been surpassed.

M. Mounet-Sully was born in Dordogne Department, at Bergerac, February 27, 1841. He acquired a knowledge of Greek literature and art, and in 1868 won the first prize in tragedy at the Conservatory. Later in the same year he made his debut at the Oreon, the secondary classic stage of France, with slight success. Then came the Franco-Prussian War in which he acquitted himself with distinction. In 1872 he became a member of the Theatre Francais, making his first appearance as Orestas and from that time on his advance in artistic distinction was rapid. Playing the part of Oedipe Roi, in 1888, he surpassed all previous successes and not long after that he was made a Knight of the Legion of Honor. His first appearance in this country was in the season of 1893-94 when he was welcomed by large audiences. The last of his own plays to be produced was "La Viellesse de Don Juan," which was written in verse and acted at the Odeon by Barbier in 1906.

MISS WHIPPLE CLAIMS "VAMPIRE" RECORD.

Clara Whipple, the pretty Equitable star, declares that she holds the record for "vampiring." In one puny little week and a half she "sirened" through five big, long reels of photoplay. "The Reapers," in which Miss Whipple played in support of John Mason for the Triumph Company, was all finished up in just eleven days. In this picture the pretty star is seen again in the type of role with which she has come to be associated. She has intense dramatic ability and a striking stage presence which equips her for the really strong and dramatic rather than the ingenue. In her previous picture, "The Question," she plays the role of a young girl. Her work in this picture is exciting comment all over the country.

Kalem Meets Comedy Demand

Sis Hopkins Heads List of Three Single Reel Comedies a Week on Kalem Schedule.

WITH Rose Melville's Sis Hopkins, Ham and Bud, and Ethel Teare, the featured fun-makers, Kalem's schedule of releases through the General Film Company now shows the completion of a plan to meet the heavy demand for good comedy subjects. Three of its regular issues

Scene from "When Things Go Wrong" (Kalem).

through offices of the General Film Company are now one reel comedies, the other issue being the "Hazards of Helen," while the new two-reel series, "The Social Pirates," will be a special release through General Film.

The Sis Hopkins comedies, with the national prestige of that fun-maker, naturally heads the list. From advance bookings and the enthusiastic reports that have come from exhibitors on the early releases, Kalem is certain that the Sis Hopkins comedies will make Rose Melville's creation even more famous on the screen than she was on the stage.

Two characteristic Sis Hopkins comedies are promised among the early releases in "A Flock of Skeletons," released Friday, March 17, and "When Things Go Wrong," on March 24. Trade paper reviewers who have been strong in their praise of the Sis Hopkins comedies also declare that "When Things Go Wrong" reaches the high-water mark. It shows Sis as the first and only servant of a family of Newlyweds. Having Sis in charge of the kitchen is trouble enough, but when relatives come on a visit the troubles that follow reach a lively climax.

Ham's burlesque on war is among the most important of the coming comedy releases. It is "Ham Agrees With Sherman," released on Tuesday, March 14. This single reeler was staged with hundreds of soldiers, aeroplanes, and artillery equipment, at a cost that should set a new mark for one-reel subjects. Ham is the commanding officer of a motley army whose uniforms vary from Mexican guerilla outfits to powder wigged Colonials. Bud is his aide and Norma Nicholls a fascinating spy.

Another Ham subject promised for early release is "For Sweet Charity," on March 21, in which a charity bazaar and numerous pretty girls are the background for Ham and Bud's fun.

Ethel Teare's popularity forced her to stardom and now that she is there Ethel is doing more than living up to her laurels. In "At Bachelor's Roost," Ethel is seen in a story constructed especially for her and one that allows her opportunity to display her many-sided charm in practically every scene of the film. This single reeler is released March 22, with "The Eveless Eden" preceding it on Wednesday, March 15. In "The Eveless Eden" Ethel causes a disruption in the ranks of a woman-hater's club.

"THEATERS AND PICTURE HOUSES."

We have just received from Arthur S. Meloy, an architect of Bridgeport, Conn., a copy of the above work, which is just off the press. It contains an excellent classification of the various phases of the subject matter, but does not contain much new or original information not already familiar to architects. The book, however, may be worth adding to the library of picture theater managers.

Arrow Promises Strong Film

Florence Reed Starred in "The Woman's Law," to Be Released by Pathe March 21.

THE Arrow Film Corporation's initial Gold Rooster release on the Pathe program will be Florence Reed in "The Woman's Law," an adaptation of Mrs. Maravene Thompson's story, which first appeared in the American Magazine and achieved even greater popularity when published in book form. Sales have exceeded the 300,000 mark.

Miss Reed makes it a point never to contract to appear in a photoplay until she has read and approved the scenario. When W. E. Shallenberger, president of the Arrow Film, approached Miss Reed for the purpose of getting her to play in "The Woman's Law," he found that she had virtually agreed to go on the road in a production of "The Yellow Ticket." Finally she affected a compromise whereby she promised to postpone the road tour and star in the picture, if she found the scenario to her liking. A few days later Mr. Shallenberger received the following note from Miss Reed: "This is the very best scenario that has ever been submitted to me. I think it will make the finest photoplay ever shown on the American screen." To Harvey K. Thew and Albert S. LeVino, co-authors of the scenario, the actress sent equally warm praise.

Advance reports say that the production by Director Lawrence McGill in every respect fulfils the optimistic forecast, in providing an intense drama, finely staged and excellently acted by one of the strongest casts ever assembled for a picture released through Pathe. Supporting Miss Reed, who plays the home-loving wife of a dissolute young New York millionaire, is Duncan McRae, an actor of long experience. Others in the cast are Philip Hahn, John Webb Dillion, William A. Williams and Jack Curtis. "The Woman's Law" will be released March 21.

Tom Mix

TOM MIX, star in Western Pictureplays released by the Selig Polyscope Company, and whose daring feats of horsemanship have created amazement on the part of motion picture theater audiences, started to work in the silent drama as an "extra". He was one of those hard riding supernumeraries who lent the local color and added excitement to the film dramas of the Western plains. He made a place for himself almost from the beginning. His dare-devil feats astride a spirited horse, frequently caused him to be engaged to "double" for some leading player who did not possess the skill in equestrianism that came second nature to Mix.

Tom Mix.

Mix was formerly a cowboy or, a "cowpuncher," up in Wyoming, and there he received his training in horsemanship while caring for the great herds of cattle that roamed the plains in that day. When the motion pictures came into being and the services of skilled riders were required, he gravitated to the Western studios and was given an engagement by the Selig Company. He won his promotion by conscientious work and by feats of unusual daring.

Students of the motion pictures claim that the Mix horsemanship is not equalled. He can, upon a moment's notice, take his place in a contest requiring skill, agility and quick brain work. He has been presented with several medals won in riding contests which are frequently staged in the West among the cowboys and other expert riders.

Mix is known as the man who does not hesitate to take a chance. Broken wrists, sprained ankles, etc., are not classed by him as serious hurts but as necessary discomforts to the day's work. He is always ready to spring the feats of unlooked for daring and it has come to pass that his fellow artists and the photoplay public expect almost any spectacular action on the part of Mix.

He is undoubtedly one of the most popular of Western motion picture stars, and his appearance on the screen is the signal for crowded theaters.

Vitagraph Weekly Releases

Includes a Thrilling Naval Picture Written by Cyrus Townsend Brady—Frank Daniels and Joseph Kilgour in Other Subjects.

A SMASHING naval thriller—the most authentic and complete view of the U. S. Navy in all departments, from life at Annapolis and Newport, to submarines and dreadnaughts in action—heads the list of Vitagraph films

Scene from "The Hero of Submarine D-2" (Vitagraph).

released during the week of March 13. It is called "The Hero of Submarine D-2," written by Cyrus Townsend Brady and picturized by Col. Jasper Ewing Brady, produced by Paul Scardon, with the entire co-operation of the government. Through Col. Brady, authority was obtained "to do everything with the navy except wage war."

"The Hero of Submarine D-2" features Charles Richman and James Morrison, supported by Eleanor Woodruff and Zena Keefe; but others besides Vitagraph players numbered in the cast. Prominent naval officials, among them being Commander R. K. Crank, of the General Recruiting Service; Capt. Louis M. Milton, Commandant of Midshipmen; Lieut. Roger K. Welles, head of the Naval Training Station at Newport; Lieut. Commander Franck Taylor Evans, son of "Fighting Bob," are all seen in the picture.

The story tells of the efforts of the Rouanian government to destroy the U. S. fleet. Among the Vitagraph players who handle the important roles are Anders Randolf, L. Rogers Lytton, Charles Wellesley, Thomas Mills and others. The film is a Blue Ribbon Feature released on March 13.

Frank Daniels will make another bow to movie public on March 13 in his series "The Escapades of Mr. Jack," in a one-reel comedy, "Jack, the Hash Magnate," produced

Scene from "Miss Warren's Brother" (Vitagraph).

by C. Jay Williams. It shows the inimitable comedian as the proprietor of a "hash house," who suddenly develops social aspirations and poses as a nobleman. After a duel and other exciting incidents, he is persuaded by Lizzie, his waitress, that the "400" is no place for him. Belle Bruce and Edwina Robbins are in the cast.

"Miss Warren's Brother," a Broadway Star Feature, in three reels, featuring Joseph Kilgour, Arline Pretty and Charles Kent, under the direction of Theodore Marston, is released on March 18. Wally Van's latest contrivance to the world of fun is a one-reeler, "Putting Pep in Slowtown," which he wrote and produced himself, playing the lead. It is released on March 13. "Freddy Aids Matrimony," a one-reeler on March 17, is another of the series featuring William Dangman under the direction of Frank Currier.

Auburn-Haired Beauty Wins at Ball

Seventeen-Year Old Girl Gets the Decision Over Many Others and Will Be Seen in Thanhouser Subjects.

THERE'S one happy girl in New York today who will never forget the big ball at Madison Square Garden. She is little Pearl Shepard, who was chosen as the most beautiful girl at the ball, and with the honor an opportunity to sparkle among the motion picture stars through Thanhouser films.

When the contestants were called out for the judging, the jury realized what a difficult task it would be. There were over a hundred entries, one more beautiful than the other, but Florence La Badie, as chief judge, was equal to the occasion. A process of elimination left little Pearl Shepard alone at last, and when she was escorted by the police to the Thanhouser box the tumult of the thousands who looked on testified approval of the judge's work.

Pearl Shepard.

The winner is auburn haired and seventeen years old. She lives with her parents at 969 Simpson avenue, in the Bronx, and is a graduate of a public school in New York. Her good fortune comes to her in doubly good effect, because she has within the past year sought an opening at the various film studios, but has only been accorded the usual scant attention given novices.

It is announced by the Thanhouser Company that Pearl Shepard will most likely be seen in a picture in which she will work with Doris Grey, who got a place in the New Rochelle organization by winning a beauty contest at the recent motion picture ball in Boston. The element of beauty in the Thanhouser cast promises to be a prominent feature.

LAUGHMAKERS JOIN UNIVERSAL COMPANY.

Margaret Joslin and Harry Todd, well-known comedians, are now members of the Universal forces. Miss Joslin is the lady of generous proportions who for a long time has been causing gales of laughter among the motion picture fans throughout the country on account of her comical antics in the "Snakeville" stories pictured by the Essanay Company. Todd also will be remembered as one of the leading comedians appearing in the same pictures. Miss Joslin and Todd will play opposite each other in single-reel comedies directed by Craig Hutchinson.

AIRDOME THEATER, LAS VEGAS, TO OPEN.

The Airdome theater, Las Vegas, Nev., will begin operations on March 31. This outdoor photoplay house when it is completed will be one of the finest in that region. It has a seating capacity of 600, and all of the chairs, which were made specially for this house, were manufactured by the Steel Furniture Company of Grand Rapids, Mich. A part of the projection apparatus consists of two Power's 6B machines, and the program will be composed of Triangle, V-L-S-E and Paramount productions. The bill will be changed daily.

MARY STANTON WALTERS DEAD.

Mary Stanton Walters, wife of the late George W. Walters, died at her home in New York, 100 West Eightieth street, on February 21. Mrs. Walters was in her eightieth year. She was the mother of the late Mrs. Barry O'Neil. Interment was at Woodlawn.

Gasnier Forms Producing Company

Organizes the Astra Film Corporation—Will Occupy Pathe Studios and Release Through That Company.

LOUIS J. GASNIER, formerly vice-president and general manager of Pathe, has launched a new producing corporation, which will release through that company. The company has been incorporated under the laws of the state of New York, with the title of the Astra Film Corporation. It is a close corporation with a capital of $50,000. Mr. Gasnier is president and general manager; George Baker, well-known in Jersey City, is vice-president, and Geo. B. Seitz, secretary. The board of directors is comprised of the above with the addition of Donald Mackenzie and George Fitzmaurice. Messrs. Mackenzie and Fitzmaurice are the well-known producers. Ralph Navarro is assistant manager.

The new company has entered into a contract to release through the Pathe Exchange exclusively, and has leased a large part of the Pathe studios in Jersey City. Work will be started at once on a serial with Grace Darmond, Ralph Kellard, Leon Bary, Leslie King and Hallan Mostyn in the cast.

Donald Mackenzie, who, with Mr. Gasnier, will direct the serial, has left with a company of thirty-five players, including Mr. Kellard and Mr. Bary, for Cuba, where many scenes will be taken. In addition to the players three cameramen were taken along and a force of mechanics. A stopover will be made in Key West and some scenes taken there.

While on the boat Donald Mackenzie will put on a comedy in which he will play the leading part. This comedy will be the first instance in which Mr. Mackenzie has appeared in a picture in two years, his last role having been that of the famous pirate in "The Perils of Pauline."

The company will also utilize the natural scenery of the south to make some interesting scenic and educational pictures.

With the remarkable picture-making talent represented among the officers and directors of the Astra Company, splendid results are confidently expected. Mr. Gasnier is unexcelled as a judge of pictures and knows how to obtain effects as do few men. Mr. Mackenzie has built up a reputation as one of the best producers in the business. With their combined talent the success of the new company seems to be certain.

LASKY STUDIO ACTIVE.

With the arrival of Marie Doro at the studios of the Jesse L. Lasky Feature Play Company, at Hollywood, Cal., there is unusual activity at the head producing quarters of the company. Miss Doro will start almost immediately upon her first production entitled "In Service," which will be released in the United States by Paramount and in Canada by the Famous Players Film Service, Ltd., on Monday, April 24.

At the studio at the present time, Blanche Sweet is completing with the support of Theodore Roberts, Thomas Meighan and an all star cast, a picturization of "The Sowers," and Victor Moore with Anita King in his support, is finishing an elaborate production entitled "The Race." Cleo Ridgely and Wallace Reid also have well under way their next co-starring production entitled "The Love Mask," which is being produced under the direction of Frank Reicher. This is an original story by Cecil B. De Mille and Jeanie MacPherson.

NOVEL ESSANAY RELEASE.

Essanay is now offering for release a series of artistic sketches of all the points of interest and large buildings in the principal cities of the world. These sketches are drawn by Vernon Howe Bailey, the noted newspaper and magazine artist who is recognized as the best in the world in this particular line of work. One of these subjects is released every other week. To date Mr. Bailey has made sketches in and about New York, Chicago, Philadelphia, London and Paris. He is now at work on New Orleans and vicinity. The sketches run for five hundred feet, the remainder of the reel being devoted to actual scenes taken around Quebec, Santa Fe, N. M., and in the Canadian Rockies. The drawings are exact reproductions of the famous buildings of the world. They quash in as the artist draws them and the spectator practically sees the structure being built, though built by a pen.

Winifred Kingston

AS LEADING woman for Dustin Farnum, Winifred Kingston has appeared with marked success. Of English birth, Miss Kingston was educated in Edinburgh, Scotland, and Paliseul, Belgium. At an early age she appeared on the stage in England, and later played leading parts for Charles Frohman and Sir Beerbohm Tree. In America Miss Kingston played in "The Servant in the House," "Thais," "Seven Sisters," "Pomander Walk," "The Elixir of Youth" and other productions of prominence.

Winifred Kingston.

Winifred Kingston upon completion of her initial photoplay cast her lot with the silent drama. Presenting chief support to Dustin Farnum in "The Call of the Cumberlands," "The Gentleman from Indiana," "Ben Blair," "Davy Crockett," "Captain Courtesy" and "The Virginian." Miss Kingston has endeared herself to thousands of screen patrons.

Tennis, horseback-riding, good books and last, but by no means least, her garden are Winifred Kingston's hobbies. These are all shared by her mother, who is her constant companion. As a horticulturist, Miss Kingston has gained no little fame, and her rose bushes, lawns and shrubberies are the source of pride to both her mother and herself. When one considers she has scarcely passed twenty, the future of this talented girl can be appreciated.

Betty Howe, Latest Vitagrapher.

THE Vitagraph Company announces it has added the name of Betty Howe to its roster of stock players. Miss Howe is another who comes into filmdom with no stage experience, and the experience of many another who entered the Vitagraph Company under similar conditions justifies the prediction that before long her beauty and attractive personality will win her multitudes of admirers.

Betty Howe.

Miss Howe belongs to the "petite" class. She is dark, with sparkling brown eyes, a shapely nose and an expressive mouth set in a face of perfect oval. She is animated and vivacious, athletic and slender, and moves with a natural gracefulness so essential to film work.

The new player comes from Tremont, N. Y. Although she admits to eighteen years, she hardly looks sixteen. What little experience she has had was gained in amateur productions at the Quaker boarding school, Chappaqua Mountain Institute. She is a relative of the late Julia Ward Howe.

Miss Howe has always been a lover of drama and has been a close student of the stage. Her quick intelligence and natural grasp of emotional and comic situations are destined to advance her rapidly in filmdom.

Her newest work will be in the company supporting Robert Edeson in a new James Oliver Curwood thriller. She has already appeared with Frank Daniels in some of the one-reel comedies detailing "The Escapades of Mr. Jack," released by the Vitagraph.

Selig Reopens Chicago Studio

Special Company of Picked Players Under Direction of Colin Campbell to Make "The Crisis."

AFTER being closed for several months because of winter weather, the Selig Polyscope studios in Chicago were opened on Monday, March 6, and there are scenes of great activity at the big Chicago plant. Colin Campbell, dean of the Selig corps of directors, has been transferred

Selig Studios, Chicago.

from the Selig Los Angeles studios and has commenced active production of the Selig spectacular drama, "The Crisis," which William N. Selig plans to be the greatest and most realistic photodrama ever released. "The Spoilers," "The Ne'er-Do-Well," and other Selig plays will be outdone according to the plans formulated by Mr. Selig and who is devoting much of his personal attention to the details of production of "The Crisis."

Miss Bessie Eyton, Thomas Santschi, Eugenie Besserer and other Selig stars arrived from Los Angeles the week of February 28 and were joined by several distinguished New York artists. A large stock company was previously held in readiness and active work has started. Colin Campbell is the director who produced "The Spoilers," "The Ne'er-Do-Well," "Thou Shalt Not Covet," etc., and it can be said that the best talent available has been secured to make "The Crisis" the very last word in massive productions.

Three cars loaded with special properties, costumes, armament peculiar to the days of '61, etc., arrived at the Chicago studios last week and a large force of scenic artists have been working for weeks on interior sets. Thousands of supernumeraries have been engaged to work in spectacular scenes called for in Winston Churchill's greatest novel.

The Chicago newspapers have made much of the fact that this is the first visit ever paid by Miss Eyton, a motion picture star of international renown, to Chicago, Ill. Miss Eyton, previously to this visit to Chicago never placed her dainty foot outside the confines of California. She was given a cordial reception by her Chicago friends and admirers.

It was seven long years ago that Thomas Santschi left Chicago with a Pioneer company of Selig players for the Pacific Coast. Since that time he has never returned to Chicago, the scene of his initial motion picture triumphs until he arrived to enact the leading role of "Stephen Brice" in "The Crisis."

Miss Eugenie Besserer owns a pretty home in Los Angeles and was loth to leave that home, but she cheerfully answered to the call of duty and will enact an important role in the forthcoming Selig drama. Miss Eyton while in the spoken drama supported Wilton Lackeye, McKee Rankin, Margaret Anglin, Frank Keenan and others, and once held the title of the champion lady fencer of the world.

These and other stars have been overwhelmed with invitations to receptions, card parties, etc., for their Chicago friends seem determined to make their sojourn in Chicago a most happy one.

Mr. Selig expects to escort his players to St. Louis, Vicksburg, Miss., and other localities in order to film scenes called for in "The Crisis." In St. Louis, the courthouse, the arsenal, the old slave pen, etc., will be filmed and the old battle grounds at Vicksburg will also be utilized. The Vicksburg Chamber of Commerce has extended a sincere invitation to Mr. Selig to take advantage of all localities wished for.

The entire summer months will probably be utilized in the work of producing Winston Churchill's great novel.

On the V-L-S-E Program

Several New Lubin and Selig Plays Are Scheduled.

ANNOUNCEMENT is made by General Manager Walter W. Irwin, of the V-L-S-E, that in adidtion to "The Toilers," the five-part drama of capital and labor, which was written by Daniel Carson Goodman, author of "Souls in Bondage," "The Fires of St. John," in which Nance O'Neil is to be starred under the direction of Edgar Lewis, the Rex Beach novels, "The Barrier," "The Silver Horde," and "The Iron Trail," the Lubin Company will soon release, through the Big Four, the picturization of Clyde Fitch's great play, "The Woman in the Case." This is to be given an elaborate production under the direction of Joseph Kaufman. It will feature Ethel Clayton and E. K. Lincoln. The supporting company will be a notable one. It is said that Mr. Kaufman has been given carte blanche in expenditure in making this production, and that the art directors of the Lubin Company have been instructed to exceed all previous records in providing sumptuous "atmosphere."

Through the same distributing company, Lubin will release in the immediate future, a picturization of Albert Payson Terhune's novel "Dollars and Cents." This is a story of the influence of personal finance upon domestic serenity, and was one of the most widely read novels which appeared in both magazine and book form in recent months. Ethel Clayton and Tom Moore appear as leads in this production.

Selig is preparing in addition to "The Crisis," and "The Prince Chap," a feature play entitled, "Into the Primitive," for release on the V-L-S-E program. This is a dramatization of Robert Ames Bennett's novel of the same title. The story concerns the adventures of a foreign nobleman, a rough and ready American, and a young society woman who, after a wreck at sea, are cast upon the uninhabited shores of South Africa. There they encounter many perils and hardships, the plot lending itself logically to the production of numerous wild animals indigenous to that country. Kathlyn Williams, Guy Oliver and Harry Lonsdale will have the principal parts.

Chaplin Seen Out of Makeup

In 100-Foot Subject Showing Signing of Contract He Appears Sans "Mustache" and in Clothes That Fit—Comedian on Way West.

CHARLES CHAPLIN, who has just signed a year's contract with Mutual, left for the West early this week. He went to Chicago for a short sojourn before proceeding to the coast. Preparations for his coming are in progress at the new studios being put in shape for his company in Los Angeles. Henry P. Caulfield, who will be in charge of the studios, has left for Los Angeles.

In Chicago Mr. Chaplin will attend to the cutting of his last release with Essanay, with which he had been employed the last year. Only two Chaplin releases are yet to come from this company, despite the report to the effect that a large stock of Chaplin's was to be released to ride on the Mutual's publicity efforts.

The first "Mutual Chaplin" is now being released. It is the one-hundred foot picture showing Chaplin and President John R. Freuler of the Mutual signing the memorable contract which gives Chaplin the world's biggest salary.

This picture, taken primarily for the purpose of the Mutual Weekly, has been much in demand among New York exhibitors. No less than twelve prints of this expensive and tiny release are working among the theaters of New York. It is Mr. Chaplin's first appearance in motion pictures without a make-up—and it is probably his last.

J. E. GOODMAN TO WRITE FOR LASKY COMPANY.

The man who put Robert Louis Stevenson's "Treasure Island," contrary to all beliefs of experienced managers, on the stage in New York as one of the biggest plays of the season, has been engaged by the Jesse L. Lasky Feature Play Company to write photoplays exclusively for it. He is Jules Eckert Goodman, dramatist of international reputation. As a writer for the legitimate stage, Mr. Goodman's name has been before the public for years. "Treasure Island," now playing to capacity audiences, is his second play of the present season in New York. At the Gaiety Theater last autumn one of his dramas entitled "Outside the Door," produced by Henry Miller, had a substantial engagement. He also wrote "Elevating a Husband" and other plays.

Dintenfass Gets Loving Cup

Jacksonville's Mayor and Chamber of Commerce Show Appreciation of Courtesies Extended by New York Film Man.

AS a mark of appreciation for the courtesy extended to a committee of Jacksonville business men delegated by their associates to interview film manufacturers in New York and also in recognition of his efforts in furthering the interests of the Florida city, Mark M. Dintenfass, secretary and treasurer of the Vim Comedy Company, has been formally presented by the City of Jacksonville and its Chamber of Commerce with a handsome silver loving cup. The token with its base is eighteen inches in height and twelve inches across the handles. It bears the following inscription: "Presented to Mark M. Dintenfass as a token of appreciation from the City of Jacksonville and the Chamber of Commerce for his unselfish courtesies extended to their special Motion Picture Committee — February 10, 1916." On the reverse is the following: "J. E. T. Bowden, Mayor; Charles H. Mann, treasurer of the Chamber of Commerce; J. J. Logan, Telfair Stockton, W. R. Carter, J. B. Pound, George H. Nason, H. M. Stanford, Committee."

Mark N. Dintenfass.

It was early in January that Messrs. Logan, Stockton, Carter and Pound came to New York with a letter of introduction to Mr. Dintenfass, written by Louis Burstein, manager of the Vim studio in the southern city. Mr. Dintenfass invited film manufacturers to meet the committee, and on the return of the latter to Florida they sent an invitation to Mr. Dintenfass to visit them that they might return his courtesies. On February 8, the day of the New Yorker's arrival, he was given an extended luncheon by one hundred Rotarians. The Real Estate Exchange also entertained Mr. Dintenfass. It was on this occasion that one of the speakers, calling attention to the fact that a literal translation of Dintenfass in the Austrian tongue was "inkstand," added to the hilarity of the occasion by remarking: "If, as has been said, 'a drop of ink will make millions think,' what might an inkstand do?"

Loving Cup Presented to Mr. Dintenfass by Jacksonville.

On February 11, Mr. Dintenfass went to the Atlantic Beach Hotel to keep a luncheon appointment with a friend. He found, to his surprise, a large and representative gathering of Jacksonville business men awaiting him—and also the loving cup. Mayor Bowden spoke to the toast, "The City of Jacksonville and Her Invitation to the Movie People." Mr. Carter responded to "The Reception in New York." Mr. Dintenfass also spoke, praising the city and its citizens.

Mr. Dintenfass is a strong partisan of the southern city as a claimant to the attention of picture manufacturers. He said there were six studios there at present and there were strong indications that another winter would see several others. The old-time film man showed an attested copy of a resolution passed on February 15 by the City Council as an evidence of the active interest being taken in the moving picture industry and the determination of the city officials to aid manufacturers in every way possible. The resolution set forth:

"Be it resolved, by the City Council of the city of Jacksonville, that the City Council hereby expresses itself as being in favor of granting to moving picture companies the right to take pictures on any buildings, grounds or improvements of the city of Jacksonville, including the prison farm, waterworks and the electric plant, upon making application to the head of the department having charge of such property.

"Be it further resolved, that the Board of Bond Trustees and Committee on Public Works and the Board of Port Commissioners be requested to enforce this resolution and that they furnish to moving picture companies the right to take pictures of their respective departments."

Mr. Dintenfass announced that the two Vim Companies, now working in Jacksonville, would shortly be augmented by the organization of a third.

Increased Theater Tax Threatened

Ligon Johnson, of the United Managers, Points Out Necessity for Prompt Action by Entire Theatrical Industry.

THE United Managers' Protective Association is continuing its fight against the war tax on theaters. It will be remembered that in December last the tax that had been in existence for the preceding year was re-enacted, it being understood that this was preliminary to the enactment of a measure imposing far greater burdens on the theatrical industry and which would be credited to the cost of preparedness. Ligon Johnson, general counsel of the organization of theater managers, stated this week that much work had been done in the way of impressing upon Congressmen the injustice that would result should any further tax be levied on the theater managers.

"Much work remains still to be done," said Mr. Johnson. He pointed out that the past year had in a great many instances been a severe one for theater managers—that both the stage and the screen had been hard hit by the war tax. He called attention to the fact that aside from the war tax those houses making money already were paying an income tax in addition to their regular property tax.

"It is of vital interest to every person connected with a theater—this proposed war tax and armament equipment bill," continued Mr. Johnson. "We understand there is a plan on foot again to single out the theater for an unwarranted tax. In addition, there is a scheme to add most of this on the theaters by basing the impost on the maximum entrance fee charged for admission. We have called the attention of our members to another phase of the situation, i. e., that the tax on whiskys and wines, on tobaccos, on telephone messages and right down the list is passed on to the ultimate consumer. The owner of the business, even though prosperous, is not the one who actually pays the tax; but the theater alone, the one enterprise least able to stand it, is singled out."

The statement is made that the members of the 1,600 locals of musicians and of stage employes are actively at work against the war tax on theaters.

Motion picture theater owners and managers and their employes may do much in the campaign if they will get in communication with their Congressmen and tell them how the theater tax is affecting their business and employment.

GRANVILLE LEAVES FOR VILLA CAMP.

Fred Granville, the cameraman who accompanied the Steffanson Arctic expedition and brought back such a wonderful collection of motion pictures of the northland within the Arctic Circle, this week left the Universal City studios for a stay of several weeks in the camp of the revolutionist leader, Francisco Villa, in Chihuahua, Mexico. The purpose of Granville's trip into the hostile territory south of the Rio Grande is to procure a series of motion pictures which are to be released on the regular Universal program, showing actual conditions in the civil-war-ridden nation.

Paragon Studio

Some Interesting Features of the Big Plant Recently Completed for Paragon Films, Inc., at Fort Lee, N. J.

NO motion picture studio in the United States offers a more interesting study than the fine, new plant of the Paragon Films, Inc., a producing company of the World, at Fort Lee, N. J. In the way of capaciousness and unique innovations, this studio and its adjoining printing

Paragon Studio, Fort Lee, N. J.

plant presents many interesting points to the student of motion picture production.

The Paragon studio is one of the largest in the East. It is a square building with an exterior measurement of 200 by 200 feet. The studio floor has an area of approximately 20,000 square feet, with a wide strip partitioned off for offices and work rooms. From the ridge of the great glass roof to the studio flooring is a drop of 75 feet. These figures fail to convey the immensity of the plant, which must be entered to be appreciated.

In the new Paragon studio the possibility of vibrating floor spoiling a negative in the making is eliminated. The flooring is nailed into a base of concrete composition and appears absolutely impervious to shock. In testing it, Studio Manager Henry Bayard had a camera man take a strip of film while from the girders above, workmen dropped to the floor heavy bags of sand all around the studio. The test film showed not the slightest tremble. Had it been taken under similar conditions in many studios, the picture on the film would have been hopelessly damaged by the vibration of the floor.

In addition to this feature, the Paragon studio is unique in possessing two large revolving stages, each of which is capable of holding two large and two small sets at the

Set for Paragon Studio.

same time. With this revolving stage, a director can work upon scene after scene without moving his lights or camera and thus save many hours.

Another distinctive feature is the steel bridge that travels the entire width of the studio and from which a director and his cameraman may "shoot" down upon a series of settings from various angles.

It was this bridge that enabled Director Maurice Tourneur to make use of a most remarkable setting in the picture he has just completed, entitled "The Hand of Peril."

At one end of the studio, Director Tourneur built the interior of a three-story house, showing nine rooms, with stairways connecting them. By "shooting" from the bridge at various heights and horizontal positions, the director was able to take scenes showing action in all the rooms of the house simultaneously, as well as close-ups of each individual room. Such sets have been used occasionally on the stage, but never in motion pictures.

Still another remarkable feature of the Paragon plant is the terrace, twenty feet wide, extending entirly around the building. The side walls have several sliding panels that can be opened, and use made of the extended floor space offered by the terrace. Both ends of the studio can be thrown completely open with no upright supports to obstruct the vision.

As an example of what this novel constructive idea will permit, the director can erect on the studio floor a setting showing the exterior of a house, carrying out the effect with balconies and balustrades upon the terrace. Then he can arrange a formal garden on the studio property beyond the terrace and, by placing his camera at the extreme end of the garden, can "shoot" the entire vista up to and into the studio itself. This combination of exterior and interior operation has never before been possible in motion picture studio work.

Other distinctive features of the Paragon studio are the property rooms, which are devised in two levels; one to take in material and the other to take it out; and the dressing room arrangement, which is so thoroughly planned that there is even a private corridor and stairway for the stars and leading players, separating them from the "extra" people engaged for ensemble scenes.

The printing plant adjoining the studio is claimed to be the largest in the country, having a capacity of 2,000,000 feet a week. Among its distinctive innovations is the spraying chamber, 150 feet long, where many reels of film can be washed at the same time through a device that travels up and down the room spraying the film with a fine watermist. The printing plant also includes half a dozen projecting rooms, one 75 feet long.

A conservative estimate of the entire outlay for studio and printing plant, including the equipment, is $750,000. In this plant the Paragon Company expects to produce series of as nearly perfect films, photographically at least, that were ever placed on the market.

HOW ARTHUR KANE GOT HIS START.

Arthur S. Kane's secret is out and at the hands of no less a person that the Mayor of Topeka, Kan., Jay E. House. In addition to mayoring Mr. House conducts a column on Governor Capper's Topeka Capital under the same caption, "On Second Thought," given it by Mr. Kane when he was city editor of that newspaper. The other day House got to "reminiscensing" about Topeka's great public building, the Auditorium, and wrote: "The first big attraction to appear in the Auditorium was the United States Marine band. That was in January or February, 1901. Arthur Kane, then a North Topeka druggist, now a magnate of the moving picture world, was the local impresario. He cleaned up a thousand dollars on the engagement. Nordica didn't sing in the Auditorium until December, 1901, or January, 1902. Her concert also was promoted by Arthur Kane, and he made so much money off the two concerts that he sold his drug store, quit the newspaper business (he was at the time city editor of the Capital), and went into the game as a regular thing. Kane was getting $25 a week as a newspaper man. He has since drawn $20,000 a year in the film business. Nordica sang to the biggest money ever turned into the Auditorium box office. The prevailing prices were $1 a seat and enough extra chairs were put in to seat 4,100 people. There were special trains from all over."

LE VINESS DIRECTING FOR AMERICAN.

Carl M. Le Viness, who has had a number of years of directing experience with producing companies on the Pacific Coast, has been placed in the directorship of one of the "Flying A" companies at the American studios in Santa Barbara. Director Le Viness will produce three-reel "Flying A" pictures. He already has begun work on his first subject, a drama from the pen of Carl Coolidge, in which the principal roles will be taken by Vivian Rich, Alfred Vosburgh and George Periolat. The title of this picture will be "Four Months."

A Week's Universals

Releases for the Week Beginning March 20 Make a Well-Balanced Program.

THE Universal Film Manufacturing Company will put out, during the week of March 20, one of the best-baianced programs that it has yet released. Of the sixteen releases to be issued for that week, "Drugged Waters," with William Dowlan and Gloria Fonda, is the Red Feather feature, while there are seven comedies, seven dramas and one comedy-drama. Many of the popular leading actors and actresses of the Universal forces appear on the program, including Francis Ford and Grace Cunard in a Gold Seal; Rupert Julian and Baby Zoe Bech, in a Laemmle; Myrtle Gonzalez, Clara Byers, Edith Roberts, Gale Henry, Ben Wilson, Dorothy Phillips, Billie Ritchie, Eddie Lyons, Lee Moran and Betty Compson being among those whose work will be shown.

The releases for Monday, March 20, are "Drugged Waters" and "Love and Vaccination," a comedy Nestor. "Drugged Waters" is a tale about High Bluff Mineral Springs, which has long been doped by the manager of the Springs, with lithia, sulphur, etc., in order to attract the wealthy patients who imagine they have ailments. The denouement of the plot is very interesting.

The Nestor comedy, produced by Al Christie, tells about a young doctor and his sister who have arrived at a popular summer resort in quest of a practice. The doctor finds things very dull and his talent is wasted. The majority of the visitors are entirely too healthy to need the services of a doctor, so he and his sister decide upon desperate measures to secure patients. A smallpox scare is started, and, after the news spreads at the resort, the doctor has his hands full. Such a comedy in the hands of Lee Moran, Betty Compson, Eddie Lyons and Neal Burns will produce many a hearty laugh.

Tuesday, March 21, there will be three releases, a Gold Seal, Rex and Imp. Francis Ford and Grace Cunard appear in the Gold Seal in a comedy drama of adventure, in which Miss Cunard, owing to her resemblance to the madcap queen of Corna, takes her place in the palace while the queen is gone madcapping away from the ceremonious atmosphere of the palace. Many complications follow which are carefully and artistically worked out to a final pleasing conclusion. "The Phantom Thief," the Rex release, is a detective drama in two reels with an unusually fine story, while "A Quiet Day in Centerville" is the Imp release, this being a comedy with Victor Potel cutting capers.

Wednesday, besides the release of the Universal Animated Weekly, with all the latest pictorial news of the country, there will also be an L-Ko Komedy of two reels, with Billie Jacobs and Olive Johnson in the leading roles. "The Desperado," with Rupert Julian and Baby Zoe Bech, will be the Laemmle release of the day. This is an appealing story of western life in the time of Forty-nine and carries interest from beginning to end.

Thursday, Myrtle Gonzalez and Fred Church will be seen in a two-reel drama, "The Secret Foe," written and produced by Lynn Reynolds, this being a Laemmle release. "On Dangerous Ground" is a single-reel Big U drama, written by Clarice M. MacQuarrie and produced by Murdock MacQuarrie, he also playing the leading role. "Pimple's Scrap of Paper" is the Powers' comedy release.

On Friday, Clara Byers and Edith Roberts appear in "The Crimson Trail," a two reel Imp drama, written and produced by Winthrop Kelley, being the story of an evil woman's regeneration through the awakening of love, Stanley Walpole marking his return to the Universal eastern forces in this picture. "The Wrong Bird" is the title of the Nestor comedy, written by Al Christie and produced by Horace Davey. The story is of the newlywed's first meal after the return from their honeymoon, which does not turn out to be much of a success. The bride is willing, but lacks the technical training necessary to an appetizing meal, which starts the ball rolling for the fun to follow.

Saturday, a Bison three-reel feature will be released, "Monna Vanna" being a typical story of the west such as have made the Bison famous for producers of great pictures. There is also a Joker comedy, "Fifty-Fifty," with William Franey and Gale Henry, directed by Al Curtis, which is uproariously funny.

Billie Ritchie and Peggy Pearce are seen in an L-Ko Komedy on Sunday in "A Friend, But a Star Boarder." "Ways of Providence" is a Rex three-reel feature, with Ben Wilson and Dorothy Phillips playing the leading roles, directed by Mr. Wilson. It is a political and love story admirably well put on, and one which bears all the good marks usually found in Ben Wilson pictures.

Paramount Cameraman Returns

H. D. Blauvelt Reports an Interesting Picture-Taking Tour to South America.

WEARING an expansive smile, but telling tales that thrill, H. D. Blauvelt, one of the most enterprising and experienced motion picture cameramen in the country, returned to the States last week. He spent thirteen months in South America, securing the admirable pictures for the Paramount South American Travel Series, which have been released through Paramount Pictures Corporation during 1915.

Prior to his South American trip, Mr. Blauvelt represented prominent press associations, and toured Europe as cameraman with Theodore Roosevelt, ex-President of the United States, and also accompanied other expeditions. None equaled his last trip. He visited every country and possible haunt to obtain his unique, unusual pictures which have added so much to the attractiveness of the Paramount series.

H. D. Blauvelt.

His return brings with it many stories of unusual happenings, for he was marooned in Peru, forced to sleep with a man who had smallpox in Ecuador, escaped being crushed to death by a falling building in an earthquake, was compelled to cling to a bed mattress overnight during a flood, besides going through several disasters ashore and aboard. His stories are as interesting as the pictures he took.

Mr. Blauvelt was highly elated over the fact that the South American Travel Pictures are being used so extensively in educational institutions, and that they have been indorsed by the best known educators in the country. He said that it had been the purpose of Paramount from the inception of the trip to combine geography and history with the Travel Pictures, and because of that, it made his trip highly pleasurable and interesting.

The pictures he took of widest interest were ostrich farming in Florida, harpoon fishing in Key West, shark fishing in Havana, mahogany lumbering in Guayaquil, cocoanut gathering in Quito, sponge fishing in Kingston, the Panama Canal and Locks in Panama, seal hunting in Payta, the Peruvian types in Mallendo, the Chuncha Indians in Titicaca, the great gravity railway at La Paz, the tropical birds at Valparaiso, the ranching at Santiago, the icebergs in Port Stanley, the Falls of Iquaza near Buenos Aires, sheep ranching near Montevideo, the Sugar Loaf mountain at Santos, diamond mining at Bahia, and a wonderful lot of other things.

Not a single incident of any importance, nor bit of history or geography, nor the natural things that the ordinary traveler would see, did he miss. He got more than that, for he sent back many exceptionally unusual pictures.

The cameraman left America the first of last year and returned on February 1, this year. He has been a cameraman for twenty years, doing motion picture work for nearly four years.

Mr. Blauvelt is undecided as to which continent he will next set out to conquer. He fears none. He loves thrills. So he says.

"SMALL TIME" PUBLICITY.

New wonders in the moving picture business are unfolded in the write-up accorded Director Winthrop Kelley's company of Universal players during their Kingston, N. Y., visit by the expert of the Kingston Daily Freeman, which reads in part:

"Every morning the group of actors and actresses, fourteen in number, left their headquarters at the Stuyvesant and journeyed by auto to the scenarios, being gone all the day and sometimes making pictures in the night by means of powerful radium torches which perform their functions much better than the sun."

New Lasky Laboratory

Complete and Modern Equipment Installed in New Building at Hollywood, Cal.

THE new laboratory of the Jesse L. Lasky Feature Play Company, at Hollywood, California, has the distinction of being the most modern and efficient building of its kind in America. When completed and fully equipped, it will represent an outlay of $125,000, and when in operation it will give employment to 75 persons.

It was designed by Cecil B. De Mille, director-general of the Lasky Company, and Alvin Wyckoff, director of photography. The completed plans represent three months of careful study of film requirements. The building is solid

The New Laboratory at the Jesse L. Lasky Feature Play Company's Studios, Hollywood, Cal.

concrete, three and one-half stories in height, and in addition to the rooms used for the developing and printing of the motion picture film contains a fully-equipped theater, with a seating capacity of 150. This theater is to be used for the entertainments given by the members of the Lasky Company, as well as for the projection of the pictures.

There is not a door between any of the dark-rooms and the drying-room, sunlight being excluded by cleverly arranged light breaks. The interior lighting system was installed by a special representative of the Eastman Kodak Company, who was brought to the Lasky studio for that purpose. The light is so diffused that it is possible for the employe to work in the dark-rooms in a light practically as clear as that of day.

With the new arrangement, every employe, upon entering the building, goes into a large locker-room and there changes to his or her laboratory costume of white, with rubber-soled shoes and white gloves.

The building is so arranged that from the negative developing-room to the shipping-room the film never doubles on its course, but moves systematically forward; as fast as the work of one department is finished, the film is sent directly to the next, so that there is no crossing and recrossing and doubling back.

One of the unusual features of the building is a director's cutting-room. In this the director and his assistants can prepare the production entirely remote from any outside disturbance.

For the testing of each positive before it is shipped to the distributing company, a number of small projecting machines have been installed, presided over by a competent inspector.

In the basement of the building the huge filtering, heating and refrigerating plants are located. In the drying-rooms the filtered air changes every minute and a half, while in the remainder of the building washed and cleaned air is changed every three minutes.

By means of the unusual automatic refrigerating and heating system, an even temperature is maintained inside the building throughout the entire year, regardless of climatic conditions outside.

Throughout, the building is equipped with the most modern machinery, the perforating and printing machines having been especially made for the Lasky Company. Under complete operation the plant will have a capacity for turning out 500,000 feet of perfect film a week.

Raver to Give Trade Show

Will Exhibit a Number of Productions to Exhibitors and Buyers at Wurlitzer Hall.

THE first trade exhibition of Raver-Ocean features will be held during the week of March 6-11, at Wurlitzer Fine Arts Hall. Invitations are being sent to managers of first class theaters and state right buyers for the event. Wm. J. Locke's famous book, "The Fortunate Youth," in motion picture form; the noted play, "Driftwood," by Owen Davis, and the official films of "Austria at War" will be shown consecutively.

Since the consolidation of the distributing interests of the Raver and Ocean companies under one roof much progress has been made in editing and preparing the combined product for the market.

This work is being done under the personal supervision of Harry R. Raver, head of the Raver and Itala companies, the former producing the famous plays of Augustus Thomas and the latter producers of the great spectacular film, "Cabiria," which is now in its second year of phenomenal success.

The Raver-Ocean productions are particularly attractive for their splendid line up of stars, in addition to the already established popularity of authors and plays. Among the prominent people identified with these films are Marshall Farnum, Vera Michelena, Percy Standing, Wilmuth Merkyl, Lucy Cotton, Lillian Leslie, Charles Graham, James J. Corbett, Paul Gilmore, Edith Luckett, Harry Spingler and others well known to the public.

After the New York showing, other cities will be visited and the Raver-Ocean first five productions shown in a similar way. The road contingent will be in charge of Frank Samuels, formerly identified with traveling "Cabiria" and "Birth of a Nation" exhibitions.

Lorrimer Johnston Heard From

WRITING from Johannesburg, S. A., to The Moving Picture World, Lorrimer Johnston says:

"I have now been in South Africa for two months. I have just returned from a tour of 2,500 miles, visiting Rhodesia, Swaziland, Zululand, Natal, Orange Free State, Basutoland, Cape Colony and Transvaal. I have made this trip to familiarize myself with the actual locations for the pictures I am to produce.

Caroline Frances Cooke in Rickshaw.

"We have contracted with Sir Rider Haggard to picturize "King Solomon's Mines," combined with "Allan Quartermain," and shall make this a massive production in five reels. We are constructing a power system to use in the Cango Caves, the actual place Haggard describes in the novel, and as we will use thousands of Zulus in their own country you can see how great a production I shall make. I shall also produce "The Story of an African Farm," by Olive Schreiner; "Gloria," by Charlotte Mansfield, and "The Great Trek," and a five reel to be called "Dingaan."

"We are building here in Johannesburg a studio 90 by 60, and a complete plant for productions, including twenty-four dressing rooms, for the artists, scenic rooms, carpenter and property shops, and all is being built in an artistic and decorative manner in stone and concrete.

"I am inclosing some photos of my leading woman—Caroline Frances Cooke—and as they are very out of the usual, I hope you will find a place in an early number of the World to use them. Wishing you all the compliments of the season, I am, Sincerely yours,

"LORRIMER JOHNSTON."

Jack Murray, Director and "Dare Devil"

JACK MURRAY, motion picture player, who has established considerable of a reputation as "dare devil," or player of big stunts for pictures, also as a player in straight comedy and dramatic parts and a director of any style of subject, is one of the veterans of the screen in point of service. Though a young man in years, he began his picture service nearly ten years ago with the Edison Company, rising to the position of director in the two and a half years he was with that concern and taking part in many important productions. Among these were a series of Northwest pictures and the first of the United States navy pictures.

Jack Murray.

His next appearance was with David Horsley at the Bayonne studio during 1914. Since then he has appeared in a number of productions under various auspices and has written a large number of scenarios which have been successfully produced. Some of his latest work was for the Metro Corporation. In the way of versatility Mr. Murray refers sometimes to the Peerless production, "The Code of the Mountains," in which he successfully carried nine different parts—all widely dissimilar characters. He has also done a lot of daring riding and jumping and other perilous stunts, entitling him to the soubriquet of "dare devil."

Jack Murray was born in Cincinnati, Ohio, but has since lived in Alaska and in various other parts of the United States. He has an intimate knowledge of the legitimate stage, having begun his dramatic career with the once famous Forepaugh stock company of Cincinnati, which was for years the recruiting ground for many theatrical organizations. His last dramatic work was with Nance O'Neil.

One of Mr. Murray's specialties is writing scenarios for the pictures which he directs, and his methods have proved very acceptable to producing companies that have engaged him.

NO RELEASE DATE ON A.-B. COMEDIES.

Fifty-three reels of Biograph comedies featuring Mack Sennett, Mabel Normand and other stars have been shipped to the various General Film exchanges, with portrait one-sheets and other paper. This means that exhibitors who have been handicapped by the scarcity of good comedy material may book the new prints of these famous subjects as they please, one with each change of program, if desired.

It was originally intended to release these selected Biograph comedies on the regular program, but following the representations of exhibitors and exchange men that simultaneous release was more desirable owing to the dearth of comedy subjects, the entire selection of negatives, chosen from more than four hundred, were put through the laboratories last week, and new prints are now available at all General Film exchanges.

NEW DATE FOR UNIVERSAL BALL.

Two important changes have been announced by the committee of arrangements for the Universal Film Manufacturing Company's fourth annual ball. The date, which was first set for March 11, has been changed to Saturday evening, March 18, and by request of many of the Universalites the committee has decided to have this a masked ball, which bids fair to eclipse anything of the kind held this season, each member of the Universal staff having the privilege of inviting two guests, while the company itself will have 1,500 specially invited guests. It is expected that over three thousand persons will attend. Grand Central Palace is the place.

American Gets "Happy Family" Stories

B. M. Bower's Delightful Series on Western Life to Be Translated to Pictures.

PRESIDENT SAMUEL S. HUTCHINSON of the American Film Company, Incorporated, has obtained the film rights to the famous "Happy Family" stories. The tales are from the pen of B. M. Bowers and are declared to be exceptionally adaptable to film presentation.

"Curlew Corliss," the first of the "Happy Family" series, will be released in the Mutual service on March 14 as a three-reel American "Mustang" star feature. Art Acord, the famous "Buck Parvin" of the films; Nita Davis, a new American star; Lawrence Ross Peyton, Dixie Stratton and a host of other American favorites will appear in "Curlew Corliss" and in the other "Happy Family" family productions which American will film during the months tf come.

Joe Massey, who established a reputation as a comedian in his role of the property man in the "Buck Parvin" series, is cast in an amusing character part in "Curlew Corliss." Joe has earned the honor of being known as the best free-hand expectorator in motion pictures.

William Bertram will direct the production of this new series.

BEYFUSS TALKS OF ADVERTISING VALUES.

Manager of California Company Says Exaggeration Defeats the Ends of Publicity.

MUCH of the future growth of the motion picture business, according to Alex E. Beyfuss, general manager of the California Motion Picture Corporation, depends upon more care, precision and truth in advertising copy.

The purpose of advertising, according to Mr. Breyfuss's definition, is to let the public know as effectively as possible just what one has for sale. To go beyond this and make exaggerated or even doubtful claims for a product defeats its own ends.

"If a producer has a picture of real merit I believe in his using every avenue of advertising open to him to acquaint the public with this fact," says Mr. Beyfuss. "But let him stick to the truth and hold the copy within the limits of probability. There are far too many 'great and only' pictures in printer's ink that fall below par on the screen.

"The character of copy some of our producers use proves them poor advertising men. Further than this, however, it proves a startling deficiency in their knowledge of dramatic values. They sin outrageously against the cardinal principle of a climatical arrangement of plot. First it is a glowing announcement of a picture in printer's ink and then—the picture itself when seen on the screen is a dispiriting anti-climax."

RELIANCE WINS AGAINST DR. BRADY.

In the case of Dr. Cyrus Townsend Brady against the Reliance Motion Picture Company and others to prevent the translation to films of the plaintiff's story, "A Child of God," on the ground that the Munsey Company, from whom the picture rights were purchased, had no right to sell them, after dragging through the United States courts for several months the case came before Judge Mayer recently on a motion to dismiss. Judge Mayer granted the motion on the ground that the Reliance Company had no knowledge of the cancellation of the agreement between Dr. Brady and the Munsey Company under which the rights were obtained. The court makes it necessary for Dr. Brady to prove that the Reliance Company had knowledge if he would continue the case against that concern.

CUMMINGS HAS WAR PICTURES.

Samuel Cummings, who is handling the war picture, "Fighting the Allies," and "Germany at War," reports that there is a large demand for those subjects. He has a three-reel subject designed for an added attraction and a five-reel subject for an entire show. These pictures have been used successfully on the Keith Circuit and by several traveling companies.

THIRTEEN HUNDRED FROM CHAPLIN!

Charles Chaplin slipped into the office of the moving picture campaign for the Actors' Fund of America at 30 East 42d street, New York City, last Saturday, and deposited with Samuel Goldfish, chairman of the executive committee, a check for $1,300, half of the amount he received for appearing at the Hippodrome last Sunday night.

Essanays for March and April

Offers a Strong List for V-L-S-E and General Film Programs.

GEORGE K. SPOOR, president of Essanay, announces an unusually strong list of releases for the months of March and April. Among these, released on the V-L-S-E program, are "Sherlock Holmes" and "Secret Service," the two plays written and enacted on the stage with such great success by William Gillette.

Mr. Gillette's services were secured by Mr. Spoor and this famous actor will portray in film the characters which every stage lover knows.

Another strong multiple release is "The Havoc," written by H. S. Sheldon, which play also had an exceptional run on Broadway. Gladys Hanson, the famous Broadway star, was secured to enact the leading role, that taken in the stage success by Laura Hope Crews. Lewis H. Stone, who played the leading role in the speaking production of "The Misleading Lady" and in many other plays famous on the stage, takes the leading masculine part, in which Henry Miller appeared in the stage version. Bryant Washburn, known to all film lovers, is the heavy, and carries out the part with his characteristic ability.

Among Essanay's shorter productions, released through the General Film Company, are several notable plays. "Beyond the Law" is one of the strongest of these. This is a three-reel subject taken from "The Snow-Burner Pays," written by Henry Oyen, the well-known novelist, and published in the Adventure Magazine. This is a sequel to the three-reel production released some time ago by Essanay, "The Snow-Burner."

This story is of the north woods, and a troupe of players went to Virginia, Minnesota, the exact location in which the novel is laid, where the play was taken under the direction of E. H. Calvert, who also plays the role of the snow-burner. All the characteristic scenery of the country of deep snows is shown. Marguerite Clayton takes the leading feminine role in the picture.

Another notable subject is "Joyce's Strategy," a two-reel play, written by Harry Beaumont especially for Joyce Fair, the eleven-year-old star who made such a hit on Broadway in "The Dummy," playing opposite Ernest Truex. Darwin Karr takes the leading masculine role and Lillian Drew the heavy lead.

Other strong three-reel releases are "A Man's Work," featuring John Junior and Elizabeth Burbridge; "Unknown,"

Scene from "A Man's Work" (Essanay).

featuring Richard C. Travers, Marguerite Clayton and Ernest Maupain, and "I Will Repay," featuring Marguerite Clayton, John Junior and Edward Arnold.

"The House of Surprise," in which John Junior and Elizabeth Burbridge are featured, and "The Intruder," featuring Marguerite Clayton and Richard C. Travers, and other strong two-reel releases.

With several of Vernon Howe Bailey's sketch books of various cities in America and abroad, the Canimated Nooz Pictorials, by Wallace A. Carlson, and "The Mary Page" series, with Henry B. Walthall and Edna Mayo, the program is one of the best put out.

Charles Manley Dead

Veteran Theatrical and Screen Actor Passes Away at Los Angeles Home.

CHARLES MANLEY, veteran actor of both the legitimate and the motion picture screen, passed away at his home in Los Angeles, Saturday, February 26, after a short illness, at the ripe old age of 86 years. At the time of his death Mr. Manley was a much beloved member of the Universal Film Manufacturing Company at Universal City, Cal., where he had been located for over a year.

Charles Manley.

Mr. Manley was born in a small town in Pennsylvania, and his meagre schooling was procured in a little log hut near the village of his birth. From boyhood he had aspirations for the stage and at the age of fourteen he had his first experience in the theatrical business, but it was not until he was sixteen years old that he really procured a steady position on the stage. From that time on he gradually worked his way up, until he was much sought for by the big theatrical managers of his time. He is better known to his host of friends and admirers as "Daddy," and always took pride in the fact that he spent the greater part of his life in the theatrical business.

Mr. Manley started in the motion picture business with the Edison, later playing with the Biograph, Lubin, Powers, and since 1914 has been with the Universal at Universal City, he and Mother Benson being the oldest couple in the motion picture industry.

Mr. Manley's past work with the Universal Company is too well known to all picture patrons to need any summarizing at this time. What will be of interest to them, however, is that Mr. Manley is the only octogenarian ever featured in a series of pictures, such as Mr. Manley was featured in "The Master Key," with Ella Hall and Robert Leonard. Other features in which he appeared were "Their Golden Wedding," by Frank Lloyd, and "Learning to be a Father," by Jacques Jaccard. He also was the writer of many scenarios, chief among which was "Hearts of Gold."

DINNER TO DAN FROHMAN.

In recognition of his years of service for the betterment of the stage and the motion picture, in which field of late he has been very active, Daniel Frohman will be the principal guest at a dinner in his honor in the Astor Hotel ballroom some Sunday evening in April. Both men and women of prominence on the stage and screen will attend. The committee in charge consists of Messrs A. L. Erlanger, Otto H. Kahn, Alexander Lambert, Brander Matthews, Dudley Field Malone, J. Stuart Blackton, Marc Klaw, John Drew, Alf Hayman, Walter Damrosch, Augustus Thomas, Charles B. Dillingham, Adolph Zukor, William Harris, Sr., George M. Cohan, William Courtleigh, Sam H. Harris, John W. Rumsey, David Belasco, William A. Johnston, Joseph Brooks and Samuel Goldfish.

BIRTHDAY PARTY FOR MRS. LONERGAN.

On Monday evening, February 27, Mrs. Lonergan, of 130 Lefferts place, Brooklyn, mother of the well-known scenario writers, Lloyd and Phil Lonergan, and Elizabeth Lonergan, a newspaper woman, was pleasantly surprised by the arrival of a gay party of friends who were anxious to wish her many happy returns of the day. Among the guests were Mr. and Mrs. Edwin Thanhouser, who, with Mr. and Mrs. Lloyd Lonergan, motored from New Rochelle in honor of the occasion; Miss Emma R. Steiner, Mr. Chas. S. Sewell, Miss Anna Bird Stewart, Mrs. Joy, Miss McKee, Miss M. I. MacDonald and others. Mrs. Lonergan was made the recipient of many beautiful presents, accompanied by hosts of the season's blossoms.

Big Writers With Universal

Plenty of High-Class Story Material Is Being Supplied by Prominent Playwrights and Novelists.

WITH writers such as Harold MacGrath, Richard Barry, Vera Tyler, Elizabeth Carpenter, Reginald Wright Kauffman, Paul West and Irving R. Bacon, contributing to the Universal program, there is no reason for any of the players suffering from the lack of suitable material.

Mary Fuller, who has just completed "Thrown to the Lions," from the celebrated novel of the same name by Wallace Irwin, has started work on "The Huntress," written by Vera Tyler. After "The Huntress," Miss Fuller will appear in Richard Barry's novel, "Horns of the Devil."

Irving R. Bacon's human interest story, "Alice," which received such wide-spread publicity at the time of its publication on account of its sweet, delicate story, has been dramatized for motion pictures, and will also be played by Miss Fuller.

King Baggot has also been provided with several plays which are particularly adapted to his personality, and under the direction of Henry Otto should make some of the greatest pictures of his career. His first big production will be in "Half a Rogue," the novel which brought in more royalties to Harold MacGrath than any other of his best sellers. "The Haunted Bell" is a fine two-reeler in which Mr. Baggot is ably supported by Edna Hunter in the leading role. "One Was a Man," is the title of a quaint picture play in which only male characters take part. Ethel Grandin has returned to the Universal fold and will be seen in the near future in "The Thousand Dollar Pendant," by Elizabeth Carpenter.

Paul West, formerly editor of the New York Sunday World, has joined the list of Universal regular contributors, and many West comedies which have delighted the World's Sunday readers, will be filmed. His first was "Object—Matrimony," and his second contribution will be "The Society Sherlock." Both of these comedies will be produced by Director Matt Moore with himself and Jane Gail in the leading roles.

Billy Garwood, just returned to the eastern studio after having been loaned to Universal City, has started in directing his own company. His first play was "Charlie's War Brides," a funny comedy, presenting the troubles of a man who falls in love with "war brides" and faces all sorts of international complications.

H. J. Shepard, head of the scenario purchasing department of the Universal in the East, is responsible for the many new writers who have been attracted to the Universal fold, and his knowledge of books and plays has greatly benefited the Universal releases in the past few months. Reginald Wright Kauffman has been engaged by Mr. Shepard to write a play in which a woman star will be featured. The title has not yet been selected, but it is known that the play will be sociological drama.

FLEMING DIRECTING FIRST EPISODE OF "THE IRON CLAW."

The commendatory notices upon the showing of the first episode of "The Iron Claw," the new Pathe serial, inspires Carroll Fleming to rise to remark, "I did it." Mr. Fleming was formerly associated with the Shuberts in the Hippodrome productions and gained his first motion picture experience with the late Charles J. Hite. He remained with the Thanhouser Company until some time after Edwin Thanhouser assumed the management. Afterward he became associated with the Feature Film Company which undertook the production of "The Iron Claw" for Pathe. Mr. Fleming has had a long and successful career as a producer of dramas and spectacles.

HARRY PALMER MAKING NEWS CARTOONS.

Returning to the particular cartoon idea which he was the first to present upon the screen, Harry Palmer will now devote the entire time of his Gaumont staff to the making of animated cartoons, which are humorous reflections upon the news of the day. This will replace "Keeping Up with the Joneses" upon a split-reel with Gaumont's "See America First" series, a Mutual weekly release.

Mr. Palmer was a cartoonist of national reputation when he turned to the screen with the first animated cartoons of news events. In addition to working on metropolitan newspapers, he had spent two seasons in Canada during political campaigns as official cartoonist for one of the great parties of the Dominion.

Hoffman on Tour

Manager of Bluebird Photoplays Goes South—Tells How He Put Bluebirds Over.

M. H. HOFFMAN, general manager of Bluebird Photoplays, left New York last Friday for a trip that will extend through the South and Middle West for the purpose of seeing for himself the work branch managers have accomplished in establishing the new feature program in their territory. For just two months Mr. Hoffman has been overseeing the job from his New York headquarters and now he goes to get a close look at results.

Regarding what has been accomplished Mr. Hoffman said: "I haven't really had occasion to survey the job as a whole until right now. Of course I have known every step in the campaign of exploitation, but what we have accomplished through able assistants in about eight weeks surely is considerable, now that I come to reflect with the whole work assembled as one job.

"Where we had the advantage over most new programs was in the fact that we made ready the preliminaries before we announced what we were going to do. That, in my survey of like propositions when undertaken by most firms, is an unusual procedure—others generally announce what they are going to do several weeks before they start doing it; we simply reversed that order, by attaining preparedness and then going ahead without delay.

"We made the first announcement of our program in the trade papers dated nearest to January 1. On January 5 we pre-released the Sarah Bernhardt feature, "Jeanne Dore," to the F. F. Proctor theaters in New York, and in the Studebaker Theater, Chicago. Before the regular release date for Sarah Bernhardt we had also pre-released Helen Ware in "Secret Love," and Ida Schnall in "Undine."

"The regular release date of "Jeanne Dore," which initiated the series, was January 24, giving us seven features in our program, to include "Rupert of Hentzau," March 6. Right now there is not a community of any size containing a theater capable of paying the price for Bluebirds that does not have the pictures regularly shown.

"This has been accomplished, as I have said, by active co-operation on the part of our enthusiastic representatives. These men knew me and I knew their capabilities, forming a combination that depended for success only upon the fundamental plan of campaign. This plan has worked out in two months better than we had figured; we are now where we really did not expect to be until several weeks hence."

Jeanne Ivers

OUT of a score of applicants it remained for an Ohio girl to attach herself as the star of the motion picture production "One Day," sponsored by B. S. Moss, in New York City. The girl in question is Ruth MacTammany, of Akron, Ohio, with talent and beauty in abundance. Her professional name, and the one which has identified her in this country and abroad as a classic dancer and soloist, is Jeanne Ivers.

Jeanne Ivers.

Miss Ivers made her first appearance on the stage at the age of five with a local stock company. At fifteen at a "home talent" concert, Miss Ivers electrified her audience with a voice of unusual charm. A representative of a talking machine company engaged her for a year. Miss Ivers sang frequently at the famous Tremont Temple of Music. Miss Ivers went to Europe to study and later made a concert tour of the European capitals.

Combining her ability as a singer, Miss Ivers has marked talent for dramatic work, fostered by thorough stock experience. Miss Ivers is a brunette. She is fond of outdoor life, being a golf devotee, and can hold her own in shooting, horseback riding, and drives her car with the skill of a professional.

Broad Grin Comedies Company

Organized to Make Single-Reel Laughs by C. Lang Cobb, Jr. —Contracts with Jolly Fanny Rice, Sally Cohen, Sam J. Ryan and Others.

CONTRACTS were signed Saturday in his offices in the Columbia Theater Building by C. Lang, Cobb, Jr., with Jolly Fanny Rice, Sally Cohen, Sam J. Ryan and other well-known players for his newly-organized company, which is to be known as the Broad-Grin Comedies Company, for the purpose of producing one one-reel comedy a week. Mr. Cobb, who, it will be remembered among other things, put Ramo on the map, will act as general manager of the company, of which he is the sole owner. Philip Mindil will be the advertising and publicity manager, and Charles M. Seay, well known as a comedy director, will be the producer.

The Broad Grin Comedies Co.

Left to Right Jolly Fanny Rice, Sam. J. Ryan, Sally Cohen, Charles M. Seay, C. Lang Cobb, Jr.

Mr. Cobb will release his product independently of any program and has already signed contracts with many of the leading exchangemen in the principal cities of the United States. The first picture will be released on Wednesday, April 5, and will be followed by another on each succeeding Wednesday.

"I feel," said Mr. Cobb, "that we are filling a demand which the public (and therefore the exhibitor) has long been making without satisfaction. Somehow, the manufacturers have been stubborn, in the face of repeated and multitudinous requests for clean, smart comedy, and have persisted in giving in its place a lot of cheap and vulgar slapstick farce, played by clowns instead of actors. Is it really funny to drench an old man from a fire-hose, throw a soft mince-pie in a pretty girl's face or have a gang of impossible policemen run around in circles and fall over each other?

"We have in our company just the sort of people to make it live up to its name of 'Broad Grin.' Who is better known throughout the entire country as a wholesome laugh-maker than Jolly Fanny Rice, and is there a greater petite favorite than snappy little Sally Cohen, who, with her late husband, John C. Rice, formed one of the most popular vaudeville acts on the big time? Sam J. Ryan, who was for many years the leading comedian of all the big George M. Cohan plays, needs no introduction to the amusement-loving public of America."

MERSEREAU AND GARWOOD REUNITED.

Admirers of the Violet Mersereau-William Garwood pictures, produced by Universal last fall, will receive with acclaim the news that Manager Julius Stern has arranged for a joint starring engagement of these favorites at Universal Heights. It will only endure for one or two pictures, when the individual featuring of the stars will be resumed.

Mersereau and Garwood have started "Some Leap," under the latter's direction, at the big eastern studio. It is a story of ticklish situations, one of which brings Garwood into his room at night to find Miss Mersereau occupying his bed.

The photographer gets a chance to shine, too. In one scene he makes Garwood hand himself a marriage license. Incidentally, the Garwood role is a dual one.

Smoking in Pictures Discouraged

Universal Directors Are Told That Liquor and Tobacco Are Not to Be Used Except When Action Demands Them.

IN LINE with the Universal Company's policy of producing pictures of a healthful tone, General Manager Joe Brandt, at the suggestion of President Carl Laemmle, has sent a notice to directors, reading, in substance, as follows: "There are a great many instances where men in their homes are seen smoking cigarettes or cigars, where the action of the play would be just as interesting, just as forceful and just as impressive, and would get over just as well, if the participants did not resort to the use of tobacco in any of its forms.

"Very often we find a situation where a person takes a drink before starting in to do some work, which has no vital bearing either on that scene or on the plot. If we can keep down this promiscuous use of both liquor and tobacco, we will be doing away with an undesirable tone in pictures. We will be maintaining our productions so clean, so pure, so devoid of objectionable elements, that they will stand out prominently as the most refined pictures of the industry, and the least liable to injure the morals of the young."

George Terwilliger

ONE of several notable refutations of the statement that in order to be successful as a producer of motion pictures one must have had stage experience is George Terwilliger, who, for the past two years, has been making pictures for the Lubin Company—and writing most of these. Mr. Terwilliger's rise to directorship has been a natural evolution—not an easy one, however—beginning with newspaper work, and with the growth of the industry and its opportunities shifting to scenario writing.

George Terwilliger.

For nine years Mr. Terwilliger was on the Dramatic Mirror. Then he established the motion picture department in the Morning Telegraph, becoming the original Gordon Trent. With the Reliance Company he was for a year scenario editor, and when he was not engaged in writing his "one a week," attended to the advertising and publicity. Three years ago he went to Philadelphia as scenario writer. It was but a year later when a company was placed at his disposal and he was made a director. On March 20 he will begin the making of a big serial for a company the name of which has not yet been made public.

During the two years with the Lubin Company, Mr. Terwilliger has spent two winters in St. Augustine and two summers in Newport. To the uninitiated that has a sound like something "soft," but when it is considered that all this time the director has written practically all his own scripts, something few other directors have accomplished, it will be seen the reverse is the truth. As he tersely expressed it the other day: "It's no joke to be sent away for a few months at a time and be told to send in pictures. You write them as you go along, manage your company, get your locations, and do all your own business besides directing. Nothing to do all day."

Some of the pictures produced by Lubin under the hand of Mr. Terwilliger have been "The Daughters of Men," "The Nation's Peril," "Race Suicide," and "The Cry of the Blood," all from his own pen. He has also made "The Gamblers and Expiation," not yet released. His latest two-reeler is his own, "The Last Shot."

Mr. Terwilliger, who is one of the charter members of the Screen Club, is a frequent—and a welcome—visitor to New York, where he has a host of friends who keep close tabs on his steady progress.

Reviews of Current Productions

Exclusively by Our Own Staff

"The Suppressed Order"

Picturesquely Staged American Three-Reeler—Impressive Love Tale of the Days of the Civil War.

Reviewed by Margaret I. MacDonald.

TO the author of the story of this film, Kenneth B. Clark, some credit is due, because it contains a consistent, clearly defined plot, and holds interest from first to last, subordinating to a degree the military aspect to the individual, human thread of the story. A capable cast and careful direction have also a large share in the honors which go to the production.

Scene from "The Suppressed Order" (American).

Winnifred Greenwood, in the role of the tavern keeper's daughter, is a pleasant sight to look upon, and has an excellent conception of the woman who is about to sell her virtue to save the life of her brother, when he, overhearing rushes from his hiding place, enters into a desperate struggle with her assailant, and kills him. Playing opposite her is Edward Coxen, with George Field doing duty as the villain.

The production contains some thrilling battle scenes, staged artistically, and may be classed as one of the best three-reelers of the season.

"The Mother Who Paid"

Great Northern Five-Part Drama of Good Quality—Regina Wethergren Featured in Emotional Role.

Reviewed by Lynde Denig.

THE latest dramatic production from the Great Northern studio scores emphatically on two counts. It is lavishly mounted and well cast, with Regina Wethergren, an actress of considerable emotional intensity, playing the part of a woman who is forced to sacrifice a mother's normal love for her son that his political career may not be prematurely closed. Clear photography is to be expected in Great Northern pictures and here, rather more than in the average photoplay of European origin, there is a story calculated to stir a sympathetic response in an American audience.

The appeal lies in a picturesque presentation of a thoroughly romantic tale in which there is no pretense of realism and no more regard for probabilities than must govern even the writer of colorful fiction. Granting the premises introduced in the epilogue—the substitution of the child of a gypsy for that of a countess, and the mother's willingness to relinquish all claim to her offspring—there is no reason to question the turn events take some thirty-five years later when the gypsy passes as Madam de Thebes, a clairvoyant patronized by the aristocracy, and the son is a prominent statesman. The plot hinges on the mother's self denial in resisting the impulse to make the relationship known, and on the efforts of Winthrop's opponents to use the secret of his birth as a damaging weapon.

As developed in "The Mother Who Paid" a story that may seem a trifle familiar in its inspiration, is given enough unexpected turns and dramatic climaxes to provide a full five-reels of legitimate, unpadded action. Scenes such as those in the House of Parliament at the time of Winthrop's appointment to the office of Secretary of Foreign Affairs, followed by the bitter denunciation delivered by his political antagonist, Beresford, are especially worthy of comment, because of the accuracy of the settings, the sincere acting of the principals and the handling of the crowd on the floor and in the gallery. It is in these concluding emotional passages

Scene from "The Mother Who Paid" (Great Northern).

that Mme. Wethergren contributes some of the most effective playing in the picture. The son is interpreted by a man who has the bearing and the forceful dignity of a statesman, whereas his sweetheart is capably presented by a most attractive young woman.

"The Devil's Toy"

The Premo Corporation, with Adele Blood as the Star, Makes Strong Drama for Equitable-World Film Program.

Reviewed by Lynde Denig.

A POEM by Edward Madden called "The Mills of the Gods" inspired this five-part drama and a fortunate inspiration it was—fortunate for the Premo Corporation, producers of the picture, for the Equitable Corporation and for the World Film, on whose program it is to be released. "The Devil's Toy" merits endorsement as a photoplay of certain drawing power, one of the best, from a popular viewpoint, that Equitable has stood sponsor for in recent weeks.

Winning elements are to be found in a somewhat sensational story, which is kept on the safe side of the moral boundary; in the introduction of many distinctly human scenes and in the vivid acting of Adele Blood and Montague Love, also that of Edwin Stevens to a lesser degree, not because of inferior ability, rather owing to limited opportunities. The picture is suitably cast and that means much. Moreover, it possesses what so many otherwise commendable photoplays lack—the backbone of a real story supported by a comprehensible theme, as old as "Faust," but still open to original treatment. Here is an artist of vaunting ambition and small capacity ready to sell his soul for three things—fame, wealth and love. We see how he gains wealth and loses it, how a transitory fame leaves him in ignominious contempt and how the love he thinks he has grasped proves but a mockery. Behind the embellishments of the photoplay—and they are numerous enough—is the story of a man, steadily and faithfully developed.

Miss Blood, playing an artist's model, is a surprisingly good screen subject. Her physical attractions stand the test of the camera and her personality is sufficiently in keeping with the character of the girl who plays an adroit game for the sake of the unfortunate Paul, deprived of the rewards of genius. First honors, however, belong to Mr. Love for his portrayal of the emotions consequent upon a surrender

to each alluring temptation offered by the Devil. His degeneration is gradual and only at the very last, when he appears as a bedraggled tramp, does one feel a change in wordly position too sudden to be natural. Mr. Stevens' suitability for a Mephistophelian impersonation is a matter of stage history. Double exposures showing the tempter and the tempted are expertly introduced and by way of contrast, there are several pictures of childish innocence, in which the charming Madge Evans figures with a pet dog of most likable qualities.

Scenes of ice-skating on the Hotel Biltmore roof and a display of fashionable gowns, might be called padding had not Director Harley Knoles given them a reasonable place in the story. Mr. Madden and Maurice Mars collaborated in writing the scenario and adhered to the spirit of the poem with enough fidelity to justify the use of verses for sub-titles.

Scene from "The Devil's Toy" (Equitable).

"The Hunted Woman"

Vitagraph Makes Five-Part Adaptation of James Oliver Curwood's Novel, for the Program of the V-L-S-E.

Reviewed by Margaret I. MacDonald.

IN filming the story of James Oliver Curwood, the director, S. Rankin Drew, has surrounded himself with the best of material for the building of a fine picture production. The cast of players with which he has worked includes Virginia Pearson in the title role, Ned Finley as Bill Quade, George Cooper as Fitzhugh, Jr., Frank Currier as old Donald, himself as John Aldrous, and Denton Vane, Chas. Wellesley, Harold Foshay, Mae Greene, and Billie Billings in roles of minor prominence.

The picture has been carefully constructed, securing and maintaining suspense to a remarkable degree. For instance, we are forced to wonder through several scenes of "Joanne" and "Fitzhugh" before we are let into the secret that they are husband and wife, that the woman has been forced into a union with a man whom she detests, and that because of her refusal to live with him upon discovering his true character, she is hunted like an animal. We are likewise lured scene by scene to a thrillingly anxious climax in the fifth reel. A few of the old standbys have been resorted to, 'tis true, especially in making explanation of past circumstances; and still it is so neatly done that we feel no objection.

Scene from "The Hunted Woman" (Vitagraph).

Virginia Pearson surpasses many of her former screen efforts in the role of Joanne, the beautiful woman for the possession of whom more than one man has fought and died, according to Curwood's perfectly probable story. The majority of the scenes of the play are laid in the heart of the British Columbian mountains, breathing that atmosphere of romance and lawlessness that is always charming to the mere spectator.

S. Rankin Drew has succeeded well in doing the double duty of actor and director.

"As in a Looking Glass"

Kitty Gordon Is Introduced to World Film Audience in Melodrama of Intrigue and Love.

Reviewed by Lynde Denig.

QUITE frequently Director Frank Crane permitted Kitty Gordon to turn her back to the camera and it generally happened that her gown was pronouncedly—need it be added—becomingly decollete. In producing "As in a Looking Glass" Mr. Crane surely bore in mind the probable spirit of the public, how eagerly it would await a convincing display of Miss Gordon's much advertised back, and how little the story mattered by comparison.

As a matter of fact, the melodramatic material given the director in the adaptation of E. Phillips' novel seems to have lacked inspirational qualities, and he was fortunate in having a star capable of carrying so much responsibility on undraped shoulders. Nobody is going to be disappointed in Miss Gordon's beauty, from whatever angle it is viewed; then her gowns are magnificent and her acting suffices. She outranks the vehicle provided for her performance, but the handicap is not fatal.

A superficial up-to-dateness is given the story of an adventuress concerned in governmental intrigues by introducing the hero as the man destined to supply the United States with a superior navy, whereas the villain of the piece—the inevitable foreign diplomat—is determined to secure the plans for the enlarged fleet. Lila's partner in swindling operations in Europe, having disappointed her by petty thefts beneath her dignity, is left to his fate while she plays the game alone in America, or rather with the aid of the foreign diplomat, who finances her career. She hoodwinks the naval expert, steals him from his ingenue sweetheart and then, owing to the redeeming influence of love, repents of her misdeeds. A conventionally moral, if not a happy ending, is reserved for the last few hundred feet of the picture that bring the death of all the malefactors, including Lila. For a final thrill an automobile is hurled over a precipice.

Scene from "As In a Looking Glass" (World Film).

To say that this story escapes the pitfalls of sentimentality and forced melodrama would be going too far, nonetheless it has redeeming virtues in the appearance of Miss Gordon, as already suggested, and in the playing of F. Lumsden Hare, Frank Goldsmith and Teddy Sampson, who deserves a bigger part than that of the maid, Felice. Miss Sampson has a piquant charm that never fails to register, he the opportunity ever so small.

"The Witch"

Fox Five-Reel Picture from Sardou's "Sorceress"—Bustle and Excitement A-plenty Makes Good in Spite of Weak Story.

Reviewed by Hanford C. Judson.

WITH Nance O'Neil in the leading role, the Fox five-reel offering, "The Witch," suggested by Sardou's "The Sorceress," makes good on its bustle, hurry and general excitement. The staging is excellent; the acting is melodramatic rather than artistic and the story is far from being convincing, except that for the time it keeps one from criticism by its lack of all pretenses.

For instance, in the opening scenes, the bass drum and the big noise are as important as anything else. A war is on between two Mexican generals. We are shown regiments

rushing along madly as in a dream and these scenes are mixed in with firing and cannonading which often blasts the bowels of the earth till the rocks and stones are flung up all over the screen, and great trees are shattered and fall with a crash. This is very exciting stuff; the rest of the picture is not so convincing nor so exciting; but none of it is dull and none of it drags.

The "witch" is the daughter of the general who is beaten and she has got the name by the fact that she understands the use of simple herbs and has hypnotic powers which she has used to aid the poor around her. The victorious general has condemned beforehand every man or woman who as much as helps her. The hero of the story is a lieutenant in the victor's army and he is to marry the daughter of the civil governor. The lieutenant has met and fallen in love with the "witch" and she, a passionate creature, reciprocates with interest. The climax comes on the wedding day of the lieutenant and girl. The "witch" has hypnotized the girl and she will never wake unless at the call of her power. Meanwhile, one of the "witch's" followers has betrayed her and she is captured. After showing herself a noble character she is condemned to be burnt at the stake. The civil governor has melodramatic difficulties in getting her freedom in exchange for the life of the sleeping girl.

"The Rejuvenation of Aunt Mary"

Popular Stage Comedy Is Brought to the Screen in Three-Part Biograph Adaptation.

Reviewed by Lynde Denig.

FOR a number of years May Robson toured the country in "The Rejuvenation of Aunt Mary," a farce-comedy of amusing situations and bright dialogue which exactly suited the personality of the engaging comedienne. Many playgoers must retain pleasant recollections of Miss Robson's performance and it is reasonable to suppose that they will be interested in seeing how Aunt Mary is rejuvenated in the three-reel photoplay produced by the Biograph Company, under the direction of Dell Henderson. Then, too, it is not unlikely that they will be a bit disappointed, for the picture lacks something of the humor of its stage prototype.

Perhaps it is best not to draw comparisons, but to take the screen comedy entirely on its own merits. This time Kate Toncray plays the straight-laced, Aunt Mary, who reveals an unexpected zest for youthful pleasures when she visits her nephew and "the boys" in the city; tops off a champagne dinner with a joy ride through the festive white way, and takes her first lesson in the latest dancing steps. If the comedy situations brought about by Aunt Mary's initiation are somewhat elementary they, at least, may amuse an audience that likes its entertainment in a simple and easily under-

Scene from "The Rejuvenation of Aunt Mary" (Biograph).

stood form. Scenes in a dance hall are gay enough to please even the more sophisticated.

Gertrude Bambrick presents a chic appearance as Betty, the young woman in whose honor a birthday party has been arranged on the evening of Aunt Mary's unexpected visitation. During most of the picture Betty is disguised as a maid, who completely wins the elderly spinster's heart and is accepted as Jack's fiancee after the annoying girl from Kalamazoo has withdrawn her claim. Others in the cast are Reggie Morris, Jack Mulhall and Florence Lee. The picture is well staged.

Striemer to Go on Road.

Charles H. Striemer, well-known among exhibitors in New York City and state, will leave New York Monday, March 13th on a trip booking the famous E. & R. Jungle Film company's comedies featuring two chimpanzees.

"Little Mary Sunshine"

Marie Osborne, Talented Child Actress, Featured in Pathe Gold Rooster Play.

Reviewed by Margaret I. MacDonald.

IT may be well to draw attention to the fact that in the accompanying cut little Marie Osborne, the star of the picture, occupies the center of the bath tub. And it may also be said truthfully that this little miss of three summers succeeds in keeping in the limelight throughout the five reels of film composing the picture, without undue effort.

Henry King, Marguerite Nichols, Andrew Arbuckle, and other well-known players figure in the cast of "Little Mary Sunshine," which is destined to be one of the most popular of the Pathe Gold Rooster Plays. It is a production that is capable of presentation before children or adults, and will be especially pleasing to children.

The story of the play, which, by the way, is not remarkable as stories go, treats of how a little child left motherless wanders into the street and climbs into the automobile of a young man

Scene from "Little Mary Sunshine" (Pathe).

whose sweetheart has just broken off with him because of his addiction to alcohol. The child exhibits fear of him because his breath smells of whiskey, and, awakening to a realization that adherence to intemperance must mean his downfall, he resolves to turn over a new leaf. The business of the play, especially in the scenes between the child and her foster father, is unusually attractive. For a child so young little Marie Osborne exhibits unusual talent. One of the pleasing episodes of the picture is contained in a dream which the baby girl has, in which a big black bear follows her into the house, is treated by her to a bottle of cream, and incidentally a bath in her own bath tub. The production is well directed, tastefully set, and clearly photographed.

"The Flight of the Duchess."

Five-Reel Thanhouser Fantastic Comedy from the Poem by Robert Browning.

Reviewed by Louis Reeves Harrison.

IT REMAINED for Thanhouser to seize upon this quaint poem for visualization, the story of a youth overwhelmed by the importance of his ancestors, who seeks to revive their importance rather than achieve on his own account. Browning may have striven to show that the seed of character-death lies in this clinging to outworn customs and traditions, just as it would be death for moving pictures to depend wholly upon the past instead of participating in a world improvement which is only a part of our general evolution. The stupid Duke, who dressed himself and his servants in ancestral costumes, who sought to revive methods no longer interesting to the people, represents a sort of ignoble stupidity which now prevents our moving picture audiences from enjoying stories of red-blooded theme and vital action.

Into the castle of this feeble egotist, too weakened to understand that the world is subject to never-ceasing growth, comes a veritable flower of a girl, the symbol of youth, vigor and progress. She would laugh to scorn the Duke's revival of the antique, but she is in a cramped environment, unable to assert her beauty and charm. In attempting to find some natural outlet for the love and sweetness that is in her, she makes a daring escape from the castle and elopes with a man of no rank, of no standing, save that which nature gave. She may even represent the New Art in its escape from what is crushing its youth and beauty to what will save it in the end.

The Thanhouser craftsmanship makes this visualization a thing of value and of charm. The usual aesthetic taste and care exercised in Thanhouser productions is a source of sat-

isfaction, and the illusion is not broken by inappropriate scenic effects. The surroundings are so well selected that they are in close harmony with the mood of the story. But, after all, when all effects have been weighed and measured, the one which remains is impressed by the charm and intelligence of little Gladys Hulette. Burnett Parker is admirable in his role, and the others are more than satisfying, but little Hulette has a way all her own of fastening and holding attention. She did it from the first in the Edison photoplays, carrying some of them over by force of her own personality.

Scene from "The Flight of the Duchess" (Thanhouser).

This is due to sane living and self-control. She cherishes her natural endowments and is ambitious enough to seek improvement whenever she is given opportunity. She is quite capable of measuring up to finer opportunity, role requiring more exquisite revelation of mind and heart. Her future success as a star is assured if she holds to her methods, those which brought her into prominence.

"The Yaqui"

Bluebird Photoplay Gives Vivid Description of the Condition of the Mexican Indian—Hobart Bosworth Featured.

Reviewed by Margaret I. MacDonald.

ESPECIALLY apropos of the times is the five-reel production which claims to turn the limelight of truth on the condition of the Yaqui Indian, who has been not alone dispossessed of his lands but maltreated by the wealthy Mexican landowner. Just whether the treatment accorded this down-trodden race has been as brutal as depicted in the picture or not, we do not know. The possibilities are, however, on the affirmative side; and in any case the film adaptation of Dane Coolidge's novel "The Land of the Broken Promise" awakens a larger interest in what is going on across our southern border line.

Hobart Bosworth as Tambor of the Broncho tribe gives a

Scene from "The Yaqui" (Bluebird).

fine impersonation of the character of the stalwart Indian who, becoming the butt of a conspiracy headed by an influential Mexican officer, is bereft of his wife and child through the cruelties of Martinez and his associates. The story contains an excellent characterization which has been well carried out in the film version. The original atmosphere has also been well maintained, some of the scenes having been taken in Mexico, and some at Tempe, Arizona. In the supporting cast are Golda Caldwell, playing effectively the role of Tambor's wife; Dorothy Clark, as Tambor's child; Charles Hickman, Gretchen Lederer, Yona Landowska, Jack Curtis, Louis A. Valderna and Emory Johnson, all of whom do meritorious work.

The production is a well constructed one and will be enjoyed for its sincerity and artistic qualities.

Authors' Film Co. Pictures

"Sins of the Father," a Drama of Italian Make—"Denise," a French Production—Both in Four Reels.

Reviewed by Lynde Denig.

"SINS OF THE FATHER," made in Italy by the Ambrosio Company, with Hamilton Revelle in the leading role, supported by Italian actors, is a fair sample of the photoplay workmanship of a great European producing organization. Needless to say, the picture is finely staged and there are many charming exteriors revealed by clear photography. But if the film profits by certain artistic qualities, it is equally true that the story, judged by American standards, lacks the fast, incisive action to which audiences in this country have become accustomed. Rather too frequently scenes are unduly protracted, such dramatic aids as the flash-back are never used and there are times when the story drags.

The title of the picture and the opening scenes suggest a study in eugenics and heredity, but after the fact of a young man's inherited disease has been established—also the doctor's decree that he shall not marry—the story advances into quite conventional drama. An audience is not told the nature of the malady which drives Alexander away from the girl he loves and causes him to join an exploration party in Africa.

The production is at its best in the presentation of the suffering of men lost in the desert. In an impressive display of self-sacrificing friendship between two men dramatic scenes

Scene from "Sins of the Father" (Authors).

are acted with much intensity by Mr. Revelle and those in his support. Possibly the good points of the picture will offset the shortcomings in the story as constructed to fill four reels.

Coming to the four-part adaptation of Alexander Dumas' "Denise" we find a French picture of uneven merit. Many of the exteriors representing the beautifully kept grounds of a French estate are excellently photographed and tinted, whereas in other parts of the picture—notably the interiors—there is some surprisingly poor printing. Occasionally the faces are expressionless in a blaze of light while the background for the scene is almost lost in darkness. Of course, it is possible that the blemishes are not in the negative and subsequent copies may be of better quality.

The adaptation of the Dumas work is open to criticism on several scores, all of which contribute to the same unfortunate result—a photoplay that does not carry conviction. When the story reaches its strongest climax, with Denise's confession of her relations with Fernan, reliance is placed on lengthy subtitles rather than screen action. An audience should not be expected to follow so many wordy conversations, unnecessary for a clear development of the plot. The players assembled for the chief roles are adequate, and, as previously mentioned, the production is not lacking in scenes that gratify the eye.

Elsie MacLeod, a charming comedienne of the Vim Comedies, began her career as a child actress. From her stage work she turned to the screen, and has taken many varied roles, from the most serious as in Carmen by Fox company, to the extreme in comedy.

"The Mischief of Musty Suffer"

Numbers 4, 5, 6 and 7 of Harry Watson's Side-Splitting Whirls—Produced by George Kleine, Directed by Louis Myll.

Reviewed by James S. McQuade.

SOBER writing about any one of the Harry Watson whirls is just as impossible as it is to view any one of them on the screen and keep a sober face. Suffering from rheumatic pains in the small of my back as I viewed Nos. 4, 5, 6 and 7, of the "Musty Suffer" series of 10, I had the unhappy experience of learning what commingled laughter and pain meant; for to watch the merry antics of Watson and his aids forced laughter that I tried to restrain, and always it

Scene from "Look Out Below" (Kleine).

ended in something that had the echo of a groan. I would, therefore, enjoin all persons so afflicted from seeing any of these brimming laugh-makers until they are well, so that their joy may be full.

"Going Up" is the title of No. 4, and it is just as fanciful, so far as relevancy goes, as are the action and the situations that follow. In it Harry Watson is associated with Rosie Gore, in the character of Dippy Mary; George Bickel as bandmaster of a barnstorming band; Alma Hanlon as the dream girl, and several nameless funmakers.

Walking on a dusty road in summer time is dry work, and Musty Suffer shows that it is by quenching his thirst from the juice tank of an auto. Thrown from the trunk rack of another fast moving auto, on which he is stealing a ride—and sleep, Musty makes a bed in the middle of the highway and continues his slumbers, not, however, before throwing the large rock that jolted him off, on the much-bandaged foot of a pilgrim on crutches. Then follow his adventures in the house of which Dippy Mary is caretaker, ending in love's young

Scene from "Bells and Belles" (Kleine).

dream, the sad awakening from which causes him to dive out of a second story window, then roll backwards, in cart wheel fashion, and alight with ease, in sitting posture, on a passing auto, going at the rate of about 50 per. Watching George Bickel and his band of noise makers playing "Awake Little Sleeper" in front of a deaf and dumb asylum is the affecting sight—oh, yes! And so are numerous other things in No. 4.

In No. 5 Willie Work (George Bickel), Mme. Gayenne (Cissie Fitzgerald) and M. Gayenne (H. H. McCollum) are in the cast with Musty. Be prepared to scream outright at some of the grotesque, farcical exploits in this number. When you have laughed yourself tired of the experiences of Musty and Willie Work in the home of the jealously guarded Mme. Gayenne, you will be compelled to begin all over again when Musty enters a cheap lodging house for a much-needed night's rest. He had a hard time of it the night before, when he slept suspended from one of the window sills in the Gayenne home; hanging, mind you, by his two arms, which had become so stiff that Willie Work was put to unwonted physical exercise in bending them to their normal position. Alas! for poor Musty in the lodging house. He had to sleep standing up, in line with an unwashed herd of human cattle, a taut rope in front holding the said line from toppling over. On complaining to the clerk that he can't sleep, he is assisted by a blow on the head that brings oblivion for a time. In the morning he takes a shower bath in a room where standing room for one is at a premium, and on signaling the attendant that he is through with his ablutions, that worthy opens the door and swiftly closes it, releasing mechanism that transports Musty down a chute with lightning swiftness to the outer air, where he strikes a stooping workman in the seating region with his extended feet, butting him headlong into the liquid mortar that he is mixing. "Look Out Below," the title of No. 5, is evidently intended as a warning to the workman, who is seen floundering in his own mix-up as the scene fades.

Numbers 6 and 7, while each is a complete episode by itself, form a story and its sequel. No. 6 is entitled "The Lightning Bell-Hop," and No. 7 "Bells and Belles." If anything, these two whirls, and more especially No. 7, condense more hearty fun and merriment in their 1,000 feet each than I have ever discovered before in any presentation, at any time. And I mean clean, wholesome farce comedy that no one need fear to take the whole family to see, the same opinion applying to the entire series.

As a bell-hop in the Outside Inn, of which Dan Crimmins, rubicund of face and jovial in manner and habits, is the proprietor, Musty Suffer has one perpetual round of new experiences and unroarious stunts. The elevator in the Outside Inn is a creation that will rank with the best in the field of farce Comedy. It fails to take up a fat man of ponderous weight; but it brings down a horse, who has just vacated his room for the tragedian (H. H. McCollum). The old sliding stairs stunt, so overused about 30 years ago, is provocative of great laughter for young and old. The ingenuity displayed by Musty in providing a chair for Flossie Footlight's (Della Connor's) bedroom will provoke guffaws from all quarters. He simply paints one on the wall of her room, at the proper height above the floor, and we see that young lady sitting on it with satisfied ease. A gaslight is furnished in the same manner, and its reality is clearly demonstrated by watching the dimming of the light by Musty and by seeing the tragedian lighting his cigar at it. The manner of warming this worthy's room and of furnishing him with liquid refreshments ordered up there are such fun-making novelties that they deserve a patent.

The spectator will notice that Musty gets tired walking up stairs or going up in the elevator—he slides up on the bannister! But, with all his ingenuity, he fails to purloin a certain letter from the hotel postal box, though the postman, when he calls for the mail, does not unlock it—he simply lifts up the lid, the hinges of which are unfastened! When the gas is leaking in a certain room, Musty hangs up a basin under the light, and he provides the long thin man in the narrow bed with a balancing pole, so that he may not fall out while sleeping!

When Musty Suffer mistakes the rehearsal carried on in Flossie Footlight's room for a cry of fire, he calls out the entire fire department, the police department and the whole hospital corps of the town, creating a scene that would do credit to bedlam aroused. This scene closes whirl No. 7.

The review of Numbers 1, 2 and 3 appears in the issue of Jan. 22, on page 619.

"Autumn"

Five-Reel Red Feather Production Features Violet Mersereau and Lieutenant Percy Richards in Northwest Story.

Reviewed by Robert C. McElravy.

BESIDES picturesque scenery and a capable cast, A. O. C. Lund, writer and producer of this number, has provided a plot of substantial interest. The production is, in fact, built from the first scene to last without resort to padding or stretching of incidents beyond their legitimate length.

Violet Mersereau duplicates her former success as a girl born and raised in the wilds. Her story, in the part of Autumn, is an absorbing one, and she gets her effects without affectation or straining. This offering also introduces to the screen for the first time Lieut. Percy Richards, who passed his early days in New York walking the streets, minus hat or coat, making a vain search for work. He makes a stalwart, picturesque screen figure and is well suited to the part of mounted police officer, which he has in this production.

The story begins with a Chinaman named Hop Lee relating at police headquarters events which happened eighteen years previously. Scenes are shown, dating back to that time, showing the way in which George Arden started with his wife to see a doctor, how he was forced to leave her in an abandoned cabin where her child was born, and how he suffered an in

jury which clouded his memory. The child then fell into the care of Joe La Farge, who raised the girl to young womanhood.

This leads up to the search of the hero to find some trace of the Ardens. He meets the girl, Autumn, knowing nothing of her birth, but has opportunity to save her from a wretched fate at the hands of a designing gambler. Exciting scenes occur here, in which the gambler is shot and killed. Autumn

Scene from "Autumn" (Universal).

and the gambler's sweetheart are both charged with the murder, and a double hanging is threatened. This is intercepted by the hero and his fellow officers. In later scenes the father's reason is restored and the history of the girl is made clear.

"To Have and to Hold"

A Five-Reel Lasky Production in Which Mae Murray Makes Her Screen Debut.

Reviewed by W. Stephen Bush.

THIS filmed version of a popular novel scarcely comes up to the general high standard of Lasky features; whatever charms the novel may possess it does not abound in dramatic material such as we usually see worked out in Lasky plays. There is much that is obvious and commonplace in the plot. Mae Murray makes her first appearance on the screen. A first effort is always entitled to indulgence and in this case something like a plenary indulgence is needed. The part of the "Kimp Ward" has possibilities. A gifted and experienced screen actress with the necessary personality might have made a good deal out of the part.

Evidently much money was spent on some of the exteriors,

Scene from "To Have and to Hold" (Lasky).

In the selection of beautiful backgrounds the play lives up to Lasky standards. Some of the water scenes I thought were exceedingly pretty. The effort to create and preserve the historic atmosphere of the story was creditable and on the whole successful. The scenes showing the "Doves," some scores of pretty maidens sent to the new world to become the wives of Virginia colonists, were all charming.

The support of the star was fair, Wallace Reid and Tom Forman both doing their best.

In the development of the plot there were few strong moments, though the adventures of the false "Kirby" were romantic and diverting enough. Were it not for the general superior Lasky workmanship this feature must be indeed under M, and M stands in this case for mediocre.

It is needless to praise the Lasky photography—that is a delight always.

Three Metro Offerings

"The Soul Market," Starring Olga Petrova; Marguerite Snow in "A Corner in Cotton;" Hamilton Revelle and Barbara Tennant in "The Price of Malice."

Reviewed by Lynde Denig.

"The Soul Market."

EVEN when the story is not inspiring, Mme. Olga Petrova may be relied upon to make a picture interesting. She is such a thorough actress and her screen personality is so unusual that attention may be drawn from the shortcomings of the subject matter and centered upon the manner of its presentation. Probably in the Metro Corporation's long list of stars there is none better qualified to give vitality to the Popular Plays and Players' production of "The Soul Market" than Mme. Petrova, in the role of a musical comedy star of a somewhat different type—a type that has small sympathy for the mercenary amours of theatrical backers and managers.

The argument of this five-reel drama may be guessed from the title. It is, in effect, that twentieth century Broadway resembles ancient Babylon in the buying and selling of women, and the methods used in modern civilization appear almost as crude as those practiced in an earlier period. Primarily, it is a story of the musical comedy stage, for here, one gathers, the soul market flourishes most successfully. Elaine Elton

Scene from "The Soul Market" (Metro).

is presented as a coolly virtuous person, who not only protects herself, but assumes a kindly interest in chorus girls who are threatened. Back-stage scenes and those in Miss Elton's luxurious apartment are made convincing. In fact, the plot does not obviously part with social procedure until a wealthy young man, who of necessity has admired the prima donna from a distance, becomes her chauffeur and constant companion.

For the sake of the romance the meeting of these two was demanded, and there is no fault to be found with the millionaire's impersonation of a chauffeur; but one wonders at the discipline that permits him to wander so freely about the house and make love to the actress. At the very close of the picture an audience discovers that several sensational episodes in the life of Miss Elton were only a dream, and she is still free to marry the faithful millionaire. Wilmuth Merkyl plays opposite Mme. Petrova, while others in her support are Arthur Hoops, Fraunie Fraunholz and Fritz De Lint. Francis J. Grandon directed.

"A Corner in Cotton."

The Quality Pictures Corporation, with Marguerite Snow as the star, under the direction of Fred J. Balshofer, went to the southern cotton fields for the locale of this five-part photoplay and designated the period as that in which the boll weevil wrought great damage to the crops, causing the ruination of many plantation owners. While the picture realizes some of its best moments in the presentation of southern scenes, rich in atmosphere and interesting in showing the operations in a cotton mill, there is enough plot and action to assure a safe dramatic offering.

Miss Snow has a congenial part in the character of Peggy Ainslee, a society girl with a decided bent for charitable work. She drops her fashionable friends that she may alleviate the suffering in the slums, and when she hears of the bad conditions in the south, leaves home in order to become a mill hand, thus gaining a closer knowledge of the lives of the poor. Later, by jeopardizing her fortune, she is the means of saving

the property of the Carters, which in due time she will share, as the wife of Carter, Jr.

After the first reel, largely devoted to exposition and pretty scenes showing Miss Snow entertaining her stylishly gowned friends, the action steadily increases in speed and brings at least three situations in which the element of suspense is large—Miss Snow in her struggle to escape from the foreman of the mills, a race between an automobile and a train, and the fight on the exchange to acquire a corner in cotton. All of these episodes are carefully handled and the acting of Miss

Scene from "A Corner in Cotton" (Metro).

Snow, Wilfred Roger, Lester Cuneo, Frank Bacon, and others is nicely judged.

"The Price of Malice."

Winter scenes on land and aboard a yacht give a truly picturesque quality to "The Price of Malice," made by Rolfe Photoplays, Inc., O. A. C. Lund directing. Hamilton Revelle and Barbara Tennant are the featured players in a tale constructed around the theft of valuable papers from the English diplomatic office—a theft that contains no mystery for the audience, whose concern is aroused in the manner of the thief's undoing by the man he has wronged.

The figures of James Clifford, played by Mr. Revelle and Capt. Mills, presented by William Davidson, are accurately drawn to give a character background to the story. In early scenes we learn how and why Mills becomes jealous of Clifford, his official subordinate, and understand his motive in taking the papers from the safe under conditions that will place the blame on his rival. From the time of the robbery, attention is focused upon the methods used by the junior officer in tracing the missing documents.

Both men, as it happens, fall under the spell of a wealthy young woman, who entertains at a house party and later takes her guests—Mills among them—for a cruise on her steam yacht. Clifford sails as a stowaway. When the boat is wrecked he rescues Grace and together they experience privations on a snow-covered, desert island. With their return to civilization the nefarious Mills is exposed and the picture closes on a conventionally sentimental note. Miss Tennant, acting Grace in her best manner, is given sympathetic support. Most of the scenes are so natural and effective that the artificial picturing of the sinking yacht appears crude by comparison and might well be eliminated.

"A Chip Off the Old Block"

First Release of the Juvenile Film Co. Burlesques "The Divine Charlie."

Reviewed by Margaret I. MacDonald.

PAUL CROMELIN has decided to help along the children's program idea, and under the cloak of the Juvenile Co., with James A. Fitzpatrick directing a small company of talented children, has succeeded in getting together, up-to-date, four of the "Chip" comedies and burlesques. These comedies are soon to be released on a plan which has not altogether shaped itself at the present writing "A Chip off the Old Block" features Janethel and Joseph Monahan, and is a clever burlesque on the children's comedy favorite Charlie Chaplin. Janethel is sweet and coquetish as a little girl can be, and quaint in her grownup gowns, while Joseph presents the same questionable heroism exhibited by the popular comedian, walking off with the girl after having floored his adversary with a single blow.

As the story runs, a ragged little newsboy at his stand in front of a moving picture theater stands gazing sadly at a life size poster of Charlie Chaplin, when a pretty little girl and her brother happen by. The little girl, out of pity, gives him a generous tip, thereby installing herself in the very middle of the newsboy's heart. When she has disappeared from before his longing eyes, he lies down and falls asleep only to dream of his pretty benefactor. In his dream he becomes a facsimile of "the divine Charlie," in appearance, in word and most of all in deed. In his wonderful dream he woos and wins the beautiful maiden, is pursued by a villian who steals away his lady love, and awakens to find himself being shaken up by the theater manager before whose theater he has taken his nap.

This series of films will be welcome to the exhibitor and to the children, and range from 980 to 1700 feet in length.

Triangle Program

"The Moral Fabric," Five-Reel Kay-Bee, and "Wife and Automobile Trouble," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"THE MORAL FABRIC" is a problem play, not for minds primitive, and it is all the better for that—there are more than enough screen portrayals for those who can only read words of one syllable—but Mr. Gardiner might as well do a little editing of his subtitles as well as shorten many scenes that merely portray people sitting at the table and philosophizing on the subject matter. It is no longer in good form for the characters of a novel to give wordy reasons for action—it is not so considered by publishers—and it is apt to make a photoplay drag in the development. More care in details might also eliminate such an amusing error as the announcement made by a lady in Monte Carlo that "our villa is outside of the CITY." The entire principality of Monaco is only about three miles long and one mile wide, with a small-town population. It would have been just as easy to have said "Our villa is nearby," or "in Nice," the nearest city, to which the tiny principality is a sort of suburb.

There is a great deal that is artistic in the picturing, but here again is revelation of carelessness. The exterior cafe scenes looking out over the water are admirably chosen in all but the camera point of view, which takes in a long and unsightly pier, such as never happened at any beauty spot in the French Riviera. A slight change of camera position would have left it entirely out of the otherwise beautiful scene. When pains have been taken throughout to preserve a foreign atmosphere and thus help the illusion there is need of sharp editing. In addressing minds not primitive it becomes incumbent on author and director to avoid what is primitive in both screen imprint and camera position. The story is superior in many respects to the average five-reel production, and the visualization is particularly so in its idealizations and in the magnificent interpretation of his role given by Mr. Frank Mills. One of the most effective scenes shown is a close-up of his self-struggle after giving up his wife that she might be punished by marrying a man theoretically opposed to the institution of marriage. The theme is strong, and the treatment generally good, but the play is marred by many flaws and does not measure up to other screen portrayals from the same source.

"Wife and Automobile Trouble" is an amusing account of marital infidelity, the old one of married man and girl in his office, with rejuvenated Willie Collier very decidedly in the lead, a veritable screen artist not yet utilized in situations where he would undoubtedly appear to greater advantage. He

Scene from "The Moral Fabric" (Triangle).

is doing "as well as could be expected" under the circumstances, and even better. Some of the subtitles are very bright, quite as effective as the action. The release is amusing and generally good.

Leo Pierson is playing the role of "Jack Rose" in "At Piney Ridge," now in course of production at the Selig studios, Los Angeles.

Two Kalem Comedies

"For Sweet Charity," a Ham and Bud Release, and "The Eveless Eden," Another One-Reeler, with Ethel Teare in the Star Role.

Reviewed by Edward Weitzel.

"For Sweet Charity."

HAM and Bud are again the scenarioists as well as the principal performers in a one-reel comedy. "For Sweet Charity" begins at home, so far as the setting is concerned, but shifts the action to a charity fair, where pretty girls are sell-

Scene from "For Sweet Charity" (Kalem).

ing kisses at one dollar per. Ham and Bud cannot raise the price of one chaste salute, and are in despair until Bud finds a well filled pocketbook on the floor. Thereupon life takes on a more roseate hue, and bankruptcy again follows. Forced to toil for a living, the two worthy fellows obtain employment in a restaurant and keep things moving in every sense of the word until they are chased from the place. The picture is filled with the real Ham and Bud brand of humor. Porter Strong, Norma Nichols, A. Edmondson, Julie Cruze, Junita Sponsler and Ed. Valentine take part in the proceedings.

"The Eveless Eden."

The title of this one-reel comedy sounds like a paradox or a profound and welcome truth, according to one's mental attitude toward the fair sex. At any rate, "The Eveless Eden" is a comedy with a plot, and a very good one, at that. A mem-

Scene from "The Eveless Eden" (Kalem).

ber of the Eveless Eden Club tries to prevent his nephew from marrying the girl of his choice, so the pair determine to elope. Before the plan can be carried out, the young chap's uncle falls in love with the aunt of his nephew's sweetheart, and a second elopement is planned. Both couples meet at the station and, in the words that are usually employed upon such an occasion, "happiness reigns supreme." Miss Teare's new frocks and joyous personality are prime factors in insuring the success of the reel, and Jack MacDermott and Gus Leonard are valuable members of the cast. William Beaudine made the production.

"Ben Blair"

Dustin Farnum the Star of a Five-Reel Pallas Picture Released on the Paramount Program.

Reviewed by Edward Weitzel.

"BEN BLAIR," in its original form, was a western romance written by Will Lillibridge. The five-reel photoplay version, produced by the Pallas Pictures Company, is a work of even merit. The opening incidents, showing the boyhood of the hero, are novel, human and woven together with strong dramatic effect. The mother of Ben Blair deserted John Rankin, her husband, and went to live with a worthless fellow named Tom Blair, and took the boy with her. He was known as Ben Blair. After his mother had been killed by his supposed father, Ben was raised by Rankin, a well-to-do ranch owner. Eventually, Blair kills the man he wronged, and Ben goes after him and keeps doggedly on his trail until the murderer is brought to justice. This motive of the drama is consistently and impressively brought to a conclusion. The love interest has an excellent start. The Winthrops, a wealthy New York family, move to the west for the benefit of Mr. Winthrop's health. The daughter, Florence, becomes Ben's little sweetheart, the boy's regard growing steadily with his physical growth. Florence is fond of Ben, but when she reaches the dignity of long frocks, she finds that the call of the East, with its social advantages, will not be denied. She returns to New York with her parents, giving Ben a half promise. He remains out beyond the Great Divide until he learns that Florence has agreed to marry a man in her own class. Whereupon he gets inside of his best suit of clothes, tucks his revolver in his pocket and takes the first train east. Finding

Scene from "Ben Blair" (Pallas).

that the girl's fiance is a moral bankrupt, Ben gives her the choice of accepting him or learning that his rival has been put out of the affair by a bullet from the Westerner's trusty six-shooter. Ben wins.

Up to the time that Ben lands in New York, the events surrounding his love story are convincing and agreeable, but both the author and his leading character are out of their element in the big city, and the picture does not then make as favorable an impression as in the earlier scenes.

Dustin Farnum found the character of Ben Blair easily within his grasp. He was a dashing western hero, but his playing lacked somewhat the sincerity that made his performance of the Virginian so fine an achievement. Winnifred Kingston was wholly admirable as Florence Winthrop, and Herbert Standing, Lamar Johnstone, Frank A. Bonn and F. Burns were members of a high grade cast. A meed of unstinted praise should go to young Gordon Griffith, who played Ben in his youthful days. The lad was called upon to express the deepest feelings of the heart, and revealed remarkable emotional powers and equally meritorious acting ability. The producer and camaraman are to be congratulated upon the results of their endeavors.

"A Strange Confession" is the title of a one-reel animal drama which Jay Hunt is staging at the Universal City arena. Rex Rosselli, Colin Chase, Mrs. Jay Hunt and Golda Colwell appear in the leading roles.

* * *

Director John Ince is completing at the Equitable Flushing Studio, the final scenes of "The Struggle," the spectacular feature in which Frank Sheridan is the star, supported by Arthur Ashley and Ethel Grey Terry.

"Her Wayward Sister"

A Four-Reel Lubin Drama That Illustrates Strongly Contrasting Phases of Modern Life—Written and Produced by Clay M. Greene.

Reviewed by Edward Weitzel.

IT IS a well-established fact of considerable antiquity that the sons and also the daughters of gentlemen of the cloth do not always keep as strictly to the straight and narrow path as their parents might wish. With this in mind, and

Scene from "Her Wayward Sister" (Lubin).

with a keen eye to its dramatic value, Clay M. Greene has taken the two daughters of a worthy pastor dwelling in a small village for his leading characters. Endowing them with sharply contrasting natures—one, gentle and obedient; the other, wayward and longing for the gayety of city life—the playwright has placed the two girls in a number of situations that furnish an interesting clash of character, and permit Joan, the elder, to save Mary, her wayward sister, from moral death.

Mary is loved by Basil Forde, a hunchback, but she despises him, and runs away from home with another man. They are married, separate quickly, and Mary goes on the stage. She becomes a leader of the Fast Set on "The Great-White Way," but she and her husband are reconciled through the efforts of Joan and the hunchback. Joan follows her sister to the city, and pretends to have succumbed to its temptations. This has the desired effect upon Mary. She is horrified that the force of her example, as she imagines, has started her sister on the downward path, and is eager to help set matters right.

The play plods along in the beaten track of middle class melodrama, and will not add materially to the reputation of its creator. It has been fairly well directed, but the work of the cast is uneven. June Daye is an earnest and capable Joan, but Helen Greene as Mary lacks variety in her method of expressing the character. She also employs the same tricks of manner that she used to denote the girl of the underworld in "The Uplift." Clarence Jay Elmer's performance, also, is not an unqualified success. Because a man's backbone is crooked it need not be made of putty. Mr. Elmer's interpretation of the hunchback is entirely too lacrimose and too given to cringing. George Clarke and Francis Joyner are satisfactory in their respective roles.

"Out of the Drifts"

Marguerite Clark Is Seen in a Five-Part Famous Players Story of the Snowy Hills.

Reviewed by George Blaisdell.

THERE are good situations in "Out of the Drifts," a five-part Famous Players subject featuring Marguerite Clark. These will stir to a degree, although the subject as a whole depends more upon its average interest than for unusual dramatic quality. Miss Clark has the role of a Swiss Alpine maid who reads and writes English fluently. The backgrounds of snow and hills and great waterfalls were all picturesque, but they were not convincing as Alpine heights. There were trees, even forests.

Miss Clark has the role of Elsie, a mountain girl living alone under the protection of a monk and a guide. She falls in love with young Van Rennselaer—as it is spelled on the screen—a London sport, who goes to the Alps to get away from the combination of wine, woman and song. If with her it is a case of love at first sight, with the jaded young man it is no deeper an affair than desire. Things happen to prevent the young man carrying out his plans to lure Elsie to London with him. Among these are an avalanche—and it contains a thrill, too—and a fight between the Londoner and the big guide in which the former singularly enough is the victor. Everything comes out all right in the end, though. The Londoner comes back to the hills and marries Elsie, thereby preventing her "little" heart from breaking—a bit of titular pathos hardly adult stuff.

Elsie is a role of which Miss Clark makes much—it is finely acted. J. W. Johnston is a rugged convincing Rudolph, the guide. Albert Gran looks and acts the part of Father Benedict. William Courtleigh, Jr., is not always at his best as a libertine. Kitty Brown as Cleo, the young woman with a past, who accepts a dare to join the Englishman in marriage and begin a new life, stands out in a small part. One cannot avoid a feeling of regret that this fine team dropped out of the story so suddenly; nor fail to express a wish to see the two in a subject of their own. There seemed a splendid beginning for

Scene from "Out of the Drifts" (Famous Players).

"another story," an independent one, just as they passed out of the tale.

The picture is well staged by J. Searle Dawley from the script of William H. Clifford.

BLEECKER HALL SECURES NEW WAR FILMS.

New film angles on the great European war are presented in a new collection of film which Bleecker Hall, the cameraman, brought back from Liverpool recently. Some of these were taken by Mr. Hall himself, and others are from negative taken by the official photographers on the Eastern front, the exclusive rights to which have been secured by the Hippodrome Film Company, 110 West 40th street, New York, which will present them to the exhibitor under the title "At the Front with the Allies."

Mr. Hall's pictures give emphasis to the fact that the art of making war has not materially changed since the invention of gunpowder, the antebellum opinion of easy chair strategists to the contrary notwithstanding. Despite the modern death-machines, hand-to-hand conflict still looms large in any offensive. Flinging hand grenades at close range; cutting barbed wire entanglements under fire; firing shrapnel from mortars, and combating asphyxiating gases by the use of respirators and goggles are among some of the interesting activities shown in the Hall pictures.

The films from the Russian front show a thrilling battle in midair between the opposing aeroplanes, with the destruction of the German machine by an explosive bomb; the Russian bombardment and conquest of a Turkish Black Sea port; and a spectacular surrender to the Russians of a corps of German infantry. The grim reality of the slaughter that the war entails is furnished by a scene in Russian Poland, wherein scores of dead-laden droshkies are shown winding across the steppes, and with an army of moujiks interring thousands of butchered soldiers in the frozen ground.

BEYFUSS PLEASED WITH STATE RIGHTS PLAN.

Alexander Beyfuss, general manager of the California Motion Picture Corporation, who is directing the sale of states rights on "The Unwritten Law," with Beatriz Michelena, from the Ritz-Carlton Hotel, New York City, is more than satisfied with the progress which he is making. Inquiries for the picture have been numerous, particularly since its trade showing was held at Wurlitzer Hall some days ago, and, according to Mr. Beyfuss, the California company's campaign to date has already proven that there is a splendid market for high class features to be handled on the states rights basis, provided the pictures themselves are really high class and are offered with complete equipment as regards advertising matter.

Mr. Beyfuss is particularly proud of the line of posters which has been created for "The Unwritten Law" by the Schmidt Lithographing Company, a western concern whose aid was enlisted in turning out paper suited to advertise a "Better-Than-Program" picture. The work of turning out the paper was begun almost as soon as was the making of the picture and, because there has been nothing hurried in its production, the finished product compares quite favorably with anything which has ever been done for any amusement proposition devised for the $2 theaters.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

AT THE DOOR OF DOOM (Lubin), Feb. 28.—Robert E. Rinehart, the author of this one-reel drama, has introduced a novel means of bringing about the big situation in his picture. The hero is imprisoned in a huge steel syphon and is saved by a cleverly-arranged telegraphing scene. The reel contains excellent melodrama and is played by a competent cast, consisting of L. C. Shumway, Velma Whitman, R. M. Wells, J. A. Morley and Melvin Mayo. Leon D. Kent is the producer.

THE SELIG-TRIBUNE, NO. 17, 1916 (Selig), Feb. 28.—"Yankees" leave New York for Macon, Ga.; Washington's Birthday parade, Chicago; shipping mules at Galveston, Tex.; eagle presented to President Wilson by people of Colorado; Woman's Signal Corps, Leicester, Eng.; flood, San Diego, Cal.; military training in schools, Tokio, Japan; President Wilson and wife at Washington's Birthday exercises, Washington; U. S. armored autos, San Francisco; native head dresses, Tahiti (feature picture); U. S. Regulars at drill, Laredo, Tex.

HER BAD QUARTER OF AN HOUR (Vitagraph), Feb. 28.—This one-reel drama has no cutbacks. The action is always progressive and hinges upon the natural mistake made by the heroine in regard to the faithfulness of her lover. The picture is entertaining and is smoothly acted by Lillian Walker, Evart Overton, Lillian Burns, Bobby Connelly and Helen Connelly. Anne Maxwell wrote the scenario.

WINNING THE WIDOW (Kalem), Feb. 29.—Lloyd V. Hamilton and Bud Duncan are the principal funmakers in this one-reel comedy. The title aptly indicates the plot. A review of the picture was printed in the issue of Feb. 28, page 1315.

VERNON HOWE BAILEY'S SKETCH BOOK OF LONDON (Essanay), March 1.—Many of the points of interest in London are shown in the first five hundred feet of this reel. Mr. Bailey's drawings have much merit. The remaining five hundred feet are devoted to interesting views of winter sports at Quebec.

A RIDDLE IN RASCALS (Kalem), March 1.—Ethel Teare, Jack MacDermott and Victor Rottman carry the weight of the acting in this one-reel comedy. The picture was written and produced by Wm. Baudine. It was reviewed in the issue of Feb. 26, page 1315.

SELIG-TRIBUNE, NO. 18 ,1916 (Selig), March 2.—Polo match, Del Monte, Cal.; Sir John French reviewing regiment, Newcastle, Eng.; New Haven R. R. wreck near Milford, Conn.; Citrus Fair, Cloverdale, Cal.; Wm. M. Hughes, Australian Premier, at Ottawa, Can.; Washington's Birthday Celebration, Laredo, Cal.; Ambassador Morgenthau landing at New York; Westminster Kennel Club show at Madison Square Garden, New York; Geisha dance, Japan (feature picture); inspection of Canadian regiment, Ottawa, Can.

THE SERENADE (Vim), March 2.—A little German band, of which Plump and Runt are members, supply the serenade. It furnishes more fun than melody, and the execution that Plump does on his bass horn knocks out his hearers in more ways than one. An amusing knockabout farce.

THE GIRL TELEGRAPHER'S NERVE (Kalem), March 4.—Anna Nillson, Hal Clements, Guy Combs and Henry Hallam appear in this one-reel railroad drama. As the girl telegrapher, Miss Nillson, mounts the footboard of an engine and chases after a crook who is trying to escape on another locomotive. The picture holds the interest and has a real thrill at the finish.

HAMLET MADE OVER (Lubin), March 4.—When it is understood that Billie Reeves is cast for the part of the Melancholy Dane the reason for making over Shakespeare's masterpiece is apparent. Mark Swan is the gentleman who has had the hardihood to attempt to improve the Immortal Bard, and he must be credited with bringing him up to date. He has written a very good burlesque, and Billie Reeves' conception of the prince is in the proper mood. William H. Turner, Carrie Reynolds and Clarence Jay Elmer also shy a few bricks at the Immortal One's great work.

THE UNCUT DIAMONDS (Selig), March 4.—Fritzi Brunette, Lillian Clark, Edward J. Piel and Frank Clark have the leading roles in this one-reel comedy written by Emma Bell, and produced by Wm. Robert Daly. It opens without losing one foot of film, and carries its story along with undiminished interest. Although a "crook" drama, it deals but partly with the under world, and the finish is sufficiently novel to be a surprise to many persons.

General Film Company Specials.

WHAT HAPPENED TO PEGGY (Biograph), Feb. 29.—Claire Macdowell, Jose Ruben and Vola Smith are the principal players in this two-part production made by Walter Coyle. The rather conventional plot is capably handled. Not an unusual offering, but an acceptable one.

THE STRANGE CASE OF MARY PAGE (No. 6, "The Depths") (Essanay), Feb. 28.—The sixth episode of the Essanay serial brings out the fact that Dr. Foster and Philip Langdon prevented Pollock from having Mary Page confined in an asylum for the insane. Daniels, the theater manager, is next called to the stand and interesting evidence is secured about the note Langdon found in Daniels' office, and also about Mary's father. The acting of the entire cast is still maintained on the same level of excellence as in the preceding instalments.

THE HOUSE OF SURPRISE (Essanay), Feb. 29.—John Junior and Elizabeth Burbridge have the leading roles in this two-reel drama, written by John A. Roach. Hero and heroine are both rich. Heroine goes to country home to escape fortune hunters; hero turns up as a house breaker; wins heroine; everybody happy. A diverting bit of romance, with quite a lot of comedy thrown in. The entire cast and production are equal to all demands.

THE INDIAN (Biograph), March 1.—Spectacular scenes of Indian warfare are shown in an elaborate manner in this meritorious three-part picture. The story is of minor importance in a production rich in the presentation of thrilling conflicts. Locations and photography are of the best.

HER WAYWARD SISTER (Lubin), March 2.—Clay M. Greene is the author and producer of this three-reel drama, in which Helen Greene, June Daye, George Clarke, Francis Joyner and Clarence Jay Elmer have the leading roles. A review of the picture appears in another part of this publication.

THE GRINNING SKULL (Selig), Feb. 28.—W. E. Wing has written a three-reel photoplay with a well thought out plot that deals with real issues of life. The San Francisco earthquake plays an important part in the development of the story, and the excellent cast is made up of Lewis Cody, Fred Hearne, Leo Pierson, Richard Morris, Eugenie Besserer, Virginia Kirtley and Marion Warner. Geo. O. Nichols directed the picture.

THE MASTER SMILES (Knickerbocker Star Feature), March 3.—The Master referred to is the Ruler of the Lower Regions. The author of this three-reel photoplay is evidently a believer in a personal devil, as we are shown His Satanic Majesty indulging in a mocking grin at the opening of the picture. The story relates the history of a young girl, the child of wealthy parents, who neglect her and follow their selfish pleasures. She comes to a bad end. The first two reels are superior to the last one. Howard Estabrook and Emmy Wehlen are members of a competent cast.

TUBBY TURNS THE TABLES (Vitagraph), March 3.—Hughie Mack and a vacuum cleaner create most of the fun in this one-reel comedy. The idea is novel and has been cleverly produced by Lawrence Semon, who is also one of the authors of the picture. Adele De Garde, Bert Binns, George Binns and Billy Whitney are in the cast. "Odd Acquaintances," an entertaining little bird and cat picture, is on the same reel.

BEYOND THE LAW (Essanay), March 4.—There are life, vigor and a brave showing of primitive passions in this three-reel drama, made by Henry Oyen from a well-known novel of the Northwest. The Snowburner, the principal character in the story, and his fight with Shanty Moir for the possession of old man MacGreggor and his gold, are worth while. The scenes in the North, with the real dog sleds and the ice and snow, are full of local color. E. H. Calvert, Jack Meredith, Hugh E. Thompson and Marguerite Clayton are capital in their several roles.

LA PALOMA (Vitagraph), March 4.—This Broadway Star Feature, in three reels, was written by Daisy Eloise Smith, and produced by William Wolbert. Its story is dramatic, strongly emotional, and skilfully put together. Its heroine is a young Spanish girl who came to this country with her father, and almost becomes the victim of a man of wealth. The production and the acting of the cast, in which Mary Anderson, George Stanley, Corinne Griffith, Otto Lederer and Jack Sherman have the leading parts, are both well done.

Bluebird Photoplay.

THE STRENGTH OF THE WEAK (Bluebird), March 12.—The personality and acting of Mary Fuller lend sympathy to the central character in this picture, a girl who is betrayed by the man who pretends to befriend her. The strong sex element in the story is skilfully handled by William Addison Lathrop, author of the scenario, and by Director Lucius Henderson. A well handled production likely to be popular.

Fox Film Corporation.

THE WITCH (March 26).—A five-reel offering suggested by "The Sorceress," by Victorien Sardou. The story is not in itself convincing; but there is so much stir and bustle and thunder in it that it will satisfy most spectators. Nance O'Neil plays the leading titular role. A longer review will be found elsewhere in this issue.

Metro Pictures Corporation.

A CORNER IN COTTON (Quality), Feb. 21.—A story of southern cotton mills and an attempt to corner the market, which is checked by a young woman much given to charitable works. Marguerite Snow, supplying a first rate performance in the leading role, is ably supported. The picture is reasonably dramatic and has plenty of atmosphere.

THE PRICE OF MALICE (Rolfe), Feb. 21.—Fine snow scenes are a conspicious feature of this five-part drama, featuring Hamilton Revelle and Barbara Tennant. The plot, based upon the theft of valuable papers, holds the attention, and the cast is efficient throughout. There are some picturesque effects in lighting and staging.

THE SOUL MARKET (Popular Plays and Players), Feb. 28.—Mme. Olga Petrova, playing a musical comedy prima donna, is of great value to this drama, which reveals the darker side of stage life. A few turns in the plot are unconvincing, but they may be overlooked in view of the generally interesting character of the production.

Mutual Film Corporation.

MUTUAL WEEKLY, NO. 61 (Gaumont), March 2.—Views of Canadian cavalry in review, a French battleship in practice work, and a diversified collection of American scenes are included in this entertaining number.

ALL BALLED UP (Vogue), March 2.—Rather an original sort of farce comedy in which much of the action takes place in a bowling alley. One of the funny incidents in the play occurs where Madge, the sweetheart of one of the principal characters, walks in her sleep, takes a bomb that has been placed under her bed and carries it to the bowling alley where it explodes, hurling a group of bandits and their leader into the clouds from whence they never return.

THE DESPERATE CHANCE (Cub), March 3.—This is distinctly funny farce comedy featuring George Ovey. The comedy is without anything of the objectionable sort and is capable of exhibition before any audience. Jerry escaping from behind the bars takes advantage of an old automobile and takes flight in it. At the roadside he is held up by a bandit known as "Parson Jones," who strips Jerry of his clothing and forces him to attire himself in his castoffs. What happens following this incident is exceedingly funny.

SEE AMERICA FIRST, NO. 25 (Gaumont), March 5.—Presenting views of Tampa, Florida, its parks, driveways, municipal buildings, hotels, etc. The cigar industry, which furnishes a living for a large portion of Tampa's population, is also thoroughly explained and illustrated. On the same reel with "Our National Vaudeville."

OUR NATIONAL VAUDEVILLE (Gaumont), March 4.—An amusing comic cartoon from the pen of Harry Palmer. The basic idea is found in a subtitle that introduces many of the national characters of prominence, such as Wilson, Bryan and Roosevelt. "They're After Me!" is the subtitle. The Trusts and the Common Men are also represented.

THE GAY BLADE'S LAST SCRAPE (Beauty), March 8.—A farcical number, featuring John Sheehan, Carol Halloway and others. The scenes are short and the interest shifts between the various characters too constantly to get the best effect. Some good comedy material in this, but the development is not strong.

AMBITIOUS AWKWARD ANDY (Falstaff), March 9.—This, a clean, amusing comedy, in which Andy, a colored office attendant, ambitious to better his position, tries all sorts of vocations with usually disastrous effects. His last offense before returning to his former job, is the accidental exploding of several sticks of dynamite. Very funny.

LOVE, DYNAMITE AND BASEBALLS (Vogue), March 9.—A slapstick comedy that is rather amusing. It presents considerable bomb slinging. A supposed count about to marry the young woman of his choice is outdone by a baseball player who demonstrates that he is by all odds the better man. The count is denounced as a fakir and the girl turns to the baseball hero.

PERSISTENT PERCIVAL (Beauty), March 12.—Orral Humphrey and Billy Frawley appear in this quietly humorous offering. The young man employs the old fellow to act as his guardian and the latter saves him from many difficulties, including a match with a widow who has five children. This is fairly strong.

PLOTTERS AND PAPERS (Beauty), March 15.—John Sheehan and Carol Halloway appear in this burlesque comedy. The new reporter, Adolph, rescues the mysterious Madame Z after some startling adventures. The continuity is good in this and some of the situations quite funny. It makes a fairly strong offering.

Mutual Film Corporation Specials.

THE HEART OF TARA (Mutual Masterpicture de luxe Centaur), March 4.—An Oriental drama of five parts made at the David Horsley studios. Marble Spencer plays the leading role opposite William Clifford, while Margaret Gibson plays second feminine lead. Apart from one or two technical errors which occur in the matter of inserts the picture carries a fair amount of merit. The story is moderately interesting and will prove entertaining accordingly.

ACCORDING TO LAW (Mutual Masterpicture de luxe Gaumont, No. 77), March 6.—This is another of these domestic dramas that is better left alone unless given a profitable and professional handling. The story in question has not been properly constructed, and gives the spectator the impression that the last reel is the comencement of the story proper. The first four reels are taken up with incidents in the life of the parents of the young woman who makes in the last act a brief fight for the rights of a home which belongs to her but which is at that time in the hands of a couple of relatives who claim, falsely, that she is an illegitimate child.

THE CRUISE OF FATE (Thanhouser), March 8.—This three-reel production presents a story of moderate interest in which is featured Valkyrien, the beautiful actress from abroad who has been for some time in the employ of the Thanhouser Company. The story treats of how a wife who believed herself to be neglected returned to the arms of her husband after discovering that the man who would come between is cruel and cowardly. The tale has been told in a fantastical manner, and was written by Virginia T. Hudson and Lloyd Lonergan.

THE SUPPRESSED ORDER (American), March 14.—An excellent military production in three reels, which introduces happily an interesting love story. Winnifred Greenwood and Edward Coxen are featured in the picture, with George Field and other capable American players also present. The story, written by Kenneth B. Clark, is a good one, and has been staged artistically. The period is that of 1860 and the story deals with an incident of the Civil War.

Pathe Exchange, Inc.

PATHE NEWS NO. 16, 1916 (Pathe), Feb. 23.—Some of the interesting items of this issue show the ice boating on the Shrewsbury River, Jaques Suzanne, artist, and Arctic Explorer with his dog teams, Irving Brokaw demonstrating fancy skating, and several views from the battle front.

Pathe Exchange, Inc., Specials.

LITTLE MARY SUNSHINE (Balboa), March 3.—A five-reel Pathe Gold Rooster Play featuring little Marie Osborne, an unusually clever child actress of three years. The production is sweet and wholesome and is destined to be one of the most popular of the Gold Rooster plays. It is especially well suited to child audiences. The story is of how a baby girl, bereft of its mother, climbs into the automobile of a young man who is addicted to alcohol, and incidentally changes the trend of the young man's life. Children will be delighted with the antics of a black bear that figures with the child in the picture. Reviewed on page 1846.

Signal Film Corporation.

THE GIRL AND THE GAME, CHAPTER 11 (Signal).—"The Salting of Superstition Mine" is the title of this episode of the "Girl and the Game" series. It contains a race with a freight train at the end of which Helen and her partner board the train, uncouple the car containing a shipment of ore, and enter into a desperate encoutner with a couple of men on top of the train.

Triangle Film Corp.

PEGGY (Kay-Bee), Feb. 20.—A delightful high comedy, with fascinating Billie Burke in the leading role. Not only an interesting story, but also a keen analysis of character, a play of the best quality.

DON QUIXOTE (Fine Arts), Feb. 27.—A beautiful piece of work, with De Wolf Hopper at his best in the title role. Most attractive to those capable of realizing its fidelity and artistic charm.

Universal Film Mfg. Co.

LOVE SPASMS (Victor), March 12.—A comedy number, featuring Rosemary Theby and Harry C. Myers as a young married couple. The husband thinks his wife is losing her looks and tires of her, but repents when she goes home to mother. The plot is rather trifling, but this is fairly entertaining.

THE DEACON'S WATERLOO (Nestor), March 13.—An Al E. Christie comedy, with Lee Moran, Eddie Lyons and Betty Compson in the cast. The rain scenes are very good and the plot a pleasing one of the light sort. The substitution of a wooden horse for the Deacon's anmial makes a laughable feature.

HER INVISIBLE HUSBAND (Imp), March 14.—A comedy number of considerable originality, by Samuel Greiner, featuring Jane Gail and Matt Moore. The young husband has a dream, after attending a seance, and believes himself to be invisible to others. The result is amusing. The subject is one of fresh interest.

LONESOMENESS (Laemmle), March 15.—A number written by Lynn Reynolds, featuring Myrtle Gonzales, Frederick Church and Val Paul. A cigarstand girl in a hotel sends a young married man back to his wife and child. This has a certain casual quality which does not stir the emotions deeply, but the natural, everyday scenes make the production an entertaining one.

ACROSS THE HALL (Nestor), March 17.—A farce-comedy of a somewhat conventional type, featuring Ray Gallagher, Billie Rhodes and others. Two married couples in the same flat get entangled in a mix-up, a burglar and an intoxicated husband being contributing causes. The action is good and the number quite amusing.

CRY OF ERIN (Rex), March 17.—A typical Irish story, excellently enacted by a large cast, headed by Francis Ford. The hero escapes from the gallows, assisted by the girl and priest. Familiar in plot, but strong in action and atmosphere.

Universal Film Mfg. Company Specials.

THE POOL OF FLAME (Red Feather Photoplay), March 13. -A five-reel production, featuring J. Warren Kerrigan as Terence O'Rourke, soldier of fortune. Lois Wilson, Harry Carter, Maude George and others are also in the cast. The story is a good one of the adventurous type, though many of the situations are of a familiar sort. The photography and settings are attractive throughout and the characters do appealing work. The action centers about a valuable diamond stolen from an Indian idol, which Terence succeeds in restoring after many adventures. The scenes in the closing reel are genuinely exciting. The development up to that point is conventional, but entertaining and enjoyable.

THE IRON RING (Universal—Special Feature), March 13.—No. 14 of the "Graft" series. In this instalment Robert Harding, the young reformer, breaks up the iron trust. The reign of terror at the iron foundry is the strongest feature of this number, which is not as strong in plot as some have been. Stone makes another attack on Dorothy's life, but she is saved when her small brother starts the Victrola.

BORN OF THE PEOPLE (Gold Seal), March 14.—A two-reel number, written by Francis Ford, featuring Grace Cunard, Jack Holt and Neal Hardin. The first reel has a pleasing comedy touch running through it. The second reel departs from this tone and shows the young wife posing in the nude in order to earn money for her sick husband. In the nude scenes the wife reclines on a tiger rug, giving quite an artistic effect. At the same time this feature seems rather dragged in for the purpose of exciting comment. It will probably pass without much criticism. The plot itself is entertaining, but the subtitles need modifying in places.

PATTERSON OF THE NEWS (Imp), March 17.—A two-reel number, featuring King Baggot, Edna Hunter and Howard Crampton. The newspaper reporter saves the girl during a gambling raid, she being a member of a slumming party. These scenes are realistic and well staged throughout. There is some lack of dramatic strength in the second reel, where the hero saves the girl's father from dishonor, but the story as a whole is entertaining and quite strong.

THE IRON TRAILS (Bison), March 18.—A two-reel subject of exceptional strength from the standpoint of outdoor excitement. This is a railroad construction story, picturing warfare between two rival gangs. Marie Walcamp, as the girl, runs away with an engine, to save the gang at the bridge. The suspense and general excitement are all that could be desired. E. A. Wallick, Jack Curtis and Herbert Barrington are also in the cast. A gripping railroad story.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL (Vitagraph), March 3.—"One Year After Day" at the Panama-Pacific Exposition; pork farm, Staten Island; motor boat race, Miami, Fla.; What to Wear; Anti-Knockers Parade, San Francisco; Motor Speedway Race, Chicago; school children meet James W. Riley, Miami, Fla.; polo match, Del Monte; Chicago society girls in classic dances; French fleet landing army stores in Greece; Krazy Kat and Ignatz Mouse cartoon.

World Equitable.

THE DEVIL'S TOY (Premo), March 6.—This five-part Premo production may be recommended because of the well constructed, forcefully acted story it contains. Adele Blood, Montague Love and Edwin Stevens are the three central figures in the cast. The picture is reviewed at length on another page of this issue.

AS IN A LOOKING GLASS (Shubert), March 6.—Kitty Gordon, looking very well in costly gowns, is the chief attraction in a melodramatic story of diplomatic intrigue, directed by Frank H. Crane. The famous stage beauty is capably supported by F. Lumsden Hare, Frank Goldsmith and Teddy Sampson. A review may be found on another page of this issue.

Miscellaneous.

THE IMMORTAL FLAME (Ivan), March.—A melodramatic five-part picture, written and produced by Ivan Abramson. Maude Fealy plays the leading role, supported by Paula Shay and James Cooley. The story is not especially convincing, but possesses the emotional qualities characteristic of productions made by Mr. Abramson.

THE MOTHER WHO PAID (Great Northern), March.—Produced with the technical excellence characteristic of Great Northern pictures, this five-part romantic drama has the additional advantages of an able cast and a quite entertaining story. There is plenty of action, all essential to the plot, and the emotional interpretation which Regina Wethergren gives the self-sacrificing mother is effective.

"THE INDIAN" SCORES HEAVY BOOKINGS.

Released March 1, the spectacular Biograph three-reel production, "The Indian," has jumped far ahead of expected bookings, especially in the New England states, where Indian pictures had fallen into disrepute owing to an excess of poor productions. Reports from exchanges indicate that this three-reel feature in the regular service is being ranked by exhibitors in the same class with "The Massacre," "The Battle at Elderbush Gulch" and other famous Biograph spectacles of Indian warfare.

Thanhouser Won't Quit

Will Not Withdraw from Exhibitors' Balls—Thinks the Idea Is Good Publicity.

An authorized announcement of the Thanhouser Film Corporation speaks interestingly of that concern's activities at the recent social functions of motion picturedom. Mr. Thanhouser writes as follows on the subject: "I am sorry to note that any company sees fit to withdraw from these affairs. While they are always for a good cause they have the additional virtue of bringing together the men of a branch of the industry who seldom get the opportunity. Dating back to the affair at Brighton Beach last summer, and covering the Bronx ball, the Boston ball and the most recent ball of the New York exhibitors at Madison Square Garden, I believe that we have all hugely enjoyed the good natured rivalry for publicity honors. While I concede that the Thanhouser company has gone much further in these affairs than a single manufacturing concern generally does go, there is supreme satisfaction with the results achieved. The gala spirit everywhere has helped us spread the Thanhouser slogan broadcast, and from a personal standpoint I would not miss any one of them on a bet. I am only sorry that the necessity of the work here prevents our players from attending these affairs in greater numbers and at greater distances.

"From a publicity standpoint I must admit that the social functions of filmdom offer one of the best opportunities for men with ideas to secure type space. It is unfortunate that in some quarters the results have not been secured in proportion to the money expended, but that is a matter for each publicity man to take care of with his own judgment. In my case the expenditure has been delightfully small in proportion to the benefits derived.

"This statement is issued on the eve of another great ball in Salem, Mass., to which I am escorting a number of our players and where Florence La Badie will sell autographed photographs for the benefit of the Actor's Fund. The Thanhouser company thanks the promoters of the various functions for the opportunities afforded and the benefits derived."

"MADELAINE MOREL" (Biograph).

Famous as the production which brought imperishable fame to Augustin Daly and established his theater on Broadway as the Mecca of the theatrical world, "Madelaine Morel" is now announced for the screen as a three-part Biograph feature in the regular service.

"Madelaine Morel" tells the tragic story of a girl who from childhood was made the sport of fate. Her father became a fugitive and died in poverty rather than submit to arrest for a theft he did not commit. Madelaine's beauty brought her the unwelcome attentions of evil men. At last she sought refuge in death. But she was rescued by the man who was later to ruin her and turn upon her when her chance came to redeem the past. The climax scenes of this intensely moving drama are staged in the great nave of a cathedral, whose spaciousness and noble lines impart to the scene an air of solemn beauty. Indeed, the entire production is notable for extraordinarily fine settings and picturesque locations.

Betty Gray plays the title rôle with tragic intensity. As her seducer, William Russell gives a fine characterization of the proud and passionate aristocrat. Gretchen Hartman inspires the rôle of the fiancee who tears off her wedding veil on learning what manner of man she is about to marry. To the manly, stricken lover of Madelaine, Alan Hale brings his gallant figure and nice sense of dramatic values. In the first reel little Katharine Lee is adorable as the child Madelaine.

"Alias Jimmie Bartin" is the title of the two-reel Biograph scheduled for release on March 28. It is a quick-action drama developing out of an interchange of identities by two men, neither of whom has ever seen the other. Gretchen Hartman, Vola Smith, Jose Ruben and Jack Mulhall are in the cast.

"The Golden Supper," a dramatic version of Lord Tennyson's poem, is the Biograph Reissue directed by D. W. Griffith. Dorothy West, Claire McDowell, Edwin August and Charles H. West have the principal rôles in this moving drama.

WAR PICTURES HELP BREAK HOUSE RECORD.

Samuel Cummins, of 1476 Broadway, manager of the Fatherland Magazine's pictures "Fighting the Allies," has made some unusual and successful moves in the motion picture industry. Recognizing the extraordinary pictures that he had to exploit, he immediately had part of his five reels, booked with the B. F. Keith Circuit as headliner in New York City. This, of course, is the first time in the history of the big time vaudeville that a motion picture should be headliner and featured as such and caused a sensation throughout New York City. It did not take very long for Mr. Murdock and Mr. Albee to make up their minds, and booked them immediately upon a presentation at a private showing. This, of course, was a very successful move on the part of Mr. Cummins, as it was the only German war picture that had pleased the United Booking Office officials since the war had started, in that it contains real action and had authentic backing—The Fatherland Magazine, and knew the history and sources from where the pictures came from.

Manufacturers' Advance Notes

Two Thrills in "Hazard"

Helen Gibson Doubles Up on Hazardous Performances in "The Detective's Peril," Coming One-Reeler.

Not one thrill, but two—each of the sort that would suffice to give the "punch" to many a release—are provided in "The Detective's Peril" a forthcoming "Hazard of Helen," scheduled for release on Saturday, March 25th. In both of the thrills Helen throws fear to the winds and takes her life in her hands and it is difficult to decide which is the most exciting or daring.

A railroad detective has been bound to a rope hanging over the track on a trestle and seems certain of being plunged to

Scene from "The Detective's Peril (Kalem).

death when the oncoming train severs the rope. Helen reaches the bridge just as the engine tears forward within a few feet of the detective. Quickly grasping the other end of the rope Helen swings out over the river and by her weight succeeds in holding the detective suspended in air after the train has cut the rope and until it passes beyond.

Helen and the detective then speedily commandeer a gasoline handcar and speed after the freight which is manned by the men for whom the detective was seeking when captured and placed in his perilous position. When they overtake the freight Helen switches the handcar to a parallel track and then, with the handcar going at terrifying speed to keep pace with the freight, she swings a lasso over the brake-beam of the freight and crawls hand over hand to the top of the box car.

It is but a matter of a few moments when the culprits are covered by her revolver and the train brought to a stop.

"A MAN'S WORK" (Essanay).

This is a play of quick action and thrilling situations throughout. Its three reels are crammed with incident after incident following in logical sequence to a strong climax. It is an unusually well balanced play and with John Junior and Elizabeth Burbridge in the lead carries conviction and sustains the interest throughout. While the situations are drastic the parts are not overacted at any time. The plot involves the attempt to blackmail a wealthy man who two years before had escaped from prison. A girl, the sister of the fiancee of the son of the wealthy man, is used as the dupe by the ex-convict in his attempt to blackmail. The son hears the girl threatening his father. He follows her when she leaves the house. Later the girl is found murdered and the son is accused. The detectives, however, finally unravel a maze of evidence which proves that the blackmailer had killed the girl. The same detective discovers the wealthy man had not been guilty of the crime for which he had been convicted. The father then gives consent for the marriage of his son and the sister of the slain girl.

"THE HIDDEN LAW," NEW HORSLEY FEATURE.

David Horsley announces as the vehicle for the second co-starring appearance of Margaret Gibson and William Clifford, a five-part dramatic feature entitled "The Hidden Law." It is from the scenario by Theodosia Harris, who has been responsible for many of the stories used in past David Horsley productions, and is scheduled for release March 25 as a Mutual Masterpicture, de luxe edition.

The theme is based on the hidden law of justice. The author has treated it in a most interesting fashion by placing the characters in familiar spheres and laying the action in colorful environment. The earlier part of the action takes place in theatrical surroundings while the latter half is unfolded in the remote wilds of the western mountains.

The story revolves around John Carlton, a literary genius, and a "princess of the mountains." Carlton writes a successful play, but is fleeced out of his just reward. He attempts to obtain by force what he feels belongs to him and is arrested, sentenced, and thrown into prison. When his term expires he finds his genius has died meanwhile. Embittered toward mankind and man laws he seeks to mountain fastnesses, there commanding a living by operating as a highway robber.

The "princess of the mountains" enters his life and he guards her against intruders. She, however, meets a young hunter from the East and Carlton's past life is brought to light. In time he learns that he must bow to the law of reckoning and returns East, where at last he attains happiness.

Mr. Clifford is cast for the role of Carlton while Miss Gibson appears in the part of the "princess of the mountains." Their supporting cast includes Frederick Montague, Robert Kenyon, Mae Adams, Doris Baker, Marie Gavette, John Oaker and Pauline Williams.

"THE OLD VIOLINIST" ARTISTIC PRODUCTION.

George W. Cochrane's second picture, like his first, is a real winner. That is the verdict of the Universal officials who witnessed its initial showing in the projection theater at Universal City this week.

It is a two-reel production entitled "The Old Violinist," in which Thomas Jefferson, favorite of the legitimate stage and son of Joseph Jefferson of "Rip Van Winkle" fame, is featured

Director George W. Cochrane Discussing a Scene in "The Old Violinist" with Thomas Jefferson.

with little Zoe Bech, the Universal Company's celebrated child actress.

Jefferson's enactment of the role of the broken-down violinist whose troubles are manifold is superb and the child wonder playing opposite him gives a performance that really is most striking.

Director Cochrane is being warmly congratulated upon the success of his production, which all agree should be classed with the most artistic photoplays that have been made recently at the big picture city.

CONSTANCE COLLIER IN ANOTHER MOROSCO SUBJECT.

In a powerful role that allows her talent greater opportunities than even her initial photoplay characterization in "The Tongues of Men," Constance Collier, the noted English actress, will shortly be seen in another Morosco-Paramount release, "The Code of Marcia Gray." The second motion picture vehicle for Miss Collier presents an engrossing drama of modern fashionable life and finance in which this talented artist offers some of the best work of her notable career, as the wife of a wealthy financier brought face to face with sudden disgrace. A story of modern times, this subject presents

Scene from "Code of Marcia Gray" (Morosco).

an unusually stirring theme, replete with fine dramatic incidents and powerful situations which are brought out most effectively by the star and her supporting cast. Henry DeVere appears opposite Miss Collier in a characterization that calls for great histrionic ability. Forrest Stanley, as the lawyer of the financier who has remained a bachelor as a result of his great love for Gray's wife, is seen in a sympathetic part for which he is well suited. Other exceptional players such as Herbert Standing, Howard Davies and Helen Jerome Eddy, appear in the supporting cast.

"FARMER ALFALFA INVENTS A NEW KITE" (Paramount).

The Paramount-Bray cartoon release for March 16 is one of the cleverest bits of work that has ever come from the pen of Paul Terry, who has been one of the foremost cartoonists in the motion picture industry since the inception of the motion picture cartoon. The story of the release is as follows:

Farmer Alfalfa is feeding his hen. A baldheaded buzzard sees the pair from a treetop, and the psychology of the thing causes him to crave for food, and he decides that chicken shall be his dish. Like a regular buzzard, he flies far into the sky and circles around waiting for the opportune moment to swoop down upon his prey.

The farmer sees Mr. Buzzard and goes for his gun, but when he returns the buzzard has turned the trick. The old fox of a farmer then builds an airship so that he may pursue the buzzard and reclaim his lost pet. The body of the airship is a kite, the power is furnished by a duck tied to the kite, and the incentive for the duck to pull his burden is a can of worms on the end of a fishing rod. One would hardly believe that such a contrivance would work, but it does and the film will prove it.

In the meantime the buzzard has carried the chicken to his secret slaughtering grounds. He flies with his spoil behind some rocks, and great clouds of noise instill in the reviewer's mind that the hen has passed to another world.

The farmer trails the bird to this pile of rocks, drops off the airship and pulls his gun in a manner which has made westerners famous. He cautiously approaches the rocks, and looking over the top faints with pure joy, for the buzzard is kicking his last kick, and the hen is mounted on the buzzard's breast in a manner that made Napoleon famous.

"TIPS," OR THE EXTENDED PALM.

In these days of the high cost of living, the cost of "tipping" is a matter of moment worthy the consideration of the legislative bodies of the country.

In the one-reel American "Beauty" comedy entitled "Tips" no one overlooks the innocent old bachelor who pays a visit to the city in search of an inheritance, only to discover when all of his money has gone for tips, that he is the wrong man and some one else comes into the estate.

This entertaining, laugh-creating comedy, in which Orral Humphrey has the leading role, is to be released on the Mutual program March 19.

"WIFE AND AUTO TROUBLE" (Keystone).

William Collier is the star of a current Triangle-Keystone release, "Wife and Auto Trouble," which he made at odd moments during his filming of a five-reel comedy, "The No-Good Guy," for Thomas H. Ince. The Keystone introduces one of Mack Sennett's discoveries, Blanche Payson, who was a policewoman on the Zone at the Panama-Pacific Exposition. She was first assigned to station her six feet, four inches and 234 pounds on guard at the Keystone dressing rooms, but she was too good to last on that job. Sennett quickly promoted her and she has been active in Collier's initiation into the mysteries of Keystone comedy.

Miss Payson was delegated to confer the Order of the Bath, which is one of the earlier scenes in "Wife and Auto Trouble." This she did by overwhelming her sleepy spouse, weary after a hard night, lifting him bodily from his couch and throwing him into the tub. This is the beginning of a busy day for the comedian. He finds that the tender breakfast morsels are going to his brother-in-law and in disgust he seeks solace at the office with his stenographer. The auto trouble develops when he promises to buy one for the stenographer. They are about to start for a trial run when wife and mother-in-law appear. Taking the line of least resistance, Collier gives the machine to them and goes to a cafe with the stenographer. Of course the members of his family follow and Collier finally yields to the persuasion of his weighty wife.

KNICKERBOCKER STAR FEATURES ANNOUNCEMENTS.

"The Witch of the Mountains" is the title of a three-act feature to be released March 24 in the General Film Service. A drama of mystery and startling adventure in a trail of treachery. In this drama Marguerite Nichols, a charming screen star, will be featured. In support of this popular favorite will be a strong cast including Richard Johnson, Corenne Grant, Frank Erlanger, Bruce Randall, Bert Francis and Ruth Lackaye.

The Knickerbocker Star Feature release for March 31 is "The Home-Breakers," a three-act drama featuring Margaret Landis.

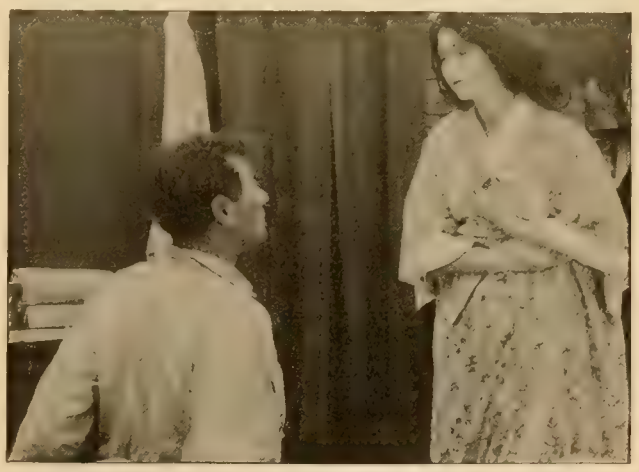
Large circulars in two colors fully illustrated are now being published monthly for the use of exhibitors. The growing demand for these advertising mediums has required a large increase in the quantity of the March number.

Among the representatives of the Knickerbocker Star Features now traveling throughout the United States are: Jacques Earl Abrams, who is visiting the Middle West, including Chicago, Milwaukee, Kansas City, St. Louis, Cincinnati and other cities. Earl Shaw, whose district centers about Syracuse, Rochester and Buffalo; B. J. Abrams, who will visit the South with extended calls at Atlanta, New Orleans and the studios at Jacksonville; F. G. Snodgrass, who will visit Boston and adjacent territory.

"THE REGENERATION OF JIM HALSEY" (Selig).

"The Regeneration of Jim Halsey," written and produced by Colin Campbell and released on Monday, March 13, through General Film Service, is a three-reel Diamond Special of unusual worth, featuring Thomas Santschi and Bessie Eyton, supported by Guy Oliver and others.

It is a story presenting the lower strata of life, and is also a story of the sea. How Jim Halsey, a cruel and uncouth



Scene from "The Regeneration of Jim Halsey" (Selig).

seaman, is finally brought to a realization of the meaning of true and unselfish love, is the plot germ upon which this spectacular production swings. There is a desperate fight between the mutinous crew on board, which is exciting in the extreme. Beautiful photography, quick and decisive action and talented acting all contribute to make "The Regeneration of Jim Halsey" a most worthy production.

SIR HERBERT'S "MACBETH."

H. E. Aitken, president of the Triangle Film Corporation, now in California on one of his periodical trips of inspection, sends word that while he is very much gratified by the results so far obtained on pictures at present in course of production, he is particularly impressed with the Sir Herbert Beerbohm Tree's production of "Macbeth." He will review a number of forthcoming releases before returning to New York.

"Each rehearsal confirmed the opinion that 'Macbeth' contains a wealth of picturization material," says Mr. Aitken, "and

Sir Herbert Tree in "Macbeth."

indications are that it will create a sensation as a film production. The supporting cast was selected with the most careful consideration and no expense was spared to obtain the appropriate backgrounds and costumes. Sir Herbert and his director, John Emerson, have given a great deal of study to the production so that the film 'Macbeth' will live long in the minds of those who witness the spectacle.

"By the way, Sir Herbert and Emerson found that the mere problem of securing historical accuracy for the photoplay was an extraordinary task. The period in which 'Macbeth' was laid is one of the most obscure in history and the setting of a modern stage version is child's play compared with the planning and execution of the film version."

"JERRY'S BIG GAME" (Cub).

Director Milton Fahrney has provided an unusually bright vehicle for George Ovey in the comedy creation entitled "Jerry's Big Game," which in picturized form is scheduled for release March 10 through the Mutual exchanges as a Cub Comedy. The story centers around Jerry, the character played by Ovey, who, chased by the police for playing one of his practical jokes, takes refuge in the musty home of an organ-grinder.

There are some very fine trick photographic effects of Jerry

Scene from "Jerry's Big Game" (Cub).

climbing up and jumping down the side of a wall, as well as some big scenes of the Rajah's harem which, with the fun provided by the story and Ovey's characterization, makes this farce an unusually good one. Supporting Ovey in the cast are Bessie Clark, the new leading woman in Cub Comedies; George George, Jefferson Osborne, Louis FitzRoy, Louise Horner and Janet Sully.

CHANGE OF PLAY FOR GERTRUDE McCOY.

When Miss Gertrude McCoy was signed two weeks ago by the Gaumont company to star in its five-reel features released as Mutual Masterpictures, de Luxe Edition, it was announced that her first photoplay would be "The Quality of Faith." No sooner had this announcement been made, however, than F. G. Bradford, general manager of the Gaumont company, received from Paul M. Bryan an original manuscript which he recognized at once would make a remarkable vehicle for Gaumont's new star.

Mr. Bradford immediately wired the Gaumont winter studios at Jacksonville, Fla., to hold Miss McCoy for the new photoplay. This five-reel feature, called "The Isle of Love," is a dramatic story of a stage favorite, played by Miss McCoy, who is courted by all New York. Yet by a strange accident the light opera queen finds herself at last on an island in the South Seas married by force to a sea captain whom she had once spurned. The opportunities afforded the star are so unusual that the photodrama serves admirably to introduce Miss McCoy as a Gaumont player.

Paul M. Bryan, author of "The Isle of Love," has written a great many Gaumont successes, among them "The Idol of the Stage," "Lessons in Love" and, in conjunction with Joseph H. Trant, Gaumont's latest five-reel offering, "According to Law." "The Isle of Love" is being directed by Edwin Middleton. Prominent in Miss McCoy's support are Earl O. Schenck, as leading man, and Miss Iva Shepard.

"DEFENSE OR TRIBUTE?" (Public Service).

"Defense or Tribute" had a phenomenally successful run at the Park Theater, Columbus Circle, New York City; was shown at the Great Security League meetings at Carnegie Hall and the Century Theater on Tuesday, February 29, and is being rapidly booked by exhibitors throughout New York City and State and New Jersey. This timely screen sermon on the burn-

Scene from "Defense or Tribute?" (Public Service).

ing question of the hour, preparedness, is going, as the popular phrase runs, like hot cakes.

Marjorie Sterrett, a small public school girl, induced the New York Tribune to start a dime fund for the purpose of building a battleship. For several weeks the Tribune has waged its campaign and has met with wonderful success. It has called in all available resources to its aid and the fund is growing by leaps and bounds.

Now comes "Defence or Tribute?" one of the most forceful arguments in favor of preparedness, to co-operate with the Tribune in its patriotic crusade. By an arrangement entered into between the Public Service Film Company, which controls the world's rights of this great production, and the New York Tribune the latter journal has started a publicity campaign, on behalf of the picture, among thousands of newspapers in the country. The contract provides that a proportion of the money paid by the public to see the picture, "Defense or Tribute?" will pass into the Tribune's battleship fund.

NEW PLAY FOR MARGUERITE COURTOT.

So successful has Miss Marguerite Courtot been in "The Dead Alive," written by her director, Henry J. Vernot, that Gaumont will soon put in work another five-reel feature from the pen of Mr. Vernot. "Feathertop" will soon be completed, and then the little star will begin at once on the new photoplay. Sydney Mason has been featured in Miss Courtot's support in both "The Dead Alive" and "Feathertop." In the new photoplay, as yet unnamed, the strongest male role will go to Henry W. Pemberton, since he is the ideal type for the unusually strong part which is the foil for Miss Courtot's own role. Because of the fact that certain features of the plot are new to the screen, no announcement of the story in its entirety is being made at this time by the Gaumont company.

IRENE HUNT IN "THE SILENT CALL."

Irene Hunt, formerly a Griffith protege, and who did some exceptionally fine work with the Mutual, has joined the ranks of the Universal. She played the leading role in "The Silent Call" with Ben Wilson and has been since transferred to Hobart Henley's company, where she will be leading lady of the company. In "The Silent Call" she did some excellent work which will serve as a very good introduction of herself to Universal audiences. "The Silent Call" was written by

Scene from "The Silent Call" (Universal).

J. Grubb Alexander, the well-known writer, and produced by Ben Wilson. The cast is well chosen, Ben Wilson playing Dr. Robert Durant, Miss Hunt plays the role of Charlotte Durant, his wife; Frederick Kirkwood is acted by Charles Ogle, while Edna Pendleton plays Margaret Hamlin.

Throughout the play Miss Hunt's excellent work is pleasing, and there is little question but what she will soon become as popular as the older favorites under the Universal banner.

LASKY COMPANY'S "BLACKLIST" ENTHUSIASTICALLY INDORSED.

Wherever the Lasky company's production of Blanche Sweet in "The Blacklist," a photoplay treating seriously with the subject of capital and labor and said to have been founded upon the coal strikes in Colorado a year ago, has been shown, it has called forth unqualified indorsement from labor leaders and those interested in social and industrial problems. During the week's engagement of this picture at the Strand, New York, a great many who saw the production were persons of prominence in labor circles. The socialist papers and some of the labor publications gave considerable prominence to editorial discussion of this photoplay. Immediately after the first performance at the Strand theater, Carl Beck, head of the Labor Forum of New York, called at the offices of the Lasky company and declared that the Labor Forum, and to his knowledge many labor leaders, were already indorsing "The Blacklist."

"The Blacklist" strikes at the vitals of this great problem. The story was written by William C. De Mille and Marion Fairfax and was produced by William C. De Mille. Its moral is that education and a willingness to co-operate toward justice rather than injustice, will eventually solve industrial confusion.

REMBUSCH SCREENS.

F. J. Rembusch, who has been manufacturing and making projection screens for over twelve years, has had so many imitators of the word "Mirror Screen," in which the word "Mirror" is twisted and added to, until the exhibitors often are confused between the real glass screen and an imitation that hereafter the Mirror Screen Company's line of screens will be known as Rembusch screens.

This is furthermore desirable because this company is manufacturing, besides the glass mirror screen, glass transparent screens for rear projection, "mirrorcloth," "silverfibre" in three grades, "crystal fibre," "goldenfibre," "glory light" and "white opaque." During the last twelve years Mr. Rembusch says there have been thirty-four companies that brought out a screen with the word "mirror" in it in some way, shape or form.

Mr. Rembusch has invented a new machine for coating curtains, which gives perfect results in clearness and evenness, and his new screen, the "Glory Light," is particularly adapted for very wide and large houses. Every screen is made to fit the conditions of the house, and price depends on the quality of the goods.

The Mirror Screen Company has never had better prospects and the factory at Shelbyville, Indiana, is running overtime in order to keep up a large stock for immediate shipment.

CLEO MADISON PRODUCES "A HEART'S CRUCIBLE."

"A heart's Crucible" is the title of an unusually interesting drama which has just been completed by Cleo Madison. In addition to directing this drama, which consists of five reels, Miss Madison herself plays the leading feminine role, a role that tries all her emotions. Miss Madison's portrayal of the exacting part is so well done that her thousands of admirers may be assured that when "A Heart's Crucible" is released they will enjoy a real screen treat. The play is filled with action and there are numerous startling situations in it, all presented with a realism that is certain to impress the spectators. "A Heart's Crucible" is elaborately staged and the settings and lighting effects indicate how thoroughly Miss Madison understands the art of stage management as well as how to "hold the mirror up to nature." William Mong, Edward Hearn and Margaret Whistler are in the supporting cast and enact their respective roles in a most capable manner.

PRESENTING THE ENTENTE SIDE OF THE WAR.

The motion picture has justified its early promise of becoming the conservator of history by the large part it has played in recording the great events of the present war in Europe. The mobilization of the troops of the various belligerents, epochal events in which the heads of government and the war lords have addressed their people and scenes of devastation in the pillaged countries have all been presented. Occasionally a real scene of battle or a trench skirmish has been filmed, but this has usually been in the interest of the propaganda of the Central Empires.

A series of thrilling pictures presenting the Entente side of the struggle has been collected by the Hippodrome Film Company of New York through the agency of Cameraman Bleecker Hall, and these have now been released to the exhibitor under the title: "At the Front With the Allies." The new series show some phases of the war that are unique. Handgrenade, mortar and gas-fighting in the trenches, aeroplane battles in midair, bombardment of Turkish coast cities by the Russian fleet, and the disposal of the Russian slain in Galicia, are among the extraordinary spectacles.

"TANGLED HEARTS" (Bluebird).

LOUISE LOVELY, newest, and some say prettiest of photoplay stars, again heads a Bluebird company in the release for April 2. Ida May Park furnished the scenario, Joseph De Grasse directed and "Tangled Hearts" is the title. "Tangled Hearts" is a problem play, forceful and direct in its purpose and engaging a decision that in real life must be faced by married couples, more than might ordinarily be presumed. The wife has miscalculated the qualities of manliness in the first love of her life; deceived and betrayed, her child lives to be provided for. Subsequently she marries and after a lapse of several years the nurse who has cared for the unwelcome child has died.

There is a man in the circle of good society where the principals in photoplay move whose mission in life seems to be extricating people from their troubles. The wife comes to this man and confesses. He in turn goes to the husband and prevails upon him to adopt the child. Right there, as may

Scene from "Tangled Hearts" (Bluebird).

be surmised, complications begin and on through to the end of the play there are "tangled hearts," lives and purposes to an extreme extent.

In working out the happy termination of the complication, Lon Chaney and Hayward Mack play strong roles, and the women who support Louise Lovely are Agnes Vernon and Marjorie Ellison, as principals. In other roles little Georgia French, Jay Belasco and Bud Chase give valuable aid in interpreting an intensely interesting story.

"THE HOME-BREAKERS" (Knickerbocker).

"The Home-Breakers," a three-act Knickerbocker Star Feature to be released March 31, in the General Film Service, promises to be a good drawing number. The drama moves along with rapid and strong action, centering around the home life of a young couple well on their way to success. Two social vultures prey upon the young people, until the tie between them is about to snap, when the gallantry of the young man and the sincere devotion of the wife save the day, bringing the "Home-Breakers" to their deserved end. The drama is of everyday life, in the atmosphere of commercial prosperity and domestic happiness. Margaret Landis is featured in "The Home-Breakers," and is well supported by Fred Whitman, and a strong supporting cast, including Charles Dudley, Madeline Pardee, Daniel Gilfether, and others.

Scene from "The Home Breakers" (Knickerbocker).

"CITY OF ILLUSION" NEW IVAN PRODUCTION.

The next Ivan feature to be made by the Ivan Film Productions will be "The City of Illusion," a six reel drama which has been written especially for the screen by the celebrated playwright, Ivan Abramson, the author of former Ivan successes. Heading the cast are Mignon Anderson, the dainty star who formerly graced the screen under the Thanhouser banner; Paula Shay, an Ivan favorite; and Bradley Barker, who is best remembered as leading man with Mme. Olga Petrova. Joseph Burke and Willard Case also are cast for especially strong roles in the new production, which will be directed by Ivan Abramson.

"TOLL OF THE JUNGLE" (Selig).

"Toll of the Jungle" is a Selig Jungle-Zoo drama, produced by Thomas Santschi and featuring Edith Johnson, supported by an all-star cast. This will be released through General Film Co. on March 18th.

In the jungle, Ida's horse goes lame. An unscrupulous animal trainer endeavors to make love to her. She climbs into a tree supplied with some torches, while the animal trainer is overcome by a ferocious lion. In the night time Ida signals for help with her torches. The light is seen from afar by Fred Hartley, a hunter. Signals are exchanged and finally Hartley traces Ida to her place of safety. There is a strong love interest in the story, and the struggle between the animal trainer and the lion is realistic in the extreme. An accomplished lion trainer is utilized in this scene, which is bona fide. The lighting and scenic effects are most unusual.

Scene from "Toll of the Jungle" (Selig).

KLEINE'S NEW YORK BRANCH TO MOVE.

It has been decided to remove the George Kleine New York branch office from the Candler Building to the new Godfrey Building, 49th street and 7th avenue. The change will be made about March 15 to 20.

This will place the Kleine branch office right in the heart of filmdom, the Godfrey Building having been constructed especially for this class of tenants. It is only a half block to the subway, and Broadway, Amsterdam, Columbus, Sixth and Seventh avenue cars pass within a few feet of its doors. The "L" road station is only a block away.

The suite selected for the George Kleine office was laid out with a view of catering to the especial needs and on a scale commensurate with the big volume of business handled by the Kleine downtown office. All the departments, sales, film and posters will be connected with each other on the same floor. The matter of a projecting room is still in abeyance.

Spacious fireproof vaults for films, naturally lighted rooms for posters, will enable exhibitors to make a comprehensive selection, and splendidly equipped reception quarters, accounting departments and roomy private offices will give Manager Raynor offices surpassed by none in the film world.

CAST ANNOUNCED FOR GAUMONT'S "THE QUALITY OF FAITH."

Having finished "According to Law," the Gaumont Mutual Masterpiece released March 6. Supervising Director Richard Garrick has selected "The Quality of Faith" as the next five-reel Gaumont feature which he will himself direct. It was announced that Miss Gertrude McCoy would star in this production, but a better vehicle was secured for her in "The Isle of Love." In order to give "The Quality of Faith" a typical Gaumont cast, Mr. Garrick has selected as his leading players Alexander Gaden and Miss Gertrude Robinson. The photoplay was written by Charles T. Gardner.

KENT BUYS "RACE SUICIDE" RIGHTS.

Willis Kent, former manager of Western offices for the General Film Co. and later directing the distributing in the Middle West for the Bluebird pictures, has contracted with Jos. W. Farnham for the territorial rights of the big six-part attraction "Race Suicide" for the territory of Colorado, Utah, Wyoming and New Mexico.

GOLD KING SCREEN BUSINESS GOOD.

E. W. Green, Kansas state representative for the "Gold King" Screen Company of Altus, Okla., reports that the outlook for the screen business the coming season is very encouraging. He states that the exhibitors on whom he has called are very enthusiastic over the demonstrations he made of this screen. Mr. Green has just installed a "Gold King" screen in the Crawford theater, Wichita, Kan.

FARNHAM TO HANDLE PIKE'S PEAK SUBJECT.

With dainty little Gertrude Bondhill, whose work in "The Awakening of Bess Morton" and "Sins That Ye Sin," has created country-wide comment, again featured in the leading role, the Pike's Peak Photo-Play Company are hard at work on the completion of the third five-reel production to be released by that company through the distributing offices of Jos. W. Farnham at 220 West 42nd street, New York City.

"APRIL" COMPLETED.

Director Donald Macdonald of the American Producing corps has practically completed production of "April," a five-reel picture featuring Helene Rosson, the appealing little actress who in a few short months has attained a high place in the film world. "April" is a story of the southwestern mountains. It was written by Clifford Howard. "April" will be released as a Mutual Masterpicture, De Luxe edition.

SOL LESSER IN CHICAGO.

Sol L. Lesser, who recently closed a big deal with the V-L-S-E for the handling of his ten-reel picture, "The Ne'er-Do-Well," throughout the United States, left for Chicago on Saturday, for a conference with Colonel W. N. Selig. This trip will result in a big deal which Mr. Lesser is negotiating, but which cannot be made public at this time.

Joseph De Grasse is at work on the production of a five-reel feature by Ida May Park entitled "The Full Cup." Louise Lovely and Lon Chaney appear in the leading roles. Lule Warrenton, Marjorie Ellison, Hayward Mack and Jay Belasco appear in the supporting cast.

"The One-Eyed God" is the name of the first picture to be completed by Lois Meredith, at the Balboa studio. It is a bizzarre story of the influence of the Far East, in five reels. Featured with Miss Meredith in the production is William Conklin. Harry Harvey directed it.

Love, intrigue, diplomacy and American grit compromise the chief elements of the plot in the Mutual Masterpicture De Luxe Edition, "True Nobility," a five-act modern drama of the West. This is an unusual photoplay with an exceptional cast which includes E. Forrest Taylor, Helene Rosson, Eugenia Forde and other well-known film favorites.

Notes of the Trade

ROY CLEMENTS is staging at Universal City another of his one-reel Joker comedies, featuring Victor Potel. The story will be released in one-reel and the supporting cast will be composed of Jane Bernoudy, Eileen Sedgwick and Ed. Sedgwick. The film is to be released under the title "Lily White and Centerville."

* * *

Henry King, the Balboa Star, has just finished a screen version of "The Strugglers." This was originally a play produced by H. M. Horkheimer, on the stage, with considerable success, several years ago. Its atmosphere is western.

* * *

Two of the latest improved motor driven Simplex projectors together with other moving picture equipment have been installed in the Academy of Music at Charleston, South Carolina, the machines and accessories being purchased from the Lucas Theater Supply Company, Atlanta, Ga. This concern also furnished Simplex projectors for the Opera house at Laurens, S. C., making delivery at the same time.

* * *

Under the direction of Lloyd Carleton, Hobart Bosworth is rapidly drawing near the final scene in the production of F. McGrew Willis' film version of Clyde Fitch's well-known drama of the legitimate stage, "The Way of the World." Gretchen Lederer, Dorothy Davenport and Orin Johnson appear in the supporting cast.

* * *

Mabel Taliaferro, soon to be seen in "Her Great Pride," a sensational Metro feature production, began her professional career with Robert Hilliard and Jennie Yeamans' just twenty-five years ago in the play, "Blue Jeans."

PICTURE THEATERS PROJECTED

ANDERSON, Cal.—C. G. Hainlien is erecting a moving pic- theater to cost $6,000. It will have a seating capacity for 800 persons.

Berkeley, Cal.—The Lorin theater will be enlarged and the seating capacity increased.

Concord, Cal.—The Majestic theater is now being operated by Carl Crenna.

Lindsay, Cal.—The Novelty theater on South Elmwood avenue has been renamed the Empress.

Sacramento, Cal.—L. H. Marks, who conducts a moving picture theater at 420 K street, is having the building remodeled.

Miami, Fla.—J. C. Boss, proprietor of the Fotosho and Colonial theaters, is promoting the erection of a moving picture theater on 12th street, 100 by 120 feet, to seat 1,800 persons.

Kankakee, Ill.—The Princess theater has been taken over by E. H. Ingalls.

Indianapolis, Ind.—C. H. Shellhouse, 2444 Park avenue, will erect a one-story moving picture theater with balcony, 40 by 150 feet. Lessee A. C. Zaring, 2445 Central avenue.

West Terre Haute, Ind.—J. Radclipp Realty Company, 221 Paris avenue, plans to build a one-story moving picture theater, 38 by 125 feet, to cost $8,000.

Council Bluffs, Ia.—George F. Hughes, 103 Pearl street, has the contract to remodel and build a one-story addition, 60 by 100 feet, to the moving picture theater of Gilinsky & Sons Co., 737 West Broadway. The improvements will cost about $25,000.

Knoxville, Ia.—The Star theater is now being operated by C. L. Elder.

Knoxville, Ia.—The Olympic theater has been purchased by H. N. Spencer.

La Mara, Ia.—The Royal theater has been purchased by M. Moltz.

Moulton, Ia.—The Colonial theater is the name of a new moving picture house opened by Mace & Carson. It has seating capacity of 500.

Stewart, Ia.—O. W. Tull has taken over the Star theater.

Corbin, Ky.—The Palace theater has been remodeled and a new front constructed.

Baltimore, Md.—Madison Amusement Company has plans by Sparklin & Childs, Law building, for a moving picture theater in the 2200 block, Madison avenue. It will be a four-story brick structure, 55.5 by 145 feet, to cost $30,000.

Baltimore, Md.—Linden Company, 502-06 Law building, has let the contract to Henry S. Ripple, 7 Clay street to erect a moving picture theater at 846-48 West North avenue, 39 by 150 feet; ordinary construction; composition roof; low measure steam heat; indirect electric lighting system; cost $18,000.

Cambridge, Mass.—Edward T. P. Graham, 20 Beacon street, is preparing plans for a $100,000 theater and office building.

Holyoke, Mass.—Oliver Bernest has purchased the Star theater.

Quincy, Mass.—Alhambra Theater company, Inc., plans the erection of a two-story fireproof moving picture theater to cost $60,000.

Worcester, Mass.—Samuel Wolfson, 74 Providence street, will convert a store property into a modern moving picture theater. The improvements will cost about $30,000.

Mankato, Minn.—A modern moving picture theater has been opened by Sandon Brothers on Walnut street. It has seating capacity of 850 and cost $40,000.

Minneapolis, Minn.—The Lyric theater has been taken over by the Inter-City Realty & Loan Co., of St. Louis. The purchase price was placed at $170,000.

Omaha, Neb.—The Suburban theater at 24 Ames avenue has been taken over by Eric J. Hallgren.

Omaha, Neb.—A commodious fireproof moving picture theater is being erected on the north side of Douglas street by the Garden Realty Co. It will have seating capacity of 1,500.

Sparks, Neb.—The moving picture theater formerly operated by J. C. Reynolds, is now being conducted by J. C. Squires.

Lovelock, Nev.—Tessier Hall has been leased by F. E. Simons for the exhibition of moving pictures.

Bordentown, N. J.—John H. Mannix contemplates erecting a moving picture theater on Farnsworth avenue.

Newark, N. J.—Harry Max is erecting a one-story brick moving picture theater and store building, 47 by 120 feet, at the southeast corner of Sip avenue and Enos place. It will have seating capacity of 350 and cost about $20,000.

New Rochelle, N. Y.—New Rochelle Theater Company will erect a one-story moving picture theater, 68 by 166 feet, to cost $50,000.

Schenectady, N. Y.—William H. Grey, 158½ Van Vranken avenue, plans to erect a one-story moving picture theater, 30 by 100 feet, to cost $7,000.

Cleveland, O.—The Addison theater at 64 Eighteenth street and Clair avenue and the Liberty theater at 3711 Fulton road, have been taken over by Paul Pisker.

Dayton, O.—Extensive improvements will be made to the Columbia theater. The seating capacity will be increased by the addition of approximately 500 new opera chairs.

Mansfield, O.—The building at the corner of Walnut street and Dickson avenue has been purchased by the Grand Amusement Company. A $75,000 moving picture theater will be erected upon the site.

Brackenridge, Pa.—The Luna theater has been purchased by J. A. Hummell.

Pittsburgh, Pa.—Louis Michael, 1606 Carson street, plans to erect a two-story moving picture theater, store and apartment building, 32 by 80 feet, to cost $15,000.

Philadelphia, Pa.—The Hancock Building Association has sold Hart's theater at the southwest corner of Frankford avenue and Norris street, to a New York syndicate. The new owners propose to make extensive improvements to the building and conduct it as a moving picture theater. The structure is on a lot 72 by 120 feet.

Shinnistown, Pa.—The opera house has been taken over by George Wilkinson and will be conducted as a first-class moving picture theater.

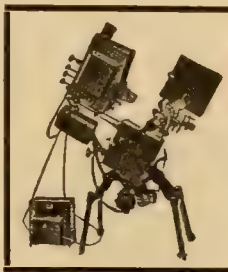
Aubrey, Texas.—H. V. Simpson has disposed of his interest in the Queen theater to Cox & Sharrett.

Boerne, Texas.—The opera house has been purchased by Rudolph Ort, and after alterations are made, will be conducted as a moving picture theater.

Atlantic, Wis.—The Majestic theater has been remodeled, the seating capacity increased and renamed the Garden.

Milwaukee, Wis.—F. W. Andrae, Cawker building, is preparing plans for a one-story moving picture and vaudeville theater, 50 by 200 feet.

Sparta, Wis.—Otto Bell, proprietor of the Royal theater, will erect a one-story brick and concrete moving picture theater; 50 by 100 feet; seating capacity 600; approximate cost $16,000.



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Trade News of the Week

Gathered by Our Own Correspondents

Hearing On Film Bills

Massachusetts Legislative Committee on Mechanical Affairs Holds Public Hearing on the "Thirty Minute" Bill and "Twenty-Five Minute" Bill—Both Sides Discuss Matter With Some Warmth.

By William M. Flynn, Boston Correspondent of Moving Picture World.

BOSTON, Mass.—The long expected clash between the vaudeville and moving picture interests of Massachusetts over the "thirty" and "twenty-five" minute moving picture bills took place on Tuesday, Feb. 29, before the legislative committee on mercantile affairs at the State House.

The hearing room was jammed with exchange managers, film salesmen, exhibitors, operators and others connected with the various departments of the moving picture industry to say nothing of a host of small time vaudeville performers, booking agents and stage hands augmented by state police officials, representatives of the Fire Prevention Commissioner and a sprinkling of the general public and press.

In point of numbers it was one of the largest hearings of the year on Beacon Hill and the spirit displayed by the film men and the performers towards each other was about as friendly as that of the Germans and the Allies. However, nobody threw a chair or attempted to lend force to his argument by physical violence and the hearing passed off with nothing more demonstrative than a few jeers from the vaudeville side of the room in answer to some of the remarks of the counsel for the moving picture interests.

The Two Bills.

Rep. Charles "Sandy" Chapman of Cambridge, the father of the "thirty" minute bill and the hope of the vaudeville interests, conducted the proponents' side of the case. Rep. Chapman was garbed in a tuxedo and after firing the opening gun in favor of the bill introduced the other speakers. On account of the similarity of the bills both measures were taken up by the committee together and the same arguments delivered for or against one bill were also directed at the other.

The Chapman bill provides that moving pictures shall not be shown for more than thirty consecutive minutes without an intermission of at least ten minutes during which time some other form of entertainment may be furnished. The other bill prohibits the exhibition of moving pictures for more than twenty-five minutes without an intermission of at least eight minutes. The assumed purpose of both bills is to supply more opportunities to work to the small time vaudeville turns who claim their avenues of revenue have been materially decreased since the advent of the big five and six reel feature film productions.

"I introduced this bill in the interests of the physical, moral and financial welfare of the community," declared Rep. Chapman in opening the fight in favor of the "thirty" minute petition. "There have been cases where the optic nerves have been shattered by the continuous exhibition of moving picture films for long periods of time and it is the theory of the acclesiasts that darkened theaters during these long intervals do not have a tendency to improve morals.

The Film Men's Side.

The film men's side of the case was presented by Attorneys Harry W. James and Hiram E. Miller, counsel for the Moving Picture Exhibitors' League of Massachusetts, Inc., both of whom presented a convincing argument against each of the bills. Although the room contained scores of men directly connected with the moving picture business none of them were called upon to testify. Rep. George E. Curran of Boston, however spoke in opposition to the proposed legislation and Reps. Joseph M. Levenson and Robert J. Ware were also listed among the opponents.

The two attorneys sent several verbal shots into the ranks of the proponents in reference to the motives that actuated the bills and in return were greeted with outbursts of derisive laughter from the vaudevillians from time to time during the course of the hearing.

Attorney James told the members of the committee he was representing the Moving Picture Exhibitors' League with a membership of 130 to 140 proprietors of motion picture houses in Massachusetts who were unanimously opposed to the bills before the committee. The attorney said that there has got to be some policy pursued in the matter of legislation that is fair to the persons who invest their time and money as well as it is to the cause of labor.

It's an Old Story.

"Every year there is a petition brought in here providing for an intermission in the exhibition of moving pictures anywhere from five to thirty minutes," he declared. But nobody has ever been brought here to say that his eyesight has been destroyed by looking at films or that he was disgusted by their length."

Attorney Miller followed his other counsel and refuted many of the arguments advanced by the proponents and at the same time gave the members of the committee an insight on the trials of those connected with the moving picture industry and the conditions with which they have to contend.

"No other state in the Union has a law such as is proposed by these petitions," he said. "Massachusetts had one from 1908 until 1914 when it was repealed. The moving picture industry has outgrown it and any such legislation would seriously interfere with its advancement. The manufacturers do not make films for one state. They are made to be used throughout the country without any reference to intermissions and if this petition should be enacted into law it will mean the practical destruction of the industry in Massachusetts.

"The exhibitors would be compelled to show their films in relays. They would have to chop off a reel probably in the most exciting part of a scene and it would be difficult for the patrons to pick up the thread of the story when the photo-play was resumed. National legislation would be less mischievous. A national law would place the whole country on the same basis but there is no general demand for this legislation and it is unnecessary.

Demand for Vaudeville Has Increased.

"In spite of what has been told you the demand for vaudeville has increased in the last six or eight years. There is plenty of work for good acts and this labor talk is foolish. The drivers of the old time stage coaches might just as well protest against the advance of the railroads or a delegation of messenger boys would have just as much ground for coming up here and ask for legislation to do away with the telephone.

"I presume it would be possible to reduce the 'Birth of a Nation' or the 'Battle Cry of Peace' into 2,000 feet of film but to do so would be to destroy an artistic production. If the vaudeville people have lost the patronage of the public it is something they have inflicted upon themselves."

Rep. Levenson said that what the moving picture industry may have taken away from some occupations it has more than made up in others.

WANT SPECIAL SHOWS.

In Augusta, Maine, a Committee Is Preparing Program for Children.

By J. P. Flanagan, Maine (Bangor) Correspondent of Moving Picture World.

AUGUSTA, ME.—The Parent-Teacher Association of Augusta has been conferring with managers of Augusta moving picture houses with a view to securing shows that will be suitable for children.

The association says that many of the film dramas of the present are not adapted to the child either in plot or length, and others, though classic, are such that a thoughtful parent would hesitate before taking his boy or girl to see them.

A committee has been appointed to arrange for Saturday morning moving picture performances, four of which have been given, and none have been satisfactory to either manager or committee as a film program for children. This has not been the fault of any party concerned. Films such as are desired are hard to get on short notice and films such as are used in other cities for the purpose cost about $20 rental for a performance, which is too high.

However, it is hoped to secure a program that will prove mutually satisfactory to both parents and managers.

HEADS LOCAL UNITED FILM.

Walter J. Brennan Appointed Manager of Bangor Branch.

Bangor, Me.—Walter J. Brennan, a Boston film man, has been appointed manager of the Bangor branch of the United Film exchange, filling the vacancy caused by the resignation of William White, who has left the service of the company. Mr. Brennan was formerly connected with the United Film Co. in Boston.

Visitors in Bangor.

Several men of importance in the motion picture business were in the city recently, having an informal meeting here. Those in attendance included Samuel A. Moscow, assistant manager of the United Film Co. at Boston; Robert Clark, road man for the Kleine-Edison Co.; R. H. Willis, road man for the V-L-S-E; William Shapiro of the Fox Film Co., and Carl Clifford of the All Feature bookings.

John Goodwin, of Hallowell, general manager of the Acme Amusement Co., has been spending a week in Bangor over-

looking repairs, alterations and decorations at the Palace theater, which he has just leased from Pope D. McKinnon. The Palace opened after a week of repairs on March 6.

E. R. Jordan was a recent visitor to Bangor from Kenduskeag, and while here arranged to get Universal service for the shows he is to conduct in the town hall there one night each week.

J. W. Allen of the Mount Vernon house, Mount Vernon, has arranged for Universal service at his house, which is to be open one night a week.

TRIANGLE'S NEW OFFICES.

Buffalo Branch Under Manager George A. Hickey in New Quarters.

By Billy Bison, Buffalo Correspondent of Moving Picture World.

BUFFALO, N. Y.—Manager George A. Hickey joined the forces of the Triangle last August and opened the Triangle exchange in Buffalo at 86-88 Exchange street. He can be found there any day up to 5.30 in the evening. The exchange controls the whole building, which, by the way, is said to surpass in harmonious blending and neatness many of the best film exchanges in the country.

Mr. Hickey's private office is elaborately fitted up with rugs and mahogany fixtures. Large photographs of Triangle stars adorn the walls. The general offices for his staff are spacious, well lighted and well ventilated. At the rear are roomy quarters for his shipping, poster and film departments. William E. Wisten is the Triangle road man and George L. Allmart has charge of the office work. "Quick service is what we feature," said Mr. Hickey, "and our location right across the street from all the express offices and the Exchange Street railway station, is one of our biggest advantages.

Mr. Hickey is only thirty-five. He started at the bottom in order to learn the business from all angles. He has been operator, manager, owner; has sold film on the road, and finally landed his present position with the Triangle. He began as an actor; but invested in a house in Rutland, Vt. Some of the houses which Mr. Hinkey has leased or managed are the Richardson, at Oswego, N. Y.; Lowville opera house, at Lowville, N. Y.; Carthage opera house, at Carthage, N. Y.; Gardner opera house, at Gardner, Mass.; Academy of Music, at Haverhill, Mass.; and the Hippodrome at Syracuse, N. Y.

After spending several years learning the picture business from the owner and manager angle, Mr. Hickey accepted a position with the Warner Feature Film Company and took over their Portland, Me., office. He then went to the World Film in Boston and from there to the Masterpicture department of the Mutual. His excellent showing in that office led to an offer from the Triangle company.

Daniel Savage Goes to Paramount.

Buffalo, N. Y.—Daniel J. Savage has resigned as manager of the General Film in the Buffalo territory, to take immediate charge of the Paramount Service in Buffalo and Syracuse. The location of his headquarters in this city and the names of the members of his staff will be announced later. He has been manager of the General Film here for the past two years, and previously occupied the same position with the Mutual in this city.

In point of service Mr. Savage is the oldest film man in Buffalo. He handled Licensed pictures here long before the formation of the General Co. He is an energetic worker, a thorough business man, and has the confidence of every exhibitor in this territory.

A United Film Conference.

Buffalo, N. Y.—Fred B. Murphy, president of the United Film Service, recently visited his Buffalo branch.

"I have just returned from a conference which I had in Albany with all my branch managers and road solicitors," said Mr. Murphy. "The following were present: William M. White, manager Bangor, Me., branch; Samuel Moscow, manager Boston branch; William O'Brien, manager Springfield, Mass., branch; William H. Lawrence, manager Albany branch; Charles H. Barolet, manager Syracuse branch; H. E. Hughes, manager Buffalo branch; Joseph Kessel, district manager; E. B. Connelly, Maurice Lobel, William H. Nolan, special representatives. The purpose of the conference was to decide on our policy for the coming year. We have the only independent exchanges that release one, two and three-reel films in New York and New England. We have made a special department of children and educational pictures."

Mr. Murphy was made an honorary member of the Buffalo Screen Club.

Christoffers Got Busy.

Buffalo exhibitors "sat up and took notice" when it was officially announced by G. H. Christoffers, manager of the Buffalo branch of the Mutual, that Charlie Chaplin had signed a contract for his exclusive appearance in the Mutual releases. On receipt of official word regarding the contract Mr. Christoffers had the telegram containing the news reproduced on his letter-heads. These he sent to hundreds of exhibitors in this territory and in response to his quick action he received many replies from those greately interested in the proposition.

New Film Producer in Buffalo.

Buffalo, N. Y.—The Overland Film Producing Co., Inc., has been organized with a capital of $10,000. The directors are James Calnay, F. Clair Smith, Halsey H. Tower and Harold Herniman, all of Buffalo.

To Enlarge the Lumberg Theater.

Niagara Falls, N. Y.—Harry Lumberg, owner of the Lumberg theater, Niagara Falls, will enlarge his house, making it modern in every respect. The seating capacity will be doubled.

Reports on Sunday Shows

New Jersey Senate Committee Reports Unfavorably on Egan Sunday Legislation Bills—J. M. Binder of the Motion Picture Board of Trade Presents 30,000 Name Petition—Others Make Pleas for Sabbath Pictures.

By Jacob J. Ralter, Newark Correspondent of Moving Picture World.

TRENTON, N. J.—The Senate Committee reported adversely Tuesday, Feb. 29, on the bills introduced by Senator Egan, of Hudson, for the legalization of Sunday picture shows and other amusements. The action created little surprise, as it was generally known after the hearing that there was scarcely any chance for the passage of the two bills, Senate 185 and 186.

Jacob M. Binder, of the Motion Picture Board of Trade, presented a petition which he claimed contained the signatures of over 30,000 film fans throughout the state, favoring the bills. He pointed out the necessity of changing the present blue laws, which were antique and almost obsolete. He further pointed out the edueational value of the screen, and said that clergymen everywhere were using the screen in conjunction with their church work.

Recorder W. Eugene Turton, of Irvington, N. J., declared that there was nothing in the legalizing of Sunday shows to prevent the going to church of any individual. The proposed laws, he pointed out, would permit the working man to enjoy the amusements on Sunday, in many cases the sole day free from work. The Recorder went on to argue that the opening of shows on Sunday would remedy the present high intemperance. He said Sunday sports, theaters and picture shows would have a good effect on the liquor traffic.

Director of Safety Arrowsmith, of Long Branch, ridiculed the present blue laws, as there arose much confusion over the question. He said that in one city it was legitimate to have Sunday amusements, while in another city the same amusements would be illegal. He stated further that Newark had Sunday baseball, cycling, and moving picture shows. Another speaker who spoke along the lines of Mr. Arrowsmith was Henry F. Hilfers, of Newark, representing the laboring classes. The need of Sunday amusements for working men was emphasized by Mr. Hilfers.

The adverse report has not dampened the spirits of the Jersey exhibitors, who will make the Sunday question an issue again next year. Dr. C. H. Hespe, president of the Hudson County Exhibitors' Association, said after the report had been made known, "We shall start right in now to renew our campaign for next year. We are going to extend our organization and we hope to be a power at the next election.

"Nation" Film Passed.

Morristown, N. J.—In accordance with his decision in other cases, Vice-Chancellor Howell on March 1 restrained the town officials of this place from interfering with Griffith's "Birth of a Nation," advertised to be shown here at the Park theater, March 2, 3 and 4. The Town Council had previously served notice on James J. Lyons, owner of the theater, that the film would not be permitted to be exhibited here. If the pictures were shown, Mr Lyons was warned that the license for his theater would be taken away, and he would have to close down.

Irving Theater Sold.

Irvington, N. J.—The Irving theater, Springfield avenue, Irvington, has been taken over by Samuel Singer. Several changes in the policy of managing it have been made in the theater.

Lad Causes Panic.

West Hoboken, N. J.—Because Freddie Raffo, 14 years old, did not have the price of admission to go into a picture show, he decided to have a little private performance all his own. So, with all the power of his lungs Freddie shouted "Fire!" Immediately a wild stampede of the 500 men, women and children in the Spring theater, 409 Spring street, started, and, notwithstanding the reassuring tone of Manager Nicoletti, who mounted the stage and tried to assure the struggling mass of humanity that surged through the exits that there was no fire, several of the people were painfully bruised. The boy was arrested and paroled in the custody of his parents.

Tuberculosis Film Success.

Newark, N. J.—"The Lone Game," an educational film produced by the Edison studio from the book by Thomas Galbreath for the National Association for the Study and Prevention of Tuberculosis, made a decided hit when shown at Newark theaters during the week of Feb. 28 to March 4. The film was shown at the Goodwin theater, Strand theater and Paramount theater. It was shown under the auspices of the Newark Anti-Tuberculosis Association. Besides its educational value, the book has all the interests of a gripping motion picture drama.

Many Special Programs

North Carolina Exhibitors Responding to Recent Suggestions of Delegates to Convention of Federation of Women's Clubs in Shelby—Many Theaters Working with Local Clubs for Children's Shows.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

CHARLOTTE, N. C.—There is a movement all over the State for the presentation of films on Saturday mornings of a nature suitable for children only. This campaign was started by the delegates to the recent council of the State Federation of Women's Clubs, held at Shelby.

The theater managers were quick to take up the plan as proposed by the ladies. In Asheville, H. G. McFarland, assistant booking manager for the S. A. Lynch Enterprises, is working with the several clubs in that city; in Charlotte, Otto Haas, manager of the Ottoway theater, and N. P. Morrow, of the Broadway, are working with a committee the chairman of which was appointed at a public meeting held recently in that place, in Greensboro, Manager Pryor, of the Elm theater, and Manager Schofield, of the Bijou, have agreed to run such shows, and in other places throughout the State similar action has been taken by up-to-date theater managers.

HOWARD-WELLS CORPORATION.

Amusement Firm Takes Over Academy of Music—Incorporates.

Wilmington, N. C.—Howard & Wells have recently secured the control of the Academy of Music in Wilmington, taking over the sub-lease under which that theater was operated by S. A. Lynch, of Asheville. The theater was originally leased by Mrs. S. A. Schloss, whose title thereto expires in 1919. This places all of Wilmington's amusement houses in their control as they recently leased the Grand and Victoria for a period of fifteen years from J. M. Solky and are the owners of the Bijou and Royal theaters.

Closely following this announcement comes the news that a certificate of incorporation of the Howard-Wells Amusement Company has been forwarded to the Secretary of State of North Carolina. This company is to take over the Royal, Grand, Victoria and Bijou theaters and the Academy of Music. Its maximum capital stock is placed at $100,000 and the company starts with a paid in capital of $10,000 divided into ten shares of a par value of $1,000. The incorporators are James Howard, Percy W. Wells, W. F. Jones, A. O. Schuster and Carl B. Rehder.

Messrs Howard and Wells have been in the theatrical business in Wilmington for the past ten years, during which time they have acquired an enviable reputation, and their success has been most remarkable. The start was made at the Bijou in a modest sort of way, now, as previously stated, they control the entire amusement business of Wilmington.

George W. Bailey, who for the past five years has been manager of the Academy of Music, will retain that position under the new lessees and will also look after the Victoria theater which is to run vaudeville. Mr. Bailey is well liked and the fact that he is to remain at the house is a matter of satisfaction to his friends.

NEW HOUSE FOR GOLDSBORO.

Goldsboro, N. C.—R. A. Mason, of the Acme theater, in Goldsboro, has caused work to be started on the construction of a new house in that place which will have a seating capacity of slightly more than seven hundred people. While Mr. Mason was in Greensboro attending the convention of the Exhibitors' League of North Carolina recently he entered into arrangements for the furnishing of a modern ventilating system, for the installation of an up-to-date musical instrument, and for the decorating of the house. Mr. Mason is an old-time film man and was formerly manager of the Atlanta branch office of the World Film Corporation.

AARONSON & BROWN TO BUILD.

Raleigh, N. C.—Aaronson & Brown, pioneers in the film business of North Carolina have commenced work on the erection of a new theater on the site of the Crystal, which was burned down at the time of the destruction of the big newspaper plant operated in Raleigh by Secretary of the Navy Daniels. According to the plans prepared for the construction, this house is to be one of the real show places of the State. It is to be modern in every respect and will be of a size that will comfortably seat more than seven hundred people.

Not only are they pioneers but they are really magnates for they now own the Alamo, where feature motion picture exhibitions are given; the Grand which runs musical comedies, and they control the Academy where road shows are presented.

FILMS SCORE AGAIN.

Rocky Mount, N. C.—The Grand theater at Rocky Mount has discontinued vaudeville and tabloid shows and now presents a very excellent program of feature productions at an admission charge of fifteen cents. Airington Bros., who operate this house report that the two weeks' trial of pictures has proven very satisfactory. They are live wires, believe in plenty of advertising and good pictures, and they cannot go far wrong. They also operate the Alamo where serials and regular service films are shown.

REMODELING WELDON THEATER

Weldon, N. C.—Batchelor Bros., are remodeling the Opera House at Weldon. They have bought new projection machines and have installed a motor generator so as to have direct current. A beautiful electric sign of the flasher type has been secured and will be placed in front of the theater.

WASHINGTON NEWS LETTER.

Herbert M. Osborn Moves to Philadelphia.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—Herbert M. Osborn, manager of the local exchange of Pathe, Inc., has gone to Philadelphia to assume charge of the Pathe exchange in that city. Motion picture exhibitors and exchangemen alike, while wishing every success are expressing their regrets at parting company with a man who has won their esteem and friendship.

Mr. Osborn, in point of years, is one of the youngest men among the exchange managers. He entered the employ of the General Film Company as bookkeeper and cashier on May 15, 1912. He made good from the start and when S. J. Mayer assumed the management of the General Film office, Mr. Osborn became his assistant. In May, 1914, he joined C. L. Worthington as assistant manager of the Eclectic film exchange which the former was opening and when, six months later, Mr. Worthington severed his connection with this concern, Mr. Osborn took his position. Later Pathe, Inc., took over this branch and Mr. Osborn has been on the job ever since.

There were many who thought Mr. Osborn too young to hold down a manager's job. However, he had a pleasing personality, a determination to "get by" and soon brought forcibly to the attention of all who came in contact with him that he stood for square dealing, and was always willing to meet the other fellow a little bit more than half way. Thus it was that his reputation soon became a very enviable one; the business of the Washington office began to grow and it soon passed over other offices of the country which had a better territory, and when E. H. Atwood, who was manager of the Philadelphia office, resigned on account of ill health, the Pathe company showed its appreciation of Mr. Osborn's good work by appointing him as Mr. Atwood's successor.

Mr. Osborn is succeeded as manager of the local office by D. F. O'Donnell, who comes highly recommended from the New York office. Mr. O'Donnell has been connected with Pathe-Freres for nearly three years. He has served in various executive positions and has had some little experience in road work.

A. Dresner Heads Local Nest.

Washington exhibitors and exchangemen recently had the opportunity of welcoming back into the fold their old friend, Abe Dresner, who returns to the Capital City to handle the Blue Bird features. As president of the Washington Screen Club, Mr. Dresner acquitted himself with honor. Remembering this, it is to be expected that he will join in the efforts to revive organization work in the District of Columbia. Mr. Dresner is a live wire and has a large following of friends here.

Guy Barrett in Lynchburg.

Guy Barrett, who was formerly asistant to Harry M. Crandall, of this city, and who is now manager of the Belvedere theater, in Lynchburg, Va., is making good, according to reports received from that place. His latest move has been to require the ushers of the theater to attire themselves in tuxedos when on duty.

Marx S. Nathan with V-L-S-E.

Marx S. Nathan, formerly a traveling representative of the Kleine-Edison Feature Service, and at one time manger of the Schloss theater interests in North Carolina, has joined the local forces of the V-L-S-E. Mr. Nathan is to cover Washington. S. J. Mayer, who is also with this concern, will now be able to devote more time to the city of Baltimore and to the business throughout the State of Maryland. Frank B. Spurrier, manager of the local office, reports business up to the top notch mark so far this year and that he is highly gratified at the number of new contracts that he is receiving.

World Film Hustlers.

When a man smiles continually throughout his waking hours, there must be something in the wind. C. W. Bunn, manager of the World Film office here, seems to have good cause to smile. Henry E. Friedman is boosting things in the North Carolina territory; E. R. Haas is making good in Virginia and along comes Ben Abrams, who was formerly a traveling representative out of the home office of the Fox Film Corporation in New York, and who is now similarly employed by the World Film, and Mr. Abrams is sending in a number of good contracts. Business must be increasing with the local office for Mr. Bunn has increased his office force and the express men are kept just a little bit more busy than they were a couple of months ago.

Up-to-Date Program Book.

The Savoy theater, Fourteenth street, near Columbia road, recently started to issue a very attractive program giving the names of the features scheduled for the coming week. The front contains the name and address of the theater in fairly large type at the top, and occupying a similar space at the bottom is an oblong space for the date. The center is utilized for the showing of a cut showing a scene from the best of that week's productions. The program has eight pages, about half of which is devoted to the advertising of commercial firms.

In the last issue of the program, the management states "We feature our orchestra; an orchestra composed of members of the world's most famous band renders all of the latest and most popular music nightly.

We wish to impress upon our patrons that we have enlarged our orchestra at much additional expense in order to play a more elaborate program, and will gladly receive any suggestions as to new numbers at the box office as it is our wish to play the music you desire."

As far as the management is concerned, the name of the theater also spells courtesy, and under the heading "What a visit to the Savoy Means," it states "An hour or more of unceasing delight in the realms of the mimic and silent drama."

VIRGINIA NEWS LETTER.

By Clarence L. Linz, Washington Correspondent of Moving Picture World.

New Theater Opens in Norfolk.

Norfolk, Va.—The Granby theater, opened recently in Norfolk by George Karanicholas, is one of the handsomest theaters in the State. It is reported that at the initial showing of pictures there were 6,121 paid admissions and so great was the crowd that it was necessary to secure the aid of the police to keep things in order. The theater has a seating capacity of 1,500.

The foyer is richly carpeted in red, bordered by shadow box portraits of moving picture stars, and potted plants. The interior color scheme is carried out in old rose and subdued smoke. The chairs are dark green. The screen is 18 feet by 22 feet, is in the center of an attractive proscenium made and painted by a New York firm of scenic artists, and is said to be the largest in the section.

An indirect system of lighting is used and the ventilating system is one of the best. A seven-piece orchestra is employed and the music is excellent. Every convenience for patrons is furnished. There is a very attractively furnished retiring room for the ladies and a handsome fountain has been installed in the lobby. A more complete description of this theater will appear in a succeeding issue of the Moving Picture World.

Jake Wells Gets Two Charters.

Norfolk, Va.—Jake Wells has been granted two charters covering two companies he has formed to operate theaters just taken over. The offices of the new corporations are connected with those of Mr. Otto Wells in Norfolk.

One of these the Southern Exhibiting Corporation will operate the Academy of Music in Charleston, S. C., which was recently leased from the Weiss interests in that place. It will be utilized for the exhibition of motion pictures. Of this company Mr. Wells is president, and Moe Levy, who is the general counsel for the secretary

The other company is known as The Theaters, Inc. Of this also Mr. Wells is president and Otto Wells is the secretary. This company will exercise control of the Little Theater in Richmond. Both companies are incorporated for $15,000 each.

The Wells Lowers Admission.

Norfolk, Va.—The management of the Wells theater in Norfolk, at which Triangle pictures are shown, has announced that the fifteen-cent admission charged for seats on the lower floor has been reduced to ten cents, which price will prevail with respect to all seats in the theater. The admission for children is five cents.

Richmond Shriners to Give Screen Ball.

Richmond, Va.—Richmond is preparing for a big motion picture ball to be held under the auspices of the Shriners of that city on May 2. A large number of stars are expected to be present and plans are being made to have this an affair that will long be remembered. The Governor is expected to attend and there will be a popular voting contest to see who will lead the grand march with the leader of the State. The ball is to be held in the auditorium where more than a thousand couples can dance and perhaps twice that number find accommodations in the balcony to look on.

Roanoke, Va.—Roanoke theater has recently added Triangle pictures to their vaudeville exhibitions.

Roanoke, Va.—E. D. Heins, who recently secured control of the American theater, in Roanoke, has opened that house with a feature program for which he is charging an admission of fifteen cents and is holding all bookings for two days. He has adopted the practice of rebooking all such features as prove popular for an additional period.

PHILADELPHIA METRO APPEALS

Manager Clark Claims Injustice in Recent Censor Fine.

Special to Moving Picture World from Philadelphia News Service.

HARRISBURG, PA.—Asserting that a $300 fine imposed upon him by Magistrate Hogg was unwarranted and illegal, John D. Clark, manager of the Metro-Film Exchange, located on Vine street, near Broad, recently appealed from the action and the case of Clark's alleged violation of orders given by the State Board of Censors was reviewed by Judge Davis, in Quarter Sessions Court.

Clark was accused by an inspector in the employ of the censors of showing, at the Victoria theater, Harrisburg, Pa., the film entitled "Tillie's Punctured Romance," without making certain eliminations ordered by the board. About three weeks ago he was brought before Magistrate Hogg and fined $300, he alleges, without being given an opportunity to show the film in question. He contended that, had the Magistrate viewed the picture, it would have been seen that instructions as to eliminations had been carried out in full.

In the proceedings of the appeal before Judge Davis, the question of eliminations seemed to be a matter of veracity, one side asserting that the scenes opposed by the board had been cut out, and the other taking the stand that the picture as shown at Harrisburg had not been changed. Clark's testimony argued that the order of the Board of Censors was ambiguous, and that the manager of the film had drawn a reasonable inference in correcting the picture as he did.

Judge Davis held the matter under advisement.

FOREIGN FILM CORP. FAILS.

The Foreign Film Corporation, 251 North 13th street, Philadelphia, recently filed a voluntary petition in bankruptcy in the United States District Court. The reason given is inability to obtain moving picture films from Italy. The liabilities of the corporation are $7,314.22, of which $6,642.22 are unsecured, $552 secured and a rent claim for $120. Included in the assets, which are fixed at $3,652.50, is an item that $3,200 is represented in a negative of a film entitled "Back of the Waves," a four-reel production.

No Policemen in Uniform Can Attend.

Superintendent of Police Robinson recently issued an order whereby policemen in uniform must keep away from all moving picture theaters. He said that many complaints had been received of recent date of patrolmen visiting theaters in uniform. Offenders of this order will be ordered before the police board of inquiry.

New Popular Pictures Corporation.

The Popular Pictures Corporation was recently granted a Delaware charter to manufacture moving picture films and for conducting places of amusement. The new concern has been capitalized at $500,000, Norman P. Coffin, Clement N. Egner and Herbert E. Latter being the principal incorporators.

New Planet Film Corporation.

Samuel B. Howard, S. A. Anderson and Joseph F. Curtin, all of New York City, have been awarded a Delaware Charter as the Planet Film Corporation, to engage in the manufacture of moving picture films.

SCREEN CLUB AND THE FUND.

Pittsburgh Organization Has Big Plans for Actors' Fund.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The Pittsburgh Screen Club has taken further important steps to aid in furthering the campaign for the Actors' Fund of America. A committee—Al. W. Cross, chairman, William More Patch, P. Antonoplos, John McAleer, A. H. McClelland and M. Feitler—was appointed to formulate plans for the work.

Mr. Patch, manager of the Pitt theater, offered to the club the use of his theater, with its symphony orchestra of twenty-two pieces, for a Sunday concert. A surprise in the way of a first-release picture may also be a feature of the affair. The entire proceeds will be contributed to the fund.

In discussing the campaign Al. W. Cross, vice-president of the Club and chairman of the committee, said: "All of the theaters in western Pennsylvania, as well as exchanges and others, are expected to assist and co-operate with the committee in making the showing of this district second to none in the country. At present ways and means are being devised to work hand in hand with the exhibitors, and we would be pleased to hear from them direct as to the methods they intend to pursue. Most of the exchangemen have signified a willingness to furnish a feature without charge to exhibitors who agree to give at least 50 per cent of their receipts to the fund. Several of the exhibitors have agreed to give anywhere from 5 to 25 per cent of their gross receipts, believing that the campaign worked for this occasion will greatly increase their receipts on the particular days set aside for this fund.

"The committee will furnish exhibitors with cards, slides and other advertising matter and will also advertise the names of all theaters participating in the campaign. For other reasons it is up to the exhibitors, exchangemen and all others interested in the film industry in general to show the strength of their organization, so universal and united action is earnestly invited by the committee."

Passes "Iron Claw."

Pittsburgh, Pa.—After rejecting the first episode of Pathe's new serial, "The Iron Claw," which was scheduled for release on February 28, the Pennsylvania State Board of Censors has again viewed the picture and finally decided to pass it. Much indignation was felt over the holding up of the serial, as it is being shown in nearly every other state in the Union.

Anti-Censorship Grows.

Pittsburgh, Pa.—The movement launched by the Pittsburgh Screen Club recently against the present censorship laws in Pennsylvania is rapidly gaining momentum. The ways and means committee, which last week laid plans for effective work, has been discharged and a secret committee has been appointed in its stead. The fight is to be carried on vigorously, particularly in connection with the coming political campaign for the state legislature, as the question of censorship comes before the state law-making bodies early next year. An attorney who is experienced in legal matters pertaining to the moving picture industry has been secured.

Grand Theater Sold.

McKees Rocks, Pa.—The Grand theater, on Helen street, McKees Rocks, has been sold by Stephen Salomon, to Horace C. Miller, of Wilkinsburg, Pa. The Grand is located in an important manufacturing section and does a thriving business. This house, as well as others in the neighborhood of the big iron and steel mills, is getting a fine share in the industrial prosperity of the Pittsburgh district.

Reformer Again Fails

Atlanta Sunday Shows Bring More Arrests Through Efforts of Busy Rerformer —Six Operators Arrested When Georgian, Lyric and Victoria Open With Shows for Charity—Cases Quickly Dismissed.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—More than 15,000 persons visited the Georgian, Lyric and Victoria, the three moving picture theaters that operated Sunday afternoon and night, despite the legal steps that have been taken against them.

The Georgian was operated by officers of the King's Daughters, a charitable organization; the Lyric for the Belgian Relief association, under the direction of Dr. F. E. May, the French consul, and the Victoria for Camp Walker, of the United Confederate Veterans.

John A. Manget has sought for the last month to abolish Sunday pictures. First he proceeded against the management of the theaters who were operating on Sunday, with the result of dismissal in municipal court. Other procedure failing, he last Saturday swore out warrants against six motion picture operators of the Victoria, Lyric and Georgian theaters.

The cases against all six were dismissed by Judge John F. McClelland in municipal court Monday, Feb. 28. At the close of the trials Mr. Manget announced that he had no intention of dropping the fight, but would next move against the owners of the theaters that operated on Sunday.

The testimony given by Mrs. G. W. Small, of 125 Chapel street, who has been operating the Victoria for Camp Walker, of the United Confederate Veterans, brought out the interesting item that, although hundreds attended the performances on Sunday, the proceeds seldom reached higher than $25.00. Only pennies and nickels and a few dimes, she said, were dropped into the contribution boxes.

MANAGER BRANDON WEDS.

The announcement of the marriage of Miss Madge Horne and Mr. W. C. Brandon, in New York, on the 22nd, comes as an agreeable surprise to Mr. Brandon's many friends, not only in Atlanta, where both young people are well known and popular, but over the entire Southland.

The bride is the only daughter of Mr. C. A. Horne, one of Atlanta's most prominent and substantial citizens. Pretty and winsome, she has enjoyed the advantage since her school days of study and travel abroad, as well as in her own country, and is one of the most attractive young women in the social life of Atlanta.

Mr. Brandon's home was formerly New York, but Atlanta now claims him, as one of her own. He is manager of the V-L-S-E moving picture exchange for the southern states and has established himself in the favor of many friends in business and socially.

Picture Show Deal in Kingston, N. C.

Kingston, N. C.—Plato Collins, owner of the Dixie and Palace moving picture theaters at Kingston, N. C., has acquired a half interest in the Grand there, and will be joint owner with H. F. Stallings, who retains his half interest, and who will continue to manage the theater. The Dixie will close its doors. The Palace will continue to run.

Atlanta, Ga.—The Vaudette theater gave as their regular Triangle program Tuesday, "Peggy," featuring Bille Burke. All day great crowds attended. By special arrangement the picture was secured for the balance of the week.

A new screen is being put in the Strand theater and was first used when the show started Monday morning, Feb. 28.

Claude Buchanan, of the Metro company, who has been dubbed the "Sovereign of Film Row," by the other hustlers thereon, is preparing to book a new feature with Francis X. Bushman in the leading part. It is thought to be the feature now being made at Savannah, Ga.

DEATH OF LICENSE BILL.

Cleveland Turns Down New Ordinance.

By Hubert Persons, Cleveland Correspondent of Moving Picture World.

CLEVELAND, OHIO.—Motion picture exhibitors of Cleveland are rejoicing because of the success of their efforts to kill Councilman Meyers' ordinance placing a license of $3 a year for every hundred of seating capacity on moving picture houses. The ordinance was tabled by the city council at a meeting Feb. 28, without a dissenting vote. This action followed an adverse report on the measure, submitted by the Council Committee on Licenses. Councilmen Krueger, Smith and Stannard, members of this committee, expressed the opinion that there was no more reason to impose a license fee on moving picture theaters than to tax any other line of business.

Two public hearings were held in the council chamber before the committee agreed to oppose the measure. B. J. Sawyer, president of the Northeastern Ohio Motion Picture Exhibitors' League, and C. E. Megown, special representative, were speakers at these meetings.

"The measure was killed because it was clearly class legislation and would open the way to unlimited taxation of the motion picture business and other things as well," Mr. Sawyer declared.

"All some lawmakers seem to have to do these days," he added, "is to watch moving picture houses and see what laws they can frame up against them."

VOTES FOR MODEL PROGRAM.

The referendum vote arranged by Cleveland exhibitors so members of the Civics and Legislation committee of the Federation of Women's Clubs may select pictures for their model programs, is expected to get under way in the near future.

C. E. Megowan, special representative of the Motion Picture Exhibitors' League, has had ballots printed and boxes placed in all the theaters where the votes are to be taken. It is expected to have the vote completed and a series of "model programs" arranged for use in April.

These programs will be shown in theaters in residence districts on special nights of each week.

J. B. McCormick Fails.

Wooster, Ohio.—John B. McCormick, who has been operating the Alhambra motion picture theater in Wooster, O., and another picture house in Fredericksburg, O., his home, has just filed a voluntary petition in bankruptcy in the United States district court in Cleveland. His liabilities are scheduled at $10,619, with assets of $9,090. In addition to the picture theaters, he is owner of an electric light plant at Fredericksburg.

Local Theater Hits.

Cleveland photoplay houses showed some unusually strong programs during the week from Feb. 27 to March 4. At the Orpheum theater, "Forbidden Fruit," with Paula Shay and Everett Butterfield, attracted capacity crowds all week.

The Alhambra featured "Undine," a Blue Bird play, from Feb. 27 to March 1, and the last three days of the week offered "The Soul Market," with Mme. Petrova in the lead.

At Metropolitan theater, Mary Pickford in "Poor Little Pepina" was shown all week, with daily matinees.

The Knickerbocker theater opened the week of Feb. 27 to March 4 with Marguerite Clark in "Out of the Drifts," and closed the week with Marie Doro in "Diplomacy."

STORES CLOSE IN PROTEST.

Kendallville Business Men Show No Sympathy with Sabbath Closing.

Special to Moving Picture World from Indiana Trade News Service.

KENDALLVILLE, IND.—The situation in this city relative to the opening of the picture houses on Sunday has reached a point unprecedented, it is believed. With the passage and executive approval of an ordinance declaring illegal the operation of picture houses on Sunday, the picture houses closed and every other business house closed in sympathy.

When the ordinance was introduced in the common council business men demanded that it be not passed. They declared that it was placing a restriction on all business not warranted by popular demand and intimated that the ordinance had been introduced for personal reasons. They asserted that the passage of the ordinance closing the picture theaters would mean the voluntary cessation of other business on the Sabbath.

The ordinance was passed and the following Sunday it was impossible to purchase a shoe hook, loaf of bread, ice cream soda or anything else except the Sunday papers which the newsboys sold on the city streets.

The business men say that the public generally is in sympathy with their move. They say the citizenship wants the moving picture theaters open and that they are sticking with the public.

Ralph Rainier, who operates the Boyer theater, started the trouble and the sympathetic strike.

Small Town Stuff.

Shelbyville, Ind.—George Rapp, proprietor of a moving picture theater in Shelbyville, Ind., has asked the assistance of the police in searching out the perpetrator of a practical joke of the small town variety. This joker twice put a skunk sack in the theater after it had been closed for the night. Ralph is a good fellow, but patience ceases to be a virtue after a time.

John H. Hubert Dies.

Indianapolis, Ind.—John M. Hubert, age forty-three, one of the oldest motion picture exhibitors in Indianapolis, was found dead in an automobile in which he had been riding. With a friend Hubert left the Two Johns theater, of which he was part owner, to go to his home. The friend stopped the automobile at the Hubert home and called to Hubert to get out of the car. Hubert failed to answer and investigation disclosed that he had expired during the ride. Apoplexy caused death.

Hubert was vice-president of the Indianapolis Motion Picture Exhibitors' Association during 1915 and this year was treasurer of the association. He was in charge of the arrangements committee for the moving picture ball, during the state convention here, March 2 and 3.

Big Features in Indianapolis.

Indianapolis, Ind.—This city has been well supplied with feature pictures during recent weeks. The so-called big theaters of the city have each been showing pictures to crowded houses. At the Murat, the Shubert playhouse, "The Battle-Cry of Peace" is completing a showing of two weeks at advanced prices. At English's the "Birth of a Nation" is playing a second engagement. The prices range from 25 cents to $2. Both pictures have been drawing well. It so happened that the theaters had no engagements for the two weeks.

Empress Theater Leased.

Indianapolis, Ind.—The Empress theater in Central avenue, Indianapolis, has been leased by H. C. Page from the People's Amusement Company.

Indiana Notes.

The Wonderland theater of Clinton, Ind., has undergone repairs which included the installation of a new curtain.

"Hypocrites" met with opposition after the first showing at Brazil, Ind., but Chief Jackson of the police department said no formal complaint had been lodged in the form of an affidavit and that he would take no action without such an affidavit.

The Star theater of Hartford City has been closed.

Karl J. Flanders has resigned as manager of the Orpheum at Elkhart, Ind.

The new pipe organ for the Strand, Shelbyville, Ind., has been installed. It makes the Strand an up-to-the-minute house.

The Orpheum of Clinton, Ind., will show Triangle Photoplay features hereafter.

With the "Birth of a Nation" as the attraction, the Gennett theater, recently remodeled and redecorated, reopened its doors at Richmond, Ind.

TENNESSEE NEWS LETTER.

By G. D. Crain, Jr., Chattanooga Correspondent of Moving Picture World.

"Nation" Film Comes Back.

CHATTANOOGA, TENN. — The Bijou theater, of Chattanooga, Tenn., opened with a three-day return engagement of "The Birth of a Nation," on Monday evening, February 28. Usual "Birth of a Nation" prices of 50c to $2 at night and 25c to $1 for matinees, were charged. The fact that the picture was brought back for a return engagement is evidence that it did not stir up dangerous racial strife in the city. The film was also booked for a three-day return engagement in Knoxville at Straub's theater, starting March 2.

Good Projection Promised.

Nashville, Tenn.—W. H. Wassman, manager of the new Knickerbocker theater, of Nashville, Tenn., which will shortly be opened to the public, has installed two of the new "Edison Super-Kinetoscopes." Especial attention has been given to the projecting room at the Knickerbocker.

Fire in a Projection Booth.

Nashville, Tenn.—A back flash in a projecting machine at the Alhambra theater, of Nashville, Tenn., started a fire which destroyed two machines, several reels and did damage to the theater of about $1,000. At the time of the blaze the Alhambra and the Rex theater, adjoining, were packed with people, but the coolness of the doormen averted any panic, and the people filed out of the Alhambra, while many kept their seats at the Rex in spite of the fact that the street was filled with people and fire apparatus.

Carl Rush, the operator, was slightly burned about the hands and face by the burning. The blaze was confined to the second floor. Manager Harry Sudekum, through quick work, had the theater operating the next day in spite of the fact that the lower floor was somewhat stained by water. The loss was fully covered.

Peace Feature at Majestic.

Memphis, Tenn.—The Majestic Amusement company, Memphis, Tenn., operators of the Majestic and Empire theaters, had a full page advetrisement in the News-Scimitar of Sunday, February 26, announcing "The Battle Cry of Peace," and some of the big features to be seen at the theaters. It was truly a big feature week with the Majestic, there being a large number of the most popular stars in the firmament announced.

Books Serial.

Chattanooga.—The Alhambra theater of Chattanooga, Tenn., recently completed arrangements whereby the big serial, "The Strange Case of Mary Page," made its bow to the moving picture fans of the city.

Lexington's Reform Wave

City's Board of Education Harshly Condemns Certain Pictures as Immoral and Particularizes on "The Serpent"—City Is Passing Through a Wave of Self-Consciousness—Talk of Censorship.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LEXINGTON, KY.—The Board of Education of Lexington has gone on record as condeming, in no mild terms, the display of immoral moving pictures in the Lexington theaters. According to members of the board considerable attention has been drawn to some of the pictures because of revolting and seeming unnecessary baldness of scenes in some of them.

The Board in its resolutions, declared that it could not understand how the moving picture exhibitors could invite persons of tender age to see such films. Members of the board declared that such pictures as "The Serpent," which was recently shown in a Lexington theater, could arouse nothing but "disgust and indignation in the minds of the mature." Pictures of this type are declared to be degrading and tend to break down the natural barriers of sex. Proprietors of the theaters, citizens and the Board of Commissioners are being called upon to prevent the further showing of objectionable films. Similar agitation has been started in other cities of the Bluegrass district against immoral films.

Lexington has been on the reform list for several months and has just completed a campaign whereby the resorts of Lexington were closed up. A fight has been in progress for months against Sunday moving picture shows, but Mayor James C. Roberts recently refused to take action upon this latter matter and a copy of his letter to the Board of Commissioners was re-printed in the Moving Picture World.

Almost a half page of solid reading matter was recently played up in one of the Lexington papers concerning "lewd moving pictures," and interviews were published with leading citizens, welfare workers, Mayor Rogers, and the managers of leading theaters including L. Zahler, of the Strand; O. Gurnee, of the Ada Meade, and Charles Scott, of the Opera House. There is some talk of censorship, and Mayor Rogers has declared himself ready to revoke the licenses of such houses as show pictures not fit for the public eye.

The exhibitors have pointed out that several of the pictures shown and condemned in the city were approved by the National Board of Censorship and also the Ohio Board. Manager Zahler, of the Strand points out that many of these pictures bring out a strong moral lesson. O. Gurnee, of the Ada Meade, in a statement, said that the National Board was capable of censoring the pictures, and that it was impossible to please everyone, while Charles Scott, of the Opera House, favored the plan of trying to please the majority of the people.

COMMITTEE APPROVES

Lexington Sends Four Leading Citizens to View "Nation" Film.

Manager Charles Scott, of the Lexington Opera House; Ben L. May, Jr., of the Lexington Herald, and Commissioners H. M. Schoonmaker and Frank G. Ott, were members of a committee appointed by the Board of Commissioners of Lexington, Ky., to come to Louisville to view "The Birth of a Nation," shown at Macauley's theater, and make a report to the Commissioners. The committee, after seeing the picture approved heartily, but no action has been taken at Lexington as yet. Prominent negro orators of Louisville have been stirring up a lot of unnecessary trouble in connection with the production of this picture, and the newspapers have been full of editorial and other matter on the subject.

NEW REX OPENS.

The remodeled Novelty theater, of Louisville, under a new title, "The Rex," was re-opened to the public on Sunday, February 26 as an exclusive "Mutual Masterpicture De Luxe" feature house.

The theater has been thoroughly renovated, painted and decorated, and the seats have been covered with white canvas jackets. The house now makes a very attractive appearance, and night admission prices have been advanced to fifteen cents. Manager Koch reports that the advanced price is being tried out, and it is probable that the old price of ten cents will be put back, as there are too many theaters in the district showing at ten cents.

WOULD ATTRACT CONVENTIONS

Louisville, Ky.—The moving picture exhibitors of Louisville are warmly supporting a campaign for the purpose of raising $300,000 with which to build an auditorium in the city. While a big public auditorium would bring some competition to the city, at the same time it would bring many conventions, political meetings, etc., and the exhibitors would gain in the long run. Among the supporters of the movement are the Fourth Avenue Amusement company, the Majestic Amusement company, M. Switow, Dennis H. Long, Fred Dolle, Lee L. Goldberg and L. J. Dittmar.

PASSES ROBERTSON BILL.

Frankfort, Ky.—The State Senate recently passed the bill of Senator Robertson, of Louisville, by a majority of 24 to 5. This bill provides that non-resident children may appear in stage performances, and has been backed by the theatrical people and also the moving picture men, although the theatrical talent was really behind the movement. The bills now in the legislature affecting the moving picture industry have little chance to get through, it is said, as the session is almost over.

Ben Ali Theater to Reopen.

Lexington, Ky.—Charles H. Berryman, manager of the Ben Ali theater, of Lexington, Ky., has announced that the building will be remodeled and ready to open about April 15. The building was partly destroyed by fire in January and the shows were transferred to the Opera house, but will be returned to the theater as soon as the work is completed. According to Manager Berryman the house will be handsomer than ever when completed.

Will Remodel Theater.

Bardstown, Ky.—George Mann, of Bardstown, Ky., is making arrangements to remodel his moving picture theater, so that the shows will be moved to a ground floor location, two matinees given weekly and shows every night.

Louisville Business Notes.

Robert Lieber, manager of the Indianapolis office of the General Film company, was recently in Louisville where he spent a day with Louis J. Dittmar. Manager A. J. Hirshfield, of the General Film, Chicago office, was also in Louisville recently where he ran off the films "Forbidden Fruit," and "The Concealed Truth," before some of the local exhibitors.

Percy L. Smith, Louisville manager for the Mutual Film, is very much pleased with the fruits of his campaign in this district. The Casino theater, on Fourth

Kunsky Ready to Build

Detroit Picture Magnate Signs Final Papers for the Erection of the Madison to Stand at Grand Circus Park and Broadway—Will Have 3,100 Seats—Some of Its Especially Interesting Features.

By Jacob Smith, Detroit (503 Free Press Bldg.), Correspondent of Moving Picture World.

DETROIT, Mich.—Final papers have been signed for the erection of the Madison theater by John H. Kunsky. The new house will stand at the southwest corner of Grand Circus Park and Broadway now occupied by store buildings, and a stone's throw from Woodward avenue, on which property a ninety-nine year lease has been obtained.

The theater will seat 3,100 and will have a large stage. The upper floors of the office building surrounding the theater will be taken up entirely by the various Kunsky enterprises. The New Madison marks the greatest effort of Mr. Kunsky's career. All information regarding the probable cost is met with a smile and the statement that it is not a question of money, but of quality, style and comfort.

Novel Lighting System.

The entire building will be illuminated from the street through a novel system of indirect lighting which will throw out into bold relief at night, the entire structure of white glazed terra cotta without the displaying of a single electric bulb. Surmounted by a high electrical sign, the building will be noticeable for miles around. The structure will boast of its own heating and lighting plant, thus being absolutely independent at all times of any mishaps that might occur with the public utility corporations operating in Detroit.

"The Schmied-Sisman Co., of Detroit has been awarded the building contract while Frank Farrington has been appointed by Mr. Kunsky to act as his personal representative in the supervision of the construction work. C. Howard Crane was the architect. To raise the necessary money to build this huge structure, Mr. Kunsky bonded the property.

Geo. W. Trendle Engineered Deal.

No small factor in the successful culmination of this important deal was George W. Trendle, corporation lawyer and legal advisor to Mr. Kunsky, who has been working on the proposition for two years. Mr. Trendle has shown exceptional aptitude for promoting and financing business enterprises. Engaged by Messrs. Caille and Kunsky almost at the outset of their successful operations as their legal representative, Mr. Trendle has grown up with the Kunsky interests and to him is due no small amount of credit for the preparation of the ways and means of financing the various large ventures represented.

ABE SIEGEL SUES FOX FILM.

Wants $50,000 for Alleged Libel—Was Fox Local Representative.

Abe E. Siegel, formerly representative of the Fox Film in Michigan, with headquarters in Detroit, has filed suit for $50,000 for alleged libel and slander against the corporation in circuit court, through his attorney Sid. A. Irwin. Mr. Siegel sets forth in his declaration that he resigned from the corporation in September, 1915, and that officials of the corporation sent out letters alleging that he was dishonest. Siegel operated in Michigan for seven months and had many good friends in the trade. He has been connected with motion pictures for eight years. Depositions from many parts of the United States, given by people who received the alleged slanderous letters, will be used in the case, Siegel said.

SCREEN CLUB OFFICERS.

Detroit, Mich.—The Screen Club of Detroit has become a real organization, and those allied with it are manifesting a great deal of enthusiasm and interest. A meeting was held on Feb. 27 and permanent officers elected as follows: President, A. J. Gilligham, General; first vice-president, D. Leo Dennison, Paramount; second vice-president, George Track, Mutual; Secretary, Harry I. Garson, Broadway, and George Weeks, Universal. On Thursday evening, March 2, the members got together at one of the roadhouses for a frog and chicken dinner. The club is purely a social organization. Meetings are held several times during the month.

Local Blue Bird Office Lively.

Detroit, Mich.—One of the principal Blue Bird offices in the country is the Detroit branch, which is under the management of Mr. Robert S. Bendell formerly of the Broadway Feature Film Co., and the Majestic Features Corporation. "Undine" recently completed a three weeks run at the Grand Circus theater at 25 cents, while the Temple theater in Toledo, broke all records with the same picture. The Detroit office has charge of the entire state of Michigan and a large portion of northern Ohio. Mr. Bendell has organized a strong sales force and says that every week is showing improvement in business.

Suffragettes Want Scenarios.

Detroiters are to be encouraged by substantial prizes to try their hands at writing moving picture scenarios for the Wayne County Equal Suffrage Association. The prizes will be $50, $25, $15 and $10, and the judges will be Howard O. Pierce, publicity manager for John H. Kunsky, George Stark moving picture editor, of the Detroit News; Ralph Holmes, moving picture editor, Detroit Journal, Ella Mae Hawthorne, moving picture editor Detroit Times and Leonard G. Shaw, special writer Detroit Free Press. The theme of the scenarios must deal with equal suffrage. Humorous treatment is desired as well as serious presentation to be covered in one-reel. It is planned to have the prize scenarios acted by Detroit people.

Detroit Colonial Theater Company.

Detroit, Mich.—Following are the latest Michigan incorporations: The Detroit Colonial Theater Co. has been organized with a capital stock of $20,000, the principal stockholders being Clare A. Hoffman, Graham Hoffman and Mortimer Hoffman. This aggregation now operates the Palace theater in Detroit, and is building the new Hippodrome theater in Saginaw. The latest corporation is for the purpose of building a large theater downtown, which, it is reported, will be located on Woodward avenue, just north of Grand Circus Park. C. Howard Crane will be the architect.

Theater De Luxe Company of Detroit.

Detroit, Mich.—The Theater De Luxe Company, Detroit, capitalized for $100,000. The principal stockholders so far are Damon I. Butler, Emil Grode and Conrad M. Orth. This company contemplates the erection of theater seating about 1,500 at the corner of Kercheval and Parkview avenues. Mr. Orth, who now operates a theater on the opposite corner, will be manager of the new enterprise. Assurances are given that the theater will be built as applications have already been made for considerable stock.

Begin Building New Theater.

Detroit, Mich.—Construction work is to be started at once on the Deltha theater, which is to be erected at Mack and Holcomb avenues, Detroit, for the Deltha Amusement Company. Architect Christian W. Brandt, who designed he Deltha, is now receiving construction bids. The estimated cost of this playhouse is $40,000, without furnishings or equipment. The building is to be of steel frame, fireproof construction, with exterior walls of face brick, trimmed with cut stone. It will occupy a ground area of 60 by 100 feet, and will provide seating accommotions for 1,000 persons. There will be a parquette and balcony.

Leading Detroit Film Exchanges.

Answering a Jackson (Mich.) subscriber: The leading film exchanges in Detroit are as follows: Bell Film Exchange, Peter Smith building; Broadway Feature Film Co., Broadway-Strand theater building; Casino Feature Film Co., Dime Bank building; Peerless Film Co., 183 East Jefferson; Detroit Universal Film Co., 159 West Jefferson; Famous Players Film Service, Inc., 278 East Jefferson avenue; Fox Film Corporation, Peter Smith building; General Film Co., 100 Griswold street; Metro Film Corporation, 159 West Jefferson avenue; Mutual Film Corporation, 97 Woodward; Pathe Exchange, 40 East Larned street; Standard Film Service, Peter Smith building; United Film Service, Campau building; Wolverine Feature Film Corporation, Campau building; World Film Corporation, 97 Woodward avenue, and V-L-S-E, Inc., Peter Smith building.

Personal and Business Notes from Detroit.

George W. Trendle, secretary of the John H. Kunsky Enterprises, accompanied by Mrs. Trendle, left Feb. 27 for Cuba to be gone until the first week in April.

The Garden theater, Woodward and Seldon avenues, has been completely redecorated and refurnished. A new stage setting has been installed and the Garden today looks more attractive than it ever has. Manager Smith reports that business is showing improvement every week.

R. A. Adams, formerly with the Detroit Kriterion Film Co., is now special representative for the General Film Co. covering Detroit and Toledo.

Ralph Peckham has severed his connections with the Peerless Film Company, East Jefferson avenue, of which he was general manager.

Peter J. Jeup, of the Luna theater, St. Aubin and Fort streets, says business is the best it has ever been. Similar reports are being made by many other owners and managers of small outskirt theaters, who say that their patronage has picked up considerably during the past few weeks. Quite a number of exhibitors are asking, "How can we increase our business on the second show at night? The second show business is good when there are exceptional features or prominent film stars, but where only an average feature is the attraction there is very little business for the last evening show.

BABY BUGGIES IN LOBBIES.

Can't Park Them to Hinder Egress—Managers Have New Problem.

By Kenneth Crain, Cincinnati Correspondent of Moving Picture World.

NEWPORT, KY.—An order issued last week by the Commissioner of Public Safety of Newport, Ky., is likely to work a considerable hardship either on the public or on exhibitors. The commissioner ordered that the universal practice of "parking" baby carriages and go-carts in the lobbies of picture theaters be discontinued, on the ground that in some instances the number of these vehicles was such as to hinder egress, and therefore constituted a possible element of danger.

Inasmuch as many people are unable to go to the theater in the evening unless they can take their children with them the enforcement of the order obviously means that a good many regular fans will have to stay at home, unless some ar-

rangement of a different nature can be made to take care of the rolling stock. In a few instances in the larger cities rooms are provided for the children, and possibly it will be practicable for exhibitors to provide space where the baby carriages can be kept out of the way and yet convenient for parents.

W. S. Wessling Takes Charge.

The Gold Rooster headquarters in Cincinnati have a new chief who comes from the Pacific Coast, W. S. Wessling, formerly of Portland, Ore., taking charge last week after the departure of former Manager C. E. Holah, who is now with the V-L-S-E organization. Mr. Wessling has been engaged in exchange work in several Coast cities, and is a high-grade man. The organization of the Pathe office in his charge will remain the same as it was under Mr. Holah.

CLIFTON'S SPECIAL SHOWS.

Cincinnati, O.—Manager Charles Hoefle, of the Clifton, on Ludlow avenue, Cincinnati, has the honor of being one of the few exhibitors in the city who have taken the pains to establish a regular children's educational program, although the movement has aroused much interest among exhibitors, and will probably become general before long. Mr. Hoefle has set aside every Friday evening for his educational program, in which historical, travel and natural history subjects are shown, with occasional subjects relating to mythology or fairy tales.

Economy Agreement

Exhibitors of Aurora, Illinois, Have Formed a Pool to Lessen Competition—Will Close Palace Theater and Keep the Aurora and Strand Dark Except on Saturdays and Sundays—Officers of Combination.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

AURORA, Ill.—A pool to curtail the number of shows here has been arranged. The agreement provides for the closing of the Palace theater wholly and darkening the Aurora and Strand five nights a week. The Fox theater will be a motion picture house during the week and will play vaudeville on Sundays.

Multiple reel subjects will be shown at the Fox theater during the week and at the Aurora and Strand theaters on Saturdays and Sundays. Shorter productions will be shown at the Palm and Star theaters daily where an admission of five cents will be charged at all times.

Frank Thielen is president of the new syndicate with Jules J. Rubens as treasurer and executive chief. W. D. Burford is secretary and will book all pictures for the various show houses in the pool. Stephen Lies is to help in overseeing the different theaters. The Orpheum and "B" theaters may enter the pool.

Looking at Studio Sites.

East St. Louis, Ill.—J. J. Hayes, president, and J. H. Slade, secretary-treasurer of the Pyramid Motion Picture Company of Hartford, Conn., were here to look over probable sites for a motion picture studio. Filming babies is one phase of the company's business.

Discuss Booths in Aurora.

Aurora, Ill.—Aurora moving picture theater men, as well as clergymen who use films, are fighting a "safety first" ordinance which is regarded as unreasonable. One feature required in the original measure is a transparent shutter in the booth. They have succeeded in having changed the requirements for a ventilating flue. At first one 36 inches in diameter was asked. Now it calls for one only sufficiently large to carry off the fumes. Insurance inspectors and the state fire marshal's department have passed the Aurora projection outfits. The managers want a booth standard fixed and not an ordinance making it "subject to the approval of the electrical inspector."

Sunday Referendum in Pontiac.

Pontiac, Ill.—The city council has a petition from voters asking a vote at the April election on the question of permitting Sunday moving picture shows.

Clubs Boost Children's Shows.

Joliet, Ill.—The Will County Ministerial Association, the Catholic Woman's League, Woman's Club and Parent-Teacher's association are behind the children's shows at the Colonial theater.

De Kalb, Ill.—The Princess and Star theaters have started programs for children. Local women are lending support.

Illinois Changes.

Savanna, Ill.—J. E. Gorman is now manager of the Orpheum and Ideal theaters, which have been consolidated.

Pekin, Ill.—Walter Fluegel has opened a moving picture theater at Fourth and Court streets.

Freeport, Ill.—Robertson & Lynch have reopened the Lyric theater.

Canton, Ill.—A. L. Thielbar, of Peoria, is the new manager of Dreamland theater. He was with the Hippodrome and Princess theaters at Peoria.

Tuscola, Ill.—The new Olympic theater opens March 11 with "The Battle Cry of Peace." A prize of $5 was offered for a name other than Olympia.

Paris, Ill.—L. A. G. Shoaff, owner of the Shoaff opera house, is now operating it.

Oregon, Ill.—Frank Black and son Paul have sold the Star theater to Cratty & Weich.

Ideas and Notes.

Pontiac, Ill.—The Woman's Club has taken up the question of better pictures for children.

Tuscola, Ill.—The Mothers' Club showed "Washington at Valley Forge" at the Globe theater.

Monmouth, Ill.—Triangle service goes so well the Byron theater will run each feature two days instead of one.

Quincy, Ill.—Orphans of Quincy and newspaper carriers of the Journal were guests of A. Padavic of the Savoy theater to see "Let Katy Do It."

Urbana, Ill.—The University of Illinois film made for the athletic association will be shown under the auspices of Illini clubs as follows: March 4, Cleveland, O.; March 6, Detroit, Mich.; March 9, Madison, Wis., and March 10, Milwaukee, Wis.

Belleville, Ill.—The building committee has decided to go ahead and build a theater along the lines of the Park theater in St. Louis. It will seat 2,000.

Kalamazoo to License Operators

City Council Passes Ordinance—Examinations Necessary—Requirements—First License Costs $5—After One Year $3.

Special to Moving Picture World from Midwest News Service.

KALAMAZOO, MICH.—The city council has passed an ordinance licensing operators. It provides: Before a license is issued an applicant must take an examination from the chief of the electrical department.

Applicant must be at least eighteen years old and must have served six months' apprenticeship under a licensed operator.

The license fee is $5 and $3 after the first year, it being required that the license be renewed each year.

Apprentices, too, must get a permit and pay a fee of $1.

The chief of the electrical department shall be chairman of the examining board. The two other members shall be appointed by the mayor and confirmed by the city council. One shall be a practical electrician, and the other a licensed moving picture operator.

Only licensed operators shall be employed in the amusement houses of the city.

Gilligham & Smith Changes.

Grand Rapids, Mich.—Changes in the Gilligham & Smith enterprises here include: Arthur Hoganson will look after the management of the seven moving picture houses, succeeding Charles Seaman who will look after office affairs. George Spaeth leaves the Fuller at Kalamazoo to succeed Hoganson as manager of the Majestic Gardens.

College Wants Use of Theater.

Lansing, Mich.—Michigan Agricultural college officials will furnish electricity free to a proposed East Lansing picture house on condition that the college be permitted to use the theater during the mornings to show educational reels to the students.

F. M. Cory Dead.

Petoskey, Mich.—F. M. Cory, sixty years old, the pioneer moving picture man in Petoskey is dead.

Belle M. Soule Managing Theater.

Grand Rapids, Mich.—Belle M. Soule, manager of the Apollo theater, Monroe street and Michigan street, N. W., is the only woman manager in the city. She and John C. Haskins recently took over this house.

Michigan Changes.

Hillsdale, Mich.—Harry Correll sold his interest in the Gem theater to Harry F. Walzer.

Pigeon, Mich.—Wesley Thiel purchased the equipment of the Temple theater at Sebewaing and has opened a show here.

Union City, Mich.—John Harpstrite has been making arrangements to open a moving picture show here.

Owosso, Mich.—The courts have given permission to remodel the Owosso theater into a ground floor house at an expense of $15,000.

Frederic, Mich.—Proprietors of the Star theater at Gaylord have opened a moving picture show here.

Muskegon, Mich.—John Lafayette of this city has opened the Heights theater seating 300 at Muskegon Heights.

Cadillac, Mich.—Harry E. Scott, who has been acting manager of the American Photoplay theaters company of Memphis, Tenn., has taken over the Bell theater. He will use Triangle, Mutual, General Film and Universal service, operating a five and ten cent house.

Imlay City, Mich.—L. Hobolth sold the Olympic theater to Roland Richie.

Michigan Brevities.

Kalamazoo, Mich.—Big features and advance to ten cents admission is the Orpheum theater's new policy.

Jackson, Mich.—"Hiawatha" did an enormous childrens' business at the Kuhl theater.

St. Louis Optimism

World Man Celebrates Coming of Spring Among Sunlit Exchanges—Finds Blue Birds Flying, Foxes Scurrying, World Bright, Universal Happiness, Mutual Gladness—On Pathe to Success, Joy Paramount—Tinkling Triangles.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

ST. LOUIS, MO.—It don't look very much like spring, but it was the last of February, and we knew it was time to go out in the highways and byways of Filmdom and get a few opinions and prophecies about the future.

There was a little group of managers and road men on the sidewalk under the canopy of the Polar Wave building in earnest conversation. We listened hopefully, but instead of discussing business they were talking about the Ground Hog, and they were not talking about the animal, either; they were—well, that word discussing, with the first three letters left off describes it pretty accurately.

"You'd think the beast didn't know there was any such thing as an airdome, wouldn't you?" growled one of the pessimists.

"The sun shone for two hours yesterday," chirped the only optimist in the crowd, which was ourself.

"Get out," snapped another sorehead. "You are as bad as a ground hog yourself. You never come around except in a snow storm. Why, the last time you were here—" And then a little patch of blue the size of the proverbial Dutchman's breeches popped through the leaden sky, a bunch of sunbeams came tumbling down to earth and began boring holes in a snow drift on the edge of the gutter. Doors flew open, Charles Werner poked his head out of the window of the Metro office and a dusty sparrow on the old dead tree across on the north side of the street broke into a blithesome "peep, peep."

"Did we hear a bird?" everybody asked at once. "You did," remarked S. J. Baker, who came down the street swinging that little cane of his. "You heard a bird, and it was a 'Bluebird.'"

We moved on—as did the others. They to dream of airdomes, and we to search for news.

Joking aside, the film business in St. Louis and surrounding territory looks at least fifty per cent. better than it did this time last year, and the prospects are so far ahead of year before last that comparisons would be odious.

Short Reel Coming Back?

We stopped in at the General Film exchange, and Manager H. P. Wolfberg told us about the fine exhibition room that is just nearing completion. There will be room for a hundred and fifty people to watch the advance exhibition of the films, and every reel released will be shown. Sunday will be devoted to out-of-town visitors, and the show will grind away all day long to give the country managers a chance to see as many films as they want to. Mr. Wolfberg sees big promise for the future and the return of the short reel. "Maybe not tomorrow or the next day," he says, "but they are coming back. The feature wave struck the big cities first. Theaters in the big towns were running five and six reel subjects long before the country exhibitors took them up. Now the wave is passing into the outlying districts.

Demand for Variety.

"A good three-reel feature and a couple of comedies, with a travel picture, will be the program that will be more and more in favor as time goes on. This is evidenced by the fact that the exhibitor who stopped using short stuff and put on big subjects, is now adding two and three reels of short pictures to his program, not so much because he wants to give his patrons eight and nine reels, but to get variety to his program. The people demand variety. That has always been the greatest charm of the moving picture entertainment. A five or six-reel feature does not give this variety, and programs will gravitate naturally to an arrangement where variety can be given in a five or six-reel bill as well as one with nine and ten reels. This will make for improvements in the production of films. Manufacturers are beginning to see the tendency, and are putting better stuff in the short reels. Everybody is going to be benefited."

Big Four Feels Big.

The V-L-S-E was the next stop. The V-L-S-E officials are big boys now, since they have cut away from the apron strings of the K. C. exchange, and they are leading a free and rollicking life and paddling their own canoe. "We feel big," says S. W. Hatch, "and we are sailing along on the open sea with our own chart and compass; and business is good and the prospects are better. The carpenters will be in here right away to fix this place up to be one of the finest branch offices in the country."

Busy Around the Lair.

Next door at the Fox offices, Manager Levy was deep in consultation with an exhibitor, but he stopped long enough to tell us about booking two of the biggest St. Louis houses with Fox features, and we found a perfect mine of information in M. I. Cohn (see print), traveling representative, who had just got in from a three weeks' trip.

M. I. Cohn.

Mr. Cohn has been all up and down the line in filmdom—his territory covers Missouri, Illinois Arkansas, Kentucky and Tennessee—he is one of the most successful road men traveling out of St. Louis. His observations are worth listening to. "Things look good all over," he says, "and particularly so in the south. I have been down in Arkansas, Hot Springs, Newport, Marianna, Batesville, all the big towns, and business is good. Arkansas is prosperous; they have had good crops, and cotton is piled up in the streets of many of the towns. There is a general improvement in the theaters and in the character of managers. The patrons are demanding better stuff, and this, of course, leads to general improvement all along the line. Fine new theater buildings are springing up everywhere, and managers no longer look at the business as a side line, but put their best efforts in the management of their theaters."

United Office Doing Well.

Sam Werner, who presides at the United Program Exchange, voiced the general sentiment. "The spring outlook is good." he said, "and if we have any sort of weather for open air places, the coming season should make money for everybody."

Charles Werner, who says he is only up in the air architecturally speaking, because his office happens to be on the second floor of the Empress theater building, says Metro is going big, and things will look bigger when the grass comes up and airdomes get ripe.

Pleased with World Features.

At the World offices we found E. W. Dustin and Lieut. Tally enthusiastic about World features. Mr. Dustin is one of the oldest, in point of service, not age, film men in the city, and has had a rich and varied experience in all branches of the industry.

He has been an actor on the speaking stage, had produced pictures, and exhibited them. He opened the first big theater in the country to moving pictures when he managed the Hopkins theater in Louisville, Ky., in the early days. "The reason for good business," says Dustin, "is good production. The makers of the pictures are putting better performers, better stories in the pictures, and they are attending to the artistic side of the question, and that is what brings the people out, the better class of people. The picture business has its greatest day before it.

Couldn't Be Better, Says Keller.

We went on down to the Mutual exchange. It is way down town on 13th and Pine. We are going to get all the managers together some day and ask them to have all the exchanges on the same block. It will be so much easier for a correspondent then, and it will only be a matter of a few thousand dollars to move. "How's business?" we asked Fred A. Keller, manager of the Mutual Exchange. "Couldn't be better," said Keller. Mr. Keller is another old-timer in the film industry in St. Louis.

Edwards Breaking Records.

C. S. Edwards, of the Pathe office, said: "We are breaking records with serials out here. We thought we did big business with the 'Who Pays?' and 'Neil of the Navy,' but we went higher with 'The Red Circle,' and now 'The Iron Claw' is showing up in such fine form that it bids fair to smash the other records." Mr. Edwards was called upon to address the Mothers' Club of Ferguson, a suburb of St. Louis, recently, on the subject of "The Motion Picture and its Relation to the Child." "It was a very pleasant experience," said Mr. Edwards. "Those women are deeply in earnest, and when I got through with a 45-minute address, they fired questions at me as fast as I could answer them. All this goes to show the deep interest the public is taking in moving pictures, and the manner in which the pictures have revolutionized the amusement, and even the social conditions of the country. The better class of people are taking a greater interest than ever in the films because they look to them for education as well as entertainment."

Bright for Triangle.

Floyd Lewis, of the Triangle, was enthusiastic over a new bunch of Triangle contracts that has just come in. "We make big pictures," he said, "and the future looks very bright. Business seems better all the time, and spring and summer should fill the tills of all the box offices in the country."

The Universal Buzz.

At the Universal, where Barney Rosenthal is at the helm, things were buzzing along with a highly prosperous look. The irrepressible Lou Bent is with the Universal now, and the conversation developed the fact that Mr. Rosenthal and Mr. Bent are two of the first film salesmen that ever booked a program in this city. Mr. Rosenthal says things never looked better for the Universal. The "Graft" serial is going big, and a new one based on circus life, called "Peg o' the Ring," will be out shortly. Red Feather features are making a hit wherever they are shown, and in fact things just look good all around.

Flying Away with Things.

At the Bluebird headquarters we found S. J. Baker and N. H. Spitzer, special representative of the corporation, who had just come down from Detroit, going over prospects, and planning big things for the future. "Bluebirds are just flying away with things," said Mr. Baker. "Bluebirds, you know, are essentially springtime birds, and they are flying more frequently and making nests in theaters all over the country." Mr. Spitzer, who has toured the country in the interest of his corporation

says that business never looked better for the exhibitor who is willing to put on high-class stuff. The people are becoming educated; they demand better stuff, and they must and will have it, and the people who have it to sell will sell it and the theater that shows it will draw the crowds. There is no longer room for inferior pictures, the people know what they want and they want only the best."

"Things Never Looked Better."

The last stop was made at the Monarch exchange in the Gayety theater building, G. W. McKean presides here and dispenses Paramount programs and meets visitors in the most pleasant manner imaginable. Mr. McKean is another old-timer in the business, and has a thousand friends all over the country among exi hibitors and competitors as well. He told us that things never looked better than at the present time. Paramount is always in demand, and the short travel and cartoon subjects are catching on in fine shape. Things look distinctly good at the Monarch.

KANSAS CITY NEWS LETTER.

Special to Moving Picture World from Kansas City News Service.

J. D. Wineland Puts in Electric Plant.

WEBB CITY, MO.—J. D. Wineland, proprietor of the Mystic and Empress theaters at Webb City, Mo., has completed the installation of equipment to supply direct electrical current for his two houses. The project was undertaken nearly a year ago, after some experimentation is now fulfilled. The plant includes a 50-horsepower gas engine and a 25 kw. generator, located in the rear of the Mystic theater, wires running to the Empress.

Takes Pity on Scribes.

Kansas City, Mo.—The New Empress theater management was the host of a party of newspaper men and selected guests at a recent private exhibition and "feed." Representatives from the Kansas City Star, the Kansas City Post and the Kansas City Journal, with one or two outside publicity men, formed the major portion of the company, which was first entertained at the Empress theater by Hawaiian dancers, who were on the coming week's bill, and the picture showing at the house at that time, "The Wrong Door." After the theater entertainment the party adjourned to the Kupper Hotel, where a private Dutch lunch and further entertainment was enjoyed.

Bulletins Corroboration.

Kansas City, Mo.—On all of the doors in the local Pathe office are posted newspaper clippings, sometimes whole page articles, printed in various country newspapers regarding moving picture houses and releases. Letters of commendation, programs, handbills and similar advertising matter are in turn posted over the office of the Pathe exchange. And the fact that it is a drawing card is attested to by reason of the number of persons who stop to read these comments and programs, all looking for something new.

May Miksicek.

Robert Miksicek, owner and manager of the Maryland theater, 1,860 South 13th street, ran a chapter of the "Ventures of Marguerite" on February 13th, in which his daughter, Miss May Miksicek, took part. Miss Miksicek is well known to her father's patrons, as she occupied the box office at times to help out in a rush. The young lady has played several engagements with the Kalem Company, and has had some parts with other companies since she went east, and although she cannot as yet be numbered among the film stars, she is gaining the experience that will eventually put her in that class, and make her name some day as familiar as are the names of other St. Louisans who have become famous on the screen.

Theaters Lessen Drink.

The motion picture houses of Orange are responsible for a decrease of twenty-five per cent. in the use of booze during the past three years, according to Judge Edward W. Woodman, of Orange.

Notes of Local Exhibitors.

Mrs. R. G. Welborn, wife of R. G. Welborn, of Rose and Welborn, managers of the R. & W. theater, La Cygne, Kas., presented her husband with a son recently. Mr. Welborn was so pleased with the new arrival he passed out complimentary tickets with his advance program, announcing the arrival.

Messrs. Richard and Flynn, local managers of the Wonderland, Subway and Richlyn theater recently returned to Kansas City after a sort of a pleasure tour in the South.

Wilhelm Meyn, proprietor of a picture show at St. Paul and Kansas Ave., Kansas City, Kas., asks $2,500 damages to his amusement place caused by the flow of water, September 7, 1914, from a ditch belonging to the elevator of the Rock Island railroad.

Manhattan, Kas.—Harry P. Wareham, owner and manager of the Wareham theater at Manhattan, has just completed improvements on his house amounting to $15,000. A great deal of the money was spent where it can not be seen, but has been expanded so that the paramount value has been gotten, and for arrangement and convenience, it ranks among the leading in the West. New decorations, including a velvet curtain, containing 727 square feet of the heaviest woven velvet, new fresco and wall decorations, upholstering of the seats, and a new operating room with a ceiling and floor of asbestos, constitute the greater portion of the improvements. There are 700 seats on the first floor and 400 in the balcony, all of which have an unobstructed view of the screen.

Topeka, Kas.—The new $12,000 motion picture house at 506-508 Kansas Avenue, at Topeka, Kas., is being erected very rapidly. The house will have a balcony, very small, as most of the seats will be on the first floor, and will seat 600 people in all. A ventilating system so arranged that air will be sucked in by a vacuum machine and drawn out in ducts through the roof, fireproof rooms for the machine operators, and beautiful drinking fountains in the lobby are some of the more important features. C. A. McGuigan, owner of the theater has named it the Gem.

Films in Prisons

Warden C. S. Reed of State Penitentiary at Stillwater, Minnesota, Talks on the Value of Picture Shows in Prisons—Kind of Films He Chooses—Growth of Use of Films in Institutions.

By Grace E. Polk, Minneapolis Correspondent of Moving Picture World.

MINNEAPOLIS, MINN.—It is safe to say that the most popular picture show in Minneapolis is that given once a week in the State Penitentiary at Stillwater. Nearly two years ago, following the example set by several other state prisons in the Northwest, pictures for the prisoners were inaugurated at Stillwater, and now every Wednesday, at five P. M., men and women file into the large auditorium, the men taking their seats downstairs and the women occupying the gallery.

The pictures are carefully censored by the warden, C. S. Reed, at a private view. Comedies are the most popular films, and elicit roars of hearty laughter. "And is there any better medicine for a mind diseased," asked the warden, "than laughter?" Men and women prisoners alike watch with tensest interest the vicissitudes of hero and heroine, and applaud vigorously when the villain receives his just deserts. With oh's and ah's of excitement they view scenic pictures, but there can be no doubt that comedy carries off the palm. An excellent orchestra, composed of prisoners, accompanies the pictures, and a prisoner operates the machine.

"All those whose behavior has warranted it are permitted to attend," said Mr. Reed. "One demerit mark during the week means cancellation of the privileges; and it says volumes for the appreciation of the treat that, out of 1,038 prisoners, there have never been more than 25 in one week who have failed to deserve it."

The programs are just such a one as might be seen any day in any high-class picture house, and consist usually of a comedy, a "heart-interest" drama, and travel views. "We eliminate sickly-sentimental stuff, beer-drinking, saloon-brawling, woman-beating, safe-robbing and blood-and-thunder films in general, and in their place substitute wholesome dramas, interesting travel and educational films, and clean comedies. Shakespearean and other costume plays are very popular," says Mr. Reed. To the credit of the sex be it said there are only 25 women in Stillwater at the present time, as compared with 1,013 men; and not one of the women has forfeited her weekly treat. The auditorium in which the pictures are shown is the social center of the institution. There concerts and plays are given by the prisoners from time to time; there the religious services are held; and there meet the members of the Chautauqua Circle.

"One of the first state penitentiaries in the country, I believe," said Mr. Reed, "to introduce the movies was Walla-Walla, in Washington; and othesr rapidly followed suit, until now the practice is general, not only through the Northwest, but, I think I am correct in saying, throughout the country."

"Thre is everything," he continued, with the greatest emphasis, "to be said in favor of the humane treatment of prisoners, and the permission of certain recreations, and nothing—positively nothing—to be said against it. It is wonderful to see how these people strive to deserve the privileges extended to them—the movies, the library, the entertainments, the baseball games. I consider it a most significant fact that almost all the men, after a short stay here, lose their horror of soap and water, and eagerly take advantage of the shower each night, although it is by no means compulsory. And let me tell you that when a man is clean outside it's mighty hard for him to be anything else inside!"

Archie Cox Dies.

Archie Cox, manager of the New Garden theater in Minneapolis, died Wednesday, of ptomaine poisoning. Mr. Cox was one of the best known of the Minneapolis motion picture house managers. He had conducted houses in Sacramento, Salt Lake City and several cities of the Northwest, having come to Minneapolis about four months ago from Madison, Wis., where he was managing a theater for the Universal company.

Twilight Sleep Films in Northwest.

Sam J. Goldberg and H. F. Callanhan have recently acquired the Northwest rights to "The Twilight Sleep" pictures and will show them throughout several states. This marks the entrance into the film field of two more Minneapolis theatrical men. Both are associated with the Shubert theater.

NEW ORLEANS FILM EXCHANGE BUILDING ANNOUNCED.

Modern Fireproof Structure at Baronne and Gravier Streets.

By George Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Announcement of a film exchange building for New Orleans, to be patterned along modern fireproof lines, was made by men interested in the proposition this week. This new structure, which New Orleans has long needed, will be at Baronne and Gravier streets, and in the same block with the new Strand theater, construction of which has already been begun by the DeSoto Building Company. Leo Fellman, president of the DeSoto Building Company, is also head of the interests which have the film building plans nearly perfected.

At a meeting of exchange managers last week in the office of K. A. Bugbee, Metro manager, the film building plans were informally presented by Mr. Fellman's representative. It is thought that the plans will stand revision, as they allow room for but eight offices, and there are at least eleven exchanges in New Orleans anxious to make their headquarters in the building.

A fireproof building constructed to take care of exchange requirements is a structure long needed in the Crescent City, and the proposition has received the unqualified endorsement of local film managers. It is a known fact that at least one large company stayed away from New Orleans because they could not find suitable quarters.

Four Theaters Book Triangle.

The Columbia Amusement Company announces that the following four theaters have taken on Triangle service: Auditorium, Magazine and Louisiana; College, 327 St. Charles; Princess, 1820 Felicity; and a new theater being built by the Holy Name Gymnastic Club, Algiers.

New Moss Representative.

M. W. Lawrence has been appointed representative for the B. S. Moss productions in the New Orleans territory. Mr. Lawrence is booking "The Salamander" with great success. "One Day" follows "The Salamander" and a new production every thirty days thereafter.

D. Graham, who formerly handled the Moss productions in New Orleans, has moved his headquarters to Birmingham, Ala., from which city the Moss films are shipped to various southern representatives.

Empire Theater Opens.

The Empire theater, 1008 Canal street, opened on February 26, with "The Whirl of Life" as the attraction. A large portion of the first day's receipts were donated to a local tent of the Maccabees.

New Orleans Notes.

Charles Sheppard will make an announcement shortly about his new theater which he will erect at Cortez and Cleveland streets, New Orleans.

M. Levy is remodelling the Cadiz theater, in St. Peter street, and has already spent several thousand dollars for this purpose. He has put in a Minusa screen and a General service.

"Poor Little Peppina" broke all attendance records at the Crescent theater this week. W. Fred Bossner, the manager, was so gratified with the enthusiastic reception given this picture in New Orleans that he made arrangements to have it stay over an extra day at the Crescent.

Film Louisiana Orange Groves.

The Pickwick Film Company of New Orleans has just finished the filming of a picture which is descriptive of a trip taken by the New Orleans Association of Commerce to a number of Louisiana orange groves. The trip made this week is the first of a series of journeys that the Association of Commerce will make to various points of interest in the state. Arrangements have been made with the Pickwick Company to have each trip filmed, thus giving New Orleans a good deal of desirable publicity throughout the country.

Three Prominent Visitors.

New Orleans was the axis around which three prominent men in the industry moved this week. These were E. J. Farrell, southern division manager of the General Film; C. E. Tandy, manager of the Southern Paramount, and Mr. Willis of the New York office of the Fox Film. All three men spent but a short time in the Crescent City, but their respective missions were important just the same. All three gentlemen are optimistic as to film conditions in the South.

The Washington theater, New Orleans, has been completely overhauled, and a new Gold Fibre screen and Mason & Hamlin organ were installed in time for the opening on February 20.

Through the courtesy of Manager Bossner of the Crescent theater the New Orleans Times-Picayune has arranged a series of treats for the orphans of the city, who are to be admitted free to the matinees. The inmates of the New Orleans Female Orphan's Asylum were the first recipients of this generous courtesy, and the picture was Mary Pickford in "Little Peppina."

BRONCHO BILLY IN THE SOUTH.

G. M. Anderson, Broncho Billy on the film, was entertained royally in New Orleans this week. Mr. Anderson came here from Chicago on Monday, and left for San Francisco Sunday morning. He liked New Orleans immensely, and in company with J. E. Pearce, the South's most prominent amusement magnate, looked over several desirable studio sites. Mr. Anderson stated in all probability Essanay will locate a studio here. "Broncho Billy" appeared at Pearce's Tudor theater in person last Wednesday night, in the film "Humanity," in which he is featured.

DALLAS NEW LETTER.

By S. A. M. Harrison, Dallas Correspondent of Moving Picture World.

World Increases Force.

DALLAS, TEXAS.—Since Max Graf took charge of the World Dallas office business has increased to such an extent that several additions have been necessary in the office. John C. Penn, formerly with the General, has been added to the road men; also W. B. Wesley, previously with the World's Oklahoma force. George Slater has resigned from the Mutual office at Oklahoma City to take the booking desk, and an assistant shipping clerk and two new stenographers have been added.

Ft. Worth Exhibitors Optimistic.

Fort Worth, Texas.—The exhibitors in Fort Worth are very confident of a victory at the Sunday opening election March 8. Several of them were in Dallas recently and expressed themselves to the WORLD representative most optimistically. Their only hope is that their victory will be so decisive as to swamp the opposition and prevent further agitation.

Visitors in Dallas.

E. J. Lampkin of the Colonial, Greenville, Texas, was among the many visitors in Dallas week of February 20-25.

Jesse Warden of the Strand, Fort Worth, Texas, was in. Mr. Warden says that, although the Hippodrome-Paramount dispute is still unsettled he is running Paramount—in fact, has never stopped.

The Blue Mouse, Fort Worth, Texas, was represented in Dallas last week of February by H. G. Cotter.

C. A. Maguire, one of the oldest Texas exhibitors, now manager of the Egypt theater, Fort Worth, Texas, was another visitor.

J. A. Holton of the Port Arthur Amusement Co., Port Arthur, Texas, was up on business the last of February.

A. W. Ritter, Childress theater, Forney, Texas, pulled off the same stunt.

With the Dallas Exchanges.

V-L-S-E Dallas office is installing a projection room which will be in service early in March. Business in this office in-

At Fair Grounds, New Orleans—Fritz Winterneier, G. M. Anderson, J. Eugene Pearce, Josiah Pearce.

creased 75 per cent during the first six weeks of 1916.

J. D. Wheelan Film Company was disappointed in getting into their new quarters in February. A small fire broke out among the paint and refuse left by the workmen and so badly scarred up the interior as to make refinishing necessary.

F. J. Murphy, booking clerk for the Big Four, took a half an hour off on February 21 for purposes not told. C. A. Meade accompanied him and upon their return announced that Mr. Murphy had joined the army of benedicts, Miss Goldie Britain being the bride. This is the second "pop" wedding in this office lately, J. E. Huey, traveler for this company, pulling off the same stunt during a lunch time in January.

D. Callihan of the Metro office spent last week of February in New York.

L. S. Glickman, booking clerk in the World office, has resigned and will probably take a state right feature on the road.

Hey, Dave!

DAVE REED.—If you are still in New York, please notify Dallas Metro office. They are worried about you.

Pictures in a School.

Fort Worth, Texas.—Daily moving pictures will be shown for the pleasure and instruction of pupils in the high school at Diamond Hill, a suburb of Fort Worth, as soon as the new $35,000 building is completed. The school board has already passed the order for the machine and other equipment.

This is the first school in Tarrant County to adopt the moving picture as a permanent part of the daily work. Educational films will, of course, predominate, but others may be used occasionally for diversion.

Trade Territory Notes.

Thalia, Texas.—J. L. Schultz is opening a new picture house here. He purchased the necessary equipment recently from R. D. Thrash, in Dallas.

Belton, Texas.—E. A. Kinney is installing a new house here, and has bought his equipment through Thrash at Dallas. Mr. Kinney has recently been running the Aladdin theater at Denison, but has returned the lease on that house to its former owner, L. M. Ridout. Mr. Ridout also controls the Star at Denison.

San Antonio, Texas.—The Queen theater will have two new Power's 6-A machines, purchased from Thrash, at Dallas. William Politzer recently made a trip to Dallas to buy this equipment.

Georgetown, Texas.—Dave Goodlet, proprietor of the Nusho, in this place, recently made a trip to Dallas to secure additional equipment. Mr. Goodlet is one of the oldest exhibitors in Texas, having been here nine years, and he is well satisfied with the business.

Fort Worth, Texas.—J. S. Phillips, of the Odeon theater, was in Dallas recently. Mr. Phillips is the man who put up $300 with the City of Fort Worth as payment of the expense of the election for Sunday amusement in Fort Worth, which comes up March 8. "Will we win?" asks "Daddy Joe." "Well, I should say so!"

Dallas, Texas.—"Ted" Sullivan was a visitor here February 25. Mr. Sullivan is on the road with the Pathe world tour pictures. He is an ex-baseball magnate and was with the All-American team that toured the world at the time these pictures were made.

Wichita Falls, Texas.—T. S. Wren, of Wren & Berry, operators of the Majestic and Lydia-Margaret theaters, made a flying trip to Dallas recently to look over some bookings and other business matters. Mr. Wren calls the Moving Picture World the "Exhibitor's Bible."

Dallas, Texas.—The Rex, a suburban house that has been closed for some time, will be re-opened under the management of Ed Kennedy.

Omaha Exhibitors Ask Injunction

During Scarlet Fever Epidemic Children Were Kept From Shows—Claim Now That Authorities Are Partial to Other Gatherings

Special to Moving Picture World from Midwest News Service.

OMAHA, NEB.—Declaring the city officials failed to enforce the rule against all theaters, twenty-one exhibitors in Omaha asked an injunction restraining the officials from enforcing an order that children under twelve should not be admitted to shows during a scarlet fever epidemic. Three managers had been arrested. A. A. Watts, of the Rohlff theater, 2561 Leavenworth street, was fined $25 and costs.

The applications for an injunction allege that they all agreed to a request to bar the children for fifteen days while the scarlet fever epidemic was at high tide, and that they carried out the agreement, despite there being no official order to that effect. They further aver that the officials are now threatening to keep these patrons away longer, and that their business is suffering by reason of the attempted discrimination, as the children are permitted to attend other theaters and places of amusement. It is alleged that neither these officials nor the City Council has any legal right to make such discriminatory regulations, and the court is asked to issue an injunction to prevent it.

OMAHA EXHIBITORS' BALL.

Omaha, Neb.—Moving Picture exhibitors of Omaha will hold a ball at the City Auditorium the first Thursday after Lent.

Plans were discussed at a dinner given by an exhibitors' committee to the exchange managers, at the Hotel Fontanelle.

Nebraska Changes.

Hallam, Neb.—L. N. Doyle has opened a moving picture show here.

York, Neb.—The Ballengers, who control the Dean theater, have taken over the York opera house.

Eddyville, Neb.—I. B. Conner, of Kearney, has been contemplating opening a moving picture show here.

Red Cloud, Neb.—Frank Cassell, of Alma, Neb., has opened a moving picture theater in the Newhouse building.

Campbell, Neb.—M. W. Wheeland and C. R. Harper have opened a moving picture show in the Van Kirk building.

Nebraska Brevities.

Lincoln, Neb.—H. F. Chenoweth filmed a big dairy company's plant at Cedar Rapids, Ia.

Nebraska City, Neb.—It is reported Robert Booth, manager of the Paramount theater, has been considering the offer from the Paramount Pictures corporation.

SUNDAY ARREST IN CHARLES CITY, IA.

Manager Waterhouse and Staff Arrested for Opening Hildreth Theater.

CHARLES CITY, IA.—The Sunday show question is revived by the arrest of William E. Waterhouse, manager of the Hildreth theater, and his employees on a charge of running on Sunday in violation of the law. The Hildreth theater opened at 1:30 o'clock and by 3 o'clock was closed by the sheriff with warrants for the manager and his employees, four of whom had taken turns at operating the moving picture machine as fast as one was removed by the sheriff. A recent city ordinance passed by the city council gave the moving picture theaters power to run Sunday afternoon so that the case will again be brought before the court for further decisions.

Beauties of State of Iowa.

Davenport, Ia.—The Greater Iowa association will send on tour six sets of films showing the beauties of the state.

Changes in Iowa Theaters.

Waterville, Ia.—Fred Mortensen will open a moving picture theater here.

Creston, Ia.—Louis Rosenfield has become associated with Manager Samish in the operation of the Temple, Grand and Willard theaters.

Sanborn, Ia.—Albert Parker purchased the interest of his partner, Albert Ferguson, in the Princess theater.

Bedford, Ia.—The Gravity opera house has been sold to R. W. Hanna.

Little Rock, Ia.—Peter Scholles has sold the Gem theater.

West Point, Ia.—Ben J. Brinck has purchased the half interest of J. W. Conley in the opera house.

Farnhamville, Ia.—C. E. Forrest, of Ruthven, has purchased the Lyric theater.

Cedar Falls, Ia.—Edward Caldwell, of the Caldwell Amusement company of Des Moines, has purchased the Grand theater here.

Jewell, Ia.—Charles Allen has purchased the moving picture show here from Eugene Bristol.

Fredeircksburg, Ia.—Upham Bros. purchased the Majestic theater from Leslie Box.

Primghar, Ia.—R. F. Beamsley, of Steamboat Rock, has purchased the Casino theater here.

Shelden, Ia.—Ray Ling has purchased an interest in the Harvey theater from his father-in-law, D. E. Harvey.

Monona, Ia.—A. J. Wirkler has taken over the management of the opera house and Rex theater.

Essex, Ia.—The Commercial club contemplates a moving picture show, the Scenic theater having closed.

Hawarden, Ia.—Charles E. Harding, formerly manager of the Royal theater at Le Mars, Ia., has purchased the Lyric theater here.

Council Bluffs, Ia.—E. P. Minten will convert into a moving picture theater the building at 2010 West Broadway, Council Bluffs.

Des Moines, Ia.—Fire did $300 damage to the Elite theater, East Sixth street and Locust street.

Lyle, Ia.—The Ideal theater has been opened at Lyle.

Fort Dodge, Ia.—The Empire theater at Fort Dodge, Ia., will be re-opened as soon as Manager A. Engel can find a new location. The Empire was in the Buller building which was gutted by fire.

Victor, Ia.—A moving picture theater will be included in a business building to be erected by Doctor Anger at Victor, Ia.

Garden Grove, Ia.—Daniel Stearns is now manager of the Dilsauer Opera house here, the partnership with Ray Aten having been dissolved.

Sioux City, Ia.—A. Ortzow is erecting a $5,000 moving picture theater in Sioux City.

Waterloo, Ia.—J. E. Bryant, manager of the new Plaza theater at Waterloo, Ia., recently was in Chicago where he purchased equipment for the new house which will open about May 1. A fine Kimball pipe organ will be a feature.

Clinton, Ia.—H. K. Moss of Chicago is the new manager of the Orpheum theater, vaudeville and pictures, at Clinton.

Rhame, N. D.—Oscar Carlson and Emil Dahl have purchased the moving picture show at Odd Fellows hall.

Highmore, S. D.—Highmore will have but one moving picture show, McDonald & Harris having sold the Pleasant Hour theater to O. V. Armstrong of the New Grand theater.

Screen Ball in Denver

Rocky Mountain Screen Club's Luncheon a Big Success—Club Now Preparing for a Grand Ball—President Nolan Pleased With Progress—Many Local Film Men Present.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLO.—About the livest social and commercial organization around Denver today is the youngest—the Rocky Mountain Screen Club. Although only a month old it has held its first semi-monthly luncheon and launched plans for a grand ball.

The luncheon, like everything else that has been attempted by the Screen Club, was a huge success. Upwards of 60 men connected with various branches of the moving picture industry broke bread at the same table Friday noon. It is the first time that such a representative group of motion picture men have been gotten together for such an event. In fact, it is the only luncheon ever given by those interested in the photoplay industry except that held in honor of S. L. Rothapfel on the occasion of his recent visit to Denver.

Speeches were made by the officers of the club and several invited guests. Optimism was the keynote of all the talks and the meeting bubbled over with enthusiasm.

Harry T. Nolan, newly elected president of the Screen Club, made his maiden address as head of the organization.

He had been in Chicago attending the National Convention of Moving Picture Supply men when elected to office and the luncheon afforded him his first opportunity to express his appreciation of the honor conferred upon him and to pledge himself to work untiringly for the good of the club and the photoplay industry.

Nolan Pleased with Progress.

"Denver and the Rocky Mountain region are fast coming into their own as important moving picture centers," said President Nolan. "A year ago Denver was a 'joke' so far as the photoplay was concerned. It was known as such all over the country. It was generally referred to as a 'Nickel Town.' By working individually we have done marvels to improve conditions. Everyone knows the advances we have made in twelve months and anyone can readily realize how much more can be done in the next year with the exchange man working with the exhibitor and all working together for the good of the industry.

"We have organized for the purpose of boosting the moving picture game—not one branch, but the entire industry. We don't want anybody to think that we are going to antagonize them. This club was not formed to oppose anybody or anything. But if we have to fight we will fight like h—l."

Other Speakers and Guests.

W. E. Foley, prominent Denver attorney, who is the club's legal representative, followed President Nolan with a talk in which he urged the members of the club to get into a state of "Preparedness." He said that there was no reason why the Screen club could not become more of an influence and power than any daily paper because, he declared each theater is a center in its community and each exhibitor could if he would do much in moulding public opinion, personally and through his screen.

Other speakers were: The Rev. Garrett Burke, H. H. Buckwalter, H. E. Huffman, secretary; W. S. Rand, first vice president, and Harry Quine, treasurer.

Among those who attended the luncheon were: Al Hagan, E. P. Drury, Louis Goldstein, Carl Stern, E. J. Freeman, George A. Killam, J. S. Applegate, F. Duffy, John Rich, W. E. Foley, W. H. Cree, William T. Binford, H. A. Joplin, Frank R. Harris, E. J. Binford, Thomas F. Foley, Charles V. Hall, A. J. Conway, S. C. Parrott, R. O. Battles, W. E. Scott, E. C. Day, Charles R. Gilmour, A. J. Meyerpeter, W. S. Rand, Louis Nathanson. F. Carmichael. S. H. Berger, J. L. Domann, J. J. Milstein, George Greaves, Charlie Jacobs, L H. Lehrberger, E. M. Erwin, Milton Cohn, J. W. Scott and Albert Feeney.

GETS BACK TABOR GRAND.

The Denver Amusement company, controlled by Cincinnati theatrical men, has given up its lease on the Tabor Grand opera house, the oldest theater in Denver which was recently converted into a moving picture house. Peter McCourt reassumes the lease and will continue to run the photoplay. "Fighting for France" was the first attraction staged by McCourt. It had a week's run.

New Studio at Lakeside.

Arthur E. Hoffman, president of the Hoffman Film company, announces that he will break ground within a month for the company's new studio at Lakeside. He expects to begin production in May. The company will make a specialty of feature films which Mr. Hoffman announces will be released through the Pathe company.

S. D. Franz with Pathe.

Sidney Dayton Franz, formerly with the World Film has been added to the staff of road men maintained by the Pathe exchange in this territory. Franz has left for a month's tour through Northern Colorado and Wyoming.

THE CLEMMER ANNIVERSARY.

Manager H. S. Clemmer Has Special Week—House's Birthday.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—Manager Howard S. Clemmer began his first anniversary observance in his theater Sunday, February 20, 1916, and for the entire week is running Mary Pickford in "Poor Little Peppina."

Manager Clemmer is an optimistic and aggressive exhibitor and believes a still greater future with an increase in incomes will be the lot of the moving picture men in every branch of the business.

During the first four days of the anniversary presentation the street in front of the theater was crowded to the street car tracks and around the corner of a cross street. Some stood throughout the running of the seven reels to gain admission to the next show and all standing room allowed by fire rules was taken. The house is fireproof.

The year at the Clemmer has been notable for the presentation of several unusual productions, including the "Birth of a Nation," and to the time of this writing the anniversary feature continues to fill the theater. The entire 12 months have been good ones, according to Dr. Clemmer and his optimism is shown by his own words in the following interview:

Clemmer Is Optimistic.

"I have no patience with the theory that the film industry will run out of ideas. Just as long as books and fiction continue to be written, just so long will moving pictures continue to be produced. Pictures will continue to be in vogue as long as there is any imagination in the world.

"It is foolish to suppose that moving pictures have passed their zenith. It has been demonstrated time and again that the film production is so superior to the spoken drama of the stage production as to be beyond all comparison with it.

Made Record With "Nation" Film.

"I am proud of the fact that we established a Spokane record with the Griffith masterpiece. We presented it against the advice of so-called wise showmen, in the hottest August in 26 years, and for three weeks, which the same wise men criticized as being much too long an engagement. Its reception is especially gratifying to us because it has established a precedent. We feel confident that the public now places confidence in our statements regarding the big productions we book that they are worth while or we would not book them. That will continue to be our policy.

"The year was also notable for such films as Geraldine Farrar in "Carmen," George Beban in "The Alien," Pauline Frederick in "The Eternal City," and other plays, Blackton's "The Battle Cry of Peace," "The Cheat," 'The Old Homestead" and, of course, the long list of popular productions in which the Paramount favorites have appeared, including the many vehicles of Mary Pickford, Marguerite Clark, Dustin Farnum, Blanche Sweet, Hazel Dawn and John Barrymore.

The Falling Off for Films.

"Our experience has certainly not been that there is any falling off in interest in moving pictures. On the other hand, interest is increasing. People are studying the lives of the film stars and every newspaper and magazine in the country publishes hundreds of inches of film news weekly and it is eagerly read. I look to see 1916 the biggest year in the business with so many advanced suggestions and new ideas.

"So much for the past. I am grateful to the citizens of Spokane and the Inland Empire for the support they have given the Clemmer theater. We are striving to give the proper service in the proper place. I will let no opportunity pass to secure the best pictures made and I will aim to outdo my past efforts this year. The average moving picture manager works about -6 hours a day. I am willing to make it 18 or 20 hours a day if necessary."

Clemmer's Children's Programs.

During the year the Clemmer established the children's program in Spokane, one hour each Saturday morning being reserved for the kiddies when a special program, shown at no other time, is presented. The Clemmer is claimed to be the third theater in the United States to adopt this feature. Special organ recitals from time to time have also served to give the theater tone as a musical center. Under the manipulation of Jesse Crawford, the big pipe organ is becoming more and more a feature of the Clemmer service.

SCANDINAVIAN FILMS SEEN.

More than 400 Scandinavian citizens, of whom 90 per cent. were Norwegians, attended Odin hall to see the moving pictures of Norway, its scenery, life and industries which were exhibited by the Norwegian government at the San Francisco exposition in charge of Hans Berge. The pictures shown by Mr. Berge included scenes of the fishing industry, the catching, curing and packing of herring and sardines, also of the timber industries.

Pictures were also exhibited of the national sport, skeeing, and the centennial celebrations of the independence of Norway held in Christiania in 1914, together with scenes on the fjords and mountains. The exhibit was under the auspices of the Sons and Daughters of Norway and the Scandinavian Brotherhood of America.

War Pictures Draw Crowds.

Closely following the "German War Pictures" which drew large audiences at the Hippodrome last week comes the presentation of a three-part Pathe film, "The Horrors of War," at the same house, and men, women and children are flocking to see it.

IN CALIFORNIA.

Progressive Exchange News Notes.

Vernon Moore, formerly with the California Film Exchange at both Los Angeles and San Francisco, has been placed in charge of the single reel and re-booking department of the Progressive exchange, taking the place of Frank E. McCoy. The latter is now on the road for this firm handling the Paramount Picturegrafs and industrial subjects.

R. E. Stebbins, for some time with the Progressive exchange, has resigned his position to become assistant to Pat Lynch, general manager of the American Film Manufacturing Co.'s interests at Santa Barbara.

Theater Owner Dies.

Charles Hart, proprietor of the Peninsula theater at San Mateo, Calif., and a pioneer exhibitor of San Mateo County, passed away in that city on Feb. 20th at the age of forty-five years. He was well known among exhibitors in the San Francisco Bay territory and was very popular.

San Francisco Business Briefs.

G. A. Metcalfe, the well-known supply man, has gone to Seattle to open a branch house, accompanied by Glen H. Waring, who is to have charge there.

A Powers Cameragraph No. 6B has been installed on the U. S. S. Prometheus which has been making this her home port for some time.

A new Simplex projection machine has been installed in the operating room of the Orpheum on O'Farrell street.

Fred Peachy, who recently went to Portland, Ore., to take charge of the Blue Bird exchange, has returned to this city.

D. J. Chatkin, of the firm of Chatkin & Levy, of Chicago, was a recent visitor here to inspect the United exchange which was purchased a short time ago. He plans to return at an early date and decide on the future policy.

Irving Lesser, manager of the Golden Gate Film Exchange, Inc., made a short business trip recently to Sacramento and Stockton, and Leon Netter, formerly associated with this exchange, is back from a trip to Los Angeles.

Sid Grauman, manager of the Empress theater, has inaugurated the policy of a straight price of 20 cents for evening performances, except Sundays, when 20 and 30 cents will prevail, as formerly.

California Items.

Reedley, Cal.—William Sheibley has purchased the Gem theater property at Reedley, and it is expected that the house will be opened shortly.

Fellows, Cal.—The Star theater at Fellows, is to be moved by manager Morris Fennebock. The house was slightly damaged recently by a heavy wind.

Crescent City, Cal.—Oliver Powell, who conducts the Star theater at Crescent City, has purchased a new Powers Cameragraph No. 6A.

Porterville, Cal.—C. C. Howell is erecting a new theater at Porterville to have a seating capacity of about 700. Two Powers Cameragraphs No. 6A have been purchased from G. A. Metcalfe of San Francisco, for the house, which will be ready by May.

Reno, Nev.—G. E. Thornton, of the T. & D. theater at Oakland, Cal., is in charge of the new theater at Reno, recently opened by Turner & Dahnken during the absence of R. G. Hunter, who has journeyed to Portland to be married. A. E. Northey is at the Oakland house temporarily and will probably be placed in charge of the Watersonville theater later on.

Modesto, Cal.—All records for theater attendance at Modesto were broken recently when "The Ne'er-Do-Well" was shown at the New Star theater.

Sunnyside, Cal.—F. C. Ellis has opened a moving picture house at Sunnyside, near Stockton.

New Fire Laws Proposed

San Francisco Fire Department Investigated Conditions in Local Film Exchanges —Assistant Chiefs Russell and Conlon Recommend New Ordinance Setting Special Districts and Fire Proof Buildings for Exchanges.

By T. A. Church, San Francisco Correspondent of Moving Picture World.

SAN FRANCISCO, Cal.—An exhaustive investigation of conditions prevailing in San Francisco film exchanges has been completed by Assistant Chiefs Russell and Conlon, of the fire department, and a report has just been filed with Chief Murphy. In this report it is recommended that an ordinance be passed to permit moving picture film exchanges to carry on their business only in strictly fireproof buildings and to confine them to a restricted district.

It is conceded by film interests that regulations in regard to the storage of film are lax here, but they state that for some time they have been working to safeguard their property by installing vaults and in otherwise improving their places of business so that it will not be necessary for the authorities to pass drastic measures to insure safety. While the buildings on Golden Gate Avenue, now occupied by a dozen exchanges, are not absolutely fire-proof, they are of slow-burning construction and are occupied almost exclusively by concerns engaged in the film exchange or poster business.

TURNER & DAHNKEN PLANS.

The Turner & Dahnken Circuit, which recently announced its intention of erecting a large moving picture theater at Stockton, Calif., has made a slight change in its plans, but this has only been to secure a more advantageous location. The new site is on Main street, between Hunter and San Joaquin, on the property owned by R. E. Wilhoit, and here will be erected a theater with a seating capacity of about 1800 from the plans of A. W. Cornelius of San Francisco, who designed the fine house of this concern at Berkeley.

The building will be a five-story structure and a portion of the space on the upper floors will be occupied by the Moose Lodge. Work on the plans has been commenced and the theater is to be ready for occupancy within six months. The main floor, exclusive of exits and lobby, will be 75 by 160 feet in size.

The Reno, Nev., house of this concern, representing its first venture outside California, was opened a short time ago and has been doing an exceedingly heavy business ever since. The opening attraction was "The Ne'er-o-Well" and at the opening performances the crowd could not be handled through the main entrance, necessitating the use of the exits. Governor Boyle, Mayor Byington and many men prominent in the political and commercial life of the State were present at the opening and brief speeches were made, the firm of Turner & Dahnken being represented by E. B. Johnson. Later a banquet was tendered by R. L. Fulton, of the Reno Amusement Company to the stockholders of the concern and the honored guests.

This theater is the finest in the state of Nevada and was designed by architect George A. Ferris. It has a seating capacity of more than 1600, about one-third of the seats being in the balcony. Music is furnished by the magnificent organ which attracted so much attention last year in the Palace of Mines at the Exposition at San Francisco. The new house is under the management of R. G. Hunter, formerly of Vacaville, Calif.

LARKIN THEATER TO REOPEN.

The Larkin theater, on Larkin street, near Post, which has been closed for some time, has been taken over by Charles W. Goodwin, formerly secretary and manager of the Novagem Jewel Company which had a concession at the Exposition, and William Goodwin, vice-president and state manager of the Pacific States Electric Company. The house has been remodeled, a new ventilating system installed and will be opened as a first class moving picture house. A ten years' lease has been taken on the property. Charles W. Goodwin will be the active manager and assumes his new duties with a splendid knowledge of the theatrical business, having at one time had charge of the Elite Theater here.

"Fighting Blood" Given Private Showing.

On the morning of Feb. 25 a private showing of the Fox attraction "Fighting Blood," featuring William Farnum, was given at the Empress theater through the courtesy of Sid Grauman, manager of the house, the event being attended by three hundred representative exhibitors from all parts of Northern California, many making the trip to this city especially for the occasion. A five-piece orchestra was on hand to render appropriate music and the production was enthusiastically received.

Sun Photoplay Opens Branch.

The Sun Photoplay Company of New York has opened a branch office on the fifteenth floor of the Hewes Building, under the management of I. A. Rosenthal. This concern is acting as marketing agents of world's rights to photoplays and is handlling the "Whirl of the World," which is booked for presentation at the Cort. Mr. Rosenthal is planning to visit Los Angeles shortly and establish connections there. An exhibition room is to be fitted up adjoining the offices of the concern as soon as it is definitely known what the proposed changes in the film storage regulation will be.

Manager Visits Branches.

Denham Palmer, manager of the Pacific Coast division of the World Film, has left for Seattle and before returning to his headquarters at San Francisco will visit Denver, Salt Lake City and Los Angeles.

Ben Brodsky Visiting the States.

Ben Brodsky, general manager of the China Cinema Company, reached San Francisco a short time ago from the Orient, bringing with him about 20,000 feet of negative of scenes in China, many from spots seldom visited by white men. He will spend some time in this country and while here will arrange for the disposal of the pictures. He was accompanied by R. E. Hasbrook, manager of the Shanghai branch, who left here three years ago to engage in the film business in the Far East.

Schools Want High-Class Subjects.

That the schools of California now using moving pictures are steadily demanding better subjects, and that they are willing to pay a fair price for suitable material, is the interesting report of F. L. Haines, Jr., of the Atlas Educational Film Company. This concern is making many sales of projection machines, late ones being to the Montezuma Ranch school, near Los Gatos, and to the Hawthorne grammar school at Fresno. The Universal camera is also coming in for much attention, a complete outfit having been sold recently to B. Moisant, camera man for the Industrial Moving Picture Company of this city, and who also does work for the Pathe News.

A Cloud In a Clear Sky

Editorial in Portland, Oregon, Paper Causes Comment—With All Censorship Matters Amicably Settled, the Evening Telegram Apparently Seeks to Reopen Issue—Mrs. Colwell Thankful.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND, ORE.—The peaceful and cloudless sky that has for several weeks canopied Portland's censorship situation, was rudely disturbed and mussed on February 24 from a source most unexpected. The Evening Telegram, one of Portland's leading afternoon papers, spread upon its editorial page an article evidently calculated to reopen the Portland censorship issue, recently amicably adjusted. In part the editorial reads:

"Moving picture films need censorship. That is a recognized fact. The Telegram, in common with other papers of the country, is laboring to secure the elimination of subjects and scenes of life that the newspapers themselves eliminate from their columns. . . . Portland's censors have been more than liberal, as any one who sees the pictures exhibited can testify. There would be less agitation against the 'movies' if the censorship were more strict."

Exhibitors and exchange men expressed much surprise that such an editorial should appear at this time, when every effort is being made by film men to cooperate with the city administration and an atmosphere of peace exists. They question whether or not some ulterior motive, for example, lack of advertising patronage by motion picture theaters, was really back of the editorial. Mrs. E. B. Colwell, secretary of the censor board, stated that she was pleased with the attitude of the Telegram.

HIPPODROME FOR PORTLAND.

Ackerman and Harris, controlling a theater circuit in California, will open a Hippodrome theater in the playhouse now occupied by the Orpheum in Portland on May 6. The new theater will show pictures and vaudeville and Jos. H. Muller, former manager of the Orpheum at Spokane, will manage the house.

Photographed Mules on Snow Shoes.

W. A. Van Scoy, cameraman for the Pathe Weekly, with headquarters in Portland, returned recently from a trip through the Siskiyou mountains in southern Oregon and northern California, where he had several thrilling experiences in photographing the methods employed in delivering Uncle Sam's mail in this snow-covered country. Mr. Van Scoy and his party encountered snow so deep that the mules carrying the packs and the mail were equipped with snow shoes to negotiate the drifts for a distance of 25 miles, from Etna Mills to Sawyer's Bar. Photographs of sidehill sleds with one runner higher than the other, the skii-men who carry the mail during stormy weather, and the snowshoe mules were photographed by Mr. Van Scoy.

Local Office in Contest.

George Endert, manager of the World Film Corporation in Seattle, was a recent visitor in Portland and outlined with Fred Locher, local manager, the film selling campaign which is being conducted on a contest basis by the World Film.

Mr. Locher and W. H. Rankin, road man, are working hard to pull down a prize for the local office.

Denham Palmer, western division manager, with headquarters in San Francisco, was another visitor in the local World office. Mr. Palmer was on his periodical tour of inspection and en route to Seattle.

"Mary Page" Booking Well.

The Pickford theater is the Portland house to book the Essanay serial, for first run. The management of the Pickford has arranged with a local department store to decorate a "Mary Page" window, showing the models of gowns worn by Edna Mayo in the serial.

At Eugene, Oregon, A. H. McDonald, manager of the Rex theater, started the serial by joining with the Women's Club of the city in declaring a tag day, admitting purchasers of tags to his theater, half of the proceeds of the tag sale going to the building fund of the Women's Club.

Theater Notes.

Portland, Ore.—Walter Shay, of the firm of Shay & Whitcomb, has sold his interest in the Electric theater to his partner.

Portland, O.—Roy L. Metcalf, from the Liberty theater, Spokane, Wash., has been engaged as organist at the Columbia, Portland.

Elgin, Ore.—Mrs. George James has purchased the Gem theater, Elgin, from Baird & Sons.

Portland, Ore.—W. H. Winters, president of the Seattle Stage Lighting Company, Seattle, Wash., was a recent visitor in Portland in connection with installing the new Simplex machines at the Columbia.

Coos Bay, Ore.—J. G. Lemanski has opened a chain of houses in the Coos Bay country. He opens a theater in Marshfield March 7, and North Bend and Bandon on April 1.

The address of Abram Nelson, Portland Correspondent of this paper, is 809 Journal building, Portland, Ore.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the *one paper in the trade that fully fills the requirements of every reader.*

VANCOUVER NEWS LETTER.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

Government Cameraman Talks.

VICTORIA, B. C.—D. J. Dwyer, a Victoria man, and official photographic representative of the Dominion Government, was in Victoria recently, and had many interesting experiences to relate concernig his work since the war began. Some of the most impressive pictures he has secured, however, were taken shortly after the declaration of war, at the time of the departure of the 30th Battalion from Victoria, when he secured fine scenes of the troop-laden ship and the docks crowded with people. These pictures were put out under the Urban trade mark, and have created great enthusiasm throughout the Empire.

After receiving his appointment at Ottawa Mr. Dwyer proceeded to Shorncliffe, and spent many months in the south of England with his camera, paying particular attention to scenes and incidents of interest to Canadians, such as the ceremony at Guildhall when Sir Robert Borden, Premier of Canada, was presented with the freedom of the City of London.

Mr. Dwyer, who now holds the rank of lieutenant, has returned to England, and expects to leave in a short time for the trench country in France. Many of his pictures taken in England will be shown in Western Canada some time in April.

Two Lively Picture Men.

George L. Broy and Sam W. Whitehead, owners of the Canadian rights for the perennial Selig favorite, "The Spoilers," have recently made a successful tour of the entire Dominion, and have now returned to the Eastern provinces, where the feature continues to draw capacity houses. Although both Mr. Broy and Mr. Whitehead consider San Francisco their home, they contemplate a long residence in this country, and have made many friends since their entry into the Canadian field.

Geo. L. Broy.

The one difficulty in the trip now nearing completion was the British Columbia censor's rejection of the big picture, which was reported at length in these columns. As a result of considerable agitation, newspaper and otherwise, the Attorney-General of the province was inducted for the first time to act as a board of appeal, and promptly passed the subject without a cut. The following week "The Spoilers," shown at the Colonial theater in Vancouver, did the biggest week's business in point of numbers, ever done by a feature in Western Canada, and the continued success of the production in British Columbia induced Broy & Whitehead to maintain a booking office in Vancouver for a period of about three months.

S. W. Whitehead.

Andrew P. Keegan Promoted.

Vancouver, B. C.—Andrew P. Keegan, lately manager of the Vancouver office of the Specialty Film Import, Ltd., handling the Pathe output throughout Canada, recently received from General Manager Leon Ouimet notification of his promotion to a position involving the supervision of the Pathe business in all of Western Canada. Mr. Keegan was the first Pathe branch manager in the Dominion, and came to Vancouver only a short time ago from the St. John (N. B.) office, which he opened.

His territory under the new arrangement includes British Columbia, Alberta, Manitoba and Saskatchewan, with offices in Vancouver and Winnipeg. The establishment of a branch in Calgary is now being discussed, but has not been definitely decided upon.

W. E. Allan continues as manager at Winnipeg, while the new manager of the Vancouver office is Charles Barnard, formerly Mr. Keegan's assistant here.

Capacity with Chaplin.

Vancouver, B. C.—That Charlie Chaplin has not lost his drawing power in Vancouver, at least, has been conclusively shown during the past week, when his latest picture, "A Night in the Show," was shown at the Rex and Globe theaters. While the program including this production were on, both houses did capacity business.

W. A. Wilkinson Books Features.

Kamloops, B. C.—Manager W. A. Wilkinson of the Opera House at Kamloops, B. C., accompanied by Mrs. Wilkinson, visited Vancouver recently for the purpose of arranging a feature service for his house, and has since returned to the interior. Many V-L-S-E features will be shown at this theater soon, and "The Goddess" has also been booked. "The Battle

Cry of Peace" will also be played at an early date. During a recent week a special feature was made of A. D. Kean's pictures of various B. C. military battalions.

Liked "My Old Dutch."

Vancouver, B. C.—The Universal production, "My Old Dutch," which was shown recently at the Colonial, received probably more favorable comment from patrons than any feature which has been shown in Vancouver for several weeks.

It is stated that the Bluebird Photo-Plays will start at the Colonial about the middle of March.

Business Notes.

Edmonton, B. C.—Manager Allen of the Monarch theater, Edmonton, announces a Pauline Frederick week, during which several productions featuring the popular star will be run.

Winnipeg, Man.—"Mr. Grex of Monte Carlo" (Lasky) proved so popular at the Province theater in Winnipeg that Manager J. A. Schuberg immediately booked it for a run at his other local house, the Bijou.

Vancouver, B. C.—The Orpheum is the only house in Vancouver which changes its feature three times a day. Manager James Pilling had a hard time one day recently in getting a suitable picture, but kept the third one (Kalem's "The Pitfall") for the usual half week run.

A Three-Province Censor Board?

Winnipeg, Manitoba—It is reported from Winnipeg that negotiations are now under way to have Alberta combine with Manitoba and Saskatchewan in the establishment of a provincial censorship board, to control the film output in all three provinces. It seems assured that the censoring of moving pictures will be transferred from the city of Winnipeg to the jurisdiction of the provincial government, under the bill introduced by Hon. Edward Brown, provincial treasurer, but if the two boards combine it will mean a decided change in the standards to be established in Alberta, or else in the other two provinces, as Alberta has consistently been much more liberal in its rulings.

Gives Birthday Party to Kiddies.

Kamloops, B. C.—Manager Brown of the Empress theater in Kamloops, B. C., recently celebrated his birthday by inviting all children under 18 years of age to a free matinee.

A Brighter Pantages Theater.

Vancouver, B. C.—The Pantages theater in Vancouver has recently been thoroughly renovated and re-decorated in a pleasing combination of pale blue, gold and cream, appropriate and striking designs being used for the mural effects. These changes are the result of the recent visit to Vancouver of Alexander Pantages, at the head of the circuit.

Rex Donates 1,000 Tickets.

Regina, Sask.—H. L. Gage manager of the Rex at Regina, Sask., has presented one thousand admission tickets to the Forget Chapter, I. O. D. E. These tickets are good at any time from now until September 1, and the Daughters of the Empire are to keep all the money received from the sale of the tickets, for their patriotic work.

New Exchange Tax Coming.

Winnipeg, Manitoba—A bill will be brought in during the present session of the Manitoba legislature providing for a tax to be levied on all public amusements. Its ramifications, as at present outlined, include a tax payable by film exchanges, which will probably be taxed a certain amount per reel rented or on the shelves. The bill is not in shape as yet.

W. P. Dewees in Alberta Cities.

W. P. Dewees of the Rex was in Seattle this week in connection with the deal, and it is announced that he will shortly leave for Alberta cities, where contracts will be closed with exhibitors for exclusive showing of the various productions handled by the National Film Service. It is expected that the distribution of Triangles will begin in the near future.

The V. L. S. E. features are meeting with considerable success in this territory, and the Rex this week is doing exceptionally good business with Lubin's "The Great Divide." The big Vitagraph special, "The Battle Cry of Peace," comes to the Rex for its first Canadian showing on Feb. 28.

Fined for False Ad.

Toronto Exhibitor Had News Weekly From Which Censors Had Cut a Scene—Poster Had Not Been Changed to Conform and Manager Has to Pay $26.00 in a Police Court for Advertising Pictures Not Shown.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

TORONTO, ONT.—One line printed on a poster outside of his moving picture theater cost W. A. Manson the sum of $26 when he was found guilty in the Toronto police court of advertising a picture which was not shown on the screen in his house. The picture in question was a portion of a news pictorial released by the Selig company and was entitled "Von Hindenburg Plans Drive on Greece." Because of the present international situation, the nature of the subject made it rather hard for Manager Manson and his explanation for the absence of the scenes went for naught.

Censor Had Condemned the Scenes.

It was brought out in his evidence that the Ontario Board of Censors had condemned the portion of the reel and it had been cut entirely out of the film. After the picture had been received by the exchange from the censors it had been sent hurriedly to the theater in order to be in time for the evening's show and the accompanying poster had not been corrected.

Following this explanation on the part of Mr. Manson, a new angle was introduced into the case by the declaration by Staff Sergeant McKinney of the Toronto Police Department that the poster should have been submitted to the police for censoring and the Magistrate concurred in this view. A sentence of $20 and costs was then imposed, although the charge against the theater manager did not refer to the censoring of the poster.

Mr. L. Heyd, lawyer for the defence, thought it very unfair that the manager had been brought to court for not showing a picture which the law had taken from him. He complained that the film censors were frequently very slow and sometimes pictures were received back barely in time for an evening's performance.

The charge was laid against Manager Manson by Mr. Otto Elliott, assistant provincial inspector of moving pictures, who went into the theater to see the views of the German army after reading the poster outside.

OFFICIAL REFUSES PERMIT.

City Architect Won't Let House Be Enlarged—Gives Reason.

Toronto, Ont.—A great stir has been caused in civic government circles of Toronto through the action of City Architect Pearse in refusing to carry out the instructions of the city council to grant a permit to Mrs. Ellen Woolson to allow her to enlarge her picture house, the Gem, 1184 Queen street, East, to accommodate 300 more people. The city architect has refused on the ground that a civic by-law calls for absolute fireproof construction of all theaters with a seating capacity of over 500. In the present instance, however, the members of the city council deemed that the existing theater could be enlarged because of its location and the fact that it has an unusual number of emergency exits and is otherwise safeguarded against fire.

The present building now accommodates 471 people and, accordingly, does not come within the scope of the by-law. Increasing the seating capacity to 771 means, according to the city architect, that the house must be reconstructed throughout without exposed wood and also to conform to certain plans and specifications. It has been pointed out to Architect Pearse that the proposed change is really beneficial because the enlargement of the floor space would necessitate the removal of a wooden partition and the two side walls would then be solid brick.

The city architect claims that the special concession secured by Mrs. Woolson does not change the by-law and he does not intend to swerve from the strict letter of the law, he declares, even though the city council requests him to do so. He claims to have the final say in the matter and has announced definitely that he will not issue the alteration permit.

NEW CANADIAN MANAGER.

Toronto, Ont.—The Fox Film Corporation has announced the appointment of a new manager to look after the Fox interests in Canada, to succeed Harry F. Campbell of Boston, who has resigned from the Canadian post on account of ill health. The new divisional director is L. T. Rogers, manager of the New York exchange of the Fox. Mr. Rogers recently spent three days in Toronto and two days in Montreal to investigate the Canadian possibilities.

Ben Rogers, associated with Mr. Campbell at the Fox branch in Boston, has been assigned to the Fox sales force at Toronto and Mr. C. Crawford of Boston has also made a permanent transfer to Toronto.

Mitchell Granby opened the Toronto branch of the Fox corporation about December 1st and so far has secured a very fair amount of business. Fifteen Fox features have been released in Ontario so far.

Film Men to Be Soldiers.

Toronto, Ont.—Eight members of the staff of the Toronto branch of the General Film have left the employ of the company to enlist with Canada's overseas army. They are: W. Carling, W. Limage, J. Brooker, G. Brewster, W. Taylor, F. F. Bromley, J. Pollard and V. Belward.

Other exchanges in Toronto have also made considerable contributions to Canada's fighting force, but the General branch heads the list.

Family Theater Opens.

Chatham, Ont.—The Family theater, formerly the Classic, has been reopened under new management. Mr. J. Hutchinson now directs the affairs of the house. He has arranged to change the program twice each week. He is running "The Broken Coin" as one of his present features.

Toronto, Ont.—After an absence of only two weeks, Metro features are again being seen on the screen at Shea's Hippodrome, Toronto, one of the largest picture houses in Canada. During the layoff two fine Blue-Bird features were seen at this theater.

Calendar of Daily Program Releases

Releases for Weeks Ending March 18 and March 25

(For Extended Table of Current Releases See Pages 1910, 1912, 1914.)

General Film Company.

Current Releases

MONDAY, MARCH 13, 1916.

	Serial No.
BIOGRAPH—The Lady and the Mouse (Biograph-Reissue No. 41)	20195
ESSANAY—The Strange Case of Mary Page No. 8 "The Perjury" (Two parts—Drama)	
LUBIN—The Butler (Comedy)	20196
SELIG—The Regeneration of Jim Halsey (Three parts—Drama)	20190-1-2
SELIG—Selig-Tribune No. 21, 1916 (Topical)	20194
VITAGRAPH—Putting The Pep in Slowtown (Comedy)	20193

TUESDAY, MARCH 14, 1916.

BIOGRAPH—A Grip of Gold (Two parts—Drama)	20200-1
ESSANAY—Joyce's Strategy (Two parts—Drama)	20197-8
KALEM—Ham Agrees With Sherman (Comedy)	20199

WEDNESDAY, MARCH 15, 1916.

BIOGRAPH—The Rejuvenation of Aunt Mary (Three parts—Comedy)	20204-5-6
ESSANAY—Vernon Howe Bailey's Sketch Book of Philadelphia (Cartoon)	20203
—A Scenic subject on the same reel.	20203
KALEM—The Eveless Eden Club (Comedy)	20202

THURSDAY, MARCH 16, 1916.

LUBIN—The Gulf Between (Three parts—Drama)	20207-8-9
SELIG—Selig-Tribune No. 22, 1916 (Topical)	20210
VIM—Nerve and Gasoline (Comedy)	20211

FRIDAY, MARCH 17, 1916.

KALEM—A Flock of Skeletons (Comedy)	20215
KNICKERBOCKER STAR FEATURE—Mismates (Three parts—Drama)	20212-3-4
VIM—A Pair of Skins (Comedy)	20217
VITAGRAPH—Freddy Aids Matrimony (Comedy)	20216

SATURDAY, MARCH 18, 1916.

ESSANAY—Unknown (Three parts—Drama)	20218-9-20
KALEM—The Girl Who Dared (No 71 of the "Hazards of Helen" Railroad Series) (Drama)	20225
LUBIN—Dare Devil Bill (Comedy)	20221
SELIG—The Toll of the Jungle (Wild Animal—Drama)	20226
VITAGRAPH—Miss Warren's Brother (Three parts—Drama) (Broadway Star Feature)	20222-3-4

General Film Company.

Advance Releases

MONDAY, MARCH 20, 1916.

BIOGRAPH—His Mother's Scarf (Drama) (Biograph-Reissue No. 42).
ESSANAY—The Strange Case of Mary Page, No. 9 (Two parts—Drama).
LUBIN—The New Janitor (Comedy).
SELIG—Selig-Tribune No. 23, 1916 (Topical).
SELIG—Number 13 Westbound (Three parts—Drama).
VITAGRAPH—A Squared Account (Comedy).

TUESDAY, MARCH 21, 1916.

ESSANAY—Separating From Sarah (Two parts—Drama).
KALEM—For Sweet Charity (Comedy).
LUBIN—The Crash (Two parts—Drama).

WEDNESDAY, MARCH 22, 1916.

BIOGRAPH—The Battle of Truth (Three parts—Drama).
ESSANAY—Canimated Nooz Pictorial No. 7 (Cartoon).
—A Scenic Subject on the same reel.
KALEM—At Bachelors' Roost (Comedy).

THURSDAY, MARCH 23, 1916.

LUBIN—A Sister to Cain (Three parts—Drama).
SELIG—Selig-Tribune No. 24, 1916 (Topical).
VIM—Bungles Lands a Job (Comedy).

FRIDAY, MARCH 24, 1916.

KALEM—When Things Go Wrong (Comedy).
KNICKERBOCKER STAR FEATURE—The Witch of the Mountains (Three parts—Drama).
VIM—Behind the Footlights (Comedy).
VITAGRAPH—Freddy Versus Hamlet (Comedy).

SATURDAY, MARCH 25, 1916.

ESSANAY—I Will Repay (Three parts—Drama).
KALEM—The Detective's Peril (No. 72 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Love One Another (Comedy).
SELIG—Trilby's Love Disaster (Western—Comedy).
VITAGRAPH—Husks (Three parts—Drama) (Broadway Star Feature).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

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THE

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INDIAN

"The Mystery of Laughter" ceases to be a mystery when it's one of the BIOGRAPH COMEDIES

BIOGRAPH
QUALITY FILMS

Monday
March 20

His Mother's Scarf

Directed by D. W. GRIFFITH

A spectacular Indian attack upon a caravan brings a girl to the cabin of two brothers.

Wilfred Lucas Dorothy West
Charles H. West

The Biograph Re-issue

Wednesday
March 22

The Battle of Truth

Directed by J. FARRELL MACDONALD

William Hamilton Osborne's amazing tale of the murdered lovers who rose from the dead.

Vera Sisson Charles H. Mailes
Ivan Christy Jack Drumeir

The Three Reel Biograph

Monday
March 13

The Lady and the Mouse

The Biograph Re-issue, with LILLIAN GISH, HENRY WALTHALL, and an all-star cast.

Tuesday
March 14

A Grip of Gold

The Two Reel Biograph, with CLAIRE McDOWELL and JOSE RUBEN in a quick-action drama.

Wednesday
March 15

The Rejuvenation of Aunt Mary

The Three Reel Biograph, with GERTRUDE BAMBRICK in the Broadway comedy success.

BIOGRAPH COMPANY
807 E. 175TH STREET
NEW YORK, N. Y.

Calendar of Daily Program Releases

Releases for Weeks Ending March 18 and March 25

(For Extended Table of Current Releases See Pages 1910, 1912, 1914.)

Universal Film Mfg. Company.

SUNDAY, MARCH 12, 1916. (Serial No.)

L-KO—No Release this day.
REX—His Brother's Pal (Two parts—Drama)..... 01264
VICTOR—Love's Spasms (Comedy) 01265

MONDAY, MARCH 13, 1916.

NESTOR—The Deacon's Waterloo (Comedy) 01268
RED FEATHER PHOTOPLAY—"The Pool of Flame" (Five parts—Drama) 01267
UNIVERSAL SPECIAL FEATURE—Graft No. 14. "The Iron Ring" (Two parts—Drama)..... 01284

TUESDAY, MARCH 14, 1916.

GOLD SEAL—Born of the People (Two parts—Dr.) 01269
IMP—Her Invisible Husband (Comedy) 01271
REX—The Bold Bad Burglar (Comedy-Drama) 01270

WEDNESDAY, MARCH 15, 1916.

ANIMATED WEEKLY—Number 11 (Topical) 01274
LAEMMLE—Lonesomeness (Drama) 01273
VICTOR—Orders Is Orders (Two parts—Comedy) .. 01272

THURSDAY, MARCH 16, 1916.

BIG U—The Fatal Introduction (Three parts—Western-Drama) 01275
LAEMMLE—No release this day.
POWERS—Sammie Johnsin, Strong man (Cartoon—Comedy) 01276
—Safety First (Educational)..... 01276

FRIDAY, MARCH 17, 1916.

IMP—Paterson of the News (Two parts—Dr.)..... 01277
NESTOR—Across the Hall (Comedy) 01279
REX—The Cry of Erin (Drama) 01278

SATURDAY, MARCH 18, 1916.

BISON—The Iron Rivals (Two parts—Drama)..... 01280
JOKER—Muchly Married (Comedy) 01281
POWERS—No release this day.

SUNDAY, MARCH 19, 1916.

LAEMMLE—No release this day.
L-KO—Live Wires and Love Sparks (Two parts—Dr.) 01284
REX—Behind the Curtain (Drama)..... 01282

MONDAY, MARCH 20, 1916.

NESTOR—Love and Vaccination (Comedy)..... 01286
RED FEATHER PHOTOPLAY—Drugged Waters (Five parts—Drama) 01285
UNIVERSAL SPECIAL FEATURE—Graft No. 15. "The Patent Medicine Dangers" (Two parts—Dr.) 01302

TUESDAY, MARCH 21, 1916.

GOLD SEAL—The Madcap Queen of Crona (Two parts—Comedy-Drama) 01287
IMP—Ain't He Grand? (Comedy)..... 01289
REX—The Phantom Thief (Drama)..... 01288

WEDNESDAY, MARCH 22, 1916.

ANIMATED WEEKLY—Number 12 (Topical)..... 01292
LAEMMLE—The Desperado (Drama)..... 01290
L-KO—Scars and Stripes Forever (Two parts—Com.) 01291

THURSDAY, MARCH 23, 1916.

BIG U—On Dangerous Ground (Drama)..... 01294
LAEMMLE—The Secret Foe (Two parts—Drama).. 01293
POWERS—A Toyland Mystery (Novelty)..... 01295
—Amphibian Oddities (Educational)..... 01295

FRIDAY, MARCH 24, 1916.

IMP—The Crimson Trail (Two parts—Drama)..... 01296
NESTOR—The Wrong Bird (Comedy)..... 01297
VICTOR—No release this day.

SATURDAY, MARCH 25, 1916.

BISON—Monna Vanna (Three parts—Drama)..... 01298
JOKER—It Nearly Happened (Comedy)..... 01299
POWERS—No release this day.

Mutual Film Corporation.

SUNDAY, MARCH 12, 1916. (Serial No.)

BEAUTY—Persistent Percival (Comedy)..... 04545
GAUMONT—See America First No. 26 (Scenic).... 04544
—Keeping Up with the Joneses (Cartoon-Comedy) 04544
VOGUE—More Truth Than Poetry (Comedy)..... 04546

MONDAY, MARCH 13, 1916.

MUTUAL MASTERPICTURE DE LUXE—In the Web of the Grafters (Signal—Five parts—Drama (No. 80) .....

TUESDAY, MARCH 14, 1916.

AMERICAN—The Suppressed Order (Three parts—Drama) 04546-7-8
FALSTAFF—Theodore's Terrible Thirst (Comedy). 04549

WEDNESDAY, MARCH 15, 1916.

BEAUTY—Blotters and Papers (Comedy)..... 04552
THANHOUSER—The Whispered Word (Two parts—Drama) 04550-1

THURSDAY, MARCH 16, 1916.

FALSTAFF—Rupert's Rube Relations (Comedy)... 04554
MUTUAL MASTERPICTURE DE LUXE—A Bird of Prey (Thanhouser — Five parts — Modern—Drama) No. 81).....
MUTUAL WEEKLY—Number 63 (Topical)..... 04555
VOGUE—Troubled Waters (Comedy)..... 04553

FRIDAY, MARCH 17, 1916.

CUB—Title not yet announced..... 04559
MUSTANG—Curfew Corliss (Three parts—Western—Drama) 04556-7-8

SATURDAY, MARCH 18, 1916.

MUTUAL MASTERPICTURE DE LUXE—Overalls (American—Five parts—Modern—Drama) No 82)

SUNDAY, MARCH 19, 1916.

BEAUTY—Tips (Comedy) 04561
GAUMONT—See America First No. 27 (Scenic)..... 04560
—Keeping Up With the Joneses (Cartoon-Comedy) 04560
VOGUE—Title not yet announced..... 04562

MONDAY, MARCH 20, 1916.

MUTUAL MASTERPICTURE DE LUXE—My Partner (Gaumont—Five parts—Drama) (No. 83.....

TUESDAY, MARCH 21, 1916.

AMERICAN—The Code of Honor (Three parts—Drama) 04564-5-6
FALSTAFF—Pansy Post Protean Player (Comedy) 04567

WEDNESDAY, MARCH 22, 1916.

BEAUTY—Cupid At Cohen's (Comedy)..... 04570
THANHOUSER—The Fifth Ace (Two parts—Society—Drama) 04568-9

THURSDAY, MARCH 23, 1916.

FALSTAFF—Pedro the Punk Poet (Comedy)..... 04573
MUTUAL MASTERPICTURE DE LUXE—The Bruiser (American—Five Parts—Drama) (No. 84).... 04574
MUTUAL WEEKLY—Number 64 (Topical)..... 04572
VOGUE—Title not yet announced.....

FRIDAY, MARCH 24, 1916.

CUB—Jerry and the Smugglers (Comedy)..... 04578
MUSTANG—Snow Stuff (Three parts—Drama)..... 04575-6-7

SATURDAY, MARCH 25, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Hidden Law (Centaur—Five parts — Sociological—Drama) (No. 84).....

Another evidence of the fine quality of David Horsley productions comes in the shape of an unsolicited congratulatory letter from J. Celler, manager of the Decatur Theatre, Brooklyn, N. Y., to Mr. Horsley. Mr. Celler says:

"Wish to compliment you and Mr. Crane Wilbur on the fine showing of the Mutual Masterpicture, de luxe edition, "Vengeance is Mine!" This photoplay was not only good in the story, acting and original ideas, but started off with the story without wasting a whole reel in the introduction of characters, etc., as in the majority of features. Our patrons enjoyed every moment of the play up to the last minute.

"Hoping that all your future productions will be as good as this one, I remain,

Very sincerely yours,

(Signed) J. CELLER."

Future David Horsley productions will be as good, if not better, than "Vengeance is Mine"

Among them are: "The Hidden Law," featuring Margaret Gibson and William Clifford, released March 25; and "The Love Liar," featuring Crane Wilbur, released March 27. Each is in five reels and is distributed as a Mutual Masterpicture, de luxe edition.

Attention is also called to the popular Cub Comedies with George Ovey, one of which is released every Friday.

Apply at your Mutual exchange for bookings on any of these subjects.

DAVID HORSLEY PRODUCTIONS

Stories of the Films

General Film Company

LUBIN.

THE BUTLER (March 13. The cast: Otto, the Butler (Davy Don); Mrs. Van Webber (Florence Williams); Gwendoline (Patsy DeForest); Waiter (George Egan); Butler (Charles Leonard). Written and directed by Edwin McKim.

Mrs. Van Webber is giving a dinner and reception in honor of her daughter's return from college. Things are going along smoothly, when a telegram arrives which calls all servants out on strike. Leaving Mrs. Van Webber in a quandary as to who will prepare the dinner. Gwendoline suggests that Otto, their hired man, be allowed to take charge of the dinner. When the striking servants learn that Otto has taken their jobs, they station their gang around the house and whenever Otto appears they threaten him until he gets nervous and wants to throw up the job.

But Mrs. Van Webber gives him more money and Otto starts in anew. The strikers now thoroughly aroused at Otto, chase him through the house and stone him. They finally knock him out and leave him in a heap on the floor, where the guests find him, carry him upstairs and put him to bed. When he wakes and sees the guests, he says: "I didn't know America was in de Vor." Then he falls back in a faint.

THE GULF BETWEEN (Three Parts—March 16).—The cast: Fred Mason (Allan Forrest); Bob Austin (Jim Morely); James Vorec (Melvin Mayo); Helen Vorec (Helen Wolcott); Joe Bent (George Routh); Brant, head of Department (B. W. Hopkins); Amy Burrows (Evelyn Littlepage); Mrs. Burrows (Adelaide Bronti); Butler (W. J. Spencer). Written by Tom Gibson. Produced by Edward Sloman.

Fred Mason finds time heavy on his hands. He prevails upon Bob Austin in the Government service to use his influence with Brant, Chief of the Department, to have him placed on the force. This Bob does and Mason is assigned to his first case, that of rununing down a band of opium "operators." The head of this gang is James Vorec. His daughter he keeps in complete ignorance of his illicit traffic. Through a slight accident Mason meets and becomes enamored with Helen. He forgets his mission in pursuit of her heart. At length he secures her answer to his proposal.

Joe Bent is filled with jealously and seeks to be revenged. He steals a package of opium and, telling Helen that her father asked her to deliver it, he goes to Mason and tells him that at a certain place he will see one of a gang of opium operators. Mason goes to the place and sees Helen delivering a package, which he finds to contain opium. His duty demands that he must arrest her. Vorec realizes it will be discovered that he is a criminal and ruin Helen's happiness. Before he can see Helen to confess she is arrested by Mason. She defends her father, taking the full blame herself. Mason resigns from the force.

Bent taunts Vorec, but, becoming fearful of Vorec's wrath, flees. Vorec captures him and forces him to confess, clearing Helen. Vorec dies of a wound received in the fight and Helen is left alone. The money which her father has saved for her she gives to charity and takes a position as maid in Burrow's home. Mason longs for Helen, but does not try to see her. She is heartbroken.

Thus matters stand when they come face to face at a ball given by the Burrows. She is a maid; he the honored guest. The fight each is putting up moves Bob to interfere. Amy Burrows is trying her best to evoke a proposal from Mason. Helen sees them. Bob makes Mason understand that Helen is breaking her heart for him as he is for her. He seeks her out and the gulf is bridged by their love.

DARE DEVIL BILL (March 18).—The cast: Billy Dawson (Billie Reeves); His Sweetheart (Margaret Adair); His rival (Clarence Jay Elmer). Written by Clay M. Greene. Produced by Earl Metcalfe.

Billy Dawson has money enough to entertain the pleasure lovers of his acquaintance. This has made him the envy of one or two suitors of Betta Mann and Notta Mann, the most desirable young women of the town. While promenading with Betta Mann, a loafer accosts her, and Billy has not the courage to resent the insult. This is done for him by Tom Hale, his prominent rival, and Billy is kidded to such an extent by the townsmen for his cowardice that he resolves to go out into the woolly West, so that he may learn to be brave and thereby eventually win Betta. Billy cannot accustom himself to the rough stuff of the Westerners. His particular aversion is Joe Hale, known as "Rattlesnake Joe," who is a brother of his rival Tom Hale.

Billy keeps away from the cowpunchers, but his letters to Betta and the other Eastern townspeople are bristling with narratives of reckless heroism. Tom Hale's letters from his brother, Joe, however, do not bear out the truth of these narratives, and when Billy comes home to prove that he is a man, Tom resolves to unmask him. Billy arrives in his home town garbed in the get up of a western desperado. The Mann girls and their mother decide to give him a dinner in celebration of the event. At the dinner Billy relates a series of blood-curdling adventures.

Billy's narratives creat much admiration among his hearers. But, as he ends the last one, Rattlesnake Joe, who has been sent for, stands before him and he is struck with terror. There is some gun play; Billy pleads for mercy, acknowledges he has been lying, and is chased out of the house by the men.

BIOGRAPH.

THE LADY AND THE MOUSE (Reissue—March 13). The cast: Sisters (Lillian Gish and Dorothy Gish); Their father (Lionel Barrymore); The girls' friend (Robert Harron); Rivals (Henry Walthall and Harry Hyde).

The young society man, thrown over by the girl he hoped to marry, goes away to forget, and, on a walking tour, reaches a village where he puts up at the home of a storekeeper. The latter has two daughters, one of whom, an invalid, is tenderly nursed by her sister. The girl's kindness to all around her wins the admiration of the stranger. But he needs a final proof, and fate supplies it.

Mice have been invading the store, and one is caught in a trap. The girl's aunt orders her to drown it. Afraid to disobey, she dips the trap into the water, but her heart is touched by the little creature's frantic efforts to escape death, and she opens the trap and sets it free. The stranger, watching her, is delighted to have found so true a heart. But before he can declare himself he learns that the girl's father is about to be dispossessed for debt. Hastening away, he returns in his automobile with money to cancel the mortgage, and wins a bride. The invalid sister recovers her health and marries her sweetheart, a neighbor's son.

A GRIP OF GOLD (Two Parts—March 14).—The cast: Kate Wiggin (Claire McDowell); Ned Summers (Jose Ruben); Slick Freeman (Ivan Christy); Reddy (W. C. Robinson).

Kate Wiggin, a young woman, through illness loses her position, and being unable to secure another place finds herself at the end of her resources. Her landlady orders her to pay up or leave the house.

That night, as she sits despairing, Slick Freeman, a burglar, rushes into her room with a hand satchel containing several thousand dollars. He tells her that he and a pal have just broken into and robbed a bank, and, being pursued by the police, separated to throw them off the trail. The burglar decides to leave the loot in her possession until he calls for it the next day.

Slick, returning to his room, finds it empty. Red has been wounded and taken to the police station, where, at this moment, he is confessing the crime. The police make their way to Slick's room, but through a clever trick he manages to make good his escape.

The next morning Kate is still in possession of the money left in her charge, when the landlady appears and demands that she either pay what she owes, or get out at once. It is sheer desperation that prompts her to take a bill from the satchel—stating to the landlady that she had received a remittance. After six weeks have elapsed, Kate leaves the city, taking the money with her.

Six months later Kate is employed as a stenographer in a wealthy stock broker's office. The son of her employer has grown very fond of Kate, and she of him, but the thougnt of her charge forces her to mildly but firmly reject his proffered attentions. One day her employer receives a letter containing a hundred dollar bill, stating that it was conscience money which a dishonest employe begged to return as restitution for what he had taken. This gives her an idea, and she asks her employer whether should a business house or a bank be robbed of a sum and that sum returned intact there would be an investigation. Her employer states that the bank would be very glad and consider itself lucky to get the money. She goes to the express office and ships the money to the bank president. The only receipt she gets is a notice in the newspaper to the effect that the money had been returned from an unknown source. Her mind now free of torment, she accepts her employer's son when he next proposes, and they are married.

Some time later, while on a shopping tour, she is recognized by Slick Freeman, who secures the license number of the machine. Armed with this, he goes up to the Automobile License Bureau and gets the name and address of the owner. The next day he calls on her to get the money he left in her keeping. He does not believe her story of its return, until she shows him proof published in the newspaper, which she had retained. At the dinner table her husband reads an article to the effect that Slick Freeman, the noted bank robber, was wounded in a saloon brawl and had confessed to his part of the robbery, stating that he had given the money in charge of a woman, but dying before he mentioned her name.

THE REJUVENATION OF AUNT MARY (Three Parts—March 15).—The cast: Aunt Mary (Kate Toncray); Little Jack (Audrey Kirby); Aunt Mary's Sweetheart (Dell Henderson); Jack (grown) (Reggie Morris); Burnett (Dave Morris); Mitchell (Tom MacEvoy); Clover (Jack Mulhall); Stebbins (Wm. Sloane); The Girl from Kalamazoo (Florence Lee); Betty Burnett (Gertrude Bambrick).

Jack Denham, an orphan, is adopted by his aunt, Mary Watkins, a wealthy spinster, who is known to everybody as "Aunt Mary." Aunt Mary's sweetheart receives an offer of a position in the city, which he gladly accepts, as he has grown tired of Aunt Mary and seizes this opportunity to desert her. A number of years elapses and he never returns. When Jack reaches his majority Aunt Mary sends him to college, and she is left alone with her two servants, Lucinda and Joshua.

At college Jack has three chums, Burnett, Mitchell and Clover. Jack is expelled from college for breaking the rules. Aunt Mary writes her lawyer, Mr. Stebbins, to look after Jack. Jack is despondent and goes to a cabaret show, where he meets "the girl from Kalamazoo." While under the influence of liquor he proposes marriage and gives her a ring he is wearing. Jack returns to his hotel and does

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not miss the ring till the next morning, when the girl from Kalamazoo telephones him and he realizes what a fine scrape he is in.

Jack's chums try to cheer him up and they all go to a saloon and have several drinks. Mitchell has a small pistol which he is showing to the boys, and Jack examines it. He shoots at a dog and accidentally hits the bartender. Jack is threatened with arrest. He telephones Stebbins, who pays damages of $100, and Jack is allowed to go. Stebbins induces Jack to return to Aunt Mary and tell her the story himself.

Aunt Mary greets Jack effectionately and tells him she will forgive everything as long as he never wrongs a woman. Stebbins arrives with the news of a breach of promise suit against Jack, brought by the girl from Kalamazoo. This angers Aunt Mary and she disinherits Jack. The girl from Kalamazoo learns that Jack has been disinherited. She goes to see Aunt Mary and tells her that she really loves Jack and does not want his money.

Bob Burnett now comes to Jack's rescue and insists that Jack stop with him at his home for a while. While at Burnett's Jack falls in love with Betty, Bob's sister. Mitchell plans to gain Aunt Mary's sympathy and telegraphs her that Jack has a bad attack of measles. Aunt Mary decides to go to her nephew at once. The boys are in the midst of a surprise party, given in honor of Betty's birthday, when Mitchell receives a telegram from Aunt Mary stating she is on her way.

This throws Jack and the boys into a panic as Aunt Mary is due to arrive. Betty saves the situation by declaring that she will say the telegram was a trick to bring Aunt Mary to a party in her honor, and she will help the deception along by posing as the housemaid, Janice. Aunt Mary arrives and her rejuvenation begins. Betty dresses her hair in the latest Parisian style, and lends her one of her evening gowns. Aunt Mary, who has been led to believe that the party is in her honor, enters into the spirit of the occasion and has a glorious time. The boys order an automobile and take her for a trip around San Francisco. Aunt Mary is delighted with the trip. They go to a cabaret and the boys induce Aunt Mary to dance.

Betty at home finds a newspaper in which is an article stating that Jack is being sued by the girl from Kalamazoo for breach of promise, and this puts him in bad with Betty. The girl from Kalamazoo notifies Aunt Mary that she is very ill. Aunt Mary and Betty go to see her, and Aunt Mary gives the girl enough money to take her home as soon as she is able to travel.

Aunt Mary, having had enough of gay life, decides to return home. She reaches her home and, being dissatisfied with Lucinda as a maid, sends for Betty. Betty is very much amused when she receives the letter, and decides to go to Aunt Mary's for a while. The girl from Kalamazoo recovers and makes arrangements to return to her home. She is deeply grateful to Aunt Mary for her kindness and stops off to say good-bye to her. She meets Betty and confesses that she had no claim on Jack. Jack goes to Aunt Mary's to make a last appeal to Betty. Aunt mary learns that Betty is Bob's sister. Betty and Jack ask Aunt Mary for her consent to their marriage, which she cheerfully gives, and they all look forward to a very happy future.

VITAGRAPH.

PUTTING THE PEP IN SLOWTOWN (March 13).—The cast: Peter Pep (Wally Van); Dolly (Zena Keefe); Mayor (William Shea). Author and Producer, Wally Van.

A snail could put it all over Slowtown when it came to progressiveness. Dolly Van Poke, daughter of the Mayor, is the prettiest girl in the place, but her dad has been elected Mayor for the past fifteen years, and is so slow he can't get out of his own way. The sexton gets talking with some of the "boys" and agrees that the townspeople have not sufficient energy to even "up and die."

Accordingly, they put an ad in the paper for a Mayor that will put the Pep in Slowtown. Peter Pep, whose middle name is Speed with a capital S, applies for the job, and owing to his galvanizing presence, gets it. After his entry into the business and social life of Slowtown, the place is misnamed. He puts pep into everything and everyone, even into the little Flivver belonging to Dolly. He falls in love with her and starts a whirlwind courtship, at the same time boosting himself before election, as a candidate for Mayor.

But he runs into a little opposition in the person of Dolly, who spiritedly takes the stand for her father. However, Peter wins out, is elected, then he jumps into his big-powered car and starts in pursuit of Dolly's Flivver. On the way he picks up the minister, and after some demurring on the young lady's part, Peter Pep marries Dolly, she steps into his car and they are off on their honeymoon in a cloud of dust.

FREDDY AIDS MATRIMONY (March 17).—The cast: Freddy (William Langman); Clara Williams (Daisy De Vere); Mr. Williams (Jack O'Donnell); Jim (William Lyttel, Jr.); Constable (Tod Talford). Produced by Frank Currier.

After preventing his friend Jim, from becoming a suicide because he cannot see his sweetheart, Clara Williams, on account of her father's objections, Freddy tells him he will fix up matters for him. He has Jim write a note to his girl telling her to be ready to elope that night, but father intercepts the message, reads it, but says nothing.

At the appointed time, Freddy sends Jim for the minister. At the same time two thieves prepare to enter the Williams home. Mr. Williams happens to see one of the crooks under the window, and imagining the fellow to be Freddy come to elope with his daughter, steals down, throws a blanket over the crook's head and locks him in a shed. Meantime, the constable meets Freddy and tells him of a large reward offered for two crooks who are at large.

Freddy, as planned, waits under the parlor window for Clara, and the thief inside passes out a bag of silver to him in the darkness. But the deception is discovered and a fight follows, during which Mr. Williams is aroused and aids Freddy to capture the crook just as the constable arrives. Freddy gets the reward, then manages to lock Williams in a room, while Clara and Jim beat it to the minister's and are married. On seeing the marriage certificate Mr. Williams gives in and bestows his blessing.

MISS WARREN'S BROTHER (Broadway Star Feature—Three Parts—March 18).—The cast: Grant Wilson (Joseph Kilgour); Nan Warret (Arline Pretty); Dick Warren (Robert Whitworth); Henry Willetts (Charles Kent); Lord Roberts (Huntley H. Gordon); Bill Harris (Arthur Cozine). Author—Mrs. Owen Bronson. Produced by Theodore Marston.

On her death-bed, Mrs. Warren tells her children, Nan and Dick, that years before, she was disowned by her wealthy father, Henry Willetts, in England, for marrying Warren. Although deeply resenting this, they notify Willetts after her death. Some time later, Nan meets and secretly marries Grant Wilson, a worthless fellow who works in the same brokerage office as Dick. Their boss makes a big haul from Nevada Gold Stock and Grant is seized with the desire to take a flyer in it. He learns that Willetts, conscience-stricken, has sent Nan and Dick each $5,000 with a conciliatory letter, and plans to secure Nan's share. When Dick invests in Nevada stock and becomes rich Grant induces Nan to let him have her $5,000. With the money he, too, makes a big haul, but two sharpers induce him to join them in a fraudulent mining proposition. The worthless stock is boomed so cleverly that Dick and his fellow clerks invest all they have in it.

Then the bubble bursts: their money wiped out, an angry mob storms the offices, while Dick grabs his pistol and shoots Harris, one of the sharpers. Dick and Grant are both arrested and Nan then reveals to Dick that Grant is her husband, adding that she, too, has lost all her money. Unhappy months follow for all concerned, until Nan is called to England by Willetts, where she meets Lord Roberts, and the two fall in love, though Nan is obliged to refuse him when he proposes.

Meanwhile, Grant, who, with Dick, has been sentenced to a long prison term, escapes and goes to England where he forces Nan to introduce him as her brother Dick. But he gets to gambling and drinking and Willetts dies broken-hearted. Then Nan confesses to Lord Roberts that Grant is her husband. Grant seeing that the game is about up, attempts to get a large amount of money from the lawyer, but Dick, who has been pardoned, returns at the psychological moment to prevent this and Grant is taken away by the police charged with killing one of the prison keepers, while a happier future is in store for Nan and Lord Roberts.

VIM.

BUNGLES' ELOPEMENT (March 9).—Bungles earned his bread by painting houses and engaged in this pursuit, his "Heagle heye" led him to gaze into the fair face of a damsel in evident distress. Hoisting himself up to her window, he learned that she was to be forcibly married to a silly old beau by an ambitious father. That was enough for Bungles. Immediately he became a knight.

She, eager to escape, throws a knotted sheet down and he climbs to the window and enters her room, where the young lovers have their first kiss. The father hears them and peeping through the keyhole sees cash and notes strewn on the floor, same having rolled from the pockets of our Romeo. The old beau, having returned home and discovered his loss receives a message from the father, asking him to return at once. Arriving at the house, the door is burst in, but Bungles escapes up the chimney, and after an exciting escapade wins the girl and punishes the pursuers.

Then all is forgotten in the joy of his brilliant elopement.

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THEIR WEDDING DAY (March 10).—To find proper husbands for two marriageable daughters is a hard proposition to confront any father. But when one of them happens to be extremely fat, then indeed, it is a very serious task. Yet such was the dilemma that Judge Findem had to face, for his elder daughter, Tiny, the fat duckling, always found herself to be amongst those also present.

Ethel, the younger daughter, was Tiny's exact antithesis and had the local swains all out of breath in pursuing her. To settle Tiny's future, the Judge finally inserts a personal advertisement in the local papers, offering to settle a substantial dowry to any one who would marry her. This ad. attracts the attention of Jabbs, the town sport, who is in financial distress, and also of Pokes, the village loafer, who must find a wife before he can secure employment. Both Pokes and Jabbs call upon Tiny at different times, only to desert her once they happen to see the pretty sister Ethel.

Unknown to each other, Pokes and Jabbs scheme to kidnap Ethel and engage two different pairs of thugs to carry out their instructions. However, as the thugs have never seen Ethel, the plans miscarry, Jabbs' thugs carrying off the mother. While Pokes' pair abduct Tiny. The thugs carry their respective victims to the Judge's office, where Pokes and Jabbs are anxiously awaiting the girl. Great is their consternation when instead of the girl of their dreams, they find Tiny and her irate mother confronting them when the thugs remove the coverings. The Judge determined, however, to force somebody to marry Tiny, now that he has a chance, tries to force either Pokes or Jabbs to become her husband. Pokes and Jabbs, however, manage to escape and the desperate father succeeds only in marrying Tiny to one of the thugs who kidnapped her. Pokes and Jabbs make haste back to the Judge's residence to capture Ethel, but after their hard run, arrive on the scene in time to find Ethel content in the arms of her sweetheart, Roy.

NERVE AND GASOLINE (March 16).—When Runt is sent by his wife to seek employment, he takes great care to avoid all places where he may find work. Even the "Help Wanted" columns of the paper are distasteful to him as the only part of the paper in which he is interested is the Sporting Page.

Plump on the other hand is so industrious that he could sleep at any position he ever held. Plump succeeds in rescuing Florence, the stenographer, at the garage from rough treatment at the hands of some striking employees, for which act he is rewarded by the position of mechanic. While Runt is enjoying himself in the park, Mrs. Runt's brother, whom Runt has never met, arrives at the Runt home and takes his sister out for a ride in a taxi.

During their ride the car becomes stalled in the park near where Runt is reading, and the chauffeur is induced by the delegate of strikers to quit the job, so he deserts the car. When the garage receives the hurry call for help from Mrs. Runt's brother, Plump is sent out with his little "Flivver" to aid them.

As Plump knows less about an auto than he does about the North Pole, his efforts to drive through the streets are laughable in the extreme. Runt seeing the antics of Plump and the little "Flivver" follows the big fellow to the spot where Mrs. Runt and her brother are anxiously awaiting help.

When Runt sees his wife in the arms of an unknown man his anger knows no bounds and in his rage he starts to make a general "clean-up" of the entire crowd. In the melee that follows, Plump's auto explodes blowing Plump back to the garage while Mrs. Runt succeeds in

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calming her irate little husband sufficiently long enough to introduce her brother to him and explain the entire situation to the satisfaction of Runt.

A PAIR OF SKINS (March 17).—Up to the time that Prof. Chasebugs received a letter announcing the arrival of Jabbs, the four-flush hunter, Pokes had been the accepted suitor for Ethel's hand.

However, once her father, the Professor, hears Jabbs describe the manner in which he killed the ferocious man-eating tiger in the jungles of India, he resolves that Ethel shall belong to no other man. As the Professor is interested in the study of bugs of various kinds, it is only natural that he should fall a victim to Jabbs' stories of his skill as a hunter, so he naturally succumbs to Jabbs' proposition to go hunting. Pokes in the meantime has been practicing up in his efficiency as a marksman much to the discomfort of his two friends who volunteer to hold the target for Pokes, forgets all about the target and shoots his friends instead. When Jabbs, Ethel, the Professor and his wife arrive at the hunting grounds, Jabbs proceeds to give a demonstration of his skill as a marksman and all is well until a bear creeps out from the underbrush and chases the Professor and his family from the place.

Jabbs calmly proceeds with his demonstration unmindful of the hurried departure of the Chasebug family until a friendly bug notifies him of the presence of the bear. Once he becomes cognizant of the bear's presence, Jabbs proceeds to break all speed records back to the Chasebug bungalow passing the Chasebug family en route.

Arriving at the bungalow, the once mighty hunter rushes up to the roof, where he locks the skylight and peers down upon the family frantically trying to force their way up from the attic in a vain attempt to escape from the pursuing bear. Great, however, is his chagrin when on looking down again he finds Ethel lying contently in the arms of the bear and to his horror the supposed bear is none other than his despised rival, Pokes.

SELIG.

SELIG-TRIBUNE NO. 15 (Feb. 21):

Tampa, Fla.—The U. S. Submarines K-2, K-1 and K-5 arrive here to participate in the Gasparilla Carnival. The Cuban gunboat "Cuba" is seen in the background.

El Paso, Tex.—Millions of men make an army effective only when each man is efficient. Uncle Sam's present army is efficient enough but lacks numbers and equipment. Watch this charge! How long, Mr. Prospective Volunteer, would it take you under war conditions to become as expert as these men in this mountain battery? Begin your training now!

San Francisco, Cal.—The Schooner Excelsior is successfully righted by a wrecking tug after having capsized in a collision with the S. S. Harvard and drifted a derelict for 19 hours.

Hanover, N. H.—Daring feats of skill by College Ski Jumpers mark the celebration of Dartmouth's Sixth Annual Winter Carnival. C. G. Paulson, of the New Hampshire State College, does a complete double somersault in midair.

Maori, New Zealand.—The present day dance craze makes interesting the prevailing dance here, known as the "Poi" dance. The ancient war dance of the Maoris was an effort to scare their enemies and is accompanied by a weird chant of their former prowess.

Cairo, Ill.—A Congressional Committee arrives here to visit scenes of devastation caused by the turbulent waters of the Mississippi.

Seattle, Wash.—Hundreds of tons of loosened earth crash down on a tiny hillside home, killing two persons and injuring several others. Fire department sluicing for bodies buried beneath the wreckage.

Brighton, Mass.—Horse racing in snow finds many devotees in this vicinity.

New York, N. Y.—No! Little Rollo, the Colonel is not going to stay in the West Indies until after the presidential election—he'll come back in time to save the nation!

Near Seymour, Ind.—Hundreds of farmers join in an effort to rid this section of marauding wolves which prey upon the live stock.

SELIG-TRIBUNE NO. 16 (Feb. 24):

San Antonio, Tex.—The regulars at Fort Sam Houston demonstrate by their superb horsemanship that long training is necessary to become an efficient soldier.

East Weymouth, Mass.—"Fanny," the new 250-horsepower rotary snowplow, clears the surface line tracks after the heaviest snowstorm in this locality in ten years.

Portland, Ore.—Young and old alike participate in the ground-breaking ceremonies for the new Auditorium to be erected here.

Boston, Mass.—The Hotel Lenox provides an innovation for its "fresh air" guests in the form of skyscraping sleeping quarters with wind-proof tents and arctic sleeping bags.

San Francisco, Cal.—Miss Pauline Marron, a society belle of this city, dances for the Selig-Tribune after making her debut as a professional classic danseuse.

Fall River, Mass.—At least a third of the business section of this city is wiped out by a fire with a loss that will exceed $1,500,000.

Washington, D. C.—Chief of Police Pullman talks to school children with the idea of bringing about a better understanding and more friendly relations between the children and the police.

San Francisco, Cal.—U. S. transport Sherman arrives here with one thousand American soldier boys, released from duty in our far Eastern possessions.

Cambridge, Mass.—The annual winter carnival held here provokes keen competition and much excitement for the large crowd of student spectators.

Saratoga Springs, N. Y.—Frank Moran, who has been training here, does not permit the winter weather to interfere with getting into condition for his match with Champion Jess Willard.

Selig-Tribune feature picture:

An Ethiopian wife must be,
"All things to him." like Caeser's;
But noblest Roman of them all
Pulls his whiskers out with tweezers.

Brooklyn, N. Y.—Fierce flames, believed to be of incendiary origin, sweep the water front here, destroying three big munition liners, a nine hundred foot pier, and entailing a loss of $3,000,000.

REGENERATION OF JIM HALSEY (Three Parts—March 13).—The cast: Capt. Jim Halsey (Thomas Santschi); Meg (Bessie Eyton); Jed Blake (Guy Oliver); Mrs. Halsey (Virginia Kirtley); The Man (Richard Morris); George Coxen (Wm. Hutchison). Written and directed by Colin Campbell.

Capt. Jim Halsey, betrayed by an unfaithful wife, goes from bad to worse, and finally in a seaman's den is rescued by Meg, a dope fiend, whose better nature has been aroused by the unfortunate condition of the sea captain.

As the days pass the suffering of the underworld is most vividly portrayed. The pangs of drink and the hankering for dope among the flotsam and jetsam is shown. Captain Halsey has lost his position through drink, but not before he has incurred the enmity of Jed Blake, has first mate.

Finally Halsey is cured of his desire for drink and he returns to his own ship much to the disgust of Jed Blake, who covets Halsey's berth. Meg, the poor unfortunate of the underworld, also is reformed, and she becomes a stowaway on Halsey's vessel. At sea the girl is discovered by Blake and other members of the crew, and as she is being insulted and abused by them, Halsey comes upon the scene and saves the girl.

Blake and the others plot to take Captain Jim Halsey's life. Meg overhears the plot and informs Halsey, but too late to save him. There is a terrific struggle and both Halsey and Meg are stricken down and hurled overbooard. They finally reach a barren island. There they are followed by Blake and the crew.

Another fight ensues in which the girl, who loves Halsey, but who has been spurned by him, sacrifices her life that Halsey might be saved. When too late, Captain Halsey realizes the true worth of the girl who gave up her life for him.

TOLL OF THE JUNGLE (March 18).—The cast: Fred Hartley (Wheeler Oakman); Ida Harper (Edith Johnson); John Harper (Harry Lonsdale); Jose (Walter Beckwith). Written by C. J. Buckley. Produced by Thomas Santschi.

John Harper, a buyer of wild animals, and his daughter, Ida, live together in the jungle. Jose, a trainer, who abuses the animals, is reprimanded by Ida.

Jan Krooert advises that two handsome lions have just been trapped, and Ida penetrates the jungle to see them. While in the jungle Ida's horse goes lame, and she is attacked by the trainer. She climbs into a tree supplied with some torches, while the animal trainer is overcome by a ferocious lion. In the night time Ida signals with her torches. The light is seen from afar by Fred Hartley, a hunter. The signals are exchanged, and finally Hartley traces Ida to her place of safety.

Later, the two reach Ida's home. It has been love at first sight between Fred and Ida. He tells the girl: "You're some trainer; do you think you could train me?" Ida promises and Fred shows his great happiness.

ESSANAY.

JOYCE'S STRATEGY (Two Parts—March 14).—The cast: Joyce Reynolds (Joyce Fair); Her Mother (Lillian Drew); Her Father (Darwin Karr); Eddie, her chum (Jack Paul).

Little Joyce is the only child of Mr. and Mrs. Reynolds, who are separated. Joyce lives with her mother in a plain little home. One night Mrs. Reynolds becomes ill. Joyce is frightened and running out into the street stops the first passing automobile. Unknown to her she is pleading with her own father to help save her dying mother. Mr. and Mrs. Reynolds are reunited, but not reconciled. Some time later Reynolds asks his wife to allow Joyce to come and live with him in his gorgeous home. His request is granted, and Joyce unwillingly goes to live with him.

She is unhappy and finally strikes a plan to bring her parents together. She and her chum, Eddie, tell their scheme to the doctor who agrees to do his part. Joyce besmudges her face with mud and tears her clothes into shreds, then the doctor drives up to her home carrying her in his arms. He tells Reynolds a street car ran over her, and there is little chance for her recovery. Reynolds sends for her mother. When they are brought together, Joyce asks them to make her happy before she dies by reuniting Reynolds takes his wife in his arms as Joyce jumps out of bed crying, "I'm not hurt at all, we just fixed up the story with the doctor."

VERNON HOME BAILEY'S SKETCH BOOK OF PHILADELPHIA (March 15).

This is a split reel release, the first five hundred feet containing sketches of all points of interest in the quaint old city of Philadelphia. The drawings were made by Vernon Howe Bailey who is recognized as the best in the world at this particular line of work. This week Mr. Bailey pictures the old Swedish church which was built by the Swedish settlers shortly after the discovery of this continent. He also pictures the city hall, Broad Street, Christ Church, which both Washington and Franklin attended. Independence Hall, where the declaration of independence was signed, and also the home of the Liberty Bell, Chestnut Street, the smart shopping quarter of the city, Fairmount Park, which is said to be the greatest of all city parks, and the home of William Penn, founder of the city of Philadelphia.

The remainder of the reel is devoted to winter sports taken in the vicinity of Quebec. This makes an exceptionally interesting release.

UNKNOWN (Three Parts—March 18).—The cast: Wanda Curtis (Marguerite Clayton); Mathew Flagg, a capitalist (Ernest Maupain); Martin, his twin brother (Ernest Maupain); Hugh Hartley, Wanda's sweetheart (Richard C. Travers); John Curtis, Wanda's father (Richardson Cotton).

Wanda Curtis and Hugh Hartley are sweethearts. Unknown to Wanda her father is on the verge of bankruptcy. Mr. Curtis appeals to Mathew Flagg, a financier, for aid. Flagg calls at the Curtis home and after seing Wanda, tells Curtis that if she will consent to marry him, his entire fortune will be at his disposal. When the proposition is made known to Wanda she willingly makes the sacrifice to save her father. Hugh is heartbroken. Shortly after Flagg and Wanda are married, Curtis dies. Hugh goes to Wanda's home and consoles her. Flagg walks in on them and is furious.

Realizing that she loves Hugh, Flagg decides to make trouble. He has a good-for-nothing twin brother, Martin, whom he summons and induces to impersonate himself in his own home. One night Flagg steals into his own home and murders his twin brother. Everybody is led to believe that it was the great Mathew Flagg who committed suicide. Wanda and Hugh then feel free to be married. On the night of their wedding a man falls from the church balcony and is killed. The bride and groom go on their way in perfect ignorance of the identity of the victim. The "unknown" is Mathew Flagg in the garb of a tramp. He had entered the church with the intent of marring the wedding, but instead had met his death.

KNICKERBOCKER STAR FEATURE

MISMATES (Three Parts—March 17).—The cast: "Dave" Washburn (Daniel Gilfether); "His Boy" Billie (Fred Whitman); Nettie Blake (Margaret Landis); Katha (Madeline Pardee); Nanine (Myrtle Reeves); Old Mattie (Ruth Lackaye); De Raubert (Chas. Dudley); Ezra Tompkins (Richard Johnson). Scenario by Bess Meredith. Directed by Bertram Bracken.

Old "Dave" Washburn, the millionaire of Glenn Center, is devoted to his Billie, who is returning from college. He plans to have him go into business with him; but Billie returns and has other plans and the father, though heartbroken, does not oppose him.

Nettie Blake, who lives next door, sweet, womanly girl, has loved Billie since they were childhood sweethearts. He goes to the city and marries Katha, a woman older than himself. She has an affair with an artist, Baxley, and Billie becomes interested in the artist's model, Nanine. Things are in a grave condition when Dave decides to visit them. Later he brings Nettie on, and she stays at Billie's home. Through her sweetness, conditions are adjusted, and she saves Billie from murder by a clever strategy. Katha is killed while rescuing a child. Before she dies she tells Billie the truth about Nettie and joins their hands. A year later Billie returns to his home—forever.

Universal Film Mfg. Co.

NESTOR.

CUPID TRIMS HIS LORDSHIP (Feb. 28).—The cast: Father (Harry Rattenberry); Mother (Stella Adams); His Lordship (Lee Moran); Daughter (Betty Compson); Eddie, the Salesman (Eddie Lyons).

Father and mother are determined, no matter what the cost, that their daughter shall wed a title. Having made an appointment for His Lorship, the Honorable Cheesetowers Cranberry, with their beautiful daughter, Betty, that afternoon they await anxiously for the English nobleman's arrival.

His Lordship arrives in good time, but meets with a frosty reception from Betty, although her father and mother remind her that if she marries Lord Cranberry she will be able to call herself "Lady Cranberry" and flaunt her position before all her dear girl friends.

Eddie, a traveling salesman for the Gold Dust Soup Company, doesn't take kindly to His Nobs and when he reads in the local newspaper that Betty's engagement is to be announced to Lord Cranberry he registers great rage with both sides of his face.

While His Nobs is having his hair dressed by Gus, his valet, Eddie calls on Betty. Betty has taken a violent fancy to Eddie and breaks her dinner engagement with His Nobs to go out with the charming young salesman. That night Eddie hears two crooks talking of the Betty Van Cliff-Lord Cranberry engagement.

"As the husband of Miss Van Cliff," one crook points out to the other, "they will never suspect Lord Cranberry of being 'Dirty Jim, the counterfeiter.'"

That's enough for Eddie. A squadron of detectives are harnessed up and with Eddie leading the way, the party nab "Dirty Jim," alias Lord Cranberry, just as he is slipping an engagement ring on Betty's finger. When "Dirty Jim" is carted off to jail things come easier for Eddie as far as Betty is concerned.

THE DEACON'S WATERLOO (March 13).—The cast: The Deacon (Lee Moran); The Boy (Eddie Lyons); The Girl (Betty Compson); Horse Owner (Harry Rattenbury). Written and produced by Al. E. Christie.

Deacon Squibbs is leader of a choir of which Eddie and Betty are the mainstays and in love with each other. The deacon himself is very sweet on the girl, but Eddie has the inner track.

One night the deacon sees Eddie and Betty holding hands and determines to put his fate to the test. When practice is over the members find that it is raining hard outdoors. The deacon, has brought his umbrella and offers to escort Betty home. Eddie left behind, follows the two, vowing vengeance.

Next day the deacon calls to ask for Betty's hand. The girl has informed Eddie of the expected visit, he determines to put the deacon out of the way.

The deacon drives up to the girl's home in a buggy, and leaves the horse tied outside. Eddie and his friends secure a wooden horse used as an advertisement for a livery stable, and exchange horses with the deacon's. Then they send word to the deacon that he is wanted at the church. The deacon is compelled to leave without deciding his fate.

Hurriedly jumping into his buggy he tries in vain to start the horse. He does not realize the trick that has been played on him until the livery stable owner has missed the horse and comes with an officer. The deacon is arrested for horse stealing and taken to the lockup. Betty has observed the trick played upon her suitor and is enjoying the fun, unseen by the deacon.

Eddie returns to the house and tells of the trick. As father has expected someone to ask for the daughter's hand, it is not such a difficult job for Eddie to win his consent and the two laugh over the deacon's Waterloo.

ACROSS THE HALL (March 17).—The cast: Mrs. Green (Ethel Lynn); Mr. Green (Neal Burns); Mrs. Smith (Billie Rhodes); Mr. Smith (Ray Gallagher). Written by Al. E. Christie. Produced by Horace Davey.

It was moving day for the Greens and Mr. Green could do nothing to please his better half. The only thing that pleased him was the sight of his charming neighbor, Mrs. Smith. His wife is upset by the effect of the pretty neighbor across the hall and drags her reluctant consort back to work. They have no supper ready, so Mrs. Green says she will borrow some across the hall. While she is gone Neal hears that his lodge has an important meeting that night. In the Smith apartment Ray talks to Ethel while his wife is getting a tray of food for the Greens. She thinks that Ray finds the newcomer much too interesting, and this leads to a quarrel.

Neal, in evening dress, tries to sneak away to lodge, but Ethel is hurt at his desertion. Ray has left his wife in a huff and she has cried herself to sleep. Twelve o'clock comes and all is still in the two apartments. Neal comes home, very gay, and goes into the wrong door, just as Ike, the second-story man, tries to force his way in. Billie wakes to find a strange man in her room, while Ike is stealing her silver in the dining room. Ray comes home and is startled to find Neal's hat and stick in his room. There is a general mixup of Neal, Ike and Ray, and Billie's screams for help soon add the presence of an officer to the complicated scene. Ethel has heard the disturbance and enters. There is a general explanation, Ike is arrested, Neal is hauled off to curtain-hanging and Ray and Billie make up as the film ends.

POWERS.

WARRIORS OF THE AIR (March 9).—On the same reel with "A Romance of Toyland," published on page 1707, issue of March 11, released March 9.

"Warriors of the Air" is a series of pictures of the air craft of the Allies. We are shown several varieties of machines, monoplanes and biplanes and the new type which carries several passengers. Very remarkable views taken from a machine in flight are seen. We look down from our own craft upon smaller machines executing all sorts of maneuvers below us.

From this great height the earth looks like a patchwork quilt, and the roads like white scratches on the negative. We fly through actual clouds, and mount above them. They look like films of mist, but thicken until they nearly obscure the ground below.

SAFETY FIRST (March 16).—(By courtesy of the Brooklyn Rapid Transit System and the Brooklyn Institute for Safety.)

Children are cautioned against the danger of catching hitches by a graphic demonstration of the result of doing so. The injured child is shown suffering the consequences of his carelessness. Boys have been repeatedly warned by the car conductors not to jump on the back of the cars, but they persist in doing so, and an accident is the result. The danger of playing in the streets is also illustrated. A boy is run over by a trolley car, but his life is saved by the wheelguard, a device which has saved many lives. Then the boys decide to play in the vacant lot where there is no danger of being killed.

The right and wrong ways of getting on and off a street car are illustrated in graphic fashion, and the new type of car cannot move when the doors are open is shown. The necessity of observing the near-side stop for street cars is demonstrated. The different results of the carelessness and careful driving of automobiles closes the film.

SAMMY JOHNSON—STRONG MAN (On same reel as foregoing—Cartoon Comedy by Pat Sullivan).

Sammy's mother was washing clothes and she called her son to carry home the basket. He was lost in contemplation of the advertisement of "Bullo," which makes men strong as bulls. He came, took the basket on his head and went back to rapt study of the fascinating poster. Then he began to dream. He drank a bottle of "Bullo" and the effect was immediate. Sammy is in the desert and he sees a giraffe enjoying a bunch of bananas hanging from a high tree. A little way off there is a bear who just cannot reach a bunch of the fruit. The doughty Sammy catches him by the neck and stretches it to the desired length.

Sammy comes to the hut of a cannibal, who is asleep under a tree, while his little daughter plays outside. A deep ditch separates Sammy from his charmer, but he pulls up a palm tree and makes a bridge on which to cross to her. The cannibal wakes and chases Sammy away, shooting after him with his bow and arrows. Sammy pulls them out, counting "He loves me, he loves me not." A hungry lion enters the hut and cries for help are heard. Sammy flies to the rescue, drives off the lion and claims the maiden. Just as he is about to enjoy the fruits of his daring he wakes to find his mother and the neglected basket of washing.

IMP.

THE DOLL DOCTOR (Two Parts—March 10).—The cast: Harry Belden (Harry Benham); Violet Talmadge (Violet Mersereau); Little Violet (Melissa Fahrbach); The Doll Doctor (Jack Lewis). Written by Helmer Bergman. Produced by John Harvey.

While driving through the slums, Harry Belden accidentally runs over a doll that is dropped by a child. He takes the child to the old doll doctor to have it repaired. There he meets Violet Talmadge, who is buying a large quantity of dolls to give out on Christmas eve to the children of the poor. Belden assists her home with them and obtains permission to call the following night to help her deliver them.

The next night he calls with a sleigh and two horses, and his arms are filled with toys. They start out to deliver them. In a slum bed-room two little children are bemoaning the fact that they do not think Santa Claus will call on them this year. Just then they hear the tinkle of Belden's sleigh-bells outside and dive into bed, thinking it is Santa Claus. Belden and Violet deliver all their presents and drive home.

The years pass. Belden goes to the doll shop and buys a large doll for his daughter's birthday. Upon arriving home he places the doll in the arms of his sleeping daughter. Later Belden notices the attention his wife receives from a young physician and resents it. Matters finally culminate when his wife comes home late one night in the doctor's car, after having sat up with a little sick child in the slums. Belden misconstrues the situation and orders her to go back to her lover. Violet takes her child and passes from his life.

As time passes Belden is haunted by visions of his wife and daughter in want. He is unable to eat, as he thinks of this and at last in desperation he wanders out. He walks along with no idea as to where he is going, and when he looks up, he finds himself in front of the old doll doctor's shop. With nothing else to do, he goes in and is welcomed by the old man. Then he wanders aimlessly around, looking at the different toys. Presently his attention is centered on a doll with its head off. The old doll doctor remembers his work and takes up the doll to fix it.

Belden asks him who the doll belongs to. The doll doctor reveals the name of the owners, and says that he expects them to call for it in a few moments. Belden hides behind some toys and watches his wife and daughter when they come in. The daughter is given her doll and wanders over to where Belden is hidden. When Violet looks around for her child, she finds her in the arms of her husband. She reaches out to take the child away from him, but the child's arms only cling tighter to her father. Belden asks Violet to forgive him. Right or wrong, he wants her back. He stretches out his arms and encompasses his wife, the child and the doll.

HER INVISIBLE HUSBAND (March 14).—The cast: Harry Moody (Matt Moore); Jane, his wife (Jane Gail); Mr. Hunt (Frank Smith). Written by Samuel Griener. Produced by Matt Moore.

Harry, his wife and his mother-in-law visit Delilah, the magic marvel, who can render herself visible at will. Her wonderful exhibition impresses him deeply. After his return home his imagination is further stimulated by a few glasses of firewater. He collapses in a chair, bottle in hand, and drowses off.

The next day he visits Delilah and requests her for a keepsake. The malicious sorceress presents him with a ring that renders him invisible without his knowing it. Strange things come to pass. People walk all over him, mistaking him for air. They step on his corns and sit down on him, considering chairs he occupies as vacant.

His supposed absence alarms his wife. She telephones to police headquarters and is promptly informed that a suicide tallying with her husband's description is in the morgue. Soon Harry has the pleasure of witnessing his own funeral from a window of his own home. He beholds his wife mourn for him, then forget him and then fall in love with somebody else. Things reach a crisis when he witnesses the wedding ceremony and sees the couple retire behind locked doors.

It is high time for him to find out if he isn't really a ghost. He decides to shoot himself. If he is really dead a bullet more or less couldn't hurt. The crash awakens him. He finds himself very much alive, sitting in his library chair, the baneful bottle in his hands. The firewater has been the cause of his hallucination.

PATTERSON OF THE NEWS (Two Parts—March 17).—The cast: Jack Patterson (King Baggot); Daniel Brennon (Howard Crampton); Phyllis Brennon (Edna Hunter); Bertie Ralston (Joe Daly); City Editor (Bert Busby). Written by Harry Dittmar. Produced by Harry McRae Webster.

In a slumming party doing the Tenderloin are Bertie Ralston and his fiancee, Phyllis Brennon. Their car stops at Stanfield's gambling house and the party enter the place. At the Tenderloin station a platoon of police is told off and they pile into the patrol wagon. Jack Patterson, a reporter accompanies them. The wagon stops in front of Stanfield's. The slumming party is panic-stricken.

Jack leads a squad of men into the luxuriously furnished rooms. As the policemen rush

by him with drawn nightsticks he encounters Phyllis. His knowledge of the world tells him that she is no ordinary habitue of the Tenderloin. She thinks he is a detective. He shows her his badge and assists her to escape. Phyllis thanks him and he hands her his card. She tells him that she must be nameless for the sake of her family, and they make an appointment to meet later.

Phyllis keeps this appointment and others. Jack asks for her hand in marriage. The proposal of marriage upsets her. She is the daughter of a wealthy family, and to please her father she has allowed him to pledge her to another. She tells Jack that they cannot meet again. That night in the editorial rooms the editor and reporters are stirred by the news that Daniel Brennon, the head of the Union National Bank, has lost a million in the wheat pit. The scene shifts to the office of Brennon at the bank. Brennon goes to the vaults, removes some securities, places them in a valise and makes ready to go.

Jack starts to go home from the editorial room. He passes the Union National Bank building, sees a light burning in the offices and his suspicions are aroused when he sees President Brennon come out with a valise and walk away. Jack tells the city editor of his discovery and the latter authorizes him to go ahead. "If Brennon is really crooked it will be the biggest story of the year," he says. That night Jack is admitted to Brennon's mansion. Brennon is apparently ready for a journey. There are valises in the hallway. "I am a federal bank examiner," Jack says. "I have not yet made my report. Perhaps you can make some explanation before I do."

Jack intimates that he can be squared for a "consideration" and says: "You know, Mr. Brennon, what we found." Brennon collapses, then he draws out his wallet. Jack throws his card on the table. Brennon recognizes the name of the shrewd reporter. Jack demands the contents of the valise Brennon carried away from the bank. Brennon shows fight. Jack draws his pistol and Brennon takes out the contents of his wallet. They are the securities of an estate of which the bank is a trustee. Jack declares that it is his duty to remove from society a man who endangers the funds of small depositors. Brennon pleads, but Jack is firm. Suddenly his eyes are fixed on a photograph of Phyllis on Brennon's desk.

A curtain is drawn aside and on the threshold stands Phyllis dressed for a journey. She has overheard part of the conversation. She demands an explanation. Jack hands Brennon back the securities and Brennon abjectly seizes them. Then Jack bids him promise to make good before exposure comes. "If not for your own sake," he adds, "then for her." Phyllis understands. To her questioning look her father bows his head in shame. She recognizes the worth of the man with whom she has played. Jack waves aside her protestations. "It's all in my line of work," he says. The father leaves for the bank after thanking Patterson. Phyllis bids Jack good night. "I trust," she says," that I will have the pleasure of seeing you again, Mr. Patterson—seeing you—often."

L-KO.

GERTIE'S AWFUL FIX (March 5).—The cast: Mr. Chilfoot (Dave Mofris); Mrs. Chilfoot (Eva Nelson); Mrs. Newlywed (Gertrude Selby); Mr. Newlywed (Reggie Morris).

Gertie and Reggie were newlyweds. Mr. Chilfoot and his wife lived across the hall, and were invited over. Mrs Chilfoot became jealous of the Newlyweds' fine statuary and dashed a couple of pieces to smithereens. Reggie became peeved and told them what he thought of them. This hurt Gertie's pride so Reggie brought her a necklace as a peace offering. Gertie was foolish enough to show it to Mr. Chilfoot, who was admiring it around Gertie's neck when Mrs. Chilfoot happened along.

The situation was a peculiar one for a good married man to be in and in trying to hide the necklace from Mrs. Chilfoot's gaze he did the wrong thing, for she knew something was up and like all women she wanted to see. Mr. Chilfoot reluctantly showed the beautiful necklace and Mrs. Chilfoot, thinking it belonged to him, appropriated it herself. This left Gertie in a peculiar position. Determined to get it back, in the dead of night she entered the Chilfoot apartments. Mrs. Chilfoot awakened at a very inopportune moment and upset all the plans. Police were summoned and a general fight and chase ensued. Gertie was only relieved from her terrible nightmare by having dear hubby tap her gently on the shoulder and take her in his strong manly arms to reassure her that it was all a terrible dream.

LIVE WIRES AND LOVE SPARKS (Three Parts—March 19).—The cast: The Husband (Billie Ritchie); His Wife (Eva Nelson); Their Neighbor (Peggy Pearce); Collector (Gene Rogers).

Billie Ritchie, who is blessed with a numerous family, many bills and a small income, has great trouble in avoiding his many creditors. His adventures are too numerous to mention. He is rather attracted to a neighbor who has a jealous husband, but his efforts to see her are interrupted by a mysterious man, who finally corners Billy and tells him that he wishes to hand him a legacy.

Billy, who has employed various subterfuges in order to get a chance to talk to his fair neighbor, at last sees his opportunity and arranges with her to meet him at the telephone company's masquerade.

The wires get crossed and wife becomes suspicious. She goes to the ball followed by her large family. These she masks and mixes in with the guests. Her husband's gay actions finally cause him to become a storm center and in order to escape a mobilization of angry husbands he has to flee across the telegraph wires. They follow him and he is captured and punished after a spirited chase.

GOLD SEAL.

BORN OF THE PEOPLE (Two Parts—March 14).—The cast: Mr. Jeffries (Jack Holt); The Secretary (Neal Hardin); The Stenographer (Grace Cunard). Written and Produced by Grace Cunard.

Cecil George, stenographer to Mr. Jeffries, a wealthy man, finds it hard to live on her meagre salary. She arrives late one day and her employer is on the verge of firing her, when he notices her weak condition. He orders her to return home and raises her salary ten dollars a week.

In her absence, Jeffries comes to realize how much he misses the girl and when she returns it is with real pleasure that he welcomes her. Jeffries' secretary has long admired the stenographer.

Friendship between Jeffries and his stenographer grows to love and after a brief courtship they leave for a honeymoon. The secretary is left in charge of the business and neglects the firm's business to speculate on his own account. He becomes suddenly wealthy. Jeffries returns to find his business in a precarious condition and is unable to avert the ruin which threatens him. He becomes ill and because of the low state of their finances, proper medical attention cannot be secured. Their doctor tells the wife that unless Jeffries gets proper attention, there is no hope for him. Cecil receives a note from an artist offering her a large sum to pose for a picture in the nude, and is torn between a desire to get money to care for her husband and fear of the consequences of her taking the offer. She finally takes the place. With the money she secures, Jeffries get much needed attention and starts on his recovery. The wife tells him that she is working as a stenographer.

The picture is finished and the former secretary, now rich succeeds in buying the picture.

Jeffries recovers his lost fortune and he and Cecil lead a happy home life. One day they attend an exhibition of paintings. Among the exhibits is the picture Cecil posed for, and the news gets out that Mrs. Jeffries posed for the picture. Jeffries hears the rumor and finds it to be true. He denounces his wife, who in turn tells him that by exposing her body, she was instrumental in saving his life and that she is through with him. She leaves for home to pack her belongings. A realization of his wife's sacrifice comes over Jeffries and he returns home and, seeking out his wife, begs her forgiveness, promising her that he will buy the picture himself. The wife forgives him and everything ends happily.

RED FEATHER.

THE TARGET (Five Parts—March 6).—The cast: Big Bill Brent (Hobart Bosworth); Mrs. Brent, His Mother (Anna Lehr); Marian Moore (Maud George); Walter Peyton (A. Kanmeyer); Jack Taylor (Ronald Bradbury); George Harris (Dick Le Reno); Nita (Jane Novak); James Fowler (Albert MacQuarrie). Scenario by Ronald Bradbury. Produced by Norval MacGregor.

Bill Brent has a theory that "A friend's a friend for all that," by which he means that a service rendered to a fellow-being will be requieted in kind; but his law partner tells him that there is no real friendship in this world which will stand life's test except the affection of a mother, and this is the keynote of the story of Brent's life.

Even the service which he rendered to the sheriff of the county, a service which the sheriff acknowledged by the gift of a beautiful revolver, at the very end is used as a weapon against him. In the first place, it is the instrument in the hands of his partner which sends Bill to jail, from which he escapes with an entirely different outlook upon life, which may be summed up in the saying that the world owes him a living, and until the world pays up he may levy toll upon it to the extent of his necessity.

This theory forces him to escape into Canada with a fellow convict, in whom he flatters himself he has found a true friend, but a woman comes between them, and he wanders back to the States again with a growing conviction that his old mother is the only real friend he has. Upon reaching town he is recognized by the sheriff for whom years before he had done a service. But this service does not prevent the sheriff from fulfilling his duty, and attempting to arrest him, with the result that he mortally wounds him with the same revolver which had evidenced his gratitude. Brent's final request to see his mother, who is very low, before he dies, is granted, and as her head droops on his shoulders he murmurs, "Mother, I am coming with you to dream in the shadow."

THE POOL OF FLAME (5 Parts—March 13).—The cast: O'Rourke (J. Warren Kerrigan); Beatrix (Lois Wilson); Karen (Maud George); Duke Victor (Harry Carter); Chambret (Bertram Grassby); Danny (Mr. Holland); Des Tribes (Frank MacQuarrie); Capt. Fritz Moelke (Earl Rogers).

"The Pool of Flame" brings the adventure of the romantically inclined Terence O'Rourke to a happy ending, which millions of his followers have ardently wished for him, for he finds his real life work in the pleasant occupation of defending through matrimony the Princess Beatrix, for whose hand he has endured so many exciting encounters. Terence and the Princess have been in love all along, but like a true Irishman, Terence had no visible means of support except his sword, and until he obtained the reward for finally restoring the pool of flame, a famous Indian jewel, to its original owners, the afore-mentioned sword had not provided him with sufficient wherewithal to support a bride, to say nothing of a princess. In "The Pool of Flame" adventure he is still opposed by Princess Karen, a beautiful Indian woman, and Duke Victor, the persistent suitor for the hand of the princess, and all of the well-known characters including Count Chambret, are concerned in this final episode of the adventurous career of Col. Terence O'Rourke, which takes in from Montebar, the capital of the principality of Grandlieu, over which the Princess Beatrix exercises domination to faraway India, where the jewel is finally recovered by O'Rourke, and restored to the desecrated temple. The final chapter closes with the announcement of the coming marriage of Beatrix and O'Rourke.

REX.

HIS BROTHERS PAL (Two Parts—March 12).—The cast: Dan Halliday (Joseph Girard); Dr. Jack Halliday (Ben Wilson); Mrs. Madison (Clara Byers); Edna, her daughter (Dorothy Phillips); Jim Henderson (Charles Ogle). Adapted from a story by Charlotte Walton Ayres. Produced by Ben Wilson.

Dan Halliday and his brother, Jack, return home after an absence of two years. Their mother dies, and Jack becomes a doctor, while Dan gets an appointment on the police force in New York. Dan sees a woman committing a bribery. The woman turns out to be "Slick Kitty," a noted crook, and Dan is promoted for his capture to a police lieutenancy.

About this time Jack comes to New York and hangs out his shingle as a doctor, obtaining many patients through Dan's influence. He falls in love with Edna Madison, a charming young girl, whose mother has obtained a foothold in society. One day Dan happens to see his brother, Jack, leaving Edna and her mother, and learns of Jack's love for Edna. The mother's face looks strangely familiar to him and on close inspection he recognizes Mrs. Madison as "Slick Kitty."

Shortly afterward Mrs. Madison gives a reception. Jim Henderson, a member of the light-fingered fraternity, is courting Edna, posing as a man-about-town. He 'phones Mrs. Madison that he intends to attend the reception. Mrs. Madison tries to dissuade him, but he persists, and, in order not to have him expose her criminal record, she is compelled to yield to his wishes.

Dan, meanwhile, has become a headquarters man. He attends the reception with the idea of saving Jack from an unfortunate alliance by exposing Mrs. Madison as "Slick Kitty." He recognizes Henderson and keeps his eye on him. Presently one of the guests misses a necklace. Henderson has stolen it and, unknown to Edna, he drops it in her vanity bag. Then he goes into the library to avoid trouble.

Mrs. Madison sees what has happened and immediately changes her vanity bag for that of her daughter. Dan, seeing this exchange, accuses Mrs. Madison and locks her and Edna in the library. Jack is stationed at the window outside the library. When Dan addresses Mrs. Madison as "Slick Kitty," Henderson pulls out a pistol to shoot him. Jack jumps through the window and seizes Henderson be-

fore he has time to pull the trigger. The pistol goes off in the ensuing struggle and Henderson is killed.

When Dan learns that Jack intends to marry Edna, he slips the necklace in the pocket of the dead crook. The necklace is subsequently restored to its owner and, for the sake of Jack and Edna, Dan doesn't betray the fact that Mrs. Madison has ever been known in criminal circles as "Slick Kitty."

THE BOLD, BAD BURGLAR (March 14).—The cast: Father (Seymour Hastings); mother (Anna Brown); daughter (Baby Early); son (Frank Butterworth); auntie (Margaret Fitzroy); cook (Lottie Case); constable (William Ryno); Steve (John Cook). Produced by H. C. Matthews.

While the Browns are at dinner auntie arrives on a visit, bringing the children presents. To Baby Early she gives a bank, telling her to practice thrift. Every member of the Brown household, including Officer 711, who is calling on Jane in the kitchen, contributes some change to Early's bank. In the morning Brown discovers he has no carfare and, fearing to ask Mrs. Brown for it, borrows from Early's bank and substitutes poker chips for the coins he takes out.

Frank Brown needs money to purchase a kite and soon there is a run on the bank by the members of the Brown family. After Early has been put to bed and her elders are playing dominoes, Second-Story Steve enters through the window of Early's room and shakes her bank. Baby wakes and screams. Her cries are heard. Constable 711 captures Steve and expresses his opinion that the meanest man in creation is one who would rob a child's bank. Steve is allowed to go as he was caught before he could open the bank.

That night auntie, conscience stricken, enters Early's room to replace the coins she had abstracted. She disturbs the child and hastily leaves the room. Early awakes to find the bank open and instead of money she finds poker chips, washers, safety pins, buttons and peppermints. She is convinced that there has been another robbery and yells "Burglars." Brown enters her room and sees the poker chips. Knowing Mrs. Brown is following, he tries to get them from her before his wife comes in, but too late. Mrs. Brown and auntie run in and the three grown-ups look guiltily at each other. Early's screams have been heard by Constable 711, who, signaling for assistance, hastens to the Brown residence, only to learn the child has just had a bad dream.

THE CRY OF ERIN (March 17).—The cast: Shemus (Francis Ford); His Father ("Daddy" Manley); His Mother (Mrs. Manley); Biddy (Adoni Fovieri); Father Malone (Orin Jackson); The Squire (Robert Murdock); His Son (Jack Holt). Subtitles and production from an old ballad by R. P. S. Lefann. Scenario by Francis Ford.

During the early years of English rule in Ireland the peasants were much oppressed. Whenever a peasant was found he was hauled up for trial, and there were many who were killed "accidentally" while being captured. Among the bravest and best of the boys in the coming generation was Shemus O'Brien. He had been chased repeatedly by the soldiers, but his daring and quick wit had saved him from capture.

Next to his God, Shemus adored his old father and mother. Biddy, a girl of the neighborhood, was his sweetheart. Father Malone thought much of the boy and frequently assisted him with his good counsel. After hiding out for some time Shemus pays a visit to his parents, and Biddy, learning of his arrival, hurries to bid him welcome. The soldiers learn of his arrival and hasten to try and capture him. Shemus is warned in time and makes a thrilling escape. The squire and son are on the road and Shemus, borrowing the brilliant coat of the son, leads his pursuers astray.

Some time later, thinking all is safe, he returns home. The soldiers, however, had anticipated this and, creeping up to the house, capture the wily lad. He is sentenced to hang and preparations are made for the execution. His old parents are frantic and it takes all the persuasive powers of Father Malone to hold his people down and keep them from making a disturbance which would result in the death of a number of them.

The day of the execution arrives. Biddy and Father Malone are the only ones allowed to see the prisoner. Biddy exchanges clothes with the priest and succeeds in releasing Shemus' hands. When he is brought out he makes his escape, the soldiers being hindered in their pursuit by the peasants. In the scuffle Father Malone loses his top hat, of which he is justly proud, and the air is filled with his lamentations. Biddy denounces the soldiers and tells them that if they expect to have a hanging they will have to utilize one of their own members.

Some time later, when the affair has quieted down, Shemus, his parents and Biddy take passage at Cork for the wonderful land of America, where they live to enjoy peace and happiness.

BIG U.

THE FATAL INTRODUCTION (Three Parts—March 16).—The cast: Jim Claverling (Murdock MacQuarrie); Marie Richards (Edna Payne); Her Father (Arthur Moore); Frank Standing (M. K. Wilson). Written by Ben Cohen. Produced by Murdock MacQuarrie.

Jim Claverling, a young prospector, tires of his enforced idleness in the East and decides to go West to make his fortune. On the way to catch the train he stops for lunch. Frank Standing, a former miner and prospector, who is "down and out," goes into the same restaurant, determined to get a meal by fair means or foul. Upon finishing his meal Frank tries to make his escape, but is caught and threatened with arrest. Jim comes to Frank's assistance and pays the delinquent's bill. When Frank learns that Jim is setting out for the West, he tells of his knowledge of mining and Jim offers to take him along as his partner.

Back in the western town lives Marie, Jim's sweetheart. Frank is introduced to the girl and immediately becomes infatuated with her. The partners strike it rich and are offered a proposition by a mining concern. Frank persuades Jim to allow him to attend to the negotiations. Jim agrees and gives his partner power of attorney to sell the mine provided the terms are fair.

Standing arrives in the city and closes the deal. With the idea of stealing Marie from his partner, Frank sends Jim a telegram stating that the papers are being held up temporarily, but he thinks they will get their price. He has the check for the mine made out in his name and hurries to the town where Marie lives. He tells her that Jim was killed at the mine and after several days of persuasion wins her consent to marry him and accompany him to the East. Jim, meanwhile, determines to seek out Marie and tell her of their fortune. He sends his partner a message telling him that they will meet in the town where Marie lives and make a final settlement of the mine.

Frank has made all arrangements to leave on the 7.45 train and after packing all his possessions finds that he has left out a bottle of "knock out" drops. He puts the bottle in his pocket. Just as he starts out the door he meets Jim coming in and he pretends to Jim that he has received his letter and had accordingly hurried to the town to wait for him. Jim insists upon his partner celebrating the occasion and the two are in a saloon drinking to their good luck. Frank manages to put a few drops of the dope in Jim's glass. He is soon in a stupor, and Frank hurries to where Marie lives and escapes with her. When Jim comes to he is told how his partner has double-crossed him and with vengeance in his heart he determines to wreak his revenge upon him.

A year passes and Jim is still unable to locate Frank. Frank, with his ill-gotten gains, has risen to be quite a power in the mining world. One day Jim hears two miners mention Frank's name and from them secures his address. Jim returns to the mining country and again strikes it rich. By chance a large mining syndicate nearby hears of the strike and determine to "fleece" him out of the claim. Jim refuses to sell at their figure and determines to fight them to the end. By a strange coincidence Frank is at the head of the syndicate and when notified of the unsuccessful efforts to obtain the claim tells them that he will personally come to see about it. As Jim is going under an assumed name, he does not know that his former partner is the one he is fighting. When Jim learns Standing's identity his old desire for revenge returns and he determines to kill him.

Marie, yearning for the western life, persuades her husband to take her and their child with him. Standing and his wife arrive and while Marie starts out to look for a place to stop he wanders about waiting for the owner. Jim comes upon Frank unknown to him and is on the point of killing him. His better nature asserts itself, however, and he determines to give him a chance for his life. He accordingly writes a note telling him that he will kill him on sight. Shortly afterwards the two men come face to face and begin shooting. Standing recognizes his old partner, and, unable to face him, takes flight. He is wounded in the arm and drops his gun. While Jim pursues him, determined to overtake him, Frank runs home and throws himself on the couch. Jim comes in and confronts him. Standing pleads for his life and makes a confession of all his wrongdoing, promising Jim that if he will spare his life he will make him his partner. While they are talking Marie and their child come into the room and Jim, not wishing Marie to know the kind of a man her husband is, does not want Frank to continue, but she has already heard the most of Frank's confession and tells him that she is through with him for all time.

Frank commits suicide in his shame and Marie and Jim are reunited at last.

JOKER.

MUCHLY MARRIED (March 18).—The cast: Mr. Brown (Milburn Moranti); Mrs. Brown (Mayo Fisher); Mr. Smith (Ernie Shields); Mr. Jones (Charles Conklin); Uncle Richard (William Franey); Dora (Gale Henry); Mable (Lillian Peacock). Scenario by Caron E. Bishop. Produced by Allen Curtis.

Mrs. Brown leaves to visit her mother. Smith and Jones come around Dora and Mabel, Smith's and Jones, fiances, want to go to the art exhibition and go to Brown's house to ask their escort. Brown receives a telegram telling him that his Uncle Richard will surprise him with a visit and see how he is conducting himself.

Brown advises his guests to take their girls to the art exhibition. Richard arrives before they can get away. Mabel, unknown to Brown, has hid behind the curtains; and Brown, in his confusion, has told Dora that in case Richard should find her to tell him she is his wife. But Richard discovers Mabel first, and Mabel tells him she is Brown's wife. Richard sees Jones, whom Brown has introduced as his friend, kissing the supposed Mrs. Brown. Richard is shocked at the wife of his nephew.

Dora, in trying to escape is caught by Richard, and tells him she is Brown's wife. Richard tells Brown that he will have nothing to do with a bigamist and leaves. At the station he meets Mrs. Brown, who has sprained her ankle. Uncle Richard offers to assist her to her home, and is shocked again when he discovers she also is his nephew's wife. Learning that her husband has supposedly two more wives, the real Mrs. Brown faints. Richard carries her into the house and, accusing Brown of being a trigomist, calls the police. Smith and Jones explain everything to the relief of all concerned.

BISON.

THE IRON RIVALS (Two Parts—March 18).—Bankson Bradford (E. N. Wallack); Jack Bradford (Lee Hill); Mary Worth (Marie Walcamp); Jason Worth (G. A. Williams); Bud Stanger (H. Barrington); Halsey Crompton (Jack Curtis. Produced by Henry McRae. Written by F. M. Wiltermood.

Jack Bradford, son of Bankson Bradford, multimillionaire railroad builder returns home from a night's dissipation, his father denounces him, declaring that he must find a home elsewhere. Jack leaves in anger. Halsey Crompton, Bankson's construction superintendent, is in Denver and receives a telegram that the S. & L. railway is building a new road to parallel the Bradford line to Lamson, and that trouble is expected between the rival camps.

Meeting Jack on the street, Crompton asks Jack to go West with him, turn over a new leaf, work as a railroad builder and hide his identity by assuming the name of "Jim Stokes." Jack agrees. Crompton and Jack arrive at the station near the rival construction camps, Jack meets Mary Worth, telegraph operator, and daughter of Jason Worth, engineer of the Bradford construction train locomotive. Bud Stanger, superintendent of the rival work on the S. & L., foments a terrific battle between the laborers in both camps.

Stanger and his plotters then plant dynamite under a bridge on the Bradford road, setting a device to blow up the structure when Crompton, Jack and his crew are at work. Stanger then goes to Lamson depot to wreck it. Mary's father is knocked unconscious by Stanger. Mary escapes to her father's locomotive. Stanger follows and fells the fireman. Mary starts the locomotive, having heard Stanger declare that the bridge is to be blown up. Stanger climbs aboard and battles with Mary. Jack, on horseback, sees the struggle, leaps from his horse into the cab and throws Stanger into a chasm. Mary is unable to stop the locomotive. To escape death both leap from the locomotive to the river, eighty feet below. They swim ashore and join the Crompton crew. Jack and Mary warn the workmen who escape safely, just as the new structure is blown to atoms.

Crompton, Jack and Mary go back to Lamson station where they find that her father has recovered from Stanger's blows. Later Bradford arives, asks to be shown the heroic "Jim Stokes" and Mary. When he sees his own son he almost collapses with joy to find that his boy has redeemed himself. The betrothal of Jack and Mary follows.

UNIVERSAL.

ANIMATED WEEKLY NO. 9 (March 1).
March for Preparedness.—War veterans, guardsmen and U. S. soldiers in "Be Ready" parade—Chicago, Ill. Subtitles: American flag for Gov. Dunne. Girls organize Rifle Club for preparedness—Washington, D. C.

Welcome to Envoy.—Delegation of business men greet Ambassador Henry Morgenthau, returning from Turkey—New York City. Subtitles: Envoy and family. Welcome U. S. A.!

Aid for Palestine.—Loading medicine and food on United States ship to aid starving—Norfolk, Va. Subtitle: The start.

Cuba's Chief Reviews Troops.—President Menocal watches crack soldiers in spectacular review Havana, Cuba.

Hockey at College.—Midwinter meet at Harvard University results in blood-stirring contest—Cambridge, Mass. Subtitle: The winners.

Snapshots at Today's News—1. Jess Willard, world's champion, comes East for his battle with Frank Moran—New York City. 2. Midget Filipinos start young to become future champions—Manila, P. I. 3. Movies now used for identification in rogues' gallery—Pittsburgh, Pa. 4. Girls can hide behind their chin-chin collars—Universal City, Cal. 5. Uncle Sam's food keeps starving elk alive during snowstorms—Steamboat Springs, Colo. 6. Police use patrol wagons to take crippled children to school—Detroit, Mich. 7. Mrs. Pankhurst, noted English suffragist, seeks U. S. cash for war victims—Philadelphia, Pa.

Record Year for Floods—Ruin and desolation when Mississippi breaks banks, overflowing country—Baton Rouge, La. Subtitles—Convicts mending levee. Subway halted for hours while rain is pumped from tracks—New York City. Powerful pumps at work.

Swim in Zero Weather.—"Polar Bears" play in bathing suits on snow-covered sands—Brighton Beach, N. Y. Subtitle: In for a duck, led by girl.

Concert Heard 3,000 Miles Away.—Telephone brings singers' voices from New York across continent to Pacific—Los Angeles, Cal.

Wreck Kills 10, Hurts 50.—Sensational scenes when three trains crash together on New Haven Railroad—Milford, Conn. Subtitles: Locomotive boiler and steel car after plunge down 50-foot hill. How a steel car crumbles. All that was left of engine.

Cartoons by Hy. Mayer.

ANIMATED WEEKLY, NO. 10 (March 8).
Pushball Is Swift Sport.—Desperate battle between colleges at Spanish carnival.—Pasadena, Cal. Subtitles: Record pole vault. Daring cowboys lasso wild horses.

Runaway Locomotives Wrecked.—Many hurt when engine, after 7-mile run, without crew, crashes into freight.—Jersey City, N. J. Subtitle: Locomotives locked together.

Safety First for Miners.—Oxygen breathing helmet for mine rescues is feature of government exhibit.—Washington, D. C. Subtitle Breathing with bellows.

Shriners Welcome Imperial Potentate.—Masons of Ancient Arabic Order parade in full regalia.—New Orleans, La.

Dynamite Kills 2, Hurts 85.—Wreck havoc of blast after fire explodes 3,000 pounds of dynamite.—St. Louis, Mo. Subtitle: Auto hurled 200 feet.

Wedding of the Waters.—Rotary Club reopens pass between Corpus Christi Bay and Gulf of Mexico.—Corpus Christi, Texas. Subtitle: Silver shovel wielded by President L. R. Loving.

Concrete Replaces Wood.—Sixteen-ton piles used to make largest horse shoe pier in world, 1520 feet long.—Los Angeles, Cal. Subtitle: Dives 140 feet to celebrate finishing pier.

Ex-Merchant Prince Re-Arrested.—Henry Siegel, failed department store owner, taken on new charge as he leaves penitentiary.—Rochester, N. Y.

Fire Gives "Safety First" Warning.—Many lives and much property yearly toll of fire king—Be Careful. Subtitles: 500,000 blaze menaces city.—Pittsburgh, Pa. Firemen have hard battle with flames—Chicago, Ill. Ice covers fire ruins. Midnight fire sweeps two blocks of water front—Boston, Mass.

Odd Features of World War.—Women work in munitions' factory replacing men needed at the front.—"Somewhere in England." Subtitles: Daniel Wallace, American citizen, after serving British Army—New York City. Some of his souvenirs. Anna Held sells papers for Belgian sufferers—St. Louis, Mo.

Liner Defies U-Boat Edict.—Italian steamer "Verdi" is first armed merchantman to leave United States after new threat in submarine warfare—New York City. Subtitles: Covering 3-inch guns that hurl 14-pound shot 4½ miles.

Danish Troops "Invade" U. S.—Soldiers on way to West Indies, visit theaters.—New York City.

Navy Yard Keeps Busy.—Lively scene refutes those who think Uncle Sam's sailors take it easy.—Charleston, S. C. Subtitles: U. S. torpedo boat destroyers. In dry dock.

Breaking Dikes Flood Holland.—Country submerged when Zuyder Zee barrier gives way.—Volendam, Holland. Subtitles: Boats replace autos in streets. "Fine for ducks!"

Cartoons by Hy. Mayer.

VICTOR.

LOVE SPASMS (March 12).—The cast: Hotspur (Harry C. Myers); Beth, his wife (Rosemary Theby). Written by Samuel Greiner. Produced by Harry C. Myers.

Hotspur is so violently smitten with Beth, that he talks naught but Beth, wearies his clubmates with Beth, and neglects his job over Beth. He thinks the universe in love with her and plotting to abduct her. His boss advises him to get married, and cool down for business or look for another job. He takes the hint and gets married.

He can't tear himself away from her side; every minute spent in the office is as a century to him. After office hours he makes a bee-line for wifey, mindless of traffic and the tooting of chauffeurs. Unfortunately conflagrations don't last long. He gets so used to her beauty that he sees it no more. He develops an eye for defects, and when he finds none, he invents them.

Now it's a hair on her chin, now the bone in her elbow. She is a bundle of flaws. Everybody's wife is prettier than Beth. Soon he discovers another paragon of perfection in the form of a ballet dancer and promptly falls in love with her. One day a note informs him that Beth has gone back to mother's and that she is going to divorce him. Three cheers for liberty. To work off his joy, he turkey-trots about the room. He is the happiest of men.

A fortnight later he feels rather lonesome. It's annoying to hug pillows when you mean to hug wifey. Occasionally he catches himself sneaking about her mother's home. He isn't half as happy as he thinks he is. He forgets the hair on her chin, the bone in her elbow and the ballet dancer. He finds himself kissing her comb and brush and making love to a kimono of hers.

In the end he gets desperate. He goes to his mother-in-law and asks for Beth. She informs him that she has gone to Europe to recuperate from hubby's fault-finding. He threatens to commit suicide and rushes home. Beth also rushes home and gets there before him. He delays shooting himself until he has kissed her kimono once more. As he enters her boudoir, he finds her sitting at the window, sewing away on infant's clothes. A love spasm follows the reconciliation.

ORDERS IS ORDERS (Two Parts—March 15).—The cast: Grace (Mina Cunard); Joe (Ernie Shields); quarterback (Vic. Goss); police captain (Edw. Clark); the mayor (Marc Fenton). Written and produced by Francis Ford.

It is the day before the big football game and the air is charged with tenseness. The boys, overflowing with enthusiasm, parade up and down the streets singing and shouting in their exuberance. Joe is captain of the Yale team and he and Mina, the mayor's daughter, are very fond of each other. During the celebration the quarterback begins to get too noisy and is accordingly taken to jail. The captain, as a deterrent to other offenders, gives him thirty days in jail.

Of course when the news gets out there is a mighty uproar in college, for with the quarterback missing, they will have small chance to win the game the next day. The wisest heads on the ground get together planning the release of their quarterback, but all in vain, and it remains for the wise captain, Joe, to get a way out of their difficulties. Spurred on by Grace, he works out a little scheme and it proves successful. He buys a barber pole and goes down the street very conspicuously.

But he had received a receipt for the pole and while he is arrested many times, the receipt always results in his release. Finally the police captain gets tired of seeing Joe continually brought in and issues a general order to all patrolmen that they must not arrest a student carrying barber poles under penalty of losing their jobs. They learn this at the college and the boys go wild. Scattering over town, they proceed to gather in the barber poles and the result of their haul looks like a wood pile. Of course, the cops see them carrying off the poles, but are in fear of the order, so allow them to escape.

Next morning things begin to hum. The police captain's office overflows with barbers, and each one is filled with rage. The authorities are impotent, however, and the mayor informs the captain that unless the poles are restored by noon there will be a new face in his office. The college boys now come forward with their proposition. If the quarterback is liberated they agree to return all the poles in good shape, and the police are forced to agree to this.

So the game is saved and while Joe and Grace watch the game with interest, her father decides he is missing a good game and joins them. Grace is so glad to see him that she kisses him and as he turns away she offers her lips to Joe, telling him that he is next.

LAEMMLE.

LONESOMENESS (March 15).—The cast: Kitty Gordon (Myrtle Gonzalez); Jerry Smith (Val Paul); John Wells (Fred Church); his wife (Marjorie Lake). Written and produced by Lynn Reynolds.

Kitty Gordon was in charge of one of the cigar stands of a large downtown hotel. Her fame as a saleslady was spread far and wide by her many admirers. Many a traveling man left the hotel, cherishing the remembrance of Kitty's smile. But while she jollied them along in furtherance of her duty, there was a dead line set to the familiarity of any presuming

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male, and when that was reached Kitty was quick to tell them they were on the wrong track. Jerry, the house detective, and Kitty were great friends, and Jerry kept a protective eye on the girl.

John Wells and his wife had got to the point where they got on each other's nerves and had frequent disagreements. The state of affairs reached a climax when John started to punish their child and the wife interfered. In a moment of rage he left the house and took up quarters in the same hotel as that in which Kitty worked. He became acquainted with Kitty and was a frequent visitor to her stand.

Kitty, with her wide acquaintance, had no one whom she could really call a friend and as a consequence suffered from lonesomeness. Wells, too, missed the home life and became a restless wanderer. It was not strange that the two should meet occasionally and drift together. Kitty finally permitted John to take her out for dinner, but always to a moderately priced place. Their friendship grows fast.

Well's wife, and child meanwhile miss him and wait in vain for his return. The wife has no way of locating him and finally, in a moment of pique, tries for a divorce. The news gets into the papers.

Wells finally gets to the point of asking Kitty to marry him. She is reluctant and tells him she thinks he is like the rest who make love without a thought of marriage. The thrust goes home and Wells says no more. The next morning Kitty reads the news of the impending divorce. She calls Jerry to her assistance and when Wells comes to her stand and tells her that his offer of marriage still holds good after he gets a divorce. Jerry comes up and announces that the girl is his fiancee.

Wells leaves discouraged, and Jerry laughingly tells the girl that his (Jerry's) wife and children would raise cain should they know he was claiming another sweetheart. Later Wells writes Kitty begging her to meet him that night. She in turn sends a note to the wife telling of the meeting place and advising her to go there. Wells goes to the appointed place, where instead of finding the girl he is given a note telling him she will not meet him. As he turns away his little child runs forward. Wells realizes the bonds that bind him to the wife and reconciliation takes place. When Wells bids Kitty good-bye, no one sees the tears she brushes aside while ostensibly powdering her face.

Mutual Film Corp.

CUB.

JERRY'S BIG GAME (March 10).—The cast: Jerry (George Ovey); Tony (George George); Prince (Jefferson Osborne); Rajah (Louis FitzRoy); Rose (Bessie Clark); maid, Katie (Louise Horner); Mrs. Rich (Janet Sully). Directed by Milton Fahrney.

Jerry again gets in trouble with the police and gives them a merry chase. For safety he darts into a building and then into one of the apartments—the musty home of an organ grinder and a monkey. The organ grinder attempts to put him out but Jerry gets his sympathy by explaining his plight. As the police arrive a happy idea strikes the organ grinder. He will masquerade Jerry as a monkey, to take the place of his sick monk, and not only escape the law but have a means of making some money by the transformation. Jerry assents and the police are fooled by the change. After the departure of the officers the organ grinder and Jerry, as his monk, start out to earn some of the wherewithal.

Money is flowing steadily in the tin cup until Jerry's weakness crops out. In the window of the fourth story of a building he spies the pretty face of a girl and loses no time in climbing up the side of the building and into the room. The girl is maid to a wealthy woman and Jerry is about to embrace her when the mistress enters. The organ grinder tugs at the rope to which Jerry is tied at the other end, causing Jerry to embrace the mistress. Her husband enters and uses a gun with painful effect. Without hesitation Jerry jumps from the window and does a ziz-zag from window to window all the way from the fourth floor to the street.

Jerry and the grinder hurry to another section of the city and arrive just in time to see the Rajah and the Prince abducting a girl. The two grab hold of the back of the automobile in which the kidnappers and their victim are speeding away and are taken within the gates of the palace.

Jerry gets into the Rajah's harem and is having the time of his life when the police, who have traced him and his partner, arrive. They are about to arrest Jerry when he tells them of the kidnapping of the girl by the Rajah and the Prince. The girl is produced and released, the two kidnappers arrested and Jerry complimented for his work. The police leave with the kidnappers and the victim while Jerry and the organ grinder, now perfectly safe, remain in the harem, the grinder playing music while Jerry dances for the fair inmates.

AMERICAN.

THE SUPPRESSED ORDER (Three Parts—March 14).—The cast: Jasimine (Winnifred Greenwood); Hugh Bradford (Edward Coxen); Jesse Semple (George Field) Allan Phillips, Jasimine's Brother (George Webb); Tobias, Keeper of the tavern (Charles Newton); Mammy June (Sylvia Ashton). Directed by Thomas Ricketts.

Tobias Phillips, proprietor of the village tavern, is a greedy, loose-principled man, who resorts to any means that will result in profit. He exploits the charm of his daughter, Jasimine, to make welcome the young men of the town as guests. Hugh Bradford, one of the guests, and Jasimine fall in love, but Bradford, Sr., objects to his son's attentions to the tavern keeper's daughter. Jasimine is devoted to her brother, Allan, a studious fellow, and Mammy June, lovingly domineers over both of them.

Jesse Semple seeks favor from Jasimine's hands by irregular paths. Jesse's advances meet the proper rebuff, and his actions remain unsuspected, partly through his wary methods and partly through Jasimine's pride in hiding any such attitude toward her. The forthcoming Civil War is naturally the subject of conversation. At the outbreak, all of them enlist with the exception of Allan, and into a troop under the command of Bradford, Sr., known as Bradford's Raiders they gather and engage in surprise expeditions to harass the enemy's lines.

Allan is persuaded to the cause of the North and goes to the Union army where because of his knowledge of the Southern territory he is engaged in special secret service work. His earnest appeal gains the reluctant consent of Jasimine to aid him in his work. Jasimine lends her support until a realization of her love for Hugh also commands a loyalty to his cause. In the end, Allan is committed to a plan of allowing false papers, which he carries to be captured by the Confederates, leading them into a trap for the specific purpose of crushing Bradford's troops of raiders. Allan proceeds against his will. He discloses the plan to Jasimine at the tavern during a secret night visit.

Hugh has appointed the tavern as a meeting place with Jesse that same night. Jesse arrives a little before the appointed hour and discovers Allan's presence. He enters and bargains with Jasimine for her favor as the price of his silence and the release of Allan. Allan overhears and a fight ensues in which Jesse is killed and Allan mortally wounded.

Jasimine pleads her willingness to make her sacrifice in an effort to induce Allan to destroy the false papers and save Hugh's troop. Allan tears up the papers. Hugh enters and discovers Jesse's death. Just as Jasimine is explaining to Hugh that Allan has spoiled the trap laid against him and pleads for Allan's release and freedom, Allan expires from his wound. The story concludes with the close of the war and portrays Jasimine and Hugh leaving the church after their marriage and starting out to face the reconstruction period.

MUSTANG.

THE QUAGMIRE (Three parts—March 10).—The cast: Ralph Darcy (Thomas Chatterton); Bess Hall (Anna Little); Jack Tice (Jack Richardson); Tom Hall (Perry Banks). Directed by Tom Chatterton.

Ralph Darcy, a young man of wealth, is in love with Tom Hall,'s daughter Bess, who is at school in a distant city. He is about to propose to her when he learns that he has contracted tuberculosis and must live in the open for a year, but he cannot bring himself to tell Bess. She, in the meantime, is preparing for her graduation and writes her father, who is foreman of Mammoth Mines, to be present when she graduates. Jack Tice controls the gambling in the rough mine and cattle town of Mammoth. He sees Bess' picture and falls in love with her.

Hall, going to town to get the payroll money, is grazed by a bullet fired in cowboy fun. Whiskey is given to revive him which awakes a long suppressed desire for drink. This leads into gambling and by the time he is ready to return to the mines, he has lost the payroll money. Tice, pretending to be Hall's good friend, does not permit him to gamble or drink in his place, but so arranges that Hall does so at some other place and pockets half of the money Hall loses. Then, to further his ends, he loans Hall the money that belongs to the mining company's payroll. Pretending he has sold his gambling hall, he and Hall go to see Bess graduate.

Ralph receives word that the trust company has failed and his fortune swept away. He then writes to Bess, telling her all, and asking that she wait a year for him. Hall, however, apprehends the letter and Bess, not hearing from Ralph, believes he has forgotten her and finally consents to marry Tice.

After the marriage she discovers her husband's perfidy. She leaves him after getting word from Ralph that he is on his way to claim her. Fleeing, she knows not whither, Bess becomes caught in quicksand and Ralph, now a cowboy, hearing her cries, finds her and rescues her from certain death. In the meantime, Tice has been severely thrashed by Bess' father. Cowboys destroy the source of his ill-made profits, and in his endeavor to escape, Tice is killed. Bess and Ralph are now free to complete their romance.

CURLEW CORLISS (Three Parts—March 17).—The cast: Curlew Corliss (Art Acord); Tina (Nita Davis); Frank Evans (John Gough); Mrs. Gregory (Dixie Stratton); John Sanderson (Lawrence Peyton); Bill (Pete Morrison); Mrs. White (Molly Shafer); Joe (Joe Massey). Directed by William Betram.

Curlew Corliss, one of the happy family of cowboys at Bar Ranch, falls in love with Tina, a school teacher, who comes to teach in that district. Curlew doesn't find the courage to propose, but he bought a ranch preliminary to getting "hitched."

About this time a not-too-scrupulous individual drifted into town calling himself Frank Evans, whom Curlew discovers with Tina and is introduced to as an old friend of hers. Curlew has a terrible struggle trying to get the proposing point and finally decides to ask her or "bust in his boots," but just as he is warmed up to the occasion, the boys come along and break in with an impromptu serenade. Curlew sees a necklace advertised in a catalogue for $2.98 and thinks this would help his cause with the teacher, so he sends for one.

Evans plays on hard luck and it occurs to him that there are other ways of getting money. Curlew waits anxiously for the stage on the day the necklace should arrive, but the stage is held up and the mail sack stolen. Curlew is one of the searching party for the robber, and finds the paper addressed to him in which the necklace had been wrapped and the black mask which the robber had thrown away. Tina sees the mask sticking out of Curlew's pocket and remembers Tina hearing one of the boys kidding him about marrying her and that Curlew answered, if he could only get hold of some money. Her suspicions are aroused. When Curlew calls, determined to ask her, necklace or no necklace, he is told that she has left with Evans. So Curlew is left alone with his disappointment. In the course of time, a widow Mrs. Gregory, comes to Tower and starts a home restaurant, which is well patronized by the boys. Sanderson, a rancher, falls for the widow. Curlew lives alone on his place, but comes in to town and takes a flier at the new restaurant and soon he and Sanderson are the widow's star eaters.

Before the opening of school again, Tina returns, with Evans, and when Curlew angrily encounters Evans in the restaurant, the widow introduces him as her son. Sanderson doesn't like the idea of the widow's having a son and leaves, but Curlew, lonely and needing someone to take care of his home, begins to propose to her. She stops him, telling him that she is too old for him and wants someone like Sanderson who can take care of her in luxury. Curlew

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cannot eat and goes out into the saloon where he finds Sanderson telling the bartender that the widow is old enough to be his mother.

Curlew persuades him with a gun to change his mind and propose to her. Curlew, waiting near the kitchen door while Sanderson gets through with his proposal, is confronted by Tina, who has been visiting with her mother, the widow. She is friendly to him and as they talk, he sees the necklace about her neck. She tells him that her brother gave it to her and Curlew has a clue to the robber. When Evans returns, Curlew suggests that they are still looking for the robber and that it might be healthier for him in another state, and he guilty starts off. Tina overhears them and her doubts are removed. Their happiness is assured as she is taken in Curlew's arms.

BEAUTY.

PLOTTERS AND PAPERS (March 17).—The cast: Johnny (John Sheehan); Madam "Z" (Carol Halloway); Sofia (Mary Talbot); Slick Connors (Rea Berger); Detective (Dick Rosson). Directed by Archer MacMackin.

Johnny, a newspaper reporter, fails to get an interview with Madam "Z," the deciding witness in a murder trial. The Editor is just handing it to him when Steve, the star reporter, comes rushing in and informs the bunch that Madam "Z" has been kidnapped. The City Editor assigns Johnny to find Madam and get her testimony.

The Dastardly Dozen, a band of anarchists, try Sofia Barislov for a breach of authority and find her guilty. She is sentenced to spend forty days and forty nights in a dungeon subsisting on bread and water. But Sofia has a lover among that Dozen and he goes out to get her some dessert to go with her repasts.

Sofia's lover is a terrible looking individual and so when Johnny spots him he surmises that he is either an anarchist or a plotter, and follows him to the dungeon. He finds Sofia incarcerated and imagines her to be the mysterious Madam "Z." Johnny shows Sofia his reporter's badge and she takes him for a policeman and screams. The gang makes him a prisoner and Johnny is sentenced to be tortured to death. He is bound to the torture cylinder, studded with spikes which slowly revolves toward the corner of the room. They start the block and leave him to his doom.

Johnny is almost in the midst of his last living turn on the torture block when a secret panel opens and out steps one of the supposed plotters. He stops the cylinder and releases Johnny, removes his moustache and reveals himself as a secret service agent, then bids Johnny escape through a secret pasage.

The passage leads to a basement under a house where Johnny discovers Slick Connors, a politician, with Madam "Z" in his power, telling her that he will keep her prisoner until after the trial. He sees Connors bind her, throw her to the floor and leave. Then Johnny discovers a knothole in the floor—the key to the mystery! He pokes the thing through and whispers into the ear of the captive and Madam "Z" gives him the testimony through the knothole.

But when it comes to signing the document, they were stumped. Suddenly Johnny gets a bright idea and writes at the bottom of the document "signed by the skin of my teeth," pokes a pencil through the hole into the teeth of the woman and holds the paper while she signs her name in this manner. As Johnny comes from under the house, he runs into Connors. A scuffle follows, Johnny trips Connors, notifies the police and makes a flying run to the office. The papers come out with an EXTRA lauding the deeds of Johnny "the star reporter," and he becomes the lion of the hour."

TIPS (March 19).—The cast: Prof. Doolittle (Orral Humphrey); Mrs. Floursack, his landlady (Lucille Ward). Directed by Phil Walsh.

Professor Doolittle completes his treatise on "The Origin of Tattooing," and sends it off to the publishers in a dray. His somewhat absentminded devotions to Mrs. Floursack are interrupted by the arrival of a letter advising that he has been left a legacy of $100, and requesting him to go to the city to claim it. He delights his lady-love by announcing that they will be married as soon as he gets the money.

In the city, he runs up against the "tipping system." He looks like easy money, and is worked to the limit, down the line of porters, bus drivers, bellhops, chambermaids, etc. He finally reaches the lawyer only to find that he is not the right Doolittle, and the money has been paid to another man.

He returns to his waiting bride-to-be, broken in spirit and in purse, and is being consoled by her, when a telegram arrives telling him that his book has been accepted and the publishers are sending a large check in advance. In lieu of change, he gives the messenger, the only one who really deserved a tip, his watch and is folded in Mrs. Floursack's generous embrace.

VOGUE.

LOVE, MUSIC AND CANNONBALLS (March 9.)—The cast: The Wanderer (Rube Miller); The Innkeeper (Arthur Tavares); His Ally in Crime (Alice Neice); A pretty senorita (Madge Kirby). Directed by Rube Miller.

Rube, a wanderer, crosses the Rio Grande by wading, and gets into Mexico. He is halted by a border guard, whom he passes by a changing hands of gold, which procures for him a sash and a headgear of the realm. Proceeding into the interior, he comes upon an inn where he discovers a pretty senorita being persecuted by a big Mexican. He saves the girl and thereby wins her love. In a card game, Rube discovers the duplicity of the innkeeper and his accomplice, winning their combined fortunes.

The innkeeper sends his servants to kidnap Rube, and the latter is tied to a fence, from which he is released by the senorita. She is captured and tied to a tree, from which she is released by Rube who captures a cannon, and drives their oppressors from the scene. Later Rube shoots a flagstaff from the camera straight through the inkeeper's middle, and he sings his swan-song to his love to the sweet accompaniment of his guitar; while Rube and the senorita make off to enjoy their own love-making.

MORE TRUTH THAN POETRY (March 12).—The cast: Studio Manager (Jack Gains); Leading Woman (Priscilla Dean); Leading Man (Patty McQuire); Villain (Russ Powell); Director (Jack Dillon); Scenario Editor (Robt. A. Dillon). Directed by Jack Dillon.

It is a rainy morning, and only a few of the motion picture actors arrive at the Vogue studio. Water falls in torrents on the stage, and the drenched actors file into the studio grounds. The leading woman, the leading man and the camera man are late.

The manager calls up the leading woman on the phone, and she refuses to go to the studio unless they send a car for her. Out into the streets filled with water goes the auto. She is called for and delivered to the studio, but refuses to leave the car unless she is provided with an umbrella. The property room and dressing rooms are turned upside down to find an umbrella but none is forthcoming. Finally, the resourceful property man plays "Sir Walter Raleigh" and lays his overcoat down for the leading woman to alight on from the auto.

Now that the company is assembled, the director arranges the set and starts the action. A dramatic scene is taken when the leading man saves the leading woman from the clutches of the villain—the starving chee-ild is fed, and when the director asks the footage of the scene, he learns that the cameraman forgot to put any film into the camera. The ill-fated director was revived when he learned that the sun was coming out.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Chapter Eleven—"The Salting of the Superstition Mine"—Two Parts—March 6).—In a fit of anger over his failure to secure a right of way through Las Vegas, Seagrue seeks revenge, and Spike is the victim. He is turned over to the sheriff who identifies Spike as the escaped convict for whose return a reward of $500 is offered. Spike is led off to jail. Helen resents Seagrue's meanness in turning Spike over to the sheriff, and grills him vehemently until Seagrue tells Helen that Spike was implicated in the murder of her father.

Seagrue discovers that the rich ore vein of the Superstition mine punches out. He calls his henchmen to his aid and they decide to "salt" the mine and then offer it to Rhinelander at a fabulous price, giving as the reason for sale, Seagrue's inability to operate the mine successfully without the railroad cut-off line on which he has failed.

Rich ore is rolled in among the rocks, and a blast arranged, while Rhinelander is sent for. Upon Rhinelander's arrival, with a mining expert subsidized by Seagrue to give a good report, the party descends to the working level, and Rhinelander finds valuable ore in some quantity. He agrees to purchase the mine from Seagrue for $110,000, paying $25,000 in cash.

Above the ground there stood a car of rich ore which was included in the sale to Rhinelander. Teams started hauling this ore to the railroad siding some miles away. Bill and Lug conceive the idea of stealing the ore hauled to the railroad, overpowering men left by Rhinelander's teamsters to guard the shipment, the two crooks ingeniously arrange cables to pull the car of ore into a way-freight without the knowledge of the trainmen.

One of the guards escapes, and races back to the mine to inform Rhinelander of the theft. Helen and Storm start in pursuit of the thieves, pressing into service the camp wagon. Meanwhile, as the train travels along, Bill and Lug throw the bags of ore out of the car, expecting to later pick them up in the automobile. Helen and Storm overtake the train through a short-

Trade of the United States with South America

Compiled by the National City Bank

	Imports into United States from			Exports from United States to		
	1915	1914	1913	1915	1914	1913.
Argentina ...	$94.677.644	$56.274 246	$25 575 667	$52 883.035	$27.127.958	$54 980 415
Bolivia*	35 000	172	398	980,000	805.876	962,459
Brazil	120,099,305	95 000.622	100 947,735	34.883,540	23.275.894	39.901,203
Chili ..	37.284 043	24.238.713	29.553,823	17.800.611	13.627 618	16.616,912
Colombia*	19.615.000	17.547.987	15.714,447	17.213.000	5.784,275	7 647.165
Ecuador* .	5.290.000	3.355.916	3.462.567	3.277.000	2.504,014	2.821.646
Guiana, British*	260,000	222.969	98 045	1,971.000	1,812,684	1,630.244
Guiana, Dutch*	620.000	1.034.508	813.325	594.000	655,244	731.806
Guiana, French*	49,000	.....	31 821	553.000	282,430	318.793
Paraguay* ...	63,000	61.198	67.220	61,000	83.595	215,058
Peru* . ..	15.455.000	11 269,941	10.824.587	7,520,000	5,876.487	7.608,916
Uruguay* ...	13,644.000	9,597.168	1,860,609	8.099.000	4.153,438	7.617,110
Venezuela* ...	14.475.000	10 916.934	9.308.761	7.398.000	5,023.532	5.462,441
Total $322.282.189		$229.520.375	$198,259.005	$145.338,862	$91.013 339	$146.514 635

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cut. Helen leaps from the wagon to the moving train. A desperate battle rages between the trainmen and the crooks. Bill and Lug are finally overpowered and captured. Returning to their team, Helen and Storm, with their two prisoners, drive back to the Superstition Mine.

FALSTAFF.

OSCAR, THE OYSTER OPENER (March 7). The cast: Oscar (Frank E. McNish); restaurant-keeper (Claude Cooper); Mame (Elsie Jordan).

For twenty years Oscar, the oyster opener at Hizzlebooble's Oyster House, had one ambition. He wanted to find a pearl that would make his fortune. It mattered not that he held a mortgage on the oyster house.

There was another jewel in Hizzlebooble's place. Her name was Mame. Both the oyster opener and the proprietor sought favor in her eyes. Jealousy was rampant. Proof of it came when a customer tried to kiss the fair jewel. Pete and the proprietor saw it. They started to punch the offender. But each declared that he alone had the right to defend Mame. During the fight that ensued the offending customer walked out.

When the smoke of battle cleared Oscar was the victor—but only because he threatened to foreclose the mortgage unless the proprietor stayed in his place. At the oyster bar Oscar tried to pat May's hand, but an oyster grabbed his finger. Oscar in rage shook the oyster that clung to his finger in the face of the proprietor. In a second Mr. Hizzlebooble was shrieking with pain. The fickle oyster had taken a fancy to the end of his nose and stayed there.

Just then the sound of an automobile was heard outside the shop. Pete and Oscar gazed out at the street. An impressive looking man alighted, looked at the restaurant and started toward the door. Of course they didn't know that a punctured tire and the cold outside had sent the new customer. Mame became manager of ceremonies. She sent Oscar and the proprietor back to their places. She offered the new customer all the tempting things on the menu. Instead of food he liked the touch of Mame's hand.

Then another fight started because he asked Mame if she wanted to see the pearl ring he had bought for his sweetheart. Mame sure did want to see it. And it fitted perfectly, too. At that instant Oscar and the proprietor arrived on the scene to murder the man who threatened to steal their jewel. But Mame quieted them.

Into two minds came a single thought. There was a place near at hand where pearls might be found. But again Oscar won. With the proprietor safely on the floor under his broad-soled shoe he opened oysters at a mad rate of speed to find the pearl. The customer and Mame became engrossed in a most interesting conversation. She did not see the richly-dressed woman who swept into the place with anger glinting her eyes and her lips compressed in rage. She grabbed the shoulder of the man who had the pearl.

"Where's that ring I told you to get from the jeweler?" she demanded. Then she saw it on Mame's finger and snatched it away. "As soon as I get another butler I'll discharge you!" she snapped to the wilted customer. "Come along!"

Mame fainted in her chair. Then from the oyster counter came a cry of triumph. After twenty years the pearl oyster came to the hands of Oscar. With the shining gem held out he rushed to Mame. She saw it, gasped, and jumped to his arms. And when the proprietor staggered out to speak, they haughtily passed him by. Only Oscar gave him a promise as he left. He was coming back to fore close the mortgage!

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AMBITIOUS AWKWARD ANDY (March 9).—The cast: Andy (Walter Hiers); his employer (Riley Chamberlin).

When Andy's employer was asked why he permitted the awkward negro to remain upon the payroll, he blandly replied: "I more than save his salary, for now instead of going to the theater I have free vaudeville in the daytime."

Andy was an expert in doing things the wrong way. He was eager to help, but assistance from him ranked with interference from some one else, and his employer was kept continualy wondering what would happen. Hence when he received an ill-spelled letter from Andy, announcing that he had secured a job as Pullman porter, and intended "to save my tips and some day come back and be your partner," the employer mentally decided that sleeping-car pasengers would be an extra hazardous risk for some time to come.

It developed later that Andy, unnoticed by his associates, had become ambitious. A book agent had induced him to purchase an interesting volume called "A Knowledge of All Trades," and Andy figured that by careful study he might rise in the world. He did not know that the work was supposed to be a humorous publication, and took all the jokes seriously. Hence when he was working as a porter, he blacked all the shoes, even the white ones, and at dawn started to close the upper berths without any consideration for the feelings of the passengers sleeping in them. Then he left the train, hurriedly, between stations, for one of the first passengers had a gun.

Later Andy secured positions as a chauffeur, and as an expert dynamite blaster, but trouble still followed him, and he came back to his old job, which he won back after fighting the new incumbent. He finished by dragging his rival before his employer, and saying with great earnestness, "This gemmum is EAGER to resign, for he knows you wants me back." The employer laughed and Andy "came back."

THEODORE'S TERRIBLE THIRST (March 14).—The cast: Theodore (Riley Chamberlin); his son (Walter Hiers).

Clarence, the son of Theodore, was not a chip of the old block. Clarence was a model youth. He read the classics and never drank anything stronger than buttermilk. But Theodore——

Well, the villagers pitied the son on the many occasions they saw him standing at the door of the village saloon, peering in with a pathetic smile and moaning: "Father, dear Father, come home with me now." But father never obeyed, for father had a terrible thirst, and spent most of his time trying to quench it.

Theodore had a sister, who lived some distance away. She died leaving all to her brother and his son, providing that they both became abstainers. A week of continued abstinence would be proof of their proper living, but until this was demonstrated the money would remain in the hands of the executor, who brought the news to Theodore.

Now Clarence could qualify under the will without any difficulty, but Theodore couldn't and wouldn't. The very thought made him thirsty, and he went back to the liquor emporium, leaving his son distracted. For the son was engaged to be married, and he was so busy being a model young man that he had never worked, and unless he became an heir it would not be possible for him to establish a home of his own.

The young man solved the problem by kidnapping father and placing him on a desert island for a week. People sailed past, but when they saw Theodore waving they thought it was simply a friendly greeting, and returned it. There were alligators in the water, at least Theodore thought he saw them, and

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he remained a week in retirement, "alone with nature and without alcohol," as his son expressed it. When the legacy was paid over the son bought the island, and there lives with his wife and his father. Theodore no longer has a terrible thirst and is gradually getting along so that he does not miss his old boon companions, or the snakes and lizards who used to frolic about him.

RUPERT'S RUBE RELATION (March 16).—The cast: Relation (Frank E. McNish); his nephew (Fred Abbott); his sweetheart (Isolde Illian).

The other artists in the city studio called Rupert the "rural Bohemian." He was always talking about the dear old farm, and bighearted Josh Jenkins, his uncle, who held the backwoods record for milking cows and eating cabbage. The only drawbacks to the farm, the young man claimed, were that it had a mortgage and no running water.

Rupert's merry companions decided that life would be a blank until they met "Uncle Josh." So they lured him to the city by a letter, pretending to be from Rupert, offering to pay off the mortgage if he called at the studio at a certain hour on a certain evening. And they managed things so that Rupert was away at the time, and they led the old man to "Denny's".

"Denny's" was a cabaret, run at high speed, and their intention was to make "the poor rube's eyes stick out." The results, however, were not what they had anticipated.

A young lady danced upon a table. Beautiful young ladies usualy did that at "Denny's." Was Uncle Josh shocked? He was not. When dared to duplicate the performance he did and danced so lightly and well, that the young lady who preceded him left the place with tears of mortification.

Then came a number not on the bill. A sweet girl was annoyed by a masher, and the bouncer tried to put him out. But it was the bouncer who was bounced. Then the odious man resumed his ogling, until the girl cried in anguish, "Is there no hero who will dare all for a poor working guirl?" And again it was Uncle Josh who responded to the call of the afflicted. He punched and manhandled that masher, until he mashed all the mashing out of him, and then he threw him out of doors.

Rupert arrived at the restaurant a few minutes later. He had learned where his uncle was, and trailed him to "Denny's" despite many mishaps en route. When he got there he was just in time to congratulate Uncle Josh, who had accepted the late bouncer's place at a salary sufficient to pay off the mortgage within a short time.

Moral: When a "rube" wakes up, there is usually something doin'.

GAUMONT.

SEE AMERICA FIRST, NO. 25, AND KEEPING UP WITH THE JONESES (March 5).—Tampa, Florida, is the subject for some of the most beautiful photography of the splendor and beauty spots of the United States filmed by the cameramen of the Gaumont company for the split-reel scenic "See America First" and "Keeping Up With the Joneses" No. 25.

The wonderful residences and beautiful grounds and gardens form an important part of the release, as do the parks, the driveways and the city's municipal buildings.

The making of cigars, from the growing of the weed to the finish of the marketable product, is also shown in this Mutual release.

"See America First" No. 25 is the third of a series of pictures of Florida cities. The other two were Key West and Miami.

THANHOUSER.

WHAT DORIS DID (Three Parts—March 1).—The cast: Doris (Doris Grey); her sweetheart (Fred Abbott); chief detective (Morgan Jones); stowaway (Bert Delaney).

There is something weird about the workings of the Secret Service. The solemn mystery surrounding the activities of this branch of our Government, and the dangers encountered by its agents fascinate and enthrall us. The story treats of an attempt to violate the neutrality laws. A young man is wrongfuly charged with being implicated in the plot and is imprisoned. His sweetheart Doris sets out to unravel the mystery. A series of thrilling adventures, which terminate in the capture of the conspirators, follows.

MUTUAL.

MUTUAL WEEKLY, NO. 62 (March 9).

With the Belgians in Flanders.—The cavalry experiences much trouble in crossing the numerous canals.

Seattle, Wash.—Hyde automatic brake brings tug to dead stop in 10 feet.

Oakland, Cal.—Bachelor's fort-like home bars women. E. H. Nygren, extreme celibate, dwells alone in his eccentric lodge. Subtitle: Cannons poke out from the walls.

Red Bank, N. J.—Ice boating on the Shrewsbury River.

Toledo, Ohio.—Electric lighted flag adorns court house. This city originates patriotic idea that carries its lesson by night as well as by day.

Laredo, Texas.—U. S. troops join in civic pageant. City celebrates birthday.

Montreal, Canada.—Grenadier Guards get new colors. Overseas Battalion leaves for the front.

Lake Placid, N. Y.—Exclusive club stages ice carnival. Posed especially for the Mutual Weekly.

San Francisco, Cal.—Walking around the world. Jas. Lonefeather nears end of journey after being on 20 years' hike.

Paris, France.—New Parisian modes from the galleries Lafayette.

Rockland, Me.—Uncle Sam's newest superdreadnought on speed trials. The "Peunsylvania" meets tests.

Los Angeles, Cal.—Orange juice baptizes new tunnel. Mayor Sebastian opens $250,000 bore to traffic.

Los Angeles, Cal.—Los Angeles—Pasadena modified marathon. Won by Sherman Indians. Time, 1 hr. 15 min.

New York City.—Mutual signs Chaplin. Mr. John R. Freuler, president of the Mutual Film Corporation (on left) and Mr. Syd. Chaplin, Charlie's business advisor (center) and Charlie Chaplin (on right), close $670,000 contract.

Sioux City, Iowa.—Hog butchers strike at Cudahy plant. Ask for more pay.

San Antonio, Texas.—First pictures of new U. S. aviation field just opened here. Flying costumes are given test by army experts.

Waynesburg, Pa.—Night fire wipes out business block. Loss $150,000.

New York City.—Americans advised not to sail on liners. "Lusitania" warnings recalled. Subtitles: The "Lafayette." Only six passengers sailed on the "Espagne."

San Antonio, Texas.—Army post gives exhibition polo game. Artillery 4 wins Chicago experts at Fort Sam Houston. Subtitle: Uncle Sam's bakers turning out extra loaves for the guests.

MUTUAL MASTERPICTURE DE LUXE.

TRUE NOBILITY (American—Five Parts—March 9).—The cast: Phil Burton (F. Forrest Taylor); His Dar (Charles Newton); His Mother (Marie Van Tassell); Jean Bradford (Lizette Thorne); Lord Devlin (Harry Von Meter); Count Nicasio (Harry McCabe); Claudia, Countess Nicasio (Eugenie Forde); Effie Marsh (Helene Rosson). Directed by Donald MacDonald.

Phil Burton, a Harvard man of common parentage, returns to his Western home the same

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loving and unassuming boy, for all his Eastern experience, to gladden the hearts of his old-fashioned mother and Dad. Effie Marsh, Phil's childhood playmate, calls to tell them she is going to New York so that she may follow an art career.

To better fit himself for the profession of mining engineer, Phil goes prospecting in the hills, where he finds a miner dying from small-pox, and, regardless of personal danger, he cares for him The miner assigns his claim to him, although Phil tries to find out if there are relatives, but before all his inquiries are answered, the miner dies leaving Phil a picture of himself and sister and the information that his dead sister is survived by a little daughter whose whereabouts he knew not.

The claim proves valuable and Phil negotiates with a mining company for its development, the president of which is Count Nicasio, husband of Claudia Nicasio, a worshipper of social rank. Phil is invited to the Nicasio home and there meets Claudia's sister—Jean Bradford—who is expected to marry a title in the person of Lord Devlin, a profligate.

Effie finds her dream of an art career empty and goes to work as a model. In this way she meets Devlin, who wins her affection, and after finding that she is the heir to Phil's mining claim and unwilling to assign her rights to him he casts her aside.

Phil and Jean soon become attached to each other, which inflames Devlin. About this time, Phil's parents decide to surprise him by a visit. They arrive while Phil is at dinner with the Nicasios, and Devlin stopping in at Phil's apartment on his way to the dinner finds them and for the purpose of discrediting Phil with the Countess and her set, he suggests that the old people attend the dinner just as they are, assuring them of a welcome. Phil does welcome them, but they are treated contemptuously by the Countess and her guests and Phil takes them away indignantly. Jean, who has been disturbed by her sister's conduct and more than ever impressed with Phil's nobility, sends him a note the next morning, asking him to meet her in the garden, where they pledge their love.

The Countess has a secret lover, and by accident mails a note intended for him to Devlin. This he uses as a lever to force his suit with Jean. Jean, engaged in charitable work, discovers Phil, comforting Effie, whom he saves from suicide and sends home, and misconstruing his action she listens to her sister's persuasion and consents to marry Lord Devlin. After an explanation, however, the lovers are reunited. Claudia confesses and begs Jean to save her from ruin, but Jean refuses. In desperation, Claudia goes to Devlin's apartment with a revolver, determined to get the incriminating letter. Jean follows her fearing trouble.

In the meantime, Phil has learned from Effie that she is heir to the mine and of Devlin's attempt to gain control; he goes to call on Devlin in order to regain it and finds Jean alone with him, Claudia having hidden at Jean's approach. Phil gets possession of the two documents—gives Devlin a sound thrashing—and all ends happily for him and Jean.

THE FLIGHT OF THE DUCHESS (Thanhouser—Five Parts—March 11).—The cast: The Earl's Ward (Gladys Hulette); the Earl (Robert Gray) Duke (Burnett Parker); His Mother (Nellie Parker Spaulding); Gypsy Blacksmith (Wayne Arey); His Mother (Caroline Lee).

The trouble started when the old Duke, satiated with hunting and other diversions, dies, leaving his "sick, tall, yellow Duchess with the infant in her clutches." The Duchess then takes to traveling with her young son. Returning with the idea that it should all be romantic in the northern land where he lives, just as he had been told it would be in Paris, the Duke, now a grown man, orders that all the servants and yeomen dress as in the medieval days, and he commands that his learned men look up the books of laws and of customs during that time.

The Duke's orders are carried out, and his duchy is turned into great discontent. Soon his "plan admits a wife, to meet his eye with the other troubles, to sit thus, stand thus, see and be seen." Straightway a young girl, suitable to be his wife, is found. She is young and in a convent, without much thought of the serious things of life. The old Duchess is displeased at the idea, but she can do nothing. So she resolves, therefore, to make it unpleasant for the little Duchess who shall supplant her. It was the Duke's oldest retainer who went for the lady. The gaily bedecked palfrey which he brought for her in lieu of the motor car which she had probably expected, pleased the young girl, who took the whole matter as a huge joke.

On the way to the castle where the betrothal party was to be made a gala occasion, the prospective duchess first saw the gypsies who were later to be her life companions. While the gypsy blacksmith fixed the shoe her palfrey had thrown, the gypsy queen told her fortune. With one long look into the eyes of the handsome blacksmith whose own eyes shone with ardor, and, with a sigh, the lady rode on to the castle and the waiting Duke.

With true medieval pomp he welcomed her, but her first shock came when he merely smirked when advancing to meet her clad in the ancient armor of his forbears. That was only the beginning. Within the first hour she was in the castle the lady learned that she was to be subdued and sat upon and treated with all the scorn and contumely that the Duke and his mother believed should be the portion of brides of the Middle Ages.

There was no escape, it seemed, but the climax came when the Duke, preparing for a hunting party with the aid of his librarian and books, demanded that his betrothed take part in the ceremony, her role being to ride forth with a bowl of water and wash the hands of her liege lord. That was where she rebelled. Instead of washing his hands, she merely threw the bowl of water at his lordly head, and got a proper trimming from his yellow mother for her sacrilege.

Realizing that arguments were of no avail, the Duke started off on his party without having his hands washed. The delay so occasioned was quite long enough for the gypsies to arrive, the gypsy queen having it in mind that the Duke would give her the money his ancestors had always considered right. The Duke could not see the matter in exactly this light, though, but he did give the gypsy queen a promise of a purse if she would go into the castle and give his promised bride a good scare. The old crone assented. It was the chance for which she had been looking since she had first seen in the eyes of her beloved grandson, the blacksmith, the look of hopeless longing for the lady he believed could never be his.

So they all rode away, and the gypsy queen went in to the lady—but not to frighten her. Instead she drew for her a picture of the wild, free life of a gypsy; she told her of love that was waiting for her, and finally she persuaded her to flee from all the terrors the castle held and go with the gypsies as their child. It was easy to go away—for there was no one left about the castle to prevent, and at the foot of the hill they found, as though by premeditation, the old priest who had said prayers for the Duke. Perhaps it was a somewhat hurried wedding of the slacksmith and the lady out there on the highway. However, she never regretted it.

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PATHE NEWS, No. 17 (Feb. 26).

Milford, Conn.—Ten are killed and fifty injured when local train crashes into stalled New Haven express. Subtitles: 1—The bunker car from a third train which ran into the derailed cars. 2—The express passenger car in which most of the casualties occurred. 3—The engine of the local train was hurled completely from its wheel-base.

Mexia, Texas.—Nine are killed in wreckage as opera house collapses when escaping gas explodes.

Washington, D. C.—President Wilson attends the exercises at Continental Hall in celebra-

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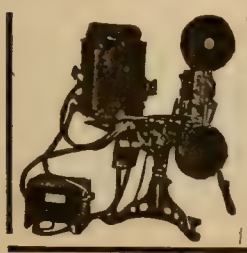

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tion of Washington's birthday. Subtitles: 1—The President and Mrs. Wilson leaving the Hall. 2—Dr. M. Walker congratulated Miss Ina Lawrence, presented with gold medal by President Wilson for the best essay on the Revolution.

London, England.—Escorted by proud friends and relatives, the men called up for service under Lord Derby's scheme of attestation, leave for training. Subtitles: 1—About to become soldiers of the King. 2—The new troops receive their kit of personal clothing.

Salonica, Greece.—Many reconnaissances are made by the Allied forces which sally forth from their entrenched lines to find out the strength of the Teutonic forces. Subtitles: 1—Small mountain guns are transported on pack mules over the hilly country. 2—A formidable "pack" is carried by soldiers on their march. 3—The sunset march.

Brest Litovsk, Russia.—German soldiers regulate traffic over a pontoon bridge, built after the retreating Russians had destroyed the ordinary bridges over the River Bug.

Seattle, Wash.—Varsity oarsmen have first practice of the season in near-zero weather.

Seattle, Wash.—Though there are no hostile submarines in the Pacific an inventor has perfected a sea-proof suit for use in other emergencies. Subtitles: 1—The thoughtful inventor has provided food for the lone sea-waif. 2—The grape juice, too, is not forgotten.

Mill Neck, L. I.—Mr. Irving Brokaw, the famous skater, demonstrates his skill in fancy figures on the ice.

Chicago, Ill.—A military demonstration in favor of preparedness marks the observance of Washington's birthday. Subtitles: 1—Governor Dunne of Illinois, who says the nation should have at least 500,000 citizen soldiers. 2—Mayor Thompson also takes part in the parade. 3—A huge crowd afterwards attends preparedness meeting in the Coliseum.

PATHE NEWS, NO. 18 (March 1).

Waverley, Mass.—Fair members of the Country Club make good use of the late season snowfall. Subtitle: 1—Pushball.

Galveston, Texas.—A unique "wind wagon," with an aero motor on rear of the torpedo-shaped body, is seen on the streets.

Mediterranean Sea.—La Provence, the French auxiliary cruiser which sunk with the loss of a thousand lives, is another victim of under sea warfare.

Fort William, Ont.—Canadian troops rigidly guard the grain elevator, which has been threatened by enemy conspirators. Subtitle: 1—The immense elevator holds forty-four million bushels of wheat.

Laredo, Texas.—Musicians from Carranza's Army play American National airs as they march in the same parade as U. S. border troops.

Paris, France.—Basket-making is one of the industries suitable for French soldiers found permanently unfit for further war service. Subtitle: 1—Making shoes for their more fortunate comrades.

Charleston, S. C.—A giant searchlight is erected to increase the efficiency of the defences of the port. Subtitles: 1—The sixty-inch reflector gives the searchlight a range of eight miles. 2—Very large carbons are required for the powerful arc.

St. Louis, Mo.—Anna Held, the world-wide famous actress, turns newsboy to aid Belgian war sufferers.

St. Louis, Mo.—The superdreadnaught Pennsylvania undergoes her trials before she is definitely added to Uncle Sam's Navy.

Milford, Conn.—New Haven R. R. officials study what is to be done with the debris of the triple wreck. Subtitles: 1—The coaches are burnt where they lay. 2—The engine number is visible till the last. 3—Bent and battered pieces of iron are all that remain.

Greenville, N. J.—Two are killed when runaway engine crashes head on into Lehigh Valley freight train.

Souchez, France.—Though not so heavily protected as the advanced trenches, the reserves in the third line of defense live in dug-outs. Subtitle: 1—Time passes slowly during the long months of waiting, though the sudden call to action may come at any moment.

Galveston, Texas.—The U. S. Army transport Kilpatrick leaves with the Twelfth Cavalry on board, for duty in the Panama Canal Zone.

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PATHE NEWS, NO. 19 (March 4).

Guantanamo Bay, Cuba.—Washington's Birthday is celebrated in the Atlantic squadron by an inspection on board the U. S. S. Wyoming by Admiral Fletcher. Subtitles: 1—Maneuvering the twelve-inch guns. 2—The fleet salutes to the memory of Washington.

Salonica, Greece.—Serbian troops, fortunate to escape the enemy's clutches when their country was overrun, gather in the Allies' quarters ready to redeem their nation's loss.

San Francisco, Cal.—Escorted by a guard of honor, the remains of old General Gloom arrive for interment in the Pacific Ocean. Subtitles: 1—Queen Lillian Thompson performs the solemn funeral rites. 2—The mourners shed no tears when the casket is sent to its last resting place.

Saratoga Springs, N. Y.—Frank Moran, aspirant for the heavyweight boxing championship, finds ice yachting a good lung developer in training for his coming bout with Jess Willard. Subtitles: 1—Wrestling in zero weather with his trainer, Willie Lewis. 2—In a shadow boxing exhibition he demonstrates his famous right to heart blow with which he hopes to win. 3—In spare moments he goes a hunting.

Hoboken, N. J.—The Italian liner Giuseppe Verdi still keeps guns mounted on its deck in defiance of the new Teuton submarine rule. Subtitle: 1—The guns are covered before the ship sails from New York harbor.

Montreal, Canada.—Hampered by a temperature below zero, firemen fight flames which destroy Bonaventure Station, the Grand Trunk Terminal.

Scutari, Albania.—Driven from their land by the formidable foe, Montenegrin peasants carry their few worldly possessions to more secure lands. Subtitle: 1—Every effort is made to save their herds, which are so much coveted by their enemies.

Altkirch, Alsace.—An old Alsatian woman, recalling the tearful scenes of 1870, enthusiastically congratulates her brave French soldiers on their successful checking of the enemy.

St. Louis, Mo.—Two are killed and scores of fashionable residences are totally wrecked when a large quantity of dynamite, used in construction work, explodes. Subtitle: 1—A huge hole marks the spot where the terrific blast was set off.

Boston, Mass.—Society takes to the roof to indulge in its favorite pastime when the Weather Man hides the golf courses under snow. Subtitle: 1—The premium is all on straight driving.

Chicago, Ill.—A mantle of ice covers the row of buildings in the Loop district, destroyed by a fierce night fire.

LITTLE MARY SUNSHINE (Gold Rooster—Five Parts—March 3).—Little Mary, a youngster of the slums, is left motherless when her father attacks her mother. Alone in the world, her father having deserted her, she creeps into a standing automobile and falls sound asleep.

Meanwhile, Bob Daley, engaged to Sylvia Sanford, comes to the home of his fiancee a "little the worse for wear," and she promptly breaks the betrothal. Discouraged and disgusted with himself, he hires an automobile to take him home. It is the car in which the poor youngster has taken refuge from a pitiless world, and as Daley settles back in the cushions he is confronted by the curly head of the child. Moved by the utter helplessness of the little one, Bob takes her to his home, where she is received by Mr. and Mrs. Daley with open arms.

Bob's father then notices that something is wrong between Sylvia and his son, and determines to use his influence to bring them together. He uses the child as a medium for the reconciliation and all is well.

THE IRON CLAWS Chapter 2—"The House of Unhappiness—Two Parts—Feature Film Corp.—March 6).—After being rescued by that mysterious avenger of wrongs, known to the underworld as "The Laughing Mask," and returned to her father, from whom she was kidnapped when a child, Margery is again threatened by the sinister master criminal Legar, alias "The Iron Claw." Legar's purpose is to wreak vengeance on Enoch Golden, the girl's father, who, years before, finding Legar, then his friend, unfaithful, had the latter's face seared with white hot irons and his hand crushed in a vise.

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To intimate Golden into returning his daughter to his (Leger's) clutches, the master criminal, with the help of Stein's Electric Ray Projector, a deadly instrument, sets fire to many of Golden's properties and threatens further mischief should his demands not be acceded to. Margery, the daughter, seeing that she is the cause of great misfortune to her father, voluntarily returns to "The Iron Claw."

But, by the looks of things, Legar won't have such easy sailing, for Davy Manly, Golden's secretary, has her interests at heart, and that other mysterious agent, "The Laughing Mask," promises to give further account of himself in the next chapter, called "The Cognac Cask."

ALONG THE COLUMBIA RIVER (Picturesque America—March 8).—Some decidedly interesting sights are shown in this picture. The salmon fisheries along this famous stream are very interesting. The various methods of catching these finny creatures are shown. Tons and tons of the fish being drawn in nets by horses, and the fish wheels, operated by the river current, in which nine or ten tons are caught, are shown in action. Other interesting parts of the country along the course of the river are flashed on the screen. The Multnomah Falls, one of the most wonderful sights in this country, are also shown. These mighty falls, which have a drop of 720 feet, are a most imposing sight.

QUAINT VOLENDAM (Picturesque Holland —Pathecolor—March 8).—No town in Holland possesses more points of picturesque interest than Volendam. The quaint little tiled homes, the limpid canals, the queer boats, the colorful garb of the inhabitants—all these are shown in their natural colors, making a picture of matchless beauty. Of especial interest are the views of the fisherfolk, who make up the greater part of Volendam's population.

GLEEFUL GUARDIANS (Starlight—March 8).—Heinie and Louie are guardians for a girl who is fabulously rich and extremely good looking. Some unthinking unfortunate left both the cash and the girl behind him when he took up his abode in the next world and foolishly provided in his will that the girl should be under the care of Heinie and Louie and that she should marry one of them. They are called to the office of the lawyers in charge of the estate and told of their good luck. They imagine that the girl is anything other than the beauty she really is, and are agreeably surprised when they see her. Her surprise, however, is anything but agreeable, because she had arranged to marry the man of her choice.

Both Heinie and Louie propose to her, and she accepts the former. Then she arranges with her lover to act the part of the clergyman, after insisting that Heinie draw the money from the bank. He does this and hands it over to her when the ceremony is carried out. But he then finds that the minister is none other than his rival, and that he has been "fleeced" out of a perfectly good fortune. Great are his lamentations thereat.

Triangle Film Corp.

PEGGY (Kay-Bee—Seven Parts—Feb. 20).—The cast: Billie Burke, William H. Thompson, William Desmond, Charles Ray, Nona Thomas and Gertrude Claire.

The scene is a spacious estate near New York City. Peggy, a girl of Scotch ancestry, who has absorbed the vivacious American temperament during the years she has spent there, is summoned back to Scotland by her uncle and guardian. She goes under protest, taking with her a maid and her racing motor car.

Woodkirk is at church when Andrew Cameron receives a telegram that she is motoring from Glasgow and will arrive some time Sunday. He is amazed. Why should she travel on Sunday? Before the question can be answered the unusual sound of the approaching automobile is heard. Peggy enters the village at full speed. The quiet and pious Scots are upset in body and spirit as they pick themselves from the ground where the speed of the passing car had thrown them.

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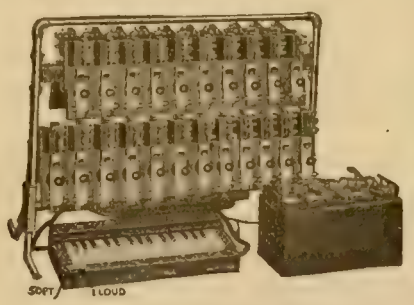

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There ensues a succession of comedy scenes showing Peggy in conflict with the sour Scots. She tells the children fairy tales, drives her car at breakneck speed, dresses in her cousin, Colin's, clothes and scares the village drunkard out of his wits by replacing his full glass with empty ones, outrages the devotion of the meenister and disturbs the community generally. But when the weaver's lass is called before a tribunal of the deacons of the the church to answer for her misdeeds she displays for the first time a trace of womanhood. She finds that Colin is responsible for the girl's predicament and when he lacks courage to confess his guilt, the deacons, of whom his father is the head, Peggy breaks into their proceedings and tells the truth.

The result is that Andrew Cameron consents to the marriage of Colin and Janet and is properly humbled by the assault on his pride. Peggy then announces her intention of returning to America. The Rev Donald Bruce hears of it, comes from the parsonage on the run and at length persuades her to stay.

BETTY OF GRAYSTONE (Fine Arts—Five Parts—Feb. 20).—The cast: Dorothy Gish, Kate Bruce, Albert Tavernier, George Fawcett, Kid McCoy, John Beck, Owen Morre, Warner P. Richmond, Grace Rankin, Macey Harlan, Eugene Ormonde and Leonore Harris.

Near the little New England town of Graystone is a mansion known as Graystone Gables, the summer home of a wealthy young New Yorker, David Chandler. Eli Lockwood, who has a pretty daughter named Betty, is caretaker of the place. The girl has a somewhat exacting mother, so she likes to go with her kindly father to see the wonderful grounds of the estate. The father dies and the mother marries Jim Weed, a widower with two grown-up sons. Because of their unkind treatment of her she spends more and more time at the Gables.

One day she creeps in through a window and dresses in a wonderful gown that she finds. A subsequent visit is discovered by the owner, who has returned unexpectedly. He has no objection to her visits and gives her the freedom of the place. Then one of Wood's sons attempts to rob the place. When Betty appears with a sheet around her he thinks he has seen a ghost and tells the people of the village. A party is formed to solve the mystery and Betty and David are discovered together.

After the scandal that follows Betty is driven from the village. She is dressed in her borrowed finery when David comes along and finds her weeping by the roadside. David takes her to New York and places her in the care of a society woman as chaperon. A girl named Mildred Lee is openly making love to him because of his great fortune. This disgusts Betty and she starts back home. David follows.

Back in Graystone Betty finds that her mother is dying but her step-brothers refuse to let them meet. In despair Betty goes to the Gables, where David finds her. She has been followed to the mansion by one of her step-brothers and is struggling to escape his unwelcome attention when David arrives. Betty is rescued. The picture ends with a wedding that makes the girl who was driven out of town by gossip the first lady in the community.

THE BRIGHT LIGHTS (Keystone—Two Parts—Feb. 20).—The cast: Roscoe Arbuckle, Mabel Normand, Al St. John, William Jefferson, Joe Bordeau and James Bryant.

The manager of a small town hotel installs a cabaret in an attempt to achieve the standard set by restaurants in the large cities. His effort is ludicrous because of the fact that his talent is all recruited from the help in the hotel. Roscoe, the cook, is forced to appear in a dress suit and when Al St. John appears from the bar there is a lively rivalry between the two for the applause of the crowd. Mabel, the waitress, vies with a professional dancer from the city.

Into this setting comes William Jefferson, a polished sharper, who takes the innocent Mabel by storm. She listens with open mouth to his stories of life in the metropolis and willingly leaves the village with him. Roscoe, who has

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been mildly in love with the waitress, realizes what her fate is likely to be and starts in pursuit. His search takes him to the Bowery just as an old sailor is being thrown out of a dive. From the sailor Roscoe learns that Mabel is inside, practically a prisoner and forced to associate with thugs and the women of the resort. He plans a heroic rescue, but when his purpose becomes known he is promptly bounced.

Meanwhile the sailor has returned with reinforcements. Led by the persistent Roscoe they storm the resort. There is a free-for-all fight, in the course of which Roscoe throws a member of the gang through a solid brick wall. This loosens the foundations and a shoe shop and Chinese laundry above drop into the dive. Mabel is found in an inner room, which she is only too glad to leave to return to the country with "Fatty."

WIFE AND AUTO TROUBLE (Keystone—Two Parts -March 5).—The cast: William Collier, Blanche Payson, Joseph Belmont, Alice Davenport and Mae Busch.

Collier, ordinarily a meek husband, is tired and tries to sleep overtime after a big night, but his wife, Blanche Payson, a husky Amazon, lifts him out of bed, carries him to the bathroom and throws him into the tub. When he finally appears at breakfast he finds his brother-in-law, Joseph Belmont, is being helped to the best of everything. In disgust he hastens to the office which he shares with his wife's brother.

At the office Mae Busch, his stenographer, expresses a longing for an automobile. Collier agrees to buy her one and is accepting her loving thanks when Joseph appears. Quietly he lifts the telephone receiver from the hook, calls the wife on another wire and switches it to Collier's phone so that all the conversation which goes on between employer and stenographer can be heard at the other end.

This brings wife and mother-in-law on the run to the office. They arrive just as the new auto is about to start on a test run with Collier and Miss Busch. To appease her wrath Collier gives the machine to his wife and while she and her mother speed away he and the stenographer hasten to a cafe. Joseph, who has joined the motor party, takes his mother and sister to this same cafe. Numerous complications follow but all ends happily.

THE FLYING TORPEDO (Fine Arts—Five Parts—March 12).—The cast: John Emerson, Spottiswoode Aitken, Bessie Love, Viola Barry, William E. Lawrence, Fred J. Butler, Raymond Wells, Lucille Younge and Ralph Lewis.

An eccentric novelist reads of the offer of a defense board for new weapons of defense and backs his closest friend, an inventor, in the development of a torpedo that can be controlled by wireless.

War clouds hover over the countary and a band of international crooks is active in its efforts to obtain possession of the model. The crooks are finally successful after murdering the inventor by the ingenious use of asphyxiating gas. But the novelist is determined to go on with the invention. He advances money to the dead man's assistant and sets about using the methods he has described in his popular detective stories to run down the band. Aided by a Swedish servant, who is a keen admirer of his stories, the author is successful in locating the model. Before he can take it away, however, he is discovered and made prisoner. When he does not return the servant girl gives the alarm and the police rescue him and bundle the crooks off to jail.

By this time a foreign invader has landed in California, become strongly intrenched and defeats the United States forces on land and sea. The coast cities are in peril and the model flying topedo is seized upon as a last hope. Many duplicates are made and send to the beleaguered defenders. Then the tide changes. By wireless control and range finders the torpedoes are sent on their unerring way and the works of the foreign foe are demolished. The rout is complete.

THE MORAL FABRIC (Kay Bee—Five Parts—March 12).—The cast: Frank Mills, Edith Reeves, Howard Hickman and Louise Brownell.

Scott Winthrop is a wealthy, matter of fact business man who cannot conceive an undeniable right in another man's attempt to break up his home because he has happened to take a fancy to his wife. But Amy Winthrop, a romantic young woman with more spare time than is good for her, takes up with the notions of a so-called liberal organization and is in the arms of its leader on her wedding anniversary when her husband comes home with a costly present for her. She stubbornly announces that Mackley Stuart is her "elective" mate and that they are going away together.

Unable to dissuade her, the husband sends word to the newspapers that he is relinquishing his wife to Stuart at their request. The publicity that follows practically forces them to wed. Later, while touring Europe, Winthrop runs across the couple in a Naples cafe. He manifests great pleasure and greets them as old friends. He congratulates them on their happiness and fills his former wife's ears with the same kind of twaddle that had lost her to him. With pitiless cruelty he pursues his campaign and the result he seeks is not long in coming. Amy throws herself at his head and he apparently is content. Stuart, furious, now finds himself in the position in which he had placed Winthrop. The three discuss the situation. Amy repudiates her husband and offers to leave him to return to her first love. Winthrop leads her to believe that he will take her back and then spurns her. Thus he proves to them that the fabric of morality cannot be lightly destroyed and is satisfied that he has ruined their lives as they ruined his.

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Miscellaneous Features

V-L-S-E, INC.

HEARST-VITAGRAPH NEWS PICTORIAL NO. 13. (February 14).

New Orleans.—"Gabic," an old plow horse wins race at New Orleans.

Chicago.—Archbishop Mundelein is object of poison plot at banquet welcoming him in his new archdiocese.

New York.—British ship Canadian, fired on by mistake by French war vessel, arrives in New York with shell holes through her superstructure.

Minneapolis, Minn.—Ski jumpers sail through air in meet for National championships.

Palm Beach, Fla.—Society folk wander on the beach, plunge into surf and dance in the open air at famous resort.

El Paso.—Texas cattle men meet for annual conference.

Boston.—Year's heaviest snow impedes traffic in Boston streets.

Washington.—Lindley M. Garrison, resigns as Secretary of War, and Henry Breckenridge, his assistant, also retires.

New York.—Latest fashions from leading Fifth Avenue designers.

Hanover, N. H.—College clans gather for winter carnival of outdoor sports.

Berkeley, Cal.—Imposing Campanille arises over campus at University of California.

Chicago.—Patrick Harmon, backing across continent from Pacific to Atlantic to win wager, makes his way through traffic in Chicago streets.

Sweet Water, Cal.—Break in Sweet Water dam allows deluge to sweep through valley and does heavy damage.

Parcel Post Pete endeavors to deliver an elephant and has some troubles of his own in a funny cartoon by T. E. Powers.

HEARST-VITAGRAPH NEWS PICTORIAL No. 14 (February 18).

Washington, D. C.—Senator Chamberlain, head of the committee on military affairs, considers bill to federalize National Guard. Meanwhile, a number of the guards in New York are going through winter manoeuvres.

San Francisco, Cal.—Members of the California Japanese Colony send saddle horses to the Emperor as a coronation gift.

New York, N. Y.—Many are hurt when elevated trains have rear-end collision.

Boston, Mass.—Sons of Veterans decorate Lincoln Monument.

Chicago, Ill.—School children unveil statue of Lincoln.

Newburgh, N. Y.—Eastern Association of Ice Skaters holds its annual meet.

Redwood City, Cal.—Members of the Stanford University varsity crew begin training for coming intercollegiate regatta.

New York.—Three steamers loaded with munitions for Allies are burned at their piers in Brooklyn.

New York.—Latest fashions in sport suits, auto coats, afternoon and evening gowns are shown by Fifth Avenue designers.

Cary, Illinois.—Professional jumpers set new record at annual meet of ski club.

New York.—Cold wave lengthens the line of people waiting for free distrubution of bread.

Palm Beach, Fla.—Society colony at famous resort, holds out-door Dog Show.

New York.—Hundreds of children frolic on new slide in ice-covered Prospect park.

Fall River.—Fire sweeps business section of Fall River, causing loss of $1,500,000.

Krazy Kat and Ignatz Mouse make their initial bow to the movie public in humorous cartoon by Gordon Herriman.

MR. JACK A HALLROOM HERO (No. 1 of Frank Daniels Comedies—Vitagraph—Feb. 21).—The cast. Jack Magee (Frank Daniels); Mrs. Billups (Mrs. Nellie Anderson); The Slavey (Miss Betty Howe); Butler (George Stevens). Author—Paul West. Produced by C. Jay Williams.

Mr. Jack Magee, six weeks behind in his rent, is stopped by Mrs. Billups, the landlady, on his way out and told very bluntly that "its

pay or get out." He is a gay dog and succeeds in flattering her so that she temporarily forgets about the rent, but that evening when he comes home he finds his door locked.

Nothing daunted, he proceeds to climb the fire escape to get into his room just after a burglar has climbed up the iron stairs and knocked over some boxes, arousing Mrs. Billups. She fires a big pistol out the window and yells for the police, frightening both the burglar and Mr. Jack so that they fall. Jack lands on top of the burglar, and when the cop arrives he gets all the credit for catching the burglar. For his heroic act he is welcomed into Mrs. Billups' boarding house again, and the grateful lady's appreciation assures Mr. Jack of comfort and three square meals a day ever after.

MR. JACK WINS A DOUBLE-CROSS (No. 2 of Frank Daniels' Comedies—Vitagraph—Feb. 28)—The cast: Jack Magee (Frank Daniels); The Cook (Kate Price); The Butler (George Stevens); Mrs. Vane (Mrs. C. Jay Williams). Author—Paul West. Produced by C. Jay Williams.

Eight weeks behind in his rent, Mr. Jack Magee, the Hallroom Heartbreaker, is in the act of preparing his dinner over the gasjet when he receives an invitation from the rich Mrs. Giltrox to attend a dinner "en famille" that evening. He almost faints with joy and is on hand bright and early.

In the course of the evening he enjoys himself immensely flirting with one of the pretty women guests, but worries greatly over the long delay before "eats." The butler is sent by the hostess to find out the trouble and returns with a biscuit in his eye implanted there by the cook. Some of the men guests attempt to interview the queen of the kitchen and get worse treatment. Then the hostess calls upon our hero, Brave Jack. He doesn't dare refuse, and when the cook catches sight of him, she sets him to work preparing dinner. The men are afraid to venture in and the women weep because they fear Jack is killing the cook.

Finally all burst into the kitchen to find Jack in a "boy stood on the burning deck" pose. His description of what happened, in which he licked both a policeman and the cook, is received with loud cheers, and the women flock around showering hero worship upon him.

MR. JACK DUCKS THE ALIMONY (Vitagraph—March 6).—The cast: Mr. Jack (Frank Daniels); his wife (Eulalie Jensen); Colonel Crab (Logan Paul); sergeant (Edward Elkas). Author, William B. Courtney. Produced by C. J. Williams.

Handsome Jack Magee simply cannot get along with his jealous wife, so when she sees him trying to flirt with the pretty maid, she sues for a divorce. Jack finds he will have to pay alimony, and absolutely refuses to do so. Unable to convince the lawyer of his disregard for the law, he finally enlists in the army in order to avoid paying alimony. There his ludicrous stunts cause much laughter and a great deal of trouble for Colonel Crab and his officers, until he is given a clerical position.

Later the Colonel entrusts Jack with some important papers to give Captain Crump. He gets chummy with the cook (who is a spy) and shows him the papers. He is seen by the Colonel who furiously puts Jack in a cell as a spy, where the poor fellow in imagination sees the fatal stone wall and firing squad business. Fortunately, the divorce lawyer happens to visit the Colonel, who is a friend of his, and succeeds in getting his friend Jack out, and our hero, preferring matrimony to paying alimony, tells the lawyer he is going back to his dear little wife.

JACK, THE HASH MAGNATE (No. 4 of the Frank Daniels' Comedies—Vitagraph—March 13).—The cast: Jack Magee (Frank Daniels); Lizzy Potts (Belle Bruce); Pansy Bullion (Edwina Robbins). Author—R. T. Whytock. Produced by C. Jay Williams.

Happy Jack, the popular Hash Magnate of Harlem, is suddenly seized with high social aspirations and decides to carry out his ideas, to the great dismay of Lizzy Potts, the cook, who loves Jack. He hires a full-dress outfit, plasters up his suitcase with canned goods labels and arrives in a taxi at the Giltmore, where he registers as Count Di Woppo. There he makes the acquaintance of Mrs. Pansy Bullion, a rich widow, who mistakes him for the Prince Di Gorgonzola, who is reported to be traveling incog.

Being title-mad, she proposes and he dazedly accepts her. But the real Prince arrives and Jack has to fight a ferocious duel with him—coming out victorious—through no fault of his own, for the Prince slips on a banana peel. But Lizzie, faithful Lizzie, is on his trail, and summons him back to the hash-house. Mrs. Bullion runs over a boy in her auto and takes refuge in Jack's hashhouse, where she is horrified to see her erstwhile Prince behind the counter. She angrily hurls a dish of hash at him, but Lizzie springs for her and pulls off her false hair. Bald as a billiard ball, Mrs. Bullion dashes out and escapes amid the hoots and jeers of the assembled crowd, while Jack and faithful Lizzie fall into each other's arms.

THE HUNTED WOMAN (Vitagraph—Five Parts—March 6).—The cast: Joanne (Virginia Pearson); John Aldrous (S. Rankin Drew); Old Donald McDonald (Frank Currier); Fitzhugh, Junior (George Cooper); Fitzhugh, Senior (Charles Wellesley); Bill Quade (Ned Finley); Slim Barker (Denton Vane); Paul Blackton (Harold Foshay); Peggy, his wife (Mae Greene); Marie (Billie Billings). Arthur, James Oliver Curwood. Produced by S. Rankin Drew.

Sir Daniel Grey, dying in India, begs his daughter, Joanne, to marry the man of his choice, Mortimer Fitzhugh, and she finally consents, although disliking the man. The marriage ceremony is performed at Sir Daniel's deathbed, and at its conclusion, all present receive a shock when a former mistress of Mortimer's confronts them. Joanne, horrified at the woman's story, refuses to live with her husband and runs away to America. There she receives news of her husband's death while hunting in the wilds of British Columbia, and her relief is great. But two years later she hears that her husband is alive, and the old fear returns. Determined to prove for herself the truth, Joanne leaves for the railroad construction camp high up in the mountains of British Columbia. She is maliciously directed to Bill Quade's place, thus falling into the clutches of the worst men in the camp. He conceives a violent love for Joanne and tries to force his caresses upon her, but is prevented by John Aldrous, a young novelist and explorer and his companion, Donald McDonald, typical old mountaineer.

Bill swears he will have the girl, and John places her under the protection of his friends, Paul Blackton and his wife. She and Aldrous fall in love, but her former marriage is a barrier to their happiness. While watching blasting operations Joanne and Aldrous wander into the cavern which is to act as the air-chamber for the explosion of several tons of dynamite and are trapped there by a landslide. Expecting death momentarily, they are saved by the fact that the exploding wires were broken by the landslide and they are rescued.

Meanwhile, Quade and his gang have been on the trail of Aldrous and Joanne, and after some exciting adventures, one of the crooks turns out to be Joanne's first husband. In a struggle with John he is killed, freeing Joanne forever and when John has recovered from his experience, he and Joanne are reunited in permanent happiness and love.

UNTO THOSE WHO SIN (Five Parts—March 6).—The cast: Nadia (Fritzi Brunette); Pierre Duprez (Al D. Filson); Mme. Duprez (Lillian Hayward); Mabel (Marion Warner); Stokes (Edw. J. Piel); Ashton (Earle Foxe); Phillip Morton (George Larkin); Amos Lawlor (Wm. Sheerer); Jules Villars (George Hernandez); Isobel (Louise Sothern). Directed by William Robert Daly. Written by James Oliver Curwood.

Nadia, a poorly-paid stenographer, works in offices adjoining those where Mabel, her girl chum is employed. Nadia wears shabby clothing. Mabel is resplendent in beautiful garments. Nadia's father, a drunkard, forces the pay envelope from her hand, and the mother resorts with other men. "What's the use," says Nadia, when she is forced to contribute to satisfy her father's appetite for liquor, and sees her mother flaunt her shame. And so she listens to the urgings of Mabel that she become one to a party of four at Mabel's luxurious home. That night when Nadia leaves the office she goes to Mabel's flat, dons Mabel's finery and there meets Ashton, a wealthy rounder. She tastes liquor for the first time; wears a fine gown for the first time and dines for the first time in a questionable cabaret.

In natural consequence, Nadia leaves her home and becomes a friend of Ashton. As time passes, Nadia learns the power of her beauty, and as Ashton's health declines, she schemes to secure his riches. She finally induces Ashton to purchase her a fine home. Stricken with heart disease, the man dies. A month later Nadia closes her beautiful town house and repairs to a fashionable seaside resort where she meets Amos Lawlor and Jules Villars, wealthy bachelors. She also meets Phillip Morton, a young business man, who is in love with Isobel Warren. Nadia, when she meets Philip, meets the first man she has ever loved.

Phillip's infatuation for Nadia grows, and when the siren finally resolves to leave the seashore Phillip follows her, emulating the example of the two aged suitors, Lawlor and Villars. At Nadia's town house, the woman is puzzled as to what method to use to keep secret from Phillip Morton, the admiration so openly shown for her by the two aged suitors. The

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woman is torn betwixt the love of gold as typified by the two old men and the passionate love she holds for Phillip. She carefully hides from Phillip the fact that she is anything but pure and innocent.

What shall she do? Shall she be satisfied as the wife of Phillip with but his love? One day the question is settled. Nadia discards Villars and submits to the attentions of Lawlor, who has the most money. Nadia plots to keep Lawlor and Phillip Morton, both constant callers at her home, from meeting one another. Phillip arrives unannounced one day and discovers Nadia in the arms of another. Then it is that he spurns the woman, and later wooes and wins Isobel Warren. Nadia, answering the lure of gold, marries Lawlor, but she never forgets her passion for Phillip.

As time passes, Phillip Morton is ordered to South America. When Nadia reads in a newspaper of Morton's intended journey, she compels her aged husband to take her there. In South America Phillip Morton and Nadia meet again. Morton has long since lost all his infatuation for the siren, a fact which causes Nadia to long more passionately for the love of the man whom she has sacrificed for the lure of gold. Desperately the woman hits upon a scheme. She writes Phillip a note asking him to call at the hotel. Before his arrival Nadia garbs herself voluptuously. When Phillip, enticed by a subterfuge, enters Nadia's private apartments in the hotel, she exerts every woman's wile to win him to her. But she is unsuccessful in winning him. However she does not give up and conceives an idea that Phillip Morton may be tempted to divorce his wife and marry her should her aged husband die.

The woman entices her aged husband to the top of a cliff, where she pushes him off, intending that he meet his death that way. Unknown to Nadia Lawlor is rescued by a beachcomber. The old man, burning with the desire for vengeance, begins his slow and painful climb up the cliff side. Phillip, walking along the cliff, again encounters Nadia. Again the woman pleads with him. Her flushed face with its uncanny beauty presses close to Phillip. He again spurns the woman and turns away.

Nadia stands wondering there at the brink of the precipice. She finally realizes that her life has been in vain. She turns to leave the place. As she turns, she encounters the form of her aged husband. In quavering tones the old man accuses his wife of attempting to murder him. In a last desperate attempt to shut out the horrid spectacle from her sight and mind, Nadia again shoves the doddering old man to his death. He falls, but as he does so, he clutches Nadia's hair with his hands, and she, too, is dragged over the precipice and falls with Lawlor to death on the rocks below.

THE HERO OF SUBMARINE D-2 (Vitagraph—5 Parts—March 13).—The cast: Lieut. Commander Colton, U. S. N. (Charles Richman); Gilman Austen (James Morrison); Hon. J. F. Austen (Anders Randolf); Capt. McMasters, U. S. N. (Charles Wellesley); James Archer (Thomas Mills); The Ruanian Ambassador (L. Rogers Lytton); Caroline Austen (Eleanor Woodruff); Ethel McMasters (Zena Keefe). Author—Cyrus Townsend Brady. Produced by Paul Scardon. Picturized by Jasper Ewing Brady.

Lieutenant Commander Colton, U. S. N., is in love with Caroline Austen, daughter of a prominent political power in Washington. Colton has a rival in James Archer, a journalist of prominence, unscrupulous and secretly in league with the Ruanian Ambassador, who is endeavoring to obtain for his country inside information as to the United States naval resources.

Gilman Austen, Caroline's brother, receives an appointment to the Naval Academy. He is much in love with Ethel McMasters, daughter of a superintendent, and pays so much attention to her that his term marks in navigation are so low as to preclude his passing the semi-annual examination. He is told of this by Captain McMasters, and Colton, Caroline Austen and Ethel McMasters then get busy in Gilman's behalf, Caroline working with Colton, who is in love with her, and Ethel attempting to influence her father, but these two officers absolutely refuse to exercise any influence in Gilman's favor.

Mr. Austen, Sr., then takes a hand in the game, but finds naval men a different proposition from politicians, and as a result Gilman is forced to leave the Academy. Mr. Austen uses his power and has Colton transferred to the command of a collier. Gilman Austen, however, grits his teeth and 'lists in the navy as an apprentice, and here we see him carried through all his training experiences.

Colton being of an inventive turn of mind and realizing the weakness of the submarines is in the battery, invents a new battery. Archer hears of this and informs the Ruanian Ambassador, who offers the traitorous journalist almost any sum to secure these plans. Archer is prevented from securing them by Gilman Austen, who is now a full-fledged able seaman, serving under the name of Roger Brown. The Ambassador then determines upon a big coup. He directs Archer—who now is completely in his power—to have a Ruanian merchant ship lay a series of mines in the channel through which the warships must pass. Colton has been placed in command of the submarine flotilla, and Gilman Austen is on duty with the D-2. Through Caroline Austen, Colton learns of the plot, and as the ships are due to arrive that night, Colton takes command of the D-2, goes out and submerges his boat. Time is precious, and Colton realizes that he cannot take the D-2 through the mines, so he has himself shot out of a torpedo tube and swims through the mines, goes on board the merchant ship and blows up the mines just before the fleet comes in. Colton is badly wounded and is rescued by Gilman Austen and the submarine crew. For his work in this action, as well as his general reputation and good character, Gilman Austen is sent back to the Naval Academy. Colton marries Caroline.

IVAN FILM PRODUCTIONS.

THE IMMORTAL FLAME (Five Parts—(February). Written and directed by Ivan Abramson.

James Forbes, a Congressman with high political ambitions, lives at Washington with Marion, his wife, and daughter, Ada. Ada, deeply in love with Eugene Cory, a composer, from whom she is receiving vocal instruction, is about to become engaged to him. Forbes' nomination for senator is strongly opposed by "Boss" Stapleton, Cory's rival for Ada's hand. Alice Woods, another pupil of Cory, under mental stress, confesses her love for him. Cory sympathetically tells her of his impending engagement to Ada Forbes.

To further his political ambition, Forbes prevents Ada's engagement to Cory, and urges his daughter to marry Stapleton. The latter, in appreciation, gives Forbes the nomination for senator. Cory, disillusioned, attempts to shoot himself. Alice, arriving for her lesson, stays his hand. She again declares her sincere love for him. He eventually marries Alice.

The married life of Ada and Stapleton proves a failure, Ada lavishes all her affection on her adopted daughter, Beatrice. Cory, living with his wife in New York, has achieved success. Alice, childless, devotes here time to charity. The premiere of Cory's opera is followed by a reception in his honor, given by one of the leaders of Washington's "smart set." Here Ada again meets Cory; they realize that they are both mismated; that love cannot be bought nor sold; that the only price of love is love.

Arriving home late that night, Stapleton quarrels with Ada, telling her that "old memories are haunting her again"—and strikes her. Seeking consolation, Ada goes to New York. She is met by Cory who provides a home for her in an apartment hotel on Riverside Drive.

Alice and her sister, Stella, who is about to be married, are seeking a furnished apartment. They call at the hotel. The clerk obtains permission from Ada to inspect her apartment. Here, Alice sees a photo of Cory, and demands from Ada, "Who is this man?" Confusedly, Ada answers, "Why, that's my huband!" Alice collapses, and, Ada, realizing her plight, confesses the truth. Alice for the first time learns that Ada is unfortunate and instead of condemning her, Alice gives Ada her sympathy, and offers any help she may desire—but Ada refuses on the ground that the sacrifice must be made by her. She asks Alice to go home, and promises never again to meet Cory.

That afternoon, Cory pays a visit to Ada, and she implores him to leave her forever. Grieved over the separation from her sweetheart, parents and child, Ada reads in a newspaper that her mother is on her deathbed. That evening, Alice receives a telephone message from Ada saying: "I'm going back—forgive—I—" and then—silence, and a crash. Alice and Cory hasten to Ada's apartment, and find the stricken woman in a state of collapse. Cory summons a physician, while Alice tenderly nurses Ada.

At midnight, Alice and Cory leave her bedside, in charge of a nurse. Ada awakens, eludes her nurse, and wanders to the bank of the river. Overwhelmed by the hopelessness of her love, she enters the swirling waters. Gradually the icy stream engulfs her, extinguishing the last spark of the immortal flame of her great love.

A FOOL'S PARADISE (Six Parts—February.) The cast: Wilfred Morgan (Joseph Burke); Paula, his wife and June Lansing, their daughter (Paula Shay); John Lansing, her husband (Jack J. Clarke); Paula, their child (Violet Axell); Maxine, a mystic (Chrystine Mayo); Rufus Stone, a lawyer (James Cooley).

Daniel Morgan, retired banker, lives with Paula, his wife, and June, his daughter, married to John Lansing, an experimental scientist. June gives birth to a daughter, at the time her mother is on her deathbed. Paula's last wish is that the new born shall be named after her, and instructs her husband to present

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her $50,000 necklace to the baby on her wedding day. Morgan promises to carry out her wish. She dies.

For five years, Morgan finds consolation in faithful devotion to the welfare of his daughter and her family. One day he takes them to Atlantic City for a rest. There, induced by June, Morgan visits Maxine, a clairvoyant, who predicts for him a second marriage to a young woman "who will make his life an earthly paradise." Morgan succumbs to the wiles of the clairvoyant, and, next day June finds her father in Maxine's company.

Meanwhile, June's husband meets with an accident at New York, and June returns home. Morgan remains at Atlantic City, stating he has an important "business engagement," and there marries Maxine. Two days after Morgan brings his wife home. She receives a cool reception from his daughter and, as time passes, the two women become bitter enemies.

Later Maxine persuades her husband to give her the necklace bequeathed to June's daughter, and, when June sees it on Maxine's neck, her anger knows no bounds. Maddened with fury, June tears the jewel from the charlatan's throat. Morgan, entering the scene, heeds his wife's reproaches, and in frenzied rage orders June, her husband, and daughter from his home. When the governess, for thirty years in his service, rebukes Morgan for his heartless conduct, and warns him that "he is living in a fool's paradise," she too is ordered from the house.

June, now living in a cheap boarding house with her family, in poverty, is about to become a mother. Terrified at the thought of further responsibilities and the bitter recollection that the venom of Maxine's malice has transformed her kindly father into a brute, who forced this misery on her, June conceives a desperate plan to avoid the consequences of motherhood; but fortunately, her intentions are defeated in time by her husband. John now decides to see Morgan and tell him the facts. Morgan informed by John of their poverty and June's desperate notion, resolves to come to their aid, but, here too Maxine comes forward unexpectedly—orders John from the house, and tells Morgan "she doesn't want his pauper relatives around."

One evening, Rufus Stone, Maxine's lawyer and friend takes her to a performance of "Faust." Morgan remains at home. In their absences, he compares "Faust's" with his own life. He sees himself as "Faust" giving the jewels to Maxine, as Marguerite; while Rufus, as Mephisto, laughs mockingly at his folly. Morgan, now awakened, realizes that the old governess was right when she accused him of living in "a fool's paradise."

Late that night, Morgan finds Maxine in the arms of Rufus. His infatuation turns to hatred, he tells Rufus, "You love my wife? Take her!" he tears the necklace from Maxine's neck; and orders the pair from his home. He restores his daughter and family to his home. Maxine, now proposes marriage to Rufus, but he tells her she is too late.

A week later, while celebrating the reunion of his family, Maxine, like an ugly shadow from the past appears. It is her last attempt to regain the old man's affections. He again commences to weaken before the poisonous charm of Maxine, but now comes the magic power of his little grandchild who rushes to his aid and overpowers the pretense of the vampire. Morgan gives Maxine a liberal allowance and freedom—commands her to leave—and she goes forth into the night.

METRO PICTURES CORP.

A CORNER IN COTTON (Quality Pictures Corp.—Five Parts—Feb. 21).—The cast: Peggy Ainslee (Marguerite Snow); Colonel Robert Carter (Frank Bacon); Isabelle Rawlston (Zella Call); Charles Hathaway (Howard Truesdell); Willis Jackson (Lester Cueno); Algie Sherwood (J. W. Goldsworthy); Richard Ainslee (William Clifford); John Carter (Wilfred Roger); Mrs. Carter (Helen Dunbar).

Peggy Ainslee, the daughter of a wealthy broker, tires of the empty life of society, and determines on a mission of charity and uplift in the poor quarters of New York City. She confers with Charles Hathaway, a settlement worker, who conducts her on several tours among the needy. Peggy is engaged to marry Algie Sherwood, a social idler, and it is arranged to announce their engagement at a birthday party given in her honor. Isabelle Rawlston is also in love with Sherwood, and determines to break up his match with Peggy.

On the night of the birthday party Isabelle intimates to Sherwood that Peggy's interest in Hathaway is one other than charity. He becomes jealous and tells Peggy she must give up her settlement work. She refuses and returns the engagement ring.

Peggy receives from her father, for her birthday gift, stock in Consolidated Cotton, valued at $50,000. This she puts away, intending to use it in her charities. The next day her father tells her that he has just learned of the deplorable financial conditions among the owners of the cotton mills in the south, and that he has written to Colonel Robert Carter, one of the big cotton growers, and offered to aid him.

Colonel Carter, who is proud and haughty, becomes indignant when he receives the letter from the Wall street broker, and turns down his proffer of assistance. This puzzles Peggy, and she decides to go south and investigate conditions at first hand. Arriving in the south she obtains a position as a mill hand. Her beauty attracts the attention of the foreman in the Carter mill, and he tells Peggy she must remain after work, as he wishes to see her. He attempts to force his attentions upon her, and a struggle ensues. John Carter, son of the owner, enters at the critical moment and rescues Peggy. The foreman is discharged and the gallantry of young Carter makes an appeal to Peggy.

The boll weevil is discovered in the cotton, and this, together with a shortage in the crop, threatens ruin for Colonel Carter. For the second time he refuses financial aid from Peggy's father, and the broker decides to crush him by cornering the cotton market. Peggy learns of her father's manipulations and hurries to New York. With her $50,000 worth of stock for a nucleus she begins a fight on the exchange, in which she is triumphant over her father. He is dumfounded when he learns the identity of his antagonist. Peggy explains the hardships he would have worked among the mill hands had he been successful. She induces him to take a trip south with her, when they meet the Carters. The two men profit through the meeting, and come to a complete understanding on economic questions and conditions. Young Carter learns that Peggy was the one that "broke" the corner and saved his family from ruin. The two decide to exchange cotton bolls for orange blossoms.

THE SOUL MARKET (Popular Plays and Players—Five Parts—Feb. 28).—The cast: Elaine Elton (Mme. Petrova); Oscar Billings (Arthur Hoops); Jack Dexter (Wilmuth Merkyl); Dick Gordon, his friend (Fritz De Lint); Griggs (Fraunie Fraucholz); Sam Franklin (Charles Brandt); Harvey Theugh (Charles Mack); Joe Burrows (Bert Tuey); Mrs. Wilson (Grace Florence); Susan (Cora Milholland); Vivian Austin (Evelyn Brent); James Austin, her father (Al Thomas); 'Billie" Simpson (Gypsy O'Brien). Directed by Francis J. Grandon.

Elaine Elton, a musical comedy prima donna, at the height of her success, becomes weary of her environment. Around her she sees young girls ever bartering their beauty and innocence for luxury and fine clothes, and to her it seems a veritable soul market. Jack Dexter, a clean-cut young man, just out of college, and with ample means at his disposal, falls in love with Elaine across the footlights. He makes several fruitless efforts to meet her, but is repulsed. Oscar Billings, an elderly roue, who is financially back of the theatrical trust, and owns the production in which Elaine is starred, also forces his attentions upon the prima donna.

After various attempts to bribe employes around the stage door, Jack finally succeeds in arranging to get Elaine's chauffeur out of the way. He assumes the chauffeur's attire and drives her home. At the door she observes that he is not her regular driver. Jack explains that the chauffeur's mother is ill in California, and that he was suddenly called away. He applies for the position and Elaine engages him.

The following day when Elaine is out for a drive in the country their machine is wrecked and Elaine is severely wounded. Jack carries the unconscious woman to the nearest house, which proves to be his own magnificent country home. Jack enjoins his servants to secrecy. He cares for Elaine very tenderly and she begins to fall in love with him. Encouraged by this Jack makes violent love and proposes marriage. Indignantly she refuses him, but her manner shows she loves him.

Elaine recovers and is removed to her own home. Soon after her arrival she receives a proposal of marriage from Billings. Tempted by his wealth and position, she writes a note accepting him. She gives the note to her maid to mail. Elaine then drowses off. In a dream she marries Billings, who continues his affairs with scores of other young women. Jack has remained as her chauffeur, to be near her. In a quarrel, where Jack takes her part, Billings attempts to kill Jack. Elaine shoots him. To avoid a scandal they start to take the injured man to his apartments, which he has still retained. On the way he revives, and a fight between Jack and Billings ensues. As they struggle for possession of the steering wheel, the car goes over a precipice.

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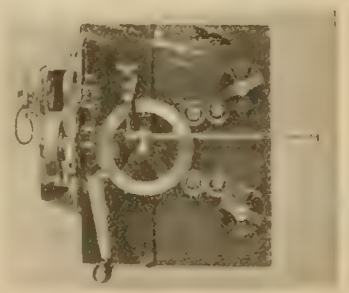

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Elaine's maid enters at this point, and in dropping a tray, awakens her mistress. Jack enters about the same time. Elaine arises and goes to his arms. When Billings comes into the room, unannounced, he finds Elaine in the arms of Jack, in exactly the same situation that appeared in the dream. Acting upon an impulse Elaine orders Billings from her apartments. The maid returns, trembling, and says she failed to mail the letter of acceptance to Billings. She explains that she left it on the kitchen table when her sweetheart, the iceman, called and that he inadvertently had placed a piece of ice on the letter and it had been soiled by the wet surface. The maid fears she will be discharged, but Elaine takes her in her arms and kisses her. Elaine then learns of Jack's wealth, and they repair to his country home for a quiet wedding.

FOX FILM CORP.

GOLD AND THE WOMAN (Five Parts—March 13).—Chandos, an early English settler in America, tries to buy from Chief Duskara, of the Wiconicoes, a thousand acres of land known as "The Valley of Shadow," which have been given by grant to the Indian chief. Duskara refuses to sell "The Valley of the Shadow" and hides the grant thereto in a hollow tree. Chandos and his son murder Duskara and the settler forges the chief's name to a deed transferring the property to the Chandos family. The dying squaw of Duskara utters a curse against the Chandos family and all its issue, on whom she seeks to invoke blindness.

Generations come and go. Hester Gray, a girl in her teens, is the descendant of the early settler, and the heir to "The Valley of Shadow." Lee Duskara, a student at Harvard, is the great-great-grandson of the Indian chief. Hester and Lee are thrown much together and fall in love. Lee asks Colonel Ernest Dent, Hester's guardian, for permission to marry the latter's ward.

Dent, who was a friend of Hester's father, has become embroiled with Juliet Cordova, a Mexican adventuress who is serving as his secretary. Juliet's power over Dent is absolute. He consults her on even the most trivial of subjects. When Juliet learns that Lee desires to marry Hester, she takes steps to prevent the marriage. Simulating the utmost innocence, she compromises Lee and the latter is rejected by Hester.

"The Valley of Shadow" is no longer the quiet, picturesque tract of Chief Duskara's time. The most productive coal mines in the world stretch across its broad expanse. It is these, or rather their revenue, that Juliet covets. She induces Dent to marry Hester. After the marriage she intrudes herself into the home of Dent and Hester, nominally as Dent's secretary. Hester is stricken with blindness, and Dent, at Juliet's persuasion, tries to have Hester deed away her title to "The Valley of Shadow."

Finally Hester discovers the dual life that Dent has been leading. She is groping her way through her husband's study when she comes upon Juliet and Dent, asleep, locked in each other's arms in a chair. She runs from the house with the purpose of committing suicide. Lee Duskara, who, incidentally, has established his title to "The Valley of Shadow," prevents her from carrying out her purpose. Dent dies, a victim of his own self-indulgence. Lee again declares his love for Hester, and this time is accepted.

SOL LESSER.

THE NE'ER-DO-WELL (10 Parts).—The hero is Kirk Anthony, a college graduate, a veteran football player, and, since graudation the coach of his university team. On the evening following a football victory, the last of the season, Kirk and others start out to celebrate. Late that night he finds himself on shipboard, and when he awakens he is without money and without baggage.

During the voyage Kirk becomes acquainted with a woman—a Mrs. Stephen Cortlandt—whom he learns to admire very much. She is really a diplomatic agent of great influence. One day while Kirk is out hunting he meets in a forest bower, a Spanish girl who is known only as "Chiquita." He fails desperately in love with her, and tries vainly to discover her identity.

The story of his making good, of his winning of Chiquita despite the counter-plottings of Mrs. Cortlandt, of the clearing of his name, and of the final decisive intervention in Panamanian affairs of old Darwin K. Anthony, is engrossing and varied by many richly humorous episodes.

GREAT NORTHERN.

THE MOTHER WHO PAID (Five Parts).—Feb. 7, Prologue—While away on important business Justin Winthrop receives the news of the birth of a son; his supreme wish is now granted, since he is provided with an heir to his vast estates.

Countess Winthrop, while walking in the grounds of her country estate, encounters a young gypsy mother, Ayla, and her babe, who relates how she has been cursed by her father, the gypsy chief, and turned away from the tribe on account of her nameless child. Countess Winthrop gives shelter to the homeless ones, and that night the Winthrop baby, who has been ailing, dies. The Countess, realizing what a terrible disappointment this will be to her husband, forthwith takes the gypsy baby to replace her own, and gives Ayla a locket containing her photograph.

Thirty-five Years Later—The supposititious Justin Winthrop, Jr., has become a distinguished politician, and it is expected that he will be appointed Minister of Foreign Affairs. Beresford, who is infuriated by this rumor, receives a call from Winthrop's butler, who brings a letter written by the Countess upon her deathbed, informing her son that she is not his real mother, but that he is the son of a gypsy woman. This letter will make Beresford an irresistible weapon against his opponent. He consults Ayla, now known as Madam de Thebes, the famous clairvoyant, and she predicts a great political victory for him.

While on his way to the Senate, Winthrop rescues Louise Beresford from a robber, and love at first sight ensues. Upon her return home Louise overhears her father and the butler discussing the letter, which the latter has stolen from Winthrop's desk. Louise at once warns Justin.

Madam de Thebes, fearing arrest, sends the locket given her by the Countess to Louise, knowing of the love Louise has for her son. Unconscious of the harm she is doing Justin, Louise shows her father the locket, thereby providing Beresford with all the weapons against Winthrop.

Madam de Thebes, who has been arrested, escapes from prison through Louise's help and reaches the House of Parliament in time to refute the public accusation of Beresford, that Winthrop is the son of the gypsy fortune-teller. She falls fainting and is carried to an antechamber, where Beresford and Winthrop become reconciled. Madam de Thebes, subduing to the very last the desire to clasp her son to her heart, dies, and her failing senses can no longer hear her son's tender whisper: "My mother!"

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CALIFORNIA M. P. CORP.

THE UNWRITTEN LAW (Five Parts—February).—The cast: Kate Wilson (Beatriz Michelena); John Wilson (William Pike); Larry McCarthy (Andrew Robson); Judge Snyder (Matt Snyder); Fred Morley (Frank Hollins); Dr. Mahler (Clarence Arper); Sue Wilson (Baby Felice Rix); Estelle (Irene Outtrim); Sadie (Nina Herbert).

The picture opens with a scene in the drawing room of the home to which John Wilson, the State's District Attorney, has just brought his bride, Kate. This fades out into one year later. The young wife has become the mother of a baby girl. John Wilson is now a candidate for Governor. Larry McCarthy, saloon proprietor and political boss of the southern half of the State, comes to Wilson's home to plead his support, and while there meets Kate. That same evening the Wilsons have dinner at the Frolic Cafe, where Estelle, a popular cabaret singer and McCarthy's sweetheart, is the star performer. Because Wilson and his wife, both of whom do not drink, refuse to take the wine offered by McCarthy, he decides to harm Wilson in his race for Governor.

With no suspicion of McCarthy's perfidy, Wilson is confident of victory, and in anticipation of it gives a ball on the night of election. During the affair, he receives news of his defeat. He wanders into the library and there finds a decanter of whiskey. Surrendering to a sudden impulse, he begins to drink and is thoroughly intoxicated when Kate discovers him later.

Wilson becomes a confirmed drunkard. Estelle has run away with another man, and McCarthy, now determined to possess himself of Kate, assists Wilson on his downward way. Kate, finding it necessary to secure an income for the support of herself, John and Baby Sue through her own endeavors, saves a few dollars from the wreck of their fortune and goes into the millinery business.

John sets out to mail a letter addressed to the insurance company. Kate has enclosed in it fifty dollars in bills to pay for a policy on her store. John's intentions are good enough, but McCarthy pulls him inside a saloon. The temptation is too great and he spends the money for liquor. At home that night while in a drunken stupor he throws a burning match on the floor. It sets fire to the curtain and soon the building is in flames. McCarthy arrives in the nick of time and rescues the family. Baby Sue has been seriously burned. Reduced to the poorest circumstances, the Wilsons are now forced to live in cheap apartments in Larry McCarthy's tenement house. Kate earns a miserable existence for them through taking in washing. Finally McCarthy proposes that he come as a

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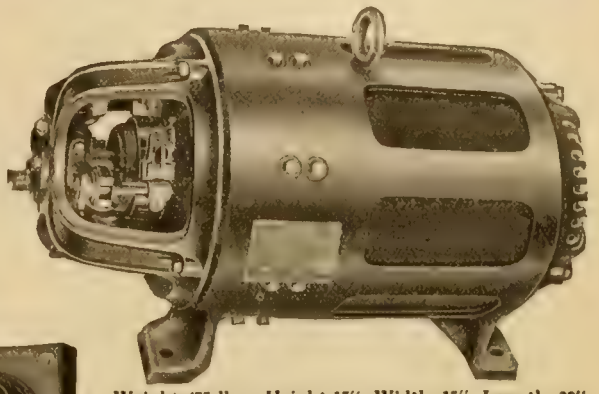

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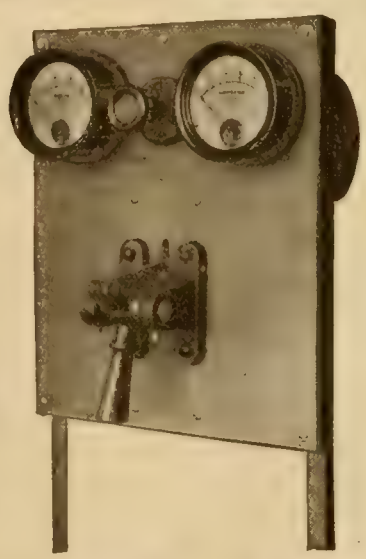

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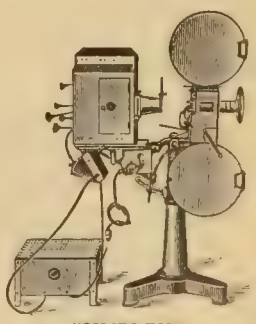

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boarder, thus eliminating the necessity of Kate's paying rent. John is now growing jealous and suspicious of McCarthy's intentions. Although the rent is already in arrears and Kate believes John's suspicions of McCarthy entirely unwarranted, she nevertheless listens to his wishes and refuses Larry's proposition.

John has found a ray of hope in a newspaper article in which a prominent physician declares that the drink habit may sometimes be cured by a sudden shock. He makes a new resolution to brace up, and on the strength of it Kate allows him to collect a back laundry bill. John again succumbs, however. Left thus without resources to pay the rent, Kate is forced to allow McCarthy to come as a boarder. Realizing his utter worthlessness, John determined to no longer burden Kate with his presence and leaves.

The blow of John's leaving completely breaks Kate's health. The doctor declares that she will never be able to work again. McCarthy has come to her assistance with nurses, medical assistance and other comforts. Just as Kate is improving, the doctor declares that Sue, who is still failing, must be sent to a country sanitarium. McCarthy again comes to the assistance and furnishes the money with which to send the child away. Through his continued kindness, Larry gains Kate's promise that she will divorce John and marry him. After that their intimacy gradually increases, until gossip starts and Kate is snubbed by her former friends. This causes her great anxiety on Sue's account and her great wish becomes urgent that she may secure her divorce in time to marry before the child returns from the sanitarium. Meanwhile Larry has begun to tire of her and resumes his associations with Estelle, who has some time before returned from Chicago.

The decree of divorce is issued the day before Sue is to arrive home, and Kate goes ahead planning an immediate marriage. Larry is thoroughly infatuated with Estelle again and plans to run away with her. To still further deceive Kate and allay any suspicions that might arise, Larry secures a marriage license. He had not the opportunity to previously advise Estelle of this, and when she overhears a reporter's remarks concerning it she jumps at the conclusion that he intends to double-cross her and marry Kate. She hurries to Kate's apartments and a scene ensues. Larry, who is in his room smuggling his grip out through the window, overhears the heated words, and going into the living room, finds Kate confronted by Estelle. He sees that there is no longer a chance of deception and so tells Estelle to go to the depot, where he will meet her.

Larry starts back into his room, but Kate throws herself in front of him, declaring that he must marry her for Sue's sake. He knocks her onto the couch with a blow on the jaw and continues into the room. Kate rises in a daze and follows him. At just this juncture John, now an unkempt bum, enters the room. He registers that he hears something in Larry's room. Shortly after Kate comes out, finds a cop on the street and, leading him into the apartments, motions him into Larry's room. He finds Larry stretched on the floor murdered and John with a pistol in his hand. John is placed under arrest and brought to trial, but refuses to talk.

Fred Moreley, his former assistant in the District Attorney's office, is John's attorney. He believes John innocent. Dr. Mahler has endeavored ineffectually to restore Kate's memory through hypnotism and continues in his efforts during the trial. He is trying for a recurrence of something that happened during the tragedy. The court is, however, unable to wait for her testimony and the jury files out to ballot for a verdict. The vote is "guilty." They return to the court room and the foreman is on the point of delivering the verdict.

Dr. Mahler remembers the bruise that Larry's blow had left on Kate's face. He strikes her on the jaw and through the application of his hypnotic influence succeeds in restoring her memory. Kate rushes into the court room just before the verdict is delivered. She takes the stand and tells her story. When she followed Larry into the room on the night of the murder, her hand fell gropingly onto a revolver which he, in his hurry for departure, had left on his desk. She picked it up in a daze and pulled the trigger. It was she who killed McCarthy; John is released, and in the belief that conviction is impossible the District Attorney places no charge against Kate. There is a reunion of John, Kate and Sue.

BLUEBIRD PHOTOPLAYS, INC.

THE YAQUI (In Parts—Bluebird—March 19).—The cast: Tambor (Art Bosworth); Modesta (Golda Caldwell); Lucia (Dorothy Clark); Senor Esteban (Chas. H. Hickman); Teresa (Yona Landowska); Martinez (Jack Curtis); Lieut. Hernandez (Louis A. Valderanna); Senora Esteban (Gretchen Lederer); Flores (Emory Johnson). Produced by Lloyd B. Carleton.

Col. Martinez, commander of the Mexican troops, is in partnership with Flores, a brutal slave holder, who owns large tracts in the Maguay fields of Yucatan. Flores comes to Martinez and enlists his aid to secure peons to labor in the fields. Army headquarters are in the center of the Yaqui Indians' lands and Tambor is one of the leading spirits among the Indian tribesmen.

Col. Hernandez is second in command to Col. Martinez, and both men are in love with Ysobel, daughter of Esteban, a rich land holder. In order to instigate a reason for enslaving the Yaqui Indians, Col. Martinez involves a scheme to insult Tambor's wife.

At the feast of Santa Catalina, the Yaqui assemble in the plaza before the church to hold their ceremonies. In the midst of the revelry, Martinez approaches the wife of Tambor and taking her in his arms attempts to kiss her. This action proves an incentive for trouble, which Martinez anticipated, and as the result of the ensuing trouble, Tambor was sentenced by Martinez to die. The younger and able bodied Yaqui are declared prisoners and are exiled into slavery.

Tambor is supposed to have been executed by a man who expresses such hatred towards him, that he wanted to kill Tambor himself. In reality the bullet which struck the Indian on the forehead, was only meant to stun him. Tambor falls into the open grave and his executioner fills in the dirt.

Late in the evening, the man who had shot Tambor and buried him, returns to dig the Yaqui out of the grave and revives him.

The slaves of Flores are loaded onto cars and sent to Yucatan, but not before Tambor had secreted himself under one of the cars. Upon arriving in Yucatan, Flores entices the wife of Tambor into his home, where in frustrating his assault upon her, stabs herself. Tambor arrives too late to prevent this deed, but gets revenge by drawing the knife from his wife's breast and sinking it into the heart of Flores.

Tambor escapes and eventually reaches his tribesmen in Santa Catalina. The suit for the hand of Ysobel progresses. Ysobel loves Lieut. Hernandez, but her parents urge her marriage to the Colonel.

Lieut. Hernandez is meanwhile becoming sympathetically inclined toward the Revolutionists and means to overthrow the military rule of Martinez, and to this end the Yaquis join in re-

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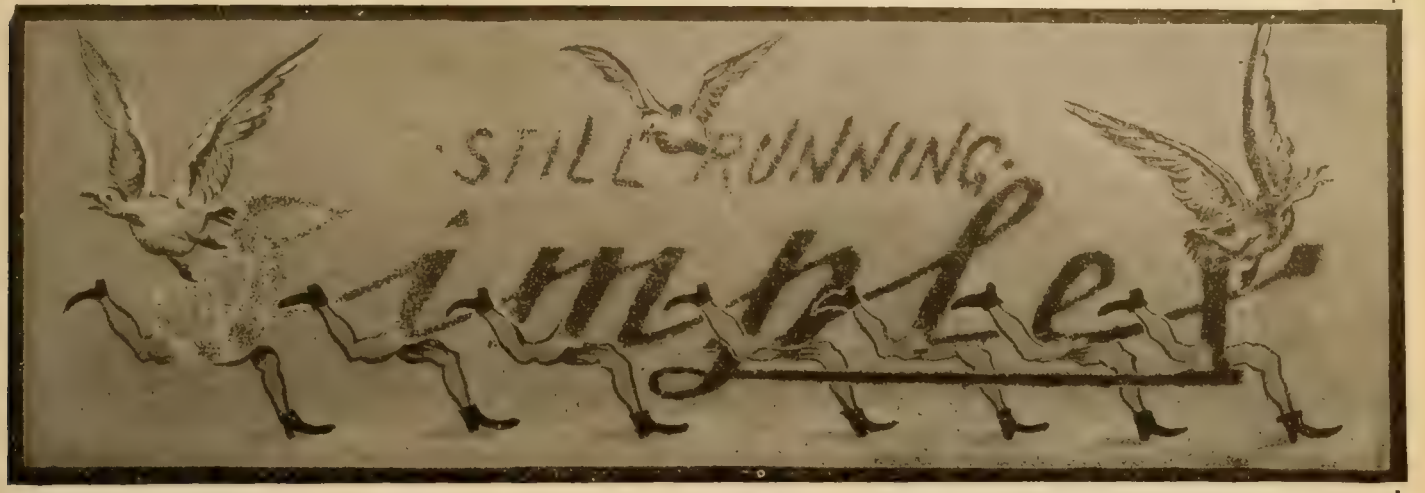

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LITTLE ORPHAN (February—Five Parts).—A story of a baby placed in a home by the father and sweetheart. As years pass, the child is known as the Little Orphan. The mother becomes the wife of a successful doctor. The father of the child has grown prosperous in business. The child has been forgotten.

The child meet with an accident. The doctor cares for her, learns to love her, and adopts the Little Orphan. The father of the child learns of this, and in endeavoring to protect his secret, goes to the doctor's wife, his old sweetheart and mother of the Little Orphan. The doctor finds the duplicity of his wife and leaves her; the little orphan is thrown in the street.

The father of the child meets with an untimely end at the hands of his former sweetheart, who herself pays the penalty later.

The doctor searches and finds the Little Orphan and brings her to his home.

WORLD-EQUITABLE.

THE DEVIL'S TOY (Premo Feature Film Corp.—Five Parts—March 6).—The cast: Helen Danver (Adele Blood); The Devil (Edwin Stevens); Wilfred Barsley (Montague Love); Paul La France (Jack Halliday); Betty (Madge Evans); Simon Cunningale (Arnold Lucy). Director, Harley Knoles.

Wilfred Barsley and Paul La France are poor but ambitious artists. Barsley's work is hopelessly mediocre, but in Paul burns the fire of real artistic genius. Paul is in love with Helen Danvers, his chief model. She reciprocates Paul's love. Paul succeeds in selling an occasional painting and is just barely able to keep the wolf from the door.

Barsley can sell none of his paintings. His wealthy uncle, Simon Cunningale, is his sole means of support. In a period of desperation over his failure to produce real work of art, Barsley offers himself in prayer to the Devil, proclaiming his willingness to sell his soul for the three things he most desires—fame, wealth and love.

The Devil appears at Barsley's side and agrees to grant his desires. At the promptings of his evil mentor, Barsley murders his uncle, hiding the body in the old man's secret treasure vault. By Cunningale's will Parsley inherits a great fortune.

Meanwhile Helen Danvers has obtained a start on the operatic stage and has gone on a long tour, leaving her sweetheart, Paul, to struggle along with his paintings. Paul hides his dire poverty from Helen, writing her of the fictitious sale of several paintings. In reality Paul is slowly starving to death in his garret studio. He becomes violently ill.

Barsley visits Paul and finds him delirious. He is prompted by the Devil to steal Paul's paintings and palm them off as his own. He sends Paul to a sanitarium and gives a great exhibition of the stolen paintings, becoming at once hailed as a master artist and thus achieving his second wish. Paul recovers his health in the sanitarium but loses all memory of his past. He remains in the sanitarium, the doctors hoping some day for his complete recovery.

Helen becomes a famous singer, but is saddened by having lost all trace of Paul. She has never met Barsley, but when she does meet him at an exhibition of his supposed paintings she recognizes in them many of the canvasses painted by Paul. She determines to solve the mystery.

To this end Helen practices all her wiles upon Barsley and succeeds in inspiring him with a devouring passion. She lures him on to the wildest extravagance. At last she brings Barsley to the point of complete bankruptcy. Barsley appeals to the Devil, who tells him that he is powerless to grant the third wish, love, which he says is the gift of Heaven alone. When Helen sees that her work is done she turns on Barsley, accusing him of treachery to Paul. Barsley plunges into the depths of dissipation and meets a terrible end at the scene of the murder.

Through her agents Helen at last locates Paul in the sanitarium and visits him. The sight of her restores his memory and brings the story to its happy conclusion.

AS IN A LOOKING GLASS (Five Parts—March 6).—The cast: Mrs. Lila Despard (Kitty Gordon); Andrew Livingston (F. Lumsden Hare); Jack Firtenbras (Frank Goldsmith); Lord Udolpho (Gladden James); Felice (Teddy Sampson); Senator Gales (Charles Eldridge); Mrs. Gales (Mrs. Woodward); Miss Vyse (Lillian Cook); Dromiroff (George Majorim); Rowoll (P. Massi). Director, Frank Crane.

Lila Despard is a fascinating adventuress, who enslaves with her charms every man she meets. Jack, her partner, living on her money, is forced to leave France to escape punishment for a crime and drags with him the unhappy Lila.

On the boat she fascinates Senator Gales, an old aristocrat, and is jealously hated by his little wife. Livingston, of the United States Diplomatic Service, is also very much attracted by her and has need of all of his will-power to remain true to the girl to whom he is engaged. Lila becomes disgusted with Jack's continual begging and one evening, after a scene, she leaves him.

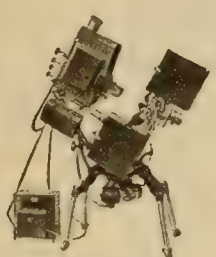
Spies in the employ of a foreign government are anxious to obtain national secrets from Livingston and shadow and attack him, but to no avail. Dromiroff, at the head of them, recognizes in Lila a notorious Monte Carlo woman of years ago; he also recognizes in her a tool by which to obtain Livingston's secrets. To avoid an exposure of her past life, Lila promises to use her charms to extract from Livingston government plans.

By clever scheming she leads Miss Vyse, Livingston's intended, to break their engagement, and the "injured" man, naturally, turns for comfort to Lila. Quickly his feeling for her develops and he asks her to be his wife. Realizing that she truly loves him, and regardless of her promise to Dromiroff, she accepts his proposal.

Jack, completely down and out, reads of Lila's approaching marriage. Furious, he rushes her away from a mask ball and demands that she go with him. She finally manages to get rid of him by promising to get money from one of her lovers and go with him the next day. After tricking Dromiroff with fake papers, presumably government secrets, Lila leaves with Livingston.

After a few ideally happy days of married life, Jack appears and exposes Lida's past life. Livingston refuses to believe it, but Lida realizes that all is over and, remorseful and despairing, drinks poison, leaving a note for Livingston telling of her love for him.

In answering advertisements please mention The Moving Picture World

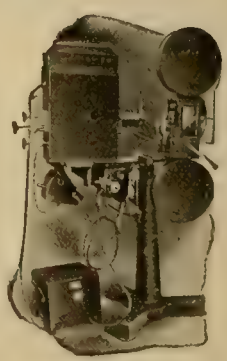


POWERS 6-B

THE LYRIC THEATRE, Rutherford, N. J.

Have Discarded the Antique Projection Material Used There for Years.

They Wanted Projection of the Finest. We Installed Machines, Transformers, Our Own Special Condensing and Projection Lenses, and Increased Their Projection 100%.



SIMPLEX

36 Theatres Projection Improved During February.

We equipped Rutherford's three best theatres, The Criterion, The Park and The Lyric. There's a Reason—We Have the Goods.

Tell Us Your Projection Troubles.

Ask them about it. We can do the same for you.

We Equip Motion Picture Theatres Completely

We CAN Convince You

Picture Theatre Equipment Company

19 WEST 23rd STREET NEW YORK

158 PEARL STREET BUFFALO, N. Y.

PROJECTION ENGINEERS
CONSULT US FOR MODEL PROJECTION

CLASSIFIED ADVERTISEMENTS

Classified Advertisements, three cents per word, cash with order; 50 cents minimum; postage stamps accepted.

SITUATIONS WANTED.

LIVE WIRE—Expert manager, operator, booker. Nine years' vaudeville and moving picture experience. Sidney, care M. P. World, N. Y. City.

ORGANIST—Young lady desires theater engagement. Thoroughly experienced picture accompanist. Address Lady Organist, care of M. P. World, N. Y. City.

ASSISTANT CAMERAMAN—A bright young man, amateur photographer. Would like a position as assistant cameraman. He is an excellent worker and uses no liquor nor tobacco. H. S., care M. P. World, N. Y. City.

OPERATOR—Wishes position, West Virginia. References, reasonable salary. Write or wire. C. B. Rexroad, Lock Box 212, Thomas, Tucker Co., West Va.

EXPERIENCED—First-class negative developer at liberty. Can take care of any other work either printing or developing room. Seven years' experience, best of reference. Write or wire. Geo. Dormann, 1437 So. 28th St., Philadelphia, Pa.

EXPERT CAMERAMAN—Travel, features, lighting, trick pictures and laboratory. Go anywhere; with or without camera. Harvey, care M. P. World, N. Y. City.

A-1 OPERATOR—At liberty, will join at once. Wife also pianist. F. E. Williams, Hildreth Opera House, Charles City, Iowa.

MOVING PICTURE OPERATOR, with New York license, desires position. Frank Frankle, 1280 Shakespeare Ave., Bronx, N. Y.

HELP WANTED.

AGENTS WANTED—Special proposition, 101 Ranch new feature. Bond and reference. Address K. L. Williams, Bliss, Okla.

GOOD OPERATORS—Who are all round electricians and spot light men wanted at all times. Keep in touch with this theater. Send references. Ernest Latimore, Mgr. Bijou Theater, Butterfield Circuit, Battle Creek, Mich.

MANAGER WANTED—A company owning a new modern photoplay theater, seating about eighteen hundred, located in good sized city, desires to secure a man to take full charge of same. He must be a man thoroughly experienced in all phases of the business, a man of energy, executive ability and a business builder. Strong references will be required and given. In making application for position state full particulars about experience, age, etc. Write to Alexander, care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

ABLE BUSINESS MAN—Experienced in both the production and distribution of motion pictures, will invest $5,000 in motion picture business or line allied to it. More capital later if business warrants. Must be sound, legitimate proposition. Highest reference motion picture company and banks. Address stating particulars. Reliable, care M. P. World, N. Y. City.

THOSE BEAUTIFUL—Gold and silver screens as used in finest photo play houses, full detail and illustrated instructions how to make them (at cost of material only) will be given by one of the world's best artist decorators for $1. Results guaranteed. Address Artist, Playground Theater, Forked River, N. J.

WANTED—Partner with $2,500 to $5,000, for well-established and well-located wild animal farm and exhibition place in Los Angeles. A great opportunity for supplying motion picture studios and good revenue from sale of animals and pet stock. Address Opportunity, care M. P. World, Los Angeles, Cal.

THEATERS WANTED.

CASH FOR YOUR MOVIE—I am a practical successful moving picture broker. Seventeen years of continuous success. Selling upwards of one million dollars worth annually, sales, exchanges and leases. Lewis, the Moving Picture Broker, Established 1896. Offices, 578-80 Ellicott Sq., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.

MOVING PICTURE BUYERS—Here is an unusual opportunity to buy two movies at Schenectady, N. Y., population 90,000. These two theaters can be operated under one manager; total weekly receipts about $600. Profits $185-$200 week. Five and ten cents admission; seating capacity 500 and 425 respectively. Week's or month's trial. Reason for selling our client purchased large house at Mt. Vernon, N. Y., and he has left Schenectady never to return otherwise those two houses would not be sold for less than $10,000. Will sacrifice both for $6,500. Lewis, Moving Picture Broker, 580 Ellicott Square, Buffalo, N. Y.

SALE OR RENT—Moving picture business in growing town of 3,000 permanent population. Seating capacity 365, incline floor, full equipment. Only one competition. Mrs. R. H. Padgett, Clearwater, Fla.

PHOTO PLAY HOUSE—10c. admission. The leading and only successful family theater in that town, population 16,000, 70 miles from Buffalo, running seven days and seven matinees. This beautiful show house is equipped with all the latest and most scientific machinery, including leather upholstered chairs. Actual expenses less than $100 week, receipts will run about $200. This enterprise has made a fortune for its previous owner and there is one waiting for you. Just think—for $3,500 you can buy a business that will net you nearly $5,000 a year. We will teach you the business free. Lewis, the only successful moving picture broker, 580 Ellicott Sq., Buffalo, N. Y.

BARGAIN—For March only. Lease for sale fine neighborhood theater, 370 seats, fully equipped, open every day, low rent, no opposition. Also for sale G. E. rectifier, $110. The Governor, Evansville, Ind.

EQUIPMENT WANTED.

WANTED—Exhaust and desk fans for 110 alternating. Give full particulars and price. Palace, Hector, Minn.

EQUIPMENT FOR SALE.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

"'AMBERLUX' FILTERS — Have nearly doubled our business." "Best way to invest $3.50 I know of"—say two "Amberlux" exhibitors. Write for particulars to W. D. Warner, U. S. Distributor, Wyandotte Bldg., Columbus, Ohio.

SCENERY—For picture theaters. Boon Scenic Studios, Hicksville, Ohio.

REBUILT 1911 MOTIOGRAPH—With outside shutter, big bargain at $85. Arthur Close, 1120 Branson St., Marion, Ind.

FOR SALE—400 opera chairs, 15 electric fans, one 36" exhaust fan, asbetsos booth 6x6x6. Further particulars. Address Chas. Casazza, 44 Carmine St., N. Y. City.

FOR SALE—One Simplex projector $100, 77 feet 2 inch and two 5 feet curved 1 inch brass railings. Four 16 inch A. C. oscillating electric fans, one 16 inch A. C. stationery electric fan. 510 Postal Telegraph Bldg., Chicago, Ill.

FOR SALE—220 new steel upright mahogany chairs, $150. One Power's 6 perfect condition, complete $100, one new compensarc 133 cycles $40, one new Fidelity motor 110 volt, 133 cycles $10. F. E. Rice, 3517 27th St., No., Birmingham, Ala.

FOR SALE—Power's 6a complete, one at $175, one at $165 and one at $160. Rebuilt and as good as new; condition guaranteed Motiograph 1a, $100; No. 1, $75. Edison Exhibition model, $60, $65 and $75. Power's 5, $75. All complete and ready for the reels. Write us for particulars. Crescent Film Exchange, 170 W. Washington St., Chicago, Ill.

FOR SALE—Power's 6, just overhauled; Sterling economizer (new), muslin screen. Several other big bargains. C. T. Jones, Loudonville, Ohio.

FOR SALE—Cheap one Enterprise portable Calcium Light outfit. Good as new, used very little. Complete, $15 takes it. F. W. Adams, Imlay, Nev.

GUARANTEED rebuilt machines. 1908 Motiograph, $60; 1913 Motiograph, $90; Power's 6A, $150; Edison Type B, $75; 1911 Motiograph, $75; Simplex Motor Drive, $250; Edison Exhibition, $65; Power's 5, $65. Going quick. Rush your order. Amusement Supply Co., 160 No. Fifth Ave., Chicago, Ill.

OPERA AND FOLDING CHAIRS—Large stock of slightly used at less than half price in perfect condition. Shipped subject to inspection. Write for catalog on new chairs at direct factory prices. Atlas Seating Company, 10 East 43d St., N. Y. City.

3,000 OPERA chairs, steel and cast standards, from sheriff sales, factory close outs, etc.; from fifty cents up. I can save you half. J. P. Redington, Scranton, Pa.

FOUR Power's 6a, never used, complete, $240. Three No. 6 overhauled, in first-class shape, $125. One No. 5, all complete, $50. J. P. Redington, Scranton, Pa.

CAMERAS WANTED.

WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

CAMERAS FOR SALE.

NEW MODEL NO. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. E. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

WILLIAMSON PRINTER, with motor and Film Measurer, new, $200. Tampa Photo & Art Supply Co., Tampa, Fla.

SAVE MONEY—Bargain in new and second-hand cameras and tripods. Vistas, $60, F.3.5 lens. Write for price lists. Ray, 326 Fifth Ave., N. Y. City.

FILMS WANTED.

WE EXCHANGE—Trade, buy, sell feature films and single reels. Hatch Co., 284 Market St., Newark, N. J.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me; second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

"STRUGGLE EUROPEAN WAR" five parts, "Italian Austrian War," three parts, new prints and negatives with 600 six, 600 three, 600 one sheets and heralds. 50 features three, four, five, and 100 singles. Cheap. Photoplay Brokers, 1 Delray St., Pittsburgh, Pa.

FOR SALE—Four Chaplin comedies, $15.00 each, and "The Lusitania, $15.00. S. Baldwin, 314 Mallers Bldg., Chicago, Ill.

1,000—Single reels American and foreign subjects at $3.00, in first-class condition. Try one or two and be convinced of the condition. Cash with order. Federal Feature Film Co., 119 East 23d St., N. Y. City.

NEMESIS or 19 Down Express, 3 reels, lot paper, $25; Dagmar, 3 reels, lot of 1, 3 and 6 sheets, $25. Red Rose of the Apaches, 3 reels, heralds and some paper, $35. Power's 6 machines, $85. Edengraph, all complete, $40. Edison, all complete, $40; 25 per cent. with order, balance C. O. D., privilege examination. Chaplins, $20 and $25 per reel. Liberty Film Rental Co., Pittsburgh, Pa.

FOR SALE—"The Midnight Express," 3 reels, $50. Plenty paper. Reels, best condition. Subject rewind examination. Box 1004, Portland, Ore.

FOR SALE—Keystone comedies, $15; Chaplins, $25; Tiger Animal Picture, four reels, $75; Judgment of the Jungles, animal, three reels $50. 300 reels $3 up. Send for list. Wichita Film & Supply Co., Wichita, Kans.

FEATURES—Two, three, four and five reelers in A-1 condition from $18 to $100. 500 single comedy, drama and western from $1.50 to $6 each. Send for list. Hatch Co., 284 Market St., Newark, N. J.

FOR SALE—3, 4 and 5-reel features in good condition, also European war films. Original Posters on all subjects. Select Film Service, 145 West 45th St., N. Y. City.

LEADER—While it lasts—new film (black leader), never run, $5 per 1,000 ft. Evans Film Mfg. Co., 416-22 W. 216th St., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

WURLITZER ORCHESTRA PIANO—(Electric motor) and 60 music rolls. Loewy, 235 East 79th St., N. Y. City.

MISCELLANEOUS

SEND $1.00—For pint bottle Magic Film Cleaning fluid (non-inflammable). Makes films like first run. Film Renovating Co., Hartford, Conn.

MOTION PICTURE NOVELTY—Rotating disc illusion also a great Panama Exposition Souvenir at $0.20. Particulars free. Novelties, Box 2718, Boston, Mass.

LISTEN War cartoons from European newspapers reproduced on 50 beautifully colored slides. Subjects ranging from best of wit and humor to sarcasm and bitter hatred. Intensely interesting and big hit where shown. Price per set, in best carrying case, $35, prepaid. Lithographs furnished. Overseas Cartoon Slide Co., Kansas City, Mo.

CARTOON ADVERTISING FILM made to order. Agents wanted. Price 25c foot upwards. Ray, 326 Fifth Ave., N. Y. City.

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MADISON SQUARE GARDEN
NEW YORK CITY

May 6-13 1916

Under the Direction of the MOTION PICTURE BOARD of TRADE of AMERICA, Inc.

MOTION PICTURE BOARD OF TRADE
PROGRESSION
PROTECTION
PROMOTION
OF AMERICA

This exposition will be in every way worthy of the fifth industry of the United States. It will prove that the motion picture is a new vehicle of expression—akin to the press and human speech.

Under the auspices of the Motion Picture Board of Trade of America, Inc., representing the entire industry. The profits made will go into the treasury of the Board. They will be devoted to fighting those battles which are common to the entire industry.

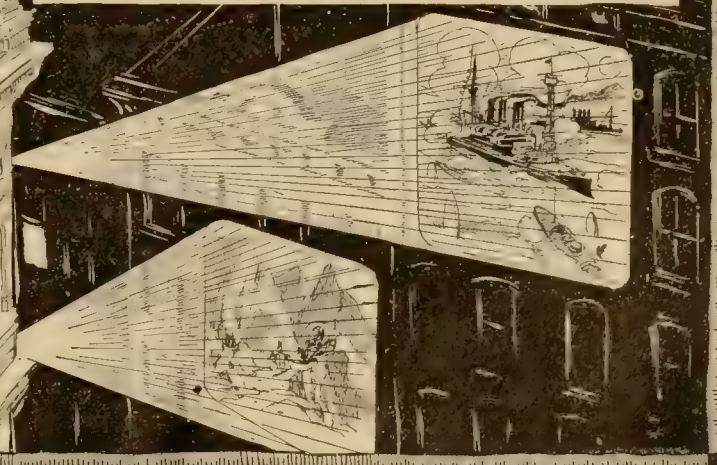
S. L. Rothapfel, whose genuis and originality are acknowledged by all, will arrange the decorations, music and presentation of motion pictures during the exposition.

Enough space has already been taken to insure the exposition being a big success. If you have not done so, wire today asking for a reservation to

J. W. BINDER
Motion Picture Board of Trade of America, Inc.
18 East 41st St., New York City

or

HARRY A. COCHRANE
Madison Square Garden
New York City



List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1878, 1880.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Feb. 16—Number 7 (Topical).
Feb. 23—Number 8 (Topical).
Mar. 1—Number 9 (Topical).
Mar. 8—Number 10 (Topical).
Mar. 16—Number 11 (Topical).
Mar. 23—Number 12 (Topical).

BIG U.

Feb. 17—No release this day.
Feb. 24—A Beast of Society (Three parts—Modern—Drama).
Mar. 2—Shackles (Drama).
Mar. 16—The Fatal Introduction (Three parts—Drama).
Mar. 23—On Dangerous Ground (Drama).

BISON.

Feb. 19—A Recoiling Vengeance (Three parts—Animal—Drama).
Feb. 26—The Stampede in the Night (Two parts—Western—Drama).
Mar. 4—The One Woman (Three parts—Smuggling—Drama).
Mar. 11—The Quarter Breed (Three parts—Western—Drama).
Mar. 18—The Iron Rivals (Two parts—Railroad—Drama).
Mar. 25—Monna Vanna (Three parts—Dr.).

GOLD SEAL.

Feb. 22—The Dupe (Three parts—Underworld—Drama).
Feb. 29—Lord John's Journal (Adventures No. 4, "The Eye of Horus") (Three parts—Drama).
Mar. 7—The Winning of Miss Construe (Three parts — Human - Interest - Comedy Drama).
Mar. 14—Born of the People (Two parts—Society—Drama).
Mar. 21—The Madcap Queen of Crona (Two parts—Comedy—Drama).

IMP.

Feb. 18—Plot and Counterplot (Two parts—Drama).
Feb. 22—No release this week.
Feb. 25—I'll Get Her Yet (Two parts—Com.).
Feb. 29—Some Heroes (Comedy).
Mar. 3—The Hoax House (Two parts—Comedy—Drama).
Mar. 7—Sunlight and Shadows (Western—Drama).
Mar. 10—The Doll Doctor (Two Parts—Modern—Drama).
Mar. 14—Her Invisible Husband (Comedy).
Mar. 17—Paterson of the News (Two parts—Newspaper—Drama).
Mar. 21—Ain't He Grand? (Comedy).
Mar. 24—The Crimson Trail (Two parts—Dr.).

JOKER.

Feb. 26—Married on the Wing (Comedy).
Mar. 2—Love Laughs at the Law (Comedy).
Mar. 4—No release this day.
Mar. 11—No release this day.
Mar. 18—Muchly Married (Comedy).
Mar. 25—It Nearly Happened (Comedy).

LAEMMLE.

Feb. 20—No release this day.
Feb. 24—John Pellet's Dream (Comedy—Dr.).
Feb. 27—Her Greatest Story (Drama).
Mar. 2—The Heart of Bonita (Two parts—Mexican—Drama).
Mar. 5—The Blackmailer (Drama).
Mar. 8—The Windward Anchor (Drama).
Mar. 9—Lavinia Comes Home (Two parts—Heart-Interest—Drama).
Mar. 15—Lonesomeness (Drama).
Mar. 16—No release this week.
Mar. 19—No release this week.
Mar. 22—The Desperado (Drama).
Mar. 23—The Secret Foe (Two parts—Dr.).
Mar. 26—No release this day.

L-KO.

Feb. 27—Dad's Dollars and Dirty Doings (Two parts—Comedy).
Mar. 1—Blue Blood But Black Skin (Two parts—Comedy).
Mar. 5—Gertie's Awful Fix (Comedy).
Mar. 6—False Friends and Fire Alarms (Two parts—Comedy).
Mar. 12—No release this day.
Mar. 19—Live Wires and Love Sparks (Three parts—Comedy).
Mar. 22—Scars and Stripes Forever (Two parts—Comedy).
Mar. 26—A Friend—But a Star Boarder (Comedy).

NESTOR.

Feb. 25—Her Friend the Doctor (Comedy).
Feb. 28—Cupid Trims His Lordship (Comedy).
Mar. 3—The Lion's Breath (Comedy).
Mar. 6—Their Only Son (Comedy).
Mar. 10—When Lizzie Disappeared (Comedy).
Mar. 13—The Deacon's Waterloo (Comedy).
Mar. 17—Across the Hall (Comedy).
Mar. 20—Love and Vaccination (Comedy).
Mar. 24—The Wrong Bird (Comedy).

POWERS.

Mar. 4—Uncle Sam at Work, No. 11, "To Arms" (Educational).
Mar. 9—Warriors of the Air.
—A Romance of Toyland (Novelty).
Mar. 11—Uncle Sam at Work, No. 12 "The Heart of a Nation" (Educational).
Mar. 16—Sammie Johnsin, Strong Man (Cartoon—Comedy).
—Safety First (Educational).
Mar. 18—No release this day.
Mar. 23—A Toyland Mystery (Novelty).
—Amphibian Oddities (Educational).
Mar. 25—No release this day.

RED FEATHER PHOTO-PLAYS.

Feb. 28—The Lords of High Decision (Five parts—Drama).
Mar. 6—The Target (Five parts—Drama).
Mar. 13—Terence O'Rourke in "The Pool of Flame." (Five parts—Drama).
Mar. 20—Drugged Waters (Five parts—Dr.).

REX.

Mar. 3—In the Heart of a Shell (Juvenile—Drama).
Mar. 5—Saved by a Song (Two parts—Dr.).
Mar. 7—No release this day.
Mar. 9—The Dumb Bandit (Drama).
Mar. 12—His Brother's Pal (Two parts—Detective—Drama).
Mar. 14—The Bold Bad Burglar (Comedy—Drama).
Mar. 17—The Cry of Erin (Drama).
Mar. 19—Behind the Curtain (Drama).
Mar. 21—The Phantom Thief (Drama).
Mar. 26—A Social Outcast (Three parts—Dr.).

VICTOR.

Mar. 1—No release this day.
Mar. 10—Their Act (Comedy—Drama).
Mar. 12—Love Spasms (Comedy).
Mar. 15—Orders Is Orders (Two parts—Dr.).
Mar. 24—No release this day.

UNIVERSAL SPECIAL FEATURE.

Feb. 28—Graft, No. 12, "The Milk Battle" (Two parts—Drama).
Mar. 6—Graft No. 13, "The Powder Trust and the War" (Two parts—Drama).
Mar. 13—Graft No. 14, "The Iron Ring" (Two parts—Drama).
Mar. 20—Graft No. 15, "The Patent Medicine Dangers" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Gaumont, Vogue.
Monday—Masterpicture de Luxe (5).
Tuesday—American (3), Falstaff.
Wednesday—Beauty, Thanhouser (3).
Thursday—Falstaff, Mutual Weekly, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5).

AMERICAN.

Feb. 1—The Broken Cross (Two parts—Society—Drama).
Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lillo of the Sulu Seas (Three parts—Society—Drama).
Feb. 15—A Modern Sphinx (Three parts—Society—Drama).
Feb. 22—Life's Harmony (Three parts—Society—Drama).
Feb. 29—The Happy Masquerader (Three parts—Drama).
Mar. 7—The Silken Spider (Three parts—Society—Drama).
Mar. 14—The Suppressed Order (Three parts—Drama).

BEAUTY.

Feb. 13—Billy Van Deusen and the Vampire (Comedy).
Feb. 16—Ella Wanted to Elope (Comedy).
Feb. 20—The Battle of Cupidovitch (Comedy).
Feb. 23—Too Much Married (Comedy).
Feb. 27—Cooking His Goose (Comedy).
Mar 1—Johnny's Jumble (Comedy).
Mar. 8—The Gay Blade's Last Scrape (Com.).
Mar. 12—Persistent Percival (Comedy).
Mar. 15—Plotters and Papers (Comedy).
Mar. 19—Tips (Comedy).

CUB.

Feb. 4—The Defective Detective (Comedy).
Feb. 11—Jerry's Millions (Comedy).
Feb. 18—Too Proud to Fight (Comedy).
Feb. 25—Going Up (Comedy).
Mar. 3—The Deseperate Chance (Comedy).
Mar. 10—Jerry's Big Game (Comedy).
Mar. 17—On the Rampage (Comedy).

FALSTAFF.

Jan. 25—Lucky Larry's Lady Love (Comedy).
Jan. 27—Beaten at the Bath (Comedy).
Feb. 1—A Clever Collie's Coming Back (Comedy).
Feb. 3—Harry's Happy Honeymoon (Comedy).
Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).
Feb. 22—Ruth's Remarkable Reception (Com.).
Feb. 24—Perkins' Peace Party (Comedy).
Feb. 29—Rustie Reggie's Record (Comedy).
Mar. 2—Maude Muller Modernized (Comedy).
Mar. 7—Oscar the Oyster Opener (Comedy).
Mar. 9—Ambitious Awkward Andy (Comedy).
Mar. 14—Theodore's Terrible Thirst (Com.).
Mar. 16—Rupert's Rube Relations (Comedy).

GAUMONT.

Feb. 6—See America First, No. 21, "A Trip Through Duluth, Minn (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First; No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Feb. 27—See America First, No. 24, Miami, Fla. (Scenic).
—Keeping Up with the Joneses (Cartoon-Comedy).
Mar. 5—See America First, No. 25, Tampa, Fla. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
(*Mutual Releases continued on page* 1912.)
Mar. 12—See America First, No. 26 (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1878, 1880.)

(*Mutual Releases continued from page* 1910.)

MUSTANG.

Feb. 25—Double Crossed (Three parts—Western—Drama).
Mar. 3—Margy of the Foothills (Three parts—Western—Drama).
Mar. 10—Quagmire (Three parts—Western—Drama).
Mar. 17—Curfew Corliss (Three parts—Dr.).

MUTUAL WEEKLY.

Feb. 24—Number 60 (Topical).
March 2—Number 61 (Topical).
Mar. 9—Number 62 (Topical).
Mar. 16—Number 63 (Topical).

THANHOUSER.

Feb. 16—Outwitted (Three parts—Drama).
Feb. 23—The Reunion (Three parts—Drama).
Mar. 1—What Doris Did (Three parts—Drama).
Mar. 8—The Cruise of Fate (Three parts—Society—Drama).
Mar. 15—The Whispered Word (Two parts—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Feb. 19—Silas Marner (Thanhouser — Seven parts—Drama) (No. 70).
Feb. 21—I Accuse (Gaumont—Five parts—Drama) (No. 71).
Feb. 24—The Oval Diamond (Thanhouser—Five parts — Detective — Drama) (No. 72).
Feb. 26—The Craving (American—Five parts—Society—Drama) (No. 73).
Feb. 28—A Law Unto Himself (Centaur—Five parts—Western—Drama) (No. 74).
Mar. 2—Embers (American—Five parts—Sociological—Drama) (No. 75).
Mar. 4—The Heart of Tara (Centaur—Five parts—Oriental—Drama) (No. 76).
Mar. 6—According to Law (Gaumont—Five parts—Society—Drama—No. 77).
Mar. 9—True Nobility (American—Five parts—Drama—No. 78).
Mar. 11—The Flight of the Duchess (Thanhouser—Five parts — Comedy—Dr.—No. 79).
Mar. 13—In the Web of the Grafters (Signal—Five parts—Drama). (NO. 80.)
Mar. 16—A Thief in the Night (Thanhouser—Five parts—Drama). (NO. 81.)
Mar. 18—Overalls (American — Five parts—Western—Comedy—Drama).

SIGNAL FILM CORPORATION.

Feb. 14—The Girl and the Game, No. 8, "A Race for the Right-of-Way" (Two parts—Drama).
Feb. 21—The Girl and the Game, No. 9, "A Close Call" (Two parts—Drama).
Feb. 28—The Girl and the Game, No. 10, "A Dash Through Flames" (Two parts—Drama).
Mar. 6—The Girl and the Game, No. 11, "The Salting of the Superstitious Mine" (Two parts—Drama).
Mar. 13—The Girl and the Game, No. 12 (Two parts—Drama).

VOGUE.

Feb. 20—Heaven Will Protect the Woiking Goil (Comedy).
Feb. 24—Flooded With Trouble (Comedy).
Feb. 27—The Candy Cook (Comedy).
Mar. 2—Love, Dynamite and Baseball (Com.).
Mar. 5—All Balled Up (Comedy).
Mar. 9—Love, Music and Cannon Balls (Comedy).
Mar. 12—More Truth Than Poetry (Comedy).
Mar. 16—Bungling Bill's Peeping Ways (Comedy).

Pathe Exchange, Inc.

BALBOA.

Feb. 26—The Red Circle No. 11, "Seeds of Suspicion (Two parts—Drama).
Mar. 4—The Red Circle No. 12, "Like a Rat in a Trap" (Two parts—Drama).
Mar. 11—The Red Circle, No. 13, "Branded As a Thief" (Two parts—Drama).

GLOBE.

Feb. 21—Along the Deschuten River (Scenic).

GOLD ROOSTER PLAYS.

Feb. 11—The Precious Packet (Five parts—Drama).
Feb. 18—The Shrine of Happiness (Three parts—Drama).

PATHE.

Feb. 28—The Iron Claw, No. 1, "The Vengeance of Legar" (Two parts—Drama).
Mar. 6—The Iron Claw (No. 2, "The House of Unhappiness" (Two parts—Dr.).
Mar. 8—Along the Columbia River (Scenic).—Quaint Volendam (Picturesque Holland—Colored—Scenic).

PATHE NEWS.

Feb. 23—Number 16, 1916 (Topical).
Feb. 26—Number 17, 1916 (Topical).
Mar. 1—Number 18, 1916 (Topical).
Mar. 4—Number 19, 1916 (Topical).

PHOTOCOLOR.

Feb. 21—By the Zuyder Zee (Picturesque Holland) (Scenic).
Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Jan. 31—Luke, the Candy Cut-Up (Comedy).
Feb. 14—Luke Foils the Villain (Comedy).
Mar. 1—Rural Roughnecks (Comedy).

STARLIGHT.

Feb. 21—Starved to Death In a Restaurant (Comedy).
Mar. 6—Gleeful Guardians (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—Denise (Topnotch—Four parts—Drama).
Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BLUEBIRD PHOTOPLAYS.

Mar. 6—Rupert of Hentzau (Five parts—Drama).
Mar. 13—The Strength of the Weak (Five parts—Drama).
Mar. 19—The Yaqui (Five parts—Drama).

BRAY-GILBERT SILHOUETTE FANTASIES.

Mar. 2—How Dizzy Joe Got to Heaven.
Mar. 23—Inbad, the Sailor, Gets Into Deep Water.

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 13—The Fool's Revenge (Drama).
Feb. 20—Fighting Blood (Drama).
Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).
Mar. 13—Gold and the Woman (Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

METRO PICTURES CORPORATION.

Feb. 28—The Soul Market (Popular Plays and Players—Five parts—Drama).
Mar. 6—The Blindness of Love (Rolfe—Five parts—Drama).
Mar. 13—Lovely Mary (Columbia—Five parts—Drama).
Mar. 20—The Wall Between (Quality—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Mar. 2—Poor Little Peppina (Famous Players—Six parts—Drama).
Mar. 6—To Have and to Hold (Lasky—Five parts—Drama).
Mar. 9—Ben Blair (Pallas—Five parts—Dr.)
Mar. 13—For the Defense (Lasky—Five parts—Drama).
Mar. 16—Code of Maria Gray (Morosco—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Feb. 24—Bobby Bumps and His Pointer Pup
Mar. 9—Colonel Heeza Liar and the Pirates (Comedy).
Mar. 16—Farmer Al Falfa Invents a New Kite (Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Feb. 21—A Day With the West Point Cadet (Military).
Feb. 28—Our Middies At Annapolis (Military).
Mar. 6—Summer Days Near San Diego (Travel).
Mar. 13—Felling the Trees in the Giant Forests of California.
Mar. 20—Going some in San Francisco.

PARAMOUNT PICTOGRAPHS.

Feb. 20—No. 3, Major General Leonard Wood, former Secretary of War, Hugo Munsterberg, J. R. Bray and others.
Feb. 27—No. 4, Frederick Palmer, Hugo Munsterberg, J. R. Bray and others.

TRIANGLE FILM CORPORATION.

Releases for week Feb. 27:
Don Quixote (Fine Arts—Five parts—Dr.).
The Last Act (Kay-Bee—Five parts—Dr.).
His Pride and Shame (Keystone—Two parts—Comedy).
Cinders of Love (Keystone—Two parts—Comedy).
Releases for week Mar. 5:
Daphne and the Pirate (Fine Arts—Five parts—Drama).
Hell's Hinges (Kay-Bee—Five parts—Dr.).
Wife and Auto Trouble (Keystone—Two parts—Comedy).
The Judge (Keystone—Two parts—Com.).

WORLD-EQUITABLE.

Mar. 6—The Devil's Toy (Premo—Five parts—Drama).
Mar. 6—As in a Looking Glass (Shubert—Five parts—Drama).
Mar. 13—The Unpardonable Sin (Shubert—Five parts—Drama).
Mar. 13—Man and His Angel (Truimph—Five parts—Drama).
Mar. 20—To Him That Hath (Brady—Five parts—Drama).
Mar. 20—Passers By (Equitable—Five parts—Drama).

V-L-S-E, INC.

Jan. 14—Hearst-Vitagraph News No. 4 (News).
Jan. 17—Hearst-Vitagraph News No. 5 (News).
Jan. 21—Hearst-Vitagraph News No. 6 (News).
Jan. 24—Hearst Vitagraph News No. 7 (News).
Jan. 28—Hearst-Vitagraph News No. 8 (News).
Jan. 31—Hearst-Vitagraph News No. 9 (News).
Feb. 4—Hearst-Vitagraph News No. 10 (News).
Feb. 7—Hearst-Vitagraph News No. 11 (News).
Feb. 11—Hearst-Vitagraph News No. 12 (News).
Feb. 14—Hearst-Vitagraph News No. 13 (News).
Feb. 18—Hearst-Vitagraph News No. 14 (News).
Feb. 21—Hearst-Vitagraph News No. 15 (News).
Feb. 25—Hearst-Vitagraph News No. 16 (News).
Feb. 28—Hearst-Vitagraph News No. 17 (News).
Feb. 28—Her Bleeding Heart (Lubin—Five parts—Drama).
Feb. 28—The Discard (Essanay—Five parts—Drama).
Feb. 28—For a Woman's Fair Name (Vitagraph—Five parts—Drama).
Feb. 28—Mr. Jack Wins a Double Cross (No. 2 of the Frank Daniels Comedies—Vitagraph).
Mar. 2—Hearst-Vitagraph News, No. 18 (Topical).
Mar. 6—Hearst-Vitagraph News, No. 19 (Topical).
Mar. 6—The Hunted Woman (Vitagraph—Five parts Drama).
Mar. 6—Unto Those Who Sin (Selig—Five parts—Drama).
Mar. 9—Hearst-Vitagraph News, No. 20 (Topical).

KLEINE-EDISON FEATURE SERVICE.

Feb. 9—When Love Is King (Edison—Five parts—Drama).
Feb. 16—The Scarlet Road (Kleine—Five parts—Drama)

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List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 1878, 1880.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Feb. 15—His White Lie (Two parts—Drama).
Feb. 16—Pique (Three parts—Drama). Reissue No. 38).
Feb. 21—His Mother's Son (Drama) (Biograph
Feb. 23—The Guilt of Stephen Eldridge (Three parts—Drama).
Feb. 28—The Burglar's Dilemma (Drama) (Biograph Reissue No. 39).
Feb. 29—What Happened to Peggy (Two parts—Drama).
Mar. 1—The Indian (Three parts—Drama).
Mar. 6—The House of Darkness (Drama) (Biograph Reissue No. 40).
Mar. 8—The Mystery of Orcival (Three parts—Drama).
Mar. 13—The Lady and the Mouse (Drama) (Biograph Reissue No. 41).
Mar. 14—A Grip of Gold (Two parts—Drama).
Mar. 15—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama).
Mar. 20—His Mother's Scarf (Biograph—Reissue No. 42—Drama).
Mar. 22—The Battle of Truth (Three parts—Drama).

ESSANAY.

Feb. 19—Politeness Pays (Three parts—Dr.).
Feb. 21—The Strange Case of Mary Page No. 5, "The Alienist" (Two parts—Dr.).
Feb. 22—The Bridesmaid's Secret (Two parts—Drama).
Feb. 23—Canimated Nooz Pictorial No. 5 (Cartoon—Comedy).
Feb. 26—The Despoiler (Three parts—Drama).
Feb. 28—The Strange Case of Mary Page No. 6 "The Depths" (Two parts—Dr.).
Feb. 29—The Surprise House (Two parts—Drama).
Mar. 1—Cartoon of City of London (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 4—Beyond the Laws (Three parts—Dr.).
Mar. 6—The Strange Case of Mary Page No. 7 "A Confession (Two parts—Dr.).
Mar. 7—The Intruder (Two parts—Drama).
Mar. 8—Canimated Nooz Pictorial No. 6 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 11—A Man's Work (Three parts—Drama).
Mar. 13—The Strange Case of Mary Page, No. 8, "The Perjurer" (Two parts—Drama).
Mar. 14—Joyce's Strategy (Two parts—Dr.).
Mar. 15—Vernon Howe Bailey's Sketch Book of Philadelphia (Cartoon).
A Scenic subject on the same reel.
Mar. 18—Unknown (Three parts—Drama).
Mar. 20—The Strange Case of Mary Page, No. 9 (Two parts—Drama).
Mar. 21—Separating from Sarah (Two parts—Drama).
Mar. 22—Canimated Nooz Pictorial, No. 7 (Cartoon).
—A scenic subject on the same reel.
Mar. 25—I Will Repay (Three parts—Dr.).

KALEM.

Feb. 16—A Molar Mix-Up (Comedy).
Feb. 18—The Guiding Hand (No. 17 of the "Ventures of Marguerite" Series—Drama).
Feb. 19—The "Hazards of Helen" Railroad Series (No. 67, "The Perilous Swing"—Drama).
Feb. 22—Ham the Diver (Comedy).
Feb. 23—Earning His Salt (Comedy).
Feb. 25—The Night Watch (Drama).
Feb. 26—The Switchman's Story (No. 68 of "The Hazards of Helen" Railroad Series—Drama).
Feb. 29—Winning the Widow (Comedy).
Mar. 1—A Riddle in Rascals (Comedy).
Mar. 3—A Leap Year Wooing (Comedy).
Mar. 4—The Girl Telegrapher's Nerve (No. 69 of "The Hazard's of Helen" Railroad Series—Drama).
Mar. 7—Maybe Moonshine (Comedy).
Mar. 8—When Hubby Forgot (Farce—Comedy).
Mar. 10—She Came, She Saw, She Conquered (Comedy).
Mar. 11—A Race For Life (No. 70 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 14—Ham Agrees with Sherman (Com.).
Mar. 15—The Eveless Eden Club (Comedy).
Mar. 17—A Flock of Skeletons (Comedy).
Mar. 18—The Girl who Dared (No. 71 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 21—For Sweet Charity (Comedy).
Mar. 22—At Bachelors' Roost (Comedy).
Mar. 24—When Things Go Wrong (Comedy).
Mar. 25—The Detective's Peril (No. 72 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Feb. 3—A Modern Paul (Three parts—Drama).
Feb. 5—The Election Bet (Comedy).
Feb. 7—The New Janitor (Comedy—Unit Program).
Feb. 8—The Last Shot (Two parts—Drama).
Feb. 10—Sold to Satan (Three parts—Drama).
Feb. 12—Billie's Lucky Bill (Comedy).
Feb. 14—A Song from the Heart (Drama).
Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).
Feb. 21—The Repentant (Drama).
Feb. 22—Four Narratives (Two parts—Drama).
Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb. 26—Billie's Revenge (Comedy).
Feb. 28—At the Doors of Doom (Drama).
Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).
Mar. 6—Ophelia (Drama).
Mar. 6—A Change of Heart (Two parts—Dr.).
Mar. 9—Soldiers Sons (Three parts—Drama).
Mar. 11—Some Boxer (Comedy).
Mar. 13—The Butler (Comedy).
Mar. 16—The Gulf Between (Three parts—Dr.).
Mar. 18—Dare Devil Bill (Comedy).

SELIG.

Feb. 3—Selig-Tribune News Pictorial No. 10, 1916 (Topical).
Feb. 5—The Desert Calls Its Own (Western—Drama).
Feb. 7—The Dragnet (Three parts—Drama).
Feb. 7—Selig-Tribune News Pictorial No. 11, 1916 (Topical).
Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune, No. 13, 1916 (Topical).
Feb. 17—Selig-Tribune, No. 14, 1916 (Topical).
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.).
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).
Feb. 28—Selig-Tribune No. 17, 1916 (Topical).
Feb. 28—The Grinning Skull (Three parts—Drama).
Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal—Drama).

VIM.

Feb. 18—Pluck and Luck (Comedy).
Feb. 24—Bungles Inforces the Law (Comedy).
Feb. 25—Love and Lather (Comedy).
Mar. 2—The Serenade (Comedy).
Mar. 3—The Artist's Model (Comedy).
Mar. 9—Bungle's Elopement (Comedy).
Mar. 10—Their Wedding Day (Comedy).
Mar. 16—Nerve and Gasoline (Comedy).
Mar. 17—A Pair of Skins (Comedy).
Mar. 23—Bungles Lands a Job (Comedy).
Mar. 24—Behind the Footlights (Comedy).

VITAGRAPH.

Feb. 19—The Man He Used to Be (Broadway Star Feature—Three parts—Dr.).
Feb. 21—Hughey, the Process Server (Comedy).
Feb. 25—Freddy's Narrow Escape (Comedy).
Feb. 26—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).
Feb. 28—Her Bad Quarter of an Hour (Comedy—Drama).
Mar. 3—Tubby Turns the Tables (Comedy).
Mar. 4—La Paloma (Broadway Star Feature—Three parts—Drama).
Mar. 6—Pansy s Papas (Comedy).
Mar. 6—Mrs. Dane's Danger (Unit Program—Four parts—Drama).
Mar. 6—Bittersweet (Unit Program—Comedy).
Mar. 10—Beaned by a Beanshooter (Comedy).
Mar. 11—The Human Cauldron (Broadway Star Feature—Three parts—Drama).
Mar. 13—Putting Pep in Slowtown (Comedy).
Mar. 17—Freddy Aids Matrimony (Comedy).
Mar. 18—Miss Warren's Brother (Broadway Star Feature—Three parts—Dr.).
Mar. 20—A Squared Account (Comedy).
Mar. 24—Freddy Versus Hamlet (Comedy).
Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).

General Film Company Features

BROADWAY STAR FEATURES

Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts Drama).
Feb. 26—The Road of Many Turnings (Three parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Brother (Broadway Star Feature—Drama).
Mar. 25—Husks (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Feb. 18—The Child of the West (Three parts—Drama).
Feb. 25—Who Knows? (Three parts—Drama).
Mar. 3—The Master Smiles (Three parts—Drama).
Mar. 10—The Slave of Corruption (Three parts—Drama).
Mar. 17—Mismates (Three parts—Drama).
Mar. 24—The Witch of the Mountains (Three parts—Drama).

UNIT PROGRAM RELEASES.

Jan. 24—Fooling Uncle (Lubin—Comedy).
Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Feb. 7—The New Janitor (Lubin—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).

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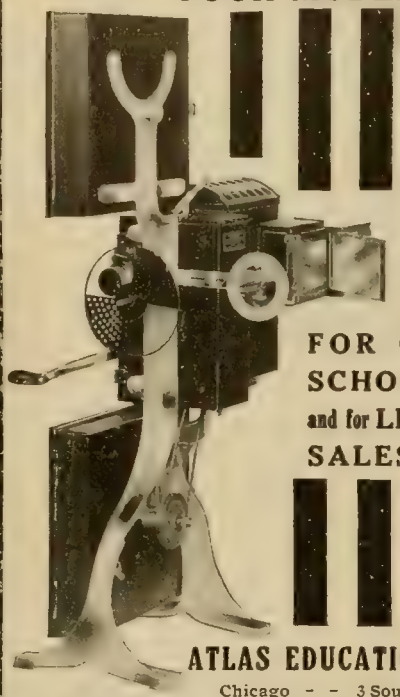

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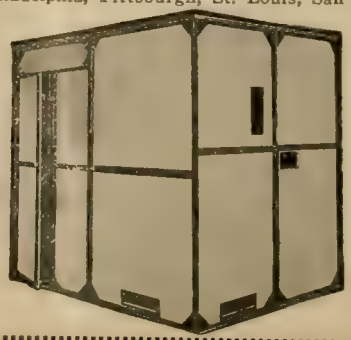

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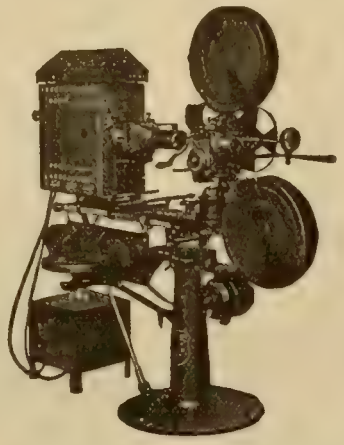

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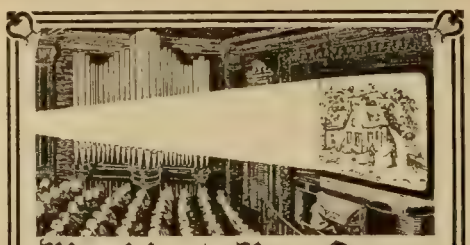

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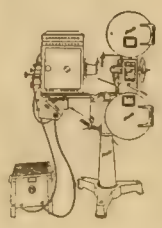

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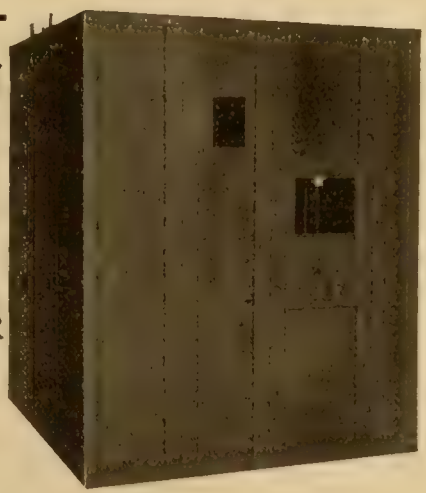

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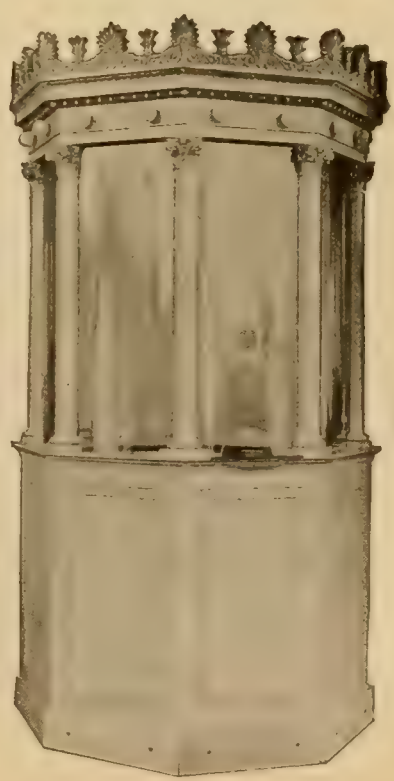

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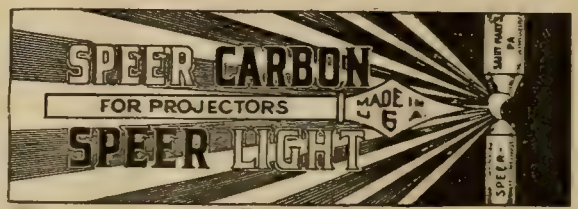

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3 Wm. C. Baxter, 1803 Third Ave., Watervliet

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32 William S. Evans, 743 Kelly St., Bronx
33 Earl H. Miller, 601 Eagle Ave., Bronx
34 M. Maldwin Fertig, 1550 Minford Place, Bronx
35 Joseph M. Callahan, 1037 Ogden Ave., Bronx

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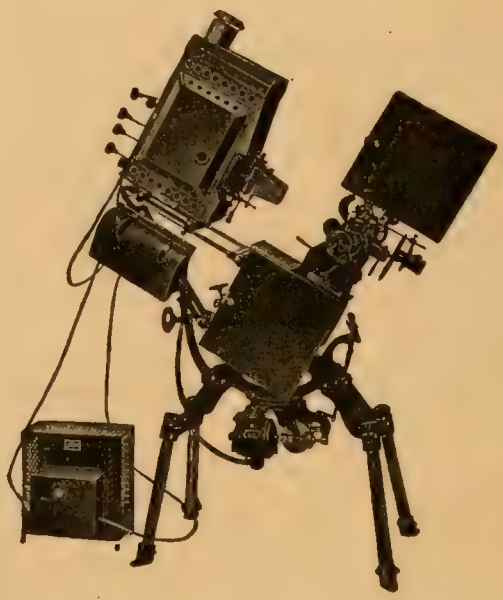

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THE FILM INDEX

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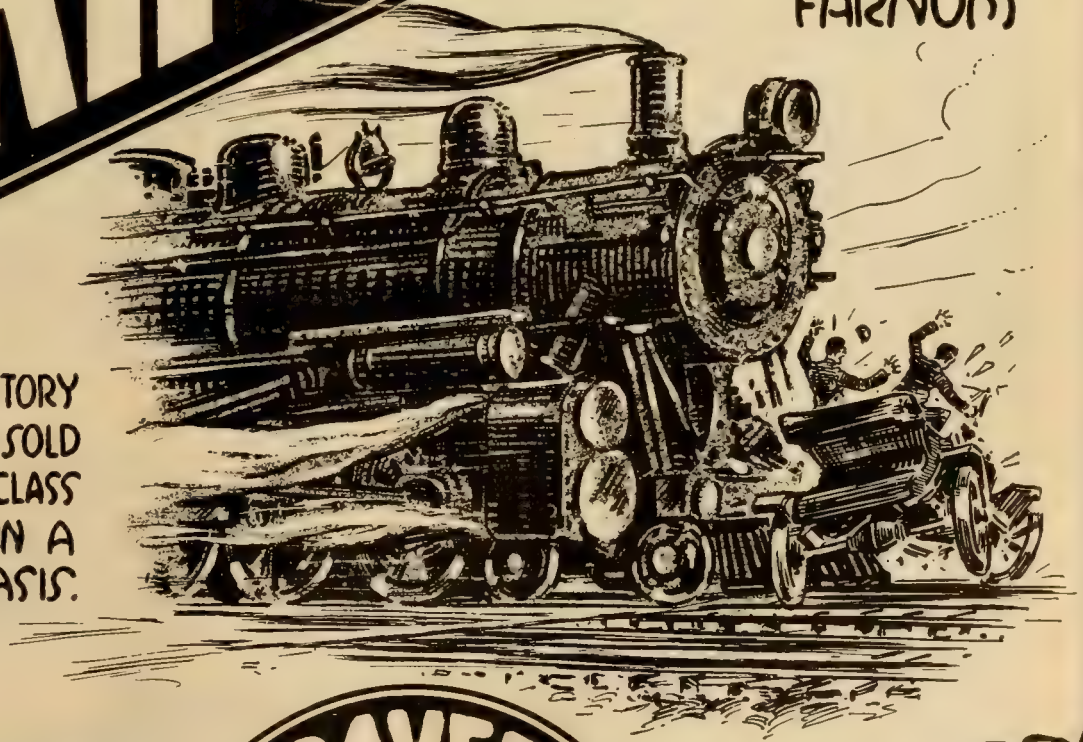

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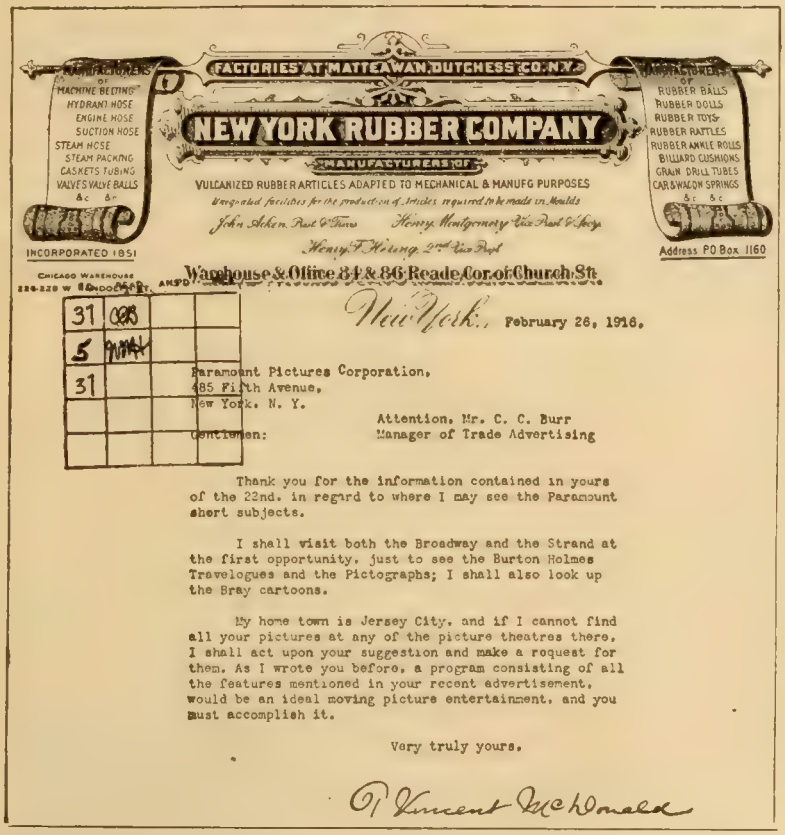

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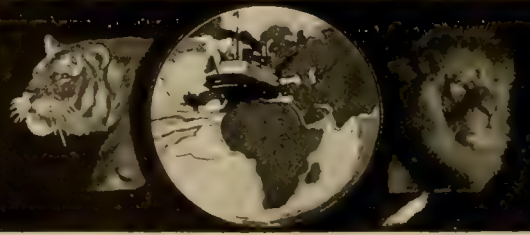

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EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS

GENERAL FILM SERVICE

Regular Vitagraph Program

For Week of March 20th

INCLUDES

One-part Drama—Monday, March 20th

"A Squared Account"

Presenting

Otto Lederer, George Kunkel, Anne Schaefer and Jack Mower

One-part Comedy—Friday, March 24th

"Freddy Versus Hamlet"

Presenting

William Dangman, Daisy De Vere, William Lytell, Jr., and Tod Talford

Three-part Drama—Saturday, March 25th

BROADWAY STAR FEATURE

"Husks"

Presenting

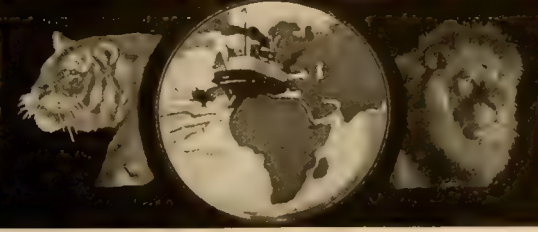
William Humphrey, Carolyn Birch, Harry Northrup, Rose Tapley and Nellie Anderson

The VITAGRAPH COMPANY of AMERICA

EXECUTIVE OFFICES

EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.

NEW YORK · CHICAGO · LONDON · PARIS



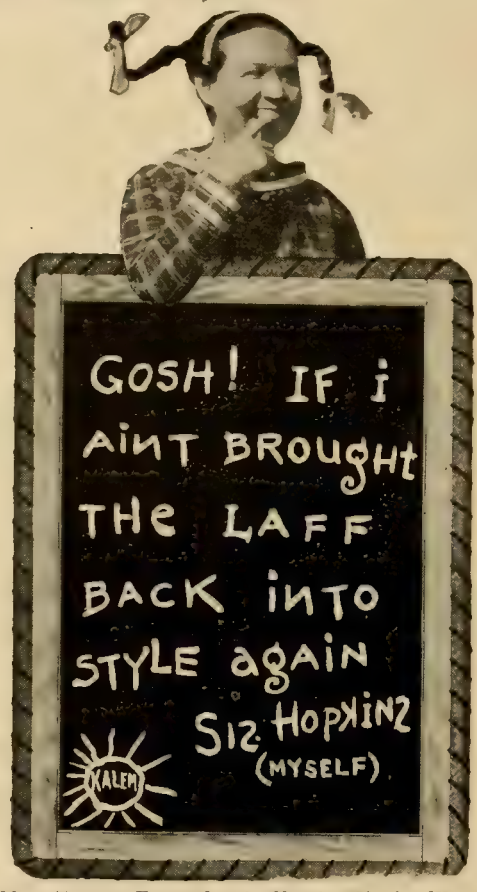
GENERAL FILM SERVICE

"When Things Go Wrong"

Next Release in the Incomparably Successful

SIS HOPKINS COMEDIES

Sis is the Newlyweds' first servant—and things surely do go wrong—A thousand-foot laugh! Released Friday, March 24th



America's Most Famous Fun-maker is Cleaning Up for Wise Showmen.
Are You With Them?
Booked in regular service without a cent of extra cost

KALEM COMPANY

235-239 W. 23d St. New York City

GENERAL FILM SERVICE

"The Trapping of Peeler White"

A Stirring "Hazard of Helen" Episode, Strong in Story and Sensational in its Thrill. Helen Gibson's Drop from the Bridge is Only One of the Daring Exploits in This Exciting Episode.

Released Saturday, April 1st

Every Kalem release has a "talking point"—a star of advertising value

"The Trailing Tailor"

Ethel's lover is a hall-room Beau Brummel, with a tailor socially ambitious. Ethel Teare at her fascinating best.

Released Wednesday, March 29th

"Almost a Heroine"

Sis Hopkins in a laughable mix-up when "pigs are not pigs" that ends in a riotous tangle of laughs and roars.

Released Friday, March 31st

"Ham and the Hermit's Daughter"

A "thrilling tale of brave adventurers" with Ham and Bud surveyors in the wilderness and the demure hermit's daughter the center of the fun-making. Well up to the high standard of these "Ham and Bud" subjects.

Released Tuesday, March 28th

One and three-sheet posters of the catchy Kalem kind on all single reel releases.

Stock "Ham and Bud" three-sheets of proven value

KALEM COMPANY

235-239 W. 23d St. New York City

GENERAL FILM SERVICE

"Consistency=== Thou Art a Jewel==="

sayeth an aged proverb—a sentimental bit of truth of doubtful origin—

Possibly Socrates, in his prison cell, with the memory of applauding crowds and a life well spent in the public weal, gave birth to the thought as he poised the fatal draught of hemlock—

But we think it antedates Socrates and goes straight back to the first cave man who hammered it in letters a mile high on the first mountain-side with the first crude tools of man. It's as old as mother earth herself.

"CONSISTENCY" is the most significant word in filmdom.

That's why we seized it for our slogan, years ago, and nailed it firmly to our masthead.

Toward the production of consistently good pictures we have ever turned our energy and resources.

Our history proves it.

Kleine pictures are consistently good—always!

GEORGE KLEINE

805 EAST 175th STREET
NEW YORK CITY

GENERAL FILM SERVICE

The EDISON Way

Edison photoplays exploit players of international reputation and popularity. Edison minor players are carefully selected as to type.

Edison stories are clean and inoffensive, but also highly dramatic. The settings are carefully planned and executed with a degree of finish that is not excelled.

In photography Edison products are unsurpassed. Positive prints are made along scientific lines while tinting and toning processes are among the contributions of a great inventor to the world's progress.

Those responsible for the artistic destinies of Edison photoplays endeavor not only to build the big things in a big way, but to fashion the smallest details with the same careful thought.

THOMAS A. EDISON
INCORPORATED
ORANGE, N. J.

GENERAL FILM SERVICE

Preparedness!

Essanay now is prepared to give the exhibitor the best service obtainable. With its new studio completed, the largest studio in the world with its own lighting system, it can give you the highest class work, independent of the elements. Essanay is a thorough believer in preparedness — in business.

Essanay

1333 Argyle Street, Chicago

Trade Mark
Reg.U.S.Pat.1907

GENERAL FILM SERVICE

The Golden Thumb

The ancient Greeks unquestionably attained the highest development in art.

Their great artists, they said, were born with a golden thumb, because their touch was so true and fine.

Essanay believes it has won to the height of Greek art.

It has striven for ten years for the highest artistry.

It searched the world for the greatest artists, those born with the golden thumb.

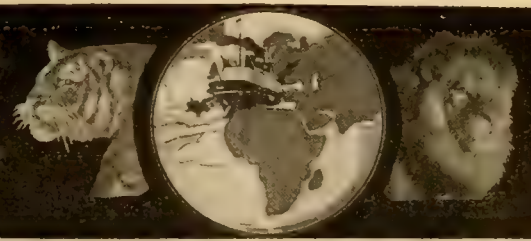
It sought them for actors, for directors, for photographers, for every person who touched its film.

Essanay now offers the result of these years of attainment, the product of the artists with the golden thumb.

Trade Mark
Reg.U.S.Pat.1907

Essanay

1333 Argyle Street, Chicago



GENERAL FILM SERVICE

COMEDIES

The General Film Company offers you new prints of 52 reels of the best single and split reel comedies ever made, featuring

Mabel Normand
Charles Murray
Mack Sennett, etc.

together with an unusually attractive line of one sheet posters. You can book them at all General Film Exchanges—as many as your program calls for.

BIOGRAPH
QUALITY FILMS

GENERAL FILM SERVICE

Wednesday
March 29

Madelaine Morel

Augustin Daly's famous play—a sensational feature in the regular service.

Gretchen Hartman
William Russell
Jack Drumeir

Betty Gray
Alan Hale
Katharine Lee

The Three-Reel Biograph

Monday
March 27

The Golden Supper

D. W. Griffith's dramatic version of the famous poem by Lord Tennyson.

Edwin August
Charles H. West
Dorothy West
Claire McDowell

The Biograph Re-issue

Tuesday
March 28

Alias Jimmie Barton

Rapid-fire drama arising out of the accidental interchange of two men's identities.

Gretchen Hartman
Vola Smith
Jose Ruben
Jack Mulhall
Jack Drumeir

The Two-Reel Biograph

BIOGRAPH COMPANY
807 E. 175TH STREET
NEW YORK, N. Y.

BIOGRAPH
QUALITY FILMS

GENERAL FILM SERVICE

A Three-Part Feature

"The Millionaire's Son"

For Release, April 7

Featuring

Myrtle Reeves and Richard Johnson

A Quality Photodrama

Directed by H. M. & E. D. Horkheimer

Posters in One, Three and Six Sheets

Knickerbocker
~ Star Features ~

GENERAL FILM SERVICE

THURSDAY VIM COMEDY

"Plump and Runt" Series

With Hardy and Ruge

FRIDAY VIM COMEDY

"Pokes and Jabbs" Series

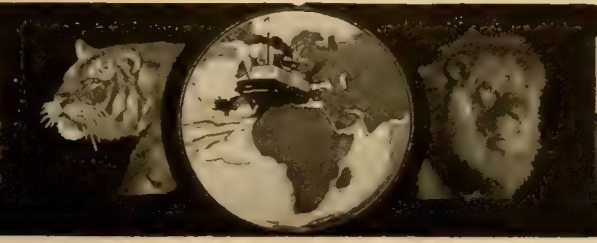
With Burns and Stull

Three Big Companies

Funny Films With Famous Fun-makers

Special Posters That Pull

VIM COMEDIES VIM



GENERAL FILM SERVICE

Fifty-One—

GENERAL FILM BRANCHES

In Forty-Nine Cities

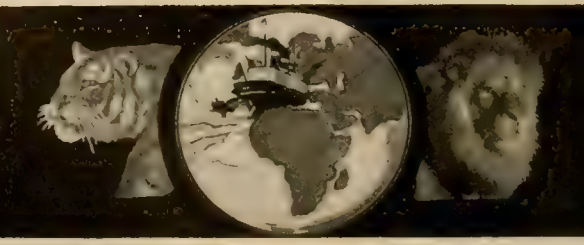
Albany	Memphis
Atlanta	Milwaukee
Baltimore	Minneapolis
Bangor	New Haven
Boston	Newark
Buffalo	New Orleans
Butte	New York City (4th Ave.)
Charlotte	New York City (23rd St.)
Chicago (City Hall)	Oklahoma City
Chicago (Wabash)	Omaha
Cincinnati	Philadelphia
Cleveland	Pittsburgh
Columbus	Portland
Dallas	St. Louis
Denver	Salt Lake City
Des Moines	San Francisco
Detroit	Scranton
Harrisburg	Seattle
Houston	Spokane
Indianapolis	Syracuse
Jacksonville	Washington
Kansas City	Wheeling
Los Angeles	Wilkesbarre

CANADA

Montreal	Toronto
St. John	Vancouver

Winnipeg

GENERAL FILM COMPANY
200 FIFTH AVENUE
NEW YORK



RESERVE SEATS MONTHS IN ADVANCE FOR BIG FOUR PRODUCTIONS

BUSINESS is like friendship—sensitive. It goes only where invited—stays only where well treated.

Below is a letter from Joseph Heim, Proprietor of the Luna Theatre, Danville, Pa., which explains, in part, why one exhibitor is giving his business to V-L-S-E. Read it, and then read what the Big Four service is accomplishing for Mr. Heim:

Luna Theatre,
JOS. HEIM, Prop.,
Danville, Pa.,

V. L. S. E. Inc.,
New York City.

Gentlemen:

I have used in the past few months seventeen or eighteen of your photoplays, and wish to congratulate you on the quality of same.

I have turned patrons away with nearly every show, and being so well pleased, wish to acknowledge to you my appreciation and good wishes.

My policy is that nothing but the best is good enough for my patrons.

The treatment accorded me by your Philadelphia office, is excellent and fair. Your service in every particular is the best I have had in all my fours years experience in this business.

Yours very truly,

Jos Heim

Not only Mr. Heim's satisfaction with V-L-S-E productions, but that of his patrons prompted the above letter.

Mr. Heim can tell you now what his receipts will be on Tuesdays for months to come.

They have set the seal of approval upon these pictures to the extent that every seat in the Luna Theatre has been reserved for afternoon and evening performances on *every Tuesday, when Big Four features are shown, for the rest of the season.*

In other words, by reason of the superior drawing powers of V-L-S-E pictures,

Just one illustration of the V-L-S-E's treatment of business, and why, notwithstanding this company's liberal open-booking policy, it probably has fewer cancellations than were ever before known in the film industry.

If you seek to surround your theatre with the safeguards enjoyed by Mr. Heim, the list of branch offices on the last page of this advertisement, provides the means for you to gain such security.

V. L. S. E. Inc.

"THE HERO OF SUBMARINE D.2"

Another high-tensioned war drama of dynamic scenes and stirring situations, featuring the star of "The Battle Cry of Peace,"

CHARLES RICHMAN

A story in which an absorbing love interest vies with blood-tingling action

THE VITAGRAPH COMPANY OF AMERICA

Released through V.L.S.E. *Inc.*

LUBIN

LUBIN FEATURES

Whose Best Recommendations are the Successes Which Exhibitors Have Already Made with Them

"SOULS IN BONDAGE"

"* * * * * We could not accommodate the scores that wanted to see it. At 25 and 50 cents, the overflow crowds in the lobby were so dense, that people could hardly get out of the place. * * * * *" *A. J. Wolfe, Adelphi Theatre, Broadway and 89th Street, New York City.*

"THE GREAT DIVIDE"

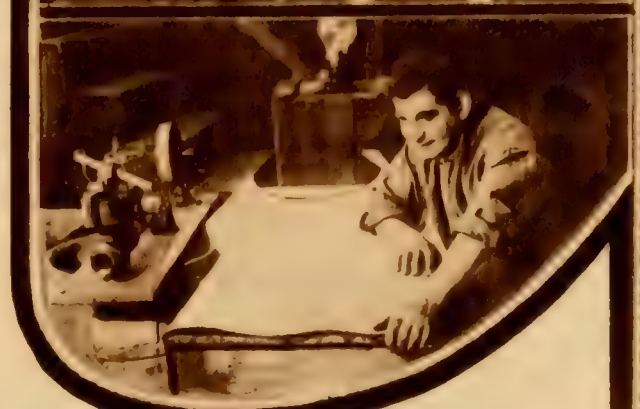
"Wish to show my appreciation of your film, 'The Great Divide', which broke all house records during its run at this theatre. * * * * * for drawing power not even the biggest production of the day exceeded this masterpiece of Lubin. * * * * * With this class of features you will soon do away with opposition in the film market." *J. J. Mathe, Manager, Alvarado Theatre, Los Angeles.*

"THE NATION'S PERIL"

"* * * * * "To say it is a house-packer, is putting it mildly. It is a picture that would stand, not one, but several repeat dates in any house. " " *C. A. Fookes, Riverview Theatre, Broadway and 100th Street, New York City.*

"GODS OF FATE"

"The train wreck and the fire in this picture took our audience by storm. " " " These scenes alone would carry any picture in a big way, but when combined with a story of such absorption as that about which this picture is built, an exhibitor can rely absolutely upon winning the fullest approval of his audiences." *D. K. Bimberg, Broadway Playhouse, Broadway and 103rd Street, New York City.*



LUBIN FEATURE

Released through V.L.S.E. Inc.

"UNTO THOSE WHO SIN"

A Selig Red Seal Play. Written in Five Soul-Stirring Acts by James Oliver Curwood. Featuring for the First Time in Selig Spectacular Dramas, Vivacious

FRITZI BRUNETTE

and Her Dazzling Gowns!

"The Wages of Sin Are Death"

SELIG

Released through **V.L.S.E.** *Inc.*

TRADE MARK REG. U.S. PAT. OFF.

GLADYS HANSON

Famous Frohman Star

is presented in

"THE HAVOC"

in 5 Acts

Born to love, desperate in her loneliness, a woman Sins.

Come days of bitter anguish, nights of blighting torture—a soul harrowed by the fires of a self-made Hell.

Comes repentance with the light of pure love; comes humility and Peace.

H. S. Sheldon
author

Arthur Berthelet
director

Essanay
"FIRST TO STANDARDIZE MOTION PLAYS"

Released through V.L.S.E. Inc.

BIG V. L. S. E. FOUR FEATURE PLAY

LUBIN

SUCCESS

SIGN POST

Atlanta, Ga.
75 Walton Street

Boston, Mass.
67 Church Street

Cincinnati, Ohio
129 West 7th Street

Cleveland, Ohio
2077 East Fourth St.

Dallas, Texas
1900 Commerce St.

Denver, Col.
1433 Chc. npa Street

Detroit, Mich.
502 Peter Smith Bldg

Kansas City, Mo.
12th and Walnut Sts

Los Angeles, Cal.
644 South Olive St.

Minneapolis, Minn.
608 North First Ave

New York City
1600 Broadway

Philadelphia, Pa.
229 North 12th St.

Pittsburgh, Pa.
117 Fourth Avenue

San Francisco, Cal.
986 Market Street

Salt Lake City, Utah
129 E. 2nd South St.

St. Louis, Mo.
3630 Olive Street

Seattle, Wash.
415 Olive Street

Washington, D. C.
811 E Street, N. W.

New Orleans, La.
610 Canal Street

Toronto, Ont., Can.
15 Wilton Avenue

Syracuse, New York
117 Walton Street

Montreal, Canada
204 St. Catherine St.

C. E. McCUNE
PHONE 1081

J. F. CROSSLEY

WM. EDWARDS
PHONE 285

PHONE 201 **Rex Theatre** CAPACITY 900
STRICTLY MODERN AND FIRE PROOF

PHONE 1012 **Sorg Opera House** CAPACITY 1100

Middletown, Ohio

V. L. S. E., Inc.,
New York City.

Gentlemen:

On Saturday February 5th we had our first Anniversary at the Sorg. We tried an experiment, which we think is the acid test of merit. We had booked "THOU SHALT NOT COVET", after seeing the picture, and wanted to see how much confidence our patrons had in the V. L. S. E. Program. We did nothing in the way of advertising except run two slides. As you know, this is not our regular method of presenting your productions, but we wanted to see just what influence the name V. L. S. E. had with the public.

WE DID A CAPACITY BUSINESS ALL DAY.

The reason is we have always made V. L. S. E. our magnet, not any certain production or producer but the program as a whole. We will certainly bring "THOU SHALT NOT COVET" back at the first opportunity, as it was one of the most pleasing pictures we have ever shown. The acting of Kathlyn Williams and Tyrone Power is beyond criticism.

Our big house is one block from the main street. We get ten cents straight at all times, while our competitors, with a better location, are showing the so-called "$2.00 pictures" for five cents. We are doing the business of the town, and cannot tell you how glad we are for having secured the V. L. S. E. program. The other service is no competition whatever to us, and we shall continue, as we have in the past, featuring V. L. S. E., feeling sure that you will give us the very finest productions obtainable.

Thanking you for your courteous treatment, and again assuring you that I am an enthusiastic V. L. S. E. "booster", I am,

Very sincerely yours,

Sorg and Rex Theatres,

C. E. McCune

"I know not how to govern our own course save by the proven experience of others."

PERFECT SELECT PLAYS

V.L.S.E. Inc.

TRADE MARK REG. U.S. PAT. OFF.

HEARST-VITAGRAPH

The World's Greatest Fashion Show

The modish gowns on the beautiful models which appear in the fashions every week, in the HEARST-VITAGRAPH NEWS REEL, make your audiences believe they are in Lady Duff Gordon's, or on Fifth Avenue with Maurice.

Your patrons are made to feel that they can reach out and shake hands with these beautiful girls who are wearing for inspection the smartest creations of Paris and New York.

Talking Cartoons

The risibles of your patrons will be aroused by the antics of Herriman's "KRAZY KAT," and they will ache with laughter and laugh with tears at the "JOYS" and "GLOOMS" of TOM POWERS.

"Silence You 'Most Can Hear"

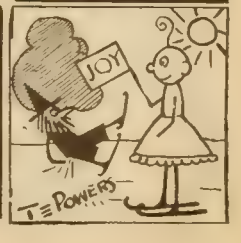
The HEARST-VITAGRAPH pictures from the War Front are so vivid that your patrons can almost hear the booming of the guns.

It is no wonder that successful exhibitors demand the HEARST-VITAGRAPH NEWS REEL and will take no other.

BIG FOUR FEATURE PLAY V L S E

RELEASED TWICE A WEEK
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS



VITAGRAPH

"The Vital Question"---

Do you think you could forgive her
If she were short on honor
And long on love?

"The Vital Question"---

Has a woman a right
To her own life and her own love
In her own way?
Has she a right
To her own visions, her own dreams
And her own El Dorado?

This FIVE-PART

Vitagraph Blue Ribbon Release

Features

Virginia Pearson

In a picture in which
You can almost hear the heart-beats.

Released Monday, April 3rd
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

VITAGRAPH

"THE ESCAPADES OF MR. JACK"

are glittering comedies
that crinkle and snap
with every picture.

THE VITAGRAPH COMPANY and the HEARST SYNDICATE
offer

"THE ESCAPADES OF MR. JACK"

Featuring

FRANK DANIELS

The Maker of a Million Laughs a Day

ONE PICTURE A WEEK
RELEASED EVERY MONDAY

Following the Sunday Stories in all the Hearst Syndicate papers

These stories are read by seven million people
every Sunday—

And these superlative one-reelers are seven times
as funny as the funny Sunday stories.

This Week's Adventure

"MR. JACK TRIFLES"

How would you feel on
"a morning after" to sit
down to breakfast and find
that your wife's maid was
the girl of the night before?
Mr. Jack slips and slides through
a thousand flashes of crackling
dilemmas with a laugh in every flash.

Released Monday, March 20th
Through the V. L. S. E.

The VITAGRAPH COMPANY of AMERICA
EXECUTIVE OFFICES
EAST 15th ST. and LOCUST AVE., BROOKLYN, N.Y.
NEW YORK · CHICAGO · LONDON · PARIS

The Most Successful Program Is a Varied One

ESSANAY'S SHORT SNAPPY SUBJECTS

"SEPARATING FROM SARAH"

Two-act drama, March 21

Presenting
Harry Dunkinson and
Florence Oberle

CANIMATED NOOZ PICTORIAL NO. 7

Cartoon, March 22
By Wallace A. Carlson
The Funniest on the Screen

"I WILL REPAY"

Three-act drama, March 25

Presenting
Marguerite Clayton
John Junior and
Edward Arnold

Released through General Film Co.

ESSANAY'S GREAT FEATURE PLAYS

"THE DISCARD"

"THE MISLEADING LADY"

"CAPTAIN JINKS OF THE HORSE MARINES"

"A DAUGHTER OF THE CITY"

"THE ALSTER CASE"

"THE RAVEN"

"THE CRIMSON WING"

"THE MAN TRAIL"

"A BUNCH OF KEYS"

"THE BLINDNESS OF VIRTUE"

"IN THE PALACE OF THE KING"

"THE WHITE SISTER"

"THE SLIM PRINCESS"

"GRAUSTARK"

Released through the V. L. S. E.

COMING

A NEW

ESSANAY-CHAPLIN

"Charlie Chaplin's Burlesque on Carmen"

ESSANAY

1333 ARGYLE STREET

CHICAGO

The Strange Case of MARY PAGE

NOW HENRY WALTHALL TAKES COMMAND!

In The Coming Episodes of Essanay's Absorbing Series Mary Page's Defender Leads The Chase After The Slayer of Dave Pollock.

Away From the Courtroom They Speed, Hot on The Trail of a Wild, Weird Clue.

Edna Mayo is Mr. Walthall's Co-Star. Lucile (Lady Duff Gordon) Designed Her Gowns. J. Charles Haydon Is The Director. The Tale Is Jammed With Throbs and Thrills.

Book It Now Through The General Film Co.

Essanay

1333 Argyle St., Chicago

George K. Spoor, President

A Feature—

A film subject of extraordinary popularity, wide-spread appeal and indisputable box-office value. Length a mere detail. It may be one reel or ten.

GEORGE KLEINE

ANNOUNCING

BILLIE BURKE

In a Film Novel

SCENARIO BY RUPERT HUGHES
STORY BY MRS. RUPERT HUGHES

In Twenty Chapters of Two Reels Each

Now being filmed and to be released through my offices about May 1st.

Details to be published later.

Geo. Kleine

805 East 175th St., New York City

A Feature—

A Film subject of extraordinary popularity, widespread appeal and indisputable box-office value. Length a mere detail. It may be one reel or ten.

GEORGE KLEINE

The Most Conspicuous Success of the Present Season

is

THE MISHAPS OF MUSTY SUFFER

With Harry Watson, Jr.

A series of *Ten One Reel Comedies*
conceived and directed by
Louis Myll

One-a-Week

Now booking through the Kleine Offices

Geo. Kleine

805 East 175th St., New York City

GAUMONT Photo Plays released through the MUTUAL FILM CORPORATION are five reel features that CROWD EXHIBITORS' HOUSES!

For the Best Balanced Program be sure to book Gaumont Mutual Masterpictures, de Luxe Edition, and these

Two Popular

GAUMONT Single Reels

MUTUAL WEEKLY

News of the World FIRST in Motion Pictures

ANIMATED CARTOONS and "SEE AMERICA FIRST" Split Reel

Harry Palmer's Original Comicalities
Gaumont's Great Scenic Series

For Bookings write or call upon the nearest Mutual Film Corporation Branch Manager.

Gaumont Co.

Flushing, N. Y. Jacksonville, Fla.

You Can Always Win the Applause of Your Patrons by booking Photo Plays with these

GAUMONT STARS

Marguerite Courtot
Alexander Gaden
Gertrude McCoy
Iva Shepard
Sydney Mason
Gertrude Robinson
Mildred Gregory
Helen Marten

MUTUAL MASTERPICTURES
DE LUXE EDITION

AMERICAN *Presents*
A Five Part Subject-

OVERALLS

With the Favorite Stars

Rhea Mitchell and ***William Stowell,***
in a forcefully compelling drama of big achievement. To be released ***March 18th*** as one of the Mutual Masterpictures, De Luxe Edition. Directed by Jack Halloway.

Snappy New American Short Subjects

In The Shuffle

Three Reel "Flying A" drama, with Edward Coxen and Winnifred Greenwood. Director — Thomas Ricketts — Released March 28th.

The Ranger of Lonesome Gulch

Three Reel "Mustang" drama, with Tom Chatterton and Anna Little. Director—Tom Chatterton—Released March 24th.

A Trunk An' Trouble

One Reel " Beauty " comedy, with John Sheehan and Carol Halloway. Director—Arthur McMackin—Released March 29th.

The Improbable Yarn of McQuirk

One Reel " Beauty " comedy, with Orral Humphrey and Lucille Ward. Director — Phil Walsh—Released April 2nd.

The Mutual Film Corporation is the sole distributor of American films throughout the United States and Canada.

AMERICAN FILM COMPANY, Inc.,

SAMUEL S. HUTCHINSON, President CHICAGO, ILL.

MUTUAL PICTURES

Search Me!

Here's a new Vogue Comedy brimful of sure-fire fun. Patty M'Quire and Priscilla Dean in antics that'll make your patrons roar with laughter.

Released March 23rd.
Jack Dillon, Director.

Devilish Business

Rube Miller, the clown of clowns, in a bing-bang adventure in funny-land. It's a corker.

Released March 26th.
Rube Miller, Director.

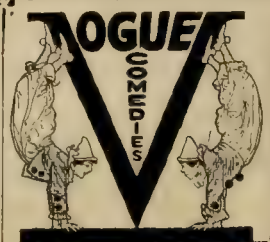
Book Vogue Comedies—they're all the go.

Distributed Exclusively by Mutual Film Corporation Throughout United States and Canada.

VOGUE FILMS, Inc.

Executives:
JOSEPH H. FINN SAMUEL S. HUTCHINSON
Publicity Office: 222 So. State St.
Chicago, Ill.

Slapsticks With a Reason



MUTUAL SPECIAL FEATURE

A Box-Office Tonic

Here's a prescription for sick box offices, and for those that are healthy and want to stay that way.

Book "The Girl and the Game!"

Helen Holmes in this great railroad film novel is a sure, safe tonic that will put the flush of dollar-health in any box office.

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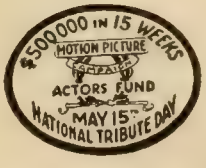

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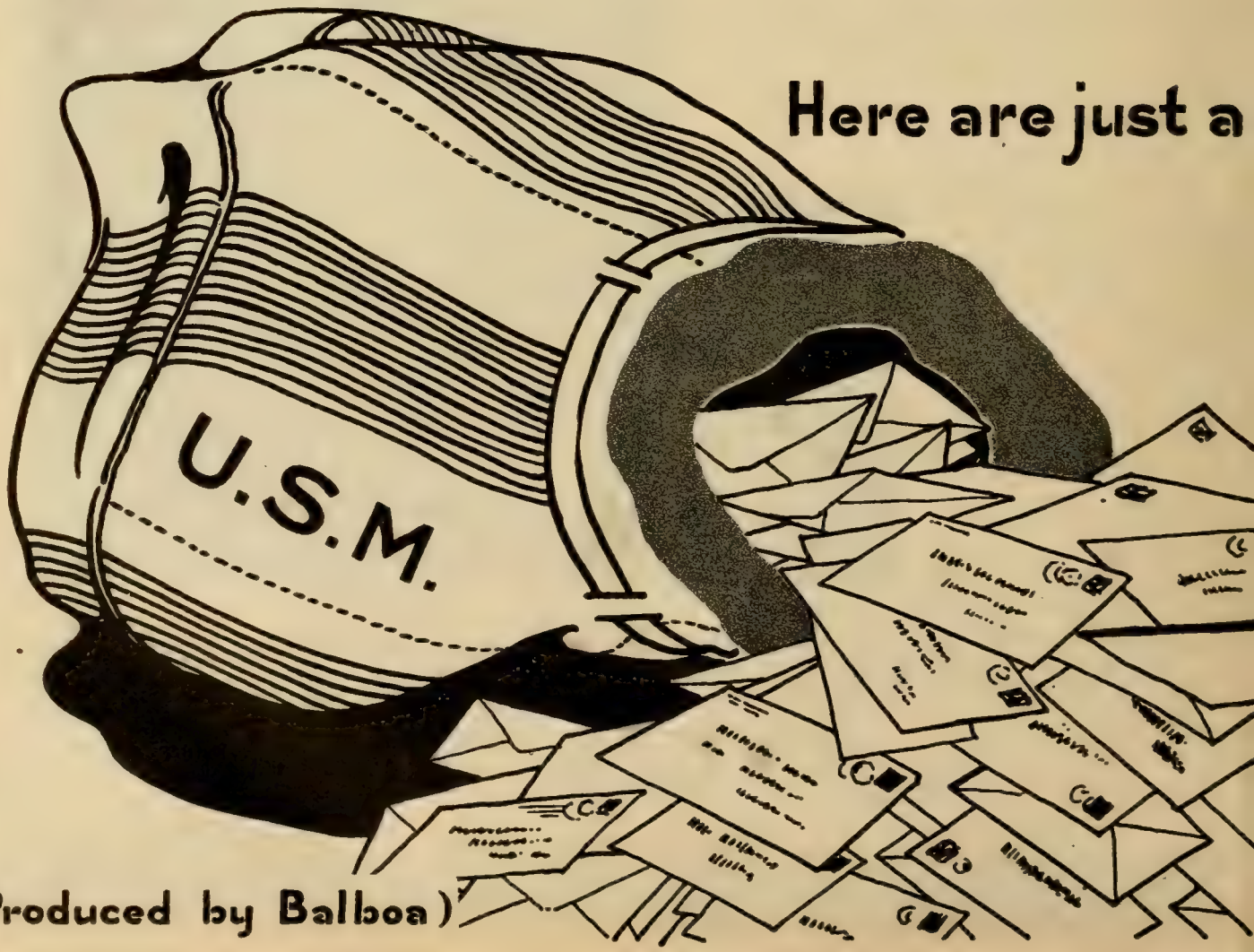

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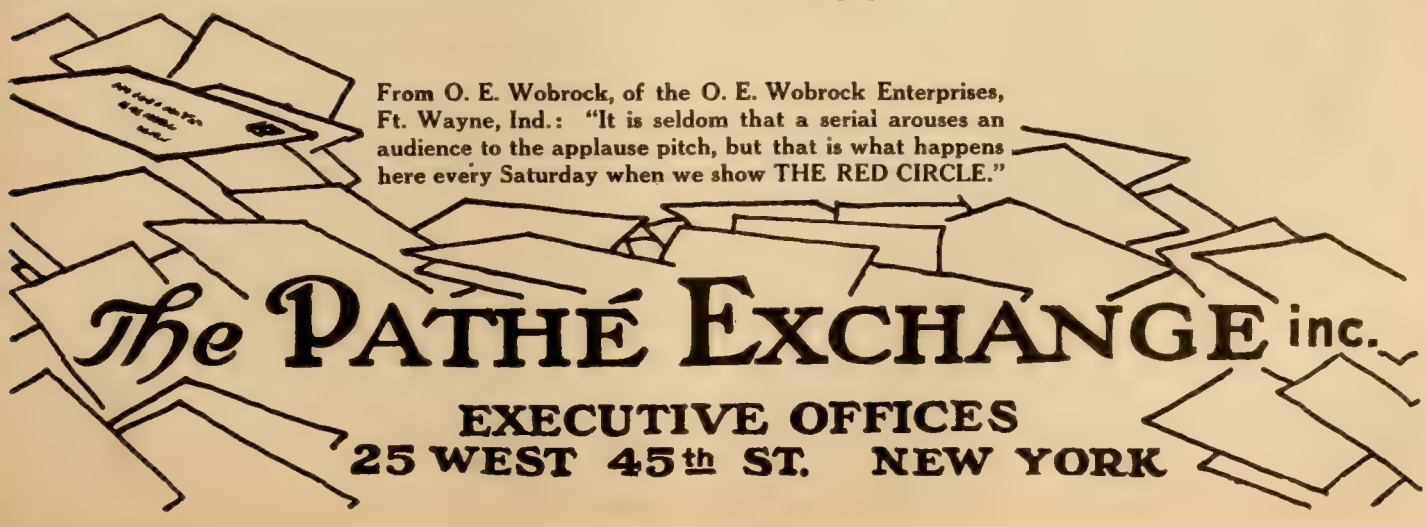

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MOVING PICTURE WORLD
THE FILM INDEX
EXHIBITORS' GUIDE

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(*The Index for this issue will be found on page 2096*)

"CINE-MUNDIAL," the monthly Spanish edition of the Moving Picture World, is published at 17 Madison Avenue by the Chalmers Publishing Company. It reaches the South American market. Yearly subscription, $1.50. Advertising rates on application.

Saturday, March 25, 1916

Facts and Comments

WE DEPLORE the holding of two expositions of the moving picture art within one week of each other. Of course nobody questions the legal right of either the Board of Trade or the Exhibitors' League to hold as many expositions as they please and whenever they please. To get the best results for the industry, however, one big exposition will serve the best interests and add most to the prestige. The Exhibitors' League has heretofore held its exposition either in June or in July and to move it to within one week of the Board of Trade date seems like sharp practice. It is sure that the two expositions cannot be successful and it may be now that neither of them will come up to expectations. It would benefit the industry to have one united exposition in which all branches are interested and for the success of which every man in the industry could work with enthusiasm. It goes without saying that co-operation cannot be expected where methods such as the arrangement of dates above referred to is followed.

* * *

A CONSERVATIVE and very successful exhibitor in a college town of the Middle West complains with much earnestness of the surfeit of sex-problems on the screen. Laboring under a wholesome and entirely justifiable sense of indignation he says that he is "in favor of a nationally controlled censorship if it will do away just a little with the sex-problem." Alas, how true is his complaint and how utterly wrong is his proposed remedy. Censorship has been tried in the ancient and in the modern age of civilization and has been found woefully wanting. This is the hurdle which no advocate of censorship is able to jump over: "Who is going to censor the censors?" Their decrees cannot rise above their source, which is human nature with all its failings, its imperfections and, as Mr. Hodkinson so aptly puts it, with all its "variable standards." How easy to frame an indictment against the abuses of the press which indeed are neither few nor small. We freely admit these abuses, but we bestow freedom on the press because of its usefulness in disseminating knowledge and discussing public affairs and criticising men in public office. Even thus it is with the freedom of the screen. There are and, we fear, there always will be, abuses of the screen at least while human nature remains what it is. We cannot entirely abolish these evils, but must be satisfied with minimizing them. Legislation can prevent men from stealing, but it cannot make them honest.

* * *

HEREAFTER snakes, bugs and spiders will not be allowed to appear on any screen in the City of Portland, Ore., unless due notice of their coming is given in a proper sub-title, the latter acting as a sort of noiseless rattle. If you do not want to see the crawling things watch the subtitles and close your eyes. How can we tell when the wriggling is over? Mrs. Local Censor will arrange for that. She says just tell your neighbor to nudge you in the ribs. Portland is running into a labyrinth of complications.

* * *

TIMELY indeed is the plea made for quality irrespective of length. There is, we trust, just enough of the element of art in the motion picture to make quality triumph over length. The striving after length has resulted in "padding," which is unquestionably one of the real handicaps to the exhibitor. There is no doubt at all that the short length has been neglected both by producer and exhibitor. In too many cases it was unfortunately true that the short film was a poor film. The inverse of the proposition that a long film was bound to be a good one has proven an awful delusion as pretty nearly all our readers must know from painful personal experience. We certainly do not believe that the multiple reel has run its course; on the contrary we believe that its possibilities are inexhaustible like the moves in a chess game. We are, however, thoroughly convinced that a return to high quality in short lengths will be a distinct benefit not merely to any particular group of producers, but to the industry as a whole. The high-quality short reels are the very roots of the screen's popularity.

Gordian Knots*

By Louis Reeves Harrison.

GORDIUS came driving his team of oxen into the Phrygian public square and, in view of the fact that the people needed a leader, dedicated his wagon and yoke of oxen to Zeus, tying them to the temple so that the ends of the knot could not be seen. Inasmuch as no one could untie the knot, Gordius was made King of Phrygia, thereby showing a better reason for leadership than many rulers of the present day could offer. But along came Alexander and cut the sacred knot with his sword, just as some of our photoplaywrights are doing in an attempt to force themselves Alexander-like upon the public.

It requires but little ingenuity to so entangle the characters of a crime story that no swift and clever untangling can be made—the whole art is to devise a puzzle which can be reasonably solved at the crisis, yet which has all the appearance of hopeless complication if the guilty keep silence. The easy and customary way out is for the real criminal to experience a change of heart. "I can not see the innocent suffer. I am sorry to say that I did it."

A change of heart is quite human. It is an every-day occurrence among many millions of the unwise, and it may easily be an act of wisdom to change one's course rather than perpetuate a struggle against hopeless environment, but no small degree of skill is demanded to make its application to a story situation entirely satisfactory to an audience. To render it plausible, not jarring to common sense, it should be brought about through a shifting of motion, or through the introduction of some entirely new and powerful influence.

A change of mind, or a change of heart, in one of the leading characters must be closely preceded by a recognizable good reason for the change. To bring it about with scant portrayal of motive is often to arrest one line of action and take up another in a purely arbitrary and Alexandrian way, certainly not a convincing way for people of common intelligence, never an expert way of meeting a difficulty. A story may be otherwise satisfactory and utterly fail from lack of attention to the why and wherefore of a transformation of purpose on the part of an important character.

There is always risk of destroying interest by bringing into a story something which does not spring from the essence of its subject, especially after the characters have been well established. While anything extrinsic may be added to give the story new force, the selection of that addition is of much higher importance than may at first sight appear. Such matter, called "adventitious," is often among the first to be eliminated by an author who carefully revises his work. It is apt to divert attention from the main line of action.

Conversion was recently handled with great skill in a short story. A comparatively young professional man is about to marry a woman he detests because her wealth will enable him to carry out the ambition of his lifetime, when he becomes acquainted with a sporty young lady at a summer resort without the formality of an introduction. He becomes fascinated by the sporty girl and starts in for a last good time while he is yet free to do so. He assumes that she is well "protected" from the elegance of her attire and from the fact that she has a motor car of her own. He plunges with the little money he has left and entertains her with reckless prodigality.

He unbosoms like a weakling, bragging of his family and social connections, even betraying a measure of condescension in telling the sporty girl that he loves her and would like to marry her. His character is carefully painted as so conceited as to be highly amusing because he takes himself seriously, and we are glad to discover that he is mistaken about the sporty girl. She is really an adventurous young lady of wealth intent on amusing herself for a few days while awaiting the advent of her father. We feel that there is something coming to the egoist but it is not what *we* expect.

At the last moment the young man's habit of self revelation brings to light new matter. In spite of his many weaknesses, he has struggled through college and has drudged during his best years to accomplish a really laudable ambition. A sudden change takes place in the girl's heart. She accepts his proposal of marriage, delighted that he has loved her while thinking her poor and not altogether worthy, and she staggers her suitor by announcing her great wealth. The sudden and surprising change of sentiment is so clevely handled that it provides an unexpected termination without shocking credulity.

The complication grows more interesting as it progresses, and it comes in the nature of gay surprise that the entanglement is not slashed in the commonplace, the Alexandrian, way, but it is all in the handling. The Gordian knot was united with rare skill. The girl's deep pity and her fine recognition that the man who unselfishly loved her needed only such support as she could give rendered plausible a conversion otherwise beyond the bounds of common sense.

The regular way of tying one of the characters up in a financial knot is to have him speculate in a stock which the villain controls. It is an Alexandrian way to have either virtue or vice triumph by any such means. That an unimportant individual should control the stock market is on a par with that control of public opinion which a reporter-hero obtains through his newspaper articles. None of us is so much superior to the rest of us that he can ordinarily exert such power, a power too rare to be a demonstratable probability in a play.

It is in closer relation to logic for the man who is to suffer a reversal of fortune to be the leading factor in such reversal, a simple enough matter when one realizes how many lines of business are successfully conducted during long periods on a slender margin of reserve. A business man's bank relations often constitute the sword ever hanging over his head, or a Gordian entanglement may quite logically result from a crisis preventing the collection of accounts to meet outstanding obligations. A swift presentation of his affairs at the outset permits a sudden change in his fortunes without straining credulity and even a solution of his difficulties with a happy ending.

If a knot of great difficulty is to be tied, why not state a set of circumstances from which a financial entanglement might reasonably be made. The effect need not be less entertaining that it is a probable sequence of events in real life. There are logical routes into any manner of complication and entirely believable ways out again without resort to Alexandrian methods, well within the realms of what is real and convincing to human nature in general.

*Copyright, 1916, Louis Reeves Harrison.

Now or Never

By W. Stephen Bush.

NEVER before in the history of the world have there been such opportunities for gaining the lion's share of the South American film market. Without undue pride or boasting we may claim that the American producer has invaded Europe with astonishing success. I found the American film in all my travels in Europe, in the little towns no less than in the big centers of population. It is surely a cause for wonder that the South American market has so far been neglected. No film man has ever returned from a trip of observation through Latin-America without recording his conviction that American films will "go big" in the sister republics to the south of us. I have sat time and again in our Broadway motion picture theaters with natives of Latin-America and they were outspoken in their belief that at least fifty per cent. of American-made films will be acceptable to South American audiences. Recently we have pointed out in these columns how American producers by catering to the special wants of Latin-America can easily gain a lead over all competitors. The rich treasure houses of Spanish and Portuguese literature are virgin territory from the filmer's point of view. There are plenty of materials in the fertile soil of that literature which will make good film plays for all mankind without regard to nationality. A good library, a good Spanish or Portuguese scholar, an intelligent native of Latin-America, a little power of selection and the work may begin at once. No European producer has ever attempted to specialize along these lines. Latin-America will appreciate our sympathetic study of its peculiar tastes and needs.

We ought to remember, too, that never before have the South American countries been more prosperous and never before have they had more purchasing power. Never before have they been cut off from their wonted European supply. Now or never is the time for the American producer who wants to garner the profits which this market promises.

Last but surely not least there is the great medium of communication between the film men of the two continents, Cine-Mundial, the Spanish edition of The Moving Picture World. No smoother channel has ever invited the navigator into new seas to conquer. No better pilot could be had at any price. The same spirit of service which characterizes all the efforts of The Moving Picture World animates Cine-Mundial.

Progress of the Organized Exhibitor

By W. Stephen Bush.

ALMOST significant feature of motion picture development is a revival of the spirit of organization among the exhibitors of the country. The feeling among exhibitors that they must get together is in evidence in every state.

It has been slow and laborious work to bring the exhibitors together. Indifference, the insistent daily demands of the management of the theater, previous efforts that have resulted in failure—all these elements handicap the organizer's work. There is a sentiment that the exhibitor has certain just grievances and that for the redress of these grievances no less than for strong constructive work it is necessary for him to organize. He is too apt, however, to forget. The moment the pressure stops he puts off guarding against a recurrence of the evil.

The Moving Picture World has been the consistent supporter of the exhibitor in his efforts to organize. That's why we take the liberty of telling him that he owes it to himself and to the industry at large to overcome his indifference and to take his duty toward the organization very seriously. If in some respects the work of organizations is still crude and inarticulate, there is no reason to be discouraged. The past history of the motion picture gave but scant encouragement to initiative and enterprise on the part of the exhibitor. He is just beginning to find himself and to discover the importance of his place in the councils of the industry. It is easy to scold him, to show impatience with him, but it is much more to the purpose to help him and give him credit for what he has accomplished.

The plan of establishing a National Bureau of Information, Advice and Assistance exclusively for the benefit of the exhibitor has received the hearty indorsement of the state convention which has just ended its sessions at Albany. There is no doubt that such a bureau will be indorsed with equal enthusiasm at the National Convention to be held in Chicago, July 11th to 15th.

The Wrath of the Censor

By W. Stephen Bush.

THAT censor boards maintained by the state are bitterly and personally hostile to the screen as such is once more demonstrated by the remarkable document which J. Louis Breitinger, the great Torquemada of Pennsylvania, has sent to Harrisburg, asking for more power.

We earnestly recommend the perusal of this strange official effusion to all who may have any lingering doubts as to either the danger or the perfect idiocy of any system of censorship. At its best or if you please at its worst the Board ought to be nothing more than an agency of repression. Breitinger and his Catonian Sages, however, are now going much further. They actually assume to dictate to the producer before he begins to think about a scenario. They scold the public for attending the motion picture theaters in spite of the Board's frantic efforts to destroy the industry. They resent the attempt to convey any moral lesson via the screen, saying that this task belongs exclusively to church and school. Incredible as it may sound they even deny that the motion picture has any educational value.

Such is the inexorable logic of Fate. Once depart from the dictates of common sense and turn your back upon the lessons of the past and there is no telling when and where the road to folly will end. I do not believe that the Grand Inquisitors will get more power from the state. The people of Pennsylvania are Americans and they cannot help laughing at the censors. The last legislature took the sting out of censorship by allowing an appeal from the Breitinger-Overholtzer combination. In due time several severe shocks were administered to the combination by the Courts of Common Pleas in Philadelphia and elsewhere. If the censors were not delightfully impervious to ridicule and wholly insensible to the lashes of irony the lecture read to them recently by Justice Barratt would have burned up their conceit like fire consumes straw.

In their attempt to fathom and regulate the psychology of the screen the "dread" inquisitors have invited attention to their own psychological conditions. If this attention is unwelcome it surely is nobody's fault but theirs.

We learn that just like its prototype the Grand Inquisition of Spain the Pennsylvania imitation has surrounded itself with a host of "Familiars," secret agents provided with tin badges and "beating" their way into motion pictures hunting petty violations of the law. We are told that these pests are becoming unbearable in spite of the fact that by virtue of a recent judicial decision they may now be safely chased out of the operator's booth.

Editor Brisbane Talks Bluntly

Enlivens Trade Board Dinner to Newspaper Men by Statements That Arouse Other Speakers.

THE dinner given on Sunday, March 12, to the cartoonists and "colyumists" of New York newspapers by the publication committee of the Motion Picture Board of Trade was marked by an interest not exactly anticipated by its promoters. Arthur Brisbane, editor of the Evening Journal, was the first speaker to address the 125 diners gathered in College Hall, Hotel Astor. Mr. Brisbane surprised his hearers at the beginning by stating that of the motion picture business he knew very little. He was speaking extemporaneously except from such notes as he had made during the opening remarks by Arthur James, the chairman of the committee and the toastmaster of the evening, and the introduction by J. W. Binder, the executive secretary of the board. The surprise occasioned by the opening remark was quickly transformed to amazement when Mr. Brisbane said the moving picture, so far as it is merely a melodrama or a story, is only a moneymaking proposition, and whether censored or not he did not in the least care.

"But the censorship of the moving picture will become an established fact," the speaker continued, "and it may in the future be a very serious matter because at the present time the moving picture is an amusement; and its success is based upon the stupidity and lack of intellectual development of the human race." Mr. Brisbane said a lot more, all of which emphasized his lack of information about the motion picture as it is today and part of which seemed to indicate that his immediate neighbors at the table were unable to point out to him some of the great accomplishments of the picture manufacturers.

Several of the following speakers paid their respects to the editor's views of the motion picture—Mr. Brisbane had departed immediately at the close of his speech to catch a train and therefore the subsequent proceedings lost some of the tensity that otherwise would have prevailed. J. Robert Rubin, counsel of the Motion Picture Exhibitors' League, who followed Mr. Brisbane, made one of the most effective speeches of the evening. William M. Seabury, counsel of the board; Herbert S. Houston, president of the Associated Advertising Clubs of the World, and Commodore J. Stuart Blackton were the other speakers.

"The Fifth Estate, the motion picture, reaches out to its older brother, the Fourth Estate, and asks co-operation in resisting the destroyer of art, the foe of progress, the common enemy, the censor," said Mr. James, in opening. "The spoken, the written, the drawn, the sculptured, the painted, the acted word, alike in their common purpose, the expression of thought, cry out against the oppression of those who seek to make all men conform to the narrow confines of their bigotry, their undevelopment, their prejudices and cant. To yield at all to censorship is to put our mental, our artistic, our very moral liberty into the keeping of others. Our physical freedom was worth dying for a century ago. Surely our greater freedom of thought and its expression is worth fighting for today.

"Censorship is without the shadow of a defense among a civilized and an enlightened people. We readily concede, or I might better say, we proclaim that morals on the screen differ not at all from morals of the spoken drama, of the newspaper and of the pulpit. We believe with all other men who have a thought for the uprightness of the community in which they live, that there are proper rules governing public exhibitions and amusements and to such proper regulation we cordially subscribe.

"But censorship, whether it be the censorship of the daily newspaper, or of the pulpit, or of the motion picture, we solemly, earnestly, indignantly resent because we know of no man or group of men great enough, godlike enough, to take our art and enslave it and make it do their bidding."

Speech of Mr. Brisbane.

The remarks of Mr. Brisbane were in part as follows:

I am one of the few living men who has never seen Mary Pickford, or Charles Chaplin, or Theda Bara, or Miss Clark—I believe she comes in there. All I have seen is the Durbar and Scott's north pole pictures and "Carmen," which I couldn't escape, because it was given in Mr. Hearst's house and I happened to be a guest there. (Laughter.) I have great respect for the men who are developing the financial value and the real genius of those people, but I don't think that I should be bothered about it. Now, as to the censorship, I do not think I can become very much excited about it. There will be no censorship without the consent of a majority of the people of the United States, and I do not think they will consent to any very extensive or universal censorship. The moving picture, so far as it is merely a melodrama, a story, a tragedy, or a joke, a comedy, is only a moneymaking proposition, and whether it is censored or not I don't in the least care.

The censorship of the moving picture will become an established fact, and it may in the future be a very serious matter because at the present time the moving picture, all it amounts to today, at least the modern moving picture, is that it is an amusement, and its success is based upon the stupidity and lack of intellectual development of the human race. The success of the moving picture is due to this, gentlemen: We are a race of animals. We have been standing on our hind legs only five hundred thousand years. We have been using speech about one hundred thousand years. We have been using the written word, as a race, only fifty years. I can remember myself less than fifty years ago, when I was a boy, I used to sit and read to a dozen people on my father's farm, because not one of them could read. To educate mem, in a word, and to get them to make their own moving picture, is extremely difficult. It takes a high order of intelligence to take a sufficient number of lines, and pictures, and manufacture them into a film.

Now, to go back, we have stood on our hind legs for five hundred thousand years, and we have been able to read, as a race, for fifty years, but we have used our eyes for at least twenty millions of years on this

Dinner Given by Publication Committee of Board of Trade to New York Cartoonists and "Colyumists."

planet. The lobster has an eye on the end of a stick, and he may have been your great great-grandfather many times removed, and he was looking for a moving picture or something he could grab with his claw and eat, or something that would grab him and eat him. You know the lobster, of course, grabs the jelly fish, and the jelly fish gets the lobsters, all by the use of their eyes. With the moving picture now you get all your impressions by the use of your own eye; we select our husbands and our wives by our eyes, and everything is done by the eye, which is the greatest of all human factors. And this has been done for twenty millions of years with absolute ease.

One of the big factors in politics, if it were used, and I believe it is going to be, would be the moving picture. I believe that in the next campaign the man that studies this and uses genius to get at the facts will find it a very large factor in the result. For instance, if they take what I believe you call a "close up" picture of some of the things which may happen, you will do something worth while. (Applause.) For instance, a picture at Delmonico's, a table with Tammany politicians, and just a close up of Mr. Murphy's fork with peas on the end of it, which he is trying to balance; a picture of the city deposits being given to Interborough lawyers and directors, and the inside of No. 26 Broadway—which is the Standard Oil Headquarters. I really believe, and this is not in any sense a joke, that if you would, and I would advise you to do it, as I did advise a man in the last campaign, to take pictures of some of the people who are high in authority in the city, for instance, a picture of the Mayor of the city going home in his automobile—which you pay for—and then a picture of yourself, or your daughter hanging on to a strap, and say, naturally, that these people are with the Interborough, because they don't ride in the subway. If you put those pictures out the people will look at them and see them and believe them.

Those are pictures which I would not like to see censored—I think the censorship of ordinary things is not a menace. The things that need censorship are not the ordinary things. You don't need to do things out of the ordinary in order to make your business succeed, or to gain popularity. I have been an editor of newspapers in this city for twenty-eight years. I began with the Evening Sun twenty-eight years ago, and ever since then I have been with that and other papers, the Sunday World and the Evening World and the Journal, and all my experience has been that nothing is gained by making any concession to indecency.

I made a memorandum here on my card that you could make more money out of a Childs Restaurant than you could out of the old Haymarket. The only thing is that it takes a certain amount of ability and persistence to make money out of a Childs Restaurant, but it doesn't take very much to hire a woman to degrade herself and give an indecent exhibition.

Now, one of the things that you want to establish is standards. Establish something, so that it will become and be a standard for your business. One of the great purposes, I believe, to which the moving picture can be put is that of education, educational films. Today the newspaper is a regular bill of fare, such as you have tonight,—not a mess of olives, or soup, or bread, but it is a little of everything. Now, the moving picture will become that in the future. You will have your theatres where there will be a limited bill of fare,—pictures of the day's news, the things that are worth while, rapidly done; where you will have the story, whatever it may be, of love or mystery, and where you will have a certain amount of education, and things of that sort, and I wish that some of you would concentrate on the problem of making educational films where a man like Arliss can impersonate Disraeli, and, I believe, Lincoln.

I believe when you make films of that sort, for instance, of Abraham Lincoln, it will be good fifty years from now, if taken as of that period when Lincoln lived, because dresses do not change, as you know; the facts don't change, the patriotism doesn't change, and thus you will have a picture of Lincoln when he was a boy. You will see him there, with his knife and his shavings, and you will have a picture of his haphazard, worthless sort of a father and his gigantic mother, Nancy Hanks. And so, as with him, you can have it of others in the same way, and they will be educational and will live and be useful for many, many years and can be used many, many millions of times. You could do this with Washington, just as you could with fifty or sixty others worth while; and exhibit them in different parts of the country, and use them year after year.

You want to make your moving picture industry a great big industry, with great big standards, not merely a message of amusement for the public, but something which will settle down into a regular business like Marshall Field's. In literature, any one can name a certain number of master works, ones which every one knows, and which can be readily picked out. Now, among the millions of pictures that you have today, I do not think that you can find any one who can do that. That should be one of the main purposes of the moving picture field, and you should include it among some of the things that I have suggested. Tonight I asked some of the people here if they could name me six of the greatest, the six greatest, most successful, moving pictures in your industry. Now, you can mention fifty or sixty or a hundred books, but they gave me "The Birth of a Nation," and "Carmen," and "The Battle Cry of Peace," and then they couldn't agree on the rest. I turned to them and said: "Gentlemen, you spend many millions of dollars a year on your pictures, and yet, although you should be able to, you cannot state whether there are six or twelve or sixty great pictures that you have, and that is because you have not gone far yet; you are absolutely at the beginning of your business."

It is a great business, of course, with great big forces moving it, but its great work is for the future. Why, every school in the world will soon be teaching by the moving picture. Astronomy can be taught by the moving picture, so that the child can see and understand it at five years of age. We know about astronomy, because we studied it years ago, when we were young, but astronomy cannot be taught in the old way until the students are twenty or eighteen years of age. Now, you can do these things in the school, and you can educate the children and teach them astronomy, and they will learn it, and they will like it, and will learn it because they like it.

The moving picture will make intellectual digestion absolutely perfect. It will be a real education, presented in a real way, and in an attractive way which everybody, not only the school children, will recognize and appreciate. And, going back for a moment to the use of the moving picture as a political asset, if both sides in a great campaign will use the moving pictures, not only of a man at the beginning of the day, but a picture of where he goes next, and what he does, and the condition which he is in at the end of the day, you will have a great political education for the people. If you will do this, and pursue this policy of watching, not only will you tell the people what is happening daily, but the moving picture will carry the election and editors will be "has beens." (Applause.)

Mr. Rubin, in opening expressed his surprise at some of the statements uttered by Mr. Brisbane. He regretted that a man possessed of such great power had not given more time to investigating the picture, to seeking out the better subjects. "Too many persons neglect the motion picture," said Mr. Rubin at one point. Mr. Rubin spoke in part as follows:

No industry of which I have knowledge has a history so filled with romance as has the motion picture industry. It is awe-inspiring when one realizes what happens—how men become millionaires over night; how players though devoid of skill become popular idols, drawing salaries in excess of that of kings and potentates. However, the artistic side of the motion picture has kept full pace with the material side. The motion picture performance is no longer the exhibition of a few reels of claptrap melodrama.

Through the motion picture, the world is wiser, humanity broader, the people happier. It is the greatest boon to civilization since the advent of the telephone. It entertains, informs and instructs. It is a veritable schoolhouse in itself.

Look at its other side. It carries with it an investment of over $500,000,000. It is said that 2,900,000,000 persons attended the motion pictures last year. Think of it, nearly 3,000,000,000 people interested enough in the motion pictures to attend. Can it be doubted then that this art or industry reflects the ideals of the great mass of people. And surely, if it speaks to and for the people, it must tell the story of life, and if it tells the story of life it must be free to speak truthfully, to reflect life as it is, as does the drama and the press. It cannot be doubted but that the same ideal underlies them all, and the law should present the same attitude to them all.

But while the press and the drama find themselves guarded by the great walls of the constitution of the state, the newer art, this infant industry finds itself facing strangulation by an almost forgotten paternalistic institution called the censor, for there is now pending in this state and before the Congress of the United States and before the Legislatures of eleven different states censorship bills, requiring that each film to be released be submitted to a Board of Censors, who shall state whether or not the picture shall be exhibited to the public.

I fear the public has not been interested in the censorship problem. Unfortunately, the public is accustomed to be unmoved. It leaves the great fights of life to be waged by those with a pecuniary interest, forgetting that in these battles their rights are involved, and that their rights are being litigated, and they have failed to make themselves parties to the litigation. I fear the people do not realize what censorship means, from what it comes and where it leads. When I stop to reflect on the history of censorship, I am horrified. As I know it, the censor is an ancient institution like the rack and the whipping post, born in the house of autocracy, the offspring of bigotry and intolerance and the servient tool of tyranny and despotism. It was an institution that played havoc with your journalistic and literary craft and your memory should not be so short but that you know of its consequences.

Press censorship was the rule in Europe, but when the onward rush of civilization and democracy came and drove tyranny and despotism from their trenches it drove out censorship. Even then it was not the people who led. It was the great authors, such as John Milton, who desired above all "the liberty to know, to utter and to argue freely according to his conscience," but when once the people were aroused to the full consequence of censorship, they rushed madly to the aid of the great authors and the great thinkers of the time.

This attitude was first shown in England in the seventeenth century, when they drove the press censorship from the statute books; then in Holland, and then by the revolution of 1848 from Central European countries, and until by the revolution of 1909 even Russia abolished the pre-publicity censorship, so that today every civilized country in the world is free from the pre-publicity censorship, though in Russia the author may still find if he criticise too severely the ruling powers that his work may be suppressed, but even there it is not necessary to secure permission to publish. Prior to the war, the last relic of censorship in Europe was the dramatic censorship of England. But the dramatic censor of England since 1901 has not had the power that is given to the Board of Censors under the law proposed in this state. There, while the dramatist could submit his manuscript to the censors for their approval, it was not necessary, but could always publish it, chancing the attitude of the local officials, which, in fact, is similar to the situation now in vogue in this country. It is, therefore, astounding to find that in republican America, in democratic New York, in the twentieth century a bill requiring great entertaining, informative and instructive productions to receive the consent of three individuals before the public is permitted an opportunity to see them. To one whose mind is filled with thoughts of liberty of utterance and conscience, the idea is abhorrent; it is opposed to the spirit of democracy that has so long prevaded this country; it is opposed to the spirit of the constitution of the Empire State and it is unnecessary and impracticable.

Under the guise of morality, religious bigotry may be rampant. If the censor may forbid a picture because it treats a religious subject in a manner distasteful to him, he may next forbid the treatment of any subject that does not meet with his religious views, and then we will have a religious board, the board thrown in the malestrom of politics and religion, with the politicians fighting vigorously for the political patronage of the censorship office. This is not fanciful, gentlemen; it has been done. In various states where the censorship has been in vogue one picture or another has been tampered with because a religious subject was not treated in the manner or according to the viewpoint desired by the censor.

There must be a union of you men of might with these people of power. There must be an alliance of the art, of the motion picture and the profession of the journalist. There must be an offensive and defensive wedlock, and let tonight be a call to arms to all interested in the freedom of thought to fight the common enemy—gag rule.

Mr. Seabury said the two chief questions of interest to the industry at this time are: What are we going to do about censorship, and how are we going to do it?

As a preface to these inquiries, he commented upon the existence of censorship in Kansas, Ohio and Pennsylvania and the present status of various censorship bills throughout the country. He pointed out that there are approximately four separate censorship bills pending before the Committee of Congress. Two such bills are pending before the Legislature of New Jersey, one pending in New York, one in Maryland, and one in Kentucky, and he indicated that during this year only about eleven State Legislatures had been in session, while next year approximately thirty State Legislatures would convene, and it might reasonably be expected that there would be a corresponding number of censorship bills in these states. He said that the only effective and practical

method of opposing censorship was by educating the public and informing them as to the vicious principles upon which censorship is based.

Mr. Seabury commended to the attention of the newspaper men the article, "If Shakespeare Fell Among the Censors," by W. Stephen Bush, and also a recent magazine article by Channing Pollock.

Mr. Blackton quoted De Wolf Hopper as remarking that there are two classes of men who are privileged to use the expression "we"—editors and men with a tapeworm. He expressed the fear that Mr. Brisbane had been speaking in a dual capacity. He called attention to the fact that a film portraying the life of Washington had been issued as far back as 1905; that all of the plays of Shakespeare had been transferred to the screen; and he said that Abraham Lincoln had been shown on the screen in dozens of instances.

At the end of the speaking several films were shown. Among these were, for entertainment, "Fatty and the Broadway Stars" (Keystone) and "Goodness Gracious" (Vitagraph). Then there were several subjects showing cutouts by manufacturers and by censors. It was after 1 o'clock when the party broke up.

Assisting Mr. James in the arrangements for the dinner were Paul Gulick, vice-chairman, and T. M. Alexander, secretary of the publication committee.

Among those present other than the men already named were:

Charles Urban, of London, inventor of the Kinemacolor picture; E. Gluecksmann, Buenos Aires; E. A. MacManus, Hy Mayer, Franklin P. Adams, Winsor McCay, F. M. Follett, Fontaine Fox, Rollin Kirby, F. Opper, Cliff Sterrett, R. L. Goldberg, T. A. Dorgan, Hal Coffman, C. Allen Gilbert, Charles R. Macauley, R. M. Brinkerhoff, Donald Crisp, Harry Dulls, Lambert Guenther, Mr. Marcus, Ray Rohn, Herb Roth, H. T. Webster, W. A. Starrett, Robert Carter, Jack Ranck, George McManus, Tom McNamara, F. M. Glackens, Gene Carr, Harry Grant Dart, Mr. Frueh, George Herriman, Bob Dean, F. A. Eaton, W. H. Holcomb, W. H. Holcomb, Jr., Alexander Woollcott, Burns Mantle, George Worts, John Semler, T. R. Dibble, Randolph Lewis, Frank J. Price, Bide Dudley, Charles Condon, Frederick F. Schrader, R. M. Cleveland, Reginald Foster, Frank Ward O'Malley, E. B. Hatrick, Charles Harding, Harvey Thew, Jack Wheeler, Charles E. Moyer, H. I. Day, Cranston Brenton, W. D. McGuire, Thomas G. Wiley, William L. Sherrill, Rufus Steele, Robert Pool, Will C. Smith, Leon J. Rubinstein, Fred Hawley, Edward Earl, William Barry, E. L. Masters, Ewan Justice, E. A. MacManus, Walter Smith, Maxwell Swain, B. P. Schulberg, John C. Flinn, Carl Anderson Edward Weitzel, John Klein, John R. Freuler, Orrin G. Cocks.

Brenton Takes Issue With Brisbane.

Cranston Brenton, chairman of the National Board of Censorship, was one of those who heard Mr. Brisbane's address at the Trade Board dinner. In a statement he issued on Tuesday Mr. Brenton said:

Arthur Brisbane is always so well informed it is surprising that, at a gathering called together in opposition to the legalized censoring of motion pictures, he should have charged the producers who had invited him as their guest of honor with an absence of intelligence in every phase of their business except that of making money, should have attributed even their financial success to the "stupidity and lack of intellectual development of the human race," and should have emphasized his utter indifference to the whole question of the legalized censoring of their films.

After proclaming complete ignorance of motion pictures as a whole, he proceeded, in a long and brilliant speech, to demonstrate the truth of this assertion. He has seen but three motion pictures—one of these under protest—yet he advised the industry to develop their films along lines that have already been brought to such approximate perfection that little is left to be done even if his most extreme recommendations should be rigorously followed. Such questions should, however, be left to others to answer, and I shall confine myself to the one matter for which he showed his contempt—that of legalized censorship.

It is my privilege to represent the National Board of Censorship of Motion Pictures as its chairman. The National Board came into being some seven years ago at the request of the Motion Picture Exhibitors who suggested, by the way, our present name, to act as a court of review and advice before their films are shown to the general public. It views and passes on virtually every film produced in the United States. The 225 members who make up the National Board of Censorship all serve as volunteers, without pay. They have not the remotest financial interest in the motion picture business, and so are impartial observers who approximate more nearly than any small group of paid legalized censors could public opinion in regard to films. This board is, unqualifiedly, opposed to all forms of legal censorship—federal, state and local, because it believes such censorship to be undemocratic and to threaten the fundamental principles of free speech and free expression. It feels qualified to object, through its extensive opportunities of observation, to legalized censorship because of the inherent dangers in allowing the output of the fourth or fifth largest industry in America to be controlled by a group of three or four censors appointed by any political party and open to the sinister influences that such offices invite, and it knows that no such group could possibly view efficiently the national production of motion pictures that taxes the best attention of its 225 members and the activities of its paid staff.

Mr. Brisbane's one contribution to the opposition to legalized censorship, voiced in his speech, was based on the dangers of possible political control.

The National Board, in this connection, would call attention to the work of politics in Oklahoma at the time when Al Jennings was a candidate for Governor of that State. The story of his life, called "Beating Back," in which he told the history of his outlaw career and his return to the life of an honest citizen, which had appeared in serial form in a prominent publication, had been "filmed" for the screen. This moving picture was circulated in the State as part of his campaign propaganda, with the result that many voters were won to his support, and popular belief in his integrity created. Thereupon a bill was introduced into the Oklahoma Legislature looking toward the prohibition in that State of any film which dealt with "the history of a notorious criminal, such as a bandit or gunman." The evidence is that this bill was introduced at the behest of the political party whose interests Mr. Jennings was opposing, with the obvious object of defeating his campaign.

Another interesting question is presetned by the case of the temperance film, "John Barleycorn," which, according to the Philadelphia Press, a prominent member of a legalized censorship board, who admittedly represents large liquor interests, attemtped to keep from the motion picture screens of his State.

These incidents should be sufficient to demonstrate the evils of legalized censorship, and yet similar illustrations of the unfortunate effect of politics on motion picture censoring might be multiplied from many sources, and these will obviously increase if legalized censorship is generally adopted.

As chairman of the National Board, I am very glad to record my opposition to legalized, pre-publicity censorship—particularly as I might, because of a possible misunderstanding of the term censorship in the title of our board, have been considered the one arch offender against whom the dinner was given in protest.

William Bertram

DIRECTOR WILLIAM BERTRAM is due all the credit for the accuracy of action and photography in "Snow Stuff," a three-part "Mustang" subject in the Buck Parvin series by Charles E. Van Loan.

In days not long ago Director Bertram "cruised the big timber" on a still hunt for the yellow metal, "punching" his dogs and following his sledge over the snow and ice of the frozen North.

William Bertram.

When he was given this subject he started negotiations with erstwhile friends at Valdez, Alaska, through whom he could secure the necessary "props" for the appropriate handling of the story.

When the dogs were received Director Bertram had little difficulty in teaching his leading man, Art Acord, and his leading lady, Dixie Stratton, the art of handling the brisk little animals and the guiding pole of the sledges.

The subtle humor of the author, Charles E. Van Loan, comes to the surface in a bubbling fountain of mirth, and the cast does justice to the situation in hand. "Snow Stuff" is scheduled for release through the Mutual service on March 24.

The Dinner to Frohman

Object of Festivities Requests That Interest in Him Be Transferred to Actors' Fund.

DANIEL FROHMAN has written a letter to the committee who had tendered him dinner asking that this function be abandoned or at least postponed, and asked to have the interest transferred to the forthcoming efforts in behalf of the Actors' Fund. In the letter he says:

"Those of my friends who are concerned in this compliment would make me happier by considering, instead, the needs of the Actors' Fund, and as there is to be held a ball of the Allied Arts of the Theater at the Astor on March 30, which includes all those interested in the stage, moving pictures, vaudeville, literature and the drama, that they manifest their interest instead by substituting this event for the testimonial to me, and to make this ball not only representative, but by aiding it with their patronage, a great success."

The letter was addressed to Samuel Goldfish, J. Stuart Blackton, A. L. Erlanger, J. E. Brulatour, Walter Damrosch, Otto H. Kahn, John W. Rumsey and others.

NETTER IN NEW YORK.

Leon D. Netter, who has been connected with Sol L. Lesser in his Coast enterprises for the past four years, arrived in New York Saturday. Mr. Netter will remain in New York indefinitely and in all probability will identify himself in some of the propositions which Mr. Lesser has now pending.

Pan-American Conference

At Buenos Aires, from April 13 to 15, International High Commission Will Consider Many Points of Interest to American Producers and Exporters—Paul Cromelin's Memorial of Motion Picture Copyright Reforms.

By W. Stephen Bush.

THE United States Section of the International High Commission, which meets on the 3d of April in the city of Buenos Aires, sailed on the armored cruiser Tennessee, having on board a complete and interesting program of films made in the United States. These films, which will be shown at Buenos Aires, not only to the various sections of the High Commission, but to the Argentine public generally, were secured through the timely action of Paul C. Cromelin, of the Cosmofotofilm Company. The list of films contributed by the various companies is as follows:

MUTUAL FILM CORP.—"The Victim" (N. Y. Motion Picture Co.), "The Brand Brothers" (Eclair), "Everyheart" (Beauty), "Animated Cameraman" (Novelty).

THOS. A. EDISON, INC.—"The Catspaw," "Cartoons in a Sanitarium."

UNIVERSAL FILM MFG. CO.—"The Riddle of the Silk Stocking" (Imp), "The Cage of the Golden Bars" (Gold Seal), "In the Shadows of the Pyramids" (Gold Seal), "Blue Blood and Yellow-Backs" (L-KO), "Lady Baffles No. 2" (Joker).

COSMOFOTOFILM CO.—"The House of Temperley" and "The Bosun's Mate" (London Film).

VITAGRAPH CO.—"The Isle of Regeneration," "The Right Girl," "Following the Scent."

THANHOUSER CO.—"The Five Faults of Flo."

LUBIN MFG. CO.—"The Great Divide," "Tillie's Tomato Surprise."

WORLD FILM CO.—"The Senator."

The International High Commission will consider various subjects of the most vital interest to American producers who are interested in the Latin-American markets. Topic No. 1 deals with "The Necessity of Better Transportation Facilities Between the American Republics and Means of Securing Them." Another subject which will be discussed and acted upon is "Improved Banking Facilities," with its kindred branches, such as extension of credits, financing of private and public enterprises and the stabilizing of International exchange. Another question of much importance will be "Uniformity of Customs Regulations and Classification of Merchandise." The sessions of the International High Commission will last about two weeks and will also consider the question of patents, trade-marks and copyrights.

The copyright situation in the Latin-American countries is in a state of confusion. Under the present system the American producer has very little, if any, protection against infringers and pirates, and he has to have recourse to somewhat bothersome and expensive proceedings if he wants to protect his works against unscrupulous persons. The Secretary of the Treasury, William G. McAdoo, is the chairman of the United States Section of the International High Commission, and he has been memorialized on the question of a better protection of copyrights in Latin-American states by Paul C. Cromelin, whose knowledge of the subject is thorough and who has dealt with its practical features for many years and in many countries. Mr. Cromelin's plea is an exhaustive one. He advocates the adoption by the Latin-American countries of the following provision in their copyright regulations:

"The acknowledgment of a copyright obtained in one State, in conformity with its laws, shall produce its effects of full right in all the other States without the necessity of complying with any other formality, provided always there shall appear in the work a statement that indicates the reservation of the property right."

Mr. Cromelin points out the various formalities which have to be observed under the United States copyright law and briefly describes our system of registration. He then goes on to say:

The registration is in fact one of the necessary conditions upon which the copyright is granted. Our law provides further for the compilation and publication of copyright entries so that if a manufacturer of motion pictures desires to use a work and is uncertain whether or not such work is copyrighted, he has a source where he can after diligent and careful search reasonably satisfy himself upon the point before beginning to expend money on the negative. The making of an original negative of a motion picture photoplay is usually a very expensive undertaking running into thousands of dollars, depending upon the story, artists used, difficulty in obtaining suitable settings, etc. It therefore becomes of paramount importance for him prior to going ahead to satisfy himself that he is not infringing some author's rights.

As our relations with our Pan-American neighbors develop, original stories, the copyrights in which belong to citizens of those countries, will undoubtedly be used as the basis for motion picture plays. Now in many countries there is no formality required today in the matter of conferring copyright upon the producer of a literary or artistic work. Its publication automatically vests in the author or his assignee the copyright. There is no uniformity today in the Pan-American republics as regards registration. In some countries, notably Chile, Guatemala, Honduras, Mexico, Paraguay, Peru, San Salvador, Venezuela and Nicaragua, no time is specified within which the formality of registration must take place. In other countries the time varies from within fifteen days from time of publication in Argentine to two years from such time in Brazil.

In the case of an American citizen, registration is an absolutely necessary essential in order to obtain a United States copyright. So also must the citizens of all other countries with which we have copyright treaties or with whom we have established reciprocal relations, register their works in the United States to secure copyright, with the exception of a citizen of those Pan-American States which have ratified the Buenos Aires convention in 1910. It would appear to be beyond question that without having ever to register in the United States he is entitled to all the benefits of our copyright law provided he has complied with whatever requirement his own country makes and on his work he indicates in some manner the reservation of the property right. The continuance of such an arrangement is fraught with grave danger to every manufacturer of motion pictures. He may make a picture of a story which originated in one of those countries. There is no way for him to tell from what may be a typewritten scenario or an unlawfully typed copy of the work offered him that it is a work in which copyright subsists. So far as the sale and distribution in the United States is concerned, the matter is serious, but we have at least provided for a limit to the amount of damages recoverable in case of an innocent infringement. Section 25 of the Copyright Law of the United States contains the following:

"* * * and in the case of the infringement of an undramatized or nondramatic work by means of motion pictures, where the infringer shall show that he was not aware that he was infringing, and that such infringement could not have been reasonably foreseen, such damages shall not exceed the sum of one hundred dollars; and in the case of an infringement of a copyrighted dramatic or dramatico-musical work by a maker of motion pictures and his agencies for distribution thereof to exhibitors, where such infringer shows that he was not aware that he was infringing a copyrighted work, and that such infringements could not reasonably have been foreseen, the entire sum of such damages recoverable by the copyright proprietor from such infringing maker and his agencies for the distribution to exhibitors of such infringing motion picture shall not exceed the sum of five thousand dollars nor be less than two hundred and fifty dollars. * * *

"* * * But the foregoing exceptions shall not deprive the copyright proprietor of any other remedy given him under this law, nor shall the limitation as to the amount of recovery apply to infringements occurring after the actual notice to a defendant, either by service of process in a suit or other written notice served upon him. * * *"

It will be observed that even in the case of what was originally an innocent infringement, the copyright proprietor is entitled, in addition to damages, to every other remedy given under our law and the limitation as to the amount of recovery shall not apply to infringements occurring after the actual notice to a defendant, either by a service of process in a suit or other written notice served upon him.

These other remedies include delivery up of all infringing copies, negatives, etc. It will thus be seen that even with the limitations made by our law the consequences of an infringement may be very, very serious. It is not this alone, however, but the remedies which the copyright owner may have in damages when the motion picture is brought into his own country or into the other countries of the Union, which makes it serious for the manufacturer or his assignee.

We believe the convention should be amended in such a way as would provide for a system of registration and an exchange by the various nations adhering to the Pan-American convention from time to time of a complete list of copyright registrations filed with them, these to be published in a manner similar to that followed by the Register of Copyrights at Washington under the name of "Copyright Entry Books."

We understand that a petition has reached you through the Register of Copyrights at Washington which was signed by the Victor Talking Machine Co., Thomas A. Edison, Inc., and Columbia Graphophone Co. bearing on this same matter and they have proposed an addition to Article 3 reading as follows:

"* * * and provided that no copyright owner shall be entitled to enforce any claim for infringement of his copyrighted work in a signatory State occurring prior to the filing of an entry of such copyright in the Copyright Office of such signatory State by the Copyright Office of the signatory State in which such copyright was originally granted, and the Copyright Office of each signatory State shall be required to forward to the Copyright offices of each of the other signatory States, each month a complete list of copyright registrations effected during the preceeding month."

We heartily approve of and indorse their petition as quoted above and urge the importance and necessity of such action upon you with a view to avoiding probable and numerous lawsuits which are sure to arise unless some such system is adopted. We believe such a course to be necessary in order to avoid international legal difficulties, involving, necessarily, great expenses and possible damages.

In conclusion we commend to your serious consideration the clauses in the United States Copyright Law as amended by Act of August 24, 1912, relating to motion pictures. We believe that if there is uncertainty on the part of the representatives of other Pan-American countries as to the kind of internal legislation they should originate in their respective countries covering the copyrighting of motion pictures, they might well make use of the experience we have gained and adopt and make a part of their Copyright Law the good feature of our Law to the extent this could possibly be done. This would be a strong move in the direction of Uniformity of Laws respecting an important division of the law relating to copyright and would of necessity in the last analysis prove of benefit to all concerned.

Mr. Cromelin's memorial has appended to it the formal approval of the Motion Picture Board of Trade and of many other producers who are not members of the board. It is expected that the United States Section will submit Mr. Cromelin's ideas and suggestions to the International High Commission. With the great opportunities presented in South America to our producers, action on Mr. Cromelin's memorial will be of the greatest importance. The Moving Picture World will print in both editions (English and Spanish) an account of the proceedings of the International High Commission in so far as they relate to motion pictures.

Kleine Exalts Quality

President of General Film Company Outlines Plans and Policies in Exclusive Interview—"Quality Must Triumph Over Length"—False Rumors Are Denied—"G. F. Manufacturers United in Friendly Rivalry."

By W. Stephen Bush.

CONVINCING, courageous, sure of his ground, George Kleine, the new president of the General Film Company, proposes to wage relentless war against certain superstitions and heresies which, in his opinion and in the opinion of many disinterested persons, are working great injury to the entire industry. Mr. Kleine was a figure in the industry almost at its dawn. The motion picture in its ever varying phases from the day of the fifty feet length to the monster productions of today has ever been his study and his care. Conservative by nature and constructive by habit, Mr. Kleine is well qualified to point out the besetting evil of today and to suggest and recommend the proper remedy.

I found Mr. Kleine in his room at the Republican Club on West 40th St. with many illustrated newspaper clippings before him, all dealing in words or in pictures with Billie Burke, whose star in the firmament of films is now so much in the ascendant. He hopes that the Billie Burke series will take the best of the motion picture theaters by storm, he swears by the magnetism of the beauty with the Titian hair; there will be a grand drive for the Fortress of Popularity and there will be a veritable "drumfire" of advertising from the machine gun to the biggest howitzer. Mr. Kleine spoke of all this with the cheerful calm of the general who has completed his preparations and is about to "tell Gridley that he may fire." Billie Burke, however, was mentioned only in an incidental way after all. He used the coming serial as an illustration of the cardinal point in his campaign against certain superstitions and heresies above alluded to.

"Nothing either prophetic or historic this time," laughingly exclaimed Mr. Kleine when he saw me. "You know," he continued, with a quiet but very expressive smile, "this business of ours changes constantly, and if a man will take the pains of checking up predictions he will get all the prophets in trouble. We never know today what may happen tomorrow." He presently added in a more serious tone: "Behind all this change, however, there must be some permanent principle, some rule by which we may guide ourselves." Whereupon he went at his subject full tilt.

Retrospect on Feature Development.

"What is a feature film?" he asked. "We accept the basic definition that a feature film involves length. This was true for a short period. To my mind a feature is a film of any length which stands out much above the average in quality, in interest to the public. Its elements may be the attractive personality of a star or some other new and unusual attraction, consisting, for instance, of a new subject or of the original treatment of a trite one. The chief qualification is that it must be different from the general mass of films. There is a law working out in the matter of features. The feature of today may be the commonplace of tomorrow. If you review the evolution of the film since 1908, you can demonstrate the workings of this law I have in mind. There had been sporadic releases of more than a thousand feet as long ago as 1907. I had a multiple-reel, called 'Pierrot,' in 1907 for which special music had been written by Leo Wurmser. It had been made for special concert work, but there was no market for it and by the time multiple reels came into vogue my 'Pierrot' would have been impossible from a photographic point of view, the art having improved rapidly in the course of a few years. You no doubt remember Pathe's first 'Passion Play' and the 1,400-foot film, 'Napoleon,' also released by Pathe. The broad sweep of the business, however, adhered to the standard length of a 1,000 feet up to 1911, when, in the regular course of development, we became acquainted with two-reel productions, which were then conspicuous but which gave way in turn to three-reel features, until they in turn became commonplace and ceased to be features. 1913 saw the advent of features of exceptional length: 'Quo Vadis,' eight reels, followed by 'Les Miserables,' eleven reels; 'Last Days of Pompeii,' eight reels; Selig's 'Spoilers,' in 1914; Annette Kellermann in features of many reels, to the numerous seven and ten reel productions of this day. Up to the present moment, features of seven reels and longer have not been made in such quantities as to rob them of their character as features. There was still an extra effort in all of them, whether it consisted in special attention being given to the scenario or whether it was in the quality of the cast or in the specialization of the artistic or technical end.

Origin of the Five-Reel Production.

"With the need of theaters for a dependable service, combined with a desire to give the best and to pay special attention, there arose a demand for a long film which could at the same time be turned out in frequent intervals. This, to my mind, was the origin of the five-reel feature. The five-reel feature, therefore, is today in the same position as a two-reel production was four years ago and is rapidly undergoing the same evolution. Just as soon as a class of films is made in great quantities and released at regular and frequent intervals it ceases to have unusual attraction. On this account both manufacturers and exhibitors are straining for something more than the ordinary five-reel feature. The change in the last six months has been notable, owing largely to an overproduction of these films. Both the exhibitor and the public have lost much of their interest in features of this length. At the same time, it is a demonstrable fact that the public are more eager than ever for noteworthy films; but this craving is satisfied with increasing difficulty. Length alone is not sufficient, a long film must have some such quality as 'The Birth of a Nation' or 'The Battle Cry of Peace' and others of the very few in this class. Again the rule applies: Frequency of issue will rob any film of its character as a feature. We can say that if any company were able to produce a regular supply of feature films equal in power to 'The Birth of a Nation' they would, by reason of the frequency of issue, lose their character as features. I have therefore arrived at this conclusion: We must subordinate length to quality. The quality must be of such character as to embrace all of the film virtues.

The Coming Triumph of Quality Over Length.

"When our industry or art develops to such a point that length is entirely subordinated to quality, and the exhibitor no longer bases the price he is willing to pay for his films on their length, I believe that we will obtain subjects in single reels which will show as great drawing powers as the ambitious features of the past. That such a movement has been developed, although, to some extent, unrecorded, is demonstrated by the demand for Chaplin films and for strong serials. In these cases we have a two-reel issue for which many exhibitors are willing to pay as much as for five-reel features. Exhibitors have complained that well-known film stars have been taken out of program releases and placed exclusively in so-called feature films. This condition is due entirely to commercial reasons. Salaries have advanced to such a point that popular film stars cannot be used in program films because the returns do not warrant their employment. This condition, however, is but temporary, I believe, and is being affected by such development as the high scale of prices the exhibitor is willing to pay for two-reel Chaplins and serials. I firmly believe that in the not too distant future manufacturers will be financially reimbursed if they have the courage to place their greatest stars in one, two and three reel lengths. It is often said that many so-called feature films at 5,000 feet could be profitably reduced from an artistic standpoint to 3,000, and even to 2,000 feet.

General Film Company Keenly Alive.

"Speaking for the General Film Company," continued Mr. Kleine, "I want to say that the manufacturers who supply its films are keenly alive to present-day conditions. Business men must be conservative. It cannot be asked of them that they place in their short releases stars of the first magnitude, as in some cases the salary of a single artist may consume the entire proceeds derived from the sale of the film. There will be instant response, however, if public and exhibitors show proper recognition of the reappearance of some of the best-known film stars in program releases.

Film Business a Breeder of Rumors.

"The film business has always been a breeder of rumors. The present period has its customary crop. Among them is the statement that one or more of the manufacturers that have for years supplied the General Film are about to withdraw. The advertising which will appear in the Moving Picture World will give the forcible lie to these reports. I wish to say that at no time have the manufacturers had the interest of the company more at heart nor has there ever been a more earnest attempt to supply a high grade of film. I have been in close touch with all these manufacturers and I know that at no time has friendly rivalry been more keen among them. Each one is trying to produce better films than the other. It is a fact generally acknowledged among exhibitors and in the trade generally that the program of the General Film Company is the best upon the market, and if

a weak spot develops here and there, as must happen in every group, it is receiving the most earnest attention. Let the exhibitor take a broad view of his obligations to his exchange and to the manufacturer, paying a fair price for his film service based, to some extent, upon his income, and the manufacturer will be enabled to employ both the technical and artistic best that can be procured.

Public Tires Periodically.

"We must not overlook the fact that the public periodically tires of that which becomes familiar. This was true in respect to the fifty-foot film in 1898, of the three-hundred-foot length in 1900, and it is true of the various lengths which carried either mediocrity or similarity of subject within the passing of the year. The essence of the film business is novelty. I mean novelty without vulgarity or indecency. We simply must get away from the hard and fast application of the yardstick as a measurement of value. We must get away from the old insistent routine of length and regard the commercial decencies of the situation. We must realize that one foot of film may be worth more than some other foot of film. Indeed, one foot of film in one production may be worth a thousand feet of film in another production. With the Billie Burke serial I propose to demonstrate the ultimate earning power of a short length film with proper advertising, which you may be sure it will get. It will, thus advertised, earn what in the film business will be considered fabulous sums. If a film draws fabulous amounts to the box office, the man who makes it is, it seems to me, entitled to his share of it."

Mr. Kleine's words gather force as he goes along, and the impact of them is direct and decisive.

Footage No Test of Merit.

"The keynote of all serious-minded people in the industry today is the doctrine that the value and the earning power of a film does not depend on its length. Footage is no criterion or test of quality, and never can be."

I mentioned here that there were exhibitors who would gladly subscribe to that statement.

"I know that, too," said Mr. Kleine, "and I want to add that we manufacturers are entirely dependent on the exhibitor for his co-operation. The exhibitor, we hope, will do those things which are clearly indicated by business conditions and by co-operation enable the manufacturer to do his share, among other things, to employ the best talent in films of any length. It is an imposition upon the public and a threatened fatality upon the business to have it said with truth that a short film is a poor film or, to put it the other way, that the best films are the longest. Quality in short lengths needs specialization and emphasis to make it known to the fullest extent. The lack of these adjuncts has made programs suffer. There was a day, and it is not gone entirely, when men looked upon films just as so many reels, no matter what was on them. The exhibitor who insists upon quality must be willing to differentiate in his payment in the prices that he pays. There are but two ways open to the manufacturer: He must either lessen the output or pay decent prices for his staff, etc. The idea of so many dollars for so many thousand feet is all wrong. Such arbitrary measuring of values is impossible in the final analysis. You remember the splendid three-reel features, 'Christopher Columbus' and 'Cinderella,' issued by Selig; the settled law which I mentioned before has made such features of the past the commonplace of today. What we need is novelty divorced from length."

When a man has such clear conceptions of his policy and knows how to put it in such admirable language, the interviewer finds his occupation seriously imperiled. There is nothing for him to say, except perhaps just this one word: The program of Mr. Kleine will not be suffered to remain a mere theory. He is essentially a man of action. He will try out to the utmost limit the ideas and plans which have taken root in his mind—all of which means that in the near future the ship which Mr. Kleine commands will dash on with "Full Steam Ahead."

THREE EQUITABLE-WORLD STARS IN LEGITIMATE.

Three of Equitable and World Film stars are to leave the screen for a few weeks to take part in important legitimate revivals. Charles Cherry, who is to be seen in "Passers By," will appear in "Idlers"; Alice Brady is to appear in "Little Comrade," which will allow her the featured role; while Jane Grey, last seen in "Man and His Angel," will be seen with Mr. Cherry in "Idlers." These stars are permanent screen artists for World and Equitable and will put in their spare time at the studio.

Photograph Editor Takes Vacation—Why Not?

From Paramount Picture Corporation Press Department, Chas. E. Moyer.

George R. Meeker, editor-in-chief of the Paramount Pictographs, the magazine of the screen, and the first serious attempt to visualize the thoughts of America's greatest thinkers and to teach vital subjects through the medium of the screen, has been granted a two weeks' leave of absence, to recuperate from the arduous duties with which he has been confined during the past few months. Mr. Meeker has given to the motion picture industry "the first new thing" in a number of years. Mr. Meeker will spend his vacation at Palm Beach.

"Making people think" in this pleasurable manner, the work of which Mr. Meeker has accomplished in carrying out an ideal of William W. Hodkinson, president of the Paramount Pictures Corporation, has received no end of favorable comment from every section of the country. It has already been looked upon as a great influence throughout the country. One of the kindest compliments that has been paid to the work of the Pictograph Department is the following:

"So it is that they teach; they become a motion picture university of thought—a university where industry, manners, charity, politics, safety-first, or any of the great humanities of life can be portrayed. Its instruction is given in such a pleasing form that the audience—the pupils—never for a single instant realize that they are actually being taught; they feel as if they were being amused. But they think, they think deeply, and of vital things. Their thoughts will mould their opinions and their opinions will mould their characters; their characters will be the character of the whole nation. Character rules empires."

Upon Mr. Meeker's return to New York next month he will take up a variety of interesting subjects to be portrayed upon the screen through the Pictographs.

George Larkin

GEORGE LARKIN has long had a reputation for daring, for doing those things that stand out on the screen and provide a thrill for picturegoers. Mr. Larkin's success, however, has not depended upon his exhibition of nerve; he has done much in the way of straight dramatic work. And he has been on the screen for nearly nine years.

Mr. Larkin's stage experience began in 1900, and covered specialty and stock work as well. In 1907 he joined the Edison company, remaining there for three years. From 1910 to 1912 he was with Pathe, and then for a year he was with Eclair. In 1913 he went to the Pacific coast, where he played in the Pathe and Kalem companies, later joining the Universal forces. He will be especially remembered for his participation in the making of "Trey of Hearts," in which he was featured in the male lead.

George Larkin.

In the Selig-V-L-S-E subject, "Unto Those Who Sin," released on March 6, Mr. Larkin is seen in the leading male role opposite Fritzi Brunette. This picture was made on the coast shortly before Mr. Larkins's recent return to New York. While here he was a leading member of the cast of "A Circus Romance," produced by the World Film. At present he is playing opposite Jane Grey at the Triumph Equitable studio in "The Surrender."

Among his intimates Mr. Larkin is known for his skill and taste in "wearing clothes." He is known, too, as a good fellow, in spite of the extreme care he exercises in keeping himself at all times in the best of physical condition—"as hard as nails."

Chicago News Letter

By JAS. S. McQUADE.

Threatened British Prohibition of Foreign Films and Film Stock.

IN AN Associated Press dispatch from London, a few days ago, I read an account of a great meeting held in the Guildhall, that city, to inaugurate a national savings campaign. The keynote of the speeches made by men prominent in the Cabinet was for economy in everything. Economy and productive energy were required from all workers in order to meet the great emergency of the nation.

"The question is how we can take millions of men from the workshops and farms and yet provide for all the needs of the civil population and the army millions in the field," said Earl Kitchener, Secretary of State for War, at the conclusion of his speech. "If those left behind work only as hard as they did before and all the consumers consume as much as they did before the war, our problem will be unsolvable."

Chancellor of the Exchequer Reginald McKenna finished his address by saying that the only way to avoid heavy taxation was for the nation to save. He moved a resolution that the meeting recognize that no sacrifice was too great to assure victory, and that it pledged itself to use all means to that end.

This foreword will enable the reader to grasp the situation in the British Isles at the present time, and to consider from a wider viewpoint a question that now confronts the renting and exhibiting departments of the moving picture business in Great Britain. The question involves a British blockade on all films of foreign make and on raw film stock.

A Newspaper Campaign in Favor of Prohibition.

While the government as yet has taken no action—or at least has made no announcement of taking such action—the newspapers owned by Lord Northcliffe—the Times, the Evening News and the Daily Mail, all of London—have been agitating in favor of such prohibition for some time past. The following letter from a civilian, named H. Grahame Richards, was printed in the Times:

With regard to your leading article, entitled "The Coming Taxes," will you permit me to point out that at present we purchase from America almost £2,000,000 worth of films per annum? An embargo on the importation of these films would result: (a) In an immediate saving of about £2,000,000; (b) in valuable economy as regards ship space; (c) in the expansion of a profitable industry in this country; (d) in the increased educational value of films, inasmuch as at least 60 per cent. of American pictures at present displayed in this country could be disposed of with beneficial results. I refer to those dealing with specious social problems and the exploits of Black Hand gangs, which appear to be having markedly deleterious effects on the minds of the rising generation. At the same time, stamp and license imposts could be increased on home produced and displayed films without serious inconvenience either to producer or spectator.

This letter brought forth the following editorial in the Times, under the heading, "Films Good and Evil":

In defending a dubious economy of £50,000 a year by the closing of museums, Mr. Asquith described it as "a comparatively small item in a large number of economies in a great variety of departments and directions." It is certainly small in comparison with the economy which a correspondent suggested in our columns yesterday, namely, the prohibition of the import of foreign films. The case against the foreign film, as Mr. Grahame Richards pointed out, is complete and unanswerable. We are buying American films to the extent of £2,000,000 a year at a time when there are only two legitimate objects on which English money should be spent. One of these objects is the promotion of victory in the field; the other, which is closely allied, is the promotion of a sound national spirit in the people at home. The importation of American films, so far from promoting either of these objects, is a direct obstacle to both. By sending money unnecessarily to America, the buyers of these useless films, and their accomplices who witness the display of them, depress the American exchange and so increase the cost of every useful article which we buy from America.

Nor do these films, obtained at such a cost, promote the national well-being. The majority of them are concerned with little that is of good report, for they portray an atmosphere of crime and intrigue and back-stairs humor in the crude colors of a sham romance. We should be the last to deny the value of the cinematograph in the social life of to-day. Even these American films, especially those which dramatize history, have a certain value at the right time and place; but there is plenty of drama and history in the making around us to-day for English people to play their part in without fixing their attention on these exotic productions. And their importation in ships badly wanted for other purposes must tend to exclude from public display the useful and patriotic films which the home industry is producing. In education, strictly so called, there is an unimagined future before the cinematograph. But to the failure of our education in the past, so far as it has failed, is due both the vapidity of mind to which the cinematograph in its debased forms is now made to appeal, and the insolence of the promoters which sees in purses temporarily swollen by the accident of war nothing but an opportunity of sordid gain at the expense of the public taste. It is very rarely that a Government can find ready to its hand so easy a means of promoting morality and the national causes by a stroke of the pen.

Notwithstanding that the Times editorial pronounced Mr. Richards' case against foreign films unanswerable, the editor of the London Bioscope (a trade paper) showed in the issue of February 17 that Mr. Richards was wrong in his figures and possessed of a childish knowledge of the industry.

Answering the point (a), he states that the gross value of imported films, according to the official estimate, is £900,000 per annum, and that, on this, £300,000 is paid as import duty; also that commissions, rent, advertising and other charges amount to about 75 per cent. of the gross value, "leaving, roughly, about £375,000 net profit to return abroad."

He cites an instance where a British importer of American films, during the period from October to January (since the film duty has been in force) had actually received from abroad £2,000 **more** than he had sent to America, this being accounted for by the fact that London, being the center of the world's film export business, the second-hand dealer who buys in England to send abroad never sends any money out of the country at all. And then he cites one firm's current orders, all of which bring money **into** the country, viz., 46,000 feet for Japan, 48,000 feet for Spain and the Philippines, 64,700 feet for France—with a further 46,000 feet to follow—72,000 feet for Scandinavia and Russia and 14,000 feet for Africa.

The point (b), which is childish, he dismisses with the remark that the few cubic inches occupied by a film in transit may be considered negligible as compared with ship space.

In answering (c), he shows that a film blockade would destroy rather than develop the British film-producing industry. In the issue of February 10 he shows that of the films available for use in British moving picture theaters 90 per cent. are of foreign manufacture, leaving only 10 per cent. to supply the necessary programs if the blockade were in force. If the importing of films were stopped, it is shown that there are only sufficient unreleased films to last six months. And this would lead to the closing of most of the picture theaters after the expiration of that time, as there are not enough British producers to keep the theaters going, granting even that patrons would continue attending the theaters as formerly.

But there is another question to be considered in this connection. Great Britain has not got a single manufacturer of raw film stock. The producers depend solely on imports. The present holdings are not large and would soon be exhausted if a blockade were enforced. Then British producers, exchanges and picture theaters would be forced out of business and the entire trade ruined.

It is estimated that £30,000,000 ($150,000,000) sterling of British money is invested in the moving picture industry in the British Isles; so that the loss, temporarily, would be great. Nearly half a million people would be thrown out of employment; 5,000 picture theaters would be closed and their owners made bankrupt, and the great masses of the people would lose their chief amusement.

In the light of all this it is astounding that a British producer of films should be in favor of a blockade on foreign films. Yet this is confirmed by a letter written by E. H. Montagu, European agent, in London, for the Selig Polyscope Company, and published only **in part** by the Daily Express (another of Northcliffe's papers) under the sarcastic headline, "Backward Britain." Mr. Montagu's letter, as published in that paper was as follows:

Letter of Selig's European Agent to the Daily Express.

Referring to the article on British films, published in the Daily Express on February 10, I am afraid you have been led astray owing to the fact that your article is based on an interview with a British film manufacturer, who has taken good care not to give you the real truth.

In the first place, I would like to point out that I am an Englishman, as are all the other agents for American films, and I think we are as patriotic a body as will be found anywhere.

With regard to the figures as to the value of foreign films imported from America being £1,113,000 for last year, I would like to point out that London has always been the center of the world's film trade, and it is from London the majority of American films are sold for Australia and all other British Colonies (except Canada), the continents of Europe, Asia and South America.

If the trade done in American films with these countries is taken off the above-mentioned figure, it will be easily ascertained that the amount of importations for Great Britain alone does not exceed £500,000, for the foreign and colonial trade, according to actual figures, amounts to over 50 per cent. of the total trade done here by agents for American films.

The "English Manufacturer" is also wrong in assuming that the photoplay has only existed in America for eight or ten years. Is he so short in memory that he cannot recall the first pictures ever shown in this country at a first-class theater? Does he forget what a feature for years the Palace theater made of the American Bioscope pictures, and how all classes of the public used to enjoy seeing them?

I think this was some sixteen or eighteen years ago. Personally I can recall no English pictures being shown at that period; and, if they were, they made no such impression, and were of little moment.

In the United States the film industry, according to official figures, is the fifth largest industry in that vast country. The Americans have specialized, they have seen the future in the business they have invested their money in, and worked for the future of their trade. The British manufacturer—and it is a Briton who says so—has, I am sorry to say, made very little progress. He had never, until the Americans had built up the cinema, seen any future in his trade. He was content just to rub along and make a bare living.

Many of the original British manufacturers, and the ones who made the best British films ten years ago have gone out of business.

I am indebted to William N. Selig, president of the Selig Polyscope Company, for a copy of the Times editorial and for the clipping from the Daily Express; also for the following excerpt from a personal business letter recently received from Mr. Montagu, which will be read with interest:

An Excerpt from Mr. Montagu's Personal Letter to William N. Selig.

I do not know whether your papers have said anything about the newspaper agitation over here to stop the importation of films into this country, but it has been taken up very actively indeed by the Northcliffe press, comprising the Evening News, the Daily Mail and the Times, and has been worked very well. Personally, I cannot see why they have taken up this industry in particular.: The amount of money remitted to America must be very small compared with the amount of money remitted from other industries. I enclose the editorial that appeared in yesterday's Times, which may interest you, and which shows you the line they are working upon. I also enclose a clipping from the Daily Express giving a letter I wrote them, which they did not publish quite in full.

The trade is getting out figures to show how small the amount at stake really is, and nothing approaching even one million, much less the two million pounds they talk of.

One never knows with a war on what may happen. I think a good way, instead of stopping the business altogether, would be to deposit the money here at the bank of England, and receive in return English Government 5½ per cent. bonds, which would not be saleable in this country until a year after the war. We should remit these bonds, which would, of course, be saleable on Wall Street at the current price of English government securities. You could either hold them or sell them, as you needed the money.

The exhibitors here are absolutely of the opinion that cinemas would not be able to continue if the importation of foreign films were stopped. I must say I feel positive they are right. My own idea is that within six months, 75 per cent. of the cinemas would be closed. The other 25 per cent. would manage to struggle on with old films.

Before closing this article, it is only fair that justice should be done the British producers of films who are not all actuated by the motives of "The Manufacturer" referred to in Mr. Montagu's article, in the Daily Express. In the issue of February 10 the Bioscope held that the British producer "with that large-minded generosity which is typical of our country has always welcomed fair and free competition as being the best possible condition for any industry."

In the issue of February 17 appears the following statement from the Hepworth Manufacturing Company, Ltd.: "We gladly welcome all competition. We do not ask people to see our pictures because they are British, but because they are good. Therefore we should look with disdain on any attempt to protect us against competitors in so far as the purpose was merely to protect us."

Chicago Film Brevities.

At an informal luncheon given at the Hotel Sherman Wednesday afternoon, March 8, by Aaron A. Jones, a Chicago committee was formed and also sub-committees to engage in the moving picture campaign on behalf of the Actors' Fund in Chicago. On the Chicago committee are: Aaron A. Jones, William N. Selig, George K. Spoor, Ike Van Ronkel, F. M. Brockell, Nathan Ascher, Alfred Hamburger, Fred W. Schaefer, Mark Heiman, James R. Quirk, Watterson R. Rothacker and William K. Hollander. On the executive committee are: Mayor William Hale Thompson, honorary chairman; Aaron A. Jones, active chairman; William N. Selig, treasurer, and James R. Quirk, secretary. Messrs. Jones, Ascher, Hamburger, Schaefer and Heiman pledge 10 per cent. of their receipts on May 15, the date selected for the raising of funds, promising also the same percentage of the receipts from about 110 houses belonging to them and those affiliated with them. On Thursday, March 9, 118 theaters in all were signed up to give the percentage of their receipts already stated. The Chicago committee expects to get the same percentage of receipts from over 600 moving picture theaters in Chicago. "New York guaranteed to raise $100,000," said Mr. Jones at the luncheon, "and if Chicago doesn't surpass that, then I'm mistaken about our liberality. Theatrical people are among the very first to respond to the support of a charitable cause, and I am sure the public will recognize this by helping us to raise a large fund for the Actors' Home on Staten Island, N. Y."

* * *

Illinois Branch No. 2 of the M. P. E. L. of America has issued the following call for a state convention: "To all exhibitors of Illinois: You are hereby notified that the state convention of the Motion Picture Exhibitors' League of Illinois, Branch No. 2, will be held Tuesday, March 14, at Room 210, Masonic Temple, at 12:00 noon, prompt. As important matters relative to the National Convention to be held in July will be taken up, your attendance is earnestly requested." This announcement was not received at this office in time to appear in the issue of March 18, as it should have been.

* * *

The Paramount opening at the Studebaker on Saturday, March 4, was a big success. The house had taken on an attractive appearance and everyone was much pleased with the change. The new stage setting evoked numerous exclamations of delight, and the music accompanying the pictures came in for its due meed of praise. The Martin Ballmann orchestra furnished music that really interpreted the films, not a mere fixed program for the sake of music alone. Business has been excellent all through the week.

* * *

The Colonial management informs me that Triangle programs have been growing steadily in favor at that house, and that the receipts for the week ending Saturday, March 11, will show a considerable increase over the opening week. "The Raiders," directed by Thomas H. Ince, and featuring H. B. Warner, is the feature for the week beginning Sunday, March 12, and Keystone's "The Village Blacksmith" will furnish the comedy. Mr. de Manby is proving himself a worthy substitute for S. L. Rothapfel in the directing management of the house.

* * *

Delayed deliveries on steel and special equipment materials caused by abnormal conditions for which the war in Europe is directly responsible, makes necessary the postponement of the official opening of the new laboratory and studios of the Rothacker Film Manufacturing Company in Chicago, which opening was originally announced to take place early in April. The buildings proper are entirely completed, and the general equipment, such as perforators, printers, drums, tanks, etc., will be installed by April 15, but special cranes, carriers and labor-saving devices will not be delivered until a later date, and from present promises and indications it is Mr. Rothacker's belief that the new laboratory and studios will not be completely in operation until some time between May 1 and 15. In the meantime the Rothacker Film Manufacturing Company maintains the present plant at top speed, and will continue to operate it until the very moment the new plant is ready for complete occupancy and operation.

* * *

An opinion, given by Corporation Counsel Ettelson, of this city, one day last week, caused Chief of Police Healey to notify commanding officers in the various districts not to interfere with the exhibition of moving pictures in theaters where prizes are awarded for the solution of mysteries. Mr. Ettelson holds that this form of advertising is not a lottery and that it is in compliance with the law. Some time ago a police order was given to stop the showing of pictures of this type, in the belief that it was a form of gambling. The Corporation Counsel holds that skill only is involved in such a contest.

* * *

A mysterious fire that started in the Argyle theater, 4930 Broadway, shortly after the theater closed Wednesday night, March 8, is being investigated by the police. Pedestrians declared that the theater was burning in three places when the fire was discovered. During the blaze several small explosions were heard, indicating that cans of gasoline might have been placed in the house. According to the police reports, there has been labor trouble at the theater since a moving picture operator was discharged. Since then an attempt has also been made to break into the house. The loss from the fire is estimated at about $10,000.

News of Los Angeles and Vicinity

By G. P. VON HARLEMAN and CLARKE IRVINE

SIR HERBERT LEAVES LOS ANGELES.

Beerbohm-Tree, the Distinguished Actor-Manager, Says Goodbye and Is Given Farewell Dinner.

SIR HERBERT BEERBOHM-TREE, the eminent English actor, who has filled a photoplay engagement here at Mr. Griffith's studios, departed this week for the East.

Sir Herbert was given a sumptuous farewell dinner the day before he left. The dinner which was elaborately served in the Parlor F of the Alexandria Hotel, was a great success.

Douglas Fairbanks acted as chairman and during the evening he called upon the following for speeches: David Wark Griffith, De Wolf Hopper, Constance Collier, William Farnum, J. C. Epping, Dustin Farnum, John Emerson, Bennie Zeidman, Courtenay Foote, Iris Tree and Mrs. De-Wolf Hopper.

Mr. Griffith, in his address, said in part:

"On the eve of your departure, Sir Herbert, I, on behalf of the studio, call you our 'friend'; with more sentiment I could say 'love,' for, Sir Herbert, with your great democracy, you have won the love of the entire studio, from the executive down to the property men."

De Wolf Hopper added to his reputation as speech-maker with his brilliant tribute to Sir Herbert, as artist, comrade and co-worker.

Douglas Fairbanks, who has developed into a parlor magician, entertained the guests with some sleight of hand tricks.

In addition to those who made speeches the guest list included Vera Lewis, Jack Conway, Viola Barry, Eric von Stroheim, Clare West, John Fairbanks, Mary Alden, Charles Eyton, Winnifred Kingston, Frank Case, Mrs. William Farnum, Ralph Lewis, George Hill, Kathlyn Williams, Mr. and Mrs. Ihmsen, Mr. and Mrs. Raymond Wells, Mme. Rabinoff and Douglas Gerard.

Douglas Fairbanks read this telegram:

> To Sir Herbert Beerbohm Tree: Expressing the sincere feeling of the entire membership of the stock company of the Fine Arts studio, and of every employe, from the lowest to the highest, I want to assure you of the warm place you have won in every one of our hearts by your unfailing sympathy and democracy. We wish you a pleasant journey and an early return. FRANK E. WOODS,
> For the entire Fine Arts Studio.

Sir Herbert then responded to the requests for a speech and in part said:

"This telegram from Mr. Woods is very dear to me. I have experienced many eventful things in my career, but no event shall be treasured as much as my stay at the Fine Arts studio. I was very happy every moment, and greatly appreciated your courtesies and kindness. How can I be otherwise than happy, being a bohemian at heart myself? I admire the ideal democracy that obtains at your fine studio." He concluded his speech with a quotation from "Twelfth Night," "'Come what may, I adore thee so that danger shall seem sport.' I depart tomorrow but I shall return soon, my dear friends."

On the following day Sir Herbert was escorted by a party of his friends, headed by the president of the Triangle, Harry E. Aitken, to the Salt Lake depot, where he boarded the 2.25 train for New York. As the train was pulling out of the station two Fine Arts cowboys fired guns in farewell, while the bystanders cheered.

In reply to Mr. Wood's telegram, Sir Herbert, while on the train, sent the following:

> Frank E. Woods,
> I was deeply touched by your telegram last night, and by the feelings that prompted it. Will you kindly express to the members of the stock company of the Fine Arts studio, and to all the employes, my deep gratitude for the expression of their good will, and assure them of the joy I felt during my stay in the good fellowship and sympathy of the community? Pray, dear Mr. Woods, accept also my deep appreciation of your own unfailing courtesy.
> SIR HERBERT BEERBOHM-TREE.

Director John Emerson is now at work on the concluding scenes of "Macbeth," which will be released probably in nine reels, and handled as a special feature production.

Sir Herbert will probably return to Los Angeles in June to appear in another Fine Arts production.

KALEM ELKS BENEFIT.

The Film Men Pull an All-Star Program Winner and Deservedly Clean Up Big.

On Thursday night the Glendale lodge of Elks gave what they termed an all-star vaudeville for the benefit of the building fund of that lodge. "All-star" is a much abused word these days; but there has probably never been a time when it had a better right to be used than in connection with this entertainment. If the entertainment committee had made known in Los Angeles the list of talent that was to be represented on the program they could have sold every seat in the house at $5 each, and every purchaser would have received his money's worth. Even the big benefits in New York seldom gather a greater galaxy of stars than appeared on this bill and they never mentioned it in town. Just read this list:

James Neil and Edith Chapman-Neil appeared in "The Lady Across the Street," a one-act comedy by Julian Street, and in it they were supported by Frank Jonasson, Harry Williams, assisted by Harry McCoy at the piano, who put over a number of the song hits that have made him one of the most popular composers of the day. Frances Ring and Lawrence Wheat put on a corking one-act sketch by Hector Turnbull, "Oh, Doctor." They were assisted by Jack Ward, Thomas Meighan and Russ Powell, and landed the sketch a sensational winner. Ruth Roland, the popular Balboa star, surprised everybody by her singing. She possesses a beautiful voice and sang with an artistry that was delightful. Harry McCoy presided at the piano for this number. Miss Roland need never worry about what to do if she gets tired of the screen. Mae Murray, the famous Ziegfeld Follies star, assisted by Stafford Pemberton, put on some dance numbers that almost caused a riot, and Theodore Roberts stampeded the house with two dramatic readings.

Victor Moore did one of the turns that have made him famous, and George Melford and Tom Forman, with James H. Horne and Louise Mineugh appeared in Robert Hilliard's famous vaudeville playlet, "The Littlest Girl," by Richard Harding Davis. It was beautifully done. To top it all the orchestra under the direction of Julius Bierlich showed just how good an orchestra can be under competent directorship.

George Melford was chairman of the committee in charge, and he may flatter himself on setting a standard for entertainment that few cities in the East or West will be able to equal. The only bad thing about it was that he did not let the Los Angeles public know of it. There is a gold mine for somebody in a repeat performance.

James Horne and all the rest of the Kalemites were on the job.

LASKY FOOLS COURT.

Anita King, Forbidden by Court to Do Hazardous Fall With Automobile, Does It Before Attorney Serves Papers—Laughs on Court.

The other day, out in Hollywood, there was much laughter. Said gurgles were caused by one demure maiden, Anita King, who can pilot an automobile across the continent and still live. For the motoring story, "The Race," which features the intrepid Paramount girl driver, a car is supposed to race along the roadway, approach a river where a bridge has washed out, and leap twenty feet into the waters, with the girl at the wheel all the time. This was all very well, but Anita wrote to her sister in Chicago that she had to do this stunt for the camera. The sister thought driving across the land was risk enough for the nervy miss, so she wired her attorneys in Los Angeles to enjoin the Lasky Company from allowing Anita to pilot the car over the brink.

On the day that the leap was to be made, Attorney Neil

McCarthy, of this city, phoned the studio that he had secured an order from the superior court, enjoining the producers from allowing Anita to do the stunt. The person who answered the phone said, "Surely, come out and serve the papers, we will be glad to follow your instructions." BUT meanwhile, the company was out near a suburban town where a bridge had been washed out by the recent rains, and the scene was made without any accident, Anita at the wheel. By this time the attorney was stretching his legs under the table in Mr. Lasky's private office, waiting for the head of the concern to arrive so he could serve his papers. But, lo and behold, the company returned from the location and the papers were served but the stunt had been done, so there was nothing for Mr. Lawyer to do but shake hands with the cool-headed Miss King and return to his office.

THE CHILDREN'S OPINION.

City School Superintendent C. A. Olney and several teachers will be busy for some time finding out "what's what and why" in the motion picture world, according to the children of the city grade schools and the Intermediate High School.

As a part of the Child Welfare Week campaign, a prize of two dollars is offered for the best composition written in the grade schools and in the Intermediate High School on the subject: "What Kind of Movies I Like Best, and Why."

The plan of the child welfare committee is to get the child's viewpoint on a matter that is most important in the shaping of children's ideas of life. The composition contest closed today. The teachers of each grade school will pick out the two best compositions on the subject from that school; about ten of the best papers will be selected from the Intermediate High School and a special committee will then go over these best works from the young authors and select the winners who will receive, in good cash, enough money to see twenty more pictures, presumably of the kind they like best.

We will endeavor to present a copy of the prize-winning composition next week.

INCE BUILDS MUSIC STUDIO.

To facilitate the difficult task of composing music for the big feature "He Who Returned," Producer Thomas H. Ince has erected, in the mountain fastnesses of Inceville, an improvised projecting room, with adjoining quarters for the young musical wizard, Victor L. Schertzinger. The structure has been built with a view to providing the composer with accommodations that will best enable him to perform his daily duties in an atmosphere of absolute quietude, instead of being intermittently disturbed by the unavoidable noises about the studio.

Twelve reels of film spectacle, constituting the finished production of "He Who Returned," the mighty peace subject which Thomas H. Ince has been making for the past ten months, were delivered, this week, into the custody of Schertzinger, who henceforth will devote his time exclusively to the arrangement of incidental music, preparatory to the first public showing of the feature. The work has been given Ince's final stamp of approval and an early premiere is now practically assured.

Schertzinger is now engrossed in what he declares to be the most responsible task ever assigned him. Since the inception of the Triangle Film Corporation he has been composing the incidental score of each Triangle-KayBee subject made under the Ince supervision, but never has he tackled a work of such importance as that of writing the music for "He Who Returned." He says, however, that he is confident of being equal to the task and of producing a score that will be a valuable asset of the spectacle. He attributes his confidence in a great measure to the inspirational possibilities in the production.

"I have seen 'He Who Returned' a number of times," said Schertzinger "and on each occasion I have observed numerous features that had escaped my previous notice. From beginning to end it is replete with wonderful chances for beautiful music. And the welcome fact is that it affords opportunity for diversity in composition. The battle scenes are without doubt the most vividly realistic I have ever seen on any screen and in this frame of mind I know I can proceed without having to draw on my imagination. I feel that my work will be pleasurable, in fact, any composer finds his work enjoyable if he is enthusiastic."

No further plans have as yet been adopted for the initial showing of the big picture. Adam Kessel, Jr., president of the N. Y. M. P., is still in Los Angeles, holding daily conferences with Producer Ince and it is expected that a decision will have been reached within another fortnight.

HORKHEIMER NEARLY BEHEADED.

President H. M. Horkheimer, genial head of the famous Balboa film concern which is producing some of the biggest features now being released, came near losing his life this week at Long Beach, the home of Balboa.

Being unwilling to assign any one to a hazardous task which he would not undertake himself, he came within a few inches of being beheaded by an aeroplane, the cinematographing of whose flight he was directing on the beach. It was during an aerial race between Aviators Christofersen and Daugherty.

A Balboa truck, with a moving picture camera mounted on it, stood a short distance in front of the artificial birds. On it were, besides the chauffeur, Mr. Horkheimer and Roland Groom, the cameraman. When the gun announced the race on, the truck shot out at a forty-mile speed. On came the fliers at sixty.

For some reason Christofersen's forward planes did not work properly and his machine failed to rise rapidly. Overtaking the truck in a very few seconds the birdman sailed over it, not a foot above the top of the camera. Although the men ducked they did not believe at the moment it would save them.

The beach was lined with spectators. All held their breath for it looked as if a tragedy was about to be enacted. Even while he bent low, the cameraman did not neglect the "grind," thereby obtaining one of the most realistic close-ups of an aeroplane flight ever recorded on celluloid. It will be included in a forthcoming Balboa release and, as such, give those "out in front" the same sort of cold thrill that went through H. M. Horkheimer and his cameraman when both thought that their last moment had arrived.

Directors of the Long Beach Chamber of Commerce this week made an official inspection of the Balboa studio. They were amazed at its completeness. Although the plant has been in operation almost three years now, it was the first first-hand knowledge many of these business men had of the big industry. That which is near at hand is often so common that people fail to look into it. On the same basis, tourists know more about California than most Californians. And so with the moving picture studios, people from far away can tell you more about them than those living in the vicinity. Norman Manning, Balboa's business manager, escorted the visitors through the plant, after which they were entertained by H. M. Horkheimer.

SELIG PLAYERS GO EAST.

Thomas Santschi, Bessie Eyton, Leo Pierson, Eugenie Besserer, Cecil Holland and other Selig players making a party of twenty-five under direction of Colin Campbell, left for Chicago Wednesday last week. They are scheduled to appear in "The Crisis," a feature play to be produced at the Windy City plant. This is the first time charming Bessie Eyton has been out of her beloved native state. It's also the first time in seven years that Thomas Santschi has been east of the Rockies, he being one of the small band of pioneers who went with Francis Boggs to California in 1908.

Los Angeles Film Brevities.

After several weeks of scene shooting away from the studio, William H. Thompson, the veteran character actor, who is now appearing exclusively in Ince-Triangle plays, returned to Los Angeles from the rocky coast of Monterey, in northern California, where he enacted a number of scenes for the current feature in which he is appearing as star. Mr. Thompson in this story by C. Gardner Sullivan plays the part of the keeper of a light-house, a role which offers him unexcelled emotional opportunities. The company is now engaged in making interiors on one of the stages at Culver City. Walter Edwards is directing the production.

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Hooray! After a month's absence in the East Jackie Saunders is once more at the Balboa studio. There is joyful news for Jackie's fan followers. She brought back a score of complete outfits of new clothes. They are such stunners that each one will be shown on the screen in Pathe Weekly.

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Dick Stanton and a gang of light men, flare holders and extras, together with a corps of cameramen under the eyes of Ed Uhlman and Fred Granville, photographed an out-doors night scene on Broadway.

The film shows an election screen on a building, with a surging mass of people in the street below. Traffic was interfered with and automobiles were forced to nose their way against and through the vast crowd.

One hundred and fifty extras, spread throughout the vicinity of the action, led the crowd of curious spectators, who, realizing that they were going to be "in the picture," took up the action with great zest. I am safe in saying, because I was in the open window with Director Stanton, and yelled myself, that this will make one of the largest and most realistic scenes of its kind ever screened.

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The old saying is that "It's an ill wind that blows no good," but modernize it and we can say "It's an ill rain that brings no good," for "Flooded With Trouble," and "A Rainy Day at the Studio," are two comedies which will come smiling out of these recent rainy days. Rube Miller, director of the Vogue for Mutual, saw no reason why all that water should go to waste, so far as art was concerned. He hurriedly mixed up a lot of typewritter ribbon with some paper and a few thousand feet of film and made a film comedy.

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Phunphilm Director Hal Roach, who has been producing some screamingly funny comedies for Pathe release, has departed for the great New York.

He was given a rousing farewell at the depot by members of his fun company. Mr. Roach goes to the East to confer with the heads of the firm which is marketing Phunphilms. While away the players are working under the direction of Gilbert Pratt who has been playing leads.

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Los Angeles has now a Colored Picture Show. For the past few years the colored population round and about Central avenue have clamored for a theater of their own. The Angelus theater at 934 Central avenue has been secured by two colored gentlemen, Messrs. Gordon and Williams, and will open under the new management Monday this week. It will be conducted in a high class manner, and at the opening prominent people have been requested to make short addresses on educational subjects.

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Marie Doro has arrived at the Lasky studios and started rehearsing on a picture play written by Hector Turnbull and prepared for the screen by Jeannie MacPherson.

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Harry Leon Wilson, the author of "Ruggles of Red Gap," has been the guest of Thomas Meighan for the past week. Mr. Wilson, together with Irvin S. Cobb, of Saturday Evening Post fame, and George Horace Lorimer, editor of said publication, and Charles A. Van Loan, the baseball writer, are taking a brief vacation at the Grand Canyon. Mr. Meighan had also intended to join the party and his trunks were packed ready to go when he was called to appear with Blanche Sweet in "The Sowers."

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J. L. Franck, who plays the part of Father Gaspara in "Ramona," the Clune feature production, has joined the Lasky Company this week. Miss Mabel Van Buren, also a Ramona player, has joined the Lasky forces.

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Harry Mestayer, the popular Selig star, has laid up in the hospital for several days with an acute but not serious illness. He is expected to be up and around again this week.

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Hobart Bosworth gave Robert Leonard a punch in the eye the other day and knocked him out. It was an accident and occurred during a game of handball at the Los Angeles Athletic Club. Bosworth and Leonard frequently limber up after a strenuous day at Universal City by indulging in handball and other athletics at the Los Angeles Athletic Club and they were playing at the time with David Kirkland and Del Henderson. Leonard ran after the ball on Bosworth's side of the court just as Bosworth struck out for the sphere. His hand collided with Leonard's optic and the big director was sent sprawling over the court. He was knocked clean out for fully five minutes. When Leonard recovered consciousness he said: "If I could only get as much punch in my stories as Hobart Bosworth has in his good right hand I would never have to worry."

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Director Henry McRae of the Universal Film Manufacturing Company's Pacific Coast studios, created a sensation in Hollywood one day this week when he turned some lions loose on the lawn of one of the finest residences. To see the kings of the animal world prowling about the shrubbery and gardens gave an unlooked for thrill to anxious mothers and nurses of the vicinity, and there was a quick departure from the streets, doors were hurriedly slammed and windows locked. Inventories were quickly made of the youthful members of the families and many were on the point of sending to the police for help, but it was soon found that Director McRae knew his business and there was nothing to fear.

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Director Lloyd B. Carleton this week filmed an elaborate ball room scene at Universal City for "The Way of the World," a five-reel feature starring Hobart Bosworth. One of the biggest sets ever built at Universal City was made especially for this scene, in which one hundred and fifty people took part.

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Lule Warrenton. who returned this week to Universal City after a six weeks absence from the studios on account of an attack of pneumonia, was taken ill the day of her return and is confined to bed again. The attending physician says that Mrs. Warrenton's condition is not serious, that she merely overtaxed her strength and will soon be able to resume work again.

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R. E. (Dick) Taylor, one of the best known newspaper photographers in the United States, who has been a member of the San Francisco bureau of the International Film Service, has arrived in Los Angeles to become the head of the bureau here. His offices are in the Chamber of Commerce building. Taylor has been snapping the big news events of the country for the past twenty years, and his work is widely known in newspaper offices. His work has taken him all over South America. He is well known in Los Angeles and has many friends here who have welcomed him to the city, where he is to shoot for the weekly.

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The ever beloved Kathlyn Williams has moved into her beautiful new home on one of the fashionable boulevards. Saturday night Miss Williams, assisted by Mme. Juan de la Cruz, gave a reception in honor of Mr. and Mrs. Tyrone Power. Miss Williams has been appearing in Selig feature pictures with Mr. Power. Miss William's home contains many collections of art treasures including Indian relics, Japanese vases and several paintings of great value.

V-L-S-E Program

Contains Important New Lubin and Vitagraph Releases—Edna May Featured Among Them.

FROM the V-L-S-E comes the announcement that the famous Edna May picture produced by the Vitagraph Company, in which the former star of the widely-known success, "The Belle of New York," is featured, will be available to exhibitors on April 10. This is the picture which Edna May is said to have received $100,000 for appearing in. Its title is "Salvation Joan," and gives Miss May an opportunity to again appear in the role of a Salvation Army worker in which she won such widespread success on the stage The picture is in seven reels.

General Manager Irwin also announced that the title decided upon for the picturization of Albert Payson Terhune's novel, "Dollars and Cents," which elicited so much comment when it appeared in serial form in one of the popular magazines, is "Dollars and the Woman." This has been produced by the Lubin Company under the direction of Joseph Kaufman, and features Ethel Clayton and Tom Moore. It will be released on March 20.

"The Fires of St. John," produced by the same company, which Edgar Lewis has been directing in Florida for several weeks past, and in which Nance O'Neil is starred, is scheduled for release April 3. The picture calls for the fullest play of the star's dramatic talents, and because of the powerful story is said to be one of the most forceful productions which the V-L-S-E has released thus far.

Lubin will follow these two features with another Daniel Carson Goodman story, entitled "Life's Toll." Many of the scenes in this production were taken at the Ice Gardens of the Biltmore Hotel, and pictures some of society's cleverest skaters enjoying their favorite pastime. Other scenes were filmed in the Metropolitan Opera House in Philadelphia. The story is a big drama of a young woman's betrayal and the punishment meted out to her traducer.

E. S. MANHEIMER LOSES SON.

Leon Manheimer, aged thirteen years, son of E. S. Manheimer, president and general manager of the Film Exchange, died on March 8 of septic poisoning. In the sudden death of his son, after a brief illness, Mr. Manheimer suffers an unusually severe loss, for the manly nature of the boy made him an exceptional companion, beloved by all with whom he came in contact. Leon was an athletic, healthy lad with a remarkably alert mind. Mr. Manheimer always regarded him as his dearest pal.

Porter Returns from South America

Special Representative of Famous Players and Lasky Companies Has Spent Four Months Studying Conditions.

WHEN E. M. Porter, of the Famous Players Film Company, arrived in New York on the steamer "Byron" on Sunday last, he had completed a four months' journey of investigation through South America as special representative of the Famous Players and of the Jesse L. Lasky Feature Play Company. Mr. Porter's investigation of film conditions in South America showed that the large majority of motion picture subjects now being exhibited in the principal cities were imported from Europe, and that only a few inferior films were being exported by American picture men.

Mr. Porter states that the American producer has a great many ill-founded illusions concerning the film condition in South America, which must be eliminated before he can adequately cope with the situation there.

"During the course of my stay in South America I visited most of the principal cities on the Atlantic coast," said Mr. Porter in discussing his trip, "including Rio de Janeiro, Buenos Aires, Santos, San Paulo, Montevideo, Bahia and Rosario, and I can safely say that the average motion picture theater in these cities compares very favorably with the houses in the United States.

"One of the peculiar things about Argentine is the fact that there are more 'cinema bars' than theaters. These 'bars' are cafes in which films are exhibited, and these replace the usual theater in many towns, outside of Buenos Aires especially.

"Another peculiar Argentine custom consists in dividing the performances into four sections, each running an hour. When you purchase your ticket you state whether it is for the four sections or, if desire simply to drop into the theater for an hour, you buy a ticket for one section.

"Each of these sections consumes about one hour's time. But the performance seems longer than that because the managers there divide a reel which we ordinarily term a 'single reel' into three parts. The lights are flashed up for an instant, and the spectator has the unconscious impression that the performance is longer than is really the case. This attempt to create the impression of greater length films proves conclusively that the time is ripe for the exploration of four and five reel features.

"In Brazil, the very interesting custom obtains of having a huge lobby in the first class theaters. Here the patrons sit and listen to an excellent orchestra if they arrive during the middle of a performance, as they are not permitted to enter the house proper while the show is in progress. So generally is this custom in force that it has become a daily habit to array one's self in one's best clothes and to display them to the admiring throng. It has become, in fact, a veritable 'peacock alley.'"

During the course of his study of motion picture conditions in South America, Mr. Porter took the occasion to introduce several Famous Players or Lasky productions to the theater managers.

"I took Mary Pickford in 'Tess of the Storm Country,' Geraldine Farrar in 'Carmen,' Pauline Frederick in 'Zaza,' Blanche Sweet in 'Secret Orchard,' William Farnum in 'The Sign of the Cross,' and Marie Doro in 'The White Pearl.'

"These pictures were all wonderfully well received, and in many instances I was told by various individuals that they had no idea the American producers were turning out pictures of this exceptionally high grade. It later developed that the exporters of the foreign made films which now practically monopolize the South American market have taken great pains to give this impression concerning American films.

"One of the most interesting exhibitions which I held was that in the New Theater in Buenos Aires. Arrangements were made to hold the entertainment in the afternoon, and invitations were especially issued to the officials of the city, the most important exhibitors, and members of the press. An orchestra of eighteen pieces was engaged to play for the performance, and everything was arranged in accordance with our best precepts.

"As every one knows who is at all familiar with life in Buenos Aires, society there must have its tea at exactly five o'clock. Nothing is permitted to interfere. I believe that if the city were burning down, society would repair to the big hotels which were not actually burning in order to have its tea. I therefore planned to have the performance over by five, but various things interfered and there was still another entire picture to be run at five.

"The greatest enthusiasm had been manifested by my guests, among whom were the mayor of the city and at least fifty persons who were prominent in society, but I was thoroughly prepared to have them depart at the customary hour. But not one of them stirred! Every person in the theater remained until six-thirty—a fact which the manager declared to be even greater proof of their enjoyment than the applause with which they received the films.

"Of course Buenos Aires is celebrated as one of the greatest operatic centers of the world where all the internationally famous opera singers appear. It is here that Geraldine Farrar has scored one of the most distinguished successes of her phenomenal stage career. Particularly did she triumph in the operas 'Carmen' and 'Madame Butterfly.' It was natural then that Buenos Aires should have been delighted with the Lasky adaptation of 'Carmen,' in which the star repeated the triumph which she had previously scored in the opera itself.

"When it was learned that the Famous Players had made a photoplay adaptation of 'Butterfly' with Mary Pickford in the title role, there were many protests because the film had not been included in my list."

Though he was not yet ready to discuss the business details of his trip and the resulting arrangements, Mr. Porter declared that he considered the journey an unconditional success and that the information which he was able to gain at first hand was far more valuable than that which he had received from many sources before his departure. The films which he showed were everywhere pronounced to be infinitely superior to those which the managers were exhibiting, and it was only with the greatest difficulty that he was able to convince his spectators that the particular films which he had taken with him did not represent the exceptional but rather the average productions of the Famous Players and Lasky Companies.

Vivian Rich in "The Silken Spider"

JUST at this time, with the newspapers of the country carrying graphic stories of young women who, in a moment of trustfulness, yielded to the lure of an insincere love, the message of warning eloquently enacted by Vivian Rich in the three-part "Flying A" feature entitled "The Silken Spider," will be welcomed by indulgent fathers and mothers as a timely guiding message to innocent daughters against the remorse-building crimson path.

Vivian Rich.

Vivian Rich portraying the part of a motherless girl in an environment of luxury and high society, through whose veins courses the red blood of vivacious youth, in her search for life at its best, yields to the "lure" of an insincere man, and drains the cup of veiled poison, learning too late of her misplaced confidence. Disowned by her stern father, the young woman is saved from a tragic death by her hands through the interest of a young minister who proves to her the honesty of his love.

With Miss Rich as the daughter, George Periolat as the father, Alfred Vosburgh as the minister and Louise Lester as the young woman's stepmother, the cast is complete, and their efforts and abilities give to the screen a moral masterpiece, which was released March 7.

IDA MAY PARK'S LATEST—"THE FULL CUP."

Ida May Park, one of the Universal scenario writers, has written a story which at last satisfies her severest critic, namely, herself. It is an original five-reel feature, called "The Full Cup," and is being produced by Joseph De Grasse. For some time Lon Chaney, Director De Grass's talented character actor, had been importuning Miss Park to create a strong Italian character for one of her stories, and Miss Park has made this son of Italy the central figure in her story.

Lasky Defends Position

In Pictures Exposing the Evil of Drink Facts Are Not Distorted as Claimed by Liquor Association.

IN the resolutions unanimously adopted at the twenty-third annual conference of the National Retail Liquor Dealers' Association at Washington, D. C., in February there appears the following:

"Another unfair and dishonest advantage that is being perpetrated upon the liquor business is that of the moving picture industry. In the vast majority of displays of moving picture films portraying conditions surrounding the retail liquor trade have been so preposterously, untruthfully magnified by those operators who are paid vast sums by the opposition to our business for the purpose of developing to an unreasonable degree of untruthfulness displays of scenes of actual occurrences in legitimate bar rooms."

In view of the fact that one of the most widely discussed photoplays which bore on the evils of drink was "Kindling," produced by the Jesse L. Lasky Feature Play Company, Samuel Goldfish, executive head of the Lasky company, states that he believes a denial that any ulterior motives prompted the production of this picture should be made in justice to the hundreds of exhibitors who are showing "Kindling" in their theaters.

In this Lasky production there is shown some of the degrading effects of unrestricted liquor traffic in the slums. The Lasky Company took every precaution that the scenes depicted, which now seem singled out for attack, should not lose their effectiveness by exaggeration and untruthful representation. Even before the photoplay was shown to the public several sociologists viewed it and enthusiastically indorsed all the scenes of tenement and street life.

Other producers besides Mr. Goldfish have voiced similar opinions since the widespread circulation and distribution of the reports and resolutions of the Washington conference.

DOROTHY GALLAGHER HURT.

Miss Dorothy Gallagher, who was recently engaged by David Horsley to play the part of Kara, the squaw, in the five-reel production of "The Hidden Law," featuring Margaret Gibson and William Clifford, was seriously injured while on her way to the studio on the morning of February 22, necessitating her withdrawal from the cast.

CLAWSON REJOINS UNIVERSAL.

Elliott J. Clawson, well known in Los Angeles photoplay circles, this week joined the Universal City scenario staff.

Prior to this move, Mr. Clawson was in the employ of the Morosco Company, where he was engaged to write feature scenarios for that company's production. Among the latest of his stories of note is "Madame La Presidente," in which Anna Held was featured.

Mina Jeffries

MINA JEFFRIES began her screen career as Mina Cunard, for she is the sister of Grace Cunard, the Universal actress-directress. Mina was born of French parents about twenty years ago. Like her sister she was educated at Columbus, O., She had no yearnings to go on the stage, such as assail so many school girls, although she was always interested in the theater from the point of view of the audience. Although she had had no previous training the family talent stood her in good stead, and her roles are growing in importance all the time.

Mina Jeffries.

She made her screen debut under the auspices of Francis Ford, who is co-director with Grace Cunard. One of her recent parts was in the Laemmle release, "The Living Lie," a three-reel drama of the Paris Latin Quarter, in which she did some fine work in the leading feminine role. She also appeared in the leading role in "The Quarter Breed," a Western three-reeler. Miss Jeffries is dark, with large expressive eyes, which betray her Latin ancestry, and has luxurious dark curls. She is an ardent sportswoman, a great rider and a good shot. She loves clothes and she knows how to wear them. Her French ancestry is apparent in the way she puts them on. She likes Western roles, too, in which she lays aside fashionable gowns for short skirts and simple shirt waists, and she looks just as swell in them as in the more elaborate garments.

CUB PLAYER'S BEREAVEMENT.

Following closely upon the death of his infant son, Louis FitzRoy received word of the death of his father at San Francisco, February 22, and immediately left for that city to be present at the funeral. Mr. FitzRoy is playing character parts in Cub Comedies and is also assistant to Director Milton Fahrney.

HOME OF DAVID HORSLEY, LOS ANGELES, CAL.

Though engrossed in operating his producing companies, contriving new mechanical devices, running for Congress, fighting censorship and doing numerous other things, David Horsley still finds a few moments to spare to look out for his personal comfort. Just now he is settling down in his new $50,000 home in Los Angeles.

Mr. Horsley says it is so cozy that when he leaves it, even for only a few hours, he experiences a sense of self-denial. It is a beautiful home. It is located in Gramercy Place, one of the finest sections of the city. The building itself is large and comfortable-looking, surrounded by broad lawns artistically laid out and dotted with trees, shrubs and vines. The interior has been furnished after Mr. Horsley's own idea and imparts an atmosphere of quiet coziness.

OBSERVATIONS

BY OUR MAN ABOUT TOWN

THE town perambulator has before him a letter from a Middle West journalistic friend, who takes exception to one of our recent statements that the newspapers "reek with filth." He says the statement should have been qualified—that some newspapers, etc. This qualification he asks in justice to his own publication and others he has seen, although he admits that his time is too much occupied to admit of inspection of all newspapers. We cheerfully submit to his demand for an apology and agree to an amended statement that there are some newspapers that do not "reek with filth," just as there are moving pictures which partake of the same state of purity. Our western friend is one upon whose corns we did not intend to tread. Our remark was an artillery discharge against the general charge made by the pro-censorship people that moving pictures "reek with filth." So that our friend of the West may know just where we stand we will say the greater the circulation, the greater the capitalistic backing, support and patronage the newspaper has, the more filth may be found in its columns if officially censorized. Its wide-spread publicity and prominence is taken as a license to delve to the very depths of every family in the universe. Suits for slander, divorce and breach of promise are treated as natural adjuncts to that license. The lives of the participants, from birth to date of litigation, are dug up, turned over and put in print remorselessly, and the prints go into the households to be read by the father, mother and child without the least compunction of conscience on the part of the publisher, or the law-makers of the land. Even the so-called reformers read the accounts with avidity. They tell you they have a reason for doing so. Some say just such accounts based upon facts taken from real life gives them inspiration for sermons and guide them in their teachings to deter repetitions. We have known theological students who claimed that their tuition could have but one real finishing touch to qualify them for their calling, and that was practical experience in the field against which their life toil was to be directed. In fact, we have known certain members of the ministry to make the same declaration, and some very prominent members, too. Those of the latter who sought the field of work have, as a rule, either fallen helplessly by the wayside, or have received such a jolt from their supporting congregations that they quickly receded to their legitimate work and are now standing in their pulpits and by the Good Book. The students, as a rule, have managed to "get away with it."

* * *

But the (some) newspapers go on forever. They dig in the mire and turn up the filth. If a clergyman attempts to do likewise he is quickly written up as a trespasser and told to mind his own business. The law-makers take no hand to stop or curb the newspapers. The courts do nothing, and can do nothing, until there is a complainant. The newspapers have absolute license—the motion picture is allowed a bare existence. There is but one thing that stands between filth and its free publication, and that is not based in law, but on a court rule. "Sealed by order of the court." And it is in but rare cases that such orders are secured and the newspapers thwarted. "Sealed (or cut out) by order of the Board of Censorship" is the fatal hand that is arbitrarily laid upon the motion picture, backed by law. Is it fair, just, or equitable, that the illustrated press should be thus shackled and the remainder of the press allowed to go "scot free"? They speak of "the power of the press." It can exercise a stupendous influence for right, and frequently does; but unfortunately the power of the press in modern times has become an instrument of suppression of principle. Men who have done wrong, and are doing wrong, dare not come to the front, in spite of their conscience, fearing exposure which a well constructed press can make. Newspapers are no longer mere purveyors of news; but detective agencies with a license created by custom to make public all they know. They give the ins and outs with impunity and defy interference. If a law-maker attempts to curb that license the newspaper inspires a political movement that sooner or later makes him a political mummy. If the motion picture attempts to tell its story of human nature it is pounced upon by the Board of Censors. If by accident the picture gets by this board the exhibitor is pounced upon by the police, the Society for the Prevention of Crime, the Anti-Vice Society, the Board of Health, the Building Department, the Fire Department, the Board of Underwriters, and, if all these fail, the Bureau of Licenses puts him out of business. And behind all of this is the slimy hand of the so-called reformer who hoists his flag on the Fourth of July and shouts himself hoarse in the cause of "freedom of speech and a free press." There are newspapers that do not reek with filth either in the print of their columns, or the policies upon which they are conducted; and it is noticeable that the newspapers which do not come under this classification are those which have studiously avoided discussion of the constitutional status of official censorship.

* * *

There is one thing our western journalistic friend writes of which is entitled to some thought on the part of the publicity departments connected with the companies making moving pictures. He says the publicity men waste a lot of time and space by long synopses of subjects. These advance notices, he says, often unnecessarily take up valuable time of reviewers who wish to be fair and liberal, but must be guided by allotted space. Some "write-ups," he says, are so ingeniously constructed that they cannot be properly blue-penciled and it is necessary to construct a new one from them. "The short, snappy stuff is the stuff that gets through the sheet," says the writer. And he is pretty near right. Next to the steady and well-paying advertiser the best friend of the printer is the press agent who knows the shortest way home.

* * *

The chief topic of conversation in moving picture circles during the past week has been the contract Charley Chaplin is reported to have signed for the ensuing year. It is stated he is to receive a bonus of $150,000 and $10,000 per week, making a total of $670,000 for the year. Of course, there are many who say the real figures have been greatly magnified for advertising purposes, while others say that if he is to receive but $250,000 for the year he is more lucky than Rip Van Winkle was. Not having any personal knowledge of the reported contract, and not being connected with any of the parties connected with it, I am unable to say what Chaplin has signed up for, but from an opinion expressed to me by an old-timer in the moving picture business, I am inclined to believe that Chaplin is to get a sum nearer $600,000 than the smaller amount named.

* * *

This is what the old-timer said: "You may all doubt and smile about what Chaplin is to get, but you cannot get away from the fact that he has made himself the highest-priced man on the screen today. I don't care what he was, or what he got, on the stage. It is simply a question of what his screen value is today. He is worth $10,000 a week to any company that understands its business. The Chicago company that had him last year admits that after paying him an unprecedented salary they cleared $1,200,000 on his pictures, and it is said they still have in hand a number of subjects that have never been released and which will be "velvet" to them. No one claims that Chaplin is a great actor, yet the greatest actor that ever lived could not command the salary he can. If I was in a position to handle him and could clear $1,000,000 in a year I would cheerfully give him $500,000 as his bit. You must understand that enormous returns have been received on Chaplin pictures that cost but $1,200 to $1,500 to produce, and perhaps less. Many pictures produced during the past year have cost $30,000—perhaps much more—and the returns have not been near the sum received for the Chaplin pictures. The secret of the Chaplin success has been the filling of a great demand at minimum cost. The Chaplin pictures have demonstrated one thing to the moving picture world. The moving picture actor has but one standard to go by in fixing his value. It is not his experience or ability as an actor, but the amount of money his pictures draw. This is a cue to both producers and actors. It is not the acting, but the action. Every move must be studied to catch and hold the public eye and make up for the lines that are unspoken. Some of the best Chaplin successes are founded upon the most flimsy sketch stuff of a generation ago, yet Chaplin has by action—and continued action—made them mints. I will go still farther in support of my claim that Chaplin is worth $10,000 a week and concede that his pictures will drop off a third during the ensuing year. This would leave the net profits of the producers about $800,000. Take out of this $670,000 for Chaplin's bonus and salary (disregarding the fact that last year's quoted profits were in excess of the salary paid Chaplin) and the producer has a net profit of $130,000, or close to 20 per cent. on the amount paid Chaplin."

Spokes from the Hub

By Marion Howard.

AT THIS writing the Hub is enjoying two rare treats in "Diplomacy" at the Park and "What Will People Say," at the Fenway. Marie Doro and her new "hubby," Eliott Dexter; Frank Losee, George Majeroni and the entire cast have all been heard on the oral stage in "Diplomacy," the first two with the all-star cast featuring William Gillette and Blanche Bates. This is one of the most effective screen versions of all, and a credit to the ones who made it. As the play concerns international spying the theme has added interest at this time. The "Newlyweds" played their former parts without a flaw, and it was a joy to watch them in the big scene. Petrova, in "What Will People Say?" again fills the eye and we do not miss the words one little bit, such is her power in pantomime. Fritz De Lint as the young naval officer made a big hit here, and Fraunie Fraunholz in a difficult part was the artist all through—but what a bout that was between the men in descending the stairs taking the rail along! A man who looked like a prizefighter sat near and "whooped her up" with a shout "Get him, Boy!" and how he did chuckle when the fight was over. All these interruptions only add to the "gayety of nations" and do no harm when they arouse the house to laughter. Petrova wears stunning hats, but they seem out of place at a private ball. I want to pay tribute to Alice Blache for her work in directing this film, with so much consistency and beauty of detail. Again we see the pets—this time a small black kitten held closely. The play might have been called "Mrs. Grundy." Comedy is furnished in the house party episodes around the kitchen scenes participated in by the guests as servants were minus.

* * *

It is good news over here to learn that H. Cooper Cliffe has returned to an earlier love—the Metro family—and that he will once again be seen with Ethel Barrymore, for we recall vividly his fine work in "Final Judgment." He made himself solid round here in the speaking play years ago and more recently as "Nobody" in "Everywoman."

* * *

The Park is giving us the Burton Holmes series of travel pictures and it is a joy to see them. Last week we were taken up the Hudson to West Point and saw the work of the cadets in their various evolutions. There was unusual enthusiasm in the house, especially when the colors went by.

* * *

One of the best pictures shown us of late was "He Fell in Love With His Wife," one of E. P. Roe's best sellers and admirably done by Florence Rockwell and Forrest Stanley, who had an altogether different part from his last here—the priggish clergyman in "Tongues of Men." The matinee girl fans did not relish the fate of Page Peters., who is a favorite, and one impulsive one exclaimed "How horrid to throw him over that cliff, it must have hurt him terribly." Why undeceive the dear creatures! Romance and sentiment abound and the poor widower's experiences on the servant girl question were intensely amusing, Lydia Titus with one exception taking the lead in character work, and that one was the slavey, who had no mention in the cast but who well deserved our pen praise for not overdoing it. The farm scenes were exceptionally good and great praise is due the director for careful attention to detail. One thing marred the production and that was the hideous lines spoken behind the screen, and frequent exclamations. This is an added nuisance at this theater and not duplicated elsewhere—happily. We want our pictures in silence save for the music and that should be toned down. This house has an exceptionally good organ.

* * *

I saw a dear little short subject the other day called "Golden Lies," an Essanay offering with Bryant Washburn doing a fine bit of work in the line of self-sacrifice in order to prolong the life of the woman he loved and who had been stricken blind. She, however, did not return his affection; in fact, did not know of it, being in love with his scapegrace brother, a cad of a chap, who deserted the girl when she was stricken and went out of the country. She, not knowing of this, began to decline rapidly and nothing would console her, so a plan was concocted whereby the brother masqueraded as the lost one, wrote letters to her and wedded her. All came out happily, thanks to the girl's intuition. I would advise young folks to see this for its lesson.

The travel films are a delight always. I hope the picture showing the President and Mrs. Wilson entering and leaving Memorial Continental Hall in Washington will be seen by the D. A. R. everywhere, as the building was built by and for the "Daughters" all over the land. The party enters between the Virginia and Massachusetts column—two of the thirteen representing the original colonies and which face the Pan-American Building. They leave by the main entrance and one gets a fine look at the First Lady. As they vanish we are shown that eccentric person, Dr. Mary Walker, congratulating a young girl on having won the prize for her paper on "Preparedness"—the subject before the meeting indoors that day.

* * *

When we see the names of William or Dustin Farnum in a cast we may be sure of something well done, so I was prepared for the treat given us in "Fighting Blood." Particularly good is the photography, for we never once got away from the atmosphere, and a debt is due Director Apfel for the multitudinous details. There was a lot of human nature and red blood all through. The one thing that impressed us was the sudden conversion of Big Bill, capitally done by Willard Louis. This happened as a result of a fight with the parson, who is full of fighting blood (rightly inherited from his forbears) and is an athlete as well. No one previously had dared tackle Bill, who became after this the best friend the parson had during trying times. It had a good ending and there were many side scenes dealing with the story worthy of special mention.

* * *

In showing fashions why not select pretty actresses all the time and not those lopsided models who are too self-conscious by half. Recently we were treated to a sight of Arline Pretty showing the new high hats and she did walk offstage like a human being. Then we saw Lillian Walker ("Dimples") of "Green Stocking" fame wearing stunning gowns gracefully and smiling naturally.

* * *

In addition to one long subject, usually a Paramount, the Exeter theater is running short Universals on Sunday nights to large houses. Recently we saw "The Widow's Secret." J. Warren Kerrigan, who took the leading part, did it well. Mary Talbot made the mother stand out prominently, and the visions of her early married life were presented in a natural manner. The play is full of mother love which prevailed over all else,. including the wiles of a naughty siren. It is an old story well told, and one will not soon forget the closing picture of mother and son. On the same program we were shown a Pathe colored reel of Northern Holland with those wonderful windmills and picturesque water ways—to say nothing of the Dutch kiddies in quaint attire. The coloring left nothing to be desired—except more of them. Then we took a trip to Japan and saw some beautiful dances by the geisha girls, one with flags. For a comedy we had "The Whole Jungle Was After Him," a take-off on the man who brags of his alleged hunting in the wilds. In this we had a glimpse of the Universal City caged animals and during the story of the man (Othello fashion) the scenes were depicted showing that about all the wild animals in sight were killed by him. His room was decorated with skins (hired from a dealer) to give zest to his tale of conquest. Doubt was engendered in the mind of the heroine, out for a brave man, and so she called next day with a real tiger much to the embarrassment of the man who faced the jungle terrors (in his mind) and proved his undoing. Not much to write about, but it was too well done to be overlooked and showed skill in directorship. "Esmeralda" was the long story, and "Little Mary" has a strong following—no matter what she plays. Another good reel was "Her Steady Carfare," a neat little comedy naturally well done, especially by young Ray Gallagher and Betty Compton, a dashing pair.

GAUMONT SIGNS MISS GERTRUDE McCOY.

To its list of screen artists of stellar magnitude now at its Jacksonville studios, the Gaumont company now adds the gifted Gertrude McCoy. Miss McCoy is a great motion picture favorite both in this country and abroad, and her acquisition adds material strength to the roster of Gaumont players. The announcement of Miss McCoy's engagement does not come altogether as a surprise, since it was recently stated that the Gaumont policy in its five-reel productions would be to star photoplayers already famous upon the screen.

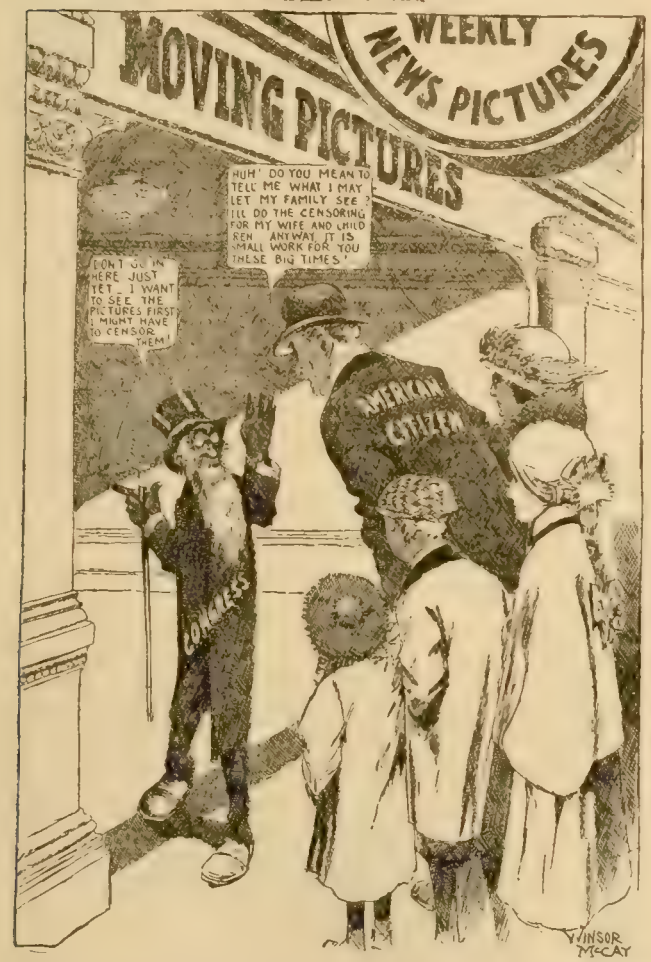
An Argument Against Federal Censorship

(From the Chicago Examiner, February 21.)

PENNSYLVANIA has a state board of censors for moving picture films. Recently these sapient guardians of the public ordered the Chestnut Street Opera House, in Philadelphia, to cut out seventy-five feet of film because they contained pictures of Kaiser Wilhelm and Field Marshal von Hindenburg. The board of censors says that it acted under authority of the statute prohibiting scenes that are "sacrilegious, obscene, indecent or immoral or that tend to debase or corrupt public morals."

The first impulse is to laugh at the ridiculous officials who are able to discover something sacrilegious or obscene or injurious to public morals in photographs of the German

THE BEST JUDGE!


MOVING PICTURES
WEEKLY NEWS PICTURES
HUH! DO YOU MEAN TO TELL ME WHAT I MAY LET MY FAMILY SEE? I'LL DO THE CENSORING FOR MY WIFE AND CHILD EEN ANYWAY IT IS SMALL WORK FOR YOU THESE BIG TIMES!
DON'T GO IN HERE JUST YET - I WANT TO SEE THE PICTURES FIRST! I MIGHT HAVE TO CENSOR THEM!
AMERICAN CITIZEN
CONGRESS
WINSOR McCAY

Emperor and his celebrated Field Marshal. By the same ridiculous mental process another equally absurd board of censors would forbid showing photographic likenesses of King George or King Albert or President Poincare. In fact, there would be no limit to the asinine decree a sufficiently asinine board of censors might promulgate.

It is for this very reason that the Examiner earnestly protests against the bill in Congress to establish a National Board of Censors of moving pictures. We maintain that the freedom of occupation and the liberty of publication would both be violated by such a censorship, and we cite this very Pennsylvania incident as ample proof that such violations of fundamental constitutional rights do actually occur when a small number of citizens are given arbitrary power to control the amusement and the instruction of their fellow citizens.

There is no reason to doubt that a federal board of censors would be just as arbitrary as a state board of censors. For it is the inevitable result of bureaucratic authority that the bureaucrats become species of petty tyrants—a sort of two-for-a-cent Czars, who usually wind up by adding corruption and bribe-taking to their pompous and absurd exhibitions of irresponsible authority.

Now the moving picture is at once a school, a university and a public press, and by every dictate of common sense, as well as by the commands and guaranties of the Constitution itself, it should be left at perfect liberty to exercise its tripartite function of amusing, informing and instructing the people. The laws which regulate other schools and other publications are in full force to regulate the moving pictures, to punish license and obscenity and viciousness—and those laws are ample and sufficient as they stand, without any censorship whatsoever.

We protest against this proposed censorship of the moving picture press on the same identical grounds upon which we would protest against any proposed censorship of the printed press. The constitutional arguments against one are on all-fours with the constitutional arguments against the other. But the moving picture is not only an entertainment and an instruction. It is also a moral force. It makes people innocently happier. And innocent happiness is as important to the best development of fine character as any other influence or virtue. More especially is the usefulness of the moving picture evident in the smaller communities, where, from the very force of the circumstance of minor population, the broadening influences of life have been somewhat lacking. The residents of these smaller communities now have brought directly to them the liberalizing effects of travel, of foreign scenery, of the customs and habits of other peoples, of the social conditions of the wide world. We can imagine nothing else so liberalizing, so instructive, so formative of character.

To be thus liberalizing, thus uplifting, thus popular, the moving picture must tell the truth and must be ALLOWED TO TELL THE TRUTH. And it will NOT be allowed to tell the truth if it is ever subjected to the restrictions of narrow-minded and stupid and bigoted and arbitrary censors. As Thomas Jefferson wisely and nobly said, the best governed people is the least governed people. Our famous Declaration affirms the right of every human being to "life, liberty and the pursuit of happiness." And every one of us has the inalienable right to choose the happiness that suits him best, subject only to the rule that he must not injure others.

So we have the guaranteed right to read and to talk as we please and to believe as we please and, as a natural corollary, to seek such entertainment of the eye as pleases us in the moving picture theater. This is not a privilege, conceded by any Congress or granted by any board of censors. It is an inherent, inalienable, natural right, a part of our existence, born with us into the world.

Just as each one of you has the absolute right to select and to read the newspapers and magazines which best please you, so each one of you has the absolute right to choose for yourself what moving pictures you will go to see. The only rightful board of censors is the public itself. And it is a board of censors which can be thoroughly depended upon to make bad pictures unpopular and financial failures.

The whole theory of our national life is that the majority of the people know what is best for the people and are entitled, of right, to have their way. The theory of a censorship is that the majority of the people do not know what is good for them and must not have their way, but the way prescribed for them by a handful of wiser overseers. We shall resist that un-American theory of government and social life, in whatever form it shows its ugly features, as long as the Examiner is printed. In the name of individual liberty, in the name of the constitutional guaranties, in the interest of good citizenship and of public happiness and education and advancement, we protest to Congress against this undemocratic, un-American, reactionary, bureaucratic proposal to institute, in this free country, a Russian censorship over the amusements and instructions afforded to millions every day by the admirable device of moving pictures—the most effective entertainers and teachers the wit of man has ever conceived.

METRO ACTOR INJURED.

Niles Welch, the popular juvenile actor, is in Fordham Hospital, New York, suffering from injuries that almost resulted in his death. Mr. Welch is working in the Metro production, "The Kiss of Hate."

Mr. Welch was playing the role of a Russian soldier in the hills of Westchester. He was directed to hide behind a huge boulder and when another player came along on horseback to spring out and stop his horse. Mr. Welch did as he was directed, but as he sprang out to grab the bridle rein the butt of the rifle the rider carried struck Mr. Welch squarely across the forehead. He fell to the ground and was unconscious for five hours. Both of Mr. Welch's eyes were closed within a few minutes, and for a time it was feared that he had sustained a fractured skull.

"Down in Front"

Moving Pictures and Moving Conversation.

By Hazel Conklin.

(Illustrations by Thornton Fisher.)

Mrs. McGabb Comments.

(Mrs. McGabb and her bosom friend, Mrs. Simms, invest ten cents each, saved by shopping for bargains, in a picture show to "rest up after the battle.")

Mrs. Simms.—Ain't this a grand thee-ayter, Ella! Look at them artificial flowers planted in front of the curtain! Ain't they natural!

Mrs. McGabb.—Yes. That makes me think: I wonder if them red artificial roses I got to re-trim my hat are goin' to clash with my cerise dress—the one I wear Sundays. You know, I didn't think of it until this minute. I meant to of got blue, but they were eleven cents apiece and the red ones only nine, and, besides, the color was brighter in

the red ones. Dear me, I hope I'm not goin' to have to trudge way down town here again to change 'em!

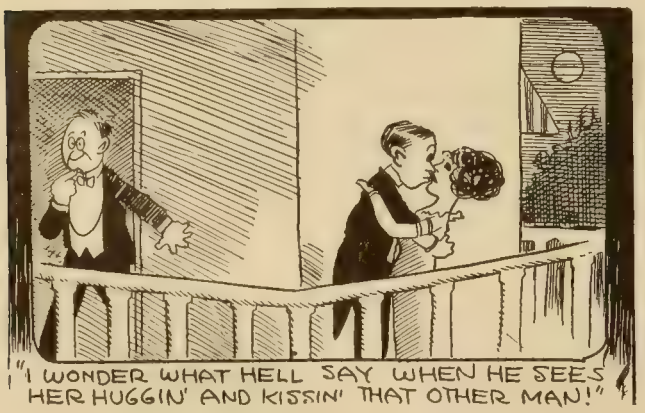
Mrs. S.—Listen, Ella, the people right in back are talking about you!

Mrs. McG.—Talkin' about me? Well of all the fresh things. I s'pose makin' remarks my bein' so stout?

Mrs. S.—No, only you've forgot to take off your hat!

Mrs. McG.—So I have! And, Josie, I just pinned that hat right on my head when you run over to ask me if I'd run down to the stores with you, and I ain't combed it since breakfast! Oh, well, nobody knows me in here, and if they don't like the looks they can look at the pictures. That reminds me: I meant to of got a frame for that picture Henry had took in his lodge uniform so's we could set it on the dining-room mantel. I never see him look so grand as he did the night he come home with it on after the parade. If we should have war he'd make a grand general. It had gold lace—that makes me think: did you see that lace they had for nineteen cents a yard? If I'd known a blessed thing I could have done with it I'd got a yard. I wish now I had; it might of come in handy for something.

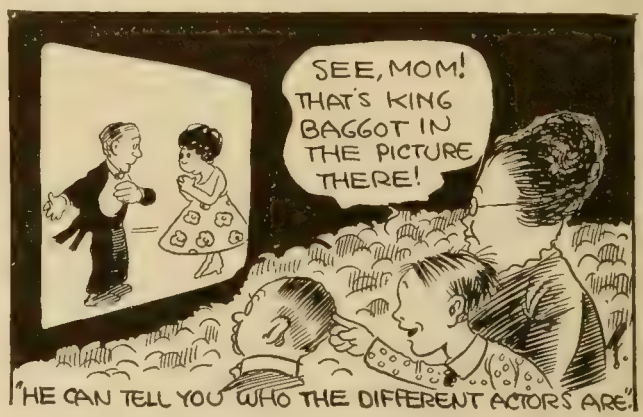
Mrs. S.—Look, Ella, ain't that ballroom scene swell! Did



you ever see such gowns! I wonder if they're made of real expensive material or just some cheap stuff made up to look rich in the pictures?

Mrs. McG.—That reminds me: those gowns we saw in the store for $11.98! They looked real good in the showcase, but when I had that red-haired clerk take one out for me to look at do you know, Josie, it almost come apart in my hands—and I was only pullin' on one of the seams to see how stout they were sewed. It ripped a good inch, but her back was turned, so I didn't let on. And, as stout as I am, get me into one of them cheap gowns and I wouldn't dast stoop over in it. But I wouldn't buy one anyway at that store. I bought a summer dress there once and it was a little mite too snug for me in the bust and hips. I only wore it two days and half the seams was ripped out, and just because I forgot to put dress shields in they wouldn't take it back!

Mrs. S.—Ain't this scene pretty, Ella! He's come out on the balcony lookin' for her. I wonder what he'll say when

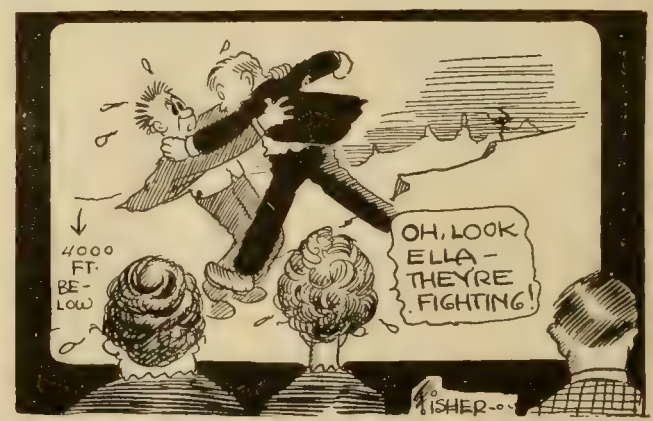


he gets around the corner and sees her huggin' and kissin' that other man! I wonder do they take these pictures by real moonlight?

Mrs. McG.—I don't know, but if my young Willie was here he could tell you. It's amazin' how much that child knows about movin' pictures! How he picks it up I don't know, but he can tell you who the different actors are even if they have whiskers one minute and the next minute nothin' at all. Which makes me think: did you see that gown that woman was tryin' on this afternoon? The "V" come down so far in the back that it almost met the one comin' down in front. Of course, I couldn't wear one of them anyway in the winter with my red flannel underwear which I have to keep on on account of my rheumatism; but it would be all the same if I did. I'd be blushin' so that no one could tell but what I'd kept it on.

Mrs. S.—Oh, look, Ella—they're fighting!

Mrs. McG.—I've had all the FIGHTIN' I want for one day! The way those women acted around the counter that had them waists on sale for eighty-seven cents! I'll bet I've got black and blue marks all over me. They didn't have no more manners than a goat. Why I had to push a woman



with all my might sos' I could get that size 42 before she got her hands on it. Good Grief, Josie, five o'clock. If we don't get out of here my Henry won't have no supper and he'll be cross as a bear! I like this place, don't you? It's so restful in here after a day shopping.

Mrs. S.—How did you like the pictures?

Mrs. McG.—The pictures? Good Land, Josie, I don't believe I remember what a single one of 'em was about!

MARGUERITE, WATCH YOUR FEET.

Even if Marguerite Clark did have a terrible time finding enough snow for the Alpine scenes in "Out of the Drifts," she owes a new accomplishment to this Famous Players production. It was during the filming of this play that she learned the difficult art of skiing.

Motion Picture Educator

Conducted by REV. W. H. JACKSON

HUMANE MOVING PICTURES.

THE American Humane Society, together with the Massachusetts Society for the Prevention of Cruelty to Animals, recently offered a prize of $25 for a moving picture scenario which would best inculcate lessons of kindness to animals. Out of nearly fifty manuscripts received from writers in all parts of the United States, the one written by F. P. Swain of 177 St. Botolph street, Boston, was awarded the prize by the committee. The story centers in "Danny," a little "newsie" whose impulsive kindness is expressed in his dramatic efforts to protect dogs and horses. This picture, while commendable to the benevolent interests of the Humane Society, is also an acknowledgment by them that the moving picture is the greatest educational force they can use besides being the most powerful propagandist for their noble purposes, making the moving picture the educator of humane deeds.

Manufacturing Educational Films.

We are in receipt of a most welcome letter from J. T. Edwards, F.R.G.S., of Alameda, Cal., in which he gives particulars of a new enterprise for the production of films suiting all classes of educational work. The enterprise is indorsed and encouraged by many educational authorities in many parts of the country. "The work in the studio at Alameda is devoted exclusively to scientific and educational purposes—the object being to have this type of motion picture made in surroundings that are in keeping with the importance of the work; also to have different departments of education and science in the charge of persons whose knowledge is essential to this type of film," says Mr. Edwards. "Apart from the work in connection with the production of films, it is our intention to collect from the various scientific and educational societies throughout the world copies of films that would be of interest in this country and as far as possible to exchange our films for theirs—thus giving publicity and an exchange of ideas which cannot fail to be useful. Films under construction at this moment are a film dealing with the Montessori system, showing the entire work in connection with it, forming a most interesting and beautiful film in connection with the development of early childhood. Another subject is a film dealing with the geography of the State of California, particularly intended to show the navigable rivers, mountain ranges, means of communication, the area given over to cultivation, etc. These pictures will be of considerable interest and value in connection with geography."

Mr. Edwards favors us with a number of photographs of the studio and workrooms of the new plant. From these it is evident the concern is a most thorough one, well equipped and up to the times in every respect. We wish them every success in the venture and are glad to record another distinct advance in educational moving picture manufacture.

Educating Commercialism.

It is no new thing to read of moving pictures being used for commercial purposes. It is, however, somewhat new to find that they are being used in a sort of educational propaganda along distinctly commercial lines.

For the purpose of bringing New York more prominently before the people of South America a series of pictures are proposed which shall so present the city and its surroundings as to make it both attractive and alluring for either pleasure or business. According to the published idea, a certain New York hotel is arranging a scenario which shall serve the purpose of advertising the hotel as one of the most suitable stopping places in New York and it is also having views of the city shown upon the screen. As is common under such circumstances the plot is woven around a love theme and introduces a newly married pair from South America who make this hotel their stopping place. Their program of visiting New York is necessarily a most thorough and elaborate one. It is the purpose of the owners of the film to have it shown well throughout South America for the manifold purposes of causing other travelers to both visit New York and stay at the same hotel; no doubt this plan will have its good results. It is stated that a young man conversant with the South is to "cover" the country, making a visit to every possible theater and hotel where publicity will avail.

Thus the drama, the moving picture, scenic attractions and commercial advantages are interwoven in one common cause for mutual advantage.

Educational Value of Sunday Exhibitions.

It seems worth while to refer again to the question of Sunday picture exhibitions, only because it is very evident that the true and educational value of the moving pictures are being much hindered by a constant bickering over this matter. At the present the writer has before him about a dozen newspaper items from as many different parts of the country which have as headings "Opposition to Sunday Pictures," "Crusade on Sunday Movie," "Quarrels Over Sunday Shows" and "Victor in Sunday Movie Case." All these titles are a sad reflection on the whole matter of the proper use of Sunday moving picture exhibitions, and cannot fail to have a prejudicial effect upon the desired advance in the great benefits which we are always claiming for the moving pictures. Moreover, those who engaged in provoking these controversies should stop to consider to what extent they are helping or hindering the better growth both of the picture and the opinion of the public relative thereto.

In the first place it is a pity that the undesirable designation of "movie" should be attached to a Sunday exhibition. It is at the least undignified, if not positively vulgar, and is therefore entirely opposite to any educational purpose which a Sunday exhibition is sought to convey. If exhibitors will see to it that this word is abolished in so far at least as it is used with reference to Sunday exhibitions they will have taken the first step toward that respectability which they profess to acquire. This should be done in a positively open and if necessary an advertised manner. Refuse to have a Sunday exhibition slandered as a "movie." In the next place, let it be an ambition of exhibitors that the Sunday program shall be of such a nature that even the most fastidious cannot criticise. Safety lies here in the fact that educationalism must be the fundamental principle of that program. After this the most important thing is to endeavor to plan for and to earn the support of those of diverse views rather than to antagonize them. The law courts are poor places from which to secure good feelings in a small or even a large community. To seek for and to establish a community spirit is the best and highest ambition of those who are not in immediate accord on the question of Sunday exhibitions. There is no law on this matter which is of universal application. The city differs from the town, and the town from the suburb, and yet there is a law of adjustment which is very wide and capable of every possibility which can be used where there are wisdom and toleration. The old "Get Together" principle is one which has done much good. It is better therefore that the moving picture shall be taken from the court of quarrels and established in the court of harmony. These comments are written with the firm conviction that the question is one for the advancing of the best good of the moving picture, which is here especially along educational lines.

THE SILVER INDUSTRY AND THE MOVING PICTURE.

That the Silver Industry is important to the moving picture industry is emphasized by the "Metal Mining Industry," which states: "There are about 20,000 picture houses in the United States, using approximately 120,000,000 feet of film regularly. The average life of a film is but several weeks. Silver salts, used for sensitizing, are lost forever on being exposed to the light. It is estimated that 15,000,000 ounces of silver a year—equal to Utah's total production—are used for this purpose. A combined industrial picture, showing the silver industry and the moving picture industry would be another valuable addition to the Industrial series."

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

News Posters.

WILLIAM LORD WRIGHT, of the Selig Company, sends in a very attractive poster gotten out for the Selig-Tribune news film. The poster is a one-sheet evidently patterned after the contents bill of the London newspapers, but more carefully done and printed in red and black on white, about the most striking combination possible. It stands out well from the pictorial paper with which it may be surrounded and it gives a rapid and comprehensive survey of any number. As evidence of the care shown in its preparation, the bills are not dated, so they keep alive (as much as a news film can) for those who use a delayed service.

It's N. G.

Bill ("William") Swanson got the National Guard of Utah to work in with him on "The Battle Cry of Peace." To him it was an advertisement for the film and to them it was a means of recruiting and advertising the Guard. All they did was to keep a rapid fire gun in front of the house and have some of their men there to distribute preparedness circulars. But don't ask your own militia to help you advertise the film. Offer to help them advertise the guard.

Doesn't Like Snakes.

Here is a letter from Steve Farrar, of the Casino, Eldorado, Ill., which is worthy the attention of manufacturers. He writes:

> I want to ask you a question: why in all that is for the betterment of the pictures, do producers allow their directors to use snakes in the pictures they produce? It seems that directors right now have the "snake craze." This week I have had three films with snakes used in the stories, and to top it all off in "A Night in the Show" last night there was a whole basket full of them for Chaplin and the company to play with. I know from experience that snakes on my screen are repulsive to at least 90 per cent. of my audience. I know of one case where a woman was a regular patron of mine for years, and one night she saw a film with a whopper of a snake in it, and for six long months she never came near a picture show. I have yet to see a picture where it helped the plot to introduce a snake in it. How do you feel about it?
>
> Well, business is good, but I am working myself to death. I am depending almost entirely upon hand bills of my own make up for advertising. By experience I have found that this kind of advertising appeals to my class of patrons more than any other kind I can use. You will notice that I put a big scare head on my bills and then follow it up with some descriptive stuff; if they don't want to read all the bill, they can get what is on at the Casino by just a glance at it.

We have explained to Mr. Farrar that there are few inventive directors and that when one of them gets a good idea all the others copy it, which is why the pictures are not so good as they used to be.

Steve is friendly with his opposition and they scrap in a nice sort of way that entertains the towners and does not hurt anyone, so when his competitor started "The Girl and the Game," Steve dug up a Kalem Helen Holmes and advertised her as "The Game Girl," putting one over very neatly. He is using attractive lines on his bills, but he does not get vicious or lurid. He does not overstate or misstate. He just gets a startling headline and then tells the facts, laying the emphasis on the comedy or the sensation in the pictures. This is better for his coal mining clientele than would be a more polite form of announcement.

Graft?

Looks like Tom North was getting to be a real newspaper man. Get this from the last issue of Pals:

> WHAT GROWS IN YOUR SECTION?
>
> This office was the recipient of two boxes of the best apples we have ever had a chance to eat, and while we have always had a soft spot in our hearts for PAL Mercy, it was nothing as compared to the feeling we have for him now. From now on he is "declared in" and we are all for him stronger than ever. Thanks PAL. We sure enjoyed them.

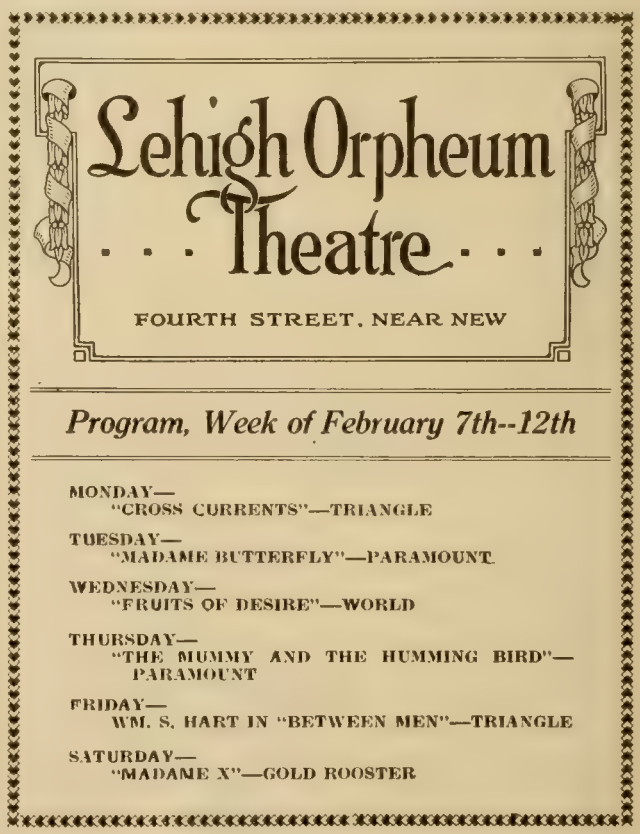
And at that he is entitled to all the fruit as well as the bouquets that came his way. That tricky headline is commended to other exchange organ editors.

Anniversing.

The Square Town Electric Theatre, Brooklyn, Mich., has been celebrating its fifth anniversary. Apparently they sold a course ticket for the three special programs for twenty-five cents, though no explanatory letter accompanies the ticket. They also use a souvenir folder, printed on excellent stock. The front is well displayed, but the printer evidently had no fancy faces for body type. For an anniversary try and get something a trifle more ornamental than a straight roman, but on the other hand curb the printer's tendency to use a face so ornamental that it cannot be read in the mass. The only real comment that is to be offered on this program is that there is nothing beyond the title page to signalize the anniversary. Some sincere little message of thanks to the patrons would have carried weight. The Square Town has been an infrequent visitor of late. They used to be welcomed quite often.

Enjoy a Look.

When you plan a program take some copies of the department over to the printer to give him an idea of what you want. Lately we reproduced the inside pages of the Lehigh Orpheum, South Bethlehem, Pa., but here is a recent front page that needs only the dated days and



the town name to make it complete. Add those, but note the excellence of the display. The design is drawn, but a really clever printer can get almost as good an effect if he has something besides letters in his cases.

Considerable Presswork.

It has been told that the Franklin, Oakland, Calif., gave a special show for the naval cadets at which the Mayor and other notables turned out as a reception committee, but from later papers that Rex W. Midgley sends it would seem that the press stunt has a snapper. The Mayor ordered out the police and gave the order to the Chief. The Chief went to the Commissioner who said he was not going to turn out the police every time the Mayor wanted to get into a moving picture, and now the whole town is talking about it and of course the Franklin, as the innocent cause, gets part of the mention. The house stands to net press work that will be measured in yards instead of inches.

Started Right.

Stage and Screen, a new house organ published in Bath, Maine, in the interest of the Bath Opera House and Columbia Theatre, was born with teeth and whiskers. The first issue is as neat and as newsy as many sheets are after considerable experience. It is a clean looking sheet. When you see it, you think you would like to look it over—and so you do. Then you ask for the succeeding issues. There is a complete absence of the breaks that might be expected in any first issue.

It talks about the house and the attraction and gives some general talk, but it is all done readably. There is a lack of superlatives, but a note of sincerity that is far better. You feel that the offering must be good and yet "splendid," "marvelous," "gigantic" and the like are missing. In the first issue there is an appeal for assistance of the patrons in making the houses to their liking. It is so well worded that it may be of use to others who know what they want to say without knowing how to say it.

> No doubt there are little things which arise from time to time which you think we should know, should do or should not do. It is those little things we want to know about. If there is anything connected with our theatres or our productions which can be improved and made more to your liking we want to know it. That's why Stage and Screen urges you to send to the management such suggestions as you may have. They will at least have careful consideration, and if they can be adopted rest assured they will be; if they are not feasible we shall be only too glad for an opportunity to explain why your ideas are not put into practice. In other words, we not only desire your patronage and good will, but we want your co-operation as well. We want every reader of Stage and Screen, and every patron of the Bath Opera House or Columbia Theater to take a personal interest in us and our offerings.

An appeal like that reads as though it were meant and not put in merely to help fill up. About the only thing that the paper yet lacks is an editorial department. This would give a real return in effect if done along the same lines.

Helping the Cranks.

With the majority of the exhibitors trying to do away with offensive censorship conditions, others seem to be doing all they can to aid those who contend that there should be censorship. Look at this

BEGINS TODAY

The Daring Film Drama

THE NUDE IN ART "INSPIRATION"

A Noteworthy Product of the Thanhouser

advertisement which is taken from the house organ of a man who should know better; a man identified with the exchange and for a time the manufacturing end. It may make him a few dollars and cost him, and others, hundreds. "Inspiration" is not an exploitation of nudity and the picture is apt to disappoint those who are attracted by the advertising.

Putting on Style.

The neatest book of samples that has come to us in a long time is sent in by Geoffrey Jefferson, Winona, Mich., who has been running pictures in the State Normal College at Ypsilanti, Mich., on Fridays and Saturdays, but the teachers wanted an all-educational program and we gather they are running the show themselves. He sends in a scrap book neatly lettered in pen work, quite a work of art, but he is not showing off his pen-craft as much as his advertising. He writes that he has tried to make them different—and not black. The avoidance of too heavy type faces is desirable, but Mr. Jefferson does not seem to have caught the trick of putting a punch into his advertising. He gets a good display, and in this the compositor seems to have worked in with him, but he trusts too much to titles and to his press work. One four column advertisement, eight inches deep, carries only this:

The
SPLENDID SUCCESS
of the
Pease
Auditorium
Photoplays
Last Friday and Saturday evening is
A PROMISE of what is coming next Friday and Saturday.
THE LION OF VENICE
Friday
THE BANKER'S DAUGHTER
Saturday

Of these lines "Splendid Success," "A Promise" and the two titles are in large type. To back this up the press matter reads:

> "The Lion of Venice" and "The Banker's Daughter" are two entertainments certain to prove attractive. The former is particularly interesting for several reasons. The scenic effects obtained by Kleine in his production of the play are drawing cards, and is the the very setting of the drama—Venice, Italy. The fact that it is now within fifty miles of the great European conflict is an added point of interest.

There is not enough here to pull people in. There is nothing said to create a desire to see the performance. That there is fighting going on a half a hundrd miles from Venice will not enhance the entertaining value of a play *supposed* to be located in that city. Nothing is said as to the nature of the play attraction. There is no punch line. Twenty-four column inches are used to tell two titles and nothing else. Advertising serves two purposes. It tells what you have and it makes people desire to see your attractions. There is neither punch nor pull in an advertisement that merely tells you to "Buy your tickets now for Officer 666." It does not tell that the farce is a big Broadway hit, that there are six hundred and sixty-six laughs or anything of that sort. It merely tells you to buy tickets, but does not tell you why. Mr. Jefferson does as well as the regular photoplay theatre in the town, which has the same bald style of announcement, but by doing better he could have a house of his own.

Udell's.

Dave Udell sends in some more of his advertising matter for the Majestic, Paxton, Ill. One of the advertisements is introduced here because the display helps the text. Mr. Udell works in with the printer and most of his stuff shows up unusually well. In addition to the copy

We Manufacture the Oldest Necessity of Mankind---

What Is It?

People will say, "Bread, meat, fruit and vegetables are necessities of life." They are. So are homes, railroads, telephones, telegraph, etc but the real, true and genuine necessity of mankind is

Pleasure!

Without pleasure a community becomes deadened, hopeless and ignorant The person who has no pleasure usually dies young and is subject to all sorts of diseases.

The greatest means of furnishing pleasure is the properly managed moving picture theatre.

shown here he sends in other good starters, most of them following the form of the reproduced advertisement and giving the top of the space to the attractor and the remainder to the house announcement. One reads:

Apple Butter, Limburger Cheese, Corned Beef and Cabbage; Also Onions

> You couldn't sleep very well at night with a piece of Limburger cheese under your pillow; still they say it isn't bad stuff to eat.
>
> There is nothing better than APPLE BUTTER when it is served up right and flavored according to your grandmother's dictations.
>
> CORNED BEEF and CABBAGE for breakfast, dinner and supper, year in and year out, perennially forever and ever, become decidedly awkward and hard to take on.

Equal Dispensation

> Of food, no matter how small the quantity (smaller the better), keeps the liver parallel and the appetite aforemast. Your sails can stand more fresh air seasoned with a little onion—especially at this time o' year. And so on—you know—really.

An Educational Reel, a Good Human Interest Drama And a Lively Comedy

> Composes an excellent amusement bill o' fare. You cannot become tired of one and the same thing—the minute one thing commences to bore you "to death" something else takes its place.

For Example.

> Tonight we have THE ANIMATED WEEKLY, current events, war news, Hy Mayer's cartoons, etc.: "THE MASKED SUBSTITUTE," a two-reel drama featuring Wm. Dowlan and a cute comedy, "SAVED BY A SHIRT," with Billie Rhodes and Ray Gallagher doing the saving stunt. This makes a diversified program consisting of many features.

This is no more than saying that the house offers a well balanced show, but it says it in a way that sinks in.

Nothing Doing.

H. B. Gray, of the Royal, Carroll, Iowa, sends in a program for suggestions, adding that the printer is human and willing to change to get the best results. We'd like to give Mr. Gray a whole lot of suggestions, but about the only real comment we can offer is that he slip a piece of lightface rule under each dated day. It would give a little

touch of finish. The rule should be less than one point. Outside of that the only comment is that it is not a vest pocket, being too large to go into the pocket without folding, but that is merely a quibble. It is 4 by 5½ inches, light blue stock printed in green. The front is nicely gotten up, though the top line might be a shade smaller to permit the house name a little more white space. The hours of performance are boxed in and the admission prices are below this. The box serves to throw up the time table and at the same time obviates the necessity for cut off rule, always objectionable on a front page. Inside each day is paneled and on the back is a little smart house talk. Both Mr. Gray and the printer have done their best and they can stop worrying. It is only their second issue, but it is about as good as they can make it. Mr. Gray says he reads this department every week. Evidently he not only reads but understands it.

Just One Need.

The Lyric, Covington, Ky., sends in a copy of its house organ, a sixteen-page booklet called the Reel Revue. It offers plenty of general reading matter along with the talk of the current films, but so pretentious a sheet should have an editorial page. There is too little house talk, though they play the films up well. The film subjects are by no means all there is to a motion picture theater and some space should be taken each week for chats about house policies and kindred topics. People may like a house without knowing precisely why. Tell them that they may tell others intelligently. Give them definite reasons and then when someone else wants to know what sort of a house the Lyric is, they can pass the reasons instead of merely saying that it is "pretty good." The formal program should be thrown down and a better arrangement made. It is a good plan to use trade mark cuts where they will work in well, but the arrangement here is not good. The cut overbalances the small space allotted each day's attractions and the result is poor largely because there are seven cuts on three-fourths of a page.

Getting Busy.

Steve Farrar wrote that he was using only dodgers for the Casino Eldorado, Ill., but at his house in Harrisburg, Ill., the Orpheum, he is using page advertisements to get things started, with Triangle, V-L-S-E and Fox plays and what he calls a "real" orchestra. That is going pretty strong for a 9,000 town. It is a well planned advertisement, not showy, but large and legible, though one slip is in using the name of the house but once and that only in a six line letter. It is a good plan to use the house name top, bottom and in the middle where there is plenty of space and to make it stand out, either through the use of a large face or through the handling of white space. Outside of that it is decidedly well done.

Stunt Stuff.

Here are a couple of stunts from the V-L-S-E Clansman. If L. J. Scott isn't careful he'll have Kansas City down on him. We refuse to believe that the Kansas Citizenesses all wear knee skirts, and we do not believe in asking the patrons to ballyhoo for the house, but the suggestion that girls be hired to wear green stockings is a good one, particularly if they wear long skirts but hold them in such a way that it is clearly apparent from the front that the color may be determined from the rear. Then let them wear signs on their backs. "Rubber! If you want to see Green Stockings, go to the Dash theatre."

> A little help from some of the girls who attend your theatre will enable you to clean up on "Green Stockings." If you know them well enough to ask a favor, well and good—if not, then advertise for a dozen young girls. Offer any reasonable inducement to get them to wear the "Green Stockings" you will furnish them for a period of three days prior to your exhibition date. With dresses at the knee length, as they are now, everybody in town will be asking everybody else. "What the dickens is every girl in town wearing "Green Stockings for?" It will do the business—take my word for it.
>
> Every time you use a new idea in advertising you strengthen your hold on your patrons, as well as increase their respect for you as a live wire.
>
> Here's a bet you can't afford to pass up.
>
> Every girl dotes on keen shoes and never has too many pairs. When you start to push "My Lady's Slipper," go to your leading shoe man and arrange to pull a "Cinderella contest." It may not be entirely new in your locality, but it will make a hit.
>
> Select a small size of the swellest pair of slippers in his stock—preferably a new style. Fix up a beautiful window display with the one small sized slipper, the central figure.
>
> Offer the pair free to the girl who can wear it.
>
> The merchant will no doubt gladly furnish the slippers if you will advertise it Call it "My Lady's Slipper" contest. Decorate the window with photos from the play and pictures of Anita Stewart and Earle Williams. Close the contest the day before you show the picture and your newspaper will feature the contest and the winner. You will have everybody in town talking about it, and the merchant will sell every pair of slippers of that style.
>
> How about it?

Building Up.

The Rowland and Clark theatres have been adding to their string and the newly opened Strand in the Oakland section of Pittsburgh is the newest to come in on their combination program. The first issue is marked by a salutatory in excellent taste, dignified, but cordial and sincere, and then they run their houses to match the program outlined. In a recent issue of their Regent program they print a letter from a woman asking that the program be sent and saying that she goes to a house nearer home but pays carfare equal to the cost of admission to go to the Regent because of their better programs. That is the sort of advertising that counts and the omission of the name of the other house makes it clear that it is not a rap at an opposition theatre. That's the sort of testimony that counts.

The Bleich Secret.

George A. Bleich of the Empress, Owensboro, Ky., is a born manager, a man who does things well instinctively and who has developed that instinct into an art. He holds the confidence of his patrons and he does it by playing fair with them. Note this extract from a recent program:

> NOTE!—No extra admission price will be charged for this attraction. While the picture is a new one, is in big demand and is costing a big rental sum, and while I know double could be charged and secured easily, it is never my purpose to charge extra except I give you real value. "Jeanne Dore" is a good picture, it is NOT poor, but it is far from being great. Without Mme. Sarah Bernhardt it would be ordinary. Hence, no advance.—BLEICH.

Then when he does put the price up, he does not have to argue with the entire town that it is worth the money. They feel that it must be because he has said so.

He takes particular pains to advise his patrons as to the starting times. There is a schedule of starting hours and any departure from that time table is printed in the announcement of that particular subject. As he is running all features, this is important. Few managers realize that they can get the best out of their features only by telling their patrons when the first reel will be run. Many persons stay away from feature houses merely because they can never be certain when they can start with the opening act.

Three-House Now.

The Trail Magazine, the house organ of the Star, Trail, B. C. has been changed over to the Owl and will include the other houses of the O-Row-Nay circuit, the Orpheum, at Fernie and the Gem, at Nelson. The new issue is a 9 by 12 inch four pager and it will take a little time to get it in swing, but with a three house support it should be no time at all before it come into an eight or twelve with a real news value. One paragraph stands out in the initial issue. Here it is:

> Nelson will be visted, on Feb. 7th with "The Birth of a Nation" film. While this will NOT play our theatre, we are glad to commend it as a wonderful example of the Motion Picture Art. People who see this will understand what we mean when we advertise—"Not 'Movies' merely, but 'Honest to Goodness Photoplays'."

It takes nerve to praise the other show, but it pays if you are big enough to come out and boom for something big even if you do not have it yourself.

It is much the same spirit that prompts N. M. Trafton, who was credited with getting out the Trail to write in and give acknowledgment to W. A. Burton, who actively edits the sheet. With the three house combination and three towns to draw to, they should be able to get enough advertising to get out something more than a house organ. They can make it a local institution if they run it as they did the Trail.

A Good Yellow.

N. A. Goodridge, of the Thompson, Denver, sends in a couple of programs for criticism. They are four pagers, three by six and one-half, yellow stock printed in red. The combination is good only when the stock is right. Most yellows are a sickly shade, but here the stock is brilliant and showy and with a strong red ink it stands out well. The right shade is about that of the Spanish flag and if it starts to run off into a green it is better not to use it, for nothing is worse than a greenish yellow unless it be a yellow-green. The program is not elaborate, merely announcing the titles and the dated days, as a rule, but it works well and does all that is required of it. The back page is reserved for house talk or underline as choice dictates. It would be a good plan to split the page and run a short but strong house talk each week, setting in an eight point. The front page carries a cut of some player of the week and comment on the play, but this front page item does not add "to be shown here Wednesday" or whatever the day may be. It is not really necessary, but it would help a little.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Mr. Sargent tells all he knows and this includes what several hundred successful exhibitors have told him. More than 100 examples. An introduction and then 298 pages of solid text. All practical *because it has helped others*. It will help you. Handsome clothboard binding. *By mail, postpaid.* $2.00

Moving Picture World, 17 Madison Ave., New York

THE PHOTOPLAYWRIGHT

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Something for Nothing.

LATELY one of the popular magazines wrote up a woman who has made a quiet but decided success of her work. It gave her address. Immediately she was made the target by literally hundreds of boobs. She writes:

> The letters were interesting in a way. I never realized how "light" an opinion was held of the work, before. With about three exceptions, the people who wrote treated the work as a huge joke—with a check attached. A few letters showed a serious idea of the work and hence my request for some slips about your book, which I can enclose. I have written "get Technique of the Photoplay and study it" until I can write it backward with my eyes shut. And the mournful part of it is that I am now getting answers to most of the letters I wrote and a great many of them say accusingly "I can't afford to buy them books I seen advertised. Won't *you* learn me to write?"

And there you are. They cannot afford to sink money into a text book, but they can waste postage chasing after prominent writers and ask them to stop their profitable work and conduct a free school.

Half the time the people who write never mean even to try. They just like to write letters. This may not be understandable to many, but it is a fact. They have no correspondents. They like to get letters. It makes them seem important in their little country town. The successful playwright owes it to those who have helped him to pass along that aid, but he is not required to reply to every boob who in some manner comes into possession of his address.

Perhaps You, Too.

Herbert Blackman, enclosing a clipping from one of Herbert Kauffman's editorials in which the latter says "Since you have regularly received the same verdict of incapacity, why not begin to wonder if you aren't wrong?" adds his testimony:

> It is not hard to remember back to the days when I felt that the editors were all a set of bone-heads or thieves or worse. I was a long time learning the truth of the stuff in this little article. But I never won any success until I decided that the kicks I was getting in the "Bump Academy" were all *deserved*. I still get these kicks—plenty of them. But now, they mean to me that I am on the wrong track and I welcome them just like an engineer welcomes the red flag that saves him from a wreck. The guy who swells up when he gets a bump in the writing game ought to be disqualified. Selah!

Mr. Kauffman was not writing about photoplays, but he hits right where the photoplayers live. If you can't sell scripts it may be that the scripts and not the editors are wrong.

Once More.

One of the New York City branches of the Y. M. C. A. is to have a school of photoplay under the guidance of Henry Albert Phillips. In the press work sent out Mr. Phillips uses the same old gag: "I can teach anyone how to write a good photoplay," he burbles, "but since I am speaking for publication I want both to limit and expand the significance of that statement." Mr. Phillips can neither limit nor expand his statement. He cannot teach "anyone" to write a good photoplay. That is all there is to it, and the several hundred words he adds do not help at all. He can, because he is competent, guide the development of those who are qualified and earnest, but a Y. M. C. A. should not get itself into a class with the fake correspondence schools with any such misstatement as that "anyone" remark.

Ones.

Just because you know that nothing but five reels are in demand now, do not lose the trick of writing to the thousand feet limit. The time is coming when we shall have those back and there will be just as agonized a demand for these as there was for the five reels when the book and play supply began to give out. To keep up with the procession you must learn to write any length required, for there will probably always be a fluctuation in the market. They get tired of fives and turn to ones. In time they get tired of ones and turn to fives, just as slapstick lately had its second time on earth and is due for another widespread revival in 1918.

Starting Off.

Did you ever see a professional diver enter the water from the edge of the tank? There is no splash, just a clean-cut cleaving of the water. That is the way the author should slip into his story. There should be no fussing and fooling around, no labored explanation nor minstrel parade of characters. The explanation of the people and the premises should be given in the action and not before that. If you really are an author you can do this. If you cannot, you are not yet an author.

Listen to This.

When you are positive that there is something wrong with the editors because they do not take your stories, stop and wonder if there is not perhaps something wrong with you. Perhaps you are in the same boat a correspondent was a few months ago. He tells his own story:

> I feel greatly indebted to you for what I can realize is the progress I have made during the year I have been working—not such a great progress, perhaps, but enough to enable me to start off the second year with the sale of a five-reeler for $200, which probably is not a big amount to the real writers, but is certainly most encouraging to one who had grown very much accustomed to the printed rejection slip.
>
> After about six months of fruitless work, I became convinced that the real trouble with me was that I had no conception of the fundamental principles of the drama and the story building art. I, thereupon, quit sending out any stuff for several months and studied drama. Since then I have read some fifteen books which treat of the technique of the drama and short story, the most valuable of which, to me, was William Archer's "Playmaking." Another excellent work I have just completed is Chandler's "Aspects of Modern Drama."

It may not be a study of dramatic technique that will pull your stuff through, but if it does not sell there must be a reason, and it is up to you to find out. You cannot do this by sending to a revision company. All they will tell you will be to send them three and a half for revision and two dollars for typing. You must locate the trouble yourself and find out wherein your stuff fails. If you will find and mend the break you can sell, even to the five reel length.

Fancy Work.

Too many of the features resemble a patchwork quilt more than they do a play, but that is no reason why, in your scripts, you should carry to an excess the use of cut backs, close-ups, vignettes and all the rest. When a jobber finds that his goods are not selling on their merits, he does them up in fancy wrappers and gets rid of them. In the same way the producer tries to cover up his lack of story with a multitude of effects. Do not follow a bad example and do the same thing yourself. Write a story and you will not need to resort to such things.

Loose Leafs.

Although we told novice writers to keep away from the loose leaf style, they are trying it and one enthusiast sends in seven different forms, and then, just to show he knows all about it, he writes two or three short scenes on one page to "save room." A scene to a page is a scene to a page and not several scenes to some pages. Loose leaf stuff will not impress the editor unless properly and perfectly done and the proper way is the most simple. We use only one style of printing for cast, synopsis, costumes and scene plot, one for inserts and leaders and one for the action, three in all. Three colors are used, cherry for the advance information, white for the action and green for the insert sheets, the colors being employed to show visually the difference, a green sheet shows itself to be an insert for the scene that follows. Loose leafs should be used ONLY when asked for and not as a regular submission. They eat up paper at an alarming rate, particularly when a carbon is supplied, and a carbon should be supplied. A four hundred scene play will use close to a thousand sheets of paper. Don't fool with the loose leaf until you have not only arrived but have made it evident that you have come to stay. Then you will not need advice.

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IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to the editor.

Important Notice.

Owing to the mass of matter awaiting publication it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surpised at the number you cannot answer without a lot of study.

Question No. 129.

Best answer will be published, and the names of others sending in replies of excellence will appear in the Roll of Honor. Theater managers looking for high class men will do well to watch the Roll of Honor.

How many sprocket holes are there to each ¾ inch of film? Ought all sprocket holes in all films to be the same shape and size? What shape do you think best, and why do you think it best? What thickness of film do you find to run best on your machines? What is the effect of thin film stock?

Operators' Union Directory, I. A. T. S. E.

Notice:—Each union is entitled to have its roster of officers, meeting night, etc., listed here once per year, free of cost. Preserve this list as it will not be republished. The mail address of the secretary should be included, and the address of regular meeting place, if any.

Local Union No. 182, Boston, Mass.

James F. Burke, president; Nat Max, vice-president; P. J. Young, financial secretary; John Fullick, treasurer; William C. Franke, business agent, and recording secretary, 119 Pleasant street. Meetings held first and third Fridays of each month, at 119 Pleasant street.

Amberlux Lenses.

The more the writer examines into the performances of the "Amberlux Lens," the more he is convinced that it has considerable very genuine merit. It is one of the few moderate-priced things that seem to really deliver the goods, in that it softens the light without destroying its brilliancy. As I have many times pointed out, the attempt to soften the light by means of coloring the condensing lenses most decidedly is not a good proposition, nor have I ever agreed very heartily with the tinting of screen surfaces, but the Amberlux lens seems to obtain the desired result without objectionable cutting of light brilliancy.

Well, this is a new one, and I guess, in view of the desperate situation of Brother Stricker, we will have to get enormously busy. Isn't it perfectly awful, Mabel dear, when even the rats evince a desire to absorb projection lore.

Now Wadda'y Tink o' Dat.

John Kinney, Amsterdam, New York, says:

> Could you tell me the best all-round book on moving picture operating and electricity? I had one of your books in New York, but let a young man friend have it, and it failed to come back. Do you think it is all right, and will answer the purpose? Do you know of something better? Please, as a great favor, let me know at once.

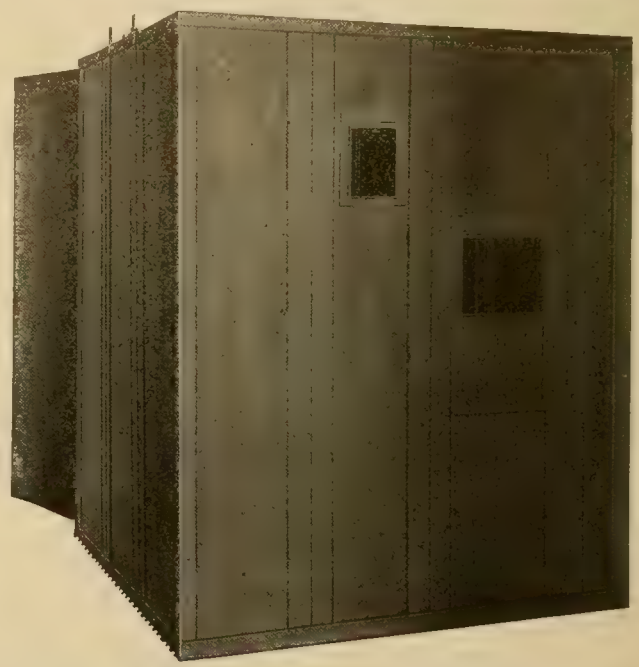
Now here is a good neighbor who deliberately invites me to use a hammer on my own proposition. Fine stunt that would be, wouldn't it? You might get me to look into the business end of a gun all right, but I'm darned if I'll pull the trigger at the same time. Seriously, however, I don't know of any work calculated to be of any large benefit to the moving picture operator in his practical every-day work except my own handbook. I should say that it certainly must be all right, because, though there were 10,000 copies of the last edition sold, there has never been a single kick registered by a purchaser. The second edition is, however, exhausted, and the new one won't be out for some weeks yet. I would advise you to get the new edition of the Handbook and Hawkins' "Electrical Guide." That combination constitutes the best operators' library I know of. Those who wish to go further may, however, add "Optic Projection," price $3.00.

New Sheet Steel Operating Room.

The Grinden Art Metal Company, Brooklyn, has evolved and is now ready to place on the market an all-metal operating room. They have presented this proposition to the Department and we have carefully examined into it; also we have watched the room assembled and disassembled.

The room is made of No. 18 and 20 gauge soft sheet steel, and is really a remarkably clever piece of work. By a series of semi-automatic locking devices two men are able to put the room together, complete, including the door and its spring, in less than five minutes and two men can take it down (sounds incredible but nevertheless true) in three minutes.

From this don't get the idea that it is a flimsily constructed affair,



however, for when assembled the construction and locking is of such ingenious character that the room is very solid and rigid.

At present the room is only designed for traveling exhibitors. Boxed for shipment it occupies a space approximately six feet, six inches long by two feet wide by about eighteen inches thick and weighs approximately 550 lbs. I can recommend this room to the consideration of traveling exhibitors.

The Grinden Company are considering placing the room on the market for permanent installation, but before I could recommend it for that purpose quite a number of changes would have to be made, and moreover I would have to see the room tested in an actual theatrical installation. The two points I am not certain about is whether or not it would be warmer than some other type of room, and would it be more noisy, or in other words act somewhat as a sounding box. I dont mean to say, or even insinuate, that this would be the case, but merely that these are two points which only a practical test could clear up. I don't think however, that either one of them would apply to any appreciable extent to the traveling exhibitor's room, because the traveling exhibitor's operating room is of necessity very small, and as a rule cannot be connected to the open air for ventilating purposes. It is therefore, in any event, rather warm, regardless of what the character of its construction may be; also the traveling exhibitor's operating room is too small to exhibit sounding box effects in any appreciable degree.

Prepare for the Worst.

Leon Brantley, Nacogdoches, Texas, says:

> Well, I have finally mustered sufficient nerve to "go to" those questions. Here are my answers to 118 and 119. And now prepare for the worst—I am going to *try* to answer some more; also I shall not get angry if you merely laungh, and throw these two in the waste basket. The poor waste basket has got to be used for something so ——.
>
> I have only one complaint to make, and that is the condition in which we receive our films from Jacksonville, Texas. It is something awful. Nothing unusual to find from twenty to fifty

feet of a reel wadded up in the bottom of the can under the other reels, and we literally never get a film that has been rewound. The following expresses my opinion better than I can write it: ! ! % — & ' (*) ?.

Brother Brantley, if I had you here I would call you names! Here you bring to my attention a particularly atrocious case of exchange mismanagement, and don't say one confounded word which will enable me to get after the thing. Why in the name of Gehenna didn't you tell me whether it was General, Universal, Mutual service, or what? Then I could grab off a handful of Mr. Exchange Manager's hair.

As to your answers to 118 and 119 they showed you to have a very good idea of the points involved. But don't send your answers in so late. Get busy—and that applies to some of the rest of you, too.

WAYSIDE NOTES (Continued).

Springfield, Illinois.

At Springfield, Illinois, I was met by a committee headed by Brother John Caldwell, President Local Union 323, and made comfortable at the hotel, Springfield has about fifteen photoplay houses, most of them of the "store room" type. Many of these stand in need of very decided improvement, both as to interior decoration, operating room, operating room equipment, and results on the screen. It seems to be the old story of too many small houses. There were, however, two, of those I saw, which could be justly dignified by the term "theater," one of these being a large, tastefully decorated ex-vaudeville theater. Its principal trouble lies in the very steep angle of projection, made necessary by the placing of the operating room at the top of the balcony. Its manager is, however, trying to overcome this handicap and doubtless will succeed, at least to some extent.

I am told that every manager and operator in the city was present at the meeting, and they certainly listened with close attention to the hour's talk I gave them, although some pretty plain language was employed in the endeavor to awaken them to the importance of high-class projection, better equipment, and less damage to the films.

The committee who had the affair in hand consisted of John Caldwell, President Local Union 323, Elmer Harris, Frank Palmison, Walter Bryner, George Hopper and John and William Hopper.

St. Louis, Mo.

For a long time I have had an idea that the St. Louis men, taken as a whole, were not overly cordial to the editor, or the department. I found this to be the fact, but believe that a personal meeting and exchange of views has altered this attitude, which was the result of a lack of understanding of what we are trying to accomplish. I find this almost invariably to be the case, by the way, when an antagonistic feeling exists. Once let the men get a clear understanding of our views, aims, and purposes and, except for a negligible precentage, I find that not only does resentment and opposition cease, but friendliness and a desire to co-operate takes its place. Now don't misunderstand me with regard to St. Louis. I already had warm friends in that city, but I now have many more.

At the depot, with the glad hand of welcome, I found International Vice-President Canavan and Brother Sam Caporal, fully equipped with a four-wheeled consumer of gasoline, owned, by the way, by Friend Caporal—class to St. Louis operators, huh! Secretary Stone was to have been there, but got tied up at the last minute.

Thanks to Ray D. Lillibridge of the village called New York, I received at Chicago a card entitling me to the privilege of the Racquet Club, but upon discovering that this was the St. Louis millionaires' club—the very ne plus ultra of St. Louis swelldom, I, while feeling duly grateful to Friend Lillibridge for his kindness, promptly vetoed the proposition in favor of that old standby of the traveler, the Planters Hotel, which is plenty good enough for any ordinary quill pusher, and possesses the advantage of being near union headquarters.

At the office of the Local Union No. 143, I met Brother A. L. Stone, secretary, whom I am proud to know for the reason that he is a broad-minded, broad-gauged man, and, by the way, I have met many of that kind on this trip. In fact, I have been very greatly encouraged by the improvement in projection everywhere, and, more than that, by the distinct improvement in the men themselves. Instead of the usual more or less (usually more) irresponsible, devil-may-care bunch of overgrown kids, which was the rule a comparatively s ort while since, whose conversation mainly consisted in more or less vulgar profanity, and whose most serious occupation seemed to be to upbuild and maintain a reputation as consumers of malt liquor in quantities, I found a large majority of the men to be sober-minded, clean-cut fellows having respect for both themselves and their profession. There is still, however, a large number of operators who have but a faint, hazy idea of the height, depth and breadth of their calling and of their responsibilities to the public and the industry. That is to be expected. These men blunder along by rule of thumb. True, many of them get fair, or even very good results on the screen, but usually these results are obtained at unnecessarily large expense; also, as a rule, the results thus obtained could be considerably improved, and the better results secured at a material reduction in operating expense.

St. Louis Union Officers.

Standing, left to right—A. L. Stone, Secretary, L. U. No. 143; F. H. Richardson; R. M. Finnegan, President, L. U. No. 143.

Seated—Wm. F. Canavan, International Vice-President and Business Agent L. U. No. 143, and John Nick, member Executive Board, L. U. No. 143.

In the evening, Brother Canavan and I visited a few of the downtown houses, in some of which I found the very limit in absolutely rotten operating room equipment and conditions, with the to-be-expected poor results on the screen. In all the downtown houses I saw, the screen result could be much improved. Those operating "rooms" (God save the mark) I saw were unspeakably dirty, had, in some instances, iron-covered floors without even the suspicion of an insulating mat, small, badly placed observation ports, and the "equipment"—Oh, well, it is a joke to call it by that name. I found one pair of Edison Model B heads with the old, small lamphouses, and four-legged wooden machine tables. In fact, that was all the kind I did see downtown, though I only visited two operating rooms. One of the "theaters" I viewed ought to be promptly closed by the Board of Health. The stair was frescoed (beautifully frescoed, if you admire that variety of art) with all the varying tints possible in tobacco juice. The floor was literally filthy. The picture was "fuzzy" and far from even an approach to brilliant, though the operator was getting much better results than there was any reason to expect under the conditions. For myself, I would not

Springfield, Ill., Operators and Managers.

The Editor is in First Row with Spectacles in His Hand. President John A. Caldwell is the Man With a Hand on His Shoulder.

work in that nasty hole, miscalled an operating room, with that utterly impossible equipment, for any money that you could name.

In my visit to the downtown houses I met Brothers Lee Coombs of the St. Charles, C. J. Mulcahey of the Broadway, and Jim Word of the Dixie. The latter house has the screen at the front, between the entrance and exit doors—a highly objectionable arrangement, once required by a crazy St. Louis ordinance, now, thanks be, wiped off the books. The "equipment" consisted of two Edison Model B machines, bought second-hand recently, installed in a—a—a—well, I haven't a fit name at hand, but really I lack the nerve to call it operating room. You reach "it" by a ladder consisting of two rough 2 x 4's, across which have been nailed wooden slats. This grand staircase is just leaned from one floor to the other, without being fastened at either end. Quite classy! Brother Word's second-hand projectors are driven by two small motors and the whole "rigging" came with outfit just as I saw it. Brother Word carries the machine crank in his pocket. Why, do you ask? Well, it's like this. The motors which drive the machine are *connected in series with the projection arc* and every time Word trims his lamp he stalls the motor, whereupon out comes Mr. Crank, bing! on it goes, and Friend Word becomes temporary first assistant to the motor. It is said he has become so proficient that he can, from a standing start at four feet distance, connect the crank in one and one-twenty-seventh of a second. But the joke of it all is, if Word gets sort of careless-like and allows a "tit" to form on the negative carbon the resultant high resistance speeds up the motor until the shadow actors on the screen flit to and fro like flying ginnies gone mad. Think of it! Sarah Bernhardt, Mary Pickford, Anita Stewart, etc., etc., compelled to chase around like water bugs gone crazy.

At the New Gem, Sixth street, Manager-owner T. P. Goll showed me, with very evident pride, several stunts he has himself invented and installed. One consisted of an automatic Register Flasher, consisting of a tiny lamp inside the auditorium, beside the entrance, which is so connected to a pay-as-you-enter coin receiver that it flashes every time an admission is sold. The advantage is that the usher knows how many are about to enter; also the manager can tell, at a glance, from any part of the house, just what is doing at the ticket office. Outside, over the sidewalk, is a bell, connected in similar fashion. It rings every time an admission is sold; also about twenty feet above the walk is an automobile headlight, which flashes when an admission is sold, so that Brother Goll may be half a dozen blocks away on Sixth street, and still know whether or not the nickels are coming in with satisfactory regularity.

One thing I saw in the St. Louis houses which is especially bad. Downtown some of them are giving as much as a ten-reel of nothing-over-ten-days program for five (5), count 'em—1 1 1 1 1 cents, and uptown they are giving the same or more for ten and twenty. This, gentlemen, is, if you will pardon me for butting in, pure unadulterated insanity. *It is miserably bad business from any and every point of view.* You have educated your public to expect fully twice what they are entitled to, and almost three times what they receive in many cities. This policy reacts against you, not only in service cost, but by surfeiting the patrons with an overdose of pictures, thus reducing the times-per-week of his attendance. Many people will "go to the movies" two or three times a week to look at a well projected four-reel or five-reel show, at ten cents, who won't go more than once if given seven, eight or ten reels at the same or less price.

Of course, if St. Louis managers should cut down now they would have to all do it by mutual agreement, and attendance would undoubtedly suffer temporarily. After a short time, however, it would increase to much more than its present proportions.

I have spoken of the bad, now let us change to a more pleasant topic—the good. Brother Canavan and Your Scribe boarded a deep sea trolley and motored out to 'Steenth street, in the comparative suburbs, and visited two really splendid examples of moving picture theaters (all except the operating room), viz.: the New Delmar, managed by Mr. Ben P. Stromberg, a man new to the business, but nevertheless a *real* manager. The New Delmar failed miserably, but Friend Stromberg recently re-opened it, and if you had seen the crowd there at 10 p. m. you would have removed your chapeau to the man who, knowing next to nothing about the amusement business, could take the management of a house where an experienced manager had made a dismal, utter failure, and in a few short weeks place it on a paying, prosperous basis.

The New Delmar seats approximately 900. It is 58 feet wide, and the entire ceiling is one broad arch, reaching from wall to wall. This arch is panelled and beautifully decorated. The effect is most excellent. The decorations are in pink and old ivory, but the lights are green, which gives a pleasing, restful general effect. The projection, by Brother George Hart, was good, as it *must* be in a house of this class, and should be in all theaters. The equipment consists of two Power's 6A's. I am told the operating room is not very good. Why, *why, WHY* will supposedly capable business men erect so really splendid a house as this—splendid until the very heart of the whole thing, the operating room, is reached, and then suddenly drop from the sublime to the ridiculous???

From the New Delmar we went "around the corner" to the "King's theater," on Kings Highway. Both at the New Delmar and the King's theater a string of automobiles were lined upon both sides of the street, and at the King's I counted them roughly. *There were fully one hundred autos, ranging from Fords to Packards, lined up at the King's theater, awaiting the end of the show, and the return of their moving picture theater patron owners!*

King's theater is a magnificent example of a moving picture theater. Its wide front was a blaze of light. It seats 1,954, at 10 and 20 cents. Mr. David E. Russell is manager, and let me add that both Messrs. Stromberg and Russell are most pleasant and business-like gentlemen, with whom it is a real pleasure to converse. The program is fourteen reels of Triangle—twice too much for the money. Mr. Clay Tabler and Harry Yager are in charge of projection, and they certainly are delivering the goods. From what I saw these men ought to receive, in a house of that kind, in a city the size of St. Louis, forty dollars a week. You are demanding and receiving high class projection, Brother Russell. I don't know what you are paying, but, as a purely business proposition, you should, and I believe do know that the reproduction of high class photoplays in a high class way, in a theater where almost 2,000 patrons must be satisfied and pleased, is worth fully twice as much as the manager of the two or three hundred seat storeroom "theater" pays, and that, in St. Louis, would be very considerably more than the sum named. You very properly demand high class work; very well! I'm glad you do. BUT you should, as a mere matter of justice, be willing to pay the price, and, broadly speaking, in the long run, it will pay you to do it. I am using you, Brother Russell, merely to make a point which applies equally to Friend Stromberg, and all really high class, large houses everywhere.

Later: I am told that per hour the King's theater men receive a trifle more than $1.00 per hour on the day watch, and a trifle less than $1.00 on the night watch, which is at the rate of about $48 per week for an eight-hour day.

The King's theater has a seven-piece excellently trained orchestra. The picture is 16½ feet, the distance of projection 137 feet, to a Minusa screen, and the men in the operating room must understand their business pretty well, for they are getting a really brilliant picture with a long focal length lens, using a G. E. Mercury Arc rectifier, which means that their amperage is under the 50 mark, hence their lens system is well matched.

The only criticism I found was the overspeeding of a Keystone comedy. This is the usual practice with Keystone comedies, but that does not excuse making a galloping horse move at an utterly impossible, ridiculous speed, which is merely absurd, not funny, and it is up to the operator, even though under orders to speed such films up, to be "on the job" and reduce speed at such points.

Those of the St. Louis operators whom it was my privilege to meet were men of prepossessing, thoroughly good appearance; men who ought to be in the lead for progressiveness and advanced knowledge of their profession. One expects opposition to advancement from the "rough neck" element, but not from the type of men I met in St. Louis, and I have faith to believe the St. Louis men will be among the progressives in future days.

One of the men, Brother Paul Werner, told the editor confidentially that he had a serious kick, howl, or grouch against his "other-shift" partner. In fact, he believed he had three combined. Said he: "You see, Rich, its like this: that son-of-a-gun is always from five to fifteen minutes late in relieving me." Well, said I, while that is annoying, but not very serious, therefore—— "Nix, Rich, you've got it wrong! It is *very* serious. You see I've got my stomach so regulated that"—— but the editor left just at that point. I felt it would unman me to remain and hear the whole tale.

One thing I saw while in St. Louis rather saddened me, at least for the moment. It emphasized the fact that all things human are but temporary, and must, in a few short years fade away. It was in about 1880 when I ran away from home and made my way from Laclede, Mo., to St. Louis. At that time the Four Courts Building, at Clark and 12th streets, housed the city government. It was a massively constructed building of stone. How I stared with childish eyes at that awesome pile, and mentally agreed with the oft repeated assertion of men that "the Four Courts Building was a monument which would stand for at least t hundred years." Then it was the center of all authroity. Today it is a gloomy, crumbling, decrepit old wreck, used only as a sleeping place for the homeless, and a sort of soup kitchen. I entered its portal and stood in the dark, grimy, shadowy corridor. In dusky corners slouched human derelicts, in keeping with the surrounding ruin and decay. I shivered as I turned and literally bolted for the open air, and the ghosts of long ago.

In St. Louis there is a supply dealer who is working great injury to the operator and to the industry by dealing in second-hand projectors of antiquated type, selling the same to theater managers foolish enough to swallow such bait. I was informed, upon what seemed to be entirely reliable authority, that this man not infrequently purchases old, worn-out Edison Exhibition Models, Power's Fives, etc., has them re-nickeled and the old wooden frame of the Edisons replaced by a new one. He then, it is alleged, names a price to the prospective customer and says: "There is the machine! Look at it for yourself!" and the poor fool, knowing nothing about projection machines himself, gazes at the bright nickel, mentally compares the price asked with that of new machines and becomes one of the one-born-every-minute class. If only he himself had to suffer no one would care much, but that is far from being the case. This dealer, in order to "make" a few measley dollars, sells a machine which will make life a burden to the operator, because he cannot, by any stretch of the imagination, put on high class projection with it. Therefore, not only is the operator injured, but the producer is also damaged, his productions being at the mercy of these old-style, dilapidated projectors. But, more than this, the audiences of that theater are deprived of their just due in perfect projection. But what does this class of dealer care for all that? He has "made" his dirty little "profit," and "he should worry!" To h——l with the operator, the exhibitor, the producer and the audience. They may be individually and collectively injured, but what is all that to him? I saw one of the second-hand outfits this fellow sold to a downtown exhibitor, and it was literally outrageous. Of course the man should have had more sense than to have bought it, but, as I have pointed out, he is by no means the only one to suffer; nor is he, by any manner of means, the greatest sufferer. There may be some excuse for the exhibitor in the small village purchasing second-hand machines, but in a city such as St. Louis there is no possible reason for it. If a city theater cannot afford to put in up-to-date projectors, then there is no excuse for its continued existence. As for the man who will deliberately operate a business of this kind, well, in my humble opinion, to put it very, very mildly, he is a distinct drag on the progress of the industry.

TERRE HAUTE, IND.

At the depot the smiling face of Morris Less, manager American theater, Bert Steinhauser, secretary Local Union 373, Roy Shaffer, Harry Hobbs and Ed. Pullen, members of 373, lit up the gloom of early evening. Neighbor Less had his rubber-tired gasoline battleship waiting, and in three-fifths of two and one-third seconds the editor was looking at Terre Haute's beautifully lighted main business street.

The Terre Haute boys are very muchly wide awake, and there exists a cordial relation between the exhibitors and operators, notwithstanding the fact that the comparatively new union has increased salaries of its members by 25 per cent.

The Rex Theater, of which Mr. Fishback is manager and R. Dempsey operator, is putting on an excellent picture with alternating current, but, as I pointed out to Friend Fishback, there is too much—altogether too much light near the screen. The whole front of the piano was covered with a glare of white light from a poorly shaded, unnecessarily large incandescent lamp. Its c. p. should be very largely reduced, the shade so constructed that only the actual sheet of music being played is covered, and the globe itself be tinted light amber. There was a clock right up against the screen, and instead of the light covering only the clock face it "slops over" on the wall within a foot of the picture. The saucer-shaped shade is used both at the piano and for the clock. The difficulty can easily be remedied by making a tin shield for the front of both shades, with a hole just large enough to allow the light to cover the required area, doing the experimenting to find the right size with paper, afterwards using the paper as a pattern to cut the hole in the metal. In addition to all this there was, also near the screen, a large red glass exit sign, with a high-powered globe behind it. I advised Neighbor Fishback to paint the entire glass, except the actual letters, black, and reduce the globe to about 4 c. p.

New American Theater.

I am telling all this, not in order to roast the Rex, but to point out the utter uselessness of such things as this to both Mr. Fishback and *other* managers. There is no use in getting improved projection machinery and high class operators if you are going to kill the picture with entirely useless strong light.

The American Theater, owned and manager by Morris Less, also owner and manager of the Lyric Film Supply, is Terre Haute's best in moving picture theaters.

As will be seen by the views, the American is the real thing. It seats 1,050, has a pipe organ, an operating room 10 x 18 x 8, having an 18-inch vent flue. There are two Simplex projectors. Over the lobby is the Lyric Film Supply, where projectors of various kinds are carried, as well as a full line of supplies, and a rather weird collection of projectors of ancient and venerable aspect and design.

The American Theater has a light plant which is a real curiosity. Brother Less just simply don't propose to have his theater go dark. He has a 60-h. p. kerosene engine and a 120-volt generator of 260 ampere capacity, a motor and another generator of like capacity to rectify the A. C. in event the engine gets balky, and still another motor and generator of smaller capacity to carry the load when it is light.

The seating consists of a bank of seats in front, then a bank of brass-railed loge boxes, behind which is a second bank of seats. There is also a narrow balcony at either side and the rear, all given over to loge boxes. The lighting is by handsome, inverted fixtures.

Projection is very good, though I believe it might with advantage be more brilliant.

Mr. Less is a wide awake exhibitor, as well as an affable gentleman, with whom one likes to talk and exchange views. May his tribe increase.

We also visited the Orpheum, Charles Fox manager and owner, and there viewed a G. E. rectifier which is operating on its second tube in six years. The equipment consists of two Motiographs.

The Varieties theater, S. P. Katzenbach and Ike Ades, owners and managers, has two Kinedrome projectors which, notwithstanding their gray hairs and faltering steps, still deliver fairly good results on the screen. Soon though they will be retired to the Home for Superannuated Machines in favor of up-to-date projectors, the breed of which is not yet decided, though it will correspond to Holstein and Jerseys in the milk-giving tribe. H. F. Prentuss and H. M. Lindley are shoving the cranks around at the Varieties. They have glass in their observation ports and it is set at an angle to the perpendicular, which knocks out Mr. Reflection; also they have the lid to their carbon-stub can mounted on a spindle somewhat similar to a stove pipe damper, and so weighted as to remain closed, but opening by the weight of a stub. Mr. Stub drops through and the lid automatically closes.

R. L. Shaffer, operator Grand Opera House, where "The Birth of a Nation" was run for fifteen performances at $1 and and $2 per seat, and has a return engagement at like figures, is a man of ideas. Primarily he took me to the Grand to show me a special A. C. carbon, which certainly did, when used as a negative in conjunction with a National or Reflex upper, showed remarkable results, due to the bluish tone imparted to the light. I may have more to say about this later on. But there were other things: Brother Shaffer hs a small but remarkably well ventilated room. There is a large fresh air register in the floor and an 18-inch vent flue, with exhaust fan in the ceiling. He has framing lights so arranged that they light merely by stepping on a pedal. Instead of the regular glass lamp-house (Power's) door port to look at his arc he has cut another hole higher up and covered both with a long strip of arc glass, so that he can see the arc either standing or sitting. Each machine has a stereo lens, and he has arranged a dissolving shutter for the two; also his dowsers are joined so that the closing of one opens the other, but these are so joined that they may instantly be disconnected should he, for any reason, desire to have both open. He has rigged a brake-controlled motor-driven rewind, has a lamp below his patching glass, and a whole box of old safety razor blades to scrape film splices with. Shaffer is a live-wire opeartor, who loves his profession and spares no effort to make good.

.. Lobby, New American.

At midnight I was conducted to the "nook" of the Delmar, Terre Haute's swellerino inn, where I found every manager and operator in that city assembled. I had not been told what was coming and was really surprised, upon being marched to the main dining room, to find a banquet table fully sixty feet in length, beautifully decorated, with lineal descendants of Ham awaiting to serve the multitude. We all wanted a photograph of that really beautiful scene, but the hotel management would not permit a flash light, therefore it could not be had. After the goodies had been disposed of the editor was introduced, and the men sat until 2 a. m. listening with close attention to the gospel of better projection; they even gave me the chance to interpolate (applause) at several points, were I writing the actual speech, and this notwithstanding the fact that, as the Terre Haute papers said the next day, I "did not mince words" in pointing out errors.

Entrance, New American.

The assemblage dispersed at a little after 2 a. m. The Terre Haute men, both operators and managers, I am sure mean well. I hope to meet them again some day. Meanwhile, gentlemen, remember me kindly, even as I shall remember you.

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Motion Picture Photography*

Conducted by CARL LOUIS GREGORY

Bigger Salaries for Cameramen.

THIS is a preachment, a personal pertinent preachment on subjects that do not deal wit hthe technical side of making motion pictures and yet one that is just as importtnt from every standpoint as a thorough mastery of your handicraft.

Do you ever assume a detached attitude of mind and ask yourself why you are not earning as large a salary as some other man whom you feel is not nearly as well equipped in professional knowledge as you are? Do you feel that you have some handicap that you cannot define and yet which you know impedes your progress to a better position and a better standing with your fellows?

Have you had the bitter sensation of having some one whom you felt below you in the scale of experience step in ahead of you into a position that you felt should have been yours?

Most of us have, and most of us have accused our employers of unfairness, or our rivals with duplicity or most any old excuse that salved our conscience and permitted us to place the blame anywhere else than where it rightfully belonged; that is, on our own shoulders.

Let it be granted that many times there have been unfair promotions and raises in salary for the other man, but before we begin any bitter recriminations and hasty bewailings of the bone-headedness and unfairness of employers, let us go into open session with our own conduct and try to ferret out the attitude and frame of mind of the employer and of our rival.

We are all prone to view the world too much from our own selfish viewpoint and to accord too little respect and consideration to the viewpoint of others. We like to magnify our own little troubles and tribulations and, no doubt, they are supremely important to us, but is that justification for us to thrust their burden upon others and not take into account the complications which vex them as much and perhaps more than ours do us?

Very, very few employers want to discharge an employe or to reduce his salary if that employe is giving a satisfactory return for the sum he receives. If you are discharged, demoted or lose your place in line for promotion, the chances are ten to one tnat the fault is your own and not your employer's or your rival's.

When an employer lets a man go or ignores him in line of promotion he has had some mighty good and valid reason for it and that reason lies in some fault or deficiency in the employe or in some financial reason. Where the reason is a financial or business one, the employer is, as a rule, ready to explain the situation to the employe; naturally in such a case no odium is attached to a let-out for reasons over which an employer has no control.

On the other hand, a discharged employe is often told that he is being let out on account of a reduction in the working force, because of some deficiency which is inherent in the employe, and yet which the employer has not the heart or the courage to reveal to the man he lets go. There is no more embarrassing situation to be thought of than that of telling an employe to his face that he is incompetent, or undependable, or dishonest, or careless, or whatever the case may be.

It is sad but true that there is hardly any other profession in which there is more professional jealously and distrust than that of cinematography. The many enforced hours of idle waiting occasioned by the poor provision of studio managers and directors and the lack of scheduled system that prevails in most studios, seem to breed an incessant turmoil of idle gossip, of recrimination and malicious scandal that cannot help but breed enmities and ill-feelings and partisanships. Let us all widen our radius and put a bridle on idle and malicious gossip. Every unkind and thoughtless word we utter travels out to wound and stab and rankle, and breeds others to return like boomerangs and scarify our own reputations. Our environment is a mirror and reflects to us our own acts and thoughts.

There is no limit to a man's earnings, but his own limitations. Are you working to broaden your scope, or are you whining that others hold you back; and so-and-so has it in for you and you can't get any farther as long as so-and-so works where you do?

Cinematography is a profession that far out-classes portrait photography in the exacting knowledge and artistic training required for its pursuit and yet where are the Pirie MacDonalds, the Arnold Genthes, Bangs, Kasebiers, Johnstones, Hoyts, Saronys, Du Ponts, Marceaus, Reutlingers, Curtises, Bradys, Hartmans, Gillies, and hundred of other famous names that grace the roll of honor in portrait and pictorial photography which should go on the scroll of cinematography?

An art is the sum of individual exponents; are you adding or detracting from the dignity which should attach to the art of cinematography?

Be even more specific in your self-examination; are you personally, aside from you technical qualifications, a man whose life and conduct is entitled to respect and consideration?

Personality is a factor, a vital part of your profession; it can no more be detached from it than your legs from your body.

Do you lend yourself to intelligent co-operation with your director, or is your attitude that of one who is afraid to do more than he is paid for, and that you are paid only for operating the camera?

Do you study the scenario carefully and try to comprehend clearly the director's ideas and endeavor to assist him with tactful suggestions, or do you scorn reading the scenario and then distract the busy director with some half-baked idea about the way a scene should be taken that is about as consistent with his conceptions as ice cream freezers in Hades?

Does your conduct command respect or derision; are your opinions deferred to, or are they ridiculed; are you liked by everyone above and below your station, or are your friends confined to a few sour-livered cronies like yourself? All of these relations depend absolutely on your own conduct toward your associates. If nature has not endowed you as bountifully with pleasant attributes as some of your other brothers, all the more reason that you should strive harder to compete on the level with them.

Boys, none of us can more than faintly realize the far reaching effects of the mighty force which we are wielding. The phantom forms that daily influence and mold the thoughts and fancies of millions of people are recorded by us, and one can not over-estimate the far reaching consequence of our most thoughtless act.

That is up to the director? No, no, you are wrong; to you as much as the director belongs the task of interpretation of the author's ideas; it lies in your power to give it added inspiration and strength; to increase its beauty; to subtlely render in light and shades the nuances of expression; to render contrast and antithesis, to correlate and delineate.

When your work reveals more than mere mechanical reproduction, when it shows also your thought and your fancy, you have ceased to be an artisan and have become an artist.

An artist is not a man with a flowing tie and baggy trousers, nor a long-haired genius in frayed pants, although quite a lot of us seem to have that impression if our appearance is any good indication.

Carelessness in dress, in action, in speech, betray the same characteristic in work and in technic. It is a moth eaten idea that the artist and genius are denoted by eccentricities of dress and manner. It is true that many brilliant men are afflicted with human weaknesses; but it is also true that their brilliancy might have been greater if those weaknesses were absent and that their greatness was not because of, but in spite of the lapses of conduct. You cannot prove genius or artistic ability by imitating the bad points of brilliant men. Mimicry is the artifice of the ape; orginality and self-respect the attrbutes of real manhood.

Dressing neatly, brushing your teeth and wearing decent footgear will not make a sissy of any man, nor will they make an artist or a photographer of him, but they are a lot more prepossessing and a great deal more apt to command respect and a good salary than ability disguised in a shabby suit and down-at-the-heel shoes.

Your mental habits are harder to overcome than your physical habits, the mote that is in your own eye is ever the hardest to perceive. The braggart, the liar, the egotist, the pessimist, are all loose and fluent talkers, and the enchantment of their own chin music drowns out the groans of their unwilling and unconvinced audiences. You know them all, the braggart and liar "When I was in India taking the Durbar for Kinemacolor—" who wouldn't know an East India native from a Red Indian if he saw them side by side dressed in full regalia, and who never saw a motion picture camera before he came from Coshocton, Ohio, sixteen months ago; the egotist, "Why, that pie-faced mutt, he calls himself a photographer. Why, I'm the guy that put him in the business. I taught him everything he knows. I made—I—I—I—." And the fellow who blames everybody and everything but himself. He says, "If the lens in my camera was any good, and if the camera didn't buckle and throw a streak of static everytime I turn the handle, and if the developer hadn't ruined my stuff in the dark room, and if they hadn't cut out all the good stuff in the cutting room, it would have been a good picture."

There is no reason why the photographer shouldn't meet his employer on the same terms of equality as the director and the star except the photographer himself. There have been photographers who have passed from photography to directorships, to managerships, even to ownerships of paying companies.

"Hitch your wagon to a star," and plug; search yourself for your handicaps and eliminate them. Make up your mind that nothing can stop or hinder you, but your own actions and their consequences, and that likewise no one can advance you and make you attain better things except yourself. Associate with successful men, ferret out the reasons for their success; if you can honestly and honorably employ their methods, use them; if not, reject them and seek others. Have confidence in your own ability, if you have no confidence in yourself, how can you expect others to have confidence in you? "Faint Leart never won fair lady," nor anything else worth having.

And last, but not least, don't forget that you can't preserve your faculties in alcohol.

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Music for the Picture

Conducted by Clarence E. Sinn and S. M. Berg

Inquiries.

QUESTIONS concerning any phase of the work of the orchestral leader in a photoplay theater may be addressed to the Moving Picture World and the answers of Mr. Berg will appear in a Question and Answer Department, which will be a regular feature of our Music Page.

Mr. Berg would be pleased to hear from those leaders and musicians who are using the Musical Suggestion Cue Sheets, which he prepares for the V-L-S-E, Metro and Mutual feature releases, as to their practical usefulness and assistance in playing the pictures. He also invites any criticisms or suggestions from those interested in the work for their improvement, in the service of the film.

By Clarence E. Sinn.

Answers to Correspondents.

(Owing to lack of space it is impossible to give full text of letters, therefore the queries only are here given, with their answers. Make your questions brief and plain.)

Mrs. A. C. McD., Jackson, Mich. This series of articles on "Improvising" was begun in issue of November 13, 1915, Moving Picture World. Back numbers can be obtained by addressing Moving Picture World, P. O. Box 226, Madison Square Station, New York, and enclosing ten cents for each copy. I do not think these articles will appear in book form—at least not in their present shape.

Ellen C. Tyre (post mark illegible) wants to know why I choose such old melodies for my examples and asks me to use some up-to-date tunes. My answer is that old tunes are just as good as any for illustrative purposes, and I'm not running afoul of anybody's copyright.

C. W., Buffalo, N. Y. I wish yould would improvise or "elaborate," or whatever the correct expression is, on the following three songs. (Three songs are mentioned Editor.) I expect to use them in a coming picture, so would appreciate an early reply. Give to each one all the forms which may be needed, as I do not know just what may be required of each.

To have complied fully with this request would have meant writing about 15 to 18 pages of manuscript—piano parts at that—besides buying the songs mentioned so as to have copy to work from. Any copying and arranging bureau will charge from 25 to 50 cents a page for writing or arranging piano music. The young lady didn't realize what she asked.

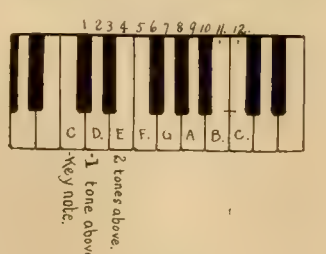
Cleveland, Ohio (name withheld), says: "What is the difference between a major and a minor key—that is, how do you tell the difference? And how do you change from a major to a minor and vice versa?"

It is not intended to include the subjects of harmony and thorough bass in these articles. However, I realize that a number of pianists have merely learned to read music and play the piano without ever bothering about the theory of music—and it is these very people who will be most interested in "skimming the surface" of composition and improvisation. (See Article I, Nov. 13, 1915.) So, perhaps, I would do well to go back a bit further in order to make my meaning clear to everybody.

Improvising.

Article VII.

"Minor" means *less* or *smaller*. "Major" means *more* or *greater* or *superior*. A minor third or a minor fifth is smaller by a half tone than a major third or a major fifth. A minor chord is so called because it contains a minor *third*, while a major chord chord contains a *major third*.

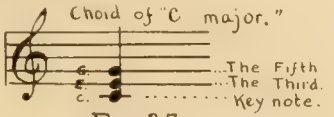


Ex. 26.

We all know that one octave contains twelve semi-tones (half tones). From C to C sharp is a half tone; from C sharp to D is a half tone; from D to D sharp is a half tone, and so on. See Example 26, which shows a section of a piano keyboard with the half tones numbered above the black and white keys.

Starting with the note "C" and counting up, we find C sharp to be a half tone above, and D natural two half tones (one full tone) above C. D sharp (the same as E flat) is 3 half tones—or one and a half tones above, and E natural four half tones (or 2 full tones) above C.

The original form of every chord is the *triad* form. Starting with any note as a foundation (the key-note) we place another note at an interval of one-third above it. Then we place another note a third above that. This last note is really a *fifth* above the foundation note. A glance at Example 27 will make this clear.



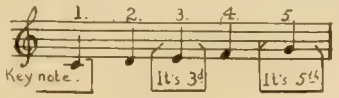
Ex. 27.

"C" is the foundation note; "E" is its third (counting up) and "G" it its fifth.

(Observation.—The foundation note is technically known as "the tonic," or "fundamental." As the *tonic* (in the key of "C" for example) is also the *key-note* of whatever key it may be in, I shall use the term "key-note" in preference to that of "tonic" for the present.)

In reckoning intervals we always count *upward* from a given note. Thus, the foundation is *one*. The next note immediately above is the 2d. The next is the 3d, and so on. See Example 28.

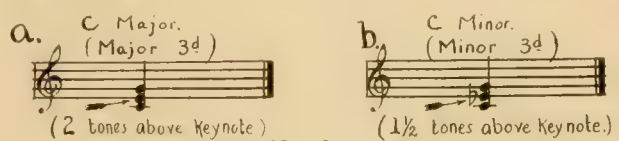
Now the chord shown in Example 27 is built on the note "C." It is the "chord of C" because "C" is the foundation note. (Being in the key of C it is also the key-note.)



Ex. 28.

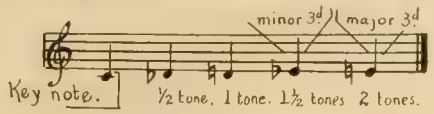
The *third* of the chord ("E natural") is two whole tones above the key-note. It is called a *major third*, and makes the chord a major chord. Had the third been E flat, it would have been but one and a half tones above the key-note "C." As this interval would be smaller than the other, it would be called a "minor third." In other words, a *smaller third*. It would then make the chord "C minor" instead of "C major." This itnerval governs the chord and gives it both its character and name. When the 3d is a minor, the chord is a minor chord; and if the 3d is a major, the chord is likewise a major (See Example 29.)

To make it easy to find the distance between the intervals given in above examples let us look at Example 31. This also gives "C" as the foundation note (the key-note) and also four more notes at intervals of half a tone apart; a part of a chromatic scale. D flat is shown to be a half tone above C, D natural a full tone. E flat (the *minor third*) is a tone and a half above the key-note, while E natural (the *major third*) is two full tones above.



Ex. 29.

If you are playing in the key of G (for example) and wish to change to the key of G minor, you will reason in this way. "Being in the key of G, the *note G* is the key-note, and its third is B natural which is a major third. To make the G chord minor I have only to flat the note B, making the "key-chord" G minor instead of "G major." So much for a starter. By a coincidence this new note will—by its name suggest the signature of the new key. You will say "the minor third



Ex. 30.

would be B flat." Now the signature of the key of B flat is two flats. It is also the signature of G minor—the key you want to change to.

In Example 29 is shown first a chord of C major (letter a). Next a chord of C minor (letter b). The minor chord was made by lowering the third (E natural) one half tone—making a minor third. It is now "E flat." The signature of E flat is three flats. So is the signature of C minor.

The signature of the key of F is one flat; F minor, 4 flats.
The signature of the key of Bb is 2 flats; Bb minor, 5 flats.
The signature of the key D is 2 sharps; D minor, 1 flat.
The signature of the key of A is 3 sharps; A minor, no flats or sharps.
The signature of the key of E is 4 sharps; E minor, 1 sharp.
The signature of the key of B is 5 sharps; B minor, 2 sharps.

It will be good practice to write triads in several keys (like that shown in Example 27) and reduce them to minor chords by lowering the third a half tone. Choose the easier keys at first. Thus:

G.—Signature, 1 sharp. (Its 3d is B natural.)
D.—Signature, 2 sharps. (Its 3d is F sharp.)
A.—Signature, 3 sharps. (Its 3d is C sharp.)
F.—Signature, 1 flat. (Its 3d is A natural.)
Bb.—Signature, 2 flats. (Its 3d is D natural.)

Musical Setting for "The Heart of Tara."

Released March 6 by the Mutual Film Corp'n.
SUGGESTIONS PREPARED BY S. M. BERG,

By special arrangement with G. Schirmer, Inc., Music Publishers, N. Y.

This "Musical Suggestion Cue Sheet" is intended as a partial solution of the problem of what to play for the picture and to assist in overcoming that chaotic condition encountered when the film is not available until almost the hour of showing, resulting in the first performance being a mere rehearsal.

For the benefit of those readers of the Moving Picture World who are exhibitors of Mutual films the following suggestions for an accompaniment to "Heart of Tara" were prepared by S. M. Berg of the New York music publishing house of G. Schirmer, Inc. This advance publication will afford to the progressive leader an opportunity to acquaint himself with the general character of the film story he is to portray with his orchestra.

The timing of the picture is based on a speed of 15 minutes to a thousand feet. The time indications will assist the leader in anticipating the various cues, which may consists of the printed subtitle (marked T) or by a described action (marked D).

The Duke and his mother on returning to his estate orders all his servants to dress in the mediaeval days. Soon his plans admit a wife who is young and in a convent. On the way to the castle she meets a handsome gypsy blacksmith. Later not approving of the Duke or his customs she elopes with her gypsy lover.

Note particularly: Trumpet fan fare, 11 and 25¼; Hunting Galop, 48; Gypsy Dance, 56½.

The THEME selected is "Melodie"—Friml.

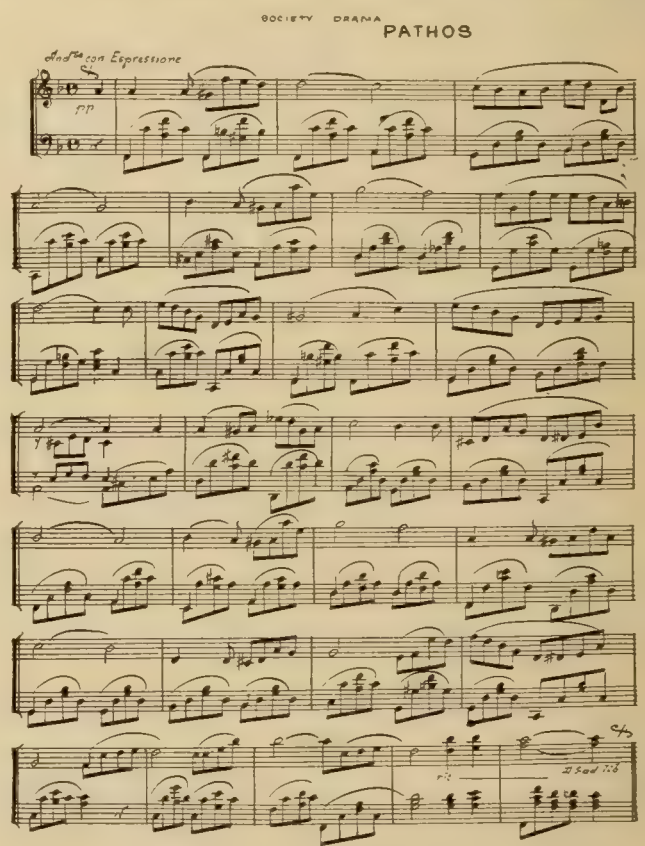
Time schedule: five reels (about 4,550 feet), 68 minutes.

Time.		*Subtitles or Descriptive Cues.*	*Music.*
0	D	Opening.	Melodie—Friml. (Moderato.) (Theme.)
2¾	T	And the Duke came back the most perfect ape—	Polka (The Bartered Bride)—Smetana.
4½	T	And his mother a lean yellowish she-cat—	
6	T	"Now we will all live as did my ancestors"—	Furiant (The Bartered Bride) (Allegro energico)—Smetana.
9	T	"Now tell the peasants my bidding clear."	Dance of the Comedians. (The Bartered Bride)—Smetana (Vivace).
11	D	Fan fare.	Solo Trumpet.
11¼	D	When the Herald tacks up notice.	Morris Dance—Noble. (Allegro moderato.)
13	T	The Duke has returned to the ways—	
14¼	D	The Duke sitting smoking.	Valse Gracieuse—German.
15½	T	"I will seek a wife such as—	
17¼	T	"My Lord! Profane not parchment with a modern pen."	Souvenir—German. (Andante con moto.)
19¼	T	To the Earl of Stafford. Greetings. (Letter.)	
20¾	D	When messenger mounts horse.	Gipsy Dance—German. (Allegro molto.)
22¾	T	So to the guardian of the Duke's—	
24¾	T	Schooled at a convent. (Religioso.)	Repeat: Melodie. (Theme.)
25¼	D	Fan Fare.	Solo Trumpet.
27	T	"He bears a message from a wealthy Duke."	Menuetto all 'antico—Karganoff.
31	D	Gypsy Camp.	Polonaise from "Eugene Onegin"—Tschaikowsky.
32½	T	"Wouldst know about thy future, pretty lass?"	
33¾	T	"Now look into my eye"—	Repeat: Melodie. (Theme.)
35½	T	"Farewell, good sir. I shall not soon forget"—	Pas des Echarpes—Delibes. (Allegro.)
37¾	T	As if his backbone were not jointed—	
40½	T	"I like not this Duke nor his castle."	Scene d'Armour — Delibes. (Andante.)
43	T	The Duke resolved to hunt next day.	Variation — Delibes. (Moderato.)
44½	T	"This is the costume the Duke bids you wear."	Danse Circassienne — Delibes. (Allegro vivace.)
46¾	T	The lady is told it's her duty—	
48	D	When the Duke mounts his horse.	Allegro Vivace No. 1. (Hunting Galop.)
50½	T	"You, Reverend Sir, are commanded"	Allegro No. 2.
53¼	D	When the gypsy woman enters the castle.	
55	T	"Can you see in a vision who —"	Repeat: Melodie. (Theme.)
56½	T	"If by some chance you'd share our free life"—(Gypsy dance.)	Espana (Rhapsody) — Chabrier. (Allegro con fuoco.)
58	D	When the girl sees her gypsy lover.	
62	D	When the Duke and his train return.	Bal de Noces — Burgmein. (Allegretto sostenuto.)
63	T	"I am done with all this"—	
65	T	"But, Reverend sir, you are a friend"—	Cortege Nuptial — Burgmein. (Tempo di Marcia.)
66½	T	And then the shades of his ancestors left their frames.	
67¼	T	And so—the lady—hand in hand—	Repeat: Melodie. (Theme.)
68	T	The End.	

Note: For the convenience of readers of the Moving Picture World a price list of the numbers suggested in the above cue-sheet is to be found in G. Schirmer's advertisement on page 2093.

Original Compositions for the Picture Theater.

We have arranged with Mr. W. C. Simon to print a page of original composition in this reduced style at certain intervals. The following score is an original composition—the fourth of a series of ten or twelve numbers which will be suitable for certain styles of dramatic subjects under the general classification of society dramas. The complete sets



Original Composition No. 4.

will be available in loose leaf form and will be a welcome addition to the music libraries of orchestra leaders.

Mr. Simon is prepared to undertake original musical compositions or adaptations for any production or special occasion and may be addressed in care of the Moving Picture World. If any readers of this department desire any special set or series for moving picture work, we will arrange with Mr. Simon for publication as above.

COZY BEING REMODELED AND ENLARGED.

The work of remodeling and enlarging the Cozy theater, Shawnee, Okla., in which $7,000 is to be expended, is to begin at once. With the contemplated enlargement of the Cozy a new firm has been organized to conduct this theater. A. J. Cammack has gone in with Jake Jones and Nicholas Albert, the proprietors heretofore, and the firm will be known as Jones, Albert & Cammack.

Increasing business merited the enlarging of the Cozy. The new dimensions of this photoplay house are 40 by 140 feet. It will have a seating capacity of 636. The proprietors expect to have the new place completed in time for Easter. The Cozy when completed will be a worthy addition to the handsome structures in Shawnee.

The Motion Picture Exhibitor

NORTHWEST CONVENTION.

Exhibitors Laying Plans for Big Meeting and Trade Show at Minneapolis.

DEFINITE steps have been taken by the Motion Picture Exhibitors' Association of the Northwest for a monster convention, to be held in the Armory at Minneapolis, May 2, 3, 4 and 5. It is planned to make this meeting the greatest, both from the standpoint of the exhibitor and the movie-loving public, ever held in the Northwest. The Civic and Commerce Association of Minneapolis is taking an active interest in the event. Theater owners from the states of Minnesota, Wisconsin, North and South Dakota, the upper Michigan peninsula, Iowa, Nebraska, Wyoming, Montana, Idaho, Oregon and Washington are included in the field of the Northwest organization, and it is hoped a large attendance will be attracted from the six thousand exhibitors in this territory.

That many will attend is almost a foregone conclusion, as many Northwestern branches of the large motion picture producing companies are located here and half a dozen or more of the theater owners are in the city every day looking over new equipment and films. Convention headquarters will be at the West Hotel.

A particular attraction for the convention will be the presence of a number of the screen stars, who have been promised tentatively for the gathering by several of the large producing firms. In order to keep out an overwhelming attendance of the general public, it has been decided to charge admittance to the Armory to all except delegates.

The official program will be announced later, but the tentative line-up of events calls for a Governor's Night as an opener. It is hoped to have Governor J. A. J. Burnquist of Minnesota present to formally start the exposition on its way. Women will be entertained particularly in the second day's program. A midnight entertainment will be a feature of the third day, while a grand ball is expected to close the convention on the evening of the fourth day.

Every delegate will be caught by the cameraman before he quits the city and will have an opportunity to look at himself on the screen. There will be a small exhibitors' theater at which the companies desiring will be allotted periods of time in which to show films. There will be a practical demonstration on the making of a motion picture drama.

The following officers have been elected: James Gilosky, Alhambra theater, St. Paul, president; D. W. Chamberlain, American theater, Minneapolis, secretary; C. E. Van Duzee, Princess theater, Minneapolis, treasurer; executive board—W. A. Scott, Auditorium, Red Wing, Minn., chairman; Frank Nemec, St. Cloud, Minn., and Henry P. Greene, Minneapolis; Charles G. Branham, editor "Amusements," Minneapolis, assistant secretary to executive board.

Mr. Gilosky will serve as president of the Motion Picture Exhibitors' Association of the Northwest until the convention. The association headquarters are at 740 Temple Court Building, Minneapolis.

ROTHAPFEL WRITES TO EXHIBITORS.

Urges Them to Join the Board of Trade Movement and "Follow the Flag of Progression, Protection and Promotion."

S. L. ROTHAPFEL, one of the two directors of the Motion Picture Board of Trade of America, Inc., who represents the exhibitors, and who is known throughout the country by reason of his great personal success in the conduct of motion picture theaters, has written a letter which is of large interest to all those associated with the industry. It follows in full:

To My Brother Exhibitors: I sat at a meeting of one of the directors representing the exhibitors in the Board of Trade of America and I heard there a discussion on the hostility and antagonism of the exhibitor. I was sorry to hear this, because I know that it was entirely uncalled for and that you, the exhibitors, who feel in this manner, do not know the mission of the Board of Trade.

As I have just mentioned, I am an exhibitors' director of the Board of Trade. I have been to practically all of their meetings. I want to urge that each and every one of you who have the interest of the moving picture at heart join at once and lend us your aid. I give you my word that the Board of Trade is absolutely on the square; that it is for you, as well as for each and every other branch of the industry, and as long as I am a director in this Board of Trade, I will see that you are taken care of in every possible shape, manner and form within my power; although from personal knowledge of every one now constituting the officers and directors I know that you need no protector; on the contrary, your membership, influence and co-operation are earnestly sought, so that the objects of the Board, which are confined solely to things pertaining to the welfare of the whole industry, may be effectively carried out.

The mission of the Board of Trade is to foster trade and commerce among its members and to promote the business interests of such members; to reform trade abuses on behalf of its members; to secure freedom from unjust and unlawful exactions; to diffuse among its members accurate and reliable information as to the standing and character of those engaged in any or all branches of that industry, and to supply other information concerning said industry; to settle differences between its members and promote a more enlarged and friendly intercourse between them and to do and perform all such acts as may tend to promote the welfare of the industry at large.

Among the matters of special interest to you in which the Board of Trade is engaged, is the effort to secure uniform and beneficial state legislation and municipal regulation upon subjects relating to motion picture theaters throughout the country.

Now, if you have had any feeling, or if there is any doubt in your mind, get busy and write me at once and I will take the time to answer you. Remember that the Board of Trade is only a baby, but in its short career it has already done some remarkable things, among the most important being the official recognition of the Chief Executive of the Nation at their first annual dinner. This gives to our industry a recognition that is unassailable. Throw away your foolish notions and biased opinions and put your shoulder to the wheel. Help—that is the way to make the mission go.

We, the exhibitors, as I have preached to you before, are the strongest factor in this industry. Any one with any common sense will recognize that fact. The Board of Trade needs you and wants you. You need the Board of Trade, so let's get together quick.

Once again, if there is anything you don't understand, write me personally, or write to Mr. Binder, or any executive member of the Board, and your matter will be taken up at once, even if you are not a member of the Board of Trade. If you have some little difficulty, let us know about it. We might be able to help you. That's what we are here for. We are marching onward. Get in line and follow the flag of Progression, Protection and Promotion, which is the slogan and insignia of the Motion Picture Board of Trade of America.

Mr. Rothapfel's letter is in line with a resolution adopted by the directors of the Motion Picture Board of Trade of America at their regular monthly meeting on Thursday, March 9th, which reads:

WHEREAS, it has always been one of the objects and purposes of the Board to promote the welfare of every branch of the industry, including the exhibitors, upon an equal basis with the other great branches of the industry; and

WHEREAS, it has always been and is the desire of all members of the Board of Trade, irrespective of the class of membership to which they belong, to unify and bring together all branches of the industry; now therefore be it

RESOLVED, that the Board, reaffirming its policy to co-operate with the exhibitors' organizations throughout the country, and that the method of co-operating shall be the personal attendance by the Executive Secretary or other selected representative of the Board before all exhibitors' conventions whenever possible, for the purpose of defining the purposes for which the Board of Trade was organized and exists, and of assuring the exhibitors of the Board's desire to co-operate with their organizations for the general welfare of the industry.

KANSAS EXHIBITORS AT WICHITA.

Widespread enthusiasm and interest are manifested over the approaching joint meeting of exchange men and exhibitors at Wichita, March 20 and 21. A meeting of Kansas City film men was held March 7, at which Charles W. Harden was appointed chairman of a committee to arrange for the local delegation. Mr. Harden has received from nearly every exchange manager the pledge of two or more men, and a special train is now being provided for on the Santa Fe, to leave Sunday night, March 19. The event will be a joint convention of the Exhibitors' League and the Amusement Association of Kansas. The program of entertainment is being prepared by the exchange managers and the Wichita exhibitors, Stanley Chambers being chairman of the local committee.

Vitagraphs for Week of March 20

Some Blue Ribbon and Broadway Star Features Which Are Said to Be of Unusual Interest.

LEADING the list of Vitagraph releases for the week of March 20 is a five-part Blue Ribbon feature, entitled "The Supreme Temptation." The four other subjects, "Mr. Jack Trifles," a one-part Daniels picture, another of "The Escapades of Mr. Jack;" "A Squared Account," produced by Vitagraph's Western Division, is a single reeler, "Freddy Versus Hamlet," the latest of the "Freddy Series" of comedies, and "Husks," a three-part

Scene from "Husks" (Vitagraph).

Broadway star feature make up the balance of a program that contains eleven thousand feet of finely produced and well enacted photoplays.

In "The Supreme Temptation," we have one of the most dramatic stories ever filmed by the Vitagraph. Its theme deals with Herbert Dubois, a young American medical student, who, while in Paris, meets, falls in love with, and later marries, Annette, a young grisette. Antonio Moreno as Herbert Dubois and Dorothy Kelly as Annette are ideally suited to their parts and do some exceptional work. They are ably assisted by Charles Kent, Evart Overton, Mary Maurice, Kate Davenport, John Robertson and Marguerite Blake. The picture is released on Monday, March 20. Harry Davenport directed the production.

"Mr. Jack Trifles," also listed for March 20, No. 5 of "The Escapades of Mr. Jack," shows Frank Daniels as

Scene from "The Supreme Temptation" (Vitagraph).

his funny self. How he tries to keep his promise to replace a pair of gloves, which he accidentally knocked into a plate of soup, while carrying on a flirtation with a chic little miss in a restaurant, his explanation to his wife, who by mistake gets the gloves, and the way the maid comes to the rescue, are only a few of the laugh-producers. Kate Price plays the part of the wife and Betty Howe is seen in the role of the maid. C. Jay Williams is responsible for its direction.

Director William Wolbert, with an all-star cast of Coast members headed by Otto Lederer, George Kunkel, Anne Schaefer and Jack Mower photographed "A Squared Account," on the General Film program of March 20. It tells of a thrilling battle on the desert between two men, one of whom gives his life that two little children found helpless on the great waste might be saved.

Another of the "Freddy Series," on Friday, March 24, "Freddy Versus Hamlet," taken at the Vitagraph Bay Shore studio under the supervision of Frank Currier, features William Dangman, Tod Talford, William Lytell, Jr., and Daisy De Vere. Freddy saves his friend's best girl from a treacherous villain, brings her back to town on a broken-down horse and is proclaimed the hero of the hour.

"Husks," from the pen of James Oliver Curwood, is a Broadway star feature announced for Saturday, March 25. Besides playing one of the leading parts, William Humphrey guided the action of this three-part dramatic subject and was supported by Harry Northrup, Rose Tapley, Nellie Anderson and Carolyn Birch. We are shown how an ambitious lawyer elected to Congress, divorces his wife for a more attractive woman, his sorrow and remorse when he comes to his senses. The last we see of him is when he throws himself across the grave of the woman whose death he caused through his selfishness.

At Leading Picture Theaters

Programs for the Week of March 13 at New York's Best Motion Picture Houses.

"For the Defense" at the Strand.

FANNIE WARD was seen at the Strand theater in a new silent drama, "For the Defense," written especially for her by Hector Turnbull. It is a thrilling detective story which has to do with the adventures of Fidele Roget, a little French novice, who is sent by the Sisters to a convent in Montreal. Arriving in New York, the girl falls into the hands of a set of criminals. In the cast supporting Miss Ward were James Dean, Horace B. Carpenter, James Neill and Camille Astor.

Mr. and Mrs. Sidney Drew, in a new Metro comedy, the Topical Review and the Paramount Pictograph were the other pictorial features of the bill. The soloists on the musical program were Bruce Bowman, Stella Parini and Phyllis Davies.

"The Soul Market" at the Broadway.

Madame Olga Petrova, the well-known emotional actress, was the star in "The Soul Market," a five-part photodrama, at the Broadway theater for the week. The pictureplay is a romance of society and the stage, and contains many interesting scenes.

Another feature on the program was the Paramount-Burton Holmes Travel Pictures, "Felling the Big Trees in the Giant Forests of California." Comedies and cartoons rounded out the bill.

Triangle Program at the Knickerbocker.

Douglas Fairbanks in a comedy, "The Habit of Happiness," occupied the stellar position on the Triangle program at the Knickerbocker theater. The Sennett Keystone comedy, "The Village Vampire," with Fred Mace, was another feature of the bill.

RAVER TRADE. SHOWING.

On Friday afternoon, March 17, at two o'clock, the Raver Film Corporation will give a trade exhibition at Wurlitzer's Fine Arts Hall of the Ocean Film Company's productions, "Driftwood," from the famous old play by Owen Davis, starring Vera Michelena, and "The Fortunate Youth," taken from William J. Locke's well-known book. Also at this time the Raver Company will present for the first time "Austria at War," the official Austrian war pictures which are being marketed for the Austrian government by the Raver Corporation.

E. S. BOWMAN ON BUSINESS TRIP.

E. S. Bowman, secretary of the Automatic Ticket Selling & Cash Register Co., is making a trip in the interests of his concern and, while visiting Detroit, made six installations of the newest type machines in theaters in that city. From Detroit he continued further west and will make stops in Chicago and later in St. Louis, Mo. Mr. Bowman finds business in a very satisfactory condition and will have plenty to do in several of the larger centers through the Middle West.

Mutual Dramas and Comedies

Burr McIntosh Introduces Week of March 20 in "My Partner," a Masterpicture, de Luxe Edition.

THE release of the Mutual Film Corporation for March 20 will be a Mutual Masterpicture, de Luxe Edition, "The Partner," an adaptation of the play written by Bartley Campbell and produced at the Union Square Theater September 16, 1879. Burr McIntosh is seen in the leading role. The picture has been carefully photographed. The settings are said to be particularly beautiful, and no expense has been spared to make it a "true to type" western.

The second Mutual Masterpicture, de Luxe Edition, of the week, which will appear on Wednesday, is "The Bruiser," an American Film Company drama, featuring William Russell and Charlotte Burton. The struggle between labor and capital, which is one of the big, absorbing questions of present day commerce, forms the theme for this photoplay. William Russell plays the role of a brawny champion of the labor cause. Charlotte Burton is a daughter of the masses, who proves her superiority to the pampered daughters of the idle rich in a number of thrilling situations.

Scene from "The Bruiser" (American).

"The Hidden Law," a sociological drama produced by the Horsley Company and featuring William Clifford and Margaret Gibson, will be the last of the Mutual Masterpictures, de Luxe Edition, for the week.

It is the story in pictures of a man's reaction against the injustices of society. William Clifford as John Carlton, a playwright and artist, who turns bandit, does excellent work. Margaret Gibson is a charming little mountain girl. They are supported by Frederick Montague, Robert Kenyon, Mae Adams, Doris Baker, Marie Gavette, John Oaker and Pauline Williams.

Scene from "The Code of Honor" (Mutual).

The other features which will be included in the same week are "The Code of Honor," "The Fifth Ace" and "Snow-Stuff." "The Code of Honor" is an American picture produced under the direction of Frank Borzage and featuring Alfred Vosburgh, Vivian Rich and George Periolat. It is an army story, centered about the plans for a new submarine invention which have been the result of hard labor on the part of Frank Marvin (Alfred Vosburgh), chief draftsman of the ordnance department. Vivian Rich as Zena Valpar, the niece of a secret agent of a foreign government, and Estelle Allen as Ruth Chase, Frank Marvin's sweetheart, are well cast. The other members of the company in this photoplay are Frank Borzage, George Periolat and Ward McAllister.

"The Fifth Ace" introduces Alice Lake to the Mutual in a two-part picture from the Thanhouser studios. Supporting Miss Lake in the leading role in this stirring sociological drama is Wayne Arey, the popular Thanhouser player. "Snow-Stuff," the last of the "Buck Parvin and the Movies" series, produced by the American Film Company, will appear on Friday, March 24. This extremely popular series, taken from the stories written by Charles E. Van Loan and published in the Saturday Evening Post, has had a cordial reception all over the country.

For the production of "Snow-Stuff," Director William Bertram took his entire company to Truckee, Cal. In support of Art Acord as the original "Buck" are Dixie Stratton, Larry Peyton, Charles James, Joe Massey, Hardy Gibson, George Clancy, Perry Banks and Ashton Dearholt.

The week's comedy releases include the type of humorous photoplay which it is most difficult to obtain. Francis Keyes and Jay C. Yorke appear in "Pansy Post, Protean Player," a Falstaff comedy, on Tuesday. The second funny picture of the same brand will appear on Thursday. It is "Pedro, the Punk Poet," and features the same two Thanhouser players.

"Cupid at Cohen's" and "The Bubbles and the Barber" are the two American Beauty comedies for the week. "Cupid at Cohen's" appears on Wednesday, and features the popular comedians, Carol Halloway and John Sheehan.

The Sunday Beauty, "The Bubbles and the Barber," gives ample display to Orral Humphrey's versatility. Billy Armstrong, the Horsley Company's funny man, will be featured in "The Twin Trunk Mystery," a Cub comedy of Friday. The Vogue funny pictures of Thursday and Sunday, have not yet been titled. The regular Gaumont releases—"Mutual Weekly No. 64" and "See America First"—will appear on Thursday and Sunday.

Sam Kramer Gets Prize

SAM B. KRAMER, manager of the Mecca Branch of the New York Universal Film Manufacturing Company's exchange, has been awarded a $100 solid gold watch by Manager of Exchanges M. H. Hoffman for having shown a greater per cent. of profit increase over his business for the four-week period ending February 13, than any other Universal Exchange manager throughout the United States.

Sam B. Kramer.

This is the third four-week period winner since Manager Hoffman announced his prize contest to stimulate interest among the Universal exchange men, the Oklahoma City Exchange manager having won the first two-period prizes. In the first instance, Mr. Kramer of the New York Exchange came in second, and by making a big bid for the third period, ably assisted by his brother, Earl W. Kramer, he succeeded by showing the greatest increase of profits over the last four-week period, incidentally rolling up the highest percentage of profit so far recorded in the contest.

The prize being such a valuable one, every Universal Exchange manager is more than anxious to win a watch from Manager Hoffman, and they are working incessantly in hopes of beating their manager out of a watch, or in case they win a second time, out of a hundred dollars in cash.

World-Equitable Policy Illustrated

Work of Directors Powell and Ince Cited to Make Clearer What Is Meant by "Film Commercialization."

WITH the reorganization of the World Film Corporation and the Equitable Motion Pictures Corporation, the newly elected productional heads and department managers under the supervisional direction of President Arthur H. Spiegel, announced a policy of film commercialization. Just what the policy was meant to convey, outside of the bare announcement that all productions would undergo a treatment of commercialization without the sacrificing of the atmospheric or artistic elements, was not made entirely clear. With the completion, however, of four forthcoming pictures, the intent and ambitions of the policy are realized and demonstrated physically to an extremely satisfactory stage.

The first and most convincing demonstration of the success of the policy is seen in John Ince's production of "The Struggle." The casting of this picture showed a blending of three elements theatric. Frank Sheridan has long been a potent figure on the spoken stage and is one of the most virile character portrayers on the native stage and one of the foremost personifiers of big, red-blooded types, plays the leading role in "The Struggle." Supporting Mr. Sheridan is Arthur Ashley and Ethel Grey Terry.

The story itself was written by Harry Chandlee and adapted for the screen under the watchful eyes of the film service, advertising and publicity departments, which departments under the new policy actually act as representatives of the exhibitor in that they work from the angle of "box office" results. The director and casted players also have a word in the construction. From a production standpoint, the commercialization becomes physical.

Mr. Ince, with his retinue of cameramen, structural workers and property men, with the players, journeyed to Manaos, Brazil, a leper colony, where many of the scenes of the piece were laid by the author. A new environment was created by Ince and the surroundings, insofar as atmosphere and detail are concerned, were made perfect. By a permit from the Brazilian Government Mr. Ince and his players were allowed to use the Lazarette, or Leper Colony, as he saw fit. The idea of the journey of the company to far-away Brazil was to procure local color and they got it.

In building up the story of "The Struggle," John Ince said: "I considered the story, as it was given to me in scenario form, a many gabled house. It contained punch after punch. It required but diligent attention and faithfulness to the story to visualize a powerful work. I simply built up the walls to each gable. That is, I considered the big situations and climaxes as gables and worked my dramatic structure up to them, then down the other side to the next gable. The result shows for itself in the production."

The second physical demonstration of the advantages of the commercializing of film plays, appears aptly in "The Chain Invisible," which has just been completed under the direction of Frank Powell. This is an original work from the pen of the noted author, Richard Le Gallienne. Mr. Powell emphasized his climaxes and situations so superbly and developed his dramatic action up to the climaxes so majestically that his five reel production is a smooth running document, vitalized and with but one object, that of making dramatic ten-strikes every time the ball rolls down the alley.

The effect in "The Chain Invisible" is one of seeing a gigantic spectacle. In so far as the parallel is explicit, you watch a series of beautiful incidents all a consecutive portion of the tale. Then, at moments, some gigantic novelty is injected which dove-tails into the spectacle, and adds zest to the story, yet creates in itself a startling effect. In other words, each incident is a startling episode and as a whole a gigantic series of "punches."

Mr. Powell states that his one intention was to emphasize his "punches," yet dove-tail them perfectly into the general tale and he, too, prefers to await the pictures public presentation and allow it to speak for itself.

Jack Sherrill

A strong personality, youth and acting versatility are the main reasons for the success of Jack Sherrill, who is the leading man of the Frohman Amusement Corporation.

Jack Sherrill played the juvenile leads in "Just Out of College," opposite Eugene O'Brien. He supported C. Aubrey Smith as Arnold Faringay in "The Builder of Bridges," which was conceded to be one of the hardest acting parts of the play. He played opposite Alice Brady in "The Woman in Forty-seven," and supported Florence Rockwell in "Body and Soul," followed by the juvenile lead in "John Glayde's Honour."

Scene from "Then I'll Come Back to You" (Frohman).

Jack Sherrill has just finished the Frohman Amusement Corporation's latest production, based on Larry Evan's novel, "Then I'll Come Back to You." In this feature he played the part of Steve O'Mara opposite Alice Brady.

He has made rapid progress in photoplay acting and firmly established himself as one of the best young leading men in the film business today. His record of clean-cut, well drawn characters promises a successful future for the young versatile leading man. Alfred Sutro is now writing a play especially for him.

Scene from "The Struggle" (Equitable).

Scene from "The Struggle" (Equitable).

New Metro Stars

Harold Lockwood and May Allison Join the Quality Company, a Metro Ally.

HAROLD LOCKWOOD and May Allison, one of the most popular stellar combinations in motion pictures, have signed a long time contract with Fred J. Balshofer to appear exclusively in photoplays to be produced by the Quality Pictures Corporation, which will be released on the Metro program. Mr. Balshofer will direct the Lockwood-Allison feature productions, and will be assisted in this work by Howard Truesdell. The first production is already well under way and several unusual and distinctive stories have been obtained which are admirably suited to the talents of these two popular stars.

Harold Lockwood.

Mr. Lockwood and Miss Allison recently came to New York from Santa Barbara, Cal. Before appearing on the American-Mutual program Mr. Lockwood and Miss Allison were among the foremost stars engaged by the Famous Players.

Mr. Balshofer has exercised especial care to select scenarios for Mr. Lockwood and Miss Allison in which youth, romance, adventure and a spirit of the great outdoors predominate. It is in such productions that this couple have always excelled and which have won for them thousands of admirers in every quarter of the globe. Mr. Lockwood is one of the most fearless artists now acting before the camera and takes a keen delight in doing so-called "stunts" of the most dangerous character. He has been injured repeatedly for his daring, but never discouraged.

Mr. Lockwood was unusually successful, obtaining an engagement in his first application at the Universal studio. From there he went to Selig and then to the Famous Players. With the Famous Players Lockwood was Mary Pickford's leading man in "Tess of the Storm County," "Hearts Adrift," and was among her support in "Such a Little Queen." He was also Marguerite Clark's leading man in "Wildflower," with the Famous Players. When Mr. Lockwood left the Famous Players he joined the American staff.

Miss Allison, who is counted not only one of the most gifted stars of the silent drama, but one of the screen's most beautiful young women, was born on a plantation, "Rising Farm" in Georgia. It is a town in itself and there are little else but Allisons for miles around. She was educated in a private school in Cleveland, Tenn., and afterward attended a finishing school in Philadelphia. As a young girl she nursed an ambition to become a grand opera prima donna. She possessed a rare lyric soprano voice and spent several years in voice culture. When she was eighteen years old (this is the only profound secret in Miss Allison's young life) she wrote a light opera called "The Life of Moses," in which she had the leading role and which was produced in her native town by amateurs.

May Allison.

This proved the turning point in Miss Allison's life. Against the protests of her family she declared that she was going to New York to go upon the stage. When they found they could not dissuade her in her plans her mother agreed to accompany her. Miss Allison did not have much difficulty in obtaining an engagement on account of her striking and distinctive beauty. She presented herself in the offices of Henry W. Savage, who was then preparing to produce "Everywoman." It will be remembered that this production was one of distinct and convincing types and Miss Allison first played the role of "Vanity," but soon afterward was given the coveted part of "Beauty." After some further theatrical experience she joined the Famous Players company, which was then casting for "David Harum," and Miss Allison secured a prominent role. It was William H. Crane who was starred in this feature, who introduced Miss Allison to Mr. Lockwood, an incident which resulted in their association as co-stars. Miss Allison next appeared with Edith Wynne Mathison in "The Governor's Lady." She appeared in several other big features and then became a star on the American-Mutual program, having the stellar role in "The House of Scandals." Soon afterward Miss Allison became known as "The American Girl."

The Quality Pictures Corporation has taken over a large studio near Forty-third street and the Hudson River, where the Lockwood-Allison company will make its interior scenes for the present. They are now in northern Maine, making some picturesque exteriors in the snow and woods.

Leah Baird

LEAH BAIRD, the Vitagraph star, who is considered by many as one of the most beautiful girls in picturedom, was the belle of the Indiana Exhibitors' League ball, held in Indianapolis, on Friday, March 3. It was intended that Miss Baird should lead the grand march at the ball with Governor Ralston of Indiana, but at the last moment his excellency found it impossible to attend. The evening's entertainment was therefore opened by Miss Baird and several other screen stars present, and judging by the Indianapolis press reports the affair was a huge success.

Leah Baird.

The matter of preparedness is receiving the enthusiastic approval of Miss Baird just at this time. The fifty thousand dollar residence of this home-loving young woman is nearing completion at Manhattan Beach, Brooklyn. Recent statements that the warships of European powers were equipped with guns of twenty mile range and that the United States guns at Sandy Hook were only of twelve mile range, had a personal significance to her and is the cause of considerable perturbation. "The punch in the picture" lies in the fact that Manhattan Beach is just eighteen miles back of Sandy Hook, and as this constitutes the stated superiority of the foreign guns, Miss Baird avers that her new villa would offer a wonderful target in the event of an exchange of gunfire. She has been very busy endeavoring to secure insurance against that particular brand of damage, and has awakened the entire population of Manhattan Beach to the possibility of their danger until they are considering going to Washington in a body to urge preparedness at Sandy Hook, especially.

JOE JACKSON IN "GYPSY JOE."

The success of Joe Jackson, the tramp cyclist, in his first film feature, "A Modern Enoch Arden," made at the Keystone studios, inspired Mack Sennett to place him in another comedy-thriller with little Betty Marsh, who gave him such excellent support in his first picture. This new feature, called "Gypsy Joe," is now ready for release on the Triangle program. Advance reports indicate that the combination of thrills and laughs which Sennett likes to obtain is more pronounced than ever in "Gypsy Joe." Dora Rogers, Lew Morrison, Elizabeth De Witt and "Shorty" Hamilton have important roles.

Universal Program

Most Interesting Variety Is Promised for the Week of March 27.

ONE of the most interesting weekly programs ever released by the Universal Film Manufacturing Company is on the bill for the week of March 27, this being headed by "Autumn," the Red Feather feature, with Violet Mersereau and Lieut. Percy Richards (the Man in White) in the leading roles, strongly supported by that stellar actor, Paul Panzer. The scenario was written and produceed by O. A. C. Lund. The story is especially fitting to such a vivacious actress as Miss Mersereau and makes an excellent feature with which to launch such a list of Universal program pictures.

The regular releases of the week will include eight comedies and eight dramas, "Autumn" being released on the 27th with a Nestor comedy, with Lee Moran, Neil Burns and Betty Compson taking the initiative.

Tuesday Grace Cunard and Francis Ford will be seen in a two-reel drama, "The Master Crooks," written by Miss Cunard and directed by Mr. Ford, this being a Gold Seal picture. The Rex release for the day is "There Is No Place Like Home," written and produced by Lois Weber, in which the Short Family, Antrim, Lou and Mrs. Short are featured. Victor Potel and Eileen Sedgwick appear in an Imp comedy, "The Gasoline Habit," having been written and produced by Roy Clements, being the experiences of a man who believes he can afford owning a Ford.

For Wednesday the program is topped by the Universal Animated Weekly, in which will be shown all the latest news events occurring in all parts of the world, as well as scenes of the Allies' great repulsive work in keeping the German forces away from Verdun, these views to reach New York City on or about March 11, according to a cablegram received by the editor of the Animated Weekly. The unusual fashion review will also be shown in this reel. "The Model Husband" is a Victor two-reel comedy, with Harry Myers and Rosemary Theby in the leading roles, in which a rank prohibitionist is exposed through someone taking a taste of his cough medicine. Rupert Julian and Elsie Jane Wilson appear in an interesting drama of domestic life in "The Blackmailer," produced under the direction of Mr. Julian himself.

On Thursday Carter De Haven's first contribution to the Universal program as a director will be a Powers comedy, a burlesque on the great bank robbery, entitled "Between Midnight." The scenario was also written by Mr. De Haven and Margaret Mayburn played the leading role. "Riches" is the title of a three-reel Laemmle drama directed by Richard Stanton, with himself and Myrtle Gonzalez playing leads.

"The Dragon's Breath" is a Rex release for Friday. It is a three-reeler, directed by the Smalleys, with Lois Weber and Phillips Smalley featured. This is a typical Smalley picture, carrying a rich sermon, and is second only to the great Smalley masterpiece, "Scandal," which was credited with being one of the best moral pictures. There will also be a Nestor comedy released on this day, "He Almost Eloped," with Ray Gallagher and Billie Rhodes doing the principal laugh-provoking stunts.

For Saturday a spirited Western picture is offered with that great impersonator of Western roles, Harry Carey, playing a breed part. It is entitled "The Breed and the Girl," in two reels, written and directed by Jacques Jaccard. Supporting Mr. Carey are Olive Golden and Hoot Gibson.

The Sunday releases will be a Rex two-reel drama and an L-Ko comedy. Grace Cunard and Francis Ford will be seen in "Her Sister's Sin," written by Miss Cunard, and directed by Mr. Ford. In this picture both stellar leads play dual roles, and the story is both interesting and gripping. Harry Gibbons and May Emory take the leading parts in the L-Ko comedy, "Caught on a Skyscraper," in which many thrilling experiences are filmed. As a whole it affords a great selection of plays interpreted by the Universal's best actors and actresses, making one of the strongest and best weekly programs that could be desired.

NEW COMEDY COMPANY.

A new comedy company is to be formed by George Orth, late of Biograph, Gaumont, and Eclair, to feature Julius D. Cowles and probably Edith Sargent. Mr. Cowles has been playing comedy character roles for Metro, appearing of late in "Emmy of Stork's Nest," and "The Yellow Streak." He will write and direct his own scenarios. Negotiations are pending with Edith Sargent, relative to her becoming leading comedienne of the new company.

Clifford Bruce Joins Metro

CLIFFORD BRUCE, the distinguished dramatic star, has been engaged by the Popular Plays and Players and will make his debut on the Metro program in "Hearts Aflame," a thrilling five-part Metro wonderplay. Dorothy Green, the gifted dramatic artist, will be featured with Mr. Bruce in this production.

Mr. Bruce is a valuable addition to the long list of Metro stars, as he not only has a vast following among motion picture patrons, but is known among theater-goers for his excellent performance upon the speaking stage. He was leading man for Charles Frohman for more than five years, appearing in many notable stage productions.

Clifford Bruce.

When Maude Adams was selected by Mr. Frohman to star in "That Old Sweetheart of Mine," Mr. Bruce appeared as her leading man. He also appeared with Miss Adams in "The Pretty Sister of Jose." He was Ethel Barrymore's leading man for two seasons and appeared in the same capacity for one season with Billie Burke. Mr. Bruce was chosen among half a dozen prominent leading men to appear in support of William Gillete when that noted stage star made his last farewell tour of this country. Mr. Bruce was starred in "The Thief," succeeding Kyrle Bellew, and he also followed Dustin Farnum in "The Virginian."

Mr. Bruce has repeated his stage success since he came to the silent drama. He will be remembered for his finished performance on the screen in "A Fool There Was," "The Children of the Ghetto," "The Valley of the Missing," "Lady Audley's Secret," "A Woman's Past," "When Rome Ruled," "Princess Romanoff," "The Fourth Estate," and other feature productions.

Joyce Fair Joins Essanay

THE littlest leading lady has joined Essanay. Joyce Fair, aged 11 years, the best known child actress in America, makes her debut in pictures in "Joyce's Strategy," a two-reel picture written and directed by Harry Beaumont. Little Joyce won a nation-wide reputation as an actress in "The Dummy," one of the great stage successes of three seasons ago. In it the little girl, then not nine years of age, was veritably the leading lady, and so well did she handle the part that she won recognition from the foremost critics.

Joyce Fair.

She will be remembered as the little girl who is kidnapped and then rescued by the messenger boy "detectuf." She also played in "Ib and Little Christina," and other dramas.

At that time she spent her leisure moments playing with dolls, rabbits, turtles and whatever other strange gifts she received. Now she has given up the dolls and pets and wants to write scenarios for recreation

Three Horsley Releases

List Comprises Two Five-Reelers and a Single-Reel Comedy —All Out in Four Days.

DAVID HORSLEY productions will be prominent in the release chart of the Mutual Film Corporation from March 24 to 27. During that four days' space of time three productions from the Horsley studios will be released, two of them five-reel subjects and the third a one-reel Cub comedy. The first of the three pictures to be distributed is the Cub comedy, "On the Rampage," released March 24. It features George Ovey in his original character of Jerry. A scenario, full of surprising situations, has been devised and is unfolded in the picture, the action of which centers

Scene from "On the Rampage" (Cub).

around Jerry in his efforts to break into society by impersonating a nobleman. Spectacular effects have been introduced in conjunction with the comedy element, heightening the effect of the fun.

On March 25 will be released "The Hidden Law," a Mutual Masterpicture, de luxe edition, featuring Margaret Gibson and William Clifford. "The Hidden Law" visualizes a story based on the law of reckoning. It is by Theodosia Harris, who has brought the characters up to date and laid the action in interesting surroundings. The first part of the play transpires in scenes of theatrical life, while the latter half takes

Scene from "The Hidden Law" (Horsley).

place in the remote wilds of the West, except for the closing feet of the film when the scenes revert back to the East. The theatrical scenes are interesting because they are true to a glamorous life, and those of the Western country have been given an added touch of color by the introduction of the Bostock animals, which perform some remarkable feats of acting. Miss Gibson and Mr. Clifford, who make in this picture their second joint appearance as stars, have both been happily cast in roles that suit their capabilities, and a very competent group of players, including Frederick Montague, Robert Kenyon, Mae Adams, Doris Baker, Marie Gavette, John Oaker and Pauline Williams, appears in their support.

"The Love Liar," the third of the releases, and scheduled for March 27, is the biggest production coming to date from the David Horsley studios. Weeks of time were consumed in preparations for production. It abounds in magnificent investiture, in the gathering and construction of which much money was expended.

As can be judged from the fact that an extraordinary amount of time and money was spent to stage it, the story of "The Love Liar" is one of much more than passing merit. It is the work of Crane Wilbur. His principal character is a famous violinist, an eccentric, erratic and temperamental man, who believes himself in love with every pretty face he sees. Unconsciously he tells so many "love lies" that eventually he believes them himself and finally to his own undoing. The treatment of this theme has been given with a keen conception of the traits of such a man, and the result is a forceful and absorbing drama of the finer type.

Crane Wilbur plays the featured part of "the love liar," and an especially engaged cast comprising Lucy Payton, Mae Gaston, Nan Christy and Ella Golden lends him very creditable support.

Smith-Hughes Bill Will Be Reported

Chairman Hughes Will Ask House to Pass Bill Using Paramount Admissions.

ACCORDING to special dispatches received in the office of The Moving Picture World from our correspondent in Washington the Smith-Hughes Federal Censorship Bill will be reported out of the Committee on Education in the course of a day or two.

The chairman of the committee will base his favorable report very largely on arguments and admissions made by the Paramount interests at the eleventh hour of the hearings before the committee.

DECISION IN VITAGRAPH-METRO CASE.

In the matter of the charges made by the Vitagraph Company of America against the Metro Pictures Corporation, the directors of the Motion Picture Board of Trade of America, Inc., found as follows:

"On the conclusion of the testimony the board reserved its decision and went into executive session and carefully considered all of the testimony offered in support of and in opposition to the charges.

"The board unanimously found that the Metro Pictures Corporation did not cause Mr. or Mrs. Sidney Drew to leave or to agree to leave their employment with the Vitagraph Company of America and to enter or agree to enter the employment of the Metro Pictures Corporation.

"Having reached this unanimous conclusion, the board of directors deem it unnecessary to decide or determine whether a valid and enforceable contract existed between Mr. and Mrs. Sidney Drew and the Vitagraph Company of America at the time Mr. and Mrs. Sidney Drew terminated their relations with the Vitagraph Company of America and entered into the employ of the Metro Pictures Corporation.

"The board unanimously concluded, from this view of the facts, that the charges made against the Metro Pictures Corporation had not been sustained."

(Dated New York, N. Y., March 1, 1916.)

V-L-S-E MAKES SYRACUSE BUYING OFFICE.

The volume of business resulting from the opening of a sub-office in Syracuse, several weeks ago, has caused the Big Four to make this branch one of its buying exchanges. It will be under the management of A. N. Webster, who has been with the V-L-S-E since its inception, and who is one of the best-known film men in the state.

The office of the Big Four in Syracuse occupies an entire two-story building. On the first floor are the general sales departments and the shipping department. The upper floors will be devoted to a spacious projection room and poster display room. The new Syracuse branch will serve all the territory of New York state, north and east of Albany, and including Albany.

KARPEN-CHRISTIE.

Mr. and Mrs. William Christie of Woodhaven, Long Island, N. Y., announce the marriage of their daughter, Jessie, to Clarence A. Karpen, the ceremony taking place on March 11. Mr. Karpen is well known to the trade as film editor for Pathe, but now with the Universal Film Manufacturing Company at the Fort Lee studio.

Business Conditions Promising

Federal Reserve Board Reports Show Increased Activities in All Sections of the United States.

By Clarence L. Linz.

AS THE Moving Picture World goes to press, one-quarter of 1916 is nearing an end and exhibitors, exchangemen and manufacturers are looking ahead to see what the forthcoming months have in store for them. For more than a year the general conditions of the United States have been greatly disturbed because of the war in Europe, and men in all lines of endeavor have been slow to go ahead in enlarging their holdings, or, in fact, often in making necessary improvements.

Thus it is interesting to note that the Government predicts better business for at least the next few months. This is evidenced by the reports rendered by the field agents in the twelve districts of the Federal Reserve Board which show that a small sized boom is at hand.

Conditions In the East.

Beginning with the Boston district, it is said that there the activity in general trade has continued, and in practically every line good business is reported. Uncertainty as to the effect of any change in the European situation has a restraining influence against undue expansion. Manufacturers and wholesalers everywhere are keeping their business well in hand. There is, however, the disturbing influence of labor troubles, which are beginning to be felt in some of the mill centers. Although some of the mills have advanced wages recently, the operatives are not satisfied and strike agitation continues.

A recent compilation of the Industrial Commission shows record industrial activity in New York State; there are more products, and workers, and wages paid than ever before. Retail trade continued good despite some unseasonable weather, and collections, a very important item, were generally satisfactory. There has been some labor trouble in one or two large industries, but generally labor has been very well employed.

All reports received in the Philadelphia Federal Reserve District indicate favorable conditions in practically all lines of business, and there seems to be a steady expansion of business. Many new plants in various lines are being erected, and there is less talk of the uncertain character of the present industrial activity. Many concerns have sold their future production for many months to come in advance. Steel mills are not showing keen interest in the matter of booking new business. The shipyards are having the greatest activity in their history, and nearly all yards have work on hand to last for two years or more. Labor conditions are satisfactory; there is an abundance of work, and increases in wages are being announced.

The leading feature in the Cleveland district has been the general advance in wages and the shortage of common labor. The high levels of business reported for January are being maintained. General conditions in the steel trade are, if possible, stronger than at any time since the demand began. Extensive additions to manufacturing plants are being made or arranged. Collections are, generally speaking, good.

With railroad earnings reported good, the organization and construction of several short lines reported from North Carolina, the apparently healthful increased activities in manufactures, reasonable liquidation of debts, and new credits rendered available, the general business in the Richmond Federal Reserve district is good. On account of the rather open winter, farmers are reported well advanced in soil preparation. Cotton acreage will be slightly increased. This district includes the Carolinas, Virginia, Maryland and the District of Columbia, which of themselves constitute in the film business the Washington territory. From all over this territory there had come reports of small box office receipts during the last quarter of 1915. There has been an improvement noted, however, and the glowing reports from the Government agents will tend to inject just a little more optimism into the exhibitors which will lead them to greater endeavors.

In the Atlanta district the month of February is normally a quiet one, but this year there appeared to be very little lessening in the business activity of the first quarter. There is practically no change in the cotton situation. The general tendency in the tobacco market is for better prices with the prospect of planting a larger crop than last year.

Middle West Makes Good Showing.

Glowing reports come from Chicago and St. Louis districts. In each of these the large establishments are working to the limit; the wholesale business is good, and the retailers are enjoying the results of the general activity. In the Minneapolis district the severe winter, with a fall of from thirty to forty inches of snow in the month of January alone, had a deterrent effect upon business, but the moisture produced therefrom will aid in the raising of the coming season's crops. Collections have slowed up somewhat in response to the weather conditions at country points, but continue good. Book accounts as a whole are much more favorable than for the same period of last year. Wholesale trade prospects are excellent for the spring months. In the Kansas City district, railways are being taxed beyond capacity and a shortage of freight cars greater than at any time in recent years has existed, owing largely to the increased shipments of last year's grain. Prosperity and a record-breaking year are almost unanimously looked for by the heads of wholesale firms. Increases over 1915 for January and February range from 10 to 100 per cent, and indications that this satisfactory condition will continue throughout the season are good. There is great activity in the oil and lumber industries.

Texas and Coast States.

The severe weather greatly affected conditions in the Dallas district as heavy damage was done to the wheat and oat crops. The fruit growers are much encouraged at the present prospects of a large crop. Wholesalers and jobbers are reporting good business. In the San Francisco district, the severe weather also had an ill effect, but the outlook for the succeeding months is very bright.

Mignon Anderson Joins Ivan

MIGNON ANDERSON, a favorite of the photoplay theater patrons who was for a long number of years with Thanhouser (though she is but a few years old) has joined the Ivan Film Productions.

Miss Anderson's first role under the Ivan banner will be in the "The City of Illusion," an especially strong play, written by Ivan Abramson.

Miss Anderson will portray the role of a country girl who is dazzled by the lure of the city and realizes in the end that the happiness to be found in a big town is but a mirage and cannot be easily found. Disillusioned, she retraces her steps and finds happiness where she least expected to—her home in the country.

An exceptional supporting cast appears with Miss Anderson, Paula Shay, Bradley Barer, Joseph Burke and Willard Case being in the company which is being directed by Ivan Abramson.

Mignon Anderson.

PARAMOUNT'S NEW PRESS MANAGER.

Charles E. Moyer, a well-known newspaperman and magazine writer, has been named general press representative and manager of the Press Department of the Paramount Pictures, to take the place of Tarleton Winchester, resigned, who is spending a few weeks in the country because of ill health.

Mr. Moyer has been with Paramount for the past six months, and prior to his affiliations with this concern was the dramatic editor and special representative of a number of newspapers throughout Pennsylvania, coming to Paramount from the Reading Telegram and News-Times.

With the rapid growth of the Paramount organization the work of the promotion, publicity, press and advertising departments has vastly increased, until it has reached an unprecedented state in the theatrical world, the Press Department alone covering a total of more than 3,000 newspapers and 4,000 exhibitors throughout the country, besides more than 150 magazines. Unique editorial and newspaper mediums have been inaugurated in the department during the past month.

"Programs" for Exhibitors

Vest-Pocket Schedule of Biograph Releases for April Offers Interesting Selection—Free Special Service.

"PROGRAMS" for April—the handy vest-pocket memorandum calendar issued monthly by Biograph—is just off the press. Copies of this attractive booklet were mailed this week to nearly fifteen thousand exhibitors, and Biograph wishes the trade generally to know that duplicate copies are free for the asking. The April issue repeats the offer of the Biograph publicity department to render free special service in solving publicity problems for any exhibitor or theater advertising manager who may be interested.

Ten subjects of various lengths from one to three reels are listed on the Biograph program for April. A Biograph spectacle and four Griffith reissues are among the good things offered.

There are four of the Wednesday three-reel features in the regular service. "Paths That Crossed," released April 5, is a sensational drama of retributive justice; "The Stampede" is a spectacular drama of the Great West, released April 12. The climax, from which this unusual story of politics and love derives its name, shows the hero and heroine surrounded by a stampeding herd of cattle. The majority of the scenes were made amid the ruins of the great Zuni pueblo, a fact from which this subject derives great educational value.

"The Larrimore Case," released April 19, is a mystery drama with an unusual plot and many situations calling for elaborate staging. "The Spring Chicken," released April 26, is a famous Broadway success adapted to the screen in three reels of brisk comedy.

Two remarkable two-reel productions are "The Man Who Called After Dark" and "Celeste," both featuring well-known Biograph favorites in productions of exceptional interest. The first named is a mystery with a unique twist, the second a drama of the sea.

D. W. Griffith directed the four single-reel subjects scheduled for reissue during April. Henry Walthall, Blanche Sweet, Mae Marsh and Lionel Barrymore figure in the cast of "Three Friends"; Robert Harron and Mae Mash have the leading roles in "The Tender-Hearted Boy"; Lillian Gish and Lionel Barrymore head a large cast of present-day stars in the vivid drama, "A Cry for Help"; and Blanche Sweet leads with Charles H. West in "The Blind Princess and the Poet."

FINE PLANT FOR BARKER-SWAN FILMS.

The accompanying engraving shows the new studio of the Barker-Swan Film Service, located in Peoria, Ill. The building is of steel and brick construction, measuring 75x110. Private and general offices, dressing and wardrobe rooms, film vaults, exhibition room, carpenter shop, laboratory and studio comprise the plant.

The studio is 86x45 feet, and is equipped with Cooper-Hewitt lamps and arcs. The lighting system is of the latest and most efficient type, all the skylights, side banks and arcs being fed and controlled in one unit. A traveling crane,

New Studio, Swan Film Service, Peoria, Ill.

30x45 feet and weighing nine tons, which carries the lamps, traverses the studio.

The private and general offices are located on the first and second floors in one end of the building, the laboratory being on the first floor, parallel with the studio, above which are the dressing rooms, wardrobe room and exhibition room. Below one portion of the studio floor is a concrete tank. The laboratory contains separate chemical, developing, washing, tinting, drying and assembling rooms; also printing and title rooms, all equipped with the most improved machines.

In the adjoining yard, which is 60x110 feet, are being constructed sunken gardens, pergolas, grape arbors, etc. The building is constructed in such a way that the roof is entirely clear and will be used when the weather permits as an outdoor studio. The building was designed by William T. Braun, a Chicago architect, who is a specialist in the designing and construction of motion picture studios.

Universal to Dance on March 18

Like Its Predecessors Is to Be a Big Event—and Then Some.

WE have received from H. H. Van Loan of the Universal's publicity and promoting and propaganda staff an outline on the coming annual ball of the Universal Film Company, which will be held at the Grand Central Palace on the evening of March 18. To tell the truth, the story is more than an outline. It exudes outlines, it promises, even threatens them. We are not to be frightened—not for a moment—by anything Mr. Van Loan says about the big annual function of the Universal boys and girls. We shall be there, with bells on, and with our hair in a braid—if it so fortunately happen there be enough of that commodity to justify the braid. Just listen to this opening paragraph of the aforementioned outline, or rather a part of that paragraph, and see if you blame us:

"Nymphs, wood sprites and fairies; lissome denizens of the slopes of Parnassus. Harken to the pipies (sic) of Pan! Swelling over the lea, wafted on the zephyrs of spring (V. L. must be looking for some change in the weather hereabout), comes the announcement that on March 18, place Grand Central Palace, all the elfs, fays and aerie little dears of the Universal Company will dance" (cut here).

"Tickets for the affair are already at a premium," says V. L. considerably further on, after outlining the prizes that will be awarded for costumes, "and it is the intention to limit invitations to the artistic world. Only authors and journalists, actors and actresses, and sculptors and painters will be admitted." (We are sure going to horn in here, somewhere, somehow.) "The crass general public will be banned. In other words, those who lack the artistic viewpoint will be de trop and personas non gratae, if our Latine hasn't gone back on us." (This V. L. fellow is a regular kidder.)

We are not going to devote any more space to the advance announcement of the big time. We will refrain until the fait accompli or something like that—that is, always provided, of course, we survive the hospitality of the 1600 Broadway bunch.

Mae Gaston With Horsley

DAVID HORSLEY has signed contracts with Miss Mae Gaston which make her a permanent member of one of his stock organizations at his studios in Los Angeles. Originally she was engaged for only one picture, "The Love Liar," but her interpretation of the character of Diana Strongwell was done so understandingly and with such a keen conception of the requirements of motion picture acting that Mr. Horsley decided to retain her permanently. Her signature to a contract accordingly followed.

Mae Gaston.

Prior to her appearance in Mr. Horsley's production of "The Love Liar," Miss Gaston was identified with the Reliance-Majestic and Fine Arts studios, playing under the direction of Jack Adolphi and W. Christy Cabanne. Among the pictures in which she figured are "Up From the Depths," "Rose Leaves," and "Father and the Boys," with Digby Bell. Miss Gaston will be cast in the next David Horsley production starring Crane Wilbur.

The Elmendorf Travel Talks, Inc.

Elmendorf's Fine Educational Films, Accompanied by Lectures, Will Be Presented in Every Photoplay Theater Throughout the Country.

DR. ALBERT LOWENTHAL, secretary and treasurer, and Wm. Cadoret, Western manager of the Elmendorf Travel Talks, Inc., called at the Chicago office Tuesday afternoon, March 7. They informed us that the company has established offices in a suite of four rooms on the eleventh floor of the Schiller Building, and that Mr. Cadoret will take charge of the making of contracts and bookings and attend to posters and other advertising. Mr. Cadoret will be assisted in this department by Phil H. Solomon, well known in film circles in the distributing department in Chicago,and S. S. Lippert, formerly with Metro. A full staff of traveling representatives has been engaged and is now in the field.

Some time ago Mr. Lowenthal met Mr. Elmendorf and succeeded in winning his interest in the presentation of his travel talks in photoplay theaters throughout the country.

Dr. Lowenthal drew Mr. Elmendorf's attention to the great boon that would be conferred on American school children by having these remarkable educational films brought to their own towns where they could be seen to advantage with the proper facilities. He also reminded Mr. Elmendorf of his intention, as planned in his scheme, to furnish these films to superintendents of schools, school principals, fraternal organizations, and others interested in educational pictures of this kind, after they had been exploited in the photoplay houses. Mr. Elmendorf was very much impressed by the proposal, and after due consideration he and Dr. Lowenthal and Mr. Cadoret formed the Elmendorf Travel Talks, Inc.

The policy that will be pursued is one that will lead to the best exploitation of these educational pictures. They will be released to photoplay theaters first, one travel talk to be given once a month in every city, town and village throughout the country. Dr. Lowenthal and his partners have already received the assurance of the hearty co-operation of all the school authorities throughout the country in the introduction of these pictures, and in case any school principal or school superintendent may require the travel talks for special presentation, they will be able to book them after the photoplay houses in their respective cities have first presented them.

Dr. Lowenthal and Manager Cadoret have planned so as to have each travel talk, wherever presented, accompanied by an experienced lecturer, who has either been associated with Mr. Elmendorf and his travels, or who is thoroughly familiar with the sections of country in any part of the world that may be shown on the screen. For example, the lecturer on the Ceylon travel talk was Mr. Elmendorf's personal guide through the country, and he will accompany the Ceylon travel talk whereever presented. The same rule will apply to all the other subjects.

Dr. Lowenthal drew attention to the fact that the whole of the vast Elmendorf collection of travel talks will be handled by the Company. This collection has been made with great labor during the pst twenty-eight years, and, according to Mr. Elmendorf's statement, represents an outlay of about two and a half million dollars. This outlay, of course, does not represent the value of the films alone; it represents, in addition, the expenses of forming his organization and the cost of bringing the pictures before the public.

These personal travel talks by Mr. Elmendorf have been given only in the larger cities, including New York City, Chicago, Philadelphia, Boston, St. Louis, St. Paul and Washington, at prices ranging as high as $2.50 per seat, so that their exploitation by the Elmendorf Travel Talks, Inc., will be made practically in virgin soil, and at such prices of admission as will enable all to see them.

Exactly the same travel talks used by Mr. Elmendorf, without cutting, will be booked to exhibitors throughout the country, who will be obliged to charge a minimum of 25 cents for adults and 10 cents for children.

Illinois, Indiana and Ohio will be the first states in which the travel talks will be released, and the first release will be made on April 17 for this territory. These states, of course, will be booked from the Chicago office. As time goes on, other offices will be established as booking centers in various sections, so that the entire country will be covered.

Each travel talk will take, with the lecture, about one hour and 40 minutes, without intermission, the films ranging from 2,000 to 2,500 feet in length. The original telephotographs, in colors, used by Mr. Elmendorf, will accompany each travel talk.

The great interest taken in these fine educational films is shown by the heavy mail received each day from exhibitors at the offices of the Elmendorf Travel Talks, Inc., asking that a representative call at once.

Dwight Elmendorf is president of the Elmendorf Travel Talks, Inc., and he will take an active interest in the success of the company. Mr. Cadoret is an exhibitor of long standing. He now owns the new La Petite theater in Kankakee and a circuit of four other theaters.

Cine-Mudial Grows

Third Issue Replete With Suggestions and Valuable Information.

THE third issue of "Cine-Mundial," the Spanish edition of The Moving Picture World, has just come from the press. "Cine-Mundial" is again full of valuable suggestions to the American producer, who desires to sell his pictures in the Latin-American market. Beside these hints there is an abundance of information which the prospective seller in the Latin-American market will find of decided practical value. The text throughout is characterized by the same practical spirit of service and the same earnest desire to be useful which has made The Moving Picture World such an asset in the film industry.

"Cine-Mundial" is doing pioneer work. It aims to bring the Latin-American buyer in contact with the best and richest film supply of the world. As a medium of advertising, the "Cine-Mundial" is, of course, without any competition. There is no other publication in Spanish which urges the good qualities of the American-made picture upon the film buyers in the South American republics. In this respect "Cine-Mundial" performs missionary work of the most advanced character.

The editorial staff of "Cine-Mundial" is thoroughly conversant with conditions in Latin America. This exceptional and absolutely reliable fund of information is at the disposal of any and all American film men who look upon the Latin-American market with a true appreciation of the possibilities it offers. The offices of the "Cine-Mundial" are on the tenth floor of the Pullman Building, 17 Madison avenue. All inquiries, whether made in person or by mail, will receive the most careful consideration and will be answered as promptly as possible.

FRANK POWELL AS A DIRECTOR.

THERE are several points about the work of Frank Powell in his most recent picture "The Witch," put on for William Fox, that are interesting. In the first place his material, a story suggested by Sardou's, "The Sorceress,' was not well adapted for a screen offering. It was designed by Sardou to be a vehicle for a great actress and never was counted a great play; but as an artificial stringing of situations. Director Powell has conquered this disadvantage and made an acceptable commercial picture of a tale too unconvincing to be interesting.

One will notice an open-mindedness and fluidity in his direction. For instance, in the first scenes showing a battle between two factions in some kind of a Mexico, there was nothing to show worth while. The director has added outside things—plenty of dynamite, lots of it; also plenty of thunder, that came from the exhibitor; and plenty of rushing here and there of regiments of soldiers. Analyzed, it is nothing connected; but the scenes pass quickly and the spectator sees great trees being shattered, he gets the feeling of a great battle. It is all very exciting.

It was not easy to get such a story over. It is true that "The Witch" had a big heart full of love to picture and that helped. There was also a contrast to it in the love of the hero who was something of a coward. The great lover of the witch is made to bring her to the stake from which the god out of the situation rescues her. But, if the director had believed in it and tried to make it real by simple straightforward methods, it would have been a failure. What he did do was to carry the spectators' attention a bit to one side of the loose narative; by making the sets rich in suggestions carefully chosen to carry with the kind of story and, more than all, to seem actual, real. In permitting his players to "act up," making the high lights of emotion more prominent than nature would have done, he also covered the sins of his story. These things make his work specially commendable as showing good business sense and ability to make the most of small things.

President Aitken and His Stars.

An Unusual Group of Stars

Picture Taken at Fine Arts Studio Shows President Aitken and Sir Herbert Beerbohm Tree Surrounded by Well Known Players.

AN UNUSUAL photograph comes out of the West—unusual in that such a combination of stars is rarely to be found under one roof or, to speak more accurately, under a series of roofs. The picture is from the Fine Arts Studio of the Triangle. It is to be regretted it does not contain the figures of David W. Griffith and Frank E. Woods, the active chief of staff of the producer. Probably Mr. Griffith was out of town and consequently Mr. Woods was too busy; still, that is more or less a chronic condition with both of these men.

The photograph was taken on a recent visit of Triangle President Harry E. Aitken at 4500 Sunset Boulevard. Mr. Aitken is seen in the middle row, the second from the left. Beside him, in the center of the picture, is Sir Herbert Beerbohm Tree, whose appearance on the screen in the role of Macbeth is awaited with keen anticipation.

On the top row, reading from left to right, are Dorothy Gish, Seena Owen, Norma Talmadge. Second row, Robert Harron, Mr. Aitken, Sir Herbert, Owen Moore, Wilfred Lucas. Bottom row, Douglas Fairbanks (do you get the outfit?), Bessie Love, Constance Talmadge, Constance Collier, Lillian Gish, Fay Tincher, De Wolf Hopper. It will be noted that the two American stage stars in the lower row seem quite content with their new surroundings.

LULU WARRENTON AGAIN ILL.

Lulu Warrenton, well-known character actress of the Universal Company, who returned this week to work at Universal City after six weeks' absence from the studios on account of an attack of pneumonia, was taken ill the day after her return and is confined to her bed again. The attending physician says Mrs. Warrenton's condition is not serious, that she merely overtaxed her strength and after another week's rest will be able to resume her work at the picture city.

THANHOUSER CONTRIBUTES TO SHAKESPEARE TERCENTENARY.

The coming Shakespeare Tercentenary will find itself enriched by a valuable contribution from Edwin Thanhouser of New Rochelle. Frederick Sullivan, the well known Thanhouser director, is now at work on a most unusual production which will be released during the celebration. The only information that can be gained about the production just now is that it is an imaginative work of Philip Lonergan, and will very likely be in three reels. Mr. Thanhouser attaches so much importance to the value of the production that he has designated Florence La Badie to play the star role. The story will be the first work touching on Shakespeare so directly without being founded on any of the poet's work. It is purely a fanciful arrangement of events in which Shakespeare himself is impersonated, as are also the people of his time. It has been seen fit to devise a special vehicle in order to depart from the usual recognized but heavily burdened Shakespearean conceptions.

LE VINESS DIRECTING FOR AMERICAN.

Carl M. Le Viness, who has had a number of years of directing experience with producing companies on the Pacific Coast, has been placed in the directorship of one of the "Flying A" companies at the American studios in Santa Barbara. Director Le Viness will produce three-reel "Flying A" pictures. He already has begun work on his first subject, a drama from the pen of Carl Coolidge, in which the principal roles will be taken by Vivian Rich, Alfred Vosburgh and George Periolat. The title of this picture will be "Four Months."

EDWARD SLOMAN, NEW AMERICAN DIRECTOR.

Samuel S. Hutchinson, president of the American Film Company, announces the addition to his directing staff of Edward Sloman, a director of note, who has served in this capacity with a number of large film producing companies. Mr. Sloman has already arrived at Santa Barbara from the East and will begin production work immediately. Franklin Ritchie, a newly-acquired American star, and Winnifred Greenwood will head the company he directs.

Alice Joyce Looking Around

PHOTOPLAY enthusiasts will hail with joy the announcement that Alice Joyce, whose popularity as a screen star is international, is returning to pictures after an absence extending over a year. Negotiations are now pending, and it will be announced shortly which of the big companies she will become associated with.

Miss Joyce left the Kalem Company over a year ago, at which time she was unanimously acclaimed one of the prettiest and cleverest stars in the film world. Reports that she had left pictures permanently were set at rest when Miss Joyce herself made the announcement that she had been taking a long rest and would very shortly return to film work. The announcement was made at the recent ball given by the Moving Picture Exhibitors' League and the Screen Club in Madison Square Garden, where she was given an enthusiastic reception by her many admirers.

Alice Joyce.

Miss Joyce is a noted beauty. She was born in Kansas City and educated in Virginia and New York. She won innumerable beauty prizes, and before going into pictures was much in demand as an artists' model. The pictures of her painted by Henry Hutt and Coles Phillips will long be remembered by art lovers.

In 1910 Miss Joyce joined the Kalem Company and soon became one of the best known and most popular stars in the country, not only because of her unusual good looks, but through her versatility as an actress, and an almost indefinable charm which ever haunts her on the screen.

GRIFFITH DIRECTS "HOODOO ANN."

Active as he is in the supervision of Fine Arts pictures for the Triangle program, David W. Griffith has surprised his associates on the Coast by the active direction he has given to the forthcoming Mae Marsh release, "Hoodoo Ann." Miss Marsh has been in great favor with the director since "The Birth of a Nation" days, and her long siege of ill health has prevented the fruition of many ambitious plans which he had for "the little sister of the films." But now, apparently, Miss Marsh is again able to resume her work, and Griffith is determined that her first appearance as a Triangle star shall be a success.

A typical cast of Griffith players will support Miss Marsh on her public reappearance. Robert Harron is featured with her in "Hoodoo Ann" and in the principal roles are Mildred Harris, Pearl Elmore, Wilbur Higby, Loyola O'Connor, William H. Brown, Charles Lee and Anna Hernandez. Miss Marsh is an orphan asylum heroine who eventually finds a good home and weds an ambitious young artist.

GOLD KING SCREEN IN LINWOOD THEATER.

Through an unfortunate error made in the article on the Linwood theater, Kansas City, Mo., which was published in the issue dated March 11, it was stated that that theater was fitted with a Gold Fibre screen when a Gold King screen made by the Gold King Screen Company, Altus, Okla., is used.

FORMER WORLD MAN NOW WITH V-L-S-E.

The Cincinnati sales force of the Big Four has been augmented by J. B. Lytle, formerly with the Cincinnati office of the World Film Corporation, where he established a most enviable sales record. Mr. Lytle will handle the Indiana territory and three counties in Ohio. The other sections of Ohio, and a part of West Virginia, will be covered by F. B. Chase, another new Big Four representative, who has been branch manager for the Western Union Telegraph Company, and whose selling experience covers a long period.

WORLD-EQUITABLE SCHEDULE.

The World and Equitable Corporations announced the definite release dates of their forthcoming productions, beginning with Jane Grey in "Man and His Angel" March 13 on the Equitable program, followed by Charles Cherry and Mary Charleson in "Passers By," Frank Sheridan, Arthur Ashley and Ethel Grey Terry in "The Struggle." Gail Kane in "Her God," and Bruce McRae and Gerda Holmes in "The Chain Invisible." During the same weeks and on the same release dates World Film will release Robert Warwick in "The Supreme Sacrifice," House Peters in "The Hand of Peril," Robert Warwick and Frances Nelson in "Human Driftwood," Clara Kimball Young in "The Feast of Life" and Edwin August in "The Social Highwayman." This list runs from March 13 to April 10 and shows a remarkable diversity of subjects, types of stars and supporting casts. No two players of the World or Equitable stock companies appear in any production closer than eight weeks apart, justifying the idea of variety and adding to the illusions of the spectators by having the stock players appear, when they are cast, in types or characters fitted to their personalities and not switching them from heavy to hero and back again.

JOE LEE, NEW YORK STATE REPRESENTATIVE FOR MERIT.

Joe Lee, well known to the exhibitors of New York State, has become New York State representative for the Merit Film Corporation, distributors of Ivan Film Productions in the Empire State. Mr. Lee is making an extended trip for the Merit, taking in all the large cities in New York State, from Albany to Syracuse, and reports that the exhibitors are cleaning up with Ivan productions and that he is doing a record-breaking business. Mr. Lee expects to open an office to facilitate shipping of Ivan subjects in one of the larger cities up-state within the next few weeks.

GETS AWAY WITH THE COIN.

The Consolidated Film & Supply Company of New Orleans, La., writes The Moving Picture World to the effect that a man named E. Trollinger of the Lonesome Pine Company of Ozark, Ala., has absconded with the funds of the theater at Ozark and the salaries of the employes together with the funds of the theater at Dothan, of which he was manager, and nine reels of film belonging to the Consolidated. Exhibitors are requested to be on the look-out for him.

"RAMONA" GOES TO FOURTY-FOURTH STREET.

W. H. Clune, head of the Clune Film Company, announces that "Ramona," the big production from the book by Helen Hunt Jackson will be shown to New Yorkers at the Forty-fourth Street theater. As much staging has to be constructed, it is expected the "cinema theatrical entertainment" will not be ready for New Yorkers before the second week in April. Arrangements are already under way for the placing of "Ramona" in large houses in Boston and Chicago. The fourteen-reel subject is now showing in Los Angeles and San Francisco.

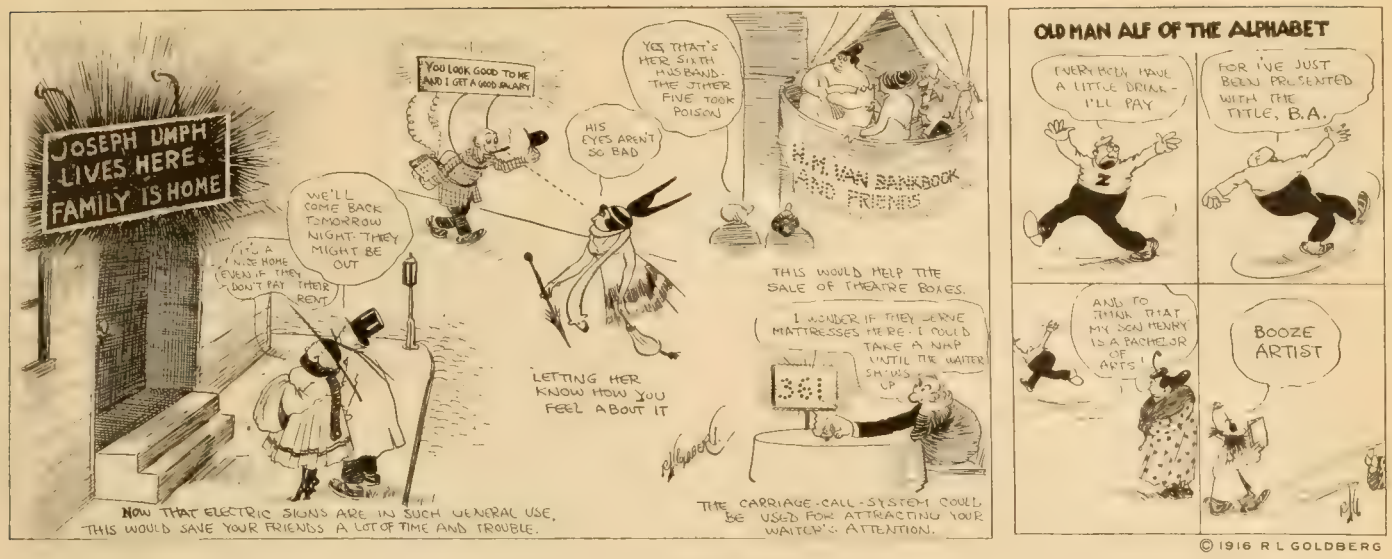
CHAPLIN ENTERTAINED IN CHICAGO.

Charles Chaplin, accompanied by his brother Syd, and Henry P. Caufield, manager of the new studios in Los Angeles, where Charlie will produce his new comedies, arrived in Chicago from New York Friday morning, March 10, where he made a brief stay. On Friday evening he was the guest of honor at a dinner given by Jay Cairns, of the Nichols-Finn Advertising Company, at the Hotel Sherman.

ASHER BROS. TO BUILD ANOTHER HOUSE.

Marinette, Wis., is to have a new motion picture theater. It is to be built on Main street, and will occupy a plot of ground 90 by 120 feet. The building will be solid brick with an ornamental front of granite. The lobby will be a palatial one and the interior of the theater will be one of beauty. The auditorium will have a capacity of 700. Plans for the structure are now being made and the contract will be let as soon as the plans are completed.

The theater will be erected by the Madagin Lauerman Company, for Asher Bros., who now have the Bijou and Marinette theaters. They will retain both of these houses, giving them three amusement places in Marinette. A large pipe organ will be one of the features of the new theater. Asher Bros. now have eight modern picture houses in Chicago.


JOSEPH UMPH LIVES HERE. FAMILY IS HOME
WE'LL COME BACK TOMORROW NIGHT. THEY MIGHT BE OUT
IT'S A NICE HOME EVEN IF THEY DON'T PAY THEIR RENT
YOU LOOK GOOD TO ME AND I GET A GOOD SALARY
HIS EYES AREN'T SO BAD
YES, THAT'S HER SIXTH HUSBAND. THE OTHER FIVE TOOK POISON
H. M. VAN BANKBOOK AND FRIENDS
LETTING HER KNOW HOW YOU FEEL ABOUT IT
THIS WOULD HELP THE SALE OF THEATRE BOXES.
I WONDER IF THEY SERVE MATTRESSES HERE. I COULD TAKE A NAP UNTIL THE WAITER SHOWS UP
NOW THAT ELECTRIC SIGNS ARE IN SUCH GENERAL USE, THIS WOULD SAVE YOUR FRIENDS A LOT OF TIME AND TROUBLE.
THE CARRIAGE-CALL-SYSTEM COULD BE USED FOR ATTRACTING YOUR WAITER'S ATTENTION.
OLD MAN ALF OF THE ALPHABET
EVERYBODY HAVE A LITTLE DRINK - I'LL PAY
FOR I'VE JUST BEEN PRESENTED WITH THE TITLE, B.A.
AND TO THINK THAT MY SON HENRY IS A BACHELOR OF ARTS!
BOOZE ARTIST
© 1916 R L GOLDBERG

A Typical Goldberg Newspaper Cartoon.

Pathe Signs R. L. Goldberg

Famous Cartoonist Will Give Humorous Creations to the Screen—First Release Expected Soon.

PATHE has signed contracts whereby all the animated cartoon comedies of R. L. Goldberg, the famous artist-humorist of the New York Evening Mail, will be released through the Pathe Exchange, Inc. It is expected that one will be issued every two weeks, and, judging from those already completed, the screen productions will be original in conception and no less amusing than the newspaper drawings which have given Mr. Goldberg a country-wide reputation. During the past few years the youthful cartoonist has climbed to the top round of the newspaper ladder. His output has been syndicated and is being published daily in nearly every large city of the United States.

R. L. Goldberg.

To be only thirty-three years of age, yet draw a salary of $50,000 yearly, with percentages bringing it up to some $100,000, is to be in a class by yourself, and that is true of Goldberg. He was born in San Francisco and at an early age made up his mind to become a newspaper artist. His father objected to the boy's ambition, saying that there was no money in the newspaper business. Mr. Goldberg, senior, has altered his opinion since then.

SELZNICK GOES WEST.

Lewis J. Selznick, president and general manager of the new Clara Kimball Young Film Corporation, left New York last Saturday, March 11, for Cleveland and Pittsburgh to complete the final negotiations which he promises will result in the organization of his first assured film success. Before his departure, Mr. Selznick said: "All I can say just now is that our plans are rapidly maturing to the perfection of organization that will make the Clara Kimball Young Film Corporation absolutely a sure-fire proposition. We have already secured under contract a half dozen of the most brilliant scenario writers in the profession, to prepare scripts for Miss Young. Each of these will be written solely with Miss Young's personality and style in mind and each, before our acceptance, will undergo a scrutiny that cannot fail to spot the least sign of weakness in the story before it is put into work at the studio.

Florence La Badie Does a "Creatore"

THE past week witnessed another addition to the volume on "Little Journeys of Film Stars," as the late Elbert Hubbard might have written it. This time the Elks of Salem, Mass., gave a ball and Ernest Horstmann, the New England theater man, who has just been elected Exalted Ruler, determined that film stars should be the guests of honor. At Mr. Horstmann's right hand throughout the evening was Florence La Badie, the Thanhouser star, and what she did not do at the ball and the banquet which followed, nobody else did, either.

Florence La Badie.

She came there with the intention of bringing back some money for the Actor's Fund, and the ladies of the visiting party passed out Miss La Badie's autographed pictures, the net result being a little over $65, gathered in a few minutes. But it must be said for the Elks and their friends that if Florence had brought a thousand pictures with her, they would have been sold too.

While the photographs were being passed out the band played an overture, and the Thanhouser star took the baton. It was quite unknown to anybody that Miss La Badie's accomplishments ran in this direction, but she led the musicians with a spectacular cleverness worthy of a Creatore.

This event furnished the unusual spectacle of film players selling the photographs of a star from another company than their own. Mr. Thanhouser therefore desires to acknowledge the favor of the Vitagraph, Fox, Universal and Hanover film organizations, while Florence La Badie wishes to convey her thanks publicly to Rose Tapley, Hope Stewart, Gazelle Marche and Doris Grey, all of whom helped for the good of the Actors' Fund. The promoters of the motion picture campaign of the Actors' Fund may well be proud of the splendid spirit of co-operation shown by these players in getting together to help Miss La Badie for a common cause.

JOE ENGEL AT PALM BEACH.

Joe Engel, of the Metro Film Corporation, celebrated his thirty-fourth anniversary the other day and then took a trip to Palm Beach for a two weeks' vacation.

Reviews of Current Productions

Exclusively by Our Own Staff

Two Metro Productions

"Lovely Mary" Is Good Vehicle for Mary Miles Minter—Julius Steger Scores in "The Blindness of Love."

Reviewed by Lynde Denig.

"Lovely Mary."

BETTER than "Dimples," better, in fact, than most of the stories thus far provided for Mary Miles Minter, is Richard Barry's "Lovely Mary," produced by the Columbia Pictures Corporation under the direction of Edgar Jones. This is not a remarkable picture; but one of distinct charm and effective dramatic value. Furthermore, it shows Miss Minter in the kind of a character for which she is eminently suited, and

Scene from "Lovely Mary" (Columbia-Metro).

the support provided by Thomas Carrigan, Harry Blakemore, Frederick Tidmarsh and Frank De Vernon is of the best.

Mr. Barry returned to Florida in 1901 for the foundation of his plot, which is based on the state law, since repealed, that permitted the employment of convicts by the citizens of the state. In selecting this particular location and period for his story, the author must be credited with originality, and barring two conventional plot situations, the picture keeps well out of the beaten track. Mr. Barry is most conventional when he causes the innocent hero to be found standing over the body of a recently murdered man, and in consequence arrested and sent to the penitentiary, also when he provides a dying confession to account for the release of the wrongly sentenced convict. But these points must not be held against a story which possesses so many attractive features.

Miss Minter is very pleasing as the last feminine survivor of an old southern family, whose wealth is confined to unimproved land of questionable value. Negotiations for the purchase of this property give the story its start and bring about the meeting of Lovely Mary and Roland Manning, the agent for a northern investing company, who is bidding in opposition to the representative of another company, the man responsible for the shooting, as the audience knows.

All this is preparatory to the author's most unusual conception when he causes Lovely Mary to visit the governor with the request that he allow her to take advantage of the law by employing the convict, Manning, on her estate. Scenes between these two have considerable charm, heightened by the fine choice of locations, good lighting and perfect photography. Audiences will like Miss Minter better than ever after they have watched her in this picture.

"The Blindness of Love."

If Harry O. Hoyt designed this production of Rolfe Photoplays, Inc. especially to suit the personality and method of Julius Steger, he displayed the best of judgment. Mr. Steger is given the type of sympathetic character which for long years he portrayed with such marked success on the stage, and there are few, if any, actors on the screen capable of putting an equal amount of feeling into a similar impersonation. It is a welcome change to find a photoplay, and a good photoplay, it should be added, in which love between the sexes is given a subordinate part. "The Blindness of Love" is not what one might imagine from the title; it is, instead, a heart-interest drama based on the all too complete devotion of a father to his son. Without pointedly preaching a lesson, it is the kind of a picture that should carry a warning to over-indulgent parents.

Joseph Wilton, as played by Mr. Steger, is shown to be a wealthy piano manufacturer, completely wrapped up in the development of his son, who is supposed to be progressing satisfactorily at college. Robert informs his father that the sums of money being sent to him are being expended in the purchase of books, when as a matter of fact the youth's most laudable accomplishment in college is with the football team. There is true character revelation in the college scenes at the time of an important game when the father visits his son and is treated with scant courtesy. These scenes are made interesting in themselves, and beyond that they contribute materially to a full comprehension of the two most essential characters.

It is no surprise to learn that Robert is expelled from college and that he makes a sorry mess of the business in which he is established by his father. This time the indulgent parent is forced to admit the incompetency of the spoiled youth, but even at the sacrifice of his own fortune he is ready to assist him. Having ruined himself, caused a run on a bank and well night broken his father's heart, Robert leaves town announcing that he will not return until he has redeemed his reputation. In due time this happens and the full possibilities for pathos are realized in the meeting of the aged Wilton and the reformed prodigal.

George LeGurre is a trifle slight of build to suggest a foot-

Scene from "The Blindness of Love" (Rolfe-Metro).

ball player, but overlooking this physical limitation he is well adapted to the role of Robert. Grace Valentine makes a dashing young woman of the boy's sweetheart and other parts were wisely cast. In the matter of settings the production is up to the high Metro standard.

Biograph Drama and Reissues

"Madelaine Morel" Is Effective Adaptation of Stage Play—Griffith Productions for April Release.

Reviewed by Lynde Denig.

"Madelaine Morel."

AUGUSTIN DALY'S drama, "Madelaine Morel," famous with an earlier generation, has been made into an excellent three-part picture by the Biograph Company. The plot seems admirably suited to photoplay needs; the story is concisely presented to exclude everything that does not contribute to its progress and the actors succeed in drawing sharply defined characters. Comment on Biograph settings and photography has become a bit trite, but the superior artistic quality of this film really demands notice. The choice of locations was unfailingly fortunate and some of the scenes were so well lighted and photographed that the effect became almost stereoscopic.

Betty Gray is pleasingly sympathetic in her playing of Madelaine, a faithful daughter who shares poverty with her father until his death and then, through force of circumstances, becomes the mistress of a wealthy young society man. It is a drama of cumulative interest, which realizes its strongest moments in the concluding scenes staged in a church when Madelaine's seducer is about to marry another woman. Church settings are notably accurate and the action preceding the interruption of the ceremony makes stirring melodrama. The cast includes William Russell, Robert Drouet, Jack Drumeir,

Scene from "Madelaine Morel" (Biograph).

Alan Hale and Gretchen Hartman. Pretty scenes of child life characterize the opening of the first reel.

Griffith Reissues.

For many weeks the Biograph Company has circulated single-reel pictures produced by Griffith, yet there appears to be no shortage in subjects of exceptional quality. The four reissues selected for April, "Three Friends," "The Blind Princess and the Poet," "A Cry for Help" and "The Tender-hearted Boy" may be compared favorably with those of any preceding month, and beyond question they are above the average of present day program production. "Three Friends" is a vivid dramatic sketch of life in a factory town, acted by Henry Walthall, Blanche Sweet, Mae Marsh, Jack Dillon and Lionel Barrymore. A poetic costume drama, of the kind Griffith knew so well how to handle, is found in "The Blind Princess and the Poet," Blanche Sweet looking wholly charming as the princess, whose sight is restored by the unselfish love of the poet.

Photoplay drama of the best type, presented by actors such as Lionel Barrymore, Robert Harron, Walter Miller and Lillian and Dorothy Gish, is offered in "A Cry for Help," a modern story showing that even a much despised tramp may become a useful and appreciative citizen if properly treated. Robert Harron and Mae Marsh are perfect types for the characters of the boy and girl featured in "The Tender-hearted Boy," a drama of strong sympathetic appeal. Kate Bruce, Chrystie Miller, Lionel Barrymore and Jack Dillon also appear in this picture.

"The Marble Heart"

Five-Reel Fox Picture of Passion, Set in French West Indies—Ably Made Picture of Erotic Psychology.

Reviewed by Hanford C. Judson.

THE latest Fox offering, a five-reel picture, "The Marble Heart," carries an erotic woman's passion story through to its horrible ending which emphatically enough suggests the emptiness of her body's hope when she and her paramour have placed a murder between their souls and the social fire-side of normal human life. The story is set in the French West Indies and was made under the supervision of Herbert Brenon, both in the production of the scenario and in the direction, which was left immediately in the charge of Kenean Buel. The central figure of the story is a young woman played by Violet Horner, whose acting makes clear as day the mainspring that started the tragedy—a sex incompatibility with her matter-of-fact husband.

There is probably more truth in it than is usually found in this kind of story. Hers was a marriage of convenience and would have been all right—leaving out clinical abnormality in her nervous system—if her warmth of nature had been more adequately responded to. She looks upon her husband's friend, an artist, in a way that makes him realize that she has looked upon him. She sees to it that he learns that her aunt, the mother of her husband, has willed her 40,000 francs and the artist, after reading the will, begins to dream. One can see, in the early steps of the intrigue, whatever he wants to. Then comes the picnic at which the lover drowns the husband and gets praised for trying to save him. A little while after that they are married and their path is then a steep down-grade. Hate of themselves and each other leads to quarrelling and recrimination. The old woman—a strongly acted part all through—opens the door and hears—falls in a faint. The young woman has time to wash the blood from her mouth where her husband had struck her before the doctor comes. The old woman is paralyzed and can't speak, but she knows, and for days terror is added to the burden of the two culprits lest she find some way of telling what she knows. A number of apparition scenes do more harm than good. The end is suicide.

"The Hero of Submarine D-2"

V-L-S-E Vitagraph Five-Part Subject Stirring and Dramatic Story With Naval Atmosphere.

Reviewed by George Blaisdell.

IT IS a stirring picture that Paul Scardon has produced for the Vitagraph Company and which was released on the V-L-S-E program on March 13. "The Hero of Submarine D-2" is in five parts. It is an adaptation of "Colton, U. S. N.," written by Cyrus Townsend Brady, who was graduated from Annapolis in the class of '83. The story is of the navy from start to finish, and in the course of the working out we are taken from Annapolis to Newport and to Old Point Comfort. The atmosphere throughout is unusual, if we except the taking on Long Island of a minor scene which purports to be of the South Sea.

Charles Richman has the leading role of Lieutenant Commander Colton, a hero if in danger but bashful among women. It is a strong characterization, one that will recall his work in "The Battle Cry of Peace." Mr. Richman is supported by a cast of unusual excellence, as witness: Eleanor Woodruff, Anders Randolph, L. Rogers Lytton, James Morrison, Charles Wellesley, Thomas Mills and Zena Keefe.

The story contains intrigue and politics as well as love and ships and sailors. There is a spendthrift newspaper man—"journalist," whatever that is—who falls into the clutches of a foreign ambassador and endeavors to learn things about the American Navy. He attempts to accomplish the destruction of the American fleet as it enters Hampton Roads. Twelve mines have been planted in the channel. These are exploded by Colton just before the arrival of the ships—making a spectacle which, together with the tense dramatic situation, will be very likely to upset any house; it will "stand 'em on their heads." On the political side the story shows how politics enters into the assignment of officers, both in reward and in rebuke.

Of heart interest there is an abundance. The picture is a succession of situations that stir and that move. We are not going to spoil it by outlining them here, but it is a subject that combines a good story with the co-operation of the United States government—and that is saying much. It is said that the scenes of the interior of the submarine are the first ever actually photographed in an underwater boat, and so far as

Scene from "The Hero of Submarine D2" (Vitagraph).

this writer knows it is the exact truth. There have been studio representations, to be sure.

"The Hero of Submarine D-2" is a subject on which exhibitors safely may go the limit. It is a patriotic picture, and therefore of unusual timeliness; and what is not usual it is a combination of patriotism and strong drama, elaborately staged, with Uncle Sam as collaborating director.

Garwood's Activities.

Billy Garwood, who recently returned from Universal City where he took the leading part in "Lord John's Journal," has been made a director at Universal Heights. His first picture caused him to get in trouble with nearly all the actresses at the studio. His picture was "Charlie's War Brides," in which he made love to "war brides" of all nationalities, with the result that he got into some terrible international tangles. His next picture is entitled "Some Leap," and after considering what Billy had to go through with in his first, we are of the opinion that "Some Leap" is very apropos.

On The World Film Program

"Man and His Angel" is a First-Class Drama—Holbrook Blinn is Chief Attraction in "The Unpardonable Sin."

Reviewed by Lynde Denig.

"Man and His Angel."

MOST emphatically Jane Grey is a success in screen performances. It is a genuine pleasure to watch her delicate shadings of expression and her consistent characterization in a role such as that of Sonia Demitri, the high-minded, wholly inspiring heroine of "Man and His Angel," a Triumph-Equitable production made by Burton King for release through World Film. Without reservation, this picture may be classed as clean, wholesome entertainment. The story generally remains within the limits of reason and where there is danger of the incidents appearing forced, an adroit plot development prevents any glaring artificialities. In fact, the production, as a whole, carries a tone of sincerity and therein lies much of its charm.

Two characters dominate the story—Sonia, the daughter of an exiled Russian nobleman who opens a second-hand bookstore in New York, and David Tryne, a deformed misanthrope, whose lonely life is utterly cheerless until a new spirit it born by the unprecedented kindness of the book dealer and his daughter. Henri Bergman's portrayal of Tryne is a thoroughly artistic piece of work, entirely convincing in indicating the emotional turmoil of the misshapen man who falls hopelessly in love with Sonia, as gentle as she is beautiful. The real conflict in the drama centers in the nature of Tryne, subject to a quite devilish jealousy on the one hand and to the elevating influence of Sonia on the other. Mr. Bergman makes the

Scene from "Man and His Angel" (Triumph-Equitable).

poor book clerk so comprehensibly human that he excites sympathy even when his actions are despicable.

There is telling pathos in the dog-like fidelity of Tryne, combined with the bitter feeling of loss when Sonia, as a renowned singer, acquires a circle of wealthy friends. In using every available means to prevent her marriage, he is fighting for all that is dear to him in life. Another consistent characterization is given by Willard Deshielle as the Russian nobleman, and well in the spirit of the drama are Edward MacKay and Robert Lee Hill. Settings are excellent, notably that of the bookshop.

"The Unpardonable Sin."

Originality of theme cannot be claimed for this World Film drama starring Holbrook Blinn, but that, of course, need not be urged as an adverse argument. "The Unpardonable Sin" is another picture utilizing as its central character a man who fluctuates between good and evil until his better nature dominates. Mr. Blinn has had better opportunities in some previous productions, but his interpretation of Walter Norman is interesting enough to hold the attention and the story suffices, despite a few crudities.

The production of Barry O'Neill is exceedingly well staged, the acting always is intelligent and subsequent prints probably will reveal better photography than that evidenced in the copy shown for review. It does seem, however, that Mr. Blinn deserves something with a little more depth, something striking more effectively at the truths of life than he finds in this drama, which, after all, is but a variation of a story that has been told many times before and not infrequently with greater finish. There is a lack of smoothness in the advancement of the plot, a certain episodic quality in the scenes, a tendency to shift the interest too suddenly, and as a result the spectator is not apt to forget that he is watching a photoplay. The art that covers dramatic machinery is lacking.

Allowing for this, one may still respond to the more forceful of the melodramatic situations, due to Norman's craving for drink and his gratification of the appetite, thereby committing, according to the standards of his fiancee, the unpardonable sin. Norman is on the verge of becoming a chronic alcoholic when he pulls himself together, only to relapse at a most inopportune moment. Cast off by his sweetheart, he sinks lower and lower, but reforms in time to give the story a hopeful ending. The two women in the drama are satisfactorily presented by Helen Fulton and Lila Hayward Chester, while others in a

Scene from "The Unpardonable Sin" (World Film).

nicely balanced cast include William A. Norton, Charles D. Mackay and Walter D. Greene. Newspapers inserts were rather carelessly prepared.

"The Code of Marcia Gray"

Splendidly Staged Human Drama in Which Oliver Morosco Presents the Celebrated English Actress, Constance Collier.

Reviewed by Margaret I. MacDonald.

THERE are various points of merit about this production in which Constance Collier gives so excellant an impersonation of that type of woman to which the masculine fancy still clings: a splendid, virtuous type, but wofully dependent withal, and in this case an innocent participant in the disgrace of her husband's financial crash. The play, an original photodrama, has been magnificently staged, displaying sets that are marvelously beautiful and spacious. It concerns itself principally with the delineation of character, attaining therein remarkable success. Its story, which is located at one

Scene from "The Code of Marcia Gray" (Morosco).

particular spot of the globe is simply and clearly outlined, and has been developed in a manner that obtains the best results.

Playing opposite Constance Collier are Henry DeVere and Forrest Stanley, both unquestionably well suited to their respective roles. Then there are Herbert Standing, who is easily remembered in the role of Banker Agnew; Howard Davies as Crane, Helen Jerome Eddy, as Crane's daughter, and Frank Boon as James Romaine. It is a notable fact that of the close-ups which appear in this production not one can be pointed at as being ineffective.

The production is also an unusually well-dressed one. The only point of the story at which one might feel an inclination to become critical is when after ejection from her own beautiful home, with apparently no place to go, we find Marcia Gray in another home which she has apparently rented, only a trifle less beautiful, and herself quite as well dressed as in the days of her prosperity. This might be explained on second thought by the supposition that she was not left entirely without funds, and that her splendid wardrobe still in condition is at her disposal.

This production contains nothing of a nature that might bar it from exhibition before children of any age. The characterization has been presented so strongly that there is no fear of even a child discriminating unwisely.

"True Nobility"

Story of Fine Morale Presented in Mutual Masterpicture De Luxe—Featuring Prominent American Players.

Reviewed by Margaret I. MacDonald.

ONE of the best roles in this production has fallen to the lot of Lizette Thorne who gives proof of splendid ability backed by a personal magnetism that counts on the screen. E. Forrest Taylor in the male lead is at his best in a role of exceptional nobility of design. Helen Rosson, delicately pretty, is effective in the role of Effie Marsh a young western girl who is unable to resist the flood of competition in the line of work which she has chosen to follow in the great city, and in place of being an artist becomes instead an artist's

Scene from "True Nobility" (Mutual).

model. Eugenie Forde and Harry Von Meter are entrusted with the "heavies" doing excellently with rather difficult impersonations.

The most striking point about the story is the fine moral lesson which is set forth. The second point that attracts our attention is the excellent characterization, and the advantage the director Donald MacDonald has taken of this fact to press home the main idea of the story, which is really built around the couplet,

"Kind hearts are more than coronets,
And simple faith than Norman blood."

The contrast between the calloused society folk and the simple country parents of Phil is effectively drawn. And the production, although not by any means a faultless one, is entertaining and praiseworthy.

"Americanism"

Will S. Rising in the Market With an Interesting Novelty in the Shape of a Patriotic Film.

Reviewed by Margaret I. MacDonald.

IN THIS one-reel film Mr. Rising has succeeded in getting together some excellent views of our navy, many of which were photographed during the naval review of last year, from the deck of the "Mandalay." In securing the scenes of the parade of the jackies along Fifth avenue, New York City, it is evident that the work of photographing them was conducted under the guidance of an artistic eye, for in the neighborhood of Central Park it has not been forgotten that there are beautiful perspectives to be taken advantage of. The day of the parade was cloudy and wet, but in spite of this fact the scenes are remarkably well photographed and attractive.

Following the actual scenes of the review comes a fantastically arranged "Birth of Old Glory," and impersonations of some of the Presidents that have been, and the one that is, with his two grandchildren, starting with George Washington, including Abraham Lincoln, and ending with Woodrow Wilson.

The picture will be especially interesting to the public outside of New York, on account of the fine views which it presents about New York, such as the open harbor and the Statue of Liberty, Governor's Island, the Maine Monument, and the Hudson water front.

"The Flirt"

Blue Bird Picture of Exceptional Merit—From Booth Tarkington's Story, It Deals With Real American Life, and Grips All the Way.

Reviewed by Hanford C. Judson.

THE author of "The Flirt," from which Lois Weber has made a five-reel Blue Bird picture that everyone ought to see, is Booth Tarkington, and he is not unfortunate in having his story picturized; it shows on what virile, truthful lines he builds. When we stop for a moment and consider how many fine pictures Lois Weber has written, another fact comes up that also stands.

The qualities of this picture that make it good stand right out. The plot is as simple and true as the motion of an arm beginning from the shoulder and striking true. The characters are as well co-ordinated as the muscles around the arm. It tells a story of difficulties that grow and become out of the character of a flirt and the troubles that come to each person in the story through her character are justly apportioned to him or her according to his or her character and we are satisfied that it ought to be.

The place is somewhere in a thoroughly American town. We will all think we know these people and we'll believe what's told about them. Their life is the life we've looked on and lived. The flirt makes a terrible muss of things. She makes fools of all men until the plausible scoundrel comes and his selfishness, matching hers, piques her into making a fool of herself. Her weakness is that, always unwomanly, she still has a normal woman's needs and really falls in love as far as she can. Her sister's love story—true foil to hers—is a beautiful thing.

The character drawing is the picture's big characteristic.

Scene from "The Flirt" (Bluebird).

There are, among others, six truly individual human personalities. The first, of course, is the flirt, by Marie Walcamp; one will have to see it. Her young brother, by Antrim Short, reminds one of Tarkington's Penrod and is certainly attractive. Her father, by Ogden Crane, makes clear why the flirt became—she had never been corrected. Her sister, by Grace Benham, is a noble woman and the picture's advocate to our affections. Wade is a real American business man. He loves the flirt to distraction; but she can't fool him. He is glad to take her though when she comes to him; he is fool enough for that. Vilas, by Paul Byron, the lover who is wholly ruined by her, kills the scoundrel and himself at the end. Dick, by Fred Church, the hero of the story, is convincing but ordinary, and so is Corliss, the scoundrel, by Juan de la Cruz.

"Britain Prepared"

A Revelation of How Britain Has Lifted Herself to a State of Almost Perfect Preparedness During the Heavy Siege of the Present War.

Reviewed by Margaret I. MacDonald.

CHARLES URBAN, he who was responsible for the marvel of Kinemacolor, has gathered together in one tremendous footage of film the first complete and authentic revue of the accomplishments of Britain in meeting a situation for which at the commencement of the war she was practically unprepared. An exception must be made to this latter statement, however, in her great fleet, which has stood sponsor for the liberty of the seas for America and other nations, as well as for France and her own British Empire. This is

exemplified in the film by illustration of the mine-sweeping operations and in other important ways.

The initial presentation of these films was made on Thursday evening, March 9, at the Wurlitzer Fine Arts Hall, New York City, before an audience of invited guests. Prior to the exhibition of the pictures a short address was delivered by Frederick Palmer, the well known war correspondent, who testified to the authenticity of what was to be exhibited, alluding briefly to the war after the feeling manner of one who has seen. Mr. Urban was also present, receiving his guests and attending to things in general with his usual cheery cordiality of manner.

The opening of the picture gives some excellent views illustrative of the making of the new British army, showing how in fifteen months four million British civilians were turned into a highly efficient military organization. Next came the making of munitions at the works of Messrs. Vickers, Ltd., showing the women and girls working at the lathe, making fuses, assembling and filling shells, and all the numerous tasks that present themselves at the munition shops. The training of raw recruits, showing the marvellously efficient methods resorted to is intensely interesting, the Royal Flying Corps dropping bombs on the territory of an imaginary enemy, the Motor Cycle Machine Gun section at work, the provisioning of an army showing the Army Bakery, where 172,000 pounds of bread is turned out per day, the review by King George V of 40,000 Irish volunteers, a contingent of the new army, are all items of special interest. We then come to what is tabulated as "The Sure Shield of Britain and the Empire," which acquaints us with the British navy at all its angles from the making of a naval gun, which is given in splendid detail, to battleships in action, among them the "Queen Elizabeth," which was pierced by a Turkish shell during the siege of the Dardanelles. Some splendid views of the Grand Fleet in the North Sea, include submarine maneuvers, daily duties performed by Jackies, and destroyers screening the fleet in the North Sea by circling around the ships.

Messrs. Vickers, Jury, Gaumont, Kineto and Urban are responsible for the photographing of the above.

"For the Defense"

A Lasky Feature of Five Reels in Which Fannie Ward Plays the Leading Part.

Reviewed by W. Stephen Bush.

IN technical perfection and in the attributes of atmosphere, photography and scenic beauty, this feature ranks well in the Lasky library, but in almost every other respect it either runs counter to or falls below the high artistic and ethical standards for which Lasky stands in the minds of the great screen-loving public. Miss Ward did the best she could with an impossible part, which required climbing and scaling talents rather than great histrionic gifts. The last reel is "full of action" and has the requisite number of thrills and to some extent it redeems the defects which are unusually numerous in this feature.

The central idea of the play, the groundwork upon which interest in the plot depends is glaringly improbable. Imagine

Scene from "For the Defense" (Lasky).

a novice sent from a convent in France to another convent in Canada wholly unattended and unprotected. A girl preparing to enter a religious sisterhood must be supposed to be detached from worldly ideas and does not travel around in smart attire carrying with her a squirrel in a cage. In the story the novice gets into the hands of a male procurer, but after some adventures succeeds in escaping. These adventures are plainly digressive and might be omitted entirely with much advantage to the story. The novice after her harrowing but improbable experiences meets a young man at the end of a pier. The youth is about to commit suicide with a revolver which, as shown by a "close-up" was purchased for $4.50. The novice is also at the water's edge, having been unable to find shelter elsewhere. The sighs of the girl attract the young man and the anticipated rescue occurs promptly. I was sorry to see a whiskey advertisement on one of the piled-up boxes strewn about the pier. There was another "ad" with the lettering upside down which I was unable to catch. The novice falls in love with the youth on short notice, but still insists on going to the convent in Montreal. She finally arrives with the young man and the latter's employer before the gates of the convent and in full sight of the cloister she turns her back on her vocation, making it quite plain that it was affection for the young man that caused her to do it. I do not for an instant suspect that any offence to Catholics was intended, but ignorance and lack of tact constitute something very much like an offence. Too much care cannot be taken to avoid wounding the religious sensibilities or, if you wish, the religious prejudices of any considerable portion of theatergoers.

The play bristles with crudities both in the scenario and in the dramatic construction. To make a crime abhorrent and to make its perpetrator detested by the audience there must be malice or moral depravity or both. The butler who caused the death of a friend of the hero struck the fatal blow while defending a woman against the brutal desire of a drunken man. He never intended to kill the man and obviously had not the slightest motive for wishing his death. No real crime had been committed, and yet we are supposed to believe that a frightful and wilful murder has been done. This defect is radical and weakens the entire play.

"The Social Pirates"

The New Kalem Serial Makes a Promising Start with the First Two Episodes, "The Little Monte Carlo" and "The Corsican Sisters."

Reviewed by Edward Weitzel.

IF the first two episodes of "The Social Pirates," the new Kalem serial, are a criterion, the George Bronson Howard scenarios will receive a hearty welcome from patrons of the photoplay. Written with but one purpose—to entertain—the two numbers now ready for release have the freshness of

Scene from "The Little Monte Carlo" (Kalem).

plot, vitality of action and skill in construction which will insure that end. The endeavors of Director James W. Horne and the work of the two casts also contribute largely to the success of the pictures. The settings are elaborate and in good taste, and everything connected with the making of the two episodes displays a desire to substantiate the claims put forth by the Kalem Company in announcing the serial.

"The Little Monte Carlo."

At the very opening of the first episode a new note is struck—the introduction of two heroines in place of one. And it is quickly shown that such an arrangement has, in the present instance, many advantages. It permits the two women to play into each other's hands when following their favorite pastime of relieving some unfortunate sister, and to toss the interest from one to the other when there is the slightest danger of the action dragging or the scene becoming too long. Another element that adds to the entertaining qualities of both pictures is an underlying vein of natural comedy brought about by the neatness and dispatch with which the two heroines trap the Social Pirates whose downfall they attempt.

A short outline of the plot of "The Little Monte Carlo" will explain the meaning of the title, "The Social Pirates," and the intent of the author in writing the serial, each episode of which is complete in itself.

Mona Hartley and Mary Davenport, two attractive young women of means, make it their mission in life to fight the social outlaws who prey upon the weak and unfortunate. Arriving in this country from a trip to Europe, they rescue a young girl who is about to commit suicide, take her to their home and lay plans to force the man who is responsible for her misery to give her the protection of his name. This is accomplished by opening a "Little Monte Carlo" of their own and getting the recreant wooer into such financial difficulties that he is forced to accept their terms. As previously indicated, the manner in which this plot is told is highly effective. There is a swing and dash, variety of scene, and an unceasing flow of good humor and high spirits, also an absence of prosiness and didactic leanings, that will make screen patrons pronounce the name of George Bronson Howard with respect and gratitude.

Marin Sais and Ollie Kirkby are the two heroines. They are skillful of method, comely of person and at all times becomingly gowned. True Boardman, Frank Jonasson, Paul C. Hurst and Jess Arnold have the other important roles. The picture is in two reels. It will be released March 27.

"The Corsican Sisters."

The title to the second episode is felicitous. A middle-aged heartbreaker is taught a lesson by the conspirators for jilting a fond and trusting female. Representing themselves to be particularly jealous and fiery specimens of the daughters of Corsica, Mona and Mary pretend to fall in love with the middle-aged gentleman and keep him in such a bewildering whirl of doubt, suspense, ecstacy and fear that he is glad to escape after parting with a large roll of bills to be applied as a palliative for the jilted one's aching heart.

This picture has many traces of the humor found in French comedy, combined with the swift action and dramatic qualities of its predecessor. The fortune telling scene is the one

Scene from "The Corsican Sisters" (Kalem).

place where the interest lags. The scene needs condensing. Marin Sais and Ollie Kirkby play with undiminished ardor and aptitude in this episode, and receive excellent support from Thomas Lingham and Paul C. Hurst. "The Corsican Sisters" is in two reels, and will be released April 3.

"Unto Those Who Sin"

A Powerful Photodrama of Social Life by Selig, With Miss Fritzi Brunette in the Leading Role—Story by James Oliver Curwood.

Reviewed by James S. McQuade.

"UNTO Those Who Sin" is a story of sin and death which clearly shows the dread influence of evil environment in early life. In this case the future of a girl is involved, one who was naturally inclined to the right, but who, through weakness of will power, succumbed to the attractiveness of the wrong path.

Nadia (Miss Fritzi Brunette) is the only child of a besotted father and an incontinent mother. Her wages as stenographer are brought home every week, and they are demanded regularly, to the last penny, by her drunken father. Careful of her personal appearance, as every right-minded girl should be, she pines for the new hat and the other necessary articles of apparel that are denied her. Then the drudge rebels, after long forbearance, and buys the needed things herself. That night her home becomes the scene of death, and she sees no more of her mother; she is now the only survivor.

Nadia soon afterward becomes the wife of a wealthy young man, Ashton, whose mistress she had been for some time, and he dies suddenly, leaving her an ample fortune and his beautiful home.

Some time later, at a fashionable seaside resort, she accidentally meets young Philip Morton, personally attractive but poor, and immediately falls in love with him. He is badly smitten, but discovers that the young woman permits wealthy old bachelors to worship at her shrine, and become disenthralled. He renounces Nadia and marries Isobel, a former sweetheart whom he had neglected for some time.

Nadia, who had a passionate love for Philip, seeks forgetfulness in becoming the wife of a silly, old fool—Amos Lawlor, a millionaire. But her new life soon becomes intolerable, and her desire to win Philip away from his wife becomes an obsession, while contempt and loathing for her senile husband grow stronger.

A press announcement that Philip and his wife are about to sail for Buenos Aires, where he is to represent his firm, catches her eye, and she forces her now invalid husband to accompany her to the same city, on the same vessel. On the voyage she makes a daring attempt to entrap Philip and win back his love, but fails. A few days after landing, she induces her husband to take a walk along the cliffs nearby, and pushes him over. He falls in the sea and is rescued by a fisherman. Filled

Scene from "Unto Those Who Sin" (Selig).

with revenge he toils up the cliffs and confronts his wife, who had again, a few minutes before, been renounced and denounced by Philip, whom she had chanced to meet after committing the murder, as she believed.

Nadia shrinks with terror from the sight of her husband, believing it an apparition, but his revengeful reproaches and his sea-soaked garments convince her of her mistake, and she replies in kind. Furious at her former failure she again launches her body against his, but he seizes her by the hair as he is going over the edge of the precipice and both go to their doom.

Miss Brunette makes her Selig debut in a leading part, in this photodrama, and her Nadia is a talented creation. We see her as the unsophisticated girl stenographer, an attentive and earnest worker, modest and retiring, her dress forming a striking contrast in its plainness and cheapness to that of her friend Mabel, also a stenographer, who works in an office on the same floor, in the same building. She is unconscious of her good looks, just as she has been ignorant of her own rights, until the wily Mabel opens her eyes. And when we see her in that vile home of hers, our hearts pity her.

But what a change in a few short months, after Nadia has tasted the fruit of the tree of knowledge of good and evil! Dressed in fashionable attire and in perfect good taste; beautiful of face, graceful of form and betraying the refined manners becoming her station as the wife of a gentleman of means, Miss Brunette's Nadia is an attractive creature. But the portrayal, as Miss Brunette gives it, conveys to the spectator in a subtle manner that there is a lack of a good heart in Nadia, something that rings false, even in her attachment to Ashton, her husband. The life she had led after leaving her home, up to her marriage with the man whom she had used as an expedient, had taught her selfishness; and in Miss Brunette's keeping, Nadia betrays the same revolting selfishness in a more pronounced manner when she marries the dotard Lawlor.

The love scenes with Philip Morton before his marriage redeem Nadia, for real love there prompts her; but the scene in her stateroom, on the voyage to Buenos Aires, shows her an incarnate she devil. Miss Brunette carries this scene with fine realism.

The part of Philip Morton is ably sustained by George Larkin. One of the best efforts in the cast is the fine character acting of Al. W. Filson as Pierre Dupres, father of Nadia. His make-up, as it has been always (as long as I have known Mr. Filson), is faultless. Miss Lillian Hayward as Mme. Dupres also does excellent work.

Amos Lawlor and Jules Villars, the aged bachelors infatuated with Nadia, are played to the life by Wm. Sheerer and George Hernandez, and both men deserve high praise. Director Wm. Robert Daly has my compliments for the skill and art displayed in the control of the players in the cast and in the settings.

The release was made on March 6, through V-L-S-E, Inc.

Triangle Program

"Martha's Vindication," Five-Reel Fine Arts, "The Flying Torpedo," Five-Reel Fine Arts, and "The Village Blacksmith," Two-Reel Keystone.

Reviewed by Louis Reeves Harrison.

"Martha's Vindication."

MARTHA'S VINDICATION" is a motion picture story of vital theme, new material, admirable structure, artistic treatment and interpreted by a cluster of stars. That is saying a great deal, but it comes over like a refreshing draught of cool water, sparkling and invigorating, in comparison with a lot of stale beer of adaptation from exhausted

Scene from "Martha's Vindication" (Triangle).

sources. While all the story elements are present, there is a strong undercurrent of protest against religious bigotry, particularly that of organizations which arrogate to themselves the privilege of making a superficial examination of the lives of members and of bringing about social destruction where social helpfulness would be more in accord with the spirit of Christianity. This is popular motif just now, particularly in the smaller towns, hence "Martha's Vindication" will meet with warm approval among big-hearted and magnanimous American people throughout the land.

The story is far from being an easy one to tell, but its structure is without blemish, and the sparkling subtitles help every inch of the way. The author is to be congratulated for getting away from the beaten track into new fields without wandering or wasting time. Interest never sags, as it does in padded five-reel releases. Several lines of forces are in operation during the development, but they are skilfully gathered up and woven into a highly dramatic plan. The interpretation of Norma Talmage, Seena Owen, Ralph Lewis, Tully Marshall and Josephine Crowell crowns one of the most successful plays of its kind ever shown on the screen.

"The Flying Torpedo."

"The Flying Torpedo" is a timely production of decided ingenuity characterized by sweep and strength of military oper-

Scene from "The Flying Torpedo" (Triangle).

ations and some fine acting, particularly that of John Emerson in the lead. It was a novel and entirely appropriate idea to make an author the hero of a story, although he is somewhat idealized. He it is who carries the whole idea of repelling the invasion of a foreign army through an invention which he backed financially and stole from by spies by a rare combination of courage and cunning. Almost to the last he depends wholly on his own resources to defeat those who kill the inventor and attempt to thwart the designs of a committee of defence. This adds heavily to the attractiveness of the characterization. And it is exceedingly clever to make his chief aid a simp servant girl, most delightfully portrayed by Bessie Love. The elaborate and costly war scenes will bring round after round of applause at this time, and the whole picture, deserving high praise for the care shown in its production, should be a big winner.

"The Village Blacksmith."

"The Village Blacksmith" is a highly amusing farce, possibly a parody, with a lot of new material mixed with some already used, but all brought skilfully together in an entertaining unity of design. Hank Mann carries off the honors, but Tom Kennedy and Polly Moran run almost neck and neck with him for two laughable reels.

"The Habit of Happiness."

"The Habit of Happiness," a Fine Arts production featuring Douglas Fairbanks, is a story with a vital purpose and characterized by some delightful psychology and bright subtitles, but it is thrust upon the audience that the presentation is really a vehicle especially created for the talented star, a common enough fault, but one to be avoided where there is so much good material as in this release. Interesting revelation of thought and emotion results from the efforts of "Sunny Wiggins," impersonated by Fairbanks, to brighten dull lives The motive is pretty, and it is adequately handled, the accompanying subtitles fairly sparkling at times. We are following the fortunes of "Sunny Wiggins" in his amusing efforts with a serious purpose, when he starts to tell a funny story.. On the screen is now imprinted a publicity note wholly uncalled for, stating that the story told by Sunny Wiggins loses because Mr. Douglas Fairbanks is not telling it in person. That note

Scene from "The Habit of Happiness" (Triangle).

should be cut out. From the moment of its appearance artistry takes wings and, along with it, any further interest in the affairs of Sunny Wiggins. Either cut it out, or add another screen announcement, giving the name and address of the tailor employed by Mr. Fairbanks, but the story is good enough to preserve by the elimination of all that does not pertain to it in the telling.

"Soldier Sons"

A Three-Reel Lubin Release, Picturing Army Life in the Philippines.

Reviewed by Edward Weitzel.

WILBERT MELVILLE is the writer and director of "Soldier Sons," a three-reel Lubin photoplay, in which a U. S. Army Officer contracts a romantic marriage with a Filipino girl. Dick Bates, the officer in question, visits the Islands when a young man of 22. In Iloilo he meets Nina Rosario and marries her. Carlos Fulano, who is also in love with Nina, carries her into the jungle, and then makes it appear that she has fallen from a cliff and her body swept out to sea. Nina, however, succeeds in escaping from Carlos, and gets back to her home, to find that Dick, believing her dead, has returned to the United States. A son is born to the couple and fifteen years later, when Dick's regiment is ordered to the islands to help put down an insurrection, the officer comes face to face with his own son, a sharpshooter in the insurgent army. A meeting with his wife follows, and Dick resigns his commission and settles down in Iloilo with Nina and the boy.

This romantic theme affords opportunity for picturesque settings, the "pomp and circumstance of war," and the introduction of several scenes of intense dramatic interest. Such a reproduction of life may not stand the test of cold logic, but it has the swift movement of events and the touch of color that makes it acceptable to a large class of persons who believe that the first duty of a screen drama is to entertain. The battle scenes are enacted by a large number of combatants.

Scene from "Soldier Sons" (Lubin).

L. C. Shumway and Helen Wolcott are the army officer and his faithful wife. Mr. Shumway is "every inch a soldier," and Miss Wolcott's personality is well adapted to the Filipino girl.

"Two Men of Sandy Bar."

Five-Reel Red Feather Production Features Hobart Bosworth in Well Known Story by Bret Harte.

Reviewed by Robert C. McElravy.

AS MIGHT be anticipated from a screen adaptation of one of Bret Harte's stories of the early West, this offering contains a wealth of colorful atmosphere and incident. The famous characters, whose names alone will bring fond remembrances to the minds of the older generation, are represented here by Hobart Bosworth as John Oakhurst, Chas. H. Hickman as Col Starbottle, Gretchen Lederer as "The Duchess" and another as Sandy Morton. The types are well portrayed and the settings all that could be asked.

Scene from "Two Men of Sandy Bar" (Red Feather).

The screen adaptation by Olga Printzlau gives a clear exposition of the narrative, in spite of its extreme complication of plot. It is unfortunate in a way that the story has so many winding threads, for this calls for short scenes and interferes seriously with the dramatic suspense at times. Few novels seem so crowded in five reels as this, but the fault is a better one than too much padding.

Oakhurst is of course the chief center of interest, and Hobart Bosworth gives a convincing portraiture of this gentleman gambler, whose conscience is constantly at war with his lower instincts. The plot, itself centers about "The Duchess" and her double wedding, and the affairs of Sandy Morton, the dissolate heir.

The interest is swept along from the beginning—the shooting of the sheriff by Oakhurst, the departure of Pritchard, marriage of "The Duchess" to Sandy, are all well-pictured. The story gets an immediate hold and maintains it to the end.

Tyrone Power With Bluebird.

In their April 10 release of "John Needham's Double," Bluebird Photoplay, Inc., will present Tyrone Power for the first time as a star in that immensely popular program. It is further announced that Mr. Power will be seen later on in other Bluebirds, as a permanent acquisition to the staff of stars.

"John Needham's Double" was first presented in this country by the late E. S. Willard when, under A. M. Palmer's management he made his first American tour. At Palmer's theater, long since destroyed, Mr. Willard created what was, in those days, a mild sensation through his playing the dual role of John Needham and Joseph Norbury.

The Joseph Hatten play was, probably, the inspiration for "The Corsican Brothers," in which Robert Mantell, subsequently made a great success through his interpretation of similar "doubles." There has been no end of "double photography" in pictures, but the Bluebird announcement declares that nothing so clever as Mr. Power's work in scenes so long and skillfully acted has been consummated in the deceptive trickery of production.

Olga Printzlau furnished the screen adaptation, and the Smalleys produced "John Needham's Double" for Bluebird, with Marie Walcamp, Agnes Emerson, Frank Elliott, Walter Belasco, Frank Lanning, and Buster Emmons supporting Mr. Power in roles that serve very largely as "feeders" to the great central achievement of the double."

Additions to E. and R. Jungle Forces.

Lillian Brown Leighton, character comedienne and scenario writer, and Ralph McComas, comedian, have become affiliated with the E. & R. Jungle Film Company, producer of comedies featuring the chimpanzee team, Napoleon and Sally.

Miss Leighton has behind her several years of experience on the stock and vaudeville stage, while previous to her debut before the footlights she owned and published a weekly newspaper. Miss Leighton's last motion picture engagement was with the Selig Company, where she remained for five years.

Ralph McComas, who tips the scales at two hundred and ninety, is a true comedian in every sense. Business routine occupied the early years of his younger life, but his rotundity soon earned him an offer from a vaudeville agency. He spent six months on the road and then joined the Universal-Joker company under Allen Curtis' direction. After a short period with Fred Mace he joined the Selig forces and appeared in the series, "The Chronicles of Bloom Center" as Chubby Green. With the E. and R. Jungle Film Company he has also appeared in "Stung," "Father's Baby" and "In Dutch" and has met with great success in each of these releases.

Would Stage "Sis Hopkins."

Kalem's "Sis Hopkins Comedies" seem to have made a more than ordinary appeal to Texas photoplay followers, judging from a letter received by Kalem last week from William Geibig, general manager of the Hippodrome Amusement Company, Houston, Texas, which in addition to its other houses controls the Travis Theater, a stock repertoire theater. Manager Geibig writes: "I have just seen some of the Sis Hopkins comedies and it seems to me that I could put these stories on to great advantage in my stock and repertoire house, provided you would be willing and would let me have the full scenario. I would like to hear from you on this proposition. If you think favorably of it, please let me know by return mail the price you would sell the stories to me for, the number you have on hand, and the number of male and female parts in each cast." Needless to say, Kalem has not decided to embark on this new "side-line" for picture producers.

"The Battle Cry" Maintains Drawing Power.

That "The Battle Cry of Peace" continues to be an attraction of tremendous box office value, was made evident last week, in New York, where the film has been shown in innumerable theaters for several months past, when the Garden Theater, at Richmond Hill, L. I., was forced to call out the reserves to handle the crowds which stormed the lobby for admittance. The attendance stimulated by the presence of "The Battle Cry of Peace" in this theater was all the more remarkable because of the fact that the film was shown on March 7 and 8, while one of the severest snowstorms which New York has experienced this winter was raging.

"My Country First," by Terriss.

Tom Terriss has just completed a very stirring five-reeler, entitled "My Country First." It is a most timely story, as it deals principally with the operations in this country of pernicious foreigners who are endeavoring to create disturbances here and foment trouble between the United States Government and foreign powers. It deals with preparedness in a novel manner, coupled with a splendid heart interest of a man and two women, together with some wholesome and patriotic action. This picture should excite a large amount of interest in both exhibitors and public.

Comments on the Films

Exclusively by Our Own Staff.

General Film Company.

A LEAP YEAR WOOING (Kalem), March 3.—The first of the "Sis Hopkins" one-reel comedies does not give Rose Melville, the creator of the role, the same opportunities which she enjoyed on the stage, principally for the reason that her quaint manner of expressing herself is practically lost except inasmuch as the subtitles may be made to assist. Her opportunities for effective work are also somewhat curtailed in the film. "Sis Hopkins" will at the same time always be interesting. She is there with her pig-tails, gingham apron, etc.

OPHELIA (Lubin), March 6.—Suspicion of an innocent woman who risks her reputation in order to save her sister from an unfortunate love affair is the theme of this one-reel drama. Shannon Fife wrote the scenario and turned out a fairly good photoplay. Ethel Clayton is seen to advantage in the title role, and E. K. Lincoln, Craufurd Kent and Helen Weir complete a satisfactory cast.

BITTERSWEET (Vitagraph), March 6.—Daisy E. Smith, the author of this one-reel drama, has gone to every-day existence for the material of her photoplay, and reproduced it truthfully and skillfully. Her characters are human and belong to that great majority beloved by Lincoln. The interest is never lost and the happy ending is brought about by a logical sequence of events. George Stanley, Anne Schaefer, Webster Campbell, Lawrence Weingarten and Corinne Griffith do justic to their respective roles. The picture is on the Personnally Picked Program, and was directed by Rollin S. Sturgeon.

THE SELIG-TRIBUNE, NO. 19, 1916 (Selig), March 6.—Washington school girls form Rifle Club; curling match, Ottawa, Canada; dynamite explosion at Maplewood, Mo.; latest thing in autos, San Francisco; disinfecting Mexican emigrants, Laredo, Texas; winter sport, Waverly, Mass.; parade and burial of "General Gloom," San Francisco; soldiers drilling, Ottawa, Canada; trial trip of dreadnought "Pennsylvania" at Rockland, Me.; shipment of turtles from the Sandwich Islands; Governor General of Canada reviewing troops, Ottawa, Canada.

PANSY'S PAPAS (Vitagraph), March 6—Mary Anderson, Otto Lederer, Webster Campbell, Jack Weatherby and Jack Mower form the principal members of the cast in this one-reel comedy, written by Edwin Ray Coffin. The reel is amusing and the acting adequate, but the funniest thing connected with the picture is the eccentric movements of Otto Lederer and a new auto.

MAYBE MOONSHINE (Kalem), March 7.—In this one-reel comedy Ham and Bud are shown as small boys, children of rival mountain clans. When they arrive at manhood they become ardent moonshiners and feudists. The picture contains considerable laughable burlesque, and the two stars are assisted by Adoni Fovieri and a well selected cast. William Beaudine is the author and producer of the reel.

WHEN HUBBY FORGOT (Kalem), March 8.—Ray Hertsberg is the author of this one-reel comedy, and Ethel Teare has the star role. The complications are cleverly devised and afford excellent proof that circumstantial evidence is quite as unreliable in the family circle as in a court of law. Victor Rottman, Miss Griffith and R. Zell are Miss Teare's principal support.

THE SELIG-TRIBUNE, NO. 29, 1916 (Selig), March 9.—Arrival of the steamship Taldhydius at Seattle, Wash.; burning of old hospital, Cambridge, Mass.; new Fashion Fads; French troops in the Balkans; Naval Reserves of Portland, Ore., on U. S. warship Boston; Miss Joy Jenott fishing from dory, Seattle, Wash.; Palm Beach pastimes; "Cubs" leave Chicago for Tampa, Fla.; French reinforcements at the Island of Moudros.

BUNGLE'S ELOPEMENT (Vim), March 9.—The agile Mr. Bungle performs a number of startling acrobatic stunts in this one-reel farce before he succeeds in running off with his lady fair. There is plenty of lively action in the reel, and the laughs are frequent and hearty.

SHE CAME, SHE SAW, SHE CONQUERED (Kalem), March 10.—This is the second of the Rose Melville comedies. In this one Sis Hopkins goes to the city and becomes a model. Miss Melville's method of inciting an audience to laughter is again seen to advantage. A review of the picture appeared in the issue of March 11, page 1662.

A RACE FOR A LIFE (No. 70 of the "Hazards of Helen" Railroad series) (Kalem), March 11.—The late floods in the west have been cleverly utilized in this one-reel drama of life on the rail. A runaway engine is brought to a stop at the very edge of a washout. Helen Gibson introduces a circus stunt in connection with the racing engine, that is the real thing in thrills. Robyn Adair, Charles Mulgro and Percy Pembroke have important allotments in the cast.

SOME BOXER (Lubin), March 11.—One of the first Billie Reeves pictures made by the Lubin Company showed William in the prize ring. Mark Swan has written another scenario on the same subject, and leads up to the big event with skill. The match is short on science but long on laughs. William H. Turner, Arthur Matthews and Margaret Adair are members of the cast.

CANIMATED NOOZ NO. 6 (Essanay), March 8.—With another contribution to Wallace A. Carlson's amusing burlesque on Animated Weeklies, a number of the same clever artists, "Adventures of Dreamy Dudd," and five hundred feet devoted to the ice sports at Quebec, this reel should prove a welcome addition to most programs. War topics have especially inspired Mr. Carlson's pencil in this number of the "Canimated Nooz."

THEIR WEDDING DAY (Vim), March 10.—Pokes and Jabbs both try to elope with the same lady, there are numerous comedy mix-ups, and a third party becomes the happy bridegroom. One of the best "knockabouts" in which Burns and Stull have appeared.

BEANED BY A BEANSHOOTER (Vitagraph), March 10.—The mission of this one-reel photoplay is to burlesque the melodramatic hero and his wonderful exploits. It accomplishes its purpose, and the entire cast, which includes Charles Richman, Arline Pretty, Leo Delaney, Ethel Corcoran, William Dunn and Edward Elkas, seem to have thoroughly enjoyed themselves while acting it. Mr. Richman's skill with the deadly beanshooter is in a class by itself.

THE PASSING OF PETE (Selig), March 11.—Just why Tom Mix doesn't break his neck in this one-reel drama is a mystery. At any rate, Tom tries hard enough, and does a fall down the side of a gully that must have forced the premium on his life insurance up to even money. Events leading up to the fall are full of interest, and Victoria Forde, Sid Jordan, Betty Keller and Ethlyn Chrisman assist in the acting of the drama, which was written by Mr. Mix.

General Film Company Specials.

THE STRANGE CASE OF MARY PAGE, NO. 7, "A Confession" (Essanay), March 6.—In this installment of the serial it is explained how Mary became a theatrical star, and the number ends with Dan Page declaring that he killed Dave Pollock. The interest in the story and the trial of the heroine is not permitted to drop in the slightest degree.

THE DREAM OF EUGENE ARAM (Selig), March 6.—The screen version of Thomas Hood's celebrated poem will not appeal to the general public. It is too somber and slow of movement. Tyrone Power gives a vital and finely controlled impersonation of the murderer, and Roy Clark is excellent as the boy, but the theme lacks variety. In the play used by Henry Irving a love motive was introduced which gave the necessary added interest. Colin Campbell's direction adheres to the spirit of the poem, but the photography is too dark, the locations being too much in the shadow.

THE INTRUDER (Essanay), March 7.—This two-reel drama is a sequel to "The Edge of Things," and shows the married life of Betty Marsh and Malcolm Jarvis. Chandler Waldron, Betty's former employer, is the intruder, but matters are finally adjusted and the heroine's happiness secured. Marguerite Clayton, Richard C. Travers and Richard Le Roque maintain the acting at a high standard.

A CHANGE OF HEART (Lubin), March 7.—A quarter gas meter plays an important part in this two-reel drama, written by Julian Louis Lamothe and produced by Leon D. Kent. The picture has an interesting plot and involves the redemption of a woman who is surrounded by bad influences at the opening of the story. Velma Whitman plays the leading role with excellent results, and other well acted parts are contributed by George Berrell, Robert Gray, George Routh, and Eleanor Blevins.

THE MYSTERY OF ORCIVAL (Biograph), March 8.—J. Farrell Macdonald supplied an artistic production for this three-part adaptation of Emile Gaboriau's novel of the same name. The plot is somewhat involved, but as presented here may be followed without confusion if the spectator pays close attention. The cast includes Gretchen Hartman, Jack Drumeir, Charles Mailes, G. Raymond Nye, Vera Sisson and Jack Mulhall.

SOLDIER SONS (Lubin), March 9.—A review of this three-reel drama is printed on another page of this issue.

A SLAVE OF CORRUPTION (Knickerbocker), March 10.—Jackie Saunders plays the leading role in this three-reel Knickerbocker Star Feature, and gives a lifelike portrayal of a girl of the slums. The conditions surrounding the heroine make her rise to the dignity of becoming a clergyman's wife little less than a miracle. The story has been drawn with bold strokes, and sordid realism has a prominent place in the action. The producers have made the most of the material.

A MAN'S WORK (Essanay), March 11.—John Junior, Hugh Thompson, Richard Cotton, Grant Foreman, Thurlow Brewer, Arthur Bates, Elizabeth Burbridge and Renee Clemons have excellent acting parts in this three-reel photoplay. The story is melodramatic, vigorous in action and has been carefully produced. It tells of an innocent man's almost hopeless fight, as he imagines, to clear his name of the crime of murder. Hugh Thompson is particularly good as a detective.

THE HUMAN CAULDRON (Vitagraph), March 11.—The New York Police Department co-operated with the Vitagraph Company in the production of this three-reel drama, of which Seymour Galland is the author. Its story is one of crime and criminals, and shows that men and women prisoners who evince a desire to lead upright lives are given every assistance. It has a connected and interesting plot, and the Police Department scenes are the real thing. William Dunn, Lionel Adams, Jack Bulger, Mary Anderson and Lillian Herbert form an efficient cast. Produced by Harry Lambart.

Metro Pictures Corporation.

THE BLINDNESS OF LOVE (Rolfe), March 6.—Julius Steger gives a thoroughly sympathetic performance in an unusual story based on the love of an over-indulgent father for his spoiled son. The picture is well acted, carefully staged and contains a number of appealing scenes. A review may be found on another page of this issue.

LOVELY MARY (Columbia), March 13.—Author and director combined to make this picture a suitable vehicle for Mary Miles Minter, who is ably supported by Thomas Carrigan, Harry Blakemore, Frank DeVernon, Frederick Tidmarsh and others. Picturesque locations are much in evidence in this production.

Mutual Film Corporation.

MUTUAL WEEKLY NO. 62, March 9.—This number is full of interesting and instructive views, most of them with a distinct news value. The war, American sports and celebrations and other events are included. Some of the most entertaining views in the Weeklies seem cut a little too short.

JERRY'S BIG GAME (Cub), March 10.—An exceedingly funny farce comedy. It is not of course especially refined, but very amusing. Jerry, with the police in pursuit, takes refuge in the home of an organ-grinder whose monkey is ill. Jerry is forced to play the role of the monkey in order to cover his identity, and ends up in a harem dancing for its inmates.

SEE AMERICA FIRST, NO. 26 (Gaumont), March 12.—In this number of the series some interesting views about historic Monterey, Cal., are given. The house where Robert Louis Stevenson once lived and the various old buildings associated with the regime of the early Spanish settlers are interesting. There are also beautiful surf scenes, and the ablone fisheries in progress in the bay. On the same reel with a comic cartoon entitled "The Trials of Thoughtless Thaddeus."

THE TRIALS OF THOUGHTLESS THADDEUS (Gaumont), March 12.—An interesting comic cartoon from the pen of Harry Palmer. Very funny. On the same reel with the above.

THEODORE'S TERRIBLE THIRST (Falstaff), March 14.—A comedy number, containing some good humor of the quiet sort. The son places his father on a desert island to make him stop drinking, so they obtain the inheritance money. The scheme works in spite of the father's protests. This will get a number of smiles.

RUPERT'S RUBE RELATION (Falstaff), March 16.—An interesting farce comedy in which Uncle Josh, the uncle of Rupert, known as the Rural Bohemian among his city associates, is lured to town and surprises the boys by his insusceptibility to shock when taken to a cabaret performance. Uncle John proves himself to be quite equal to the occasion. A very amusing farce.

TIPS (Beauty), March 19.—A diverting number, which will bring smiles all the way through. It pictures the adventures of Prof. Doolittle, portrayed by Orral Humphrey, on a visit to the city to publish his book. He is forced to tip everyone along the route, much against his will. Simple in plot, but amusing.

Mutual Film Corporation Specials.

TRUE NOBILITY (Mutual Masterpicture American), March 9.—A five-reel production from the American Film Company's studios which will be found wholesome in theme, and thoroughly entertaining. Lizette Thorne, Eugenie Forde, Helen Rosson, E. Forrest Taylor and Harry Von Meter are prominent members of the cast. The types of the play are good, and its moral is highly commendable.

THE FLIGHT OF THE DUCHESS (Mutual Masterpicture de luxe No. 79—Thanhouser), March 11.—In adapting the poem of Robert Browning to the screen the Thanhouser Company has given the public a most delightful fantastical comedy of five reels. Gladys Hulette plays charmingly the role of Lady Alice. The story tells of how a certain foolish young duke returning to the home of his ancestors decides to adopt their manner of life, mode of attire, etc. He also resolves to take as his wife a beautiful young maiden who must obey his every desire. Things do not turn out exactly as he had expected, and the maiden elopes with a handsome gypsy. The play is beautifully costumed, and is, of course, quaint and pretty.

THE WHISPERED WORD (Thanhouser), March 15.—A two-reel subject, written by Clinton H. Stagg, featuring J. H. Gilmour and Grace DeCarlton. This starts out with divorce proceedings in which the father is awarded custody of his little daughter. The girl grows up lonely and neglected, and at length runs off to a cabaret for a good time. Here she meets a party of young people. Her father casts her off and she marries one of the men, who becomes a drunkard. The transition scene is too sudden. The husband later reforms and when the baby is about to be born there is a reconciliation with the father. The story is interesting, but not very convincing at times. This makes only a fairly strong offering.

A BIRD OF PREY (Mutual Masterpicture de luxe Thanhouser), March 16.—This a moderately interesting five-reel production of the western type. The story treats of how a stranger taken as partner by a prospector registers the claim in his own name when a rich deposit of ore is found, and later steals his partner's wife. The story is at times slightly inconsistent, for instance where the prospector fails to ask to see the location papers, and toward the end of the picture there is evident considerable padding.

MY PARTNER (Mutual Masterpicture de luxe Gaumont), March 20.—The story of this five-reel production featuring Burr McIntosh is taken from a play that ran for some time on the road. A western atmosphere prevails in the spirit of melodrama, and there are portions of the story as presented in the picture that are developed in an interesting manner. There is also, however, an impression given that the adaptation of the story must be slightly at fault. The failure to establish a motive for the younger man's disinclination to marry the woman whom he apparently loved makes a weak spot in the picture.

THE CODE OF HONOR (American), March 21.—A three-reel production, by Wm. Parker, featuring Alfred Vosburgh, Frank Borzage, Estelle Allen, Vivian Rich and George Periolat. The plot contains much familiar material, telling how a secret agent employs his beautiful sister to get military plans. The situations are not very new in the first two reels, but work up with good suspense in the third. The cast is pleasing and capable and the settings adequate. After obtaining the plans and driving her lover almost to the point of self-destruction, the girl relents and manages to save his honor and her own happiness.

Paramount Pictures Corporation.

TO HAVE AND TO HOLD (Lasky), March 6.—This play, presenting Mae Murray in the leading role, is not up to the usual Lasky standard. Miss Murray does not give a convincing portrayal but in view of her first appearance on the screen, this might be overlooked. The star is supported by Wallace Reid and others who do good work. The interior and exterior scenes are correct and in good taste. For an extended review see page 1849 of last week's issue.

THE CODE OF MARCIA GRAY (Morosco), March 16.—A splendid five-part production featuring Constance Collier. The story treats in a very human manner of the financial downfall of a man whose wife is kept in luxury, and who in his fall ruins at the same time the poor people who have intrusted money to his care. The character of Marcia, his wife, is a very beautiful one, and the production will be found one of the best of the season, and capable of exhibition before children as well as adults.

Pathe Exchange, Inc.

PATHE NEWS NO. 17, 1916 (Pathe), Feb. 26.—Interesting items of this issue are views of the wreckage of the New Haven express; a demonstration in favor of preparedness at Chicago on Washington's Birthday; the President and Mrs. Wilson attending the exercises at Continental Hall, Washington, D. C., on Washington's Birthday, and a number of scenes from the theater of war in Europe.

PATHE NEWS NO. 18, 1916 (Pathe), March 1.—In this issue we see a remarkable invention in the shape of a wagon driven by a wind motor; the superdreadnought Pennsylvania trial before being added to the U. S. Navy; the French ex-soldiers, unfit for return to service, employed in basket making; at Charleston, S. C., a searchlight for the defense of the port is exhibited, and musicians from Carranza's army play American National airs as they march in the same parade with the U. S. border troops.

Pathe Exchange, Inc., Specials.

THE IRON CLAW, NO. 3 (Pathe), March 13.—"The Cognac Cask" is a thrilling tale of how "Laughing Mask" rescues Margery from what might have been a more awful fate than living under the supervision of Legar, to whom she has again returned in hopes of putting an end to his persecution against her father. Margery is cleverly conveyed from her unhappy home in a cognac cask, after Legar and his associates have been drugged. Margery's mother, having discovered the plot to kidnap the girl, it is reasonable to believe that she has an intimate acquaintance with the "Laughing Mask." The episode is intensely interesting; the suspense maintained throughout has an unusual thrill.

Triangle Film Corp.

THE FLYING TORPEDO (Fine Arts), March 12.—A spectacular presentation of fine military ensembles and great ingenuity. A story that will make an impression wherever shown.

MARTHA'S VINDICATION (Fine Arts), March 19.—A strong and well acted story of fine purpose, presenting with great power the hypocrisy and bigotry of formal religion. A winner.

Universal Film Mfg. Co.

MUCHLY MARRIED (Joker), March 18.—A conventional farce comedy, by A. E. Bishop, featuring Gale Henry, Wm. Franey and others. The uncle arrives unexpectedly and finds his son entertaining numerous lady friends, several of whom claim to be his wife. This has been done before, but proves quite amusing and is well presented.

BEHIND THE CURTAIN (Rex), March 19.—A young husband leaves his wife in company with a friend. The latter takes her out to see the Broadway sights and on their return home trouble ensues, in which the friend is shot. He casts the blame on a burglar and thus saves the wife's reputation. Dorothy Phillips, Hayden Stevenson and Alan

Holubar appear. This is merely an episode of a somewhat conventional sort, but is fairly strong as presented.

THE WRONG BIRD (Nestor), March 24.—A brisk little comedy number, written by L. V. Jefferson, with a fresh, original plot. The young husband invites three friends to try his bride's cooking. She swipes a neighbor's turkey after a desperate effort to get the dinner herself. Then two other dinners arrive, one ordered by the husband and the other by the guests. A very pleasing offering.

LOVE AND VACCINATION (Nestor), March 20.—A comedy number, by H. Wendell Philips, featuring Lee Moran, Eddie Lyons and Betty Compson. The young lover pretends to be ill in order to see the doctor's sister. A vaccination scare results, which is worked out amusingly. Familiar subject matter handled with a fair degree of strength.

Universal Film Mfg. Company Specials.

ORDERS IS ORDERS (Victor), March 15.—A two-reel college number, featuring Ernest Shields, Mina Cunard and Mark Fenton. The story is one of light plot, picturing the difficulties experienced by a police force in a college town. It shows the way in which the Yale students contrive to get their quarterback out of jail before the great game. This tells an amusing story and has a proper youthful flavor. An entertaining number.

LIVE WIRES AND LOVE SPARKS (L-KO), March 19.—A three-reel low comedy number, featuring Billie Ritchie, Peggy Pearce and Gene Rogers. Mr. Bringumyoung and his wife are first discovered in bed with their five children and the pretty neighbor across the hall starts complications. The action is almost entirely of a rough house character. Some of it is very amusing, but the split-trousers feature in the second reel will not appeal to particular exhibitors. The scramble across roof tops and telegraph wires in the last reel contains some really sensational acrobatic stunts. The action is pleasing, but the general tone not of the best.

DRUGGED WATERS (Red Feather), March 20.—A five-reel comedy, written by Leonora Ainsworth, featuring Wm. C. Dowlan, Gloria Fonda and others. This is a pretty, bright little story and suffers only from the fact that it should have been told in a less number of reels. The plot runs too thin in places, necessitating padding. The situation as a whole is unique, the girl having fallen heir to a mineral spring resort, the waters of which are medicated by her manager without her knowledge. A young doctor discovers the truth, and they manage to make a success of the place on a square basis. The setting and photography are pleasing and the cast an attractive one throughout.

THE PATENT MEDICINE DANGERS (Universal Special), March 20.—No. 15 of the "Graft" series. Robert Harding, portrayed by Richard Stanton, again appears as the hero of this exciting installment. He gets after the makers of fake drugs, is committed to an insane asylum by his enemies, and makes a sensational escape, aided by Dorothy and others. There is a real thrill in his jump from the roof of the institution to the stream below. The number is very tense in its interest and the series continues to be entertaining in spite of the numerous changes of cast. Four or five more installments are to be made.

THE MADCAP QUEEN OF CRONA (Gold Seal), March 21.—A two-reel subject, featuring Francis Ford, Grace Cunard, Jack Holt and others. This is a romantic offering, entertaining throughout despite the fact that small attention is paid to settings or costuming. The latter are adequate, but not in any way remarkable. The story concerns a young queen who exchanges places with a girl she meets in the park. The girl promptly falls in love with an officer of the guard and almost brings on a revolution. This is fairly strong.

SCARS AND BARS FOREVER (L-KO), March 22.—A two-reel low comedy number, featuring Billy Ritchie, Peggy Pearce and others. Billy and his band of Italian anarchists are thrown into prison after abducting the warden's daughter. There are a number of laughable moments in the prison scenes. The prisoners get a bottle of booze from the visiting minister and much trouble follows. This is free from offense and contains considerable humor of the burlesque sort.

V-L-S-E, Inc.

HEARST-VITAGRAPH NEWS PICTORIAL, NO. 19 (Vitagraph), March 6.—Dynamite blast, Maplewood, Mo.; shipment of turtles from Sandwich Islands to San Francisco; steam trawler arriving at Boston, Mass.; wreck at Albany on N. Y. C. R. R.; dreadnaught "Nevada" reaches Charleston, Mass.; fashions; baking class at high school, Chicago; French troops at Mudros, Greece; collier "Crescent" disabled off Cape Hatteras; cartoon, "Krazy Kat and Ignats Mouse."

HEARST-VITAGRAPH NEWS PICTORIAL NO. 20, 1916 (Vitagraph), March 10.—Collier Prometheus at San Francisco; Chicago club women in cavalry drill; students building path, U. of C.; Morgan Dancers in snow at Central Park; fire, Chicago; Secretary of War Newton D. Baker; Chicago boy of six tries skiing; society hunt on foot, California; French troops at Salonika, Greece; Allied fleet in harbor; fashions; cartoon by Powers, "The Joys Elope."

World-Equitable.

THE UNPARDONABLE SIN (Shubert), March 13.—Holbrook Blinn acts with his accustomed force in a five-part drama, dealing with the career of a man addicted to drink. A somewhat conventional story is passably well handled. A review may be found on another page of this issue.

MAN AND HIS ANGEL (Triumph), March 13.—With the principal characters finely acted by Jane Grey and Henri Bergman, and a carefully prepared story of sound, sympathtic appeal, this production, reviewed on another page of this issue, merits high commendation. The picture was admirably staged by Burton King.

Miscellaneous.

FIGHTING WITH THE ALLIES (Timely).—Although there is little new in this collection of war pictures, familiar scenes gain additional interest when properly assembled to give a comprehensive idea of the activities of the Allies. The picture should go well with the audiences not over familiar with the film shipped from Europe during the past year.

"PASQUALE" TO BE BEBAN'S MOROSCO SUBJECT.

George Beban, the well known portrayer of Italian characters, is now busily engaged in the production of his initial photoplay subject for the Oliver Morosco Photoplay Company, "Pasquale," an original play written by himself in collaboration with Lawrence McClosky.

"Pasquale" affords Mr. Beban an exceptional screen vehicle in which he will bring out to particular advantage the quaint character of the poor Italian such as we see in every day life along Mulberry street, New York. The subject will also have bearing upon the present war in Europe and various actual scenes of battle involving the Italian army, with others showing the manoeuvres of a fleet of Zeppelins are included in the production.

Supporting the star the Oliver Morosco Photoplay Company present an able cast, including such talented artists as Myrtle Stedman, Helen Eddy, Page Peters, Jack Nelson and Nigel de Brullier. William D. Taylor, whose recent work in "He Fell in Love With His Wife" has won him considerable attention on the part of both trade and public, has been selected to direct the photoplay, while Homer Scott will officiate at the camera. The release of "Pasquale" on the Paramount Program will mark the return of George Beban to this brand, his former productions, "The Italian," and "An Alien," having been materially responsible for his present popularity with the motion picture public.

FIVE STARS IN NEW IVAN PRODUCTION.

The addition of Carleton Macy, the noted Belasco legitimate star, to "The City of Illusion," the new Ivan feature now in process of filming, makes the fifth star to be employed in this production. Mr. Macy created the leading male role in the legitimate Belasco drama, "The Woman," and his most recent screen work was the principal male role in "Destruction," opposite Theda Bara. He will create one of the leading roles in the new Ivan feature.

Believing, as he does, that all parts in a photodrama are equally important, Ivan Abramson, the author and director of "The City of Illusion," has surrounded himself with players, each one of whom is a competent screen artist and has played leading roles for the films. Mignon Anderson, the dainty darling of films, a noted leading woman formerly with Thanhouser; Bradley Barker, formerly Olga Petrova's leading man; Paula Shay, "the Mary Garden of the screen"; Joseph Burke, star of "A Fool's Paradise"; Maxine Brown, Edison's well known ingenue; Willard Case, former juvenile lead with Essanay, and Guido Colucci, a famous delineator of character roles, formerly with Edison, constitutes some of the cast.

"The City of Illusion," because of its exceptionally strong dramatic story value, abundance of climaxes and one of the most notable casts ever assembled for a picture, will probably be released as a special production, in several thousand feet more than the usual feature length.

SPRING HAVE CAME—BASEBALL PICTURES.

Just to prove to snowbound New York that spring is really in our midst, the Mutual Weekly Number 63 shows the New York "Giants" training at Marlin Springs, Tex. John J. McGraw, the only Jawn J., is seen initiating a group of youngsters into big league baseball. Larry Doyle is shown at batting practice, and Christy Mathewson, "the greatest of 'em all," is seen warming up.

An unusual event of the week was the barefoot dance of a group of six young California maidens in Central Park, New York. The Mutual Weekly presents the dancers in a series of esthetic dances, clad in one-piece silken slips, despite the snowy carpet and the biting March wind. These pictures were especially posed for the Mutual cameraman from the Gaumont laboratories at Flushing, N. Y., where the Mutual Weekly is made.

CANADIANS WANT SOMETHING TO LAUGH AT.

W. D. Cooper, manager in Toronto for George Kleine, spent two days in New York last week. He declares that Canadians these days are hunting for entertainment, as a leavening to the war news which of necessity they are so deeply and vitally interested in. In "The Mishaps of Musty Suffer," the Kleine comedy, Mr. Copper says they have found just what they were looking for and as a consequence he is shattering booking records just now. Mr. Cooper also reports a noticeable revival of interest in the classics such as "Quo Vadis," "The Last Days of Pompeii," "The Lion of Venice" and similar productions, and said he could see only good, bright times ahead for those engaged in the motion picture industry.

Manufacturers' Advance Notes

"THE HAND OF PERIL" (World).

Arthur Stringer writes detective stories of deep deductional power. House Peters portrays the role of a detective perhaps better than any screen player. Maurice Tourneur handles psychology and tricky incidents better than any other element in film making. The three together have, in "The Hand of Peril," created a most convincing vehicle.

Arthur Stringer, the noted author, is gifted with the greatest powers of perspicacity and mystery construction of any of the present day mystery writers. His stories are classics and "The Hand of Peril" is one of his biggest works. Under the direction of Maurice Tourneur, at the Paragon Studio, House Peters and a superb cast of players have been working for seven weeks.

Scene from "The Hand of Peril" (World Film).

The story, one of the type wherein government agents match their wits against a gang of criminals, headed by a master mind, called for many mechanical features which required delicate and astute handling and which required special treatment in order to make them more logical in the film than in the story, where words replace the action. However, Mr. Tourneur has applied his own mechanical genius to that suggested in Stringer's story and a series of intricate, suspense sustaining climaxes and novelty situations resulted.

A tracing desk, such as is used in counterfeiting quarters, an X-ray affair, equipped to make a supposedly dead wall, transparent so that the criminals can watch what is going on outside, without themselves being seen, a glaring and blinding light, which robs an entrant of his sight, and numerous other mechanical devices ever present in Stringer stories, dot the film production throughout.

"The Hand of Peril" will be the World Film release March 27, and in the cast, in addition to House Peters, are June Elvidge, Ralph Delmore, Doris Sawyer and Ray Pilcer. It is in five acts and over three hundred scenes with swiftly moving dramatic action throughout.

WITH "BATTLE CRY OF PEACE" IN MICHIGAN.

Stanley Huntley Lewis, who is in charge of the publicity for "The Battle Cry of Peace" in the state of Michigan, was last week appointed to the rank of Captain in the First Field Artillery, Michigan National Guard, with headquarters at Lansing this honor being accorded him in recognition of his value to the recruiting department of the National Guard, in conjunction with the tour of "The Battle Cry of Peace." In every city which the Battle Cry has visited, Captain Lewis has worked with the local unit of the Guard, and by his activities has increased in membership from about half the normal number to full peace strength, and with a large waiting list.

The Board of Education has arranged with Captain Lewis for the latter to deliver addresses in all the schools throughout the state on "National Preparedness;" and the various large factories of Michigan, including all the automobile and stove manufacturers, have cheerfully assembled their employees at various hours of the day to listen to the Captain's lectures on national defense and "The Battle Cry of Peace." In addition, Captain Lewis occupies the pulpit of some church each Sunday, preaching on the subject of "preparedness" in St. Paul's Methodist church at Monroe, February 21, and at the All-Saints church, Pontiac, February 27th.

Captain Lewis also represents the American Legion, the National Security League and the Aero Club of America, but is working under the personal direction of Harry I. Garson, of the Broadway-Strand theater, Detroit, who controls the Michigan state rights to "The Battle Cry of Peace."

"DEFENSE OR TRIBUTE?" ON THE ROAD.

Immediately after the five-reel historical spectacular drama "Defense or Tribute?" closed its two weeks' run at the Park theater, Columbus Circle, New York, the Public Service Film Company started to send out companies in New York State, Connecticut, Pennsylvania and other parts of the country.

The picture has the support of an advocacy of one thousand newspapers in various parts of the country, which advocate preparedness. "The New York Tribune" has selected the picture to assist Marjorie Sterrett, the little Brooklyn girl who conceived the idea of building a battleship from dime contributions.

The prominence thus given to "Defense or Tribute?" will be of enormous assistance in popularizing the picture among exhibitors and the patrons of motion picture theaters. The publicity campaign will be one of the greatest ever devised for the exploitation of a motion picture theater. The newspapers are enlisting the active support of the patriotic societies in the towns where the picture is shown, and the recently formed Security League are also expected to throw the weight of their influence on the side of the picture.

Preparedness is the universal theme in the United States today, and "Defense or Tribute?" is the only picture which treats of the subject in an entertaining way.

"THE MILLIONAIRE'S SON" (Knickerbocker).

The Knickerbocker Star Feature, to be released April 7, in the General Film Service entitled, "The Millionaire's Son" promises to be a strong attraction. It is in three acts, full of live action and strong dramatic situations. The loss of a

Scene from "The Millionaire's Son" (Knickerbocker).

son by the millionaire in a tragic and startling manner leads the wealthy manufacturer to believe the son dead. Then follows an interesting career of a boy, born in a place of great wealth, yet adopted and raised in a home of hard labor.

In after years the truth comes out, the millionaire's son is in the home of the laboring people, and has proven the gallantry that is inherent in human lives, which shows itself in the shadows of suffering and in the struggle to live.

"The Millionaire's Son" is sure to please and the Knickerbocker Star Features are well sustained in their standard of quality by this offering.

"UNKNOWN" (Essanay).

A topic unusual to the screen, but quite usual in real life, inasmuch as its fundamental theme is concerned, is the basis for "Unknown," a new three-act Essanay with Marguerite Clayton, Richard C. Travers, and Ernest Maupain. Sufficient thrills have been built upon the subject of the hero wedding his childhood sweetheart only after she becomes the widow of the wealthy old capitalist, whom she was forced to marry. That the capitalist has a twin brother, both portrayed by Mr. Maupain, gives the picture a decidedly interesting touch.

Scene from "Unknown" (Essanay).

Wanda Curtis (Marguerite Clayton) and Hugh Hartley (Richard C. Travers) are sweethearts. The girl's father (Richardson Cotton) appeals to Mathew Flagg, financier, to save him from ruin. The wealthy Flagg sees Wanda and desires her. The girl sacrifices herself to save her father. Curtis dies.

Hugh goes to the Flagg home to console Wanda and is discovered by Flagg. The latter decides on mischief. He summons a good-for-nothing twin brother, Martin, whom he induces to impersonate him in his own home. One night the capitalist steals into his home and murders the brother. It is believed the great Mathew Flagg committed suicide.

Wanda and Hugh are free to be married, the girl inheriting her husband's fortune. During the wedding ceremony a man falls from the church gallery and is killed. The newlyweds go on their way in ignorance of the identity of the victim.

The "Unknown" is Mathew Flagg in the garb of a tramp. He had entered the church to mar the wedding and had met his death instead.

HAZEL DAWN IN "THE SALESLADY" (Famous Players).

Two of New York's most conspicuous phases—the "tired business man's" musical comedy and the great department store—will be presented in their most realistic forms when the Famous Players Film Company presents Hazel Dawn in "The Saleslady," by Willard Mack, on the Paramount Program, March 23.

For the production of this unusual film Director Frederick Thomson resorted to the use of one of New York's greatest and most celebrated department stores, three hundred employees of which were engaged on successive Sundays to "act natural." To the big establishment the Famous Players' electricians transported truckloads of lighting apparatus which was planted strategically around the ribbon counter and along the main aisles of the store. Here Miss Dawn dispensed ribbons and smiles to everyone except a flirtatious floor-walker who proved to be the villain of the story.

Scene from "The Saleslady" (Famous Players).

Going still further in his quest for realism, the director took Miss Dawn, the lighting experts and several members of the supporting cast to Bustanoby's restaurant and later to Rector's, where typical scenes of New York night life were enacted before the camera.

These incidents were as nothing, however, compared with events which transpired later in the Famous Players studio when a large portion of the Ziegfield Follies chorus and a full orchestra took possession of the floor. A full-sized replica of a theater proscenium had been constructed in the studio, with stage, orchestra pit, boxes, etc., for the purpose of filming that part of the story in which Helen, the girl enacted by Miss Dawn, becomes a member of the chorus.

Among those in support of Miss Dawn are Irving Cummings, Clarence Handysides, Arthur Morrison, Dorothy Rogers, Janet Findley, Blanche Craig and Florence Ashbrook.

"AUTUMN" (Red Feather).

Violet Mersereau will next be seen in "Autumn," a five-reel comedy-drama written and directed by O. A. C. Lund, in which Lieut. Percy Richards (The Man in White) appeared as co-star. "Autumn" will be released as a Red Feather Feature on the Universal Program.

It is a remarkably realistic story of the days when the greed for gold forced the fortune-seekers to suffer terrible tortures in their attempts to gain fame and gold. Here the story tells of the trials of George Arden, his wife and baby girl. The mother dies shortly after arriving at a mining camp. The father going to the town storekeeper is struck by a stray bullet which just grazes his forehead. As a result his mind becomes dazed.

Scene from "Autumn" (Red Feather).

His little daughter is reared by friends and in later years Dick Leslie, a trooper in Northwest Mounted Police finds the two, interests himself in their welfare, traces their history, finds they are father and daughter. He has a surgeon examine the father, who operates on him successfully, restoring his mind. His deep interest in the girl soon turns to love and she in turn loves him who has been their benefactor, with the result that they are soon to be married.

Violet Mersereau as the little girl, Lester Stowe as the father, and Lieut. Percy Richards as Dick Leslie, are all excellent characters, and portray vividly the life of the early days of the gold-seekers, while Paul Panzer, well known heavy, takes care of the rougher parts of the picture in his able manner. "Autumn" will show Miss Mersereau in one of her favorite child characterizations and will be released in March.

FIRST METRO-DREW COMEDY RELEASE.

The first of the Metro-Drew single reel comedies in which Mr. and Mrs. Sidney Drew are starred, will be released on the Metro program March 15, under the title "The Court of Ten." The situation in this story, briefly set forth, is all that is necessary to vizualize the possibilities contained in the photoplay for two artists like Mr. and Mrs. Drew. The story concerns a commuter, financially embarrassed for the time being, who has invited his wife to dinner in the city and to the theater afterward. He is obliged to do some tall skirmishing to raise the money, which he does just in time for her to catch a train. He telegraphs to wifey as follows: "Have gotten theater tickets. Bring party clothes." The telegrapher, in a hurry, makes a slight mistake in transmitting the message, and when the commuter's wife receives it it reads as follows: "Have got ten theater tickets. Bring party. Clothes." Elated over his sudden prosperity, she invites neighbors to the number of eight. The commuter's surprise on learning of the unexpected guests, and his wild scramble to raise funds and entertain his neighbors creates a host of ludicrous situations.

Helen Gets Grim Warning

Kalem's Railroad Series Now in Its Thirteenth Mile, But Helen Refuses to Be Shaken by Superstition.

AN anonymous letter-writer sat down to do some figuring a few weeks ago and the result of his effort arrived last week at the Kalem studio producing the "Hazards of Helen." It conveyed the information that the railroad series was now in its thirteenth mile of film and that the players should be duly superstitious and apprehensive.

The letter was post-marked "Waterloo, Ia.," and said: "I read in a moving picture magazine where the Hazards of Helen were a year old in November, and where each week for a year you have made a thousand feet of these railroad pictures. It is my duty therefore to warn you, Miss Helen Gibson, to beware of fate and be careful lest something happen after March while you are making those desperate pictures. If you figure up like I did you will see why you should be careful, because for sixteen months, sixty-four weeks, there have been a thousand feet and that makes sixty-four thousand feet, which means that after March you will be working in your thirteenth mile of these railroads. So be careful, Miss Helen Gibson and don't do so many foolish risks like I see you doing now."

Some one at the studio showed the letter to Miss Gibson, but that daring young lady refuses to "be careful." She laughed as she read the letter. "Of course," she said, "I have my pet superstitions, but thirteen is not one of them, and the letter writer will have to try again to get me worried. In fact, as far as my part is concerned, I hope to make the thirteenth mile of 'Hazards' the most thrilling yet produced."

"MY PARTNER" (Mutual).

To the thousands of American theater goers who have known Burr McIntosh and loved him in the roles of Pudd'nhead Wilson, Squire Bartlett, in "Way Down East," Col. Moberly in "Alabama," Senator W. H. Langdon in "The Gentleman From Mississippi," as Col. Watterson Blossom in "Cordelia Blossom" and scores of others of the wholesome type of Western and Southern gentlemen with which he has come to be associated, the announcement that Mr. McIntosh will appear in "My Partner," the screen drama which will be released March 20th as a Mutual Masterpicture, De Luxe Edition, will be enthusiastically received.

Scene from "My Partner" (Mutual).

This eminent American actor has already established his identity with the celluloid drama. "My Partner" will be the third picture play in which he has appeared. "In Mizzoura," "Col. Carter of Cartersville," and "The New Adventures of J. Rufus Wallingford" have already been starring vehicles for his own particular type of interpretation on the screen. "My Partner" will add another success to those which have gone before.

In the motion picture, Mr. McIntosh has made the great, whole souled western "Joe Saunders" live as he never did on the legitimate stage. He is set in his own setting of real hills and valleys, towering pines and rushing torrents. The picture is filled with thrilling situation and rapid action.

Supporting Mr. McIntosh is a particularly strong and convincing cast. Mary Mantell plays the role of "Mary Brandon" with a peculiar sympathy and a quiet dignity and reserve which is charming indeed. Marie Edith Ellis is a pleasing little coquette, while Curtis Cooksey, as "Ned Singleton," is lovable in spite of his faults.

Twelve stenographers operating typewriters and dictographs appear in one office scene in Essanay's five-act feature, "The Havoc," in which Gladys Hanson, the famous stage star, plays the leading role. An expert from the company whose dictographs were used, was employed by the Essanay to remain at the studios while the production was in progress of making to instruct the stenographers in the correct use of the delicate machines.

"ANVILS AND ACTORS" (Vim).

A funny film is "Anvils and Actors" by the Vim Comedy Company in the Pokes and Jabbs series. Burns and Stull outdo themselves in their originality and rapid-fire action. It is the story of how a blacksmith apprentice Pokes, and a would-be actor, Jabbs, become entranced by a vision of Ethel, the daughter of the blacksmith. Jealousies and wrath develop implements of warfare in the tempestuous struggle the rivals resort to tools of their own craft. Soon blacksmith's implements and stage properties become munitions of war, until the village fire company cools the fighting blood with floods of water.

Scene from "Anvils and Actors" (Vim).

"Anvils and Actors" is scheduled for release March 31, on the General Film Program, and promises to be well up to the high standard of the "Pokes and Jabbs" famous Friday release.

"THE BRUISER" (American).

"The Bruiser," five-reel American Mutual Masterpicture, De Luxe Edition, has been completed by director Charles Bartlette at the American studios in Santa Barbara, and the release date of this picture will soon be announced. William Russell and Charlotte Burton appear as the leading characters in this screen drama which was written especially for the pair by William Parker. One of the big scenes in "The Bruiser" is a prize fight in which the gladiators are Bill Russell and Al Kaufman, a famous white hope of two years ago. All Santa Barbara was present to witness the filming of this prize ring scene.

Scene from "The Bruiser" (American).

MORE BELASCO PLAYS BY LASKY.

Announcement was made this week that other Belasco productions will be done in film versions. With Mae Murray as the star, work already has started at the Lasky studios on "Sweet Kitty Bellairs," which production will be James Young's first picture for the Lasky company. The cast includes Tom Forman, James Neill, Horace Carpenter, Bob Gray and other members of the Lasky all-star company.

"PASSERS BY" (Equitable).

Another two-star production, soon to see the light of screen day on the Equitable program will be the visualization of C. Haddon Chamber's well remembered stage success "Passers By" which enjoyed a two year run at the Criterion theater a few seasons past. Charles Cherry noted both in screendom and on the stage, will portray the principal role while Mary Charleson, whose work in "Sealed Lips" established her as a glowing silent actress, handles the foremost feminine role. Between

Scene from "Passers By" (Equitable).

Mr. Cherry and Miss Charleson are divided the rare situations provided by the author Mr. Chambers and emphasized by Stannard E. V. Taylor. "Passers By" with out the addition of novelties in any form, would make a most convincing vehicle. With the deft touch of Mr. Taylor, it becomes a master work. The remarkable lighting effects, the sensational plot, the tremendous heart interest, the all powerful series of climaxes and anti climaxes, combine to make "Passers By" a true representative of the new World-Equitable commercialization policy.

"Passers By" owing to the peculiar construction of the story calls for a majority of interior settings and for the purpose of interior decoration, Director Taylor arranged with the house of Sloane of Fifth Avenue to handle the delicate artistic touches essential. Of the sixty-four individual sets, it would be a hard matter to select the most attractive.

Following the long season on Broadway "Passers By" enjoyed a long series of successful tours in the smaller towns throughout the country and was one of the popular successes of its period.

"Passers By" is in five acts, over three hundred scenes and will be the regular release of the Equitable Company through World Film March 20.

ETHEL BARRYMORE IN "THE KISS OF HATE."

Ethel Barrymore, the gifted dramatic star, who is appearing exclusively on the screen in Metro wonderplays, will next be seen on the Metro program in "The Kiss of Hate," a stirring five-part feature produced by the Columbia Picture Corporation under the direction of William Nigh, dealing with the persecution of the Jews in Russia. The story was written by Mme. De Grissac especially for Miss Barrymore and gives the gifted star the fullest opportunity to display her distinctive dramatic talent and magnetic personal charm which have made her name a household word among American audiences.

Miss Barrymore is surrounded by an exceptionally strong supporting cast including H. Cooper Cliffe, the eminent English dramatic actor. Mr. Cliffe was seen in support of Miss Barrymore in her previous Metro offering, "The Final Judgment," which critics declared to be one of the best features produced last year. Others in the cast include Niles Welch, William L. Abingdon, Robert Elliot, Martin J. Faust, William Boyd, Roy Applegate, Frank Montgomery, Ileen Hume, Daniel Sullivan and other well known artists of the screen and stage.

C. M. WHITE IN CHARGE OF "SEE AMERICA FIRST."

The popular Gaumont scenic series, "See America First," is now being handled by C. M. White, assistant to F. G. Bradford, general manager of the Gaumont Company. The release of March 19 shows entertaining views of San Francisco, Cal. "See America First" is a split-reel release with Harry Palmer's animated cartoons, which are also the product of the Gaumont laboratories at Flushing, N. Y. March 1 Mr. Palmer will devote his part of the reel to a humorous skit on Charlie Chaplin, the latest Mutual recruit. It will be called "Preparedness."

RIGHTS TO "THE OTHER GIRL" SOLD.

The Celebrated Players Film Co. of Chicago secured the rights of "The Other Girl," the Augustus Thomas play which was converted into motion picture form by the Raver Film Corporation, for the states of Illinois, Indiana and Wisconsin. The Celebrated company is known through the middle west for handling the biggest material on the open market.

The same day the picture was purchased J. L. Friedman, general manager of the Celebrated, booked a print of the picture through a circuit of first run theaters in Indiana and opened negotiations for one of the best circuits in the city of Chicago. It is Mr. Friedman's expectation that this picture will remain longer in public favor than anything on the market at the present time. The wide popularity of James J. Corbett, who is starred in the picture, and the fame of the author he feels assures it a wonderful success.

The Celebrated is also handling "Life Without Soul" and "The Fortunate Youth," two Ocean Film releases which are being marketed by the Raver Film Corporation.

SUBSTITUTION IN CAST OF "THE QUALITY OF FAITH."

Richard Garrick, who is directing the co-stars, Alexander Gaden and Gertrude Robinson, in Gaumont's "The Quality of Faith," cast himself for the role of Baker, the strike-leader in the factory strike scenes. However, the mob scenes assumed such vast proportions that Mr. Garrick found all his attention would be required for the task of directing. Accordingly he surrendered the role to John Mackin. These factory scenes are being taken in Atlanta, Ga., whither a score of Gaumont players were taken from Gaumont's winter studios at Jacksonville, Fla.

PATHE'S "THE WOMAN'S LAW."

"The Woman's Law," Pathe's next Gold Rooster release is considered to be one of the very strongest pictures yet put out on that program. An exceedingly capable cast, first class story, excellent scenario, and able direction have all combined to give that result. Miss Florence Reed, the star, gives in the picture a good example of the talents which have made her, in the estimation of many, the best emotional actress upon the screen today. She is a master of finished detail, illuminating her character with those subtle touches of which only a true artist is capable. Her worth and position upon the speaking stage is well known while her extraordinarily mobile face, mirroring her every emotion, makes her especially strong in screen work. This is the third Gold Rooster play in which she has starred, the others being "At Bay," and "New York," each of them truly noteworthy for their excellence.

Duncan McRae, brother of Bruce McRae who has also appeared in several Gold Rooster pictures, gives most capable support. His part is not easy as he is compelled to play two parts with characters entirely opposite, but he handles his situations with skill.

The story is based upon the assertion that every man has

Florence Reed, Mrs. Maravene Thompson, Harry McGill and Duncan McRae.

a double—an idea which if well brought out may be expected to be productive of interesting situations.

Director McGill, who produced the picture for Arrow, is to be commended for the care and skill which he has displayed. His sets are good and proper atmosphere has been preserved at all times. Messrs. LeVino and Thew, authors of the scenario, were complimented by Miss Reed upon what she termed the best scenario she had ever seen.

"The Woman's Law" which is released in five parts, will take rank as one of the best pictures of the year.

THE SOCIAL PIRATES
THE PREMIER PHOTOPLAY SERIES
BY
GEORGE BRONSON HOWARD
Paste Theatre Date Sheet Here
15 ABSORBING WEEKLY EPISODES, REPLETE WITH THRILLS AND LAUGHS
EACH A COMPLETE STORY.

A Kalem 28-Sheet Stand Made for the "Social Pirates"

KALEM POSTER CAMPAIGN.

To Cover Eight Centers and Aid Kalem Exhibitors Everywhere—A 28-Sheet Example.

SINCE it is argued that the feature film is more desirable than the short lengths because the feature carries a larger and more varied assortment of paper, the Kalem Company, which is leading the movement for a return to one and two-reel subjects, is to try the experiment of supplying a twenty-eight sheet for its new series, "The Social Pirates," posting eight of the larger cities at its own expense and providing the other exhibitors with a stand free if they will post it.

The paper is in four colors, with spaces for local announcement, as shown in the cut reproduced herewith, and the design is such that it is applicable to the series rather than to any particular episode, giving the paper a longer lease of life. It is an advertisement for the film rather than for the Kalem Company and the title is not hidden by a mass of descriptive matter or fussy ornamentation.

"We want to show the exhibitor," explained William Wright, "that the shorter lengths can be made to carry the larger stands of paper, and by getting the paper on the billboards, he can keep his lobby free for photographs and other forms of advertising better fitted to the entrance. At the same time he reaches a greater number of patrons and prospects. We have been at some pains to evolve a design that shall be striking and forceful and at the same time avoid the sensational.

"The Kalem Company was one of the first, if not the first, to recognize the damage done the business by the use of misleading sensationalism in poster work. We avoid absolutely the crime-sensation on the paper as well as in the film, and only the paper for the "Hazards of Helen" series shows what might be called sensational subjects, and these are feats of daring and not the depiction of scenes of crime. It is possible to prepare paper that shall be striking and pulling without constant recourse to heroines being choked to death and heroes with revolvers prodding their midrifts. Kalem posters are never offensive, but we think that this new stand is about as good as we have produced lately, though it must be shown in full colors to be seen at its best. Any exhibitor who takes the series can have a stand of paper free if he will post it. In New York, Boston, Philadelphia and other places, the company itself will cover the town."

STATE RIGHTS DISPOSALS ON E. AND R. COMEDIES.

The E. and R. Jungle Film Company, producing one-reel comedies featuring Napoleon the Great and Sally His Mate, the clever pair of chimpanzees, has disposed of the rights on its one a week product to the following states and territories: Greater New York, New York State and Northern New Jersey, to Greene's Features, 110 West 40th street, New York City; Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut, E. W. Lynch Enterprises, Boston and Worcester, Mass.; Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Southern New Jersey and Virginia, Electric Theater Supply Company, Philadelphia, Pa.; Kansas, Missouri, Nebraska and Iowa, Monarch Feature Film Company, Kansas City, Mo.; Western Pennsylvania, West Virginia, Liberty Film Renting Company, Pittsburgh, Pa.

PHOENIX GETS MUTT AND JEFF.

Bud Fisher's comedy creations as produced by the Mutt and Jeff Film Corporation will be booked in New England by The Phoenix Feature Film Corporation, with offices in Boston, and a branch at Ellsworth, Maine. Several prints of each release will be carried and it is the intention of the Phoenix to put them over in the biggest possible way.

NEW "MUSTY SUFFER" COMEDY.

Everybody at the George Kleine studio in the Bronx is happy these days—or at least they are all smiling because they have just been privileged to witness an advance showing of comedy No. 9 of "The Mishaps of Musty Suffer," featuring Harry Watson of Bickel and Watson. Director Louis Myll invited them all into the projecting room one day last week and the sounds of laughter that soon came percolating through the ventilators and doors was the best evidence that this particular comedy was fully equal to those previously shown.

Comedy No. 9 of "The Mishaps of Musty Suffer" series deals with Musty's adventures while holding down a job as general factotum in an amusement arcade, one of the chief features of which is an escalator or moving stairway. Musty, neatly uni-

Scene from "The Mishaps of Musty Suffer."

formed after the fashion of a trained monkey, holds down the jobs of ticket-taker, chief jaintor, bookblatck, hat cleaner, etc., and is forced to hop in lively fashion from one job to the other as occasion demands. The "bouncing" of patrons who fail to go through the formality of buying tickets is one of his chief difficulties, but one which he overcomes promptly when he discovers the reverse action of the escalator. Musty also has several discouraging adventures with the museum or menagerie freaks which escape periodically, but meets each emergency in some ingenious way.

MARGUERITE COURTOT FINISHES "FEATHERTOP"

In starring Marguerite Courtot in five-reel features released as Mutual Masterpictures, De Luxe Edition, the Gaumont company is displaying wisdom in varying the character of the productions.

Reports of the success of her first five-reel feature, "The Dead Alive," verify the review of this Masterpicture in the Moving Picture World wherein it was said, "A sort of little passion flower of delicate sensibilities herself, she injects that interesting personality into her dual role." Miss Courtot has now finished her second Masterpicture. This photoplay, "Feathertop," will be the Courtot offering from the Gaumont studios for the month of April.

The variation between the roles in these two productions is interesting. In "The Dead Alive" Miss Courtot plays sisters, one the petted wife of an indulgent millionaire, the other a girl of the stage who falls under the influence of an international crook. In "Feathertop" her talent has been skillfully directed in another direction. Those who witness both plays will find her in the second as the daughter of a kindly old florist. After a gentle youth among the flowers, wooed in uneventful fashion by her father's assistant, she is whirled away to the city to enjoy its luxuries at the expense of a wealthy uncle.

Another turn of fortune's wheel reduces the heroine of "Feathertop" to dependence upon the charity of others. Then

Scene from "Feathertop" (Gaumont).

comes a dream interlude of a few scenes wherein Miss Courtot impersonates Polly Gookin, the girl disillusioned by association with the scarecrow Feathertop in Nathaniel Hawthorne's story of the same name.

PICTURE LESSONS IN CARVING.

Housewives, to whom carving is a bugbear, and husbands, who have never been able to remove the leg of a fowl with neatness and dispatch, or divide a drumstick and second joint with an easy mind, will be taught to become artistic carvers in a few monents by the "Lessons in Carving" shown in the Paramount Pictographs released by the Paramount Pictures Corporation. In the first scene the audience is confronted with a chef busily carving—in the correct manner—a roast of beef. The chef remains in the next scene, but a duck occupies the platter.

The turkey comes next. For carving ham a special type of knife is shown, the hock end of the meat being placed at the carver's right, the fork driven in to the left of the center of the joint near the carver. The final picture is an encouragement——

"It is easier than cutting cheese when you know how."

REPORTS BIG BUSINESS IN COMEDY.

Harry Scott, manager of the George Kleine branch, Philadelphia, was in New York last week. He was in a particularly optimistic mood and expressed himself as thoroughly satisfied with present business and the outlook for the future in his field. He reports heavy bookings on the Kleine comedy, "The Mishaps of Musty Suffer," featuring Harry Watson.

Mr. Scott says this new film comedy certainly made a hit in his territory and that he is deluged with inquiries regarding Mr. Kleine's future plans regarding comedies. It was chiefly this matter that brought him to New York, Mr. Scott declared. He was in rare good humor when he left for Philadelphia, so it may safely be presumed that Mr. Kleine's intentions were highly pleasing to him.

"NUMBER 13, WESTBOUND" (Selig).

"Number 13, Westbound" is a gripping story of railroad life, produced by Frank Beal, from the story written by Elliott Flower. It will be released through General Film Service on Monday, March 20th.

Although Kathlyn Williams has performed almost every hazardous feat in order to provide thrills for motion picture patrons, yet "Number 13, Westbound" is the first story of the railroad that this great acress has appeared in. She is supported by an exceptional cast of players, including Guy Oliver and Lillian Hayward.

Scene from "Number 13, Westbound" (Selig).

How the girl stops the flyer just in time to save the lives of many people, and wins the love of Orson Kimball, composes an unusual and spectacular drama. This railroad story is of the unsual type, and there is a great deal of comedy relief introduced therein.

"A HEART'S CRUCIBLE" (Universal).

Seldom has a more realistic allegorical picture been made than parts of Cleo Madison's latest five-reel feature production, "A Heart's Crucible," in which she played the stellar role. The story was written by Miss Madison and Kathleen Kerrigan, sister of J. Warren Kerrigan. So unusual were many of the scenes as they outlined them that the suggestion was made that they change them under the impression that it would be impossible to produce them successfully. In the face of these suggestions, Miss Madison only smiled and remarked that she would try them at any rate. She did try, and contrary to expectations, she succeeded even beyond her own expectations.

The cast, although small, was specially picked for the production, and was undoubtedly well fitted for the roles assigned them. Miss Madison's work in the leading role was of the standard that that star has always maintained. Too well is

Scene from "A Heart's Crucible" (Universal).

that standard known to film fans to require any word at this time. Edward Hearn in the role opposite her; William Mong in the character of a dope fiend, and Ray Hanford in another of his character roles, completed a cast so evenly balanced as to be in a class by itself.

"THE TWIN TRUNK MYSTERY" (Cub).

The Cub Comedy scheduled for release through the Mutual on March 17 will present Billy Armstrong, the well known pantomimic comedian, in the featured role. His vehicle is entitled "The Twin Trunk Mystery."

With the release of this subject Armstrong makes his second appearance in a Cub Comedy. His first picture "The Defective Detective" was released early in February.

"The Twin Trunk Mystery" is a rapid succession of funny scenes based on the efforts of Luke Sharpe, characterized as the human blood hound, to capture two jewel thieves. Luke goes to the famous Hot Springs where he learns the criminals have gone to further their activities. His clues lead him to suspect almost everybody in the hotel but the real criminals, who eventually escape while Luke attempts to arrest a real, honest-to-goodness detective and for his pains is thrown out into the street.

Armstrong plays Luke Sharpe and gets a lot of comedy out of the part. He is assisted by a group of clever fun-makers, including Tommy Hayes and Grace Gibson.

An interesting feature of the picture is obtained from several views of the famous Hot Springs, with the many bathers disporting themselves in the recuperative waters.

"DOLLARS AND THE WOMAN" (Lubin).

"Dollars and the Woman" is the photoplay title given to Albert Payson Terhune's notable story, "Dollars and Cents," which has been made into a six-act feature by the Lubin Company of Philadelphia.

With a cast including Ethel Clayton, Tom Moore, Craufurd Kent, Bartley McCullum and Herbert Fortier, under the direction of Joseph Kaufman, the successful screening of "Dollars and the Woman" could be safely predicted. But the element of art direction is equally conspicuous in founding the assertion by the Lubin Company that "Dollars and the Woman" will be found among the photoplay masterpieces of the year.

After a selection of a de luxe cast, the art director was authorized to go to any extent necessary in securing every accessory of scenic adornment to provide a realistic framework for the interiors which predominate in the drama. The result is an ideal production, perfectly played.

PIONEER FEATURE FILM RELEASES.

The Pioneer Feature Film Corporation, 130 West 46th Street, are meeting with great success in booking their new releases. "The Mother Who Paid," a five-part dramatic story of intense heart interest. The feature of this production is exact and careful attention paid to the settings, the court, mob and all super scenes. The powerful acting of the lead in this production cannot be excelled. The man who directed this picture knew his "business." Those who have seen this release at the private showing on Monday are most enthused and getting busy with their dates. Another picture that is keeping the office force well occupied is "The Little Orphan," a five-part drama, featuring the well-known child star, Baby Gorman. This picture goes big with the personal appearance of the child, who has a very clever and interesting twelve-minute act, with several changes.

SMALLEYS START NEW FEATURE.

An unusual photoplay with an unusual name has been started by the Smalleys at Universal City. It is called "The Eye of God," and is a powerful psychological drama from the pen of Lois Weber, who already has added so many of her successes to the offerings of the screen. Tyrone Power has been selected to play the lead, with Lois Weber opposite. Phillips Smalley will direct. The photoplay is written in five reels and will be released as a feature when completed.

The story, which is replete with powerful situations, unusual action and suspense, is that of a man who does wrong, and no matter how he seeks to forget the "eye" is ever upon him. The production is being made with intricate attention to detail and its real culmination is not suspected until the finale.

BLANCHE SWEET IN "THE SOWERS."

Although Blanche Sweet is the star of the Lasky production "The Sowers," based on Henry Seton Merriman's novel of the same name, announcement of the cast that is to appear gives to the feature play practically an "all-star" cast. In leading roles in her support are Theodore Roberts, himself a Lasky star in many productions, and Thomas Meighan, who has come rapidly to the front as one of the most popular leading men on the screen. He is soon to be featured in a picture.

The others who have leading parts in the production, which is a most elaborate undertaking on the subject of the Russian peasants' fight for political and industrial freedom, are Ernest Joy, who is remembered for his good work in Miss Sweet's last photoplay, "The Black List"; Dick Le Strange, Miss Camille Astor and Horace B. Carpenter.

"MAD CAP" NEARS COMPLETION.

Director William C. Dowlan and his company of players have about completed the filmization of "The Map Cap," a story by George Gubbs and adapted for the screen by Leonora Ainsworth. In this story Flora Parker De Haven is featured and is supported by Richard Sterling and Vera Doria. The story is to be released in five reels and Director Dowlan declares it is full of exciting moments and is getting better as the work of production proceeds at Universal City.

It is the story of a girl who is endowed with everything in life her heart could wish with the exception of happiness. To find this she seeks every sort of danger that can be imagined. It is a story with a punch, and affords the young star a great opportunity to display her talents.

NEWSPAPERMAN WRITES SCENARIO.

Work has been begun by American on a five-reel drama, as yet untitled, written by William Parker, a former Los Angeles newspaper man, who has deserted the Fourth Estate for the screen. Frank Borzage, who in recent months has served as a director, is to appear in the leading role. Borzage asserts he is more than willing to relinquish the reins of directorship and resume his activities as leading man. Announcement has not as yet been made by President Hutchinson as to members of the cast who will appear in support of Borzage. This production will be released as a Mutual Masterpicture, De Luxe Edition.

"THE HAUNTED MANOR" POSTPONED.

The original release date for Gaumont's "The Haunted Manor" was March 20, but announcement has been made that this Mutual Masterpiece, De Luxe Edition will not be seen upon the screen until April. The photoplay, which is being directed by Edwin Middleton at Jacksonville, Fla., stars Miss Iva Shepard. Prominent in the cast are Gertrude Robinson, Mathilde Baring, Richard Garrick, Olive Trevor, Earl O. Schenck, Henry W. Pemberton, Robert Clugston, John Mackin, Harry Chira, and John Reinhard. The scenes of "The Haunted Manor" are laid in India and in the United States.

"THE MOTHER WHO PAID" (Great Northern).

THE Mother Who Paid," the latest production of the Great Northern Film Company, 110 West 40th Street, New York City, is creating unusually lively interest. The leading role is interpreted by Regina Wethergren, the famous dramatic actress, whose histrionic art is on the same high level as that of Sarah Bernhardt or Eleonor Duse. The next release of the Great Northern is now in preparation, and is a five-reel problem play, entitled "The Folly of Sin." It will be released towards the end of March.

LORRIMER JOHNSTON FEATURE SOLD TO PHOENIX.

"By Right of Sword," one of the most popular romantic stories of recent years, and produced in a five-reel feature by Lorrimer Johnston, has been re-christened "The Envoy Extraordinary," and the New England bookings are being handled by the Phoenix Feature Film Corporation.

"THE YAQUI" TIMELY BLUEBIRD.

The Bluebird release for March 20 is "The Yaqui," starring Hobart Bosworth, in a romance based on conditions in Mexico as they exist between the Yaqui Indians and the Spanish descendants of the turbid Republic. As the exteriors were all taken on Mexican soil, there will be great interest in the feature now that the strained situation has been brought about by the latest massacre of Americans by Pancho Villa. Some of the "big scenes" depict accurate methods of Mexican warfare and the Bluebird feature gives exhibitors a big "play" on the immediate conditions, with General Funston chasing the "greasers."

FOUR BIG COMEDIES IN NEW YORK STRAND.

The popular Frank Daniels' Comedies, entitled "The Escapades of Mr. Jack," produced by the Vitagraph Company, and released through the V-L-S-E, which are amusing audiences throughout the country in a manner which is reminiscent of the success of the late John Bunny comedies, have been booked by the Strand in New York City, and will be shown in that theater regularly hereafter.

IRENE HUNT WITH UNIVERSAL.

Irene Hunt, for three years a Reliance star under D. W. Griffith, will soon be seen in Universal films as leading woman with Ben Wilson. She is now appearing at Universal Heights in the production of "The Silent Call," which Mr. Wilson is making from the scenario by J. Grubb Alexander.

NEILAN IN SAN FRANCISCO.

Marshall Neilan and company are in San Francisco where Neilan will complete the Selig Red Seal Play," The Cycle of Fate," of which he is the author as well as the producer.

"THE WOMAN WHO DID NOT CARE" (Selig).

Eugenie Besserer, the noted French emotional actress, will have exceptional opportunities in the forthcoming Selig multiple reel production entitled: "The Woman Who Did Not Care." This strong society drama abounds in magnificent sets and scenic locations.

NOTES OF THE TRADE

THE Minusa Cine Products Co., through its distributor, the E. E. Fulton Co., of Chicago, Ill., have taken the contract to equip the Joliet High School with a Minusa Gold Fibre screen, especially constructed for use in the auditorium of that institution.

* * *

Work has begun at the World-Equitable studio on Channing Pollock and Rennold Wolf's story, "Who killed Simon Baird," with three stars playing the principal parts. Edna Wallace Hopper, Muriel Ostriche and Charles J. Ross are featured.

* * *

Harry Banta has resigned from the Pathe Exchange and is now connected with the William L. Sherry Feature Film Company, 136 West Forty-sixth street, New York, handling Paramount service.

* * *

Maurice Tourneur, vice president and general director of the Paragon Films, Inc., a subsidiary producing company to the World Film Corporation, has finished work on "The Hand of Peril," starring House Peters, and has begun another picture with the same star entitled, "The Closed Road." The author is Henry Almon Wolffe and in support of Mr. Peters will appear Barbara Tennant, Lionel Adams, Lester Stowe and other prominent film players.

* * *

Jacques Jaccard has commenced production of a two-reel western drama featuring Harry Carey, which was written for the screen by W. B. Pearson. Olive Fuller Golden appears in the role opposite Carey. The supporting cast includes William Gettinger, Peggy Coudray and William Canfield.

* * *

George Field does effective work in "The Happy Masquerader" a (Mutual) "Flying A" three-reel drama completed by Thomas Ricketts. First as a brutal chauffeur and then suddenly transplanted to the millionaire clubman, he draws a character of unusual strength.

* * *

Miss Anna Luther will return to her many screen friends soon in "The Village Vampire," in which she will be seen playing opposite Fred Mace in a two-reel feature production made under the direction of Mack Sennett, director-general of the Keystone Film company. Although work was begun on "The Village Vampire," nearly three months ago, it was necessary to delay the filming of the story owing to a serious operation which the dainty young leading woman had to undergo.

* * *

Gail Kane "The Equitable Girl," who has just completed a big Indian feature entitled "Her God," will begin work next week under Director Frank Powell in a feature "The Twin Sisters."

* * *

"Overalls," the title of a Mutual Masterpicture, De Luxe Edition, produced by the American company, featuring Rhea Mitchell and William Stowell, is a play of life in a construction camp in the west. Rhea Mitchell is re-introduced to Mutual audiences in this picture, after an absence of some time.

* * *

After having worked in two pictures with Director Henry Otto, Dorothy Phillips of the Universal, has returned to her old director, Ben Wilson, and from now on will play leading parts with him. The first picture to be made with these two will be "Beyond The Trail," an excellent two-reel drama.

* * *

Edwin August, star and director of the new World Film feature, "The Social Highwayman," is finishing the interior scenes at the Peerless Studio, Fort Lee, New Jersey. Numerous elaborate and spacious sets have been erected and altogether the picture promises to be a sure fire success.

* * *

Walter Wright, one of the stand-bys of the twelve directors under the general supervision of Mack Sennett, the director general of the Keystone Film Company, has his company hard at work taking the first scenes of a Triangle-Keystone feature to be released the last of March. Mr. Wright, who has been with Mr. Sennett since the formation of the famous comedy company, assisted the director general in producing "Cinders of Love," featuring Chester Conklin, which was recently released.

* * *

Craig Hutchinson is at work on his first Universal subject, a one-reel comedy drama written by himself under the title, "The Twin Engagement." Ernie Shield, Marcia Moore, Margaret Joslin and Harry Todd appear in the leading roles in the production.

* * *

Miss Vivian Edwards, who will soon be seen playing the lead in "The Village Blacksmith," a two-reel Triangle-Keystone feature produced udner the personal direction of Mack Sennett, the Director-General of the Keystone Film Company, is hard at work rehearsing for another feature in which she will again be seen in the stellar role.

"Once Upon a Time" is the name of a fortncoming Balboa release which will be seen on the Pathe Program. The featured player in it is Helen Marie Osborn, just three and a half years old. Playing opposite her is Henry King. D. F. Whitcomb wrote the scenario.

* * *

Work on "The Shadow of A Doubt," starring Carlyle Blackwell, is advancing rapidly at the Equitable Flushing Studio under the direction of Wray Physioc.

* * *

The German exhibitor evidently regards Keystone comedies as necessary to the subjects of the Kaiser as American cotton will be at the close of the war. Mack Sennett, head of the Keystone Film Company, received a belated letter last week from a Hamburg exhibitor asking when and how he could get all of the current releases of the famous comedies made under the direction of Mack Sennett.

PICTURE THEATERS PROJECTED

WEST PALM BEACH, FLA.—Arcade theater has plans by George L. Pfeiffer, Lemon City, Fla., for exterior and interior improvements to building.

AUGUSTA, GA.—Modjeska theater, Frank Miller, manager, will expend $7,000 to remodel building and install 390 additional seats.

BLOOMINTGON, ILL.—W. B. Sudduth contemplates building a modern fireproof moving picture theater, 80 by 142 feet.

CHICAGO, ILL.—Davidson & Weiss, 53 West Jackson boulevard, is preparing plans for a two-story theater building, containing seven stores and twenty offices, 125 by 175 feet; cost, $175,000.

ROCK FALLS, ILL.—The Lyric theater is now being conducted under the management of Wilson McKim.

BELLEVUE, IA.—J. N. Dowdle plans the erection of a moving picture theater, 30 by 90 feet, having seating capacity of 300.

VICTOR, IA.—Fred Safkin and Homer Grier have purchased the Princess theater from Otis Palmer.

NEW ORLEANS, LA.—The Crescent theater is now being conducted as a first-class moving picture theater.

BIDDEFORD, ME.—Maine Theaters, Inc., A. S. Black, president, Central block, Rockland, Me., plans to erect a one-story theater and store building, 65 by 168 feet; cost, $100,000. The theater will contain one or two balconies.

CAMBRIDGE, MASS.—Louis W. Reycroft plans to erect a five-story theater, office and apartment building, to cost $250,000.

GRAND RAPIDS, MICH.—The Budde theater is the name of a new moving picture house opened at 612 Bridge street, N. W. It has seating capacity of 500.

HASTINGS, NEB.—William Brach, 753 North Lincoln avenue, plans to erect a two-story theater and office building, 44 by 120 feet, to cost $40,000.

BROOKLYN, N. Y.—Levy Brothers, 189 Montague street, are considering plans for a three-story theater building, 100 by 158 feet, to cost $250,000.

BROOKLYN, N. Y.—Isaac Miller, 1623 Eastern parkway, is having plans prepared for a one-story moving picture theater, 63 by 98 feet, to cost $15,000.

RALEIGH, N. C.—R. G. Allen, who recently took over the Palm theater on East Martin street, plans to make extensive improvements to the house.

CLEVELAND, O.—The Dreamland theater, at 703 Euclid avenue, is now being operated by H. E. Gresham.

CATASAQUA, PA.—C. W. Grossard, 601 Hamilton street, Allentown, Pa., is preparing plans for a one-story moving picture theater, 40 by 100 feet, to cost $7,000.

CONNELLSVILLE, PA.—C. A. Wagner and John Wishart plan to erect a one-story and balcony moving picture theater, 40 by 100 feet, to cost $12,000.

HONESDALE, PA.—The store property of William H. Reichenbaker on Main street has been converted into a modern moving picture theater.

PITTSBURGH, PA.—Joseph Sochatoff plans to erect a three-story moving picture theater and apartment building, 24 by 120 feet, to cost $25,000.

PHILADELPHIA, PA.—Ketcham & McQuade have the contract to erect a one-story moving picture theater, 130 by 145 feet, at Germantown avenue and Venango street, for L. J. Effinger.

AUSTIN, TEX.—The Bell theater has been leased by J. C. Stevens.

LUBBOCK, TEX.—A moving picture theater has been opened by C. C. Lindsey. It has seating capacity for 500 persons.

JANESVILLE, WIS.—A. Summers & Son, 14 North Division street, have the contract to remodel the moving picture theater of the Janesville Improvement Co., 219 East Milwaukee street. The work will cost $10,000.

To All New York City and State Exhibitors

Do You Want to See Your Theatres Empty?

Censorship Trembles in the Balance. The Ahern Committee will report favorably the worst Censorship Bill conceived. It will now go on the floor of the Assembly in Albany. **TO DEFEAT IT YOU MUST AT ONCE WRITE OR WIRE YOUR ASSEMBLYMAN** and get up petitions of protest from among your patrons. **ACT IMMEDIATELY.**

Below you will find complete list of all Assemblymen, the districts they represent, and their addresses:

ALBANY
1 Clarence F. Welsh, 83 State St. Albany
2 John G. Malone, 25 Howard St., Albany
3 Wm. C. Baxter, 1803 Third Ave., Watervliet

ALLEGANY
William Duke, Jr., Wellsville

BRONX
33 William S. Evans, 743 Kelly St., Bronx
33 Earl H. Miller, 601 Eagle Ave., Bronx
34 M. Maldwin Fertig, 1556 Minford Place, Bronx
35 Joseph M. Callahan, 1037 Ogden Ave., Bronx

BROOME
Simon P. Quick, Windsor

CATTARAUGUS
DeHart H. Ames, Franklinville

CAYUGA
Wm. T. Whitman, Venice Center

CHAUTAUQUA
1 Leon L. Fancher, Jamestown
2 Joseph A. McGinnis, Ripley

CHEMUNG
Robert P. Bush, Horseheads

CHENANGO
Bert Lord, Afton

CLINTON
W. R. Weaver, Peru

COLUMBIA
William W. Chace, Hudson

CORTLAND
Geo. H. Wiltsie, Cortland

DELAVAN
Edwin A. Mackey, Franklin

DUTCHESS
1 James C. Allen, Clinton Corners
2 Frank L. Gardner, Poughkeepsie

ERIE
Alexander Taylor, 235 Hampshire St., Buffalo
Ross Graves, 68 Manchester Pl., Buffalo
Nicholas J. Miller, 12 Cayuga St., Buffalo
4 James M. Mead, 350 Gold St., Buffalo
5 John A. Lynch, 694 S. Division St., Buffalo
6 Peter C. Jezewski, 173 Stanislaus St., Buffalo
7 Joseph Roemhild, Jr., 31 Burch Ave., Buffalo
8 Leonard W. H. Gibbs, 15 Depew Ave., Buffalo
9 Nelson W. Cheney, Eden

ESSEX
Raymond T. Kenyon, Ausable Forks

FRANKLIN
W. T. Thayer, Chateaugay

FULTON-HAMILTON
Burt Z. Kasson, Gloversville

GENESEE
Louis H. Wells, Pavilion

GREENE
George H. Chase, Jewett

HERKIMER
Selden C. Clobride, Herkimer

JEFFERSON
1 H. Edmund Machold, Ellisburg
2 Willard S. Augsbury, Antwerp

KINGS
1 R. Hunter McQuistion, 55 Liberty St., N. Y. C.
2 William J. Gillen, 12 Vanderbilt Ave., Brooklyn
3 Frank J. Taylor, 50 Van Dyke St., Brooklyn
4 Peter A. McArdle, 151 Hewes St., Brooklyn
5 Fred G. Milligan, Jr., 528 Decatur St., Brooklyn
6 Nathan D. Shapiro, 660 Willoughby Ave., Bklyn.
7 Daniel F. Farrell, 378 17th St., Brooklyn
8 John J. McKeown, 413 Smith St., Brooklyn
9 Frederick S. Burr, 330 Eightieth St., Brooklyn
10 Fred M. Ahern, 426 Park Pl., Brooklyn
11 George R. Brennan, 1140 Pacific St., Brooklyn
12 William T. Simpson, 523 Sixth St., Brooklyn
13 Herman Kramer, 18 Bushwick Ave., Brooklyn
14 John P. LaFrenz, 65 Java St., Brooklyn
15 Jeremiah F. Twomey, 151 Java St., Brooklyn
16 Charles Joseph, 189 Bay 17th St., Brooklyn
17 Frederick A. Wells, 215 Montague St., Bklyn.
18 Frederick B. Maerkle, 161 Lefferts Ave., Bklyn.
19 William A. Bacher, 12 Suydam St., Brooklyn
20 August C. Flamman, 44 Court St., Brooklyn
21 Isaac Mendelsohn, 419 So. Fifth St., Brooklyn
22 Charles H. Duff, 1397 Madison St., Brooklyn
23 Abraham Shiplacoff, 1589 Lincoln Pl., Brooklyn

LEWIS
Henry L. Grant, Copenhagen

LIVINGSTON
George F. Wheelock, Moscow

MADISON
Morell E. Tallett, De Ruyter

MONROE
1 James A. Harris, Penfield
2 Simon L. Adler, 811-14 Wilder Bldg., Rochester
3 John R. Powers, 29 St. Paul St., Rochester
4 Frank Dobson, Charlotte
5 Franklin W. Judson, R. F. D., Lincoln Park

MONTGOMERY
Erastus Corning Davis, Fonda

NASSAU
Thos. A. McWhinney, Lawrence

NEW YORK
1 John J. Ryan, 189 Greenwich St., N. Y. City
2 Peter J. Hamill, 262 William St., N. Y. City
3 Caesar B. F. Barra, 57 Kenmare St., N. Y. City
4 Henry S. Schimmel, 302 Broadway, N. Y. City
5 Maurice McDonald, 344 W. 14th St., N. Y. City
6 Nathan D. Perlman, 314 E. 4th St., N. Y. City
7 Peter P. McElligott, 360 W. 21st St., N. Y. City
8 Abraham Goodman, 33 Essex St., N. Y. City
9 Charles D. Donohue, 408 W. 43d St., N. Y. City
10 Leon Bleecker, 31 First St., N. Y. City
11 James F. Mahony, 682 Tenth Ave., N. Y. City
12 Joseph D. Kelly, 51 Chambers St., N. Y. City
13 James C. Campbell, 827 Tenth Ave., N. Y. City
14 Robert L. Tudor, 159 Lexington Ave., N. Y. City
15 Abram Ellenbogen, 233 Broadway, N. Y. City
16 Martin G. McCue, 734 Third Ave., N. Y. City
17 Vincent Gilroy, 57 W. 92d St., N. Y. City
18 Mark Goldberg, 222 E. 72d St., N. Y. City
19 Perry M. Armstrong, 548 Riverside Dr., N. Y. C.
20 Frank Aranow, 161 E. 79th St., N. Y. City
21 Thomas T. Reilley, 236 W. 138th St., N. Y. City
22 Maurice Bloch, 407 E. 88th St., N. Y. City
23 Daniel C. Oliver, 520 W. 157th St., N. Y. City
24 Owen M. Kiernan, 163 E. 89th St., N. Y. City
25 Robert McC. Marsh, 45 W. 11th St., N. Y. City
26 Meyer Levy, 19 E. 119th St., N. Y. City
27 Hoffman Nickerson, 375 Park Ave., N. Y. City
28 Salvatore A. Cotillo, 235 E. 116th St., N. Y. City
29 Alfred D. Bell, 340 Madison Ave., N. Y. City
30 Timothy F. Gould, 158 E. 127th St., N. Y. City
31 Jacob Goldstein, 44 W. 114th St., N. Y. City

NIAGARA
1 William Bewley, Lockport
2 Alan V. Parker, Niagara Falls

ONEIDA
1 John J. Hess, 33 Schuyler St., Utica
2 Louis M. Martin, Clinton
3 George T. Davis, Willett Block, Rome

ONONDAGA
1 Edward Arnts, 928 N. Noveti St., Syracuse
2 J. Leslie Kincaid, 530 Onondaga Bank Bldg., Syracuse
3 George R. Fearon, 614 Guerney Bldg., Syracuse

ONTARIO
Heber E. Wheeler, Holcomb

ORANGE
1 William T. Snider, Palatine Hotel, Newburgh
2 Charles L. Mead, Middletown

ORLEANS
A. Allen Comstock, Kent

OSWEGO
Thaddeus C. Sweet, Phoenix

OTSEGO
Allen J. Bloomfield, Richfield Springs

PUTNAM
Hamilton Fish, Jr.

QUEENS
1 Nicholas Nehrbauer, Jr., 580 Ninth Ave., L. I. C.
2 Peter McGarry, 71 Greenpoint Ave., L. I. City
3 William H. O'Hare, 33 Parkview Ave., Glendale, L. I.
4 George E. Polhemus, 71 Union Hall, Jamaica

RENSSELAER
1 John F. Shannon, 361 Congress St., Troy
2 Arthur Cowee, Berlin

RICHMOND
Stephen D. Stephens, 15 Central Ave., Tompkinsville

ROCKLAND
William A. Serven, Pearl River

ST. LAWRENCE
1 Frank L. Seaker, Gouverneur
2 Edward A. Everett, Potsdam

SARATOGA
Gilbert T. Seelye, Burnt Hills

SCHENECTADY
Walter S. McNab, R. F. D. No. 1, Schenectady

SCHOHARIE
Edward A. Dox, Richmondville

SCHUYLER
Henry J. Mitchell, Watkins

SENECA
William J. Maier, Seneca Falls

STEUBEN
1 Reuben B. Oldfield, Bath
2 Richard M. Prangen, Hornell

SUFFOLK
1 DeWitt C. Talmadge, East Hampton
2 Henry A. Murphy, Huntington

SULLIVAN
William B. Voorhees, Roscoe

TIOGA
Daniel P. Witter, Berkshire

TOMPKINS
Casper Fenner, Heddens

ULSTER
1 Henry R. DeWitt, Kingston
2 Abram P. Lefevre, New Paltz

WARREN
Henry E. H. Brereton, Diamond Point, Lake George

WASHINGTON
Charles O. Pratt, Cambridge

WAYNE
Riley A. Wilson, Savannah

WESTCHESTER
1 George Blakely, 5 Hamilton Ave., Yonkers
2 William S. Coffey, Mount Vernon
3 Walter W. Law, Jr., Briarcliff Manor
4 Floy D. Hopkins, White Plains

Look for your Assemblyman in above list and get in touch with him AT ONCE!!

Trade News of the Week

Gathered by Our Own Correspondents

CENT A TICKET TAX IN ONTARIO.

By W. M. Gladish, Toronto Correspondent of Moving Picture World.

New Tax Levy on Tickets to All Kinds of Amusements.

TORONTO, ONT.—Following closely upon the announcement by the Federal Government of Canada that a business tax would be levied upon all companies in proportion to certain excess profits in order to provide revenue for war purposes, the Ontario Provincial Government, at the instigation of Hon. Mr. McGarry, provincial treasurer, has decided to impose a taxation upon all amusements, principally moving pictures, by the levying of a special fee upon all patrons of picture houses, theaters, amusement parks, race and athletic meets and other events. In the case of the film theaters, patrons will pay an extra cent tax at time of purchase of admission ticket of 5c., 10c. or 15c. A higher tax will be imposed on more expensive tickets. The revenue from this source is expected to run over $500,000 per year and is to be used to meet war expenditures.

The Province of Quebec already has a one-cent amusement tax for moving picture patrons and other Canadian Provinces may follow the example of Quebec and Ontario, it is intimated.

MAY ISSUE SUNDAY LICENSES.

Toronto, Ontario.—Because of doubts regarding the intentions of some theatrical promoters in holding Sunday performances in moving picture houses for patriotic or Red Cross purposes, the City Council of Toronto has decided to ask the Ontario Legislature for power to regulate Sunday benefit shows by means of licenses. None other than a patriotic, war fund or similar concert is permissible on Sunday in Toronto and the civic authorities believe that some managers are taking advantage of the privilege. By means of the license system, the city would control the disposition of the receipts, it is declared.

BECOMES ONTARIO BLUE BIRD.

Toronto, Ontario.—Announcement is made by the Canadian Universal that W. A. Campbell, formerly Toronto manager of the World Film Corporation, has been appointed manager in Ontario for the Blue Bird features. Mr. Campbell has been with the World only a short time.

UNITED PHOTO-PLAYS GROWS.

Toronto, Ontario.—Henry Fischer of the United Photo-Plays, Limited, left Toronto for New York on March 2nd to complete preparations for the opening of a New York office which will take care of the releasing of various film plays in the United States and through which photo-dramas will be secured for the Canadian market. The move practically consists of the opening of an American office for a Canadian company although it is the intention to build up a separate business organization in the States for film renting purposes. The United Photo-Plays, Limited, have been buying reels on the open market and have dealt mainly in one, two and three-reel subjects. A brother of Henry Fischer, Meyer Fischer, has the Warner Features Company in Toronto, an exchange dealing with special features, but under a new management, it is understood, the Warner and United companies are to be more closely associated in future.

Montreal's New Theatres

Three New Picture Houses Open to Public—One Reopening—St. Denis, a Conover House, an Imposing Theater—Regent, New House of the Independent Amusement, Ltd.—A Worthy New West End Picture House.

By Gerald Gallagher, 1849 Park Av., Montreal Correspondent Moving Picture World.

MONTREAL, QUE.—This city has just experienced a most eventful moving picture week. We have seen the opening of three new theaters, and the reopening of a fourth. And we are given to understand that there are more to come, and that a legitimate theater will turn to the screen, and still another may run a big feature for an indefinite run next summer.

The St. Denis.

The largest and most imposing theater, speaking from an architeectural point of view, the Theater St. Denis, was opened to the public on Saturday, March 4, at 1 o'clock. The previous evening a private performance was held, at which the notables in the city attended. In a forthcoming issue of the Moving Picture World an illustrated article will be published giving a fair account of the many wonders embodied in the construction of this marvelous theater. Mr. Conover is to be congratulated on his house.

Mr. Beck, the organist at the Imperial, opened the ceremonies with a stirring march on the $30,000 Hope-Jones Wurlitzer Unit Orchestra. The pictures on the program included a Pathe travel picture of Holland, a Metro play, "Satan Sanderson," and a Pathe Phunphilm.

The Regent.

The new Regent theater, which also opened on the 4th, has chosen for a slogan "The House Palatial." It lives up to it. We will describe its interesting features in a special article to be submitted to the editors later.

The feature chosen for the opening of this theater was the Universal's subject, "The Campbells are Comin'." The picture was accompanied by Mr. William Eckstein, and we affirm that we have never heard such a suitable accompaniment to a film in Montreal, with the exception of that given to "The Birth of a Nation." At the critical moment in the play, when the Campbells come to the rescue, pipers from a local Highland regiment burst forth into a volume of Highland music. The rest of the program was fine.

After the performance the officers of the Independent Amusement Limited entertained guests in the board room of the theater. The Highlanders gave dances and music and Jim Rice, a local celebrity, recited a humorous piece about a French-Canadian baseball game. Chandos St. John Brenon, local manager for William Fox, started the forensic ball rolling by thanking the owners of the Regent theater for the lavish hospitality. Mr. Cousins, president of the company, responded, and was followed by other members of the company, including Mr. Frank Warnicker manager of the theater. Mr. Warnicker is one of the most popular film men in Montreal. He at one time managed the Lyric Hall, and has also been connected with the Mutual, General and World Film companies.

New West End House.

The latest West End house to open its doors was the Windsor Photo Plays. The house is under the management of Harry Bryan, who has been in the business for fifteen years, and has been connected with houses in New York, Philadelphia and Chicago. The decorations are green. Music is furnished by an orchestra. An innovation is that the girl ushers are dressed as Puritan maidens. The opening program was led by the Kleine subject, "Du Barry."

Brief Bits.

Montreal, Quebec.—The National Amusement Company, incorporated under the laws of the Province of Quebec, has taken over the two oldest moving picture houses in this city, the Ouimetoscope and the Crystal Palace. The Crystal Palace is using Paramount and Metro pictures.

Beamsville, Ont.—The Regal theater, Beamsville, Ontario, has had a change of policy which includes a switch to Universal service.

Montreal, Quebec.—It has been learned that the London theater has made another change in managers, this time Mr. Godel, who was previously manager of the Arcade in the same city, has taken over the active management.

Montreal, Quebec.—G. A. Margetts has been appointed agent for the Maritime Provinces for the Blue Bird Photo Plays Inc.

Montreal, Quebec.—The Strand theater, Montreal, makes the interesting statement that while up to January their record receipts had been attained during a showing of "Neptune's Daughter," this record has been smashed to bits by over $200 during the first week of the showing of the great Blue Bird feature, "Jeanne Dore," starring Sarah Bernhardt. And this remarkable showing was made during a blinding snowstorm.

Timmins, Ont.—The Empire theater, Timmins, Ont., was damaged to the extent of about $500 recently, when a bad fire broke out in the building next door.

Montreal, Quebec.—Sam Bernstein, of the Globe theater, announces that extensive alterations will be made to the house under his charge.

Montreal, Quebec.—Mary Miles Minter was a recent visitor to Montreal. She appeared in person on the stage at the Imperial theater, after the showing of a Metro feature in which she appeared, "Barbara Frietchie."

All Puffed Up.

Glen Kerr is back with us again, being now located at the Montreal office of the Mutual. By the way, while we're talking about the Mutual, aren't they the awful bunch? Now that they've got Charlie—why, it's hard to bear them. They have already given notice to their local landlord and will shortly move into larger and more luxurious quarters. What do you think of that? We're all right; but the office can't wear its hat.

Portsmouth Combination

Allied Theaters Company Formed in Portsmouth, N. H., Takes Over City's Theatrical and Picture Interests—Officers and Directors of the Company—Theaters Involved—Statement of Objects and Policies.

By William Flynn, Boston Correspondent of Moving Picture World.

PORTSMOUTH, N. H.—News of the recent consolidation of the theatrical interests in Portsmouth, N. H., and the subsequent closing of the Portsmouth and Scenic theaters, in that city, has created considerable interest among exchange men, exhibitors and others connected with the moving picture business throughout New England.

Allied Theaters Company.

A new corporation known as the Allied Theaters Company has been formed, the president of which is Col. John H. Bartlett, of Portsmouth. The other incorporators include Albert Hislop, of Portsmouth, vice-president; Willis N. Rugg, of Portsmouth, treasurer; Volney C. Badger, of Portsmouth, clerk. Besides these officers the Board of Directors of the new corporation includes William P. Gray, of Lewiston, Me.

The policy of the new corporation, which took over the theatrical and moving picture affairs of Portsmouth the first of this month, was outlined in a public statement issued by the officers of the corporation at the conclusion of the first meeting, which was held in the office of President Bartlett. The statement was as follows:

Too Much Competition.

"The public well knows from the past year's experience and observation that Portsmouth cannot support four big theaters running all the time continuously. If the Portsmouth public could so support them, it would be too great a drain upon the city generally to compel them to do so.

"It has been the current topic of conversation for a long time as to how the theater problem in this city could be solved so as to maintain for the city the great advantages which come to it through its reputation of being the best theater city in Northern New England without incurring the great disadvantages and possible serious conditions which might result from continuing the unreasonable and suicidal competition. At first thought the public might consider that they were getting the great advantage of the situation, but any situation in a city which is not on a permanent business basis is not wholesome or beneficial to the public in the long run, and, furthermore, Portsmouth is not getting the advantage of the competition.

"It has been apparent to all that the present system of running all the theaters could not long prevail, and we believe it is a matter of congratulation, not only to every theater owner, but to the city as a whole, that the following arrangement has been worked out and agreed to:

Holdings of New Company.

"The Allied Theaters Company is a corporation organized under New Hampshire law. It has secured an absolute lease of the Portsmouth theater for a term of five years with the privilege of renewal, and its intention is to run that house for the purposes for which it was primarily adapted, namely, the accommodation of a few of the great shows of the country, and such public local purposes as political rallies, local theatricals, mass meetings and other public assemblies, for which purposes it can be leased at a very low rental.

"It has obtained a lease for five years with the privilege of renewal of the Colonial theater, and also a similar lease of the Olympic theater. It has also obtained a lease of the interests of William P. Gray and the Badger Brothers in the Scenic Temple or Pierce Hall theater, including the good will, right of service and the efficient management of William P. Gray and the Badger Brothers.

Has New Policy.

"The policy will be to make the Colonial and the Olympia, the two new and palatial theaters, the places where the bulk of the business will be done. Pierce Hall will be run for overflow purposes on big days for dances. There will be no intention of closing any of the properties any more than is necessary for successful management.

"As between the Colonial theater and the Olympia theater, for the present at least, the following policy will be adopted:

"At the Colonial Charles W. Hodgdon as manager with his force of assistants at the Olympia, will transfer his popular vaudeville and vaudeville methods from the Olympia to the Colonial. He will run there at each show four acts of vaudeville and four new short, snappy reels of pictures, including the Daily Newspaper movies. His prices there will be, in the evening ten cents in the gallery, twenty cents in the orchestra. In the afternoon ten cents all over the house, children five cents.

"At the Olympia William P. Gray as general manager will establish the best feature picture house in Northern New England, running the Triangle, Fox, Paramount and other first-class pictures. Those who have seen Mr. Gray's houses in Maine have seen them crowded with picture people, alone, while the vaudeville house across the street has been thinly attended. People of Portsmouth will continue to have the best that the Scenic Temple has had, with something added. The prices at the Olympia will be: ten cents straight all over the house, both afternoon and evening, except that children will be admitted for five cents.

"We have thought it best to make this plain, frank and open statement to the public in order that they might fully appreciate our position and motive.

"We trust the plan will appeal to the public as a rational one and that they will give us their cordial and hearty support, and we promise to give them, in value and quality, every cent's worth of entertainment we possibly can and make our ends meet. Good amusement is a good thing for a Navy Yard city, particularly. We need your help; give us a boost."

The statement was signed by John H. Bartlett, Aubert Hislop, William P. Gray, Volney C. Badger and Willis N. Rugg.

THREE NEW CORPORATIONS.

Boston, Mass.—There are three new Massachusetts amusement corporations, namely the Consolidated Film and Amusement Company, the Grove Hall Hippodrome, Inc., and the Grove Hall Theater, Inc. The first two corporations are capitalized for $100,000 each and the last one for $50,000. Massachusetts men are promoting all three ventures.

Consolidated Film Amusement Co.

Frank Keezer, of Nahant, is president and treasurer of the Consolidated Film and Amusement Company; Harry W. McIntyre, also of Nahant, is clerk, and these two men with Mr. George W. Pratt, of Boston, make up the board of directors. There are 20,000 shares of common stock, each share having a par value of $5. According to the certificate of incorporation only four shares have been issued, two to President Keezer and one each to Mr. McIntyre and Mr. Pratt.

Grove Hall Hippodrome, Inc.

In the Grove Hall Hippodrome, Inc., there are 1,000 shares of common stock of a par value of $100 a share, the president is Edward F. Heenan, of South Hanover, Mass.; Benjamin Silber, of No. 16 Faulkner street, Malden, is treasurer, and Parker J. Brown, of Revere, clerk. All three are members of the board of directors, and each holds one share of stock.

Grove Hall Theater, Inc.

Of the Grove Hall Theater, Inc., James J. Tibbetts, of Boston, is president, A. W. Philbrick, of Boston, is treasurer and clerk. They are both members of the board of directors, of which Charles C. M. Loeffler, of Boston, is also a member. The common stock has a par value of $10 a share and there are 5,000 shares, only four of which have been issued.

New Fox Road Men.

Toronto, Ontario.—Manager Mitchell Granby, of local Fox office, has been joined by C. M. Crawford of Boston, who will work on the roads radiating from this Canadian Metropolis.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compare with the standard of the MOVING PICTURE WORLD? There's a reason.

BIG FEATURE IN SMALL CITY.

How Exhibitor Karnes Made Good on "Peace" Film in Blacksburg, Va.

By Clarence L. Linz 635 Tenth St. N. E. Washington, Correspondent of Moving Picture World.

BLACKSBURG, Va.—The question of getting a fair return from the money invested in the theaters and their equipment is an all-absorbing one with the exhibitors at the present time in face of the rapidly increasing cost of doing business. The public has been educated to looking upon motion pictures as a five-cent proposition and often it is not a fair admission price. The law of supply and demand is more largely felt in the motion picture business than in many of the other industries. The average small town exhibitor has not the population to draw from that would seem to warrant his booking the high grade features. Yet Exhibitor J. A. Karnes, of the Lyric theater, in Blacksburg, Va., with a population of less than 15,000, did it. There came requests for the exhibition of "The Battle Cry of Peace," but figuring the cost as compared with the population, it seemed out of the question. More requests were made and Mr. Karnes went among his patrons and signed up 150 of them at $1 each, and then he wired booking that feature.

A large production of this kind necessarily requires appropriate music, but undaunted, Mr. Karnes went ahead and secured 50 more subscriptions at the same price, and then he hired an orchestra that had played to the "Battle Cry" in Norfolk. By that time, subscriptions came to him, and when the box office receipts were checked up, Mr. Karnes found that he had made a neat little profit, satisfied his patrons, and literally put Blacksburg on the map as a "first production" town. He co-operated with the people and now they are with him for the showing of other equally prominent films, and his name is to be noted on the roster of exhibitor-celebrities as being the first man in the State, if not in the country, to get dollar-admissions on the showing of a popular film.

Newark Screen Club

Prominent Exhibitors and Exchange Men Behind Idea of Forming Film Men's Organization—A Permanent Body to Be Formed—Interest Evinced Delights Backers—Local Business Will Be Benefited by Such a Club.

By Jacob Kalter, 501 Century Bldg., Newark Correspondent of Moving Picture World.

NEWARK, N. J.—Following the lead of the other larger cities, Newark will soon have a real Screen Club, if the plans of the several enthusiastic backers of the movement do not go astray. Since the Exhibitors' Association has proved farily successful, it was thought that a Screen Club, admitting anyone connected with the industry, would be a much better success. George Stone, of the Bergen theater, at 328 Bergen street, is certainly an enthusiastic rooter for the proposed club. "I am heartily in favor of the plan to organize a Screen Club in Newark. It would fill a long-felt want here." Thus Mr. Stone expressed himself Wednesday.

Leo. F. Levison.

Another film man, and he's an exchange manager, who is in favor of the plan is Leo F. Levison, manager of the local World Film office. Mr. Levison was a charter member and secretary of the Pittsburgh Screen Club. It was largely through his efforts that the club was formed there. At the time of writing, Mr. Levison is ill, but it is hoped that he will soon be back at his Newark office, ready to take the initial steps toward the organization.

HATCH FILM OPENS OFFICE.

Newark, N. J.—The J. Frank Hatch Film Company, with offices in Pittsburgh, opened Newark offices at 284 Market street, formerly occupied by the Greater New York Film Rental Company. The offices have been under the personal charge of Mr. Hatch, but the permanent manager, who will soon be installed, is William Schell.

UNIVERSAL MAN MISSING.

Newark, N. J.—Samuel Glaubner, road man for the Universal, at 286 Market street, Newark, has mysteriously disappeared, for no apparent reason whatsoever. There is absolutely no clue as to his whereabouts.

LYCEUM INSPECTED BY PUBLIC.

Newark, N. J.—The public was permitted Thursday, March 10, to see the wonders of the "Lyceum Atop Proctor's Palace" for the first time. The finishing touches are being made this week; otherwise the entire place is ready for use. One of the wonders of the theater is that it is a combination theater and dance hall; that is, the dance floor can be lowered at will when occasion demands it.

Although built above the Palace, the Lyceum is complete in every respect. The egress from the building is easy, as there are twelve exits from the roof garden. Three elevators carry passengers to and from the roof. The house has a seating capacity of 1,400, which, together with the 2,800 held by the Palace, means that over 4,200 people can be accommodated at the same time in the one building. The house will be under the same management as the Palace, Lewis R. Golding, manager, and R. J. O'Crowley, Jr., assistant manager.

Max Not Samuel.

Irvington, N. J.—The Irving theater, Springfield avenue, was bought by Max Singer, and not Samuel Singer, as reported erroneously last week in the Moving Picture World. We take this opportunity to correct the statement.

Marbachs to Dance.

Newark, N. J.—The Otto Marbach Association, of which Otto Marbach, chief booker of the Royal Feature Film Exchange, is the president, will hold its second annual ball March 25th, at Kunzmann's Hall, Sixteenth avenue and Eighteenth street. Several of the local film "boys" are members of this social organization, and it is expected that a goodly number of film men will be present.

Rambonnet Back Home.

Newark, N. J.—Edwin A. Rambonnet, who acted as special representative for Essanay's "The Strange Case of Mary Page," has just returned from the Philadelphia territory, where he worked out of the General Film's office, 1308 Vine street. He reports excellent bookings on the serial. He will probably work now from the General Film's Newark office, 16-18 Beaver street. Mr. Rambonnet, being an old-time and experienced film man, has no difficulty in making friends among the Jersey exhibitors. This, in a way, accounts for his success.

Local Film Shown.

Newark, N. J.—Proctor's Palace theater, Market street, Newark, showed during the week of March 5, the thrilling moving picture drama, "A Twentieth Century Romance." The film has many local scenes, and many important local personages have also been screened. The film is the product of the Post Film Company of Chicago, and stars Miss Marie Post. An interesting view was one showing over sixty Newark tots in the role of a real baby show. R. J. O'Crowley, assistant manager of the Palace theater, had charge of many of the local scenes.

Keeney Shows Feature.

Newark, N. J.—In addition to the regular vaudeville bill, Keeney's theater, Halsey and Branford streets, Newark, will show a feature at each performance. The new policy went into effect March 6, during which week the B. S. Moss Film Company's production, "One Day," was shown. Every week a new feature will be given.

Universal Commercials.

Newark, N. J.—"Universal Jerry" Kraker, who has charge of the film at the Universal Fair, 286 Market street, is rejoicing over the recent arrival of a lot of good commercials. Many of the local exhibitors will also rejoice, as this is the first time that the Universal could really boast of good commercials. No complaints this time, Jerry assures us.

Those Queer Pennsylvania Censors

The Big Anti-Drink Picture, "Prohibition," Comes to Philadelphia and Is Seen by Breitinger and Other Censors.

Special to Moving Picture World from Philadelphia News Service.

PHILADELPHIA, PA.—It is a matter of common knowledge to those who read the papers and are interested in the moving picture industry, that it has long been the cry of the State Board of Censors that there were entirely too many films depicting drinking scenes and other essential luxuries always associated with the gay white way.

Invitations were sent to many well known Philadelphians to attend a private exhibition of the photoplay entitled "Prohibition," at the Chestnut Street Opera House, on Friday, March 3. Among those invited were many prominent clergymen, including the Rev. Homer W. Tope, district superintendent of the Anti-Saloon League, and H. M. Chalfant, editor of the American Issue. Everyone who witnessed the production of the film seemed to be of the opinion that it was an extremely educational picture and that one who saw the picture must of necessity be favorably impressed against the use of strong liquor.

However, not so with J. Lewis Breitinger and his fellow censors, for in their estimation the film was extremely nauseating in parts and certainly had to be censored before being shown in public. When asked to explain the censoring of such a film, Mr. Breitinger made no reply, but nevertheless the picture was subjected to many eliminations.

Mr. Chalfant, voicing the opinion of those present, said:

"I cannot understand why the censors eliminated any part of the drama. The picture is essentially a lesson to certain men who are addicted to strong drink, and to boys. There is absolutely nothing objectionable about the picture, and the only persons who could find fault with the production are the saloonkeepers and brewers. The film is a body blow at their business and carries a convincing message that temperance must be adopted by self-respecting men and women. I would gladly permit members of my family to view the picture and am sorry that its effectiveness has been injured."

When a man of Mr. Chalfant's calibre can see no objection to a picture and heralds the film as a lesson of morality for the public at large, does it not seem laughable that a few unknowns should step in and tear the same film apart exclaiming that it is of an objectionable nature?

THOMAS B. TAYLOR IS 75.

Trenton, N. J.—Thomas B. Taylor, treasurer of the Trenton Theater Building Company, owners of the Trent theater and the Taylor opera house, recently quietly celebrated his birthday anniversary. He has reached his seventy-fifth milestone, but is just as active and hale as in the days of long ago, when the opera house which bears his name was one of the few theaters in the east. Mr. Taylor has been associated with the theatrical business for many years, and he is thoroughly acquainted with the ins and outs of the business from A. to Z. He has seen all of the celebrated stars of the former days of the legitimate productions, and has been in intimate touch with their personal and professional careers. Mr. Taylor has witnessed the growth of the theatrical industry from infancy and is one of the firm adherents of the moving picture industry, claiming that it has opened a field for unlimited study and research. Although born in the days when the moving picture was unknown, this veteran is now of the opinion that it is a far greater art than that of the legitimate stage.

POTTSVILLE THEATER BURNS.

Pottsville, Pa.—News comes from Pottsville of a most disastrous fire which entirely consumed the big estate known as the Slater Building. The Garden moving picture theater, one of the best known houses in that section of the state of Pennsylvania, was demolished during the conflagration and lovers of the silent

drama will be forced to patronize other theaters in that locality for some time to come.

A COAL MINING PICTURE.

Wilkes-Barre, Pa.—Robert H. Seip, of Wilkes-Barre, Pa., an expert of the United States Bureau of Mines, recently gave a moving picture exhibition in the auditorium of the Reading Boys' High School, Reading, Pa., of the processes of mining, manufacturing, handling and transporting anthracite coal, from the time that it is loosened from its bed in the mine until it is ready for delivery.

NORTH CAROLINA LETTER.

By C. L. Linz 635 Tenth St., N. E. Washington, Correspondent of Moving Picture World.

Asheville's New Sign Ordinance.

ASHEVILLE, N. C.—New electric sign regulations have been adopted by the city commissioners of Asheville. These require that electric signs be of metal, illuminated with incandescent light bulbs, placed two lamps of four candle-power each per square foot on both sides of the sign surface, and no sign may have less than twenty-four such lamps. A further requirement is that both sides shall be illuminated each night, for not less than six nights each week, until 10 o'clock. Permits must be obtained before the signs are erected and all connections and electrical wiring must be inspected and passed upon by the city electrical inspector.

New Chapel Hill House.

Chapel Hill, N. C.—This college town, has a new motion picture theater which is one of the finest in the state. It is situated in the heart of the village, near the postoffice. The interior decorations are very attractive. The building is two stories in height, the upper being arched and giving an added appearance to the house. It is steam heated, and everything has been done to make it up-to-the-minute in every respect. It is equipped with two late model projection machines. The theater is operated by students and recruits from Carolina's Glee Club comprise an orchestra which pleases the patrons of the house with college songs and popular airs.

Theater Turns to Films.

Winston-Salem, N. C.—The management of the Paramount theater, here has announced that this house will hereafter be devoted to the exhibition of an exclusive program of motion pictures, these replacing the tabloid musical comedies which formerly appeared at that house. The Paramount will be opened each day at one o'clock and the performance will run until 10 p. m.

Ideas and Notes.

Winston-Salem, N. C.—"The Girl and the Game" serial has been having so heavy a run at the Elmont theater in Winston-Salem that it was soon found that the seating capacity of that house was insufficient to accommodate the large number of people who are interested in these pictures. Because of this and to give an opportunity to all who desire to see the serial an opportunity, the booking has been changed over to the Paramount theater, a much larger house.

Gastonia, N. C.—The Broadway theater which was opened in Gastonia about two weeks ago has just added a sixteen piece Seeburg orchestra.

Asheville, N. C.—Manager L. Blomberg, of the Strand, Asheville, had as his guests the workers of the newspaper offices in that city last week during a showing of "The Fourth Estate." The Strand theater orchestra furnished an elaborate musical program during the exhibition of this feature. The news people took especial interest in the production because of its being a newspaper story and showing every phase of the work done.

Censorship Mass Meeting

Pittsburgh Screen Club to Hold Big Public Gathering on April 2—Will Be Part of Campaign Against Censorship in State—Club Moves to New and Larger Quarters in Lyceum Theater Building.

Special to Moving Picture World from Pittsburgh News Service.

PITTSBURGH, PA.—The Pittsburgh Screen Club is arranging for a mass meeting in the interests of the moving picture industry, to be held in this city Sunday, April 2. An announcement of the details will be made soon by the committee, which has taken steps to secure a number of out-of-town men prominent in the trade to deliver addresses. The gathering will be part of the campaign recently launched by the club to bring matters such as censorship more directly before the public.

The Pittsburgh Screen Club has secured larger and more centrally located quarters and will move in the near future from the Cameraphone building to the Lyceum theater building. The rooms decided upon are double the size of the old quarters, which have been crowded as a rule to overflowing by the large attendance at the weekly meetings. While no definite announcement has yet been made, the new headquarters will probably be formally opened with a big "house warming" early in April.

STRAND AT OAKLAND OPENS.

New Theater on Forbes Street, Near Atwood, a Credit to Its Locality.

Pittsburgh, Pa.—The latest and, in many respects, the finest addition to Pittsburgh's long list of modern photoplay theaters is the Strand, on Forbes street, near Atwood. It has just been completed and opened in a fitting manner to the public of that district, known as Oakland, one of the most exclusive sections of the city. The Strand is the newest link in the Rowland & Clark chain of houses.

Approaching the theater from either side one notes that large and impressive electric sign which states: "The Strand Photoplays," while at the top is an illuminated clock that can be seen from a considerable distance. Passing under the marquise, which extends to the sidewalk, one enters the spacious lobby and is immediately struck by the artistic simplicity of arrangement and decoration. The center of the entrance lobby is occupied by a circular ticket lobby with marble base and plate glass top. Back of the entrance lobby, a handsomely furnished passageway extends the width of the building. Keeping to the right on entering, one passes first the manager's lobby, then an exit lobby, next the ladies' retiring room, then turns to the left and enters the auditorium proper.

The splendid impression gained of the theater from the exterior and lobby is heightened still further by the luxurious furnishing and convenient arrangement of the auditorium. There are aisles on both sides of the house and one down the center, with a cross aisle about half way down front. The aisles are wide and the slope gradual yet sufficient to allow everyone to see unobstructedly. The screen is in the front of the house so that the audience faces Forbes street. A magnificent Moller organ, installed by Peloubet & Co., supplies the music. The lighting is of the total indirect method, with side wall brackets, giving a subdued light that is at the same time brilliant enough to make the finding of seats remarkably easy. Exits in addition to those on either side of the front of the house are situated in the rear of the auditorium. The men's retiring room is in the rear to the right. In the projection room has been installed new apparatus of the latest and highest type. The Strand will seat upward of 800, and the chairs provide ample "leg room" between rows.

Metro, Paramount, Fox and Red Feather —feature pictures only—are being shown, with a complete change of program daily. The theater is open continuously from 2 p. m. until 10.30 p. m. The admission charge is fixed at ten cents. The Rowland & Clark theaters comprise the Regent, one of the finest picture theaters in Pittsburgh; the Strand, the Arsensal, the Bellevue, the Belmar and the Oakland. Each of these, with the exception of the last named, seats over 600 and embodies the last word in theater construction. A. J. Simon is resident manager of the Strand.

FILM MEN'S BILLIARD CONTEST.

Lively interest is being displayed by billiard enthusiasts among Pittsburgh film people in a championship contest now being played between a number of prominent moving picture men for a handsome silver trophy. A series of games is under way at the Olympic billard parlors, beginning last week, and the much-discussed question of supremacy with the cue will soon be a settled fact. P. Antonoplos, of the East End Cameraphone theater, has offered a beautiful loving cup to the winner. The contestants are Max W. Herring, A. W. Cross, H. A. Lande, John Long, J. E. Davis, H. C. Grelle and Mr. Antonoplos.

Ambrose Lantzy Buys the Grand.

Portage, Pa.—Ambrose Lantzy, formerly manager of the Grand theater at Barnesboro, Pa., recently purchased the Grand theater at Portage, Pa., from Charles Baird and has taken charge of same. Mr. Baird formerly conducted two houses in Portage, but will now devote all his time to the other house, the Pastime.

Alhambra's New House Organ

McKeesport, Pa.—The Alhambra theater, McKeesport, has begun the publication of a very live and attractive house organ. This theater runs Blue Bird, V-L-S-E and General service and business is very good, Manager J. E. McCoy states.

M. A. Samuels to Manage the Gem.

East Liberty, Pa.—M. A. Samuels has been appointed manager of the Gem theater, East Liberty, succeeding Ellis Mintz, son of the owner, who is engaging in another line of business. Samuel was formerly operator at the Bijou Dream, East Liberty, and later occupied a similar position with Manager Soost, of Homewood.

D. W. Burton Buys Rex.

Washington, Pa.—The Rex theater at Washington, Pa., has been purchased from John Abraham by D. W. Burton, a former well-known exhibitor of this district. The Universal servise is being used.

Business Notes.

The Lyric theater, McKeesport, Pa., which recently installed a Power's 6-B machine, has completed its booth equipment by putting in a new Simplex machine. Both are motor driven.

The Imperial theater, Beaver avenue, Pittsburgh, Pa., is installing its own electric light plant. The new manager of this house, Tom Gilbert, reports an exceptionally good business.

The Columbia theater, Fifth avenue, Pittsburgh, Pa., has greatly improved its projection by the installation of two new Simplex motor driven machines purchased from the Feature Film & Calcium Light Company.

New Washington Theater

Federal Amusement Company About to Build Picture Theater With Novel Features —Will Seat 4,500 Persons—Spanish Pergola Around Roof Garden Auditorium With Tables for Refreshments.

By Clarence L. Linz, 635 Tenth St., N. E., Washington Correspondent of Moving Picture World.

WASHINGTON, D. C.—The Capital is to have one of the most modern theaters in the United States if the plans of the Federal Amusement Company are carried to completion. These plans contemplate the erection of a $100,000 fireproof building with all of the "fixings" that will make it stand out as the peer of the motion picture houses of the National Capital.

The new house is to be on the site of the present Lyric theater, at Fourteenth and Irving Streets, Northwest, Henry Wasson, proprietor of that house having agreed to turn in his holdings for similar holdings in the new project. In addition, adjacent property has been secured at a purchase price reported to approximate $35,000. The plans for the structure have been prepared by Architect Horace W. Peaslee, and these will produce a seating capacity of 4,500. The main auditorium with the gallery will accommodate 2,500 persons, while an open-air roof garden will take care of the remaining 2,000 people.

A Refreshment Pergola.

A striking feature incident to the latter will be an adaptation of the Spanish pergola, or latticed arbor. This archway is to be covered with vines and will extend entirely around three sides of the open-air auditorium, the fourth side being left for the screen, etc. Tables are to be placed beneath the arch, and patrons will be served with refreshments while viewing the performance. A promenade will also extend around the roof, outside of the arbor, and this will be lined with benches. An escalator, or moving stairway, will convey patrons to the roof garden.

This theater is to be devoted exclusively to photoplays and it is announced that a uniform admission of ten cents will be charged. The prime movers, or organizers of this project are G. L. Stabler and R. W. Powers. It is stated that work will commence on or about May 1, and the construction will be completed some time during the summer.

The New Company.

The Federal Amusement Company was recently incorporated under the laws of the District of Columbia with a capital stock of $2,500 divided into shares of a par value of $1.00 each. Five trustees are named in the incorporation papers to manage its affairs for the first year, these being Samuel Greenberg, John H. Harris, Philip M. Maley, William Hutcherson, and James L. Crawford. The principal offices of the company are given as 911-915 H Street, Northeast. The charter grants the right to the company to engage in the exhibition and production of moving pictures and theatrical and vaudeville performances in the District of Columbia and elsewhere, as well as to acquire and deal in real estate.

Good Advertising Stunt.

A "Who? What? Where? Quiz" in the Washington Herald of Saturday, March 4, where there was offered $200 in awards in gold and merchandise, created no little amusement for those entering into the contest, and provided a considerable amount of publicity for the sixty-one merchants and business men whose advertisements containing questions to be answered by the readers were printed in the paper. In many of the advertisements, the name of the person or firm concerned was omitted, and thus it became necessary for the person desiring to get a share of the prize money to make a personal visit to the place in question and practically "dig" out for himself the answers to the questions, and one of the provisions of the contest was "You must go to the advertisers in person. Do not write or phone for information." The contest ended on March 8.

Nos. 28 and 53, reprinted below, are apparently the advertisements of Crandall's and Moore's theaters, respectively. The Cosmos theater featured its vaudeville entertainments and one of the burlesque shows was also represented.

> No. 28.
> What is the Name of the Photoplay Theater on Ninth Street that has the Ladies' Shoppers Matinee and Shows Only America's Greatest Productions? Give Schedule of Starting Time of Features Shown Daily. Name Picture You Liked Best Quiz Week.

> No. 53.
> What is the Name of the Wizard Show Man of Washington, Who Runs the Two Finest and Most Up-to-Date Motion Picture Theaters in Town?
> Why are the Shows at These Theaters the Best in Town?
> Olga Petrova Appears Sunday, Monday and Tuesday in "The Soul Market" at One of These Theaters. Many of the Scenes in the Picture were Photographed in This City. Name the Localities.

The contest attracted thousand of people who did not enter the contest for the purpose of securing prfzes, but who took time enough to endeavor to puzzle out the answers and thus the advertisements accomplished their purpose. All of the firms entered are expressing satisfaction with the results.

Starting a Serial in Lent.

Serials in Washington have never been as successful as one might desire, although in the surrounding territory they are said to go exceptionally well and, in fact, this is evidenced by the records made by some of the well-known serials. Exhibitors have side-stepped them, preferring to stick to "one-night shows." Considerable publicity has been given to "The Strange Case of Mary Page," and this fact was of no little interest to Harry S. Wolf, manager of Meader's Southeast theater, but how to put it over was a question. Mr. Wolf is connected with several enterprises in Washington and he has been quite successful in each. He believes in publicity to the fullest extent—although he does not generally believe in free passes for motion picture shows. However, he overcame his scruples this time to the extent of issuing somewhere in the neighborhood of 2,000 cards bearing the following inscription:

Courtesy Of
MEADER'S THEATER
To Exhibition Of First Episode Of
"The Strange Case of Mary Page"
THURSDAY, MARCH 9th
From 6 To 11:15
MOST SENSATIONAL MYSTERY SERIAL EVER PRODUCED
Admission by Card Only
Positively no Tickets on Sale

"I am doing this," said Mr. Wolf, "to create enthusiasm over this serial. I am sure that if the people of my section see the first episode they will become so interestd that they will want to see all subsequent issues. The early part of Lent is always lacking in business and it is quite a serious matter to start off on a serial at this time. If the people fail to see the first episode there will not be that inquisitiveness to see the rest of the serial—but I am almost willing to bet that there will be very few people who will not avail themselves of our invitation to visit the show without charge."

L. & R. Film Adds to Forces.

M. Rosenberg, junior member of the L. and R. Film Distributors, has opened an office in room 204 of the Bank of Commerce and Savings building from which he will handle the business in the District of Columbia, Virginia, Maryland, Delaware, West Virginia, North Carolina and Kentucky. This concern is now marketing three prints of "The Spoilers" and is meeting with no little success for this feature is proving very popular in the territory named. A. N. Waters, traveling representative of this firm, has just returned from a six-weeks' tour of Kentucky. He reports exceptionally good business all along the line and will again leave in a few days for North Carolina. Veno Faulkner, formerly connected with the management of the Casino theater, at Seventh and F streets, Northwest, has joined the sales force and will cover the states of Maryland and Delaware. The latest recruit is Louis Berman. Mr. Berman is known to practically every exhibitor in this territory by reason of his having been head of the shipping department of the local V-L-S-E office since its establishment. He is to have his first experience in road work with films in the Virginias.

Many Out-of-Town Film Men.

A large number of out-of-town film men visited Washington last week. Among these were C. O. Moss, who covers the Virginia territory for Pathe, Inc., who came here to pay his respects to the new manager of the local exchange, Mr. O'Donnell; Alan J. Bachrach returned to participate in the meeting of the employees of the Washington branch of the V. L. S. E., and Dan O'Brien of Charlestown, W. Va., where he is acting as manager of the Cincinnati-Buckeye Film Exchange, paid a short visit to his many friends here. Mr. O'Brien reports an increased business in his territory and declares that there are signs of permanent improvement. He predicts, however, that regular service will soon play the most important part in the film industry, and that features will lose considerable of their popularity. He is now furnishing a weekly service of 28 reels and two multiple reel subjects. M. S. Siegel, representing the Electric Theater Supply Company, of Philadelphia, was also noted among the visitors

The Lafayette Goes.

The Lafayette theater, on Pennsylvania avenue, near Thirteenth street, Northwest, is to be dismantled, according to current reports, and to be converted into a store property. This house has been closed for some time and has never been considered as a money-maker.

United Film's New Automobile.

Sidney B. Lust, proprietor of the United Film Service in this territory, is to be seen flying about town in a Hudson touring car. Business must be good. However, the auto is to serve a double purpose, for one of his employees is to use it for emergency purposes in transporting films from the office to the theaters. Mr. Lust is doing everything possible to emphasize service and is constantly putting into operation that which will promote the efficiency of his business.

J. S. Hebrew Visits.

J. S. Hebrew, manager of the Philadelphia office of the V-L-S-E, was a visitor in Washington last week. Mr. Hebrew is slowly recovering from a severe attack of rheumatism and la grippe, but despite this he is right on the job.

CLEVELAND NEWS LETTER.

By Herbert Persons, Cleveland Correspondent of Moving Picture World.

Program Balloting Will Soon Close.

Cleveland, Ohio.—The referendum vote arranged by Special Representative Megown of the Northeastern Ohio Motion Picture Exhibitors' League, to enable a committee of the Federation of Women's Clubs to select pictures for their model programs, is getting under way and is expected to be concluded by the end of March. Ballot boxes have been placed in many of the theaters, and printed ballots distributed to the club women.

Supreme Court Takes Up Sunday Question.

Chillicothe, Ohio.—Ohio exhibitors are awaiting the action of the Supreme Court of Ohio which is expected shortly to hand down a ruling to determine whether motion picture theaters come under the state law prohibiting Sunday "theatrical performances."

Clarence Myers, proprietor of a motion picture house in Chillicothe, was held to have violated the state law by giving Sunday exhibitions. He appealed to the Supreme Court after having lost his case in the Court of Common Pleas of Ross County and the district appellate court. Myers contends motion picture houses do not come under the meaning of the law.

Films at Woman's Exposition.

Moving pictures were a big feature of the Woman's Exposition held here in the Wigmore Coliseum the week of March 6. Daily lectures on subjects of particular interest to women were illustrated by motion pictures. There were also special educational films for school children.

Ray Will Direct His Own Pictures.

The Reserve Photo-plays Company is now to have a player-director. Robert H. McLaughlin, president of the company, has just announced that J. A. Fitzgerald, the New York man who became director a fortnight ago has severed his connection with the company and that Johnny Ray, chief comedian and one of the guiding spirits of the enterprise, is to be director of his own pictures.

The company, which has an elaborately equipped studio at 717 Superior avenue, has completed four pictures and will commence releasing after April 1.

IN BUFFALO.

Exhibitors Meet C. Kessel.

Local Manager Hickey of the Buffalo Triangle office invited many managers from Buffalo and the nearby towns to meet Charles Kessel at the local office. Michael Shea, owner of Shea's Hippodroma and other houses, was present, and others, among them I. Moses of Shea's Hippodrome; John A. Pferd, Pastime; H. Pincus, Olympic; Mrs. Rosenkranz, Elk; James Savage, Como; G. Rosing, Fillmore; Frank Nowak, Lincoln; J. W. Lambrix, Globe; C. D. Dillemuth, Broadway Lyceum; C. H. Johnston, Ellen Terry and Julia Marlow; N. Miner, Cosey Corner; J. Michaels, Academy, all of Buffalo.

Out-of-town exhibitors present were: William Kelly, Corning Opera House, Corning, N. Y.; Fred. Bitnar, Haven's Opera House, Olean, N. Y.; S. C. Allen, East Aurora; J. Farron, Victoria, Rochester, N. Y.; M. Lux, Alhambra, Utica, N. Y.; F. J. Betzy, Star, Akron, N. Y.; Dan Buss, Star, Tonawanda, N. Y., and Fred. Smith, Shattuck Opera House, Hornell, N. Y.

Popular Film Gets "Neptune's Daughter."

Buffalo, N. Y.—Harry Marsey, of the Popular Film Exchange, Buffalo, is enthusiastic over his purchase of the State rights for "Neptune's Daughter" in Pennsylvania, Delaware, Maryland and the District of Columbia.

Buffalo Screen Club

New Organization of Exchange Men Now in Fine Working Shape—Meeting in Office of General Film Well Attended and Pleasing—Its Own Headquarters Soon—A List of Charter Members as Furnished by Secretary Hopkins.

By Joseph McGuire, 611 Erie County Bank Bldg., Buffalo Correspondent of Moving Picture World.

BUFFALO, March 2.—The Buffalo Screen Club, which was recently organized is now in a thriving condition. The executives, office and road men of Buffalo film exchanges are eligible to membership in this organization. Pictures appear herewith of President Daniel J. Savage, who has resigned as manager of the General Film Co.'s offices in the Buffalo territory to manage the Paramount Service in Buffalo and Syracuse, and Secretary and Treasurer F. S. Hopkins, Buffalo manager of the Victor Film Service. A week or so ago we printed a picture of Vice President J. H. Christoffers, manager of the local Mutual office. President Savage presided at this week's meeting. There was plenty of good fellowship and the attendance was excellent. The meeting was held in the offices of the General Film. Some new members joined the club. The members discussed suggestions for permanent quarters. The location will be announced later.

D. J. Savage.

F. S. Hopkins.

The charter members are as follows named by their companies:

Mutual Film Corporation, 106 Pearl Street, G. H. Christoffers, B. J. Brandon, J. Gorchof, F. Messerschmidt, A. Teschamacher.

General Film Company, 122 Pearl street, Howard F. Brink, E. J. Hayes, F. J. Leonard, J. E. Carr, H. E. Benedict.

Metro Film Corporation, 35 Church street, C. A. Taylor.

World Film Corporation, 269½ Main street, J. Mulhauser, L. Green, M. Cohen, O. A. Siegel.

Universal Film Corporation, 35 Church street, A. A. Schmidt, F. S. Hopkins, F. Zimmermann, A. W. Young, E. W. Baird.

Pathe Film Company, 47 West Swan street, James K. Morgan, N. I. Filkins.

Triangle Film Company, 86-88 Exchange street, George A. Hickey, George L. Allmart, W. Whiston.

Popular Film Company, 27 Swan street, Harry Marsey, J. M. Sitterly.

United Film Service, Chapin Block, Joseph Kessel, H. E. Hughes.

Pioneer Film Company F. J. Willis.

Becker Feature Film Company, 29 Franklin street, Al Becker.

Paramount Service, D. J. Savage.

The Popular Film Appoints New Managers.

Buffalo, N. Y.—The Popular Film Exchange, 39 Erie street, Buffalo, has appointed Joseph Courtney manager of its Syracuse office and Paul A. Fennyvessy manager of its Albany branch.

The Buffalo Pathe Men.

Buffalo, N. Y.—James K. Morgan is manager and N. I. Filkins, H. L. Taylor and C. J. Rose are the Western New York road men for the Pathe Exchange, Inc., 47 West Swan street, Buffalo.

"'The Iron Claw' is very popular in the Buffalo territory," said Mr. Morgan. "In eight days we have had fifty-three bookings on this production."

New Company Buys Palace Theater.

Buffalo, N. Y.—The Palace moving picture theater, located in the heart of Buffalo's best business section, has been bought from the Mitchell H. Marks interests by the Buffalo Palace Corporation. The officers of this new corporation are: Howard J. Smith, president; Ira M. Mosher, vice president and manager, and William A. More, treasurer.

E. L. Hyman's Work at the Victoria.

Buffalo, N. Y.—Edward L. Hyman, who is only 21 years old, is the live wire manager of Mitchell H. Mark's new Victoria moving picture theater, Buffalo. Mr. Hyman has appointed H. Collier Grounds as organist and Ivan Shapiro, orchestra leader. The Victoria, being in a residential section, presents a home-like appearance. Flowers in profusion are used in the lobby and on the stage. Mr. Hyman has his 12-piece orchestra seated on the stage, which presents a garden scene, with electrical effects. Mr. Hyman used his showmanship with the picture, "The Trail of the Lonesome Pine," last week. Preceding the picture the stage showed a forest scene, dimly lighted. The lights were slowly increased until the scene was brilliant. This action was accompanied by orchestra strains of the song which bears the same name as the picture.

At the Regent Theater.

Buffalo, N. Y.—Harry H. Murray recently succeded F. Leon Brick as house manager of the Regent moving picture theater, Buffalo. Mr. Murray gives handsome portraits as souvenirs to his patrons each Friday evening. He works under the general management of J. H. Michael, who also has been head of the Academy theater, Buffalo, for some time. Mr. Brick, formerly at the Regent, is now manager of the Elmwood theater, Buffalo.

W. A. V. Mack Heads General.

Buffalo, N. Y.—W. A. V. Mack has been appointed manager of the Buffalo branch of the General Film Company to succeed D. J. Savage. Mr. Mack comes here from Syracuse. He has been in the film business for four years, two years as an exchange manager and two years as an exhibitor. Mr. Mack is well acquainted with practically every exhibitor in New York state.

D. J. Savage's New Offices.

Buffalo, N. Y.—D. J. Savage, who resigned as manager of the General Film company's Buffalo branch, has opened offices at 145 Franklin street. He will be the Buffalo and Syracuse representative of the William L. Sherry Feature Film company, handling Paramount pictures. Mr. Savage's headquarters are in a new building, which is spick and span and centrally located. Mr. Savage's staff includes Howard Brink, road man; John Carr, booker, and Miss Anna Harrington, bookkeeper.

Strand Advances Prices.

Buffalo, N. Y.—Manager Edel of the Strand moving picture theater, Buffalo, has advanced his prices of admission. In this connection Mr. Edel made the following significant announcement to the public: "In order to maintain Strand quality programmes, and to enable the management to offer from time to time the biggest achievements in the realms of photoplay our prices will be ten cents for matinees and fifteen cents for evenings."

Louisville's Growth

Census of City for New Directory Shows 132,710 Names, an Increase in One Year of Nearly 2,200 Names—City Now Has a Population of Over 300,000 People as Probable Patrons of Its Moving Picture Shows.

By G. D. Crain, Jr., Louisville Correspondent of Moving Picture World.

LOUISVILLE. KY.—Moving picture exhibitors of Louisville perused with great interest the latest report of the local directory publishing company which shows that the population of the city is increasing satisfactorily. The newest directory has a total of 132,710 names, including only residents inside of the city's boundary. Louisville uses a multiple of two in estimating its population from directory figures and claims 265,420 residents. The city has a number of large suburbs which are not included in these figures, to say nothing of the big floating population from the other two Falls cities. A conservative estimate of the population is said to be in the neighborhood of 300,000 showing that Louisville should be in position to support the numerous fine theaters which are operated here. The gain compared with last year is slightly under 2,200 names, but a number of new theaters came into existence during the year.

TREND OF LOCAL ADVERTISING.

Managers Depending less on Novelties and Passes Than Before.

Louisville, Ky.—Local moving picture exhibitors have apparently decided that the daily press is the most effective means of calling the public's attention to the plays on the screens. For a time the city was literally papered with passes and various forms of free admission. Novelty forms of advertising have dropped off to some extent during the past few weeks, and the downtown theaters are now using more space in the papers than for some time. Noting many of these big advertisements the stranger would be led to believe that the exhibitors were warring among themselves, whereas they are actually operating in harmony, and the local exhibitors' league is practically a 100 per cent. organization. The new Rex theater, the Strand, Walnut, Alamo, Mary Anderson and Majestic theaters are among the largest advertisers at this time. The Mary Anderson recently used a page in the Herald announcing the first episode of the new big serial, "The Iron Claw," the first showing of which was made on March 8. This serial will be run as an extra feature every Wednesday and Thursday. The first episode was shown with the five reel feature "The Writing on the Wall," a V-L-S-E production, and a comedy.

Second Street Theater Nearly Ready.

Louisville, Ky.—The Second Street Amusement Co., of Louisville, is rapidly getting its new theater at Second and A streets completed. Work is now being pushed on the interior of the theater which when completed will be one of the finest outskirt houses in the South. The front of the building is of white tile and massive cut stone. The walls are of brick. The building will be practically fireproof throughout.

Hilltop Increases Capital.

Louisville, Ky.—The Hilltop Amusement Company, of Louisville, has increased its capital stock from $13,000 to $25,000. The company operates the Hilltop theater in Crescent Hill. Alfred P. Knopf is president of the concern which has been in operation something over a year. Others signing the papers were William Johnson, Allen W. Hudson, Ben O. Ford, and Peter Knopf, Jr., owners of more than two-thirds of the capital stock. The stock is divided into 250 shares of the par value of $100 per share. The company is planning to increase the size of the theater a little later on.

Drops Admission to 10 Cents.

Louisville, Ky.—The Rex theater has reduced night admission prices from fifteen to ten cents in keeping with the prices of the other local theaters. Through a typographical error one of the local newspapers announced that admission prices at the theater would be five cents, but this statement was corrected on the first page of a later edition.

Personal Mention.

Stanley Stoehr, of the Princess theater, Henderson, Ky., which recently burned, has been in Louisville for several days calling on relatives.

Percy Smith, manager of the Louisville office of the Mutual Film Corporation, recently spent several days at Danville, Ky., and other points in the Bluegrass.

N. L. Lefkowitz, a representative of the Standard Film Company, of Cincinnati and Cleveland, returned to the Buckeye state after calling on a number of local exhibitors and talking some special feature material.

While in Louisville, B. M. Vandawalker, special representative of the Indianapolis office of the General Film Co., ran a special performance at the Majestic theater to show the local exhibitors the new Kalem serial "Social Pirates." Mr. Vandawalker spent several days in the Falls Cities.

A recent visit was paid to Louisville by Walter Wessling, of the Cincinnati Pathe Film Exchange. Mr. Wessling called on several of the exhibitors who are running Pathe service in the city.

J. H. Brooks, manager of the Lyric theater, New Albany, Ind., has been very ill for several weeks, and has been operated on. He is reported to be recovering slowly.

Features and Business Notes.

A. C. Farrel, manager of the Louisville office of the Central Film Service Company, has made a number of bookings on the six-reel film "Traffic in Souls," which made a good showing in New York and also on the road. This film was shown at the Masonic theater, of Louisville, several months ago at fifty cents and a dollar. It has been shown at the Star theater, and is booked for showing at the Empire, the Norman, the Victoria, of New Albany, and the Columbia, of Frankfort.

The Majestic theater of Louisville recently played a one-day return engagement of "The Golden Chance," featuring Cleo Ridgely and Wallace Reid. This picture made a big hit when shown at the theater in February and many requests were received for its return.

The Walnut theater, while showing a swift-moving Keystone Comedy, "Cinders of Love," featuring Chester Conklin and Slim Summerville, advertised that all Louisville policemen and firemen who attended in uniform would be admitted free of charge on Wednesday. This picture shows the keen rivalry between the Keystone cops and the fire department. Lillian Gish, in "Daphne and the Pirate," was on the screen at the same time.

SHOWS IN CHATTANOOGA.

By G. D. Crain, Jr., 1404 Stark Bldg., Louisville Correspondent of M. P. W.

CHATTANOOGA, TENN.—This and other Tennessee cities have experienced the worst weather during the past two or three weeks that has been known for years. Chattanooga recently had seven and one-half inches of snow the heaviest fall registered in some thirty years. Heavy snows were also encountered at Dresden, Knoxville, Jackson, Manchester, White Bluff, Clarksville and many other cities. Even Decatur, Ala., was crippled by sleet. Street car lines in many cases were tied up, and snow plows came out of the dust and cobwebs to clear paths for traffic. The Bijou theater, of Chattanooga, Tenn., reported excellent crowds at the showing of "The Birth of a Nation," in spite of the inclemency of the weather, and the fact that the film was playing a return engagement.

MORRISTOWN THEATER BURNS.

Morristown, Tenn.—Read's theater, of Morristown, Tenn., one of the landmarks of the city was recently destroyed by fire. The fire started at 5.30 o'clock in the morning, and the entire interior and properties were burned, leaving only the rear walls and smoke stack standing. These were later dynamited for fear they would fall. The fire originated in the boiler room and spread to the property room directly above before it was discovered. The loss will exceed $25,000 and is partly covered.

TO ENLARGE ITS THEATERS.

In connection with extensive improvements which are planned by the Signal Mountain Amusement Co., of Chattanooga, it is understood that the company will remodel its string of theaters which when completed will be among the best in the state.

Crescent to Be Imperial.

The Crescent theater, 812 Market street, may be entended back the full length of the block, giving it a seating capacity of 900. It is to have a balcony seating 200 people and its name will be changed to the Imperial. Work on the Crescent will be started at an early date.

The Alcazar.

It is planned to increase the seating capacity of all of the theaters in order that the company may play the highest class films at standard prices. The Alcazar, which now seats 700 people may be enlarged to seat 1,600.

Picto to Be Alhambra.

It is planned to increase the seating capacity of the Picto to 700. The name of this theater will be changed to the Alhambra, and when the improvements are completed the old Alhambra will be closed.

The Colonial.

The seating capacity of the Colonial will be enlarged to 800. A general movement has been started in many parts of the country to increase seating capacities as with a small seating capacity moving picture theaters are unable to obtain revenues large enough to pay for the best grades of first run pictures.

WANT SKILLED OPERATORS.

Nashville, Tenn.—At a recent meeting of the Nashville, Tenn., Trades & Labor Council, a resolution was adopted calling upon the City Commissioners to reconstitute the present motion picture operator's examination board, so that only competent operators may be used in the Nashville theaters. It was charged in the resolution that a recent fire in one of the Nashville theaters was due to the incompetence of the operator. The legislative committee of the organization was instructed to appear before the City Commission and request that a competent board of examiners be appointed and that the owners of moving picture theaters be compelled to employ competent men in the operating rooms.

NO PASSES TO THE QUEEN.

Knoxville, Tenn.—Following a rumor that the Queen theater, of Knoxville, was cutting prices in connection with a special offer recently made for dollar day, the company came out with the statement that the Queen is not cutting prices. It further stated that the management had a better business policy than to cut prices one penny.

ST. LOUIS NEWS LETTER.

By A. H. Giebler, St. Louis Correspondent of Moving Picture World.

Return of "Birth of a Nation."

ST. LOUIS, MO.—"The Birth of a Nation" opened at the Olympic theater on March 5th for a four weeks run, and Manager Sanford says that in spite of the fact that the pictures played in St. Louis for one hundred and fifty nights during the previous engagement, the box office is showing almost exactly the same receipts as the opening days of the film on its original run. The Symphony orchestra that was used in Chicago came here with the picture, and much of the film that was cut out on the previous showing on account of the agitation against the picture then, have been restored. Scenes of the Tuskegee Institute, showing the rise and development of the Negro race since the time of the reconstruction days, are now being shown with the film.

A TALK BY N. H. SPITZER.

N. H. Spitzer, of the Blue Bird Company recently gave an interesting talk to Kansas City exhibitors on the important topic of Good Will in the business of managing picture theaters. Among his special topics he had this to say about courtesy and attention:

N. H. Spitzer.

"Courtesy and Attention—How many of you have given these two strong business builders the thought they are entitled to. Have you ever thought how little they cost you and how much they will return? I don't care how strong your program may be, if you don't make your patrons feel at home your good judgment of pictures is wasted. Let your cashier wear a smile; let your door man know the value of a nod; and let your usher finish this off with his little attention, and your patrons cannot feel anything but welcome, they are bound to make comparisons with other houses where this is conspicuously lacking.

"The Good Will of an audience has helped even a poor picture many a time."

Minusa Branches Out.

E. R. Anderson, of the Minusa Cine Products Company, is very enthusiastic over the business his company has done during the past year. Mr. Anderson says the Minusa Company is negotiating for a large building to be used for a factory, which will increase their capacity for the making of screens fourfold. "Business looks exceedingly good for the coming spring and summer season," said Mr. Anderson. "Exhibitors over the country are getting ready for the open air business. We have already filled several orders for screens for out of doors theaters. Everything goes to show great promise for warm weather doings." Mr. Anderson also reports the sale of a great many screens to schools, lodges, clubs, and organizations of that kind.

Sam Lears Stocks Up.

Same Lears, of the Lears Theater Supply Company, says business never looked so good. Exhibitors are making more money than they did a year ago. and there are four deals now on for theaters to be opened in the down town district. "The airdome business is taking an early start," said Mr. Lears. "Exhibitors came into my office two weeks ago with snow on their hats and left orders for open air equipment. They may be early, but it is the early bird that gets the worm in the show business, and things look so promising that we have put in a stock of fifty new machines to fill orders with."

Cincinnati Cenors

Not Satisfied With Decisions of Ohio State Board of Censors, Local Reformer Claims Municipality Has Right to Extend and Enlarge Upon Board's Decisions —Thinks Board's Orders Are Disregarded.

By Kenneth C. Crain, 610 Nat. Bank Bldg., Cincinnati Correspondent of Moving Picture World.

CINCINNATI, OHIO.—This city seems in again for local censorship agitation. The Ohio Board of Censors is none too liberal; but no board could satisfy everyone and we ought to go back to a committee of the whole nation. There are some who think that they alone are able to judge righteously. Certain of these gentlemen appeared on March 7 before the mayor and declared that in certain cases eliminations ordered by the censors had not been made, though shown with the board's mark of approval.

Rev. John F. Herget, chief of the local morals censors, criticized the State Board for not enforcing its orders more effectually, and urged that the authorities give more attention to the productions shown in the photoplay theaters. Dr. Herget also claimed that while city authorities cannot veto an act of the State censors, they can extend or enlarge an order, and even suppress a film, although it is not apparent how a conflict could be avoided if the city suppressed a film approved by the board.

Specifically, the suppression of two films shown in the city during the week of March 5 was asked by the morals squad, "as a warning." The city authorities did not take the action asked, but promised to consider the matter and to act if circumstances seemed to warrant. It will be recalled that some months ago the former city administration refused to permit the exhibition of a film which had been approved by the State board, on the ground that further eliminations should be made; and while in that case the fight ended in practically a draw, it is possible that the whole issue will be opened up again if an element claiming to represent the clergy insist upon it.

PICTURES IN CHURCHES.

Harm of Them Pointed Out—Churches Can't Compete With Regular Show.

Cincinnati, Ohio.—Exhibitors in Cincinnati noted with mixed emotions a report of remarks attributed to John L. Alexander, of Chicago, first general secretary of the Boy Scouts and a prominent Sunday-School official, before a meeting of local ministers and Sunday-School superintendents, relative to moving pictures. Mr. Alexander declared that the church cannot expect to compete with the moving picture theater, and that its efforts to do so are generally unsuccessful because it does not as a rule have pictures of a grade equal to those shown in the theaters. Incidentally, he indicated an opinion that even if this were not the case," pictures should not be used as a "bait' to get young people to go to church.

Exhibitors in many localities have noticed with some alarm the growing tendency of churches to show pictures more or less regularly, although accepting this as a deserved tribute to the popularity of pictures, and as a direct indorsement of their merit as an instructive and harmless form of entertainment. If Mr. Alexander's views are generally followed here, the result will be the removal of some competition caused by churches. As an astute youngster pointed out in this connection, he can go to a church picture-show, take two girls, and satisfy his conscience by dropping a nickel into the contribution plate to pay for the evening's entertainment.

SUNDAY LAW VALID.

Chillicothe, Ohio.—A decision which may prove to be of more than passing interest and importance to exhibitors all over Ohio has been handed down at Chillicothe, O., by the Court of Appeals, to the effect that a statute providing that theaters may not open on Sunday is valid, and applies to moving picture theaters. The statute is an old one, which has apparently not hitherto been invoked, as it has generally been considered as virtually obsolete and in the "blue-law" class. Myers Bros., of Chillicothe, carried the case to the Court of Appeals. If the decision is generally followed it will obviously give the element favoring Sunday closing of picture shows a powerful weapon.

CHANGES IN V-L-S-E OFFICE.

Cincinnati, Ohio.—A reorganization of the V-L-S-E sales force in Cincinnati has been accomplished by C. E. Holah, the new manager. J. G. Lytle has been placed in charge of the Indianapolis territory under Mr. Holah; F. B. Chase, formerly branch manager of the Western Union, has been placed in the Ohio and West Virginia territory, and Tom Neer remains in charge of Kentucky. Mr. Elliot also continues as assistant manager. Mr. Holah has charge of the booking of "The Battle Cry of Peace" in Cincinnati, and intimates that a long run at Music Hall may be announced later.

MANAGER HOLAH PLEASED.

Cincinnati, O.—Manager C. E. Holah, now in charge of the V-L-S-E offices in Cincinnati, after some months with the Pathe exchange, received as many messages of congratulation as a popular debutante on taking hold of the "Big Four" offices, not to mention the flowers. Floral tributes were thick in the office on the day of his assumption of authority and the new manager was given a first-class send-off.

Dayton's Olympic Reopens.

Dayton, Ohio.—The Olympic theater, of Dayton, has reopened its doors after being closed for six months. R. E. Alexander, for years owner of the old Lafayette theater, acquired the house some time ago, and has spent a considerable amount in remodeling it. A gold fiber screen, a new indirect lighting system, a Wurlitzer organ, and complete redecorating, comprise some of the improvements which have made the house thoroughly up to date and more attractive than ever before. A feature a day will be shown.

"Peace" Film in Cincinnati.

Cincinnati, Ohio.—The first public exhibition of "The Battle Cry of Peace" in Cincinnati, aside from that held a few weeks back under the auspices of the Shriners at Music Hall, took place on Sunday, March 5, at the Lyric theater, that house having an open date on that occasion. Packed houses prevailed during the entire day, although the prices were the highest which have yet been charged for moving pictures in Cincinnati, ranging from 50 cents down to 25; and the enthusiasm with which the picture was received gave fresh evidence of its power and of the feeling in favor of the popular issue of preparedness.

Triangle Officials Visit Shelbyville, Ind.

Manager C. C. Hite, of the Cincinnati Triangle office, with L. S. Muchmore, one of his sales representatives, went down to Shelbyville, Ind., last week, to attend the opening of the Strand theater, with Triangle service. W. C. Meloy, owner of the Shelbyville house, has good reason to claim that it is the handsomest in Indiana outside of Indianapolis.

Atlanta to Have Another Big Theater

Wiseberg Building Leased—W. T. Murray, Geo. Pheles and Sig Samuels to Build 1,000-Seat Theater—$230,000 Involved.

By A. M. Beatty, Atlanta Correspondent of Moving Picture World.

ATLANTA, GA.—W. T. Murray, George Pheles and Sig Samuels have leased the Wiseberg building, 41-43 Peachtree street for ten years at $18,000 a year. They have already started the work of converting this building into one of the largest and finest motion picture theatres in the south. The transaction involves $230,000. The ten-year lease calls for $180,000. The theater will cost $50,000, and will seat 1,000 people. It will be a new building, as nothing but the side walls of the Wiseberg structure will be used.

Work began Wednesday, March 1, and the lessees plan to open the doors to the public about June 1. The new theater will be in the very heart of Atlanta's busiest center, only three doors north of Edgewood avenue at Five Points.

The theater is designed solely for a motion picture house. There will be no vaudeville.

The front will be constructed with white terra cotta and green Spanish tile. The style of architecture will be that of the Spanish Renaissance.

The entrance lobby is to be twenty-three feet wide, twelve feet deep and twenty feet high. A new feature will be th lounge room between the main floor and the balcony. This will be a large room, comfortably fitted. On one side there will be a dressing room for ladies, on the other the offices of the manager of the theater.

Another feature will be the ventilating, heating and cooling system—a system which will maintain the same temperature winter and summer and which will keep currents of fresh air circulating at all times. Intake fans on a level with the main and balcony floors will draw in fresh outer air and will force this over coiled pipes. The fresh air in winter thus heated by hot water and in summer cooled by ammonia will rise from the floors through many openings beneath the floors. An exhaust fan in the ceiling will draw out this air, thus keeping up a constant circulation.

W. T. Murray, lessee, is the manager of the Alamo No. 2 theater, and is a theatrical man of very wide and successful experience. He will be the general manager under whose supervision the new theater will be operated.

B. Lee Smith to Run Strand.

B. Lee Smith, former Atlanta newspaper man and for some time past a well known motion picture exhibitor, has returned to Atlanta to take charge of the Strand theater.

Many See Georgia Picture.

The big Georgia picture by the Georgia State Chamber of Commerce, is breaking all records of attendance at Georgia theaters. More than twenty thousand people have seen it since it was started on its tour of the state, the latter part of January.

Ralph De Bruler Recovers.

After an illness of over a month, Ralph De Bruler, former manager of the Strand theater, is out again. Mr. De Bruler resigned the management of the Strand to take charge of the new Piedmont theater at Forsyth and Luckie streets just before he fell ill.

Mr. De Bruler is planning big things for the Piedmont, which will be open about March 15th.

The Brandons Back.

W. C. Brandon and bride returned to town this week from their honeymoon in New York City to meet congratulations on every hand. Mr. Brandon is the popular manager of the Atlanta branch of the V-L-S-E corporation.

Manager Savini, of the Atlanta office of the United Film service, has gone to Mardi Gras in New Orleans.

O. P. Hall, Atlanta manager for Fox, is authority for the statement that the Fox corporation will soon erect its own building in Atlanta.

MICHIGAN NEWS LETTER.

Special to Moving Picture World From Midwest News Service.

Among Michigan Picture Men.

KALAMAZOO, MICH.—M. L. Fisher was the operator appointed by the mayor to the new board of examiners of moving picture machine operators.

Kalamazoo, Mich.—Gaudy, and as he calls them, indecent posters advertising moving pictures are decried by Henry Huizinga in a letter to a local paper.

Theater Changes.

Houghton, Mich.—George Lampers has sold the Lyric theater to Joseph Thibodeau. It will be redecorated and a new ventilating system will be installed.

Battle Creek, Mich.—A new moving picture theater will be erected on East Main street supplanting one of two remaining wooden buildings, it is reported.

Benton Harbor, Mich.—Edward Saether succeeds Otto J. Lauer as proprietor of the Bijou theater.

Manistique, Mich.—John E. Knoph has purchased the Colonial theater from W. H. McMulkin, Clayton Allen and H. H. Hargreaves.

Saginaw, Mich.—The Mecca Theater Company has purchased Dreamland theater from George E. Marr and now operates the Mecca, Annex and Dreamland. It will be a five-cent house. Marr continues to manage the Wolverine and Family theaters.

Sandusky, Mich.—The Royal theater has been reopened under the management of the Misses Rose Lingen and Louise Ramm and Elmer Bauer and Jean Lingen.

Sandusky, Mich.—F. Gustavus Dildine is now manager of the Theatorium.

Pontiac, Mich.—A Julius Kleise, Jr., purchased the Howland theater from Ephraim Howland. He will have constructed a $20,000 addition which will increase the seating capacity to 1,650. It will be used for moving pictures and vaudeville.

Ideas and Notes in Michigan.

Laurium, Mich.—"The Adventures of a Boy Scout" was shown at the People's theater by the local troop.

Ispheming, Mich.—So popular were the films of the firemen's celebration held here in 1914 that Manager Butler of the Ishpeming theater has recently played them again for two days.

Kalamazoo, Mich.—Manager L. C. Barnes will use at the Lyric theater the same class of service—Metro-World and V-L-S-E—he uses at the Elite. He opened the remodeled Lyric with "The Juggernaut."

ILLINOIS NEWS LETTER.

By Frank H. Madison, Illinois Correspondent of Moving Picture World.

Among Exhibitors.

QUINCY, ILL.—Frank Hardyman has received word that his patent on an invention of a light protector for motion picture machines had been granted. The Automatic Gas Power company is planning to distribute the invention.

Springfield, Ill.—Secretary of State Lewis G. Stevenson issued a charter to the Suburban Theater Company of Chicago, capitalized at $4,500. The incorporators are Harold M. O'Brien, Hans A. Spanuth and Cyris L. Garnett.

Warsaw, Ill.—"We don't want your money. This is Washington's Birthday," Manager Frazer told the people the night his new White Palace was christened.

Illinois Theater Changes.

Belleville, Ill.—Manager John G. Frederick, of the Lyric theater, has leased a site at Main and Race streets for an airdome. A new theater is being erected on the Spring street site of his old airdome.

Lincoln, Ill.—Because of lack of patronage, Carl Hepler has closed the Princess theater.

Bath, Ill.—J. F. Keith sold his moving picture theater in the village hall to Frank Roloff.

Fairview, Ill.—The Lyric theater, which was operated by C. A. Cook, has closed.

St. David, Ill.—The Croation orchestra has leased the local theater from John Lakin.

Danville, Ill.—Luke H. Blafe and David Maurice, owners of the Family theater at Lafayette, Ind., have purchased the Lyric theater here. It is being remodeled.

Paris, Ill.—The management of the Shoaff opera house has again changed. Frank Weaver has resumed the management.

Kankakee, Ill.—Ben Jaffe has purchased the South Side moving picture theater on Main street.

Ideas and Notes in Illinois.

Havana, Ill.—Cal Stewart, the "Uncle Josh" of the phonograph, is playing Illinois moving picture houses in person and with a three-reel production entitled "Punkin Center."

Aurora, Ill.—"Your Girl and Mine," the suffrage film, appeared in an Illinois theater after a long absence when it was shown at the Strand here for the Aurora Woman's club.

Mendota, Ill.—Two theaters, The Palace and Princess, gave special moving picture shows on firemens' benefit day to aid the firefighters' fund.

Carbondale, Ill.—"Les Miserables" was shown at the Amuse U theater, under the auspices of the Missionary society of the Methodist church.

Maywood, Ill.—The Strand theater has discontinued its Wednesday matinee.

Tuscola, Ill.—The new Olympic theater will use Triangle, Fox, V-L-S-E, Equitable and Pathe Gold Rooster service. Some films booked are "Cabiria," "The Juggernaut," "The Rosary," "House of a Thousand Candles," "Blindness of Virtue," "The Eagle's Nest," "Island of Regeneration," "The College Widow," "The White Sister," "Chalice of Courage," "Mortmain" and "The Sporting Duchess."

Springfield, Ill.—The Gaiety theater is running special Saturday morning shows for children.

Rockford, Ill.—Local exhibitors aided in baby week showing child welfare films.

Brookport, Ill.—The moving picture theater has started "The Black Fox."

Streator, Ill. — Streator parents and teachers are moving for childrens' shows.

Marseilles, Ill.—Sixty scenes of the local flood made a hit at the Star theater.

Monmouth, Ill.—The Pattee opera house gets "The Birth of a Nation" March 23-25.

Kankakee, Ill.—The La Petite, Court, New Princess and Royal theaters had special feature films during Style Show week.

Rockford, Ill.—The Colonial theater here could not handle the crowds at the first episode of "The Strange Case of Mary Page." Hereafter each episode will run two days.

Urbana, Ill.—Triangle pictures have proved so popular the Colonial theater will run them six days a week instead of four. This switches special children's shows to Saturday morning.

Galesburg, Ill.—The West theater showed "The Conqueror" for the benefit of the associated charities.

WISCONSIN NEWS LETTER.

Special to Moving Picture World from Midwest News Service.

Theater Changes.

MILWAUKEE, WIS.—Carl Barkausen, architect, has drawn plans for one-story, 40x125, brick, steel and terra cotta moving picture theater on Vliet street, near 12th street. It will seat 750.

Black River Falls, Wis.—E. T. Davis sold the Fox theater to F. A. Parsons, who has closed his show at the R-K Hall.

Sheboygan, Wis.—The opera house was damaged by fire. Loss, $8,000.

Muscoda, Wis.—W. Davis and Herman Huppler will erect an opera house here to cost $10,000.

Ideas and Notes.

Milwaukee, Wis.—"The Battle Cry of Peace" was held over the fourth week at the Toy theater.

Eau Claire, Wis.—Minor changes were ordered in all moving picture houses here by the state industrial commission after an inspection. Exits and exit signs and panic bolts were the chief omissions.

De Pere, Wis.—The Pearl theater, recently damaged by fire, reopened March 4.

Milwaukee, Wis.—Jeanette Kruzska, a local dancer, supplemented the film program at the Butterfly theater.

Milwaukee, Wis.—Manager H. D. Graham, of the Merrill theater, had two pipers on duty, ushers in kilts and Scotch airs by the orchestra when he played the Triangle "Peggy."

Beaver Dam, Wis.—One train carried an extra coach every day for a week to accommodate persons coming to see "The Birth of a Nation" at the Davison theater.

Baraboo, Wis.—The Al Ringling theater has booked the Triangle service.

Eau Claire, Wis.—Montana and Lillie Williams in person told of a photoplayer's life at the Unique theater.

Fond du Lac, Wis.—After remodeling, the Bijou theater began a Triangle program March 8. Alterations were made at night.

Monroe, Wis.—The Turner opera house has booked "The Birth of a Nation" for March 12-13.

IN IOWA.

Sunday Exhibitor Acquitted.

CHARLES CITY, IA.—A jury acquitted Charles Waterhouse, who was arrested for operating his moving picture theater on Sunday. This case was a test of the Sunday closing ordinance.

Asks Minister to See Films.

Cedar Rapids, Ia.—A. J. Diebold, manager of the Palace theater, challenges a local minister who has been "condemning the movies" to inspect his house and program and believes his competitors will do the same thing.

Iowa Theater Changes.

Corydon, Ia.—E. E. Orris of Boone, Ia., purchased the Gem theater from Mrs. Theresa Stelzlt.

Columbus Junction, Ia.—Victor Newton, of Des Moines, has leased the Lyric theater. Dr. J. W. Penck will be manager.

Lake Park, Ia.—John Boyer, of Orleans, has leased the Beh moving picture theater.

Springville, Ia.—O. J. Emmons has opened a moving picture show in the opera house.

Rulhview, Ia.—Charles Forrest has sold his moving picture theater here and purchased one at Farnhamville.

Anthon, Ia.—O. A. Areman, of Smithland, has purchased the interest of Burdette Boggs in the moving picture theater here.

Pleasantville, Ia.—Fire originating in the Travis moving picture theater destroyed that building and another, causing a total loss of $20,000.

Colonial, a New Theater

Detroit Is to Have a Big New Picture House to Seat Over 2,000 Persons—Clare and Graham Hoffman Take Long Lease on Site at Woodward and Sibley—Work Will Start About May 1 and House Should Be Ready by October 1.

By Jacob Smith, 503 Free Press Building, Detroit, Correspondent of Moving Picture World.

DETROIT, MICH.—Hoffman Bros., Clare and Graham Hoffman, have taken a long lease on the northwest corner of Woodward and Sibley streets, and will erect on the property a huge theater seating over 2,000 to be devoted to motion pictures. At present the property is occupied by a church and some billboard signs. It is planned to capitalize at $200,000 and put a small amount of stock on the market.

The property has ninety feet on Woodward and 160 feet on Sibley street, and is six blocks north of Grand Circus Park. It is convenient to the Woodward, Brush and Fourteenth carlines. The building itself will be three stories high and will be Colonial in style; in fact, the name of the theater will be Colonial. It will be of red brick and terra cotta and will have Colonial trimmings. Work will start about the first of May and the building and theater completed about the first of October. C. Howard Crane, who designed the Majestic and the John H. Kunsky theaters, has been selected to design this new playhouse. There will be four stores on the first floor, with offices and lofts on the two upper floors, and from these it is expected to realize a sufficient amount to pay all the ground rental, so that there will be absolutely no rental required for the theater. The total rental paid for the lease of the property for the term of years is said to run over a million dollars.

Hoffman Bros. also control the new Hippodrome theater in course of erection in Saginaw, expect that playhouse to be operating by May 1st.

They started in the theatrical business about two years ago when they opened the Palace theater on Monroe avenue, which has proven a big success.

TO DETROIT EXHIBITORS.

To Exhibitors—Don't think just because your theater is not mentioned in the Detroit column that you are being neglected or overlooked deliberately. Jacob Smith, in charge of the Detroit office of the World, at 503 Free Press building, is after all the news he can get about any theater, whether large or small, and if he happens to miss you on his travels around don't hesitate to phone or drop in on him at his office, or leave word. The Moving Picture World is not for any particular exhibitor or exchange, but is for ALL of them. News of new theaters, improvements, changes, new equipment, methods of increasing business, etc., are always received gladly and are appreciated. Ring Cadillac 4396.

STYLE SHOWS POPULAR.

Detroit, Mich.—The Style Show at the Alhambra, the week of March 6th was a success. The week of March 13th it was given at the Washington theater. Ten good looking models cavorted on the Alhambra stage with the very latest spring gowns and suits, hats and shoes, furnished by local merchants. The spotlight was used on the different models. The regular stage setting was used around stairs that took up the entire stage. Most of the models would start at the top and walk slowly down the stairs and make their exit at the bottom of the stairs, which would be the regular first entrance. The music was appropriate. Each time a model appeared in a new garment there was applause, showing that the audience was highly interested and attentive. Mr. Kunsky, of the Alhambra theater, was well satisfied with the Show and so were the merchants who co-operated with him. The Style Show is sure to be repeated each year.

Standard Film in Bigger Quarters.

Detroit, Mich.—Harry Charnas, president and general manager of the Standard Film Service, Inc., who has been in Detroit for the past two weeks, has returned to Cleveland. The Detroit offices of the Standard have been moved from the fourth to the tenth floor, where they occupy twice as much space. Bert Deiner, formerly in charge at Detroit, has been transferred to the Cleveland office, while L. W. Greenstein, formerly his assistant, has been appointed manager of the Cincinnati office. Jesse Fishman has been placed in charge of the Detroit office of the Standard, and W. K. Allen has been appointed booking manager. "Yes, our business is getting better every month at all of our offices," said Mr. Charnas.

Features are Liked.

Detroit, Mich.—"The Battle Cry of Peace" is playing two days at most of the outskirt houses and the business is remarkably big. March 7 and 8 at the Gladwin Park were the biggest days in the history of the theater; two matinees and two evening performances were given each day. Manager Edward Murphy says the crowds were far bigger than he anticipated.

Jack Wowitt, manager of the New Empire, says: "It is features that the people want. We can tell by the business we do now as compared to the former days when we were not running them."

H. N. Nelson Opens Office.

Detroit, Mich.—H. N. Nelson has opened an office and laboratory at 79 Woodward avenue for making animated cartoons, industrial motion pictures, and will also do printing and developing. Mr. Nelson is well known in Detroit, having started the motion picture department at the Ford Motor Company plant.

Two Well-Known Managers Die.

Detroit, Mich.—Two well-known motion picture managers in Michigan passed away last week; Fred G. Lauster, of the Orpheum theater, Ionia, and E. J. Stanton, who operated two theaters in Flint. To their families the World extends its deepest sympathy.

Will Remodel the Holland.

Pontiac, Mich.—Architect Christian W. Brandt, of Detroit, is preparing plans for the remodeling of the Holland theater in Pontiac for A. J. Kleist. The remodeling will cost $20,000 and the theater will seat 1,620.

Decrease of Capital Stock.

Detroit, Mich.—The Sheridan theater, Detroit, has decreased its capital stock from $18,000 to $15,000.

Colonial Goes Back to Owner.

Manistique, Mich.—The Colonial theater, at Manistique, has been closed after giving the theater a trial during the past ten days. John Knoph decided to discontinue the business and the theater will go back in the hands of the former owner.

Detroit, Mich.—P. P. Craft, who is the Detroit booking representative, with offices in the Ford building, reports that he is booking more than 25 theaters in the city and that new ones are being added daily. "Detroit exhibitors were a trifle slow in taking to Triangle pictures, but they are now taking hold strong and we find that every theater booking Triangle pictures is reporting a good big business."

Film Folk at Mardi Gras

New Orleans Mardi Gras Attracts Many Visitors—Prominent Film Men and Their Families at Hand to Enjoy Festivities—Manager Al G. Shear Gives a Dinner Dance—Notable Film Men in Town.

By G. M. Cheney, New Orleans Correspondent of Moving Picture World.

NEW ORLEANS, LA.—Mr. Al. G. Shear was host at a Mardi Gras dinner dance given at the Hotel Grunewald. The guests were Mr. and Mrs. Herman Fichtenberg, Mr. and Mrs. William H. Gueringer, Mrs. Sally and Miss Edna Gueringer, Mr. and Mrs. Gaston Dureau, Nat Sobel, Miss Bertha Sobel, Same Dembow, Jr., William Oldknow, Howard Gale, F. W. Swett, Mr. and Mrs. Ned E. Depinet, of Dallas; E. V. Richards, of Shreveport; Maurice F. Barr and Mr. and Mrs. Louis H. Andrews.

R. M. Watkins, president and general manager of the Southern Metro corporation, with headquarters in Chattanooga, was in New Orleans. He came for a combined social and business visit to Karl A. Bugbee, local manager of Metro. Mr. Watkins is fresh from a visit to New York, where he attended the meetings of the board of directors of the Metro Pictures Corporation. This is the first Carnival that Mr. Watkins has seen in New Orleans, and he expressed himself as being delighted with his stay here.

George L. Cox, of Chicago, director of the Child's Welfare Film, with Will Buckley and eight players, arrived Sunday, and helped to swell the number of film visitors of New Orleans' famed Mardi Gras. Mr. Cox, however, is on business. He came here to get a few finishing scenes for the film "Uncle Sam's Babies," or "The Future Generation," which is to be released April 1.

With Mr. Cox are Mr. Buckley, Norman Harris, Elizabeth Wallace, Helen Thornton, James Powell, Fred D. Harey, Francis Demerest, Harvey Tipton and George Barker. Mr. Cox has conferred with Dr. W. W. Butterworth, president of the New Orleans Child Welfare Commission, and it is probable that New Orleans will furnish Mr. Cox some excellent scenes for the forthcoming production. The company will go from here to Rock Hill, N. C., and then to Havana, Cuba.

On the same train with Mr. Cox was William J. Davis, owner of the Illinois theater, Chicago, and William Pinkerton, head of the detective agency in Chicago. Mr. Pinkerton arranged for quarters for the venerable exhibitor at the Hotel Grunewald, and had quite a time securing them, due to the fact that even cots at the hostelry were worth five dollars a night.

NEW ORLEANS EXCHANGEMEN.

All Got Their Pictures in the Times-Picayune.

New Orleans.—Every exchange manager in New Orleans broke into print recently. The occasion was a special moving picture page of the New Orleans Times-Picayune, and on a half page was reproduced the picture of the eleven local managers, as follows: K. A. Bugbee (Metro), R. S. Verleye (Paramount), Ross Hardenbrook (World), Al. G. Shear (Consolidated, Universal), Ernst Boehringer (Triangle), R. S. Barron (Fox), Raoul Junet (Pathe), Howard Gale (Kleine-Edison), H. G. Morrow (General), and R. King Evans (V-L-S-E).

In his chatter about them the Times-Picayune man said: "To hear them talk about each other when a business deal is on, one would conclude that they are as fine a set of pirates as ever scuttled a ship, but to meet them personally, they are each and every one of them gentlemanly, considerate and obliging."

Will Buy State's Rights.

New Orleans.—Jac. Miller, who recently opened up his new Empire theater at 1010 Canal street, says that he is in the market for state rights films, and that he invites correspondence from any individuals or firms having film of this character.

Triangle Popular Here.

New Orleans.—That the Triangle program will be a permanent institution in New Orleans is shown by the fact that all local attendance records are being broken at the Triangle theater. Last week it was thought that "Betty of Greystone" had broken all attendance records, when Manager Ernst Boehringer counted 7,122 paid admissions on a single day, but this mark was shadowed, and shadowed for some time to come, on March 2, with Billy Burke in "Peggy." More than 10,000 persons witnessed the performance on that day, and several more thousands could not get standing room.

It was necessary on that night to give an extra performance of "Peggy." The management announced that on the following Monday and Tuesday midnight shows will be run to accommodate Triangle pictures. The Triangle is making local history, and well they might, for the program, not the least of which is the Keystone comedies, has taken tremendously with the New Orleans public.

Picture Show Vandals.

"Picture vandals," as they are called by the police, entered the new Empire theater, 1008 Canal street, recently opened up by Jac. Miller, through a rear door, drove nails in the motors of the exhaust fans, cut the coils of all electrical connections, and practically wrecked the electrical fixtures in the theater. Ralph White, chief electrician, reported the matter to the police, but no clue to the miscreants could be obtained. Mr. Miller is at a loss to explain the occurrence. He at once had the damage repaired, and opened as usual the same evening.

Southern Film Service Grows.

The Southern Film Service Company, in removing to 315 Carondelet street on March 1, announced an important extension of its business to the New Orleans correspondent of MOVING PICTURE WORLD. E. A. Segrave, a brother of H. A. Segrave, the New Orleans manager, will open up what will be the main office of the company in Chicago, within 45 or 60 days. H. A. Seagrave declared that the company will gradually branch out until the South is dotted with exchanges or branch offices. Mr. Seagrave has lately been handling "Guarding Old Glory" and other films with marked success.

Southeastern Theaters Corporation.

The Southeastern Theater Corporation, Inc., has been chartered at Baton Rouge, with a capital stock of $5,000, which may be increased, at the discretion of the board of directors, to $25,000. The objects are to operate moving picture theaters, skating rinks and film exchanges.

Officers elected on February 21 are as follows: Joseph L. Brunet, president; Marcus Edwin, vice-president, and Robert J. Reynolds, secretary-treasurer.

Savoy Theater Company.

Birmingham, Ala.—The Savoy Theater Company, Inc., has been chartered at Birmingham, Ala., by O. J. Greener, W. H. Tomppert and Mrs. Lola Tomppert. The authorized capital, $2,000, is all paid in.

Among Local Film Men.

New Orleans.—Al. G. Shear, manager of the Consolidated Film Supply Company, took first prize for the best decorated auto in the recent parade held in honor of G. Putnam Stevens, Imperial Potentate of the Mystic Shrine, a visitor in New Orleans.

Woodville, Miss.—Sam Rosso, president of the Woodville Bottling Works, Woodville, Miss., opened a new house in that town on March 7. He has ordered in New Orleans an Edison and a Simplex projector.

New Orleans.—Maurice F. Barr, Blue Bird manager, has returned from a trip to lower Mississippi. He was out seventeen days and turned in fifteen Blue Bird contracts.

Pineville, La.—It is a noticeable fact that many state institutions are turning their attention to the use of motion pictures for the entertainment and instruction of the inmates. This week a representative of the Louisiana State Hospital at Pineville, La., visited Exchange Row and purchased a Power's 6-B projector for use in the institution.

New Orleans.—John Massina, of the Denver branch of General, is a Carnival visitor. New Orleans is Mr. Massina's old home. He began with a local office of General in a small capacity a year or so ago, and was transferred to a better position in Denver. Mr. Massina sees many and pleasing changes in the city.

New Orleans.—E. J. Abrahams, special representative of the Knickerbocker Features, is in this territory to push Vim comedies.

New Orleans.—An increase of 25 per cent. a week in business is noted by R. King Evans, local manager of V-L-S-E, which opened up their Baronne street branch only a few weeks ago.

Crystal Springs, Miss.—S. B. Ford, well-known exhibitor of Utica, Miss., closed a deal on March 4 with F. M. Hutchinson, of Crystal Springs, Miss., buying his interest in the Pictureland theater here. Mr. Ford will open the house on March 6.

KANSAS CITY NEWS LETTER.

Special to Moving Picture World from Kansas City News Service.

Provides Theater Programs.

KANSAS CITY, MO.—Under the direction of Louis Clar, of the Kansas City World Film office, a new theater program is being introduced to Kansas City patrons. The scheme of this is to get out a 30-page booklet inserting the necessary program for each theater each week, the issue to be entirely new reading matter each time printed. Nearly fifteen of the largest and most prominent Kansas City houses have declared their intention of coming in on the project.

Max Asher Here.

Kansas City, Mo.—Max Asher, comedian for the Universal Film Company, has been a visitor to Kansas City. Asher says he is taking a vacation after a recent sick spell. While here he is giving his old vaudeville stunt at moving picture houses where his runs are being shown and is making talks about the moving picture industry. He is working his way from San Francisco to New York, taking in all cities of importance.

John Hiatt's Champions.

Kansas City, Mo.—The basketball team which John Hiatt, the progressive manager of the Gladstone theater in the northeast part of town, has been backing all winter for advertisement purposes, has certainly put the name of that house before the public. The theater five won the championship of the league and recently engaged with another team in town for the championship of the city. Local exchange managers do not begrudge Mr. Hiatt any of his success, as he is recognized as one of the best hustlers in the local moving picture field.

Invents New Loop Setter.

Webb City, Mo.—J. D. Wineland, of Webb City, Mo., proprietor for the past seven years of the Mystic theater, has

invented and patented a loop setter which he is using on his own machines, and which he is now manufacturing for sale. A local shop is turning them out in sufficient numbers to care for the present demand. It can be applied to the shaft of an Edison machine without disturbing the other mechanism.

New Blue Bird Chief.

A. G. Hull, formerly with the Mutual and General companies in Chicago and St. Paul, and later assistant manager of the St. Louis exchange for the General, is now at the head of the Kansas City branch of the Blue Bird Photoplay Co. Charles ("Kid") Nichols, former manager, is now on the road for that company, and will stay there until the opening of the baseball season, when he goes to take up his annual job of coaching the Missouri Valley College baseball nine. Mr. Hull is a former theater owner, having managed houses in Keokuk, South Bend and Hannibal, Mo.

Exchange Men Visitors.

A recent visitor to the offices of the Kansas City Universal Exchange was E. O. Gurney, traveling auditor of the Universal Film Company.

Charles Werner, manager of the St. Louis office of the Metro Picture Service, visited the Kansas City executive, H. E. Berman, recently.

"Marty" Williams, formerly manager of the Mutual Film, was a recent visitor to Kansas City, where he came from the South. It is reported among local film managers that Mr. Williams will soon be seen in a similar capacity with a well known exchange very soon.

Will Have More Accessories.

P. J. Hall, manager of the Western Film & Supply Co., after returning from the trade convention in Chicago the last week in February, announces that he will have an increased line of accessories. Mr. Hall desires the report that he is moving the Kansas City branch to Oklahoma City denied, as he never intended such a change. He made a trip to that place to look over the field, but decided the time had not yet come for a venture there.

New Associated Road Men.

Herbert J. Thacher, who has been with the Universal as a traveler for some time, is at present on the road for the Associated Film Service, while awaiting the opening of his new theater, the Strand, at Salina, Kas. Henry Taylor is another new employe at the Associated office, his duties comprising the working of the city trade.

W. W. Drum Expected.

W. W. Drumm, West Central division manager of the World Film, is expected in Kansas City soon on his tour of the territory. It is probable that he will arrive here from Oklahoma.

Metro Adds to Forces.

Kansas City, Mo.—H. E. Berman, Kansas City manager of the Metro Service, announces the addition of two new employees to take care of the increase in business. Mr. Berman has also been required to utilize more space to take care of the trade brought on by the Metro-Drew releases, adding more racks and smaller accessories. He reports the Metro business in this territory as being very good and is confident of a continual increase.

Prominent Visitors.

Kansas City, Mo.—Out of town visitors to the Kansas City offices recently were Frank Garrity, of Winfield, Kas.; C. R. Blubaugh, Ft. Scott, Kas., and E. W. Parker, of the Orpheum, at Enid, Okla. Mr. Parker is a former Kansas City man, previously being with the old Colonial theater here.

New Strand Theater at Shelbyville

Exhibitor W. C. Meloy Opens a Fine Picture Theater—Seats 850 Persons—Owner Gets Testimonial of Appreciation from Merchants.

Special to Moving Picture World from Indiana Trade News Service.

SHELBYVILLE, IND.—The Strand theater, Shelbyville, newest motion picture house, opened recently, and the house was crowded throughout the first day. The theater is owned by W. C. Meloy. The theater is one of the most complete houses in the state and Mr. Meloy has received compliments because of the steps which he took to make the theater the up-to-date institution that it is. The merchants of the block in which the theater was built were so pleased that they presented Mr. Meloy with a big bunch of flowers, purchased after they had inspected the theater.

The house has a seating capacity of 850 and music planned for the opening, played by the new pipe organ, costing $5,000, was well received. The heating and ventilating system for the new theater is the most complete that could be installed and cost $3,000.

Lyric Turns to Pictures.

Indianapolis, Ind.—The Lyric theater of Indianapolis, a vaudeville house under the management of Barton and Olson and a money-maker throughout the winter season, will be converted into a motion picture house exclusively. The theater will have a stage setting and big orchestra. George Beban in "The Alien" will open the vaudeville theater as a motion picture house.

E. G. Sourbier Renominated.

Indianapolis, Ind.—Edward G. Sourbier, who operates several theaters in Indianapolis, including the Palms and the Keystone, was renominated by the Republican party in Marion county as county treasurer. Sourbier is serving his first term. Sourbier has taken an active part in politics for years and has served one term as sheriff.

New Muncie House.

Muncie, Ind.—This city is to have a new motion picture house. The theater is to be located in the Young Hardware Company building, in Jackson street, near the Wysor Grand theater and will be under the management of Arthur Bennett, a well-known Muncie man. Bennett was formerly connected with the Star and Columbia theaters.

The Theato Sold.

Washington, Ind.—The Palmer Amusement company, of Washington, Ind., has taken over the property of a company which operated the Theato and will remodel the theater. Hereafter, it is announced, the house will show only feature pictures, the Paramount program, Metro, Pathe, Fox, Equitable and World being shown. The amusement company plans to rebuild the ventilating system and to make changes which will convert the old house into one up-to-date. The property has been in the hands of the courts.

Among Indiana Exhibitors.

Vincennes, Ind.—The management of the Lyric of Vincennes announces that hereafter Triangle feature films will be shown exclusively by the house.

Lafayette, Ind.—The bitter fight which is being waged by Lafayette motion picture men to stop police interference with Sunday performances is still in court. The motion picture men have been arrested and have demanded jury trials. The cases have been set for hearing. The motion picture men will be represented by a bunch of able attorneys.

Frankfort, Ind.—The Blinn theater here has been repainted and redecorated and other changes will be made with the coming of warmer weather. The owner plans to have a "real theater," he says, when fall rolls around.

North Manchester, Ind.—Harry Long, owner of the Crystal theater at North Manchester, has installed a new Seebury motion picture player.

Indianapolis, Ind.—Civil war veterans of Indianapolis were guests of the management of the Murat theater to see "The Battle Cry of Peace."

Lafayette, Ind.—Roy M. Johnson, manager of the Lyric theater at Lafayette, was married to Miss Marie Small, of Wabash.

Winchester, Ind.—The Orpheum theater, of Winchester, has installed a new lighting system.

Wabash, Ind.—Wabash theaters are being used by the politicians to further their candidates. The houses are purchased and free shows given.

New Castle, Ind.—Frank Marshall, manager of the Theatorium of New Castle, took advantage of a big fire in the city to increase business. He had a camera man on the scene and the pictures on his screen the following night. Press notices were given freely because of his hurry up methods.

Mishawaka, Ind.—The new Lincoln theater of Mishawaka, formerly the princess, opened recently with Francis X. Bushman and Beverly Bayne in "Pennington's Choice." The theater has been remodeled and redecorated.

Covington, Ind.—A. S. Bowers of Bedford, Ind., has purchased the Family theater of Covington from Mr. Eugene Ford. Sunday shows will be discontinued under Mr. Bowers, an old-time manager.

MINNEAPOLIS NEWS LETTER.

By Perry S. Williams, Minneapolis Correspondent of Moving Picture World.

Real Cowboy and Screen Kind.

ST. PAUL, MINN.—Wallace Coburn, the "cowboy poet," is in St. Paul forming a motion picture concern for the purpose of producing western films and has the aid of L. W. Hill, president of the Great Northern railroad, in floating his company. He has received a letter from C. M. Russell, of Montana, who is known as the famous painter of cowboy and western life generally. Mr. Russell read of Mr. Coburn's company and wrote the letter about the cowboy types of the plains and the screen as he thinks they are. His letter follows in part:

"This kind I don't know; he's not down in natural history. (Thus he lets down the picture cowboy.) This species is almost extinct," he continues in dealing with the real cowpuncher, "He knew horses and could tell you what a cow said to her calf. The floor of his home was the prairie, his roof the sky, which often leaked. His gift of God was health and he generally cashed in with his boots on. He was only part human, but I've always liked animals."

New Theater in St. Paul.

That another motion picture theater was about to be added to the list already running in the Twin Cities became known when a permit for the construction of a playhouse, to cost $12,000, was granted to Gust Marks in St. Paul. The new theater will be located on Dale street between Lawson and Hatch streets.

St. Paul, Minn.—Beverly B. Dobbs, of Nome, Alaska, is showing films of the north with his lecture, "A' Top of the World in Motion" in the schools here. The programs are free and large attendances are the rule at every showing.

S. R. Clingan, formerly handler of the Famous Players' products in Northern Michigan and Wisconsin, has been made manager of the Minneapolis office of the Zenith Feature Film Company. He succeeds Marcus Ross, who goes to the Twin City Film Company.

Fort Worth Sunday Vote

Opposition to Sabbath Shows in City Gets Out Injunction and Delays Vote for Ten Days—Exhibitors Are Busy Consolidating Recent Gains and Give Free Shows on Sunday—Labor Unions Help—In Other Cities.

By S. A. M. Harrison, 618 Comal St., Dallas Correspondent of Moving Picture World.

FORT WORTH, TEX.—The opposition to Sunday opening of theaters in Fort Worth pulled off a coup that will delay a decision for a little while. A temporary injunction was requested against the city commission to prohibit the holding of the election scheduled for March 8. As the law requires ten days' notice to parties in such a suit, the election will not be held on the date planned, the ten days carrying over that date.

In the meantime the exhibitors are doing everything possible to augment the sentiment in their favor. Publicity is given to every argument in favor of Sunday exhibitions, particular stress being laid on the constitutional rights of freedom of action and the necessity for clean Sunday amusements to counteract the evil amusements that exist.

On Sunday, March 5, practically all the houses were open, invitations being exhibited at the doors in the name of union labor. No donation boxes were kept and no collection taken, as these have been held in the courts to be an evasion of the law.

One manager said that fully 35,000 people had visited the houses between 2 and 10 o'clock in the evening. When the doors were first thrown open enough people were waiting to fill each house.

The exhibitors are receiving support from every source. Besides the moral support given by union labor as a whole, the moving picture operators tendered their services for the free exhibitions, and the exchanges have furnished the necessary pictures without charge.

On the same date Waco had her first Sunday exhibitions since the matter was voted on some time ago. Everything was quiet and the houses did a good business.

Corpus Christi may swing into line soon. Recently the Sunday lid has been on so tight in that town that not even a hiss of escaping steam could be heard and it is expected the boiler will explode, and in the reaction some reasonable regulations made. Even Mr. Joy Rider had to provide his gasoline on Saturday or leave "Little Henry" and the rest of them in the garages on Sunday, and nothing stronger than a drink of water could be bought—not even soda water.

Changes in Fox Forces.

Dallas, Texas.—Several changes have been made in the office personnel of the Fox Texas company. Allan Motter and David Motter have resigned. Miss Florence Cox has been promoted from stenographer to booking clerk and Miss Doris Burner is now bookkeeper.

L. D. Willis, assistant general manager, was in Dallas during the latter part of February, conferring with Mr. Byrd on various business matters. During the first part of March, H. S. McLeod, traveling auditor, made his formal inspection of the books and accounts.

General Has New Traveler.

Dallas, Texas.—Manager D. Prince of the General Dallas office, has "signed" a new salesman in H. T. Peebles, who recently resigned from the Mutual in San Antonio. Mr. Peebles was in Dallas a few days and left March 6 for his first trip in the new affiliation. Mr. Peebles has been in the film business in Texas for a number of years and is well known in the territory as a "live one."

Dallas Exchange Doings.

Manager W. M. Byrd, of the Fox office, made a trip to south and east Texas the latter part of February and reports conditions encouraging. He says Will Horwitz, who was recently added to the Fox selling force, has made a "clean-up."

Ned Depinet, of the Universal, made a trip to Houston and returned with an optimistic smile on his face.

United States rights to the lately completed Jack London production of South Sea Island pictures have been bought by A. R. Allen and associates of Dallas. State rights will probably be sub-vended.

Publicity Man in Dallas.

H. C. Watts, of the Pathe publicity department, was in Dallas the first of March on special business in connection with "The Iron Claw." Mr. Underwood says Mr. Watts was some hustler, and that between him and the regular force they are now using five prints of that serial in this territory.

Xydias Handling "Peace" Film.

A. J. Xydias was in Dallas about the first, talking of the nice business he is doing with the "Battle Cry of Peace," which he is taking over Texas on a percentage basis. Mr. Xydias has not given up his Houston house, nor has he ceased making things interesting for the censors of that town. He is working the "Peace" picture as a new venture, starting out more in jest, but now being in earnest as the results have been so good.

"X." got mixed up in an automobile accident in Juarez, Mexico, recently which necessitated his incarceration in a jail in that city for a few hours until the results of the accident were declared nil. But while in durance vile "X." spent his time wondering, in case he were lined up against a wall in front of a bunch of soldiers, who would make the Houston censors earn their pay.

In Local Filmdom.

Ashdown, Ark.—James Jaicomo, of Ashdown, Ark., has purchased a new 1916 Motiograph for his Royal theater. Barnett made the sale.

Yoakum, Texas.—H. O. Daniels, of Yoakum, Texas, is putting in another house in that city. Mr. Daniels was formerly in the film business in Dallas.

Cuero, Texas.—The Royal theater at Cuero, Texas, will be enlarged to a seating capacity of 400, according to a statement of E. R. McDuffie, special representative for "Mary Page," who claims for his picture credit for this enlargement.

Clarendon, Ark.—The Majestic theater at Clarendon, Ark., was temporarily put out of business by the Mississippi flood early in February. The water went two feet over the stage and Manager Kirk Perry says he lost 65 opera chairs and the piano needed overhauling.

Childress, Texas.—The Childress Amusement Company, Childress, Texas, has purchased from Barnett a 1916 Motiograph and are figuring on another. R. L. Bryant, of Roxton, Texas, also has a new Motiograph, from the same agent.

Dallas, Texas.—E. E. Belcia, formerly of Jacksonville, Texas, is in Dallas, dickering on new affiliations. Mrs. Belcia and Mr. Peebles of the General each have new sons, the first in each case and both born about the same time. The four parents got together the first Sunday in March to compare. This correspondent has a little respect for his life and so will not express any opinion. Of course, the opinions of the two "daddies" are unshaken.

Oklahoma, Okla.—Jack Lewis, formerly representative of J. D. Wheelan Film Company at Oklahoma, has resigned to accept the agency of the United Film Service for the same territory.

New Houses and New Managers.

Dallas, Texas.—E. W. Copley, one of the pioneers of the exhibition field, has leased the building at 1601 Elm street, Dallas, for the purpose of erecting a new house. This will be in the heart of the "white lights," next door to the Old Mill theater.

Jacksonville, Texas.—M. W. and John Morris, Jr., proprietors of John's theater, Jacksonville, have purchased the Park theater from E. E. Belcia.

Aubrey, Texas.—The Queen theater at Aubrey has been sold by H. V. Simpson to Cox and Sharrett.

Commerce, Okla.—A new house, to cost $8,000, is in the course of construction here.

Midland, Texas.—The Mission theater has been purchased by Kirksey Brothers.

Taylor, Texas.—Bland & Hoke of the Acme theater have purchased the Colonial.

Jourdanton, Texas.—Burnett & Lewis have bought out George T. Howell, of the Jourdanton theater.

Pleasanton, Texas.—The Palace theater at Pleasanton has been sold by Thomas Cowan to Will Allen.

Leakey, Texas.—L. T. McCormick is putting up a new house at Leakey.

Crystal City, Texas.—G. T. Kerchiville has secured control of the houses at Crystal City and Carrizo Springs.

Waggoner, Okla.—James Reich has reopened the Cozy theater.

Estelline, Texas.—R. A. Grundy was in Dallas the first of March purchasing equipment from Thrash for his new house at Estelline.

Belton, Texas.—W. E. Crown and H. B. Vinson have formed a partnership to run two new theaters here.

NO OMAHA INJUNCTION.

Exhibitors Denied by Court—Must Keep Out Children While Epidemic Lasts.

Special to Moving Picture World from Midwest News Service.

OMAHA, NEB.—The order by the department of health that children under twelve years of age should be debarred from moving picture shows during a scarlet fever epidemic is within the powers conferred by the statute, Judge Leslie held. Accordingly, he denied an injunction sought by twenty-one Omaha exhibitors to restrain the board from enforcing the order which was hurting business. Health Commissioner Connell expected to remove the ban about March 15, as the disease is abating.

Max Selicow, an exhibitor who filed a petition, alleging he was deprived of his liberty by Chief of Police Dunn in enforcing the order, was allowed a writ of habeas corpus.

MAX WEISFELDT PROMOTED.

Omaha, Neb.—Max J. Weisfeldt, who has been assistant manager for the Mutual Film Corporation at Minneapolis, has been made manager of the exchange at Omaha, succeeding J. H. Mergener, who resigned some time ago.

Weisfeldt conducted a moving picture theater at Plymouth, Wis., for seven years, being a young pioneer of the photoplay industry in the Badger state. Later he was with Mort Singer, the vaudeville man, in Chicago. A couple of years ago he took a road position with the Mutual at Minneapolis, resigned to open a supply house, but sold out and went back to the Mutual. An unusually bright spot in his record soon after his return is noticeable. He handled "The Diamond from the Sky" and is credited with getting this serial into 92 per cent of the houses in his territory.

AGAINST SPITTING.

Omaha, Neb.—E. A. Van Husan, manager of the Laemmle Film Company, aided an anti-spit movement in the city by having "Anti-Spit" notices run in practically all the theaters in the city. He also contributed $10 to the campaign. Mrs. Van Husan was nauseated by the expectorations of a man on a street car and was ill two days.

Nebraska Theater Changes.

Hastings, Neb.—Mrs. Ida M. Walden is now in control of the Wonderland theater, succeeding her husband, William Walden.

Eagle, Neb.—Frank Gillett, Jr., has opened a moving picture show in the opera house.

Allen, Neb.—M. A. Tappan and L. A. Miller have opened a moving picture show in the opera house.

Columbus, Neb.—Robert Kent has leased the North opera house, succeeding Oscar Baker.

Marquette, Neb.—James Schoonover has opened a moving picture theater.

In San Francisco.

Among the recent visitors from outside points have been C. N. Carrington, Jr., of Santa Rosa, Cal.; J. C. Hildebrand, of the Star theater, Colusa; K. A. Adelbert, of Marysville, and Mark Hanna, of Salinas.

Work is being rushed on the new home of the General Film Company on Golden Gate avenue, and this will be occupied at the earliest possible date.

The Big "A" Poster Renting Company, which recently entered the local poster field with headquarters at 120 Golden Gate avenue, has given up this location.

California News.

Porterville, Calif.—Construction work has been commenced on the Monache theater on Main street near Cleveland, which is being erected by Mrs. Edith Williams for C. C. Howell, Everett Howell and A. R. Moore. The theater will have a seating capacity of 875 and will cost $50,000.

Vallejo, Calif.—The Star theater, which has been closed for several months, has been re-opened by W. G. Maupin. This theater was formerly conducted by Mr. Maupin, who closed it when he took over the Bell Theater.

Taft, Calif.—A complete new equipment, including chairs and projection machines has been installed in the Optic theater, formerly the Star, by Messrs. McElliott, Kennell & Ellis, and this house is now in operation.

Eureka, Calif.—David Solari, of Stockton, who conducts a circuit of moving picture and vaudeville houses in Northern California, has taken over a theater here and will open it as soon as it can be remodeled and refurnished.

Salinas, Calif.—White's theater has been taken over by Mrs. J. N. Rice, of Monterey, and will be reopened as a moving picture house.

Santa Cruz, Calif.—The Unique Amusement Company has placed an order for a Powers Cameragraph No. 6 with G. A. Metcalfe, of San Francisco.

Berkeley, Calif.—The Berkeley theater, which has been conducted by C. W. Reavis, for more than a year, has been disposed of by him to Wm. S. Roney, formerly one of the proprietors of the Rex of this city. The Berkeley theater is one of the largest houses in the College City devoted to moving pictures and is conveniently located on Shattuck avenue, near Haste street. Mr. Roney will continue to show high grade feature productions and will make such improvements as are necessary to keep the house on its present high plane.

Berkeley, Cal.—C. L. Mehrten, who conducts the Varsity theater at Berkeley, has purchased an additional Powers Cameragraph to be added to his operating room equipment.

Transportation Hearing

San Francisco Film Board of Trade and State Railway Commission Put Off Hearing on Film Carrying on Passenger Trains and Boats—Death of Lieutenant-Governor Eshleman, the Cause—Rule Against Films Suspended.

By T. A. Church, 1507 North St., Berkeley Correspondent of Moving Picture World.

SAN FRANCISCO, CAL.—The proceedings brought by the Film Exchange Board of Trade of San Francisco against the Southern Pacific Company and other transportation concerns in California, relating to the carrying of films on passenger trains and boats, were to have been heard before the State Railroad Commission on the morning of Feb. 28th, and on the appointed hour the leading film exchange men of the city were present, with their attorney, Maurice L. Asher, but the hearing was halted by the sudden death of John M. Eshleman, lieutenant-governor of the state and the first president of the commission.

Commissioner Devlin moved an adjournment out of respect to Mr. Eshleman and the hearing was postponed until a date to be set later. Attorney Asher in a few brief words, set forth the extreme care that was being exercised by film exchanges and by exhibitors in handling films and asked that the rule of the railroads that film could not be carried on trains and boats after the first of March be suspended until the Railroad Commission had acted upon the complaint that had been prepared. This request was readily granted by George D. Squires, representing the Southern Pacific Railroad.

"THE SPOILERS" RETURNS.

The great Selig production, "The Spoilers," was shown in its new form at the Portola theater during the first week in March and its former successes were duplicated. During the entire engagement full houses were the rule at every performance and during the evening hours the line of ticket holders frequently extended in to the street. This showing is a remarkable one when it is considered that "The Spoilers" has already been shown for four full weeks at this house, as well as for one week at the Gaiety near by, not to mention dozens of theatres in the outlying districts.

Blanche Sweet Week at Imperial Theater.

For the first time since the management of the Imperial theater decided upon two changes of program a week instead of one, has one star held sway for an entire week at this popular house. During the first week in March "The Ragamuffin" and "The Blacklist," both featuring Blanche Sweet, were presented and the public took kindly to the innovation. These productions are to be followed by Mary Pickford in "Poor Little Peppina," and the recently established policy will be set aside to permit of a full week's run.

Leon Netter Off for New York.

Leon Netter, formerly manager of the All-Star Feature Distributors, Inc., has left for New York, this being his first trip to that city. Before leaving San Francisco he was made the recipient of a handsome gold watch from friends in the local film trade and left with the best wishes of a host of friends ringing in his ears.

Progress on New Houses.

Work has been commenced on the Strand theater, to be erected at Ellis and Mason streets, and construction work is well under way on the new theater in the hotel district on Geary street, just above Powell. The announcement is made that the Rialto theater, on the site of the old American on Market street, will be opened early in April, when improvements costing in excess of $70,000 will have been completed. All of these will be devoted to the showing of moving pictures.

Serials Please Pantages Patrons.

The Pathe serial, "The Red Circle," has pleased the patrons of Pantages theater so well, and has proved to be such a drawing attraction that the management of this circuit has booked "The Iron Claw." This serial will be started at the San Francisco house on March 19th, and will be shown one week later at Oakland. It has also been booked at Spokane, Portland and Seattle, where the Pantages Circuit conducts vaudeville houses.

Pictures at Legitimate Houses.

The Columbia theater, the stronghold of the legitimate stage in San Francisco, was given over recently to a week of moving pictures, the Creatonia Film Corporation having secured the house for the presentation of two feature productions, "Mme. Sarah Bernhardt at Home," and the "Princess of India." During the same week the Cort theater was also given over to moving pictures, the attraction being Mr. and Mrs. Vernon Castle in the "Whirl of Life."

Theater Changes Hands.

The Sunset theater, 630 Irving street, conducted for some time by Stanley & Malm, has been purchased by the Bodin Amusement Company, of which J. R. Bodin is manager. The former proprietors will remain with the new management for a short time and are considering the proposition of opening a vaudeville house in the Sunset district later on. Mr. Bodin is an experienced business man and during the recent Exposition had charge of one of the large concessions.

Colored Films Cause Suit.

A suit has been filed in the United States District Court against Herbert Payne, president of the California Motion Picture Corporation, by James S. Rear, a promoter of Vancouver, it being alleged that a contract to promote the manufacture of colored pictures has been violated. According to the complaint a contract was entered into between Rear and Payne, whereby the latter was to form a company for the exploitation of a color photography process invented by Charles F. Jones, of San Francisco. It is alleged that this contract was not fulfilled.

San Francisco News Briefs.

The Cosy theater on Fillmore street, near Golden Gate avenue, is to be reopened shortly by G. Berson, owner of the Fillmore Hotel, the equipment for the place having been furnished by Walter Preddey.

The Kahn & Greenfield Circuit have placed an order with G. A. Metcalfe for a Minusa Gold Fiber Screen to be installed in the New Mission theater to be opened in April.

Sig Grauman, manager of the Empress theater, and president of the Screen Club of San Francisco, has returned from a trip to Los Angeles and San Diego.

G. A. Metcalfe, who recently made a trip to Seattle, Wash., to open a branch supply house, secured a good location at 1210 Fourth avenue.

Mike Zar, with the Turner & Dahnken Circuit, went to Watsonville recently to take charge of the T. & D. theater there, pending the arrival of a permanent manager. The outfit of the Lyric recently purchased by this circuit has been shipped to San Francisco.

On the Open Market

Exhibitors Discuss This Question of Growing Importance—Some Portland Exhibitors Favor Getting Away from Long Term Contracts—Out-of-Town Men Have Not Considered Question.

By Abraham Nelson, Portland Correspondent of Moving Picture World.

PORTLAND OREGON.—The preference of exhibitors for buying films on the open market if that market becomes available, has been discussed by exhibitors in this city and diverse opinions have been given. Managers getting their service under contract have not been inclined to state their views on the subject, but the tendency seems to be to get away from long term contracts. One prominent exhibitor stated that he looked toward the increasing number of good films on the open market with much favor and expected to see a time when all good features could be got from this source. Another downtown exhibitor was of the opinion that the open market would have a tendency to put the selling of feature films on an auction block basis and for this reason did not favor the trend toward the open market.

Road men returning from the far corners of Oregon, Washington and Idaho, stated that exhibitors throughout their territory contract for features as formerly, usually four or more at a time, and that the open market has few advocates outside of Portland.

AN ARTISTIC EXHIBITOR.

Portland, Ore.—E. J. Myrick, manager of Jensen & Von Herberg's Columbia theater, Portland, has made that theater a house of surprises. Mr. Myrick inaugurated afternoon tea service at the Columbia, he replaced the mere men ushers with pretty red-haired girls, and when the girls persisted in laughing at Triangle Keystones, he substituted more matured and staid maidens garbed in natty uniforms of his own design; from his lamp house he throws a firelight glow upon the screen when a picture not tinted for firelight shows an active fireplace; his St. Valentine's Day audiences were greeted by a pretty doll seated on an electrically lighted moon swung across the stage during intermissions and he arranged a patriotic surprise for Washington's Birthday. The Columbia is the Triangle house in Portland.

E. J. Myrick.

T. M. A.'s DANCE.

The Portland Lodge of T. M. A., of which many of the local film fraternity are members, gave its annual ball on February 29. As the dance started at 11.30 and continued well into the morning, the city administration suspended the 12 o'clock closing dance ordinance during the event. Of the film men on the committee were Louis B. Christ, of the Pickford and Al Sather, of the Ideal.

SOL BAUM JOINS BLUE BIRD.

Portland, Ore.—Sol Baum, formerly manager of the People's theater, Portland, and later exploiting feature productions with Orton E. Goodwin, has been appointed manager of the Portland Blue Bird office to replace F. S. Peachy who has returned to San Francisco. Mr. Baum spent a week on the road lining up his territory before taking active charge of the office.

District Manager Visits.

Portland, Ore.—C. J. Kerr, Northwest Manager of Metro, with headquarters in Seattle, was a recent visitor in Portland en route from Lewiston, Idaho, to Seattle and was the guest of honor at the weekly luncheon of the Oregon Motion Picture Men's Association at the Oregon Hotel March 2. Mr. Kerr stated he was well pleased with the business conditions in the cities he visited.

World Film Office Leaves.

Portland, Ore.—Acting under telephonic instructions, evidently given by Denham Palmer, western division manager, the Portland office of the World Film packed its entire paraphernalia over night and silently returned to Seattle. The reason for the move was not disclosed. Portland exhibitors stated that the local World office had been a great accommodation to them and were disappointed. Fred Locher, who had charge of the office, was rapidly working his way into popularity on Film Row and his departure to the Sound City is regretted.

Universal Publicity Man.

Portland, Ore.—Al L. Krause, formerly treasurer at the Orpheum, Portland, has been employed by the Film Supply Company as publicity manager for the northwest offices, including Portland, Spokane and Seattle. He will make his headquarters in Portland. The Universal is the first exchange in the city to employ a man whose exclusive duty is to handle publicity.

Burnside Theater Sold.

Portland, Ore.—The Portland Amusement Company, controlling the Globe, Casino and American theaters, have purchased the Burnside theater from George M. Harris. The new owners took charge of the house March 4.

With the Road Men.

A. W. Crank, road man for Metro, returned to Portland recently from an extended tour in the eastern part of his territory. He reports prosperous conditions in the cities visited, and stated that without exception the theaters in the wheat belt are running the best services on the market.

J. H. Baum, who recently returned from eastern Oregon for the General Film, has joined the forces of C. R. Coulter, of Seattle, and will exploit features on the road. Norwin Haas, representing Mr. Coulter, was recently in Portland territory with "Beating Back." This picture and "The Escape" has been booked solid through eastern Oregon for return dates.

Heard on Film Row.

The Sunset theater, Portland, used an attractive lobby display for Metro's "Dimples," shown recently. The decorative scheme, laid out by Chas. E. Couche, was that of a Georgia dell, the lobby being a bower of foliage and the floor carpeted with moss.

During the week of March 5, the Royal Guatemalan Marimba Band, which played at the San Francisco Exposition, was an added attraction at the Columbia.

George Reisner, who owns the Lyric theaters in Raymond and South Bend, Washington, was a recent visitor in Portland booking service.

H. H. Brownell, a Portland cameraman, has received a preferential commission to represent the Mutual Weekly in this territory.

Shedd, Ore.—R. F. Hamilton has opened a new house at Shedd, with Pathe service.

Moscow, Idaho.—The Orpheum theater is undergoing extensive alterations which, when completed, will give the house doubles its present seating capacity. A new pipe organ is being installed, also entirely new equipment. R. S. Tucker is the manager.

ALL HONORARY MEMBERS.

Denver Club Wants Stars to Visit—Coming and Going.

By E. C. Day, Denver Correspondent of Moving Picture World.

DENVER, COLORADO.—Every film manufacturer in the world and all the leading photoplay actors and actresses are to be made honorary members of the Rocky Mountain Screen Club as a result of action taken at the second weekly luncheon of this organization. The suggestion was made by President Harry T. Nolan and was adopted unanimously.

Also a campaign to put Denver on the traveling routes of the famous screen stars was launched and will be vigorously pushed. As a result it is hoped to have a visit from each and every moving picture actor or actress who passes this way going East or West.

It was voted to hold the weekly luncheons of the Screen Club every Friday at the Savoy Hotel. On the last Friday of each month ladies will be admitted to the luncheons. There are a number of the fair sex interested in the moving picture industry here both in the exhibiting line and on the exchange staffs. It was to accommodate these as well as the wives and sweethearts of the members that the new plan was adopted.

H. A. Callahan Here.

H. A. Callahan, special representative of the Essanay company, has concluded a week's visit in Denver as the guest of W. H. Cree manager of the General Film exchange. He expressed himself as well satisfied with conditions in this territory and predicted increased prosperity for the moving picture industry generally.

Mr. Callahan was a guest at the weekly luncheon of the Rocky Mountain Screen Club, and gave the officers of this new organization many helpful suggestions for improving and building up the club.

To Fight for Sunday Shows.

Montrose, Colorado.—The recent victory of moving picture exhibitors of Grand Junction in their fight against Sunday closing has resulted in a move being started in Montrose to lift the ban on Sabbath amusement. In Grand Junction, Harry T. Nolan and his associates in the theater business won the battle single handed and Montrose exhibitors are planning to adopt his methods in their struggle.

Nolan fought to retain Sunday amusement while in Montrose and theaters are now closed on Sunday and the theater owners there will have to initiate a movement to let down the bars. The matter was voted on in the Town Council recently and also the exhibitors claim that there were enough votes pledged to pass the ordinance when the matter came up, the councilmen lost heart and refused to legalize Sunday opening.

Now it will be necessary to circulate petitions and get the matter before the people under the Initiative and Referendum. This will be done in time for the city election in May.

In Grand Junction the newspapers refused to support the theater owners and it became necessary for the exhibitors to publish a paper of their own. The same plan will be adopted in Montrose if the necessity arises.

Wouldn't Spoil Serial.

The Ideal theater at Sydney, Nebr., has been quarantined on account of an epidemic of scarlet fever. An odd concession

has been made to Exhibitor J. A. Bentley, however. The health authorities have granted him a permit to open one night each week to show the "Girl and the Game" so as not to spoil the sequence of this serial.

Girls Make Good Exhibitors.

Miss Rene Tuhey, manager of the Strand, selects all the Strand programs and is said to be the equal of any man on Curtis street as a judge of the merits of films.

"So many girls are crazy to act for the pictures that they seem to have lost sight of the fact that it is the theaters, after all, that are the most important," said Miss Tuhey. "There is no reason why girls should not make a success with the motion picture theaters and it seems strange to me that more of them do not try it."

Buy Joy Theater.

Ralph Kaylor and Thomas Cleaves have purchased the Joy theater on Larimer street. They will remodel the house and open it as a first class moving picture theater.

IN THE DAKOTAS.

Special to Moving Picture World from Midwest News Service.

Dakota Theater Changes.

MILBANK, S. D.—Cliff Hales, of St. Paul, has purchased the Comet theater.

Grafton, N. D.—Fire at the new Strand theater did damage estimated at $5,000.

Minot, N. D.—Vincent J. Quinn is now manager of the Lyceum theater.

Belle Fourche, S. D.—J. W. Couch is now sole owner of the Iris theater, having purchased the interest of Mr. and Mrs. Bert Rohlf.

Volin, S. D.—The Nace theater company has opened a moving picture theater here.

Bancorft, S. D.—A theater will be erected here by the Community Building Company, which has been incorporated, with a capital stock of $20,000.

Barney, N. D.—An opera house will be included in the town hall to be erected here by a corporation which is being formed.

Sioux Falls, S. D.—The Olympia theater is erecting a new marquis which this summer will be covered with vines and flowers.

Wessington, S. D.—George L. Bollan and William Miller have purchased the moving picture business of M. L. Gray.

Lawton, N. D.—A. H. Kops and H. E. Williams have opened a moving picture show in the opera house.

Scotland, S. D.—J. H. Heinz purchased the Lyric theater from C. S. Laing.

Wimbledon, N. D.—Lloyd Evanson, who operates a moving picture show at Harvey, has purchased the show here from Earl Friday.

Notes About Shows.

Watertown, S. D.—"The Birth of a Nation" will be at the Metropolitan theater six days, beginning March 29.

Aberdeen, S. D.—Articles of incorporation have been filed for the G. W. Gates Amusement Company, of Aberdeen, to engage in the moving picture business. Incorporators are G. W. Gates, F. J. Hagerty, Nettie Hagerty and A. W. Campbell.

Aberdeen, S. D.—A Monday matinee of "The Battle Cry of Peace" for school children was given by the Orpheum theater, the school officials co-operating.

Sioux Falls, S. D.—The Princess theater has booked the Mutual Masterpictures.

VANCOUVER NEWS LETTER.

By E. C. Thomas, Vancouver Correspondent of Moving Picture World.

Premier Bowser's Candidate Fails.

VANCOUVER, B. C.—The recent election of M. A. Macdonald, over C. E. Tisdall, the Bowser government's choice, by a vote of practically two to one, is of great importance to the exhibitors of British Columbia in that it indicates what may be expected in the coming general election now promised for some time in the summer.

Following Attorney-General (now also Premier) Bowser's decision that it would be best not to risk a general election last fall, as planned, the outrageous management of the censor's department, said to be under his instructions, served to turn against him most of the few remaining moving picture men of the province who had not been so affected by his previous refusals to afford them any relief.

The agitation following the rejection of "The Spoilers," and the force of public opinion thus aroused, practically forced the Attorney-General to review and pass this subject, and brought about a new era for the moving picture interests. Many, however, including exhibitors and exchange managers, have expressed the opinion that the present comparative leniency is simply for the purpose of getting votes, and are of the opinion that if the present incumbent is re-elected, a return will be made to the old standards.

The Liberal party, on the other hand, have indicated their willingness to grant an appeal board, and treat the moving picture industry generally as a legitimate business.

Change in Plans for New Theater.

Vancouver, B. C.—Amended plans for the new theater and office building to be erected by the National Amusement Company at Main Street and Broadway, Vancouver, indicate that the structure will be four stories in height, with a frontage of 100 feet on Broadway and 132 feet on Main street. The plans call for a large stage, and a fine organ will be installed.

Theatrical Federation Elects.

Vancouver, B. C.—The Vancouver Theatrical Federation, comprising the Musicians', Stage Employees' and Moving Picture Operators' Unions of Vancouver, has elected the following officers for the year 1916: President, J. Rundell; vice-president, W. E. McCartney; secretary, H. C. Roddan; treasurer, A. N. Harrington; business agents, P. Burraston and J. Pitman.

Speech by the Reeve.

Victoria, B. C.—A novelty in political campaigning was introduced to the Victoria public at the Avenue theater on a recent evening, when a challenge addressed to the mayor of the city was read by the reeve of Oak Bay on behalf of Hon. A. C. Flumerfelt, calling upon the Liberal candidate to answer certain questions in connection with the campaign.

The Orpheum in Vancouver was used on two successive evenings by the candidates and speakers of the opposing parties.

New Manitoba Corporation.

Winnipeg, Manitoba.—The latest issue of the Manitoba Gazette announces the incorporation of the Avenue Amusement Company, Ltd., with a capital of $20,000. The incorporators are H. B. Webster, W. J. Sutherland, Levi Weatherbie, James Hunter and B. L. Deacon. This is a moving picture company.

Local Notes of Interest.

H. E. Lotz, the General Film Company's new district manager for Canada, was a recent visitor to Vancouver.

Some very entertaining slides are being used at Vancouver theatres to assist the 143rd Battalion (B. C. Bantams) in their recruiting campaign. The latest slide shows Charlie Chaplin announcing that he has joined the Bantam regiment.

W. P. Dewees, of the Rex theater, Vancouver, has gone to Montreal to confer with E. A. Fenton over the final details of the deal giving to the National Film Service, Ltd., the Triangle distribution rights in Western Canada.

Disregarding Censors

In Spokane, Commissioner of Public Affairs F. M. McBroom Wants to Have Fine of $100 Imposed for Not Following Cuts of National Board of Censorship —League's Intelligent Handling of the Situation.

By S. Clark Patchin, Spokane Correspondent of Moving Picture World.

SPOKANE, WASH.—One or two local moving picture managers have been accused of violating the rules of the National Board of Censorship in using portions of pictures which the board had ordered cut out. Commissioner of Public Affairs in Spokane, and moving picture censor, F. M. McBroom, has drafted a drastic ordinance carying with it a maximum fine of $100 for any violations of the censorship rules in the future.

At the request of the Theater Managers' Association a lengthy conference took place between the managers and Commissioner McBroom, March 2, resulting in the ordinance being laid on the shelf for the present.

Assurances were given the commissioner that there would be no more violations and it was pointed out that it was unfair to make all come under drastic regulations because one or two had been violating the orders of the National board and the local censor.

The picture men were represented by Ralph Ruffner, manager of the Liberty theater, and president of the association; Will T. Reed, manager of the Casino theater, and Dr. H. S. Clemmer, manager of the Clemmer theater. They promised to see that all eliminations ordered by the board were made before the pictures were offered for public exhibition and to notify the managers of film exchanges that unexpurgated editions were not desired. Verbally, they agreed to constitute themselves a sort of vigilance committee to keep the screens free from immoral pictures.

Clemmer Ushers Dance.

A dancing party was given at Kellar's hall, Spokane, Wash., February 29, by the Clemmer Ushers' Glee Club, an organization made up of ushers at the Clemmer theater. Employes of four moving picture theaters were present. Mrs. Eva Langley and Charles Rapp furnished the music.

Spokane Show Notes.

The Ince feature, "Peggy," with Billie Burke, was booked by Manager Ralph Ruffner of the Liberty theatef for presentation at that playhouse for an entire week, beginning March 5. Mr. Ruffner went to Seattle to book the production.

For the week of March 12 the Selig production of "The Ne'er-Do-Well," based on the popular novel by Rex Beach, has been secured. This is outside of the Triangle releases, but was booked because of its unusual nature. The picture is said to be the biggest the Selig studios have done since "The Spoilers."

Miss Irene Fifle of Seattle has begun an indefinite engagement at the Class A theater as soloist, incidentally marking the return to Spokane picture show houses of the professional vocalist. Manager Lee S. Forbes recently determined on this additional attraction for his house.

Manager Ralph Ruffner has engaged Gene Miller, accordionist.

Calendar of Daily Program Releases

Releases for Weeks Ending March 25 and April 1

(For Extended Table of Current Releases See Pages 2098, 2100, 2102.)

General Film Company.

Current Releases

MONDAY, MARCH 20, 1916.	Serial No.
BIOGRAPH—His Mother's Scarf (Drama) (Biograph—Reissue No 42)	20232
ESSANAY—The Strange Case of Mary Page No. 9, "The Accusing Eye" (Two parts—Drama)	
LUBIN—The New Janitor (Comedy)	20233
SELIG—Number 13, Westbound (Three parts—Drama)	20227-8-9
SELIG—Selig-Tribune No. 23, 1916 (Topical)	20231
VITAGRAPH—A Squared Account (Comedy)	20230
TUESDAY, MARCH 21, 1916.	
ESSANAY—Separating From Sarah (Two parts—Comedy)	20234-5
KALEM—For Sweet Charity (Comedy)	20236
LUBIN—The Crash (Two parts—Drama)	20238-9
WEDNESDAY, MARCH 22, 1916.	
BIOGRAPH—The Battle of Truth (Three parts—Drama)	20241-2-3
ESSANAY—Canimated Nooz Pictorial No. 7 (Cartoon—Comedy)	20240
—A Scenic Subject on the same reel	20240
KALEM—At Bachelors' Roost (Comedy)	20239
THURSDAY, MARCH 23, 1916.	
LUBIN—A Sister to Cain (Three parts—Drama)	20244-5-6
SELIG—Selig-Tribune No. 24, 1916 (Topical)	20247
VIM—Bungles Lands a Job (Comedy)	20248
FRIDAY, MARCH 24, 1916.	
KALEM—When Things Go Wrong (Comedy)	20252
KNICKERBOCKER STAR FEATURE—The Witch of the Mountains (Three parts—Drama)	20249-50-1
VIM—Behind the Footlights (Comedy)	20254
VITAGRAPH—Freddy Versus Hamlet (Comedy)	20253
SATURDAY, MARCH 25, 1916.	
ESSANAY—I Will Repay (Three parts—Drama)	20255-6-7
KALEM—The Detective's Peril (No 72 of the "Hazards of Helen" Railroad Series) (Drama)	20262
LUBIN—Love One Another (Comedy)	20258
SELIG—Trilby's Love Disaster (Comedy)	20263
VITAGRAPH—Husks (Three parts—Drama) (Broadway Star Feature)	20259-60-1

General Film Company.

Advance Releases

MONDAY, MARCH 27, 1916.

BIOGRAPH—The Golden Supper (Drama) (Biograph—Reissue No. 43).
ESSANAY—The Strange Case of Mary Page No. 10, "The Clew" (Two parts Drama).
KALEM—The Little Monte Carlo (No. 1 of the "Social Pirates") (Two parts—Drama) (Special Release).
LUBIN—Otto the Soldier (Comedy).
SELIG—Selig-Tribune No. 25, 1916 (Topical).
SELIG—A Social Deception (Three parts—Drama).
VITAGRAPH—Three Johns (Comedy).

TUESDAY, MARCH 28, 1916.

BIOGRAPH—Alias Jimmie Barton (Two parts—Drama).
ESSANAY—Title not yet announced.
KALEM—Ham and the Hermit's Daughter (Comedy).

WEDNESDAY, MARCH 29, 1916.

BIOGRAPH—Madelaine Morel (Three parts—Drama).
ESSANAY—Title not yet announced.
KALEM—The Trailing Tailor (Comedy).

THURSDAY, MARCH 30, 1916.

LUBIN—The Voice in the Night (Three parts—Drama).
SELIG—Selig-Tribune No. 26, 1916 (Topical).
VIM—Their Vacation (Comedy).

FRIDAY, MARCH 31, 1916.

KALEM—Almost a Heroine (Comedy).
KNICKERBOCKER STAR FEATURE—The Home-Breakers (Three parts—Drama).
VIM—Anvils and Actors (Comedy).
VITAGRAPH—Freddy Foils Floaters (Comedy).

SATURDAY, APRIL 1, 1916.

ESSANAY—Title not yet announced.
KALEM—The Trapping of Peeler White (No. 73 of the "Hazards of Helen" Railroad Series) (Drama).
LUBIN—Billie's Double (Comedy).
SELIG—Her Dream of Life (Drama).
VITAGRAPH—Out of the Quagmire (Three parts—Broadway Star Feature—Drama).

COMPLETE AND ACCURATE LISTS of Regular Program and Feature Pictures Can Always Be Obtained from the Pages of the Moving Picture World. These are Published Two Weeks in Advance of Release Days to Enable Exhibitors to Arrange Their Coming Programs. The Stories of the Pictures in Most Cases are Published on a Like Schedule. Each Synopsis is Headed by a Cast, the Players' Names Being in Parenthesis. Lay Out Your Entertainment From the Information in the Moving Picture World and You Will Not Go Wrong.

COMEDIES

NEW PRINTS OF THE FAMOUS SPLIT-REEL BIOGRAPHS, FEATURING

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ARE AT YOUR GENERAL FILM EXCHANGE *NOW!*

Every exhibitor realizes that one of the best ways to increase box office receipts is to be able to offer a make of photoplay productions that always maintains a high standard of quality. The public comes to know such a make and the mere announcement that one of its releases is to be shown is sufficient to gain added patronage.

David Horsley productions are popular with exhibitors for this reason. Always high class in every respect they have established a reputation for consistent high quality much to the advantage of the exhibitors' receipts.

Among the coming releases of David Horsley productions are: "On the Rampage," a one-reel Cub Comedy featuring George Ovey, released March 24; "The Hidden Law," a five-part subject with Margaret Gibson and William Clifford, released March 25; and "The Love Liar," also a five-reel production, featuring Crane Wilbur, released March 27.

Book these David Horsley productions at your Mutual exchange and be assured of good pictures.

DAVID HORSLEY PRODUCTIONS

Calendar of Daily Program Releases

Releases for Weeks Ending March 25 and April 1

(For Extended Table of Current Releases See Pages 2098, 2100, 2102.)

Universal Film Mfg. Company.

SUNDAY, MARCH 19, 1916. (Serial No.)

LAEMMLE—No release this day.
L-KO—Live Wires and Love Sparks (Two parts—Dr.) 01284
REX—Behind the Curtain (Drama) 01282

MONDAY, MARCH 20, 1916.

NESTOR—Love and Vaccination (Comedy) 01286
RED FEATHER PHOTOPLAY—Drugged Waters (Five parts—Drama) 01285
UNIVERSAL SPECIAL FEATURE—Graft No. 15, "The Patent Medicine Dangers" (Two parts—Dr.) 01302

TUESDAY, MARCH 21, 1916.

GOLD SEAL—The Madcap Queen of Crona (Two parts—Comedy-Drama) 01287
IMP—Ain't He Grand? (Comedy) 01289
REX—The Phantom Thief (Drama) 01288

WEDNESDAY, MARCH 22, 1916.

ANIMATED WEEKLY—Number 12 (Topical) 01292
LAEMMLE—The Desperado (Drama) 01290
L-KO—Scars and Stripes Forever (Two parts—Com.) 01291

THURSDAY, MARCH 23, 1916.

BIG U—On Dangerous Ground (Drama) 01294
LAEMMLE—The Secret Foe (Two parts—Drama) 01293
POWERS—A Toyland Mystery (Novelty) 01295
—Amphibian Oddities (Educational) 01295

FRIDAY, MARCH 24, 1916.

IMP—The Crimson Trail (Two parts—Drama) 01296
NESTOR—The Wrong Bird (Comedy) 01297
VICTOR—No release this day.

SATURDAY, MARCH 25, 1916.

BISON—Monna Vanna (Three parts—Drama) 01298
JOKER—It Nearly Happened (Comedy) 01299
POWERS—No release this day.

SUNDAY, MARCH 26, 1916.

LAEMMLE—No release this day.
L-KO—A Friend—But a Star Boarder (Comedy) 01301
REX—A Social Outcast (Three parts—Drama) 01300

MONDAY, MARCH 27, 1916.

NESTOR—The Janitor's Busy Day (Comedy) 01304
RED FEATHER PHOTOPLAY—Autumn (Five parts—Drama) 01303
UNIVERSAL SPECIAL FEATURE—Graft No. 16, "Pirates and Finance" (Two parts—Drama) 01320

TUESDAY, MARCH 28, 1916.

GOLD SEAL—Lady Raffles Returns (Two parts—Drama) 01305
IMP—The Gasoline Habit (Comedy) 01307
REX—There's No Place Like Home (Drama) 01306

WEDNESDAY, MARCH 29, 1916.

ANIMATED WEEKLY—Number 13 (Topical) 01310
LAEMMLE—The Blackmailer (Drama) 01309
VICTOR—The Model Husband (Two parts—Comedy) 01308

THURSDAY, MARCH 30, 1916.

BIG U—No release this day.
LAEMMLE—A Fool's Gold (Three parts—Drama) 01311
POWERS—Between Midnight (Comedy) 01312

FRIDAY, MARCH 31, 1916.

IMP—Scorched Wings (Three parts—Drama) 01313
NESTOR—He Almost Eloped (Comedy) 01314
VICTOR—No release this day.

SATURDAY, APRIL 1, 1916.

BISON—The Night Riders (Two parts—Drama) 01315
JOKER—The Tale of a Telegram (Comedy) 01317
POWERS—A Serpent in the House (Comedy) 01316

Mutual Film Corporation.

SUNDAY, MARCH 19, 1916. (Serial No.)

BEAUTY—Tips (Comedy) 04561
GAUMONT—See America First No. 27 (Scenic) 04560
—Keeping Up With the Joneses (Cartoon-Comedy) 04560
VOGUE—Troubled Waters (Comedy) 04562

MONDAY, MARCH 20, 1916.

MUTUAL MASTERPICTURE DE LUXE—My Partner (Gaumont—Five parts—Drama) (No. 83)

TUESDAY, MARCH 21, 1916.

AMERICAN—The Code of Honor (Three parts—Drama) 04564-5-6
FALSTAFF—Pansy Post Protean Player (Comedy) 04567

WEDNESDAY, MARCH 22, 1916.

BEAUTY—Cupid At Cohen's (Comedy) 04570
THANHOUSER—The Fifth Ace (Two parts—Society—Drama) 04568-9

THURSDAY, MARCH 23, 1916.

FALSTAFF—Pedro the Punk Poet (Comedy) 04573
MUTUAL MASTERPICTURE DE LUXE—The Bruiser (American—Five Parts—Drama) (No. 84)
MUTUAL WEEKLY—Number 64 (Topical) 04574
VOGUE—Search Me (Comedy) 04572

FRIDAY, MARCH 24, 1916.

CUB—Jerry and the Smugglers (Comedy) 04578
MUSTANG—The Ranger of Lonesome Gulch (Three parts—Drama) 04575-6-7

SATURDAY, MARCH 25, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Hidden Law (Centaur—Five parts — Sociological—Drama) (No. 85)

SUNDAY, MARCH 26, 1916.

BEAUTY—The Bubbles and the Barber (Comedy) 04580
GAUMONT—See America First, No. 28 (Scenic) 04579
—Keeping Up with the Joneses (Cartoon-Comedy) 04579
VOGUE—Devilish Business (Comedy) 04581

MONDAY, MARCH 27, 1916.

MUTUAL MASTERPICTURES DE LUXE—The Love Liar (Centaur—Five parts—Drama—No. 86)

TUESDAY, MARCH 28, 1916.

AMERICAN—In the Shuffle (Three parts—Drama) 04582-3-4
FALSTAFF—Paul's Political Pull (Comedy) 04585

WEDNESDAY, MARCH 29, 1916.

BEAUTY—A Trunk an' Trouble (Comedy) 04589
THANHOUSER—Fear (Three parts—Drama) 04586-7-8

THURSDAY, MARCH 30, 1916.

FALSTAFF—The Snow Shoveler's Sweetheart (Com.) 04591
MUTUAL MASTERPICTURE DE LUXE—Revelation (American—Five parts—Drama—No. 87)
MUTUAL WEEKLY—Number 65 (Topical) 04592
VOGUE—Title not yet announced 04590

FRIDAY, MARCH 31, 1916.

CUB—Jerry Among the Smugglers (Comedy) 04596
MUSTANG—Title not yet announced

SATURDAY, APRIL 1, 1916.

MUTUAL MASTERPICTURE DE LUXE—The Net (Thanhouser—Five parts—Drama—No. 88)

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LUBIN.

THE NEW JANITOR (March 20).—This picture was originally scheduled for release on February 7. A synopsis of it was published on page 1010 of the issue dated February 12.

THE CRASH (Two Parts—March 21).—The cast: Clifford Ware (L. C. Shumway); Ross Grant (George Routh); Harvey Bean (Melvin Mayo); Sylvia, his daughter (Dorothy Barrett); Mary, a maid (Helen Eddy); Grant's partner (Robert Gray); Another father (J. H. Colby). Written and produced by Wilbert Melville.

Ross Grant and his partners, one of whom is an ex-telegrapher, are owners of a mine in Mexico. Grant is money-mad, and it is a great blow when he discovers that the mine is worthless. He determines to promote stock in it and reap a harvest. A telegraph instrument is installed in Grant's shack, and he gives a code to his companions before leaving for the States.

In a large American city, Harvey Dean is a rich broker. His daughter, Sylvia, an ardent stamp collector, is loved by Clifford Ware, a young engineer now employed by Dean. Grant meets Dean and interests him in the mining stock, until finally Dean agrees to invest $50,000 the following month. Grant, thinking the money sure, acts upon the advice of a friend, and plays the stock exchange.

Meanwhile Clifford discovers that Dean is going to invest in the mine, and asks permission to investigate it. Dean consents, and Clifford leaves for Mexico. Grant learns of Clifford's mission from his tool, the maid in the Dean household, and telegraphs to his partners to make Clifford their prisoner, and force him to write a favorable report on the mine. This is done, but Clifford asks to write a harmless postscript to the letter. After some argument, Grant's partners allow him to do so, and Clifford writes, "Perhaps Sylvia would be interested in adding these Mexican stamps to her collection."

Dean receives the letter, and is pleased at the favorable report. The important day on the exchange has come for Grant. With Dean's money he can swing the market so as to clean a half million. But just as Dean is about to hand Grant a check for the money, Sylvia arrives breathlessly, to show her father a message that was written under the stamps on Clifford's letter, and it states that the mine is worthless and he is held prisoner. Without Dean's money, Grant is ruined. Clifford makes his escape from the partners, and Sylvia ever afterwards looks upon the two Mexican stamps as the most precious of her collection.

A SISTER TO CAIN (Three Parts—March 23).—The cast: Yvonne Ismay (Helen Wolcott); Iona Page (Evelyn Page); Hashiwa (George Routh); Hoppy (Benjamin Hopkins); Millionaire's friend (Melvin Mayo); Dancers (Gene Liserani and Dorothy Dufee); Tom Marston (Jay Morely); Donald Phelps (Allan Forrest); Boggs, the wardrobe lady (Adelaide Bronti); Police Sergeant (W. J. Spencer). Written by Julian Louis Lamothe. Directed by Edward Sloman.

Yvonne Ismay and Iona Page are two dancers in the same company. Yvonne is the hail-fellow-well-met kind, while Iona is of the deceitful sort. Tom Marston, a reporter, is in love with Yvonne. She will have nothing to do with him, being infatuated with Donald Phelps, a millionaire. Phelps takes Yvonne to the Japanese Palace after the show, where the proprietor, Hashiwa, sees her and is attracted to her.

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At a dinner party one night at which Iona is present, her demure way attracts Phelps, much to Yvonne's anger. Phelps finally throws Yvonne over for Iona, an action which makes the former jealous, so with the help of Boggs, a wardrobe lady at the theater, she keeps tabs on Iona's correspondence. One night, she learns that Phelps has asked Iona to marry him prior to an important and immediate business trip of his, and he asks her to meet him at the Japanese Palace after the show. Furious, Yvonne goes to the meeting place to find Iona alone in the room. There is a quarrel and Yvonne, getting the worst of it, stabs Iona with a hat pin. Frightened, thinking Iona dead, Yvonne goes to leave the room and faces Hashiwa, who has witnessed the performance. He says he will take care of Iona and say nothing if Yvonne will come to him when he calls her. She is too frightened to do anything but promise, so Hashiwa lets her go while he goes to Iona. Phelps, arriving a little late, receives a message purporting to be from Iona, telling him she cannot meet him that night. Piqued, he leaves and sails for Europe the next day.

Marston goes to Yvonne, hoping for a clue. She, crazed with fright and remorse, will tell nothing, but he finally manages to get from Boggs the news of the meeting at the Japanese palace. Hashiwa denies all knowledge of the disappearance, but Marston, not satisfied goes to the police, who raid the place. That same night Yvonne is handed a note from Hashiwa telling her to come that night. Yvonne goes to the Japanese Palace. Hashiwa seizes her, and there is a struggle. The police arrive and raid the palace. Hashiwa drops Yvonne and leaves the room to face Marston and the police. Iona tells how Hashiwa kept her a prisoner in the Palace, and bitterly upbraids Yvonne for her part in the performance. She adds that if it had not been for Yvonne, she might have landed "that old fool!"

Donald, reading of Iona's disappearance in the papers, has returned to America. He arrives at the door of the room in time to hear Iona's remark concerning himself, and the subsequent conversation. As Iona goes to leave she faces Donald, and tries to pull off some of her baby tricks again, but he is wise. Hashiwa is taken off. Yvonne is repentant of her treatment of Marston, who forgives her.

ESSANAY.

THE STRANGE CASE OF MARY PAGE (Episode No. 9—"The Accusing Eye"—Two Parts—March 20).—This episode deals with the testimony of Meredith, an actor known to Mary Page and her friend Amy, who obtain employment as an artist's model. He helps the girls find like employment, and they, while disliking it, are compelled to accept. Dave Pollock finds a painting of Mary and later seeks to force an entrance to her apartment, only to be frustrated and beaten by Meredith. The police surgeon who rushed to the scene at the death of Pollock is the next witness examined. He hurls a bombshell into the camp of the defense by declaring the retina of the dead man's eye held a picture of the last person he saw. A photograph is produced. In the man's eye is seen the image of Mary Page!

THE STRANGE CASE OF MARY PAGE (Episode No. 10, "The Clew"—Two Parts—March 27).—The mayor of the small town is on the witness stand with the opening of this episode. He tells how at the time of the murder Pollock was a candidate for congress against Langdon, and that the former failed in his attempt to buy off the younger man, and therefore attempted to discredit him. In a debate Pollock is made to look ridiculous by Langdon and he resolves to straightway put a blot on the lawyer's reputation. A fraudulent photograph of Langdon and a woman whose questionable reputation is obvious is exhibited and it reaches Mary Page. She is astounded and having learned of other plots, attempts to warn her lover, and comes under the power of the woman who is helping to entrap him. Bound and imprisoned in a room, she removes the 'phone receiver with her teeth and communicates with Langdon. At this point in the testimony Philip receives word from his detective that he has discovered men who had a difference with Pollock in a card game of the night preceding. It is a new clew.

SEPARATED FROM SARAH (Two Parts—March 21).—The cast: Tom Dilley (Harry Dunkinson); Sarah, his wife (Florence Oberle).

Tom Dilley had induced Sarah, when very young to marry him and go west. After many hardships they reached their destination. Shortly after Tom was taken down with fever. Sarah nursed him back to health with one hand, while with the other she took in washing. Through her faithful efforts Tom recovers, and starting out with hardly a penny the two pull together and after thirty years save a small fortune. Tom builds a house for Sarah. Then one day Tom catches the hired man kissing his wife. Without asking an explanation he obtains a divorce. Sarah refuses to leave her house declaring she is entitled to half the property they have accumulated. She draws a chalk line through the center of the house. She lives on one side and Tom on the other. Things go on in this manner for several weeks the two not even speaking. Finally the situation getting the best of Tom, he goes to his attorney to ask advice. His attorney tells him to go immediately and ask Sarah to explain her conduct toward the hired man. He does as advised, and Sarah tells her reason. Their life of toil was getting monotonous. She craved romance, and decided to try just one kiss, although it nearly made her ill. Tom asks her forgiveness and says no divorce in the world could again separate them.

CANIMATED NOOZ PICTORIAL NO. 7 (Cartoon by Wallace A. Carlson—March 22).—This is a split reel release. The first five hundred feet contains an animated cartoon which is a burlesque on the current topics of the day. Among the topics reviewed this week is the blowing up of the Talcum Powder and Munitions plant at Bayruhm, Pa. It is suspected that the blowing up was due to an explosion, but the constabule has not as yet determined. It is interesting to note that our camera man is on the job when the thing happens, not when it is all over. Another interesting topic is the fishing apparatus invented by Gene Yuss. This makes fishing an ideal sport while you sleep. One of the features of this apparatus is the use of well trained bait. The unpleasant duty of putting the worm on the hook is eliminated, the trained worms crawl onto the hook of their own accord. William H. Taft is also caught by our camera man while indulging in his favorite pastime "Cow-pasture billiards," sometimes called golluf. The remainder of the cartoons are devoted to one of Dreamy Dud's experiences in an African Jungle.

The remainder of the reel contains scenes taken in and about Santa Fe, New Mexico.

SELIG.

SELIG-TRIBUNE, NO. 17 (March 20).

Tahiti, South Sea Islands.—How would you like to wear your ancestor's hair? The Chiefs' daughters here, wear a ceremonial headdress made of hair of several generations of ancestors.

Leicester, England.—The patriotic women of England, enlisted for the purpose of fighting for their homes and children should England be invaded, constantly study signal corps work and tactics.

San Diego, Cal.—Freaks of the waters in this vicinity leave R. R. tracks suspended in midair, twist steel rails into figure eights and destroy property valued at millions of dollars.

Chicago, Ill.—In commemoration of Washington's birthday, the advocates of preparedness participate in a military and civic parade which is led by Gov. Dunne and other prominent officials.

Tokio, Japan.—While America is considering the advisability of preparedness, Japan is including military training in all its public schools.

San Francisco, Cal.—The armored auto in the European war having demonstrated its absolute necessity, the U. S. army autos similarly equipped, are objects of especial interest,

Laredo, Tex.—Though forts are no longer considered impregnable in modern warfare, fort defense and attacks on fortifications are still a part of a trained soldier's studies.

Washington, D. C.—A bald-headed American eagle, full grown and standing several feet high, is presented to Pres. Wilson by the people of Colorado. (Lincoln, Nebraska papers please copy.)

New York City.—The "Yankees" are the first team to leave for the South for spring training. They leave this city for Macon, Ga.

Galveston, Tex.—The long suffering U. S. Army mule is now much in demand in Europe, and he is loaded in large numbers here for work at the front.

SELIG-TRIBUNE NO. 18 (March 23):

Tokio, Japan.—To those who dance zoologically the Fox Trot, the Bunny Hug, the Grizzly Bear, this dainty Geisha dance 'mid a border of chrysanthemums should be a distinct relief.

New York, N. Y.—Henry Morgenthau, American Ambassador to Turkey, Mrs. Morgenthau, and Miss Morgenthau, arrive here after interesting experiences abroad, and are greeted by a number of their friends.

Cloverdale, Cal.—The Orange is enthroned

as King in a golden court at the 23d annual Citrus Fair held here in the "Orange City." A wonderful reproduction in mammoth oranges, lemons and olives of a "Mother Goose Clock," standing 12 feet high.

New York, N. Y.—Under the auspices of the Westminister Kennel Club, 1,700 social canine bigwigs, of modern upper dog circles, hold their annual festival in Madison Square Garden.

Ottawa, Canada.—Preparatory to leaving for the front, the 77th regiment is inspected by officials of the Canadian Government on the parade ground here.

Newcastle, England. — General Sir John French, commander-in-chief of the Home forces, never allows a single Regiment to proceed to the front without personal knowledge of its fitness.

Laredo, Tex.—Street pageants, with pretty girls in costume, and exciting hose-cart races, form a part of the celebration here in honor of Washington's birthday. The winning team which ran 100 yards and made the hose connection complete in 27 2-5 seconds.

Del Monte, Cal.—Polo devotees witness an exciting match here, between San Mateo and Del Monte teams. Score 6 3-4 to 6 in favor of San Mateo.

Milford, Conn.—Ten persons are killed and fifty injured in rear end collision of passenger trains on the New York, New Haven & Hartford R. R. near here. All that is left of the locomotive. The boiler was blown 100 feet distant.

Ottawa, Canada.—Hon. Wm. M. Hughes, Premier of Australia and Mrs. Hughes, who are enroute to England, and other distinguished officials pose for the Special Representative of the Selig-Tribune.

NUMBER 13, WESTBOUND (Three Parts—March 20).—The cast: Marion Culmer (Kathlyn Williams); Orson Kimball (Guy Oliver); Daniel Culmer (Fred Hearn); Mrs. Culmer (Lillian Hayward). Directed by Frank Beal. Written by Elliott Flower.

Daniel Culmer, a crusty old farmer, is constantly at war with the railroads. Marion, his niece comes to visit him. Tom Garland, a resident of the community, falls in love with Marion, but tells Tom seriously that she can never marry him, and he leaves for the city.

In his difficulties with the railroad, Uncle Daniel claims damages for the deaths of three cows. Orson Kimball, a substitute telegraph operator, laughs as he forwards this claim to headquarters. That night Kimball receives a message to hold Number 13, as the operator had failed to hold the limited at Milford and that a terrible wreck will ensue unless the train is stopped. There is only one connecting point between the scene where the wreck must occur and the telegraph messenger's office. That point is the home of Daniel Culmer. Orson rings up the Culmer home and Marion answers. He says: "For God's sake flag Number 13 before it passes your farm. Hundreds of lives are in danger."

Marion, alone in the house, secures a lantern and hurries to the railroad embankment. She falls down the embankment, is rendered unconscious, but later recovers her senses, and flags the approaching passenger train. As she does so she falls unconscious on the tracks and the locomotive stops just a few feet from her. She is taken to the tower station where Orson thanks her for her bravery.

In the meantime, Uncle Daniel and his wife return home from a church festival. Not finding Marion home, Uncle Daniel jumps to the conclusion that Marion has eloped with Tom Garland. He starts out in search of them after notifying the sheriff. The sheriff sees Marion and Orson Kimball together, and believes they are the eloping couple. Orson Kimball is shoved into jail, while Marion is taken to the sheriff's home.

Later, Marion takes the keys from the sheriff's house, goes to the jail and there liberates Orson. Together they start toward Marion's home, but Marion says: "I'll never return to Uncle Daniel." Orson then says: "Tonight's adventure will compromise you. We must go to the city and be married." Marion agrees, for she has learned to love the operator. Before they start for the city there comes a message of congratulation from the superintendent of the railroad to Orson and to the girl who flagged the train.

TRILBY'S LOVE DISASTER (March 25).—The cast: Vicky (Victoria Forde); Trilby (Joe Ryan); Mathilda (Ethlyn Chrisman); Betty (Betty Keller). Written and produced by Tom Mix.

Trilby, a ranch hand, is in love with Mathilda, cook for the Big "G" Ranch. Vicky, the ranchman's daughter, and her chum Betty, plan with the cowboys to have fun at Trilby's expense. While Trilby is courting Mathilda, Vicky, Betty and the boys perform all manner of practical jokes upon them.

Trilby calls at the ranch in his buggy, to take Mathilda for a ride. Vicky and Betty, by poking the horse with sticks get him fractious, and when Trilby and Mathilda arrive and try to get into the buggy, the horse kicks, breaks free from the buggy and runs off. This is the last straw for Mathilda who is tired of Trilby's manner of making love. Trilby also is disgusted, and shaking his fist at the girls who are laughing at him, leaves the ranch and his love affair.

KALEM.

SHE CAME, SHE SAW, SHE CONQUERED (March 10).—The cast: Sis Hopkins (Rose Melville); Pa Hopkins (Ed. Lawrence); Ma Hopkins (Minerva Florence); Rube (Frank Minzey); The Artist (Arthur Albertson); Chiquita, his model (Marjorie Cohan); The Valet (Henry Murdock); May Blossom (Mary Kennedy); Pa Perkins (Richard Purdon); Ma Perkins (Olive West). Author, Edwin Ray Coffin. Producer, Robert Ellis.

Chiquita, the artist's Spanish model, has one of her fits of temperament and quits the job. In desperation, the artist advertises for a model and his ad. falls under the eye of Sis as that maiden is bemoaning the fickleness of Rube, who has fallen victim to the lures of the village flirt. Sis admits that "she has a good figure" so she decides to go to the city and conquer.

The artist is out when she arrives but his bumptious valet has no objection to playing the master so Sis is posed and all is ready for the painting when Chiquita arrives in repentant mood. But she flares up jealously at the sight of the new model and leads Sis a merry chase about the studio while the valet goes off to get his master. There are all sorts of complications and mixed-up action before Sis finds her way back to the farm and the arms of Rube.

HAM AGREES WITH SHERMAN (March 14).—The cast: Ham (Lloyd V. Hamilton); Bud (Bud Duncan); The Sentry (Porter Strong); The Spy (Norma Nichols).

"Extry! War Declared! General Useless I. Rant at the mercy of a foreign foe!" This is the news that brings Ham and Bud to their country's aid. And a motley aggregation is the Second Brigade, in command of General Ham, aided by Bud. Ham directs the operations of war from a hill-top with his chef and drink-mixer at his side.

All goes well until Ham and Bud decide to go up in an aeroplane to look the field of battle over. The ride is a perilous one at best but when the guns of the enemy find their mark Ham and Bud come tumbling down with just enough breath to mutter, "Never Again. Sherman was right." The action is further enlivened by a pretty and captivating girl spy sent by the enemy to try her charms on Ham.

THE EVELESS EDEN (March 15).—The cast: Ethel Teare (Ethel Teare); Jack (Jack McDermott); His uncle (Gus Leonard). Produced by William Beaudine.

When a member of the Eveless Eden Club falls from grace and marries, his fellow members put his favorite chair in mourning and send condolences to the family. Jack's uncle is a member of the club but he fails in his attempt to induce that young man to enter, for Ethel's fascinating eyes have convinced Jack that there is nothing dangerous in Eve's charm.

An accident enables the uncle to meet Ethel's aunt and it is not long before the Eveless Edenites are threatened with the loss of a member. Both couples reach the decision to elope on the same day and their efforts to keep the secret from the others lead to humorous situations galore and a lively finish.

A FLOCK OF SKELETONS (March 17).—The cast: Sis Hopkins (Rose Melville); Mr. John Mazuma (Richard Purdon); Mrs. J. Mazuma (Olive West); Filbert Mazuma (Arthur Albertson); Gracie Mazuma (Mary Kennedy); Gussfé Hornblower (Henry Murdock); The Judge (Frank Minzey); Horace Chesterfield (Robert Ellis). Author, Edwin Ray Coffin. Producer, Robert Ellis.

Papa Mazuma's kindly offer to aid Sis with her heavy carpet bag results in his being lodged in jail on a charge of mashing. Son Filbert lands there at the same time because of a fondness for the rolling dice. Imagine the mix-up when Sis lands her first job in the home of the Mazumas. Every member of the family has a skeleton, and Sis is made the guardian of the family secrets.

As it usually means a greenback for silence each time she blunders on a member of the family Sis is fast getting rich when Papa Mazuma receives word that unless he can meet margin payments his fortune will be swept away. Sis comes to the rescue with the bankroll she has collected for keeping the family's skeletons.

THE GIRL WHO DARED (No. 71 of the "Hazards of Helen"—March 18).—The cast: The Operator at Lone Point (Helen Gibson); The Smuggler (Franklin Hall); The Wireless Operator (Percy Pembroke); Detectives (Clarence Burton and Robyn Adair). Produced by James Davis. Released Saturday, Mar. 18.

The smugglers seem in a fair way to escape on a stolen engine when Helen, unhitching a team from a nearby wagon, races down the road towards the railroad bridge from which a rope is hanging directly over the track. Standing astride the two speeding horses Helen leaps to the rope and, swaying in mid-air makes a perilous drop to the stolen engine as it dashes past.

VITAGRAPH.

A SQUARED ACCOUNT (March 20).—The cast: Black Steve (Otto Lederer); The Sheriff (George Kunkel); His Wife (Anne Schaefel); His Son (Jack Mower). Author, C. E. Jenks. Produced by William Wolbert.

Black Steve, a desperado, is brought to bay out in the desert by the Sheriff, and when his ammunition is exhausted, resorts to trickery. He pretends to be seriously wounded and when the sheriff goes to get him some water from his canteen, he treacherously shoots him. Springing on the sheriff's horse, he gallops off, leaving the officer to die under the pitiless sun, without water and wounded. But he is not one to lie down and quietly die.

Instead, by slow and painful crawling, the sheriff succeeds in reaching his home, where he collapses. He commands his son, Sandy, to go out into the desert and fetch back the desperado, dead or alive! And Sandy swears to carry out his mission. Black Steve, meanwhile, has been stricken with fever brought on by his wound, and in his delirium spills every drop of the precious water from his canteen. Sandy finds him and handcuffs the rascal, then starts homeward with his prisoner. On their way they run across an abandoned prairie wagon in which are two small children.

Owing to the lack of water and the fact that the horse cannot carry both Black Steve and the children, Sandy is in despair as to what he shall do. Shall he leave the children or Steve, behind? But the sight of the children brings out what little good there is in Steve, and he solves the problem in his own way. One shot from the revolver hidden in his boot and he has squared his account with man and God.

FREDDY VERSUS HAMLET (March 24).—The cast: Freddy (William Dangman); Wiggins (Tod Talford); Claud D'Arcy (William Lyttell, Jr.); Mabel Watkins (Daisy De Vere). Author, Ralph Ince. Produced by Frank Currier.

Wiggins takes the girl, Mabel, to the theater, where they meet Freddy and deliberately snub him. Mabel flirts with the handsome actor playing "Hamlet" and meeting him at the stage door after the performance, leaves Wiggins flat and accompanies the actor to a drug store for an ice cream soda.

Freddy has observed all this and tells Wiggins where his girl has gone. Wiggins wants to throw something at the actor, but Freddy stops him and leads him off to a friend of his, a prize-fighter, to teach him how to box so he can lick the actor. At the training quarters, Wiggins proves such a joke that Freddy leaves him in disgust. He trails the actor and Mabel again and overhears the villain promise to make her a famous actress if she will go with him. She consents and then Freddy decides to butt in. He changes places with the driver of the cab in which the pair are about to take a ride, and drives them to a lonely spot where the cab breaks down.

He then jumps down and pulling the actor out of the cab denounces him and they fight. Freddy trounces the actor, who runs. Taking the harness off the horse, and detaching it from the cab, Freddy assists the girl to mount, then mounts himself and they ride home, while the actor is left to walk the railroad track back to town.

"HUSKS" (Broadway Star Feature—Three Parts—March 25).—The cast: Clay McTrigger (William Humphrey); Hope (Carolyn Birch); Her Mother (Nellie Anderson); Vivian Cortlandt (Rose Tapley); Congressman Snell (Harry Northrup). Written by James Oliver Curwood. Produced by William Humphrey.

A typical small-town lawyer, Clay McTrigger, and Hope, his wife, are very happy. Clay is ambitious, however, and by dint of much study and his personal popularity, he is elected as representative to Congress. Hope is saddened, for she instinctively feels that it will end their simple, happy mountain life. After a tearful parting, Clay goes to Washington where he makes his first speech and it creates a sensation. Snell, an unscrupulous congressman, notes the impression Clay has made and determines to make use of him, if possible.

He tries in vain to bribe Clay to vote for a bill which will benefit the Coal Trust and is an out and out robbery; then he tries another tack. Vivian Courtland, a lobbyist and tool of Snell, is introduced to Clay and he gradually becomes infatuated with her. She succeeds in securing his vote for the Coal bill, but falls in love with him and offers him wealth if he will marry her. After a struggle with

(*Continued on page* 2066.)

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(Continued from Page 2063.)

his conscience, he agrees, and goes back to Hope to ask her to divorce him. In a strongly emotional scene she gives him up and sacrifices herself on the altar of his ambition.

After securing a divorce Clay marries Vivien and with the aid of her wealth, rapidly mounts the ladder of fame. At the very pinnacle of his success, Snell, who has never ceased to plot Clay's downfall, induces the latter to accept a bribe for a state secret, making him a traitor to his country. Later Snell exposes him and Clay is expelled from the senate, scorned by everyone. He goes to Paris and there receives a letter from his second wife's lawyer saying she has divorced him and cut him off without a cent.

A man without a country and without friends, Clay wanders back to his old home to find Hope. Her sorrowing mother grimly leads him to the little low mound where the woman who loved him enough to give up, lay resting. She had died of a broken heart, and utterly crushed, Clay flings himself on the grave in an

KNICKERBOCKER STAR FEATURES.

THE WITCH OF THE MOUNTAINS (Three Parts—March 24).—The cast: Trixie (Marguerite Nichols); John Otis (Gordon Sackville); Frank Otis (Richard Johnson); Mrs. Otis (Corenne Grant); Hiram Goodwin (Frank Erlanger); Con Murray (Bruce Randall); Jim MacDonald (Bert Francis); Annie Finnigan (Ruth Lackaye).

WANTED—News of Frank Otis, Age 27. Identification—long scar on chest. Left Mayville 12 years ago. His father will forgive and place on road to fortune. Address John Otis, 124 Grove St., Mayville.

Frank took into his confidence two strangers. At the mention and sight of the scar upon Frank's chest (his one positive means of identification) Con immediately communicated to his pal the astonishing information that he bore a similar scar and they quickly outlined a plan to investigate the tale of a promised fortune by impersonating Frank. That night Frank accepted their invitation to go for a good time and in the darkness, they felled Frank, leaving him for dead.

Trixie a little "Wharf-rat" lived with a washerwoman amid squalor and evil influences. In passing a cave she was attracted by moanings. She rescued Frank and assisted him to her home. Con and his pal arrived in Mayville and deceive John Otis, who tells them of the treasure of a befriended hermit. Frank convalescing, wins Trixie, and takes her to Mayville. Frank finds his father's cottage deserted. A duplicate of the hermit's crude map was brought to light, and they were able to follow Otis.

John and his two companions' introduction to the interior was beset with adventure and weird experiences. They had been warned of the much feared "Witch of the Mountains" that they were told bode evil for anyone who transgressed within her domain. With the aid of the chart they soon realized that they were well on the trail and at this juncture John was set upon, the map stolen and his body thrown into the dense shrubbery for dead.

The much abhorred "Witch of the Mountains" proved to be flesh and blood and when cautiously making her way through the undergrowth she came upon the prostrate form of John Otis. She dragged him to her cave. Con and Jim soon found the treasure in the Cliff Country, which was designated as the secret spot upon the rude map. After a day's labor they unearthed a chest of gold and silver coin. "The Witch of the Mountains" stood like a luminous white spectre outlined at the entrance of the cave; the menacing figure was uncanny. The pair with terror dashed madly away to their death.

Frank, Hiram and Trixie were met by a sickening and horrible sight. Crumpled up in hopeless forms lay the bodies of Con and Jim. Consternation as to the fate of John came upon them. They located the cave where the fortune lay in full view with no explanation why it had been abandoned.

Trixie discovered the "Witch's" hut in the gully, informed Frank and Hiram and there they found John, under the care of a sad faced but demented woman. Association with human beings after an isolation of years slowly brought light into the heretofore blank mind of the old woman and with a joyous, hysterical cry of recognition, she threw herself into the arms of John Otis, her long-lost husband. The re-union completes her story of years of suffering and darkness is related and all are re-united.

BIOGRAPH.

HIS MOTHER'S SCARF (Reissue No. 42—March 20).—The cast: Brothers (Wilfred Lucas and Chas. H. West); The girl (Dorothy West); Her mother (Kate Bruce); Her father (W. Chrystie Miller).

Indians attack the caravan and kill the immigrants. The girl who in a spirit of fun has run ahead into the fields, escapes and makes her way to a clearing where she is found by two brothers, settlers in the wild country. They take her into their cabin and adopt her. Both fall in love with her and each fancies himself favored. The elder misunderstands her affection toward him and is shocked when, returning unexpectedly to the cabin, he finds her in his brother's arms.

Consumed with rage, he is about to fire at them through the window when he sees that the girl is wearing a scarf which he recognizes. It is one of two worked by the hands of his mother, now dead, who had sent them as her last gift to the boys far away. At sight of the scarf memory floods his heart, and he lets fall the weapon. Entering the cabin, he gives the pair his blessing, then turns away and makes for another place, fearing lest he lose self-control in the presence of the girl he will always love.

THE BATTLE OF TRUTH (Three Parts—March 22).—The cast: Belle Bolter (Vera Sisson); The lawyer (Charles H. Mailes); Bronson (Charles Perley); Railroad president (Jack Drumeir); Politician (Ivan Christy).

The eye-witnesses in Mrs. Bronson's suit for damages against the railroad having disappeared, her lawyer forces the issue by drawing a striking parallel between the case and the strange murders at the Cafe Epicure. He himself had seen young Walters shoot down Belle Bolter and her companion, but at the trial the witnesses taken by the police did not appear, and on several occasions the lawyer saw the murdered man and woman walking the sereets. Refusing to believe himself victim of a hallucination, he did some detective work and traced the mystery to the murderer's millionaire father, who had almost proved that the crime never occurred.

VIM.

BUNGLES LANDS A JOB (March 23).—The great and only Bungles, treated with scorn, contempt and later violence, wandered despairingly along the streets. Everything seemed at an end, so far as he was concerned. Seeing a trolley car approach, he laid his head across the rails and awaited death with a calm face. To his horror he found that the car had turned down another track and that he was still in the land of the living.

Resting for a moment beneath a hotel window he found himself suddenly enveloped in the folds of something soft and filmy. Then he is flattened to the earth by a pair of shoes landing upon his head. A change takes place. A piece of glass does the duty for a razor and off comes his mustache. A few movements and his old rags are thrown aside and he becomes some female.

Then follows a series of exciting experiences as Bungles, impersonating a woman, seeks employment and friends he finds both with the theater folks, and finds in addition to work, trouble that ends his delicate plot.

BEHIND THE FOOT LIGHTS (March 24).—Pokes, the property man at the Vim theater, incurs the hostility of Prof. Jabbs the wonderful Escape King on the opening day of the performance. Jabbs is very fond of posing in the lobby of every theater where he is featured as the star act. Here he meets Ethel, Poke's sweetheart, and invites her into the theater to watch his act. Pokes sees his fickle sweetheart in the front row flirting with Jabbs and in his rage he resolves to get even with his lordly rival.

Discovering that the secret of Jabbs' escape from the padlocked barrel, consists in a false bottom, Pokes maliciously nails up the bottom securely. Jabbs does not discover the trick until after he has been securely locked into the barrel by Pokes in full sight of the audience who become alarmed. Pokes with fiendish glee packs dynamite into the barrel on top of the almost suffocated Jabbs and after lighting the fuse rolls the barrel out of the theater. Then seizing Ethel, who of all the audience has remained in the theater, the arch villain rushes her to the office of a Justice of the Peace. Just as the marriage ceremony is about to commence, Jabbs who has been hurled high in the air by the force of the explosion, falls into the same office, and throwing Pokes out through the window, proceeds to marry the now-willing Ethel himself.

Universal Film Mfg. Co.

UNIVERSAL SPECIAL FEATURE

GRAFT (No. 14—"The Iron Ring—Two Parts—March 13). The cast: Robert Harding (Richard Stanton); Dorothy Maxwell (Jane Novak); Stamford Stone (Glen White); Jack Stevens (Jack Abbott); Mark Gramble (Wadsworth Harris).

The great steel industry of Pittsburgh had been disturbed by a rumor of a merger of the Cambride Steel Plant and the Oldtown Tube Works. They decide to prevent this union by crippling the opposing industry by a strike. Stone, head of the Graft Trust, calls Mark Gramble, head of the Labor Trust, "the man who creates strikes and then furnishes strike-breakers to end it." He instructs him not only to bring about a strike at the Oldtown Tube Works, but to destroy the plant.

Robert Harding, the Youngstown lawyer, who came to New York to aid Bruce Larnigan, whose mind was shattered in his fight against the Trusts, realizes that his task is a physical battle rather than a legal one. Two attempts have been made on his life.

Dorothy Maxwell, for the sake of Bruce Larnigan, to whom she was engaged—determines to place in Harding's hands her father's diary, containing the names of the remaining members of the Graft Trust, in spite of the fact that her father—one of the Larnigan victims, has become hopelessly paralyzed in his fight against Tom Larnigan. She visits Harding's office, which happens to adjoin that of Stanford Stone, carrying the diary with her.

Stone has seen her enter and suspects her errand. Knowing that Harding is out, he follows her and accuses her of treachery to the Trust. She slips the diary in Harding's open desk and closes the top. Stone springs at her just as Harding enters. The latter escorts Dorothy to the door and afterwards forcibly ejects Stone.

Harding dislikes and suspects Stone, and his selection of this particular office was for a purpose. After assuring himself that Stone has left the building, he bores a hole through the wall into Stones's office and attaches a distaphone in the opening. A few hours later he hears Stone and Gramble discuss the probable success of their plan to wreck Youngstown.

Harding dashes from the office and takes the first train west, his only thought being to save his city, where his influence is great. His hasty exit discloses to Stone the presence of the distaphone. In fright he makes hurried preparations to flee from his office—never to return—as he knows Harding has found him out.

Harding arrives at the Ohio town in the midst of the disorder and does much toward restoring normal conditions. The infuriated citizens are bent on lynching two of the paid labor agitators who have been arrested, but Harding holds the mob back. "Don't waste your anger on these hired thugs," he says. "I am going for the man higher up." As he speaks, he taps the diary Dorothy has left for him and which he thrust into his pocket just before his hasty departure.

Stone, in his anger and defeat, determines to revenge himself on Dorothy. Masked and disguised, he gets into her bedroom, and with a knife raised above her to strike, is only prevented from accomplishing his purpose by the grandson of Dorothy's old nurse, Molly Kelly, in a most unusual way. Stone escapes. Harding returns to New York with the sheriff of Youngstown. They find Stone has disappeared, but promptly locate Gramble and place him under arrest. The confession of his frightened "agitators" make his conviction easy. Another member of the Graft Trust is eliminated.

GRAFT (Episode No. 15—"The Patent Medicine Danger"—(Two Parts—March 20). The cast: Robert Harding (Richard Stanley); Jack Stevens (Jack Abbott); Stanford Stone (Glen White); H. S. Blanchard (W. Harris); Mrs. Larnigan (Nanine Wright); Dorothy Maxwell (Jane Novak).

Harding has secured the diary containing the secrets of the "fifteen" from Dorothy. He is in a position now to proceed openly against the two remaining members—Stone, the president of the Graft Trust, and H. S. Blanchard, head of the Patent Medicine Trust. Stone has deserted his office and is in hiding. Blanchard, who cannot leave, determines to meet the crisis half way, so he invites Harding to his office over one of the big retail drug stores, for a conference. Harding has been investigating some of the evils of the patent medicine business. Some of the cases which came under his observation follow.

Two young men, out for a good time, find the saloons closed. They purchase some of the patent medicines containing a large percentage of alcohol and become intoxicated.

A young girl takes a couple of headache powders which contain a drug. A "cadet" has watched her, follows her out of the drug store, and has no difficulty in getting her into a house of ill-repute in her dazed condition. Later the girl becomes a "dope" fiend.

A certain class of doctors, of no standing, make a practice of writing prescriptions for drug users; this is known to the drug stores, who do nothing to stop it.

Armed with this knowledge of the subject, Harding goes to the conference arranged by Blanchard. The latter has prepared himself

for the battle in another way. He has concealed in the room three doctors, two attendants from the insane hospital and a magistrate—all in the pay of the Graft Trust.

Harding plunges into the subject. Blanchard accuses him of being insane and calls forth the doctors to examine him. Harding sees the trap set for him and tries to escape. The two attendants overpower him and put him in a straightjacket. The doctors declare him insane and dangerous, the commitment papers are signed and Harding is taken to a private mad house on the Sound.

Dorothy has followed Harding to the conference and has witnessed the commitment of Harding by peering through the transom. With Stevens she plans his rescue. Dorothy succeeds in getting some steel saws into Harding's cell. His attempt to escape is discovered, however, and he is being removed to a safer cell when a sudden and unexpected dash for liberty on his part takes the guards by surprise. He gains the roof of the building and dives into the Sound where he is rescued by Dorothy and Stevens in their motor boat.

Blanchard has the fright of his life when he beholds the wild-eyed and dishevelled Harding glaring at him with his back to the closed door of the office. Harding denounces him as a menace to humanity. He says: "You have had me declared insane, the State cannot hold me responsible for my acts, it is my intention to kill you." Blanchard pleads for his life. Harding drags him from the building and into the street. A crowd quickly collects. Harding tells them of the evils that are laid at Blanchard's door. The crowd becomes stirred to frenzy and makes an attack on Blanchard. He is rescued, more dead than alive, by the police. In the excitement Harding slips away.

This sensational incident directs the attention of the law to the patent medicine evil, and Blanchard and his kind are indicted by the Grand Jury. Later the Pure Food Commission raids a number of drug stores. Harding adds another name to the list of the men who have paid.

L-KO.

A FRIEND, BUT A STAR BOARDER (March 26).—The cast: The Star Boarder (Gene Rogers); The Husband (Billie Ritchie).

Billie and his wife for twenty years had gotten along fine until the Star Boarder arrived on the scene. Bill had a pretty wife and the Star Boarder immediately fell in love with her. He began to sow seeds of discontent in her mind. And as you know very few of us are free from faults. Bill had a few of these the Star Boarder began to magnify to the little wife, who fell for his slander. After a time she grew so discontented that she decided that life was too short to live with so worthless a man as Bill.

The Star Boarder was then happy and immediately after the divorce popped the question to her and they were married. It was raining terribly while the ceremony was performed, which was a bad omen, but the Star Boarder called a cab to take them home, and lo and behold who should arrive but Bill with his old jitney bus. When he discovered who his fares were he immediately proceeded to give them the ride of their lives. Over fences, through green pastures and up hill and down dale. He was pursued by cops, pedestrians, dogs and everything, but Bill raced on until the old bus blew up with all occupants. Bill thus got the last wallop at the Star Boarder.

SCARS AND STRIPES FOREVER (Two Parts —March 27).—The cast: Chief of the Blackhanders (Billy Ritchie); Warden (Jerome Ash).

Bill, as a leader of the blackhanders, should have known better than to double-cross his pals, but that is what he did and he landed behind the bars for good and all time. Bill wrote some very strong letters to the warden threatening some terrible things if some of the gang were not allowed to escape, but the warden was a fearless man and paid no attention to the threats. Bill was slow to act and the gang themselves took things in their own hands and kidnapped the pretty daughter of the warden. Bill rescued her from them and turned his whole gang over to the authorities. The gang in turn squealed on Bill and he landed behind the bars. But it was a sad day for the officials in the prison when Bill landed for he immediately began to disrespect all prison rules.

POWERS.

A TOYLAND MYSTERY (March 23).—Produced by R. F. Taylor and W. W. Wheatley.

In this interesting novelty manikins are made to move as human beings. Jerry, a humble but tactful and ingenious youth, is a suitor for the hand of Tillie, the beautiful daughter of Snitz, the butcher. Unfortunately, Snitz is looking higher than Jerry for a son-in-law, and highly disapproves of his suit. He has leanings, however, toward Slowfoot, a local Sherlock Holmes, with some reputation as a detective. Circumstances make it seem as though Slowfoot was about to win the lady. These are the circumstances:

Snitz has just received a consignment of Canada mutton, whose olfactory qualities are extremely delectable to Bosco, the bulldog. Bosco is irresistibly attracted to the butcher shop, and when no one is looking he appropriates the largest and juiciest leg of lamb in the place. Snitz doesn't see him getting away with the meat, but Jerry, who is calling upon Tillie, and endeavoring to escape the notice of Snitz, sees the dog stealing the leg of lamb.

Immediately the robbery is discovered Snitz takes on as though his safe had been cracked. So eager is he to recover the lost leg of lamb that he promises his daughter's hand in marriage to the person who recovers the missing leg. Among others, Slowfoot is called in and told of the unusual reward for the solving of this mystery. He immediately starts out on a thoroughly professional search for all of the clues which might aid him, and after cataloging them starts to beat up the country for miles around in an effort to locate the criminal. Jerry is keeping very still, for he knows who the criminal is, but where he is is quite another matter.

How he tracks the dog to his lair, recovers the leg, brings it to the butcher, and wins Tillie, ends the story.

NESTOR.

LOVE AND VACCINATION (March 20).—The cast: The Doctor (Lee Moran); His Sister (Betty Compson); The New Arrival (Eddie Lyons); Snitch (Neal Burns). Scenario by H. Wendell Phillips. Produced by Alec Christie.

A young doctor and his sister arrive at a popular summer resort in quest of practice. The doctor finds things very dull. The majority of the visitors at the resort are entirely too healthy to need the services of a doctor, so he and his sister decide upon desperate measures to secure patients.

Eddie, a young man, arrives at the resort, and the sister decides he will be the first victim to start her brother's reputation. Eddie admires the girl and inquires concerning her. The clerk tells him that she is a trained nurse and is staying at the hotel with her brother, who is a doctor. In order to become acquainted Eddie pretends that he is sick and makes it convenient to get sick in the girl's presence. The doctor takes the case, and determined to make something out of it, pronounces his patient suffering from small-pox. The news spreads in the resort and the doctor has his hands full. With professional visits at $5 a throw, and vaccinations extra, the doctor is soon in the way to become well fixed.

The nurse, however, has all of her time taken up in caring for Eddie, and the doctor calls to his assistance Snitch, the house detective. They try to quarantine Eddie in his room, but he objects to his nurse attending other cases, and his arrival among the guests creates a new panic. Eddie decides that he has been quarantined long enough and disappears from his room.

The local detectives are put on the case and soon run him down. He is brought back to the doctor's office and discovers that he has brought prosperity to the new practitioner. The doctor shows Eddie the proceeds and Eddie persuades him that as he has been the cause of his unexpected prosperity he has some claim on the girl. The doctor agrees that the family needs a hustler like Eddie and leaves him and the girl to work out their own future.

THE WRONG BIRD (March 24).—The cast: The Bride (Billie Rhodes); The Groom (Ray Gallagher); The Boys (Neal Burns, Ed. Burns and Harry Lyons). Scenario by Al. E. Christie. Produced by Horace Davey.

The newlywed's first meal after the return from their honeymoon does not turn out much of a success. The bride is willing, but lacks the technical training necessary to an appetizing meal. Hubby, as a consequence, leaves for work in a half starved condition.

Newlywed arrives at the office, gaunt from hunger, and when the boys attempt to rally him on being married, he comes to the defense of his wife's cooking, and blandly states that he has just had a most delicious meal at home. The boys are inclined to doubt his statement, and remark that as he has such a marvel of a cook, it seems strange that he doesn't invite his friends around to have a decent meal some time. On the spur of the moment he does invite them to dinner that night, and, calling the house, tells his bride.

The grooms's hunger gets the best of him, and he slips the office boy a bill to get some sandwiches. While he is stealthly consuming them, one of the boys sees him and calls the attention of the others to his voracious appetite. They realize there is something wrong, and rather than be disappointed, order a meal for five to be sent to the groom's house that evening. Hubby, knowing his wife's limitations, orders a meal for the bunch to be sent to his house.

Wifie goes shopping and gets everything in sight, but every dish she tries her hand at is a failure. As the time for the arrival of the guests approaches, she goes next door to borrow some flour, and sees the appetizing turkey her neighbor has cooked. Wifie returns in time to greet the guests and, realizing that there is nothing to eat, steals her neighbor's turkey and pretends it is her own cooking. The boys think it is the one they ordered, while Hubby believes he sent it. In the meantime, the neighbor misses the fowl, and, following the trail of gravy, locates the "loot." While she is giving wifie a piece of her mind, the two dinners which were ordered arrive, and things are finally explained. Hubby decides that never again will he try to fool his friends, while they decide that single blessedness is good enough for them. The neighbor is appeased and hubby kisses away his wife's tears.

GOLD SEAL.

The MADCAP QUEEN OF CRONA (Two Parts —March 21).—The cast: The Madcap Queen and Marcia Avery (Grace Cunard); Prince Frederick (Francis Ford); Count Michael (Jack Holt); Sir Richard Hutt (Neil Hardin). Written by Grace Cunard. Produced by Francis Ford.

Marcia Avery, an American girl, while sightseeing in the little principality of Crona, learns that she is the exact image of the queen of that country, who, because of her frivolous ways, is known as the Madcap Queen.

The queen is loved both by Prince Frederick and the Count Michael, and the prince seems to hold the most of her favor. The queen is tired of court life and often wishes she could get some one to take her place for a short time in order that she may have what she calls some fun. Marcia and the queen meet one day and become very friendly because of their likeness. After a great deal of persuasion the queen finally induces Marcia to take her place as queen for a week.

The councillors, thinking Marcia the real queen, inform her that she must marry within the week. Before leaving the Madcap Queen had warned Marcia not to flirt with the prince, but the warning is superfluous, as she takes a great liking to Count Michael and the prince finds himself slighted. He cannot understand what he thinks a sudden change of heart on the queen's part, and after catching the Count embracing what he thinks is the queen, he seeks the count out and insults him. They arrange the duel for that evening in the count's rooms.

That evening Marcia is wandering about the castle and through a mistake gets in the count's rooms. Before she can escape the parties to the duel come in and engage in a fight. Spellbound, the girl watches them fight and in the struggle the curtains are torn down, disclosing the girl. She fears for the count's life and in the excitement goes to his arms. Chagrined, Prince Frederick leaves them together.

Sir Henry Hutt comes in and arouses the anger of the Count, who, in anger, knocks him down. The day of the wedding arrives and Hutt, enraged because Count Michael had struck him, incites the populace against the crown. Prince Frederick calls to extend his apologies, but finds that the "queen" and Count Charles have gone for a motor ride. The councillors announce that unless the queen comes back by twelve o'clock the throne will be transferred to Prince Frederick. The villagers are beginning to cause trouble and the hour of twelve has almost arrived when the Madcap Queen returns from her vacation. She finds a note that the Prince had written her, telling her that as she seems to favor the Count, he is going away, as he cannot stand to think of her love being given to some one else. Hearing the noise outside, the queen hurries out and is greeted by cheers from the assembled villagers. The Prince is so overcome with astonishment that his habitual reserve is swept away and he actually smiles. The queen is so happy at making the Prince smile that she impulsively embraces him, and as the cheers are still ringing the Count and the girl he thinks is queen return. Explanations follow and the Count decides that he is well suited with his choice, even if she is not queen, while the Prince and the Madcap Queen receive the congratulations of all.

BISON.

MONNA VANNA (Three parts—March 25).—Giannello was the son of a goldsmith, who had been commissioned to set some jewels for Monna Biancaone, one of the great ladies of Pisa, and mother of the beautiful Vanna. Father and son set out together to take the jewels to the lady. Vanna is gathering roses and loses her ring. Gianello finds it for her, and she binds up his hand, which has been torn by the thorns. From that day the young people think of nothing but each other, though their station in life is so far apart. Vanna, however, is betrothed to Sir Guido Colonna. Gianello, divining that another will gather the sweet flower, climbs the wall of the palace to see Vanna once more. He is surprised by some of the palace retainers and taken for a thief. He is led into the presence of Vanna and her mother, and the young girl identifies him as the goldsmith's son and asks to have him taken back to his father. This is done. Gianello protests to his father that he is not a thief, but says that no one shall ever know his secret. His

(Continued on page 2070.)

"Hell's Hinges" is the title of the latest TRIANGLE PLAY in which W. S. Hart appears. Seldom has there been a motion picture so intensely interesting, so absorbing. Not for a moment is your audience permitted to relax or forget the stirring action on the screen. No time or money was spared to make this TRIANGLE PLAY so good that it would set a new standard. For the benefit of one stirring scene only an entire town was destroyed by fire—actually burned to the ground.

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(*Continued from page* 2067.)

father is angry and determines that his son shall become a soldier.

The captain of a band of adventurous soldiers is glad to accept Giannello as a recruit. The goldsmith's son makes a willing soldier. Pisa in the meantime is rejoicing in the marriage of Vanna and Sir Guido. But their happy days do not last long. The Florentines move against the Pisans and Pisa is invested for a long siege. The siege lasts a long time and the people of the city are nearly starving. At last Guido is forced to send an envoy to the Florentine general to beg for peace terms. Prinzivalle, as he is now known, is none other than the goldsmith's son, Giannello, who has become commander of the Florentine forces. He dictates the following terms:

"Pisa shall have peace and victuals only if Monna Vanna comes to me this night bringing the fairest roses in her garden."

Vanna accepts the terms for her people's sake. In the meantime Prinzivalle has sent the food supplies to the city. The signal of acceptance of the terms glows from the tower of Pisa, and Vanna comes to the tent of the general. They talk together and at last Vanna recognizes in him the son of the goldsmith. He tells her that Pisa is already fed, and she gives him the roses she has brought.

Vedio, his lieutenant, comes to warn him that the Florentines are furious and are coming to arrest him. Vanna promises him that Pisa will save him out of gratitude. He goes with her. But Guido proves unworthy of his noble wife. He refuses to believe in her innocence and Prinzivalle is sent to the dungeons. Here Vanna joins him, declaring that Guido's outrageous words severed the tie between them, and that she is free to follow her heart. Vanna unlocks the door and they leave together.

JOKER.

IT NEARLY HAPPENED (March 25).—The cast: Bilkins (Wm. Franey); Samanthy, his wife (Gale Henry); Hasherino (Milburn Morant). Written and produced by Allen Curtis.

Bilkins and his wife, Samanthy, two rubes from Squash Center, arrive at the summer resort to spend a vacation. The two "moss-backs" find much that is new and novel in the up-to-dateness of the hotel. They think everybody is trying to get their money, and their efforts to outwit the bellboys, elevator and other employees of the hotel are ludicrous.

Hasherino is the headwaiter of the dining-room and his fine, dashing appearance has won the hearts of all the female contingent. Samanthy falls a victim to his politeness and contrasts his dashing appearance to Bilkins, to the disadvantage of the latter. Marie is the waitress, and she makes a hit with Bilkins. While Bilkins is carrying on a flirtation with Marie, his wife is doing the same with Hasherino, and each couple manage to make a date to meet that night.

Bilkins and his wife are both trying to figure some way to leave each other without disclosing their errand, and each is glad when the other leaves. Marie tells Bilkins a hard luck tale and gets his sympathy to such an extent that he loosens up the purse-strings and gives her a roll of money. Hasherino plays on the heart of Samanthy, and in the absorption of his love-making he manages to deprive her of several pieces of jewelry.

Each of the couples plan an elopement for the following night and manage to return to their room without being discovered. Next day husband and wife prepare for the elopement and their efforts to avoid being found out by each other cause many complications. At last dark arrives and Bilkins and wife retire to their room.

Bilkins hangs his suitcase out the window, while Samanthy hides her clothes beneath the bed. On a pretext of going outside to smoke Bilkins escapes and leaves a note with the clerk to deliver to his wife in fifteen minutes. He then goes to the appointed trysting place. Samanthy gets ready for flight and leaves a note on the table for Bilkins.

Hasherino and Marie, who is really his wife, count the proceeds of their hard luck tale, finding themselves very far ahead, decide to leave on the first train. Marie writes a note to Bilkins and arranges it so that he cannot miss it. Her husband writes Samanthy, telling of his marriage and thanking her for the jewels. The wily pair safely escape.

Bilkins, nervously waiting, decides to sit down, and does so only to hastily rise. He finds Marie's note; it has been fastened to a pin and left on the seat. Samanthy finds the note from her "lover," and, realizing she has lost out, determines to get her note before Bilkins. Bilkins breathlessly rushes to the clerk and asks for the note. He learns it was left in his room. Husband and wife, each on the trail of their note, come face to face in the room, and there is much manoeuvering to get their respective notes without the knowledge of the other. They finally get the wrong notes, but tear them up without reading, and a happy reconciliation follows.

IMP.

AIN'T HE GRAND? (March 21).—The cast: Prof. Bosco (Ed. Sedgwick); Grip Hoaley (George Barnes); Slim Hoover (Victor Potel); Mrs. Slim Hoover (Jane Bernoudy); Her Maid (Eileen Sedgwick). Written and produced by Roy Clements.

Prof. Bosco, "The World's Famous Magician and Hypnotist," and his "Metropolitan Company," which consists of "Grip" Hoaley, reach Centerville after a long walk from their last stand. After "putting up" at the hotel, conducted by Slim Hoover, Prof. Bosco bills the town and gives a performance at the opera house.

The "punch" trick of "The World's Greatest Magician and Hypnotist" is the standing of "Grip" Hoaley, supposedly under hypnotic power, on his head. This trick made a great hit with the Centerville audience, but when Prof. Bosco attempted the stunt with the town belle the cowboys in the audience start to shoot up the show. "Grip" Hoaley makes a get-away, but Prof. Bosco "gets his."

THE CRIMSON TRAIL (Two Parts—March 24).—The cast: Toni (Clara Byers); Dick (Stanley Walpole); Baptiste (Lindsay Hall); Hilda (Edith Roberts). Written and produced by Winthrop Kelley.

Antoinette Halvey, called "Toni," is a reckless and sensual woman, who runs a gambling house in one of the large cities of Northwest Canada. She has as her favored lover Dick Hallam, a captain of the Royal Mounted Police. Hallam comes to her resort to break off the affair, announcing his intended marriage to another. Toni's jealousy is aroused and she tells Dick that she will break up his home and regain him for herself.

Toni learns that Dick is slated at headquarters to be sent out into the wilds upon the next big case. A man, who turns out later to be her deserted half-breed husband, has sought refuge in her resort, where he is hiding from the mounted police. Toni sees an opportunity to rid herself of the half-breed and to separate the newly-married Dick and Hilda. Having advised the police that Baptiste will be found in hiding in a distant frontier camp on a specified day, she decoys him thither and waits for Dick to arrive in pursuit.

Hallam arrives, having lost his horse on the way, but still guarding two carrier pigeons which Hilda has given him as a parting gift, that he might send back messages to her from the wilderness. While he is in the act of arresting the outlaw, Toni discovers the birds and releases one with the message to Hilda that her husband is reunited with his former mistress. The bird reaches home and the shock is almost fatal to the bride. During a night spent in the cabin the prisoner breaks his bonds and is in the act of revenging himself by murder upon the worthless woman who has sold him when Dick discovers him. A fight ensues, in which the outlaw is killed.

Toni finds herself at last victorious at every point. She is alone with Dick. But a change has taken place in her own heart that night in the cabin when her life was saved from the murderer's knife. Her one urgent wish now is to repair the evil she has done. They are without horses and have only scant provisions. After severe hardships they finally reach the Athabasca River, which flows down to the nearest station, Fort McMurray.

At one time Dick is reduced to the necessity of killing the remaining pigeon for food, but Toni prevents him. She makes him write at her dictation a message to Hilda: "I love you. Meet me at Fort McMurray.—Dick." When he has released the bird she confesses that she had sent the mate back with a wicked lie. They build a rough raft and trust to the current to bring them to safety. At last one night they find their food suply all but gone. Dick tries to force the greater share on her, and to humor him she seems to assent.

She knows that if he can be kept alive for two days longer he will reach the fort and Hilda's arms. During the night, as he is sleeping, she opens her wrist with her knife, and, softly kissing him, swoons across his knees. Hilda, in response to the second message, arrives at the fort. The following morning the raft is seen sweeping past on the stream and a boat it put off to tow it ashore. Dick and Hilda are reunited.

UNIVERSAL.

ANIMATED WEEKLY NO. 11 (March 15).

Glimpses of Washington Scenes—President bids Envoys good-bye. International High Commission starts for Buenos Aires by warship. Sub-titles: Secretary of Treasury McAdoo and wife; Col. House, President and Mrs. Wilson; Newton Baker, new Secretary of War, is youngest Cabinet officer; Gen. D. C. Kingman, U. S. A., retires as head of Engineer Corps; Fiske Jubilee Quartet serenading President.

Oarsmen Train Amid Ice—University of Pennsylvania crew takes season's first row, Philadelphia, Pa.

Society "Summers" in Winter—Latest fashions in bathing suits at famous resort, Palm Beach, Fla. Sub-titles: Fashionables on the sand; millionaires' "kiddies" dance; egg race.

Giants Ready for Battle—New York's National Leaguers nearly fit for "play ball" order, Marlin Springs, Texas. Sub-titles: "Warming up"; "Matty" umpiring, McGraw pitching.

Prize Gown—Dress costing $21.50 wins thousand-dollar prize in "America First" dress-making contest, Chicago, Ill. Sub-title: J. A. Pugh presents to Marguerite Johnson, designer, $1,000 in gold.

Annual Mardi Gras—Thousands in gorgeous festivities under rule of Comus, King of Mirth, New Orleans, La.

Compulsory Military Drill—Following President's speeches on preparedness, school superintendent orders pupils to drill, Pittsurgh, Pa.

Up-to-the-Minute War Scenes—Lord Mayor Reviews Riflemen—National volunteers inspected by city's ruler at church parade, London, England.

Wounded "Tommies" Playing—Fresh from hospital, soldiers "ride races" on three trunks, Epsom Race Course, England. Sub-titles: 100-yard dash; "hand grenades" of earth from golf bunker "trenches."

Reporting the War—Correspondent has military escort to French firing line. Sub-titles: Brush-screened road to trenches; captives escorted to rear.

With the Kaiser on Battle Line—German ruler visits Crown Prince to direct assault on foe, "somewhere in France." Sub-titles: General von Haesler, Field Commander at Verdun, reviewing his troops.

U. S. After Villa. "Dead or Alive"—Bandit chief whose raid on Columbus, New Mexico, sent American troops over border in pursuit. Sub-titles: Mexican bandits; U. S. troops detrain at border; on way to front; entrenching; Ambulance Corps.

Cartoons—By Hy. Mayer.

BIG U.

ON DANGEROUS GROUND (March 23).—The cast: Louis Goldenberg (Murdock MacQuarrie); Rachel, his daughter (Rene Verne); the stranger (William Canfield). Scenario by James Dayton. Produced by Murdock MacQuarrie.

Louis Goldenberg and his daughter, Rachel, arrive from Europe. Both are laden with bundles, and Rachel drops her head shawl. As she stoops to pick it up she is bumped by a strange man. She glances timidly at him, but her father looks threateningly at the stranger and pulls Rachel along with him.

The old Jew and his daughter find lodgings in the poorer part of the city, and the stranger, who has followed them, gets the number of the house. Rachel comes out with a basket to do the simple marketing and is overtaken by the stranger on the street. They walk along to a quiet street, where Rachel is induced to sit with the stranger on a bench. He offers to buy the better groceries for her, which she refuses. The old Jew sees them come back and is furious. He sees the fellow leave and follows him to his own house in the rich part of town. He warns Rachel to beware of the stranger.

Time passes and the old Jew is doing better. He now has a push cart from which he peddles his wares. He is loved by all on the street. This makes him the object of envy of the other peddlers and they taunt him. The Jew one day sees a fight between some urchins, and as the odds are against one of them, he takes his part and separates them. The old Jew is caring for the child when they meet a big burley Irishman, whom the child recognizes as father. He is grateful to the old Jew and goes with him to his cart. Meanwhile some one has burned the old Jew's cart and they arrive to find it a smouldering heap of ashes.

Rachel dresses up in her best, takes her basket and sets out. She is met by the stranger, who has been waiting for her appearance. Finally he persuades her to take a cab ride with him and as an excuse to get her to his room tells her he wants her to meet his mother. She comes in and the stranger tries to caress her.

Meanwhile her father has arrived home and, finding her gone, begins inquiring for her. He finds that she has gone with the stranger and sets out to the house accompanied by a crowd. He is joined by his friend, the Irishman, and they break their way into the stranger's house, asking for Rachel. He has gagged her and locked her in another room and denies that he has seen her. She works the gag loose and is discovered by her father. The Irishman wallops the procurer mercilessly, and the story closes with the old man happy with his restored child in his arms.

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LAEMMLE.

THE SECRET FOE (Two Parts—March 23).—The cast: Mary Page (Myrtle Gonzalez); Her Father (Alfred Allen); Dr. Harvey Willis (Frederick Church); Courtney Dynes (Val Paul); Jessica Page (Helen Wright). Written and produced by Lynn Reynolds.

Mary Page and Courtney Dynes are engaged and their marriage is set for an early date. Mary's Aunt Jessica arrives to be present at the wedding and discovers her niece in the act of taking a drug; the girl confesses that she has become a victim and is unable to break off the habit. They decide that the best thing will be for the girl to consult with some physician in an effort to conquer the habit. Mary remembers an old school friend, who is practicing medicine, and they decide to consult him in the matter. Mary's decision is strengthened when she and Courtney meet a dope fiend and she notices the repugnance with which Courtney regards the fiend. Mary's aunt proposes that the girl disappear and that she and Mary's friend, Dr. Willis, take her to a lonely place and try and break the dreaded habit. Mary consents.

The aunt leaves and is kidnapped. Her father and Courtney exert every effort to locate the girl. Unwilling to risk notoriety, they secure the services of private detectives. Mary, meanwhile, responds to the treatment. Her father receives a note from the girl, stating that she is in good hands and begging them not to search for her. Courtney believes that this letter is merely a blind.

Aunt Jessica develops a severe case of pneumonia and is compelled to leave the two, while she goes to the city for treatment. She had planned to send a nurse, but on her arrival in the city she became unconscious and is taken to a city hospital. Dr. Willis, an old school mate and also an old sweetheart of the girl, finds his old love returning. He manages to keep this secret from the girl. The two are forced to remain together, expecting the arrival of the nurse every day.

When Mary's aunt regains consciousness several days later, she hurries a nurse forward with instructions to take care of the girl. The detectives, meanwhile, have located May. Courtney and the detectives arrive at the doctor's just at dinner time. Courtney, peering through the window, sees Mary tying an apron around the doctor and the two acting like children. He enters and upbraids the girl for her unfaithfulness. She starts to explain, but, remembering Courtney's hatred toward the dope fiend, refuses to give any explanation, but pleads with him to trust her for a while longer, but he denounces her and states that under the circumstances he wouldn't trust his own sister. The doctor pleads also with Courtney.

Courtney leaves in a rage and Mary is very much broken up. The doctor tells her that for a whole week she has not taken any drug, and that he thinks she is strong enough to go home.

Three weeks later Willis is much surprised by a visit from Mary and her aunt. Mary has broken her engagement with Courtney and the aunt has come to offer the doctor payment for his services. He refuses the money. The aunt begs him to come to the small town until informed that Mary is expecting to spend some time with her aunt and, turning to the girl, he sees that his presence would be greatly desired. The aunt smiles and realizes that in the future Mary will have the doctor to see that she never becomes addicted to the drug habit again.

THE DESPERADO (March 22).—The cast: The Desperado (Rupert Julian); The Sheriff (Jack Holt); The Child (Zoe Bech). Scenario by Calder Johnstone. Produced by Rupert Julian.

In the early days of Oklahoma, the incoming pioneers were having a hard struggle for existence. The scarcity of wood forced the settlers to take lumber from a government preserve. The government, to stop the depredations, issued a call for deputies, and as the fees loomed very large in that time of want, there was no scarcity of men to fill the places.

Among the first to accept service was young Yeager, the son of a Virginian. From his association with rough companions the young man soon became the hardest drinker and gambler of the lot. In the county seat was a gambler by the name of Latrobe—a man of the West, cold, hard and strictly "out for the money." The gambler was successful in cleaning out young Yeager. From that time onward, Yeager changed and was known as the desperado. It was his vowed intention to "get" Latrobe and those who had helped the gambler to "fleece" him.

At the time the story opens, the sheriff was being severely criticised because of his inability to catch the Yeager. He determined to use a trap and posted a noitce where he knew the desperado would see it, accusing him of cowardice and boasting that he would not come to town.

Yeager accepted the challenge, and, entering the town, found himself in a trap. His main idea in making the trip was to kill Latrobe, and instead he found himself the target for half a dozen sharpshooters, but escaped after wounding several of his assailants. In the melee he was shot through the upper lip, and while searching for a water hole, comes across a nester and his family, a wife and little girl. The nester tells of his hard luck and states that he wishes he could invite the stranger to stop for a meal, but that rations are very low.

The desperado takes a liking to the child, and tells the family that he only wants to rest. He and the child become friendly, and the baby notices his bleeding lip when she asks him to kiss her doll.

Before leaving that night, the stranger gives the girl a bundle of bills, and makes her promise to keep his gift a secret until the morrow. Then he rides through off through the night.

The next day, while the desperado is trying to elude a posse following him, he is almost unseated when his horse dodges a striking rattlesnake. Dismounting to see if his horse has been struck, he notices the footprints of a child nearby and then sees the trail of a wagon. He surmises the child has wandered away from its parents, and is fearful that she may meet the rattlesnake.

He searches nearby, and finally locates the child. The child had missed her doll and came back to search for it. It was at that point that the snake had been disturbed and bitten her. She is crying bitterly, "I have been bited." He ties a tourniquet above the wound and, knowing the action would mean his own death, sucks the wound with his bleeding lips. When the others find the two, the child is out of danger, while the desperado, smiling in his death agony, is safe beyond the reach of the law. On a hillside there is a grave marked only by a stone on which has been engraved: "And Christ ain't a-goin' to be too hard on a man who died for a little kid."

REX.

A SOCIAL OUTCAST (Three Parts—March 20).—The cast: Benjamin Blair (Ben Wilson); Frederick Monsey (Charles Ogle); Jim Henderson (Joe W Girard); Dick Cropsey (Jack Newton); Mary (Dorothy Phillips); Mrs. Dooling (Mrs. J. H. Brundaeg). Written by Samuel Greiner. Produced by Ben Wilson.

Blair, a young lawyer, has landed the nomination for the office of district attorney. Frederick Monsey, his political opponent and an unscrupulous politician, resolves to bring sinister influence to bear to discredit Blair. One day Blair saves Mary from the clutches of Jim Henderson, her lover, who is beating her up because she could not give him all the money he asked of her. Finding the girl in a pitiable condition, he sends her to his home with instructions for Mrs. Dooling his housekeeper, to take care of her.

The girl recovers and Blair is about to assist her in one way or another when Jim appears, claims her as his wife and confronts the two. Blair discovers that they have never been married and, deciding to save Mary, he ousts Jim from his home. Jim reveals the situation to Monsey and his associates, but in a light which makes it appear that Blair is lodging, for immoral purposes, somebody else's wife at his home. The newspapers give prominence to the affair and before there is any possibility to clear up matters Blair's reputation is ruined. Stella Daily, his sweetheart, returns him his ring. Mary is beginning to comprehend that she is bringing about the ruin of the man she loves. She decides to leave his house, but when she reveals to him her intention he commands her to stay. Due to the extreme bitterness of his soul there arises in him an uncontrollable craving to cast aside conventionalities and act in a way calculated to prove to the world how little he cared for its good will. As a result he marries Mary.

She is his wife—but only in name. In his hatred of humanity he hates her, too. He allows her to do very much as she pleases, while he spends his time behind closed doors, writing a book which is an indictment of humanity. Mary turns out to be fully equal to the situation. Instead of claiming the full rights of her position and squandering the money of which she has lavish control, she dispenses charity in the slums.

One day Blair has occasion to watch her at her Samaritan labor. He gradually is beginning to realize that out of the debris of his past there gleams before him a diamond of the purest quality. He never finishes his book. The time comes when his reputation is re-established and Dick Cropsey, his former political manager, offers him the nomination for the office for which he was once so ignominiously defeated. He refuses it, answering that he has been appointed to a more congenial office—the office of husband and parent, for his wife has recently presented him with a bouncing son and heir.

THE PHANTOM THIEF (March 21).—The cast: Mrs. Price (Gretchen Lederer); Mr. Price (Val Paul); the Professor (Arthur Moon). Written and produced by Harry G. Stafford.

Mrs. Price is a somnambulist, an affliction which is a source of more or less worry to her husband. The day following an especially annoying night, a client of Price's expresses him two thousand dollars in currency, as "earnest money" on a contract. Price sends his clerk to bank the money, but the clerk arrives too late to make the deposit and Price places the currency in his office safe. The day's work done, Price, fearing to leave the money in the office, takes it home with him and places it in a wall-safe in the library.

The Prices retire; Mrs. Price not a little worried because of the presence of the money in the house. The next morning Price goes to the safe but finds the money missing. Caught in the door of the safe Price finds a bit of lace. Instantly he suspects his wife has, in the course of her nightly "prowl," removed the money from the safe and hidden it elsewhere. Together they search the entire house, but to no avail.

Price bethinks himself of a friend, one, Professor Borel, who is an eminent neurologist. He calls upon the professor, explains the situation and receives the professor's assurance that the application of auto-suggestion will clear away all the difficulties. Having arrived at the Price home, Professor Borel requests Mrs. Price to retire to bed, just as she did the night before. Mrs. Price obliges and the professor induces hypnosis, then applies the suggestion. Mrs. Price rises from her bed, descends to the library, recovers the money from its hiding place, and replaces it in the wall safe. Professor Borel awakens his subject, who retires to resume her every day attire.

Price thanks Professor Borel, then enquires concerning a cure for Mrs. Price's malady. The professor suggests a simple measure and takes his departure. That night, having acted upon the professor's suggestion, Price awaits developments. Mrs. Price starts to "prowl," but, upon coming in contact with the professor's curative vehicle, awakens somewhat suddenly and loses no time in settling herself in bed again.

Mutual Film Corp.

THANHOUSER.

THE CRUISE OF FATE (Three Parts—March 8.—The cast: Miriam Kennerly (Mlle. Valkyrien); Her Husband (Thomas A. Curran); Her Affinity (Boyd Marshall).

The story tells of Miriam Kennerly, wife of John, a man so absorbed in his business that he neglects to pay her the attention she craves, which leads her to believe that his love is waning. When he is unable to attend a big reception she is giving, she becomes convinced that he has ceased to love her.

During the reception John returns and seeks his wife. He finds her in a secluded corner. Unseen, he overhears Miriam promise to give her answer to the interloper on the following day. John arranges a yachting trip and among the guests invited is the man who is trying to break up his home. The development of the plot is stirring and the denouncement full of thrills.

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FALSTAFF.

PANSY POST PROTEAN PLAYER (March 21).—The cast: Pansy (Frances Keyes); Manager Intelligence Office (Jay C. Yorke); Mrs. Gray (Edith Diestel).

The manager of an employment agency was extremely unhappy. The success of his business depended on his ability to get commissions, and he was so fortunate in the selection of applicants that when they once obtained a place they never left it. Of course, the ideal situation is one where maids continually change employment, but the manager for a long time did not see how he would be able to bring this about. Then Fate brought a meeting with Pansy Post, Protean Player. Her lightning change act had failed upon the stage and she was headed for New York by rail, walking. The manager suggested to her that she be his entire staff of domestics, changing costumes until a customer was satisfied, and that as quickly as possible she would leave her new place and come up and divide the commissions with him.

This arrangement worked out like a charm for a while. Pansy flitted from place to place and the commissions came rolling in. Then the unexpected happened. Pansy's last employer, who had hired her under several different disguises, came in and complained that her "last girl" had run away and had been married to her son. The poor manager of the Intelligence Office scowled at the unhappy mother and simply said, "Woman, your son has ruined my business." He knew what he meant, but the woman didn't, and often wondered why the loss of one applicant should put a flourishing Intelligence Office's business out of commission.

PEDRO THE PUNK POET (March 23).—The cast: Pedro (Jay C. Yorke); Landlady (Carey L. Hastings); Actress in Wild West Show (Frances Keyes).

Pedro was the only poet in Pumpkinville, and he was part of the program at every village entertainment. This was partly due to the fact that talent was scarce, and Pedro was always ready to recite some of his many masterpieces. Perhaps this explains why all his friends advised him to go to the Great City and become famous. Anyway, he harkened to their counsel—and went to town, intending to set it afire—poetically.

The town didn't burn up—it didn't even smoulder. Day by day Pedro found his stock of money growing smaller, until finally he was dead broke. He had no money for clothes or amusements, and had it not been for his fish-line he would have starved, for he was too proud to beg. But he hooked bottles of milk from adjoining window-sills, and when his landlady put a dog in his room to keep him out, he sold the dog to an actress in a wild west show, and was able to pay something on account of his board bill. Yes, poets are compelled to resort to all kinds of expedients.

An editor "went crazy" over his poems, so crazy that it looked for a time as if he were headed for an asylum, and a truckman hired him to write a poem to his sweetheart, but the girl threw the truckman down after she read the effusion, and the truckman made the poet "eat his words," an unpleasant thing when the words are written on stiff brown paper. All of which explains why Pedro went back to Pumpkinville, and why he is again the star feature at the village entertainments.

GAUMONT.

SEE AMERICA FIRST, NO. 26, Monterey, Cal.—"Keeping Up with the Joneses" (March 12).—Monterey, Cal., with its seventeen long miles of drive through the golden sunshine along the rock-bound shores of the Pacific, forms the subject for the Gaumont company's twenty-sixth number of the split reel scenic photography of American wonder spots. There are gorgeous views of the surf, pounding up against the barrier of rocks, of the glimmering ocean, of the wonderful cypress of Monterey, about which is written the quaint conceit that they floated from far-away Japan, since only here and in the land of the cherry bloom are they found. There is the home where Robert Louis Stevenson spent a number of his years. But the marvels of the picture, mostly, are those of the scenic and natural splendors of Monterey and its neighboring country. The second half of the reel is devoted to the doings of "Pa" McGinnis in his efforts to assist "Ma" and "Julie" in keeping up with the Joneses.

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MUTUAL.

MUTUAL WEEKLY, No. 63 (March 16).

Somewhere in France.—Dogs being trained to catch rats in the trenches.

San Francisco, Cal.—New auto pullman for touring. Bedroom, kitchen and dining-room on wheels. Nothing missing but the bath.

Montreal, Can.—Bonaventure Station burned. Firemen fight flames in 20 below zero weather.

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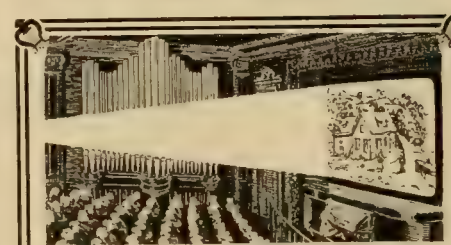

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Washington, D. C.—Secretary of the Treasury McAdoo and other officials off for South America. Will attend trade convention in Buenos Ayres to secure new outlet for American goods. Subtitle: President Wilson, Mrs. Wilson and Col. House arrive to bid the travelers adieu.

Galveston, Texas.—Twelfth Cavalry off to Panama. United States Regulars ordered to Canal Zone.

Burlingame, Cal.—Smart set follows the hounds. Beagles and bugles bode bitter end for poor bunny.

New York City.—California girls dance in Central Park snow drifts. Six little maids in bare tootsies trip over snow in classic costume.

Quncy, Mass.—New torpedo boat destroyer for Uncle Sam. The "Sampson," one of the largest in the navy.

San Francisco, Cal.—Old General Gloom given big funeral, Old Kid "Noc-No-More" given watery grave in the Pacific.

Paris, France.—New bonnets in colors. (Creations of Galeries Lafayette).

Cambridge, Mass.—Health officers burn abandoned diphtheria hospital.

Miami, Fla.—Mid-winter motor boat regatta. The "Betty M." breaks world's record for speed in 40-mile gale.

New York City.—Engine stalls 4,000 feet in air. Forces Aviator Thaw to land in Central Park.

Charleston, N. C.—Uncle Sam is rushing preparedness work at navy yard here. Subtitle: The uniform factory, where 200 girls make 3,000 garments daily.

St. Louis, Mo.—Two killed, 85 injured by dynamite explosion. Three thousand pounds of dynamite go off, wrecking houses for eight blocks; $200,000 loss. Subtitle: Spot where the dynamite exploded.

Marlin Springs, Texas.—The N. Y. "Giants" in spring training. John J. McGraw instructs infield youngsters. Subtitles: "Matty" warming up. "Larry" Doyle.

VOGUE.

BUNGLING BILL'S PEEPING WAYS (March 16)—The cast: Joe, Dorothy's Sweetheart (Arthur Moon); Dorothy (Priscilla Dean); Her Father (Russ Powell); Bungling Bill, the peeper (Paddy McGuire). Directed by Jack Dillon. Scenario by Robt. A. Dillon.

A small town in the west is being terrified by a "peeping Tom" in the person of Bungling Bill. Dorothy's father is to be initiated into a secret organization, but his family object to being left alone when "peeping Tom" is in town.

The father arranges for Dorothy's sweetheart, Joe, to come to the house in his absence to allay the fears of the family. Upon his return from the lodge, the father thinks he will play a joke on the household and is discovered peeping in a window.

A detective who has been watching for "peeping Tom" thinks the father is the man he is after. The genuine peeper arrives on the scene and there is a mixup of the father, the detective, Joe and the peeper, during which the peeper escapes, while father proves his innocent joke to the detective, and peace is restored to the family.

TROUBLED WATERS (March 19).—The cast: Rube (Rube Miller); His Wife (Alice Neice); The Butcher (Arthur Tavares); His Wife (Madge Kirby). Directed by Rube Miller. Scenaric by Thos. Delmar.

While Rube reads the morning paper, his wife telephones the butcher and gets into a mushy flirtation over the wire. Rube grabs the phone, hears the butcher's voice and starts for the shop. The butcher and his wife are going through a love scene, when the butcher is interrupted by a telephone call from Rube's wife, and his wife flirts with the errand boy.

Rube breaks in on the scene and takes the place of the errand boy in flirting with the butcher's wife. The butcher returns to find his wife gone with Rube, and gives chase with revolver in hand.

Rube and the butcher's wife go to a cafe to indulge in a little liquid refreshment. Their party is interrupted by the entrance of the enraged butcher, and another chase takes place. The butcher goes to Rube's home to avenge himself for Rube's attentions to his (the butcher's) wife, and Rube's wife joins in the chase, which leads to the bathhouse at the beach.

There are much diving and swimming, and a duel at the bottom of the tank. The argument between Rube and the butcher is settled by the intervention of the errand boy, and all is peace and happiness.

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LOVE, DYNAMITE AND BASEBALLS (March 5).—The cast: A Baseball Pitcher (Jack Dillon); The Count (Arthur Moon); The Bride (Priscilla Dean); Her Father (Russell Powell). Directed by Jack Dillon.

Count Ferdinand Jasbeau, refuses to wait for his bride in spite of the pleadings of her father, who tries to convince the Count that the rain and floods are delaying her, which was the truth of the matter.

Through machinery trouble, Grace finds herself up to hubs in mud, and is assisted by a baseball pitcher who happens along in his Ford. While he is fixing the car, two crooks hold them up, and after being robbed, the baseball pitcher succeeds in not only overpowering the robbers, but also gets back his money and jewelry, which they took from him.

How the baseball pitcher fought a duel with baseballs and proved to the girl that he was worthy of her, and how he exposed the Count as a faker, and proved he was also a crook and an associate of the hold-up men, is told in a breezy manner, in this picture.

SIGNAL FILM CORP.

THE GIRL AND THE GAME (Chapter 12 "Buried Alive"—Two Parts—March 13). Seagrue's sale to Rhinelander of the Superstition Mine did not go through smoothly. When the news of the sale reached the minority stockholders at Oceanside, Seagrue was accused of underhanded work and a meeting was called at which Seagrue attempted to give an explanation. After a stormy session, Seagrue brought all arguments to a close by purchasing the outstanding stock.

Well pleased with his final arrangements with Seagrue, Rhinelander went out to the mine, where he was met by Helen and Storm; all three then went in to confer with the foreman of the mining gang. At this time, the foreman confessed to Rhinelander the information previously conveyed to Seagrue—that the vein had been picked out. Not easily discouraged, Rhinelander instructed the foreman to make an effort to pick up the rich vein at the most likely spot and the men went to work with a will. Looking into the tunnel, Helen noticed that the wall near the roof seemed to be weakening. The foreman, however, declared the roof safe and the men continued blasting their way toward the precious ore. Helen, outside the tunnel, busied herself with other matters.

Suddenly a crash attracted all attention to the tunnel, where a cave-in now raised a solid barrier. Rhinelander and Storm had been caught with the crew in the tunnel. Efforts were made to clear the opening, but in the nervous excitement nothing was accomplished. Helen was the first to regain her senses and directed the men to telephone for doctors while she raced to the Neighbor Mine for assistance. At the edge of the cliff she came upon the aerial ore carrier. Instantly she grasped the hook of the frail carriage, pulled the release, and she shot across the dangerous declivity from top to bottom.

Reaching the Neighbor Mine, she quickly obtained assistance for those imprisoned in Superstitution Mine. Seagrue was advised of the accident, but, for reasons best known to himself, did not care to visit the mine.

Meanwhile, Rhinelander and Storm were calm. Of the imprisoned men, none of them lost his head. They toiled unremittingly to get through the obstruction before them. In the foul air, one after another of the men sank down in exhaustion. With the organized effort of the relief gang, a small hole was soon opened through the obstructed entrance, and Rhinelander cried out for water. Helen heard the cry. The next moment a water bottle was pushed into Storm's hand, and the half conscious men revived.

As soon as the opening was large enough, Helen, with a rope tied around her waist, climbed into the tunnel and worked heroically to save the exhausted miners. Rhinelander steadfastly refused to leave the tunnel until everyone else had been passed through the opening.

As Rhinelander crawled through to light, Seagrue elbowed his way through the crowd to congratulate him, and was astounded at the news from Rhinelander's lips. While the men in the mine had a close call with death, the valuable ore vein had been re-located richer than before.

Storm dismissed the work crew, and as they filed away, he joined Helen and Rhinelander. Seagrue stood within the gloom of the tunnel. He had taken out his contract and was looking intently at it. From it, he seemed to gain some hopeful idea—for he smiled.

CUB.

THE TWIN TRUNK MYSTERY (March 17).—The cast: Luke Sharpe (Billy Armstrong); Jim, his assistant (Tommy Hayes); Slim Pete (J. A. Howe); His wife (Mme. D'Orcy); E. Z. Marks (Allen Williams); His wife (Grace Gibson); His daughter (Mlle. Ottawa).

Their business of detecting having been nil Luke Sharpe and his assistant, Jim, are entirely without funds and are about to be ejected from their lodgings when a telegram from a neighboring chief of police arrives calling them into case. The message says that E. Z Marks, his wife and daughter are on a train bound for the famous Hot Springs and that in their wake follows Slim Pete and his wife, noted jewel thieves, who are intent upon purloining some precious stones which Marks carries in his trunk. Luke and Jim are instructed to capture the thieves.

The telegram reassuring the landlady that her rent will be forthcoming Luke and Jim are again happy and start on their mission. They disguise themselves as baggage smashers and go to the depot to meet the train on which the diamond thieves and their prospective victims are scheduled to arrive. Luke and Jim place themselves prominently in evidence when Pete and the Marks arrive and obtain from them the checks for their baggage, promising to bring the trunks to the hotel.

After a series of difficult manouvers they get the trunks into the hallway of the hotel just outside of the owner's rooms, and an ambitious and tip-loving porter carries them inside. Unintentionally he mixes them since the trunks look exactly alike, so that the Marks get Slim Pete's trunk, and vice versa.

Luke has suspected Marks of being Slim Pete and he takes the rich man to the baths to make certain of his suspicions. They prove unfounded, however, and Luke starts out to find another clue. He peeks through the key-hole of one of the doors and catches a man in the act of disguising himself with false whiskers. Of course he conjectures that the unknown man is Slim Pete, and he hurries to the hotel lobby to announce to the assembled guests that he is about to capture the notorious crook and his wife.

Meanwhile the real Slim Pete and his wife have not been idle. They enter Marks' room, take the trunk they find laying there, have it placed in an automobile and while away with it till they reach the country. Upon stopping to open it, however, they discover they have been tricked for the trunk they have is their own.

Luke and Jim, in the hotel lobby, are anxiously waiting behind big marble pillars for the bewhiskered man and his wife to leave their room. As they are seen to approach the assembled group holds its breath. Luke makes a flying leap, captures the man, and Jim gathers in the lady. The joy of capture is short-lived, for the man soon proves himself a detective and Luke and Jim are ejected from the place to the tune of rapidly striking boots.

MUSTANG.

SNOW STUFF (Three Parts—March 24).—The cast: James Montague (Larry Peyton); Williams Jennings (Charles James); Buck Parvin (Art Acord); Ben Leslie (Joe Massey); Charles Dupree (Hardy Gibson); Mr. Gordon (George Clancy); Seligman (Perry Banks); Jack La Rue (Ashton Dearholt); Myrtle Manners (Dixie Stratton). Directed by William Bertram.

The Titan Motion Picture Company is getting along well enough without Mr. Gordon, leading stockholder and general western manager, when that important personage unexpectedly drops in upon them, at Truckee. They are in Truckee taking "snow stuff" and are so busy that much as Monty, the producer, admirers Myrtle Manners, the leading lady, he cannot find the time even to go skating with her.

Mr. Gordon, however, finds the time to visit the Ice Palace, but being supercilious and officious fails to make friends. Buck Parvin joshes him, and Myrtle, to whom he takes an immediate fancy, openly snubs him, despite his high and mighty position. Ignoring Gordon's order to call and see him at his hotel, Monty follows their program and takes the company to Donner Lake the next morning, and everything goes well till Gordon comes. Then he commences to get in the way and things happen to him.

Monty and Myrtle rehearse a scene perfectly, but it does not please Gordon. Myrtle suggests that Gordon show them how, and he does. He takes advantage of the scene and attempts to kiss Myrtle and she brings the butt of a revolver down on his head. He falls into the river, through the ice, and comes up blowing ice cold bubbles. After many mishaps, he reaches New York and lodges a complaint.

While Seligman, the head of the company positively refuses to discharge Monty, he compromises by agreeing to let Myrtle go. While they are talking, the office boy announces that "Snow Stuff" is ready to run, and they go to the projecting room to see it. Seligman pronounces it fine. Gordon dissents, and while he is explaining why the film is no good, the operator runs twenty-six feet illustrating just how Mr. Gordon would do it. Dupree had taken it while Gordon was showing them how. It is needless to say that Seligman refuses to fire Myrtle after that, or to mention the fact that Gordon resigns as western manager.

When Monty hears about it, his voice does

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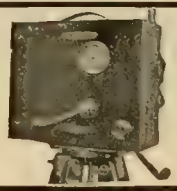
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BEAUTY.

CUPID AT COHN'S (March 22).—The cast: Rosie (Carol Halloway); Yetta (Dixie Stuart); Jeven (Rea Berger); Abe (Johnny Sheehan); Clerk to Abe (Dick Rosson). Directed by Archer McMackin.

Jeven runs a Kosher restaurant. He has two daughters, Yetta and Rose, the former a trifle old and stiff, the latter pretty and full of life. Jeven schemes with his wife to marry off Yetta first. Rose is in love, unknown to her father, with Abe Levee, a rising young businessman, but knowing her father's tendencies in the matter of marrying his older daughter first, she is backward about telling him of her love affair. But his pathetic pining that Yetta be married hurts Rose and she suggests to him that if she married and went away maybe some other fellow would take Yetta. Her father admonishes her not to think of such a thing. She informs Abe that for the present their love making is at an end.

Jeven decides he will call in Cohn, the matchmaker, and have him find a husband for Yetta. Cohn gets out his booklet of names and suggests Abe Levee would be a likely young fellow. This is overheard by Rose. Cohn suggests that if he is given a picture of Yetta he will take it up with Abe. They give him Yetta's picture in an envelope, which he puts in his hat, while he finds out further particulars. Yetta, out of sympathy for Rose, substitutes Rose's picture.

Cohn chases up Abe and asks him why he doesn't get married. Abe refuses to listen but Cohn forces the issue and tells Abe that if he will marry the girl in the picture her father will give him a thousand dollars. Abe looks at the picture and finds that it is his Rose. He informs Cohn that he would marry such a girl for nothing. Cohn leaves to inform Jeven to get ready for the marriage. Abe sends a shirtwaist from his stock addressed to "My Darling" which is delivered to Yetta. The match is considered sealed and Rose's heart is broken, thinking that Abe has forsaken her.

On the day of the wedding, Abe comes to the restaurant which is in gala attire for the affair, meets the family, and asks to see the bride. He is all consternation when Yetta is led out. Yetta explains secretly to him and tells him to run away with Rose and marry her. They make a getaway and are married by a justice of the peace. Returning to the waiting guests, Abe insists that Cohn should rectify his mistake by marrying Yetta. She is willing and he consents finally in consideration of the dowry.

THE BUBBLES AND THE BARBER (March 25).—The cast: Fidgetti (Orral Humphrey); Mrs. Bubbles (Gladys Kingsbury); Sophia, her daughter (Mary Talbot); Mr. Bubbles (W. J. Tedmarsh); Marriage Broker (Ward MacAllister); Customer (E. C. Watt); Waiter (John Gough). Directed by Nate Watt.

The Bubbles have grown rich on soap and their limousine is crested with a monogrammed bar of soap. Mrs. Bubbles has social aspirations and plans to marry their daughter, Sophia, to a title. She wins Bubbles' consent and he telephones to the International Marriage Bureau where the broker promises to produce a count by eight that night.

The temperamental tonsoralist, M. Fidgetti, bows his last customer out and is approached by the marriage broker, who proposes that he pass as a count. For a financial consideration, Fidgetti consents and goes to his hotel where he provides himself with a dress suit from the clothes line below his window, and stops at the wine room to celebrate his good fortune with a couple of friends.

He forgets his engagement with the Bubbles and they wait. Some of the guests play cards and sing and the "last customer" drowses and goes to sleep. Bubbles phones the broker, who rushes off to find Fidgetti's place closed, and in desperation, he grabs a waiter in a beanery and presses him into service. The waiter arrives and is accepted with some disappointment and misgiving by father and mother and Sophia, whose figure is her fortune and whose face is her misfortune.

Mrs. Bubbles is "for" the count despite his frayed appearance. Fidgetti finds the Bubbles' card in his pocket, wakes up, hitches his old nag head first to his wagon and starts at top speed for the Bubble mansion. He discovers the impostor through the window and while he is talking and gesticulating, Fidgetti manages to drop a blackhand warning into his hand which causes him to flee.

Fidgetti then makes his entrance and is eager to claim Sophia, whose elegant form he has seen through the window. She has fainted during the excitement and bending over her, he glimpses her face—too late. She comes to and clasps him frantically about the neck and he resigns himself to fate. The commotion wakens the "last customer" who identifies Fidgetti as the barber and Bubbles gives him the choice between Sophia and jail. Sophia faints again as Fidgetti is led away.

AMERICAN.

THE CODE OF HONOR (Three Parts—March 21).—The cast: Frank Marvin (Alfred Vosburgh); Ruth Chase (Estella Allan); Bob Chase (Frank Borzage); Moine Valpar (George Periolat); Zena, Niece of Valpar (Vivian Rich); Monte (Ward McAllister). Directed by Frank Borzage.

Captain Frank Marvin and Lieut. Bob Chase and army draftsmen in the Ordnance Department. Marvin is working on plans for a submarine that is expected to revolutionize warfare. One of the foreign governments is anxious to obtain the plans. Valpar, an agent of this government, attempts to bribe Frank but fails. Frank is in love with Bob's sister Ruth. Valpar, learns Bob's weakness is women, and inveigles into his scheme his niece, Zena. Bob becomes infatuated with Zena, and Zena puts Bob to the supreme test of his love. Although as she says she is engaged to another, she will flee with him providing he steals the submarine plans. He steals the plans and delivers them to Zena. She tells him she will be ready to go with him in one hour. When he returns at the end of that time, Zena has vacated her apartments. Bob realizes he has been tricked. In desperation he leaves a note for Ruth, confessing all and saying he is going to end his life.

Frank in the mean time has discovered the loss. Aware that he alone is responsible for the plans he sends a note to Ruth telling of their loss, and declaring he is going to die. When Ruth receives the note she rushes into Bob's room to obtain his assistance, and there finds a note that Bob left. Rushing to the telephone Ruth attempts to call up Frank. The line is busy. Zena during this time has delivered the plans to her uncle. They attempt to catch a train but miss it. There is not another train until morning and they take connecting rooms at a hotel. Zena realizes that she really loves Bob and pleads with her uncle to allow her to return the plans. When he scoffs at her entreaty, she grabs the plans and runs into her own room, locking the door, and imprisoning Valpar.

Frank has gone to the docks to commit suicide, but he determines to make a final search of the safe, thinking perhaps he might have misplaced the plans. Zena telephones to Frank's office, in hope of locating Bob. Her telephone call halts Bob's suicide, and he rushes from the office, leaving his revolver on Frank's desk. Arriving in his office, Frank again looks for the plans, but his search is futile. He sees the revolver and believes that Bob has learned from Ruth the loss of the plans and that Bob has invoked the code of honor of the army to save him from disgrace. Ruth dons one of Bob's uniforms and hastens to avert the tragedy, if possible. Bob reaches Zena just as Valpar breaks down the door connecting the two rooms. Valpar, seeing that the game is up, flees. As Zena and Bob embrace, Bob suddenly remembers leaving the revolver on Frank's desk. Knowing that he is bound to discover the loss of the plans and that in finding the revolver he will believe suspicion has been directed against him, he hurriedly returns to the barracks with Zena. Ruth in Bob's uniform is making her way to Frank's room, when she is jostled by an intoxicated soldier. Her hat falls off revealing her long hair. Quick explanations follow and Bob and Ruth hurry to Frank's office. Confessions and explanations are made, Frank forgives Bob, and the entire affair ends in two marriages.

MUTUAL MASTERPICTURE DE LUXE.

IN THE WEB OF THE GRAFTERS (Signal Film Corp.—5 parts—Mar. 13).—The cast: Ethel Drew (Edythe Sterling); Bruce Kerrigan (Norbert A. Myles); J. Howard Bellaire (Millard K. Wilson); Whitey, the dope (Francis J. MacDonald); Madam Adelaide (Louise Hutchinson). Directed by Murdock MacQuarrie. Scenario by Al. V. Jefferson.

Bruce Kerrigan, a member of the traffic police, is selected to act as a graft-collecting tool for Mat McGuire, a politician. While directing traffic at his corner one morning, Kerrigan becomes acquainted with the mayor's daughter, Ethel Drew, when her auto collides with another machine. Ethel requests her father to have "Officer 495" assigned for special duty as doorman at the Mayor's reception that night. While on duty at the reception, Kerigan captures Whitey, the dope, who enters the mayor's study to steal evidence which the mayor has secured regarding the operation of gambling houses and other vice centers.

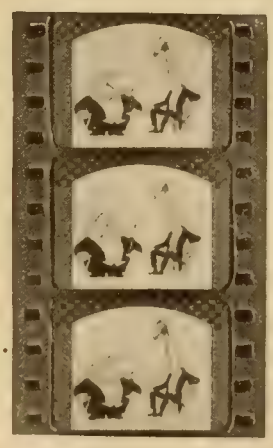
Later Kerrigan is caught in the act of collecting graft, and when he will not divulge the name of the man higher up, he is discharged from the police force. Assuming the disguise of a crippled tramp, he gets employment as a janitor in McGuire's political club, where he is able to steal the evidence secured by Whitey from the mayor's home.

Ethel is kidnapped and carried to the house of Madam Adelaide, where the mayor is lured to be enmeshed in a scandal. Kerigan discovers the fate of Ethel, and hastens to the house, where he finds her locked in a room, and escapes with her from the house. Upon the mayor's arrival, he is lured to a room in which he is locked with a woman, to be discovered there in a few minutes later by the ring of grafters.

Returning to his home, the mayor finds Kerrigan and his daughter. He wrongly accuses Kerrigan, and orders him from the house. Kerrigan meets Ethel outside and she persuades him to go to her father to explain his and her presence at the Madam's. The mayor will not listen and Kerrigan is again ordered to leave the house.

A hand is seen to enter between the curtains of the mayor's study, firing a shot which kills the mayor. Ethel finds her father dead. Kerrigan climbs in through the window at the sound of the shot, and the two are in the room with the mayor's body, when police arrive at the summons of the butler.

Although Ethel tries to confess the murder, Kerrigan is accused by Whitey. Kerrigan escapes from the room, and assumes a disguise to ferret out the murderer. During a secret meeting with Ethel, Kerrigan's disguise is penetrated by Whitey, who learns that Kerrigan is



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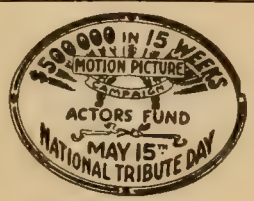

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to deliver convicting evidence to Ethel at evening, and Whitey, awaits in ambush, and when Kerrigan arrives, they knock him out and kidnap Ethel. Later, Kerrigan follows them to an outlying house, where he rescues Ethel, who has saved the documents.

Between them, Ethel arranges a plan whereby McGuire, Bellaire, and Whitey are to be gathered together at the rooms of the clairvoyant. Kerrigan arranges for Ethel to take the place of the seeress, and through arousing the superstitions of the weak-minded Whitey, she forces him to confess, and throw the blame for the origination of the act upon McGuire.

As the picture fades out, the hands of Kerrigan and Ethel clasp over the crib of a baby, and the chevronned sleeves of Kerrigan show his reinstatement to position and honor.

A BIRD OF PREY (Thanhouser—Five Parts—March 16).—The cast: The Miner (John Lehnberg); Their Child (later) (Madeline Fairbanks); The Easterner (Robert Whittier).

In a little Western mining camp a man works day after day at his claim to win riches for his wife, whom he adores. The woman is dissatisfied with her lot in life and regards her husband as an impractical dreamer. Where the wife is young, attractive and discontented, the temtper, sooner or later, appears. And he arrives in the person of a young Easterner, who comes to the mining town in search of fortune. The miner welcomes the new arrival and gives him work on his claim. Gold is discovered, and the newcomer is made a partner in the claim, and sent to register it in the name of his benefactor and himself.

The miner does not know that the young Easterner has paid attentions to the wife, fanning her discontent, and telling her how happy she would be if she would only divorce her husband and go away with him. In the mining town the man from the East registers the claim in his name alone, and sells it at once to the proprietor of a dance hall. This man, with a number of hired thugs, goes to the mining claim and take possession, driving off the indignant husband. When the miner demands by what right he dares to seize the claim, the dance hall owner shows him the registry deed and a receipt from the Easterner.

Then, for the first time, the truth dawns upon the miner. He runs to his cabin to tell his wife the news, and finds her gone. A note tells him that she has left with the other man and intends to secure a divorce and marry him. Stopping at a near-by town, the fugitives are overtaken by the angry husband. A fierce fight ensues. A blow from the Easterner's pistol butt sends him to the ground unconscious. Then the wife and the Easterner board a train for the East, while the unconscious miner is carried back to his cabin.

In the East the wife secures a divorce from her husband and marries the other man. As the years pass the banker's wife learns her husband's true character. The desire for revenge has become almost an obsession with the miner, and when he is able to dispose of the timber lands he owns he leaves for the East. When he arrives in New York he discovered that his former partner is visiting a friend in the Adirondacks, and there he goes and hires a cabin where he can watch the banker and plan his vengeance.

The opportunity comes soon. The banker's host gives a handsome entertainment to his guests. While the gayety it at its highest, a stern-faced man lurks outside the house. Twice he raises his rifle to fire, and each time stays his hand, for if he pressed the trigger he would have killed his wife. As the banker stands alone, a groom sees the figure with the leveled rifle and springs upon him. The muscular miner easily overpowers the servant and escapes.

Several days later the banker's little daughter rides off through the snow-covered mountains. Night is falling when the riderless horse returned to the stable. The miner had found the child, sick and delirious, in the snow, had cared for her and decided to bring her up in ignorance of her real parentage. The former miner prospers. Temtped to recoup his losses by using the funds intrusted to his care, the banker is arrested and sentenced to prison.

Several years later, the former banker's wife is sent to a wealthy home where she was told that a housekeeper was wanted. In the owner of the handsome mansion she recognized her first husband. Gradually the heiress becomes attached to the housekeeper. The convicted banker escapes from prison and in his desperation appeals to his wife. She aids him. As he leaves he is seized. In the struggle that follows he is killed. The girl never learns that her father is slain by officers of the law, and the true story of her life is never told to her, for her foster father marries his housekeeper.

OVERALLS (American—Five Parts—March 18).—The cast: Herbert Drew (William Stowell); Harrison Warren (Perry Banks); Walter Daniels (Warren Ellsworth); Bettina Warren (Rhea Mitchell); Widow Malone (Sylvia Ashton); Peggy Malone (Estelle Allen); Flap-Jacks (George Ahren); Buck Finnegan (Jack Prescott); Casey (George Bailey). Directed by Jack Halloway.

The plot of the story is woven around Herbert Drew and Bettina Warren, the orphaned daughter of a wealthy magnate, the heiress of his property. Over her, as her guardian, is Walter Daniels, an unscrupulous young lawyer, who determines that he will marry her and keep the money in his control.

After the days of her mourning for her father, Bettina decides to go West to vist the construction camp. Daniels goes with her. When they arrive in the crude little Western town, Daniels is disgusted and is all for going back, but the capricious Bettina determines to stay.

The Easterner enters the sitting-hoom of the Widow Malone, the boarding-house keeper, where her daughter, Peggy, is busy scrubbing the floor. The girl accidentally splashes some ditry water on his trousers. In a rage he kicks over the pail, whereupon the irate young Peggy attacks him with her scrub brush. At this auspicious moment young Drew, the construction boss, enters and forces the dude to apologize.

On the other hand, Bettina wins the heart of every one but Peggy, who realizes at once the great difference in their stations. When Daniels learns that Drew is the construction boss, he fires him and engages in his place the good-for-nothing Irishman, named Buck Finnegan. Bettina protests, but Daniels impolitely reminds her that he is manager until she is of age. The change causes much dissatisfaction among the men. Finnegan's band starts a riot. Bettina is caught in a riot, and is rescued from harm by the deposed boss.

Soon after, the Widow Malone decides to give a dance in honor of Bettina. Finnegan's crowd come to break it up. After the fight, Bettina demands that Daniels reinstate Drew. He refuses. But realizing down underneath that there may be real danger in it, he conspires with Peggy to break it up. The next day the widow's daughter appears with her mother's ring on her finger, which she pretends is the gift of Drew.

Believing that the former boss loves Peggy, Bettina tries to occupy herself. But he again shows his cowardice and his caddishness by deserting her in a threatening danger from which young Drew bravely rescues her. The Easterner arranges that Finnegan's men shall "spread-eagle" his rival between two saplings.

When Drew does not apenar at the boarding-house, both Peggy and Bettina are seized with fear for his safety. They come together in their common anxiety, and inveigle one of Peggy's suitors, Flap Jacks, to go and search for him. He and his friends come upon him under the saplings which hold up the fainting form of the young foreman.

In his delirium, Drew repeats again and again the name of the woman he loves. Peggy confesses to Bettina the truth about her ring.

Drew is still diffident about speaking of his love to Bettina, and if it had not been that Flap Jacks, happy in Peggy's love, had not assured him that "clothes don't cut no figure a-tall and that's why Cupid don't follow the fashion," the picture migth not have ended so happily for all as it does.

THE HAUNTED MANOR (Gaumont—Five Parts—March 20).—The cast: Craig Pitcairn (E. O. Schenck); Zoe Trevor (Iva Shepard); Mary Travis (Mathilde Baring); Edith (Gertrude Robinson); Celeste (Olive Trevor); Rajah (Henry W. Pemberton); Singh (Wm. H. Hopkins); Khula (Robt. Clugston); Crazy Calvert (Jas. Levering); Ada (Mary G. Davis); Ross (Jno. Mackin); Dexter (Harry Chira); Sue (Martha Franklin). Directed by Edwin Middleton. Written by C. A. Nelson.

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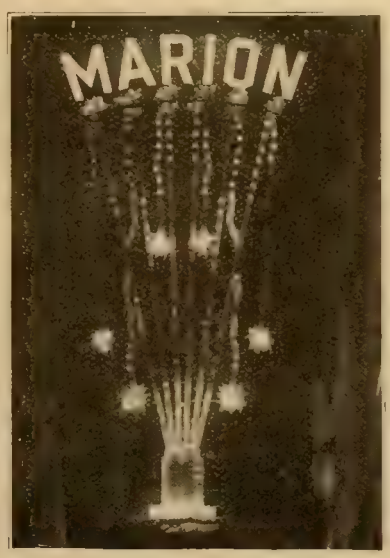

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in luxury as the favorite of a high-born Indian Rajah. Zoe is apparently contented with the jewels and affluence showered upon her until a young American artist, Craig Pitcairn, traveling in India, enters her life. Zoe gets up a flirtation with Craig and allows him to call upon her. Their friendship soon ripens into love. The Rajah, suspicious of the pair, sets one of his servants, Singh, to spy upon Zoe in her apartment. Singh is present behind some portiers during a love scene between Zoe and Craig, and when Craig has gone, Zoe discovers the presence of some one behind the curtain. Thinking it to be the Rajah and mad with sudden passion, Zoe stabs the supposed Rajah and then rushes from the room. On the stairway she meets the Rajah, alive and well. With him she returns to the room. Singh's stabbed body is discovered and the Rajah tells her that unless she marries him the next day, he will have her tried for the murder of his servant.

Zoe decides to flee to America. She is accompanied by a faithful Indian servant, Khula. She leaves behind her a note for Craig, telling him to follow her at once. After a bitter scene with the Rajah, Craig does so. In America Zoe and Craig are married. The warmth of her husband's love and the intimate appreciation of his character through her associations with him, brings to the heart of Zoe, the realization of her own unworthiness as his wife. Craig has married her without any knowledge of her past. Zoe decides that Edith, the daughter of her cousin Mary, is perfectly fitted for the honor and duties of Craig's wife and plans to disappear from Craig's life before her happiness shall be shattered.

Leaving a note to be opened in case of her death, in her writing desk, Zoe causes it to appear that she is burned in the fire resulting from an explosion in the automobile shed at the Pitcairn home. Edith who is not the sweet young girl Zoe has fancied her, but a greedy, designing young woman, finds the note and contrives to have it reach Craig.

In the meantime Zoe, accompanied by her servant Khula, has gone into the secret chambers of the old home, waiting for an opportunity to disappear from the country. She has left her valuable jewels as an heritage to Edith. Celeste, a model posing for Craig loves him and is jealous of Edith. She causes suspicion to be directed towards Edith that points to the murder of Zoe, and not death by burning. Edith is arrested but in the investigations attending the accusations, Celeste's share of the trouble is discovered, and Celeste, Craig and Edith are arrested. The Rajah, intent upon revenging himself upon Zoe arrives from India at the same time. A mob from the neighborhood of Zoe's home, aroused at the rumors of foul play, make an attempt upon Craig's life, accusing him of the killing of his wife. With the mob at his very heels, Zoe, who has been wounded in her struggle to reach her husband, appears at the last moment, clearing Craig of the charge. The rajah's threats are made harmless, by Khula's dramatic insistence that he killed Singh. Zoe assured that her attempted sacrifice has been wrong, finds happiness in Craig's affections.

THE BRUISER (American—5 Parts—March 23).—The cast: "Big Bill" Brawley (William Russell); Fen Bernham (Charlotte Burton); "Modest Tim" (George Ferguson); Norma Kenwick (Lizette Thorne); Manson Kenwick (Roy Stewart); Charley, Fen's Brother (Pete Morrison); Munsey, Mgr. (Al Fordyce); Butler (Eric Jacobs). Directed by Charles Bartlett.

Big Bill Brawley is a longshoreman by occupation and a prize fighter by inclination. Bill's sweetheart is Fen Bernham, a working girl. Manson Kenwick is head of the Kenwick Shipping Company, which was left him by his father. Norma, his sister, an idle society girl, is as anxious as he to sell the business because society is beginning to call them "The Dock Wallopers." Bill Brawley is elected chairman of the employe's committee which is seeking an increase in wages. Kenwick, through his manager, threatens Bill with the blacklist if he does not cease agitation for increase. Bill defies them.

An International Shipping Corporation, which is about to purchase the Kenwick Shipping Company, declines to close the deal until the labor dispute is settled. Tim Dirgan, one of the longshoremen, is secretly employed by Kenwick in an attempt to discredit Bill with the men. When Dirgan fails, Kenwick seeks to placate the men by establishing club rooms for them and pretending an interest in their affairs. Norma endeavors to influence Bill. As time passes and Bill is unable to obtain Kenwick's signature to a wage agreement, the men believe Bill is losing interest in the fight. They begin to listen to Dorgan, who promises to get them what they ask.

A prize fight for the championship of the water front is about to be fought. Bill, being the white-hope of the Kenwick men, is urged by the longshoremen to enter the bout. He refuses, saying that he promised Miss Kenwick not to fight. Fen fears she is losing Bill. She appeals to the other woman, Norma, who scoffs at her pleas. When Fen remonstrates with Bill about his interest in the Kenwick girl, he declares he is doing it for a purpose; but, Fen is unconvinced. It is arranged that on the night of the big fight, Norma, together with other stockholders of the company, is to have Bill at her home for a reception. During this time, Dirgan is to present to the men an agreement drawn by Kenwick, which presumably, but does not, give the men an increase. While Bill is realizing how much he is out of place with these society people, Dirgan obtains the signatures of the men to the agreement.

The fighter for the Kenwick side sprains his ankle and the Kenwick's are in a fair way to lose the championship of the waterfront. Fen hears this and goes to make a final appeal to Bill to win the battle for the men. In the meantime, Bill, walking restlessly about the Kenwick house, sees Manson Kenwick and Tim Dirgan in conference. It begins to dawn on Bill that he has been tricked. Dirgan flees. Kenwick locks the agreement in his desk. In a battle of intellect versus will power, Bill forces Kenwick to give up the agreement. As he forces Kenwick to sign another agreement, the society people break into the room. Having accomplished his purpose, Bill denounces Kenwick, and Norma as well as the stockholders who brought him there to laugh and sneer at him. Fen arrives in time to hear this and learns that Bill loved her all the time. Bill arrives in time to enter the ring for the Kenwick longshoremen and in a hard fought battle not only wins the championship of the waterfront, but regains the flagging confidence of the men.

THE HIDDEN LAW (Centaur—Five Parts—March 25).—The cast: John Carlton (William Clifford); Henry Richter, producer and theatrical magnate (Frederick Montague); Carl Holmes, a homesteader of the far West (Robert Kenyon); Mildred Holmes, his wife (Mae Adams); Wanda Holmes, the little child of the Holmes (Doris Baker); Princess of the Mountain (Margaret Gibson; Kara, a Squaw (Marie Garette); Dick Arliss, a young aristocrat (John Oaker); Mrs. Arliss, his aristocratic mother (Pauline Williams). Written by Theodosia Harris.

John Carlton is a writer and genius. After superhuman effort against the obstacles of poverty he finishes his play. Being too poor to copyright it he submits it to a producer and, in the stress of the moment, accepts as payment a hundred dollars. The play is the talk of the hour and Carlton, knowing of its immense drawing powers, and being discouraged by the return of his book from the publisher with the usual note of no commercial value, he goes to the producer of the play and demands a royalty. The producer taunts him with the lack of copyright and considers the episode closed. Carlton, grasps a roll of bills from the table and attacks the manager. He is arrested and sentenced to six months in jail.

When he emerges from his imprisonment his genius has died within him and in its place is a hatred of mankind. He makes his way to remote wilds. Here he comes upon a tragedy: the death of a woman, far from a doctor's service, and the death of her husband, who has been going for a doctor and has encountered wild animals. Carlton finds that he cannot desert a little seven year old child that is left and, taking the squaw, the child's only companion, and the child, he presses on to be farther away from the haunts of men but not alone.

Ten years pass and the girl has grown to womanhood. Carlton has built a hut and has brought from civilization many evidences of his taste and culture. With a sort of insanity he guards his paradise from the invasion of men and breaks the law of man ruthlessly. While away on one of his mysterious journeys a young aristocrat, who has been hunting big game, is wounded by a stray shot and saved from death by the young princess of the mountains who comes upon him just as a puma is about to

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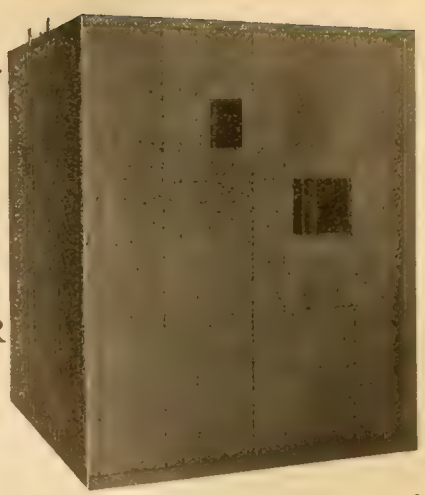

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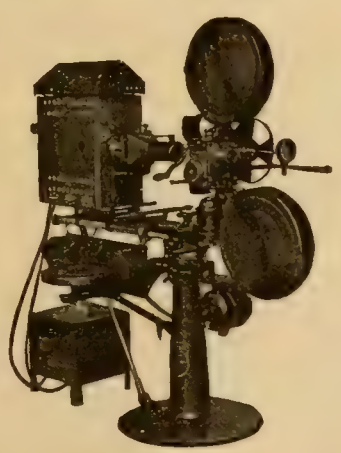

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attack him. With the squaw she gets him to retreat. The friends of the hunter give him up for dead and leave the district. Carlton has now to return and find in the girl a love for the youth which he himself has begun to covet. With the added hatred of mankind to the jealousy of love, he determines to shoot the man but comes upon a tryst, and in the face of the girl he reads the story of her heart. He discloses his career to the young man, who, finding himself unable to overcome his love for her, exacts a promise that he—Carlton—will never see the girl again after he—the young hunter—makes the girl his wife. The girl, horrified to find the man she has idolized as her father, a bandit and a thief, turns with relief to her lover to be taken away from his neighborhood.

And so after seeing them married he turns back to the retreat and the light goes out of his life. There seems nothing but death left but the hidden law is working even for him, as it has exacted toll from him. He reads in an old newspaper the story of an unwritten genius, whose book has set the world aflame and the royalties of which await the author, should he ever be found. This strange trick of fate is due to the fact that his old landlady, of former years, has picked up the book he supposed that he had left burning, and has herself submitted it, not claiming to be the author. Thus through the years he has been in his proper status in society without knowing it. Love conquers the heart of the girl and she insists upon returning to bid her foster father a more loving farewell. So in his darkest hour he learns the lesson of truth and allows himself to be persuaded to go back to the world he has deserted.

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PATHE NEWS NO. 20 (Mar. 8).—

Albany, N. Y.—The State Department of Health holds a demonstration for mothers on the correct care of infants, in the National Campaign for "Better Babies." Subtitle: Some specimens of well kept babies.

Paris, France.—Crowds of sympathizers accompany the funeral cortege of the victims of the last Zeppelin raid.

Chicago, Ill.—The Chicago Cubs leave for their southern training grounds amid the cheers of their local fans. Subtitle: President Weeghman takes his little cub with him.

At It Again—Animated Cartoon by Charles C. Wilhelm. The race for the 1916 Presidential nomination.

Kuprili, Serbia.—The Serbians make good use of their few railway lines to save some necessities and war material from their enemy.

Marlin Springs, Texas.—John McGraw, manager of the New York Giants, begins the training of his team with a little lecture. Subtitles: "Christy" Mathewson and McGraw take turns at the bat. Captain Larry Doyle demonstrates for the cubs. Passing the "Medicine Ball" limbers the muscles of the players.

Guantanamo Bay, Cuba.—"Pipe down aired bedding"—a scene in the life of Jackie afloat. Subtitles: The sailors play with their toys. But the happiest time is when the swimming call sounds.

Pasadena, Cal.—Southern California's early frontier days are revived in a gay Spanish fiesta. Subtitle: A handsome ballerina delights the merry crowd.

North Scituate, Mass.—(Except Portland, Seattle, Los Angeles copies) Five are lost when the big barge Kohinoor is wrecked in a terrific gale and washed ashore.

Cambridge, Mass.—Firemen set the torch to the old and abandoned Contagious Disease Hospital to prevent possible contamination.

PATHE NEWS NO. 21 (March 11).

Hoboken, N. J.—Sailors of the high seas construct a detailed model of the S. S. Appam in honor of the remarkable naval achievement of the captors of the ship. Subtitle: 1, A Zeppelin pays a visit to New York harbor, but luckily it is only a model.

Vosges Mts., France.—Alaskan dogs have been introduced into the French Hospital Service for use on the snow-covered hills of the Alsatian frontier. Subtitles: 1. The stretcher-bearers often perform their sad duties knee-deep in the snow. 2. Log huts are converted into temporary hospitals.

New York City.—"On With the Dance," and fair Spartan maidens brave the snow in Central Park to indulge in their joyful barefoot art.

Off Cape Hatteras, N. C.—The Ward liner Mexico, disabled in a terrific storm, is abandoned by her crew in a waterlogged condition. Subtitles: 1. The ship's boat has great difficulty in making her way through the heavy seas. 2. The boat is picked up by the fruit steamer Crescent. 3. The Mexico is abandoned to her fate.

Macon, Ga.—The large squad of Yankee baseball players practice constantly to get into shape for their fight for the pennant. Subtitles: 1. Manager "Wild Bill" Donovan gives the catchers a few tips. 2. "Germany" Schaefer coaches at first base.

Peoria, Ill.—Eight hundred thousand bushels of grain are burned when fire destroys the immense Twin Elevators, causing a loss of $1,000,000. Subtitles: 1. The fire fighters try to save some of the corn. 2. A freight car is also wrecked.

Boston, Mass.—Snow does not hinder the motor enthusiasts who transform their motorcycles and sleds into high speed ice fliers.

Washington D. C.—William G. McAdoo, Secretary of the Treasury, boards the U. S. S. Mayflower with his wife for a journey to Buenos Aires to attend the Pan American Conference. Subtitles: 1. President Wilson and Mrs. Wilson arrive to see the party off. 2. The harbor fort salutes the departing vessel.

Columbus, New Mexico.—General Villa, who has invaded U. S. soil and murdered American citizens and soldiers. Subtitles: 1. The thirteenth U. S. Cavalry Corps, who repulsed the bandits and pursued them across the border. 2. Newton Baker, the new Secretary of War, who is handling the situation.

THE RED CIRCLE NO. 13, "Branded As A Thief" (Two Parts—Balboa—March 11).—In this episode Max Lamar pours out his love to June, at the same time accusing her of being the perpetrator of the Red Circle crimes. He tells her that her secret is safe with him, but in the hospital "Smiling" Sam, angered at his arrest, tells Chief Allen that June is the long-sought "Red Circle" lady. Then, with Farwell, Allen goes to place June under arrest. She is finally taken into custody after Mary fights off the authorities in an attempt to allow the girl to make her escape. The loyal nurse then goes to the police station and with the savings of a lifetime she bails out her mistress.

THE IRON CLAW (Episode No. 3, "The Cognac Cask"—Two Parts—Feature Film Corp.—March 13).—Legar sets fire to Golden's tenements with the aid of Stein's Electro-Ray Projector. The instrument is located by Manly, and Stein and two of Legar's henchmen are captured. Margery, hoping to save her father's property, returns to Legar. Manly then surprises a veiled woman watching the house, and later she proves to be Mrs. Golden, waiting an opportunity to speak to her husband regarding Margery's fate. Golden orders her from the house, but Manly runs after her and supplies her with money. Later, the Laughing Mask smuggles the girl from Legar's den in a cognac cask. Legar follows in an automobile, but the machine dashes through an open drawbridge, killing all but Legar. Margery suspects that the laughing Mask is a woman.

LUKE PIPES THE PIPPINS (Phunphilms—March 15).—Lonesome Luke is a theatrical booking agency manager. Many and various are the performers who come to him for employment and many and various are the stunts that they are required to do to show their ability. Twist and Twirl, the dance sisters, are on the still hunt for an engagement and come to the Bunko Agency for a try-out. Luke puts them through their paces, and then tries out the other aspirants for places. Among them are I. B. Strong, champion strong man of the universe; and Charlie the China Chucker. Mr. Strong is a formidable individual and makes life miserable for the manager of the shop. Finally, he "cleans out" the shop in a burst of anger, and Luke is compelled to call in the help to pick up the pieces. Thus passes Luke as a theatrical booking agent.

SIBERIA, THE VAST UNKNOWN, NO. 8 (Pathe—March 18).—The third installment of this educational series gives an excellent idea of the intensity of the cold in this region. The pictures of this installment were taken at the beginning of the long Siberian winter, which starts about September 1st, and show views of

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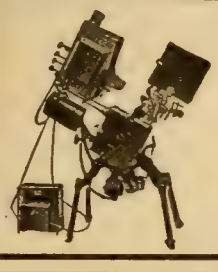

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a small schooner already frozen solid in the ice. Some highly interesting pictures are shown of the Yakuts, a tribe which exists in the eastern part of Siberia. These hardy fellows exist mainly by hunting and maintain cabins on the shooting grounds, where they go during the hunting season. The fishing colony along the banks of the Kolyma is also of more than passing interest. This is inhabited exclusively by Russians who have been banished to Siberia for political crimes. Much has been written of the political exiles of the Czar's government, and they are pictured in the life they have been forced to live.

SOME VIEWS OF SINGAPORE (British Straits Settlements) (Pathe—March 18).—On the same reel as the foregoing.—This important town of the British Straits Settlements is interestingly pictured in this release. Singapore is the commercial center of the Straits Settlements and as such carries on an enormous trade. Many and beautiful are the engineering feats performed there by British engineers. The bridges are probably the most noteworthy achievements along these lines, and the Gavenah and Anderson spans are of especial interest. Quaint Malay villages, always interesting to our Occidental eyes, are also shown.

THE RED CIRCLE (Episode No. 14 and last installment, "Judgment Day"—Two Parts—Balboa—March 18).—After being bailed out by Mary, June and the faithful nurse, exiled from home by Mrs. Travis, find refuge in a small apartment. Here the spirit of "Circle" Jim Borden appears to June and urges her to stamp out the curse of the Circle by the only sure means—will power. June determines to fight off the curse as he has suggested. Lamar urges her to jump her bond and flee, but she refuses, and Gordon offers his services as her counsel. Meanwhile, the Farwell employees declare a strike because of the curtailing of their bonuses, and attack Farwell. Unnerved by their attacks, he consents to Gordon to clear the latter's name of the embezzlement charge, but declares he will prosecute June for the theft of the papers. Tod Drew wires the Chief of Police that he has a charge against the Red Circle lady, and George Grant, the loan shark, prepares to press his charge of theft against her.

At the trial, Mrs. Travis dramatically becomes reconciled with June, and the men whom she benefited by her benevolent crimes make such a demonstration that the Judge suspends sentence, although June had been found guilty, and she is released in custody of her foster mother. Mary testifies that the Circle has not appeared on the defendant's hand in two weeks, and June is confident that she has conquered the curse. She then surrenders herself to Lamar's waiting love and another circle appears on her hand—but it is a gold one, with a diamond solitaire.

Triangle Film Corp.

THE VILLAGE BLACKSMITH (Keystone—Two Parts—March 12).—The cast: Hank Mann, Vivian Edwards, Glen Cavender, Reece Gardner, Tom Kennedy and Polly Moran.

Vivian and Reece are in love but are separated through the conspiracy of Hank Mann, a disreputable lawyer, and Glen Cavender, the girl's guardian, who has been stealing money that rightfully belongs to her. At last she thinks that her sweetheart is untrue to her and she goes to ride with Mann, who has discovered the guardian's peculations. They stop at a blacksmith shop to have a shoe fixed and Vivian in entranced with the strength of the burly smith. After they depart her horse runs away and as it heads toward the shop Kennedy rushes out and rescues her. His conquest is soon complete and she goes away with a horseshoe nail bent around her finger by Tom. He is invited to a dinner in her home, and there his lack of breeding makes her realize her mistake. Meanwhile Reece, who had been imprisoned by the conspirators, is released during the fight which follows an attempt to eject Tom and his father. Polly, the blacksmith's former sweetheart, persuades him by force that he should return to her. Reece and Vivian are reunited and the conspirators confounded.

THE VILLAGE VAMPIRE (Keystone—Two Parts—March 12).—This picture was originally scheduled for release during the week of March 5. A story of it can be found on page 1718 of March 11 issue.

MARTHA'S VINDICATION (Fine Arts—Five Parts—March 19).—The cast: Norma Talmadge, Seena Owen, Tully Marshall, Ralph Lewis, Charles West, William Hinckley, Josephine Crowell, Francis Carpenter, George Stone, Alice Knowland, Alberta Lee, Edwin Harley, George Pearce and Porter Strong.

Martha and Dorothea are devoted girl friends, Dorothea the weaker relying in times of trouble on Martha, who is always willing to accept the other's burdens. Thus it is that Dorothea, when the man whom she had loved so much that she had given him her all is killed in an automobile accident before he can keep his promise to marry her, goes to Martha. The two girls go away to a refuge in the country, and when a boy is born Martha accepts the responsibility for placing the baby with her old nurse and thereby saving Dorothea from disgrace.

In a hotel, where Martha stays with the child, she is seen by an unscrupulous man named Sell Hawkins. Hawkins is the husband of a woman who runs a boarding house for children whose parents want to get rid of them. It happens later that the house is raided through Martha's instigation and one of the lodgers is adopted by her. Forced to find new ways to make a living Sell and his wife worm their way into the good graces of the minister of the church of which Martha is a member. Dorothea and Deacon Hunt, whose wife she now is, are also members of this church.

Angered by criticism of his wife and himself, Sell declares that there are worse sinners in the church than they. He knows that Martha is innocent of the charge that he makes, but he is determined to be revenged for her activity in putting his wife's house out of business. In her trouble Martha sends for her fiance, John. He hears her story and forces from her the information that it was Dorothea's child for whom she was seeking a home.

Dorothea is deaf to his plea that she tell the truth and save Martha's reputation, and a night is set for trial of Martha before the congregation. Meanwhile Dorothea, who has brought her child to a house where she can see him frequently, orders that he be taken out of town and promises to go to an obscure park and say goodby. At the hour when the trial is reaching a climax she endeavors to leave the church, but is halted by John, who openly charges that she and not Martha should be on trial.

Weary of waiting, the old nurse and her husband had gone along in a taxicab with the boy. A speeding motor truck runs down the smaller vehicle and the boy is badly hurt. Picking him up, the old nurse runs to the church with him, arriving just as Dorothea is cringing before the loud charges of Martha's fiance. The mother sees them as they enter the church, rushes from the platform and clasps her boy in her arms.

The truth comes out and through Martha's pleading Deacon Hunt forgives his wife for keeping her secret and the congregation gives thanks that a wrong has been righted in Martha's case and that a shadow has been lifted from Dorothea.

THE MORAL FABRIC (Kay-Bee—Five Parts—March 19).—A description of this release was published on page 1896 of last week's issue. This subject was originally slated for release during the week of March 12. "Bullets and Brown Eyes," a five-part Kay-Bee subject, was substituted.

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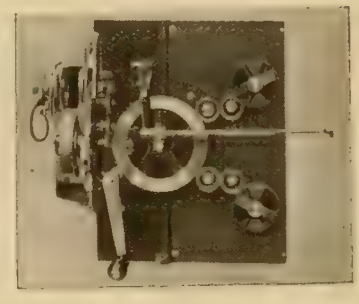

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Miscellaneous Features

METRO PICTURES CORPORATION.

THE BLINDNESS OF LOVE (Rolfe Photoplays, Inc.—Five Parts—March 6).—The cast: Joseph Wilton (Julius Steger); Robert Wilton (George Le Guere); Grace Maynard (Grace Valentine); Aubrey Maynard (Edgar L. Davenport); Herbert Graham (Walter Hitchcock); Molly (Maud Hill); George Lennan, foreman for Wilton (Chas. F. Gotthold); Leeds, a faithful clerk (Harry Neville). Directed by Charles Horan. Scenario by Harry C. Hoyt.

Joseph Wilton is a thrifty German and an expert piano maker, who through his industry has built up a small factory and acquired considerable money. His whole life and further ambitions are centered on his son, Bob, whom he has entered in a big university. His only daughter, Molly, has taken the place of her mother in the home, since Mrs. Wilton's death.

Bob is carried away by college life, and begins to feel embarrassed over his father's humble life and surroundings. He falls under the influence of Herbert Graham, a suave society leech and college mate, who inveigles him into drinking, gambling and a life of profligacy. Bob is induced to draw on his father for large amounts, on the excuse that he needs the money for expenses at college.

The blindness of the father's love for his son is emphasized when he insists on attending a football game, where his son is the hero of the hour. Bob practically denies his father in the presence of his friends on the campus. Soon afterward Bob's continued escapades cause him to be expelled from college. Graham induces Bob to take him home with him, hoping to get an opportunity to swindle his father. They arrive and explain that they have been granted several extra weeks for the Christmas holidays.

Graham induces the elder Wilton to finance a small bank for himself and Bob. They are popular and succeed from the start. But Graham indulges in many wild-cat speculations, and the bank is ruined. In a run on the bank both narrowly escape bodily injury. Graham commits suicide. Bob decides to face the disaster,

but after hearing Aubrey Maynard, the father of Grace Maynard to whom he is engaged, denounce him in the presence of his own father, he decides to leave, as he has borrowed money from Grace when the bank was first in trouble, and her father threatens him with imprisonment as a swindler. He leaves her a note, saying he will return when he has made a man of himself, and can make good his obligations.

Molly, his sister, is in love with George Lennan, and their advice to the elder Wilton to halt Bob in his early profligacy has resulted in the aged piano manufacturer ordering Molly from home. After Bob's departure, Wilton, who has lost his entire fortune in his son's failure, in an effort to make good with his son's creditors, takes up his abode in the slums, ekeing out an existence by tuning pianos.

In a distant city, Bob starts life over and steadily rises to a position of trust and importance. He is promoted to be general manager of the New York office of the big concern in which he has made his success. Upon his return to New York, his sister Molly, who has married Lennan, has started to search for her father. She succeeds in locating him the very day that Bob returns. There is a happy reunion, including Bob's fiancee and a little four-year-old grandson, the child of Molly, whom the older Wilton sees for the first time.

LOVELY MARY (Columbia Pictures Corp.—Five Parts—March 13).—The cast: "Lovely Mary" Lane (Mary Miles Minter) Claiborne Ogilvie Lane (Frank De Vernon); Peter Nelson (Russell Simpson); Oscar Nelson (Schuyler Laud); Wade Dempster (Fred. Tidmarsh); Aunt Becky (Myra Brooks); Uncle Joe (Harry Blakemore); Roland Manning (Thomas Carrigan). Directed by Edgar Jones. Written by Richard Barry.

In a little Florida town, not far from the Everglades lives Mary Lane. She is the last female descendent of her branch of the Lane family. A short distance away lives the last male descendant in the person of Claiborne Ogilvie Lane. He is shiftless, lazy and a hard drinker. Among the natives Mary is known as "Lovely Mary" Lane. She is only a girl, but having to do things for herself, as her parents are dead and she is living with two old colored retainers, Aunt Becky and Uncle Joe, she is wise beyond her years.

Wade Dempster, a land speculator from the North, appears in the town. He proceeds to fall in love with Mary Lane. At about the same time Roland Manning comes to town. He represents large real estate interests in the North, which are seeking to buy up valuable lands in the Everglades. At the present time the land is worth little but the State is draining the swamps and making them the most fertile in the state.

Owing to a youthful promise, Mary Lane is engaged to Oscar Nelson, the son of Peter Nelson. Roland meets Mary and the two are attracted to each other. They ride over the land owned by Mary and Roland tells her frankly that the land is valuable. His attentions arouse the jealousy of Oscar, who advises Roland to leave before there is trouble.

At the hotel Roland tells his firm by wire that the land is valuable and advises them to make a large initial payment. He rings for a boy to get the telegram and about the same time Wade Dempster rings for a boy to take his wire, which is to the people he represents telling them that the land is valueless. He hopes to get it for himself. The boy collects Roland's telegram and goes to Wade's room. Wade sees the wire and destroys it and substitutes his own and gives him a letter. The boy thinks he called on account of the letter and believes he has Roland's telegram, hence pays no attention.

The next day at the court house Roland gets valuable information by looking over the deeds. At about the same time Wade offers Claiborne a small sum for the lands. Claiborne feels that he can sell them, as his interest is equal to Mary's share. He needs the money and accepts. Claiborne is intoxicated. Peter Nelson enters about this time and tells Wade that there must be something queer about the business transaction, if he has to get Claiborne Ogilvie Lane drunk to carry it through. He sees the check in Claiborne's hand. He takes it and a strugle ensues in which Peter is killed and the check torn to pieces. Oscar sees all this through the window. Wade makes his escape, taking all of the torn check as he thinks. Manning enters to try and secure an option on the land from Claiborne. He finds Claiborne intoxicated and Peter seemingly dead drunk. He picks up the revolver as the people outside, having heard the shot, enter. Roland is arrested, tried and convicted and sentenced to hard labor, according to the statutes of Florida.

Oscar meanwhile goes to Wade and tells what he knows. Wade gives him money to hush it up There are no State prisons in Florida and the convicts are placed out fixing the State roads. In one of these gangs is Roland.

Mary Lane sees Roland, and loving him and still believing in his innocence, decides to try and get a commutation of his sentence. She appeals to the Governor, who tells her that he cannot help her. He suggests that under the Florida laws, however, she can hire him for her own personal work, if she can find some one to go on the bond. This gives her an idea. She gets Wade, who is only too pleased to assist her, to go on a bond. Roland is freed and forced to work for Mary Lane. Roland, however, never presumes upon her good nature and is content to do the work allotted.

Uncle Joe overhears Claiborne Lane tell Wade that he will sign the deeds to the land the following morning at the office of an attorney. He tells Roland this and they prepare a plan to foil the men. Uncle Joe provides a suit for Roland who hurries away early to the court house. As Claiborne Lane and Wade are preparing the deeds Roland enters and orders them to stop. He tells them that under the original Spanish grants the land cannot be sold without the consent of the eldest suriving member of the Lane family, on the female side as well as the eldest surviving member on the male side. Wade is foiled but demands that Roland be arrested as he has no right to be there. Mary Lane then enters and tells them all that Roland is acting for her. Wade is surprised and discovers, that he has gone on the bond of Roland, his hated rival. He withdraws his bond.

Oscar meanwhile discovers that a piece of the check, given to Claiborne by Wade in the home the day of the fight has fallen under a rug. He holds this over Wade's head. Wade is furious. He strikes Oscar and knocks him senseless. When Oscar recovers consciousness, he determines to make Wade suffer. Wade is arrested as he is about to make his get-a-way. Oscar's story and the fragment of the check prove Roland's innocence and Wade's guilt. Roland and "Lovely Mary" are united.

WORLD-EQUITABLE.

THE UNPARDONABLE SIN (Shubert—Five Parts—March 13).—The cast: Julia Landis (Helen Fulton); Maë Forsythe (Lila Hayward Chester); Walter Norman (Holbrook Blinn); Richard Grant (William A. Norton); John Royce (Charles D. Mackay); James Harker (Walter D. Greene). Director, Barry O'Neill.

Walter Norman, a wealthy member of the smart set of a small city, becomes an habitual inebriate. His best friend, Richard Grant, makes every effort to bring Walter to his senses, but has no influence until one night, when Norman, under the influence of liquor, attacks James Harker during a party at a fashionable restaurant.

Grant takes Norman away on his yacht, and succeeds in curing him of all desire to drink. Norman takes up a new life in New York and becomes socially popular and successful in business. He falls in love with Julia Landis who considers drinking to excess an unpardonable sin. She returns Norman's love, thereby arousing the intense jealousy of John Royce, a successful Wall Street man. In the meantime Harker has married the girl over whom he and Norman quarreled, and has come to New York to raise funds for a questionable business enterprise. He meets Royce in a business way, and at a reception discovers Norman and his fiancee and learns the reason for Royce's hatred for Norman.

From Harker, Royce learns of Norman's former indulgence in drink. He promises Harker to back his enterprise if he will get Norman drunk and bring him before Julia, knowing that she would break the engagement if she ever saw Norman in such a condition. Harker succeeds in getting Norman to take the first drink he has had since the sea voyage. With the first drink Norman's weakness returns, and Harker parades him before Julia in a drunken condition.

Julia breaks her engagement to Norman, who plunges into the wildest dissipation until, money gone and friendless, he is forced into the streets to make a pitiful living as best he can. Royce at length prevails on Julia to marry him. He is blackmailed from time to time by Harker, who threatens to tell Julia the trick by which Royce and he shamed Norman before her.

Norman learns of the trick played upon him and inspired by revenge decides to reform. Under another name he gambles on a careful system and wins. With his winnings he goes into Wall Street and steadily piles up his capital until he becomes a formidable figure in the market. He then turns his financial guns on Royce and brings him to the verge of failure.

Julia at length overhears a conversation between Royce and Harker and learns how Norman was tricked by the two plotters. Infuriated, she seeks out Norman, pledges her love to him. Norman tells Julia to return to her home and forgive Royce, and in turn permits Royce to recover from the financial trap in which he has caught him.

Desperate for money, and maddened by Royce's final rejection of his demands, Harker waylays Royce and shoots him. On account of the known enmity between Royce and Norman the latter is accused of the crime, brought to trial and convicted. He is sentenced to die, but at the last moment Harker's wife discovers that it was her husband who shot Royce and gives the news to

(*Continued on page* 2090.)

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(*Continued from page* 2087.)

the police. Out of the shadow of death Norman comes face to face with Julia and a new life.

MAN AND HIS ANGEL (Triumph—Five Parts—March 13).—The cast: Sonia Demitri (Jane Grey) Paul Demitri (Willard Deshielle); Schuyler (Edward MacKay); Arthur Sutton (Robert Lee Hill); David Tryne (Henri Bergman); Kitty Fish (Mayme Kelso). Directed by Burton King.

Sonia Demitri is the daughter of an exiled Russian nobleman, who comes to this country almost penniless, teaches a while, and then, being a lover of books, starts a little second-hand book store. Sonia grows to womanhood unaware of her noble birth, she has a great singing voice. In an old Bible which her father treasures, are the documents which will establish her claim to large estates, but her father tells her she will learn it all after his death.

David Tryne, living in the same neighborhood, deformed and with a twisted mind, is a remarkable penman and a lover of the beautiful. He forges a letter of recommendation given to one man. The second man uses it and as a result the first man is accused of forgery. The neighbors try to mob Tryne, who takes refuge in the book store. Sonia pities his deformities, aids him, and wins his adoration.

To the book store comes Sutton, a society man, with Kitty Fish, and an impresario. Later, with Schuyler, they all go to hear Sonia sing. She succeeds and it is planned that she shall go abroad and study. Tryne is with her father while she is away and when Demitri dies Tryne learns from the papers in the old Bible of Sonia's high birth. Sonia makes a great success, Schuyler falls in love with her, and Tryne, crazed with jealousy, forges a note which he places in the old Bible, saying that Sonia is the daughter of a disreputable woman. This he signs with Demitri's name, and gives the book to Sutton to give to Sonia, asking him to say that he had found it in an old book shop.

Schuyler's mother asks Sonia about her ancestry, and learning nothing decides to institute inquiries in Russia. Sutton sprains his ankle on his way to Sonia, and sends for her to come and get the book. Tryne learns of this and sends a note to Schuyler, telling him of her going to Sutton. Schuyler meets her there. She shows Sutton's note, and while Schuyler declares his trust in her, she feels that she cannot marry him with the stain on her birth, and sends him away.

Sonia gives up everything, and with Tryne as her servitor, awaits only death. Kitty feels for her, and sends for Schuyler to come and see her. The day he is to come, Sonia finds the genuine documents regarding her birth which had fallen from Tryne's coat pocket. Tryne sees the papers in her hands, and tries to get them back, but she holds him with her eyes, and as Schuyler enters the room, Tryne sees that he has lost and quietly slips away. With the barrier to their love removed, Sonia and Schuyler find their happiness.

THE YELLOW PASSPPORT (Shubert—Five Parts—Feb. 7).—The cast: Sonia Sokoloff (Clara Kimball Young); Fedia (John Sainpolis); Myron Abram (Alec B. Francis); Carl Rosenheimer (John Boyle); Mrs. Rosenheimer (Mrs. Landau); Adolph Rosenheimer (Edwin August); Anna Sokoloff (Mrs. Kimball); David Sokoloff (Ed. Kimball); Alex Sokoloff (Silas Feinberg); Akulena, Fiodor's wife (Florence Hackett); Fiodor, a landlord (Thomas Charles); Ivan (Robert Cummings); Music Master (Nicholas Dunaew); Chief of Police (Adolph Lestina). Director, Edwin August.

Sonia Sokoloff, the daughter of a well-to-do Jewish family in Kiev, is ambitious to become a grand opera singer. Fedia, a Russian police spy, is employed by the Sokoloff's as a valet. Fedia desires Sonia, and when she is alone, he attacks her. She escapes from him but in order not to alarm her parents, discharges Fedia and tells them nothing of her experience. Fedia swears allegiance to the notorious Black Hundred, a mob organized to destroy the Jews.

Fedia incites Ivan, a leader of the Black Hundreds, to a terrible massacre. The Sokoloffs are all killed except Sonia and her uncle, Myron. Fedia during the massacre, steals into the house in search of Sonia. Ivan, returning for loot, hears Sonia's cries for help. Seeing her beauty, he and Fedia fight for possession of her. Ivan is killed and Sonia escpaes.

Weeks later Sonia, no longer considered a citizen, is ordered to leave Russia. Loath to be torn from the graves of her family and give up her music lessons, Sonia, in spite of her uncle Myron's protests, registers with the police as a public woman and take out a yellow passport. (Only Jewish women with yellow passports are allowed to remain outside the Pale which is the Jewish settlement.)

Suspecting that Sonia is a moral woman living under false pretenses, the police master finds out that she has paid the landlords and neighborhood police for protection. Fedia, now a police inspector, is sent to spy upon her. Sonia and her uncle Myron trick the police, but fearing that Fedia will annoy her again, they leave for America.

On the ship are Carl Rosenheimer, an impresario, and his son, Adolph. They hear of the Russian Nightingale among the steerage passengers and interview her. During the voyage Adolph and Sonia fall in love. Reaching Ellis Island, Sonia and her uncle Myron once more trick the officials, concealing from them all knowledge of the yellow passport and making it possible for Sonia to be admitted.

In America Sonia becomes a famous opera singer and is formally engaged to Adolph. Fedia is sent by the Russian government to this country. At the height of her success and happiness, Fedia appears on the scene and discloses to the Rosenheimers the history of Sonia's yellow passport.

The proofs of her innocence, the letters written by her to the Police Master, were left in Russia when she and her uncle Myron fled to America. Akulena and Fiodor, expelled from Russia, come to America carrying with them these letters, in hopes of finding Sonia. Adolph regrets his denouncement of Sonia even before the proofs of her innocence are produced.

V-L-S-E, INC.

HEARST-VITAGRAPH NEWS PICTORIAL No. 15 (February 21).

Vallejo, Cal.—The keel of the torpedo boat Shaw, the largest of its class in the United States navy, is laid at the Mare Island Navy Yard, where one of the new dreadnaughts will be built.

New Orleans—Firemen give public exhibition of safety devices on Safety First Day.

New York—Mr. and Mrs. Polar Bear, of Central Park Zoo, enjoy the coldest weather of the winter.

Galveston, Texas—Belgian Relief Ship Clematis, is injured in clash with the El Monte, in Galveston Harbor.

New Orleans, La.—Three-year-old boy is held by landlady when mother fails to pay $20 boardbill.

Fashions—Street costumes, afternoon frocks, evening gowns and hats are shown by Fifth Avenue designers.

Marfa, Texas—U. S. troops stationed along Mexican border patrol rough country.

Lake Worth, Fla.—"Alligator Jim" Paxton catches big reptile after a struggle in the water.

London, Eng.—London's Lord Mayor and Major General Sir Francis Lloyd, military governor of city, seeks recruits for army.

Near Paris—French aviator tests new hydroplane, built to repel German air raids.

Norfolk, Va.—The dreadnaught Pennsylvania sails away for its first speed trials.

Krazy Kat and Ignatz Mouse appear for the second time on the screen in the funny cartoon by George Harriman.

HEARST-VITAGRAPH NEWS PICTORIAL No. 16 (February 25).

Los Angeles—Equip big barn with fire escapes that automatically frees horses in case of fire.

New York—Henry Morgenthau, ambassador to Turkey, returns to America for a rest and is warmly greeted in New York.

Oakland, Cal.—Lads join in crusade against tuberculosis.

Cambridge—Hardy young athletes race in snow in inter-scholastic meet.

Palm Beach—Women fight for honors in golf tourney.

Mill Neck, N. Y.—Ice yachts race in stirring contest for cup.

New York—Very latest fashions in morning and afternoon frocks are shown by leading designers.

Brighton Beach, N. Y.—Members of the Polar Bear Club race over the snow covered sands, play medicine ball, coast and then take a dip in the surf.

Palm Beach—Children gather for novel party held in cocoanut grove.

Paris—French government conducts funeral services for the victims of recent German air raid. Thousands join in paying honor to the dead.

New York—Many athletes start in Bronx County Marathon of the Mohawk Athletic club.

New Haven—Nine die and many are hurt when New Haven trains are piled in a heap of wreckage.

Krazy Kat and Ignatz Mouse discuss the letter G in a funny cartoon by George Harriman.

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THE HAVOC (Essanay—5 Parts—March 20). The cast: Kate Craig (Gladys Hanson); Richard Craig (Lewis Stone); Paul Hessert (Bryant Washburn).

Richard Craig and Paul Hessert, who work in the same office, are great chums. Both are in love, however, with the stenographer. Craig is successful in winning her heart and they are married. The rivalry does not break the friendship of the two men. Instead Craig is so happy in his new home he invites Hessert to come and live with them.

Craig becomes engrossed in his work and fails to see that his wife is lonesome. He stays away from home more and more in the evening and Mrs. Craig is thrown much to the society of Hessert. Finally, a love springs up between the two.

Craig is called away from the city on business and his wife finally yields to Hessert's importunities. Craig returns unexpectedly and finds the two together. The wife confesses her love for Hessert and tells her husband to shoot them. He, however, calmly tells her that he will get a divorce so that she can marry Hessert, if they will consent to let him live in the house under the same condition as Hessert had. They agree.

Craig then sets about to win back the love of his former wife. He promotes Hessert in the office and throws temptation in his way, believing he will prove himself a scoundrel. Hessert finally steals a large amount of money and is about to flee from the country. Craig tells the woman of his theft but she will not believe it. Just at the moment, however, Hessert enters the house and when confronted by Craig, confesses his guilt. Instead of having him arrested Craig tells him to go and never to show up again. The wife is overwhelmed with remorse and asks Craig what she can do to atone. He takes her back to the office as his stenographer.

THE SUPREME TEMPTATION. (Vitagraph—Five Parts—March 20).—The cast: Herbert Dubois (Antonio Moreno); Dubois, Senior (Charles Kent); Mrs. Dubois (Mary Maurice); Annette (Dorothy Kelly); Lydia (Kate Davenport); Milton (Evart Overton); Grumps (valet) (Jack Brawn); Paris Lawyer (Templer Saxe); Lockwood (Daniel Leighton); His daughter Florence (Marguerite Blake); Mon. Picard (John Robertson); Marie (Yvonne Dangman); Assist. Surgeon (Frank Brule). Author—Arthur J. Westermayr. Produced by Harry Davenport.

Herbert DuBois, a young medical student in Paris, falls in love with and marries, Annette, a grisette. They do not get along well, however, and he later secures a separation from her. He returns to America, to find his father greatly worried over impending financial ruin. The blow falls and DuBois, senior, kills himself, leaving Herbert to care for his mother and sister, Lydia.

Some time later, he falls in love with Florence, the daughter of the family lawyer, and his friend, Milton, is fascinated by Lydia. Mon. Picard, a French milliner, pays Herbert a visit and informs him of Annette's death. He and Florence are then married. A year later, Herbert has been promoted to the head of the medical college and he learns that he is soon to become a father. Annette has come to America to live. While DuBois is preparing to perform an autopsy on a young woman who has died suddenly, he discovers, to his horror, that it is Annette, and that she is not dead, but in a cataleptic trance—a disease to which her family was subject.

Then the supreme temptation comes to him to kill her with a slight movement of his scalpel and thus remove forever the dark past, but his better nature conquers, and after calling the attention of the others to the body, he goes out. Restoratives are quickly applied and Annette comes back to life. Then follows an agony of suspense for Herbert. Will she live and spoil his present happiness, or will she die? After what seems eternity, one of the doctors informs him that Annette has died, and rushing up to his wife's room, he is stopped by the nurse who tells him that a son has been born to them.

MR. JACK TRIFLES (No. 5 of "Frank Daniels Comedies"—Vitagraph—March 20).—The cast: Mr. Jack (Frank Daniels); His Wife (Kate Price); Jeanne, the maid (Betty Howe); Saleslady (Mrs. C. Jay Williams). Author—Bruno Lessing. Produced by C. Jay Williams.

While seated in a restaurant, Mr. Jack flirts with a chic little miss seated nearby, they become friends and when he accidentally knocks one of her gloves into the soup dish, promises to buy her a box of gloves in reparation. He forgets all about it until next morning, and is then horrified at breakfast to confront the same girl in the person of his wife's new maid.

When wife is not looking, Mr. Jack promises to keep his promise about the gloves if the maid will keep the secret of their first meeting. He takes the measure of her hand and downtown, tells the salesgirl to send the gloves to his house, but has to beat it before paying for them, as his wife enters the store. Later Mrs. Jack hears her husband talking to the salesgirl over the phone and immediately flies into a jealous rage. She rushes home and unbraids Jack, who coolly follows the maid's advice by explaining the gloves were for Mrs. Jack and sent to the maid to keep until Mrs. Jack's birthday. But the size gives away this neat plan, and only the maid's quick wit in phoning for a box of correct size gloves saves the situation. But Mr. Jack trifles no more!

BLUEBIRD PHOTOPLAYS, INC.

THE FLIRT (Five parts—Bluebird—Mar. 26).—The cast: Cora (Marie Walcamp); Laura, her sister (Grace Benham); Hendrick, her young brother (Antrim Short); Mr. Madison, (Ogden Crane); Mrs. Madison (Nannie Wright); Valentine Corliss (Juan De La Cruz); Ray Vilas (Paul Byron); Richard Lindley (Fred Church); Wade Trumbell (Robert Lawlor); Pryor (Robert M. Dunbar). Produced by the Smalleys.

In a typical American small town lived a man and wife who had two daughters and a younger son. One of the girls was a born flirt, and her trifling disposition was the bane of her brother's young life. The other sister was of the self-sacrificing type not at all uncommon in American families.

Three men of the town have fallen victims to the flirt, but show their grief in different ways. One takes to drink, another is reconciled and a third clings with despairing hope to his suit. Comes to the town an adventurer, who seeks to finance his swindling schemes.

The flirt's father is the leading representative of integrity in the community. To secure her father's influence, the swindler works through the weakness of the flirtatious daughter. Her egotism leads her to further his swindling schemes. Meanwhile there is an inner-plot involving the self-sacrificing sister in her deep love for one of the flirt's victims. The mischievous brother takes matters into his own hands and the methods he employs in his attempt to set things right according to his own ideas, involves almost everybody in the village in some highly exciting episodes.

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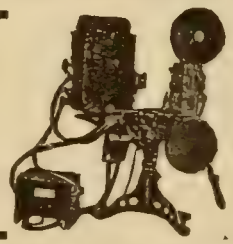

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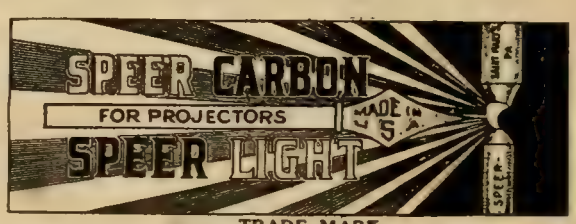

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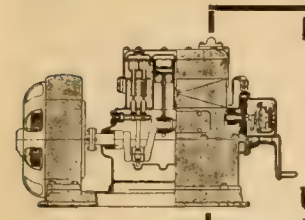

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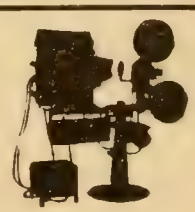

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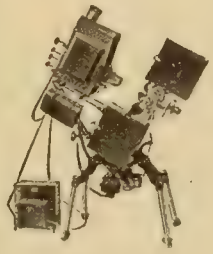
WANTED—To lease, theater in live city. Give full description in first letter, equipment, location and terms. W. W. Willman, Hartford City, Ind.

(*Continued on page 2095.*)



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We Have It When You Want It.

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Wm. Brown,

Prop. of the

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Discarded Their Antique Equipment for the Latest Model Machines, Special Condensing and Projection Lenses That

PRODUCE PERFECT PROJECTION

We Made the Installation Over Night.

No Closing Down or Delay in the Performance.

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EDISON SUPER

We Equip Motion Picture Theatres Completely

Picture Theatre Equipment Company

19 WEST 23rd STREET NEW YORK

PROJECTION ENGINEERS
CONSULT US FOR MODEL PROJECTION

158 PEARL STREET BUFFALO, N. Y.

CLASSIFIED ADVERTISEMENTS--Continued from page 2094.

THEATERS FOR SALE OR RENT.

SALE OR RENT—Moving picture business in growing town of 3,000 permanent population. Seating capacity 365, incline floor, full equipment. Only one competition. Mrs. R. H. Padgett, Clearwater, Fla.

YOU MUST make up your mind at once whether you want this money maker. The leading and only successful standardized photoplay house, showing Paramount, Fox and Blue Bird features. Located in town of 24,000, near Syracuse, N. Y. Seating capacity 950, standing room for about 175. Five and ten cents admission. Total weekly expenses about $375; receipts, $350-$600. This enterprise is positively worth $15,000. Our client is leaving for California and will sacrifice for $8,000. Lewis, Moving Picture Broker, 580 Ellicott Sq., Buffalo, N. Y.

TWO MOVIES, in town of about 90,000, New York State. Total capacity, 925. Five and ten cents admission, reasonable rent, long and favorable lease. Profits $185-$200 week. Fully equipped. Price for the two, $6,500. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

PHOTOPLAY AND VAUDEVILLE HOUSE—The leading and only successful amusement house in town of about 45,000. Admission 10-20-30-50 cents. Seating capacity 1,375; running six days week, afternoons and evenings. Rent, $85 week; five year lease to run. Five piece orchestra. Piano, exhaust fans, stage 60 x 40 ft. Weekly expenses about $1,000; weekly receipts about $1,400. Price complete, $20,000, half cash. A snap. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

AT NAUGATUCK, CONNECTICUT—A town with a population of 15,000 people, in a centrally located district of said town, for rent, a moving picture theater, with a capacity of 500, fully equipped with seats, electric lights, booth, screen and one Power's machine. Said theater has been in operation for two years and the lessor is compelled to sub-let it on account of illness, which will prevent him from continuing in said business. There is only one other moving picture theater in this town and business may be operated for seven days in each week. For further particulars inquire of John Weisman, Naugatuck, Conn.

THEATER FOR SALE—Five hundred seats, two Power's machines, fans, scenery, all equipments. Rent fifty dollars month. Population twenty thousand. Present owner retiring—established six years. Must be sold immediately. G. D. Stevens, Gem Theater, Torrington, Conn.

EQUIPMENT WANTED.

WANTED—To exchange, Edward Schneider motion picture camera and tripods, complete, $275 outfit—for the latest model Simplex projecting machine; must be in A-1 condition. H. W. Robertson, Mgr., Box 87, Covington, Va.

EQUIPMENT FOR SALE.

LARGE STOCK of used moving picture machines—all kinds—also opera and folding chairs at about half regular price; all goods guaranteed in first-class condition, shipped subject to inspection. Lears Theater Supply Co., 509 Chestnut St., St. Louis, Mo.

FOR SALE—Slightly used Simplex projectors, guaranteed perfect and good as new at reasonable prices. Second hand Motiograph in good condition, cheap. Room 206, 1482 Broadway, N. Y. City.

FOR SALE—One Simplex projector $100, 77 feet 2 inch and two 5 feet curved 1 inch brass railings. Four 16 inch A. C. oscillating electric fans, one 16 inch A. C. stationery electric fan. 510 Postal Telegraph Bldg., Chicago, Ill.

FOR SALE—Power's 6, just overhauled; Sterling economizer (new), muslin screen. Several other big bargains. C. T. Jones, Loudonville, Ohio.

3,000 OPERA chairs, steel and cast standards, from sheriff sales, factory close outs, etc.; from fifty cents up. I can save you half. J. P. Redington, Scranton, Pa.

FOUR Power's 6a, never used, complete, $240. Three No. 6 overhauled, in first-class shape, $125. One No. 5, all complete, $50. J. P. Redington, Scranton, Pa.

SCHUG ELECTRIC LIGHTING PLANT, complete, for sale, used about six months. Will sacrifice. Address Lighting Plant, care M. P. World, N. Y. City.

FOR SALE—240 folding chairs, one sectional fireproof booth, one Power's No. 5 machine. This property is now located at Oneida, N. Y. Price for entire equipment, $295. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

MOTOR GENERATOR, 220 volt, D. C., will save 70 per cent. on electric bill. Bargain at $125. Write quick to C. B. Daniel, 171 E. 21st St., Paterson, N. J.

OPERA AND FOLDING CHAIRS—Large stock of slightly used at less than half. 800 green plush upholstered, $1.25 each. 200 leather, $1.50. Veneer, 65c up. Maple wood folding chairs, new 40c. each. Atlas Seating Co., 10 East 43d St., N. Y. City.

MOTION PICTURE MACHINES—We have a number of rebuilt machines, fully equipped in first-class condition at very very low prices. We repair all makes of machines. Get our figures first! Crescent Film Exchange, 170 W. Washington St., Chicago, Ill.

NEW STANDARD—Power's 5, 500 chairs, booths. Bargain new chairs. Empire Business Exchange, Corning, N. Y.

FOR SALE—Two hundred and fifty (250)-theater seats, will be sold at once at great sacrifice. No speculators need answer. Idle Hour Theater, Hamburg, N. J.

SCENERY, second hand, for picture houses. Have lot fine screens all kinds. Bailey Studio, Box 416, Troy, N. Y.

CHAIRS, CHAIRS, CHAIRS—We can supply you with used chairs in lots to suit. Have several good lots at bargain prices. Write us. Crescent Film Exchange, 170 W. Washington St., Chicago, Ill.

WANTED—Mercury, will pay one dollar a pound for mercury from rectifier tubes, send by parcel post. $25 buys Bell and Howell compensarc, $30 buys Fort Wayne compensarc, each for 110 volt and guaranteed as good as new. Will ship on deposit of $3 subject to examination. H. David, 711 So. Kedzie Ave., Chicago, Ill.

CAMERAS, perforators, printers, tripods, projectors, developing outfits, polishers, rewinders. Special filming, private screening. Titles, Zeiss lenses, optielectromechanical repairing. Eberhard Schneider, 219 Second Ave., N. Y. City.

I HAVE a Power's No. 5, completely equipped for road work; also a few reels of film. Will sell cheap for cash. John Robinson, 168 W. Washington St., Chicago, Ill.

CAMERAS WANTED.

WANTED—Motion picture camera for cash. Professional, any condition, any price. Address H. R. H., care M. P. World, N. Y. City.

A PARTY of sportsmen would like to hire or buy a good professional motion picture camera to take into Canada on a fishing trip for the period of two weeks. Would prefer to hire rather than buy. Responsible party. Address R. W. Cotton, Theta Chi House, Northfield, Vt.

CAMERAS FOR SALE.

NEW MODEL NO. 4 Pittman Prof. camera now ready. Automatic dissolve, automatic take-up, both directions, 400 ft. magazine. The most up-to-date camera proposition ever placed upon the market. Tripods, lenses, etc. Send for particulars. We also specialize in repairs and improvements in all makes of cameras. R. W. Pittman Co., 394 Canal St., New York City. Phone 5961 Franklin.

SAVE MONEY—Bargain in new and second-hand cameras and tripods. Vistas, $60, F.3.5 lens. Write for price lists. Ray, 326 Fifth Ave., N. Y. City.

FILMS WANTED.

WE EXCHANGE—Trade, buy, sell feature films and single reels. Hatch Co., 284 Market St., Newark, N. J.

WANTED—In large lots, features, all lengths and singles. Must be in good condition with posters. M. D. Sikawitt, 729 7th Ave., N. Y. City.

FILMS FOR SALE OR RENT.

OVER SEAS BUYERS should communicate with me; second-hand American pictures at European prices. Donald Campbell, 145 West 45th St., N. Y. City.

1,000—Single reels American and foreign subjects at $3.00, in first-class condition. Try one or two and be convinced of the condition. Cash with order. Federal Feature Film Co., 119 East 23d St., N. Y. City.

NEMESIS or 19 Down Express, 3 reels, lot paper, $25; Dagmar, 3 reels, lot of 1, 3 and 6 sheets, $25. Red Rose of the Apaches, 3 reels, heralds and some paper, $35. Power's 6 machines, $85. Edengraph, all complete, $40. Edison, all complete, $40; 25 per cent. with order, balance C. O. D., privilege examination. Chaplins, $30 and $35 per reel. Liberty Film Rental Co., Pittsburgh, Pa.

FOR SALE—Keystone comedies, $15; Chaplins, $25; Tiger Animal Picture, four reels, $75; Judgment of the Jungles, animal, three reels, $50. 300 reels $3 up. Send for list. Wichita Film & Supply Co., Wichita, Kans.

FEATURES—Two, three, four and five reelers in A-1 condition from $18 to $100. 500 single comedy, drama and western from $1.50 to $6 each. Send for list. Hatch Co., 284 Market St., Newark, N. J.

LEADER—While it lasts—new film (black leader) never run $5.50 per 1,000 ft. Evans Film Mfg. Co. 416-22 W. 216th St. N. Y. City.

PRINCESS OF BAGDAD, like new, six parts, $105. Spirit of the Conqueror, labor picture, five parts, $95. Nell Gwynne, five parts, $95. Commercials with paper, $4. Peerless Film Co., 145 West 45th St., N. Y. City.

THREE AND FOUR reel hand colored Passion films for sale or rent. Luback, 1109 Manhattan Ave., Brooklyn, N. Y.

FOR SALE—Three reel features with original lobby displays, $25 each. "Tracked by Wireless," "Zigomar," "Tiger Lily," "Pit and Pendulum," "Cycler's Last Lap," "Dawn of Tomorrow," "In Touch With Death." Barney Film Brokers, 5 So. Wabash Ave., Chicago, Ill.

FEATURE FILMS FOR SALE—Famous "Bohemian Girl," three reels, special music and posters, $50. Kid McCoy in "Jewel Robbery," two reels, splendid posters, $27.50. "Perils of the Atlantic," two reels, $25. "Horrors of Russia," three reels, $40. 601 17th St., Portland, Oreg.

HAVE a lot of single reels without paper to sell cheap. Wm. Orr, 172 W. Washington St., Chicago, Ill.

GOING OUT of the exchange business, will sacrifice 150 reels of 2-3-4-reel features, with plenty of paper. Act quick. Address Enneff, care M. P. World, N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

NEW PIANOS at great sacrifice in price. In order to make room for manufacture of phonographs, will sell 61 new pianos of discontinued style at low factory price. Instruments all new, fully warranted 25 years. Will send on approval. Write at once for catalog and price. The Compton-Price Piano Mfg. Co., Coshocton, Ohio.

MISCELLANEOUS.

LISTEN—War cartoons from European newspapers reproduced on 50 beautifully colored slides. Subjects ranging from best of wit and humor to sarcasm and bitter hatred. Intensely interesting and big hit where shown. Price per set, in best carrying case, $35, prepaid. Lithographs furnished. Overseas Cartoon Slide Co., Kansas City, Mo.

CARTOON ADVERTISING FILM made to order. Agents wanted. Price 25c foot upwards. Ray, 326 Fifth Ave., N. Y. City.

For Your *LITTLE WANTS* in the Moving Picture Industry
the *LITTLE ADS* in the Classified Department
WILL GET YOU EXCEPTIONAL RESULTS
Send your copy, accompanied by remittance—The Rate is Three Cents per Word

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AT LAST!

Editor, Engraver, Compositor, Proof Reader, Pressman and Binder have completed their tasks and the new

THIRD EDITION
--- OF ---

Richardson's

Motion Picture Handbook for Managers and Operators

IS READY!

Over 700 pages and over 300 illustrations help to make a book that will be a lasting monument to its author's knowledge, ability and diligence. No such work on Projection has ever been attempted nor is it likely to be for many years to come. Price is $4.00 per copy, postpaid.

Address All Orders and Remittances, MOVING PICTURE WORLD, 17 Madison Avenue, New York.

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2058, 2060.)

Universal Film Mfg. Co.

RELEASE DAYS.

Sunday—Laemmle, L-KO, Rex.
Monday—Nestor, Red Feather, Universal Special.
Tuesday—Gold Seal, Imp, Rex.
Wednesday—Animated Weekly, L-KO, Victor.
Thursday—Big "U," Laemmle, Powers.
Friday—Imp, Nestor, Rex.
Saturday—Bison, Joker, Powers.

ANIMATED WEEKLY.

Feb. 23—Number 8 (Topical).
Mar. 1—Number 9 (Topical).
Mar. 8—Number 10 (Topical).
Mar. 15—Number 11 (Topical).
Mar. 22—Number 12 (Topical).
Mar. 29—Number 13 (Topical)

BIG U.

Feb. 24—A Beast of Society (Three parts—Modern—Drama).
Mar. 2—Shackles (Drama).
Mar. 16—The Fatal Introduction (Three parts—Drama).
Mar. 23—On Dangerous Ground (Drama).
Mar. 30—No release this day.

BISON.

Feb. 26—The Stampede in the Night (Two parts—Western—Drama).
Mar. 4—The One Woman (Three parts—Smuggling—Drama).
Mar. 11—The Quarter Breed (Three parts—Western—Drama).
Mar. 18—The Iron Rivals (Two parts—Railroad—Drama).
Mar. 25—Monna Vanna (Three parts—Dr.).
Apr. 1—The Night Riders (Two parts—Western—Drama).

GOLD SEAL.

Feb. 29—Lord John's Journal (Adventures No. 4, "The Eye of Horus") (Three parts—Drama).
Mar. 7—The Winning of Miss Construe (Three parts — Human - Interest - Comedy Drama).
Mar. 14—Born of the People (Two parts—Society—Drama).
Mar. 21—The Madcap Queen of Crona (Two parts—Comedy—Drama).
Mar. 28—Lady Raffles Returns (Two parts—Detective—Drama).

IMP.

Feb. 25—I'll Get Her Yet (Two parts—Com.).
Feb. 29—Some Heroes (Comedy).
Mar. 3—The Hoax House (Two parts—Comedy—Drama).
Mar. 7—Sunlight and Shadows (Western—Drama).
Mar. 10—The Doll Doctor (Two Parts—Modern—Drama).
Mar. 14—Her Invisible Husband (Comedy).
Mar. 17—Paterson of the News (Two parts—Newspaper—Drama).
Mar. 21—Ain't He Grand? (Comedy).
Mar. 24—The Crimson Trail (Two parts—Dr.).
Mar. 28—The Gasoline Habit (Comedy).
Mar. 31—Scorched Wings (Three parts—Dr.).

JOKER.

Mar. 2—Love Laughs at the Law (Comedy).
Mar. 4—No release this day.
Mar. 11—No release this day.
Mar. 18—Muchly Married (Comedy).
Mar. 25—It Nearly Happened (Comedy).
Apr. 1—The Tale of a Telegram (Comedy).

LAEMMLE.

Feb. 27—Her Greatest Story (Drama).
Mar. 2—The Heart of Bonita (Two parts—Mexican—Drama).
Mar. 5—The Blackmailer (Drama).
Mar. 8—The Windward Anchor (Drama).
Mar. 9—Lavinia Comes Home (Two parts—Heart-Interest—Drama).
Mar. 15—Lonesomeness (Drama).
Mar. 16—No release this week.
Mar. 19—No release this week.
Mar. 22—The Desperado (Drama).
Mar. 23—The Secret Foe (Two parts—Dr.).
Mar. 26—No release this day.
Mar. 29—The Blackmailer (Drama).
Mar. 30—A Fool's Gold (Three parts—Dr.).

L-KO.

Mar. 5—Gertie's Awful Fix (Comedy).
Mar. 6—False Friends and Fire Alarms (Two parts—Comedy).
Mar. 12—No release this day.
Mar. 19—Live Wires and Love Sparks (Three parts—Comedy).
Mar. 22—Scars and Stripes Forever (Two parts—Comedy).
Mar. 26—A Friend—But a Star Boarder (Comedy).
Apr. 2—Caught on a Skyscraper (Two parts—Comedy).

NESTOR.

Mar. 3—The Lion's Breath (Comedy).
Mar. 6—Their Only Son (Comedy).
Mar. 10—When Lizzie Disappeared (Comedy).
Mar. 13—The Deacon's Waterloo (Comedy).
Mar. 17—Across the Hall (Comedy).
Mar. 20—Love and Vaccination (Comedy).
Mar. 24—The Wrong Bird (Comedy).
Mar. 27—The Janitor's Busy Day (Comedy).
Mar. 31—He Almost Eloped (Comedy).

POWERS.

Mar. 9—Warriors of the Air.
—A Romance of Toyland (Novelty).
Mar. 11—Uncle Sam at Work, No. 12 "The Heart of a Nation" (Educational).
Mar. 16—Sammie Johnsin, Strong Man (Cartoon—Comedy).
—Safety First (Educational).
Mar. 18—No release this day.
Mar. 23—A Toyland Mystery (Novelty).
—Amphibian Oddities (Educational).
Mar. 25—No release this day.
Mar. 30—Between Midnight (Comedy).
Apr. 1—A Serpent in the House (Comedy).

RED FEATHER PHOTO-PLAYS.

Mar. 6—The Target (Five parts—Drama).
Mar. 13—Terence O'Rourke in "The Pool of Flame." (Five parts—Drama).
Mar. 20—Drugged Waters (Five parts—Dr.).
Mar. 27—Autumn (Five parts—Drama).

REX.

Mar. 3—In the Heart of a Shell (Juvenile—Drama).
Mar. 5—Saved by a Song (Two parts—Dr.).
Mar. 7—No release this day.
Mar. 9—The Dumb Bandit (Drama).
Mar. 12—His Brother's Pal (Two parts—Detective—Drama).
Mar. 14—The Bold Bad Burglar (Comedy—Drama).
Mar. 17—The Cry of Erin (Drama).
Mar. 19—Behind the Curtain (Drama).
Mar. 21—The Phantom Thief (Drama).
Mar. 26—A Social Outcast (Three parts—Dr.).
Mar. 28—There's no Place Like Home (Drama).
Apr. 2—Her Sister's Sin (Drama).

VICTOR.

Mar. 10—Their Act (Comedy—Drama).
Mar. 12—Love Spasms (Comedy).
Mar. 15—Orders Is Orders (Two parts—Dr.).
Mar. 24—No release this day.
Mar. 29—The Model Husband (Two parts—Comedy).
Mar. 31—No release this day.

UNIVERSAL SPECIAL FEATURE.

Mar. 6—Graft No. 13, "The Powder Trust and the War" (Two parts—Drama).
Mar. 13—Graft No. 14, "The Iron Ring" (Two parts—Drama).
Mar. 20—Graft No. 15, "The Patent Medicine Dangers" (Two parts—Drama).
Mar. 27—Graft No. 16, "Pirates of Finance" (Two parts—Drama).

Mutual Film Corp.

RELEASE DAYS.

Sunday—Beauty, Gaumont, Vogue.
Monday—Masterpicture de Luxe (5).
Tuesday—American (3), Falstaff.
Wednesday—Beauty, Thanhouser (3).
Thursday—Falstaff, Mutual Weekly, Masterpicture de Luxe (5).
Friday—Mustang (2), Cub.
Saturday—Masterpicture de Luxe (5).

AMERICAN.

Feb. 4—Mammy's Rose (Southern—Drama).
Feb. 8—Lillo of the Sulu Seas (Three parts—Society—Drama).
Feb. 15—A Modern Sphinx (Three parts—Society—Drama).
Feb. 22—Life's Harmony (Three parts—Society—Drama).
Feb. 29—The Happy Masquerader (Three parts—Drama).
Mar. 7—The Silken Spider (Three parts—Society—Drama).
Mar. 14—The Suppressed Order (Three parts—Drama).
Mar. 21—The Code of Honor (Three parts—Drama).

BEAUTY.

Feb. 13—Billy Van Deusen and the Vampire (Comedy).
Feb. 16—Ella Wanted to Elope (Comedy).
Feb. 20—The Battle of Cupidovitch (Comedy).
Feb. 23—Too Much Married (Comedy).
Feb. 27—Cooking His Goose (Comedy).
Mar 1—Johnny's Jumble (Comedy).
Mar. 8—The Gay Blade's Last Scrape (Com.).
Mar. 12—Persistent Percival (Comedy).
Mar. 15—Plotters and Papers (Comedy).
Mar. 19—Tips (Comedy).
Mar. 22—Cupid at Cohen's (Comedy).
Mar. 26—The Bubbles and the Barber (Comedy).

CUB.

Feb. 18—Too Proud to Fight (Comedy).
Feb. 25—Going Up (Comedy).
Mar. 3—The Deseperate Chance (Comedy).
Mar. 10—Jerry's Big Game (Comedy).
Mar. 17—The Twin Trunk Mystery (Comedy).
Mar. 24—On the Rampage (Comedy).

FALSTAFF.

Feb. 8—Booming the Boxing Business (Comedy).
Feb. 10—Snow Storm and Sunshine (Comedy).
Feb. 22—Ruth's Remarkable Reception (Com.).
Feb. 24—Perkins' Peace Party (Comedy).
Feb. 29—Rustie Reggie's Record (Comedy).
Mar. 2—Maude Muller Modernized (Comedy).
Mar. 7—Oscar the Oyster Opener (Comedy).
Mar. 9—Ambitious Awkward Andy (Comedy).
Mar. 14—Theodore's Terrible Thirst (Com.).
Mar. 16—Rupert's Rube Relations (Comedy).
Mar. 21—Pansy Post Protean Player (Comedy).
Mar. 23—Pedro the Punk Poet (Comedy).

GAUMONT.

Feb. 6—See America First, No. 21, "A Trip Through Duluth, Minn (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 13—See America First; No. 22, "The Home of the Lumber Jack" (Scenic).
—Keeping Up with the Joneses (Cartoon—Comedy).
Feb. 20—See America First, No. 23, "Key West, Fla." (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Feb. 27—See America First, No. 24, Miami, Fla. (Scenic).
—Keeping Up with the Joneses (Cartoon-Comedy).
Mar. 5—See America First, No. 25, Tampa, Fla. (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 12—See America First, No. 26, "Monterey, Cal" (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).
Mar. 19—See America First, No. 27 (Scenic).
—Keeping Up With the Joneses (Cartoon—Comedy).

(*Mutual Releases continued on page* 2100.)

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Snub	Harry Pollard
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A. EGAN COBB, GENERAL MANAGER

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2058, 2060.)

(*Mutual Releases continued from page* 2098.)

MUSTANG.

Mar. 10—Quagmire (Three parts—Western—Drama).
Mar. 17—Curfew Corliss (Three parts—Dr.).
Mar. 17—Quagmire (Three parts—Drama).
Mar. 24—Snow Stuff (Three parts—Drama).

MUTUAL WEEKLY.

March 2—Number 61 (Topical).
Mar. 9—Number 62 (Topical).
Mar. 16—Number 63 (Topical).
Mar. 23—Number 64 (Topical).

THANHOUSER.

Mar. 1—What Doris Did (Three parts—Drama).
Mar. 8—The Cruise of Fate (Three parts—Society—Drama).
Mar. 15—The Whispered Word (Two parts—Drama).
Mar. 22—The Fifth Ace (Two parts—Society—Drama).

MUTUAL MASTERPICTURES DE LUXE.

Mar. 4—The Heart of Tara (Centaur—Five parts—Oriental—Drama) (No. 76).
Mar. 6—According to Law (Gaumont—Five parts—Society—Drama—No. 77).
Mar. 9—True Nobility (American—Five parts—Drama—No. 78).
Mar. 11—The Flight of the Duchess (Thanhouser—Five parts—Comedy—Dr.—No. 79).
Mar. 13—In the Web of the Grafters (Signal—Five parts—Drama (No. 80).
Mar. 16—A Bird of Prey (Thanhouser—Five parts—Modern—Drama) (No. 81).
Mar. 18—Overalls (American—Five parts—Modern—Drama) (No. 82).
Mar. 20—My Partner (Gaumont—Five parts—Drama) (No. 83).
Mar. 23—The Bruiser (American—Five parts—Drama) (No. 84).
Mar. 25—The Hidden Law (Centaur—Five parts—Social—Drama) (No. 85).

SIGNAL FILM CORPORATION.

Feb. 21—The Girl and the Game, No. 9, "A Close Call" (Two parts—Drama).
Feb. 28—The Girl and the Game, No. 10, "A Dash Through Flames" (Two parts—Drama).
Mar. 6—The Girl and the Game, No. 11, "The Salting of the Superstitious Mine" (Two parts—Drama).
Mar. 13—The Girl and the Game, No. 12 (Two parts—Drama).
Mar. 20—The Girl and the Game No. 13 (Two parts—Drama).

VOGUE.

Feb. 27—The Candy Cook (Comedy).
Mar. 2—Love, Dynamite and Baseball (Com.).
Mar. 5—All Balled Up (Comedy).
Mar. 9—Love, Music and Cannon Balls (Comedy).
Mar. 12—More Truth Than Poetry (Comedy).
Mar. 16—Bungling Bill's Peeping Ways (Comedy).
Mar. 19—Troubled Waters (Comedy).
Mar. 23—Search Me (Comedy).

Pathe Exchange, Inc.

BALBOA.

Mar. 4—The Red Circle No. 12, "Like a Rat in a Trap" (Two parts—Drama).
Mar. 11—The Red Circle, No. 13, "Branded As a Thief" (Two parts—Drama).
Mar. 18—The Red Circle No. 14 "Judgment Day" (Two parts—Drama).

GLOBE.

Feb. 21—Along the Deschuten River (Scenic).

GOLD ROOSTER PLAYS.

Feb. 11—The Precious Packet (Five parts—Drama).
Feb. 18—The Shrine of Happiness (Three parts—Drama).

PATHE.

Mar. 6—The Iron Claw (No. 2, "The House of Unhappiness" (Two parts—Dr.).
Mar. 8—Along the Columbia River (Scenic).
—Quaint Volendam (Picturesque Holland—Colored—Scenic).
Mar. 13—The Iron Claw, No. 3, "The Cognac Cask" (Two parts—Drama).
Mar. 18—Siberia, the Vast Unknown, No. 3 (Scenic).
—Some Views of Singapore (Scenic).

PATHE NEWS.

Mar. 1—Number 18, 1916 (Topical).
Mar. 4—Number 19, 1916 (Topical).
Mar. 8—Number 20, 1916 (Topical).
Mar. 11—Number 21, 1916 (Topical).

PHOTOCOLOR.

Feb. 21—By the Zuyder Zee (Picturesque Holland) (Scenic).
Mar. 1—Siberia, the Vast Unknown (Scenic).

PHUNPHILMS.

Feb. 14—Luke Foils the Villain (Comedy).
Mar. 1—Rural Roughnecks (Comedy).

STARLIGHT.

Feb. 21—Starved to Death In a Restaurant (Comedy).
Mar. 6—Gleeful Guardians (Comedy).
Mar. 15—Luke Pipes the Pippins (Comedy).

Miscellaneous Feature Releases.

AUTHORS FILM CO., INC.

Feb.—Denise (Topnotch—Four parts—Drama).
Feb.—The Red Cross Nurse (Topnotch—Five parts—Drama).
Feb.—Claudia (Topnotch—Four parts—Drama).
Feb.—Ten O'Clock Mystery (Topnotch—Three parts—Drama).
Feb.—The Redemption of a Rogue (Topnotch—Three parts—Drama).
Feb.—Paddy's Heroism (Topnotch—Five parts—Drama).
Feb.—Under the Mask (Topnotch—Five parts—Drama).
Feb.—The Fatal Hour (Topnotch—Three parts—Drama).
Feb.—The She-Wolf (Topnotch—Three parts—Drama).

BLUEBIRD PHOTOPLAYS.

Mar. 13—The Strength of the Weak (Five parts—Drama).
Mar. 19—The Yaqui (Five parts—Drama).
Mar. 26—The Flirt (Five parts—Drama).

BRAY-GILBERT SILHOUETTE FANTASIES.

Mar. 2—How Dizzy Joe Got to Heaven.
Mar. 23—Inbad, the Sailor, Gets Into Deep Water.

CLARIDGE FILMS, INC.

Feb.—The Heart of New York (Drama).

FOX FILM CORPORATION.

Feb. 20—Fighting Blood (Drama).
Feb. 27—The Witch (Drama).
Mar. 6—The Marble Heart (Drama).
Mar. 13—Gold and the Woman (Drama).
Mar. 20—The Bondman (Drama).

IVAN FILM PRODUCTIONS, INC.

Feb.—A Fool's Paradise (Six parts—Drama).

METRO PICTURES CORPOI.ATION.

Mar. 6—The Blindness of Love (Rolfe—Five parts—Drama).
Mar. 13—Lovely Mary (Columbia—Five parts—Drama).
Mar. 20—The Wall Between (Quality—Five parts—Drama).
Mar. 27—Her Great Price (Rolfe—Five parts—Drama).

PARAMOUNT PICTURES CORPORATION.

Mar. 6—To Have and to Hold (Lasky—Five parts—Drama).
Mar. 9—Ben Blair (Pallas—Five parts—Dr.).
Mar. 13—For the Defense (Lasky—Five parts—Drama).
Mar. 16—Code of Marcia Gray (Morosco—Five parts—Drama).
Mar. 20—The Lost Bridegroom (Famous Players—Five parts—Drama).

PARAMOUNT-BRAY CARTOONS.

Mar. 9—Colonel Heeza Liar and the Pirates (Comedy).
Mar. 16—Farmer Al Falfa Invents a New Kite (Comedy).
Mar. 30—Bobby Bumps Gets a Substitute (Comedy).

PARAMOUNT—BURTON HOLMES TRAVEL—PICTURES.

Feb. 28—Our Middies At Annapolis (Military).
Mar. 6—Summer Days Near San Diego (Travel).
Mar. 13—Felling the Trees in the Giant Forests of California.
Mar. 20—Going some in San Francisco.
Mar. 27—The Fire Fighting Forest Rangers in Arizona.

PARAMOUNT PICTOGRAPHS.

Feb. 20—No. 3, Major General Leonard Wood, former Secretary of War, Hugo Munsterberg, J. R. Bray and others.
Feb. 27—No. 4, Frederick Palmer, Hugo Munsterberg, J. R. Bray and others.

PUBLIC SERVICE FILM COMPANY.

March—Defense or Tribute? (Topical).

TRIANGLE FILM CORPORATION.

Releases for week Mar. 5:
Daphne and the Pirate (Fine Arts—Five parts—Drama).
Hell's Hinges (Kay-Bee—Five parts—Dr.).
Wife and Auto Trouble (Keystone—Two parts—Comedy).
The Judge (Keystone—Two parts—Com.).
Releases for week Mar. 12:
The Flying Torpedo (Fine Arts—Five parts—Drama).
The Village Blacksmith (Keystone—Two parts—Comedy).
Bullets and Brown Eyes (Kay-Bee—Five parts—Drama).
The Village Vampire (Keystone—Two parts—Drama).

WORLD-EQUITABLE.

Mar. 13—The Unpardonable Sin (Shubert—Five parts—Drama).
Mar. 13—Man and His Angel (Truimph—Five parts—Drama).
Mar. 20—To Him That Hath (Brady—Five parts—Drama).
Mar. 20—Passers By (Equitable—Five parts—Drama).
Mar. 27—The Hand of Peril (Paragon—Five parts—Drama).
Mar. 27—The Struggle (Equitable—Five parts—Drama).

V-L-S-E, INC.

Feb. 11—Hearst-Vitagraph News No. 12 (News).
Feb. 14—Hearst-Vitagraph News No. 13 (News).
Feb. 18—Hearst-Vitagraph News No. 14 (News).
Feb. 21—Hearst-Vitagraph News No. 15 (News).
Feb. 25—Hearst-Vitagraph News No. 16 (News).
Feb. 28—Hearst-Vitagraph News No. 17 (News).
Feb. 28—Her Bleeding Heart (Lubin—Five parts—Drama).
Feb. 28—The Discard (Essanay—Five parts—Dr ma).
Feb. 28—For a Woman's Fair Name (Vitagraph—Five parts—Drama).
Feb. 28—Mr. Jack Wins a Double Cross (No. 2 of the Frank Daniels Comedies—Vitagraph).
Mar. 2—Hearst-Vitagraph News, No. 18 (Topical).
Mar. 6—Hearst-Vitagraph News, No. 19 (Topical).
Mar. 6—Mr. Jack Ducks the Alimony (Vitagraph Comedy).
Mar. 6—The Hunted Woman (Vitagraph—Five parts—Drama).
Mar. 6—Unto Those Who Sin (Selig—Five parts—Drama).
Mar. 9—Hearst-Vitagraph News, No. 20 (Topical).
Mar. 13—Hearst-Vitagraph News No. 21 (Topical).
Mar. 13—The Hero of Submarine D-2 (Vitagraph—Five parts—Drama).
Mar. 13—Mr. Jack the Hash Magnate (Vitagraph—Comedy).

KLEINE-EDISON FEATURE SERVICE.

Feb. 9—When Love Is King (Edison—Five parts—Drama).
Feb. 16—The Scarlet Road (Kleine—Five parts—Drama).

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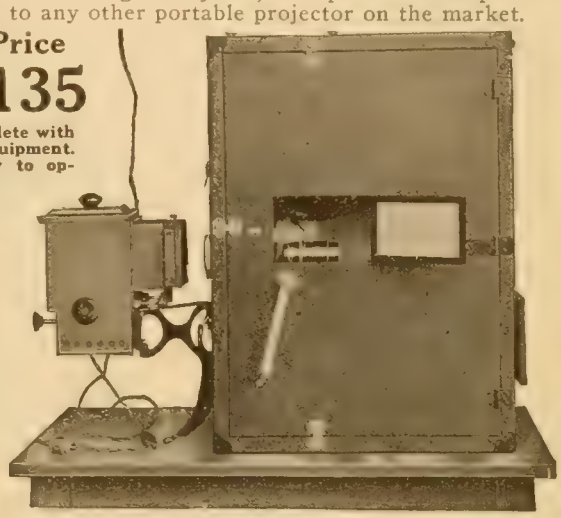

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Motion Picture-Scope Company

563 West Washington St., Chicago, Illinois

List of Current Film Release Dates

(For Daily Calendar of Program Releases See Pages 2058, 2060.)

General Film Company

RELEASE DAYS.

Monday—Biograph, Lubin, Selig, Vitagraph.

Tuesday—Biograph, Essanay, Kalem.

Wednesday—Biograph, Essanay, Kalem.

Thursday—Lubin, Selig, Vim.

Friday—Kalem, Knickerbocker, Vim, Vitagraph.

Saturday—Essanay, Kalem, Lubin, Selig, Vitagraph.

BIOGRAPH.

Feb. 23—The Guilt of Stephen Eldridge (Three parts—Drama).
Feb. 28—The Burglar's Dilemma (Drama) (Biograph Reissue No. 39).
Feb. 29—What Happened to Peggy (Two parts—Drama).
Mar. 1—The Indian (Three parts—Drama).
Mar. 6—The House of Darkness (Drama) (Biograph Reissue No. 40).
Mar. 8—The Mystery of Orcival (Three parts—Drama).
Mar. 13—The Lady and the Mouse (Drama) (Biograph Reissue No. 41).
Mar. 14—A Grip of Gold (Two parts—Drama).
Mar. 15—The Rejuvenation of Aunt Mary (Three parts—Comedy-Drama).
Mar. 20—His Mother's Scarf (Biograph—Reissue No. 42—Drama).
Mar. 22—The Battle of Truth (Three parts—Drama).
Mar. 27—The Golden Supper (Drama) (Biograph—Reissue No. 43).
Mar. 28—Alias Jimmie Barton (Two parts—Drama).
Mar. 29—Madelaine Morel (Three parts—Dr.).

ESSANAY.

Feb. 19—Politeness Pays (Three parts—Dr.).
Feb. 21—The Strange Case of Mary Page No. 5, "The Alienist" (Two parts—Dr.).
Feb. 22—The Bridesmaid's Secret (Two parts—Drama).
Feb. 23—Canimated Nooz Pictorial No. 5 (Cartoon—Comedy).
Feb. 26—The Despoiler (Three parts—Drama).
Feb. 28—The Strange Case of Mary Page No. 6 "The Depths" (Two parts—Dr.).
Feb. 29—The Surprise House (Two parts—Drama).
Mar. 1—Cartoon of City of London (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 4—Beyond the Laws (Three parts—Dr.).
Mar. 6—The Strange Case of Mary Page No. 7 "A Confession (Two parts—Dr.).
Mar. 7—The Intruder (Two parts—Drama).
Mar. 8—Canimated Nooz Pictorial No. 6 (Cartoon—Comedy).
—A Scenic subject on the same reel.
Mar. 11—A Man's Work (Three parts—Drama).
Mar. 13—The Strange Case of Mary Page, No. 8, "The Perjurer" (Two parts—Drama).
Mar. 14—Joyce's Strategy (Two parts—Dr.).
Mar. 15—Vernon Howe Bailey's Sketch Book of Philadelphia (Cartoon).
A Scenic subject on the same reel.
Mar. 18—Unknown (Three parts—Drama).
Mar. 20—The Strange Case of Mary Page, No. 9 (Two parts—Drama).
Mar. 21—Separating from Sarah (Two parts—Drama).
Mar. 22—Canimated Nooz Pictorial, No. 7 (Cartoon).
—A scenic subject on the same reel.
Mar. 25—I Will Repay (Three parts—Dr.).

KALEM.

Feb. 26—The Switchman's Story (No. 68 of "The Hazards of Helen" Railroad Series—Drama).
Feb. 29—Winning the Widow (Comedy).
Mar. 1—A Riddle in Rascals (Comedy).
Mar. 3—A Leap Year Wooing (Comedy).
Mar. 4—The Girl Telegrapher's Nerve (No. 69 of "The Hazard's of Helen" Railroad Series—Drama).
Mar. 7—Maybe Moonshine (Comedy).
Mar. 8—When Hubby Forgot (Farce—Comedy).
Mar. 10—She Came, She Saw, She Conquered (Comedy).
Mar. 11—A Race For Life (No. 70 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 14—Ham Agrees with Sherman (Com.).
Mar. 15—The Eveless Eden Club (Comedy).
Mar. 17—A Flock of Skeletons (Comedy).
Mar. 18—The Girl who Dared (No. 71 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 21—For Sweet Charity (Comedy).
Mar. 22—At Bachelors' Roost (Comedy).
Mar. 24—When Things Go Wrong (Comedy).
Mar. 25—The Detective's Peril (No. 72 of the "Hazards of Helen" Railroad Series—Drama).
Mar. 27—The Little Monte Carlo (No. 1 of the "Social Pirates"—Two parts—Dr.) (Special Release).
Mar. 28—Ham and the Hermit's Daughter (Comedy).
Mar. 29—The Trailing Tailor (Comedy).
Mar. 31—Almost a Heroine (Comedy).
Apr. 1—The Trapping of Peeler White (No. 73 of the "Hazards of Helen" Railroad Series—Drama).

LUBIN.

Feb. 17—The Uplift (Three parts—Drama).
Feb. 19—A Temporary Husband (Comedy).
Feb. 21—The Repentant (Drama).
Feb. 22—Four Narratives (Two parts—Drama).
Feb. 24—The Redemption of Helene (Three parts—Drama).
Feb. 26—Billie's Revenge (Comedy).
Feb. 28—At the Doors of Doom (Drama).
Mar. 2—Her Wayward Sister (Three parts—Drama).
Mar. 4—Hamlet Made Over (Comedy).
Mar. 6—Ophelia (Drama).
Mar. 6—A Change of Heart (Two parts—Dr.).
Mar. 9—Soldiers Sons (Three parts—Drama).
Mar. 11—Some Boxer (Comedy).
Mar. 13—The Butler (Comedy).
Mar. 16—The Gulf Between (Three parts—Dr.).
Mar. 18—Dare Devil Bill (Comedy).
Mar. 21—The New Janitor (Comedy).
Mar. 21—The Crash (Two parts—Drama).
Mar. 23—A Sister to Cain (Three parts—Dr.).
Mar. 25—Love One Another (Comedy).
Mar. 27—Otto the Soldier (Comedy).
Mar. 30—The Voice in the Night (Three parts—Drama).
Apr. 1—Billie's Double (Comedy).

SELIG.

Feb. 10—Selig-Tribune News Pictorial No. 12, 1916 (Topical).
Feb. 12—A Mix-up in Movies (Western—Com.).
Feb. 14—The Black Orchid (Three parts—Dr.).
Feb. 14—Selig-Tribune, No. 13, 1916 (Topical).
Feb. 17—Selig-Tribune, No. 14, 1916 (Topical).
Feb. 19—Making Good (Drama).
Feb. 21—Virtue Triumphant (Three parts—Dr.).
Feb. 21—Selig-Tribune No. 15, 1916 (Topical).
Feb. 24—Selig-Tribune No. 16, 1916 (Topical).
Feb. 26—A Safe Risk (Comedy).
Feb. 28—Selig-Tribune No. 17, 1916 (Topical).
Feb. 28—The Grinning Skull (Three parts—Drama).
Mar. 2—Selig-Tribune No. 18, 1916 (Topical).
Mar. 4—The Uncut Diamond (Drama).
Mar. 13—The Regeneration of Jim Halsey (Three parts—Drama).
Mar. 13—Selig-Tribune No. 21, 1916 (Topical).
Mar. 16—Selig-Tribune No. 22, 1916 (Topical).
Mar. 18—Toll of the Jungle (Wild-Animal—Drama).
Mar. 20—Number 13 Westbound (Three parts—Drama).
Mar. 20—Selig-Tribune No. 23, 1916 (Topical).
Mar. 23—Selig Tribune No. 24, 1916 (Topical).
Mar. 25—Trilby's Love Disaster (Western—Comedy).

VIM.

Feb. 25—Love and Lather (Comedy).
Mar. 2—The Serenade (Comedy).
Mar. 3—The Artist's Model (Comedy).
Mar. 9—Bungle's Elopement (Comedy).
Mar. 10—Their Wedding Day (Comedy).
Mar. 16—Nerve and Gasoline (Comedy).
Mar. 17—A Pair of Skins (Comedy).
Mar. 23—Bungles Lands a Job (Comedy).
Mar. 24—Behind the Footlights (Comedy).
Mar. 30—Their Vacation (Comedy).
Mar. 31—Anvils and Actors (Comedy).

VITAGRAPH.

Feb. 25—Freddy's Narrow Escape (Comedy).
Feb. 26—The Road of Many Turnings (Broadway Star Feature—Three parts—Drama).
Feb. 28—Her Bad Quarter of an Hour (Comedy—Drama).
Mar. 3—Tubby Turns the Tables (Comedy).
Mar. 4—La Paloma (Broadway Star Feature—Three parts—Drama).
Mar. 6—Pansy's Papas (Comedy).
Mar. 6—Mrs. Dane's Danger (Unit Program—Four parts—Drama).
Mar. 6—Bittersweet (Unit Program—Comedy).
Mar. 10—Beaned by a Beanshooter (Comedy).
Mar. 11—The Human Cauldron (Broadway Star Feature—Three parts—Drama).
Mar. 13—Putting Pep in Slowtown (Comedy).
Mar. 17—Freddy Aids Matrimony (Comedy).
Mar. 18—Miss Warren's Brother (Broadway Star Feature—Three parts—Dr.).
Mar. 20—A Squared Account (Comedy).
Mar. 24—Freddy Versus Hamlet (Comedy).
Mar. 25—Husks (Three parts—Drama—Broadway Star Feature).
Mar. 27—Three Johns (Comedy).
Mar. 31—Freddy Foils Floaters (Comedy).

General Film Company Features

BROADWAY STAR FEATURES

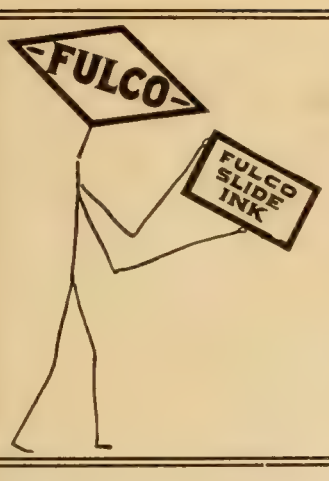
Feb. 12—From Out of the Past (Three parts—Drama).
Feb. 19—The Man He Used to Be (Three parts—Drama).
Feb. 26—The Road of Many Turnings (Two parts—Drama).
Mar. 4—La Paloma (Three parts—Drama).
Mar. 11—The Human Cauldron (Three parts—Drama).
Mar. 18—Miss Warren's Brother (Drama).
Mar. 25—Husks (Three parts—Drama).

KNICKERBOCKER STAR FEATURES.

Feb. 25—Who Knows? (Three parts—Drama).
Mar. 3—The Master Smiles (Three parts—Drama).
Mar. 10—The Slave of Corruption (Three parts—Drama).
Mar. 17—Mismates (Three parts—Drama).
Mar. 24—The Witch of the Mountains (Three parts—Drama).
Mar. 31—The Home-Breakers (Three parts—Drama).

UNIT PROGRAM RELEASES.

Feb. 7—The Surprises of an Empty Hotel (Vitagraph—Four parts—Drama).
Feb. 7—A Cripple Creek Cinderella (Vitagraph—Comedy).
Mar. 6—Mrs. Dane's Danger (Vitagraph—Four parts—Drama).
Mar. 6—Bittersweet (Comedy).



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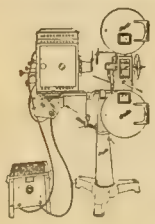

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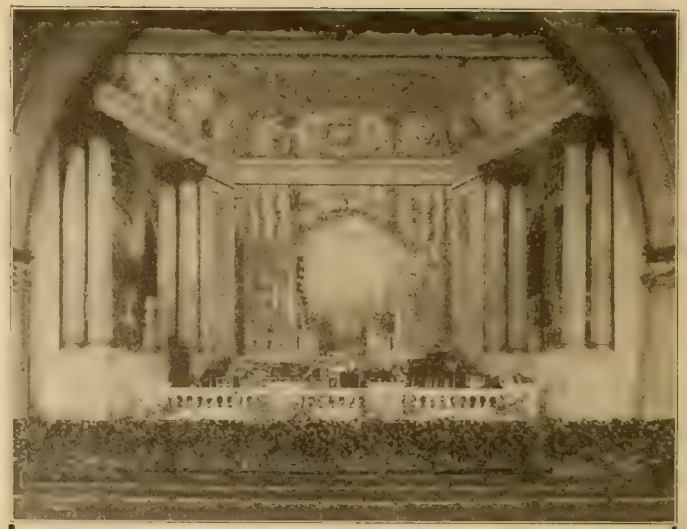

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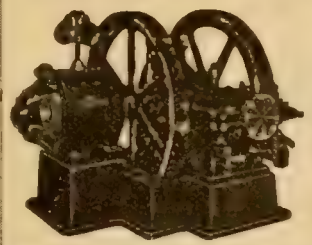

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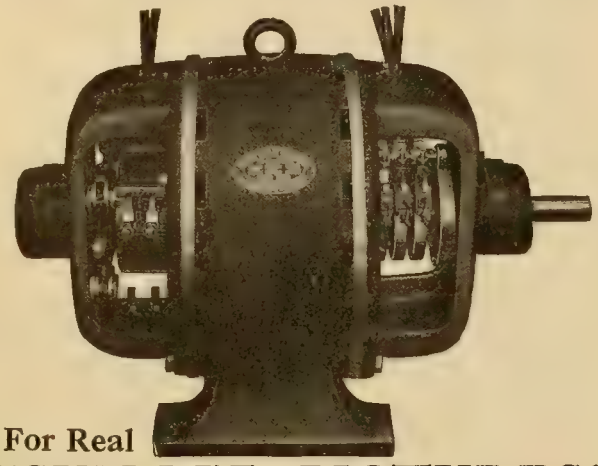

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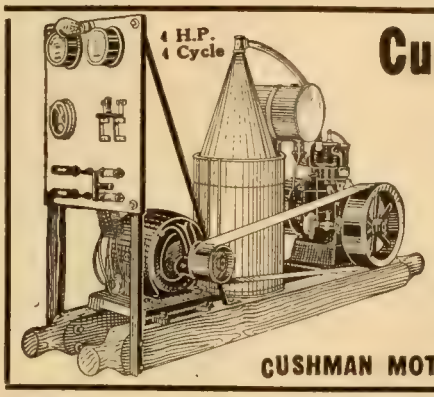

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Colombia*	19.615.000	17.547,987	15,714.447	17.213,000	5.784.275	7 647.165
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Guiana, French*	49.000	...	31 821	553,000	282,430	318,793
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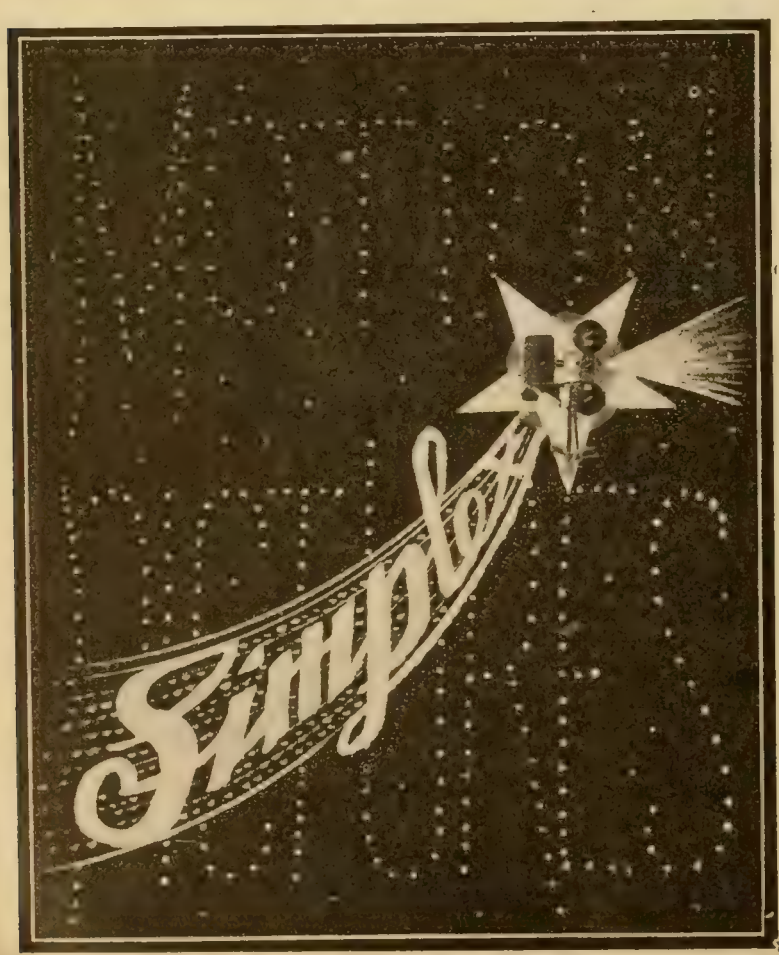

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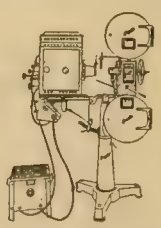

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Index to Reviews, Comments, and Stories of Films

Appended is a list of subjects covered by our reviews and comments and the synopses furnished by the manufacturers released for the three months ending March 31st, 1916. This list of releases with dates is as accurate as it is possible to make it with the information that we have received from the companies whose productions are included. Should any of our readers detect errors we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or synopsis can be found. "R" stands for review; "C" for comment; and "S" for synopsis. Where reference letter is omitted to either review or comment it signifies that none was published, and the omission of reference letter "S" indicates that synopsis was not furnished by the manufacturer. Of the later releases where any or all reference letters are omitted it may be said that the missing information, or part of it, will probably be published in the next volume.

General Film Company

A

Accusing Eye, The (No. 9 of "The Strange Case of Mary Page") (2 parts)—Mar. 20 (Essanay) S-2062.
Adventure In the Autumn Woods—Jan. 24 (Biograph-Reissue No. 34) S-655, R-436.
Alias Himmie Barton (2 parts)—Mar. 28 (Biograph).
Alienist, The (No. 5 of the "Strange Case of Mary Page"—2 parts)—Feb. 21 (Essanay) S-1700; C-1665.
Almost a Heroine—Mar. 31 (Kalem).
Angel of Piety Flat, The (2 parts)—Jan. 18 Biograph) S-655; C-800; R-254.
Angels Unawares (2 parts)—Jan. 11 (Essanay) S-288; C-624.
Apple Butter (No. 10 of the "Chronicles of Bloom Center")—Jan. 29 (Selig) S-656.
Anvils and Actors—Mar. 31 (Vim).
Artful Artists—Feb. 1 (Kalem) S-1006; C-1150.
Artist's Model, The—Mar. 3 (Vim) S-1526.
At the Doors of Doom—Feb. 28 (Lubin) S-1530; C-1853.
At the Risk of Her Life (No. 60 of the "Hazards of Helen" Railroad Series)—Jan. 1 (Kalem) S-Vol. 26, pg. 2239; C-261.

B

Bathtub Mystery, A—Jan. 10 (Lubin) S-471; C-624.
Battle of Truth, The—Mar. 22 (Biograph) S-2066.
Beaned by a Beanshooter—Mar. 10 (Vitagraph) S-1700; C-2030.
Behind the Footlights—Mar. 24 (Vim) S-2066.
Betty, the Boy and the Bird—Feb. 7 (Vitagraph) S-831; C-1317.
Beyond the Law (3 parts)—March 4 (Essanay) S-1526.
Big Brother, The (3 parts—Feb. 11 (Knickerbocker) C-1346; C-1317.
Billie's Headache—Jan. 8 (Lubin) S-128; C-441.
Billie's Lucky Bill—Feb. 12 (Lubin) S-1011; C-1317.
Billie's Revenge—Feb. 26 (Lubin) S-1346; C-1665.
Bill Peters' Kid (3 parts)—Feb. 5 (Vitagraph-Broadway Star Feature) S-831; C-1150; R-617.
Bittersweet—Jan. 17 (Vitagraph-Unit Program) S-288; C-2030.
Black Orchid, The (3 parts)—Feb. 14 (Selig) S-1181; C-1493.
Bond Within, The (3 parts)—Jan. 13 (Lubin) S-472; R-625; R-438.
Book Agent's Romance, The (2 parts)—Jan. 18 (Essanay) S-470; C-800.
Bridesmaid's Secret, The (2 parts)—Feb. 22 (Essanay) S-1526; C-1665.
Britton of the Seventh (4 parts)—Jan. 24 (Vitagraph-Unit Program) S-470; R-439.
Broken Wire, The (No. 65 of the "Hazards of Helen" Railroad Series)—Feb. 5 (Kalem) S-1006; C-1150.
Bungles' Elopement—Mar. 9 (Vitagraph) S-1883; C-2030.
Bungles Enforces the Law—Feb. 24 (Vim) S-1347; C-1665.
Bungles Lands a Job—Mar. 23 (Vim) S-2066.
Bungles' Rainy Day—Feb. 10 (Vim) S-1013; C-1317; R-982.
Butler, The—Mar. 13 (Lubin) S-1882.
Burglar's Dilemma, The—Feb 28 (Biograph-Reissue No. 39) S-1530; R-436.
Buried Treasure of Cobre, The (3 parts)—Jan. 3 (Selig) S-127; C-441.
Busted Hearts—Jan. 28 (Vim) S-471; C-1150.
By Love Redeemed (3 parts)—Jan. 15 (Vitagraph-Broadway Star Features) S-288; C-625; R-92.

C

Canimated Nooz Pictorial No. 4, The—Jan. 19 (Essanay) S-471; C-800.
Canimated Nooz Pictorial No. 5, The—Feb. 23 (Essanay) S-1526; C-1665.
Canimated Nooz Pictorial No. 6, The—Mar. 8 (Essanay) S-1701; C-2030.
Canimated Nooz Pictorial No. 7—Mar. 22 (Essanay) S-2062.
Chain of Evidence, The (2 parts)—Feb. 1 (Biograph) S-830; C-1150; R-616.
Chance Deception, A—Feb. 7 (Biograph) S-1007; R-436.
Change of Heart, A (2 parts)—Mar. 7 (Lubin) S-1699; C-2030.
Chickens—Jan. 14 (Vim) S-127; C-624.
Chronicles of Bloom Center No. 6 "The Manicure Girl"—Jan. 1 (Selig) S-126; C-261.
Chronicles of Bloom Center No. 7 "Spooks"—Jan. 8 (Selig) S-127; C-441.
Chronicles of Bloom Center No. 8 "No Sir-ee Bob"—Jan. 15 (Selig) S-474; C-625.
Chronicles of Bloom Center No. 9 "When the Circus Came to Town"—Jan. 22 (Selig) S-474.
Chronicles of Bloom Center No. 10 "Apple Butter"—Jan. 29 (Selig) S-656.
City of Failing Light (4 parts)—Jan. 10 (Lubin-Unit Program) S-471; C-624; R-438.
Clew, The (No 10 of the "Strange Case of Mary Page") (2 parts)—Mar. 27 (Essanay) S-2062.
Cold Feet Getaway, The—Jan. 24 (Vitagraph) S. 470; C-977.
Confession, A (No. 7 of "The Strange Case of Mary Page"—2 Parts)—Mar. 6 (Essanay) S-1700; C-2030.
Corsican Sisters, The (No. 2 of the "Social Pirates—2 parts)—April 3 (Kalem) R-2027.
Crash, The (2 parts)—Mar. 21 (Lubin) S-2062.
Crime of Circumstance, The (3 parts)—Feb. 4 (Knickerbocker) S-1013; C-1150; R-976.
Cripple Creek Cinderella, A—Feb. 7 (Vitagraph-Unit Program) S-128.
Crossed Clues (No. 11 of "The Ventures of Marguerite")—Jan. 7 (Kalem) S-Vol. 26, pg. 2425; C-441.
Cured—Jan. 29 (Lubin) S-654; C-977.

D

Daredevil Bill—Mar. 18 (Lubin) S-1882.
Darkest Hour, The (No. 12 of the "Stingaree" Series—2 parts)—Feb. 9 (Kalem) S-1007; C-1317; R-792.
Daughter of Woods (3 parts)—Jan. 14 (Knickerbocker) S-654; C-625.
Depths, The (No. 6 of "The Strange Case of Mary Page"—2 Parts)—Feb. 28 (Essanay) S-1700; C-1853.
Desert Calls Its Own, The—Feb. 5 (Selig) S-830; C-1150.
Despoiler, The (3 parts)—Feb. 26 (Essanay) S-1526; C-1665.
Destiny (3 parts)—Jan. 29 (Essanay) S-656; C-977.
Devil-In-Chief, The (3 parts)—Jan. 10 (Selig) S-474; C-624.
Diamonds Are Trumps (3 parts)—Jan. 31 (Selig) S-830; C-1150.
Diamond Thieves, The—Feb. 7 (Lubin) S-1011; C-1317; R-1144.
Dragnet, The (3 parts)—Feb. 3 (Selig) S-1006.
Dragoman, The (2 parts)—Jan. 23 (Lubin) S-654; C-977.
Dream of Eugene Aram—Feb. 28 (Selig).
Dreamy Dud Lost At Sea—Feb 2 (Essanay) S-1012; C-1150.
Duel In the Desert, The (No. 9 of "Stingaree" Series)—Jan. 19 (Kalem) S-657; C-800.

E

Earning His Salt—Feb. 23 (Kalem) S-1528; C-1665; R-1143.
Election Bet, The—Feb. 5 (Lubin) S-655; C-1150.
Embodied Thought, The (3 parts)—Jan. 27 Lubin S-654; C-977.
Evangelist, The (4 parts)—Jan 24 (Lubin-Unit Program) S-472; C-977; R-621.
Eveless Eden, The—Mar. 15 (Kalem) S-2063; R-1851.

F

Fable of "Flora and Adolph and a Home Gone Wrong," The—Jan. 26 (Essanay) S-656; C-977.
Fable of "The Grass Widow and the Mesmeree and the Six Dollars," The—Feb. 9 (Essanay) S-1013; C-1317.
Fable of "The Two Philanthropic Sons"—Jan. 12 (Essanay) S-288; C-624.
Fate of America, The, No. 14 of "The Ventures of Marguerite" Series)—Jan. 28 (Kalem) S-657; C-977.
Flock of Skeletons, A—Mar. 17 (Kalem) S-2063.
Folly (2 parts)—Jan. 25 (Essanay) S-656; C-977.
Fooling Uncle—Jan. 24 (Lubin-Unit Program) S-472.
For Sweet Charity—Mar. 21 (Kalem) R-1850.
Four Narratives (2 parts)—Feb. 22 (Lubin) S-1345.
Freddy Aids Matrimony—Mar. 17 (Vitagraph) S-1883.
Freddy Foils Floaters—Mar. 31 (Vitagraph).
Freddy's Last Bean—Feb. 11 (Vitagraph) S-831; C-1317.
Freddy's Narrow Escape—Feb. 25 (Vitagraph) S-1345; C-1665.
Freddy Versus Hamlet—Mar. 24 (Vitagraph) S-2063.
Frenzied Finance—Jan. 21 (Vim) S-288.
From Out the Past (3 parts)—Feb. 12 (Vitagraph-Broadway Star Feature) S-831.

G

Getaway, The—Feb. 4 (Vim) S-1013.
Girl of the West (3 parts)—Feb. 18 (Knickerbocker) S-1346.
Girl Telegrapher's Nerve, The (No. 69 of "Hazards of Helen" Railroad Series)—Mar. 4 (Kalem) S-1698; C-1853.

Girl Who Dared, The (No. 7 of the "Hazards of Helen" Railroad Series)—Mar. 18 (Kalem) S-2063.
Gold Dust (2 parts)—Feb. 15 (Essanay) S-1346; C-1493.
Golden Lies (3 parts)—Feb. 12 (Essanay) S-1013; C-1317.
Golden Supper (Reissue No. 43)—Mar. 27 (Biograph).
Grinning Skull, The (3 parts)—Feb. 28 (Selig) S-1528.
Grip of Gold, A (2 parts)—Mar. 14 (Biograph) S-1882; R-1659.
Guardian Angels—Jan. 11 (Kalem) S-470; C-624.
Guiding Hand—Feb. 18 (Kalem) S-1346; C-1493.
Guilt of Stephen Eldridge, The (3 parts)—Feb. 23 (Biograph) S-1344; C-1665; R-1309.
Gulf Between, The (3 parts)—Mar. 16 (Lubin) S-1882.

H

Hamlet Made Over—Mar. 4 (Lubin) S-1532; C-1853.
Ham Agrees With Sherman—Mar. 15 (Kalem) S-2063.
Ham and the Hermit's Daughter—Mar. 28 (Kalem).
Ham Takes a Chance—Feb. 15 (Kalem) S-1346; C-1493; R-793.
Ham, the Diver—Feb. 22 (Kalem) S-1528; C-1665; R-1143.
Haunted Station, The (No. 62 of the "Hazards of Helen" Railroad Series)—Jan. 15 (Kalem) S-470; C-624.
"Hazards of Helen" Railroad Series No. 60, "At the Risk of Her Life"—Jan. 1 (Kalem) S-Vol. 26, pg. 2239; C-261.
"Hazards of Helen" Railroad Series No. 61—"When Seconds Count"—Jan. 8 (Kalem) C-441.
"Hazards of Helen" Railroad Series No. 62—"The Haunted Station"—Jan. 15 (Kalem) S-470; C-624.
"Hazards of Helen" Railroad Series No. 63—"The Open Track"—Jan. 22 (Kalem) S-657; C-800.
"Hazards of Helen" Railroad Series No. 64—"Tapped Wires"—Jan. 29 (Kalem) S-657; C-977.
"Hazards of Helen" Railroad Series No. 65—"The Broken Wire"—Feb. 5 (Kalem) S-1006; C-1150.
"Hazards of Helen" Railroad Series No. 66—"The Peril of the Rails" Feb. 12 (Kalem) S-1007; C-1317.
"Hazards of Helen" Railroad Series No. 67—"The Perilous Swing"— Feb. 19 (Kalem) S-1346; C-1493.
"Hazards of Helen" Railroad Series No. 68—"The Switchman's Story"—Feb. 26 (Kalem).
"Hazards of Helen" Railroad Series No. 69—"The Girl Telegrapher's Nerve"—Mar. 4 (Kalem) S-1698; C-1853.
"Hazards of Helen" Railroad Series No. 70—"A Race for a Life"—Mar. 11 (Kalem) S-1698; C 2030.
"Hazards of Helen" Railroad Series No. 71, "The Girl Who Dared"—Mar. 18 (Kalem) S-2063.
Hearst-Selig News Pictorial No. 97, 1915—Dec. 6 (Selig) S-126, C-2202.
Hearst-Selig News Pictorial No. 98, 1915.—Dec. 9 (Selig) S-126; C-2202.
Hearst-Selig News Pictorial No. 99, 1915. Dec. 13 (Selig) S-126; C-2388.
Hearst-Selig News Pictorial No. 100, 1915. Dec. 16 (Selig) S-126; C-2388.
Hearst-Selig News Pictorial No. 101, 1915. Dec. 20 (Selig) S-473; C-97.
Hearst-Selig News Pictorial No. 102, 1915. Dec. 23 (Selig) S-473; C-261.
Hearst-Selig News Pictorial No. 103, 1915. Dec. 27 (Selig) S-473; C-261.
Hearst-Selig News Pictorial No. 104, 1915. Dec. 30 (Selig) S-473; C-261.
Heart Breakers, The (3 parts)—Jan. 28 (Knickerbocker) S-830; C-977.
Her Bad Quarter of an Hour—Feb. 28 (Vitagraph) S-1528; C-1853.
Heredity—Dec. 27 (Biograph-Reissue No. 30) S-128; C-261.
Her Lesson (2 parts)—Jan. 4 (Essanay) S-126; C-441.
Her Wayward Sister (3 parts)—Mar. 2 (Lubin-Unit Program) S-1010; C-1853; R-1852.
High Sign, The—Feb. 11 (Vim) S-1013; C-1317.
His Lordship (3 parts)—Jan. 5 (Lubin-Unit Program) S-127; C-441.
His Mother's Scarf—Mar. 20 (Biograph—Reissue No. 42) S-2066.
His Mother's Son—Feb. 21 (Biograph-Reissue No. 38) S-1344; R-436.
His White Lie (2 parts)—Feb. 15 (Biograph) S-1181; C-1493; R-1142.
His Wife Knew About It—Jan. 7 (Vitagraph) S-Vol. 26, pg. 2426; C-440.
Home Breakers, The (3 parts)—Mar. 31 (Knickerbocker Star Feature).
House of Darkness, The—Mar. 6 (Biograph Reissue 40) S-1698.
House of Mystery (3 parts)—Jan. 21 (Knickerbocker) S-654; C-800.
House of Revelation, The (3 parts) Jan. 8 (Essanay) S-288; C-624.
House of Surprise, The (2 parts)—Feb. 29 (Essanay) S-1526; C-1853.
hey, the Process Server—Feb. 21 (Vitagraph) S-1345; C-1665.
Human Cauldron, The (3 parts)—Mar. 11 (Vitagraph-Broadway Star Feature) S-1700; C-2031.
Husks (3 parts)—Mar. 25 (Vitagraph—Broadway Star Feature) S-2063.

I

In Arcadia—Feb. 18 (Vitagraph) S-1007; C-1493.
Indian, The (3 parts)—Mar. 1 (Biograph) S-1530; R-1486; C-1853.
Intruder, The (2 parts)—Mar. 7 (Essanay) S-1701; C-2030.
Insomnia—Jan. 22 (Lubin) S-473; C-800.
Iron Will, The (3 parts)—Feb. 9 (Biograph) S-1007; C-1317; R-798.
I Will Repay (3 parts)—Mar. 25 (Essanay).

J

Jane's Bashful Hero—Jan. 31 (Vitagraph) S-656; C-1150.
Jane's Husband—Jan. 24 (Vitagraph-Unit Program) S-470.
Joyce's Strategy (2 parts)—Mar. 14 (Essanay) S-1884.
Just Gold—Feb. 14 (Biograph-Reissue No. 37) S-1181; R-436.

L

Lady and the Mouse, The—Mar. 15 (Biograph) S-1882.
La Paloma (3 parts)—Mar. 4 (Vitagraph-Broadway Star Feature) S-1530; C-1853.
Last Shot, The (2 parts)—Feb. 8 (Lubin) S-1011; C-1317; R-1144.
Law's Injustice, The (3 parts)—Jan. 20 (Lubin) S-473; C-800; R-621.
Leap Year Wooing—Mar. 3 (Kalem) S-1698; R-1487; C-2030.
Life Chase, A (3 parts)—Jan. 19 (Biograph) S-655; C-800; R-254.
Little Brown Hen—Jan. 13 (MinA) C-624.
Little Monte Carlo (No. 1 of "The Social Pirates") (2 parts)—Mar. 27 (Kalem) R-2026.
Little Sister of the Poor, The—Jan. 17 (Lubin) S-472; C-800.
Little Trespasser, The—Jan. 3 (Vitagraph) S-Vol. 26, pg. 2425; C-441.
Lost Bracelet, The—Jan. 10 (Lubin) S-471.
Love and Lather—Feb 25 (Vim) S-1347.
Love One Another—Mar. 25 (Lubin).
Lurking Peril, The (No. 15 of "The Ventures of Marguerite")—Feb. 4 (Kalem) S-1006; C-1150.

M

Madelaine Morel (3 parts)—Mar. 29 (Biograph) R-2022.
Making Good—Feb. 19 (Selig) S-1181; C-1665.
Making of Crooks, The (3 parts)—Dec. 27 (Selig) S-126; C-261.
Man He Used to Be (3 parts)—Feb. 19 (Vitagraph-Broadway Star Feature) S-1007; C-1665.
Manicure Girl, The (No. 6 of the "Chronicles of Bloom Center")—Jan. 11 (Selig) S-126; C-261.
Man In Him, The (2 parts) Feb. 8 (Essanay) S-1180; C-1317.
Man's Work, A (3 parts)—Mar. 11 (Essanay) S-1701; C-2030.
Maybe Moonshine—Mar. 7 (Kalem) S-1698; C-2030.
Mark, The (No. 4 of "The Strange Case of Mary Page"—2 parts)—Feb. 14 (Essanay) S-1180; C-1493.
Master Smiles, The (3 parts)—Mar. 3 (Knickerbocker) S-1526; C-1853.
Mile-A-Minute Monty—Jan. 5 (Essanay) S-126; C-441.
Miser's Heart, The—Jan. 17 (Biograph-Reissue No. 33) S-655; C-800.
Misfit Baron—Jan. 20 (MinA) C-800.
Mismates (3 parts)—Mar. 17 (Knickerbocker Star Feature) S-1884.
Missing Mummy, The—Jan. 4 (Kalem) S-Vol. 26, pg. 2425; C-441.
Mix-Up In Movies, A—Feb. 12 (Selig) S-1006; C-1317.
Modern Paul, A (3 parts)—Feb. 3 (Lubin) S-655; C-1150.
Molar Mix-Up, A—Feb. 16 (Kalem) S-1346; C-1493.
Moth and the Star, The (No. 11 of the "Stingaree" Series—2 parts)—Feb. 2 (Kalem) S-1006; C-1150; R-792.
Mrs. Bane's Danger (4 parts)—Jan. 17 (Vitagraph-Unit Program) S-288; R-258.
Mystery of Orcival, The (3 parts)—Mar. 8 (Biograph) S-1698; C-2030.

N

Nerve and Gasoline—Mar. 16 (Vim) S-1883.
New Janitor, The—Feb. 7 (Lubin) S-1010.
Night Watch, The—Feb. 25 (Kalem) S-1528; C-1665; R-1143.
No Sir-ee Bob (No. 8 of the "Chronicles of Bloom Center")—Jan. 15 (Selig) S-474; C-625.
Number 13 Westbound (3 parts)—Mar. 20 (Selig) S-2063.

O

Old Watchman, The (2 parts)—Jan. 11 (Lubin) S-472; C-624.
Ophelia—Mar. 6 (Lubin) S-1699; C-2030.
One Too Many—Feb. 17 (Vim) S-1347; C-1493.
Open Track, The (No. 63 of the "Hazards of Helen" Railroad Series)—Jan. 22 (Kalem) S-657; C-800.
Otto the Soldier—March 27 (Lubin).

P

Pair of Skins, A—Mar. 17 (Vim) S-1884.
Pansy's Papas—Mar. 6 (Vitagraph) S-1700; C-2030.
Passing of Pete, The—Mar. 11 (Selig) S-1699; C-2030.
Paying the Toll (3 parts)—Jan. 7 (Knickerbocker) S-471; C-441.
Peace At Any Price—Jan. 28 (Vitagraph) S-470.
Perjury, The (No. 8 of "The Strange Case of Mary Page"—2 parts)—Mar. 13 (Essanay) S-1701.
Peril of the Rails, The (No. 66 of the "Hazards of Helen" Railroad Series)—Feb. 12 (Kalem) S-1007; C-1317.
Perilous Swing, The (No. 67 of the "Hazards of Helen" Railroad Series)—Feb. 19 (Kalem) S-1346; C-1493.
Pieces of the Game (3 parts)—Jan. 15 (Essanay) S-289.
Pique (3 parts)—Feb. 16 (Biograph) S-1182; C-1493; R-1142.
Pluck and Luck—Feb. 18 (Vim) S-1347; C-1665.
Politeness Pays (3 parts)—Feb. 19 (Essanay) S-1346; C-1665.
Primitive Strain, The (3 parts)—Feb. 5 (Essanay) S-1012; C-1150.
Prisoner at the Bar, The (3 parts)—Jan. 1 (Essanay) S-Vol. 26, pg. 2425; C-261.
Purification of Mulfera, The (No. 8 of the "Stingaree" Series—2 parts)—Jan. 12 (Kalem) S-470; C-624; R-256.
Putting the Pep in Slowtown—Mar. 13 (Vitagraph) S-1883.

R

Race for a Life, A—No. 70 of the "Hazards of Helen Railroad Series—Mar. 11 (Kalem) S-1698.
Ready Made Maid, A—Jan. 1 (Lubin) S-Vol. 26, pg. 2235; C-261.
Redemption of Helene, The (3 parts)—Feb. 24 (Lubin) S-1345; C-1665; R-1661.
Reformation Delayed, A—Jan. 31 (Lubin) S-655; C-977.
Regeneration of Jim Halsey (3 parts)—Mar. 13 (Selig) S-1884.
Rejuvenation of Aunt Mary, The (3 parts)—Mar. 15 (Biograph) S-1882; R-1846.
Repentant, The—Feb. 21 (Lubin) S-1345.
Riddle in Rascals, A—Mar. 1 (Kalem) S-1698; C-1853.
Road of Many Turnings, The (3 parts)—Feb. 26 (Vitagraph-Broadway Star Feature) S-1345; C-1665.
Rough Neck, The (2 parts)—Feb. 1 (Essanay) S-1012; C-1150.
Ruse, The (3 parts)—Jan. 29 (Vitagraph-Broadway Star Feature) S-470; C-977; R-439.

S

Safe Risk, A—Feb. 26 (Selig) S-1344; C-1665.
Sealskin Coat, The (No. 13 of the "Ventures of Marguerite" Series)—Jan. 21 (Kalem) S-657; C-800.
Secret Seven, The (3 parts)—Jan. 22 (Vitagraph-Broadway Star Feature) S-288; C-800; R-258.
Selig-Tribune No. 1, 1916—Jan. 3 (Selig) S-656; C-441.
Selig-Tribune No. 2, 1916—Jan. 6 (Selig) S-656; C-441.
Selig-Tribune No. 3, 1916—Jan. 10 (Selig) S-830; C-624.
Selig-Tribune No. 4, 1916—Jan. 13 (Selig) S-830; C-624.
Selig-Tribune No. 5, 1916—Jan. 17 (Selig) S-1006; C-800.
Selig-Tribune No. 6, 1916—Jan. 20 (Selig) S-1006; C-800.
Selig-Tribune No. 7, 1916—Jan. 24 (Selig) S-1181; C-977.
Selig-Tribune No. 8, 1916—Jan. 27 (Selig) S-1181; C-977.
Selig-Tribune No. 9, 1916—Jan. 31 (Selig) S-1344; C-1150.
Selig-Tribune No. 10, 1916. Feb. 3 (Selig) S-1344; C-1150.
Selig-Tribune No. 11, 1916—Feb. 7 (Selig) S-1528; C-1317.
Selig-Tribune No. 12, 1916—Feb. 10 (Selig) S-1528; C-1317.
Selig-Tribune No. 13, 1916—Feb. 14 (Selig) S-1698; C-1493.
Selig-Tribune No. 14, 1916—Feb. 17 (Selig) S-1699; C-1493.
Selig-Tribune No. 15, 1916—Feb. 21 (Selig) C-1665; S-1884.
Selig-Tribune No. 16, 1916—Feb. 24 (Selig) C-1665; S-1884.
Selig-Tribune No. 17, 1916—Feb. 28 (Selig) S-2062; C 1853.
Selig-Tribune No. 18, 1916—Mar. 2 (Selig) S-2062; C-1853.
Selig-Tribune No. 19, 1916—Mar. 6 (Selig) C-2030.
Selig-Tribune No. 20, 1916—Mar. 9 (Selig).
Selig-Tribune No. 21, 1916—Mar. 13 (Selig).
Selig-Tribune No. 22, 1916—Mar. 16 (Selig).
Selig-Tribune No. 23, 1916—Mar. 20 (Selig).
Selig-Tribune No. 24, 1916—Mar. 23 (Selig).
Selig-Tribune No. 25, 1916—Mar. 27 (Selig).
Selig-Tribune No. 26, 1916—Mar. 30 (Selig).
Separating from Sarah (2 parts)—Mar. 21 (Essanay).
Serenade, The—Mar. 2 (Vim) S-1526; C-1853.
She Came, She Saw, She Conquered—Mar. 10 (Kalem) S-2063; C-2030.
Skate For a Bride, A—Jan. 15 (Lubin) S-472; C-624.
Sister to Cain, A (3 parts)—Mar. 23 (Lubin) S-2062.
Slave of Corruption, A (3 parts)—Mar. 10 (Knickerbocker Star Feature) 1698; C-2030.

Smugglers, The (3 parts)—Feb. 2 (Biograph) S-830.
Snoop Hounds—Jan. 25 (Kalem) S-657; C-977.
Social Deception, A (3 parts)—Mar. 27 (Selig).
Social Pirates No. 1, "The Little Monte Carlo" (2 parts)—Mar. 27 (Kalem) R-2026.
Social Pirates No. 2, "The Corsican Sisters" (2 parts)—April 3 (Kalem) R-2027.
Sold to Satan (3 parts)—Feb. 10 (Lubin) S-1011; C-1317; R-1314.
Soldier's Sons (3 parts)—Mar. 9 (Lubin) S-1699; C-2030; R-2028.
Some Boxer—Mar. 11 (Lubin) S-1699; C-2030.
Song From the Heart, A—Feb. 14 (Lubin) S-1180; C-1493.
Sorrows of Happiness—Jan. 3 (Lubin-Unit-Program) S-127; C-441; R-257.
Special Delivery, A—Jan. 27 (Vim) S-830; C-977.
Spooks (No. 7 of the "Chronicles of Bloom Center")—Jan. 8 (Selig) S-127; C-441.
Squared Account, A—Mar. 20 (Vitagraph) S-2063.
Sticky Affair, A—Feb. 3 (Vim) S-1013; C-1150.
"Stingaree" Series No. 7, "The Honor of the Road" 2 parts)—Jan. 5 (Kalem) S-Vol. 26, pg. 2425; C-441; R-Vol. 26, pg. 2027.
Stingaree Series No. 8 "The Purification of Mulfera" (2 parts)—Jan. 12 (Kalem) S-470; C-624; R-256.
Stingaree Series No. 9 "The Duel in the Desert" (2 parts)—Jan. 19 (Kalem) S-657; C-800.
Stingaree Series No. 10 "The Villian Worshippers" (2 parts)—Jan. 26 (Kalem) S-657; C-977; R-619.
Stingaree Series No. 11 "The Moth and the Star" (2 parts)—Feb. 2 (Kalem) S-1006; C-1150; R-792.
Stingaree Series No. 12 "The Darkest Hour" (2 parts)—Feb. 9 (Kalem) S-1007; C-1317; R-792.
Strange Case of Mary Page, The (No. 1 "The Tragedy"—2 parts)—Jan. 24 (Essanay) S-1012; R-796.
Strange Case of Mary Page, The (No. 2 "The Trial"—2 parts)—Jan. 31 (Essanay) S-1012; R-1147.
Strange Case of Mary Page, The (No. 3 "The Web"—2 parts)—Feb. 7 (Essanay) S-1012; C-1317; R-1147.
Strange Case of Mary Page, The (No. 4 "The Mark"—2 parts)—Feb. 14 (Essanay) S-1180; C-1493.
Strange Case of Mary Page, The (No. 5 "The Alienist"—2 parts)—Feb. 21 (Essanay) S-1700; C-1665.
Strange Case of Mary Page, The (No. 6 "The Depths"—2 parts)—Feb. 28 (Essanay) S-1700; C-1853.
Strange Case of Mary Page, The (No. 7 "A Confession"—2 parts)—Mar. 6 (Essanay) S-1700; C-2030.
Strange Case of Mary Page, The (No. 8 "The Perjury"—2 parts)—Mar. 13 (Essanay) S-1701.
Strange Case of Mary Page, The, No. 9, "The Accusing Eye" (2 parts)—Mar. 20 (Essanay) S-2062.
Strange Case of Mary Page, The, No. 10, "The Clew" (2 parts)—Mar. 27 (Essanay) S-2062.
Stronger Than Woman's Will (3 parts)—Jan. 26 (Biograph) S-655; C-977; R-616.
Surprises of Any Empty Hotel, The (4 parts)—Feb. 7 (Vitagraph-Unit Program) S-128; C-1317; R-92.
Switchman's Story, The (No. 68 of "The Hazards of Helen" Railroad Series—Feb. 26 (Kalem).

T

Tale of a Coat, The—Jan. 18 (Kalem) S-657; C-800.
Tapped Wires (No. 64 of "The Hazards of Helen" Railroad Series)—Jan. 29 (Kalem) S-657; C-977.
Telegraphic Tangle—Jan. 21 (Vitagraph) S-288; C-800.
Temporary Husband, A—Feb. 19 (Lubin) S-1181; C-1493.
Their Vacation—Mar. 30 (Vim).
Their Wedding Day—Mar. 10 (Vim) S-1883; C-2030.
Them Was the Good Old Days—Jan. 17 (Vitagraph) C-800.
Three Johns—Mar. 27 (Vitagraph).
This Way Out—Jan. 7 (Vim) S-Vol. 26, pg. 2426; C-441.
Toll of the Jungle, The—Mar. 18 (Selig) S-1884.
Tom Martin—A Man (3 parts)—Jan. 23 (Selig) S-656; C-977; R-254.
Too Clever By Half—Jan. 28 (Vitagraph) S-1180; C-977.
Tragedy, The (No. 1 of "The Strange Case of Mary Page"—2 parts)—Jan. 24 (Essanay) S-1012; R-796.
Trailing Tailor, The—Mar. 29 (Kalem).
Trial's End, The (No. 16 of the "Ventures of Marguerite"—Last No.)—Feb. 11 (Kalem) S-1007; C-1317.
Trial, The (No. 2 of "The Strange Case of Mary Page"—2 parts)—Jan. 31 (Essanay) S-1012; R-1147.
Tricksters, The (No. 12 of "The Ventures of Marguerite" Jan. 14 (Kalem) S-470; C-624.
Tried for His Own Murder (3 parts) —Jan. 8 (Vitagraph—Broadway Star Feature) S-Vol. 26, pg. 2425; C-624.
Trilby's Love Disaster—Mar. 27 (Selig) S-2063.
Tubby Turns the Tables—Mar. 3 (Vitagraph) S-1528; C-1853.
Two News Items—Jan. 24 (Lubin) S-654; C-977.

U

Uncut Diamond, The—Mar. 4 (Selig) C-1853.
Unknown (3 parts)—Mar. 18 (Essanay) S-1884.
Uplift, The (3 parts)—Feb. 17 (Lublin) S-1180; R-1490.

V

Vengeance of the Oppressed (3 parts)—Jan. 6 (Lubin) S-128; C-441; R-257.
"Ventures of Marguerite" Series, No. 11, "Crossed Clues"—Jan. 7 (Kalem) S-Vol. 26, pg. 2425; C-441.
Ventures of Marguerite No. 12 "The Tricksters" —Jan. 14 (Kalem) S-470; C-624.
Ventures of Marguerite No. 13 "The Sealskin Coat"—Jan. 21 (Kalem) S-657; C-800.
Ventures of Marguerite No. 15 "The Lurking Peril"—Feb. 4 (Kalem) S-1006; C-1150.
Ventures of Marguerite No. 14, "The Fate of America"—Jan. 28 (Kalem) S-657; C-977.
Ventures of Marguerite (No. 16 and last "The Trail's End.")—Feb. 11 (Kalem) S-1007; C-1317.
Vernon Howe Bailey's Sketch Book—Feb 16 (Essanay) S-1180; C-1493.
Vernon Howe Bailey's Sketch Book of Philadelphia—Mar. 15 (Essanay) S-184.
Vernon Howe Bailey's Sketch Book of London —Mar. 1 (Essanay) S-1526; C-1853.
Villain Worshipper, The (No. 10 of the "Stingaree" Series) (2 parts)—Jan. 26 (Kalem) S-657; C-977; R-619.
Virtue Triumphant (3 parts)—Feb. 21 (Selig) S-1344.
Voice in the Night, The (3 parts)—Mar. 30 (Lubin).

W

Wanderers, The (3 parts)—Jan. 1 (Vitagraph —Broadway Star Feature) S-Vol. 26, pg. 2426; C-Vol. 26, pg. 2385; R-261.
Web, The (No. 3 of "The Strange Case of Mary Page"—2 parts)—Feb. 7 (Essanay) S-1012; C-1317; R-1147.
What Happened to Peggy (2 parts)—Feb. 29 (Biograph) S-1530; R-1486; C-1853.
When Hooligan and Dooligan Ran for Mayor—Jan. 3 (Vitagraph—Unit Program) S-Vol. 26, pg. 2425; C-441.
When Hubby Forgot—Mar. 8 (Kalem) S-1698.
When Kings Were the Law Jan. 31 (Biograph-Reissue No. 35) S-656; R-436.
When Lin Came Home—Jan. 10 (Vitagraph) C-624.
When Seconds Count (No. 61 of the "Hazards of Helen" Railroad Series)—Jan. 8 (Kalem) C-441.
When the Circus Came to Town (No. 9 of "The Chronicles of Bloom Center")—Jan. 22 (Selig) S-474.
When Two Play a Game—Jan. 14 (Vitagraph) S-128; C-624.
White Alley, The (3 parts)—Jan. 22 (Essanay) S-471; C-800.
Who Knows? (3 parts)—Feb. 25 (Knickerbocker) S-1346; C-1665.
Who Killed Joe Merrion (4 parts)—Jan. 3 (Vitagraph—Unit Program) S-Vol. 26, pg. 2425; C-261; R-Vol. 26, pg. 2385.
Why Love Is Blind (3 parts)—Jan. 17 (Selig) S-474; C-800; R-87.
Winning the Widow—Feb. 29 (Kalem) S-1698; C-1853; R-1315.
Witch of the Mountains, The (3 parts)—Mar. 24 (Knickerbocker Star Feature) S-2066.
Woman of Mystery, The (3 parts)—Dec. 29 (Biograph) S-128; C-261.
Wrong Mr. Wright, The—Feb. 4 (Vitagraph) S-831; C-1150.
Wurra-Wurra—Feb. 8 (Kalem) S-1006; C-1317.
You're Next—Feb. 14 (Vitagraph) S-1007; C-1493.

Universal Film Mfg. Co.

A

Acrobatic Act—Feb. 10 (Powers) C-979.
Across the Hall—Mar. 17 (Nestor) S-1885; C-1854.
Across the Line—Jan. 26 (Victor) S-659; C-626.
Across the Rio Grande (3 parts)—Jan. 15 (Bison) S-290; C-263.
Aerial Buds—Jan. 20 (Powers) C-443.
After the Play—Feb. 25 (Victor) S-1351.
Ain't He Grand—Mar. 21 (Imp) S-2070.
America Saved From War (No. 7 of "Graft" —2 parts)—Jan. 24 (Universal Special Feature) S-657; C-626.
Amphibian Oddities—Mar. 23 (Powers).
Animated Weekly No. 199—Dec. 22 (Universal) S-129; C-263.
Animated Weekly No. 200—Dec. 29 (Universal) S-289, C-443.
Animated Weekly No. 1—Jan. 5 (Universal) S-657; C-626.
Animated Weekly No. 2—Jan. 12 (Universal) S-658; C-802.
Animated Weekly No. 3—Jan. 19 (Universal).
Animated Weekly No. 4—Jan. 26 (Universal) S-1015.
Animated Weekly No. 5—Feb. 2 (Universal) S-1015; C-1152.
Animated Weekly No. 6—Feb. 9 (Universal) S-1186.
Animated Weekly No. 7—Feb. 16 (Universal) S-1350.
Animated Weekly No. 8—Feb. 23 (Universal) S-1706.
Animated Weekly No. 9—Mar. 1 (Universal) S-1888.
Animated Weekly No. 10—Mar. 8 (Universal) S-1888.
Animated Weekly No. 11—Mar. 15 (Universal) S-2070.
Animated Weekly No. 12—Mar. 29 (Universal).
Animated Weekly No. 13—Mar. 29 (Universal).
Are We Prepared? (No. 3 of "Uncle Sam At Work")—Jan. 8 (Powers) S-482.
Arthur's Last Fling—Feb. 13 (Laemmle) S-834.
Artistic Interference—Feb. 8 (Imp) S-835.
As Fate Decides—Feb. 16 (Laemmle) S-1187; C-1152.
Autumn (5 parts)—Mar. 27 (Red Feather Photplay) R-1848.

B

Beast of Society, A—(3 parts)—Feb. 24 (Big U) S-1354; C-1319.
Billy's Reformation (2 parts)—Jan. 9 (L-KO) S-129; C-263.
Blackmailer, The—Mar. 5 (Laemmle) S-1537; C-1667.
Blackmailer, The Mar. 29 (Laemmle).
Behind the Curtain—Mar. 19 (Rex); C-2031.
Between Midnight—Mar. 30 (Powers).
Blind Fury—Jan. 9 (Laemmle) S-131; C-263.
Blue Blood But Black Skin (2 parts)—Mar. 1 (L-KO) S-1537; C-1495.
Bold Bad Burglar, The—Mar. 14 (Rex) S-1887.
Boob's Victory, The (2 parts)—Jan. 11 (Gold Seal) S-291; C-263; R-Vol. 26, Pg. 2384.
Born of the People (2 parts)—Mar. 14 (Gold Seal) (S-1886; C-1855
Borrowed Plumes—Feb. 18 (Rex) S-1186.
Boy, the Girl and the Auto, The—Jan. 10 (Nestor) S-292; C-443.
Buck Simmons, Puncher (2 parts)—Jan 22 (Bison) S-498; C-443.
Building Up the Health of a Nation (Lesson No. 1)—Jan 6 (Powers) S-293; C-99.
Building Up the Health of a Nation No. 2—Jan. 20 (Powers) S-1184; C-443.
Building Up the Health of a Nation (Lesson No. 3)—Feb. 3 (Powers) C-802.
Building Up the Health of a Nation (Lesson No. 4)—Feb. 10 (Powers).
Building Up the Health of a Nation (Lesson No. 5—Feb. 17 (Powers) S-1707.
Bureau of Standards Weights and Measures (No. 9 of "Uncle Sam At Work")—Feb. 19 (Powers) S-1707; C-1152.

C

Caged With Polar Bears—Feb. (Powers) C-802.
Carl Emmy and His Dogs—Jan. 6 (Powers) S-131; C-99.
Child of Circumstances, A -Feb. 4 (Rex) S-1018.
Cinders—Feb. 15 (Ipm) S-1184; C-1152.
Crimson Trail, The (2 parts)—Mar. 24 (Imp) S-2070.
Cry of Erin, The—Mar. 17 (Rex) S-1887; C.-1854.
Cupid At the Polo Game—Jan. 30 (L-KO) S-659; C-626.
Cupid Trims His Lordship—Feb. 28 (Nestor) C-1494; S-1885.

D

Dad's Dollars and Dirty Doings (2 parts)—Feb. 27 (L-KO) S-1317; C-1495.
Daughter of Penance, A (2 parts)—Jan. 29 (Bison) S-658; C-626.
Dawn Road, The (2 parts)—Jan. 1 (Bison) 2427 Vol. 26.
Desperado, The—Mar. 22 (Laemmle) S-2072.
Deurone Waterloo, The—Mar. 13 (Nestor) S-1855 C-1854.
Disappearing Groom, The—Feb. 21 (Nestor) S-1352; C-1319.
Discontent (2 parts)—Jan 25 (Gold Seal) S-659; C-626.
Doll Doctor, The (2 parts)—Mar. 10 (Imp) C-1667; S-1885.
Dolly's Scoop (2 parts)—Feb. 20 (Rex) S-1186; C-1319.
Drugged Waters (5 parts)—Mar. 20 (Red Feather Photoplay) C-2032; R-1662.
Dumb Bandit, The—Mar. 9 (Rex) S-1706; C-1667.
Dupe, The (3 parts)—Feb. 22 (Gold Seal) S-1347.

E

Elevating Father (2 parts)—Feb. 16 (L-KO) S-1187; C-1152.
Eye of Horus, The (No. 4 of "Lord John's Journal"—3 parts)—Feb. 29 (Gold Seal) S-1533; C-1495.

F

False Friends and Fire Alarms (2 parts)—Mar. 8 (L-KO) S-1706; C-1667.
Family Secret, The (2 parts)—Feb. 15 (Gold Seal) S-1185
Fatal Introduction, The (3 parts)—Mar. 15 (Big U) S-1887.
Firing the Butler or the Butler's Fire -Feb. 13 (L-KO) S-1015; C-1152.
Flirtation A La Carte—Jan. 16 (L-KO) S-291; C-443
Flivver's Art of Mystery—Jan. 7 (Nestor) C-99.
Flivver's Dilemma—Feb. 18 (Nestor) S-1183; C-1152.
Flivver's Famous Cheese Hound—Jan. 21 (Nestor) S-474.
Flivver's Good Turn—Jan. 14 (Nestor) S-292; C-263.
Flivver's Still Alarm—Feb. 4 (Nestor) C-802.
Flivver's Terrible Past—Dec. 31 (Nestor) S-129
Fool's Gold, A (3 parts) -Mar. 30 (Laemmle
Friend—But a Star Boarder Mar. 26 (L-S-2067.

G

Gasoline Habit, The—Mar. 28 (Imp).
Gertie's Awful Fix -Mar. 7 (L-KO) C-1667; S-1886.
Gertie's Busy Day—Jan. 12 (L-KO) S-291; C-263.
Graft No. 3 ("The Traction Grab"—2 parts)—Dec. 27 (Universal Special Feature) S-289; C-2391.
Graft No. 4 ("The Power of the People"—2 parts)—Jan 3 (Universal Special Feature) S-289; C-91.
Graft No. 5 ("Grinding Life Down"—2 parts)—Jan. 10 (Universal Special Feature) S-475; C-263.
Graft No. 6 ("The Railroad Monopoly"—2 parts)—Jan. 17 (Universal Special Feature) S-476; C-443.
Graft No. 7 ("America Saved from War"—2 parts)—Jan. 24 (Universal Special Feature) S-657; C-626.
Graft No. 8 ("Old King Coal"—2 parts)—Jan. 31 (Universal Special Feature) S-834; C-802.
Graft No. 9 ("The Insurance Swindlers"—2 parts)—Feb. 7 (Universal Special Feature) S-1016; C-979.
Graft No. 10 ("The Harbor Transportation"—2 parts)—Feb. 14 (Universal Special Feature) S-1350; C-1152.
Graft No. 11 ("The Illegal Bucket Shops"—2 parts)—Feb. 21 (Universal Special Feature) S-1537; C-1319.
Graft No. 12 ("The Milk Battle"—2 parts)—Feb. 28 (Universal Special Feature) S-1538; C-1495.
Graft No. 13 ("The Powder Trust and the War"—2 parts)—Mar. 6 (Universal Special Feature) S-1703; C-1667.
Graft No. 14, "The Iron Ring" (2 parts)—Mar. 13 (Universal Special Feature) S-2066; C-1855.
Graft No. 15, "The Patent Medicine Danger," (2 parts)—Mar. 20 (Universal Special Feature) S-2066; C-2032.
Graft No. 16, "Pirates and Finance" (2 parts)—Mar. 27 (Universal Special Feature)
Grey Sisterhood, The (No. 2 of "Lord John's Journal"—3 parts)—Jan. 4 (Gold Seal) S-476; C-99.
Grinding Life Down (No. 5 of "Graft"—2 parts)—Jan. 10 (Universal Special Feature) S-475; C-263.

H

Harbor Transportation, The (No. 10 of "Graft"—2 parts) Feb. 14 (Universal Special Feature) S-1350; C-1152.
He Almost Eloped—Mar. 31 (Nestor).
Heart of a Mermaid, The (3 parts)—Jan 5 (Victor) S-292; C-99.
Heart of Bonita, The (2 parts)—Mar. 2 (Laemmle) S-1537; C-1495.
Her Better Self (2 parts)—Jan. 19 (Victor) S-480; C-443.
Her Defiance (2 parts)—Jan. 14 (Rex) S-291; C-263.
Her Dream Man—Jan. 23 (Laemmle) S-476; C-626.
Her Friend, the Doctor—Feb. 25 (Nestor) S-1352.
Her Greatest Story—Feb. 27 (Laemmle) S-1352.
Her Invisible Husband—Mar. 14 (Imp) S- 1885.
Her Naughty Eyes—Feb. 6 (L-KO) S-1014; C-978.
Her Steady Carfare—Jan. 24 (Nestor) S-659.
High Fliers (2 parts)—Feb. 9 (Victor) S-1350; C-979.
Hilda's Husky Helper—Jan. 8 (Falstaff) S-296; C-98.
Hired, Tired and Fired—Jan. 25 (Imp) S-658; C-626.
His Brother's Pal (2 parts)—Mar. 12 (Rex) S-1886.
His Majesty Dick Turpin (2 parts)—Jan 12 (Bison) S-1351; C-1152.
His Return—Jan. 11 (Rex) S-290; C-263.
Hoax House, The (2 parts)—Mar. 3 (Imp) S-1533.
How Uncle Sam Gets His Coin (No. 2 of "Uncle Sam At Work"—2 parts)—Jan. 1 (Powers) S-292.

I

Illegal Bucket Shops, The (No. 11 of the "Graft" Series—2 parts)—Feb. 21 (Universal Special Feature) S-1537; C-1319.
I'll Get Her Yet (2 parts)—Feb. 25 (Imp) S-1347; C-1319.
In A Cage With Polar Bears—Jan. 20 (Powers) S-1185.
In Dreamy Jungletown—Feb. 1 (Rex) S-1185; C-802.
In His Own Trap (3 parts)—Jan 30 (Rex) S-660.
Inner Soul, The (2 parts)—Jan. 28 (Laemmle) S-658; C-626.
Insurance Swindlers, The (No. 9 of the "Graft" Series—2 parts)—Feb. 7 (Universal Special Feature) S-1016; C-979.
In the Heart of a Shell—Mar. 3 (Rex) C-1495.
In the Night (3 parts)—Feb. 17 (Victor) S-1187; C-1152.
Iron Ring, The (No. 14 of the "Graft" Series (2 parts)—Mar. 13 (Universal Special Feature) S-2066; C-1855.
Iron Rivals, The (2 parts)—Mar. 18 (Bison) S-1887; C-1855.
It Nearly Happened—Mar. 25 (Joker) S-2070.

J

Janitor's Busy Day, The—Mar 27 (Nestor).
Jed's Trip to the Fair—Jan. 3 (Nestor) S-130; C-99.
John Pellet's Dream—Feb. 24 (Laemmle) S-1352; C-1319.
Just Plain Folks (3 parts)—Jan. 20 (Laemmle) S-476; C-443.

K

Knight of the Range, A (5 parts)—Feb. 7 (Red Feather Photoplay) S-831; C-979; R-797.
Knocks and Opportunities (2 parts)—Jan. 26 (L-KO) S-659; C-626.

L

Lady Raffles Returns (2 parts)—Mar. 28 (Gold Seal).
Langdon's Legacy (5 parts)—Jan. 3 (Broadway Universal Feature) S-132.
Lavinia Comes Home (2 parts)—Mar. 9 (Laemmle) S-1701; C-1667.
Law of Life, The (3 parts)—Jan. 7 (Imp) S-129; C-99.
Leap and Look Thereafter—Feb. 12 (Joker) S-1183; C-979.
Lion's Wreath, The—Mar. 3 (Nestor) S-1532.
Little Mascot, The (2 parts)—Jan. 16 (Rex) S-660; C-263.
Live Wires and Love Sparks (3 parts)—Mar. 19 (L-KO) S-1886; C-2032.
Living Lie, The (3 parts)—Feb. 10 (Laemmle) S-834; C-979.
Loemade Aids Cupid—Jan. 1 (Joker) S-2436, Vol. 26.
Lonesomeness—Mar. 15 (Laemmle) S-1888; C-1854.
Lord John's Journal No. 2, "The Grey Sisterhood" (3 parts)—Jan. 4 (Gold Seal) S-476; C-99.
Lord John's Journal No. 3, "Three Fingered Jenny" (3 parts)—Feb. 1 (Gold Seal) S-1017; C-802.
Lord John's Journal No. 4, "The Eye of Horus" (3 parts)—Feb. 29 (Gold Seal) S-1533; C-1495.
Lords of High Decision (5 parts)—Feb. 28 (Red Feather Photoplay) S-1701; C-1495.
Love and Vaccination—Mar. 20 (Nestor) S-2067; C-2032.
Love Laughs At the Law—Mar. 2 (Joker) S-1533; C-1495.
Love's Pilgrimage to America (5 parts)—Jan. 10 (Broadway Universal Feature) S-289; C-443; R-93.
Love Spasms—Mar. 12 (Victor) S-1888; C-1854.
Lumber Industry In Sweden—Jan. 13 (Powers) C-263.

M

Madame Cubist (2 parts)—Feb. 23 (Victor) S-1351; C-1319.
Madcap Queen of Corona (2 parts)—Mar. 21 (Gold Seal) S-2067; C-2032.
Mand and Morality (3 parts)—Jan. 12 (Victor) S-290; C-263.
Man Inside, The (5 parts)—Jan. 17 (Broadway Universal Feature) S-475; C-443; R-258.
Married On the Wing—Feb. 26 (Joker) S-1351; C-1319.
Milk Battle, The (No. 12 of the "Graft" Series—2 parts)—Feb. 28 (Universal Special Feature) S-1538; C-1495.
Mingling Spirits—Jan. 17 (Nestor) S-474.
Missing Locket, The—Feb. 11 (Rex) S-1185.
Missy (2 parts)—Jan. 6 (Laemmle) S-131; C-99.
Mixed Kids—Feb. 7 (Nestor) S-835.
Model Husband, The (2 parts)—Mar. 29 (Victor).
Monna Vanna (3 parts)—Mar. 25 (Bison) S-2067.
Mr. McIdiot's Assassination (2 parts)—Jan. 23 (L-KO) S-480; C-626; R-93.
Mrs. Green's Mistake—Jan. 29 (Joker) S-659.
Muchly Married—Mar. 18 (Joker) S-1887; C-2031.

N

Nan Good for Nothing—Jan. 28 (Big U) S-658; C-626.

O

Old King Coal (No. 8 of the "Graft" Series—2 parts)—Jan. 31 (Universal Special Feature) S-834; C-802.
On Dangerous Ground—Mar. 23 (Big U) S-2070.
One Woman, The (3 parts)—Mar. 4 (Bison) S-1532; C-1495.
On the Trail of the Tigress (2 parts)—Jan. 8 (Bison) S-130; C-99.
Orders Is Orders (2 parts)—Mar. 15 (Victor) S-1888; C-2032.

P

Patent Medicine Danger, The (No. 15 of the "Graft" Series) (2 parts)—Mar. 20 (Universal Special Feature) S-2066; C-2032.
Path of Happiness, The (5 parts)—Jan. 31 (Red Feather Photoplay) S-1183; C-802; R-622.
Patterson of the News (2 parts)—Mar. 17 (Imp) S-1885; C-1855.
Phantom Island (2 parts)—Feb. 5 (Bison) S-1014; C-802.
Phantom Thief, The—Mar. 21 (Rex) S-2072.
Pipe Dreams—Feb. 22 (Victor) S-1350; C-1319.
Plot and Counterplot (2 parts)—Feb. 18 (Imp) S-1184; C-1152.
Pool of Flame, The (5 parts)—Mar. 13 (Red Feather Photoplay); R-1492; S-1886, C-1855.
Powder Trust and the War (No. 13 of "Graft"—2 parts)—Mar. 6 (Universal Special Feature) S-1703; C-1667.
Power of the People (No. 4 of the "Graft" Series—2 parts)—Jan. 3 (Universal Special Feature) S-289; C-99.
Preparedness (No. 10 of "Uncle Sam At Work")—Feb. 26 (Powers) C-1319.
Protecting the Ships At Sea (No. 5 of "Uncle Sam At Work")—Jan. 22 (Powers) S-1185; C-443.

Q

Quarter Breed, The (3 parts)—Mar. 11 (Bison) S-1703; C-1667.
Quiet Supper For Four, A—Feb. 11 (Nestor) S-1182.

R

Railroad Monopoly, The (No. 6 of the "Graft" Series—2 parts)—Jan. 17 (Universal Special Feature) S-476; C-443.
Recoiling Vengeance, A (3 parts)—Feb. 19 (Bison) S-1351; C-1152.
Red Lie, The (3 parts)—Jan. 27 (Laemmle) S-658.
Reward of Chivalry, The (3 parts)—Jan 18 (Gold Seal) S-477.
Ring and the Rajah, The—Jan. 14 (Victor) S-290; C-263.
Romance of Toyland, A—Mar. 9 (Powers) S-1707.
Rubber Rompers, The—Jan. 13 (Powers) C-263.

S

Safety First—Mar. 16 (Powers) S-1885.
Sammie Johnsin, Hunter—Jan. 27 (Powers) S-1185; C-626.
Sammy Johnson—Strong Man—Mar. 16 (Powers) S-1885.
Saved By a Song (2 parts)—Mar. 5 (Rex) S-1532; C-1667.
Saving Susie From the Sea—Jan. 19 (L-KO) S-477; C-443.
Saving Wealth and Building Health (No. 6 of "Uncle Sam At Work")—Jan. 29 (Powers) S-1185; C-626.
Scars and Stripes Forever (2 parts)—Mar. 27.
Scorched Wings (3 parts)—Mar. 31 (Imp) (L-KO) S-2067.
Sea Dogs and Land Rats—Feb. 2 (L-KO) S-1014; C-802.
Sea Mystery—Jan. 21 (Victor) S-480; C-443.
Secret Foe, The (2 parts)—Mar. 23 (Laemmle) S-2072.
September Mourning, A (2 parts)—Feb. 6 (L-KO) S-1014; R Vol 26-Pg 1319.
Shackles—Mar. 2 (Big U) S-1532.
Shattered Nerves—Jan. 4 (Rex) S-130; C-99.
Silent Member, The—Jan. 18 (Rex) S-482.
Social Outcast, A (3 parts)—Mar. 20 (Rex) S-2072.
Some Heroes—Feb. 29 (Imp) C-1533; C-1494.
Son O' The Stars (3 parts)—Feb. 2 (Victor) S-1016.
Sons of Satan (5 parts)—Feb. 12 (Red Feather Photoplay) S-1354; C-1319; R-1142.
Soul Enslaved, A (5 parts)—Jan. 24 (Broadway Universal Feature) S-661; C-626; R-438.
Soul Man, The—Feb. 4 (Imp) S-1017; C-802.
Sphinx, The (5 parts)—Feb. 14 (Red Feather Photoplay) S-1183; C-1152; R-974.
Stampede In the Night, The (2 parts)—Feb. 26 (Bison) S-1352.
Strong Arm Squad, The—Feb. 15 (Rex) S-1185.
Sunlight and Shadow—Mar. 7 (Imp) S-1707; C-1667.

T

Target, The (5 parts)—Mar. 6 (Red Feather Photoplay) C-1667; R-1312; S-1886.
Their Act (3 parts)—Mar. 10 (Victor) S-1702; C-1667.
Their Only Son—Mar. 6 (Nestor) S-1706; C-1667.
There's no Place Like Home—Mar. 28 (Rex).
Those Female Haters—Jan. 8 (Joker) S-129; C-99.
Three Fingered Jenny (No. 3 of "Lord John's Journal" 3 parts)—Feb. 1 (Gold Seal) S-1017; C-802.
Toyland Mystery, A—Mar 23 (Powers) S-2067.
Traction Grab, The (No. 3 of the "Graft" Series—2 parts)—Dec. 27 (Universal Special Feature) S-289; C-Vol. 26, Pg. 2391.
Trail of the Wild Wolf, The (2 parts)—Feb. 11 (Imp) S-835; C-979; R-622.
Trapeze Work By Miss Leitzel—Feb. 17 (Powers) S-1354.
Turtle Doves—Feb. 23 (Rex) S-1347; C-1319.
Twenty Minutes At the Fair—Feb. 20 (L-KO) S-1187; C-1319.
Two Men of Sandy Bar—April 3 (5 parts)—(Red Feather) D-R-2029.

U

Uncle Sam At Work No. 1, "Where Uncle Sam Makes His Laws and Keeps His Relics"—Dec. 25 (Powers) S-131.
Uncle Sam At Work No. 2, "How Uncle Sam Gets His Coin"—Jan 1 (Powers) S-292; C-Vol. 26, Pg. 2390.
Uncle Sam At Work No. 3, "Are We Prepared?"—Jan. 8 (Powers) S-482; C-99.
Uncle Sam At Work No. 4, "Uncle Sam's Proteges At Work and Play"—Jan. 15 (Powers) S-667; C-263.
Uncle Sam At Work No. 5, "Protecting the Ships At Sea"—Jan. 22 (Powers) S-1185; C-443.
Uncle Sam At Work No. 6, "Saving Wealth and Building Wealth"—Jan. 29 (Powers) S-1185; C-626.
Uncle Sam At Work No. 7, "Uncle Sam's Children"—Feb. 5 (Powers) S-1185; C-802.

Uncle Sam At Work No. 8, "As Fisherman, Postmaster, Health Officer"—Feb. 17 (Powers) S-1354; C-979.
Uncle Sam At Work No. 9, "Bureau of Standards, Weights and Measures"—Feb. 19 (Powers) S-1707; C-1152.
Uncle Sam At Work No. 10, "Preparedness"—Feb. 26 (Powers) C-1319.
Uncle Sam's Children No. 7 of "Uncle Sam At Work"—Feb. 5 (Powers) S-1185; C-802.
Underworld, The—Jan. 5 (Laemmle) S-131; C-99.

V

Vanity Thy Name Is?—Jan. 21 (Imp) S-482; C-443.

W

Wanted—A Piano Tuner—Feb. 5 (Joker) S-1015; C-802.
Warriors of the Air—Mar. 9 (Powers) S-1707.
When Aunt Matilda Fell—Jan. 31 (Nestor) C-802.
When Lizzie Disapepared—Mar. 10 (Nestor) C-1667.
When the Losers Won—Feb. 14 (Nestor) S-1182; C-1152.
Whole Jungle Was After Him, The—Jan. 22 (Joker) S-480; C-443
Winning of Miss Construe, The (3 parts)—Mar. 7 (Gold Seal) S-1702; C-1667.
Wise Man and the Fool, The (2 parts)—Feb. 3 (Laemmle) S-1016; C-802.
Windward Anchor, The—Mar. 8 (Laemmle) S-1701; C-1667.
Wrong Bird, The—Mar. 24 (Nestor) C-2032.

X

"X-3" (3 parts)—Jan. 13 (Big U) S-291; C-263.

Y

Yust From Sweden (3 parts)—Feb. 8 (Gold Seal) S-835; C-978.

Mutual Film Corporation

A

According to Law (5 parts)—Mar. 2 (Mutual Masterpicture de Luxe *No. 77—Gaumont) S-1710; C-1854.
According to St. John (3 parts)—Feb. 11 (Mustang) S-1022; C-978.
Alias Mr. Jones—Jan. 9 (Casino) S-662; C-442.
All Balled Up—Mar. 5 (Vogue) S-1710; C-1854.
Ambitious Awkward Andy—Mar. 9 (Falstaff) S-1891; C-1854.
Around the World—Jan. 28 (Cub) S-840; C-978.
As a Woman Sows (5 parts)—Jan 24 (Mutual Masterpicture De Luxe No. 59—Gaumont) S-665; C-625; R-621.
At the End of His Rope—Feb. 17 (Falstaff) S-1360; C-1494.

B

Baby Grand—Jan. 20 (Vogue) C-801.
Bait, The (5 parts)—Jan. 22 (Mutual Masterpicture De Luxe No. 58—Centaur) S-490; C-801; R-622.
Battle of Cupidovitch, The—Feb. 20 (Beauty) S-1190; C-1494.
Beaten at the Bath—Jan. 27 (Falstaff) S-838.
Belinda's Bridal Breakfast—Jan. 10 (Falstaff) S-663; C-262.
Betrayed (5 parts)—Jan. 29 (Mutual Masterpicture De Luxe No. 61—Thanhouser) S-837; C-625.
Billy Van Deusen and the Vampire—Feb. 13 (Beauty) S-1020; C-1151.
Billy Van Deusen's Shadow—Jan. 4 (Beauty) S-132; C-262.
Billy Van Deusen's Wedding Eve—Feb. 2 (Beauty) S-836; C-978.
Bird of Prey, A (5 parts)—Mar. 16 (Mutual Masterpicture de Luxe—Thanhouser No. 81) S-2080; C-2031.
Booming the Boxing Business—Feb. 8 (Falstaff) S-1020; C-1151.
Broken Cross, The (2 parts)—Feb. 1 (American) S-836; C-801.
Bruiser, The (5 parts)—Mar. 23 (Mutual Masterpicture de Luxe—American No. 84) S-2082.
Bubbles In the Glass, The (3 parts)—Jan. 4 (Thanhouser) S-293; C-98.
Bubbles and the Barber—Mar. 25 (Beauty) S-2078.
Bum Steer, A—Jan. 12 (Vogue) C-625.
Bungling Bill's Burglar—Jan. 27 (Vogue) S-1024; C-978; R-981.
Bungling Bill's Peeping Ways—Mar. 10 (Vogue) S-2074.
Burglar's Picnic, The (3 parts)—Jan. 26 (Thanhouser) S-839; C-801.
Buried Alive No. 12 of the "Girl and the Game" (2 parts)—Mar. 13 (Signal) S-2076.

C

Candy Cook, The—Feb. 27 (Vogue) S-1540; C-1666.
Clever Collie's Come-Back, A—Feb. 1 (Falstaff) S-838; C-978.
Close Call, A (No. 9 of "The Girl and the Game"—2 parts)—Feb. 21 (Signal) S-1542; C-1494.
Code of Honor, The (3 parts)—Mar. 21 (American) S-2078.
Cooking His Goose—Feb. 27 (Beauty) S-1356; C-1494.
Craving, The (5 parts)—Feb. 26 (Mutual Masterpicture De Luxe—American No. 73) S-1544; C-1666; R-1661.
Cruise of Fate, The (3 parts)—Mar. 8 (Thanhouser) S-2072; C 1854.
Cupid at Cohen's—Mar. 23 (Beauty) S-2078.
Curfew Corliss (3 parts)—Mar. 17 (Mustang) S-1889.

D

Dad's College Widow—Mar. 5 (Beauty) S-1538; C-1666.
Dash Through Flames, A (No. 10 of "The Girl and the Game"—2 parts)—Feb. 28 (Signal) S-1711; C-1666.
Dead Alive, The (5 parts)—Feb. 17 (Mutual Masterpicture De Luxe—Gaumont) S-1189; C-1318; R-1314.
Defective Detective, The—Feb. 4 (Cub) S-1022; C-1318.
Desperate Chance, The—Mar. 3 (Cub) S-1714; C-1854.
Devilish Business—Mar. 26 (Vogue).
Double Crossed (3 parts)—Feb. 25 (Mustang) S-1356; C-1494.
Drifter, The (5 parts)—Feb. 7 (Mutual Masterpicture De Luxe No. 65—Gaumont) S-837; C-978; R-976.

E

Ella Wanted to Elope—Feb. 16 (Beauty) S-1190; C-1151.
Embers (5 parts)—Mar. 2 (Mutual Masterpicture De Luxe No. 75—American) S-1710; C-1666.
Extra Man and the Milk-Fed Lion, The (3 parts)—Feb. 4 (Mustang) S-835; C-801.

F

Fear (3 parts)—Mar. 29 (Thanhouser).
Fickle Madge—Feb. 6 (Vogue) S-1024; C-1151.
Fifth Ace, The (2 parts)—Mar. 22 (Thanhouser).
Fight At Signal Station, The (No. 5 of the "Girl and the Game"—2 parts)—Jan. 24 (Signal) S-663.
Fighting for France—Jan. (Mutual Special) C-263; R-259.
First Quarrel, The—Jan. 11 (Beauty) S-294; C-442.
Five Faults of Flo, The (5 parts)—Jan. 20 (Mutual Masterpicture De Luxe No. 57—Thanhouser) S-664; C-442; R-438.
Flight of the Duchess, The (5 parts)—Mar. 11 (Mutual Masterpicture de Luxe, No. 79 Thanhouser) S-1893; C-2031; R-1847.
Flooded With Trouble—Feb. 24 (Vogue) S-1540; C-1666.
Foolish Fat Flora—Dec. 30 (Falstaff) S-134; C-Vol. 26-Pg. 2398.

G

Gamble, The (2 parts)—Jan. 10 (American) S-294; C-442.
Gay Blade's Last Scrape, A—Mar. 8 (Beauty) S-1711; C-1854.
Getting In Wrong—Jan. 15 (Beauty) S-294; C-442.
Girl and the Game (No. 2 "The Winning Jump"—2 parts)—Jan. 3 (Signal) S-136; C-262.
Girl and the Game No. 3 "A Life in Peril" (2 parts)—Jan. 10 (Signal) S-484; C-262.
Girl and the Game (No. 4, "Helen's Perilous Escape"—2 parts)—Jan. 17 (Signal) S-486.
Girl and the Game (No. 5, "The Fight At Signal Station"—2 parts)—Jan. 24 (Signal) S-663.
Girl and the Game (No. 6 "Helen's Wild Ride"—2 parts)—Jan. 31 (Signal) S-839; C-978.
Girl and the Game (No. 7, "Spike's Awakening"—2 parts)—Feb. 7 (Signal) S-1190; C-1151.
Girl and the Game (No. 8 "A Race for the Right of Way" (2 parts)—Feb. 14 (Signal) S-1354; C-1318.
Girl and the Game (No. 9, "A Close Call"—2 parts)—Feb. 21 (Signal) S-1542; C-1495.
Girl and the Game (No. 10, "A Dash Through Flames"—2 parts)—Feb. 28 (Signal) S-1711; C-1666.
Girl and the Game, The (No. 11, "The Salting of the Superstition Mine") (2 parts)—Mar. 6 (Signal) S-1890; C-1854
Girl and the Game, The (No. 12, "Buried Alive") (2 parts)—Mar. 13 (Signal) S-2076.
Girl and the Game, The (No. 13—2 parts)—Mar. 20 (Signal).
Girl and the Game, The (No. 14—2 parts)—Mar. 27 (Signal).
Girl of His Dreams, The—Jan. 21 (Cub) S-840; C-801.
Going Up—Feb. 25 (Cub) S-1542; C-1666.
Grace's Gorgeous Gown—Jan. 18 (Falstaff) S-488; C-442.

H

Ham and Eggs—Jan. 16 (Casino) S-488; C-625.
Happy Masquerader, The (3 parts)—Feb. 29 (American) S-1540; C-1494; R-1491.
Harry's Happy Honeymoon—Feb. 3 (Falstaff) S-838; C-978.
Haunted Manor, The (5 parts)—Mar. 20 (Mutual Masterpicture de Luxe—Gaumont, No. 83) S-2080.
Heart of Tara, The (5 parts)—Mar. 4 (Mutual Masterpicture De Luxe No. 76—Centaur) S-1544; C-1854.
Heaven Will Protect a Woiking Goil—Feb. 20 (Falstaff) S-1360.
Helen's Perilous Escape (No. 4 of the "Girl and the Game"—2 parts)—Jan. 17 (Signal) S-486; C-626.
Helen's Wild Ride (No. 6 of "The Girl and the Game"—2 parts)—Jan. 31 (Signal) S-839; C-978.
He Thought He Went to War—Jan. 30 (Vogue) S-840; C-978.
Hidden Law, The (5 parts)—Mar. 25 (Mutual Masterpicture de Luxe—Centaur—No. 84) S-2082.
Hills of Glory, The (2 parts)—Jan. 7 (Mustang) S-132.

I

I Accuse (5 parts)—Feb. 21 (Mutual Masterpicture De Luxe No. 71—Gaumont) S-1362; C-1494.
Idol of the Stage, The (5 parts)—Jan. 31 (Mutual Masterpicture De Luxe No. 63—Gaumont) S-668; C-801; R-799.
Igorrotes, Crocodiles and a Hat Box—Feb. 13 (Falstaff) S-1350; C-1151.
Innocent Crook, An—Jan. 3 (Vogue) S-295; C-262.
In the Name of the Law (3 parts)—Jan. 11 (Than-O-Play) S-662; C-262.
In the Shuffle (3 parts)—Mar. 28 (American).
In the Web of the Grafters (5 parts)—Mar. 13 (Mutual Masterpicture de Luxe—Signal—No. 80) S-1079.

J

Jerry and the Smugglers—Mar. 31 (Cub).
Jerry's Big Game—Mar. 10 (Cub) S-1889; C 2031.
Jerry In Mexico—Dec. 31 (Cub) S-486, C-625.
Jerry In the Movies—Jan. 7 (Cub) S-294; C-442.
Jerry's Millions—Feb. 11 (Cub) S-1188; C-1151.
Johnny's Birthday—Jan. 19 (Beauty) S-484; C-625.
Johnny's Jumble—Mar. 1 (Beauty) S-1538; C-1666.
Jungle Life in the South—Mar. 2 (Falstaff) C-1666.

K

Keeping Up with the Joneses—Jan. 4 (Gaumont) C-442.
Keeping Up with the Joneses—Jan. 11 (Gaumont) S-664; C-442.
Keeping Up with the Joneses—Jan. 23 (Gaumont) S-841; C-801.
Keeping Up with the Joneses—Jan. 30 (Gaumont) S-1024; C-978.
Keeping Up with the Joneses—Feb. 6 (Gaumont) S-1188; C-1151.
Keeping Up with the Joneses—Feb. 13 (Gaumont) S-1360; C-1318.
Keeping Up with the Joneses—Feb 20 (Gaumont) S-1362; C-1494.
Keeping Up With the Joneses—Feb. 27 (Gaumont) C-1666.
Keeping Up With the Joneses—Mar. 19 (Gaumont).
Keeping Up With the Joneses—Mar. 26 (Gaumont).
Knotted Cord, The (3 parts)—Feb. 2 (Thanhouser) S-839; C-801.

L

Laird O'Knees, The—Feb. 6 (Beauty) S-836; C-836.
Law of Success, The (2 parts)—Jan. 2 (Reliance) S-296; C-262.
Law Unto Himself, A (5 parts)—Feb. 28 (Mutual Masterpicture De Luxe No. 73—Centaur) S-1364; C-1666.
Leave It to Cissy—Jan. 2 (Casino) S-296; C-262.
Life In Peril, A (No. 3 of "The Girl and the Game"—2 parts)—Jan. 10 (Signal) S-484; C-262.
Life's Blind Alley (5 parts)—Feb. 17 (Mutual Masterpicture De Luxe No. 68—American) S-1362; C-1318.
Life's Harmony (3 parts)—Feb. 22 (American) S-1358; C-1318.
Lillo of the Sulu Sea (3 parts—Feb. 8 (American) S-1018; C-978.
Lord Loveland Discovers America (5 parts)—Jan 27 (Mutual Masterpicture De Luxe No. 60—American) S-665; C-801; R-799.
Love, Dynamite and Baseballs—Mar. 5 (Vogue) S-2076; C-1854.
Love Liar, The (5 parts)—Mar. 27 (Mutual Masterpicture de Luxe—Centaur, No. 86).
Love, Music and Cannonballs—Mar. 9 (Vogue) S-1890.
Lucky Larry's Lady Love—Jan. 26 (Falstaff) S-838; C-625.

M

Mammy's Rose—Feb. 4 (American) S-836; C-978.
Man In the Sombrero, The (2 parts)—Jan. 25 (American) S-661; C-801.
Margy of the Foothills (3 parts)—Mar. 3 (Mustang) S-1540; C-1666.
Marta of the Jungle—Jan. 13 (Centaur) S-295; R-616.
Matching Dreams (2 parts)—Jan. 3 (American) S-133; C-262.
Maude Muller Modernized—Mar. 2 (Falstaff) S-1707; C-1666.
Mischief and a Mirror—Jan. 23 (Beauty) S-484; C-625.
Modern Sphinx, A (3 parts)—Feb. 15 (American) S-1189; C-1151; R-1142.
More Truth Than Poetry—Mar. 12 (Vogue) S-1890.
Mr. Bumps, Commuter—Jan. 21 (Novelty) S-841; C-801.
Mutual Weekly No. 52, 1915—Dec. 30 (Mutual) S-134; C-262.
Mutual Weekly No. 53—Jan. 16 (Mutual) S-298; C-442.
Mutual Weekly No. 54—Jan. 13 (Mutual) S-488; C-625.
Mutual Weekly No. 55—Jan. 20 (Mutual) S 663; C-801.
Mutual Weekly No. 56—Jan. 27 (Mutual) 836.
Mutual Weekly No. 57—Feb. 3 (Mut 1020; C-1151.

Mutual Weekly No. 58—Feb. 10 (Mutual) S-1188; C-1318.
Mutual Weekly No. 59—Feb. 17 (Mutual) S-1356; C-1493.
Mutual Weekly No. 60—Feb. 24 (Mutual) S-1542; C-1666.
Mutual Weekly No. 61—Mar. 2 (Mutual) S-1714; C-1854.
Mutual Weekly No. 62—Mar. 9 (Mutual) S-1892; C-2031.
Mutual Weekly No. 63—Mar. 16 (Mutual) S-2074.
Mutual Weekly No. 64—Mar. 23 (Mutual).
Mutual Weekly No. 65—Mar. 30 (Mutual).
My Partner (5 parts)—Mar. 20 (Mutual Masterpicture de Luxe—Gaumont—No. 83) C-2031.

N

Nerve and Gasoline—Mar. 16 (Vim) S-1883.
Number 13 Westbound (3 parts)—Mar. 20 (Selig) S-2063.

O

Oh! For the Life of a Fireman—Jan. 10 (Vogue) S-663; C-442.
On the Rampage—Mar. 24 (Cub).
Optimistic Oriental Occults, The—Jan. 3 (Falstaff) S-296; C-262.
Oscar the Oyster Opener—Mar. 7 (Falstaff) S-1891; C-1666.
Other Side of the Door, The (5 parts)—Jan. 6 (Mutual Masterpicture No. 54—American) S-134; C-98.
Our National Vaudeville—Mar. 4 (Gaumont) C-1854.
Outwitted (3 parts)—Feb. 16 (Thanhouser) S-1190; C-1151.
Oval Diamond, The (5 parts)—Feb. 24 (Mutual Masterpicture De Luxe No. 72—Thanhouser) S-1364; C-1318; R-1314.
Overalls (5 parts)—Mar. 18 (Mutual Masterpicture de Luxe—American—No. 82) S-2080.

P

Paddy's Political Dream—Feb. 10 (Vogue) S-1360; C-1151.
Pansy's Post Protean Player—Mar. 21 (Falstaff) S-2074.
Paul's Political Pull—Mar. 28 (Falstaff) S-2074.
Pedro, the Punk Poet—Mar. 23 (Falstaff) S-2074.
Perkins's Peace Party—Feb. 24 (Falstaff) S-1358; C-1494.
Persistent Percival—Mar. 12 (Beauty) S-1711; C-1854.
Pete's Persian Princess—Jan. 20 (Falstaff) S-488; C-625.
Phantom Witness (3 parts)—Jan. 19 (Thanhouser) S-488; C-442.
Powder (5 parts)—Feb. 10 (Mutual Masterpicture De Luxe No. 66—American) S-1188; C-1318.

Q

Quagmire, The (3 parts)—Mar 10 (Mustang S-1889.

R

Race for the Right of Way, A—No. 8 of "The Girl and the Game" (2 parts)—Feb. 14 (Signal) S-1354; C-1318.
Ranger of Lonesome Gulch (3 parts)—Mar. 31 (Mustang).
Reforming Rubbering Rosie—Jan. 13 (Falstaff) S-663; C-442.
Reunion, The (3 parts)—Feb. 23 (Thanhouser) S-1542; C-1318.
Revelation (5 parts)—Mar. 30 (Mutual Masterpicture de Luxe—American), No. 87.
Rupert's Rube Relations—Mar. 16 (Falstaff), S-1892; C-2031.
Rusty Reggie's Record—Feb. 29 (Falstaff) S-1707; C-1494.
Ruth's Remarkable Reception—Feb 22 (Falstaff) S-1358; C-1151.

S

Salting of the Superstition Mine, The (No. 11 of "The Girl and the Game") (2 parts)—Mar. 6 (Signal) S-1890; C-1854.
Sammy's Dough-Full Romance—Jan. 23 (Vogue) S-840; C-801.
Sammy Versus Cupid—Feb. 3 (Vogue) S-1024; C-978.
Sanitarium Scramble, A—Jan. 28 (American) S-661; C-801.
Search Me—Mar. 2 (Vogue).
Secret Wire (2 parts)—Jan. 14 (American) S-293; C-442.
See America First No. 15 "Chicago, Ill"—Dec. 2 (Gaumont) S-298.
See America First No. 16, "Chicago, the Gateway of the West"—Dec. 28 (Gaumont) C-442.
See America First No. 17 "The Industries of Chicago"—Jan. 14 (Gaumont) C-442.
See America First No. 18 "Milwaukee Wis."—Jan. 11 (Gaumont) S-664.
See America First No. 19 "The Dells of Wisconsin"—Jan. 23 (Gaumont) S-841; C-801.
See America First No. 20 "Minneapolis and St. Paul"—Jan. 30 (Gaumont) S-1024; C-978.
See America First No. 21 "A Trip Through Duluth, Minn.—Feb. 6 (Gaumont) S-1188; C-1151.
See America First No. 22 "The Home of the Lumber Jack"—Feb. 13 (Gaumont) S-1360; C-1318.
See America First No. 23 "Key West, Fla."—Feb. 20 (Gaumont) S-1362; C-1494.
See America First No. 24—Feb. 27 (Gaumont) C-1666.
See America First No. 25, "Tampa, Fla."—(Gaumont) S-1892.
See America First No. 26, "Monterey, Cal."—Mar. 12 (Gaumont) S-2074; C-2031.
See America First No. 27—Mar. 19 (Gaumont).
See America First No. 28—Mar. 26 (Gaumont).
Settled Out of Court—Jan. 1 (Beauty) S-2438, Vol. 26; C-1854.
She Devil, The (3 parts)—Jan. 7 (Reliance) C-262.
Silas Marner (5 parts)—Feb. 19 (Mutual Masterpicture De Luxe No. 70—Thanhouser) S-1362; C-1151; R-1146.
Silent Trail, The (2 parts)—Jan. 18 (American) S-482; C-625.
Silken Spider, The (3 parts)—Mar. 7 (American) S-1711; C-1666.
Smugglers of Santa Cruz, The (3 parts)—Jan. 28 (Clipper) S-662; C-625.
Snow Shoveler's Sweetheart, The—Mar. 30 (Falstaff).
Snow Storm and Sunshine—Feb. 10 (Falstaff) S-1020; C-1151.
Snow Stuff (3 parts)—Mar. 24 (Mustang) S-2076.
Society Wolves (3 parts)—Jan. 5 (Thanhouser) C-262.
Some Night—Jan. 26 (Beauty) S-663; C-625.
Soul's Cycle, The (5 parts)—Feb. 12 (Mutual Masterpicture De Luxe No. 67—Centaur) S-837; C-1151.
Spider Barlow Meets Competition—Jan. 14 (American) S-294; C-442.
Spike's Awakening (No. 7 of "The Girl and the Game"—2 parts)—Feb. 7 (Signal) S-1190; C-1151.
Spirit of the Game, The (3 parts)—Feb. 9 (Thanhouser) S-1190; C-978.
Suppressed Order, The (3 parts)—Mar. 14 (American) S-1889; C-1854; R-1844.

T

Their Last Performance (3 parts)—Dec. 28 Thanhouser) S-133; C-Vol. 26 page 2390.
Theodore's Terrible Thirst—Mar. 14 (Falstaff) S-1891.
Thoroughbred, The (5 parts)—Jan. 17 (Mutual Masterpicture De Luxe No. 56—American) S-665; C-442.
Thunderbolt, The—Jan. 21 (American) S-484; C-442.
Time and Tide—Jan. 7 (American) S-133; C-262.
Tips—Mar. 19 (Beauty) S-1890; C-2031.
To Be or Not To Be—Jan. 8 (Beauty) S-133; C-262.
Too Much Married—Feb. 23 (Beauty) S-1356; C-1494.
Too Proud to Fight—Feb. 18 (Cub) S-1356; C-1494.
Trials of Thoughtless Thaddeus, The—Mar. 12 (Gaumont) C-2031.
Troubled Waters—Mar. 19 (Vogue) 2074.
True Nobility (5 parts)—Mar. 9 (Mutual Masterpicture de Luxe—American—No. 78) S-1892; C-2031; R-2025.
Trunk and Trouble, A—Mar. 29 (Beauty).
Twin Trunk Mystery, The—Mar. 17 (Cub) S-2076.

U

Una's Useful Uncle—Dec. 27 (Falstaff) S-134; C-Vol. 26 Page 2389.

V

Vengeance Is Mine (5 parts)—Jan. 31 (Mutual Masterpicture De Luxe No. 62—Centaur) S-490; C-801; R-799.
Viviana (2 parts)—Jan. 10 (American) S-293; C-442.

W

Walk This Way—Jan. 30 (Beauty) S-662; C-801.
Water Stuff (3 parts)—Jan. 15 (Mustang) S-295; C-442.
What Doris Did (3 parts)—Mar. 1 (Thanhouser); S-1892; C-1666.
When the Light Came (3 parts)—Feb. 18 (Mustang) S-1189; C-1151.
Whispered Word, The (3 parts)—Mar. 15 (Thanhouser) C-2031.
White Rosette, The (5 parts)—Feb. 5 (Mutual Masterpicture De Luxe No. 64—American) S-1022; C-978; R-973.
Wild Jim Reformer (2 parts)—Jan. 21 (Mustang S-486; C-625.
Winning Jump, The (No. 2 of "The Girl and the Game"—2 parts)—Jan. 3 (Signal) S-136; C-262.
Woman In Politics, The (5 parts)—Jan. 13 (Mutual Masterpicture De Luxe No. 55—Thanhouser) S-296; C-442; R-257.
Won By One—Feb. 9 (Beauty) S-1018; C-978.

Pathe Exchange, Inc.

A

Ach! Such Crimes—Jan. 8 (Starlight) S-300.
Along the Columbia River (Picturesque America)—Mar. 8 (Pathe) S-1895.
Along the Des Shutes River (Picturesque America)—Feb. 21 (Globe) S-1546; C-1666.
Animal Movements Analyzed—Dec. 22 (Photocolor) C-98.
Au Sable Chasm, The (Picturesque America)—Jan. 24 (Globe) S-842; C-978.

B

Branded as a Thief (No. 13 of "The Red Circle," 2 parts)—Mar. 11 (Balboa) S-2084.
By the Zuyder Zee (Picturesque Holland)—Feb. 21 (Photocolor) S-1546; C-1666.

C

California's Rocky Coast (Picturesque America) Dec. 28 (Photocolor) S-138.
Chasing 'Em Out In the Open—Jan. 1 (Starlight) S-138; C-262.
Cognac Cask, The (No. 3 of "The Iron Claw," 2 parts)—Mar. 13 (Pathe) S-2084; C-2031.
Colonel Heeza Liar, Nature Faker—Dec. 28 (Pathe) S-138; C-262.

D

Dodging the Law (No. 9 of the "Red Circle"—2 parts)—Feb. 12 (Balboa) S-1192; C-1318.

E

Engineering Feats In Oregon—Feb. 7 (Pathe) S-1191.
Excess Baggage (No. 10 of "The Red Circle"—2 parts)—Feb. 19 (Balboa) S-1368.
Excuse Me (5 parts)—Dec 31 (Gold Rooster Play) S-138; C-262; R-253.

F

False Colors (No. 6 of "The Red Circle"—2 parts)—Jan. 22 (Balboa) S-842; C-626.
From Bad to Worse—Jan. 15 (Starlight) S-669; C-625.
From Kabylia to Constantine (Picturesque Algeria)—Jan. 11 (Photocolor) S-669; C-625.

G

Gleeful Guardians—Mar. 8 (Starlight) S-1895.
Glimpses of Java—Jan. 31 (Globe) S-1026; C-1151.

H

Hapless Happenings—Feb. 7 (Starlight) S-1191; C-1318.
Hazel Kirke (5 parts)—Jan. 28 (Gold Rooster Play) S-842; C-978; R-970.
Head-Dresses of Holland—Jan. 24 (Photocolor) S-842; C-978.
Horrors of War, The (3 parts)—Jan. 24 (Pathe) S-842; C-802; R-792.
House of Unhappiness, The (No. 2 of "The Iron Claw," 2 parts)—Mar. 6 (Pathe) S-1894; C-2031; R-1491.

I

In Strange Attire (No. 4 of "The Red Circle"—2 parts)—Jan. 8 (Balboa) S-300; C-443.
Iron Claw, The (No. 1. "The Vengeance of Lagar"—2 parts)—Feb. 28 (Pathe) S-1720; C-1494; R-1491.
Iron Claw, The (No. 2 of "The House of Unhappiness," 2 parts)—Mar. 6 (Pathe) S-1894; C-2031; R-1491.
Iron Claw, The (No. 3 of "The Cognac Cask," 2 parts)—Mar. 13 Pathe) S-2084.
Iron Claw, The (No. 4—2 parts) Mar. 20 (Pathe).
Iron Claw, The (No. 5—2 parts)—Mar. 27 (Pathe).

J

Judgment Day, The (No. 14 of "The Red Circle,"Last No., 2 parts)—Mar. 18 (Balboa) S-2086.

L

Like a Rat in a Trap (No. 12 of the "Red Circle"—2 parts)—Mar. 4 (Balboa) S-1720; C-1666.
Little Mary Sunshine (5 parts)—Mar. 3 (Gold Rooster Play) S-1894; C-1854; R-1846.

F

Lizard, The—Jan. 17 (Globe) S-492.
Lonesome Luke Leans to the Literary—Jan. 5 (Phunphilms) S-300; C-443.
Lonesome Luke Lolls in Luxury—Jan. 19 (Phunphilms) S-492; C-801.
Lonesome Luke, Social Gangster—Dec. 29 (Phunphilms) S-136; C-262.
Lord Southpaugh (No. 14 and last of "The New Adventures of J. Rufus Wallingford"—2 parts)—Jan. 3 (Pathe) S-300; C-801; R-794.
Love Trail, The (5 parts)—Jan. 21 (Gold Rooster Play) S-492.
Luke and the Rural Roughnecks—Mar. 1 (Phunphilms) S-1720; C-1666.
Luke Foils the Villain—Feb. 14 (Phunphilms) S-1192; C-1444.
Luke Lugs Luggage—Jan. 12 (Phunphilms) S-669.
Luke Pipes the Pippins—Mar. 15 (Phunphilm) S-2084.
Luke, the Candy Cut-Up—Jan. 31 (Phunphilms) S-1026; C-1151.

M

Madame X (5 parts)—Jan 14 (Gold Rooster Play) S-492; C-615.
Matsushima Islands, The (Picturesque Japan)—Feb. 7 (Photocolor) S-1191.
Missing Heir, The (No. 13 of "The New Adventures of J. Rufus Wallingford"—2 parts)—Dec. 27 (Pathe) S-138; C-262.
Movements the Eye Misses—Jan. 31 (Photocolor) S-1026; C-1151.

N

New Adventures of J. Rufus Wallingford, The (No. 13 "The Missing Heir"—2 parts)—Dec. 27 (Pathe) S-138; C-262.
New Adventures of J. Rufus Wallingford, The (No. 14, "Lord Southpaugh" (Last Chapter) (2 parts)—Jan. 3 (Pathe) S-300.
New York (5 parts)—Feb. 4 (Gold Rooster Play) S-1026; C-1151; R-1140.

O

Old Unchanging Holland—Jan. 4 (Photocolor) S-300; C-443.

P

Pathe News No. 101, 1915—Dec. 18 (Pathe) S-136; C-98.
Pathe News No. 102, 1915—Dec. 22 (Pathe) S-136; C-262.
Pathe News No. 103, 1915—Dec. 25 (Pathe) S-298; C-262.
Pathe News No. 104, 1915—Dec. 29 (Pathe) S-298; C-442.
Pathe News No. 1, 1916—Jan. 1 (Pathe) S-490; C-625.
Pathe News No. 2, 1916—Jan 5 (Pathe) S-492; C-625.
Pathe News No. 3, 1916—Jan. 8 (Pathe) S-669.

Pathe News No. 4, 1916—Jan. 12 (Pathe) S-669.
Pathe News No. 5, 1916—Jan. 16 (Pathe) S-841.
Pathe News No. 6, 1916—Jan. 19 (Pathe) S-841; C-978.
Pathe News No. 7, 1916—Jan. 22 (Pathe) S-841; C-978.
Pathe News No. 8, 1916—Jan. 26 (Pathe) S-1024; C-115[illegible].
Pathe News No. 9, 1916—Jan. 29 (Pathe) S-1024.
Pathe News No. 10, 1916—Feb. 2 (Pathe) S-1191; C-131[illegible].
Pathe News No. 11, 1916—Feb. 5 (Pathe) S-1366.
Pathe News No. 12, 1916—Feb. 8 (Pathe) S-1368; C-1494.
Pathe News No. 13, 1916—Feb. 12 (Pathe) S-1546.
Pathe News No. 14, 1916—Feb. 16 (Pathe) S-1546; C-1667.
Pathe News No. 15, 1916—Feb. 19 (Pathe) S-1718; C-1666.
Pathe News No. 16, 1916—Feb. 23 (Pathe) S-1718; C-1854.
Pathe News No. 17, 1916—Feb. 26 (Pathe) S-1893; C-2031.
Pathe News No. 18, 1916—Mar. 1 (Pathe) S-1894; C-2031.
Pathe News No. 19, 1916—Mar. 4 (Pathe) S-1894.
Pathe News No. 20, 1916—Mar. 8 (Pathe) S-2084.
Pathe News No. 21, 1916—Mar. 11 (Pathe) S-2084.
Pathe News No. 22, 1916—Mar. 15 (Pathe).
Pathe News No. 23, 1916—Mar. 18 (Pathe).
Pathe News No. 24, 1916—Mar. 22 (Pathe)
Pathe News No. 25, 1916—Mar. 25 (Pathe).
Pathe News No. 26, 1916—Mar. 29 (Pathe).
Peace At any Price (No. 8 of the "Red Circle"—2 parts)—Feb. 5 (Balboa) S-1026.
Precious Packet, The (5 parts)—Feb. 11 (Gold Rooster Play) S-1191; C-1318; R-1310.

Q

Quaint Dances of Japan—Jan. 3 (Globe) S-300; C-442.
Quaint Volendam (Picturesque Holland)—Mar. 6 (Pathecolor) S-1895.

R

Railroad Construction on the Dark Continent—Jan. 17 (Phototcolor) S-492; C-801.
Red Circle, The (No. 3 "Twenty Years Ago"—2 parts)—Jan. 1 (Balboa) S-136; C-98.
Red Circle, The (No. 4 "In Strange Attire"—2 parts)—Jan. 8 (Balboa) S-300; C-443.
Red Circle, The (No. 5 "Weapons of War"—2 parts)—Jan 15 (Balboa) S-492; C-443.
Red Circle, The (No. 6 "False Colors"—2 parts)—Jan. 22 (Balboa) S-842; C-626.
Red Circle, The (No. 7 "Two Captives"—2 parts)—Jan. 29 (Balboa) S-842; C-978.
Red Circle, The (No. 8 "Peace At any Price"—2 parts)—Feb. 5 (Balboa) S-1026; C-1151.
Red Circle, The (No. 9 "Dodging the Law"—2 parts—Feb. 12 (Balboa) S-1192; C-1318.
Red Circle, The (No. 10 "Excess Baggage"—2 parts)—Feb. 19 (Balboa) S-1368.
Red Circle, The (No. 11 "Seeds of Suspicion"—2 parts)—Feb. 26 (Balboa) S-1546; C-1666.
Red Circle, The (No. 12 "Like a Rat in a Trap" 2 parts)—Mar. 4 (Balboa) S-1720; C-1666.
Red Circle, The (No. 13, "Branded as a Thief," 2 parts)—Mar. 11 (Balboa) S-2084.
Red Circle, The (No. 14, and Last, "Judgment Day," 2 parts)—Mar. 18 (Balboa) S-2084

S

Seeds of Suspicion (No. 11 of "The Red Circle" 2 parts)—Feb. 26 (Balboa) S-1546; C-1666.
Shooting At Random—Jan. 29 (Starlight) S-842; C-978.
Shrine of Happiness, The (5 parts)—Feb. 18 (Gold Rooster Play) S-1192; C-1494; R-1486.
Siberia, the Vast Unknown, No. 1—Feb. 14 (Pathe) S-1192; C-1495.
Siberia, the Vast Unknown, No. 2—Mar. 1 (Pathe) S-1720.
Siberia the Vast Unknown (No. 3)—Mar 18 (Pathe) S-2084.
Some Views of Singapore (British Straits Settlements)—Mar. 18 Pathe) S-2086.
Starved to Death In a Restaurant—Feb. 23 (Starlight) S-1546; C-1666.

T

Tea Plantation, Java—Dec. 22 (Globe) C-98.
Twenty Years Ago (No. 3 of "The Red Circle" 2 parts)—Jan. 1 (Balboa) S-136; C-98.
Two Captives (No. 7 of "The Red Circle"—2 parts)—Jan. 29 (Balboa) S-842; C-978.
Two Fools There Were—Jan. 22 (King Cole) S-494.

U

Unfamiliar Fishes—Jan. 10 (Globe) S-669; C-625.

V

Vengeance of Legar, The (No. 1 of "The Iron Claw"—2 parts)—Feb. 28 (Pathe) S-1720; C-1494; R-1491.

W

War Gods Decree—Jan. (Pathe) C-98; R-89.
Watch Flowers Grow—Feb. 14 (Globe) S-1192.
Weapons of War (No. 5 of "The Red Circle"—2 parts)—Jan. 15 (Balboa) S-492; C-443.
Where the Trees Are Stone—Dec. 29 (Globe) S-136.

Triangle Film Corporation

A

Acquitted (5 parts)—Feb. 6 (Fine Arts) S-1192; C-1151; R-[illegible].

B

Because He Loved Her (2 parts)—Jan. 16 (Keystone) S-494; C-802; R-620.
Beckoning Flame, The (5 parts)—Jan. 16 (Kay-Bee) S-302; C-Vol. 26, Pg. 2390; R-Vol. 26, Pg. 2200.
Better Late Than Never (2 parts)—Feb. 13 (Keystone) S-1193; C-1667; R-1489.
Betty of Graystone (5 parts)—Feb. 20 (Fine Arts) S-1895.
Between Men (5 parts)—Jan. 2 (Kay-Bee) S-138; R-Vol. 26, Pg. 1848.
Bright Lights, The (2 parts)—Feb. 20 (Keystone) S-1895; R-1663.
Bullets and Brown Eyes (5 parts)—Mar. 12 (Kay-Bee) C-1667; R-1489.

C

Cinders of Love (2 parts)—Feb. 27 (Keystone) S-1716.
Conqueror (5 parts)—Jan. 23 (Kay-Bee) S-494; C-802; R-91.
Corner, The (5 parts)—Jan. 9 (Kay-Bee) S-142; C-2204; R-2028.
Cross Currents (5 parts)—Jan. 2 (Fine Arts) S-140; R-1848.

D

Daphne and the Pirate (5 parts)—Mar. 5 (Fine Arts) S-1366; C-1667; R-1312.
D'Artagnan (5 parts)—Feb. 6 (Kay-Bee) S-1192; R-9[illegible].
Dizzy Heights and Daring Hearts (2 parts)—Jan. 2 (Keystone) S-140; C-98; R-91.
Don Quixote (5 parts)—Feb. 27 (Fine Arts) S-1714; R-Vol. 26, Pg. 2386; C-1854.

F

Fatty and Mabel Adrift (2 parts)—Jan. 9 (Keystone) S-302; R-973.
Fido's Fate (2 parts)—Feb. 6 (Keystone) S-1193.
Flying Torpedo, The (5 parts)—Mar. 12 (Fine Arts) S-1896; C-2031; R-2028.

G

Great Pearl Tangle, The (2 parts)—Jan. 9 (Keystone) S-140.
Green Swamp, The (5 parts)—Jan. 30 (Kay-Bee) S-670; C-802; R-259.

H

Habit of Happiness (5 parts)—Mar. (Fine Arts) R-2028.
He Did and He Didn't (2 parts)—Jan. 30 (Keystone) S-1192; C-1151.
Hell's Hinges (5 parts)—Mar. 5 (Kay-Bee) S-1366; R-1146.
His Hereafter (2 parts)—Feb. 6 (Keystone) S-1193.
His Picture In the Papers (2 parts)—Feb. 13 (Fine Arts) S-1193; C-1152; R-973.
His Pride and Shame (2 parts)—Feb. 27 (Keystone) S-1192.
Honor's Altar (5 parts)—Feb. 13 (Kay-Bee) S-1193.

J

Judge, The (2 parts)—Mar. 5 (Keystone) S-1716.

L

Last Act, The (5 parts)—Feb. 27 (Kay-Bee) S-1716.
Let Katy Do It (5 parts)—Jan. 9 (Fine Arts) S-142; C-Vol. 26, Pg. 2204; R-Vol. 26, Pg. 2028.
Love Will Conquer (2 parts)—Jan. 30 (Keystone) S-1192.

M

Martha's Vindication (5 parts)—Mar. 19 (Fine Arts) S-2086; C-2031; R-2028.
Missing Links, The (5 parts)—Jan. 16 (Fine Arts) S-302; C-Vol. 26, Pg. 390; R-Vol. 26, Pg. 2200.
Modern Enoch Arden, A (4 parts)—Jan. 16 (Keystone) S-494; C-802; R-798.
Moral Fabric, The (5 parts)—Mar. 19 (Kay-Bee) S-1896; R-1850.
Movie Star, A (2 parts)—Jan. 23 (Keystone) S-669.

P

Peggy (5 parts)Feb. 20 (Kay-Bee) R-620; S-1895; C-1854.
Perils of the Park (2 parts)—Jan. 23 (Keystone) S-669.
Price of Power, The (5 parts)—Jan. 30 (Fine Arts) S-669.

V

Village Blacksmith, The (2 parts)—Mar. 12 (Keystone) S-2086; R-2028.
Village Vampire, A (2 parts)—Mar. 12 (Keystone) S-1718.

W

Wife and Auto Trouble (2 parts)—Mar. 5 (Keystone) S-1896; R-1850.
Wood Nymph, The (5 parts)—Jan. 23 (Fine Arts) S-494; C-626; R-259.
Worst of Friends, The (3 parts)—Jan. 2 (Keystone) S-302; C-262; R-259.

World-Equitable

Ambition of Mark Truitt (5 parts)—Jan. 17 (World) S-310.
As In a Looking Glass (5 parts)—Mar. 6 (Shubert) S-1906; C-1855; R-1845.

B

Ballet Girl, The (5 parts)—Jan. 24 (World-Brady) S-672; C-979; R-970.

C

Circus Romance, A (5 parts)—Jan. 24 (Equitable) S-848; C-802; R-797.
City, The (5 parts)—Jan. 17 (Shubert) C-267; R-615.
Clarion, The (5 parts)—Feb. 14 (Equitable) S-1374; C-1319; R-1311.

D

Dragon, The (5 parts)—Jan. 3 (Equitable) S-142; R-90.
Devil's Toy, The (5 parts)—Mar. 6 (Premo) S-1906; C-1855.

F

Fruits of Desire, The (5 parts)—Jan. 31 (World-Brady) S-848; C-802; R-792.

H

Hand of Peril, The (5 parts)—Mar. 27) (Paragon).
Her Great Hour (5 parts)—Jan. 17 (Equitable) S-498; C-443; R-435.

L

Life's Whirlpool (5 parts)—Jan. 10 (World-Brady) S-146; C-443; R-435.
Lottery Man, The—Feb. (Shubert) C-1152; R-1141.
Love's Cross Roads (5 parts)—Jan. 31 (Equitable-Triumph) S-1028; C-979; R-970.
Love's Crucible (5 parts)—Feb. 14 (World-Brady) C-1379; R-1308.

M

Man and His Angel (5 parts)—Mar. 13 (Shubert) S-2087; C-2032; R-2024.

P

Passers By (5 parts)—Mar. 20 (Equitable).
Pawn of Fate, The (5 parts)—Feb. 28 (World) S-1724; R-1663.
Price of Happiness, The (5 parts)—Feb. 28 (Equitable-Triumph) S-1554; C-1495; R-1489.

Q

Question, The (5 parts)—Feb. 21 (Equitable) S-1554; C-1495; R-1489.

R

Ransom, The (5 parts)—Jan. 17 (Equitable-Triumph) S-672; C-626; R-617.

S

Senator, The (5 parts)—Dec. 27 (Equitable-Triumph) S-142; C-263; R-2283.
Struggle, The (5 parts)—Mar. 27 (Equitable).

T

To Him That Hath (5 parts)—Mar. 20 (Equitable).

U

Unpardonable Sin, The (5 parts)—Mar. 13 (Shubert) S-2087; C-2032; R-2024.

W

Woman In 47, The (5 parts)—Feb. 7 (Equitable-Frohman) S-1200; C-1152; R-1141.
Woman's Power, A (5 parts)—Feb. 21 (Brady) S-1374; C-1495; R-1486.

Y

Yellow Passport, The (5 parts)—Feb. 7 (Shubert) S-2090; C-1152; R-1140.

Paramount Pictures Corp.

A

Anthropoid Ape, An—Jan. 13 (Paramount) C-801.
Audrey (5 parts)—Mar. 27 (Famous Players).

B

Ben Blair (5 parts)—Mar. 9 (Pallas) R-1851.
Black-List (5 parts)—Feb. 21 (Lasky) C-1666; R-1491.
Bobby Bumps and His Pointer Pup—Feb. 24 (Bray-Cartoon) S-1722.
Bobby Bumps Gets a Substitute—Mar. 30 Bray Cartoon).

C

Call of the Cumberlands, The (5 parts)—Jan. 24 (Pallas) S-846; R-795.
Cliff Dwellers of America—Feb. 7 (Holmes Travel No. 1) S-1548.
Code of Marcia Gray (5 parts)—Mar. 16 (Lasky); C-2031; R-2024.
Colonel Heeza Liar and the Pirates—Mar. 9 (Brady Cartoon).
Colonel Heeza Liar's Waterloo—Jan. 6 (Bray Cartoon).

D

Day with the West Point Cadets, A—Feb. 21 (Holmes Travel No. 3) S-1548.
Diplomacy (5 parts)—Feb. 28 (Famous Players) R-1664.

E

Extracting Poison From the Fangs of a Snake—Jan. 27 (Paramount) C-801.

F

Farmer Al Falfa Invents a New Kite—Mar 16 (Bray Cartoon).
Farmer Al Falfa's Catastrophe—Mar. 2 (Bray Cartoon).
Felling the Trees in the Giant Forests of California—Mar. 13 (Burton Holmes Travel Pictures).
Fire Fighting in San Francisco, Forest Rangers in Arizona—Mar. 27 (Burton Holmes Travel Pictures).
For the Defense (5 parts)—Mar. 13 (Lasky) R-2026.
Foundling, The (5 parts)—Jan. 3 (Famous Players) S-308; R-260.

G

Going Some in San Francisco—Mar. 20 (Burton Holmes Travel Picture).
Golden Chance, The (5 parts)—Jan. 13 (Lasky) S-674; C-442; R-255.
Grand Canyon of Arizona, The—Feb. 14 (Holmes Travel No. 2) S-1548.

H

Hadden Baad's Elopement—Jan. 13 (Paramount) C-801; R-798.
Haunts For Rent—Feb. (Bray-Gilbert).
He Fell In Love With His Wife (5 parts)—Feb. 17 (Pallas) S-1548; C-1318; R-1310.

I

Inbad the Sailor—Feb. (Bray-Gilbert) R-7[illegible].

L

Lost Bridegroom, The (5 parts)—M[illegible] (Famous Players).
Lydia Gilmore (5 parts)—Dec. 2[illegible] Players) S-308; C-95.

M
Madame La Presidente (5 parts)—Feb.7 (Morosco) S-1548; C-1149.
Mice and Men (5 parts)—Jan. 10 (Famous Players) S-672; R-440.
Miss Nanny Goat Becomes an Aviator—Feb. 16 (Bray Cartoon).
My Lady Incog (5 parts)—Jan. 17 (Famous Players) S-816; R-621.
N
Nearly a King (5 parts)—Feb. 10 (Famous Players) C-1494; R-1315.
O
Old Homestead, The (5 parts)—Dec. 28 (Famous Players) S-808; R-95.
Our Middies at Annapolis—Feb. 28 (Burton Holmes Travel Picture).
Out of the Drifts (5 parts)—Feb. 24 (Famous Players) C-1320; R-1852.
P
Police Dog on the Wire—Jan 27 (Paramount-Bray) C-801; R-795.
Poor Little Peppina (7 parts)—Mar. 2 (Famous Players) C-1494; R-1491.
Pudd'nhead Wilson (5 parts)—Jan. 31 (Lasky) S-1030; C-1494; R-1311.
R
Ragamuffin, The (5 parts)—Jan. 20 (Famous Players) C-1151; R-975.
S
Saleslady, The (5 parts)—Mar. 23 (Famous Players).
Sowers, The (5 parts)—Mar. 30 (Lasky).
Spider, The (5 parts)—Jan. 27 (Famous Players) S-1030; R-974.
Summer Days Near San Diego—Mar. 6 (Burton Holmes Travel Pictures).
T
Temptation, The (5 parts)—Dec. 30 (Lasky) S-808; C-442; R-258.
Tennessee's Pardner (5 parts)—Feb. 3 (Lasky) C-1494; R-1311.
To Have and to Hold (5 parts)—Mar. 6 (Lasky) C-2031; R-1849.
Tongues of Men (5 parts)—Jan. 6 (Morosco) S-498; C-442; R-437.
Trail of the Lonesome Pine, The (5 parts)—Feb. 14 (Lasky) S-1548; C-1494; R-1311.

V-L-S-E, Inc.

C
Captain Jinks of the Horse Marines (5 parts)—Jan. 17 (Essanay) S-671.
Crown Prince's Double, The (5 parts)—Feb. 7 Vitagraph) S-844; C-1152; R-1145.
D
Discards, The (5 parts)—Feb. 28 (Essanay) S-1552; R-1660.
F
For a Woman's Fair Name (5 parts)—Feb. 28 (Vitagraph) S-1552; C-1495; R-1488.
G
Gods of Fate, The (5 parts)—Jan. 24 (Lubin) S-844; C-979; R-795.
Great Divide, The (5 parts)—Dec. 20 (Lubin) S-304; C-Vol. 26, Pg. 2391; R-Vol. 26, Pg. 2199.
Green Stockings (5 parts)—Jan. 17 (Vitagraph) S-306; C-626; R-617.
H
Havoc, The (5 parts)—Mar. 20 (Essanay) S-2091.
Hearst-Vitagraph News Pictorial No. 1, 1916—Jan. 3 (Vitagraph) S-1180.
Hearst-Vitagraph News Pictorial No. 2, 1916—Jan. 7 (Vitagraph) S-1007.
Hearst-Vitagraph News Pictorial No. 3, 1916—Jan. 10 (Vitagraph) S-1007.
Hearst-Vitagraph News Pictorial No. 4, 1916—Jan. 14 (Vitagraph) S-1010.
Hearst-Vitagraph News Pictorial No. 5, 1916—Jan. 17 (Vitagraph) S-1010.
Hearst-Vitagraph News Pictorial No. 6, 1916—Jan. 21 (Vitagraph) S-1010.
Hearst-Vitagraph News Pictorial No. 7, 1916—Jan. 24 (Vitagraph) S-1010.
Hearst-Vitagraph News Pictorial No. 8, 1916—Jan. 28 (Vitagraph) S-1180.
Hearst-Vitagraph News Pictorial No. 9, 1916—Jan. 31 (Vitagraph) S-1720.
Hearst-Vitagraph News Pictorial No 10, 1916—Feb. 4 (Vitagraph) S-1720.
Hearst-Vitagraph News Pictorial No. 11, 1916—Feb. 7 (Vitagraph) S-1720.
Hearst-Vitagraph News Pictorial No. 12, 1916—Feb 11 (Vitagraph) S-1720.
Hearst Vitagraph News Pictorial No. 13, 1916—Feb. 14 (Vitagraph); S-1896.
Hearst-Vitagraph News Pictorial No. 14, 1916—Feb. 18 (Vitagraph) S-1896; C-1493.
Hearst-Vitagraph News Pictorial No. 15, 1916—Feb. 21 (Vitagraph) S-2090; C-1667.
Hearst-Vitagraph News Pictorial No. 16, 1916—Feb. 25 (Vitagraph) S-2090; C-1667.
Hearst-Vitagraph News Pictorial No. 17, 1916—Feb. 28 (Vitagraph).
Hearst-Vitagraph News Pictorial No. 18, 1916—Mar. 3 (Vitagraph) C-1855.
Hearst-Vitagraph News Pictorial No. 19, 1916—March 6 (Vitagraph) C-2032.
Hearst-Vitagraph News Pictorial No. 20, 1916—Mar. 10 (Vitagraph) C-2032.
Hearst-Vitagraph News Pictorial No. 21, 1916—Mar. 13 (Vitagraph).
Hearst-Vitagraph News Pictorial No. 22, 1916—Mar. 17 (Vitagraph).
Hearst-Vitagraph News Pictorial No. 23, 1916—Mar. 20 (Vitagraph).
Hearst-Vitagraph News Pictorial No. 24, 1916—Mar. 24 (Vitagraph).
Hearst-Vitagraph News Pictorial No. 25, 1916—Mar. 27 (Vitagraph).
Hearst-Vitagraph News Pictorial No. 26, 1916—Mar. 31 (Vitagraph).
Her Bleeding Heart (5 parts)—Feb. 28 (Lubin) 1370.
Hero of Submarine D-2, The (5 parts)—Mar. 13 (Vitagraph) S-1898; R-2023.
Hunted Woman, The (5 parts)—Mar. 6 (Vitagraph) S-1897; R-1845.
I
Island of Surprise, The (5 parts)—Jan. 24 (Vitagraph) S-671; C-802 R-794.
K
Kennedy Square (5 parts)—Feb. 21 (Vitagraph) S-1368; R-1312.
M
Misleading Lady, The (5 parts)—Jan. 3 (Essanay) S-146; C-802; R-618.
Mr. Jack, a Hallroom Hero—Feb. 21 (Vitagraph) S-1896.
Mr. Jack Ducks the Alimony—Mar. 6 (Vitagraph) S-1897.
Mr. Jack the Hash Magnate—Mar. 13 (Vitagraph) S-1897.
Mr. Jack Trifles—Mar. 20 (Vitagraph) S-2091.
Mr. Jack Wins a Double-Cross—Feb. 28 (Vitagraph) S-1897.
My Lady's Slipper (5 parts)—Jan. 10 (Vitagraph) S-306.
N
Ne'er Do Well (10 parts)—Mar. 26 (Selig) S-1902; R-1313.
Night Out, A (5 parts)—Jan. 31 (Vitagraph) S-671; C-979; R-975.
No Greater Love (5 parts)—Jan. 10 (Selig) S-306; R-Vol. 26, Pg. 2023.
S
Souls In Bondage (5 parts)—Jan. 31 (Lubin) S-1026; C-979; R-971.
Supreme Temptation, The (5 parts)—Mar. 20 (Vitagraph) S-2091.
T
Thou Art the Man (6 parts)—Jan. 3 (Vitagraph) S-144; C-263; R-257.
Thou Shalt Not Covet (5 parts)—Feb. 7 (Selig) S-844; R-972.
Unto Those Who Sin (5 parts)—Mar. 6 (Selig) S-1897; R-2027.
V
Vultures of Society (5 parts)—Feb. 14 (Essanay) S-1368.
W
Wonderful Wager, The (2 parts)—Jan. 3 (Lubin) S-304; C-802; R-793.
Writing On the Wall, The (5 parts)—Feb. 14 (Vitagraph) S-1026; C-1152; R-797.

Metro Pictures Corp.

B
Blindness of Love, The (5 parts)—Mar. 6 (Rolfe) S-2086; G-2031; R-2022.
C
Corner In Cotton, A (5 parts)—Feb. 21 (Quality) S-1900; C-1854; R-1849.
D
Debt of Honor, The (5 parts)—Jan. 24 (Columbia) S-494; C-801; R-791.
Dimples (5 parts)—Feb. 14 (Columbia) S-1370; C-1318; R-1311.
H
Her Great Price (5 parts)—Mar. 27 (Rolfe).
L
Lovely Mary (5 parts)—Mar. 13 (Columbia) S-2087; C-2031; R-2022.
Lure of Heart's Desire, The (5 parts)—Jan. 17 (Popular Plays and Players) S-672.
M
Man and His Soul (5 parts)—Jan. 31 (Quality) S-1198; C-1150; R-1140.
P
Price of Malice, The (5 parts)—Feb. 21 (Rolfe) S-1550; C-1854; R-1850.
S
Soul Market, The (5 parts)—Feb. 28 (Popular Plays & Players); S-1900; C-1854; R-1849.
T
Turmoil, The (5 parts)—Jan. 10 (Columbia) S-144.
U
Upstart, The (5 parts)—Feb. 7 (Rolfe) S-1198; C-978; R-971.
W
Wall Between, The (5 parts)—Mar. 20 (Quality).

George Kleine

C
Catspaw, The (5 parts)—Jan. 12 (Edison) S-674; C-625; R-439.
D
Devil's Prayer-Book, The (5 parts)—Jan. 5 (Kleine) S-674; C-261; R-94.
F
Final Curtain, The (5 parts)—Feb. 2 (Kleine) S-846; R-981.
I
Innocence of Ruth, The (5 parts)—Jan. 26 (Edison) S-676; C-891; R-799.
M
Mishaps of Musty Suffer, The (No. 1, "Cruel and Unusual")—Mar. 1 (Kleine) R-618.
Mishaps of Musty Suffer, The (No. 2, "Keep Moving")—Mar. 8 (Kleine) R-619.
Mishaps of Musty Suffer The (No. 3, "Hold Fast")—Mar. 15 (Kleine) R-1848.
Mishaps of Musty Suffer, The (No. 4, "Going Up")—Mar. 22 (Kleine) R-1848.
Mishaps of Musty Suffer, The (No. 5, "Look Out Below")—Mar. 29 (Kleine) R-1848.
Mishaps of Musty Suffer, The (No. 6, "The Lightning Bell-Hop")—April 5 (Kleine) R-1848.
Mishaps of Musty Suffer, The (No. 7, "Bells and Belles")—April 12 (Kleine) R-1848.
S
Scarlet Road, The (5 parts)—Feb. 16 (Kleine) S-1202; R-1488.
W
When Love Is King (5 parts)—Feb. 9 (Edison) S-1200; C-1318; R-1146.
Wild Oats (5 parts)—Jan. 19 (Kleine) S-676; C-625; R-621.

Miscellaneous

Bondman, The (5 parts)—Mar. 20 (Fox).
Britain Prepares—Mar. (Chas. Urban) R-2025.
C
Chip Off the Old Block, A—March (Juvenile) R-1850.
D
Defense or Tribute?—March (Public Service Film Corp).
Denise (4 parts)—March (Authors' Film Co.—Topnotch) R-1847.
Destruction—Jan. (Fox) C-261; R-255.
F
Fighting Blood (5 parts)—Feb. 20 (Fox) S-1550; R-1660.
Fighting With the Allies—Mar. (Timely) C-2023.
Fifth, The (5 parts)—Mar. 26 (Bluebird) S-209.
Fool's Paradise, A—Feb. (Ivan) S-1898; R-796.
Fool's Revenge, The (5 parts)—Feb. 13 (Fox) S-1370; C-1493; R-1487.
Fourth Estate, The—Jan. 16 (Fox) C-801; R-795.
G
Gold and the Woman (5 parts)—Mar. 13 (Fox) S-1902.
Green-Eyed Monster, The (5 parts)—Jan 2 (Fox) S-310; C-442; R-436.
Grip of Jealousy, The (5 parts)—Feb. 28 (Bluebird Photoplay) S-1372; C-1493; R-1487.
H
Heart of New York, The (5 parts)—Feb. (Claridge Films Inc.) S-1552; C-1495.
His Vindication (4 parts)—Feb. (Cosmofotofilm-London) S-850; C-623.
Hop, the Devil's Brew (5 parts)—Feb. 14 (Bluebird) S-1196; C-1318; R-1308.
House that Jack Built, The—Feb. (N. Y. Central Lines) R-1147.
I
Immortal Flame—Mar. (Ivan) S-1898; C-1855; R-1662.
J
Jeanne Dore (5 parts)—Jan. 24 (Bluebird) S-1196.
L
Little Orphan, The—Mar. (Olympic) S-1906; C-1667; R-1661.
M
Man with the Missing Finger—Feb. (Great Northern) S-1724.
Making of Fulton, The (3 parts)—Jan. (American Bioscope).
Marble Heart, The (5 parts)—Mar. 6 (Fox) S-1722; R-2023.
Merely Mary Ann—Feb. 6 (Fox) S-1202; R-1309.
Mother Who Paid, The (5 parts)—Feb. 7 (Great Northern) S-1902; C-1855; R-1844.
O
One Day (5 parts)—Feb. (B. S. Moss) S-1554; C-1319; R-1315.
Other Girl, The (5 parts)—Jan. (Raver) S-496; C-263; R-255.
P
Parisian Romance, A (5 parts)—Jan. 9 (Fox) S-498; C-625.
R
Race Suicide—Feb. (Joe Farnham) R-793.
Ruling Passion, The (5 parts)—Jan. 30 (Fox) S-1030; C-1150.
Rupert of Hentzau (5 parts)—Mar. 6 (Bluebird) S-1550; C-1493; R-1487.
S
Secret Love (6 parts)—Jan. 31 (Bluebird) S-1196; C-1153; R-974.
Seeing America First—Feb. (Curtis) R-1148.
Serpent, The—Jan. 23 (Fox) R-978.
Should A Baby Die?—Feb. (Hanover) R-975.
Sins of the Father—Mar. (Authors' Film Co.—Ambrosio) R-1847.
Soldier's Oath, A—Jan. (Fox) R-91.
Somewhere In France (5 parts)—Jan. (Arthur S. Kane) S-670.
Strength of the Weak (5 parts)—Mar. 12 (Bluebird) S-1722; C-1853; R-1659.
T
Tragedy In Villa Falcon—Feb. (Great Northern)
U
Undine (5 parts)—Feb. 7 (Bluebird) S-1196; C-1152; R-1143.
Unwritten Law, The—Jan. (California M. P. Corp.) S-1902; C-626; R-618.
W
Wife's Sacrifice, A (5 parts)—Mar. 27 (Fox).
Witch, The (5 parts)—Feb. 27 (Fox) S-1550; C-1853; R-1845.
Wrong Door, The (5 parts)—Feb. 21 (Bluebird) S-1198; C-1318; R-1308.
Y
Yaqui (5 parts)—Mar. 19 (Bluebird) S-1904; R-1847.

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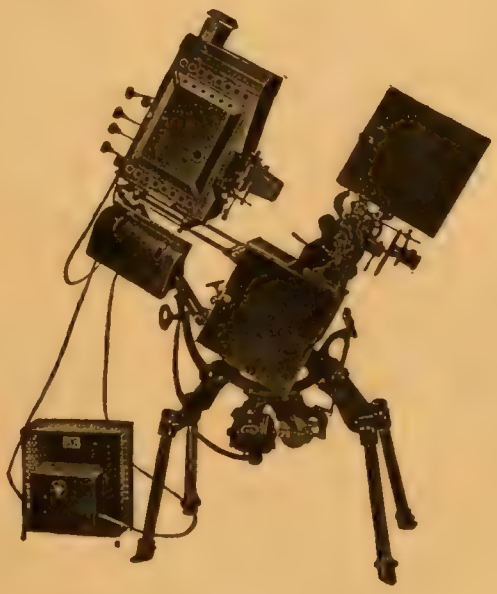

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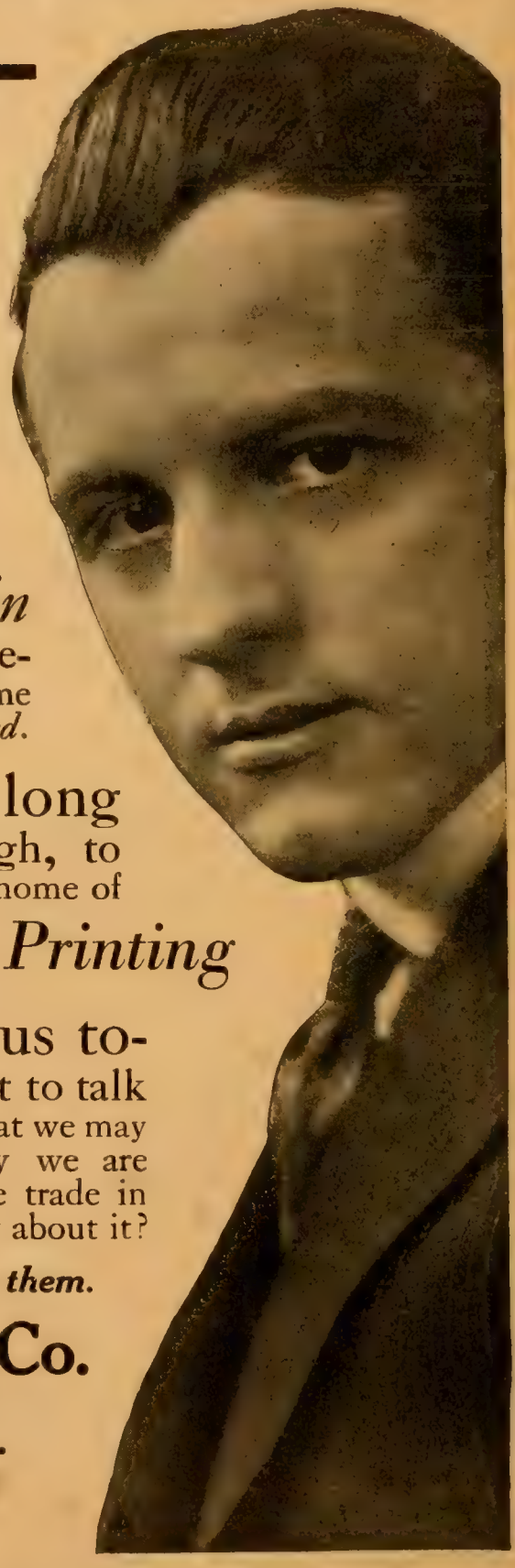

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